

INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA



International Musicological Society | East Asia

The 7<sup>th</sup> Biennial Conference Tainan, Taiwan

# **Conference Manual**

# Oct.27 - Oct.29 2023

Venue Tainan Art Museum

## International Musicological Society Regional Association for East Asia (IMSEA)

## The 7<sup>th</sup> Biennial Conference Tainan, Taiwan

27-29 October 2023

#### **Hosting Organization:**

Graduate Institute of Ethnomusicology at Tainan National University of the Arts & IMSEA 2023 Organizing Committee

Co-organized by

Taiwan Society for Music Studies / Taiwan Musicology Forum/ Department of Music, National Chiayi University / Tainan Art Museum Supported by Bureau of Cultural Heritage, Ministry of Culture / National Science and Technology Council / Bilingual Education Resource Center, Academic Affairs Division, TNNUA / College of Music, TNNUA

/ Doctorate Program in Applied Musicology, College of Music, TNNUA / Chi Mei Culture Foundation





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## WELCOME STATEMENTS

### Greeting from the President of the International Musicological Society



The SEA! Welcome to Tainan, Taiwan for the seventh biennial conference of the International Musicological Society's Regional Association for East Asia.

IMSEA seems to float effortlessly from place to place, undisturbed by riptides or headwinds. The conferences that began in Seoul in 2011 have since alighted in Taipei (2013), Hong Kong (2015), Tokyo (2017), Soochow (2019), and Jeonju (2022). Each time, IMSEA has crossed a sea or two, and at one time or another, each of us has let go of land for a while to get here.

The meaningfulness of these crossings is beautifully symbolized by the expanse of still blue water on the IMSEA 2023 homepage. The SEA! It frees the imagination. Crossing it is a reset that prepares us to encounter new ideas, musics, and people. Staring across the blue waters on the homepage, you will also see a slight ripple on the surface, just enough to hint at deep currents below. For me, those currents represent the profound power of IMSEA and the immense strength of everyone's commitment to this group. Because the truth of smooth sailing for a large organization like IMSEA is that it requires great navigators, many hands, and unwavering dedication to the collective journey. Each crossing is transformative.

My warmest thanks to Youn Kim and the IMSEA Steering Committee, Edwin Li and his Program Committee, the Local Organizing Committee chaired by Made Mantle Hood, the Taiwan Society for Music Studies chaired by Chien-chang Yang, our co-hosts from the Taiwan Musicology Forum chaired by Yuh-Fen Tseng, and our sponsors at the Taiwan Ministry of Education's Bi-lingual Program for Students and the Office of the President and the Graduate Institute of Ethnomusicology at Tainan National University of the Arts for organizing and hosting a conference that promises us three days of new research, music, and friendship.

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Kate van Orden President of the International Musicological Society

### Greeting from the Chair of the Steering Committee

Welcome all to IMSEA 2023 in Tainan!



Since its foundation in 2011, the Regional Association of International Musicological Society has held its biennial conferences in Korea, Taiwan, Hong Kong, Japan, and China, taking turns as hosts. We had a "syncopation" in our biennial conference planning due to the COVID-19 situation: our 10th anniversary conference in 2021 had to be postponed to 2022. However, this delay only heightened our collaborative spirit, and we had a wonderful 6th IMSEA in Jeonju, Korea. Now, with the renewed spirit of collaboration and connectedness, we are delighted to gather at the 7th IMSEA in Tainan, Taiwan. Being hosted in locations other than the capitals, the 6th and 7th IMSEAs reflect our efforts to expand our musicological landscape.

This conference is happening thanks to the efforts and works of many individuals and teams. I am grateful to Feng-Shu Lee and Fumitaka Yamauchi for their wonderful support and vital role as the two Steering Committee members of Taiwan. On behalf of the Steering Committee, I would like to express my sincere gratitude to Edwin Li and all members of the Program Committee for creating such a stimulating and rich program for this conference. We are extremely grateful to Made Hood, all members of the Local Organizing Committee, and everyone on the organizing team for their enthusiastic, unwavering commitment and all the efforts that made this conference possible in such a short period of time. It has been a great honor for me to support the Program and Local Organizing Committees for IMSEA 2023. On behalf of the entire community of IMSEA, I would like to thank IMS for the strong and continuing support for our regional association. Particularly, I would like to extend a heartfelt thank you to IMS President Kate van Orden for her unwavering support throughout and for travelling all the way to attend our conferences for two consecutive years. Her presence and contributions enriched our conferences.

Most of all, I thank all participants, not only from the region of East Asia but also from far beyond. I hope and believe that the IMSEA conferences will inspire all participants and connect us with the wider world beyond our own field, region, and generation. I am so looking forward to being a part of the exciting, inspiring seventh IMSEA in Tainan.

Youn Kim Chair, IMSEA Steering Committee



## Greeting from the Chair of the Local Organizing Committee

First of all, let me extend my gratitude to all of our participants for joining us here in Tainan City for IMSEA 2023. On behalf of Tainan National University of the Arts, I am truly honored to welcome you to Taiwan!!

When I first received the invitation to help host this 7th biennial conference of the International Musicological Society's Regional Association for East Asia, I felt truly honored to work with a fantastic team to provide a collegial platform for engaging discourse and dialog among music researchers in the region. Tainan city is one of the oldest in Taiwan and may be considered the 'cultural capital' because of its diverse folk cultures expressed in local cuisine, Taoist and Buddhist temples, a 17th century Confucian school temple and numerous historical monuments. Tainan's diversity seems to parallel IMSEA's trajectory of academic development. Over more than a decade IMSEA has attracted local, regional, and international scholars who work on a broad and inclusive range of research topics including intersecting histories, theory, and analysis, as well as media and mobility. On behalf of the Local Organizing Committee, thank you for choosing Tainan and we wish you a fruitful and productive conference.

I wish to thank my colleagues who have worked tirelessly in coordination and harmony: the entire IMSEA 2023 Team (SC, PC, LOC), the Taiwan Ministry of Education's Bi-lingual Program for Students, the Office of the President of the Tainan National University of the Arts, and the Graduate Institute of Ethnomusicology. But most of all I want to extend my sincere thanks to all the participants who have come to Tainan to take part in this conference. This conference would not have been possible without your support.

Made Mantle Hood IMSEA 2023 Chair, Local Organizing Committee

#### INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA WELCOME STATEMENTS



### Greeting from the Chair of the Program Committee

A warm welcome to IMSEA2023! I have fond memories of attending IMSEA2015 in Hong Kong as an undergraduate student, and it is truly an extraordinary privilege for me to serve on the Program Committee for IMSEA2023. Being abroad for some years and having returned to East Asia recently, I have noticed one thing about IMSEA that has remained unchanged over the years: its program has a unique voice. It embraces the regional while staying connected to the global, challenges deeply ingrained musical knowledge using different languages, tells stories that rewrite Eurocentric narratives, and explores new concepts and praxes that fundamentally question the nature and significance of music for diverse individuals and communities. IMSEA has a fearless spirit that sets it apart from other conferences, and the program of IMSEA2023 embodies it.

On behalf of the Program Committee of IMSEA2023, I would like to express my heartfelt gratitude to all the participants who have contributed to this conference. You have created a program that not only showcases the richness of musical traditions from various regions in East Asia and beyond, but also encourages and inspires everyone to explore, question, and reimagine what it means to study music. Please also join me in thanking my colleagues in the Program Committee, who have worked tirelessly to curate this program, and members of the Steering Committee and Local Organizing Committee, especially Youn Kim and Made Hood, who have made sustained efforts in organizing this conference. IMSEA2023 will undoubtedly be an exceptional event that fosters meaningful discussions, sparks new ideas, amplifies voices that are meant to be heard globally, and forms lasting connections within the global music community.

Edwin K. C. Li Chair, Program Committee, IMSEA2023

INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA ACKNOWLEDGEMENTS

### ACKNOWLEDGEMENTS

#### > Program Committee

Chair: Edwin Li (Chinese University of Hong Kong, HK) Aya Ito (International University of Kagoshima, Japan) Made Mantle Hood (Tainan National University of the Arts) Hee Seng Kye (Hanyang University, Korea) Hui Yu (Yunnan University, China)

#### > Local Organizing Committee

Chair: Made Mantle Hood (Tainan National University of the Arts) Jen-Yen Chen (National Taiwan University) Ted Tsung-Te Tsai (Tainan National University of the Arts) Meng-Tze Chu (Tainan National University of the Arts) Yuh-Fen Tseng (National Chiayi University)

#### > Steering Committee

Chair: Youn Kim (HK) Daniel K. L. Chua (HK) Aya Ito (JP) Feng-Shu Lee (TW) Kyung Myun Lee (KR) Meebae Lee (KR) Nozomi Sato (JP) Fumitaka Yamauchi (TW) Hui Yu (CN) Boyu Zhang (CN)

#### > Organized by

IMSEA 2023 Organizing Committee Graduate Institute of Ethnomusicology, Tainan National University of the Arts

#### > Co-organized by

Taiwan Society for Music Studies Taiwan Musicology Forum Department of Music, National Chiayi University Tainan Art Museum

#### > Supported by

Bureau of Cultural Heritage, Ministry of Culture National Science and Technology Council Bilingual Education Resource Center, Academic Affairs Division, TNNUA College of Music, TNNUA Doctorate Program in Applied Musicology, College of Music, TNNUA Chi Mei Culture Foundation

## **SCHEDULE OVERVIEW**

### IMSEA 2023 Schedule Sessions at a Glance

Session Number	Session Theme
1A	Panel: Sound, Media and Technology
1B	Making Sense: Body and the Mind
1C	Hopes, Traumas, Faiths
2A	Instrument(ality)
2B	Compositional Tactics and Poetics
2C	Drums, Bands, Percussions
3 <b>A</b>	Books and Manuscripts
3B	Soundtracks
3C	Polarity, Proportion, Projection
<b>4A</b>	Reading Music Theories from East Asia
<b>4</b> B	Panel: The (Im-)possibility of A Taiwan School of Music? —A Preliminary Query
4C	Notation as an Emergent Artifact
5A	Panel: Bodily Felt Musical Encounters in Cold War Cosmopolitanism: The Asian Composers League (ACL) and its Global Exchange in the 1970s
5B	Nation, Nation-Building, and Nationalisms
5C	Reception and Translocational Histories
6A	Processes, Forms, Aesthetics
6B	Panel: Military Music Database Construction and Data Curation
7 <b>A</b>	Images of Women
7 <b>B</b>	Tradition and Heritage
7C	Sociality and Memory
8A	The Global (Inter)war
8B	Cross-medialities and Mediascape
8C	Border-crossing: Intercultural, Global, and Transnational

### Taiwan Musicology Forum 2023 Schedule Sessions at a Glance

Session Number	Session Theme
I	Penal 1: Performing a Singaporean Identity: Culture, Music, and Soundscape in Contemporary Singapore. 小組發表一: 一場新加坡文化身分的展現:當代新加坡的文化、音樂與聲景
п	Theme: Diverse research materials and methods 主題:多元研究素材與方法
III A	Penal 2: Examining the Past and Future of Taiwan's Wind Band Development from the Perspective of Military Music Development 小組發表二: 從軍樂發展視角論臺灣管樂發展的過去與未來
III B	Theme: Multisensory and Cross-Disciplinary Dialogue 主題:多重感官與跨域對話
IV	Keynote Lecutre: Sounding Boarders: Transculturation, Decoloniality and Subversive Complicity in Music Studies 專題演講: 聲音邊界:跨文化、去殖民化與音樂研究中的顛覆共謀
V	Performance Lecture: Li Chun Yuan's Beiguan Music Arts 講演音樂會:梨春園的北管音樂藝術
VIA	Penal 3: Contemporary Inheritance and Multitrack Interpretations of Traditional Music 小組發表三: 傳統音樂的當代繼承與多軌演繹
VI B	Shui-Neng Xie's Workshop on the Manufacture and Playing of Paiwan Nose Flute 謝水能排灣族鼻笛製作與吹奏工作坊

### IMSEA and Taiwan Musicology Forum Joint Conference

### Schedule and Space Allocation

### 27<sup>th</sup> October 2023 (Friday)

ROOM		IMSEA		Taiwan Music	cology Forum
TIME	ROOM(B)	ROOM(C)	ROOM(D)	ROOM(E)	ROOM(F)
09:00-09:45			Registration Concert Hall (A)		
10:00-10:30			Open Ceremony Concert Hall (A)		
10:30-12:00		Keynote	Lecture by Prof. Ying Concert Hall (A)	-fen Wang	
12:00-13:30			Lunch Break		
13:30-15:30	Session 1A	Session 1B	Session 1C	Session I	Х
15:30-15:45			Coffee Break		
15:45-17:45	Session 2A	Session 2B	Session 2C	Session II	Х
19:30-21:00			Concert Ie Cheng Ba Yin Ense Gantian String Qua Quljivangrav Ballad Ti Concert Hall (A)	rtet coupe	

#### 28th October 2023 (Saturday)

ROOM		IMSEA		Taiwan Music	cology Forum
TIME	ROOM(B)	ROOM(C)	ROOM(D)	ROOM(E)	ROOM(F)
08:30-09:00			Registration Concert Hall (A)		
09:00-10:30	Session 3A	Session3B	Session 3C	Session III A	Session III B
10:30-10:45			Coffee Break		

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#### INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA SCHEDULE OVERVIEW

10:45-12:15	Session 4A	Session4B	Session 4C	Session IV Concert Hall (A)
12:15-13:15		Pos	Lunch Break & tgraduate meeting (R	Room F)
13:15-14:15		Performance Lee	Session V cture: Li Chun Yuan's Concert Hall (A)	s Beiguan Music Arts )
14:15-16:15	Session 5A	Session5B	Session 5C	Session VI A Session VI B
16:15-16:30			Coffee Break	
16:30-18:00		Keynote I	Lecture by Prof. Davi Concert Hall (A)	-
18:30			Dinner Lakeshore Hotel	

### 29<sup>th</sup> October (Sunday)

ROOM		IMSEA		Taiwan Musi	cology Forum
TIME	ROOM(B)	ROOM(C)	ROOM(D)	ROOM(E)	ROOM(F)
09:00-10:30	Session 6A	Session6B	Х	Х	Х
10:30-10:45			Coffee Break		
10:45-12:45	Session 7A	Session7B	Session 7C	Х	Х
12:45-13:45			Lunch Break		
13:45-15:45	Session 8A	Session8B	Session 8C	Х	Х
16:15-16:30			Coffee Break		

Closing Ceremony & Announcement of IMSEA2025 Concert Hall (A)

16:30-18:00

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**INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA KEYNOTE LECTURES** 

### **KEYNOTE LECTURES**

#### **Taiwanese Music's Global Connections**

Ying-fen Wang (Graduate Institute of Musicology, National Taiwan University)



#### Abstract

This talk takes four examples from my studies on Taiwanese music to show how my orientation has broadened since 2010. Instead of focusing on Taiwan itself and its reception of influences from China and Japan as its cultural motherland and colonial fatherland respectively, I turn to explore Taiwan's role as an actor and (co)producer in transregional and global connections in relation to the unique historical processes and geo-political position that characterize the island. The four examples include the transborder dissemination of *nanguan* music in the Hokkien diaspora from the Qing dynasty to the 1970s, Kurosawa Takatomo's 1943 study of Taiwanese indigenous music and its post-1945 development, the reception of the harmonica in Taiwan under Japanese rule and its global influence through China, and the gramophone industry in colonial Taiwan and its overseas exports to South China and Southeast Asia before 1945. Through these examples, I not only echo the recent rise of the global history of music in musicology and the "global turn" of Taiwan studies but also Shu-mei Shih's 2016 article "Theory in a Relational World," which emphasizes the active role that a small and marginal place like Taiwan can play as "a coproducer of global processes."

### Biography

Ying-fen Wang is the founding director and Distinguished Professor at the Graduate Institute of Musicology, National Taiwan University. She received the Outstanding Research Award from Taiwan's National Science Council in 2015. Her research interests include nanguan music and the history of music in Taiwan during the Japanese colonial period. Her representative works include Listening to the Colony: Kurosawa Takatomo and Wartime Survey of Taiwanese Music (1943) (in Chinese, 2008), "The Transborder Dissemination of Nanguan in the Hokkien Quadrangle before and after 1945" (2016), which won the Rulan Chao Pian Publication Prize from the Association for Chinese Music Research, and "Resounding Colonial Taiwan through Historical Recordings: Some Methodological Reflections," which received Honorable Mention for the 2023 International Council for Traditional Music Article Prize.

### Dolmetsch, Pallis, Traditionalism, and Tibet: Esoteric Elements in the Early Music Revival

David R. M. Irving (ICREA & Institució Milà i Fontanals de Recerca en Humanitats (IMF), CSIC)



### Abstract

Arnold Dolmetsch (1858–1940) and Mabel Dolmetsch (1874–1963) are well known for their work in reviving pre-1800 instruments and performance practices of western Europe. Among their students and patrons was Marco Pallis (1895–1989), a musician and mountaineer who undertook multiple expeditions to the Himalayas, adopting Tibetan Buddhism in 1936. One of his teachers, the lama Geshe Wangyal (1901– 1983), visited Pallis in England; he also met the Dolmetsches, on whom he made a lasting impression. In 1939 Pallis published Peaks and Lamas (London: Cassell), recounting his experiences in Tibet and India. With this and other writings he contributed to Traditionalism, a school of religious thought founded by French orientalist and Muslim convert René Guénon (1886–1951). Traditionalism is based on perennialism, the idea of a unity that underlies all religions. Its aims are wide-ranging and not always consistent, as Mark Sedgwick has discussed in Traditionalism: The Radical Project for Restoring Sacred Order (London: Pelican, 2023). They include self-realisation, the search for sources of primordial tradition to redress the West's losses of spirituality, and a critique of modernity (in which certain Traditionalists have embraced extreme political views). Arnold Dolmetsch famously resisted modernity and technological 'progress', a fact that musicologists typically attribute to the Arts and Crafts Movement's ethos. However, the possibility of Traditionalist connections here—and in Dolmetsch's philosophical and aesthetic approaches—invites enquiry. Pallis described becoming aware of Guénon's writings via another Dolmetsch student; moreover, he first heard about the Traditionalist scholar Ananda Coomaraswamy (1877–1947) from Dolmetsch himself. Artist Paul Goble (1933–2017), whose parents studied with Dolmetsch and to whom Pallis loaned instruments, was influenced by prominent Traditionalist Frithjof Schuon (1907–1998) and became interested in Native American religions. This lecture explores intersections between esoteric thought and the Dolmetsch Circle's activities, and uncovers links with Traditionalism.

INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA KEYNOTE LECTURES

### Biography

David R. M. Irving studied at Griffith University, the University of Queensland, and the University of Cambridge. He held post-doctoral positions at Christ's College, Cambridge, and King's College London, then taught at the University of Nottingham, the Australian National University, and the University of Melbourne. Since 2019 he has been an ICREA Research Professor at the Institució Milà i Fontanals de Recerca en Humanitats, CSIC. His research interests include the role of music in early modern intercultural contact, the global history of music, and historical performance practice. He is co-editor of the journal Eighteenth-Century Music (Cambridge University Press) and co-general editor of A Cultural History of Western Music (Bloomsbury, in press). Awards include the Jerome Roche Prize (Royal Musical Association) and the McCredie Musicological Award (Australian Academy of the Humanities). His research stands at the nexus of historical musicology, ethnomusicology, and global history, examining the role of music in intercultural contact during the early modern period. He has worked on the musical repercussions of Spanish, Portuguese, French, Dutch, and British colonialism in Southeast Asia, as well as the role of music in various early modern Catholic missions. His aim is to develop new conceptual frameworks for global histories of music and to explore the impact of colonialism on musical thought and practice in early modern Europe. He is currently working on two monographs: Transitory Sounds: Early Music, Global History, and Decolonial Praxis (under contract to the University of Michigan Press) and The Making of "European Music" in the Long Eighteenth Century (under contract to Oxford University Press). He has deep interests in early music and also serves as Chair of the International Musicological Society's Study Group "Global History of Music".

## PERFORMANCES



### He Cheng Ba Yin Ensemble

Founded in 1979, over the past forty years, we have been actively promoting the inheritance of Hakka Ba Yin (Eight Sounds). In 2012, we were registered as a cultural heritage preservation group by the Ministry of Culture. The founding leader, Yuan Mingying, was honored with the 24th Global Chinese Culture and Arts Inheritance Award. Our primary goal is to preserve the traditional Hakka musical culture and advance towards the inheritance of culture and the development of refined performing arts.

#### **Guantian String Quartet**

The Gantian String Quartet was co-founded by violinists Gee Lee, Jia-Shiuan Juo, violist I-Chen Wang, and cellist Ching-Tzy Ko, who work in the Music Department of National Tainan University of the Arts. They look forward to contributing to the promotion of classical music through chamber music performances.



### Quljivangrav Ballad Troupe

Rainbow symbolises the beauty of women in Paiwan tribe, there always is an enchanting rainbow behind the beauty in Paiwan legend. Singing the songs of Paiwan is beautiful; therefore, "rainbow" is an expectation for our ballad troupe, we expect we could sing a touching song, a touching song which could bring out the beautiful essence of Paiwan culture as the dazzling light of a rainbow.

With these such few students in our campus, what we have is a simple and native flame, which contain infinite enthusiasms and hopes, in our hearts. We don't light on a striking candleholder; we light in our traditional slate house. Our tradition is the woods, and the responsibility of passing our culture is the stove. The folk songs we sing are as simple and unadorned as our ancestors, also, they are as light and soft as the smoke which floated in the air above our tribe.

Because of the love from the world, the kids and ballad troupe could rapidly become more and more mature and robust. We hope such a resonant voice, which is as fascinating as a rainbow, will last ever and forever.





### Li Chun Yuan Beiguan Troupe

In a traditional agricultural society, children from villages often organize "quguan" (Ballade Society) during farming leisure periods to learn music and drama. This serves as both a recreational activity and a way to showcase their skills during religious festivals and deity processions. Zhanghua City used to be the political, economic, and cultural center of the county. "Ma-Zu" folk belief circles developed around Nan Yao Temple, making it a focal point for quguan organizations and an important part of Zhanghua City's folk culture.

Li Chun Yuan is a famous quguan for "Beiguan" in Zhanghua and is the oldest surviving Beiguan musical group in Zhanghua City. Its founder, Yang Yingqiu, came to Taiwan during the Qing Dynasty and introduced quguan culture and Beiguan opera to the Zhanghua region. Yang Yingqiu established four major quguan in Zhanghua: Beimen Yiruzhai, Nanmen Li Chun Yuan, Dongmen Jiyu Xuan, and Ximen Yuehua Ge, collectively known as the "Four Major Quguans of Zhanghua." However, only Li Chun Yuan and Jiyu Xuan remain active today.

Li Chun Yuan was founded in the 16th year of Jiaqing (1811) and was the first quguan established by Yang Yingqiu. It is the oldest quguan in the Zhanghua region and played an indispensable role during the disputes among various quguansin Zhanghua's history. The name "Li Chun Yuan" comes from the Tang Dynasty Emperor Tang Ming Huang's love for music and dance, as he established a "Li Yuan" as a large royal troupe for composing and performing music. This later became known in the theatrical world as the "Li Yuan."

The land of Li Chun Yuan is said to have been donated by an unknown person and covers approximately 300 square meters, surrounded by fish ponds and rice paddies. To honor this anonymous donor, a small temple was built in a nearby alley behind Li Chun Yuan, and it is referred to as the "Di Ji Zhu Temple" (Temple of the god in charge of safeguarding the house foundation) because the exact name of the donor is unknown. Li Chun Yuan underwent renovations in 1982 in the 5th lunar month but, due to Feng Shui considerations that the hall was not suitable for groundbreaking in that year, the date on the stele outside was revised to 1983 on the first day of the first month.

Li Chun Yuan serves as the leading quguan for the Nan Yao Temple Ma-Zu grand procession, commonly known as the "Da Ma Guan" (Grand Ma-Zu Quguan). Additionally, Li Chun Yuan has also participated in various other musical ensembles for deities, including the Tian-Hou-Gong Ma-Zu parade ensemble, Confucius ceremonies ensemble, and Guan-Sheng-Di-Jun festival ensemble, holding an important position in the Zhanghua regional folk ballade scene. In 2006 AD, it was registered as a historical building and the Li Chun Yuan Beiguan Troupe, the cultural transmitting group of Beiguan, a Taiwan National Inscribed and Important Traditional Arts.

**W** INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA **PERFORMANCES** 

### Shui-Neng Xie

Gilegilau Pavalius, born in 1948, is a significant preserver of traditional art within the Taiwan indigenous Paiwan ethnic group, particularly the double-reeded nose flute. He was born in the Piuma tribe in Pingtung County and developed a love for nose flutes and singing from a young age. After marriage, he learned the craftsmanship and playing techniques of mouth flutes and nose flutes from his father-in-law, dedicating his life to the preservation and promotion of Paiwan nose flutes and ancient songs. Here are some important milestones in the career of Gilegilau Pavalius:



- 2001, he was included in the "Current Nose Flute Talents Directory" as part of the book "Nose Flutes and Mouth Flutes of the Paiwan Tribe," published by the National Center for Traditional Arts.
- 2008, he participated in the recording of the award-winning album "Sepiuma Sings Love Songs," which won a Golden Melody Award.
- 2010, Pingtung County Government officially recognized Mr. Gilegilau Pavalius as a preserver of traditional art for Paiwan mouth and nose flutes, making him an official county artist.
- 2011, he was selected as an artist for the third annual residency program of the Council of Indigenous Peoples, Executive Yuan.
- 2011, he was recognized as an "Important Preserver of Traditional Art" for the 100th year by the Council for Cultural Affairs (now the Ministry of Culture), receiving the title of "Living National Treasure," which designates him as a national-level artist.
- 2017, he was awarded the Lifetime Achievement Award by the Pingtung County Government.



## PROGRAM

27<sup>th</sup> October 2023 (Friday)

10:00	Opening Ceremony
10:00	Speakers:
	Kate van Orden (President, IMS; Harvard University) Neuer Kim (Chain Steering Committee, IMSEA, The Lleinersity of Long Kong)
10:15	Youn Kim (Chair, Steering Committee, IMSEA; The University of Hong Kong) Made Hood (Chair, Local Organizing Committee, IMSEA2023; Tainan National University of Arts)
	Edwin Li (Chair, Program Committee, IMSEA2023; The Chinese University of Hong Kong)
10:30	Keynote Address
	by Prof. Ying-fen Wang (Graduate Institute of Musicology, National Taiwan
	University)
12:00	Chair: Made Hood (Tainan National University of Arts)

Session 1A Panel: Sound, Media and Technology

Chair and Organizer: Kyung Young Chung (Hanyang University)

13:30	Kyung Young Chung (Hanyang University) and Suin Park (Andong National
	University): Making the Ineffable Effable: Technology and Technique of Listening of ASMR
15:30	Kyoung Hwa Kim (Hanyang University):
	Social Media, Sonic Environment, New Listening Trends
	Jiyoung Kang (Hanyang University):
	Unmediated Immediacy of Sound in 21st-Century Music
	Hyunseok Kwon (Hanyang University):
	A Study of the Relationships between Electronic Media and Social Orders amongst
	Sounds: A Case of the K-Pop Girl Group NewJeans
	Yi Eun Chung (Hanyang University) and Sang Wook Yi (Hanyang University):
	Rebellion of the Niche Market: Western Art Music in YouTube Environment

	ession 1B Making Sense: Body and the Mind Chair: Meebae Lee (Jeonbuk National University)
13:30-14:00	<ul> <li>Zixuan Peng (Kyushu University/Ehime University) and Xuejiao Xie (Kyushu University):</li> <li>Structuring a Music Workshop for Individuals with Severe Disabilities Using Workshop Design Theory</li> </ul>
14:00 - 14:30	Yerim Gim (Seoul National University): Neurofeedback Music by Alvin Lucier and David Rosenboom
14:30-15:00	Yang Yang (Universiti Malaya): Exploring Non-Music Preservice Teachers' Self-reports of Movement-Based Instruction in the General Music Classroom: An Inductive Thematic Analysis
15:00-15:30	Tasaw Hsin-chun Lu (National Taiwan University): Weaving "Golden Triangle" Together: Materiality, Body Technology, and Sounds of the Thai-Myanmar Yunnannese <i>Musicking</i> in Taiwan

### Session 1C Hopes, Traumas, Faiths

Chair: Feng-shu Lee (National Yang Ming Chiao Tung University)

13:30 - 14:00	Sukai Joshua Chen (The University of Hong Kong): Music and Hope in Adverse Environments: An Exploration into The Shawshank Redemption
14:00 - 14:30	Jiuchang Li (Universiti Putra Malaysia) and Ow Wei Chow (Universiti Putra Malaysia): "May All Beings Be Well, Happy and Peaceful": Problematising Buddhist Music for Inter-religious Encounters in Modern Urban Religious Soundscapes
14:30 - 15:00	David Chu (University of Western Ontario): "Listen to Me Say Thank You": Performing Trauma and Gratitude in "Zero-Covid" China



Session 2A Instrument(ality) Chair: Nozomi Sato (International Christian University)				
15:45-16:15	Philip Flavin (Kansai Gaidai University): Violins, Accordions, and the Koto: "Noise," "Sound" and the "Fusion" Music of Meiji Modernity			
16:15-16:45	Chiu-Chen Chen (National Yang Ming Chiao Tung University): Beethoven's "Farewell" to the Old Piano			
16:45-17:15	Masako Kurawaki (Ochanomizu University): Additional Exhibits at the 1873 Vienna Exposition: On the Historical Exhibition of Musical Instruments by E. Hanslick			
17:15-17:45	Hsin-Ju Liu (National Tainan University of the Arts): Rethinking Violin Replicating through Cesare Brandi's "Theory of Restoration"			
	Session 2B Compositional Tactics and Poetics Chair: Youn Kim (The University of Hong Kong)			

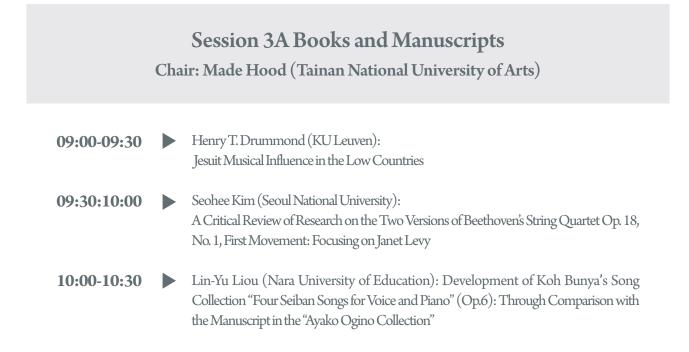
15:45-16:15	Kai-Young Chan (The Chinese University of Hong Kong): From Constraints to Creativity: Musical Inventions through the Cantonese Contour
16:15-16:45	Misty Choi (The Hong Kong Academy for Performing Arts): Composing Degree Zero: Musical Phonology and Luciano Berio's Early Signification Model
16:45-17:15	Seul Lee (Hanyang University): Reading the Layers of References in Richard Strauss's Opera Ariadne auf Naxos (1916)
17:15-17:45	Yujiao Zhou (National Taiwan University): Music and Expression Traversing through Becoming: A Case Study of Webern's Idyll Im Sommerwind

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	Session 2C Drums, Bands, Percussions Chair: Hui Yu (Yunnan University)
15:45-16:15	Kai Li (Universiti Putra Malaysia): When Mouses Start Speaking, Singing and Drumming: Exploring Theatricality of Jiangzhou Drum Music in the Musical "The Mouse Bride"
16:15-16:45	Seung-Hee Lee (Hanyang University): Cymbals and Windchimes: Apprehension and Euphoria of K-pop Ballads, and their Nidus
16:45-17:15	John O. Robison (University of South Florida): Zhu Jianer's Symphony No. 5: Chinese Percussion, the Yellow River, and Faith in Humanity

28<sup>th</sup> October 2023 (Saturday)



	Session 3B Soundtracks Chair: Hee Seng Kye (Hanyang University)
09:00-09:30	Sijie Mao (Universiti Putra Malaysia): In Search of the "Secret Manual" in the Music for Wuxia Films and Games: Re-examining the Ethos of the Chinese Martial Arts World through the Film Music of Crouching Tiger, Hidden Dragon
09:30:10:00	Tian Ming (Jeonbuk National University): Cultural Positioning and Reflection of Background Music (BGM) in the New Media Technology Application Scene
10:00-10:30	Fumito Shirai (Keio University): A Genealogy of Film Accompaniment Music without Visual Images from the Viewpoint of its Historiographical and Dramaturgical Functions
	Session 3C Polarity, Proportion, Projection Chair: John O. Robison (University of South Florida)
09:00-09:30	<ul> <li>Ya-Yin Liu (National Taiwan University):</li> <li>Olivier Messiaen's Birdsongs in Proportion</li> </ul>
09:30:10:00	<ul> <li>Genquan Xu (The Chinese University of Hong Kong): Metrical (Ir)regularities in Picking Lotus Flowers at the Riverside</li> </ul>
	sion 4A Reading Music Theories from East Asia Chair: Edwin Li (The Chinese University of Hong Kong)
10:45-11:15	Xiaoya Lu (King's College London): A New Vision, A New Way: Take Szabolcsi Bence's History of Melody as an Example
11:15-11:45	Wai-Ling Cheong (The Chinese University of Hong Kong) and Tomoko Yasukawa (Kitasato University): Sang Tong and Mitsukuri Shukichi: Hidden Agenda in the Name of Harmony

INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA PROGRAM

11:45-12:15

Harmonielehre around the Turn of the Twentieth Century Session 4B Panel: The (Im-)possibility of A Taiwan School of Music?—A Preliminary Query Organizer: Min-Erh Wang (University of Oxford) Chair: Dian-long Shen (National Tsing Hua University, Taiwan) 10:45-11:15 Min-Erh Wang (University of Oxford): A Taiwan School of Music?—A Theoretical Inquiry 11:15:11:45 Hsin-Lien Ho (Nicole's Creative Artists Agency): How to make a "Taiwan School of Music" Influential?-The Strategy of Developing Davidsbündlertänze for Taiwan 11:45-12:15 Shih-Yang Lee (Improvisational pianist): Avant-Garde Improvisational Music and a Taiwan School of Music Session 4C Notation as an Emergent Artifact Chair: Rujing Huang (The University of Hong Kong) 10:45-11:15 Kiichi Suganuma (Freiburg University of Music/Schola Cantorum Basiliensis): Towards the Modernization of Notation: Theoretical Explanations of Indivisible Note Values in European Treatises from the 15th to the 17th Century 11:15:11:45 Kaho Inoue (University of Southampton/Tokyo University of the Arts): Discordance between Authors and Scribes in Medieval Musical Treatises: Ligature Notation in Johannes de Garlandia's De musica mensurabili 11:45-12:15 Meng Tze Chu (Tainan National University of the Arts): Not only Semiotics but also Artifacts: The Cultural Capital Implications of Handwritten Notations for Early Taiwanese Ordinary Jazz Musicians

Hiroko Nishida (Kyushu University): The Relationship between Theory and Practice in

### Session 5A Panel: Bodily Felt Musical Encounters in Cold War Cosmopolitanism: The Asian Composers League (ACL) and its Global Exchange in the 1970s

Organizer: Diau-long Shen (National Tsing Hua University, Taiwan) Chair: Fuyuko Fukunaka (Tokyo University of the Arts)

14:15-14:45	Hee-sun Kim (Kookmin University): From Nationalism to Inter-Asia Cold War Cosmopolitanism: The Asian Composers League and South Korean Composers in the 1970s
14:45-15:15	Hui-Ping Lee (Tokyo University of the Arts): International Music Exchanges across Ideological Divides: The Founding Years of the Asian Composers League (ACL) and the Japanese Music Scene of the Early 1970s
15:15-15:45	Björn Heile (University of Glasgow): Towards a "World without Opposites": Hans Joachim Koellreutter and Japan
15:45-16:15	Diau-long Shen (National Tsing Hua University, Taiwan): "Crises in Asian Music"? Negotiating Tradition and Modernism at the 1975 ACL Manila Conference
	5B Nation, Nation-Building, and Nationalisms r: Joys Cheung (National Taiwan Normal University)
14:15-14:45	Mengzhen Li (Jeonbuk National University): Balance and Enrichment: Thoughts on the Nationalization of Chinese Choral Music

 14:45-15:15 Vui Hasegawa (Tokyo University of the Arts): Envisaging the "Nation" Through "Folksongs": The Nationalistic Ideal and its Musical Representations in the New Folksong Movement (Shinminyō Undō) of Taisho and Early Showa Japan

- 15:15-15:45 David Wilson (The University of Chicago): Music, Nation-Building, and State Control in Republican Era China: From Pedagogy of Music to Music as Pedagogy
- 15:45-16:15 Hsiao-En Yang (National Taiwan University): America's Jazz Diplomacy and its Consequences in Taiwan

Session 5C Reception and Translocational Histories Chair: Daniel K. L. Chua (The University of Hong Kong)

14:15-14:45	<ul> <li>Jiayue Zhou (Hanyang University):</li> <li>Beethoven's Reception of Shakespeare's Coriolanus: A View from Sonata Theory</li> </ul>
14:45-15:15	<ul> <li>Kelly Ziang Zheng (The Chinese University of Hong Kong): Bartók in China: From 1949 till now</li> </ul>
15:15-15:45	Fumiko Hitotsuyanagi (Showa University of Music): A Study of Rachmaninoff Reception in Japan: An Example of the "Dies irae" Citation Problem
15:45-16:15	Ta-hsin Kuo (University of Vienna): Rekindling the Past: The Role of Music Competitions in the Bolero Revival in Vietnam
16:30 	Keynote Address by Prof. David R. M. Irving (ICREA & Institució Milà i Fontanals de Recerca en Humanitats (IMF), CSIC)
18:00	Chair: Kate Van Orden (Harvard University)

29<sup>th</sup> October 2023 (Sunday)

### Session 6A Processes, Forms, Aesthetics

Chair: Wai-Ling Cheong (The Chinese University of Hong Kong)

09:00-09:30 Wan-Hsin Cheng (National Taiwan Normal University): The Experiential Formal Meaning of Music: Perspectives from Contemporary Scholars



- 09:30:10:00 ► Hei-Yeung (John) Lai (The University of British Columbia): Hearing Musical Cycles in Ma Guoguo's" 阿姆" and " 胸前的口弦"
- **10:00-10:30** Koichi Kato: Schubert's Sonata Form as Paralleling to his Mature Song Style: A Case Study of the Great Symphony, First Movement, D. 944/i

### Session 6B Panel: Military Music Database Construction and Data Curation

Chair and organizer: Chien-Pei Huang (National Defense University, Taiwan)

09:00-09:30	Chien-Pei Huang (National Defense University, Taiwan): The Construction Process of the Military Song Database
09:30:10:00	Song-Zhu Zhao (National Defense University, Taiwan/National Taiwan University of Science and Technology): The Arrangement and Numbering Process of Military Song Database
10:00-10:30	Jui-Ying Huang (National Defense University, Taiwan/Trinity Laban Conservatoire of Music and Dance): Music Re-Innovation in the Digital Archiving and Interpretation Process of Military Songs of the R.O.C. (Taiwan)

#### Session 7A Images of Women

Chair: Meng Tze Chu (Tainan National University of Arts)

10:45-11:15	Mingyu Na (Universiti Putra Malaysia): Genderizing Chinese Rock: Negotiation of a New Rock Culture by Female Rockers in Modern China
11:15-11:45	Chang Che (Hanyang University): Puccini's Madame Butterfly and David Henry Hwang's M. Butterfly: The Construction and Subversion of Eastern Women's Images

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11:45-12:15	Xueyin Zhao (Hanyang University): The Musical Representation of Women's Writing: Focusing on Female Character Images in Ethel Smyth's Opera The Wreckers
12:15-12:45	Kieun Ko (Ewha Womans University): A Marginal Woman between Tradition and Modernity: Modern Female Musicians Reproduced in Magazines in the 1920s and 1930s
Co-Chair: Ton	<b>Session 7B Tradition and Heritage</b> noko Yasukawa (Kitasato University) and Kai-Young Chan (The Chinese University of Hong Kong)
10:45-11:15	Masaya Kakoi (Kyushu University): The Formation of Kosaku Yamada's Image of "The Composer of Japanese Lied" on NHK's TV Programs
11:15-11:45	Ryo Kiuchi (Tokyo University of the Arts): The Coexistence of Progression and Tradition: Opéra-Comique's Incorporation of "Air connu" and its "Traditional" Qualities, 1848–70
11:45-12:15	Joys Cheung (National Taiwan Normal University): Making Chinese Instrumental Relics in Pre-UNESCO Modernity: Datong Music Society's "Heritage" Project
12:15-12:45	Francesco Serratore (Zhejiang Conservatory of Music): The Heritagization Wenzhou <i>guci</i> and his "New Life" in the Chinese Community of Milan
Chair: Victor	Session 7C Sociality and Memory A. Vicente (The Chinese University of Hong Kong, Shenzhen)

10:45-11:15	Yongsik Kang (Andong National University): Research on the Influence of Sentimentalism on Pergolesi's Stabat Mater
11:15-11:45	Rui Hara (The University of Tokyo): Jo Kondo's "Linear Music" and the Ideas of the Social: Focusing on his Sight Rhythmics

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- 11:45-12:15Yixing Liu (Universiti Putra Malaysia): Oral History for Collective Memory Preservation:<br/>Documenting the Feitao Ritual of the Maonan Minority Group in Southern China
- 12:15-12:45 Chia-An (Victor) Tung (University of Toronto): Bringing Creativity and Theology to the Toronto Chinese Diaspora: What Better Way than with the Better Homeland Worship Choir?

### Session 8A The Global (Inter)war

Chair: Aya Ito (The International University of Kagoshima)

13:45-14:15	Natsuko Jimbo (The University of Tokyo): Music Critics and the Emergence of Music Competitions in Interwar Japan: The Quest for "Truly Outstanding Musicians" within and beyond the Academia
14:15-14:45	Yutaka Chiba (Tokyo University of the Arts): Radiokunst as a New Paradigm for Music: Radio and the Materialistic and Conceptual Transformations of Music-Making in Interwar Germany
14:45-15:15	Fuyuko Fukunaka (Tokyo University of the Arts): Music and the Implicated Subject: The Tokyo Music School and its Musicians During the War
15:15-15:45	Shujun Teng (The University of Tokyo): Radio Gymnastics in Wartime Japan and Its Colonies: A New Disciplinary "Ritual" with Rhythm in Japan, Taiwan, and Beijing during the War in the 1930s

### Session 8B Cross-medialities and Mediascape

Chair: Fumito Shirai (Keio University)

14:15-14:45 Victor A. Vincente (The Chinese University of Hong Kong, Shenzhen): Music, Islam, and Auto-Ottomania in Contemporary Turkish Cinema INTERNATIONAL MUSICOLOGICAL SOCIETY | EAST ASIA PROGRAM

14:45-15:15	Miseo Cho (Hanyang University): Artistic Expression of Adorno's Philosophy of Music: Exploring Adorno through Thomas Mann's Doktor Faustus
15:15-15:45	Zixuan Wang (The Chinese University of Hong Kong): C ollective <i>Musicking</i> on Bilibili

Session 8C Border-crossing: Intercultural, Global, and Transnational Chair: David R. M. Irving (ICREA & Institució Milà i Fontanals de Recerca en Humanitats (IMF), CSIC)

13:45-14:15	Min-Gyeong Son (Seoul National University): Reflexive Globalism in American Contemporary Composers' Incorporation of Korean Traditional Music
14:15-14:45	Yu-Jen Chang (Tainan National University of the Arts): The Dissemination and Interpretation of Cross-cultural Music: From the Nan-si Bai Tu Ji to the Che-gu Drama Gao Jiang Jyun, Ruan Yi Shih
14:45-15:15	Christine Fischer (LMU Munich): Swiss Choir Songs in Mission Work during the 19th Century
15:15-15:45	Seung Im Seo (National Taiwan University): My Turning Point in Studying Colonial Music History: Boarder-Crossing between Taiwan and Korea over Japanese Empire Music History

 16:00
 Closing ceremony & announcement of IMSEA2025

 16:15
 Closing ceremony & announcement of IMSEA2025

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# **ABSTRACTS & BIOGRAPHIES**

#### Session 1A Panel: Sound, Media and Technology

Kyung Young Chung (Hanyang University) and Suin Park (Andong National University) Making the Ineffable Effable: Technology and Technique of Listening of ASMR

Kyoung Hwa Kim (Hanyang University) Social Media, Sonic Environment, New Listening Trends

Jiyoung Kang (Hanyang University) Unmediated Immediacy of Sound in 21st-Century Music

Hyunseok Kwon (Hanyang University) A Study of the Relationships between Electronic Media and Social Orders amongst Sounds: A Case of the K-Pop Girl Group NewJeans

Yi Eun Chung (Hanyang University) and Sang Wook Yi (Hanyang University) Rebellion of the Niche Market: Western Art Music in YouTube Environment



#### Abstract:

This panel is an attempt to understand the changing relationship between sound, media and technology and its implications for this relationship to the human life and society. From phonograph to video streaming service, the technological developments have changed the media which transfer and mediate sound. The newly emerged media dramatically change the soundscape of the real and virtual world, and further reshape the relationship between humans, environment and objects, and more importantly, the relationship between humans. Furthermore, the new technology and media redefine the boundaries between our everyday life and arts. Taking these changes into consideration, this panel investigates how these changes of the technology and media constitute the value and meaning of sound and music, and they redefine the human identity. Five panelists approach the topic from the five different perspectives: (1) The new technique of listening in ASMR and its philosophical implications; (2) The relationship between the media ecosystem and newly emerged sound-related activities; (3) The conceptual approach to the materiality of sound in contemporary art music; (4) The sonic correlation between electronic media and popular music; (5) The ethnographic approach to Western Art Music in the YouTube environment. Through five different perspectives, this panel will explore the cultural nexus which connects sound, media and technology, and further contemplate what this newly formed nexus signifies to human life and society.

"Making the ineffable effable: Technology and Technique of Listening of ASMR" (Kyung Young Chung, Music Research Center, Hanyang University and Suin Park, Andong National University) discusses the new technique of listening which is required to listen to ASMR (Autonomous Sensory Meridian Response). The talk will address questions such as "how" we listen to ASMR and "what" we actually hear in ASMR. The aim of this talk is to answer these questions by drawing on the theories of Roland Barthe, Jacques Lacan, and Gattari-Deleuze.

"Social Media, Sonic Environment, New Listening Trends" (Kyoung Hwa Kim, Music Research Center, Hanyang University) will review sonic trends such as ambient sound, environmental sound, ASMR and Singing Bowl, which are rapidly emerging in various new media such as mobile applications, YouTube, social media and blogs. Through this, Kim will explore how the media ecosystem creates new practices and trends in music and sound activities, and how the new modes of listening are applied to them.

"Unmediated Immediacy of Sound in 21st-Century Music" (by Jiyoung Kang, Music Research Center, Hanyang University) discusses the nature of sonic materials in contemporary music. This talk observes how the sonic materials are processed in music, by looking into the various musical examples of contemporary music. By doing this, Kang will conceptualize the immediacy of sound, which cannot be translated and mediated, and reconsider the traditional thesis that sound is the medium transferring music.

"A Study of the Relationships between Electronic Media and Social Orders amongst Sounds: A Case of the K-Pop Girl Group NewJeans" (Hyunseok Kwon, Music Research Center, Hanyang University) aims to explore how electronic media establish social orders amongst sounds within songs. Kwon looks at the case of the K-pop girl group NewJeans which shows the dynamic interaction between singing voice, vocal chop, the sound of clapping, and the sound of electronic piano.

"Rebellion of the Niche Market: Western Art Music in YouTube Environment" (Yi Eun Chung and Sang Wook Yi, Music Research Center, Hanyang University) examines the activities in relation to Western art music within the YouTube space, focusing on the activities of TOWMOO, one of the most popular classical music YouTube channels in South Korea. YouTube provides virtual space where one can observe how the tradition Western art music is consumed, circulated and changed in the new media ecology. YouTube also offers a platform for virtual/real community around Western art music in certain cultural territory. This study aims to analyze how the behavior of classical music YouTubers in South Korea has changed along with changes in YouTube's corporate strategies, and discusses how the participatory behavior of classical music YouTubers continue the tradition of Western art music in South Korea. In particular, this study looks into the changes in the media ecology of YouTube and the ways in which the tradition of Western art music develops new markets, by tracing the changing process in TOWMOO's contents.



## Bio:

Kyung Young CHUNG is Professor of Musicology at Hanyang University. His research focuses on 17thcentury music and musical modernity. Since 2015, he has been leading the sound studies project at the Music Research Center at Hanyang University.

Suin PARK is a musicologist based in Seoul, South Korea. She received her Ph.D. in musicology in 2022 with a dissertation entitled "The Forms of Creating New Temporality in Twentieth-Century Music." She is a specialist in contemporary classical music, with a focus on musical languages and temporality within this field. Recently she has expanded her research interests to include the relationship between music and technology.

Kyoung Hwa KIM is a Research Associate Professor at Music Research Center at Hanyang University in Seoul. She completed her Ph.D. in Musicology at Hanyang University, with a study on the contradictory relationship between Schoenberg's progressive style and traditional paradigm. Her major research areas include 20th century music and modernism, avant-garde music, 21st century music and auditory culture. Her recent research focuses on the acoustic environment and media, and sounds art. Since 2015, she has been participating in a sound studies project at the Music Research Center at Hanyang University.

Hyunseok KWON is a researcher at the Music Research Center at Hanyang University in Seoul. He obtained his Ph.D. in Ethnomusicology from SOAS, University of London. He has much interest in cultural globalization, urban soundscapes, and popular music, and is exploring related issues through the case of Korea. He is currently participating in the center's government-funded project, "Politics of Sound and Culture and Technology: A Critical Listening of Culture and Technology."

Jiyoung KANG has been participating as a full-time researcher in the project of the Music Research Center at Hanyang University, "Politics of Sound and Listening" since March 2022. She is interested in identifying the essence of modern sound engraved in the contemporary social and cultural environment and unraveling the transformed aspects of art creation due to the development of digital technology and the change of media through humanistic imagination.

Yi Eun CHUNG is a researcher at Music Research Center, Hanyang University, South Korea. Prior to joining Music Research Center, he completed his PhD in Musicology at the University of Hong Kong, with a study on temporality in Schubert's late music. Currently he is participating at the research project entitled "Politics of Sound and Listening" at Music Research Center, which is funded by the National Research Foundation of Korea. In this project, he explores the music-making culture in Korea from the late twentieth century to the present, especially, in relation to the tradition of Western art music.

Sang Wook YI studied physics for his first (B.Sc.) and second (M.Sc.) degrees at Seoul National University in Seoul, South Korea. He finished his PhD in philosophy of science at LSE, University of London, and he won the Robert McKenzie Prize with his PhD thesis in 2002. He is now Professor at the Department of Philosophy, Hanyang University. Yi's research interests cover a wide range of topics in philosophy of science, philosophy of technology and STS, and he published a number of papers on these topics, including Climate Ethics, Vienna Circle, Artificial Intelligence, Posthumanism and Thomas Kuhn.

# Session 1B Making Sense: Body and the Mind

Zixuan Peng (Kyushu University/ Ehime University) and Xuejiao Xie (Kyushu University) Structuring a Music Workshop for Individuals with Severe Disabilities Using Workshop Design Theor



## Abstract:

Music activities for individuals with severe disabilities pose unique challenges, which involve accommodating physical and cognitive limitations and addressing diverse individual needs. To better understand these challenges, this study investigated the implementation and potential improvement of music activities during home visits for severely disabled children, by conducting semi-structured interviews with five parents. Grounded Theory Approach (GTA), a qualitative research method emphasizing the generation of theory from empirical data and promoting the discovery of new insights, was utilized for data collection and analysis in this study. Based on the results of data analysis, it concludes by proposing a workshop model for music activities tailored to the needs and current conditions of severely disabled individuals, grounded on the workshop design theory presented by Yamanouchi (2021). Yamanouchi's theory offers a structured, flexible approach for designing workshops adapted to the participants' specific needs and circumstances. It is being explored in this research for its potential applicability to music activities for individuals with severe disabilities. The findings comprised five principal categories: 1) "Variation in Participation in Music Activities Due to Disability Severity"; 2) "Interplay of Music within Daily Life"; 3) "Positive Experiences Derived from Music Activities"; 4) "Challenges Encountered during Music Activities"; and 5) "Parental Expectations of Music Activities". Drawing from these categories, a new model for music activity sessions was conceived, employing Yamanouchi's workshop design theory as a guiding principle. Future research will involve the application of this model in music sessions and assessing its effectiveness.

## **Bio:**

Zixuan PENG is a PhD student in Musicology at the Graduate School of Design in Kyushu University and a fellow at Ehime University, Japan. She completed her master's degree in composition and music theory at Jiangxi Normal University in China in 2018. Her primary focus is applying music theory, particularly Schenkerian theory, in basic music education to help novice learners gain a deeper understanding of music. Additionally, she is passionate about revitalizing traditional regional music cultures and supporting mentally and physically challenged individuals through music.

Xuejiao XIE is a PhD student in Social Welfare at the Graduate School of Design in Kyushu University, Japan. She completed her master's degree in public health at Keio University in 2019. Her research primarily centers around the artistic activities of individuals with disabilities in welfare facilities. She aims to explore the transformative impact of these activities on aspects such as satisfaction, communication skills, and lifestyle changes for these individuals. Xuejiao aspires to create a dedicated workshop model in Japan to further support individuals with disabilities in the future.

Yerim Gim (Seoul National University) Neurofeedback Music by Alvin Lucier and David Rosenboom

# Abstract:

As the 21st century has been a brain-driven world, the 'brain' has also emerged as a keyword in music. Especially, beyond music therapeutic purposes, composers are trying to utilize the 'brain' as a creative element. Among the contemporary music currents, Alvin Lucier (1931-2021) and David Rosenboom (1947-) wrote early models using the 'brain' Their works used various 'brainwaves' as materials. Herein, music created with brainwaves are called 'Neurofeedback Music'. This is a subfield of 'Biofeedback Music', which uses data on human physiological phenomena, and focuses on the 'brain' as a major musical material. This paper focuses on Lucier and Rosenboom's neurofeedback music, Music for Solo Performer (1965), On Being Invisible (1976-79), and On Being Invisible II: Hypatia Speaks to Jefferson in Dream (1994-95). Through an in-depth study of the principles of music creation using brainwaves, this study examines the meaning of 'brain' as it is used in contemporary music. The works of the two composers are exemplars of neurofeedback music in that they adopted a feedback system to create real-time sounds of brainwaves. Thus, the creative principles of their neurofeedback works are a way of playing instruments with amplified brainwave vibrations, and algorithmizing brainwave values and creating sounds through MIDI. In addition, the neurofeedback works have aesthetic features of the sonification of consciousness of EEG wearer by technology, the interactiveness between the EEG wearer, the stage, and other instruments, and the transformed EEG wearer into a 'homo artis' as a physiological being itself.

## Bio:

I received a Bachelor's degree in Musicology from Seoul National University and also a Master's degree in Music Theory and Musicology from Seoul National University. I am currently a PhD student in Musicology.

#### Yang Yang (Universiti Malaya)

Exploring Non-Music Preservice Teachers' Self-reports of Movement-Based Instruction in the General Music Classroom: An Inductive Thematic Analysis



# Abstract:

Movement as a visible expression is one of the evaluation criteria by which educators measure students' performance in learning music. Movement-based instruction, the inclusion of the application of Orff-Schulwerk, Dalcroze Eurhythmics, or Kodály Approach in the area of adult general music education has not been widespread, although some music educators have adopted it into their undergraduate-level professional music courses to improve students to quickly acquire musical skills. In recent years, in the context of music teaching reform in Chinese universities, the transformation of the general music classroom teaching approach for undergraduates attracted the attention of scholars. This study aimed to explore the self-reports of 50 non-music preservice teachers after participating in weekly, movement-based instruction in general music classes.

These preservice teachers who majored in elementary education have completed the course Fundamentals of Music in six weeks having met the graduation requirements. Participants' self-reports were analyzed by inductive thematic analysis to determine the emerged themes. Through the data analysis, three themes were identified: (a) change of cognition for the general music classroom, (b) evaluation of movement-based instruction, and (c) inspiration from movement-based instruction. The findings of this study implicated the significance of movement-based instruction in non-music preservice teachers' general music courses.



### **Bio:**

My name is Yang Yang, female, and I am a Chinese student pursuing a Ph.D. program at Universiti Malaya. My study area is music education. I am 36 years old, and I have been working as a music teacher at Teacher Education College, Yuxi Normal University in Yunnan Province, China since 2014. The courses I teach for undergraduates majoring in preschool education and elementary education at university include group piano lessons, music theory, solfege, and fundamentals of music. Over the years, I have developed a particular interest in adult general music education pedagogical methods.

Tasaw Hsin-chun Lu (National Taiwan University) Weaving "Golden Triangle" Together: Materiality, Body Technology, and Sounds of the Thai-Myanmar Yunnannese Musicking in Taiwan



# Abstract:

This study investigates the emergence of a unique form of dage in Longgang, Taiwan, a traditional dance form practiced by an immigrant community residing along the Thai-Myanmar borderlands. This community has developed a distinctive and hybrid style of dage, incorporating costumes, music, and dance from various ethnic groups. The author draws upon firsthand experience as a musician and dancer within this community over the past three years to explore the collaborative process of cultural integration. It is argued that this process involves a subtle and multi-dimensional process of molding sensory knowing into key components of cultural hybridization, emphasizing the connectivity between humans and non-humans.

A core concept in this study is "weaving," viewed not as a fixed entity or completed product, but as a dynamic and sensory process of production that involves the experiences and values of the old and new, here and there. Rather than focused on understanding the historical context or cultural codes and symbols behind the weaving, the focus is on dynamic interactions between peoples, places/spaces, materials, and cultural practices as the community cultivates new cultural knowledge. Body technologies have been illustrated to emphasize negotiation and transformation. The aim of this study is to propose a nuanced understanding of these sensemaking processes. Through an exploration of the exceptional hybridity of cultural elements in this context, it sheds light on the dynamic process of cultural transformation and reinvention that occurs in the context of transnational migration.

### **Bio:**

Hsin-chun Lu is an associate professor at the Institute of Musicology, National Taiwan University. Her research focuses on migration, cultural tourism, and identity formation. With a primary focus on Burma/Myanmar and its diasporas, Lu critically examines the court-derived music tradition as a response to diverse hegemonies in Burma. Her research also explores *musicking* practices within Sino-Burmese and Burmese minority communities in Yangon and their diaspora in Macau and Taiwan. Her investigations cover themes such as generational nostalgia, defiance through performance, soundscapes, and sensory experiences of music.

# Session 1C Hopes, Traumas, Faiths

Sukai Joshua Chen (The University of Hong Kong) Music and Hope in Adverse Environments: An Exploration into The Shawshank Redemption



### Abstract:

In the famous film The Shawshank Redemption (1994), the protagonist Andy describes his experience with listening to music in prison as 'hope'. While music's role in generating hope is clearly spotlighted in the film, contemporary philosophers such as Michael Milona, Katie Stockdale, Luc Bovens, and Ariel Meirav examine hope in the film in a manner that disregards music's potential to increase the listener's hope. This is unsurprising, as many dominant hermeneutical traditions within the humanities consider music to be analyzed as an object of contemplation rather than as an object that has a direct influence on forming the character of individuals. Through a detailed investigation into the use of the Letter Duet from Mozart's Marriage of Figaro in The Shawshank Redemption, I suggest that music has a way of altering perception to be hope-full. Building upon the thought of Slavoj Žižek, Mary Hunter, and Daniel Chua, I suggest how certain facets of music's unique virtual materiality can help to increase hope. In doing so, I aim to shed light on the nature and mechanism of hope, as well as to suggest ways in which music might be especially useful in forming character, even when one is in an adverse environment.



#### **Bio:**

Born in California to parents from Taiwan, Sukai Joshua Chen is a final-year PhD candidate in the Department of Music at The University of Hong Kong. His thesis explores the idea of hope in music using not only musical but also philosophically and theologically inflected analyses on three masses engaged with war. Drawing upon the writings of several analytic philosophers and continental thinkers such as Ernst Bloch, Theodor Adorno, and Jürgen Moltmann, Sukai generates fresh insights on the nature of hope as reflected in the seminal works. His wider research interests lie at the intersection of music, aesthetics, and ethics.

Jiuchang Li (Universiti Putra Malaysia) and Ow Wei Chow (Universiti Putra Malaysia) "May All Beings Be Well, Happy and Peaceful": Problematising Buddhist Music for Interreligious Encounters in Modern Urban Religious Soundscapes

## Abstract:

Though being established in 1893, interfaith dialogues regain its significance in the post-9/11 era. In the quest for peacebuilding, it has been argued in the scholarship of religious studies that music is believed to have the potency in influencing inter-religious encounters essentially. Meanwhile, the Buddhist philosophy has been long promoting the 'middle path' for peace, harmony and serenity as well as keeping an open attitude towards other religions and belief systems. As Buddhism is deep-seated in the concepts of 'phenomenality' and 'emptiness', all music can therefore be considered for having the 'Buddhist being'. However, the question of whether Buddhist music can play a significant role in developing and sustaining inter-religiosity can yet to be answered. Therefore, this paper is dedicated to problematising Buddhist music for its potentials in inter-religious encounters, and for its defining characteristics in the context of inter-religiosity.

This study proposes a view that Buddhist music contains a nature in inter-religiosity as a means to explore the universality of religious soundscapes and to communicate with major religions in modern urban cites. By choosing Malaysia as a multicultural and multi-religious field that contains rich and vast religious soundscapes, Buddhist music is revisited in the inter-religious context through ethnographic interviews with religious figures, composers of Buddhist music, and observations on urban Buddhist community in Malaysia. This discussion hopes to contribute in approaching the potentials of Buddhist music that help sustain inter-religious encounters as a reference in advancing the study of inter-religiosity with Buddhist music.

### **Bio:**

LI Jiuchang (李九昌), formerly a lecturer in China, is a Ph.D. candidate in the Music Department of the Faculty of Human Ecology, Universiti Putra Malaysia (UPM). He has been engaged in research in the field of vocal music at Sichuan Normal University in China for 7 years, and has published 9 academic papers in related fields. During his working career, he has also served as a choral conductor as well as a music instructor. He is currently engaged in an ongoing research in the area of the inter-religiosity in Buddhist music which involves ethnography as a qualitative research approach.

CHOW Ow Wei ( 曹爾威 ) 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.

### David Chu (University of Western Ontario) "Listen to Me Say Thank You": Performing Trauma and Gratitude in "Zero-Covid" China



# Abstract:

Heralded by state media as the "most responsible" COVID measures, China's "dynamic zero-COVID" policy has resulted in isolation, despair, hunger, and suicides, sparking protests and crackdowns. Amid continuous draconian lockdowns, regular mass PCR testing, enforced by "Big Whites" - paramilitary "volunteers" in white hazmat suits - became a fixture of everyday life in mainland China. A 2019 children's song "Listen to Me Say Thank You" quickly became a symbol of traumatic zero-COVID life. Initially promoted by state and provincial propaganda departments to encourage gratitude for China's zero-COVID policy, the song soon became hated, with some describing it as musical "torture of a new era".

How did this pre-COVID song become associated with the traumas of zero-COVID China? What are the layers of trauma embedded in the reception history of this song? What does this song tell us about music and trauma in contemporary mainland China? I attend to the tangled web of social, historical, and musical trauma behind "Listen to Me Say Thank You", drawing upon a wide range of primary sources including state media articles, blog posts on China's social media, and censored videos. I analyse these sources by fusing a theoretical framework informed by critiques of neo-Confucianism, post-Mao politics and theories of cultural trauma. I also aim to complicate views on trauma in zero-COVID China that interpret it as purely the result of top-down oppression. Overall, this song offers valuable insights into contemporary China, the COVID-19 pandemic, and music in contemporary East Asia, enabling a more nuanced understanding.

**Bio:** 

David Chu is a PhD student at Western University, Ontario. He has recently graduated from the University of Oxford with a master's degree in musicology. He is a Leonard Bernstein enthusiast, and his research interests lie primarily in the crossover aesthetics of Leonard Bernstein's music. He is also interested in the intersection between music and ideology, focusing on a trans-Pacific perspective on music during the (new) Cold War.

# Session 2A Instrument(ality)

Philip Flavin (Kansai Gaidai University)

Violins, Accordions, and the Koto"Noise," "Sound" and the "Fusion" Music of Meiji Modernity



### **Abstract:**

This paper examines the irruptive impact of Western music and new perceptions of 'sound' in premodern aesthetics for the koto and their realisation in new ensemble formats that appeared in the late-Meiji period (1868-1912). At this time, western instruments, notably the violin, replaced one of two indigenous instruments, the kokyū or the shakuhachi, in traditional ensembles, the sound of the violin seen as 'better' or 'modern'. This focus on 'sound', I suggest, can be placed within the larger framework of Attali-ian 'noise', in this instance, the highly politicised 'noise' of the West, the 'sound' of modernity, that was profoundly changing the Japanese soundscape. The intrusion of Western music into the 'traditional' musicians understanding of music forced them to reappraise not only the aesthetic significance of their music output, but the quality of its 'sound' through the lens of modernity. These new hybrid ensembles belong to a larger movement known as wayō setchū, the fusion of the West and East, that continued through the pre-war period, and constitute the recreation of tradition as 'modern tradition'.



#### **Bio:**

Philip Flavin is an associate professor at Kansai Gaidai University. After completing his Ph.D. at the University of California at Berkeley, he received a Social Science Research Council sponsored postdoctorate at the Kyoto City University of Fine Arts where he continued research in sōkyoku-jiuta and further his understanding of other Japanese music genres. In 2006, he was invited to participate in an Australian Research Council funded project on the impact of modernity on Japanese music and relocated to Melbourne, Australia. Now residing in Kyoto, his recent publications focus on the newly developing aesthetics of sōkyoku-jiuta during the pre-war period.

Chiu-Chen Chen (National Yang Ming Chiao Tung University) Beethoven's "Farewell" to the Old Piano



### Abstract:

In nineteenth-century Europe, the piano was constantly evolving. Piano companies produced new functions for the instrument to interest the performance market. Expansion of the pitch range and improvement of components offered richer dynamics and acoustics, which directly affected how composers conceived keyboard works. From this perspective, Beethoven's piano sonatas

opus 53 (the "Waldstein" sonata) and opus 81a (the "Farewell" sonata) represent a crucial bridge between earlier and later sonatas. In discussing the relationship between Beethoven's middle period sonatas and the evolution of the piano, contemporary scholars focus on opus 53. In contrast, opus 81a, in which Beethoven increased the technical demands, exploiting the functions of the new piano further, is rarely mentioned due to the loss of most primary sources.

In this paper, I use composer Johann Friedrich Reichardt's collective letters and Beethoven's correspondence with the Viennese piano-making firm Streicher as the basis for my close reading of the third movement of opus 81a. I illustrate how Beethoven collaborated with Streicher to produce an "orchestra-like" piano to meet his specific technical demands for his latest piano sonata, which would have been inconceivable using earlier pianofortes. He developed more difficult articulation and extended both the register and the dynamics. Moreover, he extended melodies to the added (sixth) octave of Streicher's piano. Opus 81a presents an outcome of Beethoven's collaboration with Streicher. My discussion places Beethoven's piano music in his middle period in a broader context, in which his work is read in close relationship to the instrument-making industry of the time.

# **Bio:**

Chiu-Chen Chen is a musicology major at the Institute of Music of National Yang Ming Chiao Tung University, where she also received her Master Degree in cello performance. Her research interest concerns the performance practices in 18th- and 19th- century Europe, especially the relationship between instrument-making and the theory of *Werktreue*. She is currently working on her master degree thesis, tentatively entitled "Being True to the Instruments: Cello, Piano, and the Composer."

#### Masako Kurawaki (Ochanomizu University)

Additional Exhibits at the 1873 Vienna Exposition: On the Historical Exhibition of Musical Instruments by E. Hanslick



## Abstract:

The purpose of this presentation is to clarify the contents of the exhibition of musical instruments by E. Hanslick (1825-1904) at the Vienna World's Fair of 1873.

This exhibition of musical instruments was part of the exhibition "History and Invention of Handicrafts," which the Imperial Exposition Committee issued a decision to hold on November 30, 1871, in the form of Proclamation No. 9. The main purpose of this exhibition was to show the history of the development of industry in the Austro-Hungarian Empire during the 100 years from the mid-18th century, the period of the Industrial Revolution (Exner 1873), and Hanslick was in charge of the instruments section. He personally collected the exhibits, which included 92 instruments (Official General Catalogue, 1873, pp. 821-822). The instruments were mainly stringed, pneumatic, and somatic instruments made in the empire.

The exhibition also added a focus on period instruments, with keyboard instruments ranging from J. Haydn's spinet to the clavier used by F. Liszt. Here, it was shown how different the clavier at the time of the Wien Expo was from the earlier ones (Hanslick 1873). Other local instruments to be featured included the Zither, the Mundtharmonica, and the Mauldronmel, and an attempt was made to visualize the historical evolution of each instrument. In addition to this, Hanslick explained the characteristics of this exhibition in the official commentary and in the official newspaper (*IAZ*) (Hanslick 1873), emphasizing the outstanding improvements made by the imperial instrument makers.

## **Bio:**

Masako Kurawaki graduated from Ochanomizu University in Tokyo, Japan with a Ph.D. in musicology in 2021. The title of her thesis was "A Study of the Suite by Joachim Raff (1822-1882)". After working as a "Migakazuba" researcher at Ochanomizu University, She became a research associate at the Institute for Global Leadership, also at Ochanomizu University. Currently, She is conducting research on the role of music at the Vienna Expo (1873) and cultural policies during that period. Her areas of specialization are musicology, exposition studies, and gender studies. She is a member of the Musicological Society of Japan, the Society for Research in Asiatic Music, and the Exposition Studies Association

Hsin-Ju Liu (National Tainan University of the Arts) Rethinking Violin Replicating through Cesare Brandi's "Theory of Restoration"



## Abstract:

Although there is a branch dedicated to the study of musical instruments like organology in the vast realm of musicology and ethnomusicology, the attention given to instrument restoration is relatively niche. As a luthier, we know that violin replicating has its own knowledge and technique in the field of violin making, and it is also one of the important training processes that apprentices must go through. Everyone knows that the past is the key to the future, but how and what to learn from the past is not well known. In my learning journey, most of the training in replicating has focused on the techniques of antiquing and recreating physical appearance. However, it has overlooked a crucial aspect of both processes - how to determine the specific appearance of the object being replicated at a particular moment in its journey through time and space?

In terms of the concept of replicating, I attempt to use the idea of Cesare Brandi on restoration of the cultural relic to construct a methodology for representing the image of the object being replicated. In the part of practice, the replicating process of Messiah in 1716 by Stradivari is used as a reference to show that a theory without practice is empty, and also what adjustments we should do during the replicating process.



## Bio:

Currently a Ph.D. student in the Doctoral Program of Applied Music at National Tainan University of the Arts, specializing violin STS studies. Hold dual master's degrees also from TNNUA in Instrument Design and Making from the Department of Ethnomusicology and Art History Critique and Antique Research from the Department of Art History. Now engaged in violin making, repairing, and conducting educational workshops on violin-related knowledge, as well as research projects in art history.

# Session 2B Compositional Tactics and Poetics

Kai-Young Chan (The Chinese University of Hong Kong) From Constraints to Creativity: Musical Inventions through the Cantonese Contour



# Abstract:

When hearing a song for the first time, listeners could find its lyrics difficult to discern due to discrepancies between the verbal language and its musical setting. Compared to Romance languages, tonal languages present a particular challenge to composers and listeners. Since tones are used to differentiate word meanings, tonal languages are inherently musical; yet, ironically, their musical expression is often constrained by the pitch structure of the language. With more linguistic tones than standard Chinese, Cantonese poses still greater challenges for musical perception and composition. While there is already research on the tone-melody interface in Cantonese opera (Yung 1989) and Canto-pop (Ho 2010; Wong and Diehl 2002), no one to date has mapped out how Cantonese composers deal with text-setting constraints in contemporary classical compositions.

Drawing upon perception tests and musical analysis, this study renews the understanding of the Cantonese text-setting constraints by identifying the optimal intervals for all tone successions, and delineates how the constraints function as creative resources in Hong Kong contemporary music. With the analyses of works by Hong Kong composer, I will demonstrate the potentialities of the tonal Cantonese language when combined with speech and text to produce unique melodic, harmonic, and textural effects in both vocal-choral works and instrumental music containing unsung texts. This study illustrates how Hong Kong composers work with the constraints instead of against them to create a new music that paves new ways for the audience to appreciate the language and culture imbued within the music.



#### **Bio:**

An Assistant Professor at The Chinese University of Hong Kong, Kai-Young Chan specializes in the creative use of Cantonese prosody in contemporary music. He often employs constraints

as a catalyst for creativity in his music, with a focus on algorithmic procedures developed from tone-melody mapping restrictions of Cantonese. Featured at international venues such as ISCM World Music Days and International Rostrum of Composers, Chan's works are performed by ensembles such as the Pittsburgh Symphony Orchestra, Albany Symphony Orchestra, Hong Kong Philharmonic Orchestra, and Mivos Quartet. His compositions are published internationally by Edition Peters and Navona Records, among other leading publishers.

Misty Choi (The Hong Kong Academy for Performing Arts) Composing Degree Zero: Musical Phonology and Luciano Berio's Early Signification Model

## Abstract:

This paper argues that Luciano Berio established a signification model by imagining the Barthian notion of "degree zero" (a utopian state free of connotation) in music by adopting phoneme as musical unit. Such signification model, as illustrated in his tape work *Thema* (*Omaggio a Joyce*) (1957-58), reconstructs sound and meaning by considering their equivalence to phonology, semantics, and syntax based on twentieth-century linguistic conceptions.

One of the goals of the Studio di Fonologia Musicale was to establish a connection between the production of sound and its organization, i.e. the "radiophonic grammar" [grammatica radiofonica] that Berio believed to be lacking in electroacoustic music. While commentators (Di Scipio, 2000; Scaldaferri, 2000; Casadei, 2016) focus on the textual level of the work, I trace the construction of a signification model by the composer. I show that by imagining phonemes in music and introducing Roland Barthes's suggestion of "degree zero" of language—a natural, neutral writing free of conventional literary tropes, Berio attempted to break the conventional relation between sound and meaning before establishing new "semantic links" among sound units. The peculiar organization inspired from linguistics, I conclude, uncovers the "new strata of meaning," i.e. the meaning of organization, through a musical process. Such signification model establishes new relations between sound and sense, so that images are evoked through the peculiar deployment of sound events. Sound and sense are connected through a musical process by introducing an invisible "theater of the mind" in the audience's imagination.



#### **Bio:**

Misty Choi received an MA in Music and an MPhil in Historical Musicology from The Chinese University of Hong Kong, and a Ph.D. in Musicology from Duke University. Her research areas include interdisciplinary study among music, linguistics and semiotics, as well as film music. Her papers were presented in conferences such as Quinquennial International Musicological Society Congress and Royal Musicological Association. Her article on Berio's Thema (Omaggio a Joyce) has been accepted by Perspectives of New Music in 2023. She is currently serving as Senior Project Manager at the Hong Kong Academy for Performing Arts.

Seul Lee (Hanyang University) Reading the Layers of References in Richard Strauss's Opera Ariadne auf Naxos (1916)

## Abstract:

After performing a three-act play, Der Bürger als Edelmann, by Hugo von Hofmannsthal in 1912, Richard Strauss rewrote a new version of the opera Ariadne auf Naxos in 1916, which comprises a Prologue and an Opera. The opera represents an interesting case of metareference and intertextuality by using several references such as *Le* Bourgeois gentilhomme (1670) by Molière, Ariadne in Ovid's Metamorphoses and even his incidental music in the 1912 play, and by dealing with 'opera,' as a meta-opera. I employ the concept of metareference (Wolf 2007a) to demonstrate how music utters/enacts music and how certain devices are designed to engage with audiences. In this paper, I will use the "Ariette" in the Prologue as a musical example. For a close reading of Strauss's compositional strategies, I examine the four layers of references: (1) paratextual reference, the use of the title "Ariette" to the composition; (2) formal reference, the use of da-capo aria alluding to serious style in Baroque opera; (3) intertextual reference, the use of making the play-within-a-play through quotation mark. These layers show how Strauss employs the references to subvert conventions and expectations. Through these strategies, Strauss, I argue, promotes another level of self-reflexivity by drawing attention to the reflective awareness, or distancing effect.

## **Bio:**

Seul Lee is a doctoral student in Musicology at Hanyang University, Seoul, South Korea. She is interested in narrativity and textuality in music as well as the relationship between diegetic music and the whole opera. These include scholarly areas such as meta-music, intertextuality and semiotics. Her doctoral project explores how does music relate to narrative in opera. Specifically, Seul focuses on representation, (self-)reflexivity or metareference, composer's narrative strategies including mise en abyme, and the subsequent emotional effects in Richard Strauss's operas. Seul holds her B.M. and M.M. degrees in historical musicology from Hanyang University.

Yujiao Zhou (National Taiwan University)

Music and Expression Traversing through Becoming: A Case Study of Webern's Idyll Im Sommerwind



## **Abstract:**

With Webern's idyll Im Sommerwind (1904), this research investigate how expressions are fulfilled in the perception of symphonic poems by taking into account the philosophical concepts of "becoming (le devenir)" (Deleuze and Guattari, 1987). In this orchestral work, a group of three motifs highly correlated in terms of music materials and their horizontal melodies intertwines over

the tonic and dominant sounds. When words and music flow towards us, this work is considered a loose sonata form, and the motifs are divided into groups with poetic ideas detached from the poetry (Pisk, 1966; Johnson, 1999). Echoing the classic discussion on absolute music and program music (Hanslick, 1922), can the motifs, which waver among repetition, split and modulation, resist the penetration of the poetry and maintain their musical nature? Deleuze and Guattari's poststructural philosophy of "becoming" breaks down the absolute territories among various concepts and shapes the perception of music materials and poetic ideas. Using diagrams, this research shows how the "becoming-poetic ideas" of music materials and the "becoming-music" of poetic ideas flow into the blocks of expressions between the two sides. In "becoming," the three motifs traverse a gust of wind, a flock of larks, a piece of tranquility, and a summer storm, forming four distinct expressions. The reterritorialized music and poetic ideas make these rigorously correlated motifs fall into blocks of expressions with various meanings, and make the "non-sound" sound. This research contributes to the broadening of our understanding of "unity," motifs, and poetic ideas in music.

## Bio:

Yujiao Zhou is currently a PhD Student in musicology at National Taiwan University. Prior to this, she earned her Master's degree in qualitative finance from National Tsing Hua University. Yujiao is passionate about musicology and is dedicated to exploring the interconnections between music, culture, and living environments. Her research interests include European Romantic music, Chinese guqin pieces, music aesthetics, and soundscapes.

# Session 2C Drums, Bands, Percussions

#### Kai Li (Universiti Putra Malaysia)

When Mouses Start Speaking, Singing and Drumming: Exploring Theatricality of Jiangzhou Drum Music in the Musical "The Mouse Bride"

# Abstract:

Jiangzhou Drum Music is a form of traditional music that originates in the Xinjiang county of Shanxi province and has been listed as an intangible cultural heritage in China. However, when times change and the taste of audience is shifting, this music genre is at the crossroads of convention and modernity. While local schools still rehearse the classic repertoire "Prince Qin Takes His Roll Call", a Chinese company in performing arts created "The Mouse Bride" in a first-of-its-kind format which appears as a percussion-based musical show that incorporates theatrical methods with instrumental music deriving from the folktale. With theatricality as a key element of musical theater by adding an enriched layer of mise-en-scène besides the visual and the audio as conventional sensory stimulation by the performance, Jiangzhou Drum Music has been practically integrated into a form of musical theater in which its novelty and innovation in artistic performance can be observed.

This research aims to investigate how a musical heritage can be presented in modern theatres while maintaining its significance in cultural and traditional quality, as well as how theatricality enhances the performance and mobilize audience's emotions in the show. It employs an ethnographic approach, utilizing interviews, observations, and video analysis to assess the aspects of theatricality in the case of "The Mouse Bride". Highlighting the importance of exploring noble and innovative ways to showcase intangible cultural heritage on stage, this inductive study is hopefully to contribute to both preservation and sustainability of the drum music in the digital era.



## Bio:

Kai Li is a Masters student at Universiti Putra Malaysia. He initially majored in percussion performance before moving into the fascinating field of ethnomusicology. In his in-depth research, Li Kai's main interests revolve around the vast field of musical heritage, focusing primarily on the metamorphosis of drumming in different cultures and its evolution into various musical forms with special emphasis on the impact of theatricalization on the dissemination and sustainable development of this intangible cultural heritage. His research endeavours to reveal the cultural significance and evolution of these traditions.

#### Seung-Hee Lee (Hanyang University)

Cymbals and Windchimes: Apprehension and Euphoria of K-pop Ballads, and their Nidus



## Abstract:

Cymbals and Windchimes have functioned as characteristic sounds representing the sense of misgiving and gratification between lovers in K-pop ballads from the end of the 20th century to the present day. This study analyzes each sound from the perspective of the topic and traces it back to its origin by generating a subclassification for each topic. Before the two topics were paired to describe the contrasting feelings in K-pop ballads, the Cymbals represented the threat to royal authority or the kingdom's crisis in Korean historical dramas, whereas the windchime represented magical events in the animation for children. These two topics have recently been used to symbolize the anxiety or the utmost satisfaction in the popular types of mass media including advertisements and show programs, and performing arts such as changgeuk and musical theater, expanding their scope and meaning. They seem generally the unique case in Korea, but their origin extends to European art music in the 19th century.

This study demonstrates the cymbals and windchime topic as the symbol of the barbarity and exoticism of the non-civilized world in European art music and their adaptation to the musical environment in Korea, which has an experience as a colonized country of the empire. Based on this, this paper argues that the internal disquietude and the ineffable joy inherent in the K-pop ballad remain the stamp of emotions of the colonized people.



## **Bio:**

SeungHee Lee is a Ph.D. student majoring in musicology at Hanyang University. She is interested in audiovisual genres, including opera, the musical, and musical theater.

John O. Robison (University of South Florida) Zhu Jianer's Symphony No. 5: Chinese Percussion, the Yellow River, and Faith in Humanity

# Abstract:

In his Symphony no. 5 (1990-91), Zhu Jianer (1922-2017) returns to one of his favorite childhood memories-the sound of Chinese traditional percussion. A three-movement work for Chinese and Western percussion with full orchestra, he relies on Chinese cymbals, Beijing opera gongs, the paigu, and the dagu drum to convey his optimism towards life as he puts faith in the average Chinese people. One indication of this is Zhu's inspiration derived from "Yellow River Ninety-Nine Turns," a song which to him signifies people who are hopeful, even with occasional setbacks in life. Zhu's tone row incorporates melodic intervals from the Yellow River folk song, with the opening movement being essentially in sonata form. The development section elaborates upon the folk song's core melodic intervals, while the recapitulation uses complex fugal writing to reach a dramatic conclusion. The impetus for movement two comes from a sorrowful melody that he heard a lonely suona player performing in Yunnan Province, and features Zhu's micro-polyphony where the melody is echoed differently by other instruments. The inspiration for the finale is Zhu's reflections upon observing folk singing and dancing in Yunnan Province, where each participating individual had their own lusheng and played their own music independently. After presenting five contrasting themes, the symphony concludes with a dramatic return to the Yellow River folk song. Zhu's Symphony no. 5 is unique due to its emphasis on Chinese percussion instruments, the connection it has with guyue music, and his desire to put faith in ordinary human beings.

## Bio:

John Robison is Professor of Musicology at the University of South Florida. A USF faculty member since 1977, he received his doctorate in musicology from Stanford University. His recent books include The Symphonies of Zhu Jianer, Wang Xilin's Orchestral and Chamber Music, The Life and Music of Indian Composer John Mayer, and Korean Women Composers and Their Music. A versatile performer on many instruments, his research interests include Renaissance/Baroque music, performance practices, and contemporary composers from diverse Asian cultures. His articles have appeared in American, European and Asian journals, with his presentations as a scholar/performer taking him to six continents.



## Session 3A Books and Manuscripts

Henry T. Drummond (KU Leuven) Jesuit Musical Influence in the Low Countries

## Abstract:

The Jesuits were known in the Early Modern era for their profound evangelising influence across the globe. They were also a prominent force in the Low Countries, particularly during the Eighty Years' War (ca. 1566–1648). This period of conflict was both political and religious in nature. The United Provinces broke away from the Southern Netherlands, driven partly by a desire to follow the Calvinist faith. For the Jesuits, therefore, the Low Countries were a key area to concentrate their evangelising work, and this was achieved both through missions and an influential cultural agenda. The Jesuits' cultural contributions emerged not just through visual art, architecture, and literature, but also through music. In this paper, I will consider how the Jesuits and their music interacted with non-Jesuits, focussing on missionary activities in cities close to the frontier between the United Provinces and Southern Netherlands. I will examine musical books that the city's Jesuits produced, both for themselves and for other orders. These surviving sources demonstrate a desire to further the Catholic Church's influence across the city during this fractious period, and to assert the Jesuits' mission across a city's soundscape.

## **Bio:**

Henry T. Drummond is a Postdoctoral Researcher at the KU Leuven. His research covers liturgical music in the Low Countries, with particular focus on the Reformation and Counter Reformation. He has published peer-reviewed articles with *Music Analysis, Medium Ævum*, the Journal of the Royal Musical Association and the Journal of Musicology, and has a book forthcoming with Oxford University Press. Prior to working at the KU Leuven, he studied at the University of Cambridge and completed a DPhil in Music at the University of Oxford on devotional song in the thirteenth-century court of Alfonso X of Castile.

#### Seohee Kim (Seoul National University)

A Critical Review of Research on the Two Versions of Beethoven's String Quartet Op. 18, No. 1, First Movement: Focusing on Janet Levy



## Abstract:

String Quartet Op. 18, No. 1 by Ludwig van Beethoven (1770–1827) exists in two independent completed versions: the Amenda version (1799) and the Final version (1801), allowing for an understanding of the changes between the two versions. With scholars claiming that it was possible to evaluate the value of each version at a level beyond neutral comparison, String Quartet Op. 18, No. 1 became the center of debate.

Beethoven's Compositional Choices: The Two Versions of Opus 18, No. 1, First Movement, written by the musicologist Janet Muriel Levy (1938–2004) in 1982, left the proposition that the Amenda version was inferior to the Final version. This stimulated follow-up research and various related discussions. However, Levy's work did not take into account the different musical goals pursued by each version as it was based on the perspective that the Final version was not a "revision" but an "improvement."

This study critically examines Levy's research by adopting a "new perspective" on the two versions and presuming them to be in an "equal relationship," deviating from the academic community's conventional view that the Final version is superior. Through this approach, it objectively reviews the two versions of String Quartet Op. 18, No. 1 not based on a hierarchical evaluation but on the premise of "difference," and suggests the possibility that the Amenda version can function as an independent work by itself.

# Bio:

I received a Bachelor's degree in Musicology from Seoul National University and also a Master's degree in Music Theory and Musicology from Seoul National University. Currently, I am pursuing my doctoral degree in Musicology at Seoul National University.

#### Lin-Yu Liou (Nara University of Education)

Development of Koh Bunya's Song Collection "Four Seiban Songs for Voice and Piano" (Op.6): Through Comparison with the Manuscript in the "Ayako Ogino Collection"



## Abstract:

KOH Bunya, also known as JIANG Wenye ( 江文也, 1910-1983), was born in Taiwan during Japanese colonial rule and was an active composer in the Japanese music world in the 1930s. His first orchestral piece, "Symphonic Sketch of the Southern Island," the fourth movement, later adapted as "Formosa Dance" which won an Honorable Mention (Ehrenvolle Anerkennung) in the orchestral composition section at the 1936 Berlin Olympics. However, it was as a vocalist that Koh made his debut in the Japanese music world. Therefore, he composed many vocal pieces during his lifetime. In 1936, his first vocal work, "Four Seiban Songs for Voice and Piano"( 生蕃四歌曲 集) was published as part of "Alexandre Tcherepnin Collection" which was the Russian composer Alexandre Tcherepnin(1899-1977) produced, as the 15th. A major feature of this vocal work is that the lyrics are phonetic symbols that imitate the words of the aborigines of Taiwan and have no meaning. However, Koh's manuscript was discovered that Koh had written the Japanese lyrics for the Japanese Soprano singer Ayako Ogino ( 荻野綾子 ), in the same year, 1936. The purpose of this research is to compare and analyze the above two musical scores and discover their differences.

# Bio:

Born in Taiwan. Received her Ph.D. degree in musicology from Ochanomizu University and is the Professor of Nara University of Education, Japan. She is the author of Shokuminchika noTaiwan 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 music cultures between Japan and Taiwan, especially during the period of 1870s to 1950s. Her main research topics are including the studies of composer Jiang Wenye, the transmission and development of Japanese traditional music in colonial Taiwan.

## Session 3B Soundtracks

Sijie Mao (Universiti Putra Malaysia): In Search of the "Secret Manual" in the Music for Wuxia Films and Games: Re-examining the Ethos of the Chinese Martial Arts World through the Film Music of Crouching Tiger, Hidden Dragon

# Abstract:

The wuxia, a standardized epic genre originating from a typical Chinese literature, has inspired mainstream films and games after almost a century of evolution. Like the Spaghetti Western, the wuxia as a film and game genre has been indispensably positioned in media art that illustrates a unique world of jianghu and have offered the public limitless imagination on the ancient world of wuxia in China. As film music, an essential component in film-making, functions as plausible enhancement to the entire viewing experience, how do film composers materialise the wuxia ethos and meet the audience's expectations?

This paper employs a microanalysis on the music of the wuxia genre with a special focus on Tan Dun's film score for *Crouching Tiger, Hidden Dragon* (2000), in which audiovisual clips and its soundtrack serve as primary data sources. As the ethos established through the cinematography is inspected to reflect the fundamental framework of martial arts, such as wu, xia, and jianghu, the one established through the music itself, such as tempo and rhythm, themes for a character, and time-and space-specific timbres, is analyzed. This film is, however, not yet too dated to explore Tan's musical ideas on the wuxia, especially in evoking traditional musical styles or referencing known sources to make sense of this specific atmosphere. The author hopes to facilitate the imagination of the wuxia through film score analysis in order to illuminate the ethos of the martial arts world that denotes an important cultural attribute in modern Chinese films and games.

# Bio:

Mao Sijie is a PhD candidate at Universiti Putra Malaysia (UPM). She is very interested in film music as an interdisciplinary study, with topics ranging from the historical accuracy and rhetoric of film scoring. In addition, she received her Master's Degree in Piano from Capital Normal University in China, and works as a senior lecturer in Jiangxi University of Applied Science.

Tian Ming (Jeonbuk National University) Cultural Positioning and Reflection of Background Music (BGM) in the New Media Technology Application Scene

# Abstract:

Background music (BGM for short) plays an important media role among different new media technology application scenarios and is becoming more and more specialized and complex along with the upgrading of communication technology, continuous innovation and deepening of content producers, and continuous expansion of application scenarios. For example, in the new media platforms with short videos as the mainstream, major operators keep promoting the mutual integration of PGC (professionally produced content) and UGC (user-generated content) to ensure the legitimacy, professionalism, and reserves of BGM in their short videos. However, most of the BGM in different application scenarios is currently produced by developers only for specific thematic scenarios, and as a global industry, the ethnicity of BGM as a music medium cannot be ignored. Undeniably, BGM plays an important role in the empathy experience between content producers and content receivers. However, it is worth considering whether music media with different technological backgrounds, application scenarios, and different ethnic cultures affect the content recipients' will to continue using them. In this paper, the author would like to consider the cultural positioning and reflection of BGM in the application scenario of new media technology by considering the interplay between culture, background music, and media, focusing on East Asian peoples, and presenting some limitations in the current development status of BGM. It is hoped that the research vision generated by the intersection of media studies and musicology can provide a new perspective on the use of BGM in specific scenes.

# Bio:

I am a current Ph.D. student at Jeonbuk National University in Korea, majoring in musicology. My research interests are in the field of culture and art management, and I am more interested in contemporary digital media music, vocal art, and music aesthetics, and I am committed to researching music aesthetics in contemporary fusion music using music, especially vocal art, as a medium of communication.

#### Fumito Shirai (Keio University)

A Genealogy of Film Accompaniment Music without Visual Images from the Viewpoint of its Historiographical and Dramaturgical Functions



## Abstract:

Although numerous visual images have survived without their soundtrack, especially from the silent film era, film music without visual images seems paradoxical. However, a close look into the history and archival documents reveals that musical accompaniment scores, such as Arnold Schoenberg's

Begleitungsmusik zu einer Lichtspielszene op. 34, could have been consciously composed without specific visual images. Furthermore, a number of scores from the silent era have survived without visual images due to loss of film materials. What does the absence of visual images mean in these exceptional cases?

First, I analyze the case of silent film accompaniment in Japan, focusing on the Hirano Collection, which consists of musical scores mainly collected and used by a movie theater musician Koichi Hirano from the mid-1920s to the early 1930s. Through the analysis of his handwritten score compiled for the lost film *Arisan no Kyoji* (1927), depicting an episode in Taiwan, this presentation highlights the surviving musical testimonies of the colonial "gaze". Second, the album async (2017), by Ryuichi Sakamoto, a contemporary musician renowned for his various film scores, is discussed. Although the album was originally not for a specific film, more than 600 short films using this album were produced for an international competition in 2018. Comparing several awarded films, the dramaturgical character of individual pieces is investigated to clarify the possibility of producing variety of visual images. These polarized case studies show how film music without visual images sheds light on problems of film music from historiographical and dramaturgical viewpoints.

## **Bio:**

Fumito Shirai is an associate professor at Keio university who currently teaches musicology and German cultures. He is investigating the global and transnational relationship of music among Japanese, US and German silent films from the 1920s to the 1930s. He completed his PhD at The University of Tokyo with a doctoral dissertation about Arnold Schoenberg and film music. His papers have been published in Sekai ha eiga de dekiteiru [The World is constructed of cinema!] (coeditor, 2021, in Japanese), Kishi Koichi to Ongaku no Kindai [Koichi Kishi and Musical Modernity, 2011, in Japanese].

# Session 3C Polarity, Proportion, Projection

Ya-Yin Liu (National Taiwan University) Olivier Messiaen's Birdsongs in Proportion

## Abstract:

Originating in ancient Greece and maturing during the Renaissance, the design of ratio and harmony in arts represents idos and universal order. Fundamentally, the system is based on two domains of symmetry and the Golden Section. The French composer Olivier Messiaen's musical language is renowned for its charm of impossibilities, which exposes the beauty of symmetry. In a 1978 conversation, however, Messiaen denied using the Golden Section. Messiaen's use of Golden Section patterns in his compositions should be investigated in light of the suspicions of the composer's subsequent generations. Consequently, the purpose of this paper is to demonstrate that Messiaen's extensive use of the Golden Section and its related Ficonnaci sequence, which he incorporated into the birdcalls of his final organ composition Livre du Saint Sacrement (1984), was

in fact revealed. Through a comprehensive analysis of the interactions between the Golden Section patterns and various musical parameters, this paper contends that, like Gilles Deleuze's theory, Messiaen's intricate design of the Golden Section transcends beauty. While 20th-century arts are so diverse and cross-disciplinary, the question of what constitutes an artwork is no longer whether it is attractive or not; rather, the question is whether it can be given a philosophical explanation, in which case it can be considered an artwork. Olivier Messiaen's birdsongs in proportion demonstrates that, rather than being anti-beauty, the arts of the second half of the 20th century may go beyond and surpass beauty.



### **Bio:**

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. Recent year, at The 6th Conference of IMSEA (JBNU, Jeonju, Oct 21-23, 2022), she presented her paper "Le Diagramme: Olivier Messiaen's Birdsongs in Livre du Saint Sacrement." 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 Sacrement." Also, she is a member of American Guild of Organists, Taiwan Chapter.

Genquan Xu (The Chinese University of Hong Kong) Metrical (Ir)regularities in Picking Lotus Flowers at the Riverside



## Abstract:

In 1979 the Beijing-based composer Luo Zhongrong set to music Picking Lotus Flowers at the Riverside, a classical Chinese five-character poem from the Han Dynasty. It was Luo Zhongrong's early experiment with twelve-tone writing. Since the publication of Picking Lotus Flowers at the Riverside in 1980 as the first twelve-tone song in China, scholars have delved into the pitch organization of this song, with emphasis on the pentatonicized twelve-tone rows (Zheng, 1981) and the fusion of dodecaphony and Hindemith's theory of harmonic tension (Xue, 2004). However, rhythmic design of Picking Lotus Flowers at the Riverside has remained little explored. This paper will investigate how the composer might have used modernist rhythmic approaches in Picking Lotus Flowers at the Riverside. Processive analysis, as delineated in Rhythm as Meter (1997) by Christopher Hasty, will be adapted to explore the interplay of metrical regularities and irregularities in the song. The rhythmic attributes of the recitation patterns in ancient Chinese five-

character poem will also be problematized by relating them to different types of projection and the use of hemiola as structural form.



## **Bio:**

Xu Genquan obtained his B.A. from West Anhui University and M.A. from Wuhan Conservatory of Music. Currently, he is a third-year PhD student in Music Theory at The Chinese University of Hong Kong, where his research mainly focuses on the contemporary Chinese music, rhythm and 20th-century *music analysis*. In 2019, his article titled "The First Chinese Modernism Music Dinosaur: In Memory of Wang Yiping's Centennial Birthday" was published in Huang Zhong: The Journal of Wuhan Conservatory.

## Session 4A Reading Music Theories from East Asia

#### Xiaoya Lu (King's College London)

A New Vision, A New Way: Take Szabolcsi Bence's History of Melody as an Example



## Abstract:

From The Elements of Harmony to the first monograph on melody The core of Melody, the study of melody in the West has always been based on the mathematical and theoretical relationships between intervals within melodies but lacked a focus on the development of melody and the wider world through which it can be seen. The History of Melody, a masterpiece of 20th-century Hungarian musicology, combines the comparative approach of ethnomusicology with the narrative logic of music history, which not only traces the development of melody over thousands of years from primitive civilizations to the 20th century but also continues the tradition of European comparative musicology, taking a multifaceted perspective of interdisciplinary phenomena such as language and melody, melody and geography, music and culture. This paper analyzing the reason that distinguishing *History of Melody* from other melodic works and considering the inspiration of the book for the study of traditional Chinese music by integrating, sorting out, and reflecting on the forward-looking ideas in this outstanding book which reflects the two "double" in Bence's musicological research: a double concern for art music and folk music and a double interest in Western and Eastern music, which makes *History of Melody* also a representative work on the history of melody while it doesn't lose concrete content due to its broad and ambitious subject.

## **Bio:**

Xiaoya Lu is a master's student from King's College London, majoring in ethnomusicology. She is interested in Chinese traditional music, Chinese music history, music in East Asia, and the social and cultural study of music. She has presented and published papers about these topics in journals and conferences since her undergraduate study.

Wai-Ling Cheong (The Chinese University of Hong Kong) and Tomoko Yasukawa (Kitasato **University**)

Sang Tong and Mitsukuri Shukichi: Hidden Agenda in the Name of Harmony

# Abstract:

It was in 1979, three decades after the founding of the People's Republic of China, when the First National Conference on Harmony was held to debate the "nationalization" of harmony at the progressive Wuhan Conservatory. By then "the theoretical research, teaching, and compositional use of harmony had become tied down to restrictively the system of functional theory" (Li Huanzhi 1997), a situation that owes much to the publication of Uchebnik garmonii, an authoritative harmony textbook, in the heydays of Soviet influence in China. To challenge the near monopoly of functional harmony at the 1979 conference, the Shanghai-based composer-theorist Sang Tong adapted Hindemith's theory of harmonic tension to legitimize and advocate the use of nonfunctional pentatonic harmony as "nationalized" harmony. Importantly, Sang's tactic resonates well with the adaptation of Riemann's theory of harmonic dualism by Mitsukuri Shukichi for a similar cause. Back in 1934, the year after Japan withdrew from the League of Nations, Mitsukuri published his theory of Japanese harmony in three languages. Like Sang, Mitsukuri did not shy away from mapping out new directions when musical modernism became increasingly threatened by the rule of military imperialism in Japan (Akiyama and Rin 2003; Lehtonen 2018). This paper problematizes the conventional understanding of Sang's and Mitsukuri's harmonic theories as contributing to the cause of "nationalization." With recourse to critical readings of primary sources, we contend that both Sang and Mitsukuri were craving for musical modernism under the disguise of harmonic theories, revealing a storyline that is made convoluted by divergent ideological, cultural, and socio-political factors.

**Bio:** 

Wai-Ling Cheong is professor at the Music Department of the Chinese University of Hong Kong, Shatin. She received her PhD from Cambridge University. Her research interests include the music of Messiaen, Scriabin, Stravinsky, and Wagner, as well as the reception of Soviet and central European music theory in China. Her scholarly works have been published in Journal of the Royal Musical Association, Music Analysis, and Music & Letters. Her latest works are 'From Berlin to Wuhan: Twelve-tone Composition and the Pedagogical Legacies of Kohoutek, Křenek, and Smith Brindle in China', Acta Musicologica 94/1 (2022) and 'Messiaen and China', Messiaen in Context (CUP 2023).

Tomoko Yasukawa studied music history and music theory at the Tokyo University of the Arts. She entered the Paris-Sorbonne University, where she studied musicology with Danièle Pistone (Maîtrise, 2003). She then obtained her Ph.D. (musicology) in 2008 at the Tokyo University of the Arts. She became an Associate Professor at Kitasato University (Japan) in April 2022. She has translated several books into Japanese and she has also co-edited and co-authored books including Exploring Musical Harmony (2019). She currently specialises in modern French music and regularly guides NHK FM's programme on early music.

Hiroko Nishida (Kyushu University) The Relationship between Theory and Practice in Harmonielehre around the Turn of the Twentieth Century

# Abstract:

In recent years, the reception of Hugo Riemann's (1849–1919) theory of harmony in Europe, Asia, and Russia has been investigated (Harrison 1994, Holtmeier 2005, 2011, Utz 2015, Ewell 2020, Nishida and Yasukawa 2021, Martin 2022). However, the influence and theoretical network of Riemann's theory of harmony among contemporary and subsequent theorists must be further elucidated. This paper focuses on the Harmonielehre in German-speaking countries around the turn of the twentieth century through the works of Ernst Friedrich Richter, Salomon Jadassohn, Arnold Schönberg, Stephan Krehl, Richard Stöhr, and others, that had influenced Waseigaku in Japan. They shared similar thoughts about "functional" harmony in varying degrees. In particular, the relationships between theory and practice in their books on harmony are predicted to varied. This perspective has been ignored in previous studies because scholars have tended to concentrate on the "theoretical" innovations of representative theories, such as Riemann's "Funktionen" based on the harmonic dualism. The theoretical discourse has tended to deviate from practical manuals and guides for learners, because the latter's academic value has been underestimated. Considering this, the works on harmony by the above-mentioned theorists and composers, are analyzed from the perspective of how they connected theoretical and practical aspects, the proportion and strength of connection between the two, and how subsequent theorists received Riemann's harmonic concepts and realized them at the practical level. The educational diversity of the period when more people including Japanese students had the opportunities to study the Harmonielehre will be scrutinized.



### **Bio:**

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."

# Session 4B Panel: The (Im-)possibility of A Taiwan School of Music?—A Preliminary Query

Min-Erh Wang (University of Oxford) A Taiwan School of Music?—A Theoretical Inquiry

Hsin-Lien Ho (Nicole's Creative Artists Agency) How to make a "Taiwan School of Music" Influential?—The Strategy of Developing Davidsbündlertänze for Taiwan

Shih-Yang Lee (Improvisational pianist) Avant-Garde Improvisational Music and a Taiwan School of Music



## Abstract:

From the 1990s onwards, alongside the trend of ben-tu-hua (localization) in Taiwan, composers began to write new works inspired by Taiwanese musical elements and Taiwanese history. However, this phenomenon has not attracted enough attention from music scholars. This panel attempts to initiate a scholarly discussion about the (im-)possibility of the concept of a 'Taiwan School of Music,' which aims to draw a picture of musical compositions entangled within Taiwan's political-, societal, and cultural milieu. The core issues of this panel include but are not limited to the following questions:

- 1. Scope: what genres should be included in the discussion? In addition to the works of art music, shall the compositions for *Guo* Yue (the modern Chinese orchestra), popular music, improvisational music, and other genres be involved in the discussion?
- 2. Purpose: why the discussion of a Taiwan School of Music matters? It is inevitable that such discussions will touch upon the complicated political context of Taiwan. Then how to establish a narrative of music within the intricated context while avoiding the trap of overly essentializing the music of Taiwan?
- 3. Vision: how can such discussion contribute both academically and practically to the musical culture within and beyond Taiwan?

In order to further address these issues, this panel comprises three papers, including perspectives from a scholar, a curator, and an improvisational pianist. In addition to a preliminary theoretical framework, this panel also invites practitioners to contribute their opinions to the discussion of establishing a 'Taiwan School of Music'.

"A Taiwan School of Music?—A Theoretical Inquiry" Min-Erh Wang (University of Oxford): The idea of initiating a scholarly discussion of a Taiwan School of Music originated from several different sources. In 2022, the Taipei Philharmonic Orchestra organized the first East Asia Music Circle Forum, which involved composers from Taiwan, Hong Kong, South Korea, and Japan. The core issue of the forum was how to express the 'color of Taiwan' via musical compositions. Earlier this year, I also presented a paper at the conference held by the Taipei Chinese Orchestra. In that paper, I argued that composers, musicians, and scholars should consider the possibility of establishing a Taiwan School of Music as more and more compositions for the modern Chinese orchestra featuring Taiwanese musical elements emerged in the past decades. Following the emerging discussions, this paper attempts to expand the scope of discussion and make a more explicit theoretical inquiry about a music school.

This paper offers a concise overview of the theories of narrating a music school established by Western scholars, which serves as the basis for further discussion. In addition, a similar topic of establishing a 'China School of Music' triggered a lively debate among scholars, musicians, and composers in China over the past decade. The issues touched upon in the debate, which include its purposes and the underlying ideology of state-led nationalism ... etc., would also be a significant point of reference for Taiwan. By proposing a preliminary theoretical framework, this paper aims to provoke discussions about a Taiwan School of Music.

"How to make a "Taiwan School of Music" Influential?—The Strategy of Developing Davidsbündlertänze for Taiwan"Hsin-Lien Ho (Nicole's Creative Artists Agency)

What does 'Taiwan' mean for a passionate young Taiwanese musician? In the past decades, a number of musicians who had a passion for expanding the territory of Taiwan's music attempted to establish a 'Taiwanese version of *Davidsbündlertänze*' in order to locate Taiwan on the global map. Stemming from the spirit of locality, Nicole's Creative Artists Agency aims to rebrand Taiwanese avant-garde musicians on international stages by initiating a series of experimental concerts. In order to make Taiwan recognizable to foreigners, as a curator, I have considered three things in my strategy:

- 1. How to make the talent of Taiwanese artists be recognized on an international level?
- 2. How to express a sophisticated understanding of Taiwanese culture through musical performances?
- 3. How to prompt musicians to follow this direction and even form a Taiwan school of music?

These strategies can hardly be accomplished by only myself. Additionally, individuals, media, governmental interventions, academia, and the power of capital could also potentially contribute to this growing trend, especially in the context of the global internet age. How to promote Taiwanese musicians via social media platforms, which are not limited by time and space, could be the next step in establishing a 'Taiwan School of Music.' This paper aims to contribute to the discussion from a perspective of a curator and an agency for artists.

"Avant-Garde Improvisational Music and a Taiwan School of Music" (Shih-Yang Lee (Improvisational pianist))

Following the spirit of promoting Taiwan through music, as a pianist, the initial attempt I have taken was an experimental performance in contemporary avant-garde improvisational music, which sought a more balanced relationship between musicians from different cultural backgrounds. The most notable concert was held on the winter solstice in 2012, which invited Fred van Hove (1937-2022), the first generation of European avant-garde jazz improvisational pianist, to perform a duo on two prepared pianos with myself at the Zhongshan Hall in Taipei. The performance was later released as a double CD album. The following year, Fred van Hove invited me to perform at the Festival Météo in France. This also led to the "Taiwan International Improvised Music Festival" which began in 2015 (it was only natural for me to include 'Taiwan' in the title of the festival, though it was not a common scenario at that time). The festival has been held for another five years and become an international platform for improvisational musicians. Currently, more than one hundred musicians have been invited to Taiwan, including Joëlle Léandre, Sabu Toyozumi, Jaap Blonk, etc. This has sparked a series of related activities, forums, and performances in Taiwan. In addition to the artistic musical works written by Western-style-trained composers, this paper enquires how can improvisational be included in the discussion of a Taiwan School of Music.

## Bio:

Min-Erh Wang is DPhil in music at the University of Oxford. Min-Erh's research focuses on how East Asian countries responded to the importation of Western art music in the twentieth century. Stemming from this point, his doctoral project examines the reception history of Western art music in Japan, Taiwan, China, Hong Kong, through the lens of colonialism, Cold War ideologies, and capitalism with a case study of the reception of the Spanish cellist and humanitarian, Pablo Casals. His project received financial supports from the China Centre, the Nissan Institute of Japanese Studies, and St Catherine's College of the University of Oxford.

Hsin-Lien Nicole Ho is Founder of Nicole's Creative Arts Agency (NCAA). She has curated more than hundreds of performances and has performed in more than ten countries. Her projects have been awarded by the Dutch National Fund for the Performing Arts; invited to exhibit at Beijing International Design Week and the Cannes Record Fair in France. She also established the "Taiwan International Improvised Music Platform" and signed MOUs for exchange and cooperation with more than ten countries. She actively organizes international cultural exchange events, such as the East-West Exchange Concert in Luxembourg, and enthusiastically promulgates contemporary innovative cultural practices.

Shih-Yang Lee is a dedicated pianist to improvisational music. He has collaborated with artists from different fields, including painting, theatre, multi-media, and dancing. He is the founder and coleader of the improvisation ensemble, Ka Dao Yin. His talent is recognised by the Taiwan Golden Indie Music Award and Golden Melody Award of Traditional Arts and Music. Lee is also the music director and one of the founders of Taiwan International Improvised Music Festival. He was also a featured artists for the Asia Discovers Asia: Meeting for Contemporary Performance and the grantee of the Asian Cultural Council.

## Session 4C Notation as an Emergent Artifact

Kiichi Suganuma (Freiburg University of Music/Schola Cantorum Basiliensis) Towards the Modernization of Notation: Theoretical Explanations of Indivisible Note Values in European Treatises from the 15th to the 17th Century

# Abstract:

It is a characteristic trait of the notation employed in European music that over an extended period, new indivisible units were introduced, and the standard values transitioned into smaller levels. This presentation endeavors to delineate the evolution of the indivisible units elucidated in musical treatises from the late 15th century to the late 17th century. Several pivotal phases will be underscored, including the establishment of the concept of standard note values with the whole note, serving as the connecting link to the emergence of the tactus theory in the late 15th century, as expounded by Ramos de Pareja (1482) and Adam von Fulda (1490). In the first phase, sixteenth note served as the indivisible unit. The second phase involves the incorporation of the new indivisible unit, thirty-second notes in Italian treatises, such as Girolamo Diruta (1593) and Adriano Banchieri (1614), and the ensuing influence of the deceleration of note values. The third phase concerns the further introduction of sixty-fourth notes and the consequent modification of the tactus theory, culminating in the adoption of the fourth note-centered measure in the late 17th century, as explained by Lorenzo Penna (1672). By scrutinizing the renewal process of the indivisible unit, a fundamental transition of the notational theory can be highlighted, which departs from the traditional Aristotelian concept of atomistic indivisibility commonly found in latemedieval Latin treatises. The theoretical explanation was instead modernized, predicated on a more scientific perspective on the divisibility of musical time, as accentuated by Marin Mersenne's (1636) description.

## **Bio:**

Kiichi Suganuma, born in Osaka, Japan, accomplished his Bachelor of Arts in recorder performance in 2014 and pursued postgraduate studies in musicology in 2016 at Tokyo University of the Arts. In 2020, he attained graduation from Schola Cantorum Basiliensis (SCB) with a Master of Music degree, specializing in historical music theory/composition. In 2022, he received the Ikushi Prize, established by the Japan Society for the Promotion of Science and endowed by His Majesty the Emperor Emeritus. Presently, he has successfully completed his doctoral program with Summa cum Laude distinction at the Freiburg University of Music in collaboration with SCB.

Kaho Inoue (University of Southampton/Tokyo University of the Arts) Discordance between Authors and Scribes in Medieval Musical Treatises: Ligature Notation in Johannes de Garlandia's De musica mensurabili

# Abstract:

Notational examples in medieval musical treatises often represent notes and signs that differ from the authors' explanation, despite being designed to supplement the main text. Such disagreements and discordances might have arisen from miscommunications between the author and the scribe(s) of the manuscript and offer us significant information about music theory and practice, especially regarding the notational convention to which the scribes were accustomed and the extent to which the notation suggested by the author was unfamiliar or incomprehensive to the scribes or their generation.

In this paper, I examine the case of three primary sources of Johannes de Garlandia's *De musica* mensurabili (c. 1270). Garlandia proposes new notations to indicate the ligatures sine proprietate, which reverse the note values within a basic ligature and those called sine perfectione wherein a note is absent from the end of a basic ligature. Yet, the scribe in I-Rvat lat. 5325 (c. 1270) seems to be unwilling to notate the sine proprietate and sine perfectione ligatures, but instead adheres to the conventional square-neumatic ligatures. Conversely, the notational examples in *B-BRs* 528 (c. 1300) and *F-Pn* lat. 16663 (c. 1300) frequently show sine proprietate and sine perfectione ligatures. However, the *B-BRs* 528 scribe sometimes notates sine proprietate for sine perfectione, and vice versa. Likewise, *F-Pn* lat. 16663 illustrates several sine proprietate figures for basic ligatures. Such discordances on the part of the scribes might imply that Garlandia's concepts of sine proprietate and sine perfectione were not fully understood circa 1270 and had taken root even around 1300.

# Bio:

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.

Meng Tze Chu (Tainan National University of the Arts) Not only Semiotics but also Artifacts: The Cultural Capital Implications of Handwritten Notations for Early Taiwanese Ordinary Jazz Musicians

## Abstract:

This article discusses how early Taiwanese jazz musicians, who primarily played cover songs instead of their own compositions at commercial events, relied on handwritten notations to develop their musical skills and manage their professional careers. The main focus is on musicians who started their musical trajectories during the 1930s to 1970s and performed in Taxi dance halls, cabarets, and restaurants across cities in Taiwan until the 1990s. In contrast to Western jazz musicians, who conventionally emphasized listening and improvisation, Taiwanese jazz musicians learned and played jazz through observation and musical literacy. They regarded sheet music not only as a semiotic system for producing musical sound but also as an artifact that could validate their cultural capital within the professional milieu. Initially, apprentices began learning jazz by copying their master's notations and observing their performance. They had to amass a collection of sheet music to become proficient musicians, even though much of it was seldom played. By establishing connections within the musician network, they could borrow sheet music from different masters to copy and learn to discern which versions were more valuable and authentically "American." Through this process, they acquired knowledge of solfège, familiarity with the current and standard repertoire, and skills in arrangement. The quantity of sheet music a musician possessed ultimately reflected their musical aptitude and reputation.

## **Bio:**

Chu obtained her PhD in Musique, Histoire et Société from EHESS, Paris. She is an associate professor in the Graduate Institute of Ethnomusicology at Tainan National University of the Arts. Her research explores the networks woven by both human and non- human conditions, as she critically assesses the legitimate discourses and events in musical history. Her studies encompass diverse topics, from the imagined genealogy of global extreme metal to the historical narrative of early rock in Taiwan. Chu has published several notable works, including "Rock and Roll from Rest and Recreation (R&R) - the Collective Memory of the Aging Pop-Rock Lovers in Taiwan."

# Session 5A Panel: Bodily Felt Musical Encounters in Cold War Cosmopolitanism: The Asian Composers League (ACL) and its Global Exchange in the 1970s

Hee-sun Kim (Kookmin University) From Nationalism to Inter-Asia Cold War Cosmopolitanism: The Asian Composers League and South Korean Composers in the 1970s

Hui-Ping Lee (Tokyo University of the Arts) International Music Exchanges across Ideological Divides: The Founding Years of the Asian Composers League (ACL) and the Japanese Music Scene of the Early 1970s

Björn Heile (University of Glasgow) Towards a "World without Opposites": Hans Joachim Koellreutter and Japan

Diau-long Shen (National Tsing Hua University, Taiwan) "Crises in Asian Music"? Negotiating Tradition and Modernism at the 1975 ACL Manila Conference



## Abstract:

The expansion of international organizations in the twentieth century contributed to the development of modern global history but has seldom been closely studied (Muschik 2022). In the history of musical modernism, we can identify the establishment of the International Society for Contemporary Music (ISCM) in 1922 and the Darmstadt International Summer Course in 1946 as international organizations that built connections across national and continental boundaries. Likewise, the Asian Composers League (ACL) was an international organization established in 1973 by Asian composers from Hong Kong, Taiwan, the Philippines, South Korea, and Japan. The ACL remains active today, with New Zealand hosting the 2022 festival and meeting. While the ISCM has already re-attracted scholarly interests recently (Haefeli 1982, Collins 2019, Masters 2022), serious discussions regarding the ACL have not been in sight, besides an ACL Oral History volume just emerging (Shen 2023).

Recent studies have touched briefly upon the ACL's connection with Cold War cultural politics (Yang 2017). From the list of its initiating national members, the foundation of the ACL can be regarded as a "musical Cold War Cosmopolitanism" for non-Communist states to "look beyond their national borders and understand themselves as connected to other people in Asia and the West" (Klein 2020). However, the ACL turned out to provide a series of bodily felt encounters for both Asian and non-Asian musicians to negotiate between Euro-American avant-garde music and the traditional musics of their local musical communities and thus helped shape a certain Asian

identity or consensus in the post-war Western-dominated contemporary musical scene. This panel examines the ACL within the construct of the global Cold War and explores how Asian and non-Asian composers as actors related themselves to the ideological and cultural fissure and fusion they encountered in Asia.

"From Nationalism to Inter-Asia Cold War Cosmopolitanism: The Asian Composers League and South Korean Composers in the 1970s ." (Hee-sun Kim Kookmin University, South Korea) After liberation, constructing national music was the most significant task for Korean composers in the Korean peninsula. Still, soon after the Korean War and national division, the connotation of national music on the peninsula grew fraught, and the landscape of music culture became unstable, disordered, and complicated due to ideological conflict. South Korean composers actively participated in constructing national music, which was conceived of as a nation-building project reconciling anti-Communist nationalism. At the same time, the return of a few Korean composers who had been active in Europe during the 1950s and '60s, including Eak-tai Ahn (1906-1965) and

Isang Yun (1917-1995), spurred the internationalization of Korean music. Modern music advanced as the symbol of the contemporary, and the free world inspired an eager yearning for modernity among Korean composers in the Cold War context. The Asian Composers League (ACL) was founded in 1973 by Asian composers who belonged to "Free Asia," and from its start, South Korean composers actively participated under the leadership of composers Un-young Na (1922-1993), who studied in Japan, and Sung-jae Lee (1924-2009), who studied in Europe.

By examining the socio-historical conditions of the Western art music scene, the involvement of composers Na and Lee with the ACL through its process, evaluation, and influence in South Korea, I will show how this Asian composers' alliance was important to the Korean music scene's evolution from Cold War Nationalism to Cold War Cosmopolitanism while also serving as a space where national, international, and inter-Asian politics, history, and concerns converged.

"International Music Exchanges across Ideological Divides: The Founding Years of the Asian Composers League (ACL) and the Japanese Music Scene of the Early 1970s" (Hui-Ping Lee Tokyo University of the Arts) Most accounts of East and Southeast Asian music in the latter half of the twentieth century acknowledge the Asian Composers League (ACL) as the primary facilitator of international music exchanges between Asian countries. Although early members of the ACL were all part of the anti-Communist "Free Asia" bloc, few existing studies have explored the ACL's early history and its relationships with the domestic music scenes of individual ACL member countries.

Yoshiro Irino represented the Japanese ACL branch from the ACL's preparatory meeting in 1971 until his untimely death in 1980. Despite the second ACL conference being held in Kyoto in 1974, many of Irino's contemporaries, including composers and music critics, vehemently opposed Japan's involvement in the ACL. This opposition was grounded on the perception that the ACL had political motivations, which most musicians sought to avoid; some even argued that ACL was a Japanese attempt to assert cultural superiority, evoking memories of the infamous WWIIera "Greater East Asia Co-Prosperity Sphere." Consequently, Irino ultimately failed to establish a functioning ACL branch in Japan, and Japan's engagement with the ACL during the 1970s remained limited.

In light of this, I intend to shed light on the controversies surrounding Japan's participation in the ACL by examining 1970s-era sources, including published articles and meeting minutes. Focusing on how the controversies raised in these articles relate to the larger political and ideological context, my analysis reveals how Japan's international music exchanges in the post-war era were shaped and influenced by contemporaneous, yet conflicting, political ideologies.

"Towards a 'World without Opposites': Hans Joachim Koellreutter and Japan" (Björn Heile ,University of Glasgow) At the 1974 meeting of the Asian Composers League in Kyoto, there was a speaker from Germany. Who was this man? Although he does not figure in canonic histories, Hans Joachim Koellreutter is a prime example of the diasporic network of composers which represents global musical modernism. Born in Germany in 1915, Koellreutter emigrated to Brazil in 1937, where he became an influential teacher and organiser and introduced dodecaphony. From his base in Brazil, he (re)connected with

the international avant-garde after WWII, co-founding a national section of the ISCM, lecturing at the Darmstadt International Summer Courses and taking part in the International Twelve-note Congresses and ISCM Festivals. After briefly returning to Germany, he became the Director of the Goethe Institute in New Delhi (1965-69) and, later, Tokyo (1970-74), before moving back to Brazil, where he died in 2005.

He engaged deeply with Japanese music and culture, and he played a major role in connecting the Western and Asian avant-gardes. Indeed, he saw it as his life's work to promote international understanding. In my talk, I focus on his correspondence with Satoshi Tanaka, a German Professor in Tokyo, in which Koellreutter developed his ideas for a 'world culture' in which individual national or regional cultures are not regarded as opposites but as mutually enriching complements. In my view, the exchange reveals both the promises and the limitations of the utopian universalism of the 1970s.

"Crises in Asian Music"? Negotiating Tradition and Modernism at the 1975 ACL Manila Conference" (Diau-long Shen, National Tsing Hua University, Taiwan) Different reports on the early years of the Asian Composers League (ACL) meetings suggest that it was only at the 1975 Manila Conference (October 13–18) that the League's organization and system were solidified, and participants initiated more intensive exchanges. Attendees came from Australia, Hong Kong, Indonesia, Japan, Korea, Malaysia, the Philippines, Sri Lanka, Singapore, Taiwan, Thailand, the U.S., Germany, Sweden, and Canada. The then General Secretary of the International Society for Contemporary Music (ISCM), Rudolf Heinemann, was also present to offer advice. The 1975 Manila Conference established the ACL as a forum for embodied global encounters in Asia.

One of the most revealing aspects of the Conference was that it featured themed papers on distinct Asian musical philosophies and practices, and the application of the contemporary Western serialism and electronic media to Asian musics. More significantly, these presented papers inspired onsite debates and discussions over Asian traditions and Western modernism among both Asian and non-Asian composers. Thai composer Somtow Sucharitkul (born 1952) observed what he described as "crises in Asian music," because, in his view, "it is difficult, and perhaps even wrong, to expect a culture to accept an imposed sense of values."

This paper brings together the recently conducted interviews with published and unpublished accounts surrounding the 1975 meeting. It reveals the symbiosis of heterogeneous musical expectations from the participants. While the musics discussed there seemed non-coeval, however, I argue that the crisis-like disagreements actually embodied the shared care for musical problematics in Asia, a care that connected individuals in their communal behaviors through the ever more regularized and systemized international organization ACL.

# Bio:

Hee-sun Kim holds Ph. D. in Ethnomusicology, MA and BA in Korean traditional music. Her research interest includes Cold War and music in East Asia, World Music, Cross-border music and cultural translation, and music and gender. She contributed a chapter including Presence Through Sound: Place in East Asian Music Traditions (Routledge), Vamping the Stage: Female Voices of Asian Modernities (University of Hawaii Press) and others. Currently, Kim is an Associate Professor of Ethnomusicology at Kookmin University in Seoul, Korea.

Hui-Ping Lee is a PhD candidate in musicology at the Tokyo University of the Arts (Geidai). He received his M.A. from National Taiwan University. Lee has published on topics such as contemporary music by Asian composers, music historiography and global history of music, and the history of ethnomusicological studies in East Asia. Lee has also been awarded of many grants and fellowships from multiple distinguished governmental bodies and organizations, including the TOP Grants from the National Science and Technology Council (Taiwan), Ministry of Education (Taiwan), Paul Sacher Stiftung (Switzerland), and Kao Foundation for Arts and Science (Japan).

Björn Heile is a Professor of Music (post-1900) at the University of Glasgow. Among his publications are The Music of Mauricio Kagel (2006), The Modernist Legacy: Essays on New Music (editor, 2009), Watching Jazz: Encountering Jazz Performance on Screen (co-editor, 2016), Higher Education in Music in the Twenty-First Century (co-editor, 2017) and The Routledge Research Companion to Modernism in Music (co-editor, 2019). His latest book is Musical Modernism in Global Perspective: Entangled Histories on a Shared Planet (forthcoming at Cambridge University Press).

Diau-long Shen holds Ph.D. in Musicology. His current research interests include musical modernism in the Cold War East Asia, inter-Asia and global musical connection, and music in diplomacy between Taiwan and the US, which led to his latest publications "Cold War Musical Memories and "Psychological Weapons" (2022) and "Taiwanese art songs and national languages" (2023). In 2023, he co-edited and published an ACL Oral History and a critical edition of Musical Anthology by Jiang Wen-yeh in 2023. Shen is an Assistant Professor in musicology at the National Tsing Hua University and serves as deputy secretary-General at ACL's Taiwan chapter.

# Session 5B Nation, Nation-Building, and Nationalisms

Mengzhen Li (Jeonbuk National University)

Balance and Enrichment: Thoughts on the Nationalization of Chinese Choral Music

# Abstract:

In the late 19th and early 20th centuries, along with the development of Western Christian music, Chinese choral music practiced the process of "nationalization" in the adaptation and development of local culture. In fact, the development of modern Chinese choral music has been difficult to reconcile the emphasis on "national" identity with the global vision of innovation. Given this, we need to consider the acceptance and absorption of Western choral music in China from two aspects. On the one hand, how to balance the stylistic differences between traditional Chinese music and Western music, and on the other hand, whether the emphasis on "nationalization" will lead to self-limitation in the development of Chinese choral music. In this paper, the author will comb through the different social and cultural backgrounds of choral music art forms in China and the West, the construction of artistic concepts, and composers' pursuit of innovation and other aspects. Combining these factors, starting from the ontology of choral music, discussing from the source of Chinese chorus development and the perspective of work creation thinking. And try to point out some problems of showing national characteristics in modern Chinese choral music works. Combining the nationalization of Chinese choral music with the research of Western chorus, seek the direction and possibility of further improvement of Chinese choral art at the present stage. This is an unavoidable issue in exploring modern choral music with Chinese characteristics.

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## **Bio:**

I am a current Ph.D. student in Musicology at Jeonbuk National University in Korea. My current research interest is in musical narratology, especially the narrative approach to choral works. The main focus is on how works combining literature and music interact with each other in different political contexts, time dimensions, and historical contexts, as well as the significance of narratives.

### Yui Hasegawa (Tokyo University of the Arts)

Envisaging the "Nation" Through "Folksongs": The Nationalistic Ideal and its Musical Representations in the New Folksong Movement (Shinminyō Undō) of Taisho and Early Showa Japan



## Abstract:

This paper reexamines the New Folksong Movement (Shin-minyō Undō; hereafter SMY) in Taisho and early Showa Japan, a period in which newly composed songs based on local, indigenous, and folk materials gained widespread popularity. While most previous studies tend to consider the SMY

a movement initiated by aesthetic and compositional ideal not directly linked to nationalism due to its decline in the late 1930s, this paper argues that envisaging a particular version of "national music" was in fact the predominant goal of its primary instigators, including Shimpei Nakayama, Ryūtarō Hirota, Kunihiko Hashimoto and Kiyomi Fujii, among others.

Employing a two-fold methodology, this paper sheds light on how these SMY composers approached their ideal and characteristics of "national music" through the creative incorporation of folk elements into their compositions. First, by examining and juxtaposing SMY composers' remarks on folksong (minyō) and national music (kokumin ongaku), I underscore the conceptual affinities and connections between the two and how SMY composers justified the use of folk elements as being the rightful foundation of national music. Second, through an analysis of musical commonalities in the SMY repertoire, such as scales (yō and yin scales) and ornamentations (yuri), I argue these musical traits served as the shared musical manifestations of Japaneseness across diversified compositional styles. My findings suggest that the underlying philosophy of the SMY was to musically represent the national character grounded in traditional folksongs, ultimately paving the way for post-war generations to further explore this thread of expressing Japanese identity through music.

# B

# Bio:

Yui Hasegawa is a PhD candidate in musicology at the Tokyo University of the Arts (Geidai). She earned her M.A. with distinction from Geidai and was bestowed with the Postgraduate Acanthus Music Award for her outstanding academic achievements. Her writings include topics such as the Shinmin'yō-ūndō (New Folksong Movement) in 1930s Japan and Shinpei Nakayama's ideal of the Japanese singing voice. Hasegawa is the membership in The Musicological Society of Japan (MSJ), The Society for Research in Asiatic Music (Tôyô Ongaku Gakkai, TOG). She teaches as a part-time lecturer at the Tokyo Metropolitan Senior High School of the Arts.

David Wilson (The University of Chicago) Music, Nation-Building, and State Control in Republican Era China: From Pedagogy of Music to Music as Pedagogy

# Abstract:

Scholars across disciplines have stressed 20th-century Chinese music education's connection to imperatives of modernization (e.g., Jones, 2001; Chow, 2005; Cheung 2008; Liu 2009). However, to leading Republican-era arts reformers such as Lu Xun and Guo Moruo, the problem of modernity was far less important to the health of the Chinese nation than that of emotion. In this paper, I argue that, in addition to modernization, the emotional development of students was a key goal for China's Republican-era music educators. I draw on essays and public lectures by reformers such as Cai Yuanpei and Xiao Youmei, music textbooks edited by figures such as Huang Zi, and secondary accounts of music teachers working in rural and/or Communist- controlled areas to

argue that a close reading of these documents reveals a slippage between field- specific discussions of music pedagogy and broader social discussions of music as a form of social pedagogy and political control. I suggest that, by investigating this slippage between the pedagogy of music and music as pedagogy, we not only gain an understanding of why China's chronically cash-strapped government of the 1930s and 40s (Zanasi 2020) might be willing to invest in the training programs, curriculum development, teaching materials, and specialized equipment that were necessary to establish national music education. Rather, the emotional focus of Republican-era music education also lays the foundation for the emotional excesses of China's political musics after 1949, thereby helping to explain how music and the arts ultimately "became an accepted voice for party policy" (Demare 2015: 6).

#### **Bio:**

David Wilson studies ethnomusicology at the University of Chicago. His dissertation explores music and media as a form of social and political pedagogy in modern China and Taiwan. His research has been supported by Fulbright, the Blakemore Foundation, the US Department of Education, and UChicago's Provost's office. David also holds a DMA in voice from the University of Southern California, where he was named the outstanding vocal arts graduate of 2016. He has taught ethno/musicology at University of Chicago and the School for the Art Institute of Chicago, and has been a voice instructor at universities including NYU and Stanford.

Hsiao-En Yang (National Taiwan University) America's Jazz Diplomacy and its Consequences in Taiwan



# Abstract:

During the Cold War, the United States Department of State used jazz as a cultural weapon to represent American modernity. To contend with the Communist ideology, jazz became a symbol of freedom and democracy and was legitimated as an original art form in America. As an anticommunist ally of the United States, R.O.C. Taiwan had also accepted jazz diplomacy from the U.S. government before the termination of diplomatic relations in 1979. Jazz music was propagated through radio broadcasts, newspapers, magazines, lectures hosted by the United States Information Service, and music tours promoted by the U.S. Department of State. This paper aims to examine America's Jazz Diplomacy in Taiwan and explain how it affected the music scene in Taiwan from 1950 to 1980. After the dissolution of The Soviet Union and the end of the cold war, there was more and more research about U.S. jazz diplomacy due to the declassified documents. However, most studies focus on communist countries like The Soviet Union. Despite being an anticommunist ally, Taiwan was ruled by the authoritarian K.M.T. government with martial law from 1947 to 1987. Therefore, it was a paradox when the U.S. imported jazz as symbolic freedom, but the people of Taiwan were not allowed to have it. The study will collect newspapers, pictures, records, magazines, and oral interviews to analyze and explain how the music scene developed under the tension between Americanism and nationalism.



## **Bio:**

Hsiao-En Yang is a Ph.D. student in the Graduate Institute of Musicology at National Taiwan University. Her research interests focus on transnational studies in jazz and the history of jazz reception in Taiwan. Specifically, she is interested in the significance of jazz transmission in Postwar Taiwan from political, social, and cultural aspects. Hsiao-En holds a master's degree in musicology with research in Taiwan aboriginal music from the National Taipei University of Art. She has been an established jazz saxophonist in Taiwan. Her album *Simple Life* won the best instrumental album of the Taiwan Golden Melody Award in 2016.

# Session 5C Reception and Translocational Histories

Jiayue Zhou (Hanyang University)

Beethoven's Reception of Shakespeare's Coriolanus: A View from Sonata Theory



#### Abstract:

Within the historical context of Shakespeare's recep4on in the Austro-German region during the *Sturm und Drang* period, Beethoven became deeply engaged with Shakespeare's dramas from an early age. A number of Beethoven's early- and middle-period composi4ons exhibit a strong connec4on with Shakespeare's oeuvre. A prime example is the *Coriolan Overture* (1807), the only orchestral piece influenced by Shakespeare's last tragedy, *Coriolanus* (1608). The play portrays the tragic life of a hero, emphasizing the psychological drama between Coriolanus, his mother, ci4zens, and adversaries.

Inspired by E. T. A. Hoffmann's "Review of Beethoven's Overture to Coriolan" (1812), which demonstrates how Beethoven expresses the tragedy of Coriolanus through rapid modula4on and thoughWul orchestra4on, this paper employs Hepokoski and Darcy's sonata theory to examine how Beethoven composed the Coriolan Overture based on, but differing from, Shakespeare's original play. For this purpose, the detailed procedure focuses on the following: (1) the exposi4onal process, where the primary theme (P) moves toward a deformed cadence; (2) the method by which the secondary theme (S) reaches the essen4al exposi4onal closure (EEC) through frequent modula4on; (3) the drama4c narra4ves in the developmental space; and (4) the recapitula4on that does not fulfill the double return. Through the analy4cal procedure of four steps illustra4ng Beethoven's composi4onal technique in the Coriolan Overture, this study will ul4mately illuminate how Beethoven transformed Shakespeare's drama4c elements into the sonata structure and the musical internal content.



#### **Bio:**

Jiayue Zhou is a second-year PhD student in Musicology at Hanyang University in Seoul, Korea. She received her master's degree in Music Education from Seoul National University, where she obtained the SNU Global Scholarship and worked as a minister in the academic department of the Chinese Student Association. Her academic interests include the studies of narrative music and film music, particularly in relation to Shakespeare. Currently, her research centers on Romeo and Juliet (1595), delving into the musical interpretations of Berlioz and Tchaikovsky in connection with the iconic tragic love story.

Kelly Ziang Zheng (The Chinese University of Hong Kong) Bartók in China: From 1949 till now

# Abstract:

Abstract: Béla Bartók (1881-1945), an influential Eastern European composer, gained significant attention from China after the founding of the PRC (People's Republic of China). Despite few Western composers being recognized at the time, Bartók's music found prominence due to political factors, resulting in varying evaluations of his works during different stages of China's history. This led to a dynamic process of reception of Bartók's music in China.

In the 1950s, a pivotal moment occurred with the publication of Béla Bartók in People's Music, authored by Soviet musicologist Iraq Martynov. It marked the first comprehensive exploration of Bartók and his compositions in a prominent Chinese music journal. The article pointed out that "some of Bartók's works delved into modernist explorations, deviating from his fundamental principles." This perspective significantly influenced Chinese music theorists, leading to a refrained discussion of Bartók's so-called "capitalist-influenced" or "formalist" works throughout the 1960s.

However, with China's period of reform and opening up from 1978 onwards, attitudes towards Bartók's music began to shift. My study focuses on Bartók's evolving recognition and influence in Chinese music academia, using People's Music as a key reference. Spanning from the 1950s to the present, this research aims to identify changing perspectives on Bartók and his compositions, exploring evidence supporting the hypothesis that Bartók's works impacted Chinese composers' compositions.

# **Bio:**

Kelly Ziang Zheng obtained her B.A. degree in music education from Xiamen University, Fujian, China, in 2017, and her M.A. degree in musicology from Shanghai Conservatory of Music, Shanghai, China, in 2020. Currently, she is pursuing a Ph.D. degree in music theory at The Chinese University of Hong Kong. In her earlier academic endeavors, she conducted a sketch study of the works of Chinese composer Wang Jianzhong. For her doctoral research, she is now delving into the reception history of the Hungarian composer Béla Bartók in China.

Fumiko Hitotsuyanagi (Showa University of Music)

A Study of Rachmaninoff Reception in Japan: An Example of the "Dies irae" Citation Problem

# A

# Abstract:

One of the most popular classical composers in Japan in recent years is Rachmaninoff, who is not only listened to but also often talked about, ahead of even Beethoven and Tchaikovsky. In particular, Rakhmaninoff's "Dies irae" quotes are frequently mentioned by biased enthusiasts on the internet or by poor music writers in widely distributed concert booklets. In Japan, not only such works as Symphonies No.1 & 3, Rhapsody on a theme by Paganini, Simphonic Dance, Isle of the Dead, choral symphony "The Bells", but even the second movement of Symphony No.2, theme of Vocalis and Etudes of picture op.39-2 are considered to be quotes of "Dies irae". In the world of music, coincidences where four notes coincide often occur, not to mention the typical example of "so-do-re-mi". In addition, Berlioz's Symphony Fantastique and Liszt's Dance of Death, which are famous for citing "Dies irae", use all eight notes of the original Gregorian chant 1st stanza as they were originally. In this presentation, based on the second movement of "The Bells", and Brahms Intermezzo op.118-6 which he had included in his repertoire as a pianist, presenter will try to argue that the four-notes "do-si-do-ra" alone cannot be said to be "quotation", and it would be showed that there are very few works in which Rachmaninoff intentionally quotes "Dies irae" in his own compositions from a new perspective.

**Bio:** 

# Mainly researched Mussorgsky, Rakhmaninoff and Shostakovich until the 1990s, now intensively works on two large themes: Reconsideration of 19th century Russian music history, and Music cultural exchanges between Japan and Russia. Author of many theses, articles and books. 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. Recent theses : "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)". "Ukraine in Japanese music world (2023)"

#### Ta-hsin Kuo (University of Vienna) Rekindling the Past: The Role of Music Competitions in the Bolero Revival in Vietnam



# Abstract:

This investigation delves into the intriguing revival of Vietnamese Bolero music within the contemporary sociocultural landscape, a re-emergence significantly shaped by dynamic music movements, musical competition dialogues, and the socio-political backdrop. Rooted in the French

colonial era, Vietnamese Bolero music experienced a period of localization from 1950 to 1975, yet subsequently faded due to post-1975 censorship under Communist governance. The rekindling of Bolero music commenced in 2014, sparked by a plethora of programs presented by Vinh Long Provincial Television in the Mekong region. Shows such as Solo cùng Bolero (2014), Tình Bolero (2016), Thần tượng Bolero (2016), and Kịch cùng Bolero, (2017) etc., reawakened public and media engagement with Bolero. This rebirth was acknowledged by Vietnam's national television through the development of a Bolero-focused competition named Perfect Couple-Love & Bolero, which drew upon the creative talents of the emerging generation of pop artists to reinterpret Bolero songs.

Building upon the author's fieldwork in Vietnam since 2017, this research offers an investigation into the Bolero revival and its associated singing competitions, shedding light on this musical revival. The study endeavors to address several key questions: What are the narratives and viewpoints held by diverse stakeholders—singing competition participants, audiences, and media—regarding the Bolero revival in Vietnam? How have Bolero singing competitions reignited interest in this genre? What impact does the Bolero revival hold for Vietnam's broader cultural and musical narratives?



# Bio:

Ta-Hsin Kuo, a PhD candidate in Musicology at the University of Vienna, is specialising in the study of nostalgia and the revival of Bolero music in Vietnam. His research is being conducted under the guidance of Univ.-Prof. Dr. Julio César Mendivil Trelles and Univ.-Prof. Dr. Bernd Brabec de Mori. Ta-Hsin possesses an MA in Ethnomusicology from Tainan National University of the Arts, where his noteworthy thesis delved into amateur saxophonists in Taichung city, Taiwan. Ta-Hsin is multilingual with proficiency in Chinese, English, German, and Vietnamese. His diverse academic and cultural backgrounds imbue him with unique insights into music and culture.

# Session 6A Processes, Forms, Aesthetics

Wan-Hsin Cheng (National Taiwan Normal University) The Experiential Formal Meaning of Music: Perspectives from Contemporary Scholars



# Abstract:

This study extensively examines the perspectives of contemporary music scholars, including Roger Scruton, Stephen Davies, Constantijn Koopman, and others, on how pure music can be meaningful. Music is ineffable, and its meaning can only be found in its form. Therefore, understanding the formal experience and experiential formal meaning of music becomes a priority, as the musical form can only be sufficiently perceived within the listening experience. The experiential formal meaning of music is significantly different from the meaning obtained through formal analysis of the score. The internal rationality of music itself is distinct from the physical world. A well-ordered music will naturally make listeners perceive the dynamic whole, rather than individual musical events or

elements. Listeners can understand music aesthetically in their musical experience not because music represents known things or concepts about the actual world, but because music expresses the movements and gestures of itself. Through the persuasive narrative of music, listeners experience a series of musical movements and gestures in response to the music. This aesthetic response is an empathic response. It is the process by which listeners perceive the inner meaning of a piece of music, and it is also the process by which the music shows its connection with the listener's physical and mental state in a unique way, making them move empathetically with the music in the tonal space until the completion of the music. Based on the perspectives of contemporary scholars, this study concludes that a correct understanding of the formal meaning of pure music often relies on an implicit learning process that occurs over an extended period of time in a favorable cultural environment. Only by listening to pure music correctly, which involves accurately perceiving the musical form, can music unleash its full potential and offer greater possibilities for human beings in various musical works.

#### **Bio:**

Wan-Hsin Cheng received her PhD in Philosophy from Tsinghua University and received her MFA from National Taiwan Normal University. Her main areas of research are philosophy of music, musical aesthetics and ethics, particularly focuses on the relationships between music and ethics. Her doctoral dissertation, "Ethics in Music: Sincerity and Affirmation" (2021) combined her interests in musicology and philosophy. She has been a Visiting Scholar at the University of Texas at Austin. Wan-Hsin Cheng is currently a Postdoctoral Associate/Co-Principal Investigator in multiple education projects of Ministry of Education at the National Taiwan Normal University.

Hei-Yeung (John) Lai (The University of British Columbia): Hearing Musical Cycles in Ma Guoguo's" 阿姆 " and " 胸前的口弦 "

# Abstract:

Kouxian ( 口弦, also known as Jew's harp) is one of the cultural tokens of the Yi people in China. As a professional Yi kouxian performer, Ma Guoguo is a prominent figure in creating new kouxian music and promoting it worldwide. Partly due to its non-notated musical practice, however, this repertoire, particularly the aspects of musical structure and process, receives scant scholarly attention. Through paradigmatic transcriptions, this paper illustrates how Ma's " 阿姆 " (Mother) and " 胸前的口弦 " (The Kouxian on the Chest) encourage a hearing of musical cycle—a persistently repetitive succession of events—that helps appreciate her sophisticatedly organized performances. The duration of each cycle in these two pieces is quite long and the repetition is often inexact, posing questions about entrainment to the cycle and the musical process behind the changes. I first use the concept of a "template" to characterize the overall structure of the varying cycles featured similarly in the two pieces, showing how specific events (i.e., "markers") help orient one's temporal position within the cycle. Then, looking into the cyclic repetitions more closely, I describe how their gradual changes unfold a musical process spanned across different cycles.

For example, pitch variations occurred in the middle part of the cycle in " 阿 姆 " create a largescale, developmental process of departure and return. In contrast, " 胸 前 的 口 弦 " illustrates a metrical play between duple and triples pulses that informs the associated formative process.



#### **Bio:**

Hei-Yeung (John) Lai is a Ph.D. candidate in music theory at the University of British Columbia. His research focuses on analyzing twentieth- and twenty-first-century music, especially those that employ borrowing techniques. In particular, he is interested in examining how musical quotations are heard in time and their interaction with rhythmic and metric processes. His other research interests include world *music analysis*, contemporary East-Asian art music, and musical form. He presented papers on these topics at the annual meetings of the Society for Music Theory (2019, 2021, and 2022) and the 7th International Conference on Analytical Approaches to World Music (2022).

#### Koichi Kato

Schubert's Sonata Form as Paralleling to his Mature Song Style: A Case Study of the Great Symphony, First Movement, D. 944/i



#### Abstract:

Schubert developed his song style from 1822 to 1826, by combining strophic form with throughcomposed form that represents his mature song style (notably, the song settings of Seidel and Schulz of 1825–26), as noted by Einstein, Reed and Newbould.

achieved his maturity in sonata form during the first half of the 1820s.

Remarkably, his hybrid style seems to reflect in the structure of the secondary theme group in the 'Great' Symphony, first movement, D 944, of 1825–26, the period of its composition being contemporaneous to Schubert's achievement of his mature song style. Hypothetically speaking, this finding can further be extended to explore the idea that the development of his song style aligns to that of the instrumental works. This will particularly be illuminating with a comparison to the 'Unfinished' of 1822. While the S of both represents what Salzer 1928 defines as the Schubertian lyric structure, an expansion through the same group of motive, the S of the 'Unfinished' is paratactic and that of the 'Great' presents a spinning-out continuity as a more unifying structure. It is in this sense that the 'Great' can be viewed as an elevation of the paratactic, which enables to assess how Schubert achieved his mature sonata form as a product of an intersection of Lied style.

With this in mind, this paper, focusing on the first movement of the 'Great', attempts to offer a new approach to an analysis of Schubert's sonata form in light of Lied and to show how Schubert achieved his maturity in sonata form during the first half of the 1820s.



# Bio:

Koichi Kato obtains the postgraduate degree from Royal Holloway, University of London, where he wrote a thesis under the supervision of Professor Jim Samson. He has been presenting conference papers in various venues, including CityMac Conference (SMA, UK, 2018); *Music and Musicology in the age of Post-Truth* (CUD, 2018); Music and Spatiality Conference (Belgrade, Serbia, 2019), Annual Meeting for the Society of Musicology in Ireland (October 2020); "Musicology and its Future Times of Crises" (Croatian Academy, November 2020); and, NewMac Conference 2022 (Society of Music Analysis, UK). The future presentations include the RMA Annual Conferences, UK.

# Session 6B Panel: Military Music Database Construction and Data Curation

Chien-Pei Huang (National Defense University, Taiwan) The Construction Process of the Military Song Database

Song-Zhu Zhao (National Defense University, Taiwan/National Taiwan University of Science and Technology) The Arrangement and Numbering Process of Military Song Database

Jui-Ying Huang (National Defense University, Taiwan/Trinity Laban Conservatoire of Music and Dance)

Music Re-Innovation in the Digital Archiving and Interpretation Process of Military Songs of the R.O.C. (Taiwan)



# Abstract:

The significance of the establishment of the National Army Military Song Database is that it is a new instrument to organize and store the military songs and related materials generated after the R.O.C. government relocated to Taiwan. Through the processing of original data, archiving, and establishment of meta-data, the creative connotation, developmental context, and historical implications of the collected military songs can be analyzed. For military song study, this can not only properly and systematically preserve the research archives, but also store and reuse the research results. In addition to archiving and research, the military song database has the value of maximizing the effectiveness of the data in the database, and "data curation" has therefore become an important process to strengthen its function.

Before the application of data curation, we will first discuss the construction process of database and the preparations required, and sort out the archives operation methods and system. Accordingly, to present the functions of data curation, this study extracted the collection from the military song

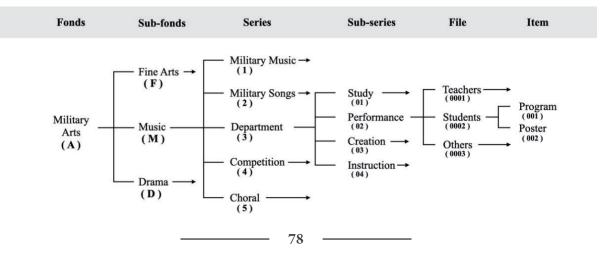
database from construction, data arrangement and numbering and value-added application of music archives, and also provides a reference model for music archive research.

"The Construction Process of the Military Song Database" (Chien-Pei Huang, National Defense University, Taiwan) Military music research is not a prominent discipline, but a branch of Taiwanese cultural construction. With the increase of researchers and the expansion of research fields, relevant research materials have become more abundant. In this regard, the research team tried to use archive construction and technology assistance to create a platform for the exchange and sharing of military music information. The archive process of the "Military Song Database" is based on the cultivation of digital talents and the planning of space and equipment. It collects and preserves military music archives in physical and digital ways, and delivers it to the cloud space through digital technology. The file arrangement, analysis, preservation and digitization before the establishment of the platform needs to be processed through standard procedures to ensure that the process of data utilization can maximize its effectiveness. In addition, researchers are the key to data processing, so the training of personnel is related to the quality of archive construction and data curation. Accordingly, this study focuses on the process of digital archives construction, and uses actual research operations to illustrate how to move towards the goal of data curation through the maintenance of manpower, equipment and space, and to provide a reference of "preparation work before the platform opened" for other research teams.

"The Arrangement and Numbering Process of Military Song Database" (Song-Zhu Zhao ,National Defense University, Taiwan/National Taiwan University of Science and Technology) This study is to clarify the process of arrangement and numbering of the archives of the Military Song Database, and to formulate an archives management system, and hope to establish a usable archives management model to provide future music archives research.

1. Archival Arrangement

This study set "Military Arts" as Fonds, and set "Fine Art, Music, Drama" as Sub-fonds according to the historical organization. Finally, according to the development of each project and the archives collected set Series, Sub-series, File, and Item. The military song database of this study is one of the series in the Sub-fonds of Music part.



#### Model of the Arrangement of Military Arts

#### 2. Numbering

Taking the "Model of the Arrangement of Military Arts" figure as an example, if the researcher collects student concert posters, the original archive name is DACMM 2022 AM3-02-0002-002 (Box1 Folder1), and the digital archive is presented in lowercase as dacmm 2022: am3-02-0002-002.

Collection Number		Item Number		Location Number
unit	time	type	number	Box1 Folder1
DACMM	2022	AM	3-02-0002-002	

have undergone many revisions, discussions and expert consultation. It is easy to manage, collect and provide search and access.

"Music Re-Innovation in the Digital Archiving and Interpretation Process of Military Songs of the R.O.C. (Taiwan)" (Jui-Ying Huang, National Defense University, Taiwan/Trinity Laban Conservatoire of Music and Dance) Undoubtedly, how a composer working as a researcher preserving archives' original characteristics could be an ultimate target and responsibility when creating "the new from the old" while participating in the digital archiving of military music. In this study, the researcher will illustrate the three stages of the re-innovation of military songs in the digital archiving program. The illustrations are as follows.

#### 1. Preliminary material collection and analysis

In this section, the researcher would discuss the process of editing original military songs in order to normalize the versions of numbered musical scores, which could be the archives for current use. Moreover, they would be the inspiration for related art thinking and creations.

2. Personal arrangement, thinking, and creation

The first-hand scores from last stage would be transformed into new faces but with some obvious "old". Lastly, the collected sheet music personalized by the researcher's approach in this stage, could serve as references for the next step.

3. Re-innovation: Reconnect the old and new

The process here is how the music arranger and producer created the workflow for the reinnovation, i.e. a piano-solo score book, album with program notes providing great possibilities of further application, such as propaganda and performance etc.. In so doing, the archiving not only built a database for users, but also attained extraordinarily creative development through the composer's and music researchers' professions and assistance.



# Bio:

Chien-Pei Huang M.M., Graduate School of Music, National Taiwan Normal University, Ph.D., Department of Adult and Continuing Education, National Taiwan Normal University Associate professor, the Department of Applied Arts, National Defense University. Research Expertise: musicology, music sociology, and military music culture. Currently. She is committed to the military music digital

archives program, which attempts to record, preserve, and data curation of military music culture in a way that combines digital and humanistic approaches.

Song-Zhu Xiao Lecturer, the Department of Applied Arts, National Defense University Doctoral student majoring in Applied Science and Technology at National Taiwan University of Science and Technology. Research Expertise: music education, digital music, and music learning behaviors. Recently, he has also been focusing on military music, and working with a team to reorganize and reorganize the data and history of military music.

Jui-Ying Huang Lecturer, the Department of Applied Arts, National Defense University She is simultaneously studying the MPhil/PhD programme of music at Trinity Laban Conservatoire of Music and Dance in England. A military composer, endeavors to integrate varied styles and feelings into her pieces to arouse the morale and love of troops and audience for their own life and homeland. Her works have been performed by The International Computer Music Conference (ICMC), New York City Electroacoustic

# Session 7A Images of Women

Mingyu Na (Universiti Putra Malaysia)

Genderizing Chinese Rock: Negotiation of a New Rock Culture by Female Rockers in Modern China

# Abstract:

Rock music is a genre of popular music that originated in the US as "rock and roll". Rock music has long been widely embedded in a masculine culture whose rockers are usually male-dominant while women are marginalized to play some non-essential roles. When China opened its door to rock music in late 1970s, Chinese Rock, originating from the Northwest Wind style, has developed, featuring overwhelming masculinity like that of the Western metal rock. With China's first female rock band Cobra established in 1989, Chinese female musicians began to enter the rock scene, challenging conventional Chinese/ Asian female images as 'soft', 'veiled' and 'submissive' beings and shaking the power structure of the rock culture characterized with 'rebellion' by the males. These female rockers have not only caused great repercussions in China but also gained many male and female fans.

This study explores how female rockers' entry into the rock scene challenges the masculinity as emphasized in the rock culture in China, and whether they have successfully revolutionized the many stereotypes about rock and women in China. It adopts an ethnographic approach to observe performances of selected female rockers, the interviews with them and their fans, as well as the commentary by platform users. The text and music properties are also analyzed. The author hopes to illustrate the issue of the genderization of Chinese rock music by female rockers in order to negotiate a new rock culture in contemporary China, which significantly contributes to the studies in gender and Chinese rock culture.



## **Bio:**

Na Mingyu is a PhD candidate at Universiti Putra Malaysia. She received her Master's degree from the University of Sheffield, UK. Her research interests lie in the fascinating field of ethnomusicology, with a primary focus on exploring the complex nuances of gendered music, including the underlying social, political and cultural factors that shape gender roles in music, how gender stereotypes are reinforced or challenged through musical expression, and how this affects individual and collective identities in society.

#### Chang Che (Hanyang University)

Puccini's Madame Butterfly and David Henry Hwang's M. Butterfly: The Construction and Subversion of Eastern Women's Images



# Abstract:

Abstract: David Henry Hwang's play *M*. Butterfly (1988), while inspired by the plot of Puccini's opera Madame Butterfly, departs from the prevalent Oriental discourse found in the opera. This paper investigates the construction and subversion of Eastern women's images in both Madame Butterfly and M. Butterfly. Given the inherent challenge of discussing and comparing two works of distinct genres, the 1993 drama film M. Butterfly, based on Hwang's play, is selected as a medium for analysis. The choice is further justified by the inclusion of the aria "Un bel dì, vedremo," sung by the opera's heroine, Cio-Cio-San, twice in the film.

Through a comparative analysis of the contexts in which this aria appears in both the opera and film, and an examination of the play's libretto, this paper posits that the narrative of the early- twentiethcentury opera Madame Butterfly, in particular the aria "Un bel dì, vedremo," reflects a fantasy driven by Western men's desires. In the beginning and end of the film, this aria appears, representing Gallimard's psychological change. Gallimard becomes immersed in a "butterfly fantasy" that reveals Orientalism when he sees Song playing the role of Cio-Cio-San and singing the aria. At the end of his obsession, he eventually realizes that he is the true "butterfly" and chooses to commit suicide by dressing up as Cio-Cio-San while singing the aria. Hwang strategically employs the "butterfly" motif to reveal Orientalism, reconstruct the fantasy associated with Gallimard, and deconstruct the image of an Eastern woman symbolized by a butterfly during that era.



#### **Bio:**

Chang Che is a Ph.D. student in musicology at Hanyang University, Seoul, Korea. She studied piano performance at Zhengzhou University (China, B.A.), and then obtained her master's degree in musicology form Ewha Womans University. Her research interests include opera history, 19th and 20th century music, and women composers.

Xueyin Zhao (Hanyang University) The Musical Representation of Women's Writing: Focusing on Female Character Images in Ethel Smyth's Opera The Wreckers



# Abstract:

In current music theory research on feminist opera, the examination of female characters is predominantly conducted from the perspective of male composers. This study addresses this gap by focusing on Ethel Smyth, a "neglected female composer," and her opera *The Wreckers*, analyzing the portrayal of female characters from a female composer's standpoint.

Previous research on Smyth's opera has primarily examined British nationalism or the exploration of female composers. In the 1970s, writer and literary critic Hélène Cixous proposed a theory of female writing, emphasizing that female writers should demonstrate self-awareness and power in their creations. Smyth's opera, in both its script and music composition, embodies the ideas of female writing. This study aims to clarify the unique features of Smyth's opera based on this perspective.

The analysis focuses on the musical text, dialogue, and actions of female characters in the opera, comparing the differences in the depiction of female characters between works created from female and male perspectives. The study investigates how female composers create female voices that exhibit feminine tendencies and awakenings by crafting female characters that break free from male expectations.

In this study, emphasis is placed on the reflection of women's emotional expression in music. In The Wreckers, the gender characteristics of female characters go beyond traditional requirements and moral standards, entering a more authentic level. This demonstrates that female characters in the opera are not simply defined by "angel" or "evil" but are more fully developed and subjective.



#### Bio:

Xueyin Zhao, Member of the Society for Western Music in China, Music Criticism Society of Chinese Musicians Association. Xueyin graduated with an Masters degree in Music Theory from Guangxi Arts University in 2019.and she is a PhD candidate in Musicology of Hanyang University now. Her academic interests focus on feminism and music criticism, music and gender, Sociocultural and musical studies.

Kieun Ko (Ewha Womans University)

A Marginal Woman between Tradition and Modernity: Modern Female Musicians Reproduced in Magazines in the 1920s and 1930s



# Abstract:

In Joseon, which was a patriarchal system, women's education emerged as a part of gender equality by men during the enlightenment period, and 'music' and 'magazines' became a medium for

women's enlightenment. In particular, in the 1920s and 1930s, the number of students returning from abroad increased, and the March 1st Movement served as an opportunity for Japanese imperialism to turn into cultural politics, and media expanded quantitatively. Considering this historical context, this paper studied the discrimination and exclusion of female musicians as a gender discourse at the time by reading how magazines founded in the 1920s and 1930s reproduced female musicians.

Although magazines introduced female musicians, their perception was negative. For example, rather than criticizing female musicians' musical literacy or performance, they described their appearance or dating rumors as interesting. Recognition of female musicians became the subject of discourse by men within the gender categories of 'object of transformation,' 'bad new woman, modern girl' and 'good wife/housewife' at the time. As Korea's first soprano, Yoon Sim-deok's romance was publicized in magazines, it was disciplined and controlled by men, and married pianist Kim Won-bok and violinist Hong Seong-yu, were seen as exemplary in their situation in which wife took care of childcare and housework to the extent that she could not even practice for 30 minutes a day. This thesis reveals the position of female musicians represented in magazines along with the inconsistent attitude and dual perspectives shown by men to exclude and discriminate female musicians within the musical community.

# **Bio:**

Kieun Ko received her bachelor's degree in instrumental music from Gachon University and her master's degree in musicology from Ewha Womans University. She is interested in gender issues related to the modern and contemporary music history, and won an excellent thesis award for this topic. She plans to enter the doctoral program at Ewha Womans University.

# Session 7B Tradition and Heritage

#### Masaya Kakoi (Kyushu University)

The Formation of Kosaku Yamada's Image of "The Composer of Japanese Lied" on NHK's TV Programs



# Abstract:

Kosaku Yamada (1886-1965) is a composer who played a leading role in the reception of Western music in Japan. Further, he is also known as a composer of "Japanese Lied" and children's songs that utilize Japanese accents and intonation up to the present. The musicologists emphasize the uniqueness of Yamada's composition (Suzuki 2017). Moreover, in recent years, some studies in Europe and U.S. have begun to consider him within the scope of German and Austrian song composition (Watson 2020). This paper examines a part of how the domestic image of Yamada was formed by analyzing NHK's TV programs. Among 23 programs about him preserved from 1961 to 1998, four programs that described Yamada's songs in detail are investigated.

ositions were under the influence of Wagner and R. Strauss. This is in line with the view of recent studies. In the 1970s program, Ryosuke Hatanaka, a vocalist, and Tomiko Kojima, a musicologist, served as the main commentators and repeatedly explained Yamada's uniqueness in connecting Japanese and his songs. Many other commentators in this program also tended to emphasize the accent and inflection in his songs. The 1980s program discussed the relationship between his Christian faith and music. The above discussion suggests that the image of "the composer of Japanese lied" was formed through processes of discourses and interpretations by scholars and musicians of generations after Yamada.

# **Bio:**

Masaya Kakoi is a PhD student at Graduate School of Design, Kyushu University. His work focuses on the relationship between music and postwar society in Japan, Musicology and History. The current project is 'The Formation and Development of Kosaku YAMADA's Image'. In this project, lieds, children's songs, the Utagoe movement, historical memory, discourse, representation, and political movements are investigated.

Ryo Kiuchi (Tokyo University of the Arts) The Coexistence of Progression and Tradition: Opéra-Comique's Incorporation of "Air connu" and its "Traditional" Qualities, 1848–70



# Abstract:

Opéra-comique, a distinct French opera genre characterized by its unique combination of musical numbers and spoken dialogues, traces its origins back to vaudeville, a comedic genre in which "air connu" (widely known popular songs) were sung with new lyrics. Despite its roots in mass entertainment, Opéra-comique underwent significant transformations towards more serious themes, a trend particularly evident in the latter half of the nineteenth century.

While this shift toward thematic refinement epitomizes our general understanding of the genre, recent scholarship has revealed a concurrent group of works drawing upon the style of the commedia dell'arte, a masked Italian theatrical genre, or infused with elements reminiscent of the eighteenth century (Teulon-Lardic 2008; Branger and Giroud 2011; Weber 2012/2020). In other words, although these "nostalgic" and "anachronistic" qualities of the repertoire have only received limited scholarly attention, an emerging awareness now also acknowledges the prominence of the genre's "regressive" aspects.

In response to these findings, this paper challenges the unidirectional perception of the genre's development during the second half of the nineteenth century by examining the co-existence of efforts within the genre aimed at preserving its original style and form. Through an analysis of the repertoire performed at the Théâtre de l'*Opéra-comique* from 1848–70, this paper explores the incorporation of *"air connu"* into opéras-comiques as a means of retaining the genre's popularity with the Parisian masses, seeking to provide a more nuanced understanding of the genre's multifaceted nature.



#### **Bio:**

Ryo Kiuchi is a PhD candidate in musicology at the Tokyo University of the Arts, Japan. Having been awarded the research fellowship for young scientists from the Japan Society for the Promotion of Science (JSPS), Kiuchi's primary research interest lies in French opera during the nineteenth century, with a special emphasis on the performance practices and the repertoire of the Théâtre de l'Opéra-Comique. He also has a keen interest in operetta and the works of Jacques Offenbach, on which he has published several articles.

Joys Cheung (National Taiwan Normal University) Making Chinese Instrumental Relics in Pre-UNESCO Modernity: Datong Music Society's "Heritage" Project



#### Abstract:

The centennial of Datong Music Society (Datong yuehui, est. 1919) was marked with celebrations of its historical significance in the modern development of Chinese music in Shanghai (Shanghai Conservatory of Music 2019-2020). Among other recognitions, Datong has been noted for reforming native music through Western-inspired adaptations. But Datong also reconstructed a large collection of ancient musical instruments largely based on imperial sources of the Qing court. Not exactly relics inherited from the Qing, the collection jars with the standard concept of "cultural heritage" as UNESCO has promoted and globally accepted (2001). Yet, Datong's instruments were tangible objects of China's musical antiquity at exhibits not only in Shanghai but also Europe. Bearing national and cultural values similar to "ancient objects" (guwu) displayed in modern museums, the instruments appeared as the inherited representations of traditional China.

This paper proposes to examine Datong's relics making as a "heritage" project, reflections prompted by recent discoveries of a few pieces of its artefacts or their exhibit/archive records in Geneva and Montevideo, Uruguay (Bouvier), and Munich (myself). The display of Datong's ancient instruments at curated spaces both inside and outside China contributed to an "exhibitory modernity" (Shao 2004), indispensable processes in the creation of heritage (Kirshenblatt-Gimblett 1995, Lai 2016). While Datong's "exhibitory modernity" delivered a sense of inheritance and transmission from the ancestors, the emulative nature of its instrumental relics making afforded its application of creative modifications and experimental changes. The latter, a drive for reform, challenges the preservation-based limits of our normative concept of heritage.



#### **Bio:**

Joys H.Y. CHEUNG (Ph.D. in Musicology/Ethnomusicology, University of Michigan; M.M. in Ethnomusicology, University of Texas) is an Assistant Professor at the Graduate Institute of Ethnomusicology, National Taiwan Normal University. Her research has focused on the emergence of

"music" in Chinese modernity, especially the formations of interwar Shanghai. Her publications have examined the issues of musical translations, the sublime, qin listening, and Chinese instrumental heritage. She co-edited (with Alison Tokita) and contributed to The Art Song of East Asia and Australia, 1900-1950 (Routledge, 2023). Her journal articles have appeared in *Music & Letters, Asian Music, and Journal of Music Research* (Taiwan).

Francesco Serratore (Zhejiang Conservatory of Music) The Heritagization Wenzhou guci and his "New Life" in the Chinese Community of Milan



# Abstract:

Wenzhou guci is a storyteller performance, in which a solo artist can provides for instrumental musical accompaniment, singing and recitation. It is particularly widespread in the prefecture of Wenzhou (China), which is the area where most of the Chinese migrants from Milan (Italy) come from.

This musical practice is not yet enough investigated by western scholars, except for a few remarkable cases, such as Mayfair Yang (2015), who studied the revival of a shamanic ritual in Wenzhou province, referring also to Wenzhou guci.

Thanks to a multi-sited fieldwork research that I conducted for 5 years between Milan and Wenzhou, I was able to observe how the recent process of Heritagization have impacted the entire Wenzhou's traditional music sphere.

In this paper I will stress the following points:

1) The main characteristics of Wenzhou guci

2) How the heritagization process affected Wenzhou guci performative style, especially in the transition from ritual performance to "spectacularized" performance.

3) How the higher level of institutionalization of guci music, influenced the transmission of Wenzhou guci to the different generations of Chinese migrants in Milan.

# **Bio:**

Francesco Serratore is associate professor in World Music and Ethnomusicology at Zhejiang Conservatory of Music. He was post-doc fellow in Anthropology of Music at the Shanghai Conservatory, and Adjunct Professor in Media, Gender and Identity at East China Normal University Global Institute (for CIEE). In 2018, he received his Ph.D. in History and Analysis of Musical Cultures at Sapienza University of Rome (Italy). His main research interests include music in the Chinese diasporas to Europe, multi-sited ethnographies, Wenzhou folk music, and folk music from South Italy. Francesco is Member of the CHIME (European Foundation for Chinese Music Research) Coordinating Committee.

# Session 7C Sociality and Memory

Yongsik Kang (Andong National University) Research on the Influence of Sentimentalism on Pergolesi's Stabat Mater



# Abstract:

Stabat Mater (1736) by Giovanni Battista Pergolesi was one of the most popular religious works of the 18th century. Rousseau mentioned the first piece of this work as "the most perfect duet among the pieces of music ever composed," and the reputation of this work is confirmed in numerous manuscripts and printed copies that have survived. However, despite its popularity, no critical research has yet been conducted on its cultural and analytical contexts.

This study attempts to approach this work from the perspective of a change in socio-cultural perception of women. The 18th century is generally called the "Age of Sentimentality." Sentimentalism, which began in literature, strongly influenced music, as seen in Piccini's *La buona figliuola*. Sentimentalism is important in the study of *Stabat Mater* because it gave birth to "new women." The Virgin Mary of *Stabat Mater*, as well as Cecchina, the heroine of *La buona figliuola*, could become "sentimental heroines" by gaining "strength through suffering."

To achieve this purpose, I will examine the influence of Alessandro Scarlatti's Stabat Mater on Pergolesi's work. Although Scarlatti's piece is known to have had a great influence on Pergolesi's work, their differences have not yet been systematically discussed. Scarlatti's work was evaluated as "not having the elegance and charm of Pergolesi's music," but it is difficult to answer specifically what this means. Therefore, I will carefully analyze the two works to identify the stylistic differences between Scarlatti and Pergolesi and relate them to the trends of the times.



#### **Bio:**

Yongsik Kang is an Associate Professor at Andong National University in Andong, South Korea. He holds a PhD in musicology from the University of Cincinnati, USA. In his dissertation, he investigated the symphonies composed by the eighteenth-century Italian composer, Pietro Maria Crispi. Building on his dissertation, he has expanded his research interests to encompass other genres and composers of the eighteenth century. He recently published articles on Mozart's "Weisenhaus" Mass K. 139 and Trio Sonatas by Domenico Gallo. Additionally, he has a deep interest in Schema Theory, which he has applied to analyze twentieth-century Korean popular music.

Rui Hara (The University of Tokyo) Jo Kondo's "Linear Music" and the Ideas of the Social: Focusing on his Sight Rhythmics

#### Abstract:

The question of how music can create or reflect social relations has been discussed in a range of ways. Among them, is the matter of whether Western staff notation and improvisation promote different forms of social relation. The former, structured through the governing presence of composers and scores, is often considered "oppressive"; where the latter is taken to embody a more democratic and free form of relationality. In this presentation, I will focus on the "Linear Music" of Japanese composer Jo Kondo (1947-), systematized in the 1970s, to explore the way in which Kondo reflects ideas of "the social" in his negotiation of the Western "art" music tradition. I take Kondo's concept of "Sporadic Play" as an alternative to the traditional "Ensemble", as a model for rethinking forms of musical sociality. "Sporadic Play" is, in Kondo's words, "a metaphor for a communal form of communication"; that is, it affords or aspires to a new "communal form" of social relation. This presentation will explicate this concept and show how it's realized in Kondo's scores by examining his "Sight Rhythmics" (1975), especially through a comparison of the work's two versions: the chamber version and the piano-solo one.

In Japan, the 1970s was a period in which the potential power of collective improvisation and the necessity of political participation in music were widely discussed. This presentation will contribute to this discussion by reconnecting Kondo's "Liner Music" to this social context in order to clarify its critical contribution to the discourses of 1970s Japan.

#### **Bio:**

Rui Hara is a postdoctoral fellow at the University of Tokyo. The main focus of his research is contemporary music and music theory. Recently, he published his own book, *The Piano Works of Toru Takemitsu* (Artes Publishing, 2022). His recent publications includes an article about Some Sato's piano piece, which is titled "Integration of Body and Electronics: The Connection Between Somei Sato's *Litania* and his Practices in the Early 1970s."HYOSHO (2022).

#### Yixing Liu (Universiti Putra Malaysia)

Oral History for Collective Memory Preservation: Documenting the Feitao Ritual of the Maonan Minority Group in Southern China



#### Abstract:

The memory of a community takes different shapes among individuals as it moves across time and space, but it has a distinctly fluid, unstable nature. Therefore, oral historians employ extensive interviews with audiovisual and textual tools to materialise the collected memory and to consolidate its orality for the reason of achieving more reliable stability. The focus of this study is the documentation of oral history through memory collection and preservation of the Feitao ritual in Guangxi province, China. Being a century-old custom of the Maonan minority group in China, the ritual literally fulfils the 'payback' for the wishes that one has made with particular, strict protocols and repertoires that also form a humanistic soundscape within the community. For a long time, the Maonan ethnic group lacks the scholarly attention, especially in exploring the origins of Feitao ritual, its transformation and the living heritage of ritual performances. As relevant knowledge is mostly preserved in the collective memory of the community, the history of the Maonan ethnic group has slowly disappeared with the decline of older generations. Therefore, the method of oral history as a substantial practice to document the cultural memory of the Maonan people is rendered. Narratives, stories and remembrance of the Feitao ritual performers captured as oral data are digitalised and transcribed as sustainable materials that significantly prevails the existence of this heritage in rural China. Critical issues on the origin of the ritual, its chronicles during the Cultural Revolution and its crisis of 're-memory' will also be discussed.

# Bio:

Yixing Liu, currently a PhD student at the Department of Music, Faculty of Human Ecology, University Putra Malaysia. He is focused on the ritual music of ethnic minorities in China.

Chia-An (Victor) Tung (University of Toronto)

Bringing Creativity and Theology to the Toronto Chinese Diaspora: What Better Way than with the Better Homeland Worship Choir?



# Abstract:

Christian choral tradition has historically served as an inspiring element in worship and has succeeded in captivating diverse congregations. Within the Chinese diaspora, Christian choirs hold a significant place in the religious and cultural lives of communities, particularly in urban centers like Toronto. My research focuses on exploring the creative practices of Chinese-Canadian Christian choirs, shedding light on the contextual landscape of music-making where theological beliefs, cultural traditions, and rituals converge. Specifically, this paper investigates as a case in point the creative performance of the Better Homeland Worship Choir (BHWC) within a theological framework. Comprised of individuals of Chinese descent in Toronto, the BHWC endeavors to propagate the Gospel through a range of musical genres. By harnessing creativity reflected in their musical expressions, the choir collectively gives form to their imagination, personal experiences, and expressions of gratitude towards God, establishing a profound connection between music production and theological creativity. This study examines the intricate dynamics of music, aesthetic expression, social synchrony (Turino 2008), and hospitality towards shaping the choir's artistic endeavors. It seeks to address how singing and liturgical musicking are interconnected with the concept of a "better homeland," and how they strengthen the faith and cultural identities of Chinese communities, ultimately fostering an authentic "Asian Christian voice." By exploring these dimensions, the study aspires to demonstrate how music, even within politically charged contexts, can ultimately establish a harmonious and shalom connection between artistic expression and theological dimensions.



#### **Bio:**

修佳安 Chia-An (Victor) Tung is a Doctoral of Ministry student at Emmanuel College, University of Toronto. He actively engages with diverse musical communities and has presented his work at international conferences. Victor's research focuses on ethnographic approaches to studying the Chinese Christian diaspora in Toronto and St. John's, Newfoundland. His current exploration centers around the role of the Betterhomeland Worship Choir and Church Music ministry in shaping faith and Chinese/Taiwanese cultural identity. Additionally, he investigates Formosan Siraya aboriginal music and its contextualization. Another project examines gender network and power in the legacy of Canadian female missionaries in Taiwan during the early 1900s.

# Session 8A The Global (Inter)war

Natsuko Jimbo (The University of Tokyo)

Music Critics and the Emergence of Music Competitions in Interwar Japan: The Quest for "Truly Outstanding Musicians" within and beyond the Academia



# Abstract:

Music competitions have become an essential aspect of classical musicians' careers worldwide, including in East Asia. In Japan, the concept of organizing competitions for musicians emerged in the mid-1920s, approximately half a century after the introduction of Western music to the country. This study aims to explore the circumstances that led to the creation of the Concours de musique (CDM) in 1932, the first professional-level competition of Western art music in Japan, and its link to the activities of Japanese music critics during the same period.

Led by influential music critics and the *Jiji-Shimpo* newspaper, the CDM aimed to identify and showcase the most promising young talents in Japan, challenging the dominance of the Tokyo Music School alumni, who were essentially the only musicians considered as "professional" at the time. Despite the subsequent profound impact of the competition system on the Japanese music industry and the international advancement of Japanese musicians after World War II, its value was not immediately recognized in Japan when it was first planned.

This paper investigates the competition's origins and the role of music critics in its conception and promotion by examining the founders' activities before the competition's creation, as well as archival materials and periodicals about the CDM. By illuminating the emergence of music competitions in Japan and the influence of music critics on the formation of Japanese musicians, this study offers a fresh perspective on the development of the Japanese music industry and its impact on the global music scene.



#### **Bio:**

Natsuko Jimbo is a JSPS Research Fellow at the University of Tokyo and a lecturer at multiple universities in Tokyo. After obtaining her PhD from the Tokyo University of the Arts, with a dissertation on the performance traditions of French piano music, published as *Marguerite Long and the Birth of Modern French Music* (Tokyo: Artes Publishing, 2023), her research focuses on the history of international music competitions and their impact on Western art music culture after World War II. Her current areas of interest also include the music education in postwar Japan and the globalization of Western art music.

Yutaka Chiba (Tokyo University of the Arts)

Radiokunst as a New Paradigm for Music: Radio and the Materialistic and Conceptual Transformations of Music-Making in Interwar Germany



#### Abstract:

Since the end of the First World War, the burgeoning medium of radio has profoundly transformed the way people engaged with music, both in terms of education and entertainment. As early as Moholy-Nagy's 1922 article, "Produktion-Reproduktion," this novel medium was already envisioned as a tool for music-making, suggesting its potential to revolutionize composition and music production. In this context, German composer Kurt Weill first introduced and formulated the concept of *Radiokunst* (radio art) in 1925. Faced with the challenges of radio's fidelity and the limits of recording technology, Weill was later joined by other composers and critics of the interwar period who sought to develop a new form of art by adapting existing compositional techniques to meet the specific requirements of radio.

While previous studies have identified some compositional characteristics associated with the concept of Radiokunst (Hailey, 1994; Grosch, 1999; Zeising, 2019), the lack of analysis on specific works related to the concept leaves the question of whether a distinct compositional style can be truly labeled as Radiokunst. By examining commissioned works from German radio stations during the interwar period, this paper aims to elucidate the musical language and creative styles employed in these pieces. Furthermore, this paper argues that the critics and composers involved in the process eventually redefined the concept of musical works and thus expanded the available materials for music-making. In this regard, their effort served as a precursor to, and later facilitated, the development of electronic music in subsequent generations.



#### **Bio:**

Yutaka Chiba is awarded a 3-year research fellowship for young scientists from the Japan Society for the Promotion of Science. His current research focuses on intellectual activities regarding Neue Musik between Germany and Japan from the pre- to post-war periods, in which he attempts to provide new perspectives on the transcultural reception of modern Western music in a Japanese context. He is also interested in the Japanese history of music criticism and musicology to rethink the introduction and appreciation of musical expertise in Japan in consideration of "Translation Knowledge" (D'hulst & Gambier 2018).

Fuyuko Fukunaka (Tokyo University of the Arts) Music and the Implicated Subject: The Tokyo Music School and its Musicians During the War

# Abstract:

The recent boycotting of Russian musicians as a result of the Ukrainian invasion by Putin's Russia and of the subsequent bloodshed that has claimed 20,000 civilians' lives on the part of Ukraine, has raised one question, answers to which have acted a kind of alliance test among anti-Russian societies: to what extent should "ordinary citizens" (i.e., not state officials or military members) be held responsible for the inhumanity perpetrated by his/her government? With the concept of "Implicated Subject" as a beacon for argument, which the historian Michael Rothberg coined in his 2019 study, this paper looks into the collective complicity of professors at the Tokyo Music School (now Tokyo University of the Arts, the Faculty of Music) in beefing up the war effort of Imperial Japan and especially in participating in musicrelated events designed to celebrate the "holy war" toward building Great East Asia. The author in particular aims to unwrap, through examination of primary sources housed at the Tokyo University of the Arts archives, how the School and its artists effectively constructed the institution of war propaganda. While their "guilt" partially received official condemnation in the form of postwar dismissal from office by GHQ, their case of taking the privileged role in officially, if not passionately, endorsing Imperial Japan's colonialist military policies, that is, of helping "produce and reproduce the positions of victims and perpetrators," to borrow Rothberg's words, calls on us all for re-examining the relation between artists and their state.

#### **Bio:**

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 20th-century opera, the reception of European avant-garde music in postwar Japan, and postmodernism and music. She has chapters 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.

#### Shujun Teng (The University of Tokyo)

Radio Gymnastics in Wartime Japan and Its Colonies: A New Disciplinary "Ritual" with Rhythm in Japan, Taiwan, and Beijing during the War in the 1930s

#### Abstract:

This paper deals with the history of how radio gymnastics played its role in linking the short-lived Japanese empire in the 1930s. It concentrates on the Japanese mainland, Taiwan and Beijing under its occupation. The Japanese radio gymnastics, born in 1928, was inspired by American Metropolitan Life

Health Exercises. Still, unlike its American counterpart, which ended in 1935, radio gymnastics in Japan lasted throughout the war and is still living in the present day. Furthermore, the Japanese also developed and designed several radio gymnastics in the 1930s. It is worth noting that, also unlike its American counterpart, it had its unique exercise styles, including doing the gymnastics outside collectively in a team. In other words, it functioned as a new way of disciplinary training as part of this ambitious new military empire. Compared to unpopular military gymnastics (gunji taisō), which was done only with command before the war, radio gymnastics, with musical accompaniment, was the first sport spread nationwide in Japan, and later in the new colonial territories of the Japanese empire, for example, Taiwan and newly occupied Beijing. According to recent studies, compared to only two types of radio gymnastics before 1937, at least five were issued between 1937 and 1942 in wartime Japan. By investigating the dissemination of radio gymnastics and its accompanying music, this paper explores the role of collectively exercised radio gymnastics, including the role of rhythm, as a new disciplinary "ritual" in imperial community-building in and out of Empire Japan during the war.

#### **Bio:**

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."

# Session 8B Cross-medialities and Mediascape

Victor A. Vicente (The Chinese University of Hong Kong, Shenzhen) Music, Islam, and Auto-Ottomania in Contemporary Turkish Cinema

# Abstract:

Once ranked the fifth largest in the world, the Turkish film industry collapsed almost entirely after the 1970s. In the past two decades, however, it has experienced a dramatic renaissance. Driving the critical and commercial growth of new Turkish cinema has been an open willingness to experiment with an array of genres and themes, including topics and questions that were previously regarded as retrograde, disruptive, or out-rightly taboo. Prime among these have been the place of Islam and Turkey's Ottoman heritage in the lives of the citizens of the modern secular republic. Nearly inescapable in the current political and social climate, the national debate around these intertwined issues has resurfaced also in all areas of artistic expression, though it can perhaps be best grasped in film, where music, drama, and the visual arts work in conjunction to enact it both baldly and metaphorically.

This paper interrogates how recent filmmakers have engaged in and fueled the debates surrounding Islam and the Ottoman past by concentrating on key, musically-significant scenes from three recent

films. Drawing on what Cavaliero terms "Ottomania," an orientalist obsession with the culture and arts of the Ottoman world, the paper traces the rise of a cinematic auto-orientalism in Turkey while also documenting an equally complex and conflicted approach to Islam as both a religious and cultural practice. In the analysis, the paper draws parallels between these developments in the film industry with similar foci in other areas of expressive media including television, literature, and the music industry.



# **Bio:**

Victor A. VICENTE is an Associate Professor in the School of Music at the Shenzhen campus of the Chinese University of Hong Kong. He specializes in the music and dance cultures of Turkey, the Middle East, India, and the Portuguese-speaking world. His publications deal mainly with issues of representation, aesthetics, religion, and cultural politics. His current book projects focus alternatively on Marvel Comics and World Music festivals. He received an M.A. in Historical Musicology and M.M. and Ph.D. degrees in Ethnomusicology from the University of Maryland and taught in the US and Turkey before relocating to Hong Kong/China in 2008.

#### Miseo Cho (Hanyang University)

Artistic Expression of Adorno's Philosophy of Music: Exploring Adorno through Thomas Mann's Doktor Faustus

#### Abstract:

Adorno's philosophical ideas significantly influenced many intellectuals of his time, offering insights into the relationship between art and society. Thomas Mann, an early twentieth-century German novelist, integrated substantial aspects of Adorno's philosophy of music into his novel, *Doktor Faustus* (1947). This work demonstrates Mann's reliance on Adorno for articulating the music theory and techniques associated with the novel's protagonist, Adrian Leverkühn, a composer. The musical descriptions in *Doktor Faustus* are intrinsically connected to Adorno's ideas, presenting a unique perspective on his philosophy of music. Engaging with *Doktor Faustus* to explore Adorno's philosophy of music can yield valuable insights into Adorno's philosophical concepts while rendering them more accessible through artistic expression.

Focusing on chapters 8 and 22 of the novel, which specifically address music theory, this study examines Adorno's publications *Philosophie der neuen Musik* (1949) and Beethoven. *Philosophie der Musik: Fragmente und Texte* (1993). Chapter 8 connects to Adorno's diagnosis of Beethoven's late style and the concept of "nothingness." Chapter 22 is linked to Adorno's concept of "musical material," which forms the basis for his criticism of Schoenberg. This study attempts to connect the novel's specific references to music with philosophical ideas through close reading, emphasizing the understanding of particular concepts in Adorno's philosophy of music. Furthermore, although rooted in early-twentieth-century German society, Adorno's ideas offer insights applicable to contemporary contexts. It is hoped that the study of Adorno provides a foundation for thinking about the relationship between music and society beyond understanding a specific period.



# **Bio:**

Miseo Cho is a Ph.D. student in Musicology at Hanyang University in Seoul, where she obtained her master's degree in Musicology. As a researcher, she has been focused on music and politics, especially otherness in music, music as propaganda, and national identity in music. Additionally, she is also interested in the philosophy of music and the relationship between music and literature. She is currently a research assistant at the Music Research Center, Hanyang University.

Zixuan Wang (The Chinese University of Hong Kong) Collective Musicking on Bilibili



#### Abstract:

Social media has significantly influenced people's daily lives, with its impact extending to music-related experiences. Emerging new musical practices on platforms like TikTok/Douyin and Bilibili have given rise to novel forms of musical community, participation, and engagement. This paper explores emerging forms of collective musicking on the mainland Chinese video platform Bilibili, building upon and expanding Christopher Small's idea of musicking (1998). In parallel to Small's musicking as a countermeasure to the dominance of Western classical music, collective musicking on Bilibili challenges the hegemony of offline music. This study argues that collective musicking has three principal implications. First, digital technologies, such as Bilibili's unique danmu ( 弹幕 "overlaid commentary"), facilitate seemingly individual musical activities, including production, listening, viewing, sharing, and recreating, to become collective. Second, the phenomenon emphasizes the collaboration between human and non-human actors. To demonstrate this, the paper examines AI-Singing based on Sovits (a new technology that combines Soft Voice Conversion with Test to Speech) as a case study of such collaboration. Third, collective musicking on Bilibili represents a never-ending musical activity transcending time and space, enabling users to overcome physical distance and interact with each other both synchronously and asynchronously.

This paper draws from long-term participant observation on Bilibili, as I has been an active daily user of Bilibili and an avid fan of *guichu* ( 鬼畜 "Autotune-remix", a unique music form on Bilibili) music since 2015. My embodied experiences serve to illustrate user involvement in collective *musicking* and the establishment of a virtual community surrounding it.



#### Bio:

Zixuan Wang (he/him) is a MPhil student in Music at The Chinese University of Hong Kong, specializing in (ethno)musicology. With a Bachelor's degree in Comparative Literature and Music and currently pursuing a Master of Philosophy in ethnomusicology, he has delved into diverse topics ranging from red music and metal music to the virtual world of music in cyberspace. Wang's research focuses on remix culture, virtual idols, performativity, and gender issues in the virtual realm. He is completing a thesis entitled " Music as Virtuality: New *Musicking* on Bilibili" with his advisor Professor Adam Kielman.

# Session 8C Border-crossing: Intercultural, Global, and Transnational

Min-Gyeong Son (Seoul National University)

Reflexive Globalism in American Contemporary Composers' Incorporation of Korean Traditional Music



#### Abstract:

In the past half century, Korean composers traveled to America and Europe to learn Western music, but in the global era, Western composers now come to Korea to study Korean music (J. Clark, 2012). This presentation explores American composers' use of Korean traditional music through the lens of Reflexive Globalism, an attitude that acknowledges and respects the intrinsic values of diverse cultures, transcending hierarchical power dynamics between the West and non-West.

Two musical cases are examined: Donald Womack's Intertwined for Gayageum, Viola, and Janggu (2017), and Theodore Wiprud's Mudang for Piri and String Quartet (2014). These works exemplify the incorporation of non-Western indigenous cultural elements and aesthetic implications through dynamic cultural interactions. Through musical analysis, literature review, and interviews, I argue that local and regional identities have established communication channels with the international society. Wiprud reflects Korean shamanism as an extramusical element, while Womack highlights the value of cross-cultural instruments by interweaving Western and Korean musical elements.

The presentation consists of two parts. Firstly, it examines how the Korean musical context merges with Western contemporary music through detailed analysis. Secondly, it investigates the similarities and differences in the approaches to cultural fusion between Korea and America. By examining the cultural identity of American composers' works that incorporate Korean music, this study aims to foster intercultural discourse and challenge orientalism. It also highlights the concept of decentralized modernity as proposed by Tobias Janz, which encourages a reexamination of the voices of cultural others that have been marginalized in Western academia.



#### **Bio:**

Mingyeong Son, an alumnus of the 2022-2023 Fulbright scholar, has served as postdoctoral researcher at Harvard University and currently holds the position of research professor atthe Asian Music Research Institute of Seoul National University (SNU). She received her Ph.D. in Musicology from SNU with her dissertation "Western Composers' Encounter with Korean Traditional Music: Compositional Aspects and Musical Aesthetics in the Global Era." She earned a master's degree in Musicology from Northwestern University. Mingyeong's research interest lies in 20th and 21st-century global music, intercultural musical dialogues in Korean modernism, and Western composers' reception of East Asian music and its aesthetic significance.

Yu-Jen Chang (Tainan National University of the Arts) The Dissemination and Interpretation of Cross-cultural Music: From the Nan-si Bai Tu Ji to the Che-gu Drama Gao Jiang Jyun, Ruan Yi Shih

# Abstract:

Originating from Fujian province, the Taiwanese Che-gu Zhen drama relies primarily on singing and dancing during Taiwan religious carnivals. While most of the Xiqu parts require singing and dancing, the drama has a long history that carries rich folk-art connotations of both local and historical Chinese references. The historical and cultural background of Che Gu Zhen processional troupes and early Nanxi dramas are significantly different because the latter has a longer history. The researcher found that the two Che Gu Zhen dramas called Gao Jiang Jyun & Ruan Yi Shih have inherited the Nanxi drama called Bai Tu Ji. The Che Gu Zhen is a presentational drama that has become a crucial media for conserving and preserving Chinese traditional performing arts.

This article utilizes Schechner's vertical and horizontal interculturalism to discuss forms of fusion found in the interoperability of three dramatic texts: the Gao Jiang Jyun, Ruan Yi Shih and Nanxi drama Bai Tu Ji. This study compares the 23rd, 29th and 30th diachronic text of the Bai Tu Ji and Taiwan Che-gu drama Gao Jiang Jyun, Ruan Yi Shih. It also analyzes structural form, lyrics, melody, and artistic emotions. Finally, this paper discusses song and dance performance properties and characteristics. The analysis focuses on the Che-gu drama performances in the Che-gu Zhen in Taiwan evidencing its historical legacy. Because the Che Gu Zhen often combines local elements with traditional scripts, the narrative carries contemporary value while simultaneously making diachronic links to its historical past.

# Bio:

Yu-Jen Chang is a first-year PhD student in Applied Musicology at the Tainan National University of the Arts. She holds a master's degree in music theory and studied at the Institute of Arts at NCKU. Her research topic focuses on Taiwan traditional musics and ethnomusicology. She has presented her papers in academic seminars and is keen to know ethnomusicology through traveling and field research. Yu-Jen Chang hopes to make more contributions to ethnomusicology through her own research.

Christine Fischer (LMU Munich) Swiss Choir Songs in Mission Work during the 19th Century



# Abstract:

The extant of the extra-European dissemination of Swiss song repertoires for four-voice choirs has not been captured in its full extent – especially East Asia has hardly been considered as European musical mission area so far. In fact, the choral movements that were employed to shape Swiss national musical life and also strongly contributed to federal nation-building, have been widely disseminated all across the globe, not least in East Asia. This paper aims firstly to sketch the extent of their global distribution.

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Secondly, it aims to answer the question of what effect was expected from these songs in "foreign contexts" on the part of the missionaries who were responsible for their dissemination. In doing so, we will draw on the fundamentally postulated dispositions of Swiss theorists and philosophers in regards of the way listening and experiencing music was conceptualized - also in missionary work. These constructions of how reception of music "works", on the one hand referred back to idealist concepts that basically negotiate different modes of transcendence and liberty; on the other hand, the constructions of Swiss identities in themselves bore a strong transnational core, closely related to the conception of different conceptions of "own" and "foreign", which formed the basis of the wide dissemination and at the same time also the - at least in some areas documented - success of these repertoires beyond Swiss national borders.

**Bio:** 

Christine Fischer is substitute professor for theatre studies at LMU Munich. She is a historical musicologist with research interests in vocal, theatre and instrumental musics of the 16th to 20th centuries. She studied musicology, Italian literature as well as history of art and ethnomusicology at Ludwig-Maximilians-Universität Munich and University of California Los Angeles. In 2004 she earned her PhD with a thesis on the operas of Maria Antonia Walpurgis at University of Berne and held an assistant professorship of the Swiss National Science Foundation at Schola Cantorum Basiliensis from

2007 to 2013, conducting research on performance practice of Early Opera

Seung Im Seo (National Taiwan University)

My Turning Point in Studying Colonial Music History: Boarder-Crossing between Taiwan and Korea over Japanese Empire Music History

# Abstract:

As East Asia musicology has been encouraged to seek the global musicological network in recent years, the studies of Japanese Empire music history, a key to its regional music historiography, has also shown inter-regional and inter-disciplinary methodologies at the last six IMSEA conferences. Cross-referencing the historical materials, mostly between Japan and other (semi-) colonized regions, demonstrated Japan's pan-Asian imperialism which had a distinct leaning toward militarism and wartime ideology, had influenced music culture not only in colonies such as Taiwan and Korea but also in Manchuria, Southeast Asia, and even Beijing (Yamauchi, 2011; Tokita, 2013; Tsugami, 2013; Liou, 2013; Tsai, 2013; Zheng, 2019; Tsugami, 2019). When shifting the focus from the Empire to the dimension of colonized people and of their music practices, however, it is still disputable to embrace the influence of Imperial Japan due to a stubborn sense of resistance to Japanese colonial history itself. My study is ongoing to challenge this long-lasting problem through border-crossing musical scholarship between Taiwan and Korea and penetrate each other's music historical narratives. This presentation shares how a Korean-born junior scholar confronted turning points in studying colonial music history in Taiwan, in terms of research environment, methodology, and historical perception. And it argues for a need to subdivide colonized people into individuals by class, gender, ethnicity, etc., and to recognize different music cultures of each

group rather than pursuing a homogeneous, integrated nation for diversifying narratives and conceptions of Japanese Empire music history.



# **Bio:**

Seung Im Seo is interested in the music practices of the colonized people in colonial-metropolitan crossing musical networks of the Japanese Empire. She currently focuses on female secondary schools' music education in colonial Taiwan and Korea to interrogate how western music was employed to musically cultivate ideal womanhood in each colonial society. Recent publications are "*Musicking* in Her "Golden Age": Music Education at the Taipei Third Girls School in the 1920s" (2020, in Korean), "In Between Proficiency and Domesticity: The Emergence of Professional Musical Women in Colonial Korea and Representation of Women Musicians in Magazine Articles" (2021, in Korean).



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