

IMSEA 2019



The Fifth Biennial Meeting of the International Musicological Society
Regional Association for East Asia

Suzhou, China, 18-20 October 2019
School of Music, Soochow University



Jinji Lake, Suzhou, China

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WELCOME STATEMENT

On behalf of the International Musicological Society's East Asia Regional Association (IMSEA), it is my great pleasure to welcome participants to our fifth biennial conference and first to be held in the People's Republic of China. IMSEA was founded in 2011 to realize a vision of mutually beneficial partnership among the creative and energetic yet mostly isolated musicological communities in our region. A sensitivity towards the institutional, linguistic, and cultural diversity of these communities should in fact make us hesitate to employ too readily an umbrella term such as "East Asia," or any comparable alternatives one might think of, with their suggestions of an illusory grand unity. Having taken part in all of the four previous gatherings of IMSEA (the last held within the framework of the 2017 IMS world congress in Tokyo), I can confidently assert the vital contribution all of our individualities and unique understandings have brought to the rich dialogues which characterized these events. I hope that those of you who are participating in an IMSEA conference for the first time will find that this too is your experience of our regional association, and will be interested in remaining a part of our community well beyond 2019 (for those who like to plan ahead, we are pleased to announce our 2021 host: Kyungpook University, located in Daegu, Korea). In most instances, each individual session at this year's conference, though organized around a specific theme, consists of speakers from different cities and countries (and not only in East Asia!) who will bring their distinctive perspectives to a shared topic of interest and thus offer a microcosm of our internationalized spirit at work. I would like to express my special thanks to the program committee for bringing about this marvelous demonstration of collaboration. Sincere thanks go also to the School of Music of Soochow University and its administrators, faculty, student assistants, and staff for enthusiastically assuming the role of local host.

Jen-yen Chen

Chair, Steering Committee

International Musicological Society East Asia Regional Association

COMMITTEES

Program Committee

Hui Yu, chair (Yunnan University)

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

Fuyuko Fukunaka (Tokyo University of the Arts)

Youn Kim (University of Hong Kong)

Kyung Myun Lee (Korean Advanced Institute of Science and Technology)

Organizing Committee

Yen-Ling Annie Liu, chair (Soochow University)

Gavin Lee (Soochow University)

Daniel Wu (Soochow University)

Steering Committee

Jen-yen Chen, chair (National Taiwan University)

Daniel Chua (University of Hong Kong)

Aya Ito (International University of Kagoshima)

Youn Kim (University of Hong Kong)

Meebae Lee (Chonbuk National University)

Nozomi Sato (International Christian University)

Fumitaka Yamauchi (National Taiwan University)

Suk Won Yi (Seoul National University)

Boyu Zhang (Central Conservatory of Music)

IMSEA Administrative Assistant

Yeoeun Lim (Seoul National University)

SCHEDULE AND FACILITIES OVERVIEW

► Schedule Overview

	Friday 18 October	Saturday 19 October	Sunday 20 October
9:00-12:00	Registration (lobby, Enling Art Center)		
9:30-10:00	Opening Ceremony		
10:00-10:30	<ul style="list-style-type: none"> ▪ Individual Paper Sessions 1-3 	<ul style="list-style-type: none"> ▪ Poster Presentations (until 18:00) ▪ Individual Paper Sessions 6-8 ▪ Panel 2 	<ul style="list-style-type: none"> ▪ Individual Paper Sessions 15-17 ▪ Panel 5
10:30-11:00			
11:00-11:30			
11:30-12:00			
12:00-12:30	Lunch	Lunch	Lunch
12:30-13:00			
13:00-13:30			
13:30-14:00	Keynote Lecture 1	<ul style="list-style-type: none"> ▪ Individual Paper Sessions 9-11 ▪ Panel 3 	Keynote Lecture 2
14:00-14:30			
14:30-15:00	Coffee Break		Coffee Break
15:00-15:30	<ul style="list-style-type: none"> ▪ Individual Paper Sessions 4-5 ▪ Panel 1 		
15:30-16:00			
16:00-16:30		<ul style="list-style-type: none"> ▪ Individual Paper Sessions 12-14 ▪ Panel 4 	<ul style="list-style-type: none"> ▪ Individual Paper Sessions 18-19 ▪ Panel 6
16:30-17:00			
17:00-17:30			Closing Ceremony
17:30-18:00			
18:00-18:30			
18:30-19:00			
19:00-19:30		Conference Dinner (M-One Restaurant, World Grand Dushulake Hotel)	
19:30-20:00			
20:00-20:30			
20:30-21:00			

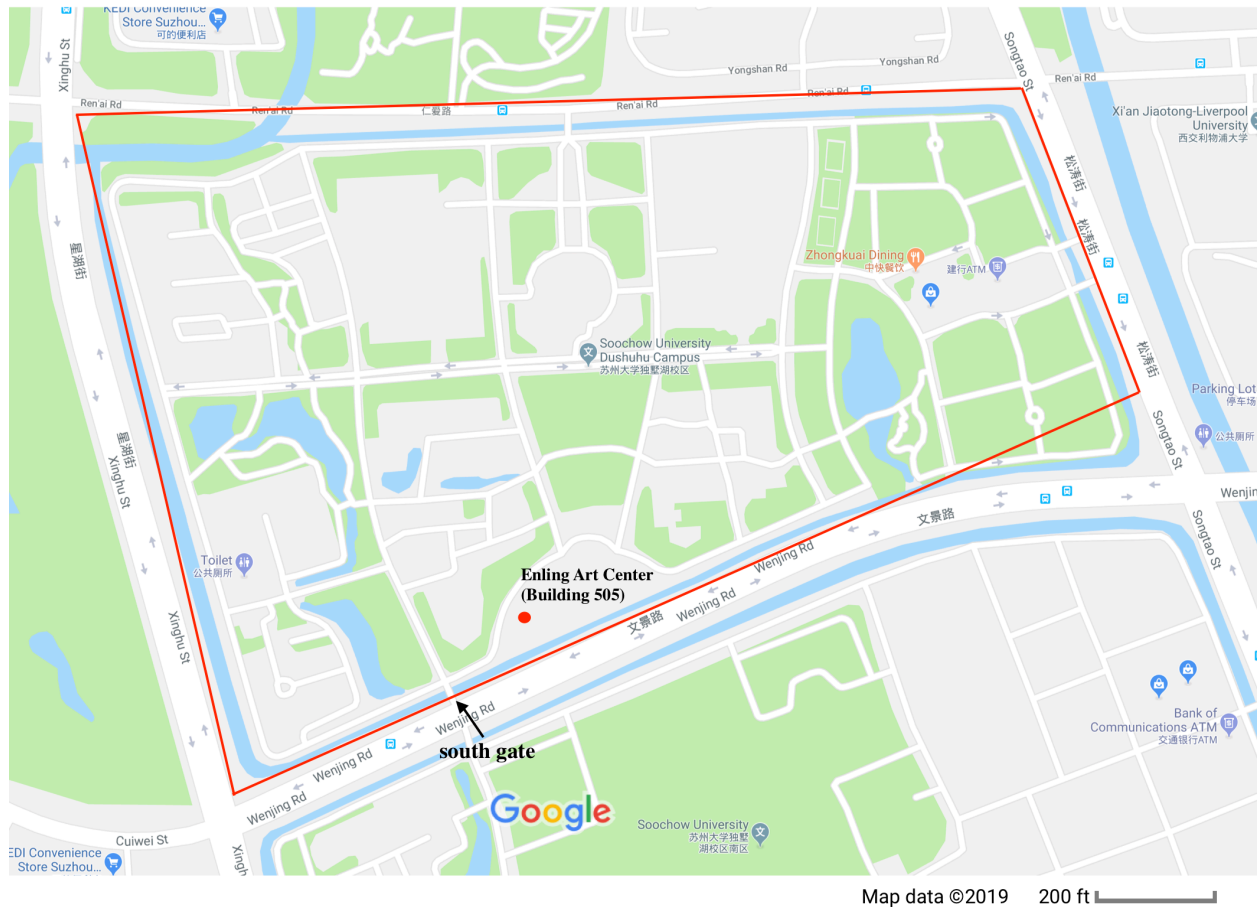
► Conference Dinner

An optional conference dinner will take place at the M-One Restaurant in the Worldhotel Grand Dushulake, located at 299 Qiyue Street, during the evening of Saturday, October 19, from 19:00 to 21:00. This hotel is reachable by foot (10-15 minutes) from the conference venue. The dinner will offer a banquet of Suzhou cuisine, the local variant of the regional cuisine of Jiangsu Province. The cost is **300 Chinese Renminbi (RMB)** and is payable by cash at the entrance to the restaurant. However, places are limited and you must make a reservation in advance through the online form at the bottom of the Registration area of the conference website.



► Conference Venue

Enling Art Center (Building 505)
Soochow University School of Music, Dushu Lake Campus
Suzhou Industrial Park
China 215123



► Internet Availability

Wifi access is provided for use by delegates at the conference venue. Please connect with the network “IMSEA” (no password required).

KEYNOTE LECTURES

■ Keynote Lecture I

Friday, 18 October, 13:30-14:30, Lecture Hall



The Impact of Music Learning on Speech Sound Processing and Its Underlying Neural Mechanisms

Yun NAN

Associate Professor, State Key Laboratory of Cognitive Neuroscience and Learning, Beijing Normal University

Abstract

Music and language share many aspects of sensory, motor, and cognitive processing of sound. Pitch, as the percept of fundamental frequency, serves as the building block in both music and speech. In musicians and nonmusicians who spoke Mandarin Chinese, in spite of the preexisting long-term experience with lexical tones, musical experience is still linked to enhanced neural processing of speech tones as reflected by the increased mismatch negativity (MMN) amplitudes in musicians than nonmusicians. This is in line with the observed overlapped neural substrates underlying the processing of lexical tones and melodic pitch in Mandarin musicians. Conversely, for individuals with congenital amusia – a musical learning disability, the impairments in musical pitch also compromise their lexical tone processing, although not necessarily to the same extent. These correlational evidence observed in musicians and amusic groups led us to further seek causal evidence using a longitudinal design with pseudorandomized group assignments. Mandarin-speaking five-year-old children underwent piano training uniquely enhanced cortical responses to pitch changes in both music and speech, relative to an active control group with reading training and a no-contact control group. These neural enhancements further generalized to early literacy skills: compared with the controls, the piano training group also improved behaviorally in auditory word discrimination, which was correlated with their enhanced neural sensitivities to musical pitch changes. Piano training thus improves children's common sound processing, facilitating speech sound development. These evidences imply the importance of music learning in early childhood education and rehabilitation settings to improve speech processing.

■ Keynote Lecture 2

Sunday, 20 October, 13:30-14:30, Lecture Hall



The End of American Musicology

James CURRIE

Associate Professor, Department of Music, The University at Buffalo

Abstract

The idea of an international musicology is an attractive one, implying productive dialogue between different intellectual cultures and the establishment of a language of shared concerns. But however much academics today may be more globally in communication, their respective agendas remain quite distinct. In the first part of this paper, I will attempt to give some kind of account of the specific ideological foundations that motivate the predominant values of North American musicology. As I will argue, the influence these foundations wield have remained mostly unacknowledged by American musicologists themselves, who often problematically assume a certain universal self-evidence to their own value systems. In the second part of this paper, I will outline some of the limitations of American musicology that results from its ideological bias and blindness, and question to what degree it is therefore valuable as a “global export” to the international body of institutional practitioners of musicology in the twenty-first century.

CONFERENCE PROGRAM

Friday 18 October

9:00-12:00	Registration (Lobby)			
9:30-10:00	Opening Ceremony (Lecture Hall) Words of Greeting from Lei WU, Executive Dean, School of Music, Soochow University; and Daniel CHUA, President, IMS			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	Individual Paper Session 1 <i>Issues and Perspectives of Keyboard Music</i>	Individual Paper Session 2 <i>The Reception of Western Music in Twentieth-Century China</i>	Individual Paper Session 3 <i>Music and/as Political Commentary</i>	
Chair	Nozomi SATO	Jian YANG	Tobias JANZ	
10:00-10:30	Yuet Ka HUI <i>From Haydn's "Thinking-Fantasy-Machine" to the Keyboard Sonata Hob. XVI:46: Empfindsamkeit and Fantasia Reconsidered</i>	Jia DENG <i>Debussy's 'Service' to Modern Chinese Music: Nationalist Sentiment and Stylistic Appropriation</i>	Satoru TAKAKU <i>Hsu Tsang-Houei's Other 'Le Journal de la musique à Paris': His Friendship with Japanese Poet Rumiko Koura and Their Collaborative Song 'En revenant de la mer, hier,' op.5-2</i>	
10:30-11:00	Akiko WASHINO <i>Elucidating the Modern and Romantic Aspects of Josef Hofmann's Pianism Through Performance Analysis</i>	Jiamin SUN <i>Mozart Reception in China and the Revival of Confucianism</i>	Naomi TAZAKI <i>Shaping the Memory of the German Occupation in France? The Case of D. Milhaud's Château du feu, Commissioned for the Tenth Anniversary of the Concentration Camps' Liberation</i>	
11:00-11:30	Rayoung SO <i>The Aesthetics of the 'Grotesque' in Schumann's Kreisleriana, op. 16</i>		Xiao-Lin YE <i>Political Soundscapes and Tragic Expression in the Symphonic Music of Zhu Jianer</i>	
11:30-12:00	Shiori IMAZEKI <i>Concert Life and Musical Education in England: The Piano Student Repertoires of the Concerts at the Royal Academy of Music, 1823-1859</i>			

Friday 18 October

12:00-13:30	Lunch (on your own)			
13:30-14:30	Keynote Lecture I: Yun NAN, Beijing Normal University <i>The Impact of Music Learning on Speech Sound Processing and Its Underlying Neural Mechanisms</i> Chair: Kyung Myun LEE Lecture Hall			
14:30-15:00	Coffee Break			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	Individual Paper Session 4 <i>Representation in Opera</i>	Individual Paper Session 5 <i>Theory, Documents, and Performance Practice</i>	Panel I <i>Cold War and Global Music History: Nationalism, Ideologies, and Knowledge Production</i>	
Chair	Aya ITO	Jeffrey LEVENBERG	Motomi TSUGAMI	
15:00-15:30	Nathan SEINEN <i>Verdi's Voices, Wagner's Orchestra, and Grand Opéra Production Values: International Models of Heroism in the Opera Aesthetics of Stalin's Cultural Revolution</i>	Kaho INOUE <i>Semibreves in Thirteenth-Century Mensural Theory</i>	Diau-Long SHEN <i>From the Thawing of Cold War Historiography to a Global Horizon: Hsu Tsang-Houei Hsu's Histories in Taiwan</i>	
15:30-16:00	Liuqing GAO <i>Mozart's Voice: The Interaction of Personas in Don Giovanni</i>	Federico ZAVANELLI <i>Thirteenth-Century Polyphony in the Angevin Kingdoms of Sicily and Naples</i>	Natsuko JIMBO <i>International Music Competitions and Japan: From a Barometer of 'Progress' to the Establishment of Musical Identity?</i>	
16:00-16:30	Suzanne SCHERR <i>Tempo in Puccini's Soprano-Baritone Duets</i>	Jian YANG <i>Viennese Waltz Music in East Asia: An Empirical Study of the Performance Styles of The Blue Danube Waltz</i>	Min-Erh WANG <i>Decolonizing Knowledge: A Case Study of the Global Reception History of Pablo Casals in the 1970s and 1980s</i>	
16:30-17:00	Hee Seng KYE <i>Rehabilitating Gemma, or Hearing the Voices of an Empty Womb in Donizetti's Gemma di Vergy</i>			

Saturday 19 October

10:00-18:00	Poster Presentations (Basement Lobby) : Xinkun CHEN , <i>On the Role of Aesthetics in Musical Hermeneutics</i> Wan-Hsin CHENG , <i>The Affirmation of Life: Music and Nietzsche's Ethics</i> Jiangxia LIU , <i>Chinese Traditional Music Teaching and Cultural Identity: A Survey of Junior High Schools in Jilin Province</i> Xiu-lei REN , <i>In the Heart of Yunnan, in the Roots of the People: Remarks on Guan Zhuang, Contemporary Yunnan Composer</i>			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	Individual Paper Session 6 <i>Transnationalism and Transculturality</i>	Individual Paper Session 7 <i>Music Theory and Analysis in Historical and Global Context</i>	Individual Paper Session 8 <i>Local Folk Music and Heritage</i>	Panel 2 <i>From Eyes to Hands: Strategies and Mechanisms in Music Performance</i>
Chair	Meebae LEE	Diau-Long SHEN	Wan HUANG	Suk Won YI
10:00-10:30	David Francis URROWS <i>'Hopes Deferred': Albert Faurot in Fujian, 1936-50</i>	Nathan John MARTIN <i>Towards a Global History of Music Theory</i>	Cong JIANG <i>The Familiarity of Local Folk Songs and Cultural Identity</i>	Moo Kyoung SONG <i>Exploring Expert Pianists' Discourse of Sight-reading Techniques</i>
10:30-11:00	Jeffrey LEVENBERG <i>Text-Painting China: Musical Representation and Reproduction in Athanasius Kircher's China Illustrata</i>	Hiroko NISHIDA <i>Analytic Possibilities in Neo-Riemannian Theory and Japanese Popular Music</i>	Fang WANG <i>The Bayin Seated Singing Tradition of the Buyi Ethnic Group in Guizhou Province</i>	Yeoeun LIM <i>The Interrelation Among Musical, Physiological, and Behavioral Domains of Music Sight-Reading in Professional Pianists</i>
11:00-11:30	Xin LIU <i>Music on the Grand Tour</i>	Aya ITO <i>A Comparative and Syntactic Analysis of Max Reger's Leise Lieder After Richard Strauss</i>	Olivia Evelin SUNDARI and Henry Susanto PRANOTO <i>The Roles of Music Within the Baduy Community in Indonesia</i>	Sumin YOON <i>The Neurophysiological Mechanism of Different Types of Music Performance and Performer</i>
11:30-12:00		Xiaonuo LI <i>The Dialectical Elements in Chinese Contemporary Music Composition and Performance: A Visualization Analysis of the Chinese Keyboard Work Lan Huahua as Case Study</i>	Ow Wei CHOW <i>The 'Penang Miaohui' of the Chinese Community in Modern-day Malaysia</i>	Youn KIM <i>Music in the Hands: The Convergence of Performance Theory and Music Psychology in History</i>

Saturday 19 October

12:00-13:30	Lunch (on your own)			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	Individual Paper Session 9 <i>Analyzing Contemporary Music</i>	Individual Paper Session 10 <i>Symphony, Tonality, and Coda</i>	Individual Paper Session 11 <i>Technology and Media</i>	Panel 3 <i>The Novella and Dramatization of Pingtan after the Founding of the People's Republic of China: From Official Cultural Policy to the Influence of Amateur Actors</i>
Chair	John ROBISON	Daniel Yi-Cheng WU	Mary DILLON	Yen-Ling Annie LIU
13:30-14:00	Tomoko YASUKAWA <i>Mitsukuri Shukichi's Japanese Harmony and Its French Inspiration</i>	Yuxi LIU <i>Virtual Agency in Sibelius's Symphony No. 7 in C major, Op. 105</i>	Xinhui LIANG <i>Crosscurrents of Popular Music and Traditional Chinese Culture as Social Critique in Virtual Pop</i>	Wen-Ting YAN <i>The Dramatization and Musical Evolution of Pingtan after the Foundation of the New China</i>
14:00-14:30	Xiaolong LIU <i>Prophecy of Tragedy: Jiang Wenye's Self-drowned in Miluo River and Its Context</i>	Yue SUN <i>The Structural Dynamic, Emotional Gesture, and Typical Meaning of Tonality: A Case Study of Beethoven's Choral Fantasy</i>	Diandian ZENG and Chunlin XIE <i>Music and Body Movement, Time and Group Memory: A Study of the Music of Chinese Radio Calisthenics</i>	Xiaohai LIU <i>Elimination of the Old Mode and Foundation of the New Mode: The Creation and Performance of Mid-length Pingtan after the Foundation of the Country</i>
14:30-15:00	Yandi YANG <i>Five Strategies and Their Achievements: A Critical Survey of Chinese Contemporary Piano Music in the Last Forty Years</i>	Chenyi XU <i>A Brief Analysis of the Characteristics of the Coda in Beethoven's Piano Sonatas</i>	Xian HE <i>Femmes Fatales as Empowered Women in Lady Gaga's Music Video 'Telephone'</i>	Heng Ji <i>Suzhou Pingtan in Modern Times and Its Interaction with Audiences: A Case Study of Amateur Performer Activity of Pingtan in the 1950s to 1980s</i>
15:00-15:30		Federico FAVALI <i>The Brahmsian Heritage: Echoes of the Tradition and a Glance Into the Future</i>		

Saturday 19 October

15:30-16:00	Coffee Break			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	Panel 4 <i>Contemporary Musicology in Shanghai</i>	Individual Paper Session 12 <i>Historical Studies: Sources and Performance Practice</i>	Individual Paper Session 13 <i>Global Documents</i>	Individual Paper Session 14 <i>Music Psychology</i>
Chair	Chien-Chang YANG	Hee Seng KYE	Xiaolong LIU	Cong JIANG
16:00-16:30	<i>participants:</i> Hongduo CHEN Ding HONG Wan HUANG Jian YANG Yandi YANG	Haruka KIMURA <i>On the Structural Characteristics of the Hurdy-gurdy: An Analysis of Charles Bâton's Six Sonatas for the Hurdy-gurdy</i>	Erika CARDONA <i>Notes on Decolonial Postures in Latin American Musicology of Recent Decades</i>	Hao DING <i>Musical Gesture: Another Way to Music Interpretation</i>
16:30-17:00		Kiko MATSUHASHI <i>On the Integration of the Catholic Mass into the Lutheran Liturgy: The Performance of the Mass in Leipzig in the Late Eighteenth Century</i>		Yun-Hsien PENG <i>Combined Flow in the Situation of Sight Reading by String Ensembles</i>
17:00-17:30		Xiaoli ZHENG <i>Western Music Activities in Beijing During the Japanese Occupation: Concerts, Repertoires, and Cultural Policy</i>	Motomi TSUGAMI <i>Nagai Ikuko's 'Movement for Singing in Japanese' (1925-1941) in Colonial Korea and Taiwan</i>	Ivan Yifan ZOU <i>The Processing of Garden-path Ambiguity in Music: A Neural Study</i>
17:30-18:00			Yu-Han HUANG <i>Exploring Oceans, Expressing Emotions: A Case Study of the Relationships Between Music and Emotions</i>	Michiru KODERA <i>Music Psychology and Music Theory: A Reexamination of The Psychology of Music (1982) as a Locus in the Formative Stages of Interdisciplinary Development</i>
19:00-21:00	Conference Dinner, M-One Restaurant, World Grand Dushulake Hotel, 299 Qiyue Street			

Sunday 20 October

Room	Lecture Hall	Room G107	Room G108	Room G109
Session	Individual Paper Session 15 <i>Twentieth-Century Music: Craft and Aesthetics</i>	Individual Paper Session 16 <i>Cosmopolitanism and Contemporary Chinese Music</i>	Individual Paper Session 17 <i>Intertextuality and Metaphor in Postwar Music</i>	Panel 5 <i>Germany and China: Mutual Musical Imaginaries in the Early Twentieth Century</i>
Chair	Yandi YANG	Hui YU	Satoru TAKAKU	John GABRIEL
10:00-10:30	Le-Tian YANG <i>Tan Dun's 'Organic Music': Mediating Between Experimentalism, Transnationalism, and the Rhetoric of National Style</i>	Mary DILLON <i>China's Global Sound? Exploring the Effects of Globalization on Kunming's Music Scene</i>	Rachel WILSON-COTA <i>Watership Down: Imagining Angela Morley's Compositional Work as an Anthropomorphic 'Self-in-progress'</i>	Lufan XU <i>Ferruccio Busoni's Turandot and the 'Outdated' Exoticism</i>
10:30-11:00	You-Kyung CHO <i>B.A. Zimmermann's Collage in His Late Style: 'Klangkomposition' as Social and Cultural Representation</i>	Phoebe Minzhuo ZHOU <i>Sonic Infrastructures and Participation in China's Independent Music Scene</i>	John ROBISON <i>Kim Eunhye in the Twenty-First Century: Arirang, Animals, and Signs of the Zodiac</i>	John GABRIEL <i>China as Political Allegory in the Music Theater of Weimar-Republic Germany</i>
11:00-11:30	Hara RUI <i>An Analysis of Toru Takemitsu's Rain Tree Sketch Focusing on Its Symmetrical Construction</i>	Yu YE <i>Musical Identities between Cosmopolitanism and Nationalism: Making Tango Music in Contemporary China</i>	ChiaWei LIN <i>The 'Native' Hoklo Taiwanese Response to Historical Authorities: A Case Study of Chen Mao-Shuen and His Music</i>	
11:30-13:30	Lunch (on your own)			
13:30-14:30	Keynote Lecture 2: James CURRIE, The University in Buffalo <i>The End of American Musicology</i> Chair: ChiaWei LIN Lecture Hall			

Sunday 20 October

14:30-15:00	Coffee Break			
Room	Lecture Hall	Room G107	Room G108	Room G109
Session	Individual Paper Session 18 <i>Music Historiography</i>	Individual Paper Session 19 <i>Education and Community</i>	Panel 6 <i>Decentering Musical Modernity: Perspectives on East Asian and European Music History</i>	
Chair	Nathan SEINEN	Ding HONG	Chien-Chang YANG	
15:00-15:30	Zhuoxin YANG <i>Classical Plots and Romantic Innovations: Exploring Brahms's View of Creativity from the Perspective of the Chamber Works op. 25 and 26</i>	Colleen Christina SCHMUCKAL <i>Japanese and Zuni Sunrise Songs: Approaching Issues of Innovation and Diffusion Through Beginner Music for Shamisen</i>	<i>participants:</i> Yu-jun CHOI Fumitaka YAMAUCHI Tobias JANZ Chien-Chang YANG	
15:30-16:00	Masaya OGAWA <i>Rethinking Carl Dahlhaus's Grundlagen der Musikgeschichte: The Narrative-Ladenness of Music-Historical Facts and the Linguistic Turn in Musicology</i>			
16:00-16:30	Naoki HAYASHI <i>A Reappraisal of the Review of Gabriel Fauré's Requiem by Camille Benoît</i>			
16:30-17:00	ShengHua SUN <i>The Historical Debate Over Absolute Music and Program Music</i>			
17:00-18:00	Closing Ceremony, including a presentation by Kyoungpook University, Daegu, Korea, host of the Sixth Biennial Meeting of IMSEA, 2021 (Lecture Hall)			

ABSTRACTS

■ Friday Sessions

Individual Paper Session I: Issues and Perspectives of Keyboard Music

Lecture Hall, 10:00-12:00, Friday 18 October

Yuet Ka HUI, “From Haydn’s “Thinking-Fantasy-Machine” to the Keyboard Sonata Hob. XVI:46: *Empfindsamkeit* and *Fantasia* Reconsidered”

King’s College London; Hong Kong University

Time: 10:00-10:30

The conventional ideas many associate with *Empfindsamkeit* (sensitivity) in the realm of topic theory center often on elements such as slow tempo, minor keys, sigh figures, and chromaticism. Very few have evaluated the relationship between *Empfindsamkeit* and *fantasia*, yet Leonard Ratner’s topical definitions of *Empfindsamkeit* and *fantasia* have shown great similarities, thereby leading to much ambiguity. Such overlaps not only push us to reconsider whether or not *Empfindsamkeit* should be regarded as a musical style but also reinforces the idea that sensitivity fundamentally functions as a term denoting one’s capability to feel and respond. While certain musical materials reveal a composer’s depth of feelings, *fantasia*-like elements such as shifting harmonies, unexpected modulations, elaborate ornamentation, and many others unveil a composer or an improviser’s quickness to feel and respond. From observing how the clavichord, which Haydn himself regarded as a “refuge” for his melancholic self, acted also as the composer’s “thinking-fantasy-machine,” to examining certain *fantasia*-like elements in the first movement *Allegro moderato* of his Keyboard Sonata Hob. XVI: 46 in A-flat major, this paper encourages musicologists to reconsider the nature of *Empfindsamkeit* and *fantasia* as well as the complex relationship between the two.

Akiko WASHINO, “Elucidating the Modern and Romantic Aspects of Josef Hofmann’s Pianism Through Performance Analysis”

Fukuoka Prefectural University

Time: 10:30-11:00

Alongside two of his contemporaries, the acknowledged modernists Ferruccio Busoni (1866-1924) and Sergei Rachmaninoff (1873-1943), Josef Hofmann (1876-1957) had arguably the most profound influence on the pianism of the performers who came after him. Hofmann, born in Poland, was a recognized child prodigy by the time he was six years of age and had managed to enhance his reputation by the time of his death. His renown stemmed partly from his status as a director of Curtis Institute of Music and partly from the acclaim he received as a writer for

The Ladies' Home Journal. Furthermore, his efforts as an inventor won him more than 70 patents, including one for an instrument capable of recording dynamics for the reproduction of piano rolls. The objective of this study was to examine Hofmann's performances and those of his contemporaries in order to scientifically determine the nature of nascent modernism as it began to emerge and define itself as something distinct from romanticism. To this end, Hofmann and his contemporaries' recordings and piano rolls were analyzed in order to elucidate the modernistic aspects of their performances. Of particular interest to this study was extent to which modernism and romanticism were found to interact or conflict with each other within the same piece. As a result of this study, the contradictions inherent to Hofmann's 'ideal performance' may be deduced. He tried to play as smoothly and as steadily as a machine while still embellishing his performance with an expressiveness redolent of 19th century romanticism.

Rayoung SO, "The Aesthetics of the 'Grotesque' in Schumann's *Kreisleriana*, op. 16"

Chonbuk National University

Time: 11:00-11:30

How can we define the meaning of 'fantasy' in Romantic era? On the negative side on fantasy, we can infer a concept of aesthetics, which is call "grotesque." The aesthetic notions of "grotesque" have been revealed in literature and art of the Romantic era, and music was no exception. Schumann was a composer who expressed the fantasy of Romanticism in his work: I find some parts that are difficult to understand appear in many places, tend to get awkward in the context of music. Rather than explaining this feature merely as Schumann's musical style, I would like to argue that the awkward feature of Schumann's piano music is closely related to the aesthetic concept of the "grotesque" in the Romantic era. Thus, this paper traces elements of the "grotesque" aesthetics revealed in Schumann's *Kreisleriana*. To start, it is necessary to approach the term "grotesque" as an important concept of Romantic aesthetics, which is heavily relying on the concept of "fantasy." By looking historically at the change of meaning from the origin of "grotesque", I will explain how it was understood in the Romantic era. Then, I will connect this concept to Schumann's music. As *Kreisleriana* was intended to dramatically express 'fantasy' through the influence of literature, the exaggeration and ambiguity of grotesque are prominent. Exemplifying several 'grotesque' characters, I will elaborate how the awkward feature of Schumann's work can be interpreted through the aesthetic concept of the "grotesque".

Shiori IMAZEKI, "Concert Life and Musical Education in England: The Piano Student Repertoires of the Concerts at the Royal Academy of Music, 1823–1859"

Tokyo University of the Arts

Time: 11:30-12:00

In 1823, the Royal Academy of Music (RAM) was opened by Lord Burghersh (in later years, the Earl of Westmorland) to cultivate music for the English citizens. While the RAM was under the patronage of the King and was modelled on the Paris Conservatoire, it hardly received financial support from the state or Crown and was managed mainly by subscriptions and donations. The

RAM got into trouble between 1823 and 1859 because of Burghersh's autocratic management style, because of a lack of experience and funding. Additionally, education was perceived as not producing quality outcomes, because there were no standardized materials for teaching, in contrast with Paris (Ehrlich, 1985). Given this situation, little research has been devoted to educational outcomes. However, research on the concert programs of the RAM suggests that its educational standards for piano were adequate. In 1837, for example, a student played a piano concerto by Friedrich Kalkbrenner (1785-1849), who was one of the most distinguished pianists, a concerto which Kalkbrenner performed at the Philharmonic Society in 1823 and the Société des Concerts du Conservatoire in Paris in 1828. This study reveals the educational standards of the piano students in the RAM by comparing the concerts' repertoires with the Philharmonic Society, the Paris Conservatoire, and the Société des Concerts. Furthermore, this research considers the RAM's education had more positive impacts on English concert life than expected by investigating the concert reviews and analyzing musical texts of the students' pieces from the RAM.

Individual Paper Session 2: The Reception of Western Music in Twentieth-Century China

Room G107, 10:00-11:00, Friday 18 October

Jia DENG, "Debussy's 'Service' to Modern Chinese Music: Nationalist Sentiment and Stylistic Appropriation"

Soochow University

Time: 10:00-10:30

In 2016, Debussy's *Pelléas et Mélisande* was staged in Shanghai with a setting based on a Suzhou-style garden. As this recent example illustrates, Debussy's music has maintained a strong presence in modern China and has been re-interpreted from a distinctively Chinese perspective. Underlying this engagement with Debussy's music is the long-recognized affinity of his style with traditional Chinese culture. The celebrated modern pianist Fu Cong even went so far as to claim that "Debussy is really a Chinese musician!" Debussy's significance has nonetheless changed over time. In the 1960s, his music was a symbol of capitalism and became the target of political conflict. The first group of Chinese composers who trained in Europe therefore had to defend Debussy's artistic value. The composer Ding Shande, for instance, argued that Debussy's music possessed value as a source of compositional inspiration. Ding's belief that Western music should serve the masses in China was shared by other composers during this period. In this paper, I will position Ding in his political and historical context to demonstrate how Ding evoked nationalist sentiment through the careful adoption of compositional techniques drawn from Debussy's music. For example, in the art song "Yan'an's night and the moon" of 1961, Ding superimposed triads—another technique borrowed from Debussy—to create a wide-ranging arpeggio, highlighting the characteristics of folk songs in the Northern Shaanxi province. Ding's

appropriation of Debussy's techniques allowed him to communicate with Chinese audiences with immediacy and to open up a new path for Chinese composition.

Jiamin SUN, "Mozart Reception in China and the Revival of Confucianism"

Soochow University

Time: 10:30-11:00

Mozart in China, a feature film produced as a China and Austrian joint venture in 2008, reflects the collisions and integration between Eastern and Western cultures. It expresses the idea that Mozart's music is universal and embodies traits of tolerance and morality. This idea appeared in Chinese reception of Mozart beginning in the 1950s, when Chinese scholars began to respond to new currents from Western musical culture. This paper takes *Mozart in China* as a springboard to examine the development of this reception since the 1950s. Its particular focus is the connection made between Mozart and Confucianism over the past two decades, which not only extends ideas from the 1950s but also responds to recent political thought by placing Chinese traditional philosophy alongside Western aesthetics and culture. Fu Lei is a representative scholar in the 1950s who viewed Mozart's music as a universal language of tolerance. Inspired by Fu Lei, his son Fu Cong took a further step in connecting Mozart's music to written Chinese characters. Belonging to the first generations of musicians trained in the West, Fu Lei and Fu Cong contributed to spreading Western perspectives of Mozart in China. More recently, the scholars Li Yan and Zhou Xianying have built upon their views to argue that Mozart's music reflects the "optimistic" spirit and "benevolence" that is central to the culture of Confucianism. This paper will explore how the promotion of Confucianism in contemporary Chinese politics has led to accounts of Mozart that serve the renewal of Confucianism.

Individual Paper Session 3: Music and/as Political Commentary

Room 108, 10:00-11:30, Friday 18 October

Satoru TAKAKU, "Hsu Tsang-Houei's Other 'Le Journal de la musique á Paris': His Friendship with Japanese Poet Rumiko Koura and Their Collaborative Song 'En revenant de la mer, hier,' op.5-2"

Nihon University

Time: 10:00-10:30

The aim of the presentation is to suggest a new perspective toward the sojourn of Hsu Tsang-Houei (1929-2001) in Paris, Taiwanese composer and ethnomusicologist, and his composition "En revenant de la mer, hier (昨自海上来 / 昨日海から...)" op.5-2 for soprano and string quartet, composed in 1958, by combining an analysis of the music with a detailed content analysis on the unpublished correspondences written in French and Japanese between Hsu and

Japanese female poet Koura Rumiko (1932-), whose lyrics Hsu composed the music for. During his stay in Paris in the 1950s, Hsu, an excellent speaker of Japanese studied in Japan, mainly made company with Japanese students, musical and non-musical, who came there to study. It was in 1956 that Hsu met Koura for the first time as she decided to remain in Paris after coming as secretary of her mother, Tomi Koura (1896-1993), the first female Democratic Party upper house member after 1945. Their friendship brought an intensive correspondence mainly in 1957. Young but already an established poet and an enthusiastic supporter of left-wing political thought influenced by her mother, Koura gave a strong stimulus to Hsu, mainly about contemporary art and political attitude, which, in the presenter's observation, encouraged to nourish his identity as Taiwanese composer. The presentation also contains Hsu's musical experiences and thoughts in his letters, which were neglected in his book "Le Journal de la musique á Paris (巴里樂誌)" published in Taipei in 1963.

Naomi TAZAKI, "Shaping the Memory of the German Occupation in France? The Case of D. Milhaud's *Château du feu*, Commissioned for the Tenth Anniversary of the Concentration Camps' Liberation"

Kyoto Women's University

Time: 10:30-11:00

The myth of French *Résistance* during the German Occupation (1940-44) had a great influence on French society from 1954 onward, according to Henry Rousso. This tendency began with the construction of a memorial for the victims of German concentration camps. One of the forces behind the memorial was the *Réseau de Souvenir* (Network of Memory), a private organization that demanded that the French government and authorities establish an "official" monument of deportation. This study focuses on D. Milhaud's cantata, *Château du feu* (A fire castle), commissioned by *Réseau de Souvenir* for an official gala concert commemorating the 10th anniversary of the concentration camps' liberation (1955); the aim was to praise the victims through artistic works. This study examines the organization's policy as well as Milhaud's attitude toward this event, to consider whether or how French music and musicians engaged in or reacted to the tendency. The national archives in France, journals of that time, and music scores are investigated. The results indicate that the leaders of the *Réseau de Souvenir* exploited a hidden memory of the Holocaust. For them, the concentration camps signified the agony of *Résistance*, rather than the suffering of the Jews. They exploited Milhaud's cantata, which he intended as a musical expression of the tragedy of the Jewish people. Through campaigns, commentary, and interpretations of the lyrics, the piece was converted into a symbol of French heroism.

Xiao-Lin YE, “Political Soundscapes and Tragic Expression in the Symphonic Music of Zhu Jianer”

Soochow University

Time: 11:00-11:30

The *First Symphony* (1986) and *Second Symphony* (1987) of Zhu Jianer are based on the theme of the “Cultural Revolution” and embody Jianer’s distinctive aesthetics of tragic musical expression. Jianer’s view that “the tears brought by tragedy can purify the soul of human nature” reflects a conceptual grounding in Aristotle’s theory of tragic catharsis. This paper will examine the musical techniques through which Zhu realizes this tragic effect, particularly the creation of external and inner soundscapes that evoke traumatic experiences associated with political violence. At an “external” level, Zhu reproduces officially sanctioned sounds from the period of the Cultural Revolution such as “model operas” and “songs of rebellion.” Pitted against this political soundscape are depictions of the inner trauma of those who suffered persecution and aggression, with Zhu invoking the Baroque topos of a descending melodic line to imitate crying. The *Second Symphony* closes with the gradually diminuendo and dissonant effects, achieving a kind of catharsis after the expression of trauma. Viewed in historical terms, Zhu’s symphonies confront the legacy of the Cultural Revolution at the same time that they transcend the creative constraints imposed upon the contemporary Chinese symphony since the 1960s.

Individual Paper Session 4: Representation in Opera

Lecture Hall, 15:00-17:00, Friday 18 October

Nathan SEINEN, “Verdi’s Voices, Wagner’s Orchestra, and Grand Opéra Production Values: International Models of Heroism in the Opera Aesthetics of Stalin’s Cultural Revolution”

The Chinese University of Hong Kong

Time: 15:00-15:30

An official Soviet opera “project” was launched in the mid-1930s, to be developed as the centerpiece of state art. The topic of this paper is a central aspect of the project that has yet to be examined in detail, the topic of heroism, a crucial feature of Stalinist aesthetics, which had its foundation in Nietzschean ideals. Previous emphasis has been on adherence to the socialist realist precepts of “national in form, socialist in content.” But the arts organizations involved in shaping Soviet opera did so not only by invoking Russian traditions and promoting revolutionary themes. Socialist realism was realized in particular ways in the different arts, and in opera, models for heroism were found primarily in Verdi’s writing for solo and ensemble voices, Wagner’s symphonic treatment of the orchestra, and a monumental style of staging in the manner of *grand opéra*. I show how operatic heroism was fostered from the 1930s through the late 1940s. My evidence is taken primarily from behind-the-scenes archival sources: formulations

in meetings and speeches by the administrators who were the architects of the project. I also consider the extent to which such guidelines were applied by composers, presenting several examples along with their reception. In conclusion I address the prevalent view that Soviet opera was destined to fail. If true, this was because pastiche composition merging nineteenth-century models proved impossible, or beyond the reach of Soviet composers, but not that official ideals were vague, since as I demonstrate these were clearly and repeatedly spelled out.

Liuqing GAO, “Mozart’s Voice: the Interaction of Personas in *Don Giovanni*”

Shanghai Conservatory of Music

Time: 15:30-16:00

In *The Composer’s Voice*, Edward T. Cone asserts that ‘there is a triad of personas, or persona-like figures, involved in the accompanied song: the vocal, the instrumental, and the (complete) musical.’ This is as true of opera as it is of the extended song. The vocal persona is the protagonist of the opera, dominating all roles within it. The instrumental persona can clarify, complement and enrich the vocal part. Simultaneously, it may also create an environment in which it may fulfill its own potential. Meanwhile, it is only through the analysis of the interaction between these two personas that the complete musical persona – or the composer’s persona, as Cone says – can be most comprehensively explored. Mozart, a well-recognized master in the field of opera, has ingeniously reconciled these diverse personas in a number of great works. This paper will focus on an exploration of his voice in *Don Giovanni*. Adopting Cone’s methodology, it will analyze the *Introduzione*, a piece that undergoes three dramatic changes. From servant’s complain, through Anna’s shout, then finally to the Commendatore’s death, Mozart deploys a diverse array of methods to lay out these contrasting scenes. Finally, Mozart’s deft manipulation of various agents will be articulated through these examples.

Suzanne SCHERR, “Tempo in Puccini’s Soprano-Baritone Duets”

SIAS International University

Time: 16:00-16:30

In Puccini’s operas, temporal indications in soprano-baritone duets differ from romantic duets. Especially at points of conflict, tempos reflect poetic structure: build tension with inflexible beat, interrupt regularity of pulse, slow-down and extinguish pulse at period ends. Puccini accentuated important text by slowing down – not unaccented syllables before the ending primary accent (typical of previous generations), more often at the beginning/ middle of poetic verses followed by a quickly reinitiated pulse. To lean into the note Puccini wrote *sostenendo/sostenuto*, i.e., flexibility of the internal subdivision. Tempo remains precise to express the drama via melodies and natural accentuation. Vocal Apex: The musical foil (no syncopated pulses, duplet/triplet subdivisions, changing meters) surrounding III:II+II/14 (vocal apex) of *La bohème* accentuates Mimì’s pain within the Andante drive towards the apex (gradual increase of poetic structure/ rhyme, syncopated pulses, duplet-only subdivision.) At the apex, baritone Marcello’s duplets (“*allegria*”) amidst primarily triplet subdivisions create unresolved tension. The orchestra

doubles Mimi, isolating Marcello's mismatched line (melodic contour, poetic meter, temporal structure). His closing unrhymed couplet of *endecasillabi* immediately disintegrates into repeated-note *parlante*. Ostinato: Puccini used repeated rhythmic/pitch patterns to accumulate tension. In *Madama Butterfly*, the rhythmic ostinato (II:46/48+7 Andante sostenuto) reveals to baritone Sharpless that Butterfly's only option is death. In *La fanciulla del west*, melodic ostinatos (*Tristan* chord pitches) express Minnie's love for the tenor (II:60, II:79 Largo sostenuto.) In her poker game with baritone Rance, increasing layers of melodic-rhythmic ostinato and duplet-triplet juxtaposition (II:75/78+10) build up to Minnie's ecstatic vocal apex which closes Act II.

Hee Seng KYE, "Rehabilitating Gemma, or Hearing the Voices of an Empty Womb in Donizetti's *Gemma di Vergy*"

Hanyang University

Time: 16:30-17:00

There is no shortage of operas depicting infertile women, yet the operatic voices of their 'empty wombs' remain largely unheard. The present study looks at Donizetti's opera *Gemma di Vergy* (1834) and examines the cultural context in which the 'disease' was stigmatized. More specifically, this paper considers the extent to which Donizetti's depiction of Gemma reflects his wife, Virginia Vasselli, and her inability to bear healthy infants, none of whom survived two weeks. How was infertility conceived in fifteenth-century France, in which the opera is set, and nineteenth-century Italy and France? (Donizetti's primary physicians were French.) What does the medical history of infertility tell us about Vasselli's condition, and how does the death of Donizetti's first child, in particular, affect the shape of the opera? Is there 'musical' evidence suggesting that Donizetti identifies with Count Vergy, or for that matter Gemma with Vasselli? The present paper attempts to answer these questions by studying extant medical records (including postmortem examination and death certificates) of Donizetti and Vasselli. Select scenes are analyzed for musical traces of physiological 'typology' of infertile women in nineteenth-century France. Rejecting William Ashbrook's conclusion that Gemma's 'self-indulgent' and 'selfish' traits contribute to the 'fatal flaw' of the opera, the study argues that infertile Gemma may in fact be depicted precisely as Donizetti had intended—as a woman with a 'wandering womb'.

Individual Paper Session 5: Theory, Documents, and Performance Practice

Room G107, 15:00-16:30, Friday 18 October

Kaho INOUE, “Semibreves in Thirteenth-Century Mensural Theory”

University of Southampton; Tokyo University of the Arts

Time: 15:00-15:30

The term “semibreves” first appeared in thirteenth-century treatises on mensural theory. In these treatises, longs and breves are principal note values, whilst semibreves are subordinate to breves. In Johannes de Garlandia’s *De musica mensurabili* (c. 1260), semibreves are sometimes called just “breves”. Similarly, most works before 1280, such as Amerus’ *Practica artis musicae* (1271) and the anonymous treatise appended to it, do not mention the specific length of semibreves. On the other hand, Lambertus (fl. c. 1270) began to discuss two forms of semibreves and their duration: major semibreves (2/3 of a beat) and minor semibreves (1/3 of a beat). This paper attempts to clarify changes in the definition and functions of semibreves in thirteenth-century mensural theory, especially up to Franco of Cologne’s *Ars cantus mensurabilis* (c. 1280), which disseminated Lambertus’ concept of major and minor semibreves. In addition, I shall focus on “connoted” semibreves; the majority of the writings before 1280 explain shorter note values than breves without using the terminology “semibreves”. In general, these connoted semibreves have flexibility. For instance, Garlandia describes that regardless of how many preceding notes are juxtaposed before a long, the whole length of them is equivalent to one breve. Here, the number and duration of the preceding notes, namely the connoted semibreves are changeable according to the singer’s discretion. This flexibility seems to have been replaced with the rigidity of duration of the two types of semibreves introduced by Lambertus.

Federico ZAVANELLI, “Thirteenth-Century Polyphony in the Angevin Kingdoms of Sicily and Naples”

University of Southampton

Time: 15:30-16:00

The fact that under the reign of Robert of Anjou, Naples was a centre of study and diffusion of avant-garde musical culture since the early fourteenth century has been recently acknowledged by scholars of the Italian *ars nova*. Chronicles and archival documents show that music was highly cultivated in both liturgical and secular aspects of life at court. On the other hand, music culture during the reigns of Charles I of Anjou and Charles II of Naples (Robert’s grandfather and father respectively) has not yet been studied with attention by researchers of the *ars antiqua*. The questions on the distribution of French sources, the centers of production, and the genres of music that were practiced in Southern Italy remain unanswered. In this paper, I focus on the cultivation of polyphony during the early stages of the Angevin *regno* (1266-1309), as witnessed by a handful of surviving manuscripts. The primary purpose is to identify the repertoire which was formed to fulfill royal needs, provide a stylistic analysis, and clarify the main centers of production and performance. The secondary purpose is to discuss the

associations between music books that belonged to the Angevin of Naples and those in the inventories of cardinals and popes. If the scarcity of sources seems to limit the aims of this study, the evidence carried out with the examination of the repertoire – specifically, a forgotten *clausula* from Messina Cathedral – will show the clear relationships with Notre Dame polyphony, enabling us to recognize unknown distribution channels and musical centers.

Jian YANG, “Viennese Waltz Music in East Asia: An Empirical Study of the Performance Styles of *The Blue Danube* Waltz”

Shanghai Conservatory of Music

Time: 16:00-16:30

The *Blue Danube* by Johann Strauss II is probably the best-known Viennese waltz music. As one of the twin encores of the Vienna New Year’s Concert, it is broadcast to global audience annually and is frequently performed by various orchestras across the world. However, it seems that there is a unique performance style which is difficult to achieve by ensembles from other cultural background. To clarify this, a large corpus of selected recordings is analyzed by empirical methods along with their historical and cultural information, which reveals that except superficial aspects such as the ‘trademark’ timbre of the Vienna Philharmonic Orchestra (VPO), the style in question lies mostly in the timing dimension. The tempo-dynamic curves generated by Vmus.net developed by the author demonstrate that during the past decades, the VPO has cultivated such a consistent outline of the piece that no matter under the baton of Maazel, Karajan or Ozawa, the VPO remains almost constant in *accelerando/ritardando(s)*. Furthermore, small scale flexibility is essential, which closely relates to how people conceive the dance and whether the style is ‘authentic’: the average rhythmic ratio in bar 2-16 of Waltz I in the *Blue Danube* is 1:1.44:1.32 by VPO conducted by Carlos Kleiber and, in contrast, 1:0.93:1.03 by China Philharmonic Orchestra (CPO) conducted by Xiaotang Xia. The ratios of other East Asian ensembles such as NHK in Japan and KBS in South Korea are similar to the CPO’s and these timing flexibilities in the *Blue Danube* are mostly universal in Viennese waltz music.

Panel I: Cold War and Global Music History: Nationalism, Ideologies, and Knowledge Production

Room G108, 15:00-16:30, Friday 18 October

Organizer: Min-Erh WANG

University of Oxford

Overall Panel Description: Even though the Cold War has ended for thirty years, the entangled history of nationalism, ideologies, and knowledge production has not been extensively

criticized. Hence, this panel intends to challenge the legacies of Cold War in music from the perspective of global music history by raising following questions:

1. How did the strategy of narrating a national identity through music shift during different periods in and after the Cold War?
2. By what means does the Cold War affect the musicological scholarship as well as musical behaviors in East Asian countries in the past and nowadays?
3. How could we form a methodology to narrate the Cold War music history and contribute more generally to the study of global music history?

This panel comprises of three papers. Diau-Long Shen's paper reveals the change in Tsang-Houei Hsu's idea of music history from the Cold War-nationalism to the cosmopolitanism by examining Hsu's historical books from the 1970s to 1990s. Natsuko Jimbo focuses on how the Western art music has become an indispensable part of Japan's cultural identity by clarifying the evolving attitudes of Japanese participants to the international music competitions. In criticizing the power relations in the knowledge production within the global Cold War context, Min-Erh Wang's paper scrutinizes the reception histories of Pablo Casals in the Sinophone world as well as his myth constructed in the English literature.

Diau-Long SHEN, "From the Thawing of Cold War Historiography to a Global Horizon: Hsu Tsang-Houei's Histories of Taiwan"

National University of Tainan

Time: 15:00-15:30

Tsang-Houei Hsu (1929-2001) was one of the most influential musicians in the second half of 20th century in Taiwan. As a composer, he was the first figure who introduced Western composing techniques, which categorized as "modern music" by himself, to Taiwan since 1959. As a musicologist, he wrote several books focusing on the historical development of the Western music in China and Taiwan, including *The Contemporary China's Music Historical Stories* in (1970), *The China's New Music Historical Stories* (1982/1986), *First Draft of Taiwan's Music History* (1991), *Essays on Music History* (I. 1994, II. 1996). This paper examines the changes of Hsu's view of the "modern music" from the 1970s to 1990s. In 1970, he viewed it as the only approach to "modernize" the Chinese music and as a symbol of freedom against autocratic regimes; in the 1980s he became tolerant and included popular music as part of "modern society"; in the 1990s, he singled out Taiwan to systemize its own history of "new music" and began to view the "modern music" as the "modern silk road" and appealed to historians and musicologists from the East and the West to build up a project of understanding this transnational phenomenon. This paper argues that Hsu found a way out of the Cold War-Nationalism ideology by reconceiving a music history of cosmopolitanism through the common musical experiences among East-Asian countries.

Natsuko JIMBO, “International Music Competitions and Japan: From a Barometer of ‘Progress’ to the Establishment of Musical Identity?”

Tokyo University of the Arts

Time: 15:30-16:00

When Russian pianist Anton Rubinstein initiated one of the first international music competitions in 1890, its statute already stated that musicians “of all the nationalities” are equally welcomed to that event. This policy of universalism was followed by most competitions of the same kind which grew dramatically even during the Cold War period, encouraging the career of young artists not only from the “center” of the Western art music world (e.g. Europe) but also those from “marginal” areas, including East Asia. The predominance of musicians of Asian origin in international competitions is so typical today, but how can we interpret this phenomenon in the global history (or histories) of music? Focusing on the case of Japan and its changing attitudes to international music competitions, this paper examines a process of cultural inclusion of a “non-Western” country in the globalizing world of the so-called “Western” art music. The number of Japanese prize-winners at international music competitions increased constantly since the 1950s, but what was more difficult for this “Far Eastern” country was to have a similar competition within its own border. Comparing press articles and discourses of Japanese musicians who have been involved in international competitions at home and abroad through years, the paper clarifies how the significance of competitions for the country has shifted from a barometer of “progress” to a part of their own cultural heritage in the age of globalization.

Min-Erh WANG, “Decolonizing Knowledge: A Case Study of the Global Reception History of Pablo Casals in the 1970s and 1980s”

University of Oxford

Time: 16:00-16:30

Pablo Casals (1876-1973) is generally understood as one of the most influential musicians and a musical humanitarian of the twentieth century. However, this understanding ignores that the Cold War ideology has played a very crucial role in the construction of Casals’ reputation. Meanwhile, the power relation hidden in the reception history of Casals in the Sinophone world has not been criticized either. In the Anglophone literature, on the one hand, Casals was constructed as a cultural hero through his staunch opposition to the Franco regime and life-long advocacy of freedom. On the other hand, although his reputation in the Anglophone literature serves as the basis of the reception histories of Casals in both Taiwan and China, the different receptions have arisen as a result of circumstances connected to the Cold War and to the conflicting political ideologies. In Taiwan, Casals’ contributions were deemed to be ‘anti-communist’ in nature, whereas in China he was regarded as a ‘people’s musician.’ In order to challenge the Cold War ideology and power relations behind Casals’ prominence within the global Cold War context, this paper examines relevant writings found in music magazines and books which were published in English and Mandarin Chinese in the 1970s and 1980s. This

paper argues that by criticizing the knowledge of Casals in these two languages, a discussion of decolonizing knowledge can be initiated in the musicological scholarship.

■ Saturday Sessions

Individual Paper Session 6: Transnationalism and Transculturality

Lecture Hall, 10:00-11:30, Saturday 19 October

David Francis URROWS, “‘Hopes Deferred’: Albert Faurot in Fujian, 1936-50”

Hong Kong Baptist University

Time: 10:00-10:30

Albert Faurot (福路, 1914-90) was an Oberlin graduate who came to China in 1936 to teach music at Foochow College; he later taught at Foochow Christian University, the National Fujian College of Music, and Hwa Nan College. During the Sino-Japanese War period Faurot established himself not only as a teacher, but as a choral conductor, opera producer, and piano recitalist. Fluent in Mandarin, and noted as a translator of Tang poetry, Faurot was part of an era of inter- and multi-cultural détente, and numbered among his friends the composers Huang Tzu (黄自) and Zhao Yuanren (赵元任.) He arranged ‘school songs’ and Chinese folksongs, integrating them in his programs with Western standards and new compositions. With his students, he was evacuated to Shaowu during the Japanese occupation of Fuzhou, and for six years carried on teaching and concertizing in an abandoned temple, with a piano and 1500 78rpm records as his teaching materials. Like all foreign teachers in China, his career was upended in 1950 and he joined a diaspora of academics and artists seeking to re-establish themselves in the Asia-Pacific region. Eventually settling in the Philippines, he returned to China in the improving climate of the 1970s and 80s, giving recitals of contemporary music, including what were probably the first performances in China of George Crumb’s *Makrokosmos*. This paper looks at the earlier years of this missionary-musician, whose life was dedicated to transcultural dialog.

Jeffrey LEVENBERG, “Text-Painting China: Musical Representation and Reproduction in Athanasius Kircher’s *China Illustrata*”

The Chinese University of Hong Kong

Time: 10:30-11:00

As a cumulative record of the Jesuit missions to China, Athanasius Kircher’s *China Illustrata* (1667) disseminated images of China across early modern Europe. Although scholars have long scrutinized these illustrations for facts or fictions about China, little attention has been paid to the audio-visual aspects of Kircher’s treatise. In fact, Kircher’s lead illustration—the Nestorian Stele of Xi’an, a ninth-century monument that records the encounter between Roman Christians and Chinese Buddhists—was accompanied by Western music. Following the Jesuits’ formative attempts to transliterate the Chinese language into Latin letters and diacritics, Kircher assigned a Guidonian solmization syllable to each Chinese character on the monument. Using but elementary music theory, Europeans could sound out the Chinese monument for themselves. In the one scholarly assessment of Kircher’s musical transliteration, the historian Michael Keevak dismissed it (following Enlightenment critics) as “somewhat baffling.” But such dismissals would be premature without a musical realization and musicological analysis of Kircher’s illustration. In this paper, I argue that Kircher’s musical transliteration of the Chinese language requires more objective consideration than it has thus far received. Through a performance and analysis of Kircher’s rendition of the Nestorian Stele, I demonstrate that his solmizations in general underscored the tonal poetic devices of the original Chinese verse; even if rudimentary, text-paintings of China emerge from Kircher’s illustration. Although Kircher misrepresented other musical aspects of Chinese verse (especially its metrics), his treatise, more importantly, encapsulates the processes the Jesuit missionaries went through to relay the sounds of China back to Europe.

Xin LIU, “Music on the Grand Tour”

Nanjing Normal University

Time: 11:00-11:30

“... I do not deny that it would have been of exceptional pleasure as well as advantage to me if I could have had the opportunity to visit foreign lands.” This is how C.P.E. Bach evaluated the importance of Grand Tour to a musician in the 18th century in his memoirs. Generally speaking, Grand Tour refers to a customary tour through Europe undertaken by young men from families with wealth and rank in the search of traditional art and culture. It served as a rite of passage for the upper classes and its typical itinerary has been thoroughly studied in the fields of politics, economics as well as other liberal arts disciplines. However, little research has been done on the contemporary musical works and activities (including the musical patrons, employment, tastes, and souvenirs) which were inevitably influenced by such a custom. Certain trips had no doubt become the direct cause for holding a celebration, concert, or even a musical duel and many musicians had benefited from it. Therefore, it may add some new details to the history of music from the perspective of the Grand Tour. This research aims to focus on a.) music events created by the trips when upper-class travellers (such as Friedrich von Uffenbach and Paul I of Russia)

took musicians along on the tour and b.) the inspiration that professional musicians (Mozart, Mendelssohn) acquired from the trips that could make a difference to their musical preference and composing works.

Individual Paper Session 7: Music Theory and Analysis in Historical and Global Context

Room G107, 10:00-12:00, Saturday 19 October

Nathan John MARTIN, “Towards a Global History of Music Theory”

University of Michigan

Time: 10:00-10:30

Historians of music theory, from Fétis’ *Esquisse de l’histoire de l’harmonie* (1838) through to the *Cambridge History of Western Music Theory* (2012), have confined their attention to a relatively narrow range of European sources written mostly in Greek, Latin, Italian, French, and German. The received narrative traces an arc from Greek writers such as Aristoxenos and Ptolemy through Boethius to the Carolingian renaissance, then the high middle ages, Italian humanism, the French enlightenment, and nineteenth-century Germany to the Yale and Princeton music departments in the early twentieth century. Yet even on its own terms, the hermetically sealed “Western” tradition being constructed in this narrative, is crucially incomplete. I introduce two case studies to make this point. First, the fundamental distinction between *musica speculativa* and *musica practica*, which structures music-theoretical discourse from the Italian renaissance through to the French enlightenment, enters Europe by way of medieval Latin translations of al-Farabi’s *Ihsa’ al-ulum (De scientiis)*. One cannot fully understand these European conceptions of the discipline without considering their roots in classical Arabic philosophy. Similarly, the curious turn taken by late eighteenth-century French Rameau-reception becomes intelligible only when one takes into account the influence of Li Guangdi and Zhu Zaiyu, whose writings reached France through the intermediacy of Joseph-Marie Amiot. We need, therefore, a broader perspective on the history of music theory. The final part of my paper asks, by considering examples from Indonesia and Australia, just how broad a prospective global history of music theory should be.

Hiroko NISHIDA, “Analytic Possibilities in Neo-Riemannian Theory and Japanese Popular Music”

Kyushu University

Time: 10:30-11:00

Since the 1990s, Neo-Riemannian theory, stemming from David Lewin’s transformational theory, has been developed as an alternative to functional harmonic analysis. This method has been

applied to 19th-century chromatic music and, more recently, to Hollywood film scores (Lehman 2018). At the same time, the transformation operators have not been restricted to the standard “PLR” transformations but have expanded to include diverse alternatives, providing more detailed analytic results for non-functional and non-diatonic harmony. One such theoretical attempt is the application of the seventh chord as a transformational operator (Childs 1998, Kerkez 2011). Following this trend, this study aims to analyze hit songs in Japanese popular music and to examine the analytic-methodological possibilities in Neo-Riemannian theory. Previous analytic studies that applied the Neo-Riemannian theory to Hollywood film scores (Ueta & Nishida 2018) and a corpus analysis of Japanese popular music (Shibata & Nishida 2018, based on de Clercq & Temperley’s 2011 study) have revealed methodological problems in applying this approach to non-functional harmony and the sometimes non-functional and tonally ambiguous characteristics of Japanese popular music. Seeking to resolve these issues, this study first applies the Neo-Riemannian theory to approximately 90 popular Japanese hit songs and determines the characteristics in these songs’ harmonic progressions. This process also includes an investigation of the usefulness of additional operators. Second, these results are compared to those of the corpus analysis. Then, the efficacy of this mixed method in allowing a closer evaluation of the ambiguous tonality and parsimonious voice leading in this genre is explored.

Aya ITO, “A Comparative and Syntactic Analysis of Max Reger’s *Leise Lieder* After Richard Strauss”

The International University of Kagoshima

Time: 11:00-11:30

The German composer Max Reger (1873-1916) composed more than three hundred songs over his career, and he intently studied the songs of other composers, which is reflected in his own works, especially from 1899–1904. Overall, Reger arranged eight of Richard Strauss’s (1864-1949) songs for piano, and then composed 13 songs using the same poems from Strauss’s pieces. This shows that Reger was particularly interested in Strauss’s work. For this reason, several comparative analyses of their songs with common text have been performed. These studies have compared how conscious Reger was of Strauss’s works. As a result, they are limited to the evaluative conclusion that Reger’s songs were based on a “rivalry” (Steinbeck 2000) or an “intentional opposing concept” (Schaarwächter 2014). However, in order to understand the techniques of Reger’s individual compositions, one must syntactically analyze Reger’s songs after comparative analysis, that is, one must focus on the relevance of all literary and musical elements to each other. This will clarify the composers’ concept of the song itself. Hence, this presentation comparatively and syntactically analyzes *Leise Lieder* (Strauss: TrV 195 op. 41 no. 5, Reger: op. 48 no. 2), which until now have not been analyzed in detail. Two main points are considered here: how conscious Reger was of Strauss’s work, and what Reger’s original composition concepts were. The results clarify that, while Reger superficially feigned to challenge Strauss, he actually carefully constructed his own songs with his original unique concepts, or rather, focusing on the end phrase patterns in the vocal part.

Xiaonuo LI, “The Dialectical Elements in Chinese Contemporary Music Composition and Performance: A Visualization Analysis of the Chinese Keyboard Work *Lan Huahua* as Case Study”

Shanghai Conservatory of Music

Time: 11:30-12:00

In the current Chinese style music works, most of the tunes originate from folk songs which originate from Chinese dialects. However, these works have always been composed based on western compositional grammar, such as structure, tonality, harmony, etc. My research focuses on the visualization analysis of one of the well-know Chinese piano piece *Lan Huahua* composed by Wang Lisan to explore the relationship between Chinese dialect elements and Chinese contemporary music composition and performance. Firstly, using the software “praat6036” to process the outline frame of the Shanxi(a province of China) dialect which the topic of the piano piece’s melody originates from, in order to set forth the creative combination of the folk source and the western techniques. Secondly, I chose two typical different performances(from more than 20 performance versions) for visualization method analysis by using a software on the online program vmus.net to, and compared the relationship of the rhythmic elasticity between performance and dialect pronunciation. I found that although most of the performances showed similar timing tendency, there were obvious differences: the differences in speed ratio of fast passage to slow passage; the differences in time ratios of actual performing length of tones to standard length; the differences in time ratios of actual performing length of the tones to corresponding tones of the dialects’ tune which the melody originate; etc. These differences of ratios were closely related to performer’s age, training background, cultural background, etc.

Individual Paper Session 8: Local Folk Music and Heritage

Room G108, 10:00-12:00, Saturday 19 October

Cong JIANG, “The Familiarity of Local Folk Songs and Cultural Identity”

Capital Normal University

Time: 10:00-10:30

Folk songs is an important part of local culture, which is a kind of culture symbols presenting certain cultural concepts, thinking models and even behavioral norms. Folk songs are used as the entertainment of daily life and the enlightenment for social norms, but nowadays they are rarely heard and substituted by global context, especially the western culture. This study takes folk songs as a kind symbol of cultural identity, and investigates its importance on cultural identity. It was hypothesized that familiarity of local folk songs correlates with cultural identity. According to the theory of culture identity, it has recognition function (Proshansky & Fabian, 1987) and is an implicit psychological structure (Dixon & Durrheim, 2004). The accurate of local perception and preference of folk songs were two aspects of cultural identity of folk songs. So the subjects

were asked to make judgement of local perception and rate preference and familiarity of folk songs. Folk songs in the test were selected from well-known folk songs series, *Molihua* (Jasmin flower), *XiuHebao* (embroidered pouch), and *Duihua*(antiphonal song of flower). There are many versions in different areas in each series. Most of them are sung in Mandarin, only two songs with dialects. Subjects were asked to make judgement according their intuition, besides they should report which aspect in the songs as clues for their judgement. It is found that familiarity does not significantly influence cultural identity, but depends on subjects' living areas. The factors in music features, style perception, musical education, musical social environment and its social effect are discussed.

Fang WANG, “The Bayin Seated Singing Tradition of the Buyi Ethnic Group in Guizhou Province”

Yunnan Province

Time: 10:30-11:00

The Buyi ethnic group mainly resides in Guizhou, Yunnan and Guangxi provinces in Southwest of China. *Bayin Zuochang* or “Bayin Seated Singing” is one of the Buyi people’s traditional music genre of narrative singing prevalent in the Southwest of Guizhou. The term “Bayin” indicates eight types of instruments used in the band, namely Xiao Tong (bamboo flute), Niugu Hu (two-stringed fiddle), Yue Qin (moon-shape lute), Hulu Qin (fiddle), Ci Gu (drum), cha (cymbals), Baobao gong (big gong) and Xiaoma gong (small gong). The title “Seated Singing” is attributed to the fact that it is a seated performance. According to textual researches, “Bayin” was initially introduced into the regions of the Buyi ethnic group as part of the Jing-Chu culture of Han people, which was a purely instrumental performance. After the Yuan dynasty, “Bayin” started to involve singing elements, on the basis of Buyi people’s folklore. It was during the period of late Ming and early Qing dynasties, that “Bayin Zuochang” emerged as the form of the current musical genre. This tradition reflects the special character and local style of the Buyi ethnic group’s culture, religion, language, tunes, singing texture and costume. This paper tries to comprehensively present the musical forms, structures of bands, performance forms and social functions of the “Bayin Seated Singing,” as well as its ethnic and cultural background in contemporary society.

Olivia Evelin SUNDARI and Henry Susanto PRANOTO, “The Roles of Music Within the Baduy Community in Indonesia”

Pelita Harapan University

Time: 11:00-11:30

Baduy is a minor ethnic community who lives at Kanekes village, Banten province, West Java, Indonesia. There are two communities of Baduy: Outer Baduy (*Baduy Luar*) and Inner Baduy (*Baduy Dalam*). The Baduy community keeps the ancestors’ ritual traditions for centuries, known as Sunda Wiwitan. Despite their long existence, few researches focused their studies on Baduy. The Baduy leaderships set certain regulations for those who wish to enter their territory. They

forbid international tourists to enter Inner Baduy. They even totally forbid any visitors to enter Inner Baduy during the fasting period (*Kawalu*). Domestic tourists who wish to enter the Inner Baduy before or after the *Kawalu* period, are only allowed to stay for a night. Moreover, the Baduy forbids the use of electronic devices (audio and video recorders) to enter Inner Baduy. This fact becomes a challenge for researchers to conduct their researches. Baduy parents transfer their traditions to their children by oral transmissions and neglect any public-school practices. Baduy children learn farming, weaving, playing instruments, and philosophy of life from their parents and the elders. They use music for rituals, harvesting crops, as well as self-enjoyment. The uniqueness of their music lies in the stable mood and lack of emotion. This fact parallels with their philosophy of life. Baduy traditional instruments are made of bamboo, such as Karinding, Cilempung, Angklung, and Kecapi. This paper will uncover the general overview and roles of music in Inner Baduy and Outer Baduy.

Ow Wei CHOW, “The ‘Penang Miaohui’ of the Chinese Community in Modern-day Malaysia”

University Putra Malaysia

Time: 11:30-12:00

The economical, political and cultural significance of the Chinese community residing in Malaysia before and since its independence has been an extensive subject of scholarly studies. There have been long-time political movements to safeguard and advocate the Chinese culture as the intangible cultural heritage. Prominent cultural symbols to date are lion dance, dragon dance, red silk dance, and the locally invented 24-drum ensemble. With George Town as its capital city, Penang is an urban Chinese-majority state which flourishes rapidly since the 12th General Election in 2008. Tourism industry elevates as the city has become a popular destination for modern-day tourists. Economical consideration gives rise to the importance of grand cultural events such as *miaohui* (庙会), which is held annually by the state government to celebrate the Chinese New Year. Over time, it is a successful event that often magnetizes hundreds of thousand people into the heritage city amidst one of the loudest festive seasons of the year in Malaysia. Through a critical gaze of cultural observation, this paper mainly considers the emergence of the *miaohui* in Penang that revives from a festive event organized by a small community group. Along the line of discussion, music seen as part of the cultural life is also highlighted with an attempt to examine the thinking of ‘cultural exhibitionism’ among the Chinese community in response to certain long-standing ethnonationalist views that exist in the country.

Panel 2: From Eyes to Hands: Strategies and Mechanisms in Music Performance

Room G109, 10:00-12:00, Saturday 19 October

Organizer: Suk Won YI

Seoul National University

Overall Panel Description: Music performance is a complex process involving various cognitive and kinesthetic activities of planning, executing, appraising, and replanning. This panel traces, analyzes, and describes how music performance is achieved in multiple phases by presenting four snapshots of research, taken at different stages of music performance from diverse angles. Through both qualitative and quantitative analyses, we scope music performance from theoretical, empirical, and historical perspectives. The first paper discusses how professional performers' sight-reading strategies vary depending on musical style (e.g., tonal vs. non-tonal) by asking them to retrieve and describe their sight-reading techniques. The second paper focuses on the interrelation between musical, physiological, and behavioral domains of sight-reading by measuring professional pianists' eye-hand span and performance accuracy. The third paper investigates different neurophysiological mechanisms subject to the dependence of musical score and the degree of performance liberty. The last paper analyzes historical piano theories through the conceptual lenses of recent cognitive science and argues that these early discourses on piano-playing hands represent embodied, extended, and situated music cognition.

Moo Kyoung SONG, "Exploring Expert Pianists' Discourse of Sight-reading Techniques"

Yonsei University

Time: 10:00-10:30

Sight-reading is understood as a critical musical ability as it enables performers to actively engage in varied musical experiences. Although studies have attempted to identify the expertise of sight-reading, observing experienced music, much remains unclear regarding the flexible cognitive strategies of experienced musicians. In particular, in what way, do experienced musicians apply their strategies flexibly and strategically, depending upon certain musical characteristics including the degree of tonality. This study investigated professional performers' flexible sight-reading strategies corresponding to music characteristics that contain tonal, non-tonal and ambiguously tonal music. We asked experienced pianists to retrieve and describe their sight-reading techniques that seem to modify according to the three sections in a music right after their performance. To analyze the verbal descriptions, we applied the verbal protocol analysis suggested by Ericsson and Simon (1993). Findings suggest that the verbal descriptions of professional pianists were categorized to *study*, *static analysis*, and *performer's analysis* according to the nature of analytical approach to sight-reading. The performers' strategies were more flexible in tonal section than non-tonal or ambiguously tonal section, showing *study*, *static analysis* and *performers' analysis*. The nature of strategic approach to sight-reading could be utilized to instructional practice in sight-reading pedagogy.

Yeoeun LIM, “The Interrelation Among Musical, Physiological, and Behavioral Domains of Music Sight-Reading in Professional Pianists”

Seoul National University

Time: 10:30-11:00

Sight-reading has been studied in terms of the chronological process, proficiencies, and variable factors, but integrated perspectives on components of the sight-reading procedure have been less discussed. The present study divided the process of sight-reading into three domains (musical, physiological, and behavioral domains) and explored the interrelation between them. The indicators of these domains were set as follows: musical complexity and playing tempo (musical domain), eye-hand span (EHS), i.e., the distance between a performer’s fixation and execution of a note (physiological domain), and performance accuracy (behavioral domain). Thirty professional pianists played four sight-reading pieces with two different complexities and tempi, and their EHS (beat, sec, note) as well as performance accuracy were computationally calculated. Correlations between the EHS and performance accuracy, and the influence of musical variables on the EHS and performance accuracy were investigated. The participants were then divided into three groups according to their performance accuracies. Intriguingly, the high-performance group showed the longer EHS in the complex piece compared to the simple one, whereas the low-performance group showed no significant difference between the two complexities. In conclusion, the results demonstrate that the relationship between the EHS and sight-reading performance varied with the difficulty of sight-reading tasks rather than performers’ competence. Sight-reading proficiency is thus explained when the EHS is examined not in terms of unidimensional, but multidimensional domains of references, including the musical domains.

Sumin YOON, “The Neurophysiological Mechanism of Different Types of Music Performance and Performer”

Seoul National University

Time: 11:00-11:30

Just as different strategies are adopted for a spontaneous speech and a rehearsed, prepared speech, performers use distinctive mechanisms for music improvisation and performance of rehearsed music. In fact, it was found that the brain areas which are activated during spontaneous melodic production are different from the areas involved in production of over-learned melody (Bengtsson et al., 2007; Berkowitz & Ansari, 2008; Limb & Braun, 2008). Although most of previous studies identified the differences in brain areas which play important roles in each of two types of performance, the results are inconclusive due to different musical tasks and diverse musical background of the participants. This study identified and classified four different performance types based on ‘information sources’ and ‘ad libitum’: Sight-reading performance, Performance of rehearsed music, Score-based improvisation, and Free improvisation. These four conceptual categories were served as experimental conditions. Participants were first asked to imagine playing melody and then play it on the keyboard. Electroencephalography (EEG) signals were recorded and causal connections were analyzed. The results showed that there are

differences of causality of neural network among performances. In addition, the causality was also different among the participants. Even in the same condition, highly skilled performers and less experienced performers showed different neural network.

Youn KIM, “Music in the Hands: The Convergence of Performance Theory and Music Psychology in History”

The University of Hong Kong

Time: 11:30-12:00

The hand has long been considered a powerful indicator of the mind. Recent studies in psychology, neurophysiology, paleoanthropology, and biomechanics also confirm the close interrelationship between the two, hence the “psychology of the hands.” In these general discussions, music-making, notably piano-playing hands, have featured prominently. Even before the current surge, piano pedagogy has been evolved responding to the changes in conceptualizations of the human body, as well as those in musical styles. Writings on piano-playing in the late 19th and early 20th centuries are particularly interesting. During this period when the body and machines emerged as prevalent themes, the piano-playing hands constituted “the human-machine interface” between the performer and the instrument. How were the piano-playing hands conceptualized in this multidisciplinary body discourse? How can the practical piano pedagogy be understood in the relevant scientific/ideological context? Through the conceptual lenses of recent cognitive science, this paper analyzes the historical discourse of the piano theories. The shifting moments in the history of piano pedagogy manifest an expansion of body schema and increasing emphasis on the auditory-motor coupling. In addition to serving for performative efficiency and interpretive delivery, fingering represents motor grammar and collective semantic knowledge, taught and acquired through the contemporaneous piano pedagogy. In this conceptual framework underlining motor elements in realizing music, the hand signifies much more than a passive indicator of the mind. The theories on piano-playing hands represent music cognition that is extended beyond the body, situated in activity, and distributed across individuals.

Individual Paper Session 9: Analyzing Contemporary Music

Lecture Hall, 13:30-15:00, Saturday 19 October

Tomoko YASUKAWA, “Mitsukuri Shukichi’s Japanese Harmony and Its French Inspiration”

Kitasato University College of Liberal Arts and Sciences

Time: 13:30-14:00

The Japanese composer Mitsukuri Shukichi (1895-1971) is renowned for his theory of Japanese harmony. Since he studied music and chemistry in Berlin, it is traditionally believed that his theory was inspired by German composers or musicologists, especially Hugo Riemann. However, his discourse is very similar to contemporary French composers such as Vincent d’Indy (1851-1931) and Charles Koechlin (1867-1950). This paper aims to elucidate the signification of this resemblance and to ascertain the ideas Mitsukuri wanted to convey through his theory. Mitsukuri’s theory is founded on *Godowasei*, or harmony created from the cycle of fifths. He published several articles on Japanese harmony between 1929 and 1958; their perspectives gradually shifted from nationalist motivation to the reception of dodecaphony. The lack of evidence and Mitsukuri’s ambivalent stance remain problematic for scholars (Nishihara 1992; Utz 2015) who suggest a direct relationship between Mitsukuri’s theory and Riemann’s functional harmony. As Mitsukuri’s writings evince, his knowledge of Riemann’s dualism and functional harmony varied after coming into contact with the theory of d’Indy, who linked Riemann’s theory to scale-based or modal harmony. Additionally, the importance of the second in his *Godowasei* appears to reflect Koechlin’s ideas. Mitsukuri’s arguments on Japanese harmony aid the understanding of the reception of French music and of Schoenberg’s 12-tone music in Japan, and the compromise between functional harmony and French writing evident in current Japanese harmonic textbooks. Mitsukuri’s ideas of Japanese harmony end in his ideal that is the equal fusion of Asia and Europe by harmonic theory.

Xiaolong LIU, “Prophecy of Tragedy: Jiang Wenye’s *Self-drowned in Miluo River* and Its Context”

Central Conservatory of Music

Time: 14:00-14:30

In 1953, Jiang Wenye, the Taiwan born composer, composed one symphonic poem named *Self-drowned in Miluo River* in memory of Qu Yuan, the famous poet in the Warring States Period in China. The one-movement piece is not only the first orchestra work completed by the composer after the founding of New China in 1949, but also the first symphonic poem with a clear title in modern Chinese history. The work, though, is in part a response to an official directive to honor the poet Qu Yuan, its avant-garde techniques and untimely tragic situations prevented it from meeting official requirements and were not formally performed until the 1980s. Based on the original manuscript of this work, this paper will analyze the composer’s creative techniques and ideological connotations. Although many records of the composer’s life

experiences in the early 1950s have been destroyed, the author hopes to restore the composer's reflection on the intellectual situation at that time through this work. It seems that the composer foreshadowing the later sufferings of Chinese intellectuals through this work, and drew a tragic conclusion for the whole era in his musical depiction of Qu Yuan's suicide.

Yandi YANG, “Five Strategies and Their Achievements: A Critical Survey of Chinese Contemporary Piano Music in the Last Forty Years”

Shanghai Conservatory of Music

Time: 14:30-15:00

In the last forty years of “reforming and opening up”, a number of outstanding composers and many piano works have sprung up in China. The author argues that the focus of the Chinese piano composers (and also Chinese composers in general) during this period is on how to express “Chineseness” in their music, how to deal with contemporary composing concepts and techniques, and how to handle the complex relationship between the two questions mentioned above. In regard of the above creative and artistic problems, Chinese piano composers have adopted five different strategies in their compositional practices and aesthetic thoughts: 1) adapting and transforming traditional folk songs and other Chinese folk music materials; 2) using traditional or folk music materials, but carrying out a wide range of modern compositional processing; 3) showing a more independent and creative attitude towards the usage of traditional materials, and the traditional materials are fully absorbed in modern compositional procedure; 4) avoiding pursue “Chineseness” in the auditory surface of music, but in the deep internal structure and ideological connotations; 5) purposely absorbing heterogeneous musical elements in order to express the “postmodern” styles mixed with the urban tastes. It should be pointed out that each strategy and route has its own artistic problems and solutions. Thankfully, excellent and even masterpieces have appeared in every strategy and route.

Individual Paper Session 10: Symphony, Tonality, and Coda

Room G107, 13:30-15:30, Saturday 19 October

Yuxi LIU, “Virtual Agency in Sibelius’s Symphony No.7 in C major, Op. 105”

Shanghai Conservatory of Music

Time: 13:30-14:00

Jean Sibelius, the great composer of the Finnish Musical Nationalism movement at the turn of the 20th Century, explored a distinct field of symphonic composing. His symphonies inherit the Classical and the Romantic traditions with unique individual style. In fact, to replace the other old developing techniques, he created a series of derivation techniques in his works, especially in his Seventh Symphony. In this paper, I start by textual analysis to reveal the musical gestures of

the Seventh Symphony and to further elaborate on the derivative process and characteristics of different motives and themes. In the meanwhile, this paper explores the narrative agential interpretation, including the interaction of virtual actants, agents, energies, musical forces, subjectivity and inter-subjectivity based on the theory of virtual agency developed by Dr. Robert S. Hatten. In later sections, through such agential lens, I will look into the domino effect triggered by the energy of motion and force field of different actants in the virtual environment. Finally, I will discuss the terminology of “symphonic thinking” that arises from the aforementioned theory, viz. through the functional expansion and structural derivation of the sound *per se*, the potential kinetic energy of the sound within itself is generated continuously, and the topological force field of the sound itself is also created incessantly.

Yue SUN, “The Structural Dynamic, Emotional Gesture, and Typical Meaning of Tonality: A Case Study of Beethoven’s Choral Fantasy”

Shanghai Conservatory of Music

Time: 14:00-14:30

In the context of classical music, we often find that some composers choose or prefer to use the same tonality to express similar types of emotions. For example, among a few of minor works by Viennese classical music composers, C minor seems to be of a particular musical tradition and a style of typical expression. Just as Charles Rosen called *C minor style* and Richard Taruskin regarded it as *C-Minor Moods*, both of them have elaborated their explanation and exemplified with a series of C-minor works in the classical period. Meanwhile, the Chinese musicologist Han Zhongen, who led a group of young scholars, has taken charge of a specific research project on the expression issues of tonality in C minor and extended the time span of musical works from Baroque to late Romanticism. Based on the researches above, the article I propose will further indicate the relationship between the tonality in regard of absolute pitch and the structural force, expression gesture and meaning representation of musical works. This study attempts to explain what is *C-pitch original* in the historical development of pitch standards and to find out why it is C minor as a contradictory parallel to its major mode by the method of structural hearing. Beethoven's *Fantasia in C minor* will be demonstrated as a typical work of this tonality, in a traditional style with particular expressions.

Chenyi XU, “A Brief Analysis of the Characteristics of the Coda in Beethoven's Piano Sonatas”

East China Normal University

Time: 14:30-15:00

The sonata form is a kind of music structure, usually used in the first movement of sonata, symphony or concerto, as well as other movements. Coda, as the name suggests, is the end part of the movement, which is widely used in drama, music, literature and other works of art. Although in an inconspicuous position, it has a significant role. The coda is often used to extend the meaning, and to strengthen the sense of ending, so that the whole is more complete. In our

vast pieces of sonata, the coda of Beethoven is the most remarkable. Beethoven was a composer in the late classical period. On the basis of Haydn and Mozart, sonata form was developed more perfectly. And it was worth mentioning that Beethoven extended the coda into a part equivalent to the second development. This is something that no composer has ever attempted before. He expanded the scale of the coda and made the structure become complete. In his sonata, harmony and tonality also became more explicit. From another point of view, Beethoven improved the position and role of the coda in the sonata form. Thousands of analyses which are aimed at Beethoven's 32 piano sonatas are observed in journal, thesis, newspaper and so on. However, here are very few studies focusing on the coda, it hasn't yet become a system. As a consequence, author writes something to explore the mysteries of the coda.

Federico FAVALI, “The Brahmsian Heritage: Echoes of the Tradition and a Glance Into the Future”

Independent Researcher

Time: 15:00-15:30

Key elements of Brahms' musical language still influence the work of contemporary composers. György Ligeti's *Trio* (1982) and Thomas Adès's *Brahms* (2000) are two works that include elements of Brahmsian philosophy. Both of them are part of the Brahmsian heritage. Among many preeminent innovations introduced by the German composer, one of them is a new way to deal with sonata form. Another aspect is the use of the developing variation: a new view on one of the most ancient compositional techniques. This paper aims to show how Brahms' heritage, specifically about sonata form and the developing variation, has been received and interpreted by Ligeti and Adès in their respective pieces (trio and piano quintet). To do it, the form and the structures of these compositions will be analyzed. It will be highlighted how they continued the Brahmsian philosophy of re-composing the past in order to move toward the future, in a still-ongoing process, which can be described as a “historical developing variation.” Of course, differences and analogies in interpreting Brahmsian philosophy – between the Trio and the Piano Quintet - will be taken in consideration. It is clear that each of these composers has done so according to their sensibility. Thus, it will be investigated in which direction each of them has gone (or is going) and if there are analogies among them. This analysis about only two pieces, for obvious reasons, is only a starting point of further studies.

Individual Paper Session II: Technology and Media

Room G108, 13:30-15:00, Saturday 19 October

Xinhui LIANG, “Crosscurrents of Popular Music and Traditional Chinese Culture as Social Critique in Virtual Pop”

Soochow University

Time: 13:30-14:00

In a concert in June of 2017, fans in the Shanghai Mercedes-Benz Arena screamed for the first Chinese female virtual star, Luo Tianyi. The launch of Tianyi in 2012 connects back to Yamaha's composition software VOCALOID, which set off a frenzy of virtual idols beginning with the Japanese diva Hatsune Miku in 2007. Users of this software, known as “producers,” create their own singers and attempt to generate a global fan base through the internet. After the success of Miku, Yamaha explored business opportunities in China and launched the virtual diva Luo Tianyi. This paper explores the musical impact of globalization and localization in virtual pop and considers ways in which the virtual world, particularly with the rise of Luo Tianyi, reflects issues in contemporary life and experimentation with different musical styles. After encountering commercial failure, Yamaha withdrew capital from the Luo Tianyi project, which was taken over by a Shanghai company in 2015. Tianyi was reconceived in 2016 with an actual singer who appeared onstage on live TV. The year before, two extraordinarily popular songs uploaded by producers achieved two million plays after just two months. In these songs, the first producer used the popular style “Otokaimad,” whose hypnotic effect derives from minimalism, while the second producer combined Chinese instruments with electronic sounds. These songs demonstrate how Chinese “virtual culture” intertwines popular music and Chinese music, with popular elements at times creating subversive musical effects.

Diandian ZENG and Chunlin XIE, “Music and Body Movement, Time and Group Memory: A Study of the Music of Chinese Radio Calisthenics”

Central Conservatory of Music

Time: 14:00-14:30

The Chinese radio calisthenics, firstly adapted from Japanese radio calisthenics, was born in 1951 and has exerted great influence on the whole society. During the past years, nine sets of radio calisthenics have been successively devised and propagandized by the Chinese government. Since the music played by the broadcast every day was an indispensable part of Chinese radio calisthenics, how does music match with the movement and what are the distinctions between the music of each set, and even the music of Japanese ones? What kinds of memory about radio calisthenics has preserved in people's mind and what kind of role has music played? The paper will answer the questions above. The aim of this paper is to explore the relationship between music and the body movement of the Chinese radio calisthenics, as well as to explore the social functions and group memory of it. The paper also focuses on the music characteristic and their similarities and distinctions of nine sets of Chinese radio calisthenics. In order to seek how

music combines with sports and politics in the Chinese radio calisthenics, the article is not only based on musicology but also sports science, music therapy and sociology theory.

Xian HE, “Femmes Fatales as Empowered Women in Lady Gaga’s Music Video ‘Telephone’”

Sichuan Conservatory of Music

Time: 14:30-15:00

The construct of *femme fatale*, or fatal woman, is ubiquitous throughout the histories of literature, fine art, and music. Along with the development of the second- and third-wave of feminism, this stock character has been increasingly dissociated from its original contextual gender politics and appropriated for the representation of women’s empowerment. Achieving a huge commercial success, Lady Gaga’s music video *Telephone* (featuring Beyoncé Knowles, directed by Jonas Åkerlund) contributes a narrative of typified *femmes fatales*, i.e. the two hypersexualized female perpetrators who commit mass homicide. In this paper, I argue that this narrative is created by superimposition of visual and audio dimensions, and that the two *femmes fatales* in question, compared with their predecessors for example on the opera stage and in film noir, form a symbol of empowered women who transgress the patriarchal system without being punished at the end. To support my argument, analyses are made mainly in three aspects about how the audiovisual signifier leads to the signified: 1) the hypersexualized female body, 2) to reverse the gender politics of male/caller/subject and female/receiver/object, and 3) how the empowered *femmes fatales* get away from the punishment of patriarchal system with indeterminacy.

Panel 3: The Novella and Dramatization of Pingtan after the Founding of the People’s Republic of China: From Official Cultural Policy to the Influence of Amateur Actors

Room G109, 13:30-15:00, Saturday 19 October

Organizer: Wen-Ting YAN

Wuzhong District Cultural Center

Overall Panel Description: Departing from the conventions of traditional *Pingtán* (tanci), the new and widely popular *Pingtán* features beautiful stage settings and amateur actors. These actors are both passionate audience members and performers. As audience members they often argue for preserving the traditional form of *Pingtán* by opposing the new style, yet they support the new form of *Pingtán* when they appear and perform onstage. The emergence of new *Pingtán* has been marked, consequently, with ambivalent attitudes concerning its relationship to its past. The new form of *Pingtán* began after 1949 with the People’s Republic of China. The new

government quickly imposed a new cultural policy on dramatic art forms, and although this policy mainly targeted dramatic art forms, *Pingtán* artists also adopted it to receive greater financial support from the government. Influenced by other dramatic forms, *Pingtán* artists began to create “novellas,” which tended to have a more condensed narrative, more lyrical songs, and a highly dramatic performance. Their political orientation invited the criticism of amateur actors, yet their less challenging requirements appealed to amateurs who wished to perform. Our panel will investigate the historical background of these innovative novellas and the new types of dramatization they introduced. We will examine how official cultural policy prompted artists to integrate traditional *Pingtán* with other dramatic art forms and folk arts. We will then demonstrate how amateur actors and their ambivalent stance concerning the traditional form shaped the development of new *Pingtán* once the cultural policy of the 1950s lost its power.

Wen-Ting YAN, “The Dramatization and Musical Evolution of *Pingtán* after the Foundation of the New China”

Wuzhong District Cultural Center

Time: 13:30-14:00

In 2017, the new *Pingtán*-style opera *Xu Xiake* debuted in Wuxi. Its creator integrated *Pingtán* with thirteen traditional genres, supported by modern sound, lighting, and staging. This combination of different genres, involving all kinds of scenes and stage settings, contradicts the performance mode of traditional *Pingtán* artists, who tended to “work on their own” and would finish relating their stories onstage through solos or duets. This current phenomenon has historical origins in the early twentieth century. As more people from other provinces poured into Shanghai during this period, *Pingtán* artists started integrating their practices with other artistic forms to gain a broader market share. In the 1950s, affected by the “opera reform” initiated by the new government, *Pingtán* artists changed the musical structure, performance mode, and performance context of the form, including the replacement of the original Sanxian and Pipa accompaniment with a band and the transformation of artists from speaking to performing roles. All of these changes brought *Pingtán* in line with these governmental reforms and laid a foundation for the open and experimental attitudes shaping *Pingtán* today. This paper examines the turning point of *Pingtán*’s evolution in the 1950s by analyzing the changing relationship among traditional music, local operas, and political culture. By investigating the most radical period in *Pingtán*’s stylistic transformation, we can better understand how its artists have “selected, applied, and recreated” traditional *Pingtán* to create new dramatic forms.

Xiaohai LIU, “Elimination of the Old Mode and Foundation of the New Mode: The Creation and Performance of Mid-length *Pingtán* after the Foundation of the Country”

Shanghai University of International Business and Economics

Time: 14:00-14:30

After 1949, *Pingtán* has experienced socialist transformation of “people reform, book reform and system reform”. In fact, the transformation process is the innovative process. The middle-

length Pingtan that was praised as “New Pingtan” by the government and public opinions was generated and rapidly developed during the process. The middle-length Pingtan generally needs 2h or 3h. Moreover, a complete story can be performed in 3 or 4 chapter titles. The booklist often extracts the essence parts of traditional full length or modern revolutionary theme stories. The script system is replaced by the screenplay system, so that actors’ free play on the stage is limited. This adapts to the demands of political propaganda and performance on holidays and festivals and becomes a symbol of literary and artistic innovation in new society, thus it’s strongly supported by the government. Correspondingly, the performance form of the traditional full-length Pingtan is often criticized by the government and public opinions. Thus traditional full-length booklist has lots of contents that do not conform to the ideology of the Communist Party of China. During the performance process, artists may improvise, so this is not good for the government regulation. The government often uses public opinions to describe full-length Pingtan as the artistic form to serve for the bourgeoisie, but praises the middle-length one as the artistic form to serve for the bourgeoisie. The shift between the middle length and full length causes a profound influence on the developmental direction of Pingtan. It has been developing up to now.

Heng Ji, “Suzhou Pingtan in Modern Times and Its Interaction with Audiences: A Case Study of Amateur Performer Activity of Pingtan in the 1950s to 1980s”

Shanghai Normal University

Time: 14:30-15:00

Audiences have the closest relationship with amateur performers of Suzhou Pingtan. The activity change of ups and downs directly reveals the development of Pingtan art. Limited by time and art level, amateur performers often regard introduction and storytelling aria as main contents of research and performance. After foundation of the country, changes of booklists and genres has been intuitively embodied in performance contents of amateur performers. In fact, dramatization of Suzhou Pingtan has destroyed the art ontology and inherent development law of Suzhou Pingtan. Audiences with the center of amateur performers arouse the strong reaction. Audiences’ resistance for dramatic Pingtan and desire for new booklist also promote actors and performance groups to constantly make innovations. The folk amateur Pingtan box office organized by the government expands the number of amateur performers and also injects new vitality to Pingtan audiences. However, with the social change, the mode that amateur performers perform in the broadcasting station is gradually reducing and the activity mode for Pingtan amateurs tends to be single. In addition, after the reform and opening-up, new media platform also has revealed the new vitality. Due to impact of political movement and changes of popular culture, amateur performance groups have been constantly reducing. Meanwhile, there are a series of problems, including aging, as well as reduction of appreciation and entertainment level.

Panel 4: Contemporary Musicology in Shanghai

Lecture Hall, 16:00-18:00, Saturday 19 October

Participants:

Hongduo CHEN, *Shanghai Conservatory of Music*

Ding HONG, *Shanghai University*

Wan HUANG, *Shanghai Conservatory of Music*

Jian YANG, *Shanghai Conservatory of Music*

Yandi YANG, *Shanghai Conservatory of Music*

The aim of this specially invited panel is to provide musicologists in East Asia with greater familiarity with the current research directions and institutional characteristics of the musicological discipline in Shanghai, as a way to foster the potential for future transnational collaborations among musical researchers in different regions of East Asia. The topics which may be covered by the five distinguished panelists include the following.

- What particular research topics and methods are especially popular among faculty and students of musicology in Shanghai these days? What is the general impact of the work in these areas which has been carried out by Shanghai musicologists (for example, new publication series and journals, establishment of new research centers, new sources of public and private funding for musicological research)?
- How is the musicological discipline commonly subdivided by Shanghai musicologists, both in terms of research and institutional practices? For example, is it typical to speak of musicology vs. ethnomusicology, analysis vs. cultural studies, etc.? And do terms such as "ethnomusicology" and "music theory" mean something different from definitions which are prevalent in other regions?
- What are the intellectual and philosophical traditions which most influence musicological practice in Shanghai? French critical theory, ancient Greek philosophy, Confucianism, postcolonial theory, and/or others?
- What particular challenges confront the musicological field in Shanghai, especially with regard to establishing collaborations with musical scholars from other regions?

Individual Paper Session 12: Historical Studies: Sources and Performance Practice

Room G107, 16:00-17:30, Saturday 19 October

Haruka KIMURA, “On the Structural Characteristics of the Hurdy-gurdy: An Analysis of Charles Bâton’s Six Sonatas for the Hurdy-gurdy”

Kwansei Gakuin University

Time: 16:00-16:30

The hurdy-gurdy is a musical instrument widely played in Europe since the Middle Ages. Although originally used for church music, the instrument became popular among farmers and beggars around the 16th century. In the 18th century, it became popular in the French court too, favored not only as a folk instrument but also as an art musical instrument, played by both beggars and ladies at the court. Hurdy-gurdy comes in various sizes and shapes, with its structure having changed with time. Although studies on works composed on the hurdy-gurdy exist, the influence of the structure of this musical instrument on music has not been elucidated so far. This presentation focuses on “*Six Sonatas for the Hurdy-gurdy*” Op.3, the first work composed for the hurdy-gurdy by Charles Bâton (c.1700-1754) in France in the 18th century, and it clarifies how the hurdy-gurdy evolved from being a folk instrument to an art musical instrument. On the cover of the score it says some of “*Six sonatas for the Hurdy-gurdy*” can be played on another instrument, but none are specified. Three other works that were composed by him and can be played on the hurdy-gurdy were also evaluated as, “considering the hurdy-gurdy’s fingering method and its structural character.” This study examines the points evaluated “considering the hurdy-gurdy’s fingering method and its structural character” and the characteristics of musical pieces generated by the structure of the hurdy-gurdy.

Kiko MATSUHASHI, “On the Integration of the Catholic Mass into the Lutheran Liturgy: The Performance of the Mass in Leipzig in the Late Eighteenth Century”

Tokyo University of the Arts

Time: 16:30-17:00

From the 1730s to the 1750s, the liturgical repertoire at Lutheran churches in Leipzig underwent a drastic transformation. Latin Church music was more frequently performed, especially in Johann Gottlob Harrer’s time as Thomaskantor (1750-1755). I have done analytical comparison between Harrer’s manuscript (score and parts) from his collection and the original composition to show how catholic church music were transferred in Lutheran Liturgy. Focusing on Harrer’s copy of Zelenka’s Masses, I have determined that Harrer’s score copy was copied from the now-lost Dresden-parts, which reflects the performance practice of Dresden, whereas Harrer’s set of parts were copied for performance in Leipzig. The arrangements of vocal soli and tutti, additional doublings of the basso continuo part in fugue movements not only made the music more dramatic but also supported the choir. No alteration, however, is made in text or

the length of each movement. For example, it included the incipit of the “Gloria” which was often omitted as they were intoned by the Pastors in Leipzig. These findings seem to imply that the Mass might be presented not as replacements of German congregational hymns of the Ordinary but in place of cantatas which served as the “Hauptmusik” of the liturgy. The similarity of the music of Masses and Cantatas, the preference of Masses to Cantatas at that time from its simplicity and general versatility of its text, also supports this idea.

Xiaoli ZHENG, “Western Music Activities in Beijing During the Japanese Occupation: Concerts, Repertoires, and Cultural Policy”

Tokyo University of the Arts

Time: 17:00-17:30

In recent years, the topic of musical culture during the Second Sino-Japanese War has received more and more attention. Previous studies mostly focused on regions such as “Manchuria,” the Shanghai concession, colonial Taiwan, and the Southeast Asian region under Japanese occupation during the war. However, the musical culture in Beijing is still rarely mentioned although it plays an essential role in understanding the inter-regional musical culture during the war. Notably, during the Japanese occupation of Beijing (1937-1945), Anti-Japanese music was suppressed and banned, thereby Western music including various implications developed unexpectedly in the interval between the State and the war. This presentation reveals the particular situation of Western music activities in Beijing during the Japanese occupation. Specifically, the concerts of Chinese musicians, such as Beethoven Concerto Concert of Lao Zhicheng, annually concert of Handel's *Messia* and Haydn's *The Creation* performed by the Beijing Choir. Japanese musicians (especially graduates of the Tokyo Music School) also conducted Western music activities in Beijing, for example Naoji Inoue was the one who established the Beijing Symphony Orchestra in 1941. Furthermore, the Beijing Music Cultural Association was founded in 1942, after which many Japanese musicians were invited to Beijing for concerts (such as Kosaku Yamada, Yoshie Fujiwara, Hisako Tsuji). By examining the historical materials regarding Western music activities in Beijing during the war, this study presents the appearance, the role, the cultural meaning and the importance of this cultural phenomenon.

Individual Paper Session 13: Global Documents

Room G108, 16:00-18:00, Saturday 19 October

Erika CARDONA, “Notes on Decolonial Postures in Latin American Musicology of Recent Decades”

Shanghai Conservatory of Music

Time: 16:00-16:30

The tasks of musicology should be in a constant process of reevaluation and contextualization according to specifics in time, place and conditions. However, in each of these situations in which musicology keeps developing, questions of a structural nature arise that can affect the whole conception and musicological goal in a world that aims to be more global day after day. The specific conditions of Latin American history have made many thinkers focus on the role of musicologists in a contemporary social, political, globalizing and overwhelming technological reality. This paper presents the conclusions of these thinkers and their respective contexts, with the secondary objective of spread in Asia the theoretical works of the Latin American musicologists of the last decades, besides generating spaces for discussion towards differences in methodological and practical perspectives.

Sho MAKINO, “The Reception of Western Music in Bolivia: The Deterioration of Creole Music in the Twentieth Century”

Tokyo University of the Arts

Time: 16:30-17:00

In the 1950s, Mestizo, mixed race of Spanish and Indigenous, took over leadership of Bolivia in South America from Creole, upper-class white elites. Later, the first Indigenous president has lead Bolivia since 2006, ruling under “Politics of Indigeneity”. After conducting study on a revival project of Creole music, *Música de Maestros* (in English, Music of Masters; MDM), my thesis suggested that Politics of Indigeneity has made Creole and Mestizo invisible while praising Indigenous as the majority of the population. An anthropologist Michelle Bigenho reported that MDM’s expression of authenticity depended on where they play, not on how creole music has been built and abandoned once in Bolivia. This study shows how Western music affected to Bolivia and Creole music until the twentieth century. The reception of Western music in Bolivia progressed with three steps. Firstly, Bolivia received Western music mainly from Spain until their independence in 1825. Secondly, in the ninetieth century, Creoles who studied in Argentine and Spain, composed Creole music on musical nationalism and Indigenism, and also founded conservatories. Finally, Jewish musicians introduced other Western music and arranged Creole music for orchestra, after being exiled to Bolivia as the last country to receive Jews. Erich Eisner, one of the disciples of Bruno Walter, is especially known as the founder of the Bolivia National Orchestra (BNO). However, military regime from 1964 to 1982 reduced creole music and increased Western music in BNO’s repertory. This means that Bolivian Creole evaluated Western music higher than Creole music at the moment.

Motomi TSUGAMI, “Nagai Ikuko’s ‘Movement for Singing in Japanese’ (1925-1941) in Colonial Korea and Taiwan”

Kobe College

Time: 17:00-17:30

Japanese lyric soprano singer NAGAI Ikuko (1893-1983) launched her ‘*Hōgo Kashō Undō* (Movement for Singing in Japanese)’ on November 1, 1925 and accomplished her ambitious plan to give thousand concerts in her thousandth recital on March 3, 1941. Her pioneering activity to sing art songs in Japanese translations and to create new Japanese art songs, in collaboration with traditional Japanese musicians such as the Koto player MIYAGI Michio, contributed to the development of art song in Japan, although it was sometimes heavily criticized. She made concert tours all over Japan, including colonized Sakhalin, Korea, Taiwan and Manchuria, in addition with some cities in China. She made it a custom to sing 'Kimigayo' with her audience to conclude her concerts, also in such colonized districts. This paper reports the result of my survey of newspaper articles on her activities in Korea and Taiwan and discusses the problem of singing this Japanese national anthem in colonized cities. Inspired by the term ‘nationalism’ in the sense of *minzoku-shugi* (ethnic cultural ideology), NAGAI and her collaborators sought to formulate a repertory to represent Japan’s cultural identity. Shaped by the politics of race, gender, and nation, it also provided Japanese women with a voice, power, and an audience. At the same time, it fulfilled ideological, political, and cultural functions for *Kokumin-shugi* (nationalist political ideology).

Yu-Han HUANG, “Exploring Oceans, Expressing Emotions: A Case Study on Relationships Between Music and Emotions”

Taipei National University of the Arts

Time: 17:30-18:00

Taking the music theater work *1433—the Grand Voyage*, a flagship production of Taiwan National Theater and Concert Hall in 2010, as an example, I will examine relationships between music and emotions in this paper. This play tells the story of the last voyage of Zheng He, a Chinese fleet admiral who conducted seven voyages in the eastern Pacific and Indian Ocean on behalf of the Ming emperor. Director Robert Wilson collaborates with the U Theater of Taiwan and the Taiwanese opera performer Tang Mei-Yun to create this cross-cultural work. Wilson pays considerable attention to Zheng He’s internal emotions rather than detailed descriptions of the voyages. The performer who takes the role of Zheng He does not say a word in the whole play; instead, his emotions are expressed through mime and music. Components of jazz music, Taiwanese operatic recitatives and arias, as well as drumming by the U Theater of Taiwan are combined to express different emotions related to Zheng He’s memories of the voyages. For example, the wonder as he gazed up at exotic animals in Africa, guilt about the death of his enemy who became his best friend, and regret about a forbidden and hopeless love affair. By exploring patterns that connect musical and theatrical elements, I analyze how contradicting musical components are used to express Zheng He’s intricate emotions. I aim to reveal how

emotions can be expressed, aroused, and felt by means of music, crossing spatial, temporal, and cultural boundaries.

Individual Paper Session 14: Music Psychology

Room G109, 16:00-18:00, Saturday 19 October

Hao DING, “Musical Gesture: Another Way to Music Interpretation”

Nanjing Normal University

Time: 16:00-16:30

Music is neither a construction of pitches nor a linear arrangement of vocal parts, but rather an energetic shaping through time that integrates articulation, harmony, melody and rhythm. Music expresses a kind of gesture in the dimension of sounds. In most cases, musical expressions, compared to linguistic expressions, are more like a state of motion or a behavior of sounds originating from physical sensations. In motions of music, each pause, slur, jump or extension is a gesture of music that is created by sensitive musicians and perceived by the delicate sensory systems of the audience. Rather than hearing the music language, we are more likely perceiving the musical gesture. Despite of its subtlety, gesture could always be captured by the delicate synesthesia before the perception of language and delivers more accurate and effective messages than language. Scholars in the west have placed substantial emphasis on the subtle but complicated phenomenon of gesture. The theory of musical gesture uses a comprehensive analysis to interpret the emotional expression and meaning of music from a perspective that is closer to the nature of music. Such an interpretation is not constraint by the traditional analysis of form and content, self-discipline and heteronomy, subjectivity and objectivity. It is more about how to stimulate the sensory systems to join in and understand the behavior and contents of music expressions in order to synthesize the meaning of music in different dimensions.

Yun-Hsien PENG, “Combined Flow in the Situation of Sight Reading by String Ensembles”

National Taiwan University

Time: 16:30-17:00

Flow theory was considered having a strong relevance with the activities of artists by M. Csikszentmihalyi, focusing on the state of individuals, who balance the skills and challenges well. One of the various domains related to Flow is music, an art of time. The saying could be tallied with the “Transformation of Time” in characteristics of the Flow State. However, there is considerable research into the phenomenon of Flow and used to investigate in the works musicians were familiar with and played many times but still has few in literature relating the Combined Flow of strings chamber music and sight-reading. To fill this gap, this study has two

stages to complete, from quantitative to qualitative. First, I will use the FFS (Flow State Scale, by Jackson & Marsh, 1996) to construct the connection between sight-reading and Flow. Second, depending on the quantitative results, I will conduct the in-depth interview to find out what may be the impact factors of the different level of Flow, for example the role or the voice of instrument played in ensemble. Hope to use the combination of the quantitative and qualitative analysis to support the possibility of the Combined Flow and provide the further theoretical and practical discussion and suggestion on this field.

Ivan Yifan ZOU, “The Processing of Garden-path Ambiguity in Music: A Neural Study”

The University of Hong Kong

Time: 17:00-17:30

In language, garden-path ambiguity occurs when a highly-favored interpretation turns out to be incorrect, and a successful reinterpretation is made later through reanalysis. A parallel is found in music when a musical event (i.e., melody, rhythm or harmonic progression) is reinterpreted into a new scheme retrospectively. Such a garden-path ambiguity is more prevalent in music than in language and it possesses great aesthetic significance as the procedures of expectation, disambiguation, and reinterpretation can be important sources of emotions in music (Meyer, 1956). Except for a few music-theoretical studies (Temperley, 2001; Huron, 2006), however, musical garden-path ambiguity has not been studied empirically. This study investigates how our brains process the garden-path musical events by using electroencephalography (EEG) to monitor the neural activity in a moment-to-moment manner. The result shows different patterns for linguistic and musical garden-path ambiguity. In addition to P600, an event-related potential (ERP) to the garden-path processing in language, an additional neural indicator was found for the musical garden-path ambiguity. There was also an early right anterior negativity (RAN) extending into the N400 window at the frontal site. This may imply that garden-path ambiguity in music is processed more multifacetedly and holistically than in language. Follow-up experiments will add more participants and various types of musical garden-path ambiguity. Further verification of the neural difference between garden-path processing in music and language is important for us to understand how music and language diverge functionally in communicating meanings and emotions.

Michiru KODERA, “Music Psychology and Music Theory: A Reexamination of *The Psychology of Music* (1982) as a Locus in the Formative Stages of Interdisciplinary Development”

Tokyo University of the Arts

Time: 17:30-18:00

Since the late 1970s, music psychologists have enlisted perspectives gleaned from cognitive psychology. Notably, *The Psychology of Music* (1982)—edited by pioneering music psychologist Diana Deutsch—has been regarded as a seminal milestone in the development of cognitive music psychology. However, the field also shares intrinsic roots in music theory. In the foreword

to the Japanese edition of *The Psychology of Music* (1986), Deutsch attests to this interdisciplinarity when she writes, “The field has expanded rapidly in recent years, simultaneously part science and part music theory.” Although a handful of scholars have addressed the relationship between music psychology and music theory—see E. Clarke (1989), N. Cook (1994), and C. L. Krumhansl (1994)—the processes driving the formation of this multidisciplinary field have not been adequately elucidated. This paper draws on what K. Korsyn calls “the narratives of disciplinary legitimation” (2003) to resuscitate *The Psychology of Music* as an ultimately halfway point in the discipline’s formation. According to Korsyn, researchers utilize certain narratives to argue the legitimacy of their field. By reexamining *The Psychology of Music*—the articles published therein, the contributors’ academic backgrounds, and its book reviews—this paper reveals a lack of firm consensus amongst contributors regarding the extent of each field’s role in developing a nascent branch of interdisciplinary research. Furthermore, this paper demonstrates that several contributors even practiced negative narrative strategies. Thus, I conclude that the contributors to *The Psychology of Music* each envisioned their own respective conceptual framework for the field of music psychology.

■ Sunday Sessions

Individual Paper Session 15: Twentieth-Century Music: Craft and Aesthetics

Lecture Hall, 10:00-11:30, Sunday 20 October

Le-Tian YANG, “Tan Dun’s ‘Organic Music’: Mediating Between Experimentalism, Transnationalism, and the Rhetoric of National Style”

Soochow University

Time: 10:00-10:30

Tan Dun has described his attitude concerning musical nationalism in the following terms: “[I] don’t focus on ‘East’ or ‘West’ or superficial nationalism. I want to start from my familiar cultural background and try to find myself in a more comprehensive culture.” His concept of “organic music” is based on traditional Chinese culture and has led to a series of nearly thirty works since the late 1980s. “Organic music” includes “water music” that uses natural materials and emphasizes that materials have souls and can communicate with each other. This concern with water has been interpreted by scholars within the context of avant-garde and experimental music. This paper argues that the emphasis Tan Dun places on the inner spirit and communication of materials in “organic music” differs from the practices of the avant-garde; most importantly, the concept of “organic music” creates an ambiguous position between the practices of experimentalism, cross-cultural styles, and national styles. Linked to the Taoist idea of the unity of nature and humankind, “organic music” emphasizes the transcendence of the heterogeneity of materials and the limitations of space-time. Unlike Peter Chang, I argue that Tan

Dun's Taoist appropriation does not lead him to "oppose the interference of political and social institutions on art." I examine Tan Dun's multimedia symphonic poem *Nu Shu* and the "Intangible Cultural Heritage" project he supervises in light of the controversy surrounding his experimentalist attitude and the "self-orientalizing" process that has allowed him to be viewed as a "very Chinese" composer by Chinese audiences.

You-Kyung CHO, "B.A. Zimmermann's Collage in His Late Style: 'Klangkomposition' as Social and Cultural Representation"

The University of Tokyo

Time: 10:30-11:00

Musical collage has been considered as a subcategory of Borrowing technique, particularly in an analytic and intertextual context. However, its early reception shows that there was an attempt to discern collage-principle from long-established musical quotation and to recognize collage as a kind of compositional technique (Lissa 1966, 1973; Budde 1972). Focusing on this early interpretation of musical collage, this paper reconsiders it as certain social and cultural phenomena in the period of the "Long Sixties." Bernd Alois Zimmermann (1918-1970) provides an early clue to indicate the possible presence of collage that serves a function of social criticism. His idiosyncratic style in his later works has been musically characterized as "Klangkomposition" mixed-interpolated from existing music to taped sound, historical speeches, and even noise. For example, one of his master collage pieces, *Requiem für einen jungen Dichter* (1967-1969) in which his political and philosophical ideals are represented through "Klangkomposition", poses an aesthetic question in relation to a work concept and the relationship between music and society. In this respect, Zimmermann's collage should not be dismissed as merely a kind of a compositional technique but seen as an early example of social criticism. Adopting a dynamic hermeneutic circle as a methodology of interpretation, which focuses not on the dichotomy between musical work and social context but on their interaction, I seek to reveal Zimmermann's musical, philosophical and aesthetic idea, by illuminating the role of musical collage in larger aesthetic developments: the rising historical awareness in music and social upheaval.

Hara RUI, "An Analysis of Toru Takemitsu's *Rain Tree Sketch* Focusing on its Symmetrical Construction"

Kyoto University

Time: 11:00-11:30

This paper focuses on the piano solo work *Rain Tree Sketch* composed by the Japanese composer Toru Takemitsu in 1982. Timothy Koozin, in his 1988 dissertation, analyses this work by using the set theory. According to his study, surface octatonic references are superimposed on the background whole-tone references and the focal pitch classes, which are a semitone apart, form a structural framework. In this paper, instead of using the set theory for describing the pitch contents, I demonstrate Takemitsu's preference for symmetrical constructions and

examine the visual structures of this work. For example, in the first 4 measures, Takemitsu distributes the same motif in the right hand part and the left hand part alternately. Also, the rhythmic structure of measures 5 and 6 is non-retrograde. Moreover, in the middle of this work, he puts the chords symmetrically. Furthermore, I discuss the influence of Alban Berg's Violin Concerto on *Rain Tree Sketch*. The previous studies point out the influence from Berg solely in Takemitsu's Violin Concerto *Far Calls. Coming, Far!* composed in 1980. The link between Berg's work and *Rain Tree Sketch* has been overlooked so far. Taking into consideration Takemitsu's preference for symmetry previously discussed, and the fact that he seems to briefly quote the original series of Berg's Violin concerto in this work, I argue that in *Rain Tree Sketch* we can see an influence from this Austrian composer, also fascinated by symmetrical structures.

Individual Paper Session 16: Cosmopolitanism and Contemporary Chinese Music

Room G107, 10:00-11:30, Sunday 20 October

Mary DILLON, "China's Global Sound? Exploring the Effects of Globalization on Kunming's Music Scene"

Yunnan University

Time: 10:00-10:30

In examining how globalization has affected Kunming's music scene, focusing on one area in particular – music in bars – this paper explores the international presence at one popular weekly open mic/jam night in Kunming, Yunnan. Although economically, Kunming may appear marginalized, in comparison with Chinese cities like Beijing and Shanghai, it is, undeniably, a pivotal metropolitan centre in Southwest China. Similarly, its geographic location, positioned next to Southeast Asia, means that Yunnan province is a cultural melting pot. While this research is undoubtedly ethnographic, analyzing various genres which are generally performed, and drawing from interview materials provided by participants, both Chinese and non-Chinese, it also reflects upon the larger question that revolves around the continued opening-up and globalizing phenomenon occurring in China today. The current global climate has seen a huge influx of people travelling and expatriating to work in other counties, China being no exception. It cannot be denied, therefore, that with the increasing migration of people, comes the mixing of different cultures and traditions. Music is undoubtedly a very important element of this, as it has the power to transcend borders and boundaries, including language. While this paper concentrates on one particular event, and therefore is not intended as a comprehensive overview of China's, or even Kunming's music scene as a whole, it contains a striking example of how music is being used in 21st contemporary China to bridge an existing cultural gap, and is therefore reflective of the process of globalization that is currently occurring in China.

Phoebe Minzhuo ZHOU, “Sonic Infrastructures and Participation in China's Independent Music Scene”

The University of Hong Kong

Time: 10:30-11:00

This paper examines the technological developments that give rise to the culture of independent music in contemporary China. Informed by what Kielman (2017) terms as sonic infrastructure, this chapter looks at three types of sonic infrastructures: the media matrix, music events, and what may seem remote yet is equally essential, high-speed railways, which I call post-*dakou* sonic infrastructures. I will show that these infrastructures are highly accessible and social and immediately relate to one's participation in independent music. First, I use “media matrix” to incorporate both music streaming platforms and social media sites, as well as the crossover between the two. Second, I focus on how music events extend one's online participation to physical participation. Third, the rapid development of high-speed railways in China enables fans to travel across the country at an affordable price and fair amount of time, which allows them to join music events at a trans-local scale. I emphasize how post-*dakou* sonic infrastructures facilitate interactions between different players in the music scene and stimulate fans to organize themselves into communities. I argue that independent music is not only to be listened but also, more importantly, to be participated in. Post-*dakou* sonic infrastructures provide plentiful opportunities for fans to participate in independent music, which encourage what I term as “participatory sociality” – the underlying attraction of this culture.

Yu YE, “Musical Identities Between Cosmopolitanism and Nationalism: Making Tango Music in Contemporary China”

University of Texas at Austin

Time: 11:00-11:30

Since its birth in the River Plate region in the late nineteenth century, tango has experienced a rise and fall in the world throughout its more than one-hundred-year history. In China, tango once was one of the popular entertainment genres in urban culture between the 1920s and 1940s. Due to political factors, tango music and dance became almost invisible for a long time after the founding of the People's Republic of China in 1949. However, in the last decade, we have witnessed a noticeable resurgence of tango culture in China's urban space again. This paper mainly discusses the scene of making tango music in twenty-first-century China. The focus turns to the Chinese new generation of musicians, mostly born in the 1970s or 1980s, who contribute significantly to the scene. These Chinese pioneering tango musicians started to form their tango ensembles in the most recent decade. They have been playing tango music for the needs of multi-levels, including traditional tango for dancing, Nuevo Tango style, and the experimental attempt of “Chinese tango.” This paper examines the recent activities of tango concerts, festivals, and masterclasses in three major cities of China, Beijing, Chengdu, and Shanghai. It argues that the participation and interaction of the Chinese musicians construct tango as a new-born cultural genre in contemporary China. Also, through tango-making practices, these musicians are constantly negotiating their own musical identities between cosmopolitanism and nationalism in urban society.

Individual Paper Session 17: Intertextuality and Metaphor in Postwar Music

Room G108, 10:00-11:30, Sunday 20 October

Rachel WILSON-COTA, “*Watership Down*: Imagining Angela Morley’s Compositional Work as an Anthropomorphic ‘Self-in-progress’”

Arizona State University

Time: 10:00-10:30

British Composer, Angela Morley, also known as Walter “Wally” Stott (1924-1970-2009), was contracted in 1978 to compose the film score for *Watership Down* - British animated adventure-drama based on Richard Adams’s 1972 novel. Sarah Wooley, author of *1977*, a biographical BBC radio drama about Morley, remembered, “Angela hadn’t worked in a long time ... I immediately took notice ... Why hadn’t she worked? She was clearly brilliant ... I looked her up and I found the answer.” Angela Morley transitioned from the male, cisgender identity of Wally Stott in 1970; thereafter, she lived as a transgender woman. She is credited as the composer for fifty-nine minutes of music in *Watership Down* and the three-minute extended-play, “Kehaar’s Theme.” In Adams’s novel and the animated film, Kehaar-the-character, represents “foreignness” in the storyline’s portrayal of rebirth-by-crisis. Through Morley’s importation of Debussy’s *Prelude to the Afternoon of a Fawn*, “Kehaar’s Theme” expresses complex aesthetic and subjective views of identity using musical signification. In this paper, I propose that through the means of composing for this fictitious character, and by adopting an identity rooted in what musicologist Simon Frith calls one’s “self-in-progress,” Morley found a metaphor for herself.

John ROBISON, “Kim Eunhye in the Twenty-First Century: Arirang, Animals, and Signs of the Zodiac”

University of South Florida

Time: 10:30-11:00

One of the most prominent second-generation women composers in Korea, Kim Eunhye (1956) did her initial studies at Seoul National University, then distinguishing herself by becoming one of the few Korean women composers to study in France, where she earned advanced degrees in composition, theory, and musicology. A composition professor at Suwon University since 1997, Kim exhibits considerable variety in her compositional approach by creating works integrating Korean with Western styles, using borrowed material in an original manner, and deriving inspiration from the signs of the Zodiac in Korean cosmology. *Kagok* is the inspiration for Kim’s *Kayagum*, which exhibits many Korean influences (emphasis on central pitches, dynamic shadings, sliding pitches, degrees of vibrato). Dualistic borrowing is seen in her *Arari* pieces, which use different versions of *Arirang* and also borrow material from a multitude of Western sources. Kim’s sixteen *Arari* compositions cleverly place *Arirang* within the context of various Western styles, including some Latin American genres (*rumba*, *huapango*, *tango*). Seeking inspiration from nonmusical sources, Kim’s fascination with the signs of the Zodiac have inspired her to compose three cycles of Zodiac pieces during this century, one a solo piano suite,

another for Western instruments, and a third cycle for Korean traditional instruments. These are excellent examples of Kim's interest in Korean cosmology, along with the animals and their corresponding character traits identified with respective birth years. Kim Eunhye's intercultural tendencies, transformations of *Arirang*, and fascination with cosmology have enhanced her status as one of the most fascinating composers in Korea.

ChiaWei LIN, "The 'Native' Hoklo Taiwanese Response to Historical Authorities: A Case Study of Chen Mao-Shuen and His Music"

Taipei National University of the Arts

Time: 11:00-11:30

Hoklo Taiwanese, aborigines, and Hakka Taiwanese formed the population of Taiwan before the nationalist Republic of China government lost the Chinese Civil War and withdrew to Taiwan in 1949. The three Taiwanese "native" ethnic groups had suffered violent occupation and the elimination of local customs under Japanese colonial rule for five decades. When the ROC government arrived in Taiwan, the new authority and new Mainland Chinese immigrants considered the "natives" barbarous and "enslaved" and also launched oppressive policies. The Taiwanese composer Chen Mao-Shuen (1936-), a descendant of an elite Hoklo Taiwanese family, was raised during this era of socio-cultural suppression. He had first been given a Japanese name to replace his Taiwanese one and had to revert to his Taiwanese name but use Mandarin pronunciation later. He owned the first piano in Beigang township but practiced piano in an air-raid shelter during the war. Decades of suppression instigated his rebelliousness toward both authorities and raised his awareness of his Taiwanese "native" identity. Music became his way to remain connected to the "native" cultures while protesting the unequal conditions. For example, he utilized Taiwanese martial drum rhythms and elements of Hoklo Taiwanese *beiguan* music in his cultural rebellion while twisting and deconstructing Chinese pentatonic and heptatonic scales. This paper examines how the socio-cultural circumstances during Japanese and ROC rule have shaped Chen's cultural identity and shows how he musically expressed his rebellion against and alienation from Mainland Chinese culture as well as his connection to the Taiwanese "native" cultures.

Panel 5: Germany and China: Mutual Musical Imaginaries in the Early Twentieth Century

Room G109, 10:00-11:00, Sunday 20 October

Organizer: John GABRIEL

The University of Hong Kong

Overall Panel Description: This panel examines the way that Germany and China imagined themselves and each other through music in the early twentieth century. During this period of profound cultural and political upheaval in both countries, music helped to shape and reshape national self-image. Central to this process was the imagination of the Other, against which the self could be defined. Meanwhile, old imaginaries of the Other were in flux as their political identities changed and as one came in ever greater contact with them, via greater ease of travel and new media of musical transmission. The well-studied phenomenon of nineteenth-century exoticism is thus only partially applicable here. Previous scholarship on such cultural transfer and imaginaries in German and Chinese music in this period has tended to focus on each country's reception and assimilation of American jazz. Much work remains to be done on other transnational dynamics, and this panel turns its attention to cultural transfer between Germany and China and on Germany and China's changing musical imaginaries of each other. To better understand a period characterized by near constant flux, the papers of this panel investigate key musical works and institutions that exemplify moments of change. Lufan Xu and John Gabriel explore Germany's changing musical imaginary of China in operas from periods of upheaval around World War I and the global financial crisis of 1929-1930.

Lufan XU, "Ferruccio Busoni's *Turandot* and the 'Outdated' Exoticism"

The Chinese University of Hong Kong

Time: 10:00-10:30

Busoni's third opera *Turandot* (1917) is an exceptional case of exoticism in the music theater of the 1910s. Unlike much of this repertoire, Busoni's *Turandot* does not aim to overcome a more literal, secondhand exoticism of the nineteenth century by treating "authentic" nonwestern sources with more "sophisticated" musical procedures. Yet, I argue Busoni's rejection of producing exotic sonorities via modernist means was motivated by the same historical factors that fueled modernist exoticism, namely, what Timothy Taylor has called "a problematized selfhood." My study traces the two-stage composition of Busoni's *Turandot*. The opera evolved from a 1904 incidental music project. At the time, Busoni cited "themes of the orient" almost exclusively from the first volume of Wilhelm Ambros's music history *Geschichte* (1862). I show how Busoni's direct references to Ambros carried over the author's popular view of nonwestern music as primitive and grotesque in the middle of the nineteenth century. When Busoni reorganized materials of the incidental music into an opera in 1917, he employed number opera structure to cast Others at greater temporal and geographical distance. I combine travel writing and biographic material to interpret Busoni's constant interests to

primitive and distanced Others. They demonstrate that Busoni took Others both as a critical mirror to reflect music and theatre culture of late German imperialism, and a transcendental ideal for artists to strive for after WWI had broken out. Thus, despite lacking the radical sounds heard in contemporary relevant subject works, *Turandot* similarly rings “modernity experienced as trouble.”

John GABRIEL, “China as Political Allegory in the Music Theater of Weimar-Republic Germany”

The University of Hong Kong

Time: 10:30-11:00

This paper investigates the instrumentalization of China in the opera of Weimar Republic Germany. I argue that the new political situation in both countries after World War I transformed the way China was used as an allegory for Germany. No longer an unchanging, ancient, and exotic land, China was presented as a nation undergoing a tumultuous process of modernization. Germany, however, was portrayed as having reclaimed its pre-war position as a world leader, exporting its modern culture, technology, and politics to China. I examine two works from 1930: *Der Fächer* (The Fan) by Ernst Toch and Ferdinand Lion, and *Die Massnahme* (The Measures Taken) by Hanns Eisler and Bertolt Brecht. In these works, text and staging emphasize the Chinese setting, while the music reflects political issues in the Weimar Republic. *Der Fächer* transforms a Chinese fairy tale into a story about modernization in Shanghai. While Lion’s libretto teeters on the edge of quaint exoticism, Toch’s music enthusiastically endorses a model of modernization based on capitalism, democracy, and jazz. *Die Massnahme* is a Brechtian *Lehrstück*, in which Russian and German Communist agents recount their experiences in China. After the failure of the German Communist Revolution in 1919, this work reimagines Germans as revolutionary leaders in China, a country where the Communist revolution was in full swing. The plot draws on Japanese *noh* theater and the original costumes included racist masks painted yellow with slanted eyes. Eisler’s music, however, follows his distinctly German model of modernist protest song.

Individual Paper Session 18: Music Historiography

Lecture Hall, 15:00-17:00, Sunday 20 October

Zhuoxin YANG, “Classical Plots and Romantic Innovations: Exploring Brahms's View of Creativity from the Perspective of the Chamber Works op. 25 and 26”

Nanjing Normal University

Time: 15:00-15:30

After the death of Beethoven in 1827, chamber music gradually fell into a decline. When Brahms came to Vienna in 1862, he cooperated with Hellmesberger Quartet to perform chamber music, that can help him raise his prestige in Vienna. In 1863, he performed his *Piano Quartet No. 1 in G minor*, Op. 25. Two weeks later, he performed another chamber music work *Piano Quartet No. 2 in A major*, Op. 26. It can be said that in this short period of time, Brahms experienced a huge leap with his transition to maturity. In his Op. 25, we can find a new genre named intermezzo. Brahms named this genre and endowed this genre with more personalized and profound connotation. In the final movement, the special Hungarian style even became his signature style. In Brahms's Op. 26, either the smooth harmony or the right size of the music theme, all of them can show us Brahms's excellent composition skills that how to grasp these music materials. Although these music themes are individual, there are also intimate connections between them. Through the comparative analysis of these two chamber music works in music themes, this essay summarizes the symbolic composing techniques of Brahms during his composing process. Except this, also concludes his method to deal with different music themes and Brahms's continuous progress in the composition after the transition to maturity. Through the analysis of these music techniques, we can also see how Brahms combined traditional music genre with the innovative spirit.

Masaya OGAWA, “Rethinking Carl Dahlhaus's *Grundlagen der Musikgeschichte*: The Narrative-Ladenness of Music-Historical Facts and the Linguistic Turn in Musicology”

The University of Tokyo

Time: 15:30-16:00

This study attempts to clarify the relationship between Carl Dahlhaus's *Grundlagen der Musikgeschichte* (1977) and Arthur C. Danto's analytical philosophy of history to reconsider the significance of the narrative theory in Dahlhaus's historiography. Because of its comprehensive reflection, Dahlhaus's *Grundlagen* has been regarded as one of the most influential methodological studies for music history in the second half of the twentieth century. As the first step to penetrate Dahlhaus's complicated thoughts, the previous literatures on *Grundlagen*, including *Carl Dahlhaus' Grundlagen der Musikgeschichte: Eine Re-Lektüre* (2016) published in Germany, a remarkable collection of papers, have shown the constellations between Dahlhaus's text and other extra-musicological sources. However, the concrete influence of the other disciplines on Dahlhaus's arguments has not been sufficiently scrutinized. This study does not make a simple comparison, but develops the analysis of their intertextual relationships,

particularly focusing on the narrative theory of history in the 1970s. Then I will analyze the term of “Erzählung” into the *narrating* narrative and the *narrated* narrative. The expected results of this study are suggested as follows. Firstly, taking over Jauss’s criticism of Droysen and Danto, Dahlhaus argues the narrative-ladenness of music-historical facts. Secondly, thus, he does not insist on the dogmatic objectivism and the naïve realism of the historical past but rather accepts the subjectivity as the basic principle of writing history and the plurality of the written history. Thirdly, it will be also pointed out that he indicates the possibility of the musicology from the linguistic perspective.

Naoki HAYASHI, “A Reappraisal of the Review of Gabriel Fauré’s Requiem by Camille Benoît”

Hitotsubashi University

Time: 16:00-16:30

This study provides an analysis of a review written by Camille Benoît, “*La Messe de Requiem de Gabriel Fauré*,” which has not been considered thoroughly until now. Benoît reviewed the *Requiem* of Gabriel Fauré in *Le Guide Musical* (August 9 and 16, 1888). The comments from this review have been quoted frequently in previous studies and are sometimes introduced as an accusation that Fauré’s *Requiem* was a composition that omitted *Dies irae* (Orledge 1979). Above all, the term “*païen* (pagan)” was construed as banter with *Requiem* (Nectoux 1995). However, the criticism is not explained sufficiently, so the context in which Benoît referred to *Requiem* has not been clarified. Throughout Benoît’s critique, he evaluated *Requiem* positively. When referring to French dictionaries published in the 19th century, the term “*païen*,” which Benoît used as a partial quotation from Goethe’s epigram, was supposed to be close to the meaning of “polytheistic” rather than “anti-Christian.” Benoît also asserted that *Requiem* was a work in “the spirit of Antiquity,” and explained the scenes symbolized by the *Requiem* using the works of Antoine Watteau, Anatole France, and Paul Verlaine, which all recall the spectacle of paradise. In addition, *Le Guide Musical* in which Benoît’s review was posted is a music magazine published mainly in Brussels, and its chief editor, Maurice Kufferath, talked about the reception of Fauré in Belgium. The review of Fauré’s *Requiem* was part of the criticism rivaling French salons and operas, and praising German music, especially Richard Wagner.

ShengHua SUN, “The Historical Debate Over Absolute Music and Program Music”

Jiangxi Normal University

Time: 16:30-17:00

This paper suggests the historical debate between Absolute music and Program music runs through the whole romantic period. Originally, it is presented by controversies of “symphony crisis” and “trend of Program music” in early romanticism. Then, it is revealed by “New German School” sharply conflicting with Hanslick and Brahms. Finally, it faded away in the revival of symphony. One opinion is that the development of Romanticism symphony is the historical basis of the debate. The early nineteenth-century tradition of the symphony faced a dilemma under the

shadow of Beethoven, but Berlioz's Program Symphony tried to open up a new symphonic road. In the middle of century, Liszt's Symphonic Poem made Program music move forward, Wagner's Music Drama paved the way to "Gesamtkunstwerk." But, it was subjected to criticism by Hanslick from a perspective of "Absolute music." Then, Brahms's symphonic composition pushed to the top of the debate. At the end of century, since the tradition of the symphony entered its "second golden age," the curtain fell down. The second opinion is that the focus of the debate is "form" rather than "content". Musically, it is a divergence of how to develop classical sonata and symphonic discourse. As Program music broke the classical pattern through poetic idea, Absolute music managed to move forward based on it. Furthermore, it extends to the debate of formalism and emotionalism in aesthetics.

Individual Paper Session 19: Education and Community

Room G107, 15:00-16:00, Sunday 20 October

Colleen Christina SCHMUCKAL, "Japanese and Zuni Sunrise Songs: Approaching Issues of Innovation and Diffusion Through Beginner Music for Shamisen"

Tokyo University of the Arts

Time: 15:00-15:30

In Japanese music performance and education, I have identified two compelling needs: creating accessible compositions for beginning *shamisen* players and blending musical practices from multiple world cultures to expand musical possibilities. This is because world cultures often have unexpected cultural parallels. For this project, I analyzed Japanese and Zuni (a Native American nation) materials, taking inspiration from *The Zuni Enigma* by Nancy Yaw Davis, to create a beginner's duet for *shamisen* and Native American flute. This is due to a Zuni belief that, 1000 years ago, Japanese priests visited them seeking the center of the earth, a shared religious belief in being descents from the Sun deity, and other cultural and linguistic commonalities. Paying homage to historical themes of Japan and the Zuni Nation while analyzing the essence of each other's instrumental and musical theory, traditional compositions embodying the morning's spirituality are the basis of this duet: the Zuni song "Call to Sunrise" and the Hanawa town's song "Kiri Bayashi". Shared instrumental "storytelling" techniques: contrasting tone colors, improvisation, nuanced expression of "time", and sound effects: will demonstrate how understanding not only similarities but also differences in "the other's" musical practices can both help to educate and expand on one's own musical tradition. This presentation will include a live performance while analyzing the technical difficulties and fieldwork experiences in the duet's creation. Cultural and historical similarities of instruments from uniquely difference locations can possibly lead to a more effective education and experience of another's culture while expanding future musics.

Tianqian FAN, “Imagined Community and National Identity: The Suzhou Chinese Orchestra Under ‘The Belt and Road’”

King’s College London

Time: 15:30-16:00

Founded in 2017, the Suzhou Chinese Orchestra (SCO) is expected to “contribute to an outstanding Chinese traditional culture” and has a highly diverse repertoire combining Western and traditional genres. This repertoire distinguishes the SCO from other orchestras in China and East Asia which mainly focus on traditional repertoire, a response to the Chinese cultural policy “The Belt and Road” in 2017. The guiding strategy intends to dissolve cultural boundaries to build a unified community, while it is accompanied with a strong sense of nationalism in the case of the SCO. This paper examines how the SCO has defined its mission in the context of the institutionalization of Chinese traditional music. By adopting Benedict Anderson’s theory of nationalism as a theoretical basis, this paper brings to light the continual tension among the desire for an imagined community, the adherence to a dichotomous worldview, and the process of aesthetic adaptation and compromise. Peng Jiapeng, the director of the SCO, has stated that there are “only two musical forms in the world: the symphony (the West) and the national orchestra (the East).” He has argued that “it is necessary to connect Chinese culture with the West.” With this reductive dichotomy and sense of inadequacy in mind, Peng has undertaken a series of adaptations for SCO. These changes, meant to shape the orchestra’s aesthetic direction according to Western models, suggest that the path toward a national identity for this Chinese orchestra lies, paradoxically, through the assimilation of Western musical tastes and practices.

Panel 6: Decentering Musical Modernity: Perspectives on East Asian and European Music History

Room G108, 15:00-17:00, Sunday 20 October

Organizers: Tobias JANZ and Chien-Chang YANG

Universität zu Bonn (Janz)

National Taiwan University (Yang)

Overall Panel Description: Nearly two decades after the beginning of a new century, not only Music is connected to the migration and exchange taking place globally between the economically more and less advantaged parts of the world, there is also the rapid and seemingly boundless migration of music via internet. Under these circumstances, music changes not only its physical and nonphysical mediality, but also its appearances in the global social orders. As musicology is a readily globalized academic discipline represented in universities and institutions everywhere, this challenge brings together colleagues from different places working under different academic traditions. Paradoxically, however, in times when universalist thinking is seriously questioned from all sides, there seems to be an urgent need for common and perhaps

universal bases in order to enable a scientific discourse within musicology that can handle the complexity of global musical cultures in the present. *Decentering Musical Modernity*, the programmatic title of this panel and a book project collaborated by the panelists (published in April 2019), can be read as a formula expressing this need through emphasizing the ambivalence between the universalist concept of modernity and the renunciation of any hegemonic discourse of musical modernity. Given that the outlined problem is not entirely new, it seems appropriate to begin with a reflective consideration of past and current attempts to cope with the global diversity of musical cultures—in Europe or “the West” and, starting a dialogue in the mode of *histoire croisée* (entangled history), in East Asia as well.

Yu-Jun CHOI, “Modernity as Postcolonial Encounter in Korean Music”

Chonnam National University

Throughout the twentieth century (and up to this day), East Asian musics including that of Korea have experimented with their own modernities and cultural identities in the various aspects and phases. The modern or modernity is not a concept defining a break from a traditional society and culture, but refers to the ongoing contradictory process of conflict and interaction between the magical power of traditional lives and the sociocultural movement of disenchantment. Thus, we would be misled if we studied the modernity of Asian music as a linear development toward Westernization or rationalization and researched Asian music history as the simple transmission of traditional music that various area studies often focus on. In this respect, the modernizing process in Korea can be illustrated as a hybrid one: Westernization, Americanization, and globalization intermingled with nationalism. Since this modernization overlaps with colonial domination, the modernity of Korean culture has a colonial character. In this presentation, I will explore the possibilities of alternative musical modernity, focusing on contemporary Korean music in hybrid genres from a postcolonial perspective.

Fumitaka YAMAUCHI, “Contemplating East Asian Music History in Regional and Global Contexts: On Modernity, Nationalism, and Colonialism”

National Taiwan University

The century from the mid-nineteenth to mid-twentieth represents a historic moment in East Asian music history: the transition from the Sinocentric world order to the Eurocentric world order built on the international terms of nation-states and colonies. Central to this drastic transformation was music, as much as it was foundational to the ordering, or tuning, of the world. Coupled with colonialism, modernity detuned the established order across East Asia that was harmonized by the ideal of “樂”—the sinographic equivalent of music but also involving dance and other kinds of state rituals. As it had divided Christendom into sovereign states, modernity reconfigured the Sinosphere into a handful of nation-states. As 樂 thus divided into *yue* (Chinese), *ak* (Korean), *gaku* (Japanese), *nhạc* (Vietnamese), “music” came into play and took its place. This paper examines such discursive formations of music through a two-step task of re-assessing and re-interrogating modernity in regional and global contexts. The re-assessment

concerns modernity's engagement with nationalism and looks into how ideas of "national music" and their histories were articulated through sinographic translation. It also discusses how the untranslatability of music led to the summoning of the *yue* ideal to restore a regional order through "Oriental music." The re-interrogation throws regional music history into the global flux of colonialism, thereby arguing for a perspective of the coeval co-construction of modernity between colonizer and colonized alike. This paper concludes that such a critique of modernity should take account of imperial formations as ordered by the *yue* ideal.

Tobias JANZ, "Multiple Musical Modernities? Dahlhaus, Eisenstadt, and the Case of Japan"

Universität zu Bonn

The past decade has seen growing activity in the field of transnational history. Historical musicology, as a historical subdiscipline, certainly cannot avoid being part of this process. While several aspects of European intellectual life show a tight connection with national boundaries, the historiography of European music has been often keen to adopt a transnational perspective, beyond differences between singular national academic traditions. Then again, and not without reason, there is a certain persistence of the national perspective, somehow paradoxical combined with the fact that the European concept of music has always been connected with the idea of universalism. One reason for this paradox is that the concept of modernity, in sociological terms, is always bound to the concept and the organizational structure of the (modern) nation state. The approach of a comparative sociology of modernity will be discussed as a musicological opportunity to understand musical facts and data as a cohesive structure and then to juxtapose East Asian modernity/modernities and European modernity in order to show their specificity. The paper will include a discussion of Shmuel N. Eisenstadt's interpretation of Japanese civilization against the background of his idea of "multiple modernities."

Chien-Chang YANG, "Synchronizing Twentieth-Century Music History: A Transnational Reflection"

National Taiwan University

This paper stems from years of discontents teaching twentieth-century music in a "non-Western" university. Such frustrations originate indeed from an omnipresent postcolonial dilemma: on the one hand, the modern notion of music has its apparently undeniable "origin" since the European Enlightenment and the subsequent industrialization and institutionalization. On the other hand, the meaning of music translated through such institutionalization and its practices has to be reconciled in the global context. In other words, although the current notion of "music" may have been derived from the West, and music history itself has been a European enterprise, yet under the spell of globalization, a provincialized remaking of Europe is greatly in demand and thus, alternative historiographical practices on music are also expected. To put it in a nutshell, should the music of the world be treated on the same time scale, in synchronicity, and how? At least in East Asia, the translated notion of music can be as complex as the problem of

world history itself. By presenting recent theoretical discussions in comparative historiographies, especially on the semantics of historical time, this chapter proposes a transnational viewpoint treating twentieth-century music history in a relational manner that aims at reaching a compromise between a universalist and a relativist approach. Furthermore, this paper cites not only Euro-American sources but also the idea of *dōjidai-shi* (同時代史, history of the contemporaneous) presented in recent Japanese historiographical discussions, to demonstrate the entanglement of powers in postwar music history.

■ Poster Presentations

Poster Presentations

Basement Lobby, 10:00-18:00, Saturday 19 October

Xinkun CHEN, "On the Role of Aesthetics in Musical Hermeneutics"

Nanjing Normal University

The aim of this study is to emphasize the role of aesthetic experience in musical interpretation. Aesthetics has gradually attracted some scholars' attention since A.G. Baumgarten and Immanuel Kant, but it really came to be valued in Hermeneutics from Hans-Georg Gadamer. Influenced by Gadamer, Carl Dahlhaus and Hans Heinrich Eggebrecht began to put aesthetics in a very important position in their musical interpretation. The new musicology went beyond aesthetic interpretation, and try to interpret music from cultural and political perspectives. This way of Interpretation undoubtedly enriched the existing music interpretation, but it only works for some music pieces, and can hardly be regarded as a universal way of interpretation. In view of this, this paper intends to demonstrate the importance of aesthetic interpretation from three aspects. First, aesthetic interpretation should be given priority in musical interpretation. It is the intermediary between techniques and emotion, and cultural and political interpretation should be based on it. Second, aesthetic interpretation has some advantages, and we can understand the uniqueness of a musical composition through aesthetic experience. Finally, aesthetic interpretation is more universal than cultural and political interpretation, not only about classical and romantic music, but also about early music and modern music.

Wan-Hsin CHENG, "The Affirmation of Life: Music and Nietzsche's Ethics"

Tsinghua University

This paper investigates how music and philosophical ethics interact and dialogue with each other in Nietzsche's thought. This will show the positive, reconstructive side of Nietzsche's philosophy, not the negative, destructive side that is well known. First, I will analyze the area of a wider sense of morality and the theme of ethical life in Nietzsche's writings that exemplifies the life-affirming ideal he advocates. And, I will further discuss how music is related to the life-affirming quality and the essence of life. I argue that true art seeks a path to affirmation, if music ceases to affirm life, then it loses its point of art (Scruton, 1997). From this perspective, the connection between musical experience and ethical practice is no longer irrelevant, they exist as two forms of good life of mutual respect, with no one dominating. Both of them are ultimately trying to help people have a more fulfilled life, to approach and address the question of the meaning of human life, including pain and death. If accurate, music is not only a distinct mode of thought and action in human life, but also an invitation to us to live a meaningful life. Therefore, we can understand why music with life-affirming quality is so important to Nietzsche and to our contemporary life.

Jingxia LIU, "Chinese Traditional Music Teaching and Cultural Identity: A Survey of Junior High Schools in Jilin Province"

Northeast Normal University

The Ministry of Education of China issued a new document, "Improving the Guidance Program of Chinese Excellent Traditional Cultural Education" in 2014, targeting junior high school education. This study aims to investigate the cultural identity of traditional Chinese music culture in music teaching in junior high schools through a questionnaire survey and interviews. A total of 1512 students from nine cities responded to the survey in 2018. The findings reveal that cultural identity decreases progressively with age and grade, which is related to subcultures in the period of puberty and music teachers lack of attention to subcultures, so that student have difficulty in establish a relationship between traditional musical culture and their subcultures.

Xiu-lei REN, "In the Heart of Yunnan, in the Roots of the People: Remarks on Guan Zhuang, Contemporary Yunnan Composer"

Yunnan province

Yunnan province is abundant with colorful ethnic folk music, with such a unique source of artistic creation to draw from. Within the realm of Chinese musical compositions, there are numerous excellent works created with the musical elements of Yunnan ethnic folk. One such influential Yunnan composer, Guan Zhuang, is undoubtedly a huge contributor to this. Guan Zhuang has worked hard throughout half a century, using elements of Yunnan's rich folk music culture, creating many works which beautifully convey the essence of ethnic music's style, form and diversity. His works span a broad range of genres and an abundance of themes, which laid a

foundation for the creation of contemporary music in Yunnan, promoting the development of contemporary music compositions in Yunnan province. This paper reviews the music's concept and style and the musical characteristics of Guan Zhuang, and his contribution to the contemporary music of Yunnan, through the discussion on his creation process in music.

Biographies of Presenters

CARDONA, Erika

Erika J. Cardona G. Colombian with local degrees in the areas of Music Production; Music Management and Instrumental Performance; and Music and Cultural Education. Erika was awarded the full scholarship of the Chinese Government CSC for masters studies in Choral Conducting at the Shanghai Conservatory of Music under the tutoring of the Conductor Zhang Rui, studies that she began in 2013 after a year of study of the language. With her master's thesis she actively participated in the ICTM congress held in Ireland at the University of Limerick in 2016. She subsequently obtained a full scholarship from the local government of the city of Shanghai with which she completed her doctoral studies in Contemporary Music Research with Professor Han Zhong En at the same conservatory. Her research activity has been focused on the approach of Latin American musicology to his colleagues in the local field.

CHEN, Hongduo

Shanghai Conservatory of Music

CHEN, Xinkun

Nanjing Normal University

CHENG, Wan-Hsin

Wan-Hsin Cheng is a doctoral candidate in Philosophy at Tsinghua University in China. Her research interests include philosophy of music and ethics, particularly Nietzsche's ethics. She received an MFA in Ethnomusicology from National Taiwan Normal University and has been a visiting researcher at the Department of Philosophy of the University of Texas at Austin in 2017-2018. Wan-Hsin is currently writing a dissertation on the ethical quality of music, and trying to understand the connection between musical experience and our ethical lives. Her work has been published or is forthcoming in academic journals including *Morality and Civilization* and *Studies in Ethics*.

CHO, You-Kyung

You-Kyung Cho is a PhD student in Aesthetics and Philosophy of Art at the University of Tokyo and a research fellow granted from Japan Society for the Promotion of Science. She earned her master's degree in the same department at the University of Tokyo and bachelor's degree in Music at the City University of New York. Her current research interrogates the post-war German musical culture, examining the musical movement of distancing from serial music and the emergence of musical collage as a cultural phenomenon around the 1970s. She has contributed to multiple articles that include such topics as rethinking musical collage, the reception of Gustav Mahler's quotation technique and the cultural hybridity in Korean contemporary art music.

CHOI, Yu-Jun

Yu-Jun Choi is Associate Professor at the Chonnam National University in South Korea. He received his M.A. degree in music aesthetics from Seoul National University in 1997, and his Ph.D. in cultural studies of music from the Dong-A University in 2006. During 2006-2007, he conducted postdoctoral re-search at the department of music at the University of California, Riverside. He has been interested in musical modernity and cultural identities and has investigated cultural phenomena focusing on music from the perspective of aesthetics and cultural studies.

CHOW, Ow Wei

Ow Wei Chow holds both Master and Ph.D. degrees from Universiti Putra Malaysia. He is actively engaged in academic researches that focus on cultural musicology, virtual ethnography, digital cultural studies, and particularly interested in prospective projects in visual anthropology. He has contributed numerous articles on wide-ranging topics from Buddhism-related music to popular music, popular culture and online media. Having gained teaching experiences at Xiamen University Malaysia and Universiti Pendidikan Sultan Idris, he is currently teaching at the Music Department of Universiti Putra Malaysia in subjects related to ethnomusicology, music research and media publication. Through his multidisciplinary career pathway, he has switched roles as educator, researcher, newspaper columnist, editor, translator, photographer and graphic designer, accumulating various working experiences and thus cultivating vast interests in areas related to music, culture, humanity, phenomenality, interdisciplinarity as well as the scientific ways of knowing.

CHU, Meng-Tze

Meng-Tze Chu received her PhD degree in Musique, Histoire et Société in EHESS, Paris. She is now assistant professor in Graduate Institute of Ethnomusicology, Tainan National University of the Arts. In her early studies on extreme metal, she found how contemporary fans construct their global community by legitimating an imagined genealogy and confirming a solidarity network. Later, ordinary rock musician became the main theme in her research. She analyzed how rock band became normalized in Taiwan at the turn of this century in the perspective of ANT. The result was published as “Creating the Normalized Rock Band Wave in Taiwan: Community-Based Hit Music Instrument Stores as Mediator”. Chu is now conducting the projects to trace the first rock generation in Taiwan, and published “Rock and Roll from Rest and Recreation (R&R) - the Collective Memory of the Aging Pop-Rock Lovers in Taiwan”.

DENG, Jia

Soochow University

DILLON, Mary

Mary Dillon is an Irish PhD student at Yunnan University, China. She completed her BA in Music and Chinese Studies at University College Cork, Ireland, and her MA in Ethnomusicology, also at University College Cork. Her MA research explored the effects of globalisation on contemporary Irish culture, and for her doctoral research she wishes to apply a similar framework, examining culture and music for members of Chinese ethnic minorities in 21st century China, using her own unique position as a western researcher based in Yunnan.

DING, Hao

Hao Ding is Associate Professor of Music at Nanjing Normal University, who specializes in piano playing, music analysis and western musical history. She graduated from Shanghai Conservatory of Music and obtained her doctorate in 2007. She was the visiting scholar of the department of Music at Yale University of 2012-2013. Her articles have appeared in Journal of the Central Conservatory of Music, Journal of Tianjin Conservatory of Music, Journal of Wuhan Conservatory of Music, Journal of Xi'an Conservatory of Music, People's Music, Chinese Music, The Annual of Chinese Music, Piano Artistry and so on. She is also the author of *The Origin and Formation of the Classical Sonata* (2009). Under her guidance, one of her graduate students won the first prize in the national academic paper competition organized by Chinese Western Music Society in 2016. She has a forthcoming book about vision and approach of music analysis.

FAN, Tianqian
King's College London

FAVALI, Federico
Independent Researcher

GABRIEL, John

John Gabriel is currently a postdoctoral fellow in music in the Society of Fellows in the Humanities at the University of Hong Kong, and beginning next January, he will be a Lecturer in Musicology at the University of Melbourne Conservatory of Music. His research focuses on the role of music in the social and cultural history of German- and Czech-speaking Central Europe from the fin-de-siècle to the early Cold War. He is currently working on a book on the music theater of the New Objectivity in Weimar Republic Germany.

GAO, Liuqing

Gao Liuqing is a postgraduate student at the Shanghai Conservatory of Music, and she is currently studying at the University of Sydney as an exchange student. Mozart's operas are central to her research. She is currently writing her master's thesis on *Don Giovanni*. She has won several awards which include the first-class China Postgraduate Scholarship in the year of 2017 and 2018, the Honorary Award of the Review Competition of the Seventh China-ASEAN Music Festival of Contemporary Music, and the first prize in the Book Review Competition organized by *People's Music*. She has also published two articles in *Opera*.

HAYASHI, Naoki

Naoki Hayashi is a Ph.D. student at Hitotsubashi University, Tokyo, where he received the scholarship of Hitotsubashi International Fellow Program and his M.A. in Arts in 2019. He teaches musicology at Tokyo Metropolitan Senior High School of Fine Arts, Performing Arts and Classical Music. His research focuses on three interrelated subjects. The first subject is Requiem, especially that performed in the 19th century. He is currently working on his book on the history of Requiem. The second is Music historiography and the history of negotiations between Belgium and France. The third is the Comparative Arts. He studies the relationships between musicians and painters as a member of the researchers' group of Arts and Society of Hitotsubashi University. In 2018, he participated in the 69th Annual Conference of the Musicological Society of Japan with a presentation on Camille Benoît (1851-1923), a French musicologist and curator of the Louvre.

HE, Xian

Xian He (何弦) is a lecturer of Historical Musicology at the Department of Musicology of Sichuan Conservatory of Music, China. He holds a Ph.D. in Musicology from The Chinese University of Hong Kong. His teaching and scholarship have ranged across a diverse set of interests, including gender and sexuality, Chinese contemporary composers, orientalism and postcolonialism, as well as topic theory. His dissertation, "Construction of Female Gender Identities in John Adams's *Nixon in China*" (2018), examines female gender identity constructions in Adams's opera. His articles have appeared in several major Chinese academic journals. Currently he is working with a local gay men chorus about how they deal with the relationship between their queer identity and the mainstream heterosexual culture in China. He is also continually and actively involved in translation, introducing classic musicological literature and the latest international research to China.

HONG, Ding

Shanghai Conservatory of Music

HUANG, Wan

Shanghai Conservatory of Music

HUANG, Yu-Han

Yu-Han Huang is a doctoral student in Graduate Institute of Musicology at Taipei National University of the Arts. She received a M.M. in piano performance from Emporia State University, as well as a M.M. in piano pedagogy from University of Nebraska-Lincoln. She is a part-time music instructor at the junior college, and a piano teacher at music talent program in the elementary school. Her research interest is in music festivals.

HUI, Yuet Ka

Yuet Ka Hui is currently a student of the King's College London – Hong Kong University Joint PhD programme in Musicology. Previously a student of University of Southern California, Yuet Ka graduated as a Discovery Scholar in Piano Performance under the tutelage of Norman Krieger. Yuet Ka also studied with Andrew Ball in Royal College of Music, where she obtained her Master of Piano Performance and was awarded the Evelyn Tarrant Award in the Artist Diploma programme. She has performed three concertos with four orchestras, won several piano prizes, and accompanied singer Bobby McFerrin in the Hong Kong Arts Festival.

IMAZEKI, Shiori

Shiori Imazeki is a PhD student at the Tokyo University of the Arts. She is currently writing a dissertation about Muzio Clementi's arrangements and editions based on the works by other composers. Besides, she is interested in the piano culture in nineteenth-century Britain, especially in the Royal Academy of Music. She is also working as a writer in the Piano Teachers' National Association of Japan.

INOUE, Kaho

Kaho Inoue is a PhD candidate in Music (Musicology) at the University of Southampton and at Tokyo University of the Arts (TUA), under the auspices of British Council Japan Association Scholarship, the Japan Student Services Organization, and the Nomura Foundation. She has been a recipient of the K. Matsushita Foundation Research Grant, the Royal Musical Association Frank Howes Research Grant, the Music & Letters Trust Award, and the Nomura-Gakugei Foundation Research Grant. Between April 2015 and March 2018, she was a doctoral research fellow of the Japan Society for the Promotion of Science. She has an interest in European medieval music theory. Her PhD research at Southampton focuses on multiple functions of ligatures in pre-Franconian theory in comparison with Franco of Cologne's *Ars cantus mensurabilis* (c. 1280). In addition, she is conducting further PhD research at TUA, examining rhythmic interpretation of pre-mensural notation on the basis of pre-Franconian theory.

ITO, Aya

Aya Ito is Associate Professor in Western Music History at the International University of Kagoshima in Japan. She obtained her Ph.D. in 2006 from the University of Karlsruhe in Germany, and is the author of *Studien zur Metrik Beethovens [Studies on Beethoven's Metrics]* (Peter Lang, 2006). In her monograph, she analyzes the different classes of musical metrics, and their functions, across Beethoven's piano sonatas. Her principal research focus deals with the relation between literary and musical elements in

German vocal works, such as Lieder, operas, and cantatas of the 19th–20th century, in the works of Ludwig van Beethoven, Robert Schumann, and Richard Wagner, among others. With the support of the Japan Society for the Promotion of Science, she is currently exploring Max Reger's hitherto underexamined Lied composition techniques.

JANZ, Tobias

Tobias Janz, born in 1974, is currently full professor and director of the Department of Musicology at the Rheinische Friedrich-Wilhelms-Universität in Bonn, Germany. He previously held professorships at the University of Hamburg (2007-2013) and the University of Kiel (2013-2017). He is also editor of the journal *Musik & Ästhetik*. He wrote his doctorate on the dramaturgy of orchestral sound in Richard Wagner's *Ring der Nibelungen*, published by Königshausen & Neumann in 2006. His second monograph entitled *Zur Genealogie der musikalischen Moderne* was published in 2014 by Wilhelm Fink Verlag. His research interests include music history from the seventeenth to the twentieth-first century, music aesthetic, and music theory. Recently the volume *Decentering Musical Modernity. Perspectives on East-Asian and European Music History*, edited with Chien-Chang Yang, was released by transcript Verlag (2019).

Ji, Heng

Heng Ji is a PhD student of Shanghai Normal University. He is currently writing a dissertation about the amateur performers of Suzhou Pingtan. He has made the following achievements: "The Organizational Characteristics and Social Functions of the amateur performers of Suzhou Pingtan" and "On the Interaction between Modern Suzhou Pingtan Criticism and Audience." In his opinion, amateur performers are a special group of audiences and amateur actors in the field of ballet commentary. They seldom praise the new form of Suzhou Pingtan in public. They sense that it is "moral" to keep the tradition, but in fact, "the new Suzhou Pingtan" is still in full swing in the circle of amateur performers, even more and more fiercely. The audiences represented by amateur performers also exert a subtle influence on professional artists, which in turn exacerbates their dilemma between politics and art.

JIANG, Cong

Cong Jiang is an assistant professor at College of Music, Capital Normal University. Her research interests currently include music psychology, music education, folk music and folklore, etc.

JIMBO, Natsuko

Natsuko Jimbo is JSPS postdoctoral Research Fellow at the University of Tokyo and lecturer at Tokyo University of the Arts, Rikkyo University, and Kunitachi Music College. After receiving her PhD with the dissertation "Marguerite Long and the Making of the Three Great Masters of France" (Tokyo University of the Arts, 2016), focusing on the role played by a pianist in the canonization process of Fauré, Debussy and Ravel, she studies the influence of international music competitions on the culture of the Western art music after the World War II. Her research interests include the modern French music, performance studies, music education as well as global histories of music.

KIM, Youn

Youn Kim obtained her Ph.D. from Columbia University and taught at Seoul National University prior to joining HKU. Her research interests include history of music theory, psychology of music, theory and analysis, history of listening, and in particular, the interrelationship between music theory and the science of the mind. Kim's previous publications include a monograph, *History of Western Music Theory* (2006; awarded as "Outstanding Books in the Field of Basic Sciences" in 2008 by The National Academy of

Sciences, Republic of Korea), and a number of articles and reviews in *Psychology of Music*, *Journal of Musicological Research*, *Music and Letters*, and *Current Musicology*, among others. She has presented papers at various international conferences, including International Musicological Society, International Conference on Music Perception and Cognition, Annual Meeting of the Society for Music Theory, Royal Musical Association, and Congress of the Gesellschaft für Musiktheorie, and her work has been supported by the University Grants Committee of Hong Kong under the General Research Fund (2011/12 and 2017/18). Recently, she coedited (with Sander Gilman) and contributed to the *Oxford Handbook of Music and the Body* (OUP, forthcoming in 2017). She is currently working on a monograph tentatively entitled *Body and Force in Music: Metaphoric Constructions in Early Music Psychology*.

KIMURA, Haruka

Haruka Kimura received a Master's Degree of Art from Kwansai Gakuin University, Hyogo Japan, in 2019, and now is in the doctoral course. Her research focuses on the musical instruments, especially the hurdy-gurdy, played by many social classes in European history. She was a researcher supporting professors of Kwansai Gakuin University (2017-2019), and a teaching assistant of aesthetics and artistic laboratory at Kwansai Gakuin University (2019-).

KODERA, Michiru

Michiru Kodera is a postdoctoral researcher and now Adjunct Education and Research Assistant at the Tokyo University of the Arts. His dissertation focuses on a pioneering American music theorist, Leonard B. Meyer (1918-2007), especially the academic reception of his works. In the thesis, Dr. Kodera examines the interdisciplinary relationship between several music-related disciplines: music theory, music psychology, music aesthetics, and so-called New Musicology. His paper on Meyer and New Musicology is published in the *Journal of the Musicological Society of Japan*. His current research interest is history of music psychology as an important and fundamental aspect of musical culture in the 20th century. In addition, he has recently started a research project on an American sound artist, Max Neuhaus (1939-2009).

KYE, Hee Seng

Hee Seng Kye is a full-time researcher at Music Research Center, Hanyang University in Korea, where he is participating in the government-funded research project "Politics of Sound and Listening: A Critical Listening of Culture and Technology." His work on the history of sound and listening practices reflects an interest in opera, film music, and most recently, medical humanities. Kye studied composition and music theory at The Juilliard School and Queens College, CUNY, before moving to The University of Hong Kong, where he obtained Ph.D. in musicology in 2015. He has published articles in *Contemporary Music Review*, *Journal of the Musicological Society of Korea*, *Journal of Music and Theory*, *Journal of the Science and Practice of Music*, among others, and presented papers at international conferences, including International Musicological Society, International Congress of Aesthetics, and *Music and the Moving Image*.

LEE, Kyung Myun

Kyung Myun Lee is Assistant Professor in the School of Humanities and Social Sciences, Korea Advanced Institute of Science and Technology. She received her PhD in Music Cognition from Northwestern University. Trained in music, psychology, and neuroscience, her research interests include neural processing of pitch, rhythm and meter perception. She has served as President of the Asia-Pacific Society for the Cognitive Sciences of Music.

LEVENBERG, Jeffrey

The Chinese University of Hong Kong

LI, Xiaonuo

Xiaonuo Li, PhD. Professor, PhD Instructor of Musicology Department of Shanghai Conservatory of Music. Secretary-General of Chinese Society for Music Psychology. Director of Shanghai society for Psychology. Her educational background includes Masters' and Doctorate degrees in Musicology from Shanghai Conservatory of Music and postdoctoral research in the school of cognitive and psychological sciences at East China Normal University. Her major research field are "Music Analysis" and "Music aesthetic Psychology". Professor Xiaonuo Li's books include *A Study on Arch Structures in Music* (2006); *In the View of Aesthetic Psychology of Western Music Genre* (2011); *Cognition and Psychology of Music* (2017); and *The Structure and Expressive Function of Fugato* (2019). As well as, she has published dozens of papers about music structure, analysis of music works, music percentage, and absolute pitch (AP) perception ability. At present, as the continue of her previous AP research, she study the effect of timbre on AP judgment and carry the The fMRI study on AP brain mechanism among students at the Shanghai Conservatory of Music. In recent years, Professor Li has focused in particular on the analysis of combination between Chinese folk topic and western music structure. As the extension of musical analysis, she also interesting in studying music performance, which about the compassion of the relationship of the rhythmic elasticity between different performance and dialect pronunciation.

LIANG, Xinhui

Liang Xinhui is a graduate student of musicology studying the second year in Soochow University. Since she loved subculture, such as video games and animation, she decided to dig into the music in this direction. In her spare time, except playing video games, she also likes cosplay. It is an important point for her to do the research on virtual idol.

LIM, Yeooun

Yeooun Lim is a Ph.D. student in Theory and Musicology at Seoul National University where she received her BM (2015) and MM (2018). Her research interests include the science and psychology of music performance, with a particular focus on sight-reading and eye movements.

LIN, ChiaWei

ChiaWei Lin holds the MA/PhD in musicology from the University of California, Davis. Her research interests are broad, and include recording studies, Western art music in Taiwan, and connections among recording industries in Taiwan, Hong Kong, and Mainland China. She is currently writing a book on the biography and music of the Taiwanese composer Chen Mao-Shuen (1936-) and conducting a research project on the post-war Taiwanese music company—the "Queen Record." She teaches at Taipei National University of the Arts and National Taichung University of Education.

LIU, Jiangxia

Northeast Normal University

LIU, Xiaohai

Liu Xiaohai is a lecturer at Shanghai University of International Business and Economics. He is mainly engaged in the study of the inheritance of Pingtan. His book *A Study on the Inheritance Mechanism of*

Suzhou's Pingtan Assessment since the Late Qing Dynasty will be published soon. The title of his article at the meeting is Elimination of the Old Mode and Foundation of the New Mode: Creation and Performance of Middle-length Pingtan after the Foundation of the Country.

LIU, Xiaolong

Central Conservatory of Music

LIU, Xin

Xin Liu is an MSc student in Musicology at Conservatory of Music, Nanjing Normal University. He is currently writing a dissertation about the music and the Grand Tour. His research interests focus on musical analysis and the sociology of music in Post-renaissance. He published an essay on Liszt's piano concerto no.1 and is also a piano accompanist for choirs.

LIU, Yuxi

Yuxi Liu is a Ph.D. candidate in musical aesthetics from Shanghai Conservatory of Music, China. Her research specialty is philosophy of music. She earned her B.A. in piano performance (2011), and M.A. in musical aesthetics (2016). Her master thesis was rooted in Martin Heidegger's ideology of art as the philosophical basis, contemplating the sound construction of musical works. She used to be a visiting scholar of the department of philosophy at the University of Texas at Austin (2018). Currently, she is working on her doctoral dissertation centered on Kierkegaard's musical aesthetics conception. Besides her primary interest, she is also researching contemporary music in China, and serving as a staff writer for the Music column of Wenhui Daily. Outside the academic world, she enjoys playing Guqin and appreciating the Gamelan music.

MAKINO, Sho

Tokyo University of the Arts

MARTIN, Nathan John

Nathan John Martin is assistant professor of music at the University of Michigan. His research interests are in the history of music theory, the analysis of musical form, and the music and musical writings of Jean-Jacques Rousseau. He has co-edited Music Theory & Analysis since 2013. In 2014, his article "Rameau's Changing Views on Supposition and Suspension" won the Society for Music Theory's Outstanding Publication Award. During the 2018–2019 academic year, he held the Edward T. Cone Membership in Music at the Institute for Advanced Study in Princeton.

MATSUHASHI, Kiko

Kiko Matsuhashi received a BA and a MA with distinction from the Tokyo University of the Arts and was awarded the Acanthus Music Prize and the Doseikai Prize. She was a visiting researcher at Yale Institute of Sacred Music in Winter 2018 and is currently a Ph.D. Candidate in Musicology at Tokyo University of the Arts. Her research interests include the crossing of confessional boundaries in Dresden and Leipzig in the 18th century viewed from a standpoint of academic intersection of musicology and theology.

NISHIDA, Hiroko

Hiroko Nishida is Assistant Professor on the Faculty of Design at Kyushu University in Japan and holds a Ph.D. in Musicology from Tokyo University of the Arts. Her research focuses on music theory,

performance analysis, and orchestra management. Her recent publications include books Heinrich Schenker's *Musical Thoughts: Beyond Music Analysis* and *Exploring Musical Harmony: Theories and Conceptions*, translation of Heinrich Schenker's *Beethoven's Ninth Symphony*, *Beethoven's Last Five Piano Sonatas: Critical Edition*, and August Halm's *Of Two Cultures of Music*, and articles "Statistical Analysis of Factors that Influence Programming of Professional Orchestras in Japan," "Stopping/Restarting Play During String Quartet Rehearsals: An Ethnographic Approach to Performance Analysis," and forthcoming "Conceptual Development in the Neo-Riemannian Reception of Riemann: Schritt/Wechsel and PLR Transformations."

OGAWA, Masaya

Masaya Ogawa is a PhD student in Aesthetics and Philosophy of Arts at the University of Tokyo and granted a doctoral fellowship (JSPS). He is writing a dissertation about the history of German musicology from Hanslick to Dahlhaus. His main interest is in the intersection between musicology and the other disciplines (in particular philosophy, aesthetics, and psychology). Adopting a genealogical approach, he traces how the musicological technical terms arose, spread, and altered their meanings within the interaction between musicology and the other intellectual fields. He has recently contributed to an article concerning Guido Adler's style theory in the *Journal of Aesthetics* volume 70 published by the Japanese Society for Aesthetics (written in Japanese).

PENG, Yun-Hsien

Yun-Hsien Peng is a graduate student at the National Taiwan University, majoring in musicology. She earned her bachelor's degree in Viola performance and is currently writing a thesis about music psychology which examines combined flow in the situation of sight reading by string ensembles.

PRANOTO, Henry Susanto

Pelita Harapan University

REN, Xiu-lei

Yunnan Province

ROBISON, John

John Robison is Professor of Musicology at the University of South Florida. He received his doctorate from Stanford University in 1975, and has been teaching at USF since 1977. The author of *From the Slums of Calcutta to the Concert Halls of London: The Life and Music of Indian Composer John Mayer*, *Korean Women Composers and Their Music*, *Johann Klemm: Partitura seu tabulatura italica*, and *A Festschrift for Gamal Abdel-Rahim*, his research interests include topics ranging from the Renaissance to contemporary intercultural composers. He is a versatile musician who performs professionally on string and woodwind instruments (lute, archlute, theorbo, viola da gamba, recorders, Renaissance reeds, Baroque oboe, and oboe/English horn). His articles have appeared in numerous journals, and his scholarly/performing presentations have taken him to six continents. His book on Zhu Jianer's symphonies will be published in 2019, and he is also working on a book about composer Wang Xilin.

RUI, Hara

Rui Hara is a PhD student at the Kyoto University. The main focus of his research is contemporary music and music theory. He is currently writing his doctoral thesis on Japanese composer Toru Takemitsu (1930-1996). Hara recently published two articles about Takemitsu's solo piano works in the *Journal of the Musicological Society of Japan*, which are "An Analysis of Toru Takemitsu's Piano Distance: Structural

Aspects, Indeterminacy, and the Influence of John Cage” ONGAKUGAKU (2018) and “For Away as a Turning Point in the Work of Toru Takemitsu: The Way of Constructing the Sound and the Background of the Composing Process” ONGAKUGAKU (2019).

SCHERR, Suzanne

Suzanne Scherr (Ph.D., MBA, Diploma in Canto) is known internationally for her research surrounding Puccini editions, especially the problems in the genesis and revisions of his third opera “Manon Lescaut”. Steven Huebner (May 2018 Music and Letters) names her research (University of Chicago 2013) as the necessary discussion on “process”, that is, compositional style and stylistic revision in Puccini studies. In 2020 the Centro di Studi G Puccini (Lucca, Italy) will publish her commissioned research book “Tempo in Puccini Operas”. With a background in teaching music history/theory and professional singing as well as business, Dr Scherr has served as a consultant to opera companies and director of education (Lyric Opera of Chicago). Since 2013 she has served on the music faculty of ZhengZhou SIAS University 郑州西亚斯大学 (HeNan, China) as Director of the Western Music Research Center and western opera specialist.

SCHMUCKAL, Colleen

Colleen Schmuckal’s research on Japanese contemporary compositions for shamisen began after receiving the Monbukagakusho Grant in (2009). In 2013, she received her Masters in Teacher Education (music) from Yokohama National University and a PhD in Musicology from Tokyo National University of the Arts in 2017, focusing on new analytical and compositional techniques for traditional instruments. Publications include “Transmission Through Beginner Music for Multi-Genre Instruments: An Analysis of Shamisen Beginner Music by Kineya Seihou” in Bulletin (No. 44), distributed by Tokyo University of the Arts. Colleen is also an active performer, studying modern shamisen under Tetsuya Nozawa, gagaku shō under Shigeru Iwanami, and Japanese flute under Kan Fukuhara since 2009. Her shamisen solo entitled “The Ethereal Wind Dance” won second prize at the prestigious 6th Makino Yutaka Composition Competition and her koto trio entitled “Pink Waves of Yokohama Bay” won first prize at ICJC Composers’ Project Concert Competition.

SEINEN, Nathan

The Chinese University of Hong Kong

SHEN, Diau-Long

Shen Diau-Long studied art history and musicology at Taipei National University of the Arts and National Taiwan Normal University, and received his PhD in musicology from Freie Universität in Berlin. He has served on the faculty at the Quanzhou Normal University in China and is currently a full-time Assistant Professor at the National University of Tainan. He now also serves as the deputy secretary-general of the Asian Composers League (ACL) in Taiwan as well as a committee member of E.T.A. Hoffmann-Gesellschaft in Germany. He is a book writer and a regular contributor to music journals in Chinese, German and English. His research interests include the genesis of the German romantic opera and its historiography in the twentieth century, to a current interest in tracing the emergence and evolution of the historiography of music in Taiwan in its aesthetic, social and transborder aspects, in the belief that the nationalist historiography is unavoidably constructed in the transnational context.

SO, Rayoung

Rayoung So is a pianist and instructor in the department of music at Chonbuk National University, South Korea, where she teaches piano major students. She is currently pursuing a Ph.D degree in musicology at

the same university, although she has already earned DMA degree as a pianist, for her unfulfilled academic interest in music. While ardently working as a pianist—organizing her own annual recitals and participating in many ensembles—she attempts to deliver the value of music that she academically explore, based on her own professional and practical experience.

SONG, Moo Kyung

Moo Kyung Song is the Associate Professor at Yonsei University in Korea. He holds Master's and doctoral degrees in music theory from the University of Texas at Austin. After his dissertation on the Schenkerian theory and Formenlehre, he has been expanding his primary interest to the analytic and cognitive approach to music performance as well as meanings in music.

SUN, Jiamin

Jiamin Sun is a graduate student majoring in Musicology at the Soochow University School of Music, and she is also now pursuing a double degree program in Western University of Don Wright Faculty of Music. Her supervisor is Dr. Liu Yanling who is a music historian and a professor at the Soochow University School of Music. In the four years of undergraduate courses, she participated in many Guzheng competitions and performances, and gained rich experiences on stage. Therefore, during the graduate period, she hoped to get more knowledge in music from a new angle which is musicology. Her recent research mainly focuses on Mozart reception in contemporary China, and has generated one paper, Mozart Reception in China and the Revival of Confucianism. She has also written a paper on Chinese opera, Psychological Drama and Avant-Garde Music in Chinese Chamber Opera: The Case of A Madman's Diary.

SUN, Sheng Hua

Jiangxi Normal University

SUN, Yue

Shanghai Conservatory of Music

SUNDARI, Olivia Evelin

Olivia Evelin Sundari is an Indonesian musicologist, pianist, and educator. She received her Master of Musicology from Kyoto City University of Arts and Bachelor of Music degree from Ueno Gakuen University, Japan –through scholarships achievement funds, sponsored by Japan government (Monbukagakusho/MEXT) and Sato Yo International Foundation. Her research study, under Prof. Ayako Tatsumura, was on Western music dissemination in Indonesia and Ananda Sukarlan's poetic songs. As an active researcher, she has involved in many international conferences, including “Compositions in the 21st century” at Trinity College Dublin and The Musicological Society of Japan Annual Conference in Kyoto. Currently serving as a faculty member of Conservatory of Music, Pelita Harapan University, her research interests cover historical musicology and ethnomusicology, particularly in the ethnic minorities' musical practice in Indonesia. Her recent study that was funded by the University's Research Grant, explored the role of music within the daily lives of Baduy people.

TAKAKU, Satoru

Born in Tokyo, Satoru Takaku graduated from the faculties of Science and Literature in the University of Tokyo and the Graduated School of the Tokyo National University of Arts. Currently he works as Professor of Aesthetics and Musicology in College of Art, Nihon University in Tokyo. His interests exist in the history of western music in the 20th century, focusing on the life and music of Russian immigrant

composers such as Nikolai Medtner and Alexander Tcherepnin, the history of Taiwanese composers after 1945 and piano cultures in Asian countries. He is author of numerous articles, co-author of books as well as editor of printed music, to name but a few, "History of Japanese Music after WWII" (Heibonsha, Tokyo, 2007) and critical edition of Nikolai Medtner's *Vergessene Weisen Zyklus I, op.38* (Edition Zen-On, Tokyo, 2003). He is also active as music critic, and regularly makes contributions to several periodicals for classical music in Japan.

TAZAKI, Naomi

Naomi Tazaki is an associate professor in the Faculty of Human Development and Education, Kyoto Women's University, Japan. She has studied the social histories and cultural policies of French music from the late nineteenth century to the mid twentieth century, extending her research into studying cultural exchanges and the memory of war. Tazaki's recent studies include: "Un concours de composition outil de propagande politique: le cas du Concours musical de la ville de Paris sous la Troisième République," *Revue de musicologie*, 101(1), 93-124, (2015); "The musical activities of French masters invited to post-war Japan (1950-53): The impact of French-Japanese cultural exchanges," *Ochanomizu University Studies in Arts and Culture*, (12), 151-164, (2016); and "Impact of the policies of the Vichy regime (1940-1944) on music: cases of the Secrétariat général des Beaux-Arts and Commissariat à la Lutte contre le Chômage," *Bulletin of Showa Academia Musicae*, (38), 4-18, (2019).

TSUGAMI, Motomi

Motomi Tsunami is Professor of Musicology, Music Department, Kobe College, Japan. She has published several books, including *Ogura Suye (1891-1944)* and *the Tokyo Music School (2011)*, *Early History of Kobe College (2015)*, and *Program Buildings of Concert Series for Children (2015)*. Her writings are on Claudio Monteverdi, reception of European music in modern Japan, Japanese female musicians in the first half of the twentieth century, and music education through outreach activities in music, as for example 'The Birth of Art Song in Modern Japan,' in: *Proceedings of the 20th International Congress of Aesthetics*, July 24th-29th, 2016, Seoul National University, Seoul, Korea, The Korean Society of Aesthetics, 2016, pp. 839-846.

URROWS, David Francis

David Francis Urrows (余樂詩) is a historical musicologist and composer. He studied at Brandeis University, the University of Edinburgh, and Boston University. Between 1989 and 2018 he taught at Hong Kong Baptist University, where he established The Pipe Organ in China Project (www.organcn.org). He has also taught at the University of Massachusetts, the Hong Kong Academy for Performing Arts, and Eastern Mediterranean University. He has been a visiting scholar at The Beijing Center for Chinese Studies, the Ferdinand Verbiest Institute, and is currently a research fellow of the Instituto Ricci de Macau. He is editor of the critical edition of the works of German-American composer Otto Dresel (1826-90); and his book *Keys to the Kingdom: a history of the pipe organ in China* was published by the Verbiest Institute at the Catholic University of Leuven in 2017.

WANG, Fang

Fang Wang is a PhD student of Ethnomusicology at Yunnan University, China. After receiving her BA and MA degrees in music performance at the Royal Northern College of Music in Manchester, U.K., she has taught at Yunnan Normal University since 2010. As a member of the Buyi ethnic minority, she has been interested in Buyi traditional music ever since she started her musical career. She is currently conducting research on "Bayin (eight sounds) Seated Singing," a traditional ensemble music genre of the Buyi ethnic

minority in Guizhou province, by focusing on instrument usage, musical structures, performance forms, history, and socio-cultural relationships of this musical tradition.

WANG, Min-Erh

Min-Erh Wang is a DPhil candidate in music from the University of Oxford, working under the supervision of Prof. Daniel Grimley. Min-Erh's research interest mainly focuses on the reception of Western art music in Asian context in the 20th century. He received his master degree from National Taiwan University. His master thesis discusses the historical background of contemporary Chinese orchestra and its current development in Taiwan. His undergoing doctoral project is related Pablo Casals, a prominent Spanish cellist and humanitarian, and his different receptions in the Sinophone world within the global cold war regime. In the past few years, Min-Erh has presented papers at musicological conferences, including the 43rd ICTM world conference in 2015 in Astana, Kazakhstan and the 20th IMS quinquennial congress in 2017 in Tokyo, Japan. In the future, Min-Erh will keep working on musicological studies with an interdisciplinary perspective and methodology.

WASHINO, Akiko

Akiko Washino is a musicologist and pianist, currently teaching as an Associate Professor at Fukuoka Prefectural University in Japan. Her research interests center around questions of eighteenth- and nineteenth-century performance practice. She recently finished her Ph.D. dissertation at Osaka University, analyzing performances on piano rolls and early audio recordings of Chopin's Waltz in A-flat major, op. 42. Her interest in early performance style evolved over many conversations through the years with Malcolm Bilson, and during her time at The Royal Conservatory in The Hague, where she studied fortepiano with Stanley Hoogland. Recently she has been a visiting scholar at Stanford University doing research for her dissertation using the Condon Collection of piano rolls in the Archive of Recorded Sound. She is interested in how nineteenth-century pianists interacted with the score, and how this relationship has changed over time.

WILSON-COTA, Rachel

Rachel Wilson-Cota is an Instructor and PhD student in the School of Music at Arizona State University. Combining ethnographic fieldwork, musicology and interdisciplinary theory, her research includes historically undocumented women composers and the intersectionality of race, gender, and identity. She has received grants and funding for international travel and research from institutions such as Mills College, Liberty University, Arizona State University and various non-profit and governmental agencies. She has presented papers at local, regional and national chapters of the conferences held by the Society for Ethnomusicology, American Musicology Society, and among others, the Association for Recorded Sound. She is currently writing a dissertation titled "EcoWomanism: G/goddess culture in Oakland's Afrofuturist Hip-hop Scene." The research examines how concepts of musical creativity inform critical environmental and ecological issues while engaging religion, afro-futurism, and womanist methodology in Northern California.

XIE, Chunlin

Chunlin Xie is a senior student at the Central Conservatory of Music (China). Her research focuses on modern and contemporary history of Chinese music. She is currently writing a dissertation about the development of Chinese musicals in the 1980s, exploring composition and the performance of the shows in their social context.

XU, Chenyi

Chenyi Xu, a Grade 2017 postgraduate of the School of Music at East China Normal University, a member of the Vocal Music Professional Committee of the Zhejiang Musicians Association, graduated from the School of Music, Zhejiang Normal University. She obtained a teacher qualification certificate for music appraisal from the China Central Conservatory of Music, and the certificate of the highest level in music theory of the Associated Board of the Royal Schools of Music (ABRSM). She participated in the Fourth National Vocal Music Academic Forum, the 2018 Jiangsu graduates' musicology and dancology forum, and international vocal academic seminars and other academic conferences, and published several papers in "Art of Singing", "Popular Art", "Northern Music" and other magazines.

XU, Lufan

Lufan Xu is a lecturer at the Shanghai Conservatory of Music. She is a historian of early twentieth-century music with a particular focus on Ferruccio Busoni's modernist opera reform. Her other research interests include the musical and cultural transfer between Weimar Germany and the Republic of China, and the Weimar echoes in post WWII Regietheater. She received M.Phil. and Ph.D. in historical musicology from The Chinese University of Hong Kong, and conducted research at Brown University (United States) and the Staatsbibliothek zu Berlin (Germany).

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Wen-Ting Yan is a PhD student at Shanghai Normal University. She holds a Master of Arts (2016) from the Soochow University School of Music in musicology. Her research areas include various topics related to Tanci. She has presented research papers at the International Conference on Traditional Music (ICTM) Nara (2014), and the International Musicological Society East Asia Regional Association (IMSEA) conference, Hong Kong (2015).

YANG, Chien-Chang

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YANG, Jian

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YANG, Le-Tian

Le-Tian Yang is a graduate student in musicology at Soochow University. She is currently studying the works of contemporary Chinese composers and the issue of identity. She is currently focusing on Tan Dun's organic music.

YANG, Yandi

Shanghai Conservatory of Music

YANG, Zhuoxin

Zhuoxin Yang is a graduate student from Nanjing Normal University. When she studied for the master degree of western music history major at Nanjing Normal University, she took part in a program, the Sino-American Cooperation on Higher Education and Professional Development, then graduated from

California State University, Fresno in Music Performance. She has graduated from these two universities with dual degrees in western music history and music performance.

YASUKAWA, Tomoko

Dr. Tomoko Yasukawa studied music history and music theory at the Tokyo University of the Arts. She enrolled at Paris-Sorbonne University, where she studied musicology with Danièle Pistone (Maîtrise, 2003). She then moved to Tokyo and obtained her Ph.D. (musicology) in 2008 at the Tokyo University of the Arts (dissertation: *Création de la Modalité et le langage modal dans la musique française: sous l'influence de la nation et la religion, ca. 1850-1910*). From 2010 to 2013, she was a recipient of a research fellowship for young scientists in the Japan Society for the Promotion of Science. She became a Junior Associate Professor at Kitasato University College of Liberal Arts and Sciences (Kanagawa, Japan) in April 2017. She has translated several books, including François Porcile's *Belle époque de la musique française*, into Japanese, and she has also co-edited and co-authored books including *Exploring Musical Harmony: Theories and Conceptions* (Ongakunotomosha, 2019).

YE, Xiao-Lin

Xiao-Lin (Charlotte) Ye is a second-year masters student of Musicology at Soochow University. Her mentor is Prof. Yen-Ling (Annie) Liu. Charlotte studies Zhu Jianer's symphony as her subject. Her focus concerns Zhu's understanding of tragedy and the relationship between compositional techniques and audience reception, which is particularly important for a composer with so strong a sense of political history.

YE, Yu

Yu Ye is a Ph.D. candidate in musicology at the University of Texas at Austin. He received an M.A. in musicology from the Shanghai Conservatory of Music (2011) with a thesis on Astor Piazzolla's Nuevo Tango music. Currently, he is working on his doctoral dissertation, dealing with the making of tango music in contemporary China. His other research interests include music and media, twentieth- and twenty-first century music, contemporary music in China, and musical nationalism/transnationalism. Outside of academic research, he is active as a pianist and bandoneonist, and has performed in such ensembles as the UT Hispanic Caribbean Ensemble (2017-19), the Orquesta Típica for the "Tango for Musicians at Reed College" workshop (2018), the UT Tango Trio (2019), and the Orquesta Típica for the Stowe Tango Music Festival (2019).

YOON, Sumin

Sumin Yoon is Ph.D. student in Music Education at Seoul National University. Her research interests include improvisation, musical creativity, and neurophysiological mechanism of music.

ZAVANELLI, Federico

Federico Zavanelli undertook undergraduate studies in Musicology at the University of Pavia. In 2018 he graduated with distinction from the MA in Musicology at the University of Southampton writing a dissertation on the reception of Franco of Cologne in Marchetto da Padova's theoretical work under the supervision of Professor Mark Everist. He is currently a second-year PhD student at the University of Southampton and visiting student at the University of Bristol working under the supervision of Professors Mark Everist and Emma Hornby. His research on the music culture of late thirteenth-century Italy and late-Franconian notation is fully funded by the South, West and Wales Doctoral Training Partnership (Arts and Humanities Research Council). In 2015 he worked as an intern at the Digital Image

Archive of Medieval Music (Diamm) and spent a period as a researcher assistant for the “Tudor Partbooks Project” in partnership with the University of Oxford and the University of Newcastle.

ZENG, Diandian

Diandian Zeng is a senior student at the Central Conservatory of Music (China). She majors both in musicology and music therapy. Her research lies at the border between modern Chinese music history and music therapy, studying the relationship between music and movement in the radio calisthenics. Also, she is currently writing a dissertation about the female Chinese zither players in the Qing Dynasty.

ZHENG, Xiaoli

Zheng Xiaoli is from China and graduated from the Central Conservatory of Music. Now, she is a Ph.D. student at the Tokyo University of the Arts. Her research interest lies in the introduction and development of western music in modern China, as well as the history of musical cultural exchange between China and Japan in early modern times. She is currently writing a dissertation about Western Music of Beijing during the Japanese occupation of the Second Sino-Japanese War. She has also studied the publication of Western music in China.

ZHOU, Phoebe Minzhuo

Phoebe Minzhuo Zhou has just completed her MPhil thesis on the independent music scene in China, based on which she prepared her presentation for this conference. She is also broadly interested in various cultural practices in contemporary China.

ZOU, Ivan Yifan

The University of Hong Kong

International Musicological Society East Asia Regional Association



Founding of IMSEA in Seoul, South Korea, in September 2011

Mission Statement

The aim of the IMS East Asia Regional Association (IMSEA) is to provide a forum for exchanges among music researchers in the region, regardless of their areas of specializations and subjects of studies. IMSEA was founded at the Western Music Research Institute, Seoul National University, Korea (September 16–18, 2011), and has held meetings every two years: National Taiwan University (2013), University of Hong Kong (2015), Tokyo University of the Arts (2017), and Soochow University (2019). The next meeting of IMSEA will be held at Kyoungpook National University, Daegu, Korea (2021).

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