

2026 MEA TAIPEI

東亞音樂研究群
第九屆雙年會
暨成立
廿週年
紀念
論壇

The 9th
Symposium



國際傳統音樂
與舞蹈
學會

7.2—7.5

國立臺灣師範大學
國立傳統藝術中心臺灣音樂館

National Taiwan Normal University
Taiwan Music Institute,
National Center for Traditional Arts


2026 MEA Taipei

ICTMD
StudyGroup
on Musics
of East Asia



**Message from the Chair of the
ICTMD MEA 2026 Local Arrangements Committee**

Dear Distinguished Guests,

On behalf of the Local Arrangements Committee, it is my great privilege to welcome you to the 2026 ICTMD MEA in Taipei. We are thrilled to host you for our four-day gathering from July 2 to July 5, 2026.

This year marks a truly significant milestone for our community. On the first day, following the opening ceremony, we will hold the MEA 20th Anniversary Forum. It is remarkable to reflect on two decades of rigorous scholarship, cross-cultural exchange, and enduring friendships that have shaped this study group, while also exploring future opportunities for collaboration.

Over the four days, 24 sessions of individual papers and 7 panels will take place across our two host venues: National Taiwan Normal University and the Taiwan Music Institute (Located at the Taiwan Traditional Theatre Center, TTTC). Alongside these parallel sessions, we have curated a rich lineup of special events that will further immerse us in Taiwan's local arts and culture.

We encourage you to take full advantage of these highlights throughout the symposium:

Opening Performance:

Our gathering will officially begin at the NTNU Auditorium with a special traditional performance by the Miao-Li Chen Family Pei-Kuan Pa-Yin Group, a representative ensemble dedicated to promoting Taiwan's Hakka music traditions.

Venue Introduction:

On the afternoon of July 3, we will provide a special introduction to the National Center for Traditional Arts and the Taiwan Music Institute.

Jingju Showcases:

On July 3, the GuoGuang Opera Company will host a Traditional Opera Presentation and Actor Demonstration. Later that evening, attendees with tickets are invited to an exclusive backstage Patriarch Shrine tour, followed by a full performance of Mr. Goodman Dumps His Wife.

NTNU GIEM Music on Screen Festival:

Join us on the evening of July 2 at Toasteria Café for dinner and the opening screenings of our film festival, featuring kuku' nu cilal and Weeds Like Us, two ethnomusicological films. The festival will continue with morning and afternoon screenings on July 4.

I would like to extend my deepest gratitude to everyone who has made this event possible—the Executive Committee, our dedicated LAC team, and all of you for your participation, support, and enthusiasm.

We look forward to an inspiring and fruitful conference. Safe travels, and we look forward to welcoming you very soon to Taipei!

Sincerely,

Chun-Zen Huang

Chair of the Local Arrangements Committee, 2026 ICTMD MEA
Professor, Graduate Institute of Ethnomusicology and Department of Music,
National Taiwan Normal University



**Message from the Chair of the
ICTMD MEA Executive Committee**

Dear Colleagues and Guests,

On behalf of the Executive Committee, I warmly welcome you to Taipei for the 9th Symposium and the 20th Anniversary Forum of the ICTMD Study Group on Musics of East Asia.

Over the past two decades, members of MEA have devoted themselves to deepening scholarship on the musics and dances of East Asia while fostering meaningful regional and international dialogue across diverse academic and cultural contexts. This year, with the generous support and participation of colleagues from around the world, we gather once again not only to reflect on our shared history and accomplishments, but also to envision the future of our field amid rapidly changing global circumstances.

I would like to express my sincere gratitude to my fellow members of the Executive Committee for their support, to the members of the Program Committee for their thoughtful review and selection of submissions, as well as to the members of the Local Arrangements Committee for their tremendous efforts in planning and organizing this symposium. Thanks to their dedication—and to your enthusiastic participation—this year's symposium features more than 90 paper presentations, together with a rich lineup of special programs and cultural events.

Over the four days, we look forward to engaging with your presentations, exchanging ideas across disciplines and regions, and charting the future of our field together. Thank you for your invaluable contributions to this study group. We wish you a truly inspiring symposium and a memorable stay in Taipei.

Warmest regards,

Hsin-Wen Hsu

A handwritten signature in black ink, reading 'Hsin-Wen Hsu'. The signature is fluid and cursive, with the first and last names being more prominent.

Chair of the Executive Committee, ICTMD MEA 2024-2026
Associate Professor and Director, Graduate Institute of Ethnomusicology,
National Taiwan Normal University



**Message from the Director of the
National Center for Traditional Arts**

On behalf of the National Center for Traditional Arts (NCFTA), I extend my most sincere welcome to you all to Taiwan for the ICTMD MEA's 9th Symposium and 20th Anniversary Forum. Our Center is deeply honored to serve as a co-organizer of this event and to participate in this grand occasion alongside distinguished professionals and scholars from various fields.

Traditional arts are the truest reflection of a nation's or region's unique identity. Driven by this belief, the NCFTA has been dedicated to promoting the research and development, performance exchange, educational outreach, and digital interpretation of Taiwan's traditional theater and music. By cultivating talents and passing down the heritage of traditional arts, we strive to drive the refinement of skills and the elevation of creative energy among local performing groups. This event is of extraordinary significance. Not only does it gather nearly a hundred experts and scholars in the fields of music and dance from around the world here in Taipei, but we also hope to provide a platform with both cultural depth and great potential for exchange, fostering cross-disciplinary and cross-cultural dialogue and collaboration.

We sincerely look forward to continuously deepening our collaborative relationships with you all, expanding opportunities for further international connections, and working hand in hand to promote the development of music and performing arts research in East Asia and across the globe, thereby creating a more diverse and broader academic horizon.

Thank you for your presence. I look forward to in-depth exchanges and mutual inspiration with all of you during the upcoming conference sessions. I wish you a fulfilling and unforgettable time in Taipei, and I extend my warmest welcome and regards.

Annie Chen

Annie Chen

Director, National Center for Traditional Arts





Taiwan Music Institute (Located at TTTC) Public Transit

Address: 751 Wen-lin Road, Shilin District, Taipei City





Registration and Information Desk

National Taiwan Normal University		
2 July (Thu.)	08:30-10:30	Assembly Hall
	13:30-15:30	Main Library International Conference Hall
Taiwan Traditional Theatre Center		
3 July (Fri.)	08:30-15:00	Taiwan Music Institute, B1 Entrance
4 July (Sat.)	09:00-16:00	
5 July (Sun.)	09:00-11:00	

Lunch

Lunches are not organized by the conference. A list of restaurants in the vicinity of the venue is available on the conference website.

Internet access

Free Wi-Fi is available throughout the Conference Centre.



National Taiwan Normal University

Network: ntnu_guest

Password: Not required



Taiwan Traditional Theatre Center

Network: 2026ICTMDMEA

Password: mea_guest

PROGRAMME



THURSDAY, 2 JULY National Taiwan Normal University

08:30-09:30 ♣ Assembly Hall	Conference Registration
09:30-10:15 ♣ Assembly Hall	Opening Ceremony and Performance Welcome Remarks Performing Group: Miao-Li Chen Family Pei-Kuan Pa-Yin Group
10:15-10:30	Break
10:30-12:00 ♣ Assembly Hall	MEA 20th Anniversary Forum NTNU Assembly Hall Speaker: Sheen, Dae-Cheol (Professor Emeritus, Academy of Korean Studies) Tokumaru, Yoshihiko (Professor Emeritus, Seitoku University and Ochanomizu University) Wang, Ying-Fen (Distinguished Professor, National Taiwan University) Witzleben, Lawrence, J. (Professor Emeritus, University of Maryland) * Online Xiao, Mei (Professor, Shanghai Conservatory of Music) * Online Lau, Fredrick (Professor Emeritus, University of Hawaii at Manoa; Former Chair and Professor of Music, Chinese University of Hong Kong) * Online Terauchi, Naoko (Professor Emeritus, Kobe University) Rees, Helen (Professor, University of California Los Angeles) * Online Kim, Heesun (Professor, Kookmin University) Yang, Yuanzheng (Professor, The University of Hong Kong) * Online Hsu, Hsin-Wen (Associate Professor and Director, National Taiwan Normal University)
12:00-13:30	Lunch and Networking
13:30-15:00 ♣ Main Library Multi-purpose Room	Session 1 Music in Motion Chair: Kim, Heesun (Professor, Kookmin University) Zhang, Wenzhao (Huazhong Normal University) * Online Dialect, Memory, and Participation: The Cultural Journey of “Hanyangmen Huayuan” in Reconstructing Wuhan Identity Zhang, Haozhe (Central Conservatory of Music) * Online Flamenco’s Wandering and Rebirth in the Orient: From Kerman Qeyyum’s Xinjiang Flamenco Fusion to the Cross-Cultural Mobility of Flamenco Wong, Faith (National Taiwan Normal University) * Online The Representation of Asian Americans through Soundtrack



THURSDAY, 2 JULY National Taiwan Normal University

13:30-15:00 Main Library International Conference Hall	Panel 1 Hidden Infrastructures of Music Teaching: Critical Pedagogies of Global East Asian Music for the 21st Century Organizer: Huang, Pei-Ling (National Taiwan University) Discussant: Hsu, Hsin-Wen (National Taiwan Normal University) Huang, Pei-Ling (National Taiwan University) Arik, Madal (Chen, Chi-hung) (National Taiwan University) Lee, Hui-Ping (Fukuoka International University of Music) Kim, Sunhong (University of Michigan) * Online Wilson, David (Harvey Mudd College and Taiwan Center for Chinese Studies)
15:00-15:30	Tea Time
15:30-17:00 Main Library Multi-purpose Room	Session 2 Historical Formation of Music Chair: Wang, Ying-Fen (National Taiwan University) Pai, Yu-Lin (Independent Scholar) * Online The Reconstruction of Confucian Ritual Music in Postwar Taiwan Wu, Pei-Shan (Hanover University of Music, Drama and Media) * Online Musicking Běntū: Constructing Taiwanese Identity through Music Education Somura, Mizuki (Kyushu University) Musical Influences Between <i>Satsumabiwa</i> and <i>Chikuzenbiwa</i>
15:30-17:00 Main Library International Conference Hall	Panel 2 The Politics of Covering: Three Examples from LP Records and Cassette Tapes to Television Dramas and Internet Videos Organizer: Law, Ho Chak (The New School) Discussant: Yu, Siu Wah (Chinese University of Hong Kong) * Online Law, Ho Chak ((The New School) Translating <i>enka</i>: Teresa Teng and “Yu jung jeui yik” Tse, Taishun (The University of Hong Kong) Song Arrangement and the Sonic Identity of <i>Justice Bao</i> across Regions Tse, Priscilla (The Hong Kong Academy for Performing Arts) DIY Cover Songs in Cyberspace: Navigating Censorship and Crafting Political Narratives in 2020s Hong Kong



THURSDAY, 2 JULY National Taiwan Normal University

17:00-17:15	Break
17:15-18:45 📍 Main Library International Conference Hall	Session 3 The Audible Space Chair: Liou, Yanfang (National Yang Ming Chiao Tung University) Zhang, Lixuan (Central Conservatory of Music) * Online The Sound of Order - Stage Layout, Seating Patterns, and Music in Japanese Traditional Performing Arts Zhou, Zheng (Central China Normal University) * Online From Confluence to Technological Empowerment: Digital Revitalization of Traditional Chinese Musical Idioms in the Works of Contemporary Chinese Composers Hu, Yile (The University of Hong Kong) * Online Cycles of Being: A Study of the “Music Ensemble of Life and Death” Mural in the White Hall of Tholing Monastery
18:45-19:00	Break
19:00-21:30 📍 Toasteria Café (No.200, Sec.2, XinYi Road, Taipei)	Dinner and Opening Ceremony of the NTNU GIEM Music on Screen Festival Opening Films: Kuku' nu cilal 《太陽光的傳承》 Director: Lin, Wan-Chen Weeds Like Us 《像雜草一樣》 Director: Wang, Lisi



FRIDAY, 3 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

08:30-09:00 📍 B1 Entrance	Conference Registration
09:00-10:30 📍 Conference Room A	Welcome Remarks and Keynote Speech Keynote Speaker: Professor Stock, Jonathan P. J. (University College Cork) Title: Rethinking Cosmopolitanism in East Asian Musical Contexts
10:30-11:00	Tea Time
11:00-12:30 📍 Conference Room A	Special Event: GuoGuang Opera Company Traditional Opera Presentation and Actor Demonstration
12:30-14:00	Lunch and Networking
14:00-15:30 📍 Conference Room A	Session 4 Theory and Practice Chair: Chiang, Chiao-Wen (University of Hawai'i at Mānoa)
	Charles, Jacobs (耳目 ERMu Labs, Shanghai) Forgetting the Score: Improvisation, Memory, and the Guqin in Contemporary Practice Lee, Heung Sing (The University of Hong Kong) A Literary Motif's Musical Interpretations: On the Origins and Evolution of the Qin Piece "Dialogue Between the Fisherman and the Woodcutter" Yu Wang, Anna (Princeton University) The Trouble with Defining <i>Banyan</i> 板眼 (And Other Cosmopolitan Musical Concepts)
14:00-15:30 📍 Conference Room B	Session 5 Rethinking Heritage through Popular Music and Performing Arts Chair: Chen, Ying-Hsien (Feng Chia University)
	Huebscher, Netta (University of Gothenburg) Home and Away: Heritage Imaginaries as Topic and Idiolect in K-pop Lum, Jolie Sherrie (The Chinese University of Hong Kong) Adaptation as a Creative Method in Contemporary Ballet: A Case Study of the Hong Kong Ballet's Production of <i>The Butterfly Lovers</i> (2024)



FRIDAY, 3 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

14:00-15:30 📍 2F Library	Panel 3 Negotiating Power and Identity: Gender, Coloniality and Performance in Taiwan's Indie Music Scenes Organizer: Tai, Chun-Chia (University of California, Riverside) Tai, Chun-Chia (The University of California, Riverside) "Beat the Long-haired Men!" Gossip as a Feminist Resistance in the Taiwanese Indie Music Scene Fewer, Rory (The University of California, Riverside) Original Copies: Queer Karaoke and the Vocal Palimpsest of the KTV Feng, Mark Hsiang-Yu (The University of California, Davis) Evaluating the Evaluators: Power and Patriarchy in Writing Underground Music Performance Reviews in Taiwan
15:30-16:00	Tea Time
16:00-17:30 📍 Conference Room A	Special Event Introduction to National Center for Traditional Arts
18:00-22:00 📍 NCFTA	Special Ticketed Event: Backstage Tour and Performance by the GuoGuang Opera Company 18:00: Gather at the Main Theatre Gate, TTTC 18:00-18:30: Pre-show Tour + Backstage Patriarch Shrine Tour 18:50-19:30: Audience Admission 19:30-22:00: Official Performance, Play Title: Mr. Goodman Dumps His Wife 《王有道休妻》



SATURDAY, 4 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

09:00-10:30 ♣ Conference Room A	Session 6 Cultural Revival Chair: Wajima, Yusuke (The University of Osaka) Schmuckal, Colleen C. (Tokyo University of the Arts) Preserving, Reviving, or Modernizing a Regional Sound: The Intangible Culture of Matsudo Mansaku-Odori Chao, Irina (National Taiwan Normal University) Song Revival and Creation in the Kasavakan Pinuyumayan Community D'Evelyn, Charlotte (Skidmore College) Reclaiming Heritage: Fiddles and Collective Memory in Inner Mongolia, China
09:00-10:30 ♣ Conference Room B	Session 7 Migration and Diasporic Agency Chair: Poguntke, Madlen (Seoul National University) Lin, Ting (National Taiwan University) Hidden Politics of Sound: The Moving Soundscapes of Indonesian Migrant Workers in Taiwan Niu, Minglei (Xi'an Conservatory of Music) Musical Practice and Identity Construction in Diaspora — The Case of Diwali in Xi'an, China Wang, Tianyu (McGill University) Negotiating Multiculturalism through Music: Listening Practices and “Tuwei” Aesthetics in the Montreal Chinese Diaspora
09:00-10:30 ♣ Conference Room C	Session 8 Heritagization of Music Chair: Kajimaru, Gaku (Kyoto University) Leung, Maggie (University of Hong Kong) Quantum Authenticity and the Heritagization of naam4 jam1 in Hong Kong: The Case of The Gong Strikes One Ingram, Catherine (University of Sydney) Big Song, Boredom and Sustaining Kam Musical Culture



SATURDAY, 4 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

09:00-10:30 📍 2F Library	Panel 4 Resocializing Sonic Memory: Decolonizing the Archive and Reclaiming Tao Authority on History Organizer: Chiang, Chiao-Wen (University of Hawai'i at Mānoa) Lin, Wei-Ya (Artistic Research Center University of Music and Performing Arts Vienna) * Online Lanyu's Swan Song (蘭嶼絕唱): A Case Study of Decolonizing Archive Chiang, Chiao-Wen (University of Hawai'i at Mānoa) Weaving Indigenous Knowledges through Sound Relations: Community-Based Collaboration with the Tao Community Kuo, Chien-Ping (Independent Researcher, Dingziku Cultural Association, Lanyu, Taiwan) Resounding the Past: Cross-Cultural Translation and Transcultural Interpretation in Tao Song Poetry
09:00-17:00 📍 3F Special Exhibit Room	Special Event NTNU GIEM Music on Screen Festival A total of eight films will be screened throughout the day, with one film beginning at the top of each hour from 9:00 AM to 5:00 PM.
	09:00 — Kuku' nu cilal 《太陽光的傳承》 Director: Lin, Wan-Chen 10:00 — Thirty Years: Revisiting the Traditional and Folklore Music and Dances of Chinese Ethnic Minorities: a Full-Length TV Series (Ethnic Groups in Yunnan) 《三十年：回訪中國少數民族民間傳統音樂舞蹈大系（雲南諸族）》 Director: Yan, Dujiukun 11:00 — Endless Musicking 《聲聲不息》 Director: Chen, You-Syuan 12:00 — Sharing the Gospel with the Hakka, Michael Kittelson's and Delores Kittelson's Mission Journey in Taiwan 《福音送客·珍情滿溢：邱福生與宋美珍來臺宣教記事》 Director: Hsu, Hsin-Wen 13:00 — Performing with Shadow Puppetry: Puppet Manipulation, Production, and Percussion Notation 《影身作戲》 Director: Feng, Pi-Ying; Chen, Hsin-Yu; and Wang, Hsing-Yu 14:00 — Brought Together by the Mandolin 《因曼陀林相遇的我們》 Director: Luk, Hoi-Ting 15:00 — What's Going On with Suona Gang? 《那幫人，搞什麼？》 Director: Hsieh, Chia-Chi, and Cai, An-Jin 16:00 — Weeds Like Us 《像雜草一樣》 Director: Wang, Lisi



SATURDAY, 4 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

10:30-11:00	Tea Time
11:00-12:30 📍 Conference Room A	Session 9 Digital Methods Chair: Chow, Sheryl Man-Ying (Chinese University of Hong Kong) Chang, Yu-Hsin (Academy of Music, Macao University of Science and Technology) Orality and Computational Modeling: Tune-Grammar and Living Transmission of Xianshui Song in the Guangdong – Hong Kong – Macao Greater Bay Area Tan, Xin (Nanjing Normal University) Skills, Perception, Culture: A Study of the Symbiosis between Vocal and Instrumental Music in Southern Chinese “Quchang” Poguntke, Madlen (Seoul National University) Musicking with Machines: Cultural Negotiations of Creativity in AI-Based Music Education
11:00-12:30 📍 Conference Room B	Session 10 The Adaptation of Music and Musician Chair: Yu Wang, Anna (Princeton University) Chen, Chi-Yu (National Taiwan University) A Study on the Appropriation and Adaptation of Paiwan Traditional Songs through the “Voice of the Mountain Hymn Evangelical Group” Zheng, Xiao Li (Zhejiang Conservatory of Music) * Online Fei Man’er and the Early Chinese Music Students Overseas: Survival, Adaptation, and Cultural Negotiation



SATURDAY, 4 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

11:00-12:30 📍 Conference Room C	Session 11 Individual Efforts and Effects Chair: Tse, Priscilla (The Hong Kong Academy for Performing Arts) Xu, Muxuan (Tokyo University of the Arts) * Online Between Utopian and Utility: Henry Cowell's Encounters with Japan in the 1930s Wajima, Yusuke (The University of Osaka) "An Exercise in Democracy": Kishino Yuichi and the Re-Vernacularization of <i>Bon Odori</i> in Contemporary Japan Lee, Marion (Nanyang Academy of Fine Arts) Anita Mui's Musical Activism: Blending Philanthropy and Cultural Resilience in Post-1997 Hong Kong
11:00-12:30 📍 2F Library	Panel 5 International Exchange of Traditional Music in the Postwar Period East Asia Organizer: Terauchi, Naoko (Kobe University) Terauchi, Naoko (Kobe University) "Internationalization" of Traditional Music: <i>Gagaku</i> Tours abroad in 1960-70s Kim, Hee-sun (Kookmin University) Reexamining the Internationalization of Korean Music during the Cold War Shen, Diau-Long (National Tsing Hua University) American Classical Music and Its Internationalization: The Boston Symphony Orchestra's 1960 East Asian Tour and Its Reception in South Korea, Taiwan, and Japan
12:30-14:00 📍 Conference Room C	Lunch and Networking / Executive Committee Business Meeting
14:00-15:30 📍 Conference Room A	Session 12 Staging Culture Chair: D'Evelyn, Charlotte (Skidmore College) Lin, Zhimo (Xi'an Conservatory of Music) * Online Reimagining <i>Tianqin</i>: Popularization and Cultural Recontextualization of Zhuang Music in Guangxi, China Lin, Chia-Wei (National Taiwan Normal University) Between Patriot and Traitor: Cultural Ambivalence and Alternative Chinese Opera in <i>Jing Wei: Feathers Against the Tides</i> Kurawaki, Masako (Ochanomizu University) From Sacred Space to Global Stage: The 2023 OTOBUTAI Concert



SATURDAY, 4 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

14:00-15:30 📍 Conference Room B	Session 13 Cross-Cultural Encounters Chair: Gillan, Matt (International Christian University) Hong, Chi-Yun (Independent Scholar) Encounters in Musicking: Traditional Sounds and Cross-Genre Curation at the Jeonju International Sori Festival Fuchigami, Rafael Hiroshi (Tokyo College of Music) Music, Identity, and Migration: A Socio-musicological Reading of the Brazilian Presence in Japan Kobinata, Hidetoshi (Tokyo College of Music) Indian Music in Japan - Towards Integration
14:00-15:30 📍 Conference Room C	Session 14 Activism through Media Chair: Schmuckal, Colleen C. (Tokyo University of the Arts) Bulag, Annabelle (Independent Scholar) Living Archives in Motion: Filmmaking, Humanistic Ethnography, and Belonging in the Korean Diaspora Wong, Tommy (Independent Scholar) Voices as Media for Traditional Sound: Pop Music Idols Singing Cantonese Opera Selections on TV in Hong Kong 1990s Kajimaru, Gaku (Kyoto University) Reciprocal Singing Broadcasted Online: YouTube Livestreaming of Kakeuta as Resilience
14:00-15:30 📍 2F Library	Panel 6 Sounding the Way Forward: New Pathways in Traditional Korean Music Organizer: Yates-Lu, Anna (Seoul National University) Yates-Lu, Anna (Seoul National University) Reworking the Classics: Exploring Changing Perspectives on Pansori Canon Clark, Jocelyn (Pai Chai University) Jinu's <i>Bipa</i> and <i>Gugak</i>'s Hyper-Iterability in the 21st Century Junghyun, Kim (Seoul National University) Lessons for Gugak Globalization through K-pop Fusion in the Social Media-Driven Digital Age



SATURDAY, 4 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

15:30-16:00	Tea Time
16:00-17:30 📍 Conference Room A	Session 15 Recontextualization of Music Chair: Kobinata, Hidetoshi (Tokyo College of Music) Lin, Hsin-Yeh (National Taiwan University) Yueqin, Hengchun Folk Songs, and the Reproduction of Locality: National Construction and Sound Politics through the Lens of Colonial Modernity Sun, Yijia (Taipei National University of the Arts) An Initial Study on the Exhibition and Collection Practices of Ethnomusicology Museums Howard, Keith (School of Oriental and African Studies, University of London) On the Boundaries of Korean Traditional Music (<i>kugak</i>)
16:00-17:30 📍 Conference Room B	Session 16 Transcultural Reception Chair: Yates-Lu, Anna Chiba, Yutaka (University of Bonn / Tokyo University of the Arts) The Reception of Hindemith in Japan, 1925 – 1945: A Case of Cultural Translation of <i>Neue Musik</i> by Japanese Students in Germany Caitano, Jovean de Mattos (Musikwissenschaftliches Seminar Detmold / Paderborn, University of Paderborn) The Reception of Traditional Korean Music at the Darmstädter Ferienkurse: From Isang Yun to Younghee Pagh-Paan Lau, Yick Sau (National Taiwan University) From Taiwan to Nanyang: Sonic Dissemination of Taigi Popular Songs in Post-war Southeast Asia



SATURDAY, 4 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

16:00-17:30 📍 Conference Room C	Session 17 Music Cultures in the Digital Era Chair: Chang, Yoonhee (Seoul National University) Wei-West, April (School of Oriental and African Studies, University of London) Authenticity in Digital Vocal Performance: An Online Ethnography of K-pop and J-pop Virtual Idols Kim, Nahyung (Royal Holloway, University of London) Reanimating the Indigenous: Representation of Korean Shamanic Music and Dance in the Digital Media Culture
16:00-17:30 📍 2F Library	Panel 7 From Digital Archives to Education: The Integration of the 1967 Truku Recordings into Music Education in Taiwan Organizer: Lee, Liang (National Taiwan Normal University) Lee, Liang (National Taiwan Normal University) Bridging Digital Archives and Community Education Yudaw, Buya (Duona Elementary School (Kongadavane Indigenous Experimental Elementary School)) Teaching Truku Songs through Structured Music Education Approaches



SUNDAY, 5 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

09:00-10:30 📍 Conference Room A	Session 18 Music and Politics Chair: Wilson, David (Harvey Mudd College and Taiwan Center for Chinese Studies) Chuang, Darren Sheng-Hsuan (University of Illinois at Urbana-Champaign) "Island's Sunrise" Reawakens: Music, Protest, and the Pursuit of Taiwanese Sovereignty Chow, Sheryl Man-Ying (Chinese University of Hong Kong) Disciplining the Audience of State Ceremonial Music: Qing China and Contemporary Hong Kong Cheung, Bernice Hoi Ching (University of Toronto) "Boundless Oceans, Vast Skies": Apolitical Politics of MIRROR Fan Communities
09:00-10:30 📍 Conference Room B	Session 19 Studies of Buddhist Music Chair: Lee, Hui-Ping (Fukuoka International University of Music) Lin, Hsuan-Chen (Victoria University of Wellington) Sounding Compassion: Ritual, Emotion, and Community in Tzu Chi's <i>Jingzang Yanyi</i> (《經藏演繹》, "Sutra Adaptation Performance") Liou, Yanfang (National Yang Ming Chiao Tung University) Socially Constructed Religiosity and Spirituality in Commercial Albums Related to Tibetan Buddhism Produced in Taiwan Gillan, Matt (International Christian University) Transcendent Sounds - The Shakuhachi and Modern Japanese Buddhism from the Meiji Era



SUNDAY, 5 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

09:00-10:30 📍 Conference Room C	Session 20 The Organizational Culture of Qin Societies Chair: Lee, Heung Sing (The University of Hong Kong) Tsua, Charles Reuben Wing-Yue (Goldsmiths, University of London) A Preliminary History of the Guqin in the West: The Three Founding Qin Societies of the USA and the UK Yang, Yuanzheng (The University of Hong Kong) * Online Theme and Variations: The Zhang Lineage of Qin Makers in Early Seventeenth-century Suzhou
10:30-11:00	Tea Time
11:00-12:30 📍 Conference Room A	Session 21 Embodiment in Music Chair: Ingram, Catherine (University of Sydney) Li, Junlin (Central Conservatory of Music) * Online Beyond the Score: Embodied Temporalities in the Performance of Anzai Li, Zhuohao (University of Alberta) * Online From Body to Embodiment: Chinese Calligraphy as Methodology in Somatic Practice Auspont, Tamara Bulicic (Sydney Conservatorium of Music) Becoming the Lion: Embodiment, Lineage, and Sino-sonic Belonging in Chile



SUNDAY, 5 JULY Taiwan Music Institute, Taiwan Traditional Theatre Center

11:00-12:30 ♣ Conference Room B	Session 22 Music in Religious and Ritual Contexts Chair: Clark, Jocelyn (Pai Chai University) Wang, Shu-Fen (National Taiwan University) Distribution of Keyboard Instruments in Southern Presbyterian Churches in Colonial Taiwan Zhu, Hongqiao (University College Cork) * Online Performing Power: The Interplay of Music, Ritual, and Authority in the King Cen Temple Fair Qi, Yongling (Xi'an Conservatory of Music) * Online From Parade to Chorus: Musical Fusion and Intergenerational Interaction in the Youshen Ritual of China
11:00-12:30 ♣ Conference Room C	Session 23 New Approaches to Music Studies Chair: Tai, Chun Chia Seow, Eugene (LASALLE College of the Arts) * Online Re-centering the Decolonising Ear: Aural Fluency and Plural-Modal Listening in East-Asian-Adjacent Pedagogy Cannon, Alexander M. and Yang, Zexing (University of Birmingham) * Online Ethnomusicology and Sound Studies in Ancient China: A Productive Methodological Unity Yamauchi, Fumitaka (National Taiwan University) Cross-Colonial Counterpoint in Global Music History: The Recording Industry and Popular Songs in Colonial Korea and Taiwan
12:30-13:00 ♣ Conference Room A	Closing Ceremony
13:00-14:00	Farwell Lunch





2026 MEA TAIPEI

The 9th
Symposium

Abstracts

Presentation Sessions

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Presentation Session Abstracts

Session 1

Music in Motion

Chair: Kim, Heesun
Kookmin University

Dialect, Memory, and Participation: The Cultural Journey of “Hanyangmen Huayuan” in Reconstructing Wuhan Identity

Zhang, Wenzhao (Online)

Huazhong Normal University

The performance of dialect songs evokes cultural memory and reinforces community identity. “Hanyangmen Huayuan” is a minyao (city folk) song written in Wuhan dialect by local musician and former psychotherapist Feng Xiang. Its polished rustic aesthetic and authentic nostalgia offer an intimate portrayal of local community life, distinctly different from other musical responses during the 2020 pandemic. The song resonated deeply with quarantined Wuhan residents, functioning as both a spiritual comfort and communal anthem during the city's lockdown period. The song's online comment section on Wangyiyun became a digital public sphere where listeners shared individual experiences and collective cultural memories. Numerous cover versions, performed in Wuhan dialect by musicians from various regions, demonstrated solidarity and empathy. These covers continue generating new meanings through participatory culture, contributing to the ongoing reconstruction and negotiation of Wuhan identity.

A notable version appeared at the 2025 CCTV Lantern Festival Gala, performed jointly by Feng Xiang and Taiwanese musician Zhou Chuanxiong. Through dynamic editing and image-music synchronization, this televised performance presented a montage of intangible cultural heritage elements, including regional opera, folk music, local cuisine, and lion dance. By situating the song within the festive context of Lantern Festival celebrations, this cross-strait collaboration highlighted shared cultural heritage across the Taiwan Strait, recontextualized the originally place-specific narrative, and connected it to broader themes of cultural tradition and communal belonging. This paper examines how the series of covers constitutes a participatory culture that blurs boundaries between producers and audiences, demonstrating the song's evolving role in constructing and reconstructing local identity across multiple performative contexts.

Flamenco's Wandering and Rebirth in the Orient: From Kerman Qeyyum's Xinjiang Flamenco Fusion to the Cross-Cultural Mobility of Flamenco

Zhang, Haozhe (Online)

Central Conservatory of Music

In contemporary Xinjiang, China, a significant number of Uyghur musicians engage in flamenco guitar performance, profoundly influencing various aspects of Uyghur music. This interplay is fostering the emergence of a new musical genre, similar to what has happened in Latin America and the Caribbean. This paper focuses on the representative musician Kerman Qeyyum as a case study to examine the stylistic delineation of his flamenco fusion. Employing music analysis, interviews, and fieldwork, I categorize and define this “derivative” of flamenco in Xinjiang, distilling the core constitutive elements of flamenco style within the current hybrid context.

Building upon this phenomenon, this paper explores the underlying mechanisms and logics through which musical symbols and aesthetic experiences contribute to the formation of stylistic genres and cultural identities. It further investigates the essential attributes of cross-cultural musical fusion. Drawing on the flamenco concept of *duende*—a profound, emotive essence—the analysis reveals how specific musical styles, in the midst of globalized musical flows and hybrid evolutions, maintain equilibrium between cross-cultural integration and unified identity. This balance is achieved through the cultural elasticity and polysemy of aesthetic concepts, allowing for adaptive interpretations that transcend geographical and cultural boundaries.

The findings underscore the dynamic role of flamenco as a migratory art form, adapting to local Uyghur traditions while preserving its intrinsic emotional depth. Such fusions not only enrich repertoires but also reinforce communal identities amid cultural exchanges. Ultimately, This paper also suggests that, although the inherent “untranslatability” of concepts like *duende* may pose an obstacle to cultural understanding, it often also serves as the aesthetic elasticity that fosters sustainable musical dialogues in diverse, interconnected societies.

The Representation for Asian Americans through Soundtrack

Wong, Faith (Online)

National Taiwan Normal University

The study examines Asian American–themed films to explore the interaction between music and image, and to consider how Asian American identities are articulated through film and film music.

Historically, Asian Americans have long endured persistent forms of social discrimination—a condition that also manifests in cinematic representations. Earlier portrayals were shaped by overt racial stereotypes and essentialized musical codes that fixed Asian Americans as cultural “others”. As Asian Americans gained broader social visibility, however, a new wave of films began adopting more diverse narrative strategies and cross-cultural musical practices that expanded the expressive possibilities of Asian American identity.

The case studies—*Crazy Rich Asians* (2018), *The Farewell* (2019), and *Love in Taipei* (2022)—exemplify these shifting representation modes. Across the three films, musical design varies notably: some cues blend traditional timbres with Western classical orchestration; others employ fully Western scoring techniques; still others juxtapose or hybridize diverse popular styles. Rather than treating any single compositional approach as definitive, this study interprets these varied strategies as complementary perspectives that open multiple ways of understanding Asian American cultural representation across transnational contexts. In this sense, the discussion offers a comparative framework contrasting earlier stereotype-driven scoring with contemporary practices of hybridity, resistance, and curation, suggesting that film music functions as a site of cultural negotiation where Asian American identities are continually shaped and redefined.

Session 2

Historical Formation of Music

Chair: Wang, Ying-Fen
National Taiwan University

2-2

Musicking Běntǔ: Constructing Taiwanese Identity through Music Education

Wu, Pei-Shan (Online)

Hanover University Music, Drama and Media

This research explores how the educational promotion of *běntǔ yīnyue* (本土音樂, native music) participates in constructing Taiwanese identity. Grounded in the researcher's personal trajectory, it examines how the Taiwanization movement has recontextualized *běntǔ yīnyue* in schools, transforming it into a key medium for shaping diverse local identities. Through ethnographic fieldwork and reflexive writing, the study unfolds as both a theoretical inquiry and a personal journey of cultural return.

Drawing on Christopher Small's concept of *musicking*, this study proposes an analytical framework integrating practice, imagination, and setting of performance. Musicking is examined across three interrelated dimensions: (1) curricular materials and institutional structures; (2) pedagogical interactions in classrooms; and (3) the design and staging of performances. These are explored through reflexive ethnography, individual-centered narratives, and autobiographical writing that foreground the researcher's positionality and relational engagement.

Three case studies illustrate situated practices of musicking *běntǔ yīnyue* in Taiwan: the transformation of *Pak-kuan* (北管) from ritual soundscape to school subject; Indigenous music education through the teaching of Atayal musician Pawang Iban; and *Hengchun* folk songs and the *yueqin* (月琴) as local symbols shaping students' sense of belonging. The study argues that musicking *běntǔ yīnyue* constitutes a performative act of cultural politics through which memory, subjectivity, and belonging are reconstructed.

Musical Influences Between Satsumabiwa and Chikuzenbiwa

Somura, Mizuki

Kyushu University

Satsumabiwa and *chikuzenbiwa* are forms of traditional Japanese narrative music that developed in modern Japan after the Meiji period, each featuring recitation accompanied by the *biwa* lute. Collectively, these genres are referred to as modern biwa music (*kindai biwa*). *Satsumabiwa* music is thought to have been established around the mid-eighteenth century. Favored by the samurai class in Kagoshima Prefecture, it spread nationwide after being introduced to Tokyo in the late nineteenth century. *Chikuzenbiwa*, by contrast, was founded in the early twentieth century by Tachibana Kyokuō I (1848-1919), who incorporated musical elements from both *satsumabiwa* and *shamisen* traditions. Within the *satsumabiwa* lineage, the *Nishikibiwa* school was later established by Suitō Kinjō (1911-1973), who further integrated aspects of *chikuzenbiwa* and *shamisen* music. Thus, these two traditions exerted mutual musical influence and contributed to the diversification of modern biwa performance.

Although this historical relationship has been discussed in general terms, detailed musical analyses clarifying which specific elements were exchanged remain scarce. Previous studies have tended to examine *satsumabiwa* and *chikuzenbiwa* independently. While there is accumulated research on the musical style of *satsumabiwa* (Somura 2022) and of *chikuzenbiwa* (Guignard 2022), few studies have explored modern biwa music as an interconnected field.

This presentation investigates the musical relationships between *satsumabiwa* and *chikuzenbiwa*, aiming to identify how each school's melodic style reflects these mutual influences. It examines melodic construction and performance techniques using notated sources, including playing-method scores that document melodic patterns of the *biwa* (*danpō-fu*), as well as audio recordings. By analyzing how melodies are cited, such as reprising existing lines or adding variations suited to the characteristics of each *biwa* genre, this study reveals how these traditions assimilated earlier musical idioms while developing distinctive stylistic identities.

Session 3

The Audible Space

Chair: Liou, Yanfang
National Yang Ming Chiao Tung University

3-1

The Sound of Order —Stage Layout, Seating Patterns, and Music in Japanese Traditional Performing Arts

Zhang, Lixuan (Online)

Central Conservatory of Music

Japanese traditional music(邦楽) is steeped in codified patterns and structural principles, embodied in the cultural concept of “kata(型)” —“form” or “mold.” This study takes musicians’ standardized seating as a window into what I term “the sound of order,” weaving spatial arrangement into the analysis of “kata”. Focusing on four major performing arts—“gagaku(雅楽)”, Noh(能楽), “bunraku(文楽)”, and kabuki(歌舞伎)—I trace the historical interplay between seating positions and sonic organization, charting how today’s taken-for-granted layouts emerged and evolved, while uncovering an aesthetic trajectory from symmetry to asymmetry in Japanese musical theater. Treating stage and seating as microcosms of broader social and political forces, the study follows the longitudinal development of spatial binaries like “left–right” and “center–periphery.” In “gagaku” and Noh, seating reflects the enduring Yin-Yang principle of “left-honored, right-humbled”—a millennium-old trait—alongside a societal shift from centralized to dispersed authority. By examining flexibility within these orders, I show that invariance signals core logic (e.g. the gagaku dadaiko as a symbol of imperial power), while variation registers shifts in power (e.g. the “bunraku” “tayū” “shamisen” seating) or the adaptability of peripheral elements (e.g. kabuki’s changing instrumental positions). Drawing on semiotics and related theory, the study theorizes the complex ties between societal systems and artistic spatial norms.

From Confluence to Technological Empowerment: Digital Revitalization of Traditional Chinese Musical Idioms in the Works of Contemporary Chinese Composers

Zhou, Zheng (Online)

Central China Normal University

This paper investigates how contemporary Chinese composers revitalize traditional musical idioms through digital technologies, extending Chou Wen-chung's philosophy of "confluence" into a new paradigm of technological empowerment. It situates this creative transformation within the broader context of globalization and digitalization, where the fusion of traditional aesthetics and modern media becomes both an artistic practice and a cultural strategy.

Employing an interdisciplinary approach that combines score analysis, spectrographic visualization, and composer interviews, the study focuses on representative works by Chou Wen-chung, Xiaoyong Chen, Lei Liang, Du Yun, and Huang Ruo. These composers—spanning three generations—demonstrate interconnected strategies for cultural renewal. In *Twilight Colors* (2007), Chou translates Chinese calligraphy into contrapuntal orchestration, constructing a "visual soundscape." Chen's *Invisible Landscapes* (1998) employs guqin-like timbres, flexible rhythmic breathing, and spatially dispersed instrumental writing to reimagine traditional Chinese sound identity within a modern acoustic framework, achieving sound effects without electronics. Liang's *Hearing Landscapes* (2017) transforms natural sound archives into real-time spatial sonification, evoking the resonance of guqin and mountain-water imagery. Du's *Angel's Bone* (2015) merges Peking-opera vocal gestures and speech-like articulation with live electronics, correlating timbre and identity. Huang's *Paradise Interrupted* (2015) integrates Kunqu singing with interactive stage lighting and responsive sound design, creating a multisensory recontextualization of traditional opera.

Findings reveal that digital manipulation and acoustic simulation amplify the perceptibility of Chinese sonic markers—such as pentatonic scales, ornamental glissandi, opera-style vibrato, and spatial poetics—while reframing questions of authenticity and cultural translation. This research proposes a dual-dimensional framework balancing cultural fidelity and

technological intervention, offering a referential model for evaluating electroacoustic composition.

By linking Chou Wen-chung's intercultural aesthetics with the technological and acoustic creativity of newer generations, this study articulates a pathway of “conservative innovation”—one that preserves the essence of traditional Chinese music while expanding its resonance in the global digital soundscape.

Cycles of Being: A Study of the “Music Ensemble of Life and Death” Mural in the White Hall of Tholing Monastery

Hu, Yile (Online)

The University of Hong Kong

This paper focuses on images of the musical ensemble found in the White Hall murals at Tholing Monastery within the historic Guge Kingdom, Tibet. It undertakes the task of identifying instruments based on morphological observation and historical records for the first time, while also examining the Tibetan Buddhist veneration of deities and philosophies concerning life and death reflected in the compositional details, layout, and spatial positioning of the mural.

The instrument images discovered in this music ensemble include Tibetan horn, Madal Drum, Shankha, and others, which align with descriptions of instruments commonly used during later dissemination periods documented in the *Treatise on Music* and demonstrate intensive, interconnected cultural interactions with India, Nepal, and neighboring regions. The instruments there parallel those found at Lkhang Marpo in Tsparang, the capital of Guge, yet they also incorporate the ritualistic performance of shankha-blowing alongside more ornately decorated percussion instruments.

Furthermore, within the Shmashana (the charnel ground sacred to practice), imagery depicting musicians beneath the primary musical ensemble similarly appears, exemplifying how Tibetan Buddhist tantrism perpetuated the Indian Buddhist philosophical practice of asubhabhavana (visualization of the impure). Music here signifies the resounding of Buddhist dharma being cultivated in this space. Furthermore, the sky burial scenes rendered within the charnel ground imagery embody the Tibetan philosophical conception of death as an offering of the corporeal form to nature—a sacrificial logic paralleled by the music itself, which similarly functions as an offering to both deities and the natural world within these austere and forbidding scenes.

Finally, the entire musical ensemble bears a profound connection with Saraswati, the

Melodious Goddess. All musicians and dancers follow the guidance of the banner held at the forefront of the procession, directing their veneration toward this goddess whose melodious power subdues all phenomena in the mundane realm. Furthermore, according to the accounts of the Gelug master Tsongkhapa, Saraswati also presides over the laws of causal determinism, which obviously resonates with the mural's thematic imagery of life-and-death cycles, thereby intimating the supreme divine power of Tibetan Buddhism.

Session 4

Theory and Practice

Chair: Chiang, Chiao-Wen
University of Hawai'i at Mānoa

Forgetting the Score: Improvisation, Memory, and the Guqin in Contemporary Practice

Charles, Jacob

耳目 ERMu Labs, Shanghai

Improvisation occupies a paradoxical position in guqin culture. While classical ideals celebrate spontaneity, personal expression, and responsive play, contemporary practice and pedagogy tend to emphasize fidelity to established scores. This paper proposes “forgetting the score” as method: a way to reconcile guqin’s richly notated tradition with the improvisatory techniques explored by modern masters.

The author’s *wangpu* 忘谱 (“forgetting the score”) series and related works explore how deliberate unlearning and spontaneous response can renew the instrument’s inherent improvisatory spirit. Earlier experiments with free improvisation revealed both the intensity and fragility of complete spontaneity: the reliance on solitude, external inspiration, and habitual gestures that limited creative and technical growth. The move toward structure emerged from this tension, drawing on East Asian models where improvisation unfolds within shared modal, rhythmic, and ritual frameworks, and where subtle stretching of time and timbre shapes the expressive field, alongside influences from jazz and Western contemporary art music. The aim is to develop a mode of creation rooted in qin aesthetics such as *wu wei* (non-action), *dan* (blandness), and *xu* (emptiness) rather than external idioms. This approach seeks a balance between philosophical depth and practical discipline, offering a framework that supports study, refinement, and technical development, and that could, much like the formalization of jazz education, be integrated into contemporary qin pedagogy and performance.

This paper examines the structuring of improvisation as a method that operates in dialogue with traditional guqin aesthetics. Rather than displacing the past, this approach situates improvisation within the context of contemporary qin culture, aligning artistic practice with current modes of research, pedagogy, and creative development. “Forgetting the score” proposes a practice that integrates spontaneity with structure, allowing the ancient spirit to remain active within a modern artistic and educational environment.

A Literary Motif's Musical Interpretations: On the Origins and Evolution of the Qin Piece "Dialogue Between the Fisherman and the Woodcutter"

Lee, Heung Sing

The University of Hong Kong

The fisherman and the woodcutter constitute a classic motif in traditional Chinese literature, appearing extensively across different periods, literary genres, and fields. The Qin piece *Dialogue Between the Fisherman and the Woodcutter* is a prominent musical expression of this motif. Most qin manuals interpret the piece as embodying an eremitic ideal, using the imagined dialogue between the two figures to contemplate the rise and fall of dynasties, conveying a detached, philosophical perspective on history. Descriptions often emphasize its "refined and lofty" aesthetic, aligning with conventional literary readings of the motif as representing reclusion from worldly affairs. However, alternative interpretations complicate this understanding. The piece was once titled *Awaiting the Dawn at the Golden Gate* (金門待漏), with some commentaries lamenting the struggles of official life. The lyrics in the *Chongxiu Zhenchuan Qin script* (重修真傳琴譜) further introduce a layer of political engagement, with lines like "One day, if encountered by a wise ruler, I'll ride to the capital to counsel peace," suggesting Confucian idealism rather than Daoist withdrawal. Moreover, the vernacular style of the lyrics and the quasi-theatrical structure of the dialogue indicate that the musical rendition may not conform to the expected "refined and lofty" aesthetic, instead reflecting popular or performative influences. What was the true nature of this piece in history? To what extent do the versions people listen to and perform today resonate with ancient traditions? This paper aims to trace the development and evolution of the Fisherman and Woodcutter allusion in literary history, examine the possible timeframe of its entry into the musical realm, and explore the impact of the evolution of this specific motif on the development of this Qin piece.

4-3

The Trouble with Defining Banyan 板眼 (And Other Cosmopolitan Musical Concepts)

Yu Wang, Anna

Princeton University

This paper contends with the incommensurable quality of global knowledge as revealed in the metric device—*banyan* 板眼. Metric ideas from different times and spaces and of seemingly opposing functions become blurred in this singular concept, resembling the palimpsestic surface of a “modern, multiply mediated musical moment” (Daughtry 2019, 14). To illustrate, I discuss my interviews with Zhuang Buchao and Huang Jianming, two lead Taiwanese opera percussionists who belong to the same pedagogical institution and yet intuit different meanings in *banyan*. For one musician, *banyan* expresses a poetically oriented metric system that supports the prosodic, fluctuating arrangement of accents and beat groups—a metric interpretation that traces back to the Tang dynasty. For the other, *banyan* signifies a predictable, periodic alternation between strong and weak beats—an association that emerged during the twentieth-century influx of Western metric concepts into Sinophone musical curricula. It is thus exceedingly difficult to arrive at a definition of *banyan* that aptly reconciles the range of its uses among contemporary musicians.

In an effort to grapple with *banyan*’s unwieldy ontology, I turn to Jessica Bissett Perea’s provocation that we resist being “overly preoccupied with the limitations of containment and measurement” (2021, 16- 7) and endeavor to practice what Stephanie Nohelani Teves calls an “acceptance of incommensurability” (2018, 18). I make the case that it is not only futile, but counterproductive to reconcile the density of *banyan*’s competing meanings and representations, for it is precisely its sustenance of multiple metric priorities that enables its users to pivot with ease between the local and global discourses that together form the contemporary Sinitic musicscape. I conclude by reframing *banyan*’s simultaneously poetic and periodic commitments as an invitation to rethink how scholars might critically engage meter (and other music-theoretical concepts) given their cosmopolitan, irreducibly plural constitution.

Session 5

Rethinking Heritage through Popular
Music and Performing Arts

Chair: Chen, Ying-hsien
Feng Chia University

5-1

Home and away: heritage imaginaries as topic and idiolect in K-pop

Huebscher, Netta

University of Gothenburg

The global traction of K-pop is often assigned to supportive export policy and digital ingenuity. Only recently have scholars started to relate it to K-pop's capacity for persuasive storytelling and world building. One of the important narrative devices used to that end is "concepts": the thematic organization of songs around certain literary or cinematic tropes, whereby the musical track, its music videos, and its promotional visuals are bound together in an aesthetically and affectively cohesive way. Among the concepts that have lent K-pop productions their distinctive scenography, the concept of Korean heritage has rightfully attracted the most scholarly attention. Expressed through historical costume, décor, and traditional instruments, the representation of Korean traditional arts has been considered a means to assert a sense of locality and national identity (Saeji 2020), (Lee 2023). This paper aims to map the different ways in which K-pop approaches tangible and intangible cultural heritage as part of its construction of both "imaginaries of heritage" and "heritage imaginaries" (Astudillo and Salazar 2024). It argues, firstly, that K-pop uses artefacts, instrumental timbres, musical motifs, and even regional dialects to generate specific notions of what cultural heritage inheres in, at the same time as it constructs representations of specific groups of people as subjects of heritage. Secondly, it argues for a distinction between K-pop's representation of heritage as a *topic of discourse*—the stereotypical allusion to a characteristic musical style in a theatrical, indexical way—in contrast to the appropriation of heritage as an *idiolect*, in an attempt to create a new, distinctive musical language. Through analysis of musical examples, the paper proposes ways to decipher cases of the invocation of cultural heritage as topic versus idiolect, for example by considering its co-occurrence with other topics, as well as its relation to certain lyrical themes.

Adaptation as a Creative Method in Contemporary Ballet: A Case Study of the Hong Kong Ballet's Production of *The Butterfly Lovers* (2024)

Lum, Jolie Sherrie

The Chinese University of Hong Kong

The Butterfly Lovers has dual canonical status both as a classic Chinese legend about the tragic romance of Liang Shanbo and Zhu Yingtai, and as a famous violin concerto by He Zhanhao and Chen Gang. In October 2024, choreographers Hu Song Wei Ricky and Mai Jingwen, along with composer Tian Mi, adapted the tale into a new, full-length ballet for the Hong Kong Ballet, based on both the story and the musical themes of the violin concerto. The production was a major highlight of the company's 2024-25 season and was met with critical acclaim.

The Butterfly Lovers (2024) by the Hong Kong Ballet presents a compelling case study for examining contemporary ballet adaptations as a collaborative creative act that goes beyond a translation in medium. My study integrates three methods. First, I conducted extensive ethnographic fieldwork at the Hong Kong Ballet between September and October 2024, documenting the choreographic development of the production through observing rehearsals, performances and conversations with stakeholders. The fieldwork data offers insights on the creative process of *The Butterfly Lovers* (2024), the challenges faced during the choreographic and rehearsal periods, and how said challenges were resolved. Second, I examined how the original narrative and musical themes were employed and developed through the critical lens of Linda Hutcheon's *A Theory of Adaptation* (2013). Third, I undertook detailed choreomusical analysis of selected scenes, expanding the methodology developed by Kara Yoo Leaman (2016) to illustrate graphically the interplay between dance and musical gestures.

My findings reveal that adaptation in *The Butterfly Lovers* (2024) constitutes a creative method that both honours and remakes its canonical sources. I argue that the production

exemplifies a sophisticated model of adaptation for contemporary ballet, one that integrates cultural heritage and artistic innovation to forge a resonant new work for a 21st-century audience.

Session 6

Cultural Revival

Chair: Wajima, Yusuke
The University of Osaka

6-1

Preserving, Reviving, or Modernizing a Regional Sound: The Intangible Culture of Matsudo Mansaku-Odori

Schmuckal, Colleen C.

Tokyo University of the Arts

At the 65th Kanto Block Folk Performing Arts Festival, Kensaku Kikuchi stated, “Intangible cultures, such as folk performing arts and festivals, is a culture that is only possible when people are present”. However, how does an intangible culture continue during a steep decline in active membership and changing social demographics, including an increase of “outsider” residents unaware of the region’s history and culture? If the continued development of traditions and performances are key to creating footholds for the uninitiated, how can traditional musical theory and sound be preserved while also encouraging modernity, showcase regional identity, and encompass the practical realities of the community members still present? To reveal this complex dance between protection, revival and modernity, this presentation examines the activities between the Matsudo Mansaku Odori Preservation Association, Matsudo City, and local researchers to save the intangible regional music of Matsudo Mansaku Odori, a Chiba Prefecture Designated Cultural Property Intangible Folk Cultural Property since 1970, before it becomes obsolete. This research overviews all promotional activities since 2020 while focusing on the creation of two major defining theatrical compositions: the reconstruction of the genre’s staple composition, “Echigo Hyōban” (composer and date unknown) and newly composed traditional composition “Jinya Mae (In front of the Camp Gates)” (Schmuckal, 2025). Thomas Turino writes in *Music as Social Life* that, “Music, dance, festivals, and other public expressive cultural practices are a primary way that people articulate the collective identities that are fundamental to forming and sustaining social groups, which are, in turn, basic to survival.” If music is at the heart of appealing a community’s collective identity to people outside the cohort, compromises between a tradition’s development and preservation need to be re-evaluated so intangible cultures can remain fundamental to the formation and sustaining of its unique social group and regional music.

Song Revival and Creation in the Kasavakan Pinuyumayan Community

Chao, Irina

National Taiwan Normal University

Kasavakan is one of ten Pinuyumayan communities in Taitung County, Taiwan. The community has experienced environmental and social changes in recent decades, speeding up the loss of language and cultural inheritance (Shih 1975). These shifts, such as migration and changes in traditional land use, directly contributed to the discontinuity of song transmission. Nowadays, Kasavakan people are working to revitalize their traditional heritage. The purpose of this study is to record and analyze the process of song revival and production.

This study discusses the following questions: Why did the Kasavakan people sing and write new songs? How did they think and act during the period of cultural decline and revival? To answer the questions, this study used a qualitative research approach, including historical research, participant observation, and interviews with people in different generations. The fieldwork was mainly conducted in the summer of 2025 and is ongoing.

The revival of traditional songs always coincides with cultural events, including rattan palm gathering and hunting for rituals. With the restoration of core physical spaces, seasonal rituals are practiced with greater stability. On the other side, the rituals lacked sufficient traditional songs. Consequently, cultural workers began composing new songs to meet ceremonial needs. Moreover, the new songs facilitate indigenous language education (Hsieh 2018). The songs were soon recognized as new folk songs, becoming a central feature of the cultural revival environment. To summarize, revival and creativity both demonstrate a desire to preserve the community's cultural history.

This mixture of traditional forms and new creations represents a crucial outcome of the cultural revival climate. This study argues that the history of song revival and creation provides a clear reflection of the community's resilience in maintaining its cultural identity amidst environmental and social change.

Reclaiming Heritage: Fiddles and Collective Memory in Inner Mongolia, China

D'Evelyn, Charlotte

Skidmore College

Musical practices of the Mongol people have become increasingly well-known around the world, particularly Mongolian throat-singing and the two-string horsehead fiddle, *morin khuur*. Much less is known about treasured local fiddle forms in Inner Asia, such as the *ikel* from Western Mongolia and the *choor* from Eastern Inner Mongolia, China. In this paper, I explore the important role that the *choor* fiddle has played in Inner Mongolia, as part of storytelling ritual in the past and as part of a cultural revival in the present. Due to historical ruptures and emphasis on stage performance, the *choor* fiddle was largely abandoned and forgotten in the mid-twentieth century. In the early 2000s, however, a renewed interest in the instrument was stimulated and many young people have now taken interest in the *choor* as a powerful sonic link to an unmodernized tradition, predating Chinese occupation of Inner Mongolia. Drawing on theories of revival (Bithell and Hill 2013) and a growing literature on intangible cultural heritage in China (Tang 2021, Wong 2019, Wilcox 2018, Maags and Svensson 2018), I examine how the *choor* serves as a flexible sonic resource and bridge for young Inner Mongols to reconnect with their past and to imagine new futures.

Session 7

Migration and Diasporic Agency

Chair: Poguntke, Madlen
Seoul National University

Hidden Politics of Sound: The Moving Soundscapes of Indonesian Migrant Workers in Taiwan

Lin, Ting

National Taiwan University

Over the past thirty years, a large number of migrant workers have come to Taiwan for employment, among whom Indonesians form the largest group. In the “Indonesian Street” near Taipei Main Station, one can easily hear creative works and popular songs from Indonesia, forming a unique soundscape in Taiwan (Schafer 1977). In the eateries along Indonesian Street, many migrant workers sing and have fun with karaoke in semi-open restaurants. Does the singing of these migrant workers—who came to Taiwan as a result of national policies—contain elements of decolonization or recolonization? For instance, bands formed in Taiwan may be more easily heard, while karaoke performances in “Indonesia Street” often receive less attention. And within Indonesia Street itself, what is the political nature of these sonic spaces? The author is curious whether the sounds emerging from these migrant gathering spaces contain elements of decolonization and recolonization, and what kinds of politics are embedded within their sonic spaces.

Through interacting and interviewing various groups frequenting Indonesian Street, the author observes the everyday and non-everyday lives of Indonesian migrant workers, attempting to trace the complex emotions and social relations hidden within their music. Drawing on Yamauchi Fumitaka’s (2019) concept of the “nation–region–global” framework, the research examines how technologies, repertoires, and institutions circulate across multiple nodes to shape migrant communities. It also engages with concepts proposed by Joys H. Y. Cheung and Alison McQueen Tokita (2017), investigating how Indonesian migrant karaoke songs are adopted, transformed, and recreated within colonial and postcolonial contexts. This paper seeks to outline these observations and to explore alternative possibilities for cultural exchange within Taiwan’s contemporary multicultural landscape.

Negotiating Multiculturalism through Music: Listening Practices and “Tuwei” Aesthetics in the Montreal Chinese Diaspora

Wang, Tianyu

McGill University

This study will examine the listening practices of Chinese immigrants in Montreal and their role in shaping homeland imaginaries and a sense of diasporic agency. Based on ethnographic observations of social gatherings, I will explore how Chinese residents of Montreal engage with Mandarin pop music from diverse regions and historical periods of mainland China, including songs like *Shānlù Shíbā Wān* (山路十八弯), *Dōngběi Mínyáo* (东北民谣), and *Jiǔ Wěi Hú* (九尾狐). These songs circulate through transnational spaces via social media and manifest in personal playlists and karaoke gatherings, demonstrating how mobility and media from China are intertwined in their daily musical practices.

I will argue that these listening practices are a strategy that allows individuals to reconcile their emotional attachment to China with the realities of life in a diasporic context. The expressions of geographical locations in the lyrics, combined with a “Tuwei” (土味) aesthetic (an aesthetic from early 21st-century China blending nostalgia and the sense of incoordination from urban-rural integration), enable participants to construct new geographical imaginaries of China that transcend their own regions of origin. For instance, participants from Hubei may construct an imagination of Northern China through Northeast folk ballads. The agency and creative self-narrative embodied in these practices stand in contrast to the essentialist framework of Canadian multiculturalism, which tends to solidify tradition.

Drawing upon the theoretical framework of uncertainty, displacement, and the diasporic imaginary (Wang, 2025), this research will combine ethnographic observation with reflections on sensory experience and aesthetic engagement. By investigating these transnational practices, this paper aims to position the musical life of Montreal’s Chinese diaspora as a dynamic field of negotiation with multiculturalism in Canada. Ultimately, it will reveal how these listening

sessions highlight heterogeneity within the diaspora while simultaneously cultivating a

Session 8

Heritagization of Music

Chair: Kajimaru, Gaku
Kyoto University

Quantum Authenticity and the Heritagization of *naam4 jam1* in Hong Kong: The Case of The Gong Strikes One

Leung, Maggie

University of Hong Kong

This paper discusses the Hong Kong *naam4 jam1* 南音 duo The Gong Strikes One (TGSO hereafter) 一才鑼鼓's artistic strategy for the promotion of the traditional music form to argue for the quantum nature of cultural authenticity and its significance for heritagization. *Naam4 jam1* is a form of narrative singing in Cantonese widely performed by blind singers in everyday leisure and entertainment spaces from the late 19th century in the southern part of China. In Hong Kong, the rapid modernization of lifestyle from the 1960s displaced *naam4 jam1* from its original habitat. Determined to sustain the art and craft of *naam4 jam1*, the artist-researchers of TGSO define the authenticity of the musical form in terms of the musicalisation of the speech in and of everyday life, around which the duo designed and organized its 2024 workshop series. Through analysing TGSO's artistic strategy, this paper proposes the idea of "quantum authenticity", which is the actively constructed essence of the heritage that reveals its complexity and possibility and invites contemporary participation and reinvention. The concept borrows the adaptive use of "quantum superposition" in cultural studies, which marks a state in which the multiplicity and multiple possibilities of reality simultaneously coexist. Instead of emphasizing the antiquity or the cultural-historical significance of *naam4 jam1* that sees the traditional art form as a cultural capital, TGSO invents a pedagogy that systematically teaches the concepts, techniques and art of singing, playing and reading (the traditional texts of) *naam4 jam1*. By making the traditional art form relevant to and enjoyable in modern everyday life for everyone, TGSO sustains the heritage by democratizing it through making its aesthetics accessible via structured immersive practices.

Big Song, Boredom and Sustaining Kam Musical Culture

Ingram, Catherine

University of Sydney

The significance of Kam (in Chinese, Dong 侗) big song, the choral song genre inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2009, frequently features in Chinese language descriptions of this and other Kam song genres. These descriptions, apparently translations from Kam, state that “rice feeds the body, song feeds the heart” (*fan yang shen, ge yang xin* 饭养身, 歌养心), suggesting that Kam people view singing Kam songs as being as integral to their wellbeing as eating rice, their main staple food. From this perspective, sustaining Kam singing should be focussed mainly on ensuring suitable local employment, education and healthcare, presuming that provision of the various conditions which allow Kam people to maintain close community contacts would naturally lead to Kam song genres being maintained. However, my recent return visit to a major Kam tourist area, following intermittent fieldwork in Kam villages over more than two decades, revealed that its incredible advances in economic capital were not sufficient to adequately sustain all aspects of Kam musical culture. At the same time, the resurgent interest in big song singing that emerged in some other Kam villages around 20 years ago was waning, apparently because some people felt *miar* (“bored”) – despite singing having brought important social change and being increasingly featured in virtual spaces.

In this paper, I present an ethnographic exploration of the nature and impact of boredom in big song singing by adopting the three analytical approaches proposed by Merrill and Niedecken in their 2023 study of boredom and music. These areas – the influence of the stimulus, the “frame” (from Goffman 1974), and the person – allow new perspectives on Kam singing, and are important in developing new strategies for sustaining traditional musical cultures in contemporary society.

Session 9

Digital Methods

Chair: Chow, Sheryl Man-Ying
Chinese University of Hong Kong

Musicking with Machines: Cultural Negotiations of Creativity in AI-Based Music Education

Poguntke, Madlen

Seoul National University

As artificial intelligence becomes increasingly embedded in musical practices worldwide, it reshapes not only how music is produced and taught but also how creativity, authorship, and artistic value are culturally understood. This paper examines how music educators in Germany and South Korea – two contrasting yet technologically advanced educational contexts – negotiate the meaning of “musicking” (Small, 1998) within AI-mediated learning environments.

Drawing on empirical findings from a qualitative study with music teachers and experts, this research explores how teachers conceptualize the role of AI tools in fostering, challenging, or redefining creative processes.

Rather than focusing on technological functionality, the study investigates the cultural logics that underpin teachers’ responses: How is musical creativity reinterpreted when human and machine agency intertwine? What values are mobilized when educators justify, resist, or aestheticize the presence of AI in their classrooms?

By comparing two educational cultures shaped by distinct pedagogical traditions – Germany’s humanistic ideal of “Bildung” and Korea’s collective yet innovation-driven approach – the study reveals that, despite structural and ideological differences, both contexts engage in similar cultural negotiations around authenticity, autonomy, and the meaning of creativity.

Through this cross-cultural lens, AI-based music education emerges not merely as a pedagogical or technological issue, but as a site where broader cultural discourses on art, ethics, and human–machine interaction unfold. The paper thus contributes to an ethnomusicological understanding of how contemporary societies reimagine the act of musicking in dialogue with intelligent technologies

Session 10

The Adaptation of Music and Musician

Chair: Yu Wang, Anna
Princeton University

10-1

A Study on the Appropriation and Adaptation of Paiwan Traditional Songs through the “Voice of the Mountain Hymn Evangelical Group”

Chen, Chi-Yu

National Taiwan University

This study examines how the Paiwan people have appropriated traditional songs to express their Christian faith and adapt them into songs that are suitable for contemporary believers to sing. The Paiwan are the second-largest Indigenous group in Taiwan, with over half identifying as Christian. The “Voice of the Mountain Hymn Evangelical Group” was founded by Chiu, Ching-hung in the late 1980s. Concerned that younger Paiwan generations were losing touch with their musical heritage, Chiu established the group to train Paiwan Christians. Around 1987, Chiu collected traditional Paiwan songs from fourteen villages. He transcribed them into numbered notations, paired them with Christian lyrics, and added several of his own compositions. These works were later published *Voice of the Mountain: Paiwan Folk Hymns* (Volumes I and II)—comprising a total of forty-two songs. Through its touring performances and the publication of its songbooks, the group sparked widespread resonance among Paiwan communities. This practice not only represented a pursuit of cultural identity but also influenced the publication of the third edition of *Paiwan Hymnal* in 1996.

Drawing on historical recordings and songbooks unearthed in the summer of 2024, this research conducts transcription and comparative analysis to realize the methods of adaptation in Paiwan songs. Preliminary findings indicate that while the adapted songs show a tendency toward simplified glissandos and ornamentations, some include added guitar accompaniment and Western harmonization, enriching the musical texture and moving it closer to a popular music style. This study aims to contribute to understanding the appropriation of traditional music and how they have evolved over time within the global context of Christian music.

10-2

Fei Man'er and the Early Chinese Music Students Overseas: Survival, Adaptation, and Cultural Negotiation

Zheng, Xiao Li (Online)

Zhejiang Conservatory of Music

Fei Man'er (1920–1984) was an early Chinese soprano and violinist who graduated from the Hangzhou National Academy of Art as one of the first students in its newly founded music department. She was the first Chinese musician to obtain the *Highest Teaching Diploma* from London's Trinity College of Music, through its Shanghai examination center, and is believed to be the first Chinese soprano to perform *Madama Butterfly* on the European opera stage, with performances across Belgium, Luxembourg, Brazil, France, and other countries in Europe and the Americas. Yet systematic academic research on her life and career remains scarce. Drawing upon extensive archival materials, newspapers, and music reviews in both Chinese and Western languages, this paper reconstructs Fei Man'er's musical trajectory after her study in Belgium beginning in 1947, and traces her transnational musical practices. Within this context, taking Fei's case as a point of departure, the study examines the experiences of early twentieth-century Chinese music students overseas, focusing on their education, professional development, and cultural adaptation. It also explores the strategies of survival and identity negotiation employed by Chinese musicians within Western artistic systems. Through this micro-historical case, the paper argues that such overseas experiences played a crucial role in shaping Chinese musical modernity and offer new insights into the reciprocal transformation between Chinese and Western musical cultures.

Session 11

Individual Efforts and Effects

Chair: Tse, Prsicilla

The Hong Kong Academy for Performing Arts

Between Utopian and Utility: Henry Cowell's Encounters with Japan in the 1930s

Xu, Muxuan (Online)

Tokyo University of the Arts

This paper situates Henry Cowell within the broader genealogy of twentieth-century experimentalism, focusing on his sustained engagement with Japanese musical ideas during the 1930s. While Cowell has often been celebrated as an American innovator and cosmopolitan modernist, recent scholarship on left-wing cultural movements invites a reconsideration of how his experimental practice intersected—sometimes indirectly—with the political imagination of his time, particularly in light of his contributions to *New Masses*, a revolutionary leftist journal.

Previous studies have thoroughly documented Cowell's reputation as an experimental modernist (Miller and Collins 1996; Hicks 2002; Cizmic 2010), his encounters with Asian and world musics (Sheppard 2003; Sachs 2012; N. Y. Rao 2001), and his pioneering use of tone clusters, analyzed through his 1920s works (Ōtake Noriko 2020). While this scholarship has established the breadth of Cowell's intercultural outlook, discussions of its political significance have largely remained confined to the Cold War era. Sheppard, for instance, interprets Cowell's engagement with Japan primarily through the lens of postwar cultural diplomacy.

It is therefore revealing to revisit Cowell's earlier encounters with Japanese music—such as his study of the shakuhachi under Kitarō Tamada (玉田喜太郎, 1894–1969) and his participation in the 1935 New Music Society concert of *Ancient Traditional Music of Japan*—in parallel with his essay “Useful Music,” published in *New Masses* that same year. Drawing on Cowell's essays, correspondence, and lectures from the 1930s, this paper examines how these overlapping contexts suggest that his engagement with Japan was not merely aesthetic or ethnographic but was intertwined with his search for a socially meaningful modernism. These intercultural dialogue open a new interpretive dimension for understanding Cowell's modern music—revealing how his experimentalism, informed by his engagement with Japanese musical thought, embodied both utopian ideals and practical, socially grounded commitments.

11-2

“An Exercise in Democracy”: Kishino Yuichi and the Re-Vernacularization of Bon Odori in Contemporary Japan

Wajima, Yusuke

The University of Osaka

This presentation examines recent transformations of *bon odori* in contemporary Japan, focusing on developments after the 2011 triple disaster and the COVID-19 pandemic. Rooted in Buddhist and ancestor-veneration practices, *bon odori* long functioned as a vernacular form with diverse songs and dances. Although suppressed as “uncivilized” during late-19th-century nation-building, it was standardized in the 1930s through the strong involvement of the record industry and its connection to imperial nationalism. After World War II, aside from a few resilient regions, it survived mainly as pseudo-folklore amid rapid urbanization. After 2011, festival forms inspired by *bon odori* gained new visibility as vehicles for community bonding and memorial practice. Alternative tendencies emerged: links with anti-nuclear protest movements, connections to festival cultures across Asia, and the incorporation of DJs and live bands. COVID-19 slowed this momentum, yet online streaming expanded information sharing, while prolonged physical separation heightened the desire for embodied sociability. Generational turnover also accelerated as older organizers stepped back, allowing post-2011 “alternative” *bon odori* to become acceptable.

Within these broader shifts, this presentation focuses on the practice of Kishino Yuichi. Active since the 1980s as a media artist, DJ, musician, and critic, Kishino grew up in eastern Tokyo, where *bon odori* was abundant, and was an eager participant in his youth. Since the 2010s, drawing on his DJ work in downtown Tokyo, he has experimented with introducing DJs and live performers into local events. Rather than creating new festivals, he emphasizes revitalizing existing but often declining practices by integrating “updated” forms of expression, describing such collaborative work across generations and backgrounds as an “exercise in democracy.”

Through Kishino's activities, the paper considers how songs from diverse origins—folk, pop, even anime—are performed and bodily shared within these “updated” *bon odori*, understood as a process of re-vernacularization.

Anita Mui's Musical Activism: Blending Philanthropy and Cultural Resilience in Post-1997 Hong Kong

Lee, Marion

Nanyang Academy of Fine Arts

Anita Mui, Hong Kong's iconic Cantopop diva, emerged as a cultural beacon during the city's turbulent transition from British colonial rule to Chinese sovereignty in 1997. This paper examines how Mui leveraged her music and public persona from the late 1990s to the early 2000s to foster cultural resilience and promote philanthropic causes amid post handover social anxieties. Through textual analysis of key songs such as *Woman Flower* (1997) and *Sunset Song*, alongside archival research on her charity concerts (e.g., her 2002 SARS relief efforts), this study reveals how Mui's artistry intertwined personal vulnerability with collective hope, reinforcing Hong Kong's distinct identity. Drawing on media reports, fan accounts, and cultural studies frameworks, the paper argues that Mui's musical activism—blending emotive performance with tangible acts of charity—constituted a form of soft resistance against fears of cultural erosion. Her legacy, evident in posthumous tributes such as the 2023 Hong Kong Heritage Museum exhibition, underscores her status as the “Daughter of Hong Kong,” inspiring regional artists and resonating with contemporary struggles for cultural autonomy. This analysis illuminates the intersection of music, philanthropy, and identity during a pivotal historical moment, offering fresh insights into Mui's enduring sociocultural impact.

Session 12

Staging Culture

Chair: D'Evelyn, Charlotte
Skidmore College

Reimagining Tianqin: Popularization and Cultural Recontextualization of Zhuang Music in Guangxi, China

Lin, Zhimo (Online)

Xian Conservatory of Music

The Zhuang *Tianqin* art of China thrives primarily in the Sino–Vietnamese border regions, particularly in Longzhou, Pingxiang, Ningming, and Dongxing of Guangxi Province, among which Longzhou County represents the most distinctive expression of this tradition. The *Tianqin*—also known as “Dingding”—is a plucked chordophone of the Guangxi Zhuang ethnic group. For centuries, it has functioned as a sacred medium for communication between the Zhuang people and celestial spirits. Its bright, ancient timbre, intertwined with Zhuang vocal chant traditions, has long resonated through sacred occasions such as village rituals and blessings.

With the advent of urban modernization, the *Tianqin* has gradually lost its ritual function, and *Tianqin* music has been submerged beneath the proliferation of diverse musical forms. As a result, this once-vital art has experienced a decline in vitality. How, then, can *Tianqin* music be heard, appreciated, and revitalized once again? Originating from Guangxi, the musical ensemble “Dingding” has reinterpreted *Tianqin* music by transforming it into Zhuang-language popular songs and performing them in a modern band format. Their creative work integrates popular instruments such as the guitar and drum set, while also incorporating Zhuang-language rap, thereby crafting an innovative sonic experience that merges traditional timbres with contemporary musical aesthetics.

From the perspective of the popularization of traditional music, this study seeks to explore how the Dingding Ensemble redefines the timbral and textural functions of the *Tianqin* through its hybridized creative process; how Zhuang audiences perceive and evaluate the ensemble’s popularized reinterpretation of *Tianqin* music; and how the *Tianqin* tradition, through processes of rewriting and reshaping, acquires new social functions and cultural meanings within contemporary contexts.

12-2

Between Patriot and Traitor: Cultural Ambivalence and Alternative Chinese Opera in *Jing Wei: Feathers Against the Tides*

Lin, Chia-Wei

National Taiwan Normal University\

As one of the major genres of Chinese opera, *Jingju* (Peking Opera) migrated to Taiwan in 1949 and became a key form of traditional performing art. Yet amid political change and shifting cultural consciousness, its identity required redefinition—it symbolized “Chinese culture” while adapting to local demands for cultural recognition. GuoGuang Opera Company, the only national *Jingju* troupe in Taiwan, has since undertaken a dual mission of preservation and transformation, developing works that resonate with Taiwanese audiences and articulate a localized theatrical vision.

Within this context, *Jing Wei: Feathers Against the Tides* (2023) extends GuoGuang’s exploration of new Chinese opera forms, fusing *Jingju*, contemporary dance, and poetic narration to reinterpret the life and lyricism of Wang Jing-wei—a controversial figure oscillating between “patriot” and “traitor.” By invoking the myth of the “Jingwei bird filling the sea,” the production transforms historical judgment into cultural metaphor, reflecting the fluid identity of Taiwanese *Jingju* as it negotiates between tradition and modernity.

Musically, the work blends re-composed *Kunqu* (traditional Kun-style vocalism) passages, electronic soundscapes, and traditional *qupai* (“fixed melodic patterns”), creating a polyphonic field oscillating between nostalgia and tension. Its choreographic design merges stylized gestures with contemporary movement, forming an embodied aesthetic of extension and release. Situated within what Daphne P. Lei defines as “alternative Chinese opera,” *Jing Wei* exemplifies an experimental form that transcends national and aesthetic boundaries, transforming *Jingju*’s expressive logic into a space of emotional memory and historical dialogue.

12-3

From Sacred Space to Global Stage: The 2023 OTOBUTAI Concert

Kurawaki, Masako

Ochanomizu University

The 2023 OTOBUTAI concert at Toji Temple symbolizes the intersection of sacred space and artistic diplomacy. Set against the backdrop of the UNESCO World Heritage site, the concert fused traditional and contemporary expressions through dance and music, creating a symbolic dialogue between East and West.

This presentation analyzes the choreographic structure by Yuka Oishi and the musical contributions of MIYAVI, Natasha Gudzii, and others in detail. It focuses on how bodily movement and sonic textures conveyed themes of peace and spiritual reflection in a place of prayer. For example, MIYAVI's guitar performance, with its combination of power and delicacy, deeply moved the audience. Additionally, Natasha Gudzii's bandura performance, incorporating Ukrainian traditional music, served as a bridge between cultures.

The final ensemble performance, integrating diverse genres and cultural backgrounds, functioned as a performative act of cultural diplomacy. This study also examines how the concert transformed a religious site into an international stage for soft power projection from the perspective of arts policy. For instance, the stage setup at Toji Temple combined traditional architectural beauty with modern lighting technology, offering the audience a new visual experience.

The event's recognition at the US International Awards further underscores its diplomatic significance. By examining the interplay of ritual, performance, and international collaboration, this paper argues that OTOBUTAI serves not only as a cultural showcase but also as a strategic tool for Japan's global cultural engagement.

Session 13

Cross-Cultural Encounters

Chair: Gillan, Matt

International Christian University

Encounters in Musicking: Traditional Sounds and Cross-Genre Curation at the Jeonju International Sori Festival

Hong, Chi-Yun

Independent Scholar

This paper examines the Jeonju International Sori Festival (전주세계소리 축제) in South Korea, focusing on how it embodies the concept of “musicking” to realize forms of musical participation and curatorial practice that transcend traditional modes of spectatorship. According to Christopher Small’s (1998) theory of musicking, music is not merely a performative act but a social and cultural practice—a process of ongoing interaction and connection among performers, audiences, spaces, and sounds. Within its curatorial practice, the Jeonju Festival translates this concept into concrete strategies through spatial design, program organization, and mechanisms for audience participation, thereby creating immersive and interactive sound environments where audiences become active participants in the making of music. From the perspectives of curation and cultural governance, the festival demonstrates a balance between institutional structure and creative innovation. Co-hosted by local government and cultural organizations, it maintains a high level of coordination between administrative and curatorial teams to ensure effective resource allocation, venue management, and audience engagement. This structured collaboration forms a governance model rooted in institutional support, enabling both the implementation of curatorial concepts and the negotiation of tensions between cultural preservation and innovation. As Claire Bishop (2012) points out, the success of contemporary art festivals depends on the collaborative relationship between curators and administrative teams, whose joint efforts sustain the ongoing development of the artistic ecosystem. The Jeonju Festival, by breaking through the traditional performer–audience dichotomy, exemplifies how applied musicology can foster cultural transformation and critique through practice. Using the 2025 edition of the Jeonju International Sori Festival as a case study, this paper explores how the integration of musicking and cross-genre curatorial approaches constructs a dynamic field where traditional and contemporary performances coexist. It further considers how, within the context of global sound culture, the festival presents the multiplicity and openness of Korean musical identity. Thus, contemporary sound festivals serve not only as platforms for cultural display but also as sites of social interaction and cultural

regeneration.

Music, Identity, and Migration: A Socio-musicological Reading of the Brazilian Presence in Japan

Fuchigami, Rafael Hiroshi

Tokyo College of Music

With a population of approximately 210,000 Brazilians, Japan ranks as the third most popular destination for Brazilian immigrants, after the United States and Portugal. The migratory relationship between the two countries, however, is not a recent one: the process of Japanese immigration that began in 1908 marked the starting point for the emergence of the world's largest Nikkei community, established in Brazil.

Beginning in the 1980s, due to labor shortages in Japan and economic hardship in Brazil, the migration flow reversed direction, as descendants of Japanese immigrants returned to Japan as *dekasseguis* in search of better living conditions.

In 1990, an amendment to Japan's Immigration Control and Refugee Recognition Act granted Japanese descendants the status of "Long-Term Resident" — a category distinct from the traditional work visa. This measure allowed Nikkei to reside in Japan for extended periods, engage in a wide range of activities, and facilitated the immigration of their spouses and family members.

With over three decades of history, the Brazilian community in Japan presents a diverse profile, comprising both Nikkei and non-Nikkei individuals, many of whom have chosen to settle permanently, transforming Japan — once viewed as a temporary destination — into their home.

Amid the social, economic, and cultural challenges of the migration process, Brazilian musical culture stands out as an important means of integration. Highly appreciated by the Japanese long before the *dekassegui* movement, Brazilian music has served as a bridge between the two cultures. Notable examples include the Asakusa Samba Carnival, the Brazil & Latino Festival, and Brazilian Day, as well as capoeira studios, dance schools, and choro circles found throughout Japan — vivid expressions that strengthen intercultural coexistence. Thus, Brazilian

music in Japan has established itself as an instrument for the integration of distinct cultures and for the negotiation of identities.

13-3

Indian Music in Japan - Towards Integration

Kobinata, Hidetoshi

Tokyo College of Music

Due to migration and globalization, people with various roots are living in Japan. Tokyo and Osaka as well as local cities like Kobe and Oizumi Town have an increasing rate of population with foreign roots. In this circumstance, multi-musicality has been developed in Japan. This panel depicts this phenomena from the perspectives of isolation and integration, focusing on Brazilian music and Indian music in Japan.

What is the relevance of these music cultures to Japan: What extent are these music cultures integrated to a Japanese society? Brazilian and Indian communities and their music in Japan can illustrate cultural isolation and integration in a host society.

Naturally, as both Brazilian and Indian communities hold a rigid cultural core and identity, they have a language-cultural barrier within the Japanese society: some of their music cultures are not visible and isolated from Japanese people. However, music-cultural festivals, like Asakusa Samba Carnival and Namaste India in Tokyo are the example of bridging foreign cultures in Japan: Japanese and people with foreign roots can mix there and more than 300 thousands of visitors are enjoying them every year.

The last question is whether these communities can interact each other and proceed towards integration.

Session 14

Activism through Media

Chair: Schmuckal, Colleen C.
Tokyo University of the Arts

Living Archives in Motion: Filmmaking, Humanistic Ethnography, and Belonging in the Korean Diaspora

Bulag, Annabelle

Independent Scholar

“Have you eaten yet?” — always followed by a warm hand on my shoulder, guiding me toward a table of steaming food. Surrounded by the kind of care only grandparents give, I would leave with a full stomach, a full heart, and an armful of partially thawed sausage rolls. This ritual of welcome introduced me to the London Korean Seniors Choir: South Korean, North Korean, and Chinese-Korean elders in New Malden, home to Europe’s largest Korean community.

During several months of close fieldwork in 2024, I observed how collective singing became a way of sustaining kinship, memory, and dignity in migration. The choir’s repertoire — from *Arirang* and post-war *lieder* to British folk songs — operates as a living archive in motion: a space where histories of division and displacement are continually reinterpreted through sound and care.

Drawing on sustained ethnographic engagement and collaborative filmmaking, this paper argues that humanistic ethnography can itself function as preservation and advocacy, resisting extractive models of research and privileging listening, reciprocity, and embodied participation. Filmmaking extends this ethos: as method, it captures gestures, atmospheres, and relational textures often elided in textual accounts; as archive, it documents not only songs but the social intimacies through which heritage lives.

By situating the choir’s practices within broader East Asian histories of migration and musical exchange, this paper proposes *living archives in motion* as a framework for understanding how diasporic communities continually remake belonging beyond national frames. It contributes to ongoing MEA debates on archiving, advocacy, and the social role of music research, calling for ethnography that listens, moves, and cares.

**Voices as Media for Traditional Sound: Pop Music Idols Singing Cantonese Opera
Selections on TV in Hong Kong 1990s**

Wong, Ting-yiu

Independent Scholar

Traditional Cantonese opera and related movies as popular sounds gave way to Mandopop, English pop and Cantopop in Hong Kong since the mid-twentieth century. After the downside of Cantonese opera, apart from the consistent sound of Cantonese opera in different traditional live performance venues, audience could still hear a part of it on television, a new rising popular mass medium.

This paper investigates the participation of pop music idols in fragment scenes of Cantonese opera on television in Hong Kong in the 1990s when Cantonese opera was supposed to, have faded out from its popular position. Other than selections performed by traditional Cantonese opera singers, pop music idols such as Andy Lau and Vivian Chow were also included. These idols were not necessary to use traditional voices but their own pop singing voices, which represented a new trend of popular music in Hong Kong. Such variation in singing Cantonese opera allowed the traditional sound to touch the new generation of pop music audience, as the idols' voices were influential and could easily be recognized.

This paper suggests, besides the fact that television served as a medium to transmit the sound of Cantonese opera to a new era and a new generation of audience, voices, especially pop voices, also served as media for the same function. Pop voices could be a collective of the idea of new culture, new trends, popular image, and young age. These elements are keys to attract the new generation of pop music audience. The participation of pop voices hence transmitted a part of the traditional Cantonese opera sound to the new generation of audience in the late twentieth century, and to assist in sustaining the sound of Cantonese opera in the soundscape of Hong Kong in a fragmented way.

Reciprocal Singing Broadcasted Online: YouTube Livestreaming of Kakeuta as Resilience **Kajimaru, Gaku**

Kyoto University

The purpose of this presentation is to consider the YouTube streaming of Kakeuta, which began as a response to Covid-19 restrictions, as resilience of tradition. Over the past 20 years or so, streaming of performing arts has flourished across various platforms, including YouTube, whether for commercial purposes or as a pastime. Reciprocal singing in East Asia is no exception, with numerous videos circulating on YouTube, TikTok, and others. Many of these appear to be clearly commercial in nature or reposts of commercially sold VCDs/DVDs.

Kakeuta is a traditional reciprocal singing transmitted in Akita Prefecture, Japan. Kakeuta Competitions, the main opportunity of performing Kakueta, are held at two separate shrines on their respective festival days. While it enjoyed considerable local popularity until the 1980s, the number of singers declined due to aging and failure of recruitment of new singers. By 2009, when I began my research, its popularity had significantly waned, resulting in less competitors and small audiences. Despite many efforts, this trend has continued since the 2000s, and eventually competition A was halted due to Covid-19 and remains suspended.

However, Competition B has long sought to survive by changing its format, and even during Covid-19 restrictions, it maintained its annual event by holding a “special competition” streamed on YouTube. While the 2020 online format for Competition B was implemented at the request of the preservation society and singers, the online streaming has continued even after Covid-19 restrictions ended, with technical improvements made each year. Although the competition itself has fully returned to its pre-Covid-19 format, the YouTube archives remaining after the broadcast serve as resources for tradition transmission and as a second-best option for those unable to attend the venue. This YouTube livestream represents one of the indicators demonstrating the resilience of Kakeuta.

Session 15

Recontextualization of Music

Chair: Kobinata, Hidetoshi

Tokyo College of Music

Yueqin, Hengchun Folk Songs, and the Reproduction of Locality: National Construction and Sound Politics through the Lens of Colonial Modernity

Lin, Hsin-Yeh

National Taiwan University

This study examines the reproduction of locality in Taiwan's *yueqin* (Moon Lute, a kind of Taiwan traditional instrument) culture and Hengchun folk songs amid globalization and cultural commodification, investigating how local musical traditions are reconstructed to satisfy dual demands of nostalgia and innovation, becoming sonic vehicles for national construction and identity formation. The "representativeness" of *yueqin* and Hengchun folk songs originated from musicologist Hsu Tsang-houei and Lü Bing-Chuan's 1960s "discovery" of folk artist Chen Da, though their divergent ideologies reflect complex struggles over political positions, cultural resource allocation, and academic power. This research investigates how the *yueqin* evolved from a local instrument into a symbolic emblem of national music and how colonial modernity and sound politics interacted in this process. It also examines the contributions and limitations of Hsu's "reformation" approach that restructured traditional folk music through Western frameworks. Methodologically, this research combines in-depth interviews with *yueqin* musician Chen Ming-chang and others, analysis of historical recordings, archival research, and documentary investigation. By analyzing historical recordings of folk artists such as Chen Da and subsequent interpretations, it traces transformations in musical form, performance style, and cultural discourse, reconstructing the historical context, power relations, and mechanisms of locality reproduction in *yueqin* culture. Preliminary findings reveal that *yueqin*'s transformation presents multiple dimensions of locality reproduction: retaining rural nostalgia and local specificity while being repositioned as part of popular music culture and national music. Hsu's interpretation of Chen Da parallels musicologist Xiao

Youmei's approach to Chinese music, revealing internalized colonial modernity and power structures of sound politics. This study illuminates complex tensions among cultural preservation, locality reproduction, and national construction, reassessing musicologists' power positions and sound politics in the modernization and nationalization of traditional music, thereby providing critical perspectives for contemporary cultural policy, music transmission, and

local cultural subjectivity.

An Initial Study on the Exhibition and Collection Practices of Ethnomusicology Museums

Sun, Yijia

Taipei National University of the Arts

Contemporary ethnomusicology extends beyond the realm of sound art, embodying a dynamic intersection of cultural memory and social practice. Faced with the challenge of exhibiting music as an intangible cultural heritage, museums across the Taiwan Strait adopt distinct curatorial strategies to render “sound” visible and experiential. This study focuses on two representative cases: the Resonance of Mountains and Seas: The Permanent Exhibition of Taiwanese Music at the Taiwan Music Institute and the Tradition@Modern: Exhibition of Ethnic Music Culture at the Chinese National Museum of Ethnology. Through a comparative analysis, the paper examines how both institutions engage with the presentation and preservation of indigenous and traditional music within their respective sociocultural contexts.

The research addresses three core questions: (1) How can exhibitions “display sound” rather than merely objects related to sound? (2) What cultural logics underlie the music-historical narratives constructed in cross-strait curatorial practices? (3) How do museums balance the auditory experience of music with their educational and interpretive missions?

Adopting a multi-dimensional framework, the study compares the two exhibitions in terms of institutional background, curatorial form and objectives, thematic design, technological innovation, interactive engagement, information accessibility, and current status. By investigating both exhibition and collection strategies, this paper elucidates the transformation of ethnomusicological museums from traditional repositories of cultural artifacts to interactive platforms for sensory and cultural communication. Ultimately, the findings contribute to a deeper understanding of how ethnomusic museums mediate between cultural continuity and modern reinterpretation, offering new perspectives for interdisciplinary dialogue between musicology and museology.

On the Boundaries of Korean Traditional Music (kugak)**Howard, Keith**

School of Oriental and African Studies, University of London

What constitutes *kugak* (Korean traditional music), and what differentiates it from today's dominant South Korean music culture, that is, Western-originating genres of *ŭmak/sōyang ŭmak*? When the National Gugak Center (Kungnip kugagwŏn, initially known as the National Classical Music Institute) resumed operations following the Korean War, its repertoire centred on court and literati traditions (*chōngak*). However, in 1953, seeking to enhance performances, it recruited Kim Yundōk (1918–1978), a musician expert in *sanjo* (“scattered melodies” for solo melodic instrument and drum). The soundtrack to the 1955 film, *Yangsando*, created by the Center scholar musician Sōng Kyōngnin (1911–2008), therefore featured court and literati repertoire but also Kim, together with a further popular “folk” musician, the *p’ansori* (epic storytelling through song) expert Pak Ch’owōl (1917–1983). The concept of *kugak* continued to broaden as – in Korean terms – formation (*hyōnsōng*) over time was replaced by composition (*chakkok*), as new *kugak* pieces were commissioned, particularly following the 1959 establishment of Seoul National University's *kugak* degree. By the beginning of the new millennium, fusions of *kugak* instruments and Western instruments – and of *kugak* with jazz and pop – were embraced, particularly as Gugak FM, a radio station devoted to *kugak*, began operations. Further diversity came as *kugak* musicians worked collaboratively with musicians and composers abroad. And, since 2015, eight MA dissertations and two PhD dissertations have been successfully defended within Seoul National's *kugak* department that concern only works by non-Korean composers. This paper charts the debates and arguments about *kugak*, its idioms and its identity. Similar issues are, of course, pertinent across East Asia, but this paper asks whether, as the boundaries between *kugak* and other musics blur, as *kugak* musicians operate in global and glocal contexts, and as the tautological perception of non-Korean actors creating *kugak* recedes, a distinct *kugak* sphere can be sustained.

Session 16

Transcultural Reception

Chair: Yates-Lu, Anna
Seoul National University

The Reception of Hindemith in Japan, 1925-1945: A Case of Cultural Translation of *Neue Musik* by Japanese Students in Germany

Chiba, Yutaka

University of Bonn / Tokyo University of the Arts|

This paper explores the reception of Paul Hindemith in Japan between 1925 and 1945 as a case of cultural translation of *Neue Musik* from Germany to Japan. It investigates how his music and theoretical thought were interpreted, transmitted, and recontextualized by Japanese critics and composers before World War II. The earliest reference appeared in *Ongaku Junrei* (1925) by the critic Kiyosuke Kanetsune, who, drawing on his experiences in Berlin, described Hindemith's music as emblematic of Frankfurt. Around 1930, Hindemith was introduced in Japan as a representative of modern German trends, though discussions often relied on earlier works due to the scarcity of audio resources. A turning point came in 1935, when the inaugural issue of *Ongaku Kenkyu* featured a Hindemith special, reflecting both awareness of the 1934 "The Hindemith Case" in Nazi Germany and growing concern over political intervention in the arts. Japanese students who studied with Hindemith at the Berlin Hochschule für Musik from 1932 onward further shaped his image by introducing *Mathis der Maler Symphony* (1934) and the compositional theory of *Unterweisung im Tonsatz* (1937).

In 1930s Japan, particular emphasis on Hindemith's creative output among contemporary Western modernists can be attributed to the prevailing expectation for neoclassical rather than atonal styles. His compositional language functioned as a "practical" model for creating an original form of art music relevant to Japan, rather than as mere imitation of the West. Thus, the Japanese reception of Hindemith reveals how prewar musical thought, grounded in a conservative belief in the social function of music, sought to redefine Western modernity. Hindemith's influence, both in criticism and composition, illuminates a crucial moment in Japan's pursuit of its own musical modernism.

The Reception of Traditional Korean Music at the Darmstädter Ferienkurse: From Isang Yun to Younghi Pagh-Paan

Caitano, Joevan de Mattos

Musikwissenschaftliches Seminar Detmold / Paderborn, University of Paderborn

Since its foundation in 1946, the Darmstädter Ferienkurse für Neue Musik has served as one of the central laboratories of postwar musical modernism. Initially devoted to reconstructing a European avant-garde language after 1945, the Ferienkurse gradually evolved into a site of intercultural dialogue, where non-Western aesthetics began to challenge and enrich dominant paradigms of compositional thought. Within this process, Korean musicians played a distinctive and increasingly visible role.

This paper examines the reception and integration of traditional Korean music at the Darmstädter Ferienkurse from the 1950s to the early twenty-first century. The first significant figure in this trajectory was Isang Yun, whose participation in the 1950s and 1960s introduced an early awareness of East Asian musical thought to Darmstadt. In 1970, Yun proposed to festival director Ernst Thomas the inclusion of the *Nationales Hofmusikensemble Seoul* in the Ferienkurse and the Donaueschinger Musiktage. Although the project—linked to the ensemble's European tour—was not ultimately realized, it revealed an emerging institutional interest in presenting Korean traditional music within avant-garde frameworks.

During the following decades, composers such as Younghi Pagh-Paan and the percussionist Young-Cher Park deepened this intercultural dialogue. Park, active at Darmstadt from 1996 onward, became instrumental in introducing Korean percussion idioms and ritual gestures into contemporary performance contexts through numerous concerts and collaborations.

A decisive moment came in 2002, when under Solf Schäfer's direction, the Ferienkurse dedicated a special focus to Korea. This included lectures, workshops, and concerts featuring *shamanic ritual performers* (Park Hwen-young and Park Pyong-chon) and works by Pagh-Paan

and Yun. Pieces such as *Ta Ryong IV – Die Rückseite der Postmoderne* and *Ajaeng Sanjō* exemplified a dynamic synthesis between Korean traditional idioms and Western experimentalism.

By situating these interactions within broader frameworks of transcultural modernism and intercultural aesthetics, this paper demonstrates how the Darmstädter Ferienkurse became a key site for mediating Korean musical identity within global avant-garde networks.

From Taiwan to Nanyang: Sonic Dissemination of Taigi Popular Songs in Post-war Southeast Asia

Lau, Yick Sau

National Taiwan University

Taigi popular songs were created in the 1930s in colonial Taiwan. These songs, written mostly by Taiwanese composers and lyricists and sung by Taiwanese singers in Tâi-gí, became influential not only in Taiwan's local recording industry, but also in the Nanyang market, where there was a significant population of Hokkien-speaking communities. These songs were categorized as Hokkien songs or modern Hokkien songs, a new genre used by record labels and broadcast radio from the 1950s onward. Some of them, such as the famous *Longing for the Spring Breeze*, were still heard and sung on contemporary television shows and *getai* performances, showcasing almost a century of sonic dissemination across East and Southeast Asia. These songs are vital to the collective memory of the Taiwanese/Hokkien-speaking people, yet their historical development in the early post-war era was often overlooked in studies of popular music.

This paper aims to discuss the travelling journey of Taigi popular songs in post-war Southeast Asia. By using *Longing for the Spring Breeze* and other examples as case studies, I shall trace the trajectory of these songs across sound media from the 1950s to the 1970s, and demonstrate how they were transmitted, transformed, and localised to adapt to the various entertainment in Singapore, Malaya and beyond. I argue that sound materials from Taiwan have been crucial in constructing and consolidating Hokkien popular music, and that the melodies of these songs have become part of the musical heritage of Hokkien-speaking communities. This study may also serve as a link for trans-regional research between East and Southeast Asia.

Session 17

Music Culture in the Digital Era

Chair: Chang, Yoonhee
Seoul National University

Authenticity in Digital Vocal Performance: An Online Ethnography of K-pop and J-pop Virtual Idols

Wei-West, April

School of Oriental and African Studies, University of London

This paper analyses contemporary trends in virtual idols circulated in East Asian popular culture. The precedent for this phenomenon is found in the Japanese “Vocaloid” software, developed in 2004, which allows users to synthesize vocal melodies, including lyrics, from purchased voicebanks, which are marketed as virtual “singers.” Mandarin- and Korean-language Vocaloid voicebanks have led to the creation of virtual idols representing Chinese and Korean popular cultural forms. In 2020 the virtual K-Pop idol "Naevis" was debuted, produced using generative vocal and visual synthesis, marking a departure from Vocaloid virtual singers who are produced using concatenative synthesis from credited voice actors.

In this paper, I use online ethnography of social media and private discussion forums to explore reception to Naevis among K-pop fans in East Asia, with a focus on how concealment of production in Naevis as an AI-generated idol compares to Vocaloid as a fan-made community. By using ethnography, I attend to the culturally encoded treatment of “authenticity” of vocal performance which has evolved in recent years through transnational cultural exchange across East Asia. In considering virtual idols and digital media, the discussion of authenticity in vocal performance is broadened. My paper highlights the ways in which fan communities use discourse and creative practice to make the virtual show up as a real and tangible cultural phenomenon. The comparative aspect of my paper serves to question the socio-technical conditions for virtuality that are shaped by both fan reception and cultural economies of East Asian entertainment industries.

Session 18

Music and Politics

Chair: Wilson David

Harvey Mudd College and Taiwan Center of Chinese
Studies

"Island's Sunrise" Reawakens: Music, Protest, and the Pursuit of Taiwanese Sovereignty
Chuang, Darren Sheng-Hsuan

University of Illinois at Urbana-Champaign

"Island's Sunrise," composed by the Taiwanese punk rock band *Fire Ex.* for the 2014 Sunflower Movement, has become one of Taiwan's most iconic protest anthems, maintaining its resonance a decade later during the Bluebird Movement through performances by the ad hoc *Troubadour Ensemble*. Against this backdrop, the study explores three central questions: How has "Island's Sunrise" retained its enduring impact on contemporary social movements in Taiwan? What forms of affect does it elicit among listeners, and what effects does it produce within protest contexts? To answer these questions, the study adopts an approach that balances the analysis of the music itself with consideration of its broader social and political contexts. It first conducts music analysis, approaching "Island's Sunrise" as a multi-layered text. Employing Turino's semiotic framework to analyze text, sound, and image, the analysis situates the song within Taiwan's serial colonial histories. It explores how musical symbols generate a distinctive sense of "*Tai*" (台) or "*Tai-flavor* (台味)," a contested discourse linking cultural and national identities, among whose multiple connotations is the support for a key aim of contemporary civic movements—the pursuit of Taiwanese sovereignty. Building on the analysis, the study draws upon popular cultural archives and semi-structured interviews to examine the song's role in social movement contexts, the emotions it evokes, and its mobilizing effects. By integrating music analysis with ethnographic perspectives, this study demonstrates how "Island's Sunrise" serves as both a cultural and political agent, shaping civic identity, evoking affect, and supporting nationalist aspirations. It further highlights the role of music in mobilizing participants and sustaining protest movements, explaining why the song has remained influential in Taiwan's sociopolitical soundscape.

Disciplining the Audience of State Ceremonial Music: Qing China and Contemporary Hong Kong

Chow, Sheryl Man-Ying

Chinese University of Hong Kong

On 6 June 2024, three football fans attending the Hong Kong's World Cup qualifier against Iran were arrested for, according to the police who was assigned to observe the audience's behaviours, 'turning their backs and remaining seated when China's national anthem was played'. On 30 July 2025, one of the three spectators was convicted under the National Anthem Ordinance for 'undermin[ing] the dignity of the national anthem as a symbol and sign of the People's Republic of China'. Whereas previous cases of conviction for breaching the Ordinance involved active behaviours more readily readable as intentional insults, such as booing and waving a colonial flag, in the current case, what was interpreted as disrespectful was the failure to comply with the etiquette stipulated in the Ordinance—'to stand solemnly and deport themselves with dignity'.

The criminalisation of ritual impropriety with the National Anthem Ordinance enacted recently in 2020 is reminiscent of the Qing court's practice of regarding *shiyi* 失儀, literally 'losing etiquette', as a punishable offence. Qing court documents from the First Historical Archives show that the Ministry of Rites would assign an official to observe whether the participants followed appropriate decorum during court ceremonies, much like the above case. This reflects the traditional governing strategy of *lifa heyi* 禮法合一 or *lixing heyi* 禮刑合一, i.e., symbolising a hierarchical and centre-oriented social and cosmological order with the Confucian system of etiquettes and rites (*yili* 儀禮), and enforcing that order with the Legalist system of punishment (*xing* 刑). By analysing rituals as a site where power relations are produced and negotiated (Bell 2009) with reference to the Qing cases of 'losing etiquette', this paper aims to deepen our understanding of the ideological underpinning of Hong Kong's National Anthem Law.

"Boundless Oceans, Vast Skies": Apolitical Politics of MIRROR Fan Communities**Cheung, Bernice Hoi Ching**

University of Toronto

This paper examines how diasporic Hongkongers' engagement in the MIRROR fandom reveals an "apolitical politics" (Gerasimov 2009; Buch 2022): a dialectical relationship where the political and apolitical mutually constitute each other. Rather than focusing on overt activism, I investigate how Hongkonger identity and politics are negotiated through ordinary fan activities. While dominant discourses frame Hong Kong primarily through its politicization, this project reframes politics by foregrounding everyday lived experiences and personal stories, showing how popular music fandom articulates nuanced political positions beyond conventional modes of activism. Therefore, I argue that the MIRROR fandom among diasporic Hongkongers constitutes a form of collective political belonging where shared emotion and cultural practice, rather than overt resistance, become the basis for collective identity.

MIRROR, a twelve-member boyband that debuted in Hong Kong in 2018, is widely credited with reviving Cantopop and inspiring vibrant fan communities in Hong Kong and across the diaspora. It is the most active Cantopop fan community among Hongkongers abroad, with an estimated 1,500 fans in Canada and approximately 500 in Toronto alone. These communities sustain and reinvent Hongkonger culture and identity through practices that draw from, yet creatively diverge from, those rooted in Hong Kong itself.

The analysis draws on eighteen months of ethnographic fieldwork in the Greater Toronto Area, including over sixty] interviews and extensive participant observation. My research explores how diasporic Hongkongers navigate cultural identity amid Hong Kong's ongoing politicization. Their practices occur within communities where political assumptions persist and culminate in moments of collective feeling that blur the line between cultural celebration and political resonance. In doing so, this study reframes diasporic cultural life as a site where affective intimacy and collective fandom become political acts in their own right.

Session 19

Studies of Buddhist Music

Chair: Lee, Hui Ping

Fukuoka International University of Music

19-1

Sounding Compassion: Ritual, Emotion, and Community in Tzu Chi's *Jingzang Yanyi*(《經藏演繹》,“Sutra Adaptation Performance”)

Lin, Hsuan-Chen

Victoria University of Wellington

This paper, part of my PhD research on contemporary Buddhist music in Taiwan, examines how Humanistic Buddhist organisations such as Foguangshan, Fagushan, and Tzu Chi use sound to express Buddhist ethics in modern society. Based on fieldwork in 2025 and participation in Tzu Chi’s 60th Anniversary *Jingzang Yanyi* (《經藏演繹》, “Sutra Adaptation Performance”) in 2026, the study explores how musical, visual, and bodily elements transform canonical texts into emotionally engaging and socially cohesive rituals.

Through ethnographic observation, interviews, and musical analysis, I show how *Jingzang Yanyi* integrates chanting, orchestral scoring, sign-language-inspired gestures, and digital scenography to create a multimodal ritual experience that merges devotion and theatricality. Rather than a religious spectacle, it functions as a form of sonic pedagogy, a performative practice of compassion that invites both performers and audiences to embody Buddhist values through sound and movement.

The presentation will introduce the concept of “ritual affect”, referring to the circulation of emotion through sound and participation that generates communal belonging. Analysing the affective dimensions of texture, gesture, and staging, I argue that Tzu Chi constructs an aural ethics of compassion that transcends linguistic and generational boundaries.

Situating *Jingzang Yanyi* within the broader East Asian context of musical ritualisation, this study illustrates how Humanistic Buddhism redefines the role of sacred sound in the modern world. Music here mediates between spirituality and everyday life, turning chanting into a participatory and emotionally resonant practice of ethical cultivation and collective empathy.\

Socially Constructed Religiosity and Spirituality in Commercial Albums Related to Tibetan Buddhism Produced in Taiwan

Liou, Yanfang

National Yang Ming Chiao Tung University

Tibetan Buddhism was transmitted to Taiwan and become popular gradually. Taiwan has long been a center for Mandarin popular music production, influencing a market spanning Hong Kong, China, Singapore, and Malaysia. Around 1990, the albums related to Tibetan Buddhism and its spirituality began to produce in Taiwan, later than those of Chinese Buddhism. In various secular societies, the music associated with Tibetan Buddhism and its religious and spiritual elements is produced through a process of signification based on local, regional, and global contexts. These recordings reconstruct the outward performance of Tibetan Buddhism, shaped by the religious and musical habitus in Taiwan. The symbolic meanings associated with the rituals may be redefined within secular society. Westerners often regard Tibet, located in the East, as exotic. In the New Age Movement, which began in North America in the 1960s, some people in secular society turned to esoteric and alternative forms of spirituality. However, in Taiwan, Tibetan Buddhism is not seen as entirely "exotic" due to the shared religious culture. Based on Taiwanese beliefs, the localized music of Tibetan Buddhism, produced for commercial markets, reflects a form of religiosity and spirituality distinct from those found in Western and Tibetan communities. In addition, female Tibetan and non-Tibetan singers' recordings are popular in the commercial music market, borrowing the symbolic figures of female deities in Tibetan Buddhist system, but is opposite to the real practice.

Playing this music conducts religious function and creates sacred fields within secular society, drawing on the denotations and connotations constructed through both sacred and secular processes of signification.

19-3

Transcendent Sounds - The Shakuhachi and Modern Japanese Buddhism from the Meiji Era

Gillan, Matt

International Christian University

The Meiji restoration of 1868, and the subsequent drive towards modernization of the Japanese nation, brought profound changes to music making in Japan. For komusō shakuhachi players, the abolishment of the Fuke sect in 1871 outlawed the practice of playing the instrument while collecting alms (*takuhatsu* 托鉢) and dismantled the network of temples that had supported and regulated such activities. From the early 1880s efforts were made to re-establish komusō *takuhatsu* through the establishment of *kyōkai* (教会) organizations affiliated to large Rinzai Zen Buddhist temples. This paper examines the history and current activities of one such organization—the Myōon Kyōkai (妙音教会 'transcendent sound group')—established at Kokutaiji temple in Toyama prefecture in 1892. Through analysis of previously unresearched documents, the paper discusses the use of specific references to Buddhist texts such as the *Śūraṅgama Sūtra* and *Lotus Sūtra* in rationalizing the group's affiliation to Kokutaiji. Through an analysis of early-20th century newspaper and magazine articles, the paper also examines the subsequent development of the group and the development of a branch organization at Zenshōan temple in Tokyo. Zenshōan has been associated with prominent Japanese political and cultural figures such as Yamaoka Tesshū (山岡鉄舟 1836-1888) and Sanyūtei Enchō (三遊亭圓朝 1839-1900), and the paper considers the role of this temple as a cultural and political hub in modern Japan. Finally, the paper draws on several years of participant observation examining the activities of the Myōon Kyōkai in modern times. Through analysis of the group's participation in temple services, as well as the continued practice of *takuhatsu*, the paper demonstrates how the shakuhachi continues to engage with Buddhist practice in modern Japan.

Session 20

The Organizational Culture of Qin Societies

Chair: Lee, Heung Sing
The University of Hong Kong

A Preliminary History of the Guqin in the West: The Three Founding Qin Societies of the USA and the UK

Tsua, Charles Reuben Wing-Yue

Goldsmiths, University of London

In 2003, UNESCO declared the *guqin* an Oral and Intangible Heritage of Humanity. Around the same time period, three *qin* societies (*qinshe*; 琴社) were founded: the North American Guqin Association (北美琴社 NAGA; 1997) and the New York Qin Society (紐約琴社 NYQS; 2000) in the United States of America, and the London Youlan Qin Society (倫敦幽蘭琴社 LYQS; 2003) in the United Kingdom. Each of these *qinshe* would play a pivotal role in forming and developing a Western and semi-international English-speaking *qin* communities within their respective spheres. They allowed access to *guqin* musical culture during the early days when obtaining a *guqin* was difficult or expensive to do so. They also attracted non-Chinese people as well as overseas Chinese who were interested in Chinese arts and culture.

In this paper, I will explore the history of the *guqin* communities that were formed around these three *qinshe*. In their early days they developed a distinct and innovative existence that helped shaped the culture of the *guqin* in the Global West as it is today. I will explore their histories, from their foundations, their developments, the challenges they faced, and their futures to examine their influence and strategies that they employed to build, develop and maintain their relevance within the communities they inhabit.

In examining these *qinshe*, I will outline a preliminary history of the *guqin* in the West to give grounding to my planned doctoral research (commencing Sept 2026) in recording and exploring the culture of the *guqin* in the Global West, which has so far been less studied about. This will prepare my focus from public to private, from groups/communities to individuals, and how this dynamic might shape how *qin* culture is maintained in the West.

Theme and Variations: The Zhang Lineage of Qin Makers in Early Seventeenth-century Suzhou

Yang, Yuanzheng (Online)

The University of Hong Kong

This presentation examines the Zhang lineage of qin makers active in early seventeenth-century Suzhou, focusing on their craftsmanship, social context, and business practices within a shifting cultural landscape. Unlike the earlier Lei lineage of the Tang dynasty (618–907), which primarily served imperial patrons, the Zhang family's enterprise developed within a burgeoning literati market, reflecting a significant shift from aristocratic to commercial clientele. Over approximately four decades, eight members of the Zhang family produced a notable body of work, with over fifty surviving specimens. These instruments are distinguished by their craftsmanship and inscriptions that often specify the maker, patron, and date—an uncommon feature compared to their Italian counterparts, such as the Cremonese violin makers, who rarely documented their patrons.

The Zhang lineage's business model primarily focused on producing instruments for a growing middle-class literati clientele, often selling finished or repaired instruments rather than undertaking bespoke commissions. Inscriptions reveal that makers like Zhang Ruixiu (fl. 1605–1636) operated both as manufacturers and restorers, following a conservative approach that contrasted with more entrepreneurial practices. By comparing the Zhang lineage's business practices, patronage, and craftsmanship with earlier dynastic models, this study illustrates how regional, social, and economic factors influenced early modern Chinese instrument-making. The detailed inscriptions and material analyses offer valuable insights into a unique cultural economy where craftsmanship, commerce, and artistic expression intersected—marking a significant chapter in the history of East Asian musical instrument production.

Session 21

Embodiment in Music

Chair: Ingram, Catherine
University of Sydney

From Body to Embodiment: Chinese Calligraphy as Methodology in Somatic Practice**Li, Zhuohao (Online)**

University of Alberta

This paper investigates how Chinese calligraphy provides a methodology for dancers' movement in somatic practice through the exploration of character imagery, metaphorical meaning, and writing principles. Scholars such as Barbara Clark and Nancy Topf have developed approaches to cultivating bodily awareness by visualizing anatomical structures and attuning the body to language sounds. While Clark and Topf emphasize phonetic engagement in developing somatic awareness, this study turns to the pictographic features of Chinese characters as an alternative modality of somatic imagination. As a logographic system that retains its pictorial legacies, Chinese writing offers dancers a visual and conceptual resource for reimagining the body and the interconnection between the body and the nature through the act of inscription. This framework finds choreographic realization in Lin Hwai-min's *Cursive* trilogy (2001–2005) with Cloud Gate Dance Theatre. Here, the gestural dynamics of calligraphy—its rhythm, pressure, and release—are translated into choreographic principles guiding movement and spatial composition. Lin reimagines the brushstroke as a kinetic impulse arising from breath and internal energy, transforming the stage into a living scroll where ink becomes movement and inscription becomes embodiment. Calligraphy thus functions not merely as an aesthetic motif but as a somatic methodology that cultivates ecological awareness by revealing body-nature interrelations encoded in pictographic character formation, categorization, and writing principles. By tracing the perception of the body in calligraphic practice, this paper demonstrates how Chinese calligraphy, as a living legacy, reframes contemporary dance in the Sinophone world and explores its potential application in somatic practice beyond Chinese-language speakers.

21-3

Becoming the Lion: Embodiment, Lineage, and Sino-sonic Belonging in Chile

Auspont, Tamara Bulicic

Sydney Conservatorium of Music

On a winter morning in Santiago, lion dancers gather for a masterclass with a visiting Malaysian delegation. Yellow shirts bearing the flags of Chile and Malaysia, overlapped by a cougar and a southern lion head, represent a transnational community of practice. As cymbals, drums, and gongs are arranged on red tables, the room hums with anticipation. What follows is more than a class in technique: it is a lesson in listening with the body, learning to become a lion. This paper examines Chinese lion dance in Chile as a site where musical, corporeal, and transnational processes converge. Drawing on ethnographic participation, I explore how performers learn to “become the lion” by internalizing rhythmic patterns, drum cues, and choreomusical entrainment that translate percussion into living gesture (Sager 2012; McGuire 2024; Csordas 2025). In doing so, participants cultivate an embodied sonic knowledge that produces a localized Sino-soundscape in contemporary Chile (Tan and Rao 2016; Wong 2019).

Rather than viewing lion dance as maintained through ethnic inheritance, I examine the Chilean case, where the practice unfolds outside diasporic frameworks and among non-Chinese performers as a site where sound and embodiment, rather than ancestry, shape lineage and belonging. Rhythmic knowledge travels through pedagogy and digital mentorship linking Chilean troupes to masters in Guangdong and Malaysia, constituting a transnational social field (Basch et al. 1994) sustained as lineage outside diaspora. In Latin America, where imaginaries of China have often been mediated through Western projections (Montt Strabucchi et al. 2021), Chilean practitioners inhabit Chineseness through affective resonance, negotiating their performance between orientalist imagery and sincere engagement (Metzger 2020). By tracing how performers become the lion, this paper foregrounds sound and embodiment as the grounds on which cultural lineage and belonging are enacted beyond ancestry or diaspora.

Session 22

Music in Religious and Ritual Contexts

Chair: Clark, Jocelyn
Pai Chai University

22-1

Distribution of Keyboard Instruments in Southern Presbyterian Churches in Colonial Taiwan

Wang, Shu-Fen

National Taiwan University

Music during the colonial period was profoundly shaped by the operations of imperial power. Empire-building entailed not only territorial conquest, but also the reorganization of auditory space, with sound employed to establish a new colonial order. In this context, keyboard instruments symbolized the export of colonial authority; they entered the colonies alongside guns, bibles, and disease, representing both material and sonic domination. Following the Treaty of Tientsin in 1858, Taiwan opened multiple ports to foreign trade, and the English Presbyterian Mission began its work in 1865. Missionary activity introduced church music, Western notation, organ and piano performance, and choral singing, gradually integrating Western musical elements into the local soundscape. Drawing on resources such as the English Presbyterian Mission archives, memoirs, church records, and relevant historical documents, this paper offers a preliminary exploration of the distribution of keyboard instruments in Southern Presbyterian Churches before and during the Japanese colonial period and analyzes their historical role in developing musical talent within churches in southern Taiwan.

22-2

Performing Power: The Interplay of Music, Ritual, and Authority in the King Cen Temple Fair

Zhu, Hongqiao (Online)

University College Cork

In Guangxi, people are actively maintaining rich and dynamic musical practices, particularly in its Western region, where ethnic minorities regularly hold temple fairs. While these calendrical ceremonies have been studied from the perspectives of ethnicity, economy, and modernisation, less attention has been paid to local historical agents, notably the influence of the native chieftaincy (Tusi) on musical engagement. This presentation examines how the soundscape of the King Cen Temple Fair, including rituals, local opera, and antiphonal singing, reflects the interplay of belief and political authority relating to a renowned local Cen Tusi family. It asks how the local people blur, or even break down, the boundaries between performance and ritual practices through these expressive cultures. The research explores how the performers and organisers in King Cen Temple Fair mediate power relations between local and central authorities, and between minority and majority ethnic groups, even though the Tusi system was formally abolished centuries ago.

The study draws on ethnographic fieldwork in Western Guangxi, mainly interviews with local officials, performers, officiants, and audiences, together with a scheduled visit to Daleng township, Baise prefecture-level city. Coordinated by local authorities and residents, these sonic practices evoke historical dynamics while shaping contemporary cultural expression. The research seeks to advance existing debates on the enduring legacies of Tusi music, arguing that the structural foundations of musical culture in Western Guangxi, as in many places among minority groups in China, were underpinned by Tusi music through the

From Parade to Chorus: Musical Fusion and Intergenerational Interaction in the Youshen Ritual of China

Qi, Yongling (Online)

Xi'an Conservatory of Music

The traditional folk activity *Youshen* (Parading the Deities) in Fuzhou, Fujian Province, China, is a cyclical ritual centered on the procession of deities. Aimed at praying for blessings and warding off misfortunes, it also serves to reinforce community cultural identity. Originally accompanied by traditional Chinese instruments such as Shifan ensembles, gongs, and suona, the ritual has recently incorporated large Western-style bands performing revolutionary songs (*hong ge*), prompting surrounding spectators to join in chorus. This evolution showcases the fusion and transformation of traditional folk rituals in contemporary society.

This study takes *Youshen* as a case study and is based on six months of fieldwork to collect first-hand data. It aims to investigate how musical elements in the ritual function as key cultural symbols that embody and transmit specific social values, historical memories, and collective identities. Against the backdrop of cross-cultural integration, the research analyzes the mechanisms behind the fusion of traditional Chinese instrumental music with Western instruments and revolutionary songs. This includes examining the processes of musical borrowing, adaptation, and recreation, and discussing their impact on local musical traditions and their cultural significance.

In addition, the study explores how different age groups perceive and interpret these hybrid musical elements. It analyzes the social functions of music across generations and its role in reshaping community cohesion and reinforcing cultural transmission. Ultimately, the research seeks to illustrate how Western instruments and revolutionary songs are endowed with new meanings in a local context, forming innovative modes of cultural expression.

Session 23

New Approaches to Music Studies

Chair: Tai, Chun Chia
University of California, Riverside

Re-centering the Decolonising Ear: Aural Fluency and Plural-Modal Listening in East-Asian-Adjacent Pedagogy

Seow, Eugene (Online)

LASALLE College of the Arts

This paper theorises *aural fluency* as an expanded framework for musicianship and listening pedagogy that accounts for plural-modal, intercultural, and participatory ways of hearing. Conventional tertiary aural training remains largely defined by 12-tone equal temperament, fixed metre, and Western harmonic syntax, parameters that inadequately reflect the multimodal listening practices central to music in East-Asian and Asia-Pacific contexts. Building on decolonial and praxial philosophies of music education, the paper proposes *aural fluency* as the flexible capacity to imagine, recognise, reproduce, and musically act upon sound across multiple tuning systems, modal logics, and temporal organisations. Rather than aural skills as recall or transcription, the framework emphasises responsiveness, relationality, and embodied hearing as foundations for creative musicianship. Drawing conceptually on East-Asian-adjacent frameworks such as *gagaku*'s tetrachordal modalities, *tāla*-based cyclic time, and heterophonic ensemble textures, the discussion identifies transferable pedagogical implications without claiming empirical implementation. These traditions are approached as epistemic resources for rethinking how students might internalise sound relationally, through attentiveness to timbre, intervallic colour, and collective entrainment, rather than through abstract harmonic correctness. The study positions *aural fluency* as a mode of intercultural listening that bridges ethnomusicological insight and higher-education practice design. It advocates a shift from evaluative accuracy to dialogic participation, foregrounding listening as social action and as an ethical form of attunement to musical and human difference.

Ethnomusicology and Sound Studies in Ancient China: A Productive Methodological Unity

Cannon, Alexander M. and Yang, Zexing (Online)

University of Birmingham

Scholars of Chinese music have identified numerous methods of engaging the past from archaeological (Furniss 2009) and transcribed archival sources (Jones 1989; Lam 1994). Studies entirely of poetry and related lyrical content present a particular challenge for understanding musicality of the distant past (Allen 1992). Poetic text still resounds meaning today, however, if ethnomusicologists and historians identify ways for it to co-resonate with other archival sources using methodological innovations. With the emergence of sound studies, insights into sonic—rather than simply musical—worlds offer tremendous potential. Steven Feld (1982) pays attention to knowledge production through human to non-human interaction within acoustic environments. For those who study sound within archives, Ana María Ochoa Gautier (2014) advances listening as shaped by writing and how the voice (re)makes the world of the living. Ana Hofman (2015) further identifies the affective labour of musicians as imperative to understanding the cultural, historical, and geographical conditions in which musicians operate. Taking these works as inspiration, this paper suggests productive ways to studying the musicality of Chinese historical texts as sonic, spatial, affective, and laboured. To illustrate these methods, we evaluate *Shan'ge* within the geographical setting of the Grand Canal in the late Ming Dynasty. We use Joseph Lam (2017)'s method of 'eavesdropping' into these archival materials to evaluate the social relationships embedded into them. Rather than focus on literati practice, however, we listen beyond them to the sonic relationships with vernacular musical practice that gave shape to *Shan'ge*. In so doing, we highlight the labouring sounds and lives of non-literati musicians along the waterways and routes that cross this dynamic region of sounded Chinese geography and history.

Cross-Colonial Counterpoint in Global Music History: The Recording Industry and Popular Songs in Colonial Korea and Taiwan

Yamauchi, Fumitaka

National Taiwan University

The music history of colonial Korea and Taiwan has thus far been researched separately. This separation can also be observed in many other fields. Considering the historical, cultural, and linguistic differences between the two regions, it is understandable that each has developed its own body of scholarship. Moreover, historical consciousness rooted in nationalist and nativist perspectives has further motivated and shaped such research trajectories. However, when we examine these two histories side by side, we find not only their respective particularities but also numerous aspects that were intertwined. Furthermore, contemporary trends in Japan proper, and even broader global currents, were deeply entangled in these developments. This presentation introduces a theoretical approach to these entanglements through the concept of “cross-colonial counterpoint,” taking as an example the contemporaneous development of the record industries and popular songs in colonial Korea and Taiwan. Specifically, I divide the timeline into four corresponding periods and examine cases from Korea and Taiwan in parallel, following a chronological structure. The analysis focuses on three key aspects: record labels, recorded genres, and the intermediary processes that connect the two. By proposing a periodization that reveals both shared and divergent developments, this presentation seeks to illuminate aspects of cross-colonial counterpoint while also attending to historical trajectories unique to Korea and Taiwan. This perspective has several aims. In terms of historical narrative, it seeks to relativize the conventional discourse of “influence” from Japan proper and other imperial centers. It also calls for a reconsideration of static “comparative” frameworks between Korea and Taiwan. Rather than relying on colonialist notions of historical “time lag” or essentialist comparisons, this approach foregrounds the regional and global contemporaneity of these developments, and brings into focus the transimperial interrelations and power structures that shaped them.

Panel Abstracts

Panel 1

Hidden Infrastructures of Music
Teaching, Critical Pedagogies of
Global Asian Music for the 21st
Century

Organizer: Haung, Pei-ling
National Taiwan University

Discussant: Hsu, Hsin-Wen
National Taiwan Normal University

Session abstract:

The recent “infrastructural turn” in the humanities offers music studies promising new perspectives in music historiography. This roundtable seeks to use this infrastructural perspective to generate critical reflection on our pedagogical and outreach practices as musicologists whose work engages with East Asia.

Roundtable panelists proceed from a view of higher education as an important form of global infrastructure that “make[s] mobility and an exchange of humans, goods, and ideas possible” (Pestel & Rempe 2025). Participants draw on their experiences as music educators positioned as mediators in (and between) Taiwan, Japan, Korea, and the USA, to open discussions about the opportunities that arise when we pay attention to the layers of “hidden and inaudible infrastructures” (Stokes 2018) that shape our pedagogies and research. The roundtable begins with five position statements that variously unpack, dismantle and challenge dominant ideologies and economic logics of global musical infrastructures. Reflecting on how changing geopolitics and neo-liberal economies affect and re-shape historical networks and future-oriented education, panelists and invited discussant pose open-ended questions as a way to critically engage with and spark audience discussion regarding the implications of teaching music in and about a globally connected and rapidly changing East Asia in the 21st century.

Panelist 1-1

Huang, Pei-Ling

National Taiwan University|

In this discussion, I reflect on how the lens of “musical infrastructure” provides a productive site for situating my current research and teaching in and about a “globally-connected” Taiwan. One segment of my archival research examines the publication of translated and locally-created choral scores and song books during 1950-1960s Taiwan, based on the personal collection of a primary school music teacher working in Eastern Taiwan at the time. Educators connected with the Normal School system were active in promoting music education through singing, based on the legacy of Chinese Xuetang Yuege and Japanese-mediated Western music, sanctioned by the KMT’s ideology of cultivating a strong nation through collective song. These educators’ pedagogy and practice shaped the networks of music publishing on the island, as well as sonic imaginaries of “the world” on the “meso level” (Irvine 2025).

In contrast to the focus on how Western music was localized in research, my musically themed general education classes at a Taiwanese university seek to broaden students’ deeply embedded Western conceptions of music by introducing different social contexts and ontologies of musicking around the world, as well as the historical processes that changed musicking in Taiwan. My English-medium courses attract a high ratio of international exchange students. “Listening discussions” among local and international students on topics such as shoka education and colonial modernity in the pop songs of 78-rpm gramophone records in Taiwan aided students in thinking about global flows and disconnections through these musical infrastructures. Research and teaching mutually inform my understanding of the ways that musical education and production at different levels shape, and are shaped by, public knowledge and ideologies of the time.

Panelist 1-2

Arik, Madal (Chen, Chi-hung)

National Taiwan University|

In Taiwan's contemporary media environment, Indigenous voices are often marginalized or overshadowed by dominant cultural narratives. Against this backdrop, my co-hosted radio program Radiw-ing on Alian 96.3 Indigenous Radio plays a transformative role by reframing radiw, the traditional narrative song of the 'Amis people, and positioning it within modern broadcasting and cultural discourse. It functions not only for preservation but as a public infrastructure for revitalization and reinterpretation. Due to Taiwan's diverse indigenous groups and unique geography, each group's songs differ significantly, and cannot be defined according to one musical form, style or genre. This diversity, along with some unrecognized indigenous groups, often results in the homogenization of indigenous music under Western frameworks, where indigenous songs are categorized into a single "indigenous music" style. As a result, these songs have been subject to musical colonialism, transforming distinct songs into a uniform musical form, neglecting their cultural contexts.

Through participation in the indigenous radio program Radiw-ing, I engage in dialogues with musicians, cultural workers, and song transmitters. The radio broadcasts serve as a platform for general indigenous education, specifically for the 98% non-indigenous population, to promote respect through understanding, diverse conversations based on equity, and to break down stereotypes and prejudices. Its episodes also become a valuable archive for analyzing the transformation of indigenous songs into music. My self-reflexive study of Radiw-ing reveals that people from different identities interpret Taiwan's indigenous songs through the lenses of locality and modernity, challenging colonial perceptions of indigenous music.

Panelist 1-3

Lee, Hui-Ping

Fukuoka International University of Music

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Panelist 1-4

Kim, Sunhong (Online)

University of Michigan

In a global Korea, what is at stake in teaching Korean music to students outside the fields of music and musicology? As a specialist in Korean music, I have continually reflected on how to convey diverse nuances of its cultural representations to both non-Korean students and ethnic Korean students. Working within the infrastructure of higher education in South Korea and the United States, I have drawn on resources from the University of Michigan and Dongguk University to engage in community outreach and provide students with access to various materials. At Dongguk University in Seoul, international students had more chances to attend concerts on Korean music and my priority in teaching those students was to introduce fundamental concepts and musical genres of traditional Korean music. In the United States, my strategy has been to contextualize musical meanings in ways that resonate with contemporary social and cultural experiences.

Drawing on Rosaldo's (1989, 26) understanding of culture as a concept that integrates postmodern and postcolonial perspectives—embracing everyday experiences and the learning for future generations—I examine how the meaning of “culture” for Korean music has been generated, circulated, and deployed within Anglophone-centered education systems. I analyze the historical usage of “culture” in US higher education and position Korean music as a component of multicultural education. Then, I explore how Korean music has become a global hub that attracts international students to South Korea. This talk will also address how to understand musical globalism as a way of connecting to the postcolonial state of South Korea within East Asia

Panelist 1-5

Wilson, David

Harvey Mudd College and Taiwan Center for Chinese Studies

For decades, the infrastructure of American higher education has not just facilitated global flows of knowledge but also of people, as students have traveled to the US, and as people educated in the US have taken up positions in academia around the world. Additionally, since the late 20th century, students have increasingly regarded North American universities as training grounds for professional careers, rather than centers of knowledge production. Students frequently select majors not based on interest, but on perceived pathways to secure careers. In this neoliberal, career-oriented paradigm, STEM fields have claimed an increasing share of majors. In recent years, however, rising hostility toward academia and foreign students has forced institutions, academics, and students to confront the fragility of the American higher education enterprise. It has also compelled many to seek out new connections and opportunities abroad.

Today, I will discuss my experiences working in a humanities department at one of America's top undergraduate STEM institutions. What does it mean to teach about music and East Asia at an institution with no humanities majors? What is the role of the musical humanities within an educational infrastructure that often defines success by terms like "return on investment"? Finally, how can studies of music and East Asia help (STEM) students envision new ways to navigate and thrive in the infrastructure of higher education amid Republican attacks on higher education and expertise, and a global tech hiring downturn?

Panel 2

The Politics of Covering: Three
Examples from LP Records and
Cassette Tapes to Television Dramas
and Internet Videos

Organizer: Law, Ho Chak
The New School

Discussant: Yu, Siu Wah
Chinese University of Hong Kong

Session abstract:

Profit maximization among major record labels had been causal to the pervasiveness of “one tune, multiple verses” in Cantopop and Mandopop of the 1980s and 1990s, a music production practice that contributed much notoriety to the history of cover version in East Asia. Nevertheless, a broader view of popular music and media culture across the region since the 1970s would reveal various ways in which the textuality and functionality of cover version have been deeply intertwined with the mobility, malleability, and accessibility of specific genres, styles, languages, and media forms at different times and places. In this panel, the presenters will look into such noteworthy variety with the discussant through three cases: 1. Teresa Teng (1953–1995) as a transnational pop singer translating *enka* songs into Sinitic-language sentimental ballads during the 1980s; 2. *Justice Bao* (*Bao Qingtian*) as a widely-broadcast television drama whose distinctive theme song was rearranged several times for different region-specific audience settings during the 1990s; and 3. Sunny Lam (1986–) as a prolific independent singer-songwriter creating online DIY cover version music videos for lighthearted commentaries on social issues during the 2020s.

Panelist 2-1

Translating enka: Teresa Teng and "Yu jung jeui yik"

Law, Ho Chak

The New School

Noting the extent that Teresa Teng had been recognized as an *enka* singer following the critical acclaim of “Kuukou” released in October 1974, her status as a Chinese/Taiwanese foreigner in Japan intrigued critics and scholars who regarded enka as music expressive of “the heart/soul of the Japanese.” This issue of performance and representation was remarkable in part due to her active involvement in both offering and covering enka standards, through which she engaged musically and professionally in a nation-bound cultural logic of repetition that foregrounded intimacy, hierarchy, and authenticity. On top of that, until the late 1980s, she re-recorded many of her enka covers in addition to her original enka songs with new Mandarin lyrics for commercial release in Hong Kong, Taiwan, and Southeast Asia; she made a handful of enka standards—most notably Mori Shinichi’s “Minatomachi burūsu” and her own “Toki no nagare ni mi o makase”—famous in the Sinophone as a result. This paper uses “Yu jung jeui yik”—which is Teresa Teng’s Cantonese cover of Yashiro Aki’s “Onna no machikado”—to demonstrate how, as both a discourse of music and a discourse on music, enka could contribute to the identity of a song or a singer. “Yu jung jeui yik” is a rare example of Teresa Teng covering an enka song only in a Sinitic language, not to mention that Cantonese was neither the first language (i.e., Mandarin) nor the second language (i.e., Japanese) of a singer who was also fluent in Hokkien and English. Accordingly, a musical and contextual analysis of “Yu jung jeui yik” would give insight into the prospect of transforming genre conventions into stylistic elements when the lyrics, vocal rendering, and instrumental accompaniment of an enka song are subject to different levels and degrees of cultural translation.

Panelist 2-2

Song Arrangement and the Sonic Identity of Justice Bao across Regions

Tse, Taishun

The University of Hong Kong

The theme song of a television drama does something more than introducing the plot: it helps establish the tone and emotional character of a television drama. This sense of identity is created not only by the melody, but also through the arrangement that includes the organization of form, functional harmony, instruments, and playing techniques that define its sonic signature. When a television drama is distributed across regions and requires localization, the theme song is sometimes rearranged to suit local audiences, producing new cover versions that are recognizable but distinct. This paper uses *Justice Bao* (*Bao Qingtain*) to examine how, as a localization process, the rearrangement of a theme song could play an important role in retaining the sonic identity of a television drama.

Originally a Taiwanese television drama first broadcast in 1974, *Justice Bao* became widely known for its 1993 remake that was exported and localized for different regional markets. The theme song of this remake was also modified to various degrees in the process. Instead of reusing the original instrumental tracks—a common practice for producing East Asian pop covers during the 1980s and 1990s—there were rearrangements for those localized versions that retained the original formal and harmonic structures while reorganizing other musical elements with different choices of instruments and timbres. In this light, this paper demonstrates how these rearrangements accommodated region-specific audience settings while rendering the sonic identity of *Justice Bao* still recognizable.

Panelist 2-3

DIY Cover Songs in Cyberspace: Navigating Censorship and Crafting Political Narratives in 2020s Hong Kong

Tse, Priscilla

The Hong Kong Academy for Performing Arts

This paper examines cover songs from the perspective of resilience. I focus on the DIY cover song MVs created by Sunny Lam, one of the most prolific independent singer-songwriters in cyberspace. Since 2019, he has written new lyrics for over three hundred songs. Many of his early songs respond to police brutality, authoritarianism, and government's incapability to handle crises during the 2019 massive protests and COVID-19 pandemic. Following the launch of the National Security Law in mid-2020 and over three hundred arrests and charges against pro-democracy advocates since then, he has avoided sensitive topics in his lyrics. His recent songs often poke fun at celebrities and viral, apolitical topics from everyday life. Despite the seemingly trivial and gossipy nature of his self-censored works, political overtones emerge when examining the use of languages (Cantonese vs. Mandarin), puns, singing style, and imagery. I argue that, in the absence of street demonstrations and with increasing concerns regarding freedom of expression, these songs play a crucial role in (re)constructing alternative political discourses. By contextualizing these songs within the recent trend of Hong Kong pop stars catering to the PRC market, I suggest that Lam's works divert anti-PRC sentiments to safer domains. This paper not only expands the study of protest music in Hong Kong by shifting the focus from sound activities in street protests to DIY cover songs in virtual spaces, but also demonstrates how cover songs enrich our understanding of cultural politics in a society under scrutiny.

Panel 3

Negotiating Power and Identity:
Gender, Coloniality and Performance
in Taiwan's Indie Music Scenes

Organizer: Tai, Chun Chia
The New School

Session Abstract:

Research on indie music in Taiwan has been richly developed through cultural, media, and sociological perspectives. Building on these foundations, this panel seeks to further enrich the discussion by foregrounding sound, ethnography, and performativity in the analysis of musical practices and scenes. By engaging with lived experience, performance, and sound as sites of meaning-making, we aim to contribute new insights to the study of Taiwan's indie scenes and to expand dialogue across methodological boundaries. Drawing on affect theory, queer embodiment, and critical reflections on power, the panel examines how gendered, colonial, and institutional hierarchies are produced and negotiated through diverse sonic and performative practices. Chun-Chia Tai explores women's gossip in Taiwan's indie scene as a mode of feminist critique and solidarity that challenges enduring patriarchal myths of artistic creativity and freedom. Rory Fewer investigates queer karaoke performances of A-Mei across Sinophone spaces, revealing how acts of vocal imitation and slippage unsettle normative ideals of identity and authenticity. Mark Hsiang-Yu Feng reflects on Taiwan's National Culture and Arts Foundation Critics Program, analyzing how its productivity regime reproduces colonial and masculine epistemologies of evaluation. This panel articulates an ethnomusicological engagement with the politics of voices in postcolonial Taiwan.

Panelist 3-1

"Beat the Long-haired Men!" Gossip as a Feminist Resistance in the Taiwanese Indie Music Scene

Tai, Chun-Chia

The University of California, Riverside

In Taiwan's indie music scene, women have been facing unequal treatment compared to their male peers. When public critique is discouraged, stories of harassment, exploitation, and exclusion by men often circulate through gossip about unequal romantic relationships. Within this context, the phrase "Beat the Long-haired Men!" is a popular expression on social media, used by women to describe experiences of being deceived or exploited in romantic relationships. The "long-haired man" emerged as a symbolic figure representing men perceived as talented and artistic yet unreliable and emotionally harmful. Asking "Is he a long-haired man?" and criticizing unfaithful romantic relationships provides women with a form of informal solidarity and protection to avoid misogyny. This presentation examines the figure of the "long-haired man" and how gossip among women reveals gender dynamics and forms of women's agency. I trace the construction of this figure from the KMT dictatorship, when men, inspired by American rock stars, adopted long hair as a form of resistance to authoritarianism. This act symbolized rebellion amid state restrictions on men's hair length (Huang 2025) and later transformed in the postcolonial and global capitalist context. I argue that the "long-haired man" now reflects a localized appropriation of Western artistic ideologies associated with the myth of rebellion and freedom in rock music, and that its underlying patriarchy has evolved into a cultural tendency to romanticize artistic men and excuse their misogynistic behavior in the name of freedom. Drawing on gossip (Atkins, 2017; Peters, 2020) and affect theory (Ahmed, 2014), and based on ethnography and interviews in the scene, this paper contributes to feminist ethnomusicology by showing how women's anger, trauma, and frustration within a patriarchal, capital-driven indie music scene are mobilized through gossip and the symbolic figure of the "long-haired man" as forms of collective critique and resistance.

Panelist 3-2

Original Copies: Queer Karaoke and the Vocal Palimpsest of the KTV

Fewer, Rory

The University of California, Riverside

Drawing from a transnational and multi-sited auto/ethnographic sampling of queer Sinophone karaoke culture, this paper explores the performance of A-Mei, a Taiwanese popstar commonly referred to as the “Queen of Mandopop.” A-Mei is a prominent advocate of LGBTQ+ rights and her oeuvre serves as the soundtrack to queer nightlife in Taiwan and across the Sinophone world. I argue that in addition to common readings of A-Mei’s queer fandom as a form of identification with her persona, the non-ideal slippages inherent to the practice of karaoke suggest the untenability of such identification. Rather, karaoke’s propensity for inexact replication offers its queer slippages as a unique form of “karaoke decorum” (Lum 1996), or what Karen Tongson refers to as “an obfuscation of originals through copies of copies” (2022, 211). I argue that it is within the non-ideality of karaoke that we might locate its queering potential outside of the representational terms of identity. Specifically, this queering potential can be thought through karaoke-goers’ non-signifying vocal enactments as they imbricate over space and time. I follow Annette Schlichter’s postulation that an investment in signification results in “the repression of the voice” (2011, 39) to suggest that the slippages of karaoke-goers’ imitations of A-Mei result in affective resonances that assert an autonomy in their own right.

Queer-identified Sinophone

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Panelist 3-3

Evaluating the Evaluators: Power and Patriarchy in Writing Underground Music Performance

Reviews in Taiwan

Feng, Mark Hsiang-Yu

The University of California, Davis

In musicological studies of European classical music, the modern writing of performance reviews has been deemed explicitly patriarchal (McClary 1992, DeNora 1995). Ethnomusicologists critique that this asymmetric power dynamics between masculine writers and the feminized be-written is closely associated with the white-centric meritocracy of individualist creativity and expropriative extraction of the non-Western, resulting in colonization (Cooley & Barz 2008). This paper examines the Performing Arts Critics Program of the National Culture and Arts Foundation (NCAF) in Taiwan as a negotiating site in which both neocolonial and postcolonial writings intersect. I analyze how such power dynamics in writing have been adopted and institutionalized as a form of state authority that imposes male-centric social elitism in Taiwan's underground music scenes. With a reflexive ethnographic perspective (Davies 2012), I revisit my engagement in the Performing Arts Critics Program as both a music critic and ethnomusicologist between July 2017 and August 2018. Rather than positioning NCAF as an overtly patriarchal institution, I argue that the program's productivity regime, which requires contracted fellows to publish twenty articles within a year, embodies a masculine epistemology rooted in colonial notions of efficiency and evaluative authority. This temporal pressure compels writers to prioritize evaluative immediacy over ethnographic reciprocity, reproducing the very extractive logic that ethnomusicology seeks to critique. Through reflexive engagement, I demonstrate how my own complicity within this regime reveals the tension between the ethics of care and the demands of productivity in postcolonial cultural institutions. I propose a performative ethnographic approach that foregrounds reciprocity, care, and collaboration. This paper contributes to reimagining music criticism as an ethnographic practice that challenges the colonial and patriarchal legacies embedded in cultural institutions.

Panel 4

Resocializing Sonic Memory:
Decolonizing the Archive and
Reclaiming Tao Authority on History

Organizer: Chiang, Chiao-Wen
University of Hawai'i at Mānoa

Session Abstract

This panel introduces “Lanyu’s Swan Song (蘭嶼絕唱),” a research project supported by the Taiwan Music Institute, which investigates historical recordings of the Tao people on Lanyu (Orchid Island) and explores how the decolonizing of ethnographic audiovisual archives can resocialize sonic memory in community life. Drawing on recordings of traditional Tao songs housed at CREM (Centre de Recherche en Ethnomusicologie)—collected between the 1970s and 2000s by French anthropologist Véronique Arnaud—this project engages in selection, translation, reinterpretation, musical transcription and analysis, in collaboration with community members, to unpack the traditional knowledge embedded in these materials. We further produce annotated translations and contextual notes for teaching and community advocacy. Rather than treating the archive as a static repository of loss, the project reconceives it as a living site of encounter—where listening to the past becomes an act of cultural renewal.

Lin’s paper provides an overview of the project’s aims and objectives; Chiang presents the theoretical and methodological frameworks underpinning the study; Kuo addresses the challenges of cross-cultural translation and transcultural interpretation, foregrounding the complexity and poetics of Tao song poetry and the traditional knowledge it embodies. Together, this panel examines how decolonizing the sound archive can support Indigenous communities in reasserting authorship of their histories and the re-embedding archival sound in contemporary Tao life.

Panelist 4-1

***Lanyu's Swan Song* (蘭嶼絕唱): A Case Study of Decolonizing Archive**

Lin, Wei-Ya (Online)

Artistic Research Center University of Music and Performing Arts Vienna

This paper analyzes negotiations over public access to French anthropologist Véronique Arnaud's field recordings held at Centre de Recherche en Ethnomusicologie (CREM). Tracing the perspectives, concerns, and expectations of Arnaud, CREM, and the Tao community members, the study explores how archival materials can be mobilized to assert Indigenous agency and authorship and to unsettle colonial and external frameworks that have long shaped how Tao history and musical heritage are documented and classified. The paper presents selected recordings to show how co-listening and collaborative annotation reveal layers of culturally situated knowledge that reframes Tao history through Tao perspectives. Beyond preservation and repatriation, this approach positions the archive as an active site for cultural reflection and renewal, offering insights into the intersections of memory, sound, and Indigeneity. The study ultimately argues that decolonizing archival practice is not only a method for historical recovery but also a pathway for contemporary communities to reconnect with, reinterpret, and revitalize their (sonic) heritage.

Panelist 4-2

Weaving Indigenous Knowledges through Sound Relations: Community-Based Collaboration with the Tao Community

Chiang, Chiao-Wen

University of Hawai'i at Mānoa

This paper argues that fieldwork recordings can and should be more than archival artifacts, serving also as media for relationship-building and knowledge production. Drawing on the research project “Lanyu’s Swan Song (蘭嶼絕唱),” this paper focuses on its relational, place-based collaboration with the Tao community that supports community members’ “researching back” to reclaim authority over knowledge production and representation. Following Beverley Diamond’s call to understand musical practice as theory (Diamond 2007; 2011), this paper examines how Tao singing articulates and enacts sound relations among human and more-than-human beings, grounding Tao ways of being, knowing, and doing while challenging dominant epistemologies of environment and the human-nature divide. Through co-presented, participatory workshops and facilitated discussions with community members, we collaboratively unpack sound relations and reconstruct Tao knowledge through re-examining Véronique Arnaud’s recordings. In doing so, we contend that this project moves beyond a scholarly response to cultural sustainability to actively advance community self-determination. This paper concludes by proposing ethnomusicology as a node of connectivity linking communities, academia, archives, and institutions, and by providing practical modes of inclusive, ethical partnerships that foreground the idiosyncratic researcher-community relationship shaping the work.

Panelist 4-3

Resounding the Past: Cross-Cultural Translation and Transcultural Interpretation in Tao Song Poetry

Kuo, Chien-Ping

Independent Researcher, Dingziku Cultural Association, Lanyu, Taiwan

In Tao tradition, singing is a rich medium of remembering and recreating lived moments that enacts social relations and anchors community values. This richness, however, complicates and presents significant challenges for cross-cultural translation and transcultural interpretation. Drawing on Véronique Arnaud's fieldwork recordings, the project develops a dialogic method that balances deeply engaged community knowledge with communicability across languages and cultures. Through co-listening and reinterpretation sessions, we move beyond literal lyric translation by providing contextual and performative layers and situating songs within historical and cultural frames that are often inaccessible to outsiders. We furthermore attempt to unpack the Tao song poetry by exploring cultural idioms and analyzing textual-sonic relationships. By foregrounding the deep cultural knowledge required to understand Tao song poetry, we argue that this project not only reclaims Tao authorship of history but also resocializes archival sound in community life, resounding the past within contemporary ethnomusicological practice.

Panel 5

International Exchange of Traditional
Music in the Postwar Period East Asia

Organizer: Terauchi, Naoko
Kobe University

Session Abstract

This panel will discuss international exchange and transformation of traditional music in East Asia after WWII. Recently, cross-border collaborative discussions on intellectual or artistic exchange between US and East Asian countries or among East Asian countries in before-, inter-, and post-war periods are quite active (Kawashima et al.2022). The study on the exchange of music, however, is still in the beginning stage of development. This panel will focus on the international exchange of ‘traditional (classical) music’ of the East and the West in the post war period and explores what cultural or diplomatic role each music played in events and what impact the events gave to music and people or parties concerned. Three panelists will present case studies of musical exchanges between US and Korea, US and East Asia, and US/Europe and Japan and also talk what theoretical framework or approach is needed for the further development of the studies of this field.

Panelist 5-1

Reexamining the Internationalization of Korean Music during the Cold War

Kim, Hee-sun

Kookmin University

The United States has been the most decisive external factor influencing **Kim (Kog** Korean society from liberation to the present. In particular, during the postwar reconstruction period, American aid, influence, and the resulting dependency were extensive—and music was no exception to this process. This paper aims to examine the internationalization of Korean music during the Cold War period that followed the U.S. military occupation, which was both the most formative era in shaping the Korean music scene and the period that institutionalized modern musical practices.

Specifically, this research investigates Korea–U.S. musical exchanges during the Cold War, focusing on the dispatch and tours of American musicians, ensembles, scholars, and composers organized under U.S. Cold War strategies, as well as the overseas study, training, and performances of Korean musicians. These exchanges encompassed both Western art music and traditional gugak, thereby revealing the parallel yet interrelated paths of musical internationalization. The visits of American musicians often included extended tours through East Asia, situating Korea within a wider regional framework of Cold War cultural diplomacy. Building upon previous scholarship on Cold War music studies currently active in Korea (Kim Hee-sun 2019a, 2019b, 2021a, 2021b, 2022a, 2022b, 2022c, 2024; Kim Eun-young 2021, 2024, 2025; Lee Hee-kyung 2024; Shin Hye-seung 2024) and drawing on primary sources such as Korean and American newspapers and magazines, this paper reconstructs the chronology and typology of musical exchanges between the two nations from the 1950s to the 1970s. Through this analysis, it reinterprets the characteristics and meanings of the United States’ musical Cold War strategies toward Korea, the idea of a “Free Asia” alliance in the cultural sphere and its musical traffics, and the nature of Korea’s international musical exchanges during the Cold War.

Panelist 5-2

American Classical Music and Its Internationalization: The Boston Symphony Orchestra's 1960 East Asian Tour and Its Reception in South Korea, Taiwan, and Japan

Shen, Diau-Long

National Tsing Hua University

Although American classical music is now readily understood as one of the major powers within the Western musical tradition, its international prestige was far from self-evident in the mid-twentieth century. This paper argues that it was through postwar international concert tours that American classical music gradually achieved recognition on par with its European counterpart. During the Cold War, the United States was repeatedly challenged by the Soviet Union regarding its cultural maturity and its capacity to lead the world. In response, the worldwide presentation of classical music became a crucial strategy for demonstrating America's refinement and civilizational standing. Between 1954 and 1963, official records show that 83 percent of all music groups or soloists sent abroad under U.S. government sponsorship were classical musicians—a figure far exceeding those representing jazz or other forms now regarded as distinctively “American.”

Within this broader framework, the paper focuses on the Boston Symphony Orchestra's 1960 East Asian tour and examines its reception in South Korea, Taiwan, and Japan. Having previously toured Europe in 1952 and 1956—including a highly publicized visit to the Soviet Union—the BSO became the first major American orchestra to perform in East Asia. The ways in which it was received—ranging from diplomatic recognition to aesthetic criticism—reveal how the BSO's East Asian reactions helped shape America's international prestige in a musical sphere long grounded in the European tradition.

Panelist 5-3

“Internationalization” of traditional music: *gagaku* tours abroad in 1960-70s

Terauchi Naoko

Kobe University

This presentation explores overseas performances of Japanese traditional music after WW2, particularly in 1960-70s, from a viewpoint of ‘internationalization.’ The Japanese government considers traditional music an effective tool to show Japanese presence in the world in terms of cultural diplomacy. For musicians of Japanese traditional music, ‘internationalization’ means to perform in foreign countries and many of them believe international success can add prestige to their artistic careers. In general, when performing traditional music in foreign countries, artists will make efforts to be understood and accepted by the audience of a different cultural background. As often happens, however, once literacy is cultivated, audience will no longer be satisfied with the same content and presentation method. This leads sometimes to an introduction of new style pieces into a concert program.

This presentation focuses four concert tours of Japanese imperial court music *gagaku*; 1959 (USA), 1970 (Europe), 1973 (USA), and 1976 (Europe). The first two were conducted by Kunaichō Gakubu (宮内庁楽部, Imperial Gagaku Department), while the third by an amateur (semi-professional) group Ono Gagakukai 小野雅楽会 that premiered a new work “Sōgū 遭遇 II,” a fusion of *gagaku* and western orchestra composed by Ishii Maki 石井真木. The fourth tour was carried out again by Gakubu in which, despite being a very conservative group, they tried Ishii’s “Sōgū II.” This presentation clarifies there were several stages for ‘internationalization’ of *gagaku* and it was promoted in conjunction with domestic trends, the development of amateur groups and the increase of new works for *gagaku* by composers of western idioms in Japan. If we call a performance overseas ‘external internationalization,’ the new fusion works composed inside Japan could be ‘internal internationalization.’

Panel 6

Sounding the Way Forward: New
Pathways in Traditional Korean Music

Organizer: Yates Lu, Anna
Seoul National University

Session Abstract

Since alternative pop group LEENALCHI's viral success with their song "Tiger is Coming" in 2020, the perception of *gugak* (traditional Korean music) in the Korean entertainment scene has shifted. No longer is it only considered as old, difficult and distant from contemporary Korean life – while some of this perspective remains, there is also increasing discourse on the "hipness" of *gugak*. Furthermore, *gugak*, and traditional Korean culture in general, is increasingly seen as a useful source of content for mainstream media, aiming to give Korean material edge on the global scene with cultural distinctiveness.

These three papers explore different aspects of the changing landscape of the contemporary *gugak* scene, looking at the re-exploration of classical repertoire, new meanings attached to instruments and associated imagery, and success cases in popular fusion of traditional material. In doing so, they shed light on changing attitudes and perspectives, as well as proposing the potentials and pitfalls of future developments in this scene.

Panelist 6-1

Reworking the Classics: Exploring Changing Perspectives on Pansori Canon

Yates-Lu, Anna

Seoul National University

Pansori is a traditional Korean sung storytelling art form, the core repertoire of which has since the late 19th century focused on five pieces *Chunhyangga*, *Heungboga*, *Simcheongga*, *Sugungga* and *Jeokbyeokga*. These five pieces are traditionally linked to the *oryun*, the five fundamental relationships in Confucian thought, and are based on widely known folk tales, with the exception of *Jeokbyeokga* which is based on the classical Chinese novel *Romance of the Three Kingdoms* (三國演義 *Sanguo yanyi*). As well-known stories, they have been reinterpreted in a variety of different media, not just as pansori but in plays, novels, and films etc. However, in particular due to the lasting effects of the preservation strategies by the Korean government that prioritized the “original form”, there has been some hesitancy to cross certain lines in re-examining the core repertoire within the traditional Korean music scene.

This presentation will explore three pieces that did present radically different interpretations of the classic stories: *Different Chunhyang* (2014, dir. Andrei Serban); *The Divorce Case of Heungbo's Wife* (2023, dir. Choi Yongseok); and *Shim Cheong* (2025, dir. Yona Kim). Exploring the content of each performance as well as audience responses, this paper aims to shed light on how contemporary Korean audience's attitudes towards these “classics” have changed, as well as thinking more fundamentally on the role of these “classics” in the contemporary Korean traditional music scene.

Panelist 6-2

Jinu's *Bipa* and *Gugak*'s Hyper-Iterability in the 21st Century

Clark, Jocelyn

Pai Chai University

In *KPop Demon Hunters*, the American-made animated musical recently released on Netflix to an all-time record-breaking global viewership, Korean American co-director Maggie Kang has created what she calls a “love letter to K-Pop” and her “Korean roots.” The lead male character in the film, the demon Jinu, plays the *bipa* (琵琶 “lute”).

In “Sonic Ideas,” composer Ken Ueno writes about how technology tends to shift the ontological landscape, citing Jacques Derrida’s [1977] theory of *iterability*, in which “every sign carries within it the possibility of being repeated, cited, or detached from its original context.” In writing about AI-generated artifacts, Ueno coins the term “hyper-iterable” to describe events “plausible enough to pass as real but unmoored from lived experience or situated meaning.” Kang’s choice of the *bipa* as the instrument to reinforce her screenplay’s cultural authenticity provides but one 21st century example of such an event.

The *bipa* was introduced to Korea from Central Asia via China and the Silk Road during the Three Kingdoms period. It eventually fell out of favor in Korea, ultimately facing a crisis of broken transmission during Japanese Occupation. In spite of official efforts to return it to prominence, the *bipa* in South Korea today remains, for the most part, outside the realm of the country’s active traditional stringed instruments. As of 2023, there were only 10 active players in the country.

In this paper, I explore the hyper-iterability of Korea’s traditions as expressed in today’s digital media, resulting sometimes in the expansion of their global reach and, at other times, in cultural distortion and disappearance.

Panelist 6-3

Lessons for Gugak Globalization through K-pop Fusion in the Social Media-Driven Digital Age

Junghyun, Kim

Seoul National University

Since 2010, social media platforms have become a crucial medium through which *gugak* has expanded its reach to international audiences with unprecedented visibility and speed. Notably, hybrid works blending *gugak* with contemporary genres have attracted widespread global attention and engagement on these digital channels. Examples include LEENALCHI's "Tiger Is Coming" – which combines pansori with Western band sessions – and BTS member SUGA's "Daechwita", which fuses traditional military music with Korean hip-hop. Building on these cases, this study turns to ATEEZ's "The Real (Heung Ver.)", a track that integrates elements of Korean folk performance traditions with K-pop, in order to explore how *gugak* fusion continues to find resonance in the digital age.

To investigate the elements contributing to its success, I employed five analytical dimensions: (1) application of traditional rhythms or meters in a modern context, (2) prominent use of traditional musical content, (3) incorporation of electronic sound and contemporary production techniques, (4) use of visual and performance elements such as costumes, staging, choreography, and music video design, and (5) digital dissemination strategies and global reception. The findings indicate that when *gugak* elements are embedded as core part of the composition and performance—musically, narratively, and visually—rather than as added stylistic flourishes, they are far more effective in engaging audiences worldwide.

Ultimately, this study not only clarifies the mechanisms behind the success of "The Real (Heung Ver.)" but also offers actionable perspectives for artists and cultural producers seeking to bring traditional expressions into global circulation.

Panel 7

From Digital Archives to Education:
The Integration of the 1967 Truku
Recordings into Music Education in
Taiwan

Organizer: Lee, Liang
National Taiwan Normal University

Session Abstract

This panel presentation examines how digitally archived materials of Taiwan Indigenous music can be transformed into educational and cultural resources that reconnect contemporary communities with songs recorded more than 60 years ago. This study focuses on Truku songs of Taiwan, examining how archival audio recordings are transmitted, interpreted, and revitalized within educational contexts. It further explores how these songs may be reactivated and re-sung within Truku communities.

The presentation further discusses methods of oral transmission and pedagogical practice in teaching traditional songs, including approaches to vocal delivery, melodic interpretation, and lyrical pronunciation. In addition, the panel addresses analytical perspectives on the musical materials, such as melodic range, structural characteristics, and lyrical content, while also considering how the themes and expressions within the songs may reflect historical living conditions, collective memory, and the improvisatory practices embedded in Truku musical culture. Through this analytical process, the presentation seeks to demonstrate how archival materials may function not merely as preserved historical documents, but as living cultural resources capable of supporting contemporary cultural continuity and creative practice.

Building upon these analytical and pedagogical foundations, the panel also proposes educational applications that encourage students to engage in the creative reinterpretation and composition of new Truku songs inspired by traditional musical aesthetics and cultural narratives. By connecting digital archiving, ethnomusicological analysis, oral transmission, and creative practice, this presentation highlights the potential of digital humanities approaches to contribute to the revitalization, sustainability, and intergenerational transmission of Indigenous musical heritage.

Panelist 7-1

Bridging Digital Archives and Community Education

Lee, Liang

National Taiwan Normal University

This study focuses on how digitally archived materials may be transferred into educational contexts, applied in practical teaching environments, and revitalised so that songs recorded more than 60 years ago may once again be performed by members of the tribal community. In addition, the study examines the types of preservation methods used in digital archives, while proposing practical and feasible strategies for the long term maintenance, management, and sustainability of these archival materials.

Panelist 7-2

Teaching Truku Songs through Structured Music Education Approaches

Yudaw, Buya

Duona Elementary School (Kongadavane Indigenous Experimental Elementary School)

` This study focuses on Truku songs how their materials can be applied in music education through transmission, analysis, and creative practice. First, it centers on the pedagogical transmission of songs, emphasizing learning approaches to melodic structure and lyrical content, including accurate vocalization, understanding the relationship between language and rhythm, and the oral transmission of Truku songs. Second, it conducts musical and textual analysis of the repertoire, addressing features such as melodic range, scale usage, and rhythmic structure, while also interpreting lyrical meanings and their cultural implications. This includes exploring how the lyrics may reflect lived experiences, social contexts, and the emergence of improvisational singing practices. Finally, based on these analytical findings, the study develops instructional activities that guide students in transforming musical elements and cultural contexts into creative practice, culminating in the composition of contemporary works inspired by Truku musical style, thereby fostering both cultural understanding and creative reinterpretation.