

**ICTM MEA Symposium in Nara, August 2014  
Timetable**

<b>Thursday 21st August</b>			
15:30~	<b>Registration</b>		
17:00-17:30	<b>Opening Ceremony</b>		
17:45-18:45	<b>Workshop/Profance 1: Gigaku in the 21st Century</b>		
18:45-20:30	<b>Opening banquet</b>		
<b>Friday 22nd August</b>			
09:00-10:30	<b>Keynote speech: Alison TOKITA (Kyoto City University of Arts): "Musical modernity and regional identity in East Asia"</b>		
Paper session 1 (11:00-12:30)			
	<b>Session A: Historical research - Japan/China. Chair: OSHIO Satomi</b>	<b>Session B: East Asian Ritual Traditions I. Chair: TSAI Tsan Huang</b>	<b>Session C: Music and Colonial Japan. Chair: CHEUNG Joys</b>
11:00-11:30	NG Kwok-wai (Hong Kong Polytechnic University): <i>"In Search of the Historicity of the Musical Culture in Heian-Period (A.D. 794-1185) Japan"</i>	DUJUNCO Mercedes (Bard College & Central Conservatory Preparatory School): <i>"The Performance of Miscellaneous Subrituals within the Gongde Rituals of Merit by Chaozhou Transmigrant Musicians and Ritualists in Thailand, Malaysia and Singapore"</i>	LIN Chia-Jung (Taipei National University of the Arts): <i>"A Field Study of Taiwanese Nagashi: from Beitou to the Street"</i>
11:30-12:00	HIRAMA Michiko (Toho Gakuen College): <i>"The Baixi 百戲 festival of Emperor Yang 煬帝 (reigned 604-618): Its political aspects and transformation in ancient East Asia"</i>	MARTINEZ FALCON Adriana (The Chinese University of Hong Kong): <i>"Caiqing ritual style in Hong Kong: Conforming Communities Through the Music"</i>	SUZUKI Seiko (University of Tokyo/University of Paris): <i>"Music for the family: A Re-examination of musical activity of Hisao Tanabe in the 1920's"</i>
12:00-12:30	NELSON Steven G. (Hosei University, Tokyo): <i>"Towards a verifiable 'reproduction' of the music of ancient East Asia: From decipherment of old notations to music for performance"</i>	SHEEN Dae-Cheol (The Academy of Korean Studies): <i>"Confucian Rituals and Music of the Past and Present in Seoul"</i>	CHUNG Ai (National Taiwan University Graduate Institute of Musicology): <i>"Edutaining Children through Radio: A Preliminary Study on the Radio Program Kodomo No Jikan (Children's Time) in Colonial Taiwan"</i>
LUNCH 12:30-14:00			
Paper session 2 (14:00-15:30)			

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	<b>Session A: East Asian Composers. Chair: NAKAGAWA Shin</b>	<b>Session B: Chinese minority musics. Chair: REES Helen</b>	<b>Session C: Panel Presentation - Identity Negotiation and the Rearticulation of Tradition in Transnational Flows: Musical Programming in and beyond East Asia.</b>
14:00-14:30	CHEUNG Joys (Chinese University of Hong Kong): <i>“The Musical Sublime of Chinese Modernity: New Aesthetic Choices and Huang Zi’s Musical Sounds (1930s)”</i>	He Tingting (Yunnan Province Minorities Academy of Arts): <i>“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”</i>	CHEN Mei-Chen (Indiana University): <i>“Positionality in Cross-Cultural Programming and Performance: An Autoethnographical Approach”</i>
14:30-15:00	ONISHI Hideaki (National Institute of Education): <i>“Tôru Takemitsu’s In an Autumn Garden: Gagaku in the Era of Globalization”</i>	LI Ping (Guangzhou University) and SUN Sisi (JiangNan University): <i>“When ‘Salty water songs’ leave salty water: A case study of ‘salty water songs’ in Shatian town of Dongguan city”</i>	HSU Hsin-Wen (Indiana University): <i>“Governing Transnational Ethnic Identity: An Analysis of the Music Performance at the 2011 Global Hakka Meeting in Taipei”</i>
15:00-15:30	KOBINATA Hidetoshi (Tokyo College of Music): <i>“Asian Syncretism in East Asian Music: Composers in Modern Japan”</i>	KE Lin (Minzu University of China): <i>“The History and Current Situation of Chinese Minority Traditional Music Research”</i>	LU Tasaw Hsin-Chun (Academia Sinica): <i>“Politics and Tactics in the Recent Revival of Myanmar Thachin gyi: A Cross-Cultural Performance in Taipei”</i>
Paper session 3 (16:00-18:00)			
	<b>Session A: East Asian Ritual Traditions II. Chair: PARK Mikyung</b>	<b>Session B: East Asian music across borders. Chair: WASEDA Minako</b>	<b>Session C: East Asian Popular Musics. Chair: VICENTE Victor</b>
16:00-16:30	PARK Mikyung (Keimyung University): <i>“The Critical Review on ‘Sinawi Project,’ the Experimental Attempt to Revive Korean Traditional Improvisation”</i>	SUNG Sang-Yeon (University of Vienna): <i>“Negotiating Power Dynamics of K-Pop Participatory Culture in Austria”</i>	YANG Shuo (Chinese University of Hong Kong): <i>“The Voice of Change: Li Guyi and Her Music Between 1978 and 1986”</i>
16:30-17:00	SON Jung il (Keimyung University): <i>“Principles of Implementing Shaman Rhythms of East Coast Region in Korea”</i>	KIM Hee-sun (Kookmin University): <i>“Traveling Music: Multiple Border-Crossing Korean Traditional Music”</i>	AOYAGI Takahiro (Gifu University): <i>“Call, Mix, and Kōjō: Otaku Fans as Performers in Japanese Idol Culture”</i>

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17:00-17:30		ASABA Yuiko (ROYAL HOLLOWAY, UNIVERSITY OF LONDON): <i>“The Invention of Japanese Tango: the rise of Argentinean tango in Japan”</i>	PAN Li-ming (University of Nottingham): <i>“Taiwanese Female Musicians and their Gendered Poster Images”</i>
17:30-18:00			WONG Ting Yiu (The Chinese University of Hong Kong): <i>“Case Study: Effect of TV Drama on Composition — Joseph Koo’s songs”</i>
18:20-19:35	<b>Workshop/ Performance 2: The Importance of Silk Strings Revisited</b>		
<b>Saturday 23rd August</b>			
Paper session 4 (09:00-10:30)			
	<b>Session A: Panel Presentation - New Perspectives on the Songs of Chinese Poet-musician Jiang Kui (1155–1221)</b>	<b>Session B: East Asian Flutes. Chair: LAU Fred</b>	<b>Session C: Korean Modernity. Chair: SHEEN Dae-Cheol</b>
09:00-09:30	YANG Yuanzheng (The University of Hong Kong): <i>“Jindou: A Musical Form Found in Southern Song Lyric Songs”</i>	HENDERSON Flora (SOAS): <i>“New Discursive Frameworks for New Musical Encounters: Framing Timbre in a Cross-cultural Environment”</i>	HUH Jeeyeon (Ewha Womans University): <i>“Saving Korean Folk Songs: A Collaboration of Woman Missionary and Korean Male Musician in Colonial Period”</i>
09:30-10:00	WOLPERT Rembrandt (University of Arkansas): <i>“Exploring Melodic Weighting and Transportation Distances in Jiang Kui’s Musical Œuvre”</i>	REES Helen (UCLA): <i>“Chinese music history via biography: the life of flute master Dai Shuhong”</i>	LEE Hui-Ping (National Taiwan University): <i>“Through the Eyes of an Asian Other: José Maceda’s Sujeichon (2002) and his Perception on Korean Court Music”</i>
10:00-10:30	MARKHAM Elizabeth (University of Arkansas): <i>“Performance as Analysis? Pipa-accompaniments ‘Fashioned’ to Comment on Seventeen Songs by Jiang Kui”</i>	KIM Hyelim (SOAS): <i>“Winds of Change - Nationalism and Orientalism of the Taegŭm”</i>	HAN Jee Soo (Andong National University of Music): <i>“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”</i>
Paper session 5 (11:00-12:30)			
	<b>Session A: Tradition and Modernity in Japanese Music. Chair: LANCASHIRE Terence</b>	<b>Session B: Taiwanese musical identities. Chair: LEE Ching-Huei</b>	<b>Session C: Ritual traditions III. Chair: NG Kwok-Wai</b>

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11:00-11:30	TSUCHIDA Makiko ( <i>The Musical Direction in Kabuki Performances by Onnayaakusha</i> )	YANG I-Hua (National Taiwan University): <i>From Deconstruction to Construction: Hearing Nanguan in Taiwanese Contemporary Music Compositions</i>	ZHANG Xiao (The Chinese University of Hong Kong): <i>Variation and Stability: Performing Bhajans in the Hindu Temple of Hong Kong</i>
11:30-12:00	SONODA Iku (National Museum OF Ethnology): <i>Tradition, Popularity, and Locality of The puppet-show in local areas of Modern Japan</i>	TSAI Ho-ju (National Chiao Tung University): <i>Reconstructing and Habituating Guoyue: The Elites and Their Musical Practice in 1950s-60s Taiwan</i>	LIOU Yan Fang (The Chinese University of Hong Kong): <i>Localization and Negotiation of Tibetan Buddhist music in Hong Kong</i>
12:00-12:30	SHIBATA Maki (Tokyo University of the arts): <i>The research on the way to reconstruct an interest in a traditional festival of Kurokawa Noh</i>	CHEN Hsin-Chieh (Taipei National University of the Arts): <i>Imagining a Community Musically: A Case Study of Musical Works on Kinmen</i>	MI Pengxuan (Yunnan Arts Institution): <i>Tachang Reba: A Dance of the Yunnan Tibetans That Connects Human and Gods</i>
LUNCH 12:30-14:00			
Paper session 6 (14:00-15:30)			
	<b>Session A: Storytelling Traditions. Chair: FUJITA Takanori</b>	<b>Session B: Social structures and dissemination. Chair: KIM Heesun</b>	<b>Sesseion C: Minority traditions. Chair: LU Tasaw Hsin-Chun</b>
14:00-14:30	TOKITA Alison (Kyoto City University of Arts): <i>The fushi in naniwa-bushi</i>	WASEDA Minako (Tokyo University of the Arts): <i>Localization of Japanese performing arts: The case of student-stage-performance in the U.S.</i>	HUNG Wei Yu (Taipei National University of the Arts): <i>'An Amis Who Sings' or 'A Pop Musician Who is an Amis'? Hybridity and the Construction of Aboriginal Images in Suming's Albums</i>
14:30-15:00	de FERRANTI Hugh (Tokyo Institute of Technology): <i>Distinction and marketplace competition between "modern traditional" genres of Japanese popular performing arts: naniwa-bushi as viewed from the biwa world</i>	UENO Masaaki <i>How sound recording was integrated into the lesson of musical instruments? Focusing on the Dai-Nihon Katei Ongaku Kai</i>	DIAO Ying (University of Maryland): <i>A Contemporary Example of Lisu Christian Song and the Cultural Politics of Representing Minority Music in Southwest China</i>
15:00-15:30	YAN WenTing (Soochow University School of Music) <i>Female Tanci Artists of the 20th Century: The Emergence of Narrative and Musical Styles</i>	KIM Chil Du (University of Keimyung): <i>A Study on Social Changes of the Entertainers in Daegu: The golden age and decline</i>	TERUYA Natsuki (Kyoto City University of Arts): <i>Expression and minds in Okinawan music – The meaning transformation of 'Yu' from Omorosoushi to present</i>

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Paper session 7 (16:00-17:00)			
	<b>Session A: Notation systems. Chair: Yang Yuanzheng</b>	<b>Session B: New research. Chair: TOKUMARU Yosihiko</b>	
16:00-16:30	LIANG Jeng I (Taipei National University of the Arts): <i>“Notation as an Interpretation: Several Observations on the Transmission from Traditional to Contemporary Qin Notation”</i>	NISHIHARA Tomoaki (Wildlife Conservation Society, Congo): <i>“Cultural heritage and global bio-diversity - plectrums of shamisen and forest elephant”</i>	
16:30-17:00	NIWA Yukie (Japan Society for the Promotion of Science): <i>“Late Muromachi-Period Noh Scores Featuring Idiosyncratic Notational systems”</i>	LAW Ho Chak (University of Michigan): <i>“Watching Music, Hearing Cinema: Chinese Communist Musical Discourse Manifested in the Theme Song of Yellow Earth (1984)”</i>	
17:10-18:00	Business meeting		
18:00-18:15	Closing ceremony		