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International Musicological Society East Asia Regional Association (IMSEA)
Virtual Conference for Graduate Students and Early Career Scholars

Abstracts*

Session A

Session A: Analyzing Performance

Chair: Hui Yu (Yunnan University)

October 23, 13:30-15:30 (Taipei, Hong Kong, Beijing), 14:30-16:30 (Tokyo, Seoul)

A-1

Fang WANG (Yunnan University, China):

Analysis on the Characteristics of Fingering and Finger-position of Chinese Buyi People's Bayin Seated Singing Fiddles

Buyi People's Bayin Seated Singing (布依族八音坐唱) is also named Buyi Bayin (布依八音), which is one of the Buyi people's traditional music genres. It is a type of ritual playing and singing performance based on instrumental ensemble, which spreads in the Buyi ethnic area in Nanpan River basin of Guizhou province, China. Bayin fiddles are the main accompaniment instruments of Buyi Bayin, and they play a central part in this music. There are four types of traditional Bayin fiddle: Niu-gu Hu, Niu-jiao Hu, Hu-lu Hu and Da-mang Hu – they all are bow-string instruments with two strings tuned at an interval of a fifth, and play the high, middle and low part respectively. The performance posture of Bayin fiddles is similar to that for playing the Erhu of the Han people, with sitting performance and standing performance both possible. Bayin fiddle artists usually play without changing hand positions and the fingerings they use are simple, normally employing the index, middle and ring fingers of the left hand. Some occasionally use the little finger to make the music more colorful. Through the author's careful observation and analysis, it is found that the fingerings and finger-positions selected by local artists in actual performance are closely related to the tuning mode of the fiddles and the mode scale of traditional Qu Pai (曲牌), which makes them greatly different from those of conventional fiddles like Erhu. The purpose of this study is to reveal the fingering and finger-position characteristics of Buyi Bayin fiddle performance, and to explore the cultural connotation of Buyi ethnicity hidden behind them.

* Unless otherwise stated, the presentation language is English.

A-2

Guorui FENG (Yunnan University, China):

Singing the Dragon and Phoenix, Accompanying the Yin and Yang – Talk from the Instrument Configuration of Funing Yi People's Bronze Drum Music and Dance

龙吟凤哢 阴阳相随 —— 从富宁彝族铜鼓舞的响器配置说起

[This presentation will be given in Mandarin Chinese.]

The bronze drum is a kind of percussion instrument and sacrificial vessel made with bronze by the ethnic groups from Southwest and Mid-South in ancient China. For more than 2000 years, the ancient custom of using bronze drums has been inherited and preserved in Yunnan and other places, leaving a "living fossil" for the ancient bronze drum culture. In recent years, studies on bronze drums have focused on many aspects, such as their age of use, types of artifacts, and social functions. Based on the "dual perspective" of ethnomusicology, many differences of bronze drum music and dance between each branch of the Yi nationality in Funing can be found through their history and culture, including drum dances, drum musics, drum languages and drum rites. This study will take the difference in the configuration of brass drum music and dance as the starting point, and apply the theory of cultural identity and cultural change to make a comparative study on the characteristics of the bronze drum music and dance of various branches of the Yi people with both diachronic and synchronic aspects, so as to explore the survival consciousness reflected in them.

A-3

Inori HAYASHI (Ochanomizu University, Japan):

Musical Features and Theatrical Effects of Vocal Writing in Verdi's *Simon Boccanegra* (1881)

In the study of G. Verdi's (1813-1901) dramaturgy, many researchers have focused on analysis of the orchestration (Detels 1882, Sopart 1988) and structures of music and drama (Karmann 1982, Powers 1989). However, the dramatic function of vocal melody is yet to be examined in detail, probably because of its numerous shape variations, and because its performance does not always accurately reflect the notations in the score.

In my previous studies, I classified every single vocal phrase in *Simon Boccanegra* (1857 and 1881) according to its musical elements like interval, duration, and velocity to examine how it reflects the lyrics' versification. Collating the result with scenes, I pointed out that vocal melodies, especially in "scena," seem to be notated to musically create the tone of the characters' speech. Further, situations or moods were indicated by the sonic fusions of melodies and orchestral accompaniments, which have several types of texture, and declamatory vocal melodies implied the influence from the premiere singer's characteristics (Hayashi 2020, 2021).

In this paper, I clarify Verdi's techniques which make vocal melodies effective as musical speech, by showing concrete examples from the analysis of *Simon* (1881), especially the technique of accentuating important words using musical elements, and creating a portrait of characters and feelings through

melodies' rhythm and intervals. For example, notation of "accent(>)" on melody which restrains "rubato" singing, dotted rhythm in slow tempo related to the tone of anger, and the dramatic function of the a cappella single-note melody.

A-4

Mai TAKAHASHI (The University of Tokyo, Japan):

Performance-style Visualization with Analyses of Recorded Music

The research field in musicology has diversified after the proposal of the new musicology by J. Kerman et al. in the 1980s, and "performance" which had been hidden behind composers and their works, began to be paid attention as one of major research subjects. At the same time, the traditional "view of the work" which regards the composer's score itself as the "work", and "performance" as being nothing but translations of scores into sounds, began to change around the 1990s. Through quantitative analysis, J. A. Bowen concretely showed that the acceptable "image of the work" itself had been changing with time (Bowen, *The History of Remembered Innovation*, 1993. Such changes of the "view of the work" have affected the way of performance studies, and research using analyses of recorded music has progressed (H. Watanabe, *Encyclopedia of Aesthetics*, 2020).

Recently, computer software has been used to analyze recorded data in performance studies. In this presentation, I will propose a more objective and simple method to verify the change of performance style, and show result with our method. Many previous studies (R. Philip, *Early recordings and musical style*, 1992; N. Cook, *Beyond the Score*, 2014) have shown that performance style changed significantly around the 1920s. The performance style before the 1920s are called "rhetorical performance style" to distinguish them from those after that. On the other hand, the details of the changes in performance style since the 1920s have not been clarified. In this presentation, I will examine the changes in performance style since the 1920s by using analyses of recordings of Bach's "Chromatic Fantasy and Fugue" BWV 903. In addition, as a key to consider how rhetorical performance style has influenced future generations, I will calculate correlation between different recordings in velocity, and visualize them in a heatmap.

Session B: Music and Politics

Chair: Hermann Gottschewski (Tokyo University)

October 23, 16:00-17:30 (Taipei, Hong Kong, Beijing), 17:00-18:30 (Tokyo, Seoul), 9:00-10:30am (London)

B-1

Winnie W C LAI (University of Pennsylvania, USA):

Acoustic Protest in Malls: Echoing Hong Kong's New Economic Relations to Politics and Values

Batons, pepper spray, blood-stained floor, broken umbrellas, frightened screams, shopping bags, a bellow of rage, injured people, slogans, moving escalators, and the mundane shopping mall music. All these appeared in the evening on July 15th, 2019 in New Town Plaza, a luxury mall in the suburban district

of Shatin in Hong Kong. This surreal scene of violent police siege and protest inside the materialist glitz of mall has completely transformed the relations between the city's neoliberal mall system and local beings. Since the day, HongKongers have protested in malls with their sounding bodies with new consumption practices, complicating and politicizing the entanglements of mall spaces, giving new meanings to the protests and the quotidian urban experience they have had. In everyday living, the public has rather a passive role in shopping malls as mall dwellers are situated in the consumer society where the loop of laboring, commodity circulations, and the increasingly "Sino-cized" capitalism often manipulate people's way of living. How do HongKongers attempt to subvert the institutionalized consumption and restructure the economic status quo through sounding in mall protests? Drawing insights from sound studies, critical theories, and on-site ethnographic materials, this paper takes on an interdisciplinary approach to study the phenomenon of which acoustic protests restructure the city's networked economic relations and local's everyday entanglement."

B-2

Shujun TENG (The University of Tokyo, Japan):

The Politics of Body: From School Song to Radio Gymnastics – Centered on the Development of Radio Gymnastics in Japan and its Influence on China

The first Chinese radio gymnastics, born in 1951, has been noted by Chinese scholars as being heavily influenced by the former Soviet Union and Japan, in terms of system and content. Taking Japan as its object, this presentation will sort out the process of the introduction of Japanese radio gymnastics into China and the impact it had on the body of Chinese, whereby the relationship between music culture and the body will be discussed. First, it will analyze the physical and perceptual effects of the form that "do exercises with radio music in group" on Japanese people by examining the process of the acceptance and spread of radio gymnastics in Japan. Secondly, the process of the introduction and popularization of radio gymnastics in China through Japan will be examined based on the references from both Japan and China. Among them, emphasis will be put on the establishment of the radio gymnastics system, the selection of the accompanying music, the composition and recording process, and the way the radio gymnastics were spread. Finally, through reflecting on the significance of School Song in the study of Western music culture, the place of body as a concept in modern music culture and the importance of the politics of body in the study of modern music history in China and Japan will be explored.

Contents

1. The reception of radio gymnastics in Japan and its impact on national body shaping.
2. The process of reception and spread of Japanese radio gymnastics in China.
3. The pre-history of radio gymnastics: body and the politics of body in the school music song.

B-3

Juan LIU (University of Cambridge, UK):

Hearing Geopolitical Tension in *Nixon in China* by John Adams

As ‘a historical opera about the historical present’, *Nixon in China* by John Adams is not only about bygone history – the historical event of Nixon’s visit to China – but also about the present in which the opera was written and performed – its own status as an ideologically inflected cultural product. Drawing on the historical backdrop of America’s ‘Red Scare’, the ‘Red China’ in *Nixon in China* denotes not the historical entity of the People’s Republic of China (PRC), but rather a discursive construction, built upon those aspects (both real and imagined) of the PRC that Americans saw as most opposed to the ways in which the USA constructed its own identity. The end-product of these collocations is a work of political satire on the PRC – reproducing a typical Cold-War perception of ‘Red China’ among Americans. Adam’s score is instrumental in supporting this preconceived image of ‘Red China.’ With retrospective reference to the opening chorus, this essay focuses on Chiang Ch’ing’s aria – ‘I am the Wife of Mao Tse-Tung’ – which encapsulates both satirical intent and the dramatic contradictions of the opera as a whole. I further argue that it is principally the dialectical relationship between the lyric content (which denotes self-incrimination) and music of the aria (which conveys self-empowerment) that gives the political satire its power.

Session C: Rethinking Analysis

Chair: Su Yin Mak (The Chinese University of Hong Kong)

October 24, 9:30-11:00 (Taipei, Hong Kong, Beijing), 10:30-12:00 (Tokyo, Seoul), 20:30-22:00 (Texas)

C-1

PENG Zixuan (Kyushu University, Japan):

Critical Factors Influencing the Perceptive and Cognitive Reality of Schenkerian Hierarchic Structure

Schenkerian theory consists of two important parts: hierarchic structure and prolongational structure. This study aims to determine the most critical factors that affect the perceptive and cognitive reality of the Schenkerian hierarchic structure in music through theoretical analysis, auditory experiment, and interview investigation.

Several studies have demonstrated the perceptive and cognitive reality in the hierarchic structure, and they have also demonstrated a number of intrinsic correlations between the theory and perception and cognition (Serafine et al, 1989; Carrabr , 2015), which provide the theoretical basis for this paper. However, the reasons why the Schenkerian hierarchic structure can be perceived and recognized, or what specific factors make it perceptual and cognitive, are still unclear.

Therefore, this paper attempts to identify the key factors that may affect the Schenkerian hierarchic structure, such as accented notes and chord duration by theoretical analysis, and then, uses an auditory experiment involving to six participants to test those realities. Finally, the most important factors

are scrutinized in an interview with the participants. These influencing factors are divided into three categories—highly, moderately, and lowly relevant—based on the degree to which are consistent with people's perceptual responses or related to their musical experiences. The highly relevant category is easy to understand and has conscious cognitive reactions.

These quantitative and qualitative analyses will identify and explore highly relevant factors and their roles. Furthermore, they can be a clue in considering how those factors can change people's abilities to comprehend musical works.

This study hopes to discover promising areas that affect Schenkerian theory and new possibilities of applying it for the cultivation of music perception and cognition.

C-2

Rui HARA (The University of Tokyo, Japan):

The Transition of Soumei Sato's Early Creation from Intermedia Practices to his Piano Piece *Litania*

Soumei Sato (1947-) is an internationally acclaimed Japanese composer. When previous studies refer to Sato's works in the context of postwar Japanese music, they often mention his piano piece, *Litania*, a work for piano and electronics. Here, a pianist plays rapid tremolos entirely throughout, and his/her performance is recorded before the live performance. This recording is used as accompaniment on stage, and the soloist plays either the same part or a different part over it. The live performance, together with the recorded performance, are recorded and looped back in real time with a slight delay, creating a moiré effect and a rich overtone sound.

Previous studies have mainly focused on the perpetual tremolo repetitions in *Litania*, and have pointed out the influence of minimal music, which is generally based on repetition techniques. However, in an interview with Koji Kawasaki, a Japanese electronic music researcher, Sato said that *Litania* was an experiment to see what would happen if the intermedia practices he had been involved in around 1970 were put into a score. Thus, there is room to examine this work from a different perspective than simply from the influence of minimal music.

The purpose of this presentation is to place *Litania* in the context of Sato's early career. For my starting point, I will take three keywords which appear in a text written by Sato in 1971: individuality, body, and consciousness. *Litania* seems to have a connection with these words. In *Litania*, technology enables the player to transcend the boundaries of his/her "individuality." By continuing to play the rapid tremolos, the performer's body is worked to its limits. Also, in the liner notes for the recording, Sato gave a spiritual dimension to this piece, and his explanation seems to encourage the listener to open his consciousness to the universe. By deepening the above overview, this presentation will show that *Litania* can be considered an extension of Sato's intermedia practices.

C-3

Sa Ra PARK (Texas State University, USA):

Isang Yun's Compositional Style: Garak for Flute and Piano (1963)

A starting point of the article "Cultural Identity and Compositional Discourse" (2015) by Emmanouil Vlitakis is the critique of Christian Utz towards Isang Yun (1917-1995). In his book *Neue Musik und Interkulturalität*, Utz criticized "Yun's form of the intercultural reception, which aims less at concrete historical and ethnologically comprehensible models than at general musical principles" (Utz 2002, 241). Vlitakis points out the different viewpoints of Utz as ethnomusicologist and Yun as composer: The ethnomusicologist stresses concepts of originality/authenticity, while "the composer must have the freedom to choose those elements that excite his or her imagination and to elaborate them within compositional discourse (Vlitakis 2015, 21)". The author of this proposal agrees with Vlitakis' opinion. While adapting ideas and elements from Korean traditional music, Yun created new sounds and expressions.

The goal of this paper is to explore Yun's creative compositional style, by analyzing Yun's 1963 composition *Garak* (melody) for flute and piano. This study will focus on the combination of musical elements of Korean and of Western music: for example, the use of ornaments, glissandi, tremolos, vibratos, trills, and flutter tonguing, in the context of techniques of 12-tone serialism. Yun's *Haupttontechnik*, in which the Taoist philosophy and techniques of Korean instrumental and vocal music are implied, serves as a significant topic. In addition to the analysis, the scope of this paper was expanded by including a comparison with a contemporary pastiche composition by the author of this paper to show how a composer can express similarly and/or differently. This paper contributes to changing the viewpoint of musicologists/ethnomusicologists and to stressing the significance on composer's creativity. Therefore, it would be interest to not only composers, but also musicologists, ethnomusicologists as well as musicians in general.

Session D: Performing Multiculturalism

Chair: Hee Seng Kye (Hanyang University)

October 24, 13:00-14:30 (Taipei, Hong Kong, Beijing), 14:00-15:30 (Tokyo, Seoul), Sat. 19:00-20:30 (Honolulu)

D-1

Yaxin LI (Kobe University, Japan):

Multicultural Music in Qingdao during the War (1938-1945) - Compared with Shanghai at the Same Period

The colonial history of Qingdao, a coastal city in eastern China, is significant for its multicultural development of music. After the German colonial period, the first occupation by Japan and the return period, Qingdao's music culture shows the coexistence of Western music and Chinese traditional music

during Japan's second occupation between 1938 to 1945.

In order to achieve a holistic as possible picture of the issue, this study examined multiple perspectives, including Japanese-led music activities, school music, orchestras, etc. By analyzing the primary historical materials and comparing Qingdao with Shanghai at the same historical stage, the main findings were that

1. Chinese traditional music and the Classical music influenced by Western power in previous colonies continued to exist in Qingdao and Shanghai. However, some music and musical activities were controlled by the Japanese government as means of political propaganda.
2. Despite the wartime, the music activities in Qingdao and Shanghai were not interrupted and were actively performed.
3. The frequent activities of Japanese musicians in Qingdao and Shanghai implies the intention of the Japanese government to strengthen the cultural connection between Japan and the occupied territories through Classical Music. This is due to the large popularity of Classical Music in the two cities during wartime and this spirit of cultural strategy is closely in line with Japan's "Greater East Asia Co-Prosperty Sphere" concept, which advocates to respect and utilize the individuality of the occupied territories.

Regardless of the wartime background and complex political factors, Qingdao and Shanghai's musical activities were developed uninterrupted and diversified. Qingdao, as a coastal city in the east of China with openness, has nurtured the music with unique characteristics, appearances, and future.

D-2

Fumito SHIRAI (Nagoya University of Foreign Studies, Japan):

Silent Film Screenings across National Borders: Transnational Circulation of /*Der letzte Mann*/*The Last Laugh* and its Varying Accompaniment Methods.

Der letzte Mann (*The Last Laugh*, F. W. Murnau, 1924), a legendary Weimar-era German silent film, is renowned for its experimental style, which lacked intertitles. Fortunately, several materials related to a special score for this film survive and enable us to understand the style of accompaniment Giuseppe Becce (1877-1973) composed and compiled for the premiere. As one of the leading musicians active in Berlin during the 1920s, Becce composed a score that is in many ways typical of silent film accompaniment. However, it was impossible to distribute the score for individual screenings in provincial theaters or abroad.

What happened, then, when this film was exported to the United States and to Japan, and how was it screened with local variations in individual contexts? Based on archival research in Frankfurt, Los Angeles, and Tokyo, this presentation analyzes three types of screenings in each country. The comparison exemplifies the elasticity of silent film itself between the transnational and transcultural contexts.

First, I point out several features of Becce's original score (Originalkomposition), including the reuse of a classical repertoire, the use of motifs for specific things and characters. Second, I analyze the

cue-sheet compiled and distributed in the United States. The frequent use of German repertoires and a more obvious tendency to illustrate using mimic expressions will be clear. Third, I investigate the screening of the film in Japan during the 1920s based on a flyer for a screening featuring a live narrator (benshi) in Yokohama, a modernized harbor city not far from Tokyo.

From the international and interdisciplinary perspectives, this paper interrogates the possibility of a global history of silent film music, combined with global visual culture and local music practice.

D-3

14:00 Yuan-Hsin TUNG (University of Hawai'i at Mānoa, USA):

Easier Said than Embraced: *Wayang Potehi* as a Means of Representing Multiculturalism Understanding

Multiculturalism is regarded by the contemporary Indonesian regime as the cornerstone in creating an ideal democracy. However, understanding multiculturalism can be polemic and divided when applied to heterogeneous societies. This paper explores how Indonesian youth convey their comprehension of the spirit of multiculturalism in the development of Indonesia's democracy through playing a Chinese glove puppet tradition, *wayang potehi*. A *wayang potehi* troupe, Rumah Cinwa, is founded by a Javanese female Dwi Woro Retno Mastuti in 2014 and composed of Indonesian youngsters with diverse cultural backgrounds. Grounded by the framework of *wayang potehi* practice, these young practitioners' flourishing creativity has catalyzed new styles in performance practice displaying varying degrees of localization from the appearances of puppets to the content of repertoire to the music accompaniment. The Chinese cultural identity to which the genre is associated has morphed into an inclusive civic nationalist identity, which is believed to have effectively deconstructed the long-standing dichotomy of "ethnic Chinese" and "non-Chinese". While the general idea of multiculturalism in the Indonesian democratic system is paying respect to and tolerating cultural differences, I argue that the active participation of the members of Rumah Cinwa in *wayang potehi* practice and innovation promotes their understanding of multiculturalism as sincerely embracing all cultural others in society where various interests and cultural backgrounds can peacefully coexist.

Session E: Challenging Traditional Methodologies, Chair: TBA

Amanda Hsieh (Chinese University of Hong Kong)

October 24, 15:00-17:00 (Taipei, Hong Kong, Beijing), 16:00-18:00 (Tokyo, Seoul), 8:00-10:00am (London)

E-1

Ryo KIUCHI (Tokyo University of the Arts, Japan):

Ambroise Thomas's *Le Caïd* (1849) and the *Opéra-Comique's* Comicality in the Mid-Nineteenth Century

French *opéra-comique* underwent great changes in the mid-nineteenth century, when its

mainstream became more refined and a tendency toward *grand opéra* could be seen due to the increased proportions of musical parts. However, despite the overall tendency toward its refining, there was also a handful of newly premiered “comical” *opéras-comiques*, which was considered a revival of its former genre around 1850. These “comical” *opéras-comiques* have been overlooked in previous studies, especially in terms of the relationship between comicality and music.

In this presentation, I take Ambroise Thomas and Thomas Sauvage’s *Le Caïd* (1849) as an example to demonstrate how the comicality in its musical elements can be understood as a forerunner of *opérette*, which became a popular genre a few years after *Le Caïd*’s premiere.

Some previous studies have often argued this work in relation to the 19th-century exoticisms (Lacombe 1999, Zechner 2016). Certainly, set in French Algeria, there are some elements that make us imagine the area, such as characters, plots, and costumes. However, in the published criticisms after the work’s premiere, it was frequently associated with “*buffa*” works by Italian composers such as Cimarosa and Rossini. Therefore, I examine its comicality by focusing not only on its exotic aspects but also on its musical characteristics and the relations between its musical and lyrical elements.

By analyzing *Le Caïd*, I will point out that there are some musical means that are directly connected to comicality in this opera, namely Rossinian rapid wording, the repetition of words, and the expression of humor using onomatopoeia. These points show the musical relevance of *Le Caïd* to the more popular *opérettes*, and the reception of the “comical” *opéra-comique* of the time."

E-2

Samuel CHAN (New York University, USA):

Conscripts of Global Music Studies

The global turn in Anglophone music studies has yielded necessary critical impetus towards deimperialization. Yet, its decolonial promise hinges on the participation of a particular strand of international scholars: cosmopolitan elites operating at the margins of empires, whose inclusion is predicated on their willingness not only to embody minoritarian positionalities by their race, accents, and areas of expertise, but also to render themselves legible by demonstrating their fluent grasp of Theory through arduous translational labor. The terms of their inclusion reveal how the specters of Europe haunts the imperial formations of musical knowledge across postcolonial terrains, in which elites are conscripted into Western modernity as conditions of possibility. Drawing from Sinophone studies, I argue that Anglophone music studies’ necessary global turn must be buttressed in a simultaneous critique of the imperial musicological legacies in Asia and beyond. Under this regime of separation between global and domestic multiculturalisms, these scholars’ inclusion in the West, framed in the assimilationist, tokenistic rhetoric of “diversity,” is not only a racialized rearticulation of the visible and audible traces of their unbelonging, but also an epistemological demand of their aesthetic and intellectual knowability. Arguing against romantic narratives of postcolonial overcoming and pessimistic accounts of the ubiquitous inevitability of the European ideological enterprise, I suggest that global music studies should neither uncritically celebrate the universalizing theoretical potentialities of transnational musical relationalities, nor fixate on decentering whiteness through representational expansion in its Anglo-American canons,

but instead interrogate its supposed epistemic novelty by foregrounding scholarly milieus that have always-already been doing “global music studies,” to articulate the stakes, promises, and compromises in this uneven intellectual cartography.

E-3

Yutaka CHIBA (Tokyo University of the Arts, Japan):

Revisiting Neue Sachlichkeit in Music Histories – Its Transition from the Prewar to Postwar Periods

This paper investigates how the concept of Neue Sachlichkeit has been projected, drawn upon, and interrogated in music historiographies throughout the prewar and postwar periods. Given that there is thus far no research dedicated solely to assessing the historical development of Neue Sachlichkeit in music, this presentation primarily aims to criticize the assumptions of Neue Sachlichkeit as a ready-made concept, as used in various historical accounts published mainly in Germany, England and the US. The term “Neue Sachlichkeit” in its earliest phase was associated with the ideas of “music craftsmanship” and “mechanization of music making.” In short, “Neue Sachlichkeit” originally carried something essentially inseparable from popularity and modernity.

However, in postwar music historiographies the term became interchangeable with “Neo-classicism” and was gradually eclipsed by the latter. Moreover, by examining comprehensively dictionary entries and music history books, it becomes clear that “Neue Sachlichkeit” comes to be firmly represented by “neo baroque,” “Gebrauchsmusik” and other similar expressions. Namely, postwar music historiographies have shifted the essential concepts of Neue Sachlichkeit from modernity to a return to tradition. As a result, the regressive aspect of the term caused the assimilation of “Neue Sachlichkeit” into “Neo-classicism.” At the same time, although both terms referred to a multi-national artistic phenomenon, “Neue Sachlichkeit” and “Neo-classicism” were associated with Hindemith’s and Stravinsky’s music respectively, thus stressing specific national characters that were originally absent.

In the presentation, a particular attention will be given to the readings of texts by Wörner, Adorno, and Taruskin in order to shed light on the complex trajectory that the historicization of “Neue Sachlichkeit” has proceeded in the postwar era."

E-4

Jun FENG (SOAS, University of London, UK):

Music Analysis as A Research Method in the Disciplinary Development of Ethnomusicology in China

The academic achievements focused on “Chinese music theory” have formulated a comprehensive disciplinary framework since the 1950s and it is usually regarded as the early stage of the development of Ethnomusicology in China by Chinese scholars. This is the period when Chinese scholars focus on the analysis of musical forms, structures, scale systems, and tuning systems in different Chinese genres. Western ethnomusicological ideas were absorbed into the discipline after 1980. After 40 years’

development, methods of music analysis evolved from the “Chinese music theory” as well as the fundamental idea that study “music in or as culture” from Ethnomusicology has formed the two directions to research on music in China.

Based on massive literature review and practical fieldwork, this paper will take Chinese shawm bands, the most ubiquitous ensembles among the Chinese Han majority as research object to firstly analyse the strengths and limitations of the two methods of music analysis in the Chinese practice of Ethnomusicology; to secondly elucidate the perspectives on music creativity of insiders by taking traditional gongche scores applied in this shawm music as research materials; to thirdly draw the importance of the method of music analysis in the “Chinese music theory” period and emphasise that it is the necessary pathway to identify the origins of music and a cornerstone to deconstruct cultural metaphors of Chinese traditional music. It is rather than an outdated developmental stage in Ethnomusicology but a disciplinary characteristic of Ethnomusicology in China which will break down the barriers of academic exchange and establish the global dialogue in the research on Chinese music.

Keywords: Ethnomusicology; Chinese music theory; Music analysis; Chinese disciplinary characteristics