

Workshop 1: *Gigaku* in the 21st century

Presenter: TERAUCHI Naoko

Performance: Tenri Daigaku Gagakubu

Director: SATÔ Kôji

This lecture-demonstration examines how a long-lost performing art has been revived and developed in the 20th to 21st centuries. *Gigaku* 伎楽, a masked pantomime also known as *kuregaku* (‘music of the Wu 吳 dynasty, China’), is one of the oldest foreign performing arts in Japan. *Gigaku* was first introduced in 612 A.D. by a Korean (Paekche 百濟) artist named Mimashi who taught Japanese boys the art at Sakurai village in Nara. *Gigaku* was staged for the “eye-opening ceremony” of the Great Buddha Image in Tôdai-ji 東大寺 temple in 752 A.D. as well as at other annual temple events. *Gigaku* declined after the 13th century and was completely lost in the late 19th century.

Several attempts have been made to revive the lost tradition, which can be roughly classified into 1) music reconstruction in the 1960s, and 2) comprehensive revival with music, choreography, costume, and masks in the 1980s. 1) A prominent scholar Hayashi Kanzô (1899-1976, professor of Nara University of Education) studied such old scores as *Kaichû-fu* (13th century), *Jinchi-yôroku* (12th century), and *Gigaku-kyoku* (1294) and revived several pieces. 2) A more comprehensive revival was completed for the special grand service at Tôdai-ji temple in 1980. Music was composed by a former court musician Shiba Sukeyasu (1935-), choreography by a former court musician Tôgi Masatarô (1910-1993), and costumes by a specialist of dyeing and weaving Prof. Yoshioka Tsuneo (1916-1988). The performance was realized by the Gagaku Ensemble of Tenri University lead by Prof. Satô Kôji (1946-).

In the 2000s *Gigaku* entered a new phase of development. In 2001, a *kyôgen* player Nomura Mannojo (1959-2004) revived *gigaku* (‘Shin-*gigaku*’ 新伎楽 /真伎楽). In addition, the Yakushi-ji 薬師寺 temple in Nara produced a new style of *gigaku* featuring an ancient Chinese priest Genjô Sanzô 玄奘三蔵 (602-664). In this version, the priest Genjô appears on stage as a main character. One of the Yakushi-ji priests also joins in the play as a narrator.

Thus, *gigaku* has not been merely revived as an ancient art but reinterpreted and recreated into contemporary music, dance, and theatrical form.

Workshop 2: *The importance of silk strings revisited*

Co-supported by The Dainippon Silk Foundation

The aim of this workshop is to revisit the importance of silk strings for music instruments of East Asia. Firstly, we are going to listen to the performances of the *koto* with silk strings and the *qin* with silk strings. And secondly, we are going to discuss the differences of silk strings and synthetic fibre strings, and the necessity of using silk strings in order to attain appropriate sonority from music instruments.

Part I

Performances

koto (13-stringed zither of Japan): YONEKAWA Tosiko

koto and *sangen* (3-stringed plucked lute of Japan): YONEKAWA Tosiko and ISIDÔ Midoriko

qin (7-stringed lute of China): Lau Chor Wah

Part II

Discussion

Chair: TSAN Huan Tsai (musicology)

Panelists:

HASHIMOTO Hidekazu (maker of strings)

LAU Chor Wah (*qin* musician)

TOKUMARU Yosihiko (musicology)

YONEKAWA Tosiko (*koto* and *sangen* musician)

Keynote speech – TOKITA Alison

Musical modernity and regional identity in East Asia

East Asian musical cultures are characterized by the common impact of Chinese musical culture from the seventh and eighth centuries. Vietnam, Korea, Mongolia and Japan all received Chinese instruments (musical “hardware”), systems of musical notation and theory, and Buddhist and Confucian ritual music. Secondly, we can point to the common impact of imperialist colonial modernity in the modern period.

The indigenous musical culture of each sub-region before intensive contact with China produced a different result in each region. Furthermore, each region subsequently had a different intensity of interaction with China, so that local musical cultures developed with the distinctive indigenous “software” of innate musicality, scale/mode, timbral and textural preferences, ritual and social applications. As a result, the “traditional” or “indigenous” musical cultures of Japan, Vietnam, Korea, China and Mongolia, while sharing many cognate instruments, are today very different from each other.

The impact of Western musical culture particularly from the nineteenth century was inseparable from the impact of Western imperialism and colonization. Western music entered each part of the East Asian region via the channels of military bands, missionary church and school music, and the domestic music-making of settler and diasporic communities. Another overlay came with Japanese imperial expansion and colonization in the form of school music education, focussing on school songs and keyboard music. Musical interaction within the region was intense until the collapse of the Japanese empire in 1945. Despite political upheaval, Western music continued to develop, and by the end of the twentieth century the visibility of East Asian pianists, conductors and singers was conspicuous globally.

This talk will address the East Asian imperative to create a national music culture that is Western in idiom: national songs, art songs, orchestras, composition, and international competitiveness in instrumental music. At the same time, anxiety about the preservation of “traditional” music leads to efforts for preservation and branding of national musical culture.

I will argue that each East Asian country has musical blinkers on, concerned almost entirely with defining their national musical identity vis-à-vis the West. Excepting the popular music industry, they fail to look at and listen to the music of their nearest neighbours, with whom they share a long history and modern experience. I will give some examples of this blinkered discourse, and suggest alternative practices for regional musical growth.

Session 1A Historical Research – Japan/China. Chair: OSHIO Satomi

1A1 NG Kwok-wai (Hong Kong Polytechnic University): *In Search of the Historicity of the Musical Culture in Heian-Period (A.D. 794-1185) Japan*

In common narrative of Japanese history, the ninth century was presented as a period in which appreciation of Chinese Tang (A.D. 618-903) culture began to wane, and the Japanese started to cultivate a sense of identity that was a “self that is not Tang” (Chino 2003:22). During this period of time, the Japanese adapted Chinese forms to their own special conditions and needs; and, when some aspects of the imported civilization seemed unsuitable, it would be discarded or quietly allowed to fall into desuetude (Morris 1964:9).

Nevertheless, research in the past decade has demonstrated that this understanding runs counter to historical reality (see, for example, Suzuki 2000). The fact is that from the tenth century to the end of the Heian period, the cultural identity of Japan was developed in accordance with a “double binary structure of *kara* (Tang) and *yamato* (Japan)” (Chino 2003:22), which synthesized and organized multiple forms of expression and production, and finally generated a *wa-kan* (Japanese and Chinese) assemblage of culture (LaMarre 2000:33). This paper represents the first attempt to study Chino’s concept of “double binary structure of *kara* and *yamato*” in the context of music. The objective of this paper is to show by reference to musical treatises and notations of *tōgaku* (Tang music) that a *wa-kan* assemblage of musical culture was clearly manifested in Japan during the mid-Heian period.

References

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1A2 HIRAMA Michiko (Toho Gakuen College): *The Baixi 百戲 festival of Emperor Yang 煬帝 (reigned 604–618): Its political aspects and transformation in ancient East Asia*

This paper seeks to reveal the soundscape as well as the landscape—that is, the details and the context—of the Baixi 百戲 festival, held by Emperor Yang 煬帝 (reigned AD 604–618) of the Sui 隋 Dynasty, as seen in the official accounts of the *Suishu* (Book of Sui) 隋書. In addition, it considers the political aspects of this festival, especially in comparison to the derivative ceremony held in ancient Japan.

First, I introduce the various Baixi performances as described in the *Suishu*, including music, dance, acrobatics, and magic. Foreign emissaries were obliged to attend—although there is no evidence they participated in the performance—since the occasion was an important opportunity for Emperor Yang to display his immense power and that of his vast Sui empire to those who came to Luoyang 洛陽. The emperor's strong desire to enhance imperial prestige is further confirmed by the systematic and national arrangements made for the event.

Second, I examine the analogous Japanese ceremony, using descriptions from historical records. The ancient Japanese court introduced Baixi at the end of the seventh century, and gave it distinct characteristics. For example, the presentations were of two types: only a single kind of dance performance accompanied by music and an archery ceremony. The presence of foreign diplomats at the ceremony was again highly important, but in Japan, they could participate in the dance as well as the archery. Thus, one clear difference between the Chinese and Japanese festivals was whether foreigners performed or not. This might, of course, relate to the historian's own perspective on ceremonial performances as symbolic obedience in ancient Japan.

We cannot neglect the importance of the political context on ceremonial music and dance performance in those times. Comparative study of the respective musical situations in the Chinese and Japanese courts may shed some light on the ideological differences between the two countries and their adaptation to other cultures, especially in the forms of *li* 禮, or ceremony and ritual, as well as on many musicological topics.

1A3 NELSON Steven G. (Hosei University, Tokyo): *Towards a verifiable ‘reproduction’ of the music of ancient East Asia: From decipherment of old notations to music for performance*

Recent findings of musicological research on the sub-genre of Japanese *gagaku* known as *tōgaku* (‘Tang music’) have clarified many aspects of the tonality, rhythmic structure and melodic character of the music during the Nara to Kamakura periods (eighth to thirteenth centuries), but these have rarely been reflected in stage performances in Japan. Most of the ‘reconstructions’ performed at the National Theatre in Tokyo since the 1970s have been undertaken by performer/composers who publish nothing more about their methods than what is required for program notes, and whose methods are hence rarely subjected to critical examination.

This paper is a progress report on an ongoing project in pursuit of a methodologically verifiable ‘reproduction’ in sound of the results of musicological research. It comprises a fourfold process:

1. discussing the results of the decipherment of early notations with experienced performers in order to produce an initial ‘reproduction’ for stage performance;
2. staging a performance of this ‘reproduction,’ with efforts made in its staging to differentiate between what was read out of the original notation and what was added in the process of ‘reproduction’;
3. meeting with the performers after this initial ‘reproduction’ to identify and resolve problems with the ‘reproduction’ and finalize a version for recording; and
4. recording the finalized ‘reproduction’ and preparing the necessary documentation of the complete process, with a view to preserving it and making it available for critical examination.

The results of two complete cycles of this process will be reported on. The first, a ‘reproduction’ of the instrumental pieces performed at a concert of ‘secret pieces’ organized by Kamo no Naga-akira (aka Kamo no Chōmei, 1155?–1216) sometime in the first decade of the 1200s, was presented in concert in December 2012 and published in CD form in October 2013. The second is in progress as this abstract is being written, with a concert of Chinese and Japanese music from the eighth to early thirteenth centuries scheduled for March 2014.

Session 1B: *East Asian Ritual Traditions I*. Chair: TSAI Tsan Huang

**1B1 DUJUNCO Mercedes (Bard College & Central Conservatory Preparatory School):
*The Performance of Miscellaneous Subrituals within the Gongde Rituals of Merit by
Chaozhou Transmigrant Musicians and Ritualists in Thailand, Malaysia and Singapore***

Among the various Han Chinese speech groups, the Teochiu of the Chaozhou region in eastern Guangdong practice one of the most elaborate funerary rituals for the dead. *Gongde* (literally meaning ‘merit’), generally consists of the recitation of scriptures and the singing of hymns over a period of three to five days by ritual specialists. Its purpose is to expedite a soul’s journey to a better rebirth or to Western Paradise and eventually the status of ancestor through meritorious deeds by the living, and the transfer of the earned merit to the dead. However, *gongde* rituals as practiced by Teochiu often include extra sections in addition to the basic core set which are often simply accompanied by chanting and traditional Buddhist hymns called *fan bai*. The extra sections are miscellaneous sections (referred to as *zashi*) which have been added to the *gongde* ritual core over time. They often contain sung and dramatized elements, not unlike those in Chaozhou opera and, sometimes, dance and acrobatic elements as well. In this presentation, I describe a number of these miscellaneous and often very musical sections inserted into the *gongde* ritual core and examine how they serve to convey key Confucian values and Buddhist precepts to the bereaved and other ritual participants and spectators in a way that lay people could easily accept and understand. Eventually, I aim to show that in studying the details of how a people celebrate and mourn death, one comes to understand how they live life.

1B2 MARTINEZ FALCON Adriana (The Chinese University of Hong Kong): *Caiqing ritual style in Hong Kong: Conforming Communities Through the Music*

The conference "CAIQING RITUAL STYLE IN HONG KONG: CONFORMING COMMUNITIES THROUGH MUSIC" is based on the fieldwork developed during 2012-2013 with one Lion Dance team of Kowloon City Hong Kong. The main questions of this presentation are: which are the elements that constitute the music style in the Caiqing performance of the Butterfly team? And how these elements transform the style of a Lion dance group?

Caiqing is a practice in which money and supra natural protection powers are interchange between a host and the lion. Music is the element that moves the body of the lion, controls it and proportioned peace to humans. Researcher William Hu suggests that this practice could have its origins in agricultural practices, however, today it is a ritual practiced in Hong Kong and other Overseas urban areas. In the case of Hong kong, different extramusical elements converge to modified the procedures of the ritual, for instance, the venue, the background of the team, the position of the offering, the use of mobile and portable recording technology, and so on. As a consequence, music is affected, making it a flexible element which is in the service of contextual needs.

In my perspective music style is not only a manifestation of what beauty values are for a lion dance team, but it is also linked with the conformation of identity of a social group and other social practices. So through the music of the ritual, lion dancers are constructing "the sound of the team" and as a consequence, warranting a place in the competitive world of Lion dance entertaining. In this regard, through the study of the music we could see how this people enclosed the contextual knowledge taken from the background to define what makes them different from other performers.

1B3 SHEEN Dae-Cheol (The Academy of Korean Studies): *Confucian Rituals and Music of the Past and Present in Seoul*

Hanyang, the predecessor of Seoul, was designated as the capital city of Joseon Dynasty (1392~1910) in 1394 and it has been the capital city of Korea since then. We do not know since when Hanyang had been called Seoul, but officially it has been called Seoul since 1946 and it was designated as the capital of Republic of Korea in 1948. Seoul has been the center of politics, economics, culture, education and many others of Korea since 1394. As is generally known, the Joseon Dynasty was a country based on Confucian ideas as its basic political philosophy. All laws and regulations were formulated within the frame of strict Confucian ideas. Almost all customs, conducts and behaviors of the people in Joseon Dynasty were recommended to be acted and observed in the frame of Confucian philosophy. The Confucian ethics had been the most sublime value to be pursued by the people of Joseon Dynasty. Sometimes it is said that the Joseon Dynasty had been the strictest Confucian country among the East Asian countries. So many kinds of small and large Confucian rituals had been continually held in Seoul during the Joseon Dynasty, and most of those were court rituals. The court rituals had been held at a fixed time or irregularly, and the King had been the master of some special regular rituals. All the preparatory processes for holding those court rituals were very strict and expressly stipulated in the text. Those court rituals required music performance, but all the court rituals didn't called for music though music had been performed for quite a few court rituals. How many kinds of Confucian court rituals were there in Seoul during the Joseon Dynasty, then? When those court rituals were held and for what purpose? How were the preparatory processes? What court rituals called for music, and what music had been performed for them? How many court rituals have been transmitted until now and what music is performed for them? Can we learn any lesson from these transmitted rituals and music? These matters will be studied in this paper.

1C1 *Music and Colonial Japan*. Chair: CHEUNG Joys

1C1 LIN Chia-Jung (Taipei National University of the Arts): *A Field Study of Taiwanese Nagashi: from Beitou to the Street*

The term “Nagashi” defined as the “mobile industry” in Japanese, which also means a music entertainment. Taiwanese Nagashi was from Japanese colonial period, which originally developed in Beitou, Taipei. This research included three-fold purpose: first, to explore the culture background and development of the Taiwanese Nagashi which included the discussion of the Beitou hot spring culture and the Nagashi from Japanese colonial period to the post War World II; second, to study the musical component of the Taiwanese Nagashi; third, to analyze the characteristics and the performance styles of the Taiwanese Nagashi which was undergo by the social and media policy changes as well as the impact of today’s mainstream influences. This study was based on field research and documents collecting in Taipei area which included the observation of Nagashi communities, depth interviewed of Nagashi musicians, and documents analysis. The paper discussed the Taiwanese Nagashi development including the aspects of social changes, political evolution, musical formations and styles as well.

Keywords: Taiwanese Nagashi, Musical culture, Beitou hot spring

1C2 SUZUKI Seiko (University of Tokyo/University of Paris): *Music for the family: A Re-examination of musical activity of Hisao Tanabe in the 1920's*

In the 1920's, Japanese musicologist Hisao Tanabe (1883-1984) focuses on two musical activities. One is music fieldwork in territories annexed or colonized by Japan such as Korea, Taiwan, Okinawa, Yaeyama, China, Sakhalin; the other is musical creation and education for the family. Over the last few decades, the former has been the subject of controversy among the colonialism criticism. The purpose of this paper is to consider his music activity for the family and its historic significance.

For the middle-class family of the Taisho era who wants to improve the quality of life, Tanabe creates *Katei-odori* ("Home dance") based on traditional festival dance, traditional court dance and *Sô-odori*, a dance created by his professor Shôhei Tanaka for the middle-class family in the 1910's. At the same time, he promotes "Home music" as the musical practice at home, and joins in the movement of "New Japanese Music". These activities share the same objective with a central question: how to make "Japanese music" "developed" like "European music".

In the colonies, Tanabe spreads "Home dance" to Japanese people living there. After his return from field-investigations to Tokyo, he publishes his personal travel sketch for the public. Furthermore, he arranges the music of Okinawa and Yaeyama for creating new *Kabuki* and his musical work for the "New Japanese Music". Thus, we see that his fieldwork in the territories and his activity for the family are close in his musical thought.

At the beginning of the 1930's, he will publish his *History of Oriental music* (1930) and his *History of Japanese music* (1932) to take rank with "History of European music". In these works, the music of Taiwan, Yaeyama and Sakhalin are considered as uncivilized music, taking place in the beginning of the "History of Japanese music". And then, the "New Japanese Music" is the most evolved music in this history. We may go on from this to the conclusion that he will construct his history of music on the basis of his activities in the 1920's.

1C3 CHUNG Ai (National Taiwan University Graduate Institute of Musicology):
Edutaining Children through Radio: A Preliminary Study on the Radio Program Kodomo No Jikan(Children's Time) in Colonial Taiwan

In 1928, Taiwan inaugurated its radio broadcast and entered the modern mass media era. While the development process of the broadcast during the Japanese Colonial Period has been investigated, there has been little research on specific radio programs. Therefore, this paper attempts to explore the radio program *Kodomo No Jikan* (Children's Time) in Taiwan's early broadcast period from 1928 to 1932 by examining the program announced daily on Taiwan Daily News, the largest newspaper in Taiwan at that time. As a preliminary study, this paper analyzes the overall features of the program, including the broadcasting time, duration, original broadcasting places, participants involved in the program, and types of their performances. The results show that the program featured a rich variety of contents, both educative and entertaining, and involved active participation by local kindergarten and elementary students as performers as well as adults from other institutions. The program was broadcasted mainly during late afternoon after school hours, providing children with new listening experiences different from the classes in school. In addition, the program was broadcasted not only from Taipei but also from Japan, which indicated the colony's close affiliation with its imperial center. Using these results as the basis, this paper seeks to sort out the educative and entertaining elements encompassed in the program and understand how music achieved its edutaining purposes through broadcast. In addition, it compares the program in Taiwan with that in Japan in order to see if there are adjustments made in order to serve Taiwan's local conditions. In conclusion, by analyzing the form and content of the program "Children's Time" in its early phase, this study hopes to shed light on children's musical experiences through radio broadcast in Taiwan during its Japanese colonial period.

Session 2A East Asian Composers. Chair: NAKAGAWA Shin

2A1 CHEUNG Joys (Chinese University of Hong Kong): *The Musical Sublime of Chinese Modernity: New Aesthetic Choices and Huang Zi's Musical Sounds (1930s)*

The new musical sounds that early-twentieth-century Chinese advocates of Western classical music admired were often characterized by vigorous and grand qualities. For example, “Huanghe” (“Yellow River”), a school song composed by Shen Xingong (1870-1947) in 1905, had moved the eminent music reformer Huang Zi (1904-38) with its “vehement and masculine vigor” (xiongchen kangkai) qualities. As Chinese were singing songs of similar vigor, unprecedented socio-political revolutions and movements were taking place throughout the nation. Meanwhile, reform-minded intellectuals were translating and introducing Western aesthetic philosophy in Chinese, as part of their efforts to transform, and re-evaluate, Chinese culture. In light of their emerging aesthetic discourse, which laid the intellectual foundation for the budding music reform advocacy, those vigorous and grand musical sounds came to bear new aesthetic meanings of Western philosophical traces. Those musical and sound qualities, I contend, became increasingly associated with the sublime, an aesthetic category of superior metaphysical significance in the philosophy of Immanuel Kant (1724-1804) and subsequent Idealist philosophers in the German tradition, which leading social and cultural reformists such as Cai Yuanpei (1868-1940) actively promoted in their education—especially aesthetic education—reform.

Contextualizing music reformers’ imagination of preferred musical sounds in the emerging intellectual discourse of aesthetics and cultural transformation led by figures such as Cai, this paper explores the conceptual articulation, sonic expression, and cultural significance of the musical sublime in Chinese modernity. The German Idealist differentiation between the beautiful and the sublime shaped the Chinese binary thinking in their aesthetic discussions of preferred musical sound qualities, examples of which include pairing “youmei” with “zhuangmei.” Such aesthetic identifications and choices prompt our new understanding of modern Chinese musical sounds and meanings. Drawing from the thoughts and musical examples of Huang Zi, an influential music educator and composer who contributed to aesthetic discussions of music, this paper examines how different stylistic approaches existed in Chinese musical modernity, delivering different kinds of sublime powers that characterized Chinese experience of musical modernity in multiple ways.

2A2 ONISHI Hideaki (National Institute of Education): *Tôru Takemitsu's In an Autumn Garden: Gagaku in the Era of Globalization*

Tôru Takemitsu's *In an Autumn Garden* (1973 and 1979) occupies a unique place in his oeuvre. A composer of Western music, he composed only a handful of works for the traditional Japanese instrument, usually in small ensemble or in combination with Western instruments. The *Autumn Garden* is his only work for an entirely Japanese ensemble, gagaku in this case. It is also one of his longest works, lasting about 50 minutes. One may wonder what made him take such a formidable task of composing a large-scale work in the medium with which he was apparently so unfamiliar, in the idiom he so consciously avoided in favor of the so-called "universal language of music" for a long time. The truth is that Takemitsu was slowly rediscovering his Japanese roots in the 1960s through performances of traditional arts like jôruri, and he began to experiment with the traditional Japanese instrument in the music for film and TV, such as *Japanese Patterns* and *Hara-kiri*. The confidence he gained through these experiences led him to the composition of *Eclipse* for biwa and shakuhachi in 1966, and of *November Steps* for the same instrumental duo combined with the Western orchestra in 1967. They were to be followed by a couple of more pieces, with *In an Autumn Garden* at the end. After this, Takemitsu would never use Japanese instruments in his music again (with a later exception of *Ceremonial* of 1992). In this sense, the *Autumn Garden* is the culmination of his exploration in this field. This paper examines how Takemitsu dealt with the issue of his identity as a Japanese composer of Western music in the purely Japanese ensemble. Analysis will reveal that he masterfully integrated the two musical cultures that he had previously set in stark opposition, Japan and the West, into a highly unified musical whole that was possible only in the era of globalization. The paper also discusses other gagaku pieces commissioned by the National Theater during the same period (including those by Mayuzumi, Stockhausen, and Ichianagi) and attempts to locate the *Autumn Garden* in a proper musical and historical context.

2A3 KOBINATA Hidetoshi (Tokyo College of Music): *Asian Syncretism in East Asian Music: Composers in Modern Japan*

After the acceptance and reception of Western art music in Japan since the early Meiji Era, music culture of Japan experienced drastic changes in its shape. Musicians and composers in art music have absorbed a variety of concepts and ideas of, as well as forms and styles of Western art music up to now, and, as a result, their works are believed as so westernized.

Was really their focus cast only on Western art music,? And did they ignore Japanese musical traditions or Japaneseness? No, the creativity of some Japanese musicians and composers was based on the Asian traditions of the philosophy, religions and musics that settled as cultural ingredients of modern Japan as well as being a Japanese. This paper will examine syncretic phenomena of music cultures in the mid-20th century Japan, giving a focus on the domain of serious music and Asian elements herein, taking examples of a composer/musician Sadao Ito (1906-2005) and a composer Akira Nishimura (1953-), because they have not been much studied.

Comparison of these two composers shows some differences in their attitude and background in music creation, as well as a common element, syncretism between Western art music and Asian musical traditions, resulting from social circumstances for them respectively. Their music education that they received and musical works that they created will be explored.

Ito's activities were mainly in Japanese Buddhist songs, which are musical syncretism of the musical traditions in Buddhism and Western art music/Christianity. He wrote many Buddhist songs in Western music style, but in his compositions of later period, adopted poems from *Gitanjari* (Song Offering) by Rabindranath Tagore (1861-1941) from India.

Nishimura's activities remain in contemporary classic music tradition, but many of his works adopt Asian elements, such as Indian, West asian and Indonesian musics. His approach seems to be simulations and adoptions of such traditions into the Western art music. His KECAK, TALA and MATRA, are the interesting examples of syncretic works based on his adoption of Asian tradition in Western tradition.

Session 2B Chinese Minority Musics. Chair: REES Helen

2B1 HE Tingting (Yunnan Province Minorities Academy of Arts): *Song and dance of the Huayao Yi of Shiping County, Yunnan, China: documenting and preserving a thriving traditional arts culture in the age of mass communications*

Shiping County in southern Yunnan Province is home to an ethnic group who call themselves "Nisupo," but are better known to the outside world as the "Huayao" ("Flowery-waisted") Yi. Numbering around 40,000, they live principally in Shaochong and Longwu townships in northern Shiping, and are classified by researchers as a sub-branch of the Nisu Yi. They are known in Chinese as "Huayao" because of their spectacularly colourful clothes, which include belts embroidered with flowers.

Because the Huayao Yi have long lived in inaccessible mountains with inconvenient communications, they have received little impact from other cultures. As a result, their music has preserved strong local ethnic characteristics, such as the pentasyllabic Nisu Yi folk poem "Ali", and dances with sung accompaniment reminiscent of the *tage* genre described in the Sui and Tang periods. Huayao song and dance still occupies an important position in Huayao life—it is essential for expressing emotion, for leisure enjoyment, for sacrifices to the ancestors, and for weddings and funerals. The dance with sung accompaniment known as *tuanle* is especially significant. In this genre, the dance is closely tied to the sung melody. If the singing changes, the dance changes. Hundreds of people can participate in this dance, and randomly gathered dancers can be coordinated through the music. This dance, with its distinctive combination of a three-beat sung melody along with two foot-stamps and one handclap, has become iconic for the Huayao. In recent years, with the spread of modern media, many scholars and tourists from the United States, Japan, Singapore, Malaysia, Hong Kong, Macao and Taiwan have come to Shiping County to research and experience this cultural heritage. Currently, traditional culture in Shaochong and Longwu is still well preserved, with many Huayao actively cultivating their own arts and the indigenous *bimo* priests able to read their ritual texts and conduct community rituals.

Based on five years' fieldwork in Shiping, this paper investigates possibilities for community-based projects to better document Huayao traditional culture and performing arts, to encourage continued transmission, and to work with the sudden domestic and foreign interest and influx of modern media.

2B2 LI Ping (Guangzhou University) and SUN Sisi (JiangNan University): *When “Salty water songs” leave salty water: A case study of “salty water songs” in Shatian town of Dongguan city*

Salty water songs(咸水歌)is a kind of folk song which spreads in Pear River Delta and other coastal areas. Its origins and development is closely related to Dan people(疍民) who used to live on salty water(seawater), hence the “Salty water songs ”earns its name. Since the founding of new China in 1949, Dan people gradually have been away from water place and settled on land, and the life style and customs of Dan people were greatly changed with the speedy modernization after the 1980s. Nowadays, less and less Dan people live on water. And the original context of Salty water songs had faded away. Nevertheless, Salty water songs still exist in the local life with a new form.

Focusing the four aspects of the function, content, style and identity of “the new form” and “the old tradition” of Salty water songs under the changing contexts, the present paper discusses the transform and maintenance of music tradition with a case study of the salty water songs in Shatian town of Dongguan city.

[key words] Salty water songs , Dan people , changing contexts

2B3 KE Lin (Minzu University of China): *The History and Current Situation of Chinese Minority Traditional Music Research*

China is a multi-ethnic nation. However, as the imbalance in economic and cultural development caused partly by political exclusion and discrimination in the long history of feudalism, ethnic minority music had been struggling outside the mainstream society. It was not until 1949 that Chinese minority music began to gain new development, and related researches has also been actively conducted ever since. This paper provides a review and analysis of the Chinese minority traditional music, revealing the development process from four periods: the budding, the creation, the expansion and the mature period.

First, the budding period (1921-1948). During this period, the theories and methods of western anthropology have been adopted in terms of academic concepts and practices, showing distinctive feature of comparative musicology. This period bears pioneering meaning in the field of minority traditional music, from which the Chinese minority traditional music research in the 20th century gradually evolved.

Second, the creation period (1949-1977). This period can be further divided into two stages: the first stage (1949-1966) witnessed the creation and steady progress of minority music, while the second stage (1966-1977) encountered some obstacles against the general political backdrop. After all, the systematic research for minority music has been successfully established during this period, revealing general features and academic values in five aspects.

Third, the expansion period (1978-1990). The research of traditional music has made some gratifying achievements, which can be summarized from three aspects.

Finally, the mature period (1990-present). The achievements of minority traditional music researches have been reflected mainly from such four aspects as talent cultivation, discipline construction, academic journals and academic organizations.

At present, the inheritance of minority traditional music is confronted with two prominent problems as a result of cultural impacts from modernization and globalization: one is the gradual deviation from the original cultural and ecological environment; the other is the lack of traditional music successor within the ethnic group. Therefore, it carries both theoretical and realistic significance for the development and revitalization of the Chinese music culture to strengthen the collecting, organizing, researching and studying of ethnic minority music.

Session 2C: Panel Presentation - *Identity Negotiation and the Rearticulation of Tradition in Transnational Flows: Musical Programming in and beyond East Asia*

Today, practitioners of traditional music have ushered in an era of inevitable mass transnational flows. This has led to constant cross-cultural rendering and negotiations in the rearticulation of musical tradition, identity formation, and power struggles. This panel investigates how such negotiations have been shaped by the relationships between artistic performances and national, ethnic, and individual self-fashioning, specifically in relation to the peoples of Taiwan. It also explores the nexus of these intricate relationships with a focus on the various stages of musical programming. Carried abroad by travelling individuals and troupes, the performances we will discuss serve as models for the theme being studied in each case. The first presenter sheds light on the performance and negotiation of a transnational ethnic identity. This study takes the historical aspect into consideration while exploring the present construction of such pan-Hakkaism under Taiwanese government's cultural governance. The second presenter provides a research framework through which ethnomusicologists can view their self-positioning in their own musicking process. Specifically, an auto-ethnographical approach is applied to illustrate the complexity of positioning during cross-cultural programming and performance. The last presenter tackles the politics and tactics occurring in the recent revival of Myanmar's centuries-long musical tradition, *thachin gyi*. Through the analysis of a *thachin gyi* performance held in Taiwan, the paper examines the dynamic negotiations that arise amid the different ways of articulating the tradition between Taiwan's world-music promoters and the musicians.

2C1 CHEN Mei-Chen (Indiana University): *Positionality in Cross-Cultural Programming and Performance: An Autoethnographical Approach*

This research provides a reflexive approach to the construction of self-positioning in musician's cross-cultural programming and performance. I employ the idea of autoethnography to explore dialogical relationships between the understandings of the self in society and the audience in a performance setting. In this presentation I focus my analysis on my own experience and examine my self-identification as a musical educator and international *guzheng* performer from Taiwan, and a Western-trained ethnomusicologist. I will demonstrate how such identification shape my decision-makings in the process of programming and performing for an hour-long concert on *guzheng* (Chinese zither) music at the Archives of Traditional Music at Indiana University Bloomington on February 3rd, 2012. I discuss my notes jotted for concert programming, and present the dynamic processes where my multiple self-positionings have molded my intention, performing strategies, and repertoire selection. In addition, I discuss the interaction in the concert, showing the way the audience responded to my discursive and musical expressions, and also the way to reconfigure my positionality in and after the event. To conclude, this paper indicates how an autoethnographic approach benefits the analysis of positionality in the cross-cultural performance.

2C2 HSU Hsin-Wen (Indiana University): *Governing Transnational Ethnic Identity: An Analysis of the Music Performance at the 2011 Global Hakka Meeting in Taipei*

This research explores the Taiwanese government's management of the ties between Taiwan and overseas Hakka through music performance. Specifically, it examines the creative processes by which government agency and its collaborators employ music to negotiate a new transnational Hakka identity in contemporary Taiwan. Hakka activists in East and Southeast Asia have promoted a transnational Hakka identity for almost a century; as early as the 1920s Hakka activists in Hong Kong and Singapore have advocated a cosmopolitan Hakka consciousness. Since the early 1970s, Hakka associations across the globe have established a broad network based on the discourse of transnational Hakka identity. In the process, competitions among different political entities, specifically between the two across the Taiwan Strait, intertwined with power negotiations among competing Hakka associations. Alongside the enhancement of the cross strait relations from 2008 onwards, however, Taiwan's government has changed its ways to build connections to international societies. In reaching out to overseas Hakka communities, the Council for Hakka Affairs (CHA), a ministry-level governmental agency in Taiwan in charge of promoting Hakka culture, has managed to produce more international collaboration while avoiding creating competitiveness with Mainland China. During this process, CHA has emphasized Taiwan as an intersection of traditional and modern Hakka cultures and a platform to share diverse Hakka experience. In addition, CHA has also positioned itself as a resource and service provider for global Hakka communities. In this presentation I discuss the ways CHA employs music as a vehicle to negotiate these ideas. I focus my discussion on music performed at the 2011 Global Hakka Meeting in Taipei, an annual event organized by CHA to provide representatives of overseas Hakka associations an opportunity to experience Hakka culture in Taiwan, exchange experiences, and build connections. I examine the "framing process" through which CHA sets up the context for symbolic communication. In addition, I analyze music programs presented during the event, showing the ways participants either conform to or negotiate the official discourse of global Hakka identity through experience sharing. In so doing I aim to contribute to current scholarship on cultural governance and the performance of transnational ethnic identity.

2C3 LU Tasaw Hsin-Chun (Academia Sinica): *Politics and Tactics in the Recent Revival of Myanmar Thachin gyi: A Cross-Cultural Performance in Taipei*

Since Myanmar's political transition from a military to a quasi-civilian state in 2011, the more liberal socioeconomic milieu has allowed the centuries-long musical tradition, *thachin gyi*, to be articulated in new ways. Particularly in a setting of cross-cultural commodification, such articulation is enacted by two primary forces: transnationalism and the global world-music agenda, and has increasingly reinvigorated musical heritage. However, this involves a perplexing and complex process—it entails dynamic negotiations between the ideas of musicians themselves, cultural intermediaries (Bourdieu 1984), groups of differing cultural backgrounds, and world-music programmers. This paper analyzes these negotiations with a focus on the programming and final production of a *thachin gyi* show, which was performed in September 2013 in Taipei by the maestro Kyaw Kyaw Naing's group. Presented by Taiwan's state-employed cultural intermediaries, this performance took place in the country's National Recital Hall with an introduction given by me.

This presentation suggests that in the recent era of social change *thachin gyi* has undergone a dramatic revival: the co-conspirators of nostalgia for an indigenous past and world-music ideology make strange bedfellows in revitalizing this traditional art. Its practitioners have employed this genre to imagine a culturally diverse nostalgia (Boym 2002), while presenting Myanmar's cultural identity to the world-music aficionados who crave fresh, exotic sounds, as well as new musical knowledge. This gives insights into the music's shift from a dying local middle-class art form to an emerging global urban genre. I also argue that, despite being an onstage artistic spectacle, it is intimately related to power struggle, social order, and commodification. Not merely a cultural production, the performance reveals rather intricate politics of mediations and tactics that have created possibilities for the musicians to gain control over the imposed social order and commercial forces. By looking into the performativity of *thachin gyi*, the paper ultimately poses critical challenges and the flexible agency of artists who are newly invited into the global market.

Session 3A East Asian Ritual Traditions II. Chair: PARK Mikyung

3A1 PARK Mikyung (Keimyung University): *The Critical Review on “Sinawi Project,” the Experimental Attempt to Revive Korean Traditional Improvisation*

In the traditional Korean society musical practices relied heavily on improvisation. The musical performance was not just literal realization of the score but newly revealed one on the spot. It involved the creative activity on the part of performers. The improvisational traditions of old Korea have now been collapsed to a degree difficult for anyone to find the trace in the vastly Westernized modern environment.

Since the middle of the last half century, Korean musicians of traditional genre put a conscious and laborious emphasis on the modernized Korean audience and a continuous and vigorous effort on creating “new things” vehemently devaluing the traditional style as “old.” To succeed the Korean idiosyncratic quality of the tradition, they kept some of the traits but mixed with them unhesitatingly any disparate elements to adapt to the Westernized ears. They created a Korean orchestra by reconstituting traditional instruments according to the layout principle of Western orchestra. They experimented with diverse performing media searching for new sound outcomes. Interlinked with such trends the pressing needs of repertoire accumulation fixated the Western supplying system of “composed” music and its literal performance into Korean concert culture. Music was now circulated through scores in the market and the training systems. In such context, the traditional practices of improvisation were unable to survive.

Recently a noteworthy event “Sinawi Project” came on the concert stage of the National Theater of Korea. “Sinawi” is the instrumental music of shamanistic ritual performance in Cholla province. In the ritual context, the ensemble was always formed on the spot, providing improvised accompaniment. In carrying out the project the National Orchestra of Korea declared resolutely to attempt to restore the traditional improvisatory practices and staged two concerts in December of 2012 and May of 2013, with a promotional remark that “through the sinawi, the participants are expected to maximize their creativity ability.”

How were the two concerts prepared and staged? What kind of stylistic model the participants postulated for their improvisation. Did the final results were fruitful in reaffirming the traditional value of improvisation and served as a momentum in sluicing the water out of paddy, or ceased to be just one-time event. This study is to analyze the carried-out project and evaluate its outcome.

3A2 SON Jung il (Keimyung University): *Principles of Implementing Shaman Rhythms of East Coast Region in Korea*

Shaman music of East Coast region is composed mainly of percussion instruments and played making various rhythms. The author starts to access to Shaman music of East Coast region with an interest in how these various rhythms are made and played freely.

When performers play rhythms in Gut performance field of East Coast region, they have a repetitive habit no matter even if improvised. This habit of repeating can be a type of performer's expression, which is done as a principle of implementing rhythms.

With regard to principles of implementing Shaman rhythms of East Coast region, Kim, Yong-Taek who holds the performance of Byeolsin-Gut in East Coast region(Important Intangible Cultural asset NO. 82-Gaho), who is considered to have the most outgoing performance among performances in East Cost region was subjected and principles to make his rhythms were analyzed.

Shaman rhythms in East Cost region are divided to *Muga* rhythms(sharman song rhythms) and *Mumu* rhythms(sharman dance rhythms), and consist of a total of 22 rhythms. The author extracted principles that the rhythms were changed and performed immediately in Gut site through *Hooryumchae*(a certain type of rhythm unit)' arrangement and combination specifically. The results showed that rhythms which were changed complicated, brilliantly had organic relationships.

Through this study, principles of implementing Shaman rhythms in East Cost region were revealed clearly, and improvisation's principles of the essence of the traditional Korean music could be found.

Session 3B *East Asian Music Across Borders*. Chair: WASEDA Minako

3B1 SUNG Sang-Yeon (University of Vienna): *Negotiating Power Dynamics of K-Pop Participatory Culture in Austria*

K-pop has become one of the most powerful cultural products in intra-Asian cultural traffic. Through social media, boosted by South Korean pop singer Psy's 'Gangnam Style' in October 2012, K-pop's popularity has been growing around the world, and Europe has not been an exception. Since Psy reached the top of the Austrian chart, public awareness of the Korean national image has sharply increased among Austrians, and this has motivated Korean public and private institutions to start sponsoring K-pop events. Participatory fan culture (Jenkins, 1992) has sharply increased in local contexts, inspiring K-pop auditions, and K-pop dance festivals, which fans both organize and participate in. Ethnographic research conducted in Vienna since March 2013, focusing on the participatory examples of fan culture, explores the negotiation of power dynamics among fans, as well as between Korean institutions and in the private sector. Long-time K-pop fans have transformed themselves from being consumers to being providers for the next generation of K-pop fandom, and together with the Korean private sector, they are acting as cultural intermediaries between Korean institutions and the K-pop fan community. Their role highlights the reason for a sharp increase of participatory fan culture in Austria. This paper analyzes their power dynamics with each other in the process of organizing participatory fan events, applying theories such as subcultural and transnational capital at the local level. Through a careful look these fan culture in Austria, this paper argues that traditional producer-consumer alliances can be reconceptualized, due to their growing number and their active role as cultural intermediaries between fans who participate in these events and Korean institutions that sponsor them. Analysis of local fan culture reveals the power dynamics within these events and shows how K-pop fans and their participatory culture in Austria contribute to an understanding of how local institutions, fans, and private sponsors' interactions construct an exclusive local popular-music scene. The study of K-pop reception and fandom in Europe involves the new idea of popular music and its fan culture, and it draws new attention to this East Asian cultural traffic.

3B2 KIM Hee-sun (Kookmin University): *Traveling Music: Multiple Border-Crossing Korean Traditional Music*

Recent studies on globalization have focused on de-territorialization as transnational cultural flow. Especially dynamic cultural flows which crossing multiple borders of nation, culture, language and ethnicity have created a new culture or bestows a new meanings to existing previous culture. Moreover, recent studies have more give attention to between non-Western regions like trans-Asian cultural flows. This paper examines such inter-Asian practices of music which happened in South Korea during recent years.

Symptoms of such inter-Asia cultural exchange in contemporary Korean music are several including Psy's global mega hit "Gangnam Style," K-pop in Asia and other parts of the world, and K-musicals in Asian countries. In traditional music, Asian Traditional Music Orchestra, Korea-ASEAN Orchestra and Asia-Pacific World Music league are the recent movements. These inter-Asia cultural exchanges were not only practiced by national level not also individual level. During last decade, traditional musical instruments and musical repertoires of Japan, China, and North Korea were brought into South Korea. *Ongnyugeum*, *tungso*, and *daepiri* of North Korea, *yangchin*, and *sheng* of China are widely accepted in Korean traditional music scene, and the repertoires of Japanese *koto*, North Korean *geomun'go* and *gayageum* are also introduced to South Korea. These traveling musics inevitably accompany the process of cultural translation as well as challenging the old credo of the concept of Korean traditional music.

This paper focuses on the agents and process of de/re-territorialization and cultural translation. This paper examines the ways in which border-crossing traveling music and its practices intervene and construct the current soundscape of Korean traditional music as well as reveals the trans-national characteristic and complex cultural practice of contemporary Asia.

3B3 ASABA Yuiko (ROYAL HOLLOWAY, UNIVERSITY OF LONDON): *The Invention of Japanese Tango: the rise of Argentinean tango in Japan*

Argentinian tango has become popular internationally since the start of the twentieth century. In this historical phenomenon, the immense popularity of tango in Japan shows unique cultural characteristics. Tango was imported into Japan in the 1920s, the time in which the country was going through a rapid change embracing cultures from the West. Japan welcomed tango with open arms and the genre was adopted as a large part of its aristocratic social and economic activities. In this historical context, exploring the rise of tango in Japan brings to light the complex relations between Japan and the West. Identity and sentiments of the nation, as well as intimacy of the Other are the key issues in this exploration. The history of Japan involves constant destruction and reconstruction of national identity. This paper will present new research findings on the politics of stereotypes' as critical part of this process, and will show how Japan's invention of tango has ultimately made this exotic genre "their own".

This study is based on my fieldwork in Japan and in Argentina, as well as my experience as professional tango musician in both countries for 8 years. The paper presentation will also include practical demonstrations of tango on the violin and voice by the author.

Session 3C *East Asian Popular Musics*. Chair: VICENTE Victor

3C1 YANG Shuo (Chinese University of Hong Kong): *The Voice of Change: Li Guyi and Her Music Between 1978 and 1986*

Li Guyi 李穀一 (1944 -) is a mainland Chinese singer and vocal artist with high reputation all over China for her great deal of pop, folk, and film songs. As one of the most well known state-employed artists, her songs have been sung all over the country and have been performed in countless important national occasions. However, her music was once criticized by Chinese officials as “decadent music”(mimi zhi yin) and was prohibited for several years. This paper takes Li Guyi and her music between 1978 and 1986 as research subject. By recontextualizing the crucial moment of her singing career and analyzing her groundbreaking singing style and her most representative works, this research sheds light on how Li Guyi’s music acted like a voice of change, opening a new chapter of mainland Chinese popular music and challenging cultural value system and the over masculinity in the revolutionary period while confronting the juxtaposition of the trauma of long standing cultural imprisonment, the new liberal atmosphere of music making, and the cultural shock that penetrated China from Hong Kong and Taiwan. Also, how did this “voice” present the transformation of social ideology, morality, and the cultural needs of the public in mainland China. In addition, as the increasing emergence of television in common Chinese families and revival of Chinese film products worked crucially during the development of Chinese popular music, the role of mass media in popularizing the music, constituting social identity, and legitimizing a music genre will be discussed.

Late 1970s and early 1980s in China was the early stage of contemporary Chinese popular music, which witnessed the co-existence of various cultural ideologies and the starting point of new social development. However, research focusing on the popular music scene in this period and the resistance of state artists has long been neglected or overlooked by both Western and Chinese scholars. This paper tries to fill the gaps and call for more attention on this significant period and the music making of mainstream artists.

3C2 AOYAGI Takahiro (Gifu University): *Call, Mix, and Kōjō: Otaku Fans as Performers in Japanese Idol Culture*

Idols, singer-dancers for popular entertainment, are hugely popular in Japan. For the past few years, CDs by idol groups dominate the charts for the most sold records in Japan. Despite its popularity, not much academic discussion has taken place on idol culture in Japan. Existing literature on idols may frame idols as marketed commodity in the entertainment industry or it may be an expression of mere admiration for some particular idols from the standpoint of a fan. In the present paper I intend to provide my analysis of Japanese idol culture while focusing on the element of its sound culture.

Although idol culture permeates in multimedia including magazines, TV, radio, and the Internet, the very essence of today's Japanese idol culture can be found in tangible, in-person events, such as live concerts. In a manner similar to bands, live performances are where idols may make appearance in public to gain fans in most cases. In these live performances the existence of fans is essential, and a successful show requires devoted fans, referred to as *otaku*, who know the idol group's repertoire for music and dance.

This paper will shed light on function and role that *otaku* or devoted fans play on idol culture, while focusing on the behavior of *otaku* fans during idols' live concerts. In live concerts, devoted *otaku* fans would perform vocalized *ota-gei* (literally translated as *otaku* arts) meant to cheer up and give support for their favorite idols as well as to enjoy themselves. In particular, I am planning to provide an analysis of vocalized techniques of vocalized *ota-gei* referred to as "call", "mix", and "kōjō". While introducing these techniques used by *otaku* fans, the present paper would also point out that such *ota-gei* may reveal Japanese trait as it is fans' cooperative group effort, which may induce cooperation from fans of different idol groups, in order to make a performance successful. Furthermore, fans behavior in live performances of these Pop idols is compared to audience reaction in the more traditional Japanese settings, such as *kabuki* play and *matsuri* festival music.

3C3 PAN Li-ming (University of Nottingham): *Taiwanese Female Musicians and their Gendered Poster Images*

In Taiwan, female musicians have often been considered a group with a fixed image regarding their appearance. The stereotype is common among Taiwanese people, including female musicians. It has been becoming one of the important criteria for assessing whether an individual can be considered legitimate as a female musician. Although the visual factor plays a critical role for Taiwanese female musicians, it has never been seriously investigated. This paper aims to demonstrate what elements constitute the favored image and what messages are sent by these components.

For this purpose, the concert poster will be the analyzed object, since the concert poster can be viewed as the most influential medium for displaying female musicians' images in Taiwan, because of its prevalent circulation, its focus upon directly displaying the appearance of female musicians, and the fact that it is produced by the musicians themselves. The poster images of female musicians demonstrate high similarity. For properly interpreting the image of female musicians, this paper compares women on concert posters and advertising, which is one of the mainstream modern female images. Since both the advertising and concert posters grow and flow in the same land, Taiwan, the beauty appreciation, attitudes towards women's role and other customs in this place all affect their image-making. Through investigating the elements and the culture in which both of them are rooted, the meanings and connotations involved in the image on concert poster will be clearly uncovered.

The results demonstrate that concert posters of female musicians not only share contemporary beauty standards on women with advertising, but also share the looking relationship with the image viewers. Furthermore, it shows that the female musician herself, as some commodities in advertising myth, becomes a sign amongst Taiwanese people – a sign of the beautiful, elegant, classy and educated women image, just as those which often appear on posters.

3C4 WONG Ting Yiu (The Chinese University of Hong Kong): *Case Study: Effect of TV Drama on Composition — Joseph Koo's songs*

Joseph Koo, a famous composer in Hong Kong, has composed more than one thousand musical pieces since 1960s. He is well-known as a theme song writer for TV drama in Hong Kong and some of these songs have become an icon of Hong Kong TV drama music. Because of the production of TV drama, Koo could develop his audiences. With the development of TV drama in Hong Kong in 1970s, Koo's music is marked as a component of the identity of Hong Kong people.

Koo was a student in Berklee College of Music which provides pop music training. With the fact that Koo's sister was a pop song singer, it is easier for him to compose popular songs in American style or old Shanghai style (at about 1930s). However, the style of Koo's music did not only restricted by the above two genres. His songs, those as the theme songs of TV drama, were closely related to the theme of TV drama and the song lyrics. I suggest his musical style was created by his study in America, Shanghai old style songs and the traditional Chinese music he could hear in Hong Kong (e.g. Chinese music ensemble or Cantonese songs). These musical style is concluded in his songs.

This paper emphasizes on those TV drama theme songs composed by Koo with traditional Chinese storylines and backdrops, which include those based on martial arts chivalry fictions. Musically, theme songs from *Fatal Irony*(啼笑因緣)in 1974, *Heaven Sword and Dragon Sabre* (倚天屠龍記)in1978, and *Young's Female Warrior*(楊門女將) in 1981 will be analyzed to show how Koo's special style was developed from his close relationship with the TV drama productions. We can understand that how TV drama affect the composition and the promotion of songs and how the musical environment and musical experiences of a composer affect his composition.

Session 4A Panel Presentation - *New Perspectives on the Songs of Chinese Poet-musician Jiang Kui (1155–1221)*

The songs of Jiang Kui (c.1155–c.1221), a leading poet-musician of the Southern Song period (1127–1279) in China, are preserved with musical notations among his poems in a collection bearing his Daoist name, *Collected Poems and Songs of the White-Stone Daoist (Baishi daoren shiji gequ)*, first published as a printed edition in 1202. This edition is no longer extant. The several editions of the mid-Qing period (1644–1911), whose printings with musical notations have served modern musicologists to date, derived their versions from a full manuscript copy of this first edition made in 1350. The three major modern musicological studies or study-clusters of Jiang Kui's complete musical oeuvre base themselves on one or other such printed edition and all date back to the 1950s, 60s and early 70s (Yang and Yin (1957), Picken (1957, 1966, 1969, 1971), and Pian (1967)). These studies differ to varying degrees in their readings of the notations, in the weightings in their musical analyses, and in their conclusions for word-music relations. The pioneering study among them (Yang and Yin (1957)), though, already offered reconstructions in sound.

This panel now brings together results of a collaborative musicoanalytical restudy of, and performance experiment with, Jiang Kui's complete oeuvre begun in the late 1990s as a *Jiang Kui Project*: it introduces a newly-discovered manuscript copy of Jiang Kui's lyric song anthology that casts new light on a performing convention carried but unnoticed across printings of the songs; it lays out how new approaches to musical analysis of Jiang Kui's songs have deepened the understanding of mode and melodic process in the three earlier studies and led to revised transnotations; and it argues the intellectual gain of these new transnotations having been taken up in turn as music for performance and as the basis for a large-scale recording venture involving an innovative experiment with Wu Man on pipa in "accompaniment as analysis" of the *melos* of an early song repertoire.

4A1 YANG Yuanzheng (The University of Hong Kong): *Jindou: A Musical Form Found in Southern Song Lyric Songs*

By introducing a newly-discovered manuscript copy of the lyric song anthology of the twelfth century Chinese poet-musician Jiang Kui, this paper aims to elucidate a hitherto unnoticed musical form of the genre: the *jindou ti* or “somersault” form. A comparison between this manuscript and all the early modern editions reveals discrepancies in the stanzaic divisions of four of Jiang’s seventeen songs for which he provided musical notation. Through musical analysis I argue that the opening line of the second stanza in all the early modern editions may well have been intentionally placed at the end of the first stanza in the newly-discovered manuscript in order to remind the singer of the *jindou* form, in which the cadential notes of the first stanza immediately repeat at the beginning of the second. Therefore, these “unusual” stanzaic divisions are not mistakes, but indications of conventional performance practice of the Chinese Southern Song dynasty as dictated by musical factors.

4A2 WOLPERT Rembrandt (University of Arkansas): *Exploring Melodic Weighting and Transportation Distances in Jiang Kui's Musical Œuvre*

Against the background of “New” Comparative Musicology and resting on a modified, extended Wasserstein metric, this paper takes up for the songs of Jiang Kui a systematic and revisionist approach to so-called “weightedscale” analyses that have emerged of late in corpus-based studies of early East Asian musical repertoires. Simply put (Nickson (1997)), such analyses have aimed to elicit structural details, modal characteristics, and tonal perspectives in the language of notated melodies through statistics of form, note-frequency, duration, and position, of melodic direction, and so on. Synoptic diagrams have then displayed the “weight” of each separate note in a tune, to show up in a brief static form for easy study how these “weights” stand in relation to each other, how the notes interact hierarchically, and so on. The paper continues in this vein. But it will go right back to close readings of Gaspard Monge (1781), to German formulations at the establishment of *Vergleichende Musikwissenschaft* (von Hornbostel), come through applications by Picken (1956, 1957), Pian (1967), and Nickson (1997), and out to what it will argue now, for Jiang Kui, as a more rigorous, systematically reproducible possibility. The paper draws here, too, on some recent developments in Cognitive Musicology/Music Theory.

4A3 MARKHAM Elizabeth (University of Arkansas): *Performance as Analysis? Pipa-accompaniments ‘Fashioned’ to Comment on Seventeen Songs by Jiang Kui*

Much attention has been paid to tablature notations for “lute-songs” in early East Asia, in particular to the thorny question of whether – underlaid by lyrics or not – a lute-tablature associated with a song-text is an accompaniment *for* a song or an intabulation *of* a song. In any case, *lautenmäßige* processes of adaptation of vocal tunes for lute performance have been tentatively deduced from the tablatures; performing editions have been put together; and such songs have been sung and accompanied by lute, playing directly from tablatures, as part and parcel of experimental research. Challenged for a recording venture at the end of the 1990s to “make accompaniments” for *pipa* for Jiang Kui’s seventeen *ci*-form art-songs, the *Jiang Kui Project* moved first from leaning on this earlier work for providing justified accompaniments in the style of the early tablatures that survive – with the *Dunhuang pipa-pu* as master model – to something also experimental but completely new. We had observed in Jiang Kui’s compositional procedure an acute tonal consciousness in his song-melodies. It had become clear to us that in his shaping of melody he must have been aware of what was happening note-by-note – through the process of composition – in terms of what we recognize as “modulation”. Discarding any attempt at historically-plausible reconstruction, we fashioned seventeen *pipa*-accompaniments to highlight dynamically in “real time” what we had seen to be happening modally in their respective songs. The result is offered for a modern audience, “performed as analysis” as a guided suggestion for a way of listening to, and delighting in, a medieval craft of melodic structuring in song – the sophisticated and beautiful twelfth-century craft of Chinese poet and musician Jiang Kui.

Session 4B *East Asian Flutes*. Chair: LAU Fred

4B1 HENDERSON Flora (SOAS): *New Discursive Frameworks for New Musical Encounters: Framing Timbre in a Cross-cultural Environment*

During the twentieth century the Japanese shakuhachi flute, and other traditional Japanese instruments came to be combined with the very different medium of western classical music (Galliano 2002, Herd 1987). Whilst this opened up new musical possibilities, such combinations often presented challenges for the composer from practical issues such as notation, to epistemological concerns of relative aesthetic values and historical adumbration (Denyer 1994, Lependorf 1989). For the analyst these compositional challenges present a discursive conundrum; how can we discuss and analyse these differences in a manner that allows their relative values and significance to be recognised and assessed?

A primary difference between the two traditions is the use and valuation of timbre. Within the shakuhachi tradition timbre has a privileged status and is an intrinsic epistemological category (Blasdel 2001), embodied in aesthetic values, musical structures and techniques, both implicit and explicit. Manipulation of the wide timbral compass of the instrument, through timbral change and microtonal movement, is a prominent feature of its identity, and is often an attractive feature to composers (Cronin 1994, Takemitsu 1995), particularly the hoarse, noisy textures preferred in areas of Japanese aesthetics.

By contrast western classical music does not privilege timbre and lacks sophisticated frameworks with which to evaluate timbre (Cook 1987), however timbre has received more analytical attention in the sciences and ethnomusicology. Disciplines such as acoustics and neuroscience have aided the development of analytical frameworks for timbre, albeit under laboratory conditions and with an overreliance on western musical paradigms, which can undermine their results (Serman and Griffith 2002).

Meanwhile, although ethnomusicology acknowledges timbre as core music category in relation to its musico-cultural context (Feld 1991, Stobart 1996), a systemic analytical toolkit for timbre remains problematic. Therefore, I propose combining acoustics frameworks with ethnomusicological perspectives to analyse the Japanese western cross-cultural milieu, with the aim of facilitating new discourse of the attribute privileged in shakuhachi music, or elsewhere, which might otherwise be lost in an encounter with the hegemony of the western classical domain.

4B2 REES Helen (UCLA): *Chinese music history via biography: the life of flute master Dai Shuhong*

In 2008 I began a collaborative book-length biography of the prominent Shanghai-based Chinese flautist Dai Shuhong. Now in his seventies, he is especially renowned for his use of the endblown flute *xiao* to accompany the refined seven-string zither *qin*; his subtle, delicately nuanced style may be heard on numerous CDs. Today, with recently revived interest in the classical aesthetic of the *qin* and its centuries-old repertoire, Dai remains in great demand as a teacher of *xiao* and *qin*. Earlier in life, his performing and teaching centred more around the livelier, louder and more fashionable sounds of the transverse flute *dizi*: he played *dizi* to accompany Tibetan megastar singer Tseten Drolma (Caidan Zhuoma) in the early 1960s, and taught *dizi* for many years at the middle school attached to Shanghai Conservatory of Music. Earlier still, in the 1950s, he was plucked from life as a factory worker to study at the Shanghai Conservatory, becoming one of the first generation of conservatory-trained modern-style *dizi* players.

The life of any musician holds intrinsic interest, but for Chinese musicians of Dai Shuhong's generation, their personal experiences were shaped by—and offer unique insights into—a period of unprecedentedly dynamic and far-reaching changes in their nation's musical history. Dai's extraordinary powers of recall in our fifty hours of interviews have resulted in finely etched depictions of musical life in 1940s Taizhou, his city of birth; of the mechanics by which Chinese musical instruments were first incorporated into the Western music-centered conservatory system; of the training of promising ethnic minority folksingers fifty years ago to become national superstar performers; and of the development of his own style of *xiao* accompaniment through over thirty years' immersion in the rarefied world of the *qin*. This paper draws inspiration from recent biographies such as those of *qin* master Tsar Teh-yun (by Bell Yung) and *kayagum* master and composer Hwang Byungki (by Andrew Killick): it combines oral history, documentary research and musical analysis to illuminate not just the experiences of one outstanding individual, but also the worlds of musical history that are opened up through one man's near-photographic memory.

4B3 KIM Hyelim (SOAS): *Winds of Change - Nationalism and Orientalism of the Taegŭm*

The *taegŭm*, the oldest wind instrument in Korea, symbolizes the uniqueness of Korean beauty, which is also connected to East-Asian aesthetics. In this paper, I will demonstrate through the Korean *taegŭm*, how it has become popular in contemporary music by situating the instrument in East-Asian contexts, specifically Korea, China and Japan, and comparing with the aspects of contemporary performance for other flutes in neighbouring countries. The contemporary performances of the flutes show diverse factors that sprung mainly from the conflict between, ‘Nationalism’ and ‘Orientalism’.

The contemporary history of the Korean *taegŭm* has also reflected conflicts of Orientalism and Nationalism. The Orientalism of the Korean music was and still is conducted by Korean composers in Western art music, who lived either in or outside of Korea. The Nationalism promoted by the state is aligned with the political strategies so that the preservation and modernisation of the flute is separated from the essence of the traditional context. However, the one driven by the public, sought for the folkloric elements to evoke the communal pathos that the instrument has against political suppression.

Correspondingly, in China, the *dizi* was re-vitalised as a symbol representing ‘Nationalism’, supported by the socialist government during the Cultural Revolution. In Japan, the spiritual images of the *shakuhachi* functioned as a spur to create the Orientalism outside of Japan.

The contemporary practices of three East Asian bamboo instruments will demonstrate the conceptualization pertaining to preservation and modernization of musical cultures of today’s *taegŭm*.

Session 4C *Korean Modernity*. Chair: SHEEN Dae-Cheol

4C1 HUH Jeeyeon (Ewha Womans University): *Saving Korean Folk Songs: A Collaboration of Woman Missionary and Korean Male Musician in Colonial Period*

Music Department at Ewha College (1925-1945, Seoul, Korea) published *Korean Folk Songs, Vol.1* [A Collection of Chosun Folksongs for Choir, Vol.1] in 1931. This collection was comprised of 7 choir pieces in solo and 3 female parts with piano accompaniment. Two of music teachers in Ewha College arranged the pieces. One was Mary Young (1880- ?), an American woman missionary who came to Korea in 1920. The other was Keui Young Ahn (1900-1980), who studied music in America and belonged to Christian intellectual circle in cultural fields. They worked together to improve and purify Korean folk songs to such a level as proper for their female students. In addition to the publication of the collection, they organized student concert tours with these folksongs and the concerts raised controversial responses among Korean audiences. This collection symbolizes musically the encounter of American missionaries and Korea. At the same time it represented the civilization/modernization of Korean music and the localization of missionary activities. In this paper, I investigate the strategies and the musical devices which the two composers adopted to accomplish their aims and analyze their rhetoric to justify the westernized arrangement of folksongs. Thus, this paper intend to exemplify how the Christianity intervened in the process of constructing colonial modernity in music in the first half of the twentieth century.

4C2 LEE Hui-Ping (National Taiwan University): *Through the Eyes of an Asian Other: José Maceda's Sujeichon (2002) and his Perception on Korean Court Music*

Taiwanese post-colonialist scholar Kwan-Hsing Chen suggests the concept of Asia as method to overcome the present condition of knowledge production in Asia in general (Chen, 2006). By Asia as method, as he says, is through the imagination and mediation of different Asian perspectives, societies all over Asia could start to see each other, serving as each other's referential point, transforming each other's own previous understandings of themselves. If we consider Chen's concept into musical research, Chen's approach might coincidentally correspond with Filipino composer/ethnomusicologist José Maceda's (1917–2004) late pursuit of a new music theory in Asia and the realization of such a concept in his compositions. José Maceda wrote many pieces and conducted several studies on court musics all over Asia including Japan, Korea, China, Cambodia, Vietnam, Thailand, Java, Bali, etc. He believes that several traits like counts of four, bipolarities and use of the fourth and fifth intervals are shared by the court musics of Asia (Maceda, 2001). Upon Maceda's analysis on the Korean court music piece Su-je-cheon (수제천, 壽齊天) along with other court music pieces, Maceda composed his Sujeichon (2002), Korean court music for four pianos. Taking Chen's concept back into the context of Maceda, I believe Sujeichon (2002) is the crystallization of Maceda's own process of Asia as method. Thus, in this paper I would like to review Maceda's analysis on Su-je-cheon and conduct an analysis on his Sujeichon (2002). While making the analysis, I would also take Korean receptions on that piece into consideration. Then, to examine the commons and differences among these sources, I would explain Maceda's own way of seeing Asia as a diversified entity, and finally suggest that such an approach of Asia as method is a recent trend in Asia.

4C3 HAN Jee Soo (Andong National University of Music): *A study on the Characteristics of the Original Korean Musical since 1990: Focusing on the Changes of Korean Musical according to the Changes of the Musical Industry*

The purpose of this paper is to examine the changes in Korea's original musical scene since the 1990s. The 1990s merits a thorough discussion because of the wholesale remodeling of the original Korean musicals that reflected the sweeping changes in the Korean society and the consequent changes in the expectation of the audience. The driving force behind the production of musicals in the 1990s was commercialism and pop culture. The situation of the musicals performed in the 1960s was a little different however. Rather than commercial success, the goal of the musicals was to show to the public that the new culture of America has been accepted as one of our own without lowering its standard. In other words, musicals were a performance that can be reached out to the public with fun and in friendly way that it is not a low standard pop culture but as a method of showing our nation's unique emotional expression and fun. Because of the circumstances, the groups who led the musical performances were also tied to the politicians or government entities. Such trend continued throughout the 70s and 80s.

The Korean audience who became accustomed to the foreign licensed musicals no longer showed interest in the stories of Korean heroes and Korean classical literature accompanied by traditional Korean melodies. Combining classical Korean stories, melodies and dances to produce musicals was to achieve the "Koreanization" of foreign performances which was the Korean ideal since the 1960s. Faced with the changing expectation of the audiences, Korean producer had to answer these difficult questions: "How to bring forth ancient Korean stories and tales of Korean heroes in a novel way?" "How to tell the stories of the life of the modern man?", "How to compete with the enormous funding of the foreign licensed musicals?", And even seemingly simple questions such as, "What genre of the music should be used in musicals that would be accepted by the public?" In response to these questions new types of professional musical groups were formed which produced a variety of answers.

Studying the changes of the Korean musicals in the 1990s is very valuable in that it can provide a starting point for understanding the "Korean Wave" which is sweeping across the world. Everyone is saying, "What is Korean will soon be the world's," but what does it really mean for something to "be Korean", and how did the concept of "being Korean" change over time? By examining what the Korean audience finds appealing in Korea's original musicals since 1990s, one may hope to deepen our understanding of "Koreanization."

Session 5A Tradition and Modernity in Japanese Music. Chair: LANCASHIRE Terence

5A1 TSUCHIDA Makiko *The Musical Direction in Kabuki Performances by Onna-yakusha*

The purpose of this paper is to investigate the musical direction practiced on the kabuki stage performed by *onna-yakusha*, (lit. female performers) taking Nakamura Kasen as an example. *Onna-yakusha* refers to the actresses who perform kabuki through a form of acting performed by male actors (so-called kabuki actors), with NAKAMURA Kasen (1889-1942) known as the last *onna-yakusha*. *Onna-yakusha* prospered in the middle and the late Meiji era (ca. 1890-1910) and they held a prominent position in popular amusement theatres called *ko-shibai* (lit. small theatres) *Ko-shibai* were much closer to the common people than formal theatres (*Ô-kabuki*) and supplied entertainment for a mass audience, although there was a huge gap between *ko-shibai* and formal theatres in many aspects. Although *ko-shibai* played an important role in popular culture in modern Japan, its actual situation has been just started to be revealed. The activities of *onna-yakusha* have also been largely unnoticed up until recently.

The presentation demonstrates the analyses of the musical direction used in NAKAMURA Kasen's performances in comparison with the direction found in formal kabuki theatre. The subject of musical analysis is the offstage music and *gidayû-bushi* music in several kabuki plays performed by Kasen, such as "Meiboku Sendaihagi", "Sannin Kichiza Tomoe no Shiranami".

From the analysis using *tsukechō* (memoranda for musicians) and 78-rpm records as the main materials, it can be pointed out the following two points. Firstly, the outlines of directions in Kasen's kabuki performances were in much the same as that in then formal theatres, although some *ko-shibai* provided their own catchy directions to the audiences. Secondly, there can be recognised some differences in musical directions in details such as the selection of songs and so on. This provides an aspect of *ko-shibai* in 1930s including the activity of the last *onna-yakusha* from the viewpoint of the musical direction.

5A2 SONODA Iku (National Museum OF Ethnology): *Tradition, Popularity, and Locality of The puppet-show in local areas of Modern Japan*

The representative puppet show in Japan is *Ningyo- Joruri Bunraku* was born in early modern times (17th C) in Japan. But, in modern times (end of the 20th C) other puppet shows whose styles are different from *Bunraku* started to appear in local areas. The puppet show which remains as a folk performance in the *Tohoku* region is one of those. I will present on how performing arts in local areas of modern Japan have been generated and transformed over time, focusing on the following three aspects: tradition, popularity, locality of the puppet show.

Firstly, this puppet show has basically a similar style to a traditional one. They have a musical narrative style and ensemble with *shamisen*, and one puppet is manipulated by just one puppeteer not three, which is considered an older style than *Bunraku*. Secondly, this puppet show was strongly influenced by popular performances at that time, which is evident in its libretto and musical elements, which were similar to *naniwa-bushi*(popular narrative music in the modern age). Moreover, this puppet show was performed at various places from personal residences, to small theaters, to outdoor shows and so on, influenced by interactions with vagabond performers who routinely performed at various venues. That is why this puppet show was regarded as one of the most popular forms of entertainment until the beginning of the *Showa* period. Thirdly, after the Second World War, the popularity of puppet shows declined because of the appearance of television, and become a local performance emphasizing local aspects such as folk songs and comic play with dialects.

So, the puppet show inherited traditional elements in early modern times and incorporated popular elements into local performances. However, three aspects (tradition, popularity, and locality) had been present in the puppet show since the time of its creation. As a result, the puppet show is widespread despite being based in *Tohoku* and several puppet show groups still remain. Therefore, I insist that the generation and transformation of the puppets show is another aspect of cultural growth since modern times, not a peculiarity limited to local areas.

5A3 SHIBATA Maki (Tokyo University of the arts): *The research on the way to reconstruct an interest in a traditional festival of Kurokawa Noh*

Kurokawa Noh is a famous folkloric performing art of Japan, composed of two performance groups of many members. It is based in the village of Kurokawa in Tsuruoka City, Yamagata prefecture, located in the northeastern part of Japan. Members of Kurokawa Noh have constructed their present performance by using an image about them which has been cultivated for many years in Japan. This presentation analyzes the way how Kurokawa-Noh members have used an image to set up new events in a modern way.

In order to achieve this goal, this presentation examines two stages: The first stage is *Ougisai*, a traditional festival in Kurokawa; and the second stage is *Rousoku* (Candlelight) Noh, a modern event in Kurokawa.

The first stage, *Ougisai*, is held every February 1st and 2nd in a traditional way to celebrate an elderly person's longevity in Kurokawa. Kurokawa Noh members perform Noh-play all night by candlelight. A lot of people who long for a sight of *Ougisai* visit from all over the country every year.

The second stage, *Rousoku* (Candlelight) Noh, was started in 1992 by Kurokawa Noh members. It is a Noh performance containing the essence of Kurokawa Noh, performed by candlelight at Kasuga shrine in fourth Saturday every February.

The interest in Kurokawa Noh increased in 1960s by publication of magazine and performing at national Noh theatre and the term of *Nomin Geijutsu*, the art made by farmers outside of Kurokawa. The members of Kurokawa Noh had to be conscious of their image on the outside of Kurokawa through a chain of events. At the same time, performers have become conscious of their image perceived by the outside world, asking themselves, "What is Kurokawa Noh?" This process has resulted in setting up *Rousoku* Noh.

In conclusion, a lot of the reflection that Kurokawa Noh members did was to ask themselves "exactly what is "a sense of Kurokawa Noh"?" They then used this self-reflection to develop the best way to show their art. In other words, the present state of Kurokawa Noh has been formed by the interaction between Kurokawa and the outside world.

Session 5B Taiwanese musical identities. Chair: LEE Ching-Huei

5B1 YANG I-Hua (National Taiwan University): *From Deconstruction to Construction: Hearing Nanguan in Taiwanese Contemporary Music Compositions*

Under the domination of the Nationalist (Kuomintang) government, the postwar conceptualization of traditional music in Taiwan was mainly related to mainstream musical cultures from Mainland China. Following the abolishment of Martial Law in the late 1980s, localization became one of the most important trends and has strongly affected the landscape of Taiwanese culture. In the mean time, the so-called “Taiwanese consciousness” started to take shape: formerly suppressed local music traditions gained more and more attention by musicians, scholars, and the society as a whole. Taiwanese composers trained in Western music also experienced a process of “re-discovering” Taiwan’s indigenous musical cultures. In recent years, among genres of Taiwan’s traditional music, *nanguan* is one of the key elements used by composers to present “Taiwaneseness”. However, issues on the representations of *nanguan* music in Taiwanese contemporary compositions have hardly been addressed scholarly.

This article will focus on works that employing *nanguan* music as main materials since 1990s by Taiwanese composers. Going through the way *nanguan* was being utilized in these compositions, it shows that *nanguan*, in the historical trajectory, has become “the classic” element for emphasizing the “Taiwaneseness”. Moreover, by analyzing and comparing these works chronologically, this paper argues that in the early stage composers tended to apply the partial features of *nanguan* music, but recently more composers are inclined to mimic or represent the original *nanguan* sonority in their works. Therefore, the representations of *nanguan* music in modern compositions actually underlie the process from deconstruction to construction.

5B2 TSAI Ho-ju (National Chiao Tung University): *Reconstructing and Habituating Guoyue: The Elites and Their Musical Practice in 1950s-60s Taiwan*

When Taiwan's regime changed from Japanese colonial government into KMT in 1945, people encountered a number of performing cultures from the mainland China. *Guoyue* (lit. national music) concerts usually took place in the name of cultural exchange before the KMT retreated to Taiwan in 1949. After the Chinese Civil War, some *guoyue* elites went away their home and followed with the KMT government to the unfamiliar island. Because the definitions of *guoyue* were so diverse that some of groups had nothing in common, some of the elites considered that *guoyue* ought to be reconstructed in Taiwan. They initiated establishing official institutions and coordinated the cultural policy for anti-communism, giving *guoyue* cultural and political meanings. For their endeavor, *guoyue* developed rapidly and acquired the government's approval. Furthermore, the elites attempted to popularize *guoyue* to compatriots and overseas Chinese by writing articles on columns, publishing books and recording phonographs. However, there were controversies in newspapers in 1950s-60s. A few responses did not agree with their discourses, comments and movements.

This paper firstly focuses on those controversies and induces two issues. Further, it analyzes discourses and publications both of which were written by the elites to understand their musical practice and agendas. Finally, I am drawn on Pierre Bourdieu's idea of "*habitus*" to discuss how the elites practiced *guoyue* in the systems of dispositions. The *guoyue* elites' actions and choices not only consolidated social position but also represented aesthetic and political legitimacy.

5B3 CHEN Hsin-Chieh (Taipei National University of the Arts): *Imagining a Community Musically: A Case Study of Musical Works on Kinmen*

Can musical texts representing a place help people imaginethat place? If they can, how do they work? In this paper, I will take musical works related to Kinmen as examples to consider related questions. Kinmen, an island located between Taiwan and China, is nearer to Mainland China geographically than to the island of Taiwan, but it is governed by Taiwan's Republican Chinese Government. Due to the military conflict between Taiwan and China, Kinmen was a military reserve during the 1950s-1990s. This geo-political position makes Kinmen unfamiliar to Taiwan residents, except images of the military reserve. Since it was returned to civilian government in the mid-1990s, Kinmen has been striving to develop tourism. Several cultural products, such as Kinmen Kaoliang liquor, become tourist attractions. The local government employs different means to promote Kinmen's cultural products, including commissions to compose musical works portraying Kinmen. I am particularly interested in two of these works, namely, *Mr. Kinmen* by Kuo Meng-yung and *All the Way Home* by Li Tzu-heng. Li Tzu-heng, a composer born in Kinmen, tries to arouse listeners' interest in his hometown and the historical memories of Kinmen through his musical portrayal. Although Kuo Meng-yung is not native to Kinmen, he tries to promote a diaspora identity by expressing a sense of nostalgia of the Kinmen people who migrated to Southeast Asia, by combing musical elements from different places in his work. I hope this study on musical examples associated with a little known place may help us gain a deeper understanding of how music relates to sense of place and identity.

Session 5C Ritual Traditions III. Chair: NG Kwok-wai

5C1 ZHANG Xiao (The Chinese University of Hong Kong): *Variation and Stability: Performing Bhajans in the Hindu Temple of Hong Kong*

The Hindu Temple of Hong Kong was established in 1949 at Happy Valley, under the Managing Committee of The Hindu Association and the HKSAR Government. Serving about 100,000 followers of the Hindu religion from across Asia, the temple today has become the main gathering place for the local community to celebrate Hindu festivals and conduct devotional activities in Hong Kong. The bhajan, an informal and loosely organized devotional genre, is the central highlight of weekly gatherings, held every Sunday morning at the temple. Having no fixed form or performance mode, bhajans are, generally speaking, relatively simple and thus have become the most ubiquitous genre of religious music in the Hindu world. Despite their popularity, bhajans have not been well studied by scholars, perhaps because of their tremendous variety, being performed differently from one temple, event, or context to another.

Based on ethnographic research, this paper aims to begin addressing this lacuna by documenting bhajans as they are currently performed in the Hindu Temple in Hong Kong. It explores the issues of musical change shaped by the ritual belief and adaption to local culture and discusses the significance of bhajans to the diaspora community. The paper argues that the bhajan, in this context, has become a primary means of preserving religious tradition, providing a sense of stability for a migrant population in a shifting society in East Asia.

5C2 LIOU Yan Fang (The Chinese University of Hong Kong): *Localization and Negotiation of Tibetan Buddhist music in Hong Kong*

The Trangu Centre of Hong Kong is one sub-center belonging to Trangu Rinpoche of the Karma Kaygu sect of Tibetan Buddhism. It was founded in 1985. As a foreign religion, its ritual practices, music, artifacts and language are either maintained or modified. In this study, I will use different ritual practices in the Trangu Centre of Hong Kong as a case study to show how music mediates the affirmation of religious practice and the transformation of disseminating Tibetan Buddhist beliefs in Hong Kong.

In Hong Kong, the religious text comprises both Tibetan and Chinese characters, the latter written phonetically to enable non-Tibetan speakers to “sound Tibetan” when chanting the scriptures. In addition, the meaning of each sutra is also given in Chinese. In other words, changes are made to the notation of scriptures both to accommodate local practices and to maintain the traditional “soundscape” of the ritual. The chanting music in Hong Kong is more melodic and at slower tempo than that in Nepal. This is the way to help laymen who are not familiar with Tibetan to practice three Vajras including body, speech, and mind. Instrumental music in different rituals at the Trangu Centre adapts different practices of playing instruments to balance religious authority and localized resources. In the Green Tara ritual, the laymen play drums and conches according to a rhythmic framework marked by the cymbals played by the Tibetan Buddhist monk. There is no transformation in the ways to play instruments. The unchangeableness of instrumental music is the means to connect human to the deities and cosmos. In the Chod ritual, a higher-level ritual than the Green Tara ritual, the instruments are played only by the Tibetan Buddhist monks, who officiate and control all rituals. Rituals are framed by musical sound which is as catalyst to embody the meanings and functions. Ritual music is central as it facilitates local adaptations, at the same time as it reaffirms religious authority and dominance.

5C3 MI Pengxuan (Yunnan Arts Institution): *Tacheng Reba: A Dance of the Yunnan Tibetans That Connects Human and Gods*

In this paper I introduce Tacheng *reba*, a unique dance of the Tibetans living in Yunnan Province, southwest China. Tacheng refers to the name of a township, and *reba* is a genre of Tibetan dance. *Reba* is also called the "bell and drum dance", because the accompanying musical instruments are bell and drum. Tacheng *reba* is well-known in Yunnan Province, and is closely related to the Tibetan Buddhist religious faith of local people. The dominant purpose of this dance is propitiating gods, seeking blessings, and eliminating disaster. It is held during the Tibetan New Year or at religious festivals, or on other days important in the farming calendar. For example, Tacheng *reba* is held on the fifteenth day of the first lunar month (which usually falls in February) to propitiate the gods and seek blessings. The dancers include ordinary villagers of adults and both sexes.

This paper will focus on five aspects of Tacheng *reba*: its legends, its dance, its music, its lyrics, and its costumes and props. First, I will discuss the legendary origin of Tacheng *reba* and how it is handed down from generation to generation. Second, this dance has different components in different villages in Tacheng township. For example, there are 18 components in some villages and 24 components in other villages; besides, the dance has slight differences among distinct villages of Tacheng township. Third, the music of Tacheng *reba* combines singing and musical instruments. But a distinctive feature is that there is no instrumental accompaniment when performers are singing, and there is only dance when performers are playing instruments. Fourth, the lyrics of Tacheng *reba* are mainly about the people's religious faith. Fifth, the costumes and props of Tacheng *reba* embody the faith of Tibetans as well. For example, on the head-dresses of female performers are drawn five gods or goddesses of Tibetan Buddhism.

Session 6A *Storytelling traditions*. Chair: FUJITA Takanori

6A1 TOKITA Alison (Kyoto City University of Arts): *The fushi in naniwa-bushi*

Naniwa-bushi (rōkyoku) is a story-telling art performed in small theatres (*yose*). It shares considerable repertoire with its cousin arts, rakugo and kōdan, but is distinguished from these two by its musical delivery. The story is narrated in what might be classed as prosimetric style, the alternation of sections in sung and spoken delivery, both accompanied throughout with the shamisen (three-stringed plucked lute). The spoken sections (*tanka*), both dialogue and third person narrative, are largely prose, whereas the sung sections (*fushi*) are basically in the classical Japanese poetic metre of alternating lines of seven and five syllables. In this musical narrative art for which no musical notation exists, the interdependence of voice and shamisen is remarkable; the shamisen player concealed behind a screen breathes every phrase, both sung and spoken, with the storyteller.

This paper presents an analysis of the melodically delivered parts (*fushi*) of naniwa-bushi, in which the performer must “grab” listeners’ emotional attention. As a relatively young musical genre, naniwa-bushi’s formulaic musical material shows more fluidity than fixity; rather individual differences are prized. To uncover the balance of formulaic and fluid melodic material, I start by outlining the typical structure of a piece, whose successive sections show a number of different melodic types or substyles, most of which have names used by performers. To the degree to which names exist in a performance tradition, one can expect musical fixity. However, often a gap between the name and practice emerges over time as practice changes. What we see in naniwa-bushi is a wide range of musical variation among sections given the same name, and wide variation between individual performers, and also regional differences. I will present an analysis of one piece as part of my ongoing effort to clarify the musical character of naniwa-bushi: *Shusse Taikōki*, as performed by veteran female *rōkyokushi*, Haruno Yuriko (1927~).

6A2 de FERRANTI Hugh (Tokyo Institute of Technology): *Distinction and marketplace competition between "modern traditional" genres of Japanese popular performing arts: naniwa-bushi as viewed from the biwa world*

In the early decades of the twentieth century, the most prominent of “modern traditional” genres in Japanese historical musical idioms were *naniwa-bushi* (also called *roukyoku*) and *kindai biwa* (a term denoting the schools broadly known as *satsumabiwa* and *chikuzenbiwa*), two musical narrative practices in which singing and recitation were accompanied by plucked lutes – *shamisen* and various forms of *biwa*, respectively. Both attained nationwide popularity between 1900 and 1920, developing large bodies of new repertory that extolled the young empire’s military exploits and a cultural and spiritual power said to derive from the emperor system. Moreover both forms built and sustained their audiences through diverse media: stage performances, 78 rpm records, accompaniment for the presentation of silent films by *benshi* narrators, and from the late 1920s, radio broadcasts and innovative performance contexts such as *biwageki* (drama accompanied by one or more *biwa* players).

In terms of the sheer scale of its following, *naniwa-bushi* had greater and longer lasting popularity than *kindai biwa*. Nevertheless throughout the country and among the Japanese colonial diaspora, support for some schools of *biwa* was strong enough to create a kind of tacit competition with *naniwa-bushi* for overlapping audiences within the market for popular performing arts (*taishuu geinou*). This situation required leaders in the *biwa* world to emphasise the genre’s distinctiveness and superior appeal for amateur practitioners and fans alike. In this paper I will consider the range of materials concerning *naniwa-bushi* in the *Biwa Shinbun*, a 1909-1942 periodical that is the principal prewar source for *biwa* music research. I will suggest that distinction between the two genres was sometimes made on musical grounds (in particular, contrasting vocal performance techniques), but more often framed in terms of a moral and cultural hierarchy implicit in *biwa* music’s history and the genre's continued association with ideology and values of the former warrior class. Finally, I will draw attention to examples of cross-genre activity and collaboration that seemingly contravened broader efforts to separate the spheres of *naniwa-bushi* and *kindai biwa*.

6A3 YAN Wenting (Soochow University School of Music) *Female Tanci Artists of the 20th Century: The Emergence of Narrative and Musical Styles*

Female storytelling is a very special kind of Chinese drama, reflecting the contradictions facing the reality of women's livelihoods and artistic enlightenment discourse in traditional men-oriented society of the various struggles, development and selection. In a period of social changing, 20th-century female storytelling artists experienced a contemporary and modern Suzhou storytelling (first Storytelling prosperous period), the founding of New China period (second Storytelling heyday), and the Cultural Revolution. Their group identity and how to re-define women storytelling artists will be my main research.

The female storytelling artists saw a long history. In the Qing Dynasty, the female artists were called 'female sir', obviously showing the high status of women. 'Female sir' could play ancient biography, and it indicated that these women had a considerable knowledge of history, literature and temperament. It is precisely because women enjoy storytelling artists such high social status and reputation, challenging the notion of traditional patriarchal society that female storytelling, sought after by the market, has been subject to discrimination and exclusion of men.

Women have long been regarded as vulnerable social group, and female artists often had mutual love and respect. In terms of group identity, as opposed to the independent portal male storytelling, women preferred cooperation storytelling performances, so there existed the so-called "Double-file", "Third-file", and so on. A single storytelling woman artist would be very hard to survive in men-oriented culture. They, the vulnerable group making "no voice", must rely on a collective effort to get better.

Female storytelling experienced change from elegance into vulgarity and vulgarity into elegance. Taiping Rebellion uprising army getting into the South of Jiangsu, female artists moved to Shanghai one after another to escape the fighting. Therefore, they began to have art and sex dual identity, with female storytelling declining. In the 1950s, female storytelling thrived again. Radio, newspapers and other media often commented towards female artists, and listeners from female artists discovered another beauty of storytelling art. Female storytelling artists more boldly displayed their feminine traits. With the fastest development of female storytelling and the changing of audience's aesthetic impacts the psychological development of the arts, the female singing of storytelling in today's society has the trend of surpassing the male singing.

Session 6B Social structures and dissemination. Chair: KIM Heesun

6B1 WASEDA Minako (Tokyo University of the Arts): *Localization of Japanese performing arts: The case of student-stage-performance in the U.S.*

Since the beginning of Japanese immigration in the 19th century, various genres of Japanese performing arts have been practiced in the U.S. However, the way they are taught and performed has undergone some changes over time to adjust to new cultural environment and to new generation of students. This paper particularly focuses on the transformation of student-stage-performance of Japanese performing arts in the U.S.

In Japan, the socio-cultural system called *iemoto* system has functioned as a central principle for the transmission of various arts. It defines the teacher-student relationship and involves various obligations of students that are justified as representation of their loyalty to the teacher. As part of such obligations, students take responsibility for all the expenses for their stage performance. They are also expected to give congratulatory gifts of money to their teacher. Thus, student-stage-performance is usually quite costly.

The system, however, had to be modified when it was transplanted to the U.S., where such teacher-student bond combined with heavy economic burden cannot be understood. Thus, there developed a new system for student-stage-performance where the expenses are covered by ticket sales, grants, and fundraising. This self-supported system, in turn, led to the change in the contents and nature of the student-stage-performance. In order to sell tickets to the general public, it has become more like a show, incorporating various repertoires and/or combined with other art forms for entertaining and artistic purposes. In order to acquire grants for their stage-performance, the teachers and students need to persuade people of the significance and value of Japanese performing arts. Many teachers in the U.S., in fact, come to feel responsible for maintaining, transmitting, and promoting their arts because Japanese culture is a minority culture in the U.S. Moreover, fundraising, whether by selling foods or by collecting advertisements on the program, requires cooperation of people who supports their arts, mainly, Japanese and Japanese Americans. Thus, it involves the whole local Japanese community and enhances its inner tie. This paper illustrates these points through the cases of Japanese classical dance, *koto* zither, and Japanese folksongs (*minyō*) as practiced in Hawai'i and southern California.

6B2 UENO Masaaki *How sound recording was integrated into the lesson of musical instruments? Focusing on the Dai-Nihon Katei Ongaku Kai*

We often use recording devices in the lesson of musical instruments. However, in Japan, the use of recording devices has a not-so-long history. It was in the middle Meiji period(1868-1912) that a gramophone and record was first imported. It was not until the Taisho period(1912-1926) that records and gramophones were diffused all over Japan, and the first practice records on harmonica were issued in the first half of Showa period(1926-1989).

In this presentation, I will show how sound recording media was integrated into the lesson of musical instruments. It seems to be a difficult question, for learning musical instruments by oneself is personal matter. It is easy to show a few examples, however it looks nearly impossible to point out the current of self-taught music learning in those days.

I will approach this problem in researching the activities of the Dai-Nihon Katei Ongaku Kai which was one of the biggest music education companies in those days. The company provided many distant learning courses of musical instruments like -- syamisen, koto, syakuhachi, violin, mandolin, harmonica and guitar from the Taisho period to the end of World War II. In addition to this, instructions of using records are often found in the textbooks of all kinds of musical instruments. Judging from the number of copies of the textbooks, distant education of the Dai-Nihon Katei Ongaku Kai must have great influence on diffusing and organizing the idea of using records in learning musical instruments.

Firstly, I will survey the textbooks in paying attention to the difference of musical instruments. And secondly, I will survey the correspondence columns of bulletins issued by the Dai-Nihon Katei Ongaku Kai to clarify the idea of students.

6B3 KIM Chil Du (University of Keimyung): *A Study on Social Changes of the Entertainers in Daegu: The golden age and decline*

The purpose of this study is to examine the activity status according to timely changes of the entertainers in Daegu. Once there was a time the entertainment industry in Daegu was most active. However, currently it remains in a slump for a long time. This is not general only in Daegu. Therefore, we can infer Korea's entertainment trends rather than those of Daegu through this study.

In this paper, this author asked about 'What was developed in the background of the golden age of the entertainment industry in Daegu?'. Through this question, we will know how entertainers' glory days are done. And the author asked about 'When is the golden age of the entertainment industry in Daegu, what factors are in the background of its decline?'. Through this question, we can know contemporary situations and causes of its decline as well as contemporary situations relating to the entertainment industry.

The 1960s is a time music education was done actively matching the five year economic development plan with school education policies. In addition, the boom of foreign musical bands affected Korea and became the beginning of producing many musicians. The entertainment industry in Daegu developed like this met the golden age in the 1970s. At this time, it was the golden age economically with music quality for the entertainers in Daegu. However, starting at the 1980s, the local entertainment industry has come to lull slowly, and entertainers except for a few people had to change their job in the 1990s. As causes of these changes, there were limits of places of entertainment's business hours, Noraebang business license, government policies and activation of media.

Currently, many entertainers are acting in Daegu. However, looking at the inside of its structure, it's deformed appearance with too many singers or M.Cs and vastly insufficient performers. The government has supported a lot for school music education again in 2013. Though we can't ignore the stream of times of computer music, we hope the day of fostering emotions through direct instrument's performance, communing with each other, and obtaining the golden age of the entertainment industry again.

Session 6C *Minority Traditions*. Chair: LU Tasaw Hsin-Chun

6C1 HUNG Wei Yu (Taipei National University of the Arts): ‘*An Amis Who Sings’ or ‘A Pop Musician Who is an Amis’? Hybridity and the Construction of Aboriginal Images in Suming’s Albums*

Suming Rupi is a pop musician born in Atolan, an Amis Aboriginal village in southeastern Taiwan. To consider him “an Amis who sings a lot” and to consider him “a pop musician who is an Amis” sound like the same thing. However, I purposely distinguish the former from the latter, in order to challenge a stereotype regarding Taiwanese Aborigines and their music. Taiwanese scholars usually argue that “real” Aboriginal music should not be “polluted” by popular music, so that they may consider music made by Aboriginal pop musicians “inauthentic,” “pseudo-Aboriginal,” or even “non-Aboriginal.” For them, Suming is just a pop musician who happens to be an Amis. By contrast, I argue that the type of music an Aborigine makes does not change his/her Aboriginal status, so that a pop musician can still produce Aboriginal music, fulfilling commercial aims and promoting one’s identity at the same time. In this paper, I take Suming’s two albums, titled *Suming* and *Amis* respectively, as examples, to explore how Suming seek balance between commercial consideration and identity formation. Most songs in both albums are sung in Amis language, but combined with elements of international pop genres, including that of K-pop. Does he just use international elements to make his music fashionable and salable? Or, by incorporating these elements into his music, he may find ways to “self-exoticize” his music for articulating his ethnic minority identity? Does the use of Amis lyrics help to promote his identity? Or, can we say that he just uses Amis lyrics to add Aboriginal flavor to his hybridized music? By analyzing lyrics and musical elements in his albums, I will examine how Suming deals with the conflicts between commercial consideration and identity formation, and that between the local and the international.

6C2 DIAO Ying (University of Maryland): *A Contemporary Example of Lisu Christian Song and the Cultural Politics of Representing Minority Music in Southwest China*

For a long time, Western-imported four-part strophic songs have become the dominant hymn repertoire of the Lisu minority group in northwestern Yunnan Province on the China-Burma border. While the most commonly used Lisu hymnbook included a few tunes and/or texts with Lisu origins other than European or North American hymnals, there have been very few indigenous hymns that have the musical influences of Lisu folk songs or instrumental music. This is why I was so intrigued with such an example that was performed on Christmas Day 2001 in Hong Kong, on 11 June 2006 at the Chapel of the Cathedral of St. John the Divine, New York, and elsewhere. It was a small hymn tune that not only contained an inherent Christian character but also embodied a highly audible and visible ethnic affiliation. This unusual example evoked my great interest in uncovering the underlying mechanism of this emerging musical indigenization in the Lisu church: the motivations for its initial composition as well as the later transformation.

In this paper, I first examine the original Lisu song on which the later hymn cover versions were based. Then, I explore the song's first adaptation into a small hymn tune and its subsequent varied arrangements over time, with particular interest in the different criteria that the Christian Lisu have adopted to make the hymn performance closer to what they consider to be "appropriate" depending on the audience and occasions. This study raises both case-specific and more general concerns. For one thing, the emphasis is placed on the ways in which a particular hymn tune with Lisu derivation has been presented in different staged situations; for another, it attempts to understand the impact of the societal diversification and majority-minority interaction on the elite Christian Lisu's cultural values and religious practices, as well as the fundamental role the music has played in such a process.

6C3 TERUYA Natsuki (Kyoto city University of arts): *Expression and minds in Okinawan music - The meaning transformation of "Yu" from Omorosoushi to present*

Okinawa has undergone many changes of era. During the Ryukyu Kingdom (1492-1879), Ryukyans have traded with China, Southeast Asian and European countries, also have built their own original culture. Nevertheless, according to the abolition of feudal domains and establishment of prefectures in 1879 during Meiji-era, Ryukyu has been assimilated into Japan, in which the dynasty came to an end and was replaced by Okinawa prefecture. The Battle of Okinawa in 1945—the only land battle in Japan, resulted in the highest number of casualties in the Pacific Theater during World War II, where Ryukyu islands in Okinawa were seriously damaged. After the war, Okinawa was under occupation by the Americans, which has caused changes in Okinawan lifestyle and culture, as well as music. During the occupation, there were arguments about Okinawa's status, whether to be part of America or Japan or China, or to be purely independent. As a result, Okinawa became one of the Japanese prefectures again in 1972, which continues until today. Up to the present time, many Okinawans are still confused about their own identity, whether they should be proud to be pure Okinawans, or to assimilate into Japanese.

From the complex history of Okinawa, there have been many songs related to various situations through the ages. For people living near the sea and mountains, it is important for them to pray for foison and prosperity to the God of nature by singing songs, which are still sung in many rituals nowadays. On the other hand, there were many songs postwar which described changes of circumstances experienced. There is an astonishing fact that, the ritual songs from ages before, the postwar songs, and the newly composed songs, often contain the word "Yu" in their lyrics. "Yu" can be found at "Omorosousi"—an official poetry compilation in Ryukyu kingdom era. In the "Omorosousi", the word "Yu" means an era, a period, the world, past-now-future, life, or foison. "Yu" still appears on the newly composed songs today, but with different meanings. This presentation examines how Okinawans describe their life in their music with the word "Yu".

Session 7A Notation Systems. Chair: YANG Yuanzheng

7A1 LIANG Jeng I (Taipei National University of the Arts): *Notation as an Interpretation: Several Observations on the Transmission from Traditional to Contemporary Qin Notation*

The notation of Qin is a unique type of tablature, meticulously indicating not only the string, the fingering, the stopping position, the mode of articulation, but also the subtle changes in pitch and timbre following the main attack of sound. Since the middle of nineteenth century, some Qin musicians had started to specify additional marks of pitch and beat in Qin notation, and as time went by, the interest in such information has been growing day by day. In recent decades, many people teach or learn Qin through newly innovated notation, which is based on staff or number notation with symbols of traditional Qin notation lying beneath; and this new medium has deeply changed the Qin teaching tradition, which has over one thousand years history.

A piece rewritten by newly innovated notation is generally a transcription played by a specific Qin musician, on which is notated definite pitch, beat, rhythm and bar directly. Oftentimes this new notation may include modifications of tempo and dynamics for each section. However, instructions commonly written on the traditional notation, such as partial interrelation of tempo, subtle dynamics between tones, literal description like prologue or epilogue, titles of each section, or comments that suggest expression and interpretation of the piece, are gradually losing their significance, and sometimes even losing their appearance in contemporary notation. In particular, the signs of punctuation mark relating to phrasing, which used to be a vital element in traditional notation, have almost disappeared in newly innovated one.

In this paper we explore the features and limitations of both new and traditional notations. To examine the new from the angle of traditional one: discuss the subjective interpretation from specific Qin musicians and the possible influences of Western classical music on this newly form, in which the staff notation had become the main medium. In the same time, to view the traditional one with its nowadays severe surviving circumstances: introduce its inherent notating logic, its conventional idioms, its capacity to convey gradations of every detail; and discuss the possibility and method to pass down the above features without serious distortion or rigidity.

7A2 NIWA Yukie (Japan Society for the Promotion of Science): *Late Muromachi-Period Noh Scores Featuring Idiosyncratic Notational systems*

The score of Japanese medieval stage art of noh today has been developed more precisely written and standardized since Meiji era. This trend be caused by the influence of Western notation, and intend to stop amateur decrease. Historically, the other type of score has existed. This study focuses on late Muromachi-period (16th century) scores for the noh that were written in idiosyncratic notation. Different hand-written notational systems used by individual composers are examined in an attempt to answer the question: How could such scores be used by performers chanting together in a chorus? Through the examination of the model of past score, I try to clarify what the modern scores lost in the course of standardization.

By the 16th century, it became fashionable for prosperous merchants and members of the warrior class to learn the chanted sections of noh (called *utai*) as amateurs. Professional actors therefore created many hand-written scores as study aids for their amateur students. Decipherment of these 16th-century scores has been stymied by the idiosyncratic notational systems used. For example, the system favored by Kanze Sosetsu (1509-1584), the head of the Kanze school of noh, sparingly employed a limited number of symbols. In contrast, the system favored by Kanze Nagatoshi (a *waki*, or secondary actor) made frequent use of symbols such as *atari* and *iri* to indicate melodic ornamentation.

Although late Muromachi noh scores exhibit great variety based on idiosyncratic notational systems, there was still a need for multiple performers to chant in unison in choral sections. Especially when pieces were performed with choreographed movement, there was always a chorus comprised of several people who chanted together to tell the story. To ensure that performers could sing the same melody in a reasonably consistent way, it's conjectured that the main melodic pitches were always notated, and that set, named melodic patterns were inserted into the score that did not require further notation. *Utai* handbooks of the time refer to these melodic patterns in some detail, leading to the conclusion that the freedom evident in notational styles was predicated on the existence of these set melodic patterns.

Session 7B New Research/Special Lecture. Chair: TOKUMARU Yoshihiko

7B1 NISHIHARA Tomoaki (Wildlife Conservation Society, Congo): *Cultural heritage and global bio-diversity - plectrums of shamisen and forest elephant* (Invited lecture)

Music had started with musical instruments made by natural materials that are normally provided at local sites – wood, animal skins etc. “*Shamisen*” is the most popular traditional musical instrument in Japan. This instrument is also made by natural materials - its main pole by wood called “*kouki*”, body surface by cat skin, string by silk, and plectrum by elephant tusk. Ivory is imported as there are no elephants in Japan. *Shamisen* itself is dating back more than 400 years. The plectrum, called “*bachi*”, was originally made by wood, but those made from ivory became popular about 150 years ago. In the past Asian elephant tusks had supposedly been used, but after 1960 when Japan explored more ivory from Africa, *bachi* was preferably made by tusks from forest elephants living in Central African tropical forest region. This is because it produces better sound. Since the CITES ban, no forest elephant tusks have officially been traded into Japan so that its stock quantity must have been declined and actually average tusk weight at the stock in Japan is currently too small to produce a complete *bachi*. Also, with recent heavy illegal killing of those elephants for illegal ivory trade, devastating decline of forest elephant population has happened. Because of poor law enforcement either in Africa or in Asia, elephant poaching in African and ivory trafficking to Asia will be stimulated if ivory demand continues, and forest elephant will be exterminated in the next 10 years, that will cause total destruction of global bio-diversity from ecological roles of forest elephant for tropical forest ecosystem. Simultaneously, Japanese *shamisen* players cannot maintain higher quality of sound with ivory plectrums, which will cause a difficulty to support cultural heritage performances. It is urgent to find out alternative materials than ivory for *bachi*, and it is possible to make a new material similar to ivory components with recent Japanese technology. Now, it is a time to collaborate among different actors, such as wildlife scientists, material technicians and traditional cultural domain people, in order to sort out a balance between global bio-diversity conservation and cultural heritage preservation.

7B2 LAW Ho Chak (University of Michigan): *Watching Music, Hearing Cinema: Chinese Communist Musical Discourse Manifested in the Theme Song of Yellow Earth (1984)*

Set in a quasi-historical background based on the communist field collection of *xintianyou* folk songs took place in Shaanbei (i.e., today's northern part of Shaanxi province) in the early spring of 1939, Chen Kaige's debut film *Yellow Earth* (1984) delineates a tragedy of a teenage girl who lived in a peasant village near the Yellow River. Influenced by Italian neorealism, Chen attempted to give his portrayal of rural life some verisimilitude through his representation of traditional folk singing. Yet, a scrutiny of the film's musical setting shows that music is far more than a means of historicizing and authenticating the cinematic narrative.

An analysis of *Yellow Earth*'s theme song *Nüer ge* reveals the film's exemplification of Chinese Communist musical discourse. Disguised as a genuine *xintianyou* folk song, *Nüer ge* strategically demonstrates its authenticity through composer Zhao Jiping's appropriation of musical "conventions" illustrated in fieldwork transcriptions. It is sung by a conservatory-trained singer in the style of *minzu changfa* (literally, ethnic-national singing method), which conveys a synthesis of various singing methods conforming to the notions of national essence and scientific progress. Cinematographer Zhang Yimou's ethnographic visualization of *xintianyou*'s social and ritualistic significance also contributes to such display of authenticity. The moving image that juxtaposes *Nüer ge* offers snapshots of an indigenous musical culture constituted by communal customs and ethnic symbolism. After all, *Nüer ge* manifests, aurally and visually, how *xintianyou* as a musical legacy was modernized and nationalized through the establishment of musical institutions under the Chinese Communist Party's politicization of art and literature. This cinematized *xintianyou* becomes a discursive symbol taken from the musical lives of rural communities.