International Council for Traditional Music
7th Symposium of the Study Group on Musics of East Asia

East Asian Performing Arts at the Vanguard of Global Expressivities

2022
5.13. Fri – 5.15. Sun

Online Conference
Co-Organized, hosted and sponsored by

Monash University (Australia)
Royal Holloway University of London (UK)
National Taiwan Normal University (Taiwan)
Nara University of Education (Japan)

University of Hong Kong (Hong Kong)
Kookmin University (Korea)
World Music Center Foundation (Korea)
Association for Asian Studies
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Greetings!

On behalf of the executive committee and local organizing committees, I warmly welcome you to the 2022 International Council for Traditional Music - Study Group on Musics of East Asia (ICTM-MEA) Symposium, May 13-15, 2022. While we regret that our conference originally planned for 2020 in China had to be postponed for a number of reasons, we are now excited to announce that our conference will be held online. Thanks to the COVID-19 situation, our virtual conference will offer the opportunity to reach a wider audience around the world. The entire process of preparation was not easy, but we accomplished it thanks to the great contributions of executive committee members.

Since its first symposium in 2007, the Study Group on Musics of East Asia has functioned as one of the most important academic associations for research of East Asian performing arts and Culture. This conference will be organized around its main theme: “East Asian Performing Arts at the Vanguard of Global Expressivities.” We are very happy to have as keynote speaker, Professor Ying-fen Wang, the first chair of ICTM-MEA, and founding director of the Graduate Institute of Musicology at National Taiwan University where she is Distinguished Professor. She will offer her address titled “Music Industry, Asian Identities, and Trans-imperial Connectivity: Perspectives from Colonial Taiwan.” Forty scholars address various issues related to East Asian music and culture will introduce their recent achievements.

The virtual conference, sponsored in part by the Association for Asian Studies, is co-organized and co-hosted by the School of Languages at Monash University, Royal Holloway University of London, the Graduate Institute of Ethnomusicology at National Taiwan Normal University, the Department of Music Education at Nara University of Education, the Department of Music at the University of Hong Kong, the College of General Education at Kookmin University, and the World Music Center Cultural Foundation Korea. This is our first symposium to be held online and the first to be co-hosted by several institutions located on different continents. I especially thank President Sun-dae KANG of the World Music Center Cultural Foundation Korea for financial support of the entire symposium.

There is no registration fee for entire presenters or participants for MEA 2022. Please feel free to join us. We look forward to communicating with and learning from scholars actively working on a variety of topics in East Asian music!

Thank you!

13 May, 2022

Hee-sun KIM, chair
Executive Committee
ICTM Study Group on Musics of East Asia
Celebrating the 7th Symposium of ICTM MEA

The World Music Center Foundation is truly pleased to co-host the 7th symposium of ICTM MEA.

Our foundation has been trying to prompt musical diversity of Korea and to support academic exploration of music around the world since 2012. We are happy to support this symposium that will show recent achievements in studies of musics and cultures of East Asia.

Due to the Covid-19 situation, the symposium is held online, which will have an opportunity of access to wider audience. I hope that this meeting will offer a good chance to discuss interesting themes related with Asian music for scholars and students around the world. We will be glad if all the participants will enjoy one of the active online communications on East Asian music of the world.

13 May, 2022

KANG Sundae, president
World Music Center Foundation
Committee Members

The Executive Committee

Hee-sun KIM
(Chair)

YANG Yuanzheng
(Vice-Chair)

QI Kun
(Secretary)

LIOU Lin-yu

TAN Shzr Ee

Alison TOKITA

Hilary FINCHUM-SUNG

HSU Hsin-wen
The Local Organizing Committee

Alison TOKITA (Co-Chair)

TAN Shzr Ee (Co-Chair)

HSU Hsin-wen (Co-Chair)

Hee-sun KIM (Co-Chair)

QI Kun

LIOU Lin-yu

PARK Jonghyun

CHANG Yoon-hee
The Program Committee

Alison TOKITA (Co-Chair)
TAN Shzr Ee (Co-Chair)
Hilary FINCHUM-SUNG

CHEN Chun-bin
Ruth MUELLER
NG Kolly
ICTM Musics of East Asia Study Group
7th Symposium
13-15 May, 2022, Online
Symposium Program

- All Times are CST

CST for Beijing, Singapore, Manila and Taipei; one hour earlier for Vietnam, Indonesia; one hour later for Korea and Japan; two hours later for Australia

Day 1 Friday, 13 May

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>8:10-8:30</td>
<td>OPENING CEREMONY</td>
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<tr>
<td>8:30-10:30</td>
<td>Panel 1</td>
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<td>10:30-11:00</td>
<td>COFFEE BREAK</td>
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Panel 1

Chair: Alison TOKITA (Monash University)

8:30-10:30

Gender and Popular Music Across the Region

The Shining "Others": A Case Study of Three Contemporary Female Pipa Musicians

"We are not anonymous": Gender and Self-identity in Tan Weiwei's December 2020 Virtual Performance

Imagining South Korea through Musical Borrowing: Suga's Taech"wit'a in K-pop

K-pop, BTS, and The Global Dissemination of the Contemporary Korean Voice in a period of World-Wide Pandemic

10:30-11:00

Chinese Art Song and Diverse Expressions of Musical Modernity in the First Half of the Twentieth Century
### Panel 2

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<tr>
<th>Time</th>
<th>Session</th>
<th>Speaker/Institution</th>
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<tbody>
<tr>
<td>11:00-13:00</td>
<td>Composition, Commentary and Collegiality in the Translated Modernity of Early Chinese Art Song</td>
<td>Joys CHEUNG, National Taiwan Normal University</td>
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<tr>
<td>11:00-13:00</td>
<td>Proved Foundations with Pentatonic Inflections: “Longing for Home,” the First Art Song of Huang Zi and Wei Hanzhang</td>
<td>Stephen JONES, Brigham Young University</td>
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<tr>
<td>11:00-13:00</td>
<td>“I should have my own personality”: Identity Negotiation in Tan Xiaolin’s Art Songs</td>
<td>Arturo Irrisari IZQUIERDO, Hong Kong Baptist University</td>
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<tr>
<td>11:00-13:00</td>
<td>Discussant: Hannes JEDECK, University of Bonn</td>
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#### Lunch Break

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#### Keynote Speech

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<th>Time</th>
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<tr>
<td>14:30-15:30</td>
<td>Recording Industry, Asian Identities, and Transimperial Connectivity: Perspectives from Colonial Taiwan</td>
<td>Ying-fen WANG, National Taiwan University</td>
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#### Panel 3

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<th>Time</th>
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<tbody>
<tr>
<td>16:00-18:00</td>
<td>The Beginning of the Juche Era and the Direction of National Music in North Korea</td>
<td>Ihn-gyo BAE, Kyungin National University of Education</td>
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<tr>
<td>16:00-18:00</td>
<td>A Study on North Korean Popular Arts in the 1970s: The Daily Routine of “Political Socialization” through Mass Dance and Mass Song</td>
<td>Jini KIM, Konkuk University</td>
</tr>
<tr>
<td>16:00-18:00</td>
<td>Politics of Overseas Performances of North Korea during the Cold War Period</td>
<td>Hee-sun KIM, Kookmin University</td>
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<tr>
<td>16:00-18:00</td>
<td>Changes in the Gender Structure of North Korean Musical Groups</td>
<td>Seung-hee HA, Dongguk University</td>
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#### Social Hour for All Participants

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<tr>
<td>18:00-19:00</td>
<td>SOCIAL HOUR FOR ALL PARTICIPANTS</td>
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## Day 2 Saturday, 14 May

### Panel 4
**9:00-11:00**

**Chair:** Shzr Ee TAN (Royal Holloway, University of London)

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<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>Resounding Taiwan (I): Intercultural Articulations</td>
<td>A Quest for Taiwan Guoyue: The Taipei Chinese Orchestra and the Articulation of Taiwanese Musical Identity</td>
<td>Ming-yen LEE, Nanyang Academy of Fine Arts</td>
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<td>Highway Nine Musical Stories: Musicking of Taiwanese Indigenous People at Home and at the National Concert Hall</td>
<td>Chun-bin CHEN, National Taipei University of the Arts</td>
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<td>The Gospel in Motion: Hakka Hymnody and Contextualization</td>
<td>Hsin-Wen HSU, National Taiwan Normal University</td>
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<td>The Voices of Teresa Teng: Legacy, Agency, and Multivocality</td>
<td>Meredith SCHWEIG, Emory University</td>
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### COFFEE BREAK
**11:00-11:30**

### Panel 5
**11:30-13:30**

**Chair:** Joys CHEUNG (National Taiwan Normal University)

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<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>Resounding Taiwan (II): Sounds, Media, and Subjectivity</td>
<td>Constructing “Enchanted Golden Triangle” through Music and Dance in a Yunnan Diasporic Community in Taiwan</td>
<td>Tasaw Hsin-chun LU, Academia Sinica / National Taiwan University</td>
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<td>Quoting the Ocean: Sounding Indigenous Art as a Challenge to Settler Multiculturalism</td>
<td>DJ W. HATFIELD, National Taiwan University</td>
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<td>Sounding “Southern” in the Air: Constructing Nanyang (Nanyang) on Radio Broadcast in Colonial Taiwan</td>
<td>Wilson Yick Sau LAU, National Taiwan University</td>
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<td>Listening to Taiwan’s Musical Garbage Trucks: Hearing the Slow Violence of Environmental Degradation</td>
<td>Nancy GUY, University of California San Diego</td>
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<td>13:30-15:00</td>
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<td>14:30-15:00</td>
<td>MEA BOARD MEETING</td>
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<td>15:00-16:00</td>
<td>ASSEMBLY of GENERAL MEETING</td>
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<td>16:00-16:30</td>
<td>COFFEE BREAK</td>
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<td>16:30-18:30</td>
<td>Panel 6</td>
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**Panel 6**

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<tr>
<th>16:30-18:30</th>
<th>Intermedia and Globalization</th>
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<td>Soundscape of Wuxia Films: The Musical Choices That Define the Works of King Hu</td>
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<td>The Evolution and Reconstruction of the Image of Mulan in the Opera Mulan Psalm</td>
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<td>The Pursuit of Intangible Cultural Heritage: A Spatial Analysis Approach to Singing and ICH Recognition in Southwest China</td>
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<td>A Fiddle that Can Speak: An Investigation Based on Gux hieb in Guizhou Province</td>
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Chair: DJ W. HATFIELD (National Taiwan University)
## Day 3 Sunday, 15 May

### Panel 7
**9:00-11:00**
**Chair:** Hilary Finchum-Sung (Association for Asian Studies)

<table>
<thead>
<tr>
<th>Indigenous Music and Identity</th>
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<tr>
<td>Non-oppositional Voices and Bodies: Religious Agency of Bai Women in Yunnan, Southwest China</td>
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| Negotiation, Articulation and Resistance: A Case Study on Thao Person Mao Xin-Xiao and Cultural Tourism on Music and Dance during the Transwar Period (1920s-1960s) | Isabelle Wei, Taipei National University of the Arts |

| The 'Bones of Songs', Creativity, and Appropriation in Kam (Dong) Musical Culture | Catherine Ingram, University of Sydney |

| Chaoyu Gequ: An Unpopular Chinese Popular Music | Mercedes M. Dujunco, Yunnan University Center for Ethnomusicology |

**11:00-11:30**
**COFFEE BREAK**

### Panel 8
**11:30-13:30**
**Chair:** Alison Tokita (Monash University)

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<tr>
<th>Ritual Musics, Ancient and Modern</th>
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<tr>
<td>Court Music and Dance as a Ruling Mechanism for the Maintenance of Social Order: A Comparative Study of Ancient Japan and China</td>
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| A Local Song or a Court Song? -- A Revival of a Saibara Song "Sakurabito" in Nagoya | Naoko Terauchi, Kobe University, Japan |

| Folk Belief and Subjectivity: An Investigation Based on Chen jinggu's Belief and "Temple Fair of Zhangshanzhai" of China | Lijun Lin, Communication University of Zhejiang, Zhejiang Province, China |

<p>| (Re-)Presenting Korean Buddhist Chant: A New Hybrid Notation System | Iljung Kim, The University of British Columbia |</p>
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<tr>
<th>Time</th>
<th>Event</th>
<th>Panel</th>
<th>Chairs</th>
<th>Speakers</th>
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<tr>
<td>13:30-14:30</td>
<td>LUNCH</td>
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<tr>
<td>14:30-16:00</td>
<td>Panel 9 Traditional Musics and Contemporary Practices</td>
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<td>Naoko TERAUCHI (Kobe University)</td>
<td>Jocelyn CLARK, Pai Chai University</td>
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<td>The Appreciation-Inspiration-Appropriation-Expropriation-National Identity Continuum in S. Korea: When Sanjo Means &quot;Solo&quot;</td>
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<td>Transmission of Gayageum Sanjo since its Progenitor Kim Chang-jo – Analysis of the Lineage of Sanjo Works in North and South Korea</td>
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<td>Seung-hee YANG, Gayageum Performer, Holder of National Intangible Cultural Heritage Number 23</td>
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<td>East Asian Succession of Ancient Chinese Poetry: An Attempt to Mapping Genre Variations and Developmental Characteristics</td>
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<td>Mikyung PARK, Keimyung University</td>
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<td>16:00-17:00</td>
<td>COFFEE BREAK</td>
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<td>17:00-19:00</td>
<td>Panel 10 Intercultural Encounters</td>
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<td>Hsin-Wen HSU (Taiwan National Normal University)</td>
<td>Ying-Hsien CHEN, University of Helsinki</td>
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<td>Kantele in Japan: Reception, Borealism, and Representation</td>
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<td>The Transnational Musical Life of the Wencheng’s Emigrants in Milan and Amsterdam</td>
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<td>Francesco SERRATORE, Shanghai Conservatory of Music</td>
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<td>Classical or Traditional? Korean-German Music Theatre Interweavings</td>
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<td>Jan CREUTZENBERG, Ewha Womans University</td>
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<td>Remapping the World of Musics: The Curation of Chinese Musical Instruments at the Metropolitan Museum of Art</td>
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<td>Tsan-Huang TSAI, University of Adelaide</td>
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<td>19:00-19:15</td>
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Forty years ago, Pekka Gronow published the first survey of the recording industry in “the Orient” from the 1900s to the 1920s (Gronow 1980). He focuses on the activities of major Western record companies across Russia, North Africa but only touches on a few examples of indigenous record production due to a lack of documentation. Much progress has been made in the last two decades to fill this gap. However, most research has focused on individual locales while intra- and inter-regional interactions remain to be mapped out. In view of this, Yamauchi Fumitaka and I have been working on an edited volume entitled Formations of Phonographic Modernity in East and Southeast Asia, with contributions from experts on respective locales in the two regions. Putting them together reveals that the regional development of the recording industry in the first half of the 20th century was closely linked not only to the transimperial expansion of major Western record companies through sea routes but also to the local geopolitics, particularly the fall of Chinese empire and the rise of Japan’s colonial empire through a series of intra- and inter-regional wars and the two World Wars. Inspired by the new light shed by this volume and the emerging field of transimperial history, this paper takes the recording industry in East Asia as its focus to provide a glimpse into “the spaces in-between empires, their connectivity, cooperation and competition” (Hedinger and Heé 2018: 439). In particular, I use colonial Taiwan as an example to show how its unique position as both a borderland of the former Chinese empire and the first colony of Japanese empire shaped the development of its recording industry and the rise of its vernacular genres, and how recordings of its vernacular genres exported to South China and Southeast Asia not only transformed Taiwan into the creator and disseminator of Hokkien popular culture and an important hub among Japan, China, and Southeast Asia, but also made a lasting impact on the musical and cultural identities of Taiwan and the Hokkien diasporic communities in East and Southeast Asia and beyond.
Ying-fen Wang (Ph.D., University of Pittsburgh, 1992) is the founding director of the Graduate Institute of Musicology at National Taiwan University where she is Distinguished Professor.

She is the first musicologist to receive the Outstanding Research Award from the Ministry of Science and Technology in 2016. Her main research interests have been nanguan music and the history of music in Taiwan during the Japanese colonial period, including Japanese musicologists’ research of Taiwanese music before 1945, recording industry, radio programs, and the continuity and change of aboriginal musical life.

Her representative works include Listening to the Colony: Kurosawa Takatomo and Wartime Survey of Taiwanese Music (1943) (in Chinese, 2008), Sounds from Wartime Taiwan: Kurosawa and Masu's Recordings of Taiwan Aboriginal and Han Chinese Music (2008, co-edited with Liou Lin-yu), "The Transborder Dissemination of Nanguan in the Hokkien Quadrangle before and after 1945" (2016), "IFMC, Masu Genjiro, Kurosawa Takatomo, and Their Recordings of Taiwanese Music" (2018), and "Resounding Colonial Taiwan through Historical Recordings: Some Methodological Reflections" (2021).

She also edited an annotated translation of Tanabe Hisao's writings about his 1922 Fieldwork in Taiwan and Amoy (published in 2017) as well as that of Kurosawa Takatomo's 1973 monumental book The Music of the Takasago Tribe in Taiwan (published in 2019).
Program & Abstracts
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<td>OPENING CEREMONY</td>
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<td>8:30 - 10:30</td>
<td>Panel 1</td>
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<td>Panel 2</td>
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<tr>
<td>14:30 - 15:30</td>
<td>Keynote Speech</td>
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<td>16:00 - 18:00</td>
<td>Panel 3</td>
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**Day 1**

Friday, 13 May

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<tr>
<td>14:30 - 15:00</td>
<td>MEA BOARD MEETING</td>
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<td>15:00 - 16:00</td>
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**Day 2**

Saturday, 14 May

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<td>Panel 8</td>
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<td>14:30 - 16:00</td>
<td>Panel 9</td>
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<td>17:00 - 19:00</td>
<td>Panel 10</td>
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<tr>
<td>19:00 - 19:15</td>
<td>CLOSING CEREMONY</td>
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**Day 3**

Sunday, 15 May
Day 1

Friday
13 May
2022

8:10 - 8:30 OPENING CEREMONY

Words of welcome by Hee-sun KIM (Chair, MEA), Alison TOKITA and Shzr-Ee TAN (Co-Chairs, Program Committee), Hsin-Wen HSU (co-organizer)

Host: Monash University
The Shining “Others”: A Case Study of Three Contemporary Female Pipa Musicians

Yuxin MEI, Pipa performer, Ph.D student of Ethnomusicology, University of North Texas, Director of the UNT Chinese Ensemble (YuxinMei@my.unt.edu)

Abstracts: The pipa (four-string Chinese lute) has historically been associated with gender-stereotypes. In the popular imagination, the instrument and its repertories epitomize traditional Chinese notions of feminine beauty. In practice, the pipa is—and has been—played by both women and men. Yet, historical documentation has focused exclusively on male professional performers. Female pipa musicians are inexplicably absent in historical records and in academic discourse. This erasure of female musicians and their contributions to the pipa arts still holds strong, even though the number of women who become professional performers has risen dramatically since the 1990s and women now outnumber men. The gender imbalance in scholarly writings reflects an institutionalized discrimination against female musicians and might be attributed to the long-standing and still on-going specter of the,乐籍或乐户制度, Yueji or Yuehu, a music system from the fifth century and abolished in 1651 mostly for training female courtesan musicians in feudal China. While pipa music has always been part of ritual music, folk traditions, literati culture, and Chinese classical music, its association with entertainment is still felt today. In this presentation, I discuss three women, Cao Anhe (1905-2004), Yang Jing (1965-), and Zhang Ying (1982-), representing three generations in contemporary pipa music. I explore many sides of the issue: the limitations of overt and covert attitudes about female capacity, challenging stereotypes, and the strategies these women employed to leverage a place for themselves particularly in the 20th and the early 21st century China. I argue that these three generations of female pipa musicians have successfully participated in the professional realm of pipa art, but still wrestle with their uneasy positioning as both highly skilled professional musicians and as objectified representatives of the instrument’s exoticized past.
"We are not anonymous": Gender and Self-identity in Tan Weiwei’s December 2020 Virtual Performance
Wenzhuo ZHANG, The State University of New York at Fredonia

Abstracts: Chinese female rock star Tan Weiwei’s virtual concert on December 11, 2020 presented eleven songs portraying gender crisis in contemporary China. These songs overtly and covertly addressed emergent gender issues such as inequality, domestic violence, the struggles of motherhood, systemic discrimination, financial crisis, and social disconnection. My essay elucidates the concert’s extra-musical messages while situating this event and Tan Weiwei’s performance within China’s social reality. For this purpose, I employ the overarching frameworks of semiotics (Charles Peirce) and the theory of practice (Pierre Bourdieu).

Semiotics emphasizes interrelationships among the sign, the object of the sign, and interpretation of the sign; it categorizes signs as icons, indexes, and symbols. Based on this theory, I examine how Tan Weiwei’s songs explore China’s gender issues and portray ideal gender status through iconic, indexical, and symbolic meanings embedded in the lyrics, word painting, the singers’ vocal and musical dynamics, as well as the performers’ physical appearance and body language. Furthermore, by theorizing the interaction between agents, self, and field, the theory of practice provides the additional theoretical framework to explain how the artists’ (as agents) portray both Chinese gender issues and the ideal image of women (as self) within the multi-dimensional social reality composed of various power-relations (the field).

I argue that through semiotic means, the concert addresses diverse gender issues, conveys the messages of resistance, and evokes social responses. Such efforts ultimately attempt to construct the self-image and self-awareness of contemporary women—an ideal status grounded in equal gender rights but simultaneously challenged by the orthodox norms of China. The clash of these two impulses, the search for an ideal-self versus a socially-constructed gender ideology, creates a heightened tension—one that strains the entrenched systems of value judgment central to both Confucianism and modern communism.

Imagining South Korea through Musical Borrowing: Suga’s Taech’wit’a in K-pop
Sunhong KIM, University of Michigan (ptct9112@gmail.com)

Abstracts: As national constraints on lewd imagery and hypersexualization in the Korean popular music industry have lessened in the twenty-first century, individual artists can use whatever musical means they deem necessary to raise their public profile and differentiate themselves from their competitors. While K-pop, a South
Korean cultural export, has grown as a solid popular music genre globally, the incorporation of Taech’wit’a (Korean royal processional marching band and music) in a hip-hop track was an opportunity for Suga, a member of BTS, rebranding himself as Agust-D, to distance himself from his idol reputation and demonstrate his artistry for Korean consumers who might otherwise choose to avoid K-pop. Although many successful K-pop stars had endeavored to mix the two musical genres before Suga, it was not until his attempt that traditional music was promoted to a global audience unfamiliar with the genre. This paper explores the result of Suga’s musical experimentation, detailing the role Taech’wit’a specifically played in raising the rapper’s public profile. I argue that his reputation as a globally-adored K-pop idol enabled Suga to introduce traditional Korean music to wider audiences, and that his use of sounds alien to rap differentiated his music from that of his contemporaries. Additionally, I conclude that Suga’s music triumphantly revitalized interest in Taech’wit’a by presenting it to a new, global audience, and won favor with Korean consumers but that in using the imagery and melodies of traditional Korea to advance his career, has misrepresented traditional Korean music and culture in the process.

K-pop, BTS, and The Global Dissemination of the Contemporary Korean Voice in a period of World-Wide Pandemic
Eden JONES, Houghton College (Western NY) (eden.jones21@houghton.edu)

Abstracts: The Korean Wave has continued to surge since its emergence in the 1990’s. In 2022, ten years removed from the viral explosion of “Gangnam Style,” the K-pop group BTS has been achieving new waves of success, receiving prestigious awards such as Artist of the Year at the 2021 American Music Awards, performing at the 2021 Grammys, and being invited to the 2018 and 2021 U.N General Assembly where, in 2021, the group performed and delivered a speech on change, digital community, vaccines, and messages of empowerment directed toward their young fans in the wake of the Covid-19 pandemic. While BTS has been making waves in the American music scene since its first trip to the U.S. in 2014 and has consequently achieved significant successes, musical scholarship has been slow to recognize the group’s growing impact. The “BTS Phenomenon” illuminates a significant, recent development in the popular music industry that can be seen as a reversal of power in cultural influence. The West has long reigned dominant in the world of music from centralization of the Western classical canon in music history classrooms to the wide distribution of its Anglo-centric popular music. However, the rise of BTS (a primarily non-English-speaking, East-Asian musical group) within the American pop music scene may indicate a shifting paradigm. Scholars have been quick to point out that the consideration of K-pop, having been constructed closely after the model of Western pop, as a cultural bearer raises questions of how much the success of K-pop in the U.S. can truly be considered a reversal of influence. I include as part of
my discussion an investigation of K-pop's authenticity as bearer of South Korean contemporary (rather than necessarily traditional) culture and identity. Through this vein, K-pop artists like BTS have become not only cultural ambassadors but rising tools of soft power in the global society.

10:30 - 11:00  COFFEE BREAK
Panel 2
11:00 - 13:00 CST

Panel Abstract:

Art song, known as yishu gequ (藝術歌曲) in Chinese, emerged from China in the 1920s as a pioneering musical genre that realized the standard compositional practice modelled upon the Western art music tradition. Different from the earlier modern school song (xuetang yuege 學堂樂歌), which had only the vocal melody composed, art song with its integrated vocal and instrumental components put forth a new musical practice that allowed Chinese to formally engage Western compositional concepts, techniques, and expressivity in their negotiations of modernity. Specifically, Chinese art song adopted the European vocal tradition developed from the German Lied, embracing Romantic themes. The poetic Chinese text, whether drawn from modern or classical works, appeared as a vital source of Chinese sentiments. However, national lyrical connections also opened up a diverse range of musical possibilities for composers to realize their stylistic preferences that sought to validate both modern and national inspirations. It was through these diverse musical presentations and thoughts, at times conflicted with one another, that art song contributed to the emerging Chinese musical modernity.

This panel examines these diverse expressions through three papers. Paper 1 examines how a dispute over the music-text relationship between US-trained Yuen Ren CHAO and German-trained LIAO Shangguo in the early 1930s underlined both clashes and collegiality between the two art song pioneers. Paper 2 examines the first celebrated song of HUANG Zi as integrating the “proved foundations” of classical-romantic idioms with pentatonicism. Setting a classically-styled poetic text, the song began a distinctive style that would characterize many works to come. Paper 3 examines the song style of TAN Xiaolin, who embraced the modernist approach different from his Chinese contemporaries, as reflecting psychological and identity negotiations in different stages of his life journey.
Composition, Commentary and Collegiality in the Translated Modernity of Early Chinese Art Song
Joys CHEUNG, National Taiwan Normal University (jhcheung@gapps.ntnu.edu.tw)

Abstracts: Art song was the favoured genre among pioneering Chinese composers in the 1920s and 1930s. After the National Conservatory of Music was founded in Shanghai in 1927, its affiliated quarterly journal Yueyi 楽藝 (Musical art) published from 1930 to 1931 provided an important outlet for composers to publish their works, and for music advocates to discuss musical issues. Commentary on Chinese art song exchanged between two composers, Zhao Yuanren 趙元任 (1892-1982), a US-educated academic with expertise in various disciplines especially linguistics, and LIAO Shangguo 廖尚果 (pseudonym Qing Zhu 青主1893-1959), a German-educated intellectual and erstwhile political revolutionary who was the editor of Yueyi while hiding from arrest by the Nationalist government, provide overlooked aspects of Chinese art song modernity. This paper examines early Chinese art song composition through the practices of commentary and collegiality of these two composers. Their high-profile dispute in 1931 reveals two contrasting compositional approaches to art song as expressive of Chinese poetic sentiments: Zhao Yuanren's emphasis on reflecting in music Chinese linguistic properties and rhythmic grouping, and Qing Zhu's priority on the internal logic of musical flow. Neither were music professionals, but their enthusiasm for art song composition and intellectual discourse on music shaped the foundation of Chinese art song culture. My examination of the two composers' commentaries draws on the theoretical concept of “musical translation,” processes through which musical mediators adopted selected aspects of foreign models and adapted them to native resources. My analysis will show how both approaches engaged with native Chinese resources to generate a sense of Chinese national identity in art song.

Proved foundations with pentatonic inflections: “Longing for Home,” the first art song of Huang Zi and Wei Hanzhang
Stephen JONES, Brigham Young University (stephen_jones@byu.edu)

Abstracts: This presentation will analyze and contextualize “Longing for Home” (Sixiang 思乡), the first art song of Chinese composer Huang Zi (黃自 1904–1938). Written in 1932 to a lyric by his colleague Wei Hanzhang (Harold H. T. Wei 韦瀚章 1906–1993), the song is a product of a unique era at the National Conservatory of Music in Shanghai in which faculty and students were searching to give voice to a national music. Xiao Youmei 萧友梅 1884–1940, the conservatory’s leader, encouraged the creation of “new-style songs” set to lyrics freed from the formal and topical constraints of traditional Chinese poetry. Despite Xiao’s call for new lyrics, Wei chose
to write a poem filled with imagery and allusions from Tang and Song dynasty poets. For him, new poems that paid homage to the past were a means of imprinting uniquely Chinese elements onto the fabric that would form a modern aesthetic.

In a somewhat similar manner, Huang, while not unaware of the musical trends of his times, chose to use traditional harmonies and patterns derived from mid-nineteenth century Romanticism. While his song evokes Schubert or perhaps Brahms, its melodic contours have pentatonic inflections that subtly infuse it with a Chinese flavor.

As the first art song in his catalog and the first art music he composed after his return to China, “Longing for Home” opens a window into Huang’s thinking at the juncture between his American studies and the establishment of his presence as a modern Chinese composer. Set to Wei Hanzhang’s classically-influenced text, it exemplifies Xiao Youmei’s hope for a new-style of song that would reflect Chinese characteristics “and differentiate itself from the music of all other nations.”

“I should have my own personality”: Identity negotiation in Tan Xiaolin’s art songs
Arturo Irisari IZQUIERDO, Hong Kong Baptist University
(arturoirisarri@hotmail.com)

Abstracts: Tan Xiaolin 谭小麟 (Shanghai, 1912-1948), one of the most innovative Chinese composers of the first half of the 20th century, wrote a number of highly original art songs that are nowadays part of the standard repertoire of this genre in China, yet remain virtually unheard of outside the country. In this paper, co-authored with Prof. Hon-Lun Yang, I propose an exploration of Tan’s art song production through the lens of identity politics. Influenced by the Freudian concept of ‘dream work’ (traumarbeit) as developed in the theory of Slavoj Žižek (b. 1949), I select three of Tan’s songs, one from each of his three compositional periods (his early years in China, his studies in the United States, and his final years in China), for analysis. I will then trace the composer’s articulation of a particular identity model on each piece, establishing the pertinent connections between the elements on the score—with special emphasis on the articulation of the piano/voice relation—and Tan’s vital experiences. Drawing on detailed discussions of each of these works and the period they belong to, I lay forward the claim that the struggle to negotiate his own identity, divided between the two poles of China and the West (mainly the United States), constitutes a crucial factor—albeit largely underexplored—that may allow us to understand Tan’s art song output as a unified project.

Discussant: Hannes JEDECK, University of Bonn
13:00 - 14:30 LUNCH

14:00 - 15:30 KEYNOTE SPEECH
Panel Abstract:
Following liberation in 1945 and the Korean War (1950–1953), the Korean peninsula split into the Republic of Korea in the South and the Democratic People's Republic of Korea in the North, after which migration and exchange of artists stopped and the art worlds of the two Koreas began distinct development agendas—in the traditional performing arts, for example, with South Korea more focused on preservation and transmission while the North focused on their modification and practical use according to juche (self-reliance) ideology.

In that political climate, the very first cultural exchange occurred in the South-North Korean Red Cross Talks of 1971. Later, in the spirit of South-North exchange and reconciliation, the first music festival of the two Koreas, the South-North Korea Music Festival, was conducted by the Nambukmunhwa Yesuldan (Inter-Korean Culture and Art Troops) in 1985. Over the past 70 years, South Korean academics, national institutions, and artists have made various efforts at understanding the North Korean art scene, researching, collecting, and archiving materials, and holding concerts. Many believe that this will contribute to ensuring peace on the Korean peninsula and reducing the cultural gap.

Despite high interest in the performing arts of North Korea, academic discussion in English has been very limited, as exemplified by the few studies published in the English language (Suk-young Kim 2000; Howard, Keith 2020; Howard and Hee-sun Kim 2019). In South Korea, however, research on North Korean performing arts has flourished since the 1980s, based on primary sources collected from North Korea. To lessen this local and international academic imbalance, the panel introduces new and on-going research by South Korean specialists on North Korean performing arts. The presentations cover various issues including juche ideology and traditional music, daily propaganda in relation to popular dance and song, gender and music, and overseas performances during the Cold War period and their political impact, considering various historical periods from the 1950s to the present day.
The Beginning of the Juche Era and the Direction of National Music in North Korea

BAE Ihn-gyo, Kyungin National University of Education (bigmuse@hanmail.net)

Abstracts: North Korea entered the Juche era with the establishment of the one-ideal system based on Juche (self-reliance) ideology in 1967. The Chollima Movement, which started with various political events in the late 1950s, provided the spiritual and economic foundation of Juche. The mid- to long-term economic policy for expansion of the social infrastructure and establishment of economic foundations and the Chollima Movement to educate the people, changed the daily lives of North Koreans in the 1970s toward innovation and development. In the field of national music in the 1960s, Chollima Gisu (Spearhead Vanguard) discovered and improved ethnic musical instruments; national instrumental ensembles and orchestras performed using the improved ethnic instruments. In addition, revolutionary and national opera music was performed combining Western and Korean traditional instruments. Many folk-song style songs based on folk and revolutionary songs were also created and circulated among the people.

Using articles on music found in primary sources including Joseon Yesul (Joseon Art) and Joseon Yeongam (Joseon Central Yearbook), in this paper, I examine the direction in which North Korean national music developed along with the Chollima Movement in the 1960s through the 1970s when it entered the Juche Era, and the results.

A Study on North Korean Popular Arts in the 1970s: The Daily Routine of “Political Socialization” through Mass Dance and Mass Song

KIM Jini, Konkuk University (jinikim210@gmail.com)

Abstracts: This paper examines how political power socialized the masses through popular contents such as mass dances and songs in the 1970s, when the inculcation of Juche (self-reliance) ideology in the entire society began in earnest. During this period, the North Korean regime promoted culture and the arts by developing and distributing popular contents such as mass dances and mass songs which had not been widely popularized before. For ideological education and mass movements to be further strengthened for the establishment of the Juche era, the North Korean regime utilized popular arts contents such as mass dance and mass song as effective tools for the “political socialization” of the masses.

The development and popularization of cultural contents that could be readily absorbed by the masses was a critical political task necessary to overcome the limitations of professional arts in ideological education and mass movements involving the entire people. The North Korean regime established a system in which all the people would dance and sing daily under the illusory goal of realizing a
“country of the arts” by applying the arts throughout the entire country as a concrete manifestation of utopia, or abstract values advocated by Adorno. The regime mobilized their particular system of mass dance and mass song to effectively achieve the “political socialization” of the masses by employing a thorough verification of cultural contents and their vertical distribution.

Politics of Overseas Performances of North Korea during the Cold War Period

KIM Hee-sun, Kookmin University (hekst10@hotmail.com)

Abstracts: The occupation of the Korean Peninsula by the U.S. and the U.S.S.R. after World War II led to the establishment of two Koreas in 1948 and the peninsula’s positioning as a battlefield of the Cold War. “National” discourses as well as ideology were emphasized to demonstrate ideological superiority. Domestic and international propaganda on systemic ideological, state or national authenticity fed on “Cold War Nationalism” (Heo 2011) and “Cold War Cosmopolitanism” (Klein 2017), and the performing arts became a very effective means of propaganda in international competition between the two Koreas.

From its founding, North Korea effectively managed the performing arts field by nationalizing theaters, institutions, and performing groups. Musicians who defected from the South were also effectively employed in creation of new socialist arts. Nationalized performing arts were also essentially engaged in international promotion of North Korea, especially in the context of global Cold War as overseas performance of North Korean performing arts clearly reveals. The cultural infrastructure and artist groups were reorganized beginning in the 1950s to prove the superiority of the North's system and competing “Korean-ness.” North Korean performance overseas began in 1947 with attendance at the First World Federation of Democratic Youth Festival to solidify socialist alliances. North Korea frequently and widely dispatched Choi Seung-hui, the legendary dancer who defected from the South. North Korea expanded its diplomatic relations beyond the U.S.S.R., China and Socialist alliance nations during the 1960s. In the 1970s, North Korea even expanded its overseas performances to the “Western Free World,” alarming South Korea. By examining three decades of overseas performances in association with performance genres in this paper, I examine the ways in which overseas performance by North Korea actually intensified global Cold War politics as a means of practicing Cold War Cosmopolitanism and how overseas performances became useful means to intensify the internal politics of the North.
Changes in the Gender Structure of North Korean Musical Groups
HA Seung-hee, Dongguk University (nature5539@gmail.com)

Abstracts: North Korean musical groups have been established and utilized out of political necessity and for propaganda. Among them, the top level of musical group which is founded by the great leader of the nation and appeared in major national events is called as gukbogeup akdan, the level of national treasure-level musical group. Gukbogeup akdan has changed with the times, and through this, it has represented authority and symbolized leadership on behalf of the state. Currently, membership of the musical group is divided between male and female, according to the form of the musical group, its required positions and instruments. It can be inferred that the distinctions in the gender ratio of the musical group reflect gender roles according to the images of male and female.

North Korea's political system is patriarchal with the leader and revolutionary father, and the party as the mother. This study illuminates the gender perception reflected in the changes to musical groups representing North Korea as the times have changed in the context of gender discourse established along with the North Korean political system. Up until recently gender-related research into North Korean popular culture has focused on literature, movies, and theater. Even though music is a field closely related to gender discourse in its position of being used as propaganda, but has not been properly discussed. This paper aims to examine the composition and characteristics of the musical group from a gender perspective, focusing on the North Korean national treasure-level musical groups. It attempts to analyze the gender structure and its changes through the gender image reproduced by the North Korean musical group to understand gender perception in the North Korean musical sphere.

18:00 - 19:00 SOCIAL HOUR FOR ALL PARTICIPANTS
DAY 2

Saturday
14 May
2022

Host: Royal Holloway University of London
Panel Abstract:

In this panel, scholars working across genres explore how musical performances provide a means to reconsider notions of hybridity and identity commonly employed in studies of East Asian musics. In our discussion of Taiwan as resounding with, and being resounded by a variety of globally circulating and locally created musics, we are interested in how musicians articulate social forces both historically and in the contemporary moment: what music expresses and what it links together. We understand articulation as an ability imaginatively to join disparate elements, to refashion and repurpose styles, motifs, and voices. Our panel approaches articulation by considering performances that, although associated with different ethnic groups and national projects, challenge notions of identity usually employed to interpret Taiwanese cultural production. In one example, we listen to the ways that guoyue, first established as part of a Nationalist project of highlighting cultural continuity with China, has in the post-martial law period sought to articulate a more local, yet globally circulating, sound. Another paper examines how Indigenous musicians performing at the National Concert Hall cast Highway Nine, which runs nearly the length of Taiwan’s east coast, as an axis of articulation connecting Taipei and Taitung. Our third paper describes Hakka hymnody as an intercultural production that negotiates among insiders and outsiders as it articulates a particularly Hakka Christianity. Finally, our last paper posits the voice of Teresa Teng as a site of articulation, a space in which the singer negotiated tensions between her claims to Chinese subjectivity and attachments to Taiwanese life. Together, these papers challenge us to explore articulation as something more complex and multiple in its effects than identity. In so doing, we show how listening closely to Taiwanese music generates new understandings of Taiwanese society and, more broadly, the role of music in contemporary East Asia.
A Quest for Taiwan Guoyue: The Taipei Chinese Orchestra and the Articulation of Taiwanese Musical Identity
LEE Ming-yen, Nanyang Academy of Fine Arts

Abstracts: Guoyue (national music) has been used since historical times to refer to various forms of music in China. The earliest form of Chinese orchestral music (guoyue) can be dated back to the founding of the Datong Music Society (Datong yuehui) in 1919, the year of the May Fourth Movement. Guoyue was an invented tradition, which supported Chinese nationalism during this tumultuous period. After the Kuomintang's Republic of China government retreated to Taiwan in 1949, musicians in Taiwan no longer had direct contact with China, and they began to develop their local form of Chinese orchestral music, which I call "Taiwan guoyue."

This study uses the case of the Taipei Chinese Orchestra (Taibei shili guoyue tuan TCO), the first professional Chinese orchestra in Taiwan to be fully sponsored by the Taiwanese government, to demonstrate how Taiwan's Chinese orchestras developed Chinese orchestral music to distinguish themselves from other Chinese orchestras in China and in Sinophone regions in general. It suggests that the TCO, which initially served to showcase Taiwan's cultural ties with China, gradually evolved to highlight the characteristics of "Taiwan guoyue." As this paper demonstrates, although the modern Chinese orchestra was first established in China, sociopolitical changes in the aftermath of the Chinese Civil War led to differences in the development of Chinese orchestral music on the two sides of the Taiwan Straits.

Highway Nine Musical Stories: Musicking of Taiwanese Indigenous People at Home and at the National Concert Hall
CHEN Chun-bin, National Taipei University of the Arts (chunchen@music.tnua.edu.tw)

Abstracts: Taking On the Road, a musical theater production of Taiwan's National Concert Hall in 2010, as an example, this paper deals with the musical modernity of Taiwanese Indigenous people. This musical was a collaboration between the Taiwan National Symphony Orchestra and Puyuma musicians from Nanwang Village. Located in southeast Taiwan, this village is connected with the National Concert Hall by Highway Nine, at a distance of about 360 kilometers. Through the performance of Indigenous songs, an Indigenous musical story beneath the simple plot of the musical was narrated. By examining how the songs were composed and how they were performed at both ends of Highway Nine, this paper aims to trace trajectories of contemporary Puyuma Indigenous music. The trajectories indicate impacts of the Japanese school song education, assimilation policies of Japanese and Chinese governments, and the Campus Folksong Movement. The Indigenous people's musicking, however, demonstrates a form of indigeneity celebrating family values and Indigenous identity as a response to the musical modernity related to the settler
impacts. This study thus may help us understand how sociocultural interactions between the Indigenous people and settlers shape contemporary Indigenous music and how the Indigenous people create, convey, and perceive its meanings through musicking.

**The Gospel in Motion: Hakka Hymnody and Contextualization**

HSU Hsin-Wen, National Taiwan Normal University (hsinwen@gmail.com)

Abstracts: Since the expansion of international mission in the mid-19th century, the adaptation of existing and the creation of new hymns, alongside the translation of the Bible, have played a significant role in the dissemination of the gospel across different parts of the globe. Through such kind of intercultural and translocal production, Christian theologies have been contextualized through local languages and music idioms. With the growing interest in the contextualization of theology in the 1970s, the making and remaking of contextualized hymns became a shared goal among professional and amateur church music makers and across different Christian denominations and non-denominational churches. Contextualized hymns are worth researching not only because they are selected by hymnals as canonical and/or embodied in performance as suitable representation of the gospel; they are worth researching also because they involve communication processes through which socio-cultural meanings and power structures are negotiated within and outside particular community. This paper aims to explore the ways contextualized hymns serve as a means to accommodate the tensions between Christians’ religious and social lives, between insiders and outsiders, and among cohort members. Specifically, I focus my analysis on case of Hakka hymns and investigate the processes through which Hakka hymns were made in Taiwan to resolve the tensions between sacred practices and secular ethics. My major goal is to examine how Hakka hymns facilitates the negotiation of ethnic identities in Christian community and the understanding of Christian practices in Hakka community in everyday life.

**The Voices of Teresa Teng: Legacy, Agency, and Multivocality**

Meredith SCHWEIG, Emory University

Abstracts: Much scholarship addressing the legacy of Taiwan-born pop superstar Teresa Teng (Teng Li-chun, Deng Lijun) emphasizes the politics of her reception by PRC-based and global Sinophone listeners, and affirms her potency as a symbol of pan-Chineseness. While such assessments provide important insights into formative processes of diasporic identity that are articulated through popular
music, they elide the specificities of the historical moments audible in many of her musical performances, shaped as they were within the constraints of her celebrity under Kuomintang hegemony. This paper stages a musicological intervention in this historiography, listening closely to Teng for insight into the ways the singer negotiated these constraints musically. Drawing on Katherine Mezel’s notion of “multivocality” (2020), it charts Teng’s development of multiple musical competencies and her sonic shapeshifting through multiple markets. The chapter argues that by turning down the volume on Teng’s posthumous legacy, we might hear in her performance of multivocality tensions arising from her status as a Taiwan-born “mainlander” (waishengren), between claims to Chinese subjectivity on one hand and attachments to Taiwanese life on the other. We might also come to appreciate her corpus of recordings as documenting the disciplines she developed to walk the tightrope of these and other tensions.

11:00 - 11:30  COFFEE BREAK
Panel Abstract:
In this panel, a panel of scholars working on Taiwanese musics and soundscapes invites the audience to discuss relationships between sound and political subjectivity in Taiwan. Drawing from examples ranging from Japanese colonial radio programs to Taiwan's ubiquitous musical garbage trucks, we will explore how sound serves to configure—and to provide space of contestation surrounding—civic virtues and new forms of public life. One feature of civic virtue in contemporary Taiwan is a multicultural ethos, which has motivated new forms of cultural consumption and production. Two of our papers address this problem. The first paper examines how the tourist-oriented musical performances of a Yunnanese community in Taiwan generate a borderland that has shifted how the community is gendered in the Taiwanese imagination. Through multicultural performance, the community renegotiates its relationship to, and what it signifies for, Taiwanese society. Similarly, the second paper looks at how Taiwanese Indigenous artists confront audiences with a lack of alignment between Indigenous perspectives and those of the settler majority. In effect, these artists redefine who can be a political subject. We are also concerned with the ways in which various media interpellate listeners as citizens. Looking at the construction of "The South" (Nanyo / Nanyang) in Japanese colonial radio broadcasts, our third paper argues that radio compelled listeners to a vision of Taiwan as a subject poised between the metropole and Southeast Asia. Focusing on how people develop civic virtues in relationship to garbage trucks, our fourth paper argues that the sound of garbage trucks contributes to engagement with environmental degradation as a subject of civic concern. Inviting the audience to discuss these cases with the authors, the panel will examine ways that sound provides a vantage on political subjectivity and mediations of intercommunal understanding within Taiwan's public culture.
Constructing “Enchanted Golden Triangle” through Music and Dance in a Yunnan Diasporic Community in Taiwan
Tasaw Hsin-chun LU, Academia Sinica, National Taiwan University

Abstracts: This study examines how a Yunnanese community in Taiwan tactically uses music and dance to perform a cross-border culture to boost local tourism. This group, originally comprising people of different ethnicities, cultures, religions, or linguistic traditions from the Thai-Myanmar borderlands, have come into contact at the political, social, and cultural frontiers. Due to the contingency of historical events, they have later settled in Jhong-li, Taoyuan City, in Taiwan, since the 1950s. This presentation illustrates a transformation where, in recent tourism projects, the group has drawn on a strong sense of femininity in performing their post-frontier culture that was at first represented heroic and male-dominant patriotic. By adopting creative ways culturally, artistically, and technologically in this “female turn,” today this group has successfully developed a spectacular commercial zone named the “Enchanted Golden Triangle” (meili ginsanjiao). This zone has also been coined an “exotic borderland” (yiyu) and has become a sought-after destination for visitors.

This case study will contribute to the studies of East Asian music, which until now have not paid much attention to the cultural performance of this area's immigrant communities, in particular those from Southeast Asian countries. It draws upon the key notion in the borderland studies literature, which views borderlands as sites that enable those dwellers to negotiate tensions. In this study, the negotiations can be often seen as exemplified in the compromises of music and dance between their quotidian routines and festival peculiarities, and by those amongst different Yunnanese ethnic cultures crossing the frontiers of Golden Triangle. Within the negotiations, the demand of local economic growth based on cultural tourism has seemed to level the important cultural differences and contradictions within subgroups. Moreover, the demand also highlights “the tendency to construct the border crosser or the hybrid—into ‘a new privileged subject of history’” (Pablo Vila 2003: 307).

Quoting the Ocean: Sounding Indigenous Art as a Challenge to Settler Multiculturalism
DJ W. HATFIELD, National Taiwan University (djhatf@gmail.com)

Abstracts: From Mandopop idol Amit’s singing of the national anthem in 2000 to announcements on the Puyuma Express as it speeds down Taiwan’s East Coast, voices and images of Indigenous people feature in depictions of Taiwan as a multicultural society. Drawing from ongoing collaboration with Pangcah / ’Amis visual and installation artists, in this paper I discuss Indigenous responses to multiculturalism as active invitations to reconsider what constitutes a political
subject. Speakers of Pangcah employ direct quotation of environmental sounds to frame the more-than-human world as endowed with both sonic and gestural voices. Contemporary Pangcah artists, such as Rahic Talif, employ this linguistic feature in their works to confront audiences with possibilities for ethical renewal, responding to these voices as those of something other than a mute natural resource. Rahic's work, which is often non-figural, generally refuses to serve his mainly settler audiences with images of dancing Indigenous bodies or other multicultural tropes; rather, in his work traces of voices create a means for audiences to extend new relationships with Indigenous people and places. In doing so, Rahic and other Indigenous contemporary artists challenge audiences to reform their notions of who--and what--has the status of a political subject. Examining the practices of these artists demonstrates ways that sound is connected to political subjectivity in Taiwan today.

Sounding “Southern” in the Air: Constructing Nanyō (Nanyang) on Radio Broadcast in Colonial Taiwan
Wilson Yick Sau LAU, National Taiwan University (wilsonlau101@gmail.com)

Abstracts: Taiwan has been crucial to the Southern Expansion (nanshin) policy of the Japanese Empire during colonial period, where it was proclaimed as both a geographical region between East and Southeast Asia, and an ethnic population who shared similar literary culture with Han Chinese communities in Southeast Asia. To advocate the above linkage with Southeast Asia, the colonial government implemented different schemes regarding the inclusion of Nanyō (or Nanyang, Lâm-iûnn) within the Japanese empire in Taiwan. Radio was one of the media used for consolidating the relationship of Nanyō and Taiwan. With the establishment of the Taipei Radio Station in 1928, Nanyō-related news, songs, and other forms of entertainment began to appear on radio, and they became a significant part of the broadcasting program especially in late 1930s and early 1940s.

In light of the increasing interest in Taiwan-Southeast Asia relations, this paper aims to discuss the construction of Nanyō on radio broadcast in colonial Taiwan as an important agenda for Southern Expansion. By utilizing the “Taiwan Nichinichi Shinpo Sound Culture Database”, a recently launched newspaper archive, this paper focuses on Southeast Asia-related news reports and radio programs between 1928 and 1943 to unfold the multiple layers of the ideology of sonic propaganda of the imagination of Nanyō. It argues that radio broadcast provided synchronicity and immediacy for Taiwanese audience to enjoy a constructed experience with Nanyō through strategic exchange of knowledge, current news, and entertainment. Radio served to project an official voice of the colonial government to reassure Taiwan’s status as a connecting spot between the Japanese Empire and Southeast Asia.
Listening to Taiwan's Musical Garbage Trucks: Hearing the Slow Violence of Environmental Degradation
Nancy GUY, University of California San Diego

Abstracts: There is no more pervasive music in Taiwan than the broadcast of garbage trucks as they call residents to dump their household waste. Missing the truck leaves residents unable to dispose of their garbage—a dire consequence on this sub/tropical island with robust cockroach and rat populations. For that reason, the garbage truck melodies have developed a strong presence in local imaginations. In asserting that the pervasiveness of this music has contributed to a strong awareness of environmental degradation, this paper draws on two ecocritical concepts: Nixon's "slow violence" and Morton's "hyperobjects." Slow violence unfolds gradually and largely out of sight; its effects are incremental and accretive. Hyperobjects are massively distributed in time and place (e.g., microplastics); non-locality is a key feature. The Taiwan case demonstrates, however, that the almost daily collection routine brings people into contact with fragments of the greater whole and opens a link for imagining the looming garbage hyperobject to which household waste belongs. The immediate physicality of Taiwan's garbage collection routine, and the regular sounding of its signature music, works to keep the long emergency of waste disposal in the public's imagination. The everyday engagement with waste, including aurally through garbage truck music is no doubt partly responsible for Taiwan's success at reducing household waste and being heralded by the New York Times as "an island of green in Asia."

13:30 - 15:00  LUNCH

14:30 - 15:00  MEA BOARD MEETING

15:00 - 16:00  ASSEMBLY of GENERAL MEETING

16:00 - 16:30  COFFEE BREAK
Soundscape of Wuxia Films: The Musical Choices That Define the Works of King Hu

Simon JONES and Tim EDWARDS, University of Adelaide
(timothy.edwards@student.adelaide.edu.au)

Abstracts: The enduring legacy and influence of King Hu’s (1932 –1997) filmmaking in East Asian cinema and the wuxia genre (which translates to “martial heroes”), is notable for the way his films and musical choices enrich the narrative through juxtaposing both tradition and modern. While existing research has focused on traditional Chinese music convention, this paper aims to contrast the use of traditional and modern musical conventions. This has been done by taking a selection of Hu’s early works, Come Drink With Me (1966), Dragon Inn (1967), and A Touch of Zen (1971), and analysing the blend of traditional Chinese and Western orchestration and early electronic synthesizers. The methodology used consists of video editing software to isolate and detail music cues and instrumentation. Sound mapping and comparative analysis is collated to identify themes within films scores. Hu and his team’s deliberate use of contrasting musical conventions outline a technique that evolved and matured over a short period of time, and came to define his method of filmmaking, and the wuxia genre more broadly. The paper identifies the dichotomy between tradition and modernity informed the sonic selection of the score around its contrasts, showing development and progression across the three films analysed. Similarly, these films incorporate a number of contrasting themes and musical motifs drawn from various traditional forms in Chinese culture (literature, folk songs, Peking opera etc.), contemporary Hollywood compositions, as well as newly composed music in the “traditional” style of Chinese music. Hu’s films also incorporate more experimental musical textures with the use of electronic synthesizers. This paper shows the development of the role music played in King Hu’s films, and how his choices blend various forms of traditional Chinese and non-Chinese music with modern practices, building up the cinematic language of his works, being regarded today as classics of the genre.
The evolution and reconstruction of the image of Mulan in the opera Mulan Psalm
QIAN Yang, Jeonbuk National University (715868992@qq.com)

Abstracts: The story of Mulan, a heroine who disguised herself as a man to join the army, has been passed down in Chinese history for 1500 years. Mulan’s legend evolved with dynastic changes: the civilian heroine of The Ballad of Mulan in the 5th century AD; the devoted daughter in the poetry of the Tang and Song Dynasty; the powerful controller of her family’s destiny in the operas and novels of the Yuan, the Ming, and the Qing Dynasty. Musical presentations of the story in the past century have continued to expand on Mulan’s image: the unique singing style of traditional opera purveyors such as Peking Opera, Henan Opera, and Huangmei Opera added emotional elements to her tale; and Disney’s 1998 animated film Mulan introduced the story to the world with an American take on feminism. Among many musical representations of Mulan, Mulan Psalm, composed by Guan Xia and premiered in 2004, is a symphonic work incorporating elements of Western opera and Chinese traditional opera. Based on the musical characteristics of Henan opera, the composer uses a large number of melodic traditional Chinese folk music, and weakens the confrontation of musical themes and the composition techniques of Western harmony. This work preserves the traditional Chinese relationship between individuals, families and the state, even as the current status and situation of women in Chinese society is presented through points such as Mulan’s parents’ approval of her joining the army and her pursuit of a new male protagonist. What is more prominent is the international theme of “war and peace” in the last movement. From personal love to national love, Mulan’s image has been further sublimated. This symphony reconstructs the image of Mulan, more in line with the characteristics of the times, which also demonstrates the growing influence of feminism in China.

The Pursuit of Intangible Cultural Heritage: A Spatial Analysis Approach to Singing and ICH Recognition in Southwest China
Matthew WERSTLER (matthew.werstler@gmail.com)

Abstracts: The Zhuang, a Tai group, China’s largest minority located in Southwest China are known to sing antiphonal songs, often single-tune melodies of a given geographic area. With globalization and urbanization challenging the viability of antiphonal singing, the efforts to preserve these traditions have come in to have greater emphasis on Intangible Cultural Heritage (ICH) recognition. Thus, ICH recognition and government involvement in preserving minority culture are two factors that have encouraged communities of ethnic minorities in China to be active in maintaining their various art traditions. Regional competitiveness and cultural
capital continue to be possible motivations of pursuing recognition which comes with recognition as a form of ICH (Rees 2012). Giving that regional named tunes are being prescribed as ICH, leaving the unnamed areas on the periphery, observing the factors in places with ICH recognition and the effects for the neighboring locations. In this paper, I utilize Geographical Information Sciences (GIS) applications to assist in analyzing these tune areas and ICH designations in relation to spatial factors such as village, towns, roads, and rivers.

Based on fieldwork from 2016-18 taken at festivals and villages promoting ICH recognition and on-going ICH data collection, I illustrate the role geographic factors play in the preservation of local music genres and ICH designation. The main purpose of this paper is to emphasize the role Geographic Information Sciences (GIS) tools can have along with ethnographic research to observe spatial elements of the variations of Zhuang antiphonal tunes and in relation to ICH destinations in Baise, Guangxi. In this paper I advocate for a broader application of preservation that needs to consider the artistic practice in the marginalized communities. GIS can be a tool to assist cultural heritage consultants, government workers, and academics when observing intangible cultural heritage.

A Fiddle that can Speak: An Investigation Based on Gux hieb in Guizhou Province
ZHAO Ling, Changshu Institute of Technology (1831446470@qq.com)

Abstracts: Gux hieb is a two-string-bowed instrument popularized among Miao people, one of the fifty-five ethnic minorities living in the southern part of Guizhou province, in the west of China. Players hold the neck of the instrument and stabilize it by placing it close to the left side of the chest. Tuned in a fifth interval, the bow sometimes strikes both strings; at other times, it strikes only one string. Gux hieb is mainly used to accompany group dances during the Chinese New Year festival and other celebrations of agriculture activities, such as having stick-rice cakes before dibbling rice seedlings and having new rice after the autumn harvest. From an outsider’s perspective, the Gux hieb is a melodic instrument with an emphasis on its musical aspect; from an insider’s perspective, it is a tool for “speaking” with an emphasize on its language aspect. Indeed, the traditional performance of gux hieb underlines its “speaking” function but ignores musical functions. In contrast, contemporary gux hieb performances address its melodic aspect. Recently, the ethnic Miao people applied for intangible cultural heritage for the gux hieb performance. I will argue that the necessary measures for the protection and inheritance of the gux hieb performance require safeguarding the traditional function of the instrument and the cultural ecosystem of the instrument.
DAY 3

Sunday
15 May
2022

Host: National Taiwan Normal University
Non-oppositional Voices and Bodies: Religious Agency of Bai Women in Yunnan, Southwest China
Shuo YANG, University of Pittsburgh (shy47@pitt.edu)

Abstracts: Lianchi Hui is a village-based lay association comprised of middle-aged and elderly Bai women in the Dali Bai Autonomous Prefecture, Yunnan, southwest China. They are devotees of numerous deities from Buddhism, Daoism, and local popular religion. In Bai society, women of different Lianchi Huis are the main actors to worship deities for protection, prosperity, and fertility of their villages and families. The limited existing studies on Lianchi Hui are primarily ethnographic work from the field of folklore studies and history on its general practices (Jing 2016; He 2008; Zhang 2013, 2017) and elements of gender in Bai people’s village deity worship (Jin 2008; Zhang 2012; Bryson 2013). This paper explores Bai women’s agency and affective connections rooted in their voice and bodily movements in Lianchi Hui’s religious practices.

I ask, what kind of strength do they carry in their embodied voices to empower their social effect? What kind of space do they create for each other under the gendered social norms? How do they bond with each other through sound and bodily practices? By exploring Lianchi Hui’s bodily and sounded practices, particularly their worship and chanting experience, I argue that Bai women’s exercise their “nonoppositional agency” (Yang 2021: 243) through their collective body-voice (Meintjes 2019: 64), creating a sustained sounding environment that gives rise to the communication with divinities and gods, on the one hand, and a female space in which they build connections with each other and carry on their social obligations and refine their virtues, even though this agency may stay within or even reproduce the logic of patriarchal structures.

Negotiation, Articulation and Resistance: A Case Study on Thao Person
Mao Xin-Xiao and Cultural Tourism on Music and Dance during the Transwar Period (1920s-1960s).
Abstracts: Can music and dance become the core cohesion of ethnic and national consciousness?

In this article, I try to explore Taiwan indigenous person Mao Xin-Xiao (1905-1989) during the colonial period of Japanese and Kuomintang government how he used Thao cultural tourism activities on music and dance to lead the Thao entertain the troops in the front line of Zhoushan (舟山) war and discuss how music and dance became an exhibited medium in-between ethnic and national identity. Secondly, Mao Xin-Xiao participated in movie performances during 1958, in this paper, I try to discourse modernity and self-identity of the mass media in Thao and discuss how music and dance show the interaction and practice patterns between geography, blood, and colonial sovereignty. During Transwar period (1920s-1960s), the Thao shaped other people's cultural identity, ethnic identity and internal self-identity of the multi-aggregation, interweaving and imagination, showing the practicing process of initiative, variation and integration through music and dance. Therefore, the performance practice of music and dance is an internal order in the tribe and they use this symbol as cultural brokers in exhibition. In fact, the Thao present two sets of cultural performance systems, "public" and "private", to adapt the external cultural tourism imagination and the internal cultural-social order. Due to the relationship between geography, blood, and the expectations of the colonial ethnic group, the Thao combined the other ethnic music and dance elements in their cultural tourism activities. Therefore, music and dance are a series of changing process of articulation, de-articulation and re-articulation. In a nutshell, I try to discuss the performance practice of Thao cultural tourism activities on music and dance through point joins and re-textural shaping procession in the war period and discussing negotiations, articulation and resistance activities in Thao.

The 'bones of songs'; creativity, and appropriation in Kam (Dong) musical culture
Catherine INGRAM, University of Sydney (catherine.ingram@sydney.edu.au)

Abstracts: In Kam (in Chinese, Dong 侗) minority communities in southwestern China, the process of devising or making new songs is referred to in Kam as dang ga. It is a specialized ability that only a few people possess, and one which demands an excellent understanding of the structure and aesthetics of lak ga – the ‘bones of songs’; or song lyrics. This paper first establishes the crucial connection between song lyrics and Kam musical creativity, and then explores some of the concerns that arise in relation to song ownership and appropriation when Kam music appears in new forms in village, national and global musical contexts. Beginning with a Kam-centred approach, we describe the three main ways in which new Kam songs
now enter Kam village repertoires, demonstrating that each of these modes of obtaining new songs is linked with particular connotations of musical ownership as conceptualized within a Kam sociocultural framework. We contrast this with ideas of musical ownership and appropriation that seem to apply when phrases of Kam songs or other Kam musical material are used in the creation of new songs by non-Kam singers. Kam responses to songs by the Miao singer A You Duo and the Belgian jazz pianist Jean-Francois Maljean (in Chinese, Shang Malong), both of whom have produced acclaimed works which feature phrases of Kam big song, illustrate how, for Kam people, Kam sonic material retains its cultural significance well beyond the original parameters of Kam musical creativity. By tracing a trajectory of musical creativity outwards from the ‘bones of songs,’ we work towards a clearer articulation of contemporary Kam musical traditions.

**Chaoyu Gequ: An Unpopular Chinese Popular Music**

*Mercedes M. DUJUNCO, Yunnan University Center for Ethnomusicology*

Abstracts: There is a tendency, especially in the present highly globalized age, to assume that borders are permeably porous such that we can take for granted the easy transfer and implantation of popular musics from their native places to foreign soil. In my paper, I show that many considerations complicate the issue, not least of which is the resistance to the totalizing logic of transnational capital posed by local cultural meanings, sensibilities, and aesthetic regimes that articulate popular music. Looking at the particular case of Chaoyu gequ – a local form of Chinese popular music sung in the dialect of the Chaoshan region in eastern Guangdong, I illustrate how attempts to advance the ‘national’ principle, as noted by Theodor Adorno, are met with the underlying antagonisms of ethnicity and local culture (not to mention those of gender and class), which challenge hegemonic cultural ideologies that currently support the development of a Chinese consumerist popular culture that mostly privileges Beijing- and Mandarin-centric forms. To highlight the situatedness of popular music, I examine how the local and cultural realities in the Chaoshan region play a decisive role with regard to what external influences get appropriated, shaped, and institutionalized, and thereby become ‘popular’, and how the agendas and expectations of the state-supported producers of Chaoyu gequ got thwarted when they failed to take these into consideration.
Court music and dance as a ruling mechanism for the maintenance of social order: A comparative study of ancient Japan and China
HIRAMA Michiko, Kyoto City University of Arts (hiramamichiko@gmail.com)

Abstracts: This paper examines some of the political functions of music and dance performances in important rites of the ancient Japanese court, with comparison to Chinese court music.

Examples of such performances are drawn from descriptions in official histories and protocols as well as diaries of executive government officers compiled from the seventh to the twelfth century; thus, it relies highly on earlier studies in philological history.

Music and dance performances in rituals of the ancient Japanese court represented a master-subordinate relationship. Depending on whether the homage occurred in the Ritsuryō code or not, as well as the type of relationship that the emperor intended to establish, they employed different performing organizations, according to the character of the ceremony. For instance, the Gagakuryō, the imperial department of music and dance, played at imperial feasts of the perquisite type, while the Konoefu imperial bodyguards were in charge at offertorial ceremonies.

By contrast, the Chinese court, from which Japan introduced the Ritsuryō code, as well as music and instruments, had developed its own highly elaborated ritual performance system from the second century BC. According to a historian in ancient China, it aimed to harmonize and maintain the universal order. Comparing both courts and their rituals, it will be seen that each ceremonial performance system also represented differences in the ideology of sovereignty in China and Japan. This study should provide useful consideration of the importance of ritual music and dance performance in imperial society—not simply as royal entertainment, but for maintenance of the social order as well as a ruling mechanism.
A local song or a court song? -- a revival of a saibara song “Sakurabito” in Nagoya

TERAUCHI Naoko, Kobe University, Japan (naokotk@kobe-u.ac.jp)

Abstracts: This presentation will explore an inter-relationship between local folksongs and saibara, the vocal genre of Japanese court music gagaku, in the light of ‘appropriation’ and ‘retrieve.’ A special focus will be given to one of the saibara songs “Sakurabito.” As is widely known, the genre saibara emerged in the mid 9th century in the court culture, which suggested some connections with folksongs in terms of lyrics. The lyrics quite often contain local names and folklore, which evoke particular regional landscapes. They also include irregular refrain syllables, which is one of the common characteristics of folksongs. Thus, it is believed among Japanese traditional music historians that saibara was established appropriating local folksongs.

Saibara tradition was once forgotten in the end of 16th century and presently only 6 pieces, “Anato,” “Mushiroda,” “Minoyama,” “Mimasaka,” “Yamashiro,” “Koromogae,” and “Ise no umi,” have been revived and practiced at the imperial court. On the other hand, another saibara song “Sakurabito” was revived in 1950s in Nagoya to which the song’s birthplace is attributed. The revived “Sakurabito” is now registered as a cultural asset of Nagoya city.

This presentation will firstly examine the process how the song was ‘discovered’ and revived in Nagoya in the mid 20th century, and secondly analyze the recognition of the song by local intellectuals, musicians, and organizations. Finally, the presentation will contextualize the revival of “Sakurabito” and its permeation among the local people as a type of ‘cultural retrieve.’

Folk Belief and Subjectivity: An Investigation Based on Chen jinggu’s Belief and “Temple Fair of Zhangshanzhai” of China

LIN Lijun, Communication University of Zhejiang, Zhejiang Province, China (lijin_hz@126.com)

Abstracts: Chen Jinggu is a local god widely believed by the people of Fujian, southern of Zhejiang Province, Taiwan, and Chinese community of southeast Asia countries. She has been widely praised by believers in China for its ability to subduing demons, protect children and women, and has formed a cultural information base marked by “Chen Jinggu belief”, “Temple Fair of Zhangshanzhai” is one of them, which is the large-scale folk worship activities, mainly carried out by people in Lishui area around Chen Jinggu belief and belief temple. It was included in the third batch of national intangible cultural heritage list in 2011.

Since the 20th century, with the fundamental change of the living environment of belief ritual, the inheritance and communication of belief ritual and its soundscapes have changed significantly. This paper in order to compare how ritual and its
sounds are processed in four villages as the main inheritor of “temple fair of Zhangshanzhai”, and observes the subjectivity and the factors behind them. In this paper, I will focus on three questions: (1) What can a comparison of the ritual enactment of the four locales reveal as “typical” in terms of structural fixities in the “temple fair of Zhangshanzhai”? (2) What has changed in the results of the inheritance? (3) What changes have taken place in the subjectivity of the participants in the ritual? and what factors caused it?

(Re-)Presenting Korean Buddhist Chant: A New Hybrid Notation System
Iljung KIM, The University of British Columbia (lj.jiljungkim@gmail.com)

Abstracts: In this paper, I introduce a new hybrid notation system devised in order to represent the Korean Buddhist chant, beompae, in a more accurate and appropriate manner. The existing musical representation of this orally-transmitted vocal music is limited to the five-line staff notation system, which cannot capture the subtle changes in pitches and dynamics of the melismatic vocal line. The staff notation, therefore, falls short as an appropriate musical representation of beompae. By identifying the advantages and the weaknesses of the conventional staff notation, I have attempted to develop a more fluent and practical system for analyzing beompae. This project was greatly influenced by Andrew Killick’s “global notation,” a recent effort to replace the conventional staff notation, and which sparked vigorous ethnomusicological conversations surrounding the value of music notation. Inspired by the various aspects of the musical perception and the functionality of music transcription that Killick’s work has prompted me to explore, I have designed a hybrid notation system. This new system combines the line notation—a method shared by the “global notation” and the memory aid used by beompae students—with the staff notation, resulting in a more accurate and intuitive representation of beompae than any other representations available at this time. This approach will constitute the basis for further important pursuits, such as systematizing beompae pedagogy, or larger-scale comparative studies of Buddhist chants throughout the world.

13:30 - 14:30 LUNCH
The Appreciation-Inspiration-Appropriation-Expropriation-National Identity Continuum in South Korea: When Sanjo Means “Solo”
Jocelyn CLARK, Pai Chai University (jocelyn@post.harvard.edu)

Abstracts: The fraught term “appropriation,” long heard in academic circles, is increasingly invoked in common parlance to describe incidents in which members of a dominant culture borrow, or take on as their own, artistic and other materials from a culture of people that dominant culture has systematically oppressed. In the U.S., much of the appropriation discussion centers on race, primarily pointing to instances of white people integrating elements of minority cultures into their work, often for financial gain. In the arts, concepts such as “intercultural/cultural exchange” and “inspiration” are invoked as alternatives to appropriation in an attempt to avoid any suggestion of “taking” and to sidestep the systemic power dynamics inevitably in play in any cross-cultural encounter. In this paper, I consider issues of appropriation in the context of “cross-cultural” musical compositions by three composers: two Koreans trained in the western classical tradition whose original works incorporate words and concepts from Korean genres, and one Chinese emigre to Brazil. I will look at the nine-piece Sanjo series of Chang EunHo (1983- ), who has been based at Fryderyk Chopin University of Music in Warsaw since 2011; the work of Geonyong Lee (1947- ), who, upon returning to Korea after living and studying for many years in Germany, “discovered” Korean music and has devoted himself to creating music that represents the “unique identity of Korea” ever since; and the thoughts of Beijing-born Boston-based Chinese-American composer Thomas Oboe Lee (1945- ), whose family left China in 1949 and lived in Hong Kong until moving to São Paulo in 1959, who has said that he avoids all references to Asian music in his compositions, preferring to take his inspiration from Brazil’s “Bossa Nova craze.” In this paper, I examine the music and motives of these three composers and locate them on the appreciation-inspiration-appropriation-expropriation continuum.
Transmission of Gayageum Sanjo since its Progenitor Kim Chang-jo: Analysis of the Lineage of Sanjo Works in North and South Korea
Seung-hee Yang, Gayageum Performer, Holder of National Intangible Cultural Heritage Number 23 (jcname@naver.com)

Abstracts: Kim Chang-jo (1856-1919), a great musician born in Yeongam, South Jeolla Province, composed the first piece of Gayageum Sanjo in 1890. Kim’s sanjo style featured four rhythmic patterns, starting with the slow jinyangjo and gradually building up tempo to the moderate jungmori, the moderately fast jungjungmori and the fast hwimori. He developed splendid tonal quality and vibratos, skillfully using semitones. He also introduced movements (jangbyeol-je) as a standard element.

About a decade later, Baek Nak-joon composed a sanjo for the geomungo, another popular string instrument. Then the style further spread to other instruments, including yet other string instruments such as the haegeum and the ajaeng, and many wind instruments like the daegeum, danso, tungso, piri and saenap.

Kim Chang-jo’s Gayageum Sanjo has been handed down through generations of master performers: Ahn Ki-ok (1894-1974) and Jung Nam-hee (1905-1988) in North Korea; and Han Sung-ki (1899-1950), Kim Juk-pa (1911-1989) and Yang Seung-hee (1948- ) in South Korea. An Analysis of the different versions of Gayageum Sanjo of these musicians has revealed that they adopt the original melodies of Kim Chang-jo in varying degrees.

1) Ahn Ki-ok’s earlier version contains 97 percent, and later version has 14 percent.

2) Jung Nam-hee’s early version has 83 percent of Kim’s melodies; middle version has 20 percent of Kim’s melodies and 80 percent of Ahn Ki-ok’s melodies; and later version has 31 percent of Kim’s melodies and 31 percent of Ahn’s melodies.

3) Han Sung-ki’s sanjo has a different structure, containing 30 percent of Kim’s melodies.

4) Kim Juk-pa’s sanjo keeps the same mode and has 112 of Kim’s 459 original melodies.

5) Yang Seung-hee completed the existing sanjo work of her teacher, Kim Juk-pa, in 1980. It contains 35 hwimori melodies that Kim learned from his grandfather Kim Chang-jo.

East Asian Succession of Ancient Chinese Poetry: An Attempt to Mapping Genre Variations and Developmental Characteristics
Park Mikyung, Keimyung University

Abstracts: The attempt to view East Asia as a community has been in Korea since 1990. The global wave of modernization and imperialism that swept through the first
half of the 20th century and put Asia under the stress of westernization. In Korea it has become a yardstick for orientation especially in culture and art. While learning from Western missionaries or Korean composers trained with Western music abroad and later through public education, Koreans gradually adapted to Western music that would must have been too alien to their rooted taste.

Now of well over a hundred years, we astonish if the Korean musical taste turned westernized so quickly and deeply, but we built such an environment that was suitable for it. Fortunately, the nationalistic spirit has revived on the way, putting up the protective barrier for traditional music, and eventually raising its genre status in the current music scene. In spite of such an active boost, instead of trying to preserve its characteristics and values, it pursued simulating Western musical expressions, paradoxically. Academic research of Korean music emulated often the Western scholarship without struggling for any pertinence and critical reflection.

Consciousness of crisis has led to look the Korean flow of scholarly discussions about the East Asian civilization and to pay attention on its cultural identity, and to recognize the legitimacy of China's ancient poetry as one of the fundamental elements of East Asian civilization. Ancient Chinese poetry was not a poem to read but a 'music' to listen. Looking at the various regional genres that have continued in East Asia is a very potent object to extract both universality and locality. Mapping out the succession of ancient Chinese poetry in China, Korea, Japan, Taiwan and Vietnam, is to lay the foundation for further study of the tradition by articulating the different tributaries and further by linking them through common elements. Hopefully, we may earn new perspective on it against the non-stop wave of Western trend.

16:00 - 17:00  COFFEE BREAK
Kantele in Japan: reception, Borealism, and representation
CHEN, Ying-Hsien, University of Helsinki
(ying-hsien.chen@helsinki.fi / chenyinghsien@gmail.com)

Abstracts: Kantele is the national instrument of Finland and it has established itself, among the very few Nordic instruments, a presence in Japan since 1990 (currently number of practitioners: appr. 150-200). The enthusiasm has developed between the 2000s and 2010s with visible activities found in Tokyo, Sapporo, and Western areas. The Japanese narratives surrounding the Finnish folk instrument have proven to be the recent representation in which Finland is perceived as a country of forest, which are especially prominent in their playing experiences. Enthusiasts strive to be active practitioners rather than passive CD listeners because the kantele offers a privileged space of "being in nature" where they could distance themselves from hectic days. In this presentation, experiences of the Japanese enthusiasts are examined using the concept of borealism (Schram 2011) in order to grasp the feelings and imagination evident when the kantele strings were plucked.

The Transnational Musical life of the Wencheng’s Emigrants in Milan and Amsterdam
Francesco SERRATORE, Shanghai Conservatory of Music (serratore.f@gmail.com)

Abstracts: The migrant communities often find themselves faced with the choice or the need to create a musical and sound environment that can be representative of the community even outside national borders. Referring to the migrant communities of Wencheng (China) in Milan (Italy) and in Amsterdam (Holland), this paper will present, as a result of multi-sited fieldwork between these three places, how the performative choices are based on the cultural environment but also on the "spatial" environment in which migrants are in a given time.

What emerges can be divided at least into two main points:
Abstracts: Since first diplomatic contacts between Germany and Korea in the late 19th century, artists have crossed borders in both directions. The ensuing exchanges and cooperations continue to be marked by a power imbalance, though, with Korea tending to be on the receiving end of knowledge transfers. At the same time, more artists from South Korea have been (and are) active within Germany than vice versa. What is considered “classical” or “traditional”, universally appealing or particular to a specific locality depends, not least, on geopolitical divergences in the past and present, as well as the resulting mutual imaginaries.

Part of a larger research project on performative “interweavings” (Erika Fischer-Lichte) between South Korea and Germany, in this paper I focus on the field of music theatre. Understood in a broad sense that includes opera, changgeuk, musical, and other forms, the combination of music and theatre is situated between genre boundaries. While (instrumental) music may challenge unaccustomed audiences acoustically but offers leeways for cultural appropriation and adaptation, the language-specificity of spoken (or sung) theatre makes translation necessary and problematic at the same time. Combined, music theatre works highlights differences and similarities in perception and practice in both locations.

For instance, both composer Isang Yun’s Sim Tjong (which opened the Munich Olympics 1972) and director Achim Freyer’s Mr Rabbit and the Dragon King (produced at the National Theater of Korea in 2011) are referred to as “operas” and draw on Korean pansori story repertoires, yet use completely different musical styles and visual designs. Both works were later shown in the respective other country, allowing a comparison of critical reactions, too. Based on examples like these, my paper attempts to contribute to a history of performative interweavings between Korea and Germany by mapping music theatre interactions from a bilateral perspective.
Remapping the World of Musics: The Curation of Chinese Musical Instruments at the Metropolitan Museum of Art
Tsan-Huang TSAI, Elder Conservatorium of Music, University of Adelaide
(tsan-huang.tsai@adelaide.edu.au)

Abstracts: The Metropolitan Museum of Art is home to one of the world’s most diversified and significant collections of over 5,000 musical instruments from nearly all cultures and periods. On February 15 2019, The Met’s André Mertens Galleries for Musical Instruments completed its nearly three-year multi-million dollar renovation project to reinterpret its collection. The new music galleries project represents a complete rethinking and redesign of the Met’s permanent exhibition, transforming approaches to displaying musical instruments and their narratives that have remained largely unchanged since the 1970s. Taking the Chinese musical instruments as examples, the paper firstly outlines the history from 1884 to 2017 of the Met’s Chinese instruments – their acquisition, documentation and exhibition – using archival documents and historic photographs. It then explores how the Chinese musical instruments are now displayed in the newly opened galleries (Gallery 680: Fanfare, Gallery 684: The Art of Music through Time, and Gallery 681: Mapping the Art of Music). Current curators at the Met have balanced their reconceptualization of organology with the competing interests of different museum divisions, all while responding to the current sociopolitical and financial climate of the city’s culturescape. The paper describes these negotiations using interviews and observations of exhibition design, object selection, explanatory texts and additional information for visitors (texts and audio-visual examples). It further argues that the building of the new musical instrument galleries has been a self-learning process through curatorial experience and has created zones of contact (after Clifford) between visitors-as-autodidacts and curators-as-autodidacts. By examining the contributing factors that have shaped this autodidactic process away from encyclopaedic representations, a better understanding emerges of the new displays and their educational messages both situating within and breaking from the paradigm of ‘tradition’ and ‘modernity’.
## List of Presenters

in alphabetical order of family name

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<tr>
<td>3-1</td>
<td>Ihn-gyo BAE</td>
<td>Kyungin National University of Education</td>
<td>Ihn-gyo BAE holds Ph. D. of Arts, MA in Korean traditional music. Her research is on Korean music history, particularly folk-song style songs created in North Korea after the division and the development of North Korean national music. She is a research professor at Kyungin National University of Education in Incheon, Korea.</td>
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<tr>
<td>4-2</td>
<td>CHEN Chun-bin</td>
<td>National Taipei University of the Arts</td>
<td>Chun-bin CHEN is Professor of Musicology at Taipei National University of the Arts, Taiwan. He earned his PhD at the University of Chicago. His research interests include music and identity, music and indigenous modernity, folk and popular music, and Taiwanese music. He has published several articles and books on Taiwanese Indigenous music, including &quot;Highway Nine Musical Stories: Musicking of Taiwanese Indigenous People at Home and in the National Concert Hall&quot; in Resounding Taiwan: Musical Reverberations Across a Vibrant Island (2021), and &quot;On the Road to the National Concert Hall: Highway Nine Musical Stories&quot; (2020, in Chinese). He received a Fulbright Visiting Senior Scholar Award in 2020.</td>
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<td>10-1</td>
<td>CHEN, Ying-Hsien</td>
<td>University of Helsinki</td>
<td>CHEN Ying Hsien, from Taiwan, is a doctoral researcher based in Musicology, University of Helsinki. Her doctoral research concerns the transculturation of the Finnish folk instrument in global contexts, with special attention on Japanese women’s reinterpretation of and interaction with the kantele. Her dissertation is a sub-project of World Wide Women: Female Musicians Crossing Borders and Building Futures, funded by Koneen Säätiö.</td>
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<td>2-1</td>
<td>Joys CHEUNG</td>
<td>National Taiwan Normal University</td>
<td>Joys CHEUNG is Assistant Professor at the Graduate Institute of Ethnomusicology, National Taiwan Normal University. Her research has focused on Chinese musical modernity, primarily on the interwar–period and Shanghai formations. Her publications have appeared in Music &amp; Letters, Asian Music, Twentieth Century China, and Journal of Music Research.</td>
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<tr>
<td>9-1</td>
<td>Jocelyn CLARK</td>
<td>Pai Chai University</td>
<td>Prof. Dr. Jocelyn CLARK is an assistant professor at Pai Chai University in the Department of Liberal Arts. She has published in academic journals such as The World of Music, Asian Musicology, and Perspectives on Korean Music. Her research interests include orality, music of place, aesthetics, gugak and tech, and contemporary “national music” performance practices in Korea, China, and Japan. She is engaged in long-term field research on sanjo and byeongchang, Korean traditional genres of which she is also an “official” practitioner. She has commissioned and/or premiered over 30 new works for Korean gayageum.</td>
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<td>10-3</td>
<td>Jan CREUTZENBERG</td>
<td>Ewha Womans University</td>
<td>Jan CREUTZENBERG is a scholar of Korean performing arts, currently working as an assistant professor at Ewha Womans University (Seoul). He has presented and published on traditional genres as well as contemporary experiments, with a particular interest in inter/cross/transcultural collaborations. He tweets (@JanCreutzenberg) and blogs (seoulstages.wordpress.com) about his research.</td>
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<td>7-4</td>
<td>Mercedes M. DUJUNCO</td>
<td>Yunnan University Center for Ethnomusicology</td>
<td>Mercedes Dujunco is currently Research Professor at the Center for Ethnomusicology at Yunnan University. She had been on the faculty in the music departments of NYU, Bard College and, most recently, the Suzhou University of Science and Technology. This coming August, she will join the Division of Humanities of the Hong Kong University of Science and Technology as Senior Lecturer. Her main area of research focuses on the musics of the Chaozhou Chinese subculture in eastern Guangdong and of the Chaozhou diaspora in Southeast Asia. She has also written about the sizhu string-and-wind ensemble traditions of other regional subcultures in South China as well as on the musical labor of Filipino musicians overseas.</td>
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<tr>
<td>6-1</td>
<td>Tim EDWARDS</td>
<td>University of Adelaide</td>
<td>Holding a Bachelor of Music in Sonic Arts, Tim EDWARDS is a musician, music technologist and honours student at the Elder Conservatorium, the University of Adelaide. He is particularly interested in generative ambient soundscapes, internet-based music subcultures, and Minimalist composition.</td>
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<tr>
<td>5-4</td>
<td>Nancy GUY</td>
<td>University of California San Diego</td>
<td>Nancy GUY is Professor of Music at the University of California, San Diego and an ethnomusicologist whose interests include the musics of Taiwan and China, varieties of opera, and the ecocritical study of music. Her article, ‘Flowing down Taiwan’s Tamsui River’ (2009) is a foundational text in ecomusicology.</td>
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<td>3-4</td>
<td>Seung-hee HA</td>
<td>Dongguk University</td>
<td>Seunghee HA received Ph.D. in North Korean Studies, MA in Journalism, BA in Korean traditional music. Her main research interests include North Korean society and culture, particularly music and media. Currently she is a Research Professor at Dongguk University and affiliated with the University’s Institute of North Korean Studies.</td>
</tr>
<tr>
<td>5-2</td>
<td>DJ W. HATFIELD</td>
<td>National Taiwan University</td>
<td>DJ HATFIELD is Associate Professor in the Graduate Institute of Musicology at National Taiwan University. An ethnomusicologist and sound installation artist, Hatfield focuses on relationships between soundscapes and labour histories in Indigenous Taiwan.</td>
</tr>
<tr>
<td>8-1</td>
<td>HIRAMA Michiko</td>
<td>Kyoto City University of Arts</td>
<td>Michiko HIRAMA received her master’s degree in history from Ochanomizu University, Tokyo, and a PhD in musicology from Tokyo University of the Arts. She is currently a visiting research-er at the Research Institute for Japanese Traditional Music of Kyoto City University of Arts and a lecturer at the Music Department of Seikou University, Chiba. She has also been invited to uni-versities and institutions in Europe, Africa and the Americas to give presentations on aspects of Japanese music. Her major areas of interest are Japanese music history and the philology of seventh- through eleventh-century Japanese documents, especially those dealing with music and dance performances in court rituals.</td>
</tr>
</tbody>
</table>
| 4-3 | HSU Hsin-Wen  
hhw@ntnu.edu.tw | National Taiwan Normal University | HSU Hsin-Wen/Assistant Professor in Ethnomusicology/National Taiwan Normal University  
He received his doctoral degree in Ethnomusicology from Indiana University. He is currently an assistant professor in ethnomusicology at National Taiwan Normal University. His research interests center on the social formation and identity performance of music. He has conducted extensive ethnographic research on the institutionalization, adaptation, and sustainability of pelimanni music in Finland and Hakka music in Taiwan. Recently, he began investigating issues about the making and uses of hymns and songs in missionary contextualization. His works can be found in Journal of Chinese Ritual, Theatre and Folklore, Global Hakka Studies, Taiwan Journal of Anthropology, and edited volumes such as Decentering Musical Modernity: Perspectives on East Asian and European Music History (Janz and Yang 2019) and Resounding Taiwan: Musical Reverberations across a Vital Island (Guy 2021). |
|---|---|---|---|
| 7-3 | Catherine INGRAM  
catherine.ingram@sydney.edu.au | University of Sydney | Dr Catherine INGRAM is a senior lecturer in ethnomusicology at the Sydney Conservatorium of Music (University of Sydney, Australia), following research fellowships at SOAS (University of London), the International Institute of Asian Studies (the Netherlands) and the Shanghai Conservatory of Music. Since 2004 she has conducted extensive research and published widely on Kam (in Chinese, Dong minority) musical culture in southwestern China, and has been invited to join Kam teachers and friends in many Kam song performances. |
| 2-3 | Arturo Irisarri IZQUIERDO  
arturoirisarri@hotmail.com | Hong Kong Baptist University | Arturo Irisarri IZQUIERDO is a PhD candidate at the Hong Kong Baptist University. His current research focuses on the development of a Chinese national style of piano concerti, exploring issues of nationalism, ideology, and identity politics in connection to music from a philosophically informed perspective. |
| 2-4 | Hannes JEDECK  
(Commentator)  
hannes.jedeck@konfuzius-bonn.de | University of Bonn | Hannes JEDECK studied Musicology and Sinology at the University of Hamburg, LMU Munich, and Peking University. He finished his Ph.D. on "Chinese Art Music from the 1980s" at the University of Bonn. Since May 2021, he is Managing Director of the Confucius Institute Bonn and University Lecturer at The University of Bonn. Affiliation: University of Bonn, Department of Sinology. |
| 1-4 | Eden JONES  
eden.jones21@houghton.edu | Houghton College | Eden is currently in her third year of studies as a master’s student in Musicology and Violin Studies at Houghton College in Western New York. Eden lived and worked in South Korea for five years where she developed a keen interest in South Korean culture and trans-cultural communication through music. |
| 6-1 | Simon JONES  
simon.a.jones@student.adelaide.edu.au | University of Adelaide | Simon JONES is entering the final year studying a Bachelor of Music (Popular Music) at the University of Adelaide. His interest in this field stems from combining forty years of musical performance, with being an instructor in Asian martial arts since 1984. |
| 2-2 | Stephen JONES  
stephen_jones@byu.edu | Brigham Young University | Stephen JONES is Professor of Composition in the School of Music and former Dean of the College of Fine Arts and Communications at Brigham Young University in Provo, Utah, USA. His compositions have been played by the |
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<th>Time</th>
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<td>3-3</td>
<td>Hee-sun KIM</td>
<td>Kookmin University</td>
<td>Hee-sun KIM holds a Ph. D. in Ethnomusicology, an MA and a BA in Korean traditional music. Her research interests include Cold War and music in East Asia, World Music, Cross-border music and cultural translation, and music and gender. Currently Kim is an associate professor of Ethnomusicology at Kookmin University in Seoul, Korea.</td>
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<td>8-4</td>
<td>Iljung KIM</td>
<td>The University of British Columbia</td>
<td>Iljung KIM is a PhD candidate in ethnomusicology at the University of British Columbia. His doctoral dissertation discusses the contemporary practice of beompae, Korean Buddhist chant. Side projects address Balinese gamelan tradition and Korean popular music. His musical background includes film scoring and traditional Korean style composition, with related master’s degrees from New York University and Seoul National University.</td>
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<td>3-2</td>
<td>Ji-ni KIM</td>
<td>Konkuk University</td>
<td>Ji-ni KIM is a Ph. D. Candidate in Humanities for Unification. She received an MA in North Korean Studies and a BA in Korean Traditional Dance. Her research interests include North Korean culture, arts policy and dance in North Korea, culture and art space, dance and society. Currently she is a researcher at the Research Center for Unification Humanities at Konkuk University in Seoul, Korea.</td>
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<tr>
<td>1-3</td>
<td>Sunhong KIM</td>
<td>University of Michigan</td>
<td>Sunhong KIM is a Ph.D. pre-candidate in ethnomusicology at the University of Michigan. She holds M.M. and B.M. in Korean music from Ewha Womans [sic] University, South Korea. Her current research interest centers on traditional Korean music ensembles and soundscapes in contemporary South Korea through the lens of gender studies.</td>
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<td>5-3</td>
<td>Wilson Yick Sau LAU</td>
<td>National Taiwan University</td>
<td>Yick Sau LAU is a PhD Candidate at the Graduate Institute of Musicology, National Taiwan University (NTU). His research interests include historical recordings, music of Taiwan, Southeast Asian studies, and Balinese gamelan. His dissertation discusses on the dissemination and circulation of Taiwanese pop songs among the Hokkien speaking communities in Southeast Asia from 1930s to 1960s.</td>
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<td>4-1</td>
<td>LEE Ming-yen</td>
<td>Nanyang Academy of Fine Arts</td>
<td>Dr. Ming-yen LEE is an ethnomusicologist of Chinese and Southeast Asian music. Her research interests include musical interactions in Greater China, modern Chinese orchestras, Indonesian music, and the pedagogy of world music. She has published in Asian Culture, Journal of Aesthetic Education, Journal of the Central Conservatory of Music, Journal of South Seas Society, Kuandu Music Journal, Kyoto Review of Southeast Asia, and Modern China Studies. She is currently working on a book manuscript, Making Music in Greater China: The Chinese Orchestras of China, Hong Kong, and Taiwan”. Dr. Lee received her BFA in Chinese Music from the National Taiwan University of Arts, her MA in Musicology from National Taiwan University, and her PhD in Ethnomusicology from Kent State University.</td>
</tr>
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| 8-3 | LIN Lijun  
lijin_hz@126.com | Communication University of Zhejiang | LIN Lijun is associate Professor at the Communication University of Zhejiang. He received his PhD in Ethnomusicology from the Shanghai Conservatory of Music in 2010, and worked as a postdoctoral fellow, Zhejiang University, 2013–2016 (in Communication). His major research interests are ethnomusicology theory, ritual music, ritual drama, and music communication. His publications include the books Sounds of Multiple Beliefs: A Case Study of the Ritual Soundscapes of Fire-walking at Yang ‘tou Village of the Pan ‘an County (2013). Sound and Memory: A Study on the Change of Hu Gong Belief’ s Ritual Soundscapes (2019). |
| 5-1 | Tasaw Hsin-chun LU  
tasaw@gate.sinica.edu.tw | Academia Sinica / National Taiwan University | Tasaw Hsin-chun LU is an Associate Research Fellow at Taiwan’s Academia Sinica. Her scholarly interests focus on issues of migration, cultural tourism, and identity formation, with a primary geo-cultural specialty on Myanmar and its diasporas. She is the author of Unfaded Splendor: Representation and Modernity of the Burmese Classical Music Tradition (NTU Press, 2012). |
| 1-1 | Yuxin MEI  
yuxinmei@my.unt.edu | University of North Texas | Yuxin MEI is a professional pipa performer, a PhD candidate in Ethnomusicology at University of North Texas (UNT), and the UNT Chinese Ensemble founding director. Her paper “Negotiating with Sound: The Living Sound Niche Created by the Chinese Immigrants in Dallas Area” won the Vida Chenoweth Student Paper Prize in 2016. She holds BA and MA degrees in Pipa Performance and Education from the China Conservatory of Music in Beijing and the Xinghai Conservatory of Music in Guangzhou, China. From 2006–2012, she was on the faculty at the Xinghai Conservatory of Music and prior to this she was Artistic Director and soloist for Zhuhai Chinese Music Chamber Orchestra. In 1998, she released the album Spring of Zhu Hai. |
| 9-4 | Mikyung PARK | Keimyung University | Mikyung PARK is Emeritus Professor of Keimyung University, Daegu, Korea. She is an Ethnomusicologist trained at University of California, Los Angeles (UCLA), USA. She is currently the president of Korean Society of World Music and the publisher of Music and Culture. Her fields of interest lie in Korean Shaman Music (Kut), the Korean traditional vocal genre, kangk, analysis, improvisation, change, and music festivals. |
| 6-2 | QIAN Yang  
715868992@qq.com | Jeonbuk National University | QIAN Yang is a lecturer at Yangzhou University in China, and a PhD student in Musicology at Jeonbuk National University in South Korea. She has two master degrees, one from Valparaiso University in the United States, and one from Nanjing University of the Arts in China. Her main research area is Chinese traditional musical instruments and musicology. |
| 4-4 | Meredith SCHWEIG  
meredith.schweig@emory.edu | Emory University | Meredith SCHWEIG is Assistant Professor of Ethnomusiology at Emory University. Her work explores twentieth and twenty-first century popular musics of Sinophone East Asia, with a particular emphasis on narrativity, sociality, gender, and cultural politics on Taiwan. Her book on Taiwan’s rap scene is forthcoming from University of Chicago Press. |
| 10-2 | Francesco SERRATORE  
serratore.f@gmail.com | Shanghai Conservatory of Music | Francesco Serratore is a post-doctoral researcher in Anthropology of Music at the Shanghai Conservatory of Music. Having been awarded his Ph.D in History and Analysis of Musical Cultures at Sapienza University of Rome (Italy) carrying out his research on “Music and Transnational Identity in the Chinese Community of Milan”. He was awarded a Master degree in Musicology at the University of |
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<th>Institution</th>
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<tr>
<td>8-2</td>
<td>TERAUCHI Naoko</td>
<td>Professor</td>
<td>Kobe University</td>
<td>Naoko TERAUCHI received her M.A. from the Tokyo University of the Arts, and a D. L. from Osaka University. She has been teaching at Kobe University since 1999 where she is currently professor in the Graduate School of Intercultural Studies. Her research interests focus on Japanese imperial court music gagaku. Recent publications include, Japanese Traditional Music: Kokusai Bunka Shinkōkai 1941 (CD annotation, 2008-2016), What the Doctor Overheard (co-authored) (SEM Bruno Nettl Prize 2018), and &quot;Gagaku and the Kasuga Wakamiya Onmatsuri Festival of Nara: From the Sound of Authority to the Sound of Local Identity&quot;, in Presence through Sound: Music and Place in East Asia (Routledge 2020).</td>
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<td>10-4</td>
<td>Tsan-Huang TSAI</td>
<td>Senior Lecturer</td>
<td>University of Adelaide</td>
<td>Tsan-Huang TSAI is a Senior Lecturer at Elder Conservatorium of Music, The University of Adelaide. Having studied ethnomusicology (M.Mus) at Sheffield and anthropology (M.Phil and D.Phil) at Oxford, his research covers a wide range of disciplines, including ethnomusicology, organology, anthropology, and Chinese/Taiwanese studies.</td>
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<td>KN WANG Ying-fen</td>
<td>Assistant Professor</td>
<td>National Taiwan University</td>
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<td>7-2</td>
<td>Isabelle WEI</td>
<td>Assistant Professor</td>
<td>Taipei National University of the Arts</td>
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<td>6-3</td>
<td>Matthew WERSTLER</td>
<td>Assistant Professor</td>
<td>Northern Illinois University</td>
<td>Matthew taught at Youjiang Medical University in Southwest China from 2016-18, where he did research on the Zhuang. He is currently a graduate student at Northern Illinois University focused on public health, geographical information analysis, and music of Southwest China, Main-land Southeast Asia, and Asian America.</td>
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<tr>
<td>9-2</td>
<td>Seung-hee YANG</td>
<td>Gayageum performer</td>
<td>Gayageum</td>
<td>Seung-hee YANG holds the title of National Intangible Cultural Property No. 23 in Gayageum Sanjo, Human Cultural Property (1973). She graduated from Seoul National University College of Music graduate school (1993). She holds Ph.D. in Philosophy (Sungkyunkwan University, Seoul, Korea). She is a Professor at Seoul National University, Ewha Woman’s University, Korea National University of Arts, and Graduate School of Sook-Myung Woman’s University. Currently, she is President of the Korean Society of Sanjo, Chairman of the Kim Changjo Sanjo Preservation Society, and artistic director of Yeongam Education Gayageum Performing Arts.</td>
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<tr>
<td>7-1</td>
<td>Shuo YANG</td>
<td>Assistant Professor</td>
<td>University of Pittsburgh</td>
<td>Shuo YANG is a Ph.D. candidate in Ethnomusicology at the University of Pittsburgh. Her re-search interests include ethnic minority music of Southwest China, decolonizing ethnomusicology, music and tourism, and popular music of China.</td>
</tr>
</tbody>
</table>
| 1-2 | Wenzhuo ZHANG  
wenzhuozhang1@gmail.com | The State University of New York at Fredonia | Wenzhuo Zhang specializes in Chinese traditional and popular music. Before earning the M.A. in Ethnomusicology from Eastman School of music, she had earned her doctorate in Music Education from Boston University. With a dual interest in ethnomusicology and music education, Wenzhuo has published journal articles in China and the United States; she has presented at international and national conferences held by the International Council of Traditional Music, Society of Ethnomusicology, American Musicology Society, College Music Society, and International Society of Music Education. She has also won national and international yangqin (Chinese hammered dulcimer) competitions. She serves as lecture-professor at the State University of New York at Fredonia. |
| 6-4 | ZHAO Ling  
1831446740@qq.com | Changshu Institute of Technology | From 2011, he began to conduct fieldwork on the instruments of minority nationalities in Guizhou Province. He once presided over the completion of a project of the Ministry of Education and published three papers related to the instruments of minority nationalities in Guizhou Province in Chinese Music. |
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