

ICTMD Musics of East Asia Symposium

Abstracts (Draft 5th August 2024)

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Panel 1

Sing It Again: Production, Metaphor, and Politics of Cover Songs in the Postwar Sinophone World

Ho Chak Law, Suk Man Yip, Priscilla Tse, David Chu

Panel Abstract

Building upon existing scholarship on cover songs in East Asia, this panel sheds light on the cultural and political significance of cover songs in different spaces and historical periods in the Sinophone World. Law's paper discusses several translingual covers of the *enka* hit "Minatochō burūsu"; he reconsiders the logic and significance of covering across mediascapes in East and Southeast Asia during the Cold War. Yip's paper examines how Cantopop songwriters in Hong Kong reacted to the changing social and political environments since the early 1990s. By discussing how two songs related to the 1989 Tian'anmen Square Incident have been re-arranged over the past two decades, her paper explores how meanings are refashioned through musical arrangements, singing styles, and stage settings. Tse's paper investigates the satirical cover songs circulated in the digital space since the 2019 massive protests in Hong Kong from the perspectives of colonial nostalgia and nationalism. Chu's paper examines how a propaganda song became entangled with a web of social, historical, and musical traumas in China during the COVID-19 pandemic. He inquires into this entanglement in relation to post-Mao politics, critiques of neo-Confucianism, and theories of cultural trauma.

PP1/1:

Reconsidering the Logic and Significance of Covering Through the Case of "Minatochō burūsu"

Ho Chak Law

"Minatochō burūsu" was first released on April 15, 1969 in the twelfth single of Shin'ichi Mori (1947–), a single that was reported to have sold more than two million copies in Japan. Featuring accompaniment parts written for saxophone and electric guitar in addition to vocal techniques such as *yuri* and *ko-bushi*, "Minatochō burūsu" is typical of *mūdo enka* whose melancholic expressions adapt elements of blues and sentimental ballads for lyrics primarily associated with the heartbreak of romance. Not only did the song earn Mori the "best vocalist" recognition in the eleventh Japan Record Awards (Nihon Rekōdo Taishō), but it also became an *enka* standard whose covers include those

by eminent *enka* singers such as Michiya Mihashi (1930–1996), Sayuri Ishikawa (1958–), and Fuyumi Sakamoto (1967–). Furthermore, the song’s critical and commercial success in Japan inspired the emergence of its Mandarin, Hoklo, Cantonese, and Indonesian covers produced or distributed by record companies in Taipei, Hong Kong, Singapore, Kuala Lumpur, and Jakarta during the 1970s. Noting the quantity and variety of these covers of “Minatochō burūsu” as well as the multiple ways these covers were circulated across mediascapes in East and Southeast Asia, this paper uses these covers to initiate and contextualize reconsiderations of covering as: 1. a practice through which singers, composers, or producers adopt, adapt, appropriate, or deconstruct technical or stylistic elements of music; 2. a pragmatic approach to restrictions on music-related or language-related material and information flows; and 3. a business strategy that exploits the creative labor of lyricists or the multilingualism of pop stars such as Teresa Teng (1953–1995). Overall, this paper follows a recent call for interrogating the logic of covering so as to better understand popular music in Asia during the Cold War (Bourdagh et al. 2021, 7).

PP1/2

“Asking the Sky” When the “Time is Silent”: the Representations and Transformation of the Metaphors in Hong Kong Cantopop Songs

Suk Man Yip

This paper is a study of two Hong Kong Cantopop songs related to the 1989 Tian’anmen Square Incident, which have been reinterpreted several times by the bands themselves. It explores how the performers respond to the changing social and political environment with the same songs through different singing styles, stage settings and music arrangements. It shows the organic and energetic life of Cantopop songs that can grow and renew themselves with the development of society.

It discusses two songs. When the news about the Incident’s development quickly spread to Hong Kong on June 4, Lau Yee-Tat 劉以達 (1963–), a member of Tat Ming Pair 達明一派, composed a song for the incident the next day and contacted Chow Yiu-Fai 周耀輝 for lyrics. Later named as “Asking the Sky” 天問 (1989), the first pop song about the Incident was created. Meanwhile, Wong Ka-Kui 黃家駒 (1962–1993), the lead singer of the prominent Hong Kong band Beyond, implicitly expressed his thoughts by rearranging his work “Time is Silent” 歲月無聲 (1989). It was initially a romantic song written for the female singer Mak Kit-Man 麥潔文 (1954–), but the new arrangement turned it into a rock song with powerful drum beats to signify discontent and despair.

These two songs were performed almost every time when they held concerts. As the meanings of these songs have been growing over the past three decades, this paper explores the transformation of the songs with the changing society by studying their official music videos and live concert performances. For example, I will discuss how lighting effects and images on the stage screen converted the lyrics' metaphors into new versions with more profound significance in the post-2000 "Asking the Sky" live performances.

PP1/3

Happiness in Suffering: Parody Cover Songs, Nostalgia, Unisonance in Post-2019 Hong Kong

Priscilla Tse

Covering—the act of rearranging preexisting songs or rewriting lyrics for preexisting melodies—has been a common practice in popular music in postwar Hong Kong. This paper is a study of several cover songs created since the 2019 pro-democracy protests. Produced by both professional and amateur musicians, these cover songs have been circulated by Hong Kong netizens on popular online platforms such as Facebook, YouTube, and LIHKG. Most of the songs I discuss in this paper are the cover versions of Cantopop songs from the 1980s to early 2000s with newly written social and political satire lyrics. I examine these recent cover songs beyond the role of an outlet for liberal voices when the freedom of expression and assembly is increasingly of concern. By looking into the song choices, lyrics, musical characteristics, and re-interpretation, I suggest that these cover songs are also an expression of colonial nostalgia as well as a less confrontational call for cross-generational participation in the nation building of Hong Kong.

PP1/4

"Listen to Me Say Thank You": Performing Trauma and Gratitude in "Zero-Covid" China

David Chu

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.

Panel 2

Analyzing Music in the 21st Century: Exploring Vocabularies in Japanese Music

Christopher Molina, Colleen Schmuckal, Garrett Groesbeck, Yosihiko Tokumaru (discussant)

Panel abstract

As musicians work to redefine Music Theory in the 21st century, the notion of “vocabularies” offers a useful approach to the challenge of analyzing myriad musics on their own terms, without biasing one aesthetic over others. Scholars explore this historically fraught domain in *Analytical Approaches to World Music*, while a generation of YouTubers, podcasters, and content creators offer their own analyses of various idioms in a democratized musical-theoretical discourse online. With such discourse comes the potential mismatch of vocabularies used by creators and listeners from differing backgrounds. With this in mind, three non-Japanese practitioners of Japanese instruments attempt to contrast the vocabularies of their own instruments – shakuhachi, shamisen, and koto – with other idioms, reflecting on the detail of specific styles, and on the larger meaning of “vocabulary” as an analytical lens. Presenter 1 contrasts Katsuya Yokoyama’s collected *honkyoku* for shakuhachi with Tōru Takemitsu’s mature idiom for orchestra. Presenter 2 centers the shamisen “slide” as a significant lens for comparing genre-inherited performances with contemporary composition. Presenter 3 considers the nebulous category of “anime music,” which can include such unexpected instruments as koto, and the ways in which its fans and creators attach different terminologies to the same musical materials.

PP2/1

Two Japanese Vocabularies: Yokoyama’s Shakuhachi & Takemitsu’s Orchestra

Christopher Molina

It was no small feat for Tōru Takemitsu and Katsuya Yokoyama to collaborate successfully, given the enormous gulf in musical vocabularies each would hone as his life’s work. For shakuhachi, Yokoyama curated a collection of *honkyoku* with various traditional idioms; yet their vocabulary of long-form variation and labyrinthine repetition – familiar to anyone performing by memory – is rarely discussed. Key is the variation technique of repetition with divergences, akin to a well traveled path with branches and mergers. Meanwhile in an orchestral context, Takemitsu may have made his mark with *November Steps*, but it was only with later works that he fully realized a mature idiom. One such work, *Gêmeaux*, unifies many of the devices of his mature vocabulary

— and a quick survey of those devices suggests a breadth of analytical criteria largely ignored by the “music theory” of Western harmony. By juxtaposing Yokoyama’s and Takemitsu’s respective vocabularies, each representing a distinct history, tradition and aesthetic, we are reminded of the utility of “vocabulary” itself as a malleable lens for analytical study.

PP2/2

Sliding 'Up' or 'Down' the Shamisen String?: Expressing Time, Place, and Genre in Modern Music

Colleen Schmuckal

“Sliding”, the direct movement of the finger between two pitches, is a standard technique for musical expression within any genre of music for shamisen, a Japanese three string lute. However, this basic building block for performance practices, as well as compositional creation and theory, has generally remained part of, as described by Yoshihiko Tokumaru in 2008, “unseen theory”, due to conflicts over performer and listener interpretations, notational issues, and, the focus of this research, multiple vocabularies that describe the musical aesthetics for each genre. This research aims to show how both the practice and vocabulary of a “slide” within shamisen music create distinctive regional identities within genre labels, evolving into unique soundscapes that can audibly express history, location, and culture within today’s music. This research aims to answer four questions: First, what is the defined standard vocabulary and slide for each major shamisen genre? Second, what active genres today have differentiated from this definition and how does this differing genre-inherited performance expression reflect individual or cultural identities within a particular genre? Third, how have performers/composers utilized the concept of a “slide” to create pioneering musical development, movement, and expression within twentieth-century compositions? Fourth, what potentials does this vocabulary have for the future of shamisen music and modern musical soundscapes as a whole? All studies will utilize interviews, recordings, field work and first hand experience as a composer/performer to show how a simple “slide” is musically, verbally, and physically expressing a variety of lived experiences. Through understanding and expanding the theoretical approach to the expression of a “slide” in shamisen performance, more effective and innovative cultural, regional, and time reflective soundscapes within modern music can be realized, both for Japan and beyond.

PP2/3

In Search of *Hōgaku*: redefining Japanese music in the era of digital streaming

Garrett Groesbeck

In this paper, I consider disjunctures in the terms and meanings attached to Japanese music by different social groups, including creators, overseas fans, the Japanese government, and streaming companies such as Youtube and Spotify. “Anime music” is a term widely used in Anglophone discourse to refer to the heterogenous music(s) associated with Japanese animation, though the term has no exact equivalent in Japanese. Anime music’s popularity has grown alongside anime as a broader media form, which since the turn of the millennium has had an increasing impact on Anglophone scholarship about Japan as well as the Japanese government’s soft power-building efforts, and yet music and sound are often treated as incidental in scholarly analyses. I consider the ways in which anime music subverts conventional understandings of music listening in the digital era through three primary lines of inquiry: how does “anime music” bring together stylistically unrelated musical materials into a legible category, undermining the perceived stability and coherence of musical genres and their relationship to particular commercial demographics? What is the relationship of anime music to visibly “national” Japanese genres such as the music of the koto, and how might a queering of genre in the modern world open new understandings of other ostensibly coherent categories such as nations? (Phrased differently, the question “what is anime music” points to the broader question “what is Japanese music?”) And finally, how might questions around genre help to reveal how composers in the anime industry navigate global musical epistemologies and contribute to anime’s popularity? The answers to these questions speak to enduring research topics in Japan Studies and Music, as well as the humanities more broadly: the relationship between power structures and cultural production, made ever more complex in the era of streaming platforms such as Youtube and Spotify.

Panel 3

Constructing Sense of Belonging and Becoming Transnational Self: Four Diasporic Performative Ethnographies in Shanghai

Huang Wan, He Mingxiao, Xue Tong, Li Yujie

Panel Statement

Shanghai attracts diaspora musicians from all over the world, with the largest number of them from East Asia. East Asian music traditions they brought with compose of the largest segment of multi-cultures picture in contemporary Shanghai.

This panel, via four performative ethnographies, focuses on four musicians' diasporic music-making journey in Shanghai and tackles four topics, including performing nostalgia "Han" with Daegeum, identity rethinking in Pansori and Taiko performances, and cross- cultural encounters of Okinawa sanshin.

Apart from some interpretations like "music as memory" (Tang 2012; 2021) in Jewish refugee diaspora music studies, and "music as symbol of ethnicity" (Huang 2010) in South Korean economic diaspora music study, this panel focuses on contemporary voluntary cultural diaspora musicians from South Korea, mainland Japan and Okinawa, and argues that they not only promote the travelling of East Asian musics in Shanghai and construct a new part of diasporic soundscape, but also explore sense of belonging and reflect on transnational identities via their performances on the way of "transnational homing" (Walsh 2006:138) .

PP3/1

From "Inheritor" to "Disseminator" : The Musicking and Performance of Pansori by Diaspora Musician Min Soo-jin in Shanghai

He Mingxiao

This study takes Min Soo-jin, a South Korean diaspora musician in Shanghai as the subject of research. I adopt fieldwork method of "participant observation" and try to experience, in a way as her student, in order to go deep into understanding her transnational Pansori music- making in Shanghai. I find out that Min Soo-jin changes a great deal in her Pansori performance, including singing style, body movement and forms of stage performance. What are reasons for these changes?

This paper believes that, on one hand, in the new diasporic sociocultural context, Min Soo-jin's identity, as inheritor of traditional Pansori *Dongcho* School, suffered a loss; on the other hand, both diaspora South Korean living in Shanghai and local audience are all unfamiliar with pansori tradition and lack the ability to appreciate it. As Anna Yates-Lu stated that the dichotomy between tradition and creation is difficult to exist in Pansori because the needs of the audience are given priority (Yates 2017). After encountering the loss of *chulmsae*, a kind of interactive vocal support from audience and drummer, Min Soo-jin decides to make two changes: firstly, modifies her performance of Pansori and highlights repertoire, increases ornamental sounds into melody and enhances body movements, which accordingly changes rhythm *Jangdan*; secondly, appropriates traditional Pansori's way of singing into folk songs and pop songs that mostly being welcomed by diaspora community in Shanghai. By doing these, Min Soo-jin maintains her passion for Pansori and establish a new ecosystem for a newly arranged Pansori. In that this paper focus on the identity flow and concludes that, being outside traditional music environment and being lack of supervision from pansori school, Min Soo-jin's identity changed from "inheritor" to "disseminator".

PP3/2

Performing nostalgia "Han": Woong Yi Lee's Daegeum musiking in Shanghai

Xue Tong

This paper focuses on Woong Yi Lee, a Korean Daegeum diaspora musician. As Daegeum professional musician, he is active as two identities in Shanghai, Suzhou, Yunnan, China. One is diaspora Daegeum musician, and the other is tea master, the latter of which is a new layer of his identity. As his student, I learned Daegeum traditional norms of *Lee Saeng Kang* (Daegeum intangible cultural heritage inheritor no. 45) school. During my "participant observation" fieldwork, I found Woong Yi Lee often emphasizes an aesthetic concept of "Han", which is embodied mostly in his performance. I didn't notice it problematic until in May 2023, Jocelyn Clark, an American ethnomusicologist and Gayageum intangible cultural heritage inheritor living in Korea, identified this performance style as an nostalgia one of Daegeum, which is already out of fashion in Korea. As Clark states that modern Koreans have moved away from the cliché of discussing musical styles around "Han" (Jocelyn Clark 2019:2). Actually both Woong Yi Lee and I hasn't realized that this is a past tradition. In that, this paper tries to analyze this nostalgia music style in diaspora community/context, diaspora journey contributes to the becoming of Daegeum aesthetics as "living fossil". Besides, I hope this research, to some

extent, contributes to historical research on *Lee Saeng Kang* school in modern history from diaspora perspective.

PP3/3

Transnational Taiko Performance and Identity Rethinking in Shanghai

Li Yujie

Kaifu taiko group was founded in 2013 by a Japanese diaspora in Shanghai. Its members are composed of Japanese diaspora and local Chinese taiko lovers. Kaifu, literally means “cross the ocean, bath in breeze” with a spirit of “music without border” that embodied especially in its instrumentation of drums with dance, flute, gong and cymbals.

Mika, one of the founder of Kaifu, maintains to a great extent the norms of taiko performing practices that learned from Japan. Kaifu’s repertoire are mainly borrowed with permission from two taiko groups IKOMA SANROKU and WAGASSOU SAKURA in Japan, with several new compositions composed in Shanghai. In terms of its musical activities, Kaifu mostly performs on stages of cultural communications, local community festivals, and commercial promotions. Besides, Kaifu organizes gassyuku once a year to Nagano Prefecture, Japan, in order to practice taiko together with domestic professional musicians.

I joined in Kaifu and became taiko performer since 2019. For me, it is interesting to find that Mika, who has never been exposed to taiko culture and music when in Japan, become taiko musician and cultural transmitter when as diaspora in China. Base on my ‘participant observation’ fieldwork, and with a notion of “energy” borrowed from Yukana Kiyomoto’s research in 2012, first of all I try to analyze Kaifu’s taiko performance; secondly I try to rethink Mika’s identity as transnational taiko musician and cultural transmitter via the notion of “performative ethnography” (Wong 1997); and finally I also try to explore how does taiko is understood by Chinese taiko lovers in their identity rethinking in cross-cultural performance.

PP3/4

Okinawan Sanshin and Its Cross-cultural Encounters in Shanghai

Huang Wan

The emergence of Okinawan diaspora music in Shanghai can be traced back to 2007. In its short history of less than 20 years, Okinawan diaspora music not only creates an imaginary “island life” via events such as sanshin practice lessons and various private gatherings within *Uchinanchu* diaspora community; but also “expresses nostalgia

imagination of the past history between ancient China and Ryukyu Kingdom” via public events themed cultural exchange. (Huang 2021)

After the frustrating Covid-19 pandemic, a new phenomenon of cross-cultural performance of Okinawan diaspora music emerges. Okinawan musician steps out of the diaspora community and actively cooperated with local Chinese musicians and other global diaspora musicians in Shanghai, genres of which mainly related to American jazz, bluegrass banjo, and Chinese traditional ensemble music. What styles emerge in this process and how does this encounter happen and flow becomes the focus of my research. This paper, with the enlightenment of “involving the performers into transcription and analysis” (Widdess 1994) and “ethnography of encounters” (Faier & Rofel 2014) , will argue that cross-cultural encounters of Okinawan sanshin centered on Nishihara Keisuke is an active and volunteer one. It not only constructs a new cultural space and nourishes collage, hybrid and creative styles of Okinawa diaspora music, but also opens up a window for Okinawan diaspora used to living a “island life” to reflect actively their being in the world as World *Uchinanchu* in Shanghai via cross-cultural performances.

Moreover, this paper will further look back to the emergence of Okinawan “*chanpuruu*” culture style in late 20th century, as well as compare contemporary cross-cultural performing practices in and outside Okinawa by looking into their cooperative strategies on rhythm, timbre, speed and melody, and finally reflect on cross-cultural communication, frictions and dialogues between Okinawa and the world.

Panel 4 Musical and Cultural Exchange between Japan and China in the 20th Century

Sun Xiaomeng, Zhuo Shiyong, Guo Junyu

Panel Abstract

This presentation focuses on Chinese musicians who came to Japan at different points during the 20th century with their backgrounds varying both politically and economically. In the first half of the 20th century, Zeng Zhimin (1879-1927) and Xiao Youmei (1884-1940) started their musical activities in Japan after studying abroad in the country during the Meiji period. Historically, their work has had a great influence on how the Chinese public has responded to Western music. In the 1980s, a group of Chinese instrumentalists came to Japan and introduced Cantonese music, which was unfamiliar to Japanese people, and played an important role in the development of Chinese musical instruments in Japan.

In this presentation, we will provide an overall picture of the musical and cultural exchange between Japan and China in the 20th century. This will include the role of this exchange in the changing relationship the Chinese public had with Western music and the influx of Chinese instrumental music into Japan from the mid-20th century onwards.

PP4/1

Musical and Cultural Exchanges between Japan and China in the Early Twentieth Century: A Case Study on the Yaya Music Assembly

Guo Junyu

At the dawn of the twentieth century, a notable number of Chinese international students arrived in Japan to pursue advanced knowledge in higher education. Despite the political upheavals of the era, this influx profoundly influenced various fields in China, including music. The Yaya Music Assembly, established by Chinese international student Zeng Zhimin (1879–1927), exemplifies the musical and cultural exchanges between Japan and China during this period. Zeng Zhimin's contributions extended beyond his studies and promotion of Western music within Chinese communities and Chinese music in Japan; he also introduced China to the musical education system developed by Yonejiro Suzuki, a Japanese music educator who engaged extensively with Chinese international students.

With its robust organizational structure, the Yaya Music Assembly aimed to promote music in schools and society while fostering a national spirit. The exposure to Western music in Japan had a significant impact on the musical activities of its key members, including Zeng Zhimin and Hua Zhen (1883–1966). Upon returning to China, they contributed to the popularization of Western music, not only in Shanghai but also across various cities in Jiangsu province. This led to the emergence of a new group of music enthusiasts in these regions.

Given the limited recognition of their efforts and achievements, this presentation aims to provide a comprehensive overview of the assembly's dedicated activities and their broader implications. By utilizing primary sources in both Chinese and Japanese, including bulletins issued by the assembly, this presentation sheds light on this quintessential case of Sino-Japanese musical and cultural exchanges during the early twentieth century, highlighting the vibrant interactions between Chinese international students passionate about music and their Japanese educators.

PP4/2

Xiao Youmei and the Influence of Japan on His Music Career

Zhuo Shiying

Xiao Youmei (1884-1940) is the founder of the Shanghai Conservatory of Music, and a pioneer in the higher learning of modern music in China. It has always been believed that he was primarily interested in, and influenced by German music during his time in Japan (1902-1909) rather than the Japanese music education that surrounded him at the time. However, my research suggests to the contrary that, Japan and Japanese music had a significant influence on his career.

Xiao Youmei's completed an elective course at the Tokyo Music School, graduated from the department of philosophy of Tokyo Imperial University, and published a serial "Yinyue Gaishuo" (General Introduction to Music) in the magazine "Xuebao" (Journal of Academic Studies) from 1907 to 1908, without further details. In Japan, Youmei started using the courtesy name, "Xiao Sihe". This is not well known outside of China, and may be a key reason why the academic materials under the name Xiao Sihe have been insufficiently studied. My research is focused on these understudied materials, such as the *Tokyo Music School 18th Elective Students Trial Concert Program* (under the name Xiao Sihe) and "Yinyue Gaishuo" (under the name Youmei) the latter of which shows similarities with Japanese music teaching books at the time. The content of these

understudied materials strongly suggests that Youmei's work is the result of his investigations into music education in Meiji Japan.

In this presentation, I will unveil Xiao Youmei's musical life in Japan in more detail to reveal the influence of Japan on Xiao Youmei's music career, both during the time of his stay in Japan and later, and discuss the significance of Youmei's Japan years in the history of Sino-Japanese musical exchanges.

PP4/3

Cantonese Music in Japan during the 1980s: A Historical Overview

Sun Xiaomeng

Due to the extensive wartime conflicts and the complexities of Cold War geopolitics, the musical exchanges between China and Japan during the twentieth century experienced a prolonged disruption. These exchanges resumed in the 1970s, following the end of China's Cultural Revolution and the re-establishment of official diplomatic relations between the two countries. Initially, music exchanges during this era were occasional, often limited to isolated events by specific musician groups or government bodies. However, the 1980s marked a turning point, driven by China's relaxation of domestic regulations and shifts in the global economy, which resulted in an influx of Chinese migrants to Japan, including many musicians. These musicians thus played a pivotal role in facilitating musical exchanges and introducing Japanese society to diverse Chinese musical genres. Particularly noteworthy was the introduction of Cantonese music, a popular genre in China that had been nearly absent in Japan until this time.

This presentation provides a historical overview of how Cantonese music was introduced to Japan, focusing on the contributions of thirteen Chinese musicians specializing in this genre. Reflecting the policy changes in immigration and overseas study in both China and Japan, the arrival of these musicians can be categorized into two phases: 1977–1983 and 1984–1989. My findings indicate that Cantonese music was frequently performed in Japan during the early 1980s, often being perceived as a representative form of Chinese traditional music. However, from the mid-1980s onward, as ensembles incorporating both Western and Japanese musical instruments began to gain momentum, Cantonese music, while still performed by several dedicated Chinese musicians within Japan's musical landscape, saw a significant decrease in popularity.

Panel 5

Aesthetics in Non-radial Movements: Encounters among Japanese and Taiwanese Students and Artists in Paris in the 1950s

Takeuchi Nao, Liou Lin-Yu, Shen Diao-long

Panel Abstract

Recent writers of global music history warn about the historical framework of "radial globalization" where the West unilaterally disseminates toward other world regions (Strohm 2022). However, the driving force behind the modernization of East Asian countries since the late 19th century has been a steady practice of learning from the West, including music. Therefore, it is crucial to identify non-radial movements within this reality and explore the underlying momentum flow.

This panel unearths three reaction and interaction cases among Japanese students and the exchanges between Japanese students and the Taiwanese student Hsu Tsang-houei in Paris in the 1950s. Migrating from East Asia to Europe to learn from the West, they encountered each other, providing not only material support but also engaging in profound exchanges of aesthetic insight. These exchanges among Japanese and Taiwanese in Paris led to a rerouting of their initial intentions to learn from the West, leading to their new focus on East Asian music tradition and contemporary music scenes. From teasing out these non-radial movements, this panel aims to attain a more global perspective on music historical accounts.

PP5/1

The Creation of Japanese "Parisian School" Composers and Their Approach to "Tradition": Focusing on Toshiro Mayuzumi and Mutsuo Shishido

This presentation examines how Japanese composers who studied in France in the 1950s faced the "West" by comparing Toshiro Mayuzumi (黛敏郎) and Mutsuo Shishido (穴戸睦郎), who were both born in 1929. I examine the meaning of "learning from the West" or "not learning from the West" and "tradition" by comparing Mayuzumi and Shishido's respective approaches to composition.

Toshiro Mayuzumi studied in Paris in 1951, but returned to Japan after only one year, as he found that "there is nothing to learn from the West". After returning to Japan, he produced radical works based on electronic music and twelve-tone technique. He also wrote enlightening essays on composers such as Webern, Varèse, and John Cage. His "Nirvana Symphony (涅槃交響曲)," composed in 1958, combines Japanese materials, such as Buddhist chanting Sho-myō (声明) and the sound of the Buddhist Bon-shō (梵

鐘) bells, with postwar Western composition styles such as serial composition and sound mass composition. On the other hand, Shishido went to Paris in 1953 to study with André Jolivet. While Shishido respected Beethoven, he also produced works with "Japanese tones" (Watanabe 1983), which differ greatly from the way Mayuzumi approached composition.

PP5/2

The Gateway to Hsu Tsang-Huei's "The Path of Chinese Ethnic Music:" Hayashi Hikaru, and "The White-Haired Girl"

Renowned Taiwanese composer Hsu Tsang-Houei (許常惠 1929-2001) also worked as an ethnomusicologist. Indeed, while studying at the University of Paris in 1958, Hsu penned a Japanese article titled "The Path of Chinese Ethnic Music," which was published in the Japanese music magazine "Music Art" (Gizyutsu Ongaku) in July 1959. The article critically responded to the high praise awarded to the contemporary Chinese classical opera "The White-Haired Girl" (白毛女) in Japan and Paris at that time. In particular, Hsu pointed out that an article called "Visit to the Chinese Communist Party" by the Japanese composer Hayashi Hikaru (林光, who composed the ballet music for "White-Haired Girl,") was also one of the factors that inspired his "The Path of Chinese Ethnic Music." It seems that Hsu obtained much of his information related to Japan through his Japanese friends in Paris who then encouraged Hsu to publish his ideas in Japan. It turned out that "The Path of Chinese Ethnic Music" was a success, as Hsu was approached to write another piece entitled "About Chinese Ethnic Music," also published in "Music Art," later that year.

However, upon further investigation into Hayashi's paper, we can see that many of the details bear little resemblance to Hsu's references to it. The cross-border transmission and interpretation of information evidently led to misunderstandings. This study will explore possible reasons behind Hsu's use of Hayashi Hikaru's connections to "The White-Haired Girl" as a catalyst to discuss Chinese ethnic music.

PP5/3

Rediscovery in Encounters and Comparisons: Hsu Tsang-Houei's "Return to China" in Paris

In February 1959, before departing Paris, Hsu Tsang-Houei (許常惠) wrote "Return to China, Return to Chinese Music." Why did a Taiwanese music student who had migrated all the way to Paris to study Western music ultimately aspire to return to "Chinese music"? What cultural shocks did he experience in Paris? What did he mean by "Chinese music"?

And how does this foreshadow Hsu Tsang-Houei's later identity as a composer and ethnomusicologist in the future? These questions require a multifaceted discussion.

In this talk, I focus on Hsu Tsang-Houei's interactions with his French musicology teacher Jacques Chailley (1910–1999) and Japanese peers, for example, Mutsuo Shishido (宍戸睦郎) among many, during his time in Paris (1954–1959). As the first Taiwanese individual to study music in Europe, Hsu Tsang-Houei could only engage deeply in exchanging perspectives on Asian music, avant-garde music, modern music with his French teachers and his Japanese peers studying music in Paris, as the available data show. I argue that, despite the phenomenon of "radial globalization" in Western music dating from the late 19th century, learners like Hsu Tsang-houei from East Asia did not simply accept or reject it outright. Instead, within the framework of inter-Eurasian and inter-Asian encounters and comparisons, he rediscovered the agency of his own tradition, even if it could only take the form of imagination.

Panel 6

Taiwanese Musical Desire amidst Constraints: Complex and Multifaceted Conditions in Cultivating Home-grown Music Talents in Colonial Taiwan

Seo Seung Im, Wang Shu-fen, Chen I-Jen

Panel Abstract

The influx of foreign music into Taiwan during the Japanese occupation is substantiated by a wealth of historical resources sourced from diverse channels. This repository encompasses public schools established by the Japanese colonial government, private schools and churches cultivated by Western Christian missionaries, as well as public mass media. Numerous Taiwanese individuals embraced Western and Japanese music, fostering the adoption of a new music culture across various transmission milieus.

This panel scrutinizes three prominent channels of new music adoption in colonial Taiwan: public female secondary school, Tamsui missionary school, and the first Western music competition in Taiwan. They unveil valuable historical resources that delve into the Taiwanese accommodation, aspirations, and efforts that shaped the practice of Western and Japanese music culture in Taiwan. These sources, ranging from images of students playing the koto to essays penned by students detailing piano practice at school, and music repertoires performed by glee clubs in mission schools, to Taiwanese musicians defending against Japanese criticism of the Western music scene in Taiwan are essential for understanding the Taiwanese desire of cultivating new and previously unimagined music cultures. This panel illuminates Taiwanese endeavors to develop music practices autonomously, despite numerous obstacles stemming from the Japanese colonial background.

PP6/1

Seung Im SEO will explore Taiwanese female students' music activities in public schools led by the Japanese government. Her talk will illuminate musical scenes in training Japanese traditional music at female secondary schools, which was previously overlooked in studying Taiwan music history. The Girls' High School, the secondary school for female students in colonial Taiwan was a pivotal institution in the transmission, representation, and reappropriation of Western music. In colonial Taiwan, where formal music higher education institutions were absent throughout the Japanese colonial era, their girls' high school stood as the sole educational institution where Taiwanese girls could attain the highest level of music education. While male students typically engaged in unison singing, female students not only mastered harmony as trios and quartets but

also honed their instrumental skills, including piano. Notably, extracurricular piano lessons were mandatory at The Third Girls School in Taipei, the first school for Taiwanese female students during the 1930s. Music education played a crucial role in allowing female students to embody not only Western music but also Japanese music. Jiayi Girls School inculcated koto playing among its students. In Pingdong, students performed shimai (仕舞), an informal-styled dance associated with Japanese *nogaku*, adding further richness to their musical repertoire. In this presentation, she will argue that Taiwanese female students embraced Japanese traditional music as an integral facet of modern female refinement and embodied a sense of elitism within colonial society.

PP6/2

Shu-Fen WANG's paper will focus on Glee Club at Tamsui Middle School established by Canadian Presbyterian missionaries. Through an examination of the missionary music education, her paper will show how Taiwanese individuals cultivated their musical talents within the Glee Club activities in Japan, and how they enriched choir teaching in Taiwanese missionary schools. In the history of Taiwan choral singing, Chen Qingzhong (陳清忠) is known as the "Father of Taiwan Choral Singing." The Tamsui Middle School Glee Club that Chen Qingzhong founded during the Japanese colonial period was the first choir directed and formed by Taiwanese, and it was also the first Taiwanese choir to perform on Japanese radio and Taiwan JFAK. From this, we can imagine how well-known they were at that time. However, due to the lack of primary origins, relevant research has only stayed at the fact that Chen Qingzhong organized the choir. There has never been any detailed documentation of what songs the choir sang, what the form of the performance was, and the training they may have received. This article will use the contents of Tamsui Middle School Glee Club broadcasts and other performances discovered by me in "Taiwan Nichinichi Shinpo" and Canadian missionary historical records, and supplemented by Chen Qingzhong's handwritten music scores preserves in the Tamkang High School Archive, in an attempt to analyze the special features of the performances of Tamsui Middle School Glee Club and to learn more about why Chen Qingzhong is called the "Father of Taiwan choral singing". This study can not only fill the gaps in past research on the development of choral singing in Taiwan and the cultivation of church music talents, but also contribute to the study of the history of the reception of Western music in Taiwan.

PP6/3

I-Jen CHEN will demonstrate the endeavors of Taiwanese violinist Li Jintu (李金土) in establishing the foundation for Western music performance, particularly through his participation in holding the inaugural Western music competition in Taiwan in 1932. Li Jintu, the first Taiwanese musician studying violin in Japan, aimed to transplant the Western music competition to Taiwan after witnessing it in Japan. He intended to promote Western music, increase public interest and participation in Western music, and foster the growth of violin performance talent in Taiwan. In 1932, the first public Western music competition in Taiwan was organized by Li Jintu, exclusively for the violin. However, the competition results stirred controversy as diverse perspectives from Taiwanese, Japanese, and Western collided. Japanese critics criticized the results as unreflective of “pure Western art,” and depicting them as “sushi music” and “rice noodle music” to express that Western music had been tainted by the local cultures. In response to the criticism, Li Jintu defended the result, saying “The later the competition, the later the appearance of talents capable of playing violin concertos.” The competition continued until 1934. Plans for a larger music competition in 1937 organized by the Taiwan Nichinichi Shinpo, were unfortunately thwarted by the outbreak of the Sino-Japanese War, leading to an indefinite postponement. These historical events indicate that after 1932, music competitions indeed became a trend. The introduction of the violin to Taiwan transpired via Japan, featuring its localization process more intricate than that of its Japanese counterpart. The transplantation process inevitably generates differences, yet Li Jintu, as the medium for transplantation, persisted in his belief that only through implementation followed by adjustments can it be integrated into Taiwanese society. Throughout this process, Western music has become a localized tradition in Taiwan.

Panel 7: Multiple Interpretation of Chinese Opera Music in the Yangtze River Delta Area

Wang Yang, Shen Xing, Sun Yan, Yu Lian

Panel Abstract

The Yangtze River Delta is not only a regional concept in China's geographical division, but also an important regional cultural concept. The traditional opera music of the Yangtze River Delta covers the opera music culture of Shanghai, Zhejiang, Jiangsu, and Anhui provinces and cities radiating from the mouth of the Yangtze River. This region not only nurtures the oldest opera *ShengQiang* in China, Kunshan, Haiyan, and Yuyao *ShengQiang*, but also is an important area for the flourishing development of Chinese opera in modern times. Our group focuses on the traditional Chinese opera music in the Yangtze River Delta region, and provides diverse interpretations of the region from different perspectives such as music form, music experience, musicians, and music life. The first report focuses on the Chinese traditional opera music life in modern Hangzhou, using newspapers as a lens; The second report focuses on the changes and reshaping of Yue Opera and Shanghai Opera in the context of urbanization; The third report focuses on the gender dynamics in the vocal performance of the male impersonator role type in Chinese Yue Opera ; The fourth report analyzes the improvisation and programmatic characteristics of Yue Hu, the main instrument of Yue Opera, from an interactive perspective.

PP7/1

Diversity and Prosperity: A Study of Urban Traditional Opera Music Life in Hangzhou from 1927-1937 : Historical Clues from the "Hangzhou Republic Daily" and "Southeast Daily"

Wang Yang

During the Republic of China era, traditional opera music played a significant role in the urban music life of Hangzhou. Newspapers were the main media platform for recording the traditional opera music activities at that time. This presentation takes three kinds of musical historical materials published in the "Hangzhou Republic Daily" and "Southeast Daily" from 1927 to 1937, including traditional opera performance data, traditional opera music reviews, and traditional opera music scores, as the research object. It conducts a comprehensive sorting, analysis, and discussion of the urban traditional opera music life in Hangzhou during that period, offering a glimpse into the historical aspects of the urban

traditional opera music life from the perspective of the "public": First, due to the unique southern city temperament of Hangzhou, traditional music, especially opera music, has a wide audience and spread, presenting a diversified and prosperous landscape, reflecting the construction of Hangzhou citizens' identification with traditional music culture. Second, the numerous advertisements and reviews of traditional opera music performances published in newspapers, reflect the two-way choice and achievement between consumers and newspapers. Third, Peking opera, with its artistic maturity, nationwide popularity, and the attraction of famous artists, reflects its dominant status and communication advantage in Hangzhou urban music life.

PP7/2

Shanghai Opera and Yue Opera: Reshaping of Traditional Opera in Urban Cultural Space

Shen Xing

Since the 19th century, Tanhuang, a form of quyi narrative singing, has been widely existed in the lower reaches of the Yangtze River Basin in China including Shanghai, Suzhou, Wuxi, Hangzhou, Ningbo. In a later period of time, a small type of opera developed from Xuanjuan, a form of quyi narrative singing, Shaoxing Elegant Opera, appeared in the civil society of Shengxian County, Zhejiang Province. At the beginning of the 20th century, two traditional forms of opera entered the urban cultural space of Shanghai almost at the same time and achieved tremendous development. The two folk music forms eventually developed into Shanghai Opera and Yue Opera. Under the influence of the popular Civilized Drama, a kind of dialect drama, Suzhou Pingtan, Shanghai Opera created and performed a large number of dramas of Costume Drama (modern life content) and Tanci Drama (ancient life theme), forming a realistic drama style. Yue Opera, absorbed elements of drama and Kun Opera for reform, forming a neoclassical theatrical style. It is worth paying attention to how the opera art generated in the traditional music and cultural space of rural China changes and reshapes in modern society and urban cultural space.

PP7/3

Paradoxical Man: Gender Dynamics in the Vocal Performance of the Male Impersonator Role Type in Chinese Yue Opera

Sun Yan

The male impersonator role in Chinese traditional Yue opera is a special cross-gender performance phenomenon in traditional Chinese opera, in which women take on young male roles. On the traditional Chinese opera stage, gender has always been a fluid concept, meaning that men can play women and women can play men. Understanding the gender characteristics of Yue opera necessitates an examination of how gender concepts influence and are reflected in vocal and musical expressions. The gender relationships portrayed in female Yue Opera deviate from the traditional binary of male strength and female weakness, instead presenting a nuanced interplay of gender attributes. The varied singing styles of male impersonators expand upon and challenge conventional gender norms, showcasing the fluidity and complexity of gender dynamics in Yue Opera. All-female Yueju has opened a window for us to understand the complex and fluid gender relationships in contemporary China, allowing us to enter the hypothetical stage created by traditional Chinese opera and search for how music and social gender are intertwined, interrelated, and mutually influential in specific contexts.

PP7/4

A spectator into the play: The Interactivity of *Yuehu* Performance in Yue Opera

Yu Lian

Yuehu (The Yue Opera fiddle) is thought to be the most significant accompanist in the Yue opera. As playing the same melody to support and sustain the Yue opera performers during their vocal performance, *yuehu* implies the duty as important as an actor who is wordless however necessary. The whole Yue Opera accompaniment band forms a circle of order centered on the *Yuehu* and *Guban* (The Yue Opera drum and wooden clappers), so that the performer of *Yuehu* forms different interactive relationships with the other instrument players in the band, as well as with the actors on stage and with the audience off stage in a changing performing context. According to the liminal theory, Yue Opera performances contain the meaning of a liminal gate, it is similar to rituals, with the actors inside the liminal gate and the audience outside it, which makes two time-spaces on and

off stages. While the *Yuehu* is between these two time-spaces, the interactive performance of *Yuehu* allows it to move freely between on-stage and off-stage. Embodied in music, interactivity is mainly in the improvisation and regularity of the *Yuehu* performance. *Yuehu* performing also practices the concept of social interactivity. The interactive performance is not only a kind of musical creation but also emotional sharing. *Yuehu*'s neglected historical background, unseen spatial and temporal location, contradictory identity perception of performers, their gender which are almost opposite genders of actors, stationary body, and strict mentoring relationship are important social factors that carry its interactive performance.

Workshop: Reviving Heritage: The Evolution of Jiangnan Silk String Instruments and Socio-Cultural Dynamics in Sound

Xiao Mei, Xing Yuan, Shen Zhengguo, Tang Xiaofeng, Zhiyi Cheng Qiaoqiao.

Abstract

Musical instruments, beyond their physical forms, serve as vital “carriers of information,” reflecting the materials, craftsmanship, and cultural context of their creation and use. Since 2019, the Oriental Musical Instrument Museum and the Asia-Europe Music Research Center of Shanghai Conservatory of Music have collaborated with ethnomusicologists, curators, musical instrument maker, and musicians. This historical informed project, centered on Jiangnan silk string instruments, investigates the century-long evolution in structure, timbre, playing techniques, and traditional repertoires. The findings are disseminated through diverse channels, including public exhibitions, lectures, and concerts such as “The Exhibition of Datong Society’s Relics” (2019), “Centenary Erhu Retrospective Exhibition” (2021), “Ming and Qing Dynasty Pipa Relics Exhibition” (2022), and the HIP concert “Silk and Bamboo in Garden” (2023). Through restoration, reconstruction, and replication experiments, coupled with detailed performer interviews, the historical information of each old instrument was explored.

The workshop will report the restoration processes of *Erhu* and *Pipa*, challenges and key points of restoration, and sharing various playing techniques and sound aesthetics resulting from different string materials. It also discusses research dissemination to maximize community impact, engaging a broad audience through interactive activities and ethnographic filmmaking.

Key topics of the workshop include the restoration processes of Erhu and Pipa, underscoring the interplay between people, instruments, and socio-cultural contexts, and exploring diverse playing techniques and sound aesthetics. The workshop invites scholars to engage with various instruments, facilitating interactive exchanges.

Roundtable: Global Turns of Music Study in/as/for Asia

Alexander Cannon, Shen Diao-long, Joseph Lam, Kakinuma Toshie, Yuiko Asaba, Nattapol Wisuttiapat

Roundtable Abstract

With the rise of a “global history of music,” music scholars seek to connect scholarship across geographical distances and different time periods into a particular approach or method of studying music. These conversations explore the connections between different music disciplines, but uses of the term tend towards the arbitrary, where both “global” and “history” remain undefined and ungrounded; instead, a focus is simply on “music.” This not only threatens to undermine the nascent discipline’s exploratory potential but also ignores past scholarly explorations of transnational and translocal connections. Furthermore, studies of a global history of music lack a convincing presence of geographical East and Southeast Asia. Importantly, this is not necessarily a result of a lack of work but of the difficulty overturning Euro-American-centric dispositions in music scholarship and the effort needed to re-write institutional memory and scholarly discourse. This roundtable examines the potential of “Asia as method” (Takeuchi Yoshimi 1969; Chen Kuan-Hsing 2010) to encourage music scholars to engage with historiography, nationalism, deimperialization, and identity formation in today’s global turn. Panelists offer a range of commentary from different positionalities within Asia—national, regional, historical, and diasporic—and from different music disciplines to resonate Asia with a global history of music.

Abstracts for each contributing participant

RT1/1

Engaging Asia as a discipline and as method occurs in the work of Takeuchi Yoshimi (1969) and especially Chen Kuan-Hsing (2010). Chen’s work, for instance, proposes using decolonization, de-cold war and deimperialization to advance an evaluation of Asia that shifts points of reference from the West to various parts of Asia. Chen further suggests a reevaluation of the 1990s as a moment—or series of moments—in identity and discipline formation. The collapse of the Soviet Union, the solidification of neoliberal-driven globalization, and the rise of China took place alongside paradigm shifts in music studies, including the rejection of objectivity, the rise of performance ethnography (amongst others). This time period also saw a turn away from nationalism as an ideal—towards which many locations inside and outside of Asia have now returned. How then might a global history of music learn from “Asia as method”? Music studies, and

ethnomusicology in particular, has recently focused on decolonization but might redouble efforts to advance de-cold war and especially deimperialization in the study of music practices. How might a global history of music further develop or nuance “Asia as method”? “Asia as method” is itself not without problems and has been critiqued as essentializing and de-historicizing Asia while working towards the ideal of a unified method. Is it enough to advocate for decolonization, de-cold war, and deimperialization across Asia? How might music scholars effectively shift points of reference within (or without) Asia in future music scholarship?

RT1/2

How might a critical reassessment of “Asia as method” contribute to intra-Asia dialogs that address “the West versus the rest,” a persistent binary opposition that has long dominated the knowledge re/production in music scholarship, including global music history, across Asia despite the vigorous decolonial, de-cold war, and deimperial efforts? By attending to this dichotomy, how might music scholars nuance the idea of “Asia as method” as a point of reference to seriously discuss epistemic violences inflicted on, by, and among various music cultures of East and Southeast Asia for a more transparent yet ethical representation of global music history? How might music scholars capitalize on the maturing interdisciplinary state of music scholarship to assert the relevance of the width and breadth of global music history through the situated lens of “Asia as method” in the humanities, social sciences, and area studies?

RT1/3

“Asia as method” became known through the work by Taiwanese scholar Chen Kuan-Hsing. Although it was raised from Asia, it originally did not exclude the West. In the words by Yoshimi Takeuchi, “it aims to rewrap the West in the East, and, conversely, to transform the West from our side.” Along with the possibility of such approach from the Asian side, it is also possible for Westerners to approach Asia from the Western side to use “Asia as method.” An actual example of this is the activities and music of American composer Lou Harrison. Harrison was particularly knowledgeable about the music of East and Southeast Asia, both intellectually and practically. Not only did he co-author a book on the history of Korean music in English with Lee Hye-gu, but he also had serious skill playing the Korean flute *piri*. He had expertise in Chinese and Taiwanese music and studied Indonesian gamelan music with an Indonesian master residing in the US. In other words, Harrison was an expert in Asian music, having studied Asian music in earnest. If John Cage tried to renovate the modern western music through chance or indeterminacy,

Harrison did the same by applying mechanisms or compositional principles of Asian music. In so doing, he departed from the conventional western language of modernity, trying to prepare for the next stage to come. Wasn't Harrison the composer who practiced "Asia as method" as a Westerner? "Asia as method" therefore contains two aspects. First, although it is raised from Asia, it is not limited to Asia, but broadly questioned the Western centrism. Second, it is a historical consciousness about how to confront modernity. "Asia as method" seems to provide important guidelines for music, both geographically and historically, in the era when the world is undergoing major changes.

RT1/4

This paper presents *shiyue* (poetic music; Confucius's songs) as a historical phenomenon of Chinese music and music culture and as a case study of global music history. As a genre/tradition of Chinese music, *shiyue* refers to the chanting and/or singing of 305 lyrics of folk, banquet and state sacrificial songs that Confucius (551–479 BCE) anthologized as the *Shijing* (the *Classic of Poetry*), and sang to illustrate his philosophical teachings on humanity. Confucius, however, bequeathed neither notated scores nor performance prescriptions, rendering *shiyue* performance a culturally and historically fluid and multivalent practice. In imperial China, rulers, court officials, local dignitaries, and commoner scholars/students sang *shiyue* at imperial altars, capital and regional schools, public banquet halls, and private homes, implementing their musical Confucianism. In 21st century China, Chinese sing *shiyue* in traditional, westernized, and hybridized styles, and on national, international as well as virtual stages. Examined in historical and contemporary contexts, Chinese *shiyue* singing makes a multi-valent phenomenon that demands to be comprehensively examined, diversely interpreted, and judiciously told as a story of global/grand music history. Given that the *shiyue* story resists, in one way or another, both Chinese and Western music theories and methods, one asks how it can be narrated in ways that are factually and historically representative for past and present *shiyue* practitioners, and intelligible and relevant for contemporary and global music audience/readers. Towards that goal, this paper presents the author's personal observations and insights on historicizing *shiyue* as a significant Chinese music story and as a case study of global music history with Chinese characteristics.

RT1/5

Mutual musical imaginings between "Asia" and "Latin America" go back to the emergence of the idea of world regions as "cultural areas," and proliferated through

sounds since the early twentieth century. The study of these musical travels offers a unique perspective on the epistemological and political challenges to a Euro-American-centered approach to studying musical globalization. The musical desires between the two regions have always bypassed the Euro-American West by mobilizing political agendas and subjectivities in both regions. Following Bigenho's (2012) concept of transcultural musical intimacy, my presentation builds on the rising study of Asia-Latin America cultural connections (Hagimoto 2016) and the critique of the term "Global South" (Kim 2017) to interrogate music as a practice that produces knowledge across regions while illuminating and challenging geopolitical modifiers such as "Asia" and "Latin America" in unexpected ways. Through the lens of music as practices such as labor, migration, discourse, counterculture, and leisure, I employ oral historical, archival and ethnomusicological methods to reveal these musical connections as powerful sites of decentering knowledge and transcultural political horizons.

RT1/6

Following the successive publication of works bearing the title "Global History of Music" in 2018, articles under the banner of "Global Musicology" have emerged, representing a direction some music scholars claim to be actively pursuing. This phenomenon illustrates a shift from the exploration of "materials" (history) towards the construction of "theory and methodology" ("ology") within the imagined realm of the "global." It is this turn towards "ology" that challenges the grand classifications of Western music studies, such as history, ethnomusicology, systematics, or theory. The use of "ology" to contest Western paradigms is not novel and has long been observed in the realm of African music research. From the 1960s, African scholars undertook a series of efforts, culminating in the emergence of the term "African Musicology" in the 1990s and the subsequent publication of the journal *African Musicology Online* after 2000. Similarly, in the past two to three years, calls for "East Asian Musicology" or "Sinophone Musicology" are underway, with outcomes yet to be clarified. In the midst of this ongoing scenario, the extensive positive or negative responses elicited by "Asia as Method," as well as the establishment of the journal *Inter-Asia Cultural Studies* by the author Chen Kuan-Hsing, prompt the question of whether they could serve as an example for a hypothetical "Asian musicology." Despite inevitable challenges and criticism, it is worthwhile to reexamine and discuss this hypothesis in the post-Global-Music-History era toward "X-ology."

Individual Presentations

IP1/1

Research on Music Performance of Jingyun Dagu(Beijing Drumsong) from the Perspective of Gender Construction

Chen Haojie

The Beijing Drumsong, among the important genres of northern Chinese narrative singing and music, had originally evolved from the wooden board drum. Traditionally, the drumsong is played by one person, accompanied by a three-stringed instrument, a four-stringed instrument and a pipa. During its development, several male schools, such as the Liu Baoquan School, the Bai Fengming School, and the Bai Yunpeng School, emerged, thus endowing the Beijing Drumsong with "masculine beauty". In the 1980s, the first female school, the Luo Yusheng School, was introduced, and her singing not only inherited the style of the male founder but also formed a unique "androgynous" style (R. Sborgi Lawson, 2017). Different performance characteristics and artistic innovations are seen in their respective schools, which constantly absorb sister arts and influence the inheritance of later generations of Beijing Drumsong. Nowadays, the music of the Luo School can be re-understood and reinterpreted by Beijing Drumsong actors through performances and contemporary characteristics, thereby creating new forms and style.

This paper explores how gender consciousness affects the proportion of speaking and singing to a certain extent, and how the content of drumsong and performance environment construct the gendered styles of different schools. Through the way of experience, the author felt that the vigor of the performers played an important role in it. Several Beijing Drumsong actors are taken as research objects in this thesis, and the artistic characteristics of schools in the gender discourse construction of multiple audiences and literature are explored. Also, the social gender tension contained in the Beijing Drumsong schools in the traditional inheritance is observed. At the same time, gender role construction in Beijing Drumsong music works is peeked into based on learning performance and field interviews, which further enhances the understanding of the unique viewing culture of Tianjin Beijing Drumsong and the relationship between gender, body and performance.

IP1/2

Exploring the Goudiao: A Study of the Sounds, Significance and Potential for Revitalization of a Yue Bell from the Eastern Zhou Dynasty (771-256 BC)

Jolin Jiang

The *goudiao* 句鑼 is a historical struck bronze bell that emerged during the Eastern Zhou dynasty (771-256 BC) which held significant cultural importance for the Yue people in the Wuyue region. The term "Wuyue" derives from the names of two vassal states, Wu 吳 and Yue 越, located in the lower reaches of the Yangtze River. Despite its significance, the *goudiao* has received limited attention compared to other instruments from the same period, such as the *bianzhong* 编钟. This paper begins by examining existing literature on the *goudiao* to uncover its historical practice and cultural implications for the Yue people. Based on fieldwork conducted in 2022 in Wuxi, China, where I played and studied a set of *goudiao* replicas, this paper also illustrates that contemporary efforts are being made to preserve and revitalize this instrument. The fieldwork was accompanied by a first-hand tonal graphic analysis of samples collected from the replica; the results suggest that the *goudiao* has unique tonal characteristics that are worthy of further investigation. Finally, I provide examples of how I utilized the *goudiao* as a musical symbol of Wuyue region and a practical source of musical data and inspiration in my own creative practice. By exploring the *goudiao's* potential for revitalization and reuse in contemporary musical practices, this study contributes to a deeper understanding of the musical heritage of the Wuyue region during the Eastern Zhou dynasty and encourages the continued relevance of traditional instruments in modern society.

IP1/3

The Evolution and Reconstruction of the Image of Sumuzhe in Chinese Orchestra Work ‘Sumuzhe Fantasie’

Mao Zhu

The term "Sumuzhe" originated from Persian and has evolved over time, taking on distinct meanings in each historical era. In the Tang Dynasty (618-907), "Sumuzhe" was a popular form of music and dance in the Qiūcí kingdom (today's Kucha region of Xinjiang, China), combining masquerade and ambulatory drama. With the rise of Qiūcí music in the central plains, "Sumuzhe" integrated into the official system, becoming a notable part of the Tang Dynasty court music repertoire. Due to continuous wars in the late Tang Dynasty, musicians gradually departed from the court, leading to the dispersion of court music, including 'Sumuzhe,' into folklore. After the Tang and Five Dynasties, "Sumuzhe" transitioned into literature and poetry, adopting the specific format and meter known as Ci Pai. By the Song Dynasty (960-1279), Ci Pai "Sumuzhe" had become a prominent feature in many poetic works created by literati, and some of the finest Song poems associated with "Sumuzhe" are recited to this day. While spreading in the central plains of China, "Sumuzhe" music also moved from west to east, and ultimately to Japan, where it became a piece of dance music named "Sumozhe" in Japanese Gagaku. This traditional dance music "Sumozhe" has been passed down in Shitennoji Temple in Osaka, and is still performed today, preserving the rich cultural legacy of "Sumuzhe". "Sumuzhe Fantasie" is a musical work composed by the author for the Chinese orchestra in 2019. The three musical themes in "Sumuzhe Fantasie" respectively correspond to the image of "Sumuzhe" in different eras: the typical musical scales and modes from the Song Dynasty, the timbre characteristics of Sho and Hichiriki in Japanese Gagaku music, and the music style of Uyghur Muqam. Using Chinese orchestral music as a carrier, the composer embarked on a cultural root-seeking journey of "Sumuzhe" in music.

IP2/1

The Realm of Departure: The Reproduction, Transmission, and Imagination of the National Community of the Thau People's "Hunting Song"

Wei Xin-Yi

The migration of the Taiwan Indigenous People Thau began with a legend about hunters chasing a white deer to settle in the land of Sun Moon Lake. The tribe circulated a popular "Hunting Song" with unknown meaning. With the changes of the times, the Thau rarely went to the mountains for hunting. The "Hunting Song" was transformed into a tourist welcome music which was combined with the pestle and became a contact horizon for others. Afterward, records and radio were two important sound media. They became a bridge for Taiwan to interact with others and jointly shaped popular culture. In 1934, Zhang Fu-Xing recorded a hunting song according to his 1922 Thau tribal field melody which combined with western orchestral accompaniment and disseminated it on radio. In addition, music and dance were also a medium for shaping the imagination of the national community during the colonial periods. In 1943, Lin Ming-De's creative performance was based on the Thau people's legend of the "Shuishe Dream Song", the whole performance presented a picture of the coexistence of East Asian ethnic groups. He achieved an "imagined community" platform for all ethnic groups to echo Japan's role as the leader of East Asia in launching the Pacific Ocean to justify the war. After the colonial regime changed to the KMT government period, Li Tian-Ming, was a dance teacher at the Women's Youth Corps of the Ministry of National Defense. In 1953, he based on the hunting song melody of the Thau and composed a piece of the "Hunter's Love" suite to unite people's patriotic consciousness. Hence, the "Hunting Song" was used as an art form to shape the "Southern Imagery", "Takasago Imagery" and "Patriotic imagery". In this paper, I will explore the context of the Thau people's "Hunting Song" and clarify the colonial governments used it as a medium to strengthen and consolidate the imagination of the national community.

Keywords: Thau hunting songs, Shuishe dream songs, Hunter's Love, the imagination.
of the national community

Reconstruction of tradition and change of "Chineseness": The cultural interpretation of new phenomena of Cantonese Opera in Singapore

Pan Yanna

Since the independence of Singapore in the 1960s, in order to establish the national consciousness and identity for "One Singapore", the People's Action Party divided the diverse ethnic groups into four main groups: Chinese, Malays, Indians and Others, as well as implemented the policy of English education to promote Ethnic communication and integration . In the process of reestablishing multiple Chinese dialect group as "Singaporean Chinese", the dialect was not allowed to speak, and the Mandarin became the only language to Chinese except English. As a result, the Cantonese opera's professional troupe have gradually declined as most Cantonese descendant couldn't speak Cantonese and this makes them feel difficult to understand Cantonese opera. At the same time, the amateur turned to be the most committed supporter of the traditional Cantonese opera. Chinese Theatre Circle is the most representative Cantonese opera amateur association in current Singapore. Unlike previous professional troupe and amateur groups in the guild hall, Chinese Theatre Circle not only inherits the traditional Cantonese opera, but also aspires to develop the "Cantonese Opera for the Future", for example, the creation of English-Cantonese Opera and Malay-Cantonese Opera. In addition, the repertoires produced by Chinese Theatre Circle focused on the expression of Chinese historicity and culture characteristics, which makes the new image of Cantonese opera they constructed very different from the original "localized" Cantonese opera. By did such practices I mentioned above, Cantonese opera was spread from Cantonese groups to whole Chinese community and even to non-Chinese communities. Therefore, it can be argued that these new phenomena of Cantonese Opera in Singapore reflect not only the contemporary Chinese Singaporean consciousness of "reconstructing tradition" under the interweaving of multiple identities of " Singaporean, Chinese and Cantonese ", but also how Singaporean Chinese shape the boundary between self and Others through Cantonese Opera performance practice.

IP2/3

To Be or not To Be Tibetanness: The National Ethos of Bhutan Constructed by Music and Dance

Yanfang Liou

Bhutan consists of various ethnic groups, and the Tibetan-descended population is the dominant group. The dual system of Buddhist dharma (chos) and the lay government (srid) oversees the religious and political affairs in Bhutan. Although Tibetan culture strongly influences Bhutanese culture, “Bhutanness” is a significant cultural issue. In this research, Dochula Druk Wangyel Festival and the National Day ceremony are the case studies to discuss how Bhutan’s national ethos is constructed in ceremonies.

In addition to the national language and dress, cultural performance in ceremonies reflects the national ethos of Bhutan. ‘Cham is a form of religious dance in Tibetan culture. In ceremonies, traditional ‘Cham, such as ‘Cham of black-hat and ‘Cham of protectors, are performed by monks. Especially, ‘Cham of heroes was newly composed to commemorate the war and pacify the souls of deceased soldiers in southern Bhutan in 2003. This unique ‘Cham performed by lay performers of the Royal Bhutan Army (RBA) Musical Band expresses the ethos of bravery belonging to Bhutanese culture. Furthermore, the sacredness and secularity coexist in ceremonies. Between performances of religious dance, Zhungdra and Boedra, folk songs and dance, are performed by the performers of Royal Academy of Performing Arts. Boedra is the genre influenced by Tibetan music, while Zhungdra is regarded as distinctly Bhutanese music and is contributed to Zhabdrung Ngawang Namgyel, who united Bhutan in the 17th century. The musical characteristics of Zhungdra are different from those of Boedra from Tibetan musical culture. Zhungdra is the genre presenting unique Bhutanese ethos. In this research, the characteristics of sacred, secular, and newly composed music and dance will be discussed to illustrate how the national ethos of religion, lay culture, and military bravery are intentionally constructed in ceremonies.

IP3/1

A comparative study of female performers in ancient Japanese and Chinese courts

Hirama Michiko

This paper researches female musicians and dancers in Japanese and Tang dynasty courts. Considering differences in their social status as well as the political aspects of their roles in each court, it is evident that musical performance by women reflected distinct gender concepts. Examples of such performances and performers are drawn from descriptions in official histories and protocols as well as accounts of government executives compiled from the seventh to the twelfth century; thus, the examination relies heavily on earlier studies in philological history.

One example is found in governmental institutions comprised exclusively of female performers in both courts which, in Chinese characters, were labelled 内教坊, literally “court-lady education quarters.” Obviously, the Japanese institution emulated the Chinese but with two clear differences: one, the former performed at official court banquets while the latter never did, instead always playing at private events for emperors and royalty. Two, the former involved aristocratic women, but the latter included prisoners’ families or the slave class.

In addition, a Japanese historian noted that Chinese female performers were “grants” or “perquisites” for vassals depending on their court rank or relationship to the emperor. The employment of female performers delineated the Tang dynasty imperial order, but why did the Japanese court not reflect this aspect? Comparing the situations of their respective female performers, analysis of the Chinese “donation” mechanism will reveal gender differences in the Chinese and Japanese courts.

It is well-known that the Japanese court adopted political systems as well as music and instruments from China. This study suggests that, in the area of musical performance, they did not solely imitate the Chinese system but modified it according to endemic social customs.

IP3/2

Attempts at notation by visually impaired individuals before the introduction of Braille notation in modern Japan

Murayama Kazuko

What was the situation in which visually impaired individuals in Japan began notating music, and what initiatives were undertaken? This presentation will focus on the tactile music score for the visually handicapped, known as ‘nade-fu’, and will reveal its true context.

Surprisingly, the term nade-fu has not been mentioned in discussions of Japanese music or in the context of Japanese education for the visually impaired, where it arguably should have been featured. However, nade-fu plays a pivotal role in the translation of Japanese koto music into staff notation, a significant step in laying the groundwork for music education in Japan. This translation of koto music is also pertinent to the Braille notation of koto music based on the Western system of staff notation, a project that the presenter is currently pursuing. Thus, examining nade-fu in its preliminary stages is crucial for understanding the notation of Japanese music—a major topic in the study of the history of modern Japanese music—and for the development of Braille notation for koto music.

This presentation will shed light on the overlooked nade-fu, exploring the nature of nade-fu itself and the efforts to utilise it, through historical documents and recorded discourse. The objective is to elucidate the attempts at notation by visually impaired individuals in the Meiji period, before Braille notation was incorporated into music education at schools for the visually impaired.

IP3/3

**Early Education of Classical Music and Competition Culture in Postwar Japan:
A Historical Perspective**

Jimbo Natsuko

This study aims to examine the relationship between the development of intensive music education for young children and the growing attention given to the emergence of young, “talented” musicians in postwar Japan. It focuses on two prominent classical music competitions: the All-Japan Student Music Competition and the Japan Music Competition, both organized by Mainichi Shimbun, a leading Japanese newspaper company.

Initially established with distinct goals, these competitions evolved over time to serve as significant steps for promising youth to transition into professional musicianship. Some laureates from these competitions even attained success at major international events. The performances at these national contests, evaluated by prominent musicians and critics of the country, were broadcast nationally through radio platforms, effectively showcasing the caliber of contemporary Japanese musicians.

However, by the mid-1950s, criticism arose regarding the excessive practice imposed on children in pursuit of cultivating “prodigies” in piano and violin. Through an analysis of discourse among educators, parents, critics, and young musicians—largely found in music journals and newspapers—this presentation aims to illuminate how participation in competitions became an integral aspect of specialized classical music education in Japan in the process of assimilating “Western” music as its own culture. It will also emphasize the pivotal role of the media in spreading competition culture, reaching even those studying music outside the Tokyo metropolitan area.

IP4/1

Cold War and Trans-Pacific Trajectories in Asian Music: Overseas Performances of South Korean Traditional Performing Arts in 1964

Hee-sun Kim

The study of Cold War-era Asian music is currently in its initial stages, with a notable scarcity of research focused on traditional music within its domain. Constituting an integral component of a scholarly initiative aimed at comprehending trans-Pacific dynamics during the Cold War era in Asia and the Pacific, this paper seeks to examine instances of South Korean traditional performing arts abroad that traversed the Korea-US-Japan axis in 1964. The pivotal year of 1964, under scrutiny in this paper, assumes particular significance in trilateral relations involving South Korea, the US, and Japan. During this period, diplomatic relations were formalized between South Korea and Japan, and in anticipation of the Korea-Japan Agreement in February 1965, preparations for Korea-Japan talks were set in motion. Intensely opposing sentiments within South Korea manifested against the imminent Kore-Japan agreement. In October 1964, Japan hosted the 18th Summer Olympics in Asia. Concurrently, in September of the same year, the Korean government dispatched military forces to the Vietnam War as part of the broader US military engagement.

In the year of 1964, the National Gugak Center, then a national institution, inaugurated its overseas performances to Japan. Same year, the Asia Society of the US invited *Samcheolli Gamudan*, an ensemble comprising master musicians and dancers, organizing a tour featuring Korean traditional music and dance. Concomitantly, the *Arirang Gamudan*, a Korean performing art troupe under the baton of conductor Kim Saeng-nyeo, embarked on a US tour, commencing in Las Vegas. By tracing the details of each performance, this paper seeks to examine how these events were meticulously prepared and executed, elucidating their intricate alignment with the prevailing currents and contexts of the trans-Pacific Cold War.

IP4/2

Practice and Perception in Intercultural Musical Collaborations: 21st Century Korean Musicians and their non-Korean Collaborators

R. Anderson Sutton

Musicians involved in what are often tagged as “intercultural collaborations” not only bring different motivations and expectations to their collaborations, but may also conceive of the results differently. The cultural work of collaborative endeavor depends fundamentally on the positionalities of those involved, often mitigated by factors beyond the realm of aesthetics. In this paper, I seek to lay out the conceptual terrain and practices that have emerged in the 21st century among musicians in South Korea and the composers from elsewhere who collaborate with them. I draw on oral and written discourse around musical collaborations by Korean musicians trained primarily in music that is widely recognized as “traditional” and as “Korean,” (*gugak*), noting that their experience usually involves extensive training in Western art/classical music and in Western-influenced *changjak gugak* as well. Underlying current collaborations are a multitude of factors. For Korean musicians: their familiarity with Western music and their desire (both aesthetic and practical) to do more than reproduce the sounds of received tradition. For composers from outside Korea: the explosion of easy access to a huge range of Korean music on the internet, the inclusion of Korean music in university settings outside Korea, and sampling technology.

The paper focuses primarily on the creative paths of several established Korean performers and several American composers whom I have known and interviewed over the years on multiple occasions. What emerges are not only the key differences I initially expected to find in the meanings ascribed to the collaborative pieces/performances and in the processes of collaboration, but also important shared concepts of what the resulting musical pieces are—what genre, for what audiences, and with what ramifications. Despite the differences, I argue that these interactions have been very much collaborative and mutual, and, if “appropriative” in some sense, neither exploitative nor extractive.

IP4/3 (Documentary film)

Soundings from a village in the Seto Inland Sea of Japan

Kumiko Uyeda

This documentary takes everyday soundings created by humans and by the natural environment from a village on an island called Suo-Oshima (周防大島) in the Seto Inland Sea of Japan (瀬戸内海). This island has one of the oldest populations in rural Japan, closely approaching 50% for people 65 and older, which is well above the current national average of 29.1%. However, one small village called Kotsumi (子積) on Suo-Oshima island is attempting to alter this aging trend through revitalization, both by recruiting young families and establishing new celebratory traditions. The village is enveloped by Nature, whose presence urges the land to return to its natural state, manifested now more so than before with the declining human population. This film documents the soundings created in this village as an acoustic depiction of the dynamic between human revival and Nature that surrounds the village. This work is framed by Steven Feld's work on acoustemology, a sensory/acoustic-based approach to cultural knowledge and representation—of how a culture can be revealed through soundings.

IP5/1

Inaudible Belief on A New Performance Platform: The Heritagization of the Guerx Sal Lad Festival of the Bai People in Southwest China

Shuo Yang

The Guerx Sal Lad festival (raosanling) is one of the largest and most important religious festivals of the Bai people in the Dali Bai Autonomous Prefecture, Yunnan, southwest China. In three days' time, people are obliged to make pilgrimages to and worship in several temples, entertaining the deities and celebrating with music and dance. In 2006, the Guerx Sal Lad was listed as one of 518 items of the "First List of National Intangible Cultural Heritage (ICH)." Since then, local governments have launched a series of transmission projects to pass on the skills of several music and dance genres involved in the Guerx Sal Lad and to "recover" the pilgrimage groups. In this paper, by looking at the practices of pilgrimage within the village context and as staged performance organized by local ICH protection centers during the festival, I argue that, in China's restricted environment for religious beliefs, the heritagization of the Guerx Sal Lad has alternatively legitimized people's folk beliefs as folklore culture which allows religious practices to continue by themselves. Meanwhile, various transmission programs have resulted in a new life for the festival as a performance platform that motivates people's participation and marks their ethnic pride. This paper examines the complex and dialogic interrelationship between different levels of actors in the government-led and locally implemented project of safeguarding the Guerx Sal Lad as an ICH item. I attempt to answer the following questions: At what levels does the ICH project practice and help maintain the Guerx Sal Lad? Are transmission measures advocated by the ICH project effectively accepted and taken by rural communities? Does the ICH movement reproduce local cultures at the expense of local people?

IP5/2

From "speaking" to "singing" in the context of intangible cultural heritage, a study on the cultural changes of multi-voice Hani folk songs in Honghe, Yunnan Province

Sun Mei

Throughout the fieldwork conducted in Honghe County, the author observed the distinctive multi-voice folk songs of the Honghe Hani community, and their harmonious coordination amid apparent disorder. The multi-voice music of Honghe Hani People has its combinational logic, where the logic of Western vertical harmony no longer plays a role, yet their own sound cooperation mode takes its place. How many parts does their multi-part music have? How did it work? With these problems, the author determined that "Thisa" (Hani means "speaking") is the logic of its cooperation, thus it is no longer a fixed number of voice parts, while a multi-layer dialogue cooperation. Moreover, in the field, the author identified that performers of distinct ages had various singing styles, and during rehearsals, older performers had sore throats, the pitch of the melody elevated, the duration of the sound extended, and there was a reduction in the lyrical content, which also illustrates that in the rehearsals and performances in the context of intangible cultural heritage, the multi-voice music of Honghe Hani has undergone subtle transformations throughout history, and its function has incrementally changed from record sharing and narrative narration to artistic aesthetics and symbols, and how music is sung is also undergoing transformations in tandem with societal development. Based on the comparative analysis of singing between generations, this paper illustrates the emergence of new musical life and singing occasions in the context of intangible cultural heritage, how to make music depart from "speaking" to "singing" and from improvisation to fixed. The paper also examines how intangible cultural heritage activities have shaped Chinese minority group multi-voice music and traditional folk songs. It explores minority music's artistic phenomenon from elite culture and local traditions in intangible cultural heritage activities.

IP6/1

The Audio Recordings of Fumio Koizumi's 1973 Survey of Formosan Music: A Preliminary Attempt at Musical Repatriation

Hui-Ping Lee

Since the 1990s, the reflexivity turn in anthropology and ethnomusicology has prompted a reevaluation of the contributions of early comparative musicology, leading to a renewed focus on ethical mandates and the concept of “musical repatriation” — the comprehensive scholarly utilization and reciprocal return of music-related materials amassed in the field. The monumental recent publication of *The Oxford Handbook of Musical Repatriation* (2018) indicates that musical repatriation has gained significant momentum in contemporary ethnomusicology. Despite the anthology's coverage of a wide range of global cases, the lack of East Asian examples suggests that this issue has not yet received adequate attention in this region.

Following the untimely passing of Fumio Koizumi (1927–83), undeniably one of Japan's most influential ethnomusicologists of the twentieth century, his extensive collection of audio recordings, photographs, and fieldnotes was subsequently archived at the Tokyo University of the Arts. Koizumi's exhaustive research endeavors and the limited time allocated for organizing his materials have resulted in a largely unanalyzed collection, presenting complexities for archivists despite the completion of categorization and digitization. Recent scholarly efforts have begun to critically examine Koizumi's primary sources and inquire into their meanings within the history of East Asian ethnomusicology, particularly using those sources gathered in Korea (Uemura, 2016) and Taiwan (Lee, 2022).

Notwithstanding these valuable attempts, prior studies have largely concentrated on Koizumi's “visual sources” (i.e., fieldnotes and photographs), leaving a substantial amount of unpublished audio recordings unexamined. Building on a previous study on Koizumi's six-week survey of Formosan music in 1973, this paper delves into the details of Koizumi's audio recordings in Taiwan. It aims to reveal Koizumi's working method, unearth sonic information not included in the fieldnotes, and contextualize these sources within the history of Formosan music studies, thereby representing a preliminary step toward “musical repatriation” in East Asia.

IP6/2

Exploring Lâm Hó's Unreleased Recordings of 1933

Ying-fen Wang

Lâm Hó (Lin Hao, commonly known as Lin Shi Hao, 1907-1991) was one of colonial Taiwan's most famous and unique recording artists. She was the wife of an anti-colonial activist and also one of the first Taiwanese singers who sang in a bel canto style as a soprano. She recorded several hit songs, performed on radio and in concerts in Taiwan, and later studied with the legendary Japanese soprano/composer Toshiko Sekiya (1904-1941). Despite the many writings about her, the details of Lâm's recording activities remain little studied. In 2013, I discovered that even though Lâm pioneered recording Taiwan Columbia's first batch of new-style popular songs in August 1933, ~~but~~ most of the songs she recorded remained unreleased, while five of them were re-recorded by other singers. Since re-recording generally meant that the original recording was unsatisfactory, I assumed the same with Lâm's case. However, I found that I was wrong after I listened to Lâm's unreleased recordings reproduced from their metal discs, which I discovered at the National Museum of Ethnology in Osaka. I was amazed at Lâm's singing ability because the songs were technically demanding and stylistically and linguistically diverse. Comparing the two takes of the same song further shows how quickly Lâm could adjust her singing and vocality in the trials and errors. In short, Lâm's unreleased recordings confirmed her artistry as a pioneering soprano in Taiwan's music history. They also opened new doors and methodologies for studying Taiwan's gramophone industry in particular and historical recordings in general. This paper is my first attempt to share my discovery and preliminary explorations of Lâm's unreleased recordings and to reflect on their significance.

IP6/3

**"Hakka Folk Songs Records and Censorship under Martial Law in Taiwan:
A Case Study of Far East Records' Business Model and Media Coverage"**

Chung, Chi-yi

Curiously, recordings of Hakka folk songs were absent from lists of prohibited music during the 1960s in Taiwan. Many Hakka folk songs of that era featured romantic themes; some even contained lyrics in Japanese, in open defiance of censorship regulations. We must ask why Hakka songs were seemingly exempt from censorship bans during this period of strict governmental control? If the censors were Hakka speakers, might they have had the ability to modify censorship criteria? What were the crucial factors that enabled Hakka records to evade censorship restrictions?

According to accounts reported by Fang Yang-kun (2017), the catalog of Far East Records listed 175 recordings of Hakka music released in the 1960s during the period of pervasive censorship. Following the widespread adoption of phonographs in Taiwan, record sales thrived, fostering the flourishing of underground record stores. Far Eastern records was among the eighteen underground record factories that had not registered with the news bureau according to the *Investigative News* (1961). Furthermore, the *Minsheng Daily* (1962) reported that Far East Records faced legal action for violating the "Publishing Law" and the "Factory Business Registration Tax Law." Why did Far East Records choose to operate underground? Besides seeking profit, might it be related to their production of Hakka recording that contained risqué lyrics? Utilizing news reports and historical materials from the 1960s, this paper aims to trace the appearance of Hakka folk song records and recording industry during the era of banned songs.

Keywords: Hakka folk music, Far East Records, censorship, underground record factories

IP7/1

A Lost Utopia: The Mainstreaming of Virtual Idols in China and Its Impact on the Cultural Identity of the Generation Z Fanbase

Song Liuyan

Virtual idols mainly constructed from singing synthesizers, virtual reality technology, and ACG (anime-comic-game) cultural elements. Virtual idols are linked with multiple productions and social functionality that come in the forms of music videos, animation, and fan art, attracting many young people to become their fans. In China, virtual idols have formed an online fanbase community dominated by Generation Z, who have established exclusive interest tribes and created idols through collective creation. Meanwhile, Generation Z fans achieve their spiritual satisfaction and culture identity through the creation and dissemination of idol music works, forming a unique Internet utopia and youth subculture. However, with the influence of virtual idols among Chinese youth has been increasing, it is associated with many commercial brands and official media, becoming a significant medium of mainstream Chinese culture. Therefore, Chinese virtual idol are gradually shifting from subculture to mass popular culture. The core of virtual idol music works has also gradually moved closer to mainstream culture, thus affecting the cultural identity of the fanbase.

This study mainly uses the method of virtual ethnography to observe and interview the Generation Z fanbase. In addition, three representative music works of virtual idols with mainstream characteristics will be analyzed from the aspects of audiovisual creation and fan comments. The purpose is to use multiple perspectives to interpret the phenomenon of the mainstreaming of virtual idols in China and its impact on fanbase cultural identity. This paper has practical significance for the study of virtual idol music and youth subculture.

Keywords: virtual idol, mainstream Chinese culture, online fanbase, cultural identity, Generation Z

IP7/2

“098RADIO,” Hip-Hop Music and Okinawan Identities

Qifang Hu

In the early 1980s, Hip-Hop music made its entry into the popular music scene in Japan. After over 40 years of development, the most vibrant scene today is being energized by rappers from Okinawa, the poorest region in Japan (per capita income), that has hosted 32 United States military bases since the Pacific War. Okinawan Hip-Hop’s close ties to American culture have significantly influenced its development and contributed to its vibrancy in the contemporary Hip-Hop music scene in Japan. The lyrics and themes of Okinawan Hip-Hop artists often narrate the struggles, aspirations, and experiences of the locals, shedding light on issues such as identity, social challenges, and the impact of U.S. Military Base. The genre has become a powerful means of expression for the Okinawan people, granting them a voice to share their perspectives and stories.

In March 2023, the compilation album “098RADIO vol.1” was released, featuring songs from various artists from Okinawa. Awich, a female rapper representing Japan and hailing from Okinawa, was the mastermind behind this project. The album had evolved and integrated with Okinawan dialect and culture, resulting in a unique blend of traditional Okinawan elements and contemporary Hip-Hop styles. Based on primary sources from National Diet Library, fieldwork in Tokyo, and music analysis, I demonstrate how the Okinawan rappers are using Hip-Hop music’s style, structure, and lyrics to frame the intersection of Okinawan identities, regional and national affiliations, longstanding and contentious U.S. military presence as well as a distant Other to mainland Japan.

IP8/1

Singing Across Borders: Chinese Women's Choirs in Post-war Japan

Arisawa Shino

This research examines music cultures among Chinese communities in Japan, specifically, the women's choir groups. The paper investigates the post-war music culture of Chinese women in Japan, with a particular focus on the activities of the Yellow River Women's Choir (Kōga Josei Gasshōdan), comprised of members from the Chinese Women's Association in Yokohama Chinatown. The Chinese Women's Association was established in 1953 with the aim of providing support for the Chinese women and their children. As an organisation dedicated to promoting women's empowerment and social participation, they undertook initiatives such as establishing nurseries, hosting study sessions, cooking classes, and maintaining a choir group as part of their activities. During China's Cultural Revolution, Chinese in Japan were known to have sung songs in praise of Chairman Mao. However, in contemporary times, their repertoire has expanded to include not only Chinese songs but also Japanese and Western ones. This paper examines the records of their activities and the repertoire to illuminate the transformation of their musical expressions. Furthermore, through interviews with choir members, it explores their motivations for participating in the choir and investigates how participation in the choir has impacted on shaping their cultural identities, particularly in the context of gender, family, and engagement with the Chinese community and the broader society.

IP8/2

A Study of the Chinese Mestizo Cantonese Opera Troupe in Havana, Cuba, in the 1930s and 1950s

Liu Haina

This paper is a study of the Chinese mixed-race Cantonese opera troupe that took place in Havana, the capital of Cuba, between the 1930s and 1950s. The musical connection between China and Cuba is a historical fact that cannot be ignored. Since 1873, when the first Chinese theater was located in Havana, the Chinatown community, made up of Chinese of different social levels, watched, sang, performed, and operated Cantonese opera around the theater. In the late 1930s, when international politics and wars led to the gradual withdrawal of troupes and actors contracted from abroad, the Cantonese opera masters of Havana's Chinatown created a total of four mixed-race troupes using the method of cultivating "native artists," which allowed this traditional Chinese music and culture to survive in a new and unique form until the Cuban Socialist Revolution of 1959. It can be said that the mestizo Cantonese opera troupes are a comprehensive reflection of the discrete group of Chinese in Havana, both as a manifestation of their will to hold on to the traditions of their homeland and as a reflection of the natural process of cultural transmutation. The author uses historical fieldwork as the main research method, and the research material is based on Chinese newspapers published in Havana, as well as Spanish-language primary sources about Chinese associations; in July 2023, the author traveled to Havana to conduct oral history interviews with three surviving "native artists". This paper seeks to present a panoramic view of Chinese traditional music in Havana from a musical anthropological perspective, and to analyze the underlying reasons for the creation, prosperity, and decline of the Havana Chinese Mixed Cantonese Opera Troupe in that period of time by placing the picture in the context of international events in China, Cuba, and the international arena.

IP9/1

Exploring “healing” and the aesthetics of calmness in Hiroko Ara’s kantele music

Chen Ying Hsien

The kantele is a stringed instrument belonging to the Baltic zither family, shared in adjacent areas. In Finland, it is an important cultural heritage that symbolizes Finnish cultural and national identity. As a result of intensified cultural exchange, Japan has become the country in the world that has shown visible enthusiasm for the kantele since the 1990s. The reception of the kantele can be attributed, on one hand, to the promotion by Finnish people, and on the other hand, to the development of local players. Hiroko Ara is among the few Japanese enthusiasts who have established themselves as professionals in the kantele community. She promotes the kantele by playing Finnish music, adapting other music inspirations, and creating original works. How has the kantele become familiar? How does Hiroko Ara reinterpret the kantele to fit Japanese taste? How is the kantele boom related to the social phenomenon of the "healing boom" that emerged in 1990s Japan? This study examines the original music of Hiroko Ara, aiming to understand how she adapted the kantele's soft, bright, and reverberant timbre to provide audiences with a space for relaxation, imagination, and a sense of healing (*iyashi*).

Keywords: Finnish kantele, Hiroko Ara, Japan

IP9/2

Inoue Umetsugu, Twist Kim, and the End of Postwar Hong Kong Song-and-Dance Films

Timmy Chih-Ting Chen

As part of a research project, “Cross-Cultural Collaboration and Inter-Asia Identities: Wartime Shanghai and Postwar Hong Kong Song-and-Dance Films, 1931–1972,” this paper examines Shaw Brothers’ *We Love Millionaires* (1971), a Hong Kong song-and-dance film or musical comedy, shot entirely in Japan by Japanese director Inoue Umetsugu (1923–2010), starring Hong Kong actresses Lily Ho, Irene Chan, and Korean actress Choe Ji-suk. Choe Ji-suk’s love interest in the film is none other than Korean actor Kim Han-seop (1936–2010), aka Twist Kim, who got his nickname because of his twist dancing role in a 1962 Korean film, *Beautiful Shroud* (*Areumda-un Su-ui*, Lee Hyung-pyo), produced by Shin Sang-ok. Twist Kim’s Koreanness, however, is sonically erased and refashioned as an overseas Chinese from Hong Kong studying at Kobe International University and working part-time as a bandleader named Peter, fronting a group called Cancan Boys with band members named A-go-go, Cha-cha, Rumba, and Mambo.

Ostentatiously modeled after Hollywood screwball comedy, *How to Marry a Millionaire* (Jean Negulesco, 1953), and imitative of MGM’s *Come Fly with Me* (1963), *We Love Millionaires* provides an opportunity to study cross-cultural collaboration among Hong Kong and Korean stars and the Japanese director, and the formation of inter-Asia identities through traveling and transgressing national, social, and generic boundaries. Three Hong Kong department-store clerks aspire to marry a millionaire to transcend their social class and spend all their savings to travel to Lake Biwa via the port of Kobe. I argue that *We Love Millionaires* should best be understood as a transnational travel film and a transitional film between the end of postwar Hong Kong song-and-dance films and the emergence of the genre of “fists and pillows” in the 1970s.

IP9/3

The “Cantonization” of the Violin Since the Early Twentieth Century Against a Global Backdrop, with a focus on the Chinese communities in the Southeast Asia CHING May Bo

Violins, among numerous Western objects introduced into China in the early twentieth century, probably have the most plentiful Chinese transliterations. To name but a few, these Chinese names include “*fan-ling*”, “*fanhualin*”, “*fan’elin*”, “*fanyalin*”, and “*faniaolin*”. But it is the term “*fan-ling*”, pronounced in Cantonese rather than Mandarin, which endures today; the Chinese literal translation “*xiaotiqin*” is applied in musical contexts wherein the violin is considered a Western instrument. Like many other Western objects, violins in China serve as symbols of modernity and a bourgeois lifestyle. But what is more long-lasting is the fact that “*fan-ling*” has become one of the most vital instruments used by Chinese musicians for accompanying Cantonese opera songs since at least the 1920s. Over the last century, a unique set of skills has been developed for producing sound effects which match well with the vocal expression of Cantonese opera singers. This paper argues that, despite the regionally-specific implication of the term “Cantonization”, this process took place transregionally among Cantonese communities active in different parts of the world, spanning from North America to Southeast Asia, side by side with major Chinese coastal Cantonese cities notably Canton (Guangzhou), Hong Kong, and Macao. It examines the circumstances in which violins were introduced into China, describes how they were portrayed in modern Chinese literature, and estimates to what extent violins might have been popular among students of instrumental music in the first half of the twentieth century.

IP9/4

Musicking and Place-Making in Post-War Taiwan: A Case Study of Rong-Shing Children's Chorus Group

HO, Yu-Jie

Rong Shing Children's Chorus Group of Taiwan was founded in 1957. It flourished during the 1960s and 1970s, and expanded to include a housewives' chorus and a mixed chorus. They participated in Choir Competition, performed domestically and internationally, and were deeply loved by the diasporic Chinese communities in Southeast Asia. They became one of Taiwan's post-World War II cultural diplomacy performance groups, acting as representatives of Taiwan. In 1991, with the retirement of choir director and conductor Lu Chuan Sheng, Rong Shing Children's Chorus Group underwent structural transformation, and no longer participated in international cultural performances.

This paper utilizes historical document analysis and oral history as the primary research methods to comprehensively trace the development of Rong Shing Children's Chorus Group. It aims to uncover a facet of Taiwan's post-war music and cultural history, taking theoretical perspectives from music geography and sound studies. The research seeks to explore how the musicking (Small, 1998) of Rong Shing Children's Chorus Group became a means of place-making for its members in Taipei in the first few decades after WWII. It investigates how Rong Shing, through choral music, connected various people and things into a vast network of relationships, allowing individuals to express their local identity and sense of self. Furthermore, it aims to depict the local awareness and identity of post-war Taiwanese residents and overseas Chinese in Southeast Asia through this research.

Keywords: Rong Shing Children's Chorus Group, music geography, sound studies, place-making, musicking, post-war Taiwan

IP10/1

Resonating National Identity in Music: The *Yagi no Kai* and the Role of *Min'yo* in 1950s Japan

Hasegawa Yui

Despite Japan's defeat in World War II, which fostered a collective reluctance among artists and intellectuals to assert a purely "Japanese" identity, certain Japanese composers, while motivated by different political intentions, persisted in pursuing the pre-1945 path of crafting "national" music deeply rooted in Japanese *Min'yo* (folksongs). Within this artistic tapestry, the *Yagi no Kai* (Group of Goat; 山羊の会), comprising composers such as Hikaru Hayashi, Yūzo Toyama, and Michio Mamiya, whose commitment to "advancing Japan's national music," is particularly noteworthy. Their quest to capture Japanese national identity in music is evident in their early compositions, including Toyama's *Rhapsody* (1960) and Hayashi's *Symphony in G* (1953), both inspired by rural Japanese songs.

Previous studies have acknowledged the link between the *Yagi no Kai*'s artistic endeavors and broader societal contexts. However, there has been limited exploration into their interpretation and representation of "national music" — a concept deeply ingrained in Japanese folksong yet reimagined in the intricate socio-political milieu of post-war Japan. Given this background, this paper delves into the intertwined relationships between *Yagi no Kai*'s discourses on national music — especially their claim on the music of an "independent nation" — and *Min'yo*. It further recontextualizes them against the backdrop of the conflicts during the Cold War era (i.e., the Korean War, Vietnam War, and their geopolitical repercussions), examining the influences from contemporary movements in Japan, such as the *Utage* movement (うたごえ運動) and debates over Japanese National Literature (国民文学論争). By arguing that *Min'yo* remained to symbolize Japanese national identity in music composition during the 1950s, this paper aims to illuminate the multifaceted nature of musical nationalism in post-war Japan.

IP10/2

What should be performed? --- Shinto rituals and performing arts in the Meiji period Japan

Terauchi Naoko

This presentation explores the relationship between Shinto rituals and performing arts in the beginning of the Meiji period. As is well known, Meiji government consolidated shrines and restructured a hierarchy of deities in the process of establishing State Shintoism. It also legislated a standard set of annual events and ritual procedures utilizing imperial court music *gagaku* and encouraged shrines to perform them. Under this governmental policy, many local traditions of events, customs, and performing arts including folk *kagura* were revised or abolished. Considering the folk *kagura* was often performed by *miko* shrine maidens, the exclusion of *kagura* could mean the promotion of male dominance in the Shinto rituals.

In the middle of the dispute between *gagaku* and domestic *kagura*, the third type of shrine music with dance, which was close to *gagaku* but was not completely *gagaku*, entered and complicated further the situation in each shrine as to which items should be performed at each event. As the third type, this presentation focuses on male dance Yamato-mai and female dance Miko-mai derived from the local tradition of Kasuga-taisha shrine. They were reorganized and disseminated nationwide by a priest Tomita Mitsuyoshi with governmental approval in the 1870s.

Utilizing a diary written by a priest Ōi Sugamaro (1836-c.1910), this presentation explores the events and performing arts carried out at Shizuoka Sengen-jinja shrine from 1873 to 1883. It examines how imperial *gagaku* and Tomita's Yamato-mai/Miko-mai were brought and settled in Shizuoka and clarifies which type of performance among *gagaku*, Yamato-mai/Miko-mai, and domestic *kagura* was deliberately selected and properly used according to the purpose, nature, and history of each event.

The Musical Features of Kinshi Tsuruta's *Biwa* Music: A Comparative Analysis of Her Traditional *Biwa* Ballads and Modern Instrumental Repertoires

Mizuki SOMURA

The traditional repertoire of *satsumabiwa* music, characterized by its narrative form where the performer simultaneously plays the *biwa* (a pear-shaped lute) and recites the story, experienced a surge in popularity during the early twentieth century. Among various *biwa* music schools (*ryū*, *ha*, or *kai*), the *Tsuruta-ryū*, established by the globally acclaimed *satsumabiwa* player Kinshi Tsuruta (1911-95), has garnered scholarly attention for its distinctive musical characteristics in the instrumental parts (Somura, 2019). While existing scholarship on *Tsuruta-ryū* primarily focuses on its traditional repertoire, an in-depth examination of its modern instrumental repertoire is imperative for a comprehensive understanding of the Tsuruta's musical features.

Considering this context, this paper juxtaposes the musical features of both traditional *biwa* ballads of *Tsuruta-ryū* and modern instrumental repertoires for *biwa*. My analysis begins with an examination of three traditional *biwa* ballads: *Dan-no-ura*, *Yoshitsune*, and *Haru-no-utage*. In the *satsumabiwa* tradition, pieces are normally composed by means of combining melodic patterns. In the *Tsuruta-ryū*, this method is found in some repertoires using common lyrics to former *satsumabiwa* schools. However, in the pieces incorporating new lyrics, distinct features include a more elaborate use of *biwa* compositional techniques, particularly in *biwa*'s melodic depiction of scenic landscapes. Tsuruta not just simply combined the melodies, but newly composed them.

The latter section of the paper delves into the musical characteristics of modern instrumental compositions for *biwa*, composed by Tōru Takemitsu (1930-96) and Seihō Kineya (1914-96). While Takemitsu is primarily known for his works for Western instruments and Kineya for Japanese instruments, both collaborated extensively with Tsuruta who frequently premiered their *biwa* compositions. The paper suggests that Tsuruta's collaborative experiences with these contemporary composers profoundly influenced her performance and composition of traditional *biwa* ballads.

IP10/4

Semantic Shift of 'Opera' in Asakusa Opera: Examining Acculturation and Identity Formation in Japanese Operatic Reception History through Four Representative Works

Tsai Shuzhou/Rinn Ruiko

This scholarly investigation delves into the semantic evolution of the term "opera" in Asakusa opera, a unique form of Japanese musical theater. The study traces in detail how "opera" was defined, internalized, and eventually returned to its Western form during Asakusa opera's development.

Through detailed musical analyses of such seminal works as "The Women's Army Marches Out," "The Sunken Bell: Song of Rautendelein," "Carmen," and "The Story of Taya Rikizou" the study attempts to elucidate the process by which the Asakusa operas have come to be distinguished from the Western operatic tradition. It has been observed that most scholarly attention to Asakusa opera has focused on its choreographic and sociological aspects, with a relative lack of research from a musicological perspective. This study attempts to fill this gap by examining the opera form from a musical perspective.

The study argues that Asakusa opera not only succeeded in incorporating Western musical techniques into its works, but also redefined itself outside of the Western operatic tradition, thereby establishing a new paradigm for the synthesized art of that historical period. This perspective contributes to a broader understanding of acculturation and identity formation in the performing arts, highlighting the complex dynamics that occur when an art form undergoes transformation in a cross-cultural context.

Key words: Asakusa opera, Semantic shift, acculturation, Cultural Identity

IP11/1

**Reframing the relationship with people and traditional music in Japan:
The curation of the shamisen and its music at the Hamamatsu Museum of Musical
Instruments**

Sawako Ishii

The announcement in 2020 of the closure of a prominent shamisen manufacturer sent shockwaves through the Japanese traditional music community. Despite being saved by economic support from musicians and others, production of the instrument has dwindled due to a decreasing number of players and makers. In response to this critical situation, the Hamamatsu Museum of Musical Instruments organized a special exhibition in 2023 on the shamisen. Recognizing a gap between visitors and the instrument and its music that are commonly seen as ‘traditional,’ the museum aimed to offer a different perspective in the exhibition. The exhibition narrated how the shamisen was treated and how its music developed in that period. For example, the first part of the exhibition introduced the shamisen as a novel instrument for people at the beginning of the Edo period. The following part illustrated how the new instrument fascinated them as a source of creativity by presenting several categories of shamisen music and the schools that were created during the period. The exhibition also attempted to reflect the social life and aesthetics of that time through descriptions about performers and venues for each category of the music, some of which the visitors find similar to their own experiences. This exhibition’s approach could encourage people to develop their own appreciation for traditional music in Japan, moving beyond preconceptions that it is difficult or antiquated. Reframing the relationship between people and traditional music through this kind of curatorial practice might be one potential avenue for its revitalization. This presentation, by a curator of the exhibition, discusses outreach strategies for introducing traditional instruments to an audience who often have little direct knowledge of them.

IP11/2

Bridging Tradition and Modernity: The Applied Development of the Taiwan Music Institute's Collections

Geng Qinyi

Ethnomusicologist Bruno Nettle (1930-2020) once remarked, "The development and use of archives has been a major preoccupation of ethnomusicologists." In the early 20th century (1905), another scholar, Erich Moritz von Hornbostel, noted that the initial goal in the field of ethnomusicology was preservation. As global ethnic groups began recording their music, the concept of preservation evolved, acquiring diverse facets and proving to be of paramount importance, ultimately becoming a central focus of ethnomusicological research.

The "Taiwan Music Institute" has dedicated numerous years to the collection, preservation, and promotion of musical cultural assets. In response to the global wave of digitization, the institute has intensified the application and development of its archival resources. Transitioning from a conventional music library, it has transformed into a cultural exchange platform, serving as a bridge between tradition and modernity. This evolution showcases Taiwan's musical culture, shaped by diverse ethnicities and migrations, thereby continuously enhancing cultural identity. Simultaneously, the institute places a pronounced emphasis on the "lived experience of music," realized through interactive engagement. Beyond curating permanent exhibitions that encourage interaction with collections and foster cultural confidence, the institute invites indigenous communities to showcase musical works. In doing so, it has developed into an international arena for cultural exchange, actively contributing to the advancement of music.

This paper endeavors to analyze the trajectory of the institute's collection development through literature analysis and on-site research. It involves semi-structured interviews with institute personnel, combining an examination of current collection resources with the status of public outreach and utilization. Additionally, from a cultural perspective, the paper explores how the Taiwan Music Institute, in practical applications, underscores the due recognition of Taiwan's unique musical cultural heritage. Furthermore, it delves into the role the institute plays in the intersection of tradition and modernity.

IP12/1

The Concept of “Mother Chord” in the Works of Toshio Hosokawa

Wataru Miyakawa

The works of the Japanese composer Toshio Hosokawa (b. 1955) are often characterized by a combination of the modern Western composition techniques and traditional Japanese culture. This characteristic is apparent in the “mother chord,” which is a harmonic device created by Hosokawa that functions as a central chord in his works and was influenced by the sound of the *shō* (mouth-organ) in *gagaku*, the erstwhile court music of Japan, and the atonal sonorities of Anton Webern (1883–1945). Nevertheless, the role of the “mother chord” does not limit to harmony but also serves as a tool to control pitch and rhythm organizations. Concerning pitch organization, Hosokawa systemizes the use of the octatonic scale in relation to the “mother chord” in his works for ensemble or larger formations composed from the mid-1990s. In term of rhythm organization, he seeks to elaborate a rhythmical conception based on the cyclical time produced by the exhalation/inhalation play of the *shō*. To materialize this rhythmical conception, Hosokawa also uses the Fibonacci sequence, as does the Swiss composer Klaus Huber (1924–2017), with whom he studied composition in the 1980s.

The aim of this study is to shed light on the concept and the practice of the “mother chord” in order to see how the idea of combining the modern western composition techniques and the elements of the traditional Japanese culture is concretized in Hosokawa’s works. The importance of the “mother chord” has already been noted in previous studies (Kayasuga 2017, Kimura 2018). However, to the best of authors’ knowledge, all the aspects of the “mother chord” as mentioned above have never been investigated. Hence, this study analyzes Hosokawa’s works.

IP12/2

Urban Music, Regionality and Aesthetics: Exploring the Rainbow Chamber Choir's "Divine Songs" Phenomenon

Xiao Han

The Rainbow Chamber Singers is an emerging choir that has risen in Shanghai in recent years. Its unique musical style and deeply resonant "divine songs" have won the hearts of the general Chinese public. The choir performs at least 10 tours annually in different locations and has gained significant exposure on various media platforms. The rise to fame of the Rainbow Choir can be traced back to a piece from early 2016 named "Zhang Zhichao, Where Did You Put My House Key Last Night?". This hit captured their essence - everyday themes with a twist of irony, bold and frank lyrics, and a delightful contradiction to the traditional image of choral music, quickly making them a household name.

Notably, the choir follows Matsuo Bashō's haiku motto, "Harmonious with nature, sincere in elegance." Their widely loved "divine songs" are innovative not only in their musical form but also in reflecting social realities, sparking widespread discussions. Their songs have skillfully blended the European classical choir style with distinct Shanghai urban elements, creating a unique fusion that reflects the city's musical diversity. They also have woven a Japanese haiku-inspired ethos into their identity, striking a chord with a wide audience. This approach not only highlights Shanghai's urban music's blend of styles but also resonates universally, appealing to a wide range of listeners.

From the perspective of urban music, regionality and aesthetics, this paper examines the phenomenon of the Rainbow Chamber Singers's "divine songs" from two angles: on one hand, it examines this phenomenon in terms of its origins in Shanghainese urban music and deep connection to Shanghai's cultural heritage; on the other hand, it explores the Aesthetics and Communication principles that have brought widespread attention and resonance to this genre of music, which is not based on kitsch, but rather serves as a voice for the working class.

IP13/1

The Changing Sound Ecology of Ethno-pop: Post-Globalization and Taiwanese Hakka Musicians Performing Relational Epistemology

Hsu Hsin-Wen

This paper explores how Taiwanese ethno-pop artists respond to the conditions of “post-globalization,” which encompass the disjuncture and difference in the process of globalization (Appadurai 1990) and new relationships arising from emergent global configurations. In the last decade, perhaps due to accelerated changes in climate, the natural environment, and human society, scholars in the humanities and social sciences have paid attention to the relationship between culture and nature. In the field of music studies, some scholars, under the rubric of Ecomusicology, explore the relationship between music, sound, culture, nature, and environment (e.g., Guy 2009; Allen and Dawe 2015; Titon 2020), and one of their concerns is problematizing the social construction of nature in musical works. For example, Titon (2020) notes that nature was once perceived as “real and endangered,” possessing an independent existence. However, recent discussions about the Anthropocene emphasize that understanding humans as part of nature, valuing interconnectedness in the environment, and recognizing interdependence are crucial for promoting cultural and natural sustainability. Titon argue that in a world where individuals can no longer survive independently, it is essential to pay attention to the “relational epistemology” that some music communities present. This involves reflecting on the limitations of existing perspectives from market capitalism and discovering new pathways to cultural and natural sustainability in a new sound ecology. My research uses the works of contemporary Taiwanese Hakka pop musicians as examples to analyze how their performances demonstrate a relational epistemology. The research findings indicate that contemporary Hakka pop musicians no longer content themselves with placing Hakka music in an imaginary, idyllic, and isolated natural environment. Instead, they actively explore “rooted cosmopolitanism” (Appiah 2006) in their works and examine their interconnectivity with neighbors and distant others. I argue that in such performance practices, ethnic pop music takes on new meanings and significance.

IP13/2

Traditional melody in popular songs: a study on Sangpuy's composition in Puyuma, an indigenous tribe in Taiwan

Irina Chao

Many indigenous people in Taiwan are facing their language and culture loss, including Puyuma, with no more than 15,000 populations. However, Puyuma traditional music is so conspicuous that many scholars studied their songs of rituals, ceremonies, work, and daily life. From 1970s, influenced by a burgeoning interest in campus folk songs, Puyuma singers started to compose songs in their native tongue, such as Baliwakes and Paudull, who had been widely known and studied. However, the contributions of another outstanding singer, Sangpuy (1976-), have received comparatively less discussion in academic communities. This study aims to fill this gap.

Sangpuy was born in Katratripulr village, where residents really like singing. He was immersed in such an environment and acquired traditional music from the elders. With a strong ethnical identity, he insists on singing in his native tongue to deliver traditional culture and melody. His songs have been accepted by Puyuma people as their heritage. Moreover, he is often invited to several foreign countries to promote Taiwan indigenous music. As a singer not knowing sheet music, Sangpuy creates his songs by intuition and inspiration. Cooperating with music producers, his songs are arranged and published as popular music, but still maintain traditional features. So far, he has published 34 songs in 3 albums, and he has garnered the prestigious Golden Melody Award, the most significant music accolade in Taiwan, for four times (2013, 2017, 2021, 2022).

By analyzing and comparing Sangpuy's songs with traditional music, we learned that his songs absorbed or transformed traditional musical elements, but having his own distinguishing creation. His songs are touching Puyuma's heart using his old and powerful voice. It's for sure that Puyuma's endangered language and culture can be preserved by his songs.

Keywords: Puyuma, Sangpuy, tradition, popular songs, culture preservation.

IP14/1

Gugak and the Law: The "Gugak Promotion" and the "Traditional Cultural Industry Promotion" Acts of 2023

Jocelyn Clark

Article 9 of the South Korean Constitution, adopted in 1948, stipulates “The State shall strive to sustain and develop cultural heritage and enhance national culture.” The Korean Cultural Preservation Law of 1962 went on to define categories of cultural properties. No other law affecting *gugak* (traditional Korean music) had been adopted, until 2023, when the Korean government promulgated two new pieces of landmark legislation relating to *gugak* and planning for its industrialization. In June, the National Assembly passed the “*Gugak* Promotion Act,” with its stated purpose “to enhance the quality of the cultural life of the citizens and contribute to the development of national culture by stipulating necessary matters for the preservation, inheritance, nurturing, and promotion of *Gugak* ... and revitalizing the *Gugak* cultural industry.” Two months later, the “Traditional Cultural Industry Promotion Act” was passed. Containing 17 articles, the Act intends to lay the foundation for a traditional cultural industry through economic development “in order to enhance the cultural lives of citizens.” As Korea National University of Arts Professor Dong-Yeon Lee noted, “The Act intends to transform *gugak* and the traditional arts into competitive cultural content and to proactively enter the international arts market.” My paper looks at the history of law in South Korea as it relates to *gugak* and considers the possible future effects of the industrialization of South Korea’s traditional music.

IP14/2

Changgeuk as a window into shifting perceptions of gender in Korean society

Anna Yates-Lu

Research on shifting gender dynamics in Korean traditional music in general (for example Choi 2014 on drumming, Maliangkay 2017 on folksong), and in traditionesque musical theatre *changgeuk*'s development history (Killick 2010), is nothing new. What is notable in *changgeuk*'s recent history, however, is how several recent productions made gender dynamics an explicit part of their promotion strategy, to great acclaim from Korean audiences.

This presentation will focus on two case studies. The first, performed by the National Changgeuk Company of Korea (NCCCK) in March 2023, is an adaptation of the popular webtoon *Jeongnyeoni* (Seo Irae and Namon, 2019–2022), which is loosely based on the *changgeuk*-adjacent all-female *yeoseong gukgeuk* performance troupes of the 1950s. Driven by the popularity of the source material, this was a hugely successful production for the NCCCK, with the first round of tickets selling out two months before the performance, and additional tickets also selling out instantly. Most striking was the fact that 68.1% of the audience was made up of women in their 20s and 30s (Seoul Economic News).

Secondly, a “Korean classical opera of men” based on Oscar Wilde’s *Salome* (1891) was performed in three separate runs from February to May 2024 at venues in Seoul and Gwangju, featuring an all-male cast including many of the young male stars of the NCCCK. Ticket sales and feedback for these performances were also extremely positive.

Both of these productions explicitly focused on gender aspects in their promotional activities, and received very positive feedback from Korean audiences for doing so. Exploring the people involved, promotion strategies, and performance content etc., this paper aims to explore whether these performances can be understood within a wider shift in gender perceptions in contemporary Korea as a whole.

IP14/3

Sentimental Challenges and Musical Changes of Royal Sacrificial Rite in South Korea

Yoonhee Chang

The music of royal court performed during the Joseon Dynasty has been protected and preserved by the Korean government. Specifically, Royal Ancestral Shrine Music, called “Jongmyo jeryeak” was designated to the nation’s Intangible Cultural Property No. 1 and its format and value have been protected.

However, this “preservation preferential” music has dramatically changed, rather “polluted” by various artists working in diverse sectors. This research explores musical context and socio-cultural challenge of new royal sacrificial music reproduced with sentiments, and scrutinizes the reasons of breaking long policy of “taxidermy.”

Even though almost all genres in traditional Korean music have their modern version nowadays, however, the sacrificial music of royal court hardly generated something new, implicitly prohibiting “destroy.” Noticeably, the government now supports the alteration of this number one property, while at the same time endeavoring to preserve it. Musicians applied electric device and invented new instruments, and a Western composer produced classical version for the royal sacrificial music.

The paper examines the significance of this contradictory and/or compatible actions mainly in two perspectives. First, what kinds of trial have happened in relation to the production of royal sacrificial music, and who are the leaders and practitioners? Second, what are the ideas, sentiments, and meaning given to the new royal sacrificial music and musicians and how all of these phenomenon are understood in Korea? Additionally, is there any difference between government affiliated musicians and the private artists?

The research includes fieldwork observing concert venues and interviewing musicians. Musical analysis of video materials as well as written scores are the part of the paper. Eventually, the research plans to find computer games, mobile application or educational programs applying the royal sacrificial music in Korea.

IP15/1

The Legacy of the World Lion Dance Festival in Malaysia -The Influence of Overseas Chinese Lion Dance in Various Regions

Feng Chenyueer

The purpose of this study is to determine the impact of the Malaysian World Lion Dance Tournament (Genting World Lion Dance Championship t) on lion dance groups in various regions. Particular attention we will be paid to the transformation of lion dance equipment, performances, and striking techniques.

First, the study will review the history of the World Lion Dance Tournament and the characteristics of the equipment, performance, and techniques of the Malaysian lion dance troupes. Next, we will review analyze the impact of the World Lion Dance Championships on lion dance troupes in various regions. For example, the Shanghai delegation of the Chinese lion dance troupe (HILINTANG) will be examined to see how their performance and technique have changed under the influence of the World Championships and how lion dances in other regions have returned to their traditions. In addition, by analyzing the similarities and differences among lion dance groups from various regions and examining the relationship between the diversification and homogenization of lion dance, the purpose of this study is to clarify the impact and challenges of the World Lion Dance Tournament.

IP15/2

The Business of Performance: Venue Economics, Daily Operations, and Government Control in Nanjing, 1927-1937

Guo Jingxuan

During the Tang and Song dynasties, performing arts emerged as a consumer service within the service market. By the Ming and Qing dynasties, and notably during the late Qing Dynasty, performing arts industry had developed an effective system. In the Republican period, it became the predominant form of public entertainment, marked by the shift from a collective system to a focus on leading actors and a transition from itinerant performances to fixed venues. The period from 1927 to 1937 can be described as the golden decade of the Republic of China. With the Northern Expedition coming to a close and the War of Resistance against Japan yet to begin, Nanjing experienced a relatively stable era. In this context, the National Government in Nanjing set forth a host of policies in alignment with the goal of political tutelage, thereby fostering a conducive environment for economic construction and social development, and providing a stable living situation for its citizens. The performing arts, intertwined with social education, social climate, and public security, increasingly garnered attention from the government, local elites, and the populace. This study delves into performance venues through the lens of management, funding practices, and financial flows, aiming to pinpoint the industry's role within the city's economic fabric and the daily lives of its practitioners. Moreover, it sheds light on the sector's survival tactics, including responses to government oversight and tax impositions, as well as the dynamics of competition and collaboration within the industry.

IP15/3

Center and Periphery—Power Dynamic Apparatuses Operated through the Opening and Closing Ceremonies of the 2020 Tokyo Olympic Games

Liu Yu-En

Jerry Liu (2013) emphasizes how, under *Global Cities, Cultural Governance and Cultural Strategies*, the intricate interactions between politics, economics, society, race, and culture to form a “complex connectivity” across national boundaries, and explores the interactions of urban governance in terms of strategies for the curating of culture. Hongjohn Lin (2006) employs curatorial mechanisms, deterritorialization and reterritorialization to narrate the locality and contemporaneity of art through the publicity of the media. Based on the above theory, I consider the opening and closing ceremonies of the 2020 Tokyo Olympics as an observation to explore the relationship between the center and the periphery of power in Japan. Under the COVID-19, the study focuses on the ceremonies theme “Moving Forward” of the mega-event, and its derivation of eight thematic cores, such as: coexistence, communication, coexistence, and so on. According to mass communication, the opening and closing ceremonies become a negotiation platform for cultural narrative, reinterpreting contemporary and traditional music and dance performances, along with intertwining the power dynamic apparatuses of communities, center and periphery, e.g. the video of music and dance performances from the four regions, such as Ainu traditional dance, Okinawa eisa, Nishimonai bon odori dance, and Gujo odori, are converged on the central arena, Tokyo. With international mega sport event, society, ethnicity, and culture are integrated and disseminated. As a consequence, this study discusses power dynamic apparatuses in Japan to shape Tokyo-centered power interaction by music and dance through the opening and closing ceremonies of the 2020 Tokyo Olympics.

Keywords: the opening and closing ceremonies of the 2020 Tokyo Olympics, power apparatuses, center and periphery, the city image of Japan

IP16/1

Title: How “silk and bamboo” music as a “Chinese Symbol”: Based on the Field Investigation and Integration Interaction of Huanglong Cave “silk and bamboo” music Group

Liao Xiying

After the founding of the People's Republic of China, under the literary and artistic policy of “letting a hundred flowers bloom”, various provinces and cities have established national folk orchestras, bringing new performance ways to the “silk and bamboo” music musicians who used to make music in the traditional context.

Musicians (Gu Jun, Shen Huimin, etc.) from Shanghai to Hangzhou in the late 50s to work in a professional song and dance troupe. In the orchestra, “silk and bamboo” music was put on the stage from folk self-entertainment. In 1978, after the reform and opening, Hangzhou developed tourism and developed the Huanglong Cave Scenic Area, and from 1985 to 1989, musicians were able to gather in the "Antique Song Garden" to wear ancient costumes and play "ancient music". The change of the performance field of “silk and bamboo” music means that the musicians have gained a new identity, from folk musicians to professional performers, and “silk and bamboo” music has also gained a new development context at this time.

From the perspective of historical ethnomusicology, combined with the relevant theories of soundscape, this paper attempts to explore how Hangzhou “silk and bamboo” music as a "Chinese symbol" embedded in the scenic area since the 60s in the context of Reform and Opening and globalization and the influence of tourism culture have presented a new soundscape through the construction of history and legend, as well as the imagination of different audiences reflected in the soundscape through the newspapers, guestbooks and historical photos, oral materials of musicians.

IP16/2

From Nostalgia to Fusion-Experiment: The music creation practice and reflection of Horseradio's "Urban Nomadism"

Yu Haixuan

This paper is the ethnomusicology study of the nomadic music band Horseradio's concept of "urban nomad". Horseradio is a Mongolian music band from Xinjiang, centered on lead singer and guitarist Bayandala. Since the band formed in 2012, it has been widely active in various cities in China, constructing an inner nomadic world through music. Later on, due to differences in the member's ideology, the music band has reorganized its personnel and the music style has changed.

After listening to the works of the two periods of Horseradio, I found that the first period was simple and natural; the second period subverted the tradition and was avant-garde modern. As a nomadic people for generations, what is the opportunity for Bayandala's music concept of change, in the two different styles of composition and performance strategies, this Mongolian singer from Xinjiang wants to embody what kind of nomadic concepts through music, are the questions that I want to explore and answer one by one.

Based on the relevant literature and textual fieldwork, and taking the stylistic transformation of Horseradio's work as a clue, I divided their music into two "urban nomad" styles: "nostalgic", "fusion and experimental". The former wanted to build the past nomad within the city, following a "timbre-centered" (Levin,2006) and traditional style, embodied the concept of "restorative nostalgia"(Boym,2002) while the latter has been influenced by globalized and diversified music, transcending the traditional and transforming into a fusion style, which continues to change according to the band's needs. The generation and transformation of Horseradio's music strategy reflects their inner emotions as a nomadic ethnic group and the path they should take in the present.

IP16/3 (Documentary film)

The Songs that Ferry Souls

Yan Dujiukun, Jian Yixuan, Zhou Ke

Lamentation songs express the virtues of the departed and communicate deep sorrow and mourning. In China, many ethnic groups and regions still have the custom of hiring mourners, and the leading mourners in funeral ceremonies are mostly women (Huang Yunzhen,2006). Since the launch of reform and opening up (in 1978), "Hiring mourners" has become an indispensable part of Chinese funeral etiquette in rural and urban areas. At the same time, the profession of "professional mourner" has gradually emerged. This musical ethnographic film focuses on the musical life of Fan Hongxia, a famous professional mourner in the Taihu Lake region of China, documenting her "Business" at funerals and her daily musical activities, which not only reflect the regional characteristics of funeral rituals but also shows the continuation of traditional folklore.

IP17/1

Japonifying the *Qin*: Music and Legitimization in Tokugawa Politics

Yang Yuanzheng

No matter how idiosyncratically Chinese the *qin* undoubtedly is, it flourished in Japan from the seventeenth through the nineteenth centuries. A new style consisting of performing ancient Japanese Imperial court music *gagaku* on the *qin* emerged from behind the facade of a musical restoration. Why was there such a drastic change? My presentation will build connections between the intellectual history of Tokugawa Japan and music antiquarianism. In particular, the ideological forces behind the so-called restoration of the Chinese *qin* launched by the Tokugawa military government are explored through dilemmas of political legitimacy. The Shōgun's Edo-centred dictatorship was by definition eternally subordinate to the Emperor in Kyoto, so a means had to be found to articulate an alternative legitimacy, and Confucianism proved the perfect vehicle. The *qin* as a musical invention of ancient antiquity and a route to sagehood was a suitable means to this end.

IP17/2

A Study on the Historical Records of Female Guqin Players in the “Two Zhe Region” During the Song Dynasty

Li Ziran

The Song Dynasty “Two Zhe Region” covered part of the area south of the Yangtze River in present-day Jiangsu Province and Zhejiang Province, which has been a place of economic and cultural prosperity since ancient times due to its beautiful landscapes, temperate climate, rich produce and convenient transport. During the Southern Song Dynasty, the southward shift of the political center further consolidated the cultural strength of the “Two Zhe Region”, and a large number of literati gathered here, and the guqin (a kind of ancient Chinese seven-string instrument) culture in the "Two Zhe Region" was unprecedentedly developed in the Song Dynasty, and the first guqin school in Chinese history- “Southern Song Dynasty Zhe School”. The first guqin school in the history of China - “Southern Song Dynasty Zhe School” also came into being in that place. Against this background of good timing, favourable location, and culturally advanced people, female guqin players are also important inheritors and promoters of the guqin culture, but the records and studies of female guqin players in the history of guqin studies have been few and far between. This study is dedicated to unearthing the relevant historical materials of female guqin players in the “Two Zhe Region” during the Song Dynasty from the Song and Yuan dynasties’ history books, political books, local records, class books, anthologies, painting and calligraphy collections, biographies, notebooks, genealogies, and tombstones, etc., and to probe deeply into their musical activities, cultural life, and spirituality from the collation and study of historical materials, and focusing on the more prominent cases of these female guqin players, so as to open up an important chapter of the “Rhythm of the Song”.

Keywords. The Song Dynasty, Two Zhe Region, guqin, female players, historical records

IP17/3

A Song from North: Versions of Qin Piece *Dialogue between Fisherman and Woodcutter* and its inheritance in Hong Kong

Lee Heung Sing

The qin piece *Dialogue between Fisherman and Woodcutter* is found in over sixty Ming, Qing, and modern qin scores, with more than thirty different versions. However, in contemporary Guqin circles, two Qing dynasty versions are mainly in circulation: the *Qinxue Rumen* and the *Qinxue Congshu*. The former, reconstructed by Wu Jinglüe, has had a widespread influence, and is widely adopted by Qin players across different schools in mainland China. The latter, primarily circulated among northern Qin schools, made its way to Hong Kong through the transmission from Peng Zhi-qing to Shen Cao-nong, and later to Tsar Teh-yun. To this day, both Tsar Teh-yun's disciples and subsequent generations of Qin players within his lineage continue to play the *Qinxue Congshu* version, forming a unique lineage of transmission. In the realm of traditional Chinese arts, there has long been a distinction between northern and southern schools, which refers not only to geographical locations but also to stylistic differences. When a qin piece originally circulated in the north enters the southern tradition, what kind of evolution does it undergo? Does it resonate with the historical debate on the north-south divide in Qin history? This paper aims to discuss these questions by first examining the different versions of the *Dialogue between Fisherman and Woodcutter*, clarifying the relationship between the two Qing dynasty editions and the Ming dynasty scores. Furthermore, exploring the north-south debate within the field of Qin studies and analyzes the transmission and evolution of the *Qinxue Congshu* version from north to south, based on existing recordings. Finally, point out the unique significance of this piece in representing the lineage and artistic characteristics of Tsar Teh-yun's Qin tradition in Hong Kong.

IP18/1

Wind, Guns, and Feasts: A Taiwanese Indigenous Headhunting Chant Documented by Japanese Scholars

Chunbin Chen

This paper examines a chant tradition originally related to headhunting practices of the Pinuyumayan, one of Taiwan's sixteen Austronesian-speaking Indigenous groups. Although the Pinuyumayan ceased headhunting over a century ago due to prohibition by the Japanese colonial government, headhunting-related irairaw chant and mangayaw ritual persist. In this paper, I first describe the chant's performance in the ritual and discuss why the Pinuyumayan continue these practices in the absence of headhunting. I argue that the chant and ritual embody a cornerstone of Pinuyumayan society, the age-set system. I then examine irairaw texts from an ethnographic research report by Kojima Yoshimichi and others (1915) and Kurosawa Takatomo's monograph (1973). Both writings were translated into Chinese and the irairaw texts originally documented in Japanese katakana characters were reconstructed by Pinuyumayan elders in recent decades. These old irairaw texts provide a vivid narrative of an inter-village conflict, detailing the journey to and from the battle, the events of the conflict, including the opening fire of Pinuyumayan warriors, resulting in the death of an enemy headman, and subsequent feasts and barter activities. These accounts suggest that the Pinuyumayan headhunting involved forms of exchange, including trade and labor exchange, rather than mere killings. Notably, both the old and contemporary irairaw texts begin with a description of the north wind, linking the narrative to seasonal changes and the time-space frame of the chant's narratives. By delving into these texts, this study highlights how the irairaw chant encapsulates Pinuyumayan history and world views, offering insights into how ritual singing fosters and reinforces community identity. This exploration thus contributes to a deeper understanding of the significance of ritual chants in maintaining cultural heritage and identity among Indigenous people.

IP18/2

Activities of female *jiuta-sôkyoku* masters in colonial Taiwan: Focusing on Funada Kiku

Fukuda Chie

This study focuses on the musical activities of Japanese women in colonial Taiwan, particularly Funada Kiku (船田喜久, born in Kumamoto-city in 1896). She was a master of *jiuta* and *sôkyoku*, where *jiuta* refers to songs accompanied by a *shamisen*, a three-stringed instrument, and *sôkyoku* refers to songs accompanied by a *koto*, a thirteen-stringed zither. Records of her activities can be found in magazines, newspapers, her autobiography, and through the voices of her disciples. She moved to Taiwan for her own free will and married a Japanese master of *shakuhachi* (a vertical bamboo flute). Despite various difficulties, she independently navigated the situation and supported her family. Her activities differed from other female *jiuta-sôkyoku* masters who moved to Taiwan, who have been discussed in previous studies. In general, in the case of *sankyoku* (a complex genre of *jiuta*, *sôkyoku* and *shakuhachi*), the man would go to Taiwan for work and teach *shakuhachi* as a side job, while the woman would go there as the man's wife and teach *jiuta* and *sôkyoku*. In addition, transfers were common within Taiwan, and as men were transferred, women moved from place to place with them. This paper will focus particularly on the teaching activities of women in colonial Taiwan and will consider how young Japanese women earned a living there as music teachers and why this was possible. It will also reveal that the culture of *naraigoto* (extracurricular lesson-learning) supported female masters' lives and enriched the lives of their disciples.

IP18/3

Radio Music Broadcasting of Beijing Central Broadcasting Station during the Japanese-Occupied Beijing

Xiaoli Zheng

This paper delves into the reality of radio music broadcasting at the Beijing Central Broadcasting Station during the Japanese occupation, drawing insights from programs in the "Xin Ming Bao" in occupied Beijing and diverse materials from Japan and China. It scrutinizes the distinctive features of radio music broadcasting in the occupied territory.

Established on January 1, 1938, the Beijing Central Broadcasting Station absorbed the pre-war Beiping Broadcasting Station, operating as a propaganda agency endorsing Japan's cultural policy towards China throughout the war, persisting in broadcast activities until 1945. Leading the music broadcasting department during the occupation was Japanese musician Katsumi Hakamada, who relocated to Beijing in this period. Advocating the use of Western music as an international language, he aimed to assuage anti-Japanese sentiments among the Chinese and foster stronger Sino-Japanese friendship.

Originally, Beijing had a rich history of acrobatics and theater, and traditional music dominated its pre-war music broadcasts. However, during the occupation, while Beijing Central Broadcasting Station continued airing traditional music, there was a notable increase in scheduled broadcasts of so-called "Xin Ming Songs" and "Children's Songs" to permeate the ideology of the rulers among the public and children. Additionally, there was a growing trend in programs featuring live performances and broadcasts of Western music, aimed at promoting its popularity. Particularly noteworthy is the discovery of the program "World Masterpieces Regular Broadcast," which aired over 30 times from 1938 to December 1939, featuring solo performances by Bun'ya Koh. Besides traditional and Western music, broadcasts also included popular songs, harmonica music, jazz, and other forms of popular music.

In conclusion, this paper explores the Beijing Central Broadcasting Station's role as a propaganda tool for occupiers by analyzing music programs and delving into radio media's impact on cultural intersections in the occupied territory.

IP19/1

Enlightening ‘Sentient Beings’ in an Interreligious World: Musical and Spiritual Quests in Kanho Yakushiji’s East Asian Buddhist Music

Chow Ow Wei, Li Jiuchang

Buddhism is one of the oldest religions in the world that has drawn scholastic attention in the study of its complex teaching. Being distinctive from other religions of monotheism, it emphasises greatly on profound concepts, such as ‘non-self’ (*anattā*), ‘emptiness’ (*śūnyatā*) and ‘enlightenment’ (*nirvana*). Buddhist music, which can also be conceptualised as music related to Buddhism, has plausibly become a resourceful tool that embodies sonic and musical attributes for religious practitioners to convey essential messages about the worldly truth in Buddhist teaching. However, the boundary between sacred and secular beings are progressively endorsed, re-negotiated and reconfirmed as interreligious concerns have gradually gained ground in the global religious climate of the 21st century. This trend apparently has given rise to monastic musicians like Kanho Yakushiji (薬師寺寛邦 キッサコ) who has achieved worldwide reputation through performing Buddhist music on streaming platforms and in organised world-tour concerts. With his increasing popularity among global audience, Kanho Yakushiji exemplifies a rather complicated case in both musicological and spiritual studies. Hence, we question: How has the role of religious practitioners changed with the advancement of audiovisual-streaming technology? Do performers of Buddhist music accommodate non-Buddhist audience? Is Buddhist music appearing more humanistic and approachable to ‘sentient beings’ through popularisation by monastic members? Can Buddhist music demystify the truth in Buddhist teaching more effectively after becoming secularised?

Employing a combined method of autoethnography and content analysis, this inductive study inspects the music of Kanho Yakushiji and how it is positioned in the inter-religious context. Through the perspective in interreligiosity, this case study on East Asian Buddhist music can possibly provide an insight that contributes to provoking inquiries on the entanglement of musicality and spirituality in musicology.

Keywords: Buddhism, Buddhist music, spiritual music, East Asian Buddhism, Interreligiosity

IP19/2

An examination of the Ming Dynasty Buddhist Mantras that spread eastward to Japan

Yun Zhou

The Huangbo Sect is a school of Japanese Zen Buddhism, and together with the Japanese Rinzai Sect and the Japanese Soto Sect, it is known as the three major sects of Japanese Zen Buddhism. Tracing back to its origins, the Huangbo Sect was founded by Ingen Ryuki (いんげんりゅうき) (1592-1673), an eminent Zen monk who traveled eastward from Fusang, Fujian Province, China in the late Ming Dynasty to preach and spread Buddhism. Among the many Buddhist sects in Japan, the Huangbo Sect is unique in its rich Buddhist style of the Ming Dynasty in China. In particular, the monastic ritual music of this sect, known as the Buddhist mantras of the Huangbo Sect (声明しょうみょう), from content, form to style and connotation, has a large number of Ming Dynasty Buddhist music inheritance. Based on field surveys and documents, this article focuses on clarifying the process of the spread of the Buddhist mantras of Huangbo Sect (声明しょうみょう) to the east to Japan, in-depth analysis of the phenomenon of the Japanese Buddhist mantras of Huangbo Sect (声明しょうみょう) remaining in Chinese Ming Dynasty Buddhist music, and attempts to explain the profound social, historical and cultural factors behind the phenomenon of "Eternal Local Pronunciation" sustained by the "Maritime Silk Road" from the theoretical perspective of Diaspora. This article also intends to use the Buddhist mantras of Huangbo Sect (声明しょうみょう) spread eastward as a typical case to examine the complex and multiple cultural functions of the Sino-Japanese Maritime Silk Road as a "road for cultural dissemination, a road for commodity trade, a road for revolutionary advancement and retreat, and a road for success or failure in wars" significance.

IP19/3

Nianfo melodic patterns across space and time

Jean Wong

Nianfo 念佛 constitutes a central practice in Chinese Buddhism, but there remains much that can be learnt about its musical functions in Chinese Buddhist rituals. As “a translation of the Sanskrit term buddhānusr̥ti (recollection of [the qualities of] the Buddha), one of the common practices designed to help develop meditative absorption (dhyāna) in the mainstream traditions” (Buswell and Lopez 2013), *nianfo* is often associated with the intonation of Amitabha Buddha’s name. However, it can also refer to “a wide range of practices, including visualization, contemplation, devotion, and, indeed, the vocal recitation of the name of a buddha or bodhisattva” (Proffitt 2023, 236). *Nianfo* sections in Chinese Buddhist rituals are often characterized by short, repetitive melodic patterns, which can vary greatly in their musical qualities.

In this paper, I examine and discuss the musical treatment of *nianfo* sections in the Emperor Liang Repentance Ritual (*lianghuang baochan* 梁皇宝忏), drawing on participation, observations and textual and/or audiovisual recordings of the ritual as observed in Taiwan, Singapore, Australia, and Mainland China. I describe the comparative musical analysis I have undertaken on the various *nianfo* melodies, and the overarching characteristics and significant differences that such analysis has revealed. Finally, I draw some initial conclusions regarding *nianfo* occurrences and their melodic material to explore sectarian and para-religious factors in the diversity of melodic patterns and their potential spatial and chronological diffusion.

IP20/1

“Musical Voyages along the Silk Road”(1979-1997) of the Min-On Concert

Association: Romantic imaginations, historical re-connections, and international friendship between Japan and Eurasia

Yuting Lin

Throughout the 1960-90s, the literary romantic images of continental silk road had sparked Japanese overseas travels to Dunhuang, followed by a wave of media productions on tourism and exoticism in the society. In the start of the trend, the Min-On Concert Association of Japan (est. 1963, hereafter “Min-On 民音”), initiated “Musical Voyages along the Silk Road”, a concert series bringing diverse intercultural exchange on stage by organizing nationwide performances for over two decades. Min-On commissioned this modern silk road expedition, offering professor Fumio Koizumi (1927-83) to conduct fieldwork along the silk road, endeavored to realize the “Spiritual Silk Road 精神シルクロード” (Ikeda, 1975), a concept of the founder Daisaku Ikeda (1928–2023). Led by Koizumi, a research group was formed and had travelled to Xinjiang, Uzbekistan, Mongolia, Pakistan, India, even reached Turkey during 1977–1982. The team achieved in exploring the correlation of music and dance between Japan and the silk road and Eurasia.

This paper examines the live recordings published to discuss how Koizumi connected Japan to the silk road across Eurasia, in his visions of the shared musical traits within the songs, instruments and dance. His perspective tracing the foreign influences, especially those from China, upon Japanese music and dance can be read as an opposition to “*Datsu-A* (Leaving Asia)” the prewar idea linked with Meiji restoration. This paper also studied the travelogue of Toshio Fujita (1928-2020), concert director joined in the research trips. He pointed out Min-On’s diplomatic effort to invite various groups (Fujita 2005), along with full details about the trips visiting places under communist China and former USSR, backdropped by Sino-Japan diplomacy and international relationships of the time. The concert series has not only re-connected Japan and Asia historically, but also enhanced Japan’s contemporary international friendship, contributing to cultural exchange and peace.

IP20/2

Sonic Resonance and Embodiment: The Symbolism of Shamanistic Music in Inner Mongolia, China

Zhao Zhao, Jingwen Bi

In the Horqin region of eastern Inner Mongolia, shamanism and associated rituals have been meticulously preserved. The research employs this region as a case study, aiming to elucidate the symbolic mechanisms which are inherent in shamanistic music by delving into the intricacies of musical rhythm and embodiment. Drawing on interdisciplinary reviews, this paper calibrates therapeutic religious aspect of shamanistic music as a transvaluation mechanism from the perspective of Music Psychology and Sociology. On one hand, the research untangles the functionality of musical rhythms in therapeutic rituals. The rhythm of shamanistic music is interpreted as an efficient mechanism for meaning making and expression, guided by principles of creativity and generation. It seamlessly integrates with melody and performance to form shamanistic music system. Therefore, the research examines critical sacred instruments, specifically the drum (henggerge/gu) and the cymbal (qang/cha) which play the functional role in shamanistic music. Without overly focusing on the material culture of the instruments, this research turns to shed light on shamanistic instruments as the medium of the meaning through rhythm output. The rhythmic frequency of these instruments is closely linked to the stability of corporeality, and the rhythm helps the shaman perceive timeliness and create divine time. On the other hand, this research considers that the embodiment is an effective interpretive tool of the multiple meanings and symbolism of shamanistic music. After closely examining how different cognitive behavioral systems with hearing, kinesthetic, and emotion works, it concerns that how embodied cognition is activated in specific dynamic interaction processes. Thus, the research reviews the embodied experiences of shamanistic music from shamans (healer) and ritual participants, combined with the perspective of local knowledge and social context. This approach delves into the comprehensive body/mind system of individual subjective sensation, emotions, body kinesthesia and synesthesia (or body image).

IP20/3

East Asian Music Recordings as Expressions of Multiculturalism Policy: The East Asian Soundscape in Smithsonian Folkways Recordings

Daini Liu

The United States stands out with its diverse races and cultures, allowing the publication of world music records to be a microscopic manifestation of the American cultural strategies, amongst which the most famous one is the multiculturalism. Smithsonian Folkways Recordings, previously known as Folkways Records, founded by Moses Asch in New York in 1948 and then acquired by the Smithsonian Institution in 1987, has earned its fame as an “encyclopedia of sound”. The recordings of this label are more like sound archives than common commercial records. The hand-changing of Folkways Records also caused the alteration of its attribution, from a private enterprise to a vital output of the official cultural attitude of the country America, making the production of the label a unique example for the analysis of the multiculturalism policy of America. With the increase of the number of East Asian immigrants, their culture is playing a more important role in America. In the regional category of East Asian music recordings published by Smithsonian Folkways Recordings, there are recordings from 5 countries including China, Japan, North Korea, South Korea and Mongolia. By analyzing the producers, performers, music pieces and the liner notes of these recordings from Smithsonian Folkways Recordings, it can be concluded that East Asian music has been an irreplaceable part of the American multicultural soundscape. In the meanwhile, in American society, the superculture supported by the will of the state was a powerful intervention in the publication of Folkways Records. The American cultural strategy that seems to advocate equality and emphasize cultural diversity, what actually exist in American cultural society is a powerful superculture linked to political positions, which affects the interculture and subcultures of American social life.

Poster Presentations

POS1

The “Soprano Koto” Resonates Between Traditional and Popular Music

Suzuki Seiko

In this presentation, some aspects of the koto, traditional Japanese board zither, in the 1960s and 1970s will be clarified Through interviews and survey of documents on Luna Musical Instruments (runa gakki), a musical instrument distributor established in 1967. Hisayoshi Suzuki (1938-), president of Luna Musical Instruments, improved the sound of the koto made of plywood and invented the “soprano koto” and “bass koto with amplifier” and to sell them, asked contemporary Japanese koto player Tadao Sawai (1937-1997) and composer/arranger Toshio Kawamura (1931-) to release records and publish scores of popular music, mainly film music, mood music or Latin music, performed on the koto.

Such reforms in koto and koto music based on instrumental improvements and an interest in “Western” music reminds the New Japanese Music Movement in the 1920s and 1930s, led by Michio Miyagi (1894-1956), known as the “Father of modern koto music”, although the activities of Luna Musical Instruments have never been discussed in the history of Japanese music until now.

In this presentation, after an overview of the history of the Luna Musical Instruments, a comparison of the “sound” of two new tuning methods, the gaku jyoshi (gagaku tuning) created after the Meiji era in the 19th century, and the yogaku choshi (Western music tuning) created by the Luna Musical Instruments, will be examined to analyse the “soprano koto” in more detail.

POS2

Whose “sweetheart”? A Daur Folk Song’s Tradition and Change

Chang Wenhan

Chinese Daur people is one of the ethnic minorities in Northern China. It is an ethnic group that has been constantly migrating and changing over the five hundred years of recorded history. The change of Daur People's music, especially its folksong, does reflect the change of Daur People's culture to a large extent. Based on fieldwork in Heilongjiang Meris Daur Autonomous Region, the author takes four versions of a representative folksong “Sweetheart”, from four different time nodes of the vicissitudes in Daur people’s history and today, as subject of study.

First of all, this paper analyses its musical form, performing practice in four corresponding historical and modern stages. I argue that the four versions of “Sweetheart” sang in four different contexts, where involves into different audiences and constructs different meanings. From the “original” one rooted in rural tradition, became part of local wedding tradition in the second phase, became inspired morale during the war after that, and becoming a true portrayal of the development of Daur People's traditional music in the context of cultural heritage preservation nowadays.

Besides, through the analysis and comparison of the similarities and differences in each stage, the author will further explore the issue of 'tradition and change' emerges in the study of Daur people’s folksong, from the perspective of Historical Ethnomusicology, tries to reflect how history intervenes and projects into today.

POS3

Yoshiko Yamaguchi's Melodic Memoirs: A Review of the Legendary Singer's Activities in Shanghai (1940-1946)

Zhang Qiruo

Yoshiko Yamaguchi (やまぐちよしこ, 1920-2014) also known as Li Hsiang-lan(李香蘭), was a remarkable female actress and singer in modern Chinese pop music history. Yoshiko's dual identity of two countries makes her special, while her ancestral home was in Saga Prefecture, Japan, she was born and raised in Liaoning Province, China. Unfortunately, due to the political climate of the time, her identity became a point of contention and controversy.

Yoshiko joined the Manchukuo Film Association in 1938, and was billed as Li Hsiang-lan. Prompted by the film association's economic and political motives — a Manchurian girl who spoke both Japanese and Chinese fluently was sought after. Since 1940, Yoshiko has been actively involved in Shanghai. However, in 1945, Yoshiko was arrested in Shanghai and sentenced to death for treason and collaboration with the Japanese. Yoshiko was cleared of all charges by managing to prove she was not a Chinese national after all, and deported from Shanghai to Japan in 1946.

During her time in Shanghai, Yoshiko collaborated with renowned pop song composers and recorded many songs that have since become classics in Chinese pop music history. This study seeks to elucidate the specific circumstances of Yoshiko's activities in the Shanghai pop music industry, by examining historical materials from newspapers and magazines in the 1940s. According to the sorted out historical materials, Yoshiko's musical activities in Shanghai include recording film music records and pop music records, as well as performing at concerts. The study will also organize the catalog of records she recorded in Shanghai, focusing on the style and theme of those songs, as well as Yoshiko's unique singing style, to explore how this legendary singer made significant contributions to Chinese pop songs during her short years in Shanghai.

POS4

Research on *XiShao Pavilion Qin and Se Compilation*

Li Lin

The *XiShao Pavilion Qin and Se Compilation* published by Huang Shifen, a late Qing dynasty musician, stands as a relatively rare collection of ancient Qin and Se scores from the Ming and Qing dynasties. Among the four known Qing dynasty Qin and Se compilations, this one encompasses the largest number of musical scores. With only four overlapping pieces among the four compilations, each presents unique fingering techniques. Consequently, this research aims to explore the origins of the music, its structure, fingering techniques, and the principles of Qin and Se harmony through the textual materials such as prefaces and postscripts of *XiShao Pavilion Qin and Se Compilation*, *Qin and Se Essentials*, and sixteen musical pieces found in the Compilation. The study also involves an analysis of the translated musical scores.

The research is divided into four parts: Huang Shifen and his *XiShao Pavilion Qin and Se Compilation*, Qin and Se harmonization in the compilation, the lineage and sources of the compilation, the translated musical score and an analytical section. Finally, this research concludes by summarizing the status of the *XiShao Pavilion Qin and Se Compilation* within the developmental history of Qin and Se compilations, shedding light on the origins of the musical scores it contains.

POS5

Ethnomusicology and healing encounters: Echoes of Narratives from The Playback Theatre in Shanghai

Wu Huiqi

Re Troupe is a performance group based in Shanghai, with "Playback Theatre" as its core form of expression. In playback theatre, audience share their life stories on the spot, and immediately, actors and musicians engage in performances using elements such as body language, dialogue, poetry, sounds, music, colors, etc., offering a creative and improvised reflection back to everyone in attendance.

Diverging from the commercial fee-based institutions in Chinese cities that use healing as their purpose, such as singing bowl therapy and gong therapy, Re Troupe clearly denies any therapeutic function. This denial is based on the recognition that the healing industry is established within a discourse heavily influenced by a neoliberal perspective. The emphasis is on individual responsibility and a competitive spirit, asserting that individuals should be accountable for their own success and failure. It pathologizes normal emotions, transforming individuals self-care into a moral obligation. Simultaneously, it establishes multiple new authorities and is built upon many Orientalist discourses.

Hobart and Kneese proposed the concept of "radical care" in 2020. They argue that, unlike the neoliberal notion of "self-care," the objective of radical care is not to mold self-sufficient, efficient ideal citizens. Instead, it aims to foster an affective connection of "compassion, empathy, and camaraderie" between individuals and the external world.

From the perspective of Ethnomusicology, This article will attempt to discuss how musics or sound unfolds in performances, exploring its significance. It will also delve into how performances seek to discover "authenticity" from the audience's shared stories and present spontaneous improvisation. In response to the discourse of "radical care," the article will introduce a concept called "healing encountering," explaining how the troupe constructs a social ritual for sharing vulnerability, communication, and empathy.

POS6

Nanyin music in Malaysia and China

Shen Jingxian

Fujian Nanyin is an ancient traditional music, originated in Quanzhou, Fujian Province. Last Century, Nanyin was brought to Southeast Asia regions and get developed, passed down until today. Nanyin not only as a music type, but also connects the cultural imagination of “homeland” belong the immigrations.

My fieldwork research based on a music association of Malaysia. In the first part, I would like to reconstruct its history in the last century through the method of historical ethnomusicology, to explain how the music association work in the Malaysia society and to explain the rise and fall of its development. Second, through the comparison between Quanzhou and Malaysia, nowadays, Nanyin music in two countries have already expressed in different ways. In China mainland, Nanyin as a United Nations intangible cultural heritage, government taken various measures to development the Nanyin music. Music has changed in the oral singing and performance forms. However, in Malaysia, Nanyin just rooted in the society of Chinese immigrations, as a way they expresse their missing to the hometown. Their performances are usually internal, and the music kept a traditional way.

How the difference happened? This paper will do the music analysis and comparison between two countries, aim to explain the special cultural mechanism and how it affect the music. To understand the different musical patterns presented by the same music in different societies and political system.

Keywords: Nanyin, historical ethnomusicology, differences, political system.

POS7

Square Dancing in the Context of Social Aging: A Case Study of the Maigaoqiao Community

Yifan Wang

According to the national census data , China has entered the stage of a super-aging society. The accelerated disappearance of the demographic dividend has exerted tremendous pressure on the economy, healthcare, and other industries. Concurrently, various activities within the elderly community have gradually evolved into cultural phenomena, offering developmental opportunities and space for the burgeoning popularity of square dance. As a form of social sports dance activity with broad appeal, non-specialization, and a primary focus on entertainment and fitness, neither belongs solely to dance nor purely to sports. Its primary participants are predominantly from the elderly demographic. Moreover, music serves as a vital conduit for square dance activities, contributing to its distinct cultural diversity. This paper focuses on the square dance group at Maigaoqiao Square in Nanjing from 2017 to 2021, analyzing the social and cultural characteristics of participants and the musical aspects of square dance through the lens of social aging. The study indicates that both the number and structure of individuals remain relatively stable. Compared to 2017, the organization and management of square dance activities in the region significantly improved by 2021. Community workers are now in place to guide and direct these activities, aiming to enhance community cohesion. Additionally, the level of social aging continues to rise annually, leading to increasingly evident cultural gaps. Specifically, in the realm of square dance, this is evident in the absence of professional music. Square dance culture serves as a medium through which songs like "Little Apple" amplify network-driven energy. People seizing the business opportunity produced a batch of such rural heavy metal music and sold it to middle-aged and elderly individuals participating in square dancing, unintentionally subjecting nearby residents to auditory disturbances.