



**CURRENT MUSICOLOGICAL SCENE
IN EAST ASIA**

**Celebrating the Foundation of
East Asian Regional Association of
The International Musicological Society**

September 16~18, 2011

College of Music, Seoul National University

"이 학술지는 2011년도 정부재원(교육인적자원부 학술연구조성사업비)으로 한국연구재단의 지원을 받아 출판되었음."
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Dean's Greetings



College of Music at Seoul National University is very pleased and honored to host the international conference celebrating the Foundation of East-Asian Regional Association of the International Musicological Society. Undoubtedly, the participation of renowned scholars from thirty-three different major institutions will strengthen the bonds and cooperation between East-Asian nations.

I would like to express my sincere gratitude to Professor Yeon-Cheon Oh, President of Seoul National University for his support and Professor Tilman Seebaß, President of the International Musicological Society, who came all the way to Seoul in order to make this event more meaningful. I am also grateful to Professor Suk Won Yi and his colleagues and staffs of the Western Music Research Institute and wish them a successful and enjoyable conference.

Thank you.

Young Uck Kim, Dean
College of Music,
Seoul National University

IMS President's Greetings



Dear Participants,

In recent years, musicologists all over the continents of the globe have been making efforts to organize themselves and to seek better contacts with each other. This is remarkable and a reason for hope and joy, because, of course, there are many obstacles to overcome. Many countries are facing severe economic problems and consequently their academic institutions do not have the means to create the adequate number of professional positions or to support adequate libraries. Moreover the competition for jobs is so hard, that it easily leads to fights for recognition between the various branches of our discipline, historians, folklorists, sociologists and anthropologists, and colleagues in systematic musicology. While the International Musicological Society would like to represent all of them and in all countries, it must come to terms with enormous geographical distances between individuals and almost equally enormous differences in scholarly and political identities, in modes of thinking and behaving.

I believe that IMS Regional Associations are a very good answer to the need for contact. Regions are large enough for individuals to find colleagues who work either in similar fields or share similar cultural conditions. In regional meetings one does not lose one's own identity, and has the opportunity to form personal ties and open up to new insights into different views and histories.

This conference, then, is now particularly devoted to you, the colleagues in East Asia. Judging from the very successful meetings of the IMS Regional Associations in Eastern Slavonic countries, the Balkans, and Southern Africa, I am convinced that you here in East Asia, will find it stimulating and gratifying to meet as a

region. Needless to emphasize that IMS in general will gain just as much, because the colleagues around the Globe will become more aware of your existence and your achievements. In the name of IMS and of the participants I thank the initiator and organizer of the conference, Prof. Suk Won Yi, and the chair of the program committee, Prof. Ryuichi Higuchi, for their enthusiasm and dedicated work.

Tilman Seebaß, President
International Musicological Society

Program Committee Chair's Greetings

Music connects the souls of nations. As a member of the directorium of the International Musicological Society (IMS) I have had countless opportunities to recognize that music and an earnest discussion of it connects the souls of the nations. Not only in Zurich and Amsterdam but also in Kiev and Thessaloniki we were so happy for the diversity of the opinions and ways of thinking of the music researchers from various countries. Now we are holding the first musicological conference in East Asia in Seoul for the founding of the East Asian Regional Association of IMS. I am very happy to experience that ca. 50 colleagues from 10 countries, including USA, UK, Germany and Israel, as well as major East-Asian countries, discussing the various fruits of their efforts in various ways.

I am sure, such free a discussion about music which connects our souls will arouse new friendships between us and East Asian countries.

Ryuichi Higuchi
Chair of Program Committee
Directorium of International Musicological Society
Meiji Gakuin University, Tokyo

Conference Chair Greetings



WORDS OF GRATITUDE

I am deeply gratified to see the Foundation of the East-Asian Regional Association of the International Musicological Society (EARSIMS), which came to be realized with the impartiality, open-mindedness, and untiring enthusiasm of the current President, Professor Tilman Seebaß. I would also like to thank President Yeon-Cheon Oh of Seoul National University, Dean Young Uck Kim of College of Music, Professor Ryuichi Higuchi and all members of our Organizing and Program Committees for their invaluable support and contribution. A great debt is owed to Dr. So Yong Ahn, Secretary General, and Sol Lim, Conference Secretary, as well as many graduate student volunteers in musicology program at Seoul National University.

Lastly, this conference would not have been possible without your participation. I am most grateful to speakers and delegates. Welcome aboard on this musicological flagship in East Asia, which just embarked on its first voyage! I would like to conclude my remarks by quoting a phrase from Confucian Analects.

子曰, 知之者 不如好之者, 好之者 不如樂之者

(The Master said, "They who know the truth are not equal to those who love it, and they who love it are not equal to those who find delight in it.")

May you find delight in the conference!

Suk Won Yi,
Conference Organizer

FRIDAY, September 16, 2011

11:30~1:00 REGISTRATION

1:00~2:30 WORKSHOP: Music Cognition

- Room B (54-212)

Chair: Kyung Myun Lee (Seoul National University)

Speakers:

Cong Jiang (Martin-Luther University)

| Using "Stem-completion"-like Task for Exploring Chinese Listeners'
Tonal Hierarchy

Jeong-Mi Park et al. (Seoul National University)

| Musical Expertise Affects P600m to Musical Syntax

Kyung Myun Lee (Seoul National University & Northwestern University)

| Neural Foundation of Harmony

2:45~3:45 LECTURE: 'Why Beethoven must remain blank'

- Room A (55-203)

Speaker: Daniel Chua (The University of Hong Kong)

Moderator: Hye-Yoon Chung (Seoul National University)



4:00~6:00 SESSION I

1A. Asia as Method:

Methodological and Epistemological Reflections

- Room A (55-203)

Chair: Chien-Chang Yang (National Taiwan University)

Speakers:

Chien-Chang Yang (National Taiwan University)

| Asia as Method: A Musicological Reflection

Fumitaka Yamauchi (National Taiwan University)

| Locating 'Asian Music' in the History of Japan's Asianism

Yu-Jun Choi (Chonnam National University)

| How to 樂: Representations of the Korean Musicologists in the Postcolonial Era

Lap Kwan Kam (National Chiao Tung University)

| Austria as Method? Reflections on Musicology in the '950th Anniversary of Austria' of 1946



1B. Teutonic Tradition: History and Historiography

- Room B (54-212)

Chair: Ryuichi Higuchi (Meiji Gakuin University)

Speakers:

Tsuneko Arakawa (YAMANASHI University)

| Musical Circumstances at the Electoral Court in Saxony in 1719

Kayoung Lee (Yonsei Music Research Institute)

| The Role of the 12/8 Time Signature in Bach's Passions

Chiharu Fujishima (Tokyo University of the Arts)

| Paul Dessau's "German Miserere": A Study of its Actuality

Meebae Lee (The City University of New York & Seoul National University)

| Schumann's Creative Transformation of Bach's Legacy:
Composition and Revision of Schumann's Symphony in D minor,
Op. 120



SATURDAY, September 17, 2011

9:00~11:30 SESSION II

2A. Beethoven and Schubert

- Room A (55-203)

Chair: Daniel Chua (The University of Hong Kong)

Speakers:

Aya Yokomizo (Yokohama City University)

| Beethoven's use of form in his four "Sehnsucht" songs

Moo Kyoung Song (Yonsei University)

| A Synthetic Way of Hearing Music under Post-Structuralism:

Irony in Beethoven's Piano Sonata Op. 111

Hiroko Nishida (Kyushu University)

| Instructing how to interpret Beethoven's last Piano Sonatas around
the turn of the 20th century

Kato Koichi

| Single or Double (tonic)? Examining the Sonata Inflected View on
Schubert's *Impromptus* Op. 90

Yi Eun Chung (Seoul National University)

| *Ganymed* Reconsidered: A Reconstruction of Schubert's op. 19



2B. Opera and Cinema

- Room B (54-212)

Chair: Young-han Hur (Korean National University of Arts)

Speakers:

Kyung-Hwa Shin (Opera director/mise en scene)
| The Folk Rhythm Expressed in the Opera *Carmen* of G. Bizet

Xian He (Sichuan Conservatory of Music)
| Perspectives of Musicological Analysis in Opera Study:
Taking *A Streetcar Named Desire* as an Example

Hee Seng Kye (The University of Hong Kong)
| Susanna's Choices:
Anima as Drama in Mozart's *Le nozze di Figaro*

Giorgio Biancorosso (The University of Hong Kong)
| Songs of Delusion: Wong Kar Wai and Pop

2C. Issues in East Asian Music

- Room C (54-211)

Chair: Masakata Kanazawa (International Christian University)

Speakers:

Genichi Tsuge (Tokyo University of the Arts)
| Musical Instruments Described in a 14th Century Persian
Treatise *Kanz al-tuhaf*

Yuanzheng Yang (The University of Hong Kong)
| Inventing the Fuxi Style of *Qin* Form

Ury Eppstein (Hebrew University of Jerusalem)
| Music in Ukiyo-e

Anthony Law (University of Maryland, College Park)
| (Re-) Dating the *Taeak hubo* 大樂後譜



1:00~3:00 SESSION III

3A. Theory, Analysis, and Metaphor

- Room A (55-203)

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

Speakers:

Yen-Ling Liu (College of Charleston & National Chiao Tung University)

| Marking the Limits of Music:

Program and Plot in Franz Liszt's *Prometheus* and *Tasso*

Moonhyuk Chung (Seoul National University)

| Relating Metric Spaces

So-Yung Ahn (Hansei University)

| Extended Functions of the Secondary Dominant on Scale Degree 7
in Mendelssohn's Music: With a Focus on String Ensemble Works

Youn Kim (The University of Hong Kong)

| Hearing Pauses: Theories and Analyses at the Turn of the
20th Century



3B. Asian Musicology: Its Nature and Scope

- Room B (54-212)

Chair: Hermann Gottschewski (The University of Tokyo)

Speakers:

Ryuichi Higuchi (Meiji Gakuin University)

| Bach-Reception and Musicology in Japan

Kanno Shimbori (Japan Society for the Promotion of Science)

| Japanese Buddhist Music for Appreciating on the Stage:
Considering the *Shōmyō* Research Since the Mid-20th Century

Tatsuhiko Itoh (International Christian University)

| A Historical Overview of the Musicological Researches on
Korean and Japanese Cultures: Perspectives for a Future
Cooperation of Musicologists in Asia

Ayako Tatsumura (Kyoto City University of Arts)

| Some Remarks on the Situation of Music of the Minorities
in East Asia



3C. Cultural Exchange and Transformation

- Room C (54-211)

Chair: Ying-fen Wang (National Taiwan University)

Speakers:

Sol Lim (Seoul National University)

| How Igor Stravinsky's *Le Sacre du Printemps* has become primitive

Pei-ti Huang (Taipei National University of the Arts)

| Reshaping the 'Silk Road' Spirit: Yo-Yo Ma and His 'Silk Road Project'

Pei-ling Huang (National Taiwan University)

| Devotional Buddhism, Sinicization, and the Politics of Representation: A Historical Interpretation of Northern Dynasty Dunhuang Music Iconography

In-Shun Shin (Korean Institute for Musicology)

| Per 'Reception' ad 'Evolution' of Musical Languages in Works by Korean Composers

3:30~5:30 SYMPOSIUM:

Current Musicological Scene in East Asia

- Concert Hall (예술관)

Chair: Tilman Seebaß (University of Innsbruck, President of the IMS)

Speakers:

Daniel Chua (The University of Hong Kong)

Yosihiko Tokumaru (Ochanomizu University)

Ying-fen Wang (National Taiwan University)

Mooncha Kim (Hanyang University)



6:00~8:30 Conference Dinner (*optional*)

SUNDAY, September 18, 2011

9:00~10:00 Poster Session

- Room D (54-210)

Presenters:

Chan Hee Kim et al. (Seoul National University)

| An MEG Study on Neural Basis of Processing Harmonic Progression

Chiao-Wen Chiang (National Taiwan Normal University)

| Digital Museum of Austronesian Music: Digital Archive Project for Music of Taiwan Indigenous and Palau (Belau)

Yura Chang (Chung-Ang University)

| Dialectical Development between Enhancement and Dissolution for Freedom in Western Music: Focused on Georg Simmel's Culture Theory



10:00~12:00 SESSION IV

4A. Crossing Borders in Contemporary Music Scholarship

- Room A (55-203)

Chair: Yoshihiko Tokumaru (Ochanomizu University)

Speakers:

Jen-Yen Chen (National Taiwan University)

| Antonio Caldara in Vienna (1716–1736) and the 'Indigenization'
of an Italian Composer at a Foreign Italianate Court

Victor A. Vicente (The Chinese University of Hong Kong)

| Tourism as Ethnographic Method in the Study of Sufi Music and
Ritual

Su Yin Mak (The Chinese University of Hong Kong)

| Pitching the Sale: A Cross-cultural Comparison of Operatic *Topoi*
in Television Commercials

Yuhwen Wang (National Taiwan University)

| Reflection Towards a Transcultural Sensibility:
Challenges from the Guqin Tradition



4B. Topics in Musicological Activities

- Room B (54-212)

Chair: Genichi Tsuge (Tokyo University of the Arts)

Speakers:

PyoungRyang Ko (Seoul National University)

| Comparative Study in Music: Empirically Bridging the Study of
Composition and Improvisation to Music Theory

Masakata Kanazawa (International Christian University)

| Activities of Early Music in Japan Today

Klara Hrvatin (Osaka University)

| Art collective at the Sōgetsu Art Center in the 1960s:
Takemitsu Tōru's Film Music for *Otoshiana*

Naomi Tazaki (Ochanomizu University)

| A Study of Art Music in France Immediately After World War II:
Musical Directions of the *Radiodiffusion Française (RDF, 1945–49)*

4C. Music in Environment and Digitization

- Room C (54-211)

Chair: Moo Kyoung Song (Yonsei University)

Speakers:

Chia-Fen Tsai et al. (National Taiwan Normal University)

| Refreshing Memories: Digitization Project for Field Recordings for
Belau (Palau), Micronesia made in the 1960s by Osamu Yamaguti

Hermann Gottschewski (The University of Tokyo)

| Music Research in the Era of 'Google Books': The Development of
Knowledge and Its Accessibility as a Methodological Problem

Brian Christopher Thompson (The Chinese University of Hong Kong)

| Digitization and the Study of Western Music History

IMS International Conference Time Table

Hosted by College of Music, Seoul National University

2011.9.16(Fri) ~ 9.18(Sun),

Room A (55-203), Room B (54-212), Room C (54-211),

Room D (54-210), Concert Hall

		Room A (55-203)	Room B (54-212)	Room C (54-211)	Room D (54-210)	Concert Hall
9/16 (Fri)	13:00 ~ 14:30		Workshop: Music Cognition			
	14:45 ~ 15:45	Lecture: Why Beethoven must remain blank				
	Session 1 16:00 ~ 18:00	Session 1A Asia as a Method	Session 1B Teutonic Tradition			
9/17 (Sat)	Session 2 09:00 ~ 11:30	Session 2A Beethoven and Schubert	Session 2B Opera and Cinema	Session 2C Issues in East Asian Music		
	Session 3 13:00 ~ 15:00	Session 3A Theory, Analysis, and Metaphor	Session 3B Asian Musicology	Session 3C Cultural Exchange and Transformation		
	15:30 ~ 17:30					Symposi- -um: Current Musicologic al Scene in East Asia
9/18 (Sun)	09:00 ~ 10:00				Poster Session	
	Session 4 10:00 ~ 12:00	Session 4A Crossing Borders In Contemporary Music Scholarship	Session 4B Topics in Musicological Activities	Session 4C Music in Environment and Digitization		

WORKSHOP : Music Cognition

Friday, September 17, 1:00-2:30, Room B (54-212)

Chair: Kyung Myun Lee (Seoul National University)

Speakers:

Cong Jiang (Martin-Luther University)

| Using "Stem-completion"-like Task for Exploring Chinese
Listeners' Tonal Hierarchy

Jeong-Mi Park et al. (Seoul National University)

| Musical Expertise Affects P600m to Musical Syntax

Kyung Myun Lee (Seoul National University &

Northwestern University)

| Neural Foundation of Harmony

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Using "Stem-completion" -like task for exploring Chinese listeners' tonal hierarchy

JIANG, Cong

Martin-Luther University Halle-Wittenberg

Few studies were done to explore Chinese listeners' tonal hierarchy. It is curious to know that when Chinese listeners listen to Western musical materials, whether their tonal hierarchy is similar as Western listeners' tonal profiles, which were verified by many Western studies (e.g. Krumhansl & Kessler, 1982). A "stem-completion"-like task was used in the experiment: a priming tone -- used as a "trigger" for activate certain tonal context, followed by both audio and visual stimuli as tonal "stem" and make judgment on whether the priming tone belongs to the imagined tonal context. The speed and accuracy of responses were recorded and analyzed. 14 music college students were involved. The results showed that the major profile of Chinese listeners was similar as Western listeners', but their minor profile is quite different from Western listeners'. This result may be caused by musical cultural difference.

Keywords

tonal hierarchy, tonal profile, priming, response time

Musical expertise affects P600m to musical syntax

PARK, Jeong Mi¹, YI, Suk Won^{1,2,3},
CHUNG, Chun Kee^{4,5,6}, SEOL, Jaeho^{5,6},
LEE, Kyung Myun^{2,3} & KIM, June Sic⁶

1 *Interdisciplinary Program in Musicology, Seoul National University*

2 *College of Music, Seoul National University*

3 *Western Music Research Institute, Seoul National University*

4 *Department of Neurosurgery, Seoul National University*

5 *Interdisciplinary Program in Cognitive Science, Seoul National University*

6 *MEG Center, Department of Neurosurgery, Seoul National University
Hospital*

1. Background

P600 has been proposed to reflect reanalysis of structural relations by the human syntactic parser (Friederici & Mecklinger, 1996) and to concern several domains: language, music, and arithmetic sequence (Kaan et al., 2000; Patel et al., 1998; Isabel et al., 2004). This response was reported to be elicited similarly regardless of expertise but its latency and amplitude differed depending on level of expertise (Hahne, 2001; Besson & Faita,

1995). However, a research that individual syntactic knowledge makes brain responses entirely different is rare.

2. Aims

The current study aims that P600m is elicited differently depending to musical expertise although the same musical stimuli are heard. The reason is that some syntactic rules which are unknown to non-musicians but known to musicians can make different P600m.

3. Method

Subjects. Eleven right-handed and normal-hearing subjects (18 to 48 years old) participated in the experiment. Five were musicians (4 pianists and 1 composer; all females) and six were non-musicians (4 females and 2 males).

Stimuli. Two sessions were carried out. Each session is made of 180 successive units. Each unit consisted of 5 chords and a rest: the first chords and the second were always tonic (I), the fourth dominant (V), and the fifth tonic (I). Only the third chords were manipulated: (1) dominant (V), (2) Neapolitan sixth (N6), and (3) flatted mediant major chords (\flat III). That is there were three types of units: (1) I-I-V-V-I, (2) I-I-N6-V-I and, (3) I-I- \flat III-V-I. (1) is the most simple, (2) is relatively difficult and generally known to musicians but unknown to non-musicians, and (3) is strange according to syntactic complexity. 180 sequences were pseudo-randomly presented. The durations of the first to fourth chords were 800ms, the fifth 1200ms, and the rest 400ms.

MEG measurement. Electromagnetic brain activities evoked by auditory stimuli were acquired using a 306-channel whole-head MEG System (VectorView, Elekta Neuromag Oy, Finland). Responses at 3rd chord and 4th chord were analyzed.

4. Results

P600m (mean for 500~800ms) elicited by musicians was in sequence according to syntactic complexity: (1) > (2) > (3). Whereas non-musicians' P600m was greatest in (2). These aspects were presented at the 3rd chord but at the 4th chord were shown prominently.

5. Conclusions

In conclusion, we suggest that syntactic expertise affect P600m to musical syntax. Because progression of 'N6-V' which already known to musicians but non-musicians evoked largest P600m not in musicians but in non-musicians. In addition, the result that larger P600m was elicited at 4th chord than 3rd chord is indicated that the point of re-analyzing is more important than whether to be in key or not.

6. Keywords

Magnetoencephalography(MEG), Music, Syntax, P600, P600m, Event-related field(ERF)

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Neural foundations of harmony

LEE, Kyung Myun

Seoul National University & Northwestern University

Recent neurophysiological studies have investigated the brain encoding of musical intervals and found that acoustic characteristics of musical intervals are faithfully reflected in the brain response. By reviewing the empirical literature on the neural encoding of musical intervals, this study examines how neurophysiological findings relate to the theory of harmony. Specifically, this study discusses how 'basse fondamentale (fundamental bass)' suggested by Rameau (1722) is represented in the brain and how the non-linearities of the auditory nervous system contribute to the neural representation of the fundamental bass.

LECTURE:

'Why Beethoven must remain blank'

Friday, September 17, 2:45-3:45, Room A (55-203)

Speakers:

Daniel Chua (The University of Hong Kong)

Moderator:

Hye-Yoon Chung (Seoul National University)

SESSION I

1A. Asia as a Method: Methodological and Epistemological Reflections

Friday, September 17, 4:00-6:00, Room A (55-203)

Chair: Chien-Chang Yang (National Taiwan University)

Speakers:

Chien-Chang Yang (National Taiwan University)

| Asia as Method: A Musicological Reflection

Fumitaka Yamauchi (National Taiwan University)

| Locating 'Asian Music' in the History of Japan's Asianism

Yu-Jun Choi (Chonnam National University)

| How to 樂: Representations of the Korean Musicologists in the Postcolonial Era

Lap Kwan Kam (National Chiao Tung University)

| Austria as Method? Reflections on Musicology in the '950th Anniversary of Austria' of 1946

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Asia as Method: A Musicological Reflection

YANG, Chien-Chang

National Taiwan University

It has been argued that the concept of Asia is so diversified that the only agreement among scholars is that there is a common, imagined unified concept of "the West" as its opposite. This means, two seemingly opposite concept are not mutually exclusive, but embedded in each other. By arguing "Asia as Method," I intend to avoid the binary opposition between East and West, colonized and the colonizer. This paper does not intend to really define, what really Asia has been, is, or will be, but instead, what do we get by questioning the idea of Asia?

By examining recent musicological literatures, I would like to propose that musical scholarships today should no longer assumed geographical borders of nation states as "natural" boundaries. Different geographical areas penetrate each by the global flow of migrants, mediated information, technologies, capitals, and ideologies that the anthropologist Arjun Appadurai characterized as ethnoscaapes, mediascaapes, technoscaapes, finacesape, ideoscape. Further, without assuming a central concept but an associative, or relational concept of the concept itself, Asia as method engenders

a constellation allowing for multiple, non-hierarchical entry and exit points in representation and interpretation, as Gilles Deleuze characterizes as a rhizomatic structure, as opposed to an conception of knowledge of categories. In sum, Asia, either geographically or culturally signified, can be rethought as the departure of the interpenetration of world cultures without assuming a centric idea of Asia itself. The rethinking of the apparent geographical term Asia, would in turn motivate border crossings among multiple traditions of thought.

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Locating 'Asian Music' in the History of Japan's Asianism

YAMAUCHI, Fumitaka
National Taiwan University

Asianism, called *Ajishugi* in Japanese which developed as a dominant ideology advocating Japan-centric Asian harmony and autonomy before the end of the Second World War, has long been considered one of the most complicated points of reference and reflection by postwar Japanese who have seriously attempted at (re)engaging themselves with what they call Asia without falling into the trap of reworking it. Its legacies have strongly affected the formation of postwar Japanese musicological scholarship, e.g. distancing Japanese musicologists until recently from dealing with the music history of the places upon which Japanese colonialism encroached. And besides, the remnants have also functioned as a vehicle for disassociating musicological formations and institutions from one another in East Asia. As a starting point for questioning the idea of Asia to move further to contemplate the possibilities and limitations of writing East Asian music histories, this paper examines musical manifestations of Asianism in the territories of imperial Japan by focusing on its epistemological dimension such as categorization and classification. It will discuss issues such as

how the dichotomous categories of Western music (*yōgaku*) and Japanese music (*hōgaku*) spread in public discourse and commercial practices; how a scholarly interest in Oriental music (*tōyō ongaku*) as an object of study developed and persisted; how the categorical silence of 'Asian music' in popular discourse and the scientific search for it in academic discourse could coexist and relate to one another; how colonized people such as Koreans reacted to and negotiated with such knowledge and classification under Japanese colonial rule, etc.

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How to 樂:
Representations of the Korean Musicologists
in the Postcolonial Era

CHOI, Yu-Jun
Chonnam National University

How could an "Asian musicologist" be defined? Who is the "Korean musicologist"? These questions are neither just about the ethnic (geographical) background of a particular music researcher nor simply about the characteristics of a specific discipline. "Asia" or "Korea" embedded in these terms is a complicated cultural political concept which makes sense only when it crosses the typical national and academic borderlines. As for "Korean musicologist", it connotes two irreconcilable groups of scholars; the one studying "Korean traditional music" and the other "Western classical music". "Korean" or "musicologist" does not represent any homogeneous identity but the heterogeneous and multifaceted identity of the postcolonial intellectual. This paper will focus on "Korean musicologist" as a cultural political agent of modern ideologies of music history, never constrained by the geographical boundary of Korea or Asia. I argue that Korean or Asian musicologists now should be able to suggest some non-Eurocentric universal values

and concepts of music such as '樂', making best use of their postcolonial experiences.

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Austria as Method?

Reflections on Musicology in the "950th Anniversary of Austria" of 1946

KAM, Lap Kwan
National Chiao Tung University

If it's not too ironic for Chen Kuan-Hsing's *Asia as Method: Toward Deimperialization* (2010) to be published ("sanctioned"?) by an American university press, it should not be incongruous in this panel to suggest another look at the old imperial center, at least as musicology is concerned. While Austria's post-war search for identity is comparable with the post-colonial experience in many Asian regions, the role of musicology in constructing a national "Lebenslüge" reveals a common dilemma. Taking the commemorations of the then one-year old Republic's 950th "birthday" together with Anton Bruckner's 50th death anniversary in 1946 as case study, a parallelism could be drawn between the coincident identifications of Bruckner as martyr and Austria as victim, both suffered at the hands of Germans. And on the other side of the coin, Bruckner was hailed as the great Austrian master and Austria a cultural giant. As both constructions are shown to be fragile by later scholarship, the issues of political correctness, patriotism and academic integrity of that generation of musicologists

should be reexamined. These reflections on how music was appropriated in reconstructing memory and forming identity in Austria might not result in "Overcoming the Present Conditions of Knowledge Production" (as in the final chapter of Chen's *Asia as Method*), but it confronts Guido Adler's twin objectives for musicology of 1885, namely, "the investigation of the true and the promotion of the beautiful", with the disregarded question of the good, especially the common good.

SESSION I

1B. Teutonic Tradition: History and Historiography

Friday, September 17, 4:00-6:00, Room B (54-212)

Chair: Ryuichi Higuchi (Meiji Gakuin University)

Speakers:

Tsuneko Arakawa (YAMANASHI University)

| Musical Circumstances at the Electoral Court in Saxony in 1719

Kayoung Lee (Yonsei Music Research Institute)

| The Role of the 12/8 Time Signature in Bach's Passions

Chiharu Fujishima (Tokyo University of the Arts)

| Paul Dessau's "German Miserere": A Study of its Actuality

Meebae Lee (The City University of New York &
Seoul National University)

| Schumann's Creative Transformation of Bach's Legacy:
Composition and Revision of Schumann's Symphony
in D minor, Op. 120

Musical Circumstances at the Electoral Court in Saxony in 1719

ARAKAWA, Tsuneko
YAMANASHI University

In 1719 Prince Friedrich August II in Saxony has married with princess of Habsburg, Maria Josepha. The Ceremony of this wedding in Dresden was taken place from 2nd to 26th September brilliantly with church music, Italian opera and serenata, French ballet and divertissement, Italian and French theater piece, outdoor entertainment etc. After the successful closure of the Northern War, it was a good chance for his father, Friedrich August I, elector of Saxony and king of Poland to show his authority. But from the musical point of view, this ceremony is the turning point from the taste of the father, namely French musical taste to that of the son, Italian.

In about these 20 years, studies of music, music sources, musicians, music instruments, musical circumstances etc. at that time in each European city have made great strides. Investigating documents of the court activities, music sources and theoretical books, with the support of foregoing studies, I try to explain the problems, which musicians in the court of Dresden have confronted by the wedding ceremony in 1719.

In 1709 king of Denmark visited Dresden. In comparing documents of court orchestra with French comedy group this year, we recognize that court orchestra is founded on the French orchestra members. But the son has found his love to Italian opera during his stay in Venice from spring 1716 to autumn 1717. Prince has employed as Kapellmeister Italian musician Antonio Lotti and German musician Johann David Heinichen, studied in Italy. They came to Dresden with Italian singers to perform Italian operas. But musicians there played also French ballet or divertissement alternately. Concertmaster J.-B. Volumier played violin and led the orchestra after French style and F. M. Veracini, Italian violin player composed and played pieces in Italian style. How have string players done, when they must play many repertoires in different musical genre and style? Wind instruments players were confronted also with same problems. So again How have they solved such situation? This is the theme, the author wants to research.

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The Role of the 12/8 Time Signature in Bach's Passions

LEE, Kayoung

Yonsei Music Research Institute

Although Bach's two passions, namely, the St. John and St. Matthew, have continuously received scholarly attention over more than hundred years, it is a relatively recent phenomenon that current Bach scholars pay greater attention to the works, providing a number of new perspectives that allow us to read the passions with the new insights. The purpose of this paper also lies in providing, yet, another layer of reading to the passions through Bach's use of the 12/8 time signature appeared in these works. By drawing upon the tenor aria, "Erwaege" and the bass aria with the chorale, "Mein teurer Heiland" from the St. John Passion, and the opening chorus, "Kommt, ihr Toechter", the alto aria, "Erbarme dich", and the bass aria, "Mach dich" from the St. Matthew Passion notated in the 12/8 time signature, I will illustrate various ways in which Bach used the time signature in order to create both musically and theologically emphatic statements. By considering the 12/8 time signature as a significant means through which Bach was able to delineate the given texts in an effective way, I will analyze the movements in question in terms of their expressive gesture.

Moreover, my analysis will place the 12/8 time signature in the course of the passion narrative, thereby illustrating its role in delivering the theological significance. This, in turn, will show the musical as well as theological relationship between the two passions, the relationship that can be emerged by examining them in light of Bach's use of the 12/8 time signature.

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Paul Dessau's "German Miserere": A Study of its Actuality

FUJISHIMA, Chiharu

Tokyo University of the Arts

The composer Paul Dessau (1894–1979) and the dramatist and poet Bertolt Brecht (1898–1956) wrote "German Miserere" (1943–47) in exile, for the German people living during the post-war years. The musicologist Peter Petersen called this work "one of the most significant oratorios of the twentieth century", and indeed, this work is an effective piece of anti-fascist music. Despite this, until recently, it had limited opportunities for being presented on stage. The reason for this can be partially attributed to the limitation of its target audience. The starting point of this paper is doubt for the inevitability of keeping such a limitation itself. It seems to be quite interesting how we Asian musicologists can evaluate such work that is tied with a certain historical event.

Dessau wrote this work for an extensive chorus with a large orchestra. Perhaps his intention was that many people could then participate in the performance, as participation itself was also important. This work was written for a general concert but at the same time, this fits with Brecht's theory of the "epic theater" that aims at inviting the audience to take its subject for own problem

and to consider by oneself. In this sense, this work was the result of several attempts and research for possibilities. Originally any limitation is not necessary for such a process of thinking.

This paper investigates the fundamental perspectives in this work first, and then, assesses the several attempts that have been made to understand its contemporary significance.

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**Schumann's Creative Transformation of
Bach's Legacy:
Composition and Revision of Schumann's
Symphony in D minor, Op. 120**

LEE, Meebae

The Graduate Center, CUNY & Seoul National University

Schumann's Fourth Symphony in D minor, Op. 120, has an extraordinary compositional history. Originally written in 1841, right after Schumann's successful debut as an orchestral composer with the "Spring" Symphony in 1840, the D minor premiered as the "Second Symphony (Symphonic Fantasy)" at the Leipzig Gewandhaus on 6 December 1841. Although the premiere was "not as successful as the First," as Schumann himself noted, he was confident in its quality; however, it faded from public view following the premier as the publisher Peters declined it. A decade later, Schumann embarked on significant revisions of the D minor, mainly in the orchestration, while maintaining the overall structure and musical material; this revised version was eventually published as his Symphony "No. 4" in 1853.

The D-minor symphony has two-fold significance in the context of Schumann's use of Bach as creative inspiration. Initially conceived

in his symphonic year, it contains many of the innovative musical ideas in which Schumann's acquaintance with and study of Bach played a significant role. In addition, as an object of revisitation, the symphony offers a case study of how the revisionist impulse in Schumann's later years relates to his Bach arrangement projects. Through examination of both versions of the symphony, this paper explores how the symphonic originality of the D minor stems from Schumann's internalization of musical elements inspired by Bach, and the role of revisionism—as Schumann revealed in his Bach arrangements—as a process of confirming and clarifying that originality.

SESSION II

2A. Beethoven and Schubert

Saturday, September 17, 9:00-11:30, Room A (55-203)

Chair: Daniel Chua (The University of Hong Kong)

Speakers:

Aya Yokomizo (Yokohama City University)

| Beethoven's use of form in his four "Sehnsucht" songs

Moo Kyoung Song (Yonsei University)

| A Synthetic Way of Hearing Music under Post-Structuralism:
Irony in Beethoven's Piano Sonata Op. 111

Hiroko Nishida (Kyushu University)

| Instructing how to interpret Beethoven's last Piano Sonatas
around the turn of the 20th century

Kato Koichi

| Single or Double (tonic)? Examining the Sonata Inflected View
on Schubert's *Impromptus* Op. 90

Yi Eun Chung (Seoul National University)

| *Ganymed* Reconsidered: A Reconstruction of Schubert's op. 19

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Beethoven's use of form in his four "Sehnsucht" songs

YOKOMIZO, Aya

Yokohama City University

Mignon's song » Nur wer die Sehnsucht kennt « by Goethe is known as the verse which was composed by many different composers. Beethoven is also one of them; but the most extraordinary thing here is that he composed the verse four times, numbered them and published them all together.

A comparison of the four works shows us the following features: In numbers 1, 2 and 3, the form of the verse, (8 line stanza) is halved into two 4-line stanzas and given a repetitive melody. The original 8-line stanza form is kept in no. 4 and through composed.

Nos. 1 to 3 were constructed using 11 bar phrases but use different tempos, keys, time signatures, relations between meter and beat and accompaniments in that same frame. No. 4 was constructed with 28 bar phrases, and its content is a combination of the former three works.

Earlier studies showed that Beethoven had published all four works as a cycle (Lühning: 1986, Seedorf: 2009), yet the construction of them seems that numbers 1-3 are studies and no. 4 is the final edition.

This study will investigate how poetic and musical elements combine in Beethoven's 1st-3rd arrangement, and how these are combined and used in the 4th version. This will add some light on Beethoven's use of meter in his songs and furthermore, this study will investigate Beethoven's interpretation of the verse itself.

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A Synthetic Way of Hearing Music under Post-Structuralism: Irony in Beethoven's Piano Sonata Op. 111

SONG, Moo Kyoung

Yonsei University

The study aims to lead to a way of hearing music, with which most of the listeners could agree, by reconciling default levels of phenomenal perception of delicate nuances in the musical surface with syntactic levels of musical structure and process. Although the structural analysis espousing the logical positivism is rooted purely at music *per se* and then explores the music in depth by integrating scientific and logical methodologies, it causes a problem that such a positive attitude towards music tends not to be sensitive enough to incorporate subtle evolutions and changes in music. Thus, a genuine synthesis of the default and syntactic approach to music is necessary for an insightful understanding of musical work. If the former stands for a close investigation of expressive elements in music through useful concepts by recent music and semiotic scholars such as Kofi Agawu, Robert Hatten, Byron Almén, and others, then the latter incorporates a comprehensive examination of counterpoint,

harmony and voice-leading, phrase structure and form by means of the Schenkerian theory. I have attempted to hear the first movement of Beethoven's Piano Sonata Op. 111 through the synthetic way that I proposed, leading to a contextualized listening, in which the structure and process are combined with expressive meaning towards a hermeneutic discourse of the piece.

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Instructing how to interpret Beethoven's last Piano Sonatas around the turn of the 20th century

NISHIDA, Hiroko

Kyushu University

This presentation aims to reveal how the German speaking musicians since the 1850's until the 1910's tried to make contemporary pianists interpret Beethoven's last Piano Sonatas, especially through the editions and descriptions of them.

Since the latter half of the 19th century, a lot of so-called 'instructive editions' of piano pieces by the German classical composers, such as H. von Bülow's editions, were published. Parallel to them, Beethoven scholars such as A. B. Marx (1859), W. von Lenz (1860) etc. featured his Piano Sonatas and suggested how to understand the profound masterpieces. Also into the next century, not only Beethoven experts like W. Nagel (1905) and P. Bekker (1911), but also H. Kretzschmar (1911) and H. Schenker (since 1913) analyzed these pieces, striving for both better interpretation and proper listening.

In each instruction, a certain tendency can be observed and the change of the tendency formed an interpretive history through this

period. In order to trace this change, it would be suggestive to take up Schenker's criticism against interpretations of former editors and writers. According to Schenker, Bülow's arrangements were based on his 'subjective' judgments. Similarly, aesthetic descriptions of other writers were also useless to appropriate understanding. In Schenker's opinion, objectivity faithful to the 'Urtext' was of primary importance; only by analyzing the authentic text, one could obtain the 'rightness' of one's interpretive practice like fingering. In such Schenker's discourse, one can see the interesting change of the relationship between the masterworks and their interpretations.

Single or Double (tonic)? Examining the Sonata Inflected View on Schubert's *Impromptus* Op. 90

KOICHI, Kato

This paper discusses Schubert's *Impromptus* Op. 90 (D. 899), focusing on its tonal strategy.

An overall tonal structure of *Impromptus* Op. 90 largely presents a sequence of cyclic third relations: C minor, E flat major (–minor), G flat major and A flat major. As Charles Fisk (2001) and David Damschroder (2010) have previously discussed, Op. 90 has some unification through tonal associations, and even its tonal structure as a whole cycle may revolve around A flat major, as both authors found it essential to see Op. 90 as a 'cycle', distinguishing from a mere collection of the pieces.

However, despite some unification, to consider Op. 90 as a multi–movement structure, Op. 90 would appear to present some crucial issue on perceiving a tonal structure and how to determine its tonal organization, as its overall tonal frame is non-diatonic and open ended.

This paper will discuss the tonal strategy of Op. 90, proposing to parallel to a sonata. In so doing, the paper will draw sonata theories — especially, Rosen, Webster and Hepokoski. The paper

will explore an aspect of tonal organization, and seeks whether a tonal organization can rationally unite multi-movements or cycles (as for Webster and Hepokoski), or an analytical method has a limitation to analyze such a multi-movement cycle. Ultimately, that would challenge the Schenkerian tradition, a goal-directed perception.

The title of this paper: single or double (tonic)? Examining the sonata inflected view on Schubert's *Impromptu* Op. 90

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***Ganymed* Reconsidered:**

A Reconstruction of Schubert's op. 19

CHUNG, Yi Eun

Seoul National University

Since the 1980's, when Schubert's sexuality was first debated in the field of musicology, the general understanding of Schubert's music has changed radically. Under these circumstances, *Ganymed* has been considered a significant work in associating Schubert's sexuality with his music because of the mythical narrative. However, this contention overlooks the inclusion of *Ganymed* as the final song in Schubert's op. 19, which contained three independently composed settings of Goethe texts published in 1825. Each piece in op. 19 sings the destiny of human beings in poetic terms. The first work, *An Schwager Kronos*, deals with the victory of man over time restricting human life. In contrast, *An Mignon* speaks of the deep sorrow which comes from inescapable fate. Finally, *Ganymed* sublimates earthly desire into transcendental longing. Whatever Schubert's interest in composing *Ganymed* originally, its placement at the end of this particular grouping produces a unified poetic and musical narrative of transfiguration, where the juxtaposition of human wishes and despairs ultimately allow a philosophical transcendence of their origins.

SESSION II

2B. Opera and Cinema

Saturday, September 17, 9:00-11:30, Room B (54-212)

Chair: Young-han Hur (Korean National University of Arts)

Speakers:

Kyung-Hwa Shin (Opera director/mise en scene)

| The Folk Rhythm Expressed in the Opera *Carmen* of G. Bizet

Xian He (Sichuan Conservatory of Music)

| Perspectives of Musicological Analysis in Opera Study:
Taking *A Streetcar Named Desire* as an Example

Hee Seng Kye (The University of Hong Kong)

| Susanna's Choices:
Anima as Drama in Mozart's *Le nozze di Figaro*

Giorgio Biancorosso (The University of Hong Kong)

| Songs of Delusion: Wong Kar Wai and Pop

The folk rhythm expressed in the opera *Carmen* of G. Bizet

SHIN, Kyung-Hwa

Opera director/mise en scene

Carmen (1875), a French realism opera by G. Bizet, is one of the most well-known and oft performed operas in the history of music.

Especially, Arias, 'Habanera' No. 5 and 'Seguidilla' No. 10 which are said to have originated from Habanera's dance rhythm (which is from tango rhythm) are often described as representing the opera. Both pieces are firmly rooted in Spain. Aria No. 5 is based on a Spanish dance rhythm transformed in Cuba, whilst No. 10 is from a folk dance rhythm popularized in Spain during the 16th Century. At the turn of 19th century, they gained a lot of attention and focus from a wider European audience, simultaneously being in the limelight of academic research as well.

This study aims at considering popular Spanish folk music rhythm (such as flamenco) back then concentrating on *Carmen*, also trying to find the meaning of their appearance. For the further research, it is required to shed new light on effects and characteristics changes of Spanish dance music in 19th century by studying the applied scope comparatively.

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**Perspectives of Musicological Analysis
in Opera Study:
Taking *A Streetcar Named Desire*
as an example**

HE, Xian

Sichuan Conservatory of Music

The term "Musicological Analysis"(音乐学分析), differing much from Music Analysis(音乐分析) in Chinese context, was brought forward by YU Runyang in his treatise "A Musicological Analysis of Prelude and Finale of *Tristan and Isolde*" in 1990s, and is now widely used in China's musicology discourse. Often related though, this term, or method, has scarcely been mentioned in opera study. While doing musicological analysis in this region, the speciality we have to take into our consideration, as well as the mostly possible issue, should be the problem of how to deal with the relationships between music and text. My paper discusses the feasibility of taking the semantic content in opera as a context in the analysis of opera music; the intertextuality of opera music and its cultural meaning could be then revealed with this perspective. The opera *A Streetcar Named Desire* by André Previn is taken as an example. Several analysis is done to make clear how the methods mentioned above

function in opera study.

Keywords

Musicological Analysis, Opera study, Intertextuality, Context

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Susanna's Choices:
Anima as Drama in
Mozart's *Le nozze di Figaro*

KYE, Hee Seng

The University of Hong Kong

In this study, I ask a series of simple but challenging questions concerning the dramaturgy of opera: What is the nature of operatic drama? How is it constructed, and where does it come from? Is the drama to be found in music or the libretto (or somewhere else)? In short: What constitutes the drama in opera? In answering these questions, I first propose that music in opera (be it vocal or orchestral) is an embodiment of operatic character's inner attitude, or, to borrow C. G. Jung's term, *anima*, "the true inner self that is in communication with the unconscious," and that operatic drama consists in *anima*, i.e., in opera, *anima is drama*. I then go further and argue that the perception of drama depends on an appreciation of this *anima*, and suggest *music-cum*-psychoanalysis as a methodological foundation for dramaturgical studies of opera. The present study takes as the subject of investigation the Duet (No. 16) from the Act II finale of Mozart's *Le nozze di Figaro* (1786), with special reference to Susanna's blocking in the midst of a verbal (and musical!) duel between the Count and Countess. It

examines the ways in which the trait (personality, behavior, and, in particular, anima) of characters from the original play by Beaumarchais is transformed by the librettist Da Ponte, and attempts to show the extent to which Mozart paid attention to this subtlety in shaping the drama of the opera.

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Songs of Delusion: Wong Kar Wai and Pop

BIANCOROSSO, Giorgio
The University of Hong Kong

Like the subjects of Cindy Sherman's haunting portraits in her celebrated photographic series, *Untitled Film Stills*, many of the most memorable characters in Wong Kar-wai's cinema are suffused with a distinctly multi-media sensibility and inspired by recollections of popular films. But unlike Sherman's photographs Wong's cinematic portraits are themselves cinema and this, along with the ingrained habit of reading moving images as a representation of reality, may obscure their roots in the world of movies. It is at this critical juncture that pre-existing songs comes to our rescue as either explicit reference or allusion, helping us see Wong's characters as celluloid fantasies, a gallery of jigsaw puzzle cuts skillfully arranged out of the memories of countless faces, poses, sounds, and props of the films of the past.

Drowning out all ambient sound, songs in Wong's cinema mark a space alternative to the here and now of the narrative; they are a constitutive element of multimedia portraits that give concrete form to impossible, and often implausibly flattering, perceptions, biased 'takes' that bypass reality to give way to myth making of a sort.

Songs are not merely heard nor simply embraced: they are literally worn by the characters as an essential element of their apparel. The transmutation of musical sounds into elements of an iconography, and the coalescing of the latter back into the former, is in retrospect an apt -indeed, prescient - elaboration of the very idea of 'the image' in an era of constant motion and near omnipresent music.

SESSION II

2C. Issues in East Asian Music

Saturday, September 17, 9:00-11:30, Room C (54-211)

Chair: Masakata Kanazawa (International Christian University)

Speakers:

Genichi Tsuge (Tokyo University of the Arts)

| Musical Instruments Described in a 14th Century Persian
Treatise *Kanz al-tuhaf*

Yuanzheng Yang (The University of Hong Kong)

| Inventing the Fuxi Style of *Qin* Form

Ury Eppstein (Hebrew University of Jerusalem)

| Music in Ukiyo-e

Anthony Law (University of Maryland, College Park)

| (Re-) Dating the *Taeak hubo* 大樂後譜

Musical Instruments Described in a 14th Century Persian Treatise *Kanz al-tuḥaf*

TSUGE, Genichi

Tokyo University of the Arts

Resāle Kanz al-tuḥaf dar mūsīqī (hereafter "*Kanz al-tuḥaf*") is a Persian treatise on music, written probably in 1355, written by Ḥasan Kāšāni. Consisting of an introduction and four lectures, it is regarded as an important source concerning the 14th century musical instruments of the Islamic world, particularly because its third lecture which is devoted to organography. The present paper is a report of findings made as a result of examination of the five extant manuscripts with a focus on the description of musical instruments. The manuscripts are identified as follows: 1. Suppl. persan 1121 (Bibliothèque nationale, France); 2. King's, No. 211 (Cambridge University Library); 3. Or.2361 (British Library); 4. I.O. Islamic 2067 (British Library); 5. Cod. 271 (2) (Leiden University Library).

The earliest copy is the manuscript I. O. Islamic 2067, which was completed in 1383. The most recent copy is the manuscript Or. 2361 which is dated as 1665. It is this mid-17th copy that H. G. Farmer cited often, and from which he made partial translations (Farmer 1931; 1964; 1966). Therefore, up to now the *Kanz al-tuḥaf*

has been known mainly according to Farmer's work based on this particular copy (Or.2361).

The present author pays special attention to the I. O. Islamic 2067, the earliest manuscript which was neglected by Farmer, for some reason. The third lecture has been translated in its entirety into Japanese and English. These translation would somehow rectify a distorted picture, as might be held, of the *Kanz al-tuḥaf*, which has been created by Farmer's introduction and partial translations based on the mid-17th copy.

Inventing the Fuxi Style of *Qin* Form

YANG, Yuanzheng

The University of Hong Kong

When dealing with the complicated antique *qin* instruments, connoisseurs always seem to be capable of dating. They can arrange these artifacts in a chronological order with no difficulty. Such chronological classification can be acquired with ease, owing to the connoisseurs' trust in a set of illustrations of *qin* styles, *Lidai qinshi tu*, literally, *Manual of Qin Styles in the Past Dynasties*. First appearing in the Tang dynasty (618-907), it consists of drawings of 38 styles of *qin* form. Among them, styles claimed to be invented by the legendary sage kings Fuxi and later sovereigns, were arranged in order of their occurrences as if they were all real.

In the last four decades, however, archaeology in China has revealed a previously unknown development of ancient music that puts the origin of the *qin* in a rather different light. In this article I will argue that the *qin* came to its modern form at least two millennia later than what the classical illustrations suggested. The Fuxi *qin* style is neither the earliest form of *qin* shape, nor the form created by the legendary sage king Fuxi. It was invented during the middle of the 8th century by the *qin* maker family the Lei lineage, in the narrow mountainous area between the Sichuan

Basin and the Tibetan Plateau.

Music in Ukiyo-e

EPPSTEIN, Ury

Hebrew University of Jerusalem

Music instruments figure prominently in *Ukiyo-e* pictures. Many of them have been investigated in considerable detail by musicologists, mainly from an organological, structural and/or aesthetic point of view. This presentation, on the other hand, attempts to focus on the musical function and content, social and environmental context and significance of the instruments' use, their occasionally uncommon ensemble combinations and gender of musicians, frequently different from what has become known in standard musicological publications.

Some of the social contexts in which instruments are featured: cherry blossom viewing and boating entertainment (*funa-asobi*) scenes depict the participation of shamisen, commonly known mainly in classical vocal art music (*ji-uta*), Kabuki and Bunraku music, geisha entertainment and popular songs (pictures by Utagawa Hiroshige, Utagawa Toyokuni, Chobunsai Eishi); pleasure quarters show windows displaying geishas' shamisen playing skills, not necessarily their physical charms (Miyagawa Choki); instrument playing children participating in Matsuri, commonly known mainly in modern events (Kikukawa Eizan).

Uncommon instrument combinations include Noh theatre drums

with biwa and shamisen, traditionally never performing together (Ichikawa Toyonobu).

Instruments not commonly used in Edo period art music, except for Kabuki backstage music and Chinese style music (*Minshingaku*) include the *mokkin* (xylophone) (Hokusai, Utagawa Toyokuni III, Utagawa Kuniaki II), and *Shichigenkin* (7-stringed zither, Chinese *ch'in*).

Instruments traditionally not played by women include the *Odaiko*, *hichiriki*, *sho*, *biwa*, *shakuhachi*: instruments traditionally not used for dance accompaniment instead of shamisen include the *kane* (gong).

Foreigners commonly not dancing to the accompaniment of a geisha's shamisen are portrayed by Ichimo Yoshitora.

(Re-) Dating the *Taeak hubo* 大樂後譜

LAW, Anthony

University of Maryland, College Park

Since its discovery in the National Gugak Center (formerly National Center for Traditional Performing Arts) in the 1960s the *Taeak hubo* 大樂後譜 (Great Music, Volume 2), compiled by Sŏ Myŏngŭng 徐命膺 (1716-1787), has been regarded as an important descriptive source evidencing the musical characteristics of the performances of Chosŏn court music, including *Chongmyo cheryeak* 宗廟祭禮樂 (music for the sacrificial rite at the Royal Ancestral Shrine).

The first volume of the work, *Taeak chŏnbo* 大樂前譜 (Great Music, Volume 1), which contained the preface to the work, has been lost, and therefore there is no way to obtain first-hand information about its compilation background. From another source, *Chŭngbo Munhŏn pigo* 增補文獻備考 (Expanded Edition of the *Korean Encyclopedia of Documents and Institutions*), an encyclopedia in its third edition in 1908, we learn how the work was organized, see some possibly unreliable information on the date of compilation of the *Taeak chŏnbo* (1759), and are told that it contained music from the first half of the fifteenth century. It does not, however, help much in developing a framework for how the source should be understood.

In an effort to trace the date of the *Taeak hubo* I reconstruct the

circumstances in which the anthology was compiled, which may help in developing such a framework. More importantly, I show the role that *Taeak hubo* plays in the music history of eighteenth-century Korea, especially the historical context surrounding its compilation.

SESSION III

3A. Theory, Analysis, and Metaphor

Saturday, September 17, 1:00–3:00, Room A (55-203)

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

Speakers:

Yen-Ling Liu (College of Charleston & National Chiao Tung
University)

| Marking the Limits of Music:
Program and Plot in Franz Liszt's *Prometheus* and *Tasso*

Moonhyuk Chung (Seoul National University)

| Relating Metric Spaces

So-Yung Ahn (Hansei University)

| Extended Functions of the Secondary Dominant on Scale
Degree 7 in Mendelssohn's Music: With a Focus on String
Ensemble Works

Youn Kim (The University of Hong Kong)

| Hearing Pauses: Theories and Analyses at the Turn of the
20th Century

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**Marking the Limits of Music:
Program and Plot
in Franz Liszt's *Prometheus* and *Tasso***

LIU, Yen-Ling
College of Charleston

For Franz Liszt, the double-faced mask of Janus was a powerful metaphor for the intersection of musical tradition and the possibility of a music for the future. Liszt's innovative treatment of form signals a departure from convention, whereas his conspicuous use of musical topics or *topoi* highlights his inheritance from the "classical" tradition. The symphonic poems exemplify Liszt's reliance on the "marked" gestures of musical *topoi*. Given the hermeneutic aid of the program, the listener may find a correlation between a protagonist's diverse emotional qualities and the musical themes through the presence of recognizable musical topics.

Comparing Liszt's *Prometheus* (1855) and *Tasso* (1854) in terms of subject matter, however, some of Prometheus's emotions may be hardly distinguishable from Tasso's: shared topics in both works include *Sturm und Drang*, lamentation, and fanfare gestures. The close similarity of these events reflects Liszt's view that music only

clearly depicts the strongest emotions; the more nuanced an emotional state was, the more the work was in need of a programmatic supplement.

This paper examines a second means by which Liszt created discrete plots: formal contextualization. The plot in *Prometheus* relies on a delayed development, implying a causal relationship between Prometheus's struggle and redemption; the modified recapitulation in *Tasso* is related to a narrative flashback, which renders a repetition of the exposition meaningless. The narrative structures in both works emerge from the interaction of program, archetypal plot, and the transformation of formal paradigms. Program and music form a compound entity in Liszt's symphonic poems, a feature that has attracted criticism among advocates of absolute music.

Relating Metric Spaces

CHUNG, Moonhyuk

Seoul National University

In *Fantasy Pieces*, Harald Krebs posits a inclusive metric space in which various metrical processes are represented. However, he describes the space only informally, which not only obscure its formal potential but also its relations to other metric spaces such as Richard Cohn's ski-hill graph and Justin London's M-space. To clarify the formal nature of Krebs's space, I propose a Lewinian transformational space consisting of *semimeters*; a semimeter is an ordered triple consisting of a displacement size, a beat-size and the number of beats per span. This space contains several kinds of transpositions which can model Johann Philipp Kirnberger's grouping, proportion, Willi Apel's mensural notation, and syncopation. Further, this space provides a unified formal framework, in which Krebs's, Cohn's, and London's spaces can be related.

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**Extended Functions of the Secondary
Dominant on Scale Degree 7 in
Mendelssohn's Music:
With a Focus on String Ensemble Works**

AHN, So-Yung
Hansei University

A central characteristic of compositions in the Romantic style is the employment of musical idioms to achieve tonal ambiguity within a basic tonal structure of I-V-I. Unlike other composers of his era, such as Brahms, Schubert, and Schumann, Felix Mendelssohn (1809–1847), generally acclaimed as a Romantic, utilized a more conventionally diatonic musical form; for example, in most of Mendelssohn's major pieces, the dominant key is presented in the secondary tonal area of the sonata-allegro form. This leads to the following question: what aspects of formal composition allow Mendelssohn's works to be labeled Romantic? In other words, how can he employ the I-V-I structure and still achieve tonal ambiguity? This paper looks into extended harmonic functions of V of a briefly tonicized iii(V/iii) or the secondary dominant (or 7th) on scale degree 7, in the major-mode pieces of Mendelssohn, as seen primarily in the composer's string ensemble works. In fact, V/iii plays an

important role in the investigation of Mendelssohn's peculiar harmonic language. My observation leads to the following analytical results: First, V/iii in the major has a local function as a contrapuntal relation to the initial tonic; second, within large-scale tonal progression, it may substitute for the structural dominant before the reprise.

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Hearing pauses: Theories and analyses at the turn of the 20th century

KIM, Youn

The University of Hong Kong

Defined as the "absence of sound," pauses tend to be regarded as a negative property in Western music terminology. Acoustically speaking, they indeed correspond to the nonexistence of sounding stimuli. Their etymology indicating that pauses are "the cessation of sound-production" further strengthens such description. However, when it comes to the question of what we hear during the pauses, the answer seems to be far from being negative. Pauses are not an absolute void for we actually hear (or imagine) something during the interim: We hear not only the different temporal durations of non-sounding, but also the different functions and aesthetic values of pauses on their own. This argument follows that the agent of hearing is the mind as the interpreter, rather than the ear as the receptor. Therefore, the perceptual experience of pauses, characterized by the absence of sounds and imagination of tones, has naturally become the focus of scholarly attention in music theories with psychological orientation.

The current paper examines turn-of-the-20th-century discussions

on musical pauses. Against the background of the contemporary models of the mind, we focus on Hugo Riemann's *Pausenlehre* as it appeared in his theoretical and aesthetic writings, as well as his analyses and interpretive editions of Beethoven's piano sonatas. By identifying and interpreting the convergence and divergence of the different voices in these thoughts on musical pauses, we reflect on the identity of music theory (in a wider sense) as an agent that conditions our perceptual experience of music.

SESSION III

3B. Asian Musicology: Its Nature and Scope

Saturday, September 17, 1:00-3:00, Room B (54-212)

Chair: Hermann Gottschewski (The University of Tokyo)

Speakers:

Ryuichi Higuchi (Meiji Gakuin University)
| Bach-Reception and Musicology in Japan

Kanno Shimbori (Japan Society for the Promotion of Science)
| Japanese Buddhist Music for Appreciating on the Stage:
Considering the *Shōmyō* Research Since the Mid-20th Century

Tatsuhiko Itoh (International Christian University)
| A Historical Overview of the Musicological Researches on
Korean and Japanese Cultures: Perspectives for a Future
Cooperation of Musicologists in Asia

Ayako Tatsumura (Kyoto City University of Arts)
| Some Remarks on the Situation of Music of the Minorities
in East Asia

Bach-Reception and Musicology in Japan

HIGUCHI, Ryuichi

Meiji Gakuin University, Tokyo

In Japan today there are many choruses which are singing especially the vocal music of Johann Sebastian Bach (1685-1750). They sing not only the large scale works like *St. Matthew's passion*, *St. John's passion* or the *Mass in B minor* but also the all of the cantatas and motets. I remember a concert on the August 9 of 2009 in which 5 amateur choruses in Tokyo sang each the motet no. 1 to no. 5 and sang together the motet no. 6 with high standard respectively. I conducted my chorus of the Bach Academy Meiji Gakuin Tokyo with the motet no. 5 *Komm, Jesu, komm*, BWV 229. For a german guest who is a professional singer in Berlin was unbelievable to hear such high standard singing of the most complicated choral works of J. S. Bach by amateur choruses in Japan. I don't know why Japanese love the music of Bach so much. But I know at least that Japanese have learned enthusiastically the Bach's music in the history of modern Japanese music since ca. 150 years. In the documents we can find out that the chorus of the Tokyo Music School sang 1890 the *crucifixus* from the *Mass in B minor*. An austrian doktor of music reported: "It was an unexpected success". The first japanese concert violinist, Miss Nobu KODA (1870-1946), played 1896 the *Ciaccona* from the

2. *partita for solo violin*, BWV 1004 in her first concert after her study in Vienna with Joseph Hellmesberger (1855-1907), the concertmaster of the Vienna Philharmonic Orchestra. Until today Bach's music belongs to the favorite repertory of Japanese violinists. In this report I will try to sketch the history of the Bach reception in Japan and to show its theoretical background not only in the music education but also in the musical scholarship. We have many researchers with international standard who specialize in the Bach study. But more important seems the existence of the music lovers who are welcome to study the musicological writings by such specialists.

keywords

Japan, Johann Sebastian Bach, musicology.

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Japanese Buddhist Music for Appreciating on the Stage: Considering the *Shōmyō* Research since the Mid-20th Century

SHIMBORI, Kanno

The Japan Society for the Promotion of Science

Shōmyō is a genre of hymns chanted in Japanese Buddhist services. Since the late 19th century, Japanese musicologists started researching about *shōmyō*. They emphasized the significance of *shōmyō* and linked it with "the origin of Japanese music" from the 1920s to the 1930s. As a result, *shōmyō* was recognized as "Japanese Buddhist music" and regarded as an important music genre. In the second half of the 20th century, musicologists researched about *shōmyō* not only historically but also ethnomusicologically, which improved their results qualitatively as well as quantitatively. This paper examines the features of *shōmyō* research since the mid-20th century.

First, ethnomusicologists started to transcribe *shōmyō* and aimed to refine the method of transcription, which had a great impact on the ethnomusicological study about other Japanese music. Second, historical musicologists investigated to decipher ancient notations

and to restore the pieces of *shōmyō* that had become extinct. Third, *shōmyō*, which was restricted to temples, was opened to the public. For example, ethnomusicologists published the results of their research with the transcriptions and recordings of *shōmyō*. In addition, historical musicologists made the monks to perform the restored *shōmyō* pieces on the concert stage. Through such musicological studies, *shōmyō* became known to the public and regarded as music for appreciating on the stage or on recordings.

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**A Historical Overview
of the Musicological Researches
on Korean and Japanese Cultures:
Perspectives for a Future Cooperation of
Musicologists in Asia**

ITOH, Tatsuhiko

International Christian University

Since the researches on school songs or *changa*, collaborated by YASUDA, Hiroshi, and MING, Kyung Chan, in the late 1990s, the musical relationship between Korean and Japanese cultures has been given more scholarly attention. In the past ten years or so, the result of the musical scholarship has been seen, for example, about Korean music in general by UEMURA, Yukio (1998), about school songs in Korea by KO, Insuk (2004), and more recently about Korean music in Japan by SONG, An-Jong (2009). In this respect, the common history between the two countries has been reviewed from the standpoint of the modernization realized under the European or American influences. These studies, however, are more or less limited to the relationship between the two countries, but not related to the other Asian countries which underwent a

similar process, but not identical. What is urgently needed now is to put the issue of acculturation in a wider perspective of Asian cultures, and to understand the characteristics of the Asian modernization. Unfortunately, in the field of musicology, such cooperation of scholarship has not yet been fully realized. To compare the Korean-Japanese relationship with other similar cases can give us a better understanding of the Asian view of western influence, and especially under the rapid globalization of the different cultures, boosted by new technologies, the task of musicology is to be given more importance and new dimensions. In this presentation, more meaningful dialogues among Asian musicologists and a sound future of the collaboration are encouraged.

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Some Remarks on the Situation of Music of the Minorities in East Asia

TATSUMURA, Ayako
Kyoto City University of Arts

Music and dance of the minorities are often very important attractions for the tourists who visit the Asian countries where the minorities are living. It is true that the music functions as a tool of understanding the culture of the minority on one hand, but on the other hand, this attraction could be a tool for the government to demonstrate that the minority is living peacefully and happily in that country, which is not always true in the reality. In this presentation, I will mention some examples from my experiences in East and West Asia and compare the situations with the case of the *Ainus* in Hokkaido in Japan which has much changed in these two decades. Theodor W. Adorno's Critical theory on the modernization of the society and the music as consume objects is to be applied.

SESSION III

3C. Cultural Exchange and Transformation

Saturday, September 17, 1:00-3:00, Room C (54-211)

Chair: Ying-fen Wang (National Taiwan University)

Speakers:

Sol Lim (Seoul National University)

| How Igor Stravinsky's *Le Sacre du Printemps* has become primitive

Pei-ti Huang (Taipei National University of the Arts)

| Reshaping the 'Silk Road' Spirit:
Yo-Yo Ma and His 'Silk Road Project'

Pei-ling Huang (National Taiwan University)

| Devotional Buddhism, Sinicization, and the Politics of Representation: A Historical Interpretation of Northern Dynasty Dunhuang Music Iconography

In-Shun Shin (Korean Institute for Musicology)

| Per 'Reception' ad 'Evolution' of Musical Languages in Works by Korean Composers

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How Igor Stravinsky's *Le Sacre du Printemps* has become primitive

LIM, Sol

Seoul National University

In twentieth-century music history, various ISMs have been playing a crucial role in categorizing the composers and their works. Some of them illustrate common attributes, whereas some others fail to do so; moreover, they sometimes make negative inferences based on abstract ideas. By touching uncomfortably fused notions behind primitivism, I mainly attempt to lift the veil on Igor Stravinsky's *Le Sacre du Printemps*.

This study revisits the period in which *Le sacre* was showcased and encountered the criticism. The legendary riot at the première of *Le sacre* had a huge impact on the critics of the time. The study, thereafter, traces back to the very first time of designating *Le sacre* as primitive, revealing how primitivism could be drawn in the early twentieth-century France. Additionally, the relevant art concepts (e.g. Fauvism and Cubism) and cultural background are examined in order to construe the work without an implication of disgrace.

It has been almost 100 years since *Le sacre* was introduced to the world and conceived under the concept of primitivism. As the study investigates the term which has all the wider connotations,

the specific indications to describe *Le sacre* would be discovered through divergent critics and authors. All in all, this study aims to better comprehend the implication of primitivism and how this have been used in a pejorative sense to depict *Le sacre*. As if Stravinsky steps forward against the cultivated traditions to be modern, I hope this study performs against the universal view of *Le sacre*. In this sense, the study will articulate a more proper position where the work should be placed as he originally intended.

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Reshaping the "Silk Road" Spirit: Yo-Yo Ma and His "Silk Road Project"

HUANG, Pei-Ti

Taipei National University of the Arts

"Silk Road Project" with cellist Yo-Yo Ma was launched in 1998 in the Tanglewood set up a combination of art and educational non-profit organization, is now chief executive of Laura Freied, Yo-Yo Ma was the Artistic Director. Institutions subject to a period of many things through music and cultural exchanges, from global performer, composer, artist and audience closely integrated into one. By the ancient Silk Road has a long history of cultural traditions given the inspiration, and learning to become a catalyst for promoting the arts to bring together artists and musicians the world over the world together to promote exchange. From around the world more than 20 international artists and musicians formed the "Silk Road Ensemble" as the media, through different groups of music and culture are blended so that the whole world to see ancient things communication culture flourished.

This will be called Yo-Yo Ma's "Silk Road Project", for example, through the elements of music-based discussion, supplemented by socio-cultural research for, or on how they shape the reproduction of the "Silk Road" a spirit, and its "Silk Road project" and effects

arising from the effects of the level. First, for the "Silk Road Project" of the development, origin, location and the "Silk Road Ensemble" and do an overview, followed by analysis, "Yo-Yo Ma" and "Silk Road Project" between the relationship. Finally, taking the "Scared Cloud Music" (Qing Yun Yue) for the example to analyze how it will be the East, West side of the fusion of musical material, how to reshape Silk Road spirit.

Through analysis of the author, "Scared Cloud Music", for example, that "the identity of Western music, string quartet for the establishment of representative formulas", and "elements of Western music as a foil character" of the two observations. Overall, the "Silk Road Project" is still the main "Western" perspective, "the East", by a leader to lead the East face of attempts to break the impressions of the East, the West's "self" into the East. "Other" in the East as the main character, so that their living in a supporting role. Raised two questions in this thought, first, in the music which added to the "Oriental elements", whether the Western "Orientalism", a product of thought? Also on the way in business or marketing? Second, by adding elements of the East, the creation of music, whether it is because people appreciate the need to meet the education or both, so the music down to the same level?

"Silk Road Project" will reshape the spirit of the Silk Road, the definition of the "Silk Road" as a concept, subject to expect things to cultural exchange through music, but unfortunately, in this program, you can obviously feel the oriental elements added, East side of the exchange is extremely rich, but the lack of West of the exchange, according to their relative thrust can be said that only half the battle. However, the "Silk Road Project" has so far continued, the author's observations also do is tip of the iceberg, and look forward to the future to analyze the scope of the study of music extend to "Silk Road Project" all the music, make a system to collate and analyze and want access to the relevant performers and composers to discuss different points of view, and follow the Silk Road to do in-depth field research, so that make this paper more value.

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**Devotional Buddhism, Sinicization, and the
Politics of Representation:
A Historical Interpretation of Northern Dynasty
Dunhuang Music Iconography**

HUANG, Pei-ling
National Taiwan University

This paper focuses on a group of music iconography from 25 Grottoes of *Dunhuang* painted during the Northern Dynasties (439-581). By regarding images as a type of historical trace, after evaluating the context of its creation, I interpret the musical culture and change reflected by the depiction of instruments and implied alterations in ensemble sound over three historical periods. The results contribute as a case study in the discourse of influences on Pre-Tang Chinese music.

One of the changes in reflected ensemble sound is due to the significant depiction of double-headed, barrel or conical shaped drums, among which a previously overlooked "belly-button" drum, or *Ji-Gu*, features prominently only during the second period. Analogy with existing Indian drums show that the "belly-button" could have been tuning paste applied to the drumhead, and comparison with other drum iconography from ancient India to China supports the

origin of these types of drums from the north-western regions of the Indian Subcontinent. I suggest that these hand-struck drums were transmitted with the popular practice of musical offerings as devotional worship in Buddhist culture, and subsequently became a defining instrument of the *Xi-liang* area. The use of tuning paste on the drums flourished briefly due to patronization of *Xienbei* royal households. However, in the third period of Northern Chou, the Indian drums almost vanish, and the depicted instruments change and more resemble "silk and bamboo" ensembles from southern China, reflecting the politically driven, superficially sinicizing spirit of the dynasty and contacts with Southern Dynasty Hanculture.

Keywords

Northern Dynasties, *Dunhuang* music iconography,
Buddhist devotional music worship, Indian drums, *Ji-gu*,
Xi-liang musicians

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Per 'Reception' ad 'Evolution' of musical languages in works by Korean composers

SHIN, In-Shun

Korean Institute for Musicology

This presentation consists of analyses of selected pieces by Korean composers. The analyses suggest that the course through which Western music was received and established in Korea was an "evolution" based on sentiments that are rooted in Korean culture.

The study analyzes four-voice choral pieces that are arrangements of folk songs. This is done in order to identify the characteristics of Korean folk songs, as well as the potentiality and methods of fusing these folk songs with Western tonal music. An overview of the features of Korean folk music is provided before the analyses.

One of the pieces that are examined is Nan-pa Hong's *Bomchunyo* (1933). The analysis on this piece, which is in a tonal setting, sheds light on the traits of a folk song. It is arguable that the folk-like features allowed the Korean audience to warm up to the early Korean art songs despite their unfamiliarity with Western music.

The analyses of Isang Yun's *Music for Seven Instruments* (1959) and *Piri* (1971) reaffirm that the history of Western music in Korea

unfolded through a synthesis of preserving traditional music and merging it with Western music. These two pieces exemplify how characteristics of folk songs can be combined with modified twelve-tone technique and a Klangfarbenkomposition style that is unique from those of Ligeti or Penderecki. In other words, these analyses refute the claim that the stylistic modernization of Korean Western music was "detached from the history, society, and *Geist* of the Korean people."

SYMPOSIUM:
Current Musicological Scene in East Asia

Saturday, September 17, 3:30-5:30, Concert Hall

Chair: Tilman Seebaß

(University of Innsbruck, President of the IMS)

Speakers:

Daniel Chua (The University of Hong Kong)

Yosihiko Tokumaru (Ochanomizu University)

Ying-fen Wang (National Taiwan University)

Mooncha Kim (Hanyang University)

POSTER SESSION

Sunday, September 18, 9:00-10:00, Room D (54-210)

Presenters:

Chan Hee Kim et al. (Seoul National University)
| An MEG Study on Neural Basis of Processing Harmonic
Progression

Chiao-Wen Chiang (National Taiwan Normal University)
| Digital Museum of Austronesian Music: Digital Archive Project
for Music of Taiwan Indigenous and Palau (Belau)

Yura Chang (Chung-Ang University)
| Dialectical Development between Enhancement and Dissolution
for Freedom in Western Music: Focused on Georg Simmel's
Culture Theory

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An MEG Study on Neural Basis of Processing Harmonic Progression

**KIM, Chan Hee¹, YI, Suk Won^{1,2},
CHUNG, Chun Kee^{3,5}, KYE, Hee Seng⁴,
SEOL, Jaeho^{3,5} and LEE, Kyung Myun²**

1 Department of Music, The Graduate School, Seoul National University

2 Western Music Research Institute, Seoul National University

*3 MEG Center, Department of Neurosurgery, Seoul National University
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University of Hong Kong*

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Seoul National University*

P2m (P2) is defined as an auditory-evoked response with the latency peak of 150~200ms in MEG(Magnetoencephalography). In previous studies, P2m has been interpreted as reflecting the anticipation or familiarity to the musical stimuli. In our study, it was observed that the amplitude of P2m in the brain response of participants decreased especially for stimulus based on the Harmony. In particularly, this result was shown in the left temporal lobe. In summary, our findings suggest that the attenuation of the

P2m amplitude, especially in the left temporal lobe, reflects familiarity with the western tonal music.

Keywords

Harmonic context, Chord progression, Musical syntax, P2m, Magnetoencephalography(MEG)

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Digital Museum of Austronesian Music: Digital Archive Project for Music of Taiwan Indigenous and Palau(Belau)

CHIANG, Chiao-Wen

National Taiwan Normal University

Digital Archive Project of Austronesian Music, directed by professor Shan-Hua CHIEN of National Taiwan Normal University, starts from the archive of Taiwan indigenous music in 2007, and expands to Palau(Belau) music in 2009. The project team includes assistants with musicology, music education, and multi-media background, cooperating with scholars and experienced fieldworkers all over the world, including the well-known Japanese ethnomusicologists Yamaguti Osamu and Konishi Junko. This multi-year project goes through history research, music dictation, music analysis, lyrics translation, digital preservation and metadata establishment for fieldwork materials. Following the high quality standard of audiovisual files set by International Association of Sound and Audiovisual Archives, IASA, and in collaboration with experts from Archives of Traditional Music, Indian University, the digital outputs are all in well quality control and are presented through websites and databases.

Apart from the preservation, this project team also works on the development of Austronesian music by transcription and tutorials for the use of music education. With the archives of more than 1,000 songs, near 2,000 sound files from 4 of 14 Taiwan indigenous tribes, the music & dance of Palau(Belau) in 1960's, and under the goal of establishing a digital museum of Austronesian music, the project team continues collecting and expanding the content, hoping to demonstrate the variety of Austronesian music to the whole world.

Keywords

Belau(Palau), Austronesian music, Taiwan indigenous music, digital preservation

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**Dialectical Development between
Enhancement and Dissolution for Freedom
in Western Music:
Focused on Georg Simmel's Culture Theory**

CHANG, Yura
Chung-Ang University

The purpose of this study is to review and analyze the dialectical development between enhancement and dissolution for freedom in western music using the Georg Simmel (1858-1918)'s culture theory.

Simmel was one of the first generation of German sociologists. For him, culture referred to the cultivation of individuals through the agency of external forms which have been objectified in the course of history. He discussed social and cultural phenomena in terms of 'forms' and 'contents' with a transient relationship. For example 'form' becoming 'content', and vice versa, dependent of the context.

Based on his culture theory, the history of western music might be analyzed as the dialectical development between enhancement and dissolution for freedom. In particular, the dialectical development between 'subjective spirit' and 'objective spirit' for creativity and freedom was analyzed within the romanticism in the

history of western music. In the middle of dialectical analysis, the effect of music on social activities and communications was analyzed and discussed.

The results of this study are expected to suggest various implications for analyzing and interpreting the history of music. For instance, the development of new music trend might be considered as a product of dialectical development between subjective culture and objective culture.

Keywords

Simmel's Culture Theory, Dialectical Development, Western Music, Freedom

SESSION IV

4A. Crossing Borders in Contemporary Music Scholarship

Sunday, September 18, 10:00-12:00, Room A (55-203)

Chair: Yoshiko Tokumaru (Ochanomizu University)

Speakers:

Jen-Yen Chen (National Taiwan University)

| Antonio Caldara in Vienna (1716–1736) and the 'Indigenization'
of an Italian Composer at a Foreign Italianate Court

Victor A. Vicente (The Chinese University of Hong Kong)

| Tourism as Ethnographic Method in the Study of Sufi Music and
Ritual

Su Yin Mak (The Chinese University of Hong Kong)

| Pitching the Sale: A Cross-cultural Comparison of Operatic
Topoi in Television Commercials

Yuhwen Wang (National Taiwan University)

| Reflection Towards a Transcultural Sensibility:
Challenges from the Guqin Tradition

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Antonio Caldara in Vienna (1716-1736) and the "Indigenization" of an Italian Composer at a Foreign Italianate Court

CHEN, Jen-Yen

National Taiwan University

The preeminence and prevalence of Italian musicians in non-Italian locales is a well known circumstance of several centuries of European music history. Most scholarly accounts of the phenomenon have however emphasized the Italianizing of these locales, regarding the influence as primarily unidirectional. In this paper, I shall examine a multifaceted and complex instance of cultural interaction involving Antonio Caldara, Vice-Kapellmeister at the Viennese imperial court from 1716 to 1736. Not simply an importer of the stylistic idioms of his native land, Caldara obtained the post to which he had long aspired only one year after the appointment as Kapellmeister of the Austrian Johann Joseph Fux. Together, these two figures centrally forged a musical *Reichstil* over the course of the next two decades, of an Italianate orientation yet inflected by the ideological dimensions of the Austrian imperial context, and musically featuring a weighty contrapuntal manner as

well as a ceremonial liturgical idiom marked by the bright timbre of clarino trumpets. Caldara had written few works of such a cast prior to his arrival in Vienna, yet he rapidly "indigenized" in order to meet the requirements of his new post. To illustrate this rich interaction of an Italian composer with an Austro-Italian milieu, I shall closely examine Caldara's *Missa a 5. con canoni diversi* and *Crucifixus a 16*, which typify his mastery of the Viennese polyphonic style, as well as the *Dixit Dominus a 8* for double chorus and double trumpet choir, and compare these works with analogous compositions by Fux.

Tourism as Ethnographic Method in the Study of Sufi Music and Ritual

VICENTE, Victor A.

The Chinese University of Hong Kong

The reliance on music and dance to generate income in the tourist trade raises numerous questions of importance for scholars including those of authenticity, cultural representation, and the perpetual dilemma of insider/outsider dialogics. Such issues are particularly acute for the ethnographer who by necessity assumes an ambiguous relationship with the music-culture being documented. When that touristic performance is also a religious one, the situation is more complex still.

Both Egypt and Turkey have recently converted their vast religious treasures into thriving tourist industries. Islamic institutions and practices are of enduring importance in the religious tourist trade of these countries and have increasingly captured the fascination of outsiders. Tour groups and budget backpackers now vie with local worshipers and visiting pilgrims for access to holy sites. Yet the polarity between religious insider and outsider is not always apparent.

This paper investigates the case of the "whirling dervish show," a staged performance in which the intersection between religious

enlightenment and tourist curiosity is particularly evident. Although some detractors label whirling shows as inauthentic, normally both tourists and pilgrims accept them as genuine and attend them for purposes of spiritual rejuvenation. In the study of emic-etic dynamics, this case is particularly important because the cultural outsider typically is not divorced from the intention of the performance; in fact the performance is often *for* the outsider. Furthermore, in such instances when the outsider seeks insider understanding, the distinction between the tourist and the scholar, both armed with cameras and recording devices, is also obscured.

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Pitching the Sale:
A Cross-cultural Comparison of Operatic
Topoi in Television Commercials

MAK, Su Yin

The Chinese University of Hong Kong

Recent musicological research has witnessed growing interest in the ways global and local factors interact in the production of meaning. The methodologies that have emerged, though diverse, are inevitably grounded in notions of musical style: when considering the ways in which communities of listeners recognize, construct and interpret musical meanings, reference to stylistic categories as semiotic units is unavoidable. Yet the questions of how styles foster rhetorical linkage between music and meaning and how the modes of such linkage vary among communities have rarely been addressed by music theorists. My paper explores these questions within a contemporary context in which the rhetorical act is clearly circumscribed: the television commercial. Part I introduces the theory of the musical *topos* (topic) initially proposed by Leonard Ratner (1980), and illustrates ways in which it may be broadened to account for semiotic interaction between cultural themes and musical styles in popular media. Part II examines four television commercials from Italy, Britain, Korea and Hong Kong which all use

Puccini's 'Nessun Dorma' as soundtrack, but which have very different messages. I argue that these different commercials not only articulate subsets of a global cluster of meanings associated with opera, but also posit new, locally defined connotations for the style. In modeling both the recognition of characteristic styles and their meanings specific to a given listening community, topic theory allows us to analyze musical styles as what Umberto Eco has termed 'cultural units', and demonstrates the multivalent role of music in the promotion of social and cultural paradigms.

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**Reflection Towards
a Transcultural Sensibility:
Challenges from the Guqin Tradition**

WANG, Yuhwen

National Taiwan University

Music theorists and musicologists have proposed and discussed various ways through which music makes sense in the listening process, such as Heinrich Schenker's systematization of long-term direction, L.B. Meyer's delineation of expectation (or implication) and realization, Susan McClary's feminist approach, ecological approach as proposed by Eric Clarke (2005), and Elizabeth Le Guin's carnal approach (2006). These various ways have immensely enlarged our understanding of musical listening from technical orientation to cultural, social and even physical orientation.

However, my earlier study of guqin (Chinese seven-string zither) points to yet another different mode of listening and sensibility that has long existed in Chinese culture (and presumably cultures of other Asian countries), but has not been noticed in Anglo-American musicology. In a nutshell, traditional guqin players strive in their artistic endeavor toward a unified experience of the sound, the environment, and the player's bodily sensations as well as his/her

mental states. Such a holistic approach may seem close to Le Guin's approach with regard to bodily sensation, or to the ecological approach as explored by Brooks Toliver (2004), Nancy Guy (2005) and Holly Watkins (2007). Yet in fact, the fundamental mentality in guqin tradition differs tremendously from what is found in the above studies, and offers a valuable case for a re-examination of musical sensibility. This study takes the discovery in guqin as a point of departure, and discusses how this traditional way of approaching music may challenge current understanding of music and musical sensibility.

SESSION IV

4B. Topics in Musicological Activities

Sunday, September 18, 10:00-12:00, Room B (54-212)

Chair: Genichi Tsuge (Tokyo University of the Arts)

Speakers:

PyoungRyang Ko (Seoul National University)

| Comparative Study in Music: Empirically Bridging the Study
of Composition and Improvisation to Music Theory

Masakata Kanazawa (International Christian University)

| Activities of Early Music in Japan Today

Klara Hrvatin (Osaka University)

| Art collective at the Sōgetsu Art Center in the 1960s:
Takemitsu Tōru's Film Music for *Otoshiana*

Naomi Tazaki (Ochanomizu University)

| A Study of Art Music in France Immediately After World War II:
Musical Directions of the *Radiodiffusion Française (RDF, 1945–49)*

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Comparative Study in Music:
Empirically bridging the study of composition
and improvisation to music theory.

KO, PyoungRyang

Seoul National University & Sunchon National University

Learning several styles by *model composition* (German: *Stilkopie*) is a widespread method for learning *compositional techniques* (German: *Tonsatz*), especially in learning *historical compositional techniques* (German: *historischer Satztechnik*). However, the works produced by the model composition method paradoxically do not successfully replicate the desired style. This might be partly due to the students' individual ability in composing, but is mainly an inherent problem in the approach itself: while configuring the model, irregularities are omitted which are as important in the desired style as regularities. As a result, the configured model is rather different from the music in our ears' memory. – It goes without saying that there are plenty of sophisticated exceptions in voice leading which may be omitted in the average lecture. Also, it is regrettable that there have been too few studies like Brahms' collection "Oktave und Quinte u. A."– Furthermore, the models and regularities being used in class are unfortunately presented as rules that the students must abide. Often, these rules tend to let the students – and even

tutors – regard compositional techniques only from lexico-grammatical angles without considering how to qualitatively incorporate pupils' musical desires and ideas. Quo vadis, tu musica?

We here encounter the limitation of the method, the main obstacle in bridging music theory and composition: the rules are more or less isolated from the real historical works. Imitating the learned historical style, which is quite different from real historical soundings, is contradictory; in the end the practice is reduced to strict voice leading. This is not only boring, but tends to lead students to internalise the generalised regularities from certain historically limited periods, even if the knowledge of these models alone is sufficient for the understanding. During this process, many students are demotivated.

In this regard, we fail to employ music theory as an aid, as an integrator, which facilitates the development of the ability to creatively determine musical occurrences based on knowledge of real historical works and cultural background, and also the development of the student's handicraft and musical ideas. Another practice method, which supplies these missing aspects, is required: How can the necessary skills and technique be developed in such a way that simultaneously connects to the acquisition of historical and cultural knowledge and encourages the craft and artistic ability of the individual?

To complement the missing parts of the model composition method, an empirical approach is essential. The method of comparative study in learning compositional techniques is one possibility.

In the comparative method, students first compare two small pieces that show certain similarities in terms of topos, theme, formal structure or any compositional aspects, and then write own composition based on their findings with their own new idea. If possible, students themselves may identify a third piece that also consists of similar ideas. In other words, they find the substance kinship and individual elements in selected works without being

informed of specific compositional technique and being confined by terminologies, models and rules. The students learn about music theoretical concerns by combining imagination with the intertextuality that they identify, and by writing their own composition. As a result, they are able to discover compositional-technical aspects not through imposed rules, but statistically by experience, and are able to strategically observe them. They may observe, for example, how a topos and a similar musical idea are treated individually by different composers, or even in individual pieces of one composer. When comparing various works containing similar ideas and perceiving how diversely the similar ideas can be treated, students no longer think passively within the algorithm of one certain style, but do so with all algorithms comprehensively, critically and creatively. Having actively compared the studied styles, they understand the difference of expression among composers more subtly.

The characteristic differences between the model composition method and the comparative method might be summarised as follows: The learning material in the model composition method consists first and foremost of simplified common practice "rules". In a comparative method, the student creatively examines differences and likenesses in diverse musical pieces (intertextual substance kinship). In the last phase of this approach, the teacher must give feedback regarding the coherence of the composition so as to maintain the role of a mentor, rather than simply clarifying mistakes in music grammar as is done in the model composition method. In other words, lexicogrammar (how to cohesively connect sounds) is emphasised in the model composition method, while the comparative approach focuses on compositional strategy (how to coherently configure individual ideas from a historical context through finding intertextual substance kinships). Thus, model composition ultimately still results in exercises, while the alternative comparative method produces personalised works that reflect the ability of both the students and the teachers. Modelling, regulating, generalising and categorising establish an epistemological scheme

for musical understanding. However, this type of realisation is only the typological and taxonomic recognition of the system. Such aspects in learning compositional techniques correspond to the lexicogrammar of spoken and written language. As various rhetorical strategies are incorporated in speaking and writing, such strategies should also be incorporated in learning compositional techniques.

Improvisation is not all that far removed from composition; the former is spontaneous and intuitive, while the latter cultivates a more complex and controlled form of thought. Model composition method and the teaching improvisation both rely on old formal structures, such as minuet, sonata form or jazz and avant-garde standards. The comparative method is quite applicable to improvisation lessons, since it is desirable to practice creative improvisation rather than exact reproduction of a certain formal structure.

In the presentation, some methodological considerations, experiments employing the model composition and comparative methods with test subjects, and the advantages and disadvantages of both methods will be discussed in detail.

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Activities of Early Music in Japan Today

KANAZAWA, Masakata

International Christian University

In recent years, there have been active performances of and researches on European "early music" in Japan. However, the term "early music" is now used in two different meanings. Originally it literally meant "music in early periods," generally understood as "music before Bach". More recently, however, the term has also been used in another meaning, indicating "musical performances in accordance with the performing practices of the time when the work was composed." The present report attempts to summarize a history and recent activities of these two types of "early" music in Japan.

Activities of Early Music in Japan Today

KANAZAWA.Masakata
Seoul, 18 September 2011

I. It all started with Johann Sebastian Bach (1685-1750)

A. Bach scholars

TSUJI, Shōichi (1895-1987)
SUMIKURA, Ichirō (1932-)
KOBAYASHI, Yoshitake (1942-)
ISOYAMA, Tadashi (1946-)
HIGUCHI, Ryūichi (1946-)

B. Organizations and groups

Bach Collegium Japan founded by SUZUKI, Masaaki in 1990;
cf. <http://www.bach.co.jp/>

II. Other activities in Baroque Music

A. Scholars.

HATTORI, Kozo (1924-2009): Baroque music in general
WATANABE, Keiichiro (1932-2001): a Handel specialist
TAKANO, Noriko (1936-): 17th century German Baroque

B. Organizations and groups

Musica Poetica (Heinrich Shütz Chor Tokyo), founded by
TANNO, Yumiko in 1968; cf. <http://www.musicapoetica.jp>
Telemann Institute Japan, founded NOBUHARA, Takeharu in
1979; cf. <http://www.telemann.com/>
Handel Institute Japan, founded by WATANABE in 1998;
cf.: <http://www.handel-institute-japan.org/>

III. Medieval and Renaissance Music

A. Scholars

MINAGAWA, Tatsuo (1927-): Medieval and Renaissance music.

TOGUCHI, Kosaku (1927-): Italian music history.

KANAZAWA, Masakata (1934-), Medieval and Renaissance music

IMATANI, Kazunori (1945-): Medieval and Renaissance music.

B. Societies & Organizations

Medieval Music Choir, founded by MINAGAWA in 1952.

Contact: c/o Ms YAMANAKA, Masako

Den'enchofu 2-6-9, Oota-ku, Tokyo 145-0071

Medieval & Renaissance Music Society, founded by MINAGAWA in ca. 1961

Contact: Prof. NASU, Teruhiko, Aoyama Gakuin Univ.;

tnasu@aoyamagakuin, jp.

Vocal Ensemble Cappella, founded by HANAI, Tetsuro in 1997;

cf. <http://www.cappellajp.com>

IV. New type of "Early music" and "Period instruments".

A. Organs

TSUJI, Hiroshi (1933-2005), organ builder.

YOKOTA, Munetaka (1952-), organ builder.

HAYASHI, Yuko, Prof. Em., New England Conservatory;
organist

Japan Association of Organists, founded in 1973.

Journal: JapanOrganist;cf.<http://jpgsonline.com>

Japan Organ Society, founded in 1973.

Journal: Organ-Kenkyu(AnnualReportoftheJOS);.

cf. <http://fuki.jpn.org/~kikukohp/>

- B. Cembalo (Harpsichord, Clavecin, Spinnet & Virginal).
NABESHIMA, Motoko (1936-1999)

Origo et Prattica, founded by NABESHIMA in 1974.
; cf. <http://www.origoetp.gr.jp>

- C. Clavichord
MIYAMOTO, Tomoko → Japan Clavichord Society
(1966-2007)

- D. Fortepiano
OGURA, Kikuko.
UEO, Naoki.

- E. Lutes, Vihuelas & Guitars
SATO, Toyohiko (1943-) → Alba Musica Kyo (1983?)
TSUNODA, Takashi (1946-) → Tabulatura (1984)
IMAMURA, Yasunori → Fons musicae

Lute & Early Guitar Society Japan (LGS-Japan), founded
by SATO in 2000 ;cf. <http://www.lgs-japan.org>
Lute Society of Japan, founded in 2001;
lutesociety@japan.email.ne.jp.

- F. Strings.
TERAKADO Ryo (1961-), → Les Boréades (1997)

- G. Wind instruments.
ARITA, Masahiro (1949-): Baroque flute & recorder player
YAMAOKA (HIRAO), Shigeharu: recorder player & maker
→ Les Cinq Sens
HAMADA, Yoshimichi
→ Antonello (1994-) & La Voce Orfica

V. Other Informations.

Hamamatsu Museum of Musical Instruments; <http://gakkihaku.jp>
Entrée, the Early Music Magazine; <http://www.em-entree.jp>

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**Art collective at the Sōgetsu Art Center
in the 1960's:
Takemitsu Tōru's film music for *Otoshiana***

HRVATIN, Klara
Osaka University

With the motto to "offer a place for artists from various genres of fields to gather to create, to show, and to criticize each other without any restrictions", the Sōgetsu Art Center initiated a new movement in Japanese art in 1960's. Joining the exponents of diverse arts, it gave new perceptions for performances of Japanese avant-garde musicians.

In this art collective milieu Tōru Takemitsu directed the music for a documentary-fantasy *Otoshiana* (1962), Hiroshi Teshigawara's first full length film. The work is significant for the use of cembalo and 2 pianos, one prepared piano and one employed for inside piano-techniques. Considered as the first work in which Takemitsu applied prepared piano, it is an interesting example showing Takemitsu's tendency of creating new sounds using various techniques. What gives the work a particular stance is that it is composed and performed in collaboration with Toshi Ichianagi and Yūji Takahashi.

Through an author's interview with Yūji Takahashi and referring to Takahashi's recently completed timetable for *Otoshiana* music, we will try to reveal how the three composers collaborated together; how each contributed to the overall music of the work. Moreover, we will emphasize the role Takemitsu had in the work as a music director, composer and performer.

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**A Study of Art Music in France
Immediately After World War II:
Musical Directions of the *Radiodiffusion
Française (RDF, 1945-49)***

TAZAKI, Naomi

Ochanomizu University

Although France won a narrow victory in World War II, and was liberated from the Occupation and anti-democratic Vichy regime, rapid reconstruction from the devastation of the war was vital in the summer of 1944. The Provisional Government of the French Republic (1944–46) therefore proceeded with large-scale nationalization in industry. It requisitioned the surviving radio stations around France and established the unique national *Radiodiffusion Française* (RDF, 1945-49). This study investigates the government's policies on broadcasting art music programs by examining documents in the French National Archives.

We find that *RDF* authorities stressed the importance of the "educating the people with music of high quality," realizing that most radio audience was an "occasional listener" and preferred light music to art music. This principle was basically similar to that of the Radio-Paris, the national radio station in France since 1934 as

well as that of the same station under the German control during the Occupation. However, *RDF* programs did not lean toward enthusiastic nationalism but took into account the aspect of international cooperation.

The *RDF*'s policy for maintenance of the high quality of performance consequently led to the reform of the workforce of the French National Orchestra deteriorated by the purge and the "untimely union interventions" (Henry Barraud). We find that this reform included the cut of the minimum monthly guarantee and the audition of unsatisfactory members, which led to serious antagonism between *RDF* authorities and musicians.

SESSION IV

4C. Music in Environment and Digitization

Sunday, September 18, 10:00-12:00, Room C (54-211)

Chair: Moo Kyoung Song (Yonsei University)

Speakers:

Chia-Fen Tsai et al. (National Taiwan Normal University)
| Refreshing Memories: Digitization Project for Field Recordings
for Belau (Palau), Micronesia made in the 1960s by Osamu
Yamaguti

Hermann Gottschewski (The University of Tokyo)
| Music Research in the Era of 'Google Books': The Development
of Knowledge and Its Accessibility as a Methodological Problem

Brian Christopher Thompson (The Chinese University of
Hong Kong)
| Digitization and the Study of Western Music History

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Refreshing Memories:
Digitization Project for Field Recordings of
Belau (Palau), Micronesia made in the 1960s
by Osamu Yamaguti

CHIEN, Shan-Hua, TSAI, Chia-Fen, CHIANG, Chiao-Wen
National Taiwan Normal University

Dr. Osamu Yamaguti, the Palauan music specialist and the author of "Palau Music" of *The New Grove Dictionary of Music and Musicians*, made his field research in Palau during the years of 1965-1966. He had recorded around 500 Palauan chants on reel to reel tapes, several silent films, 14 volumes of field notes as well as hundreds of photos. After a fire accident of the radio station in Palau, Dr. Yamaguti's collection becomes the most important and the only material in the world.

In 2009, Prof. Shan-Hua Chien, the specialist of Taiwan indigenous music, hosted a project named "The Beauty of Austronesian Music--Digital Archive Project of Belau(Palau) Music". This project has involved international co-operations between Taiwan, Japan and Palau. The task is not only to digitize Dr. Yamaguti's extremely precious documents but to synchronize the silent films and the audios by tracing the possible fragments from

the reel-to-reel tapes. Due to the valuable nature of this collection, the Palau government has expressed its willingness to store and exhibit these digital archives at the Palau National Museum once the project has been accomplished.

There will be five topics presented in this topic:

1. The background of the digital archive project of the Music Department of National Taiwan Normal University
2. An introduction of Dr. Yamaguti and his field research in 1960s in Palau
3. The content of Dr. Yamaguti's collection
4. The process and difficulty of digitizing the materials
5. The achievements of the project: the triangle cooperation of Taiwan, Japan, and Palau.

Keywords

Belau(Palau), Austronesian music, indigenous chant, digitization

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**Music Research in the Era of
"Google Books":
The Development of Knowledge and its
Accessibility as a Methodological Problem**

GOTTSCHEWSKI, Hermann

The University of Tokyo

At the first glance *google books* just seems to be a new source of information added to previous ones. A second view, however, reveals that its great power can change the whole process of the development of knowledge (at least in certain fields of historical research) and makes a deep methodological reconsideration necessary.

Google books is a kind of bastard between a huge library and a data base. From a library it differs by the absence of a catalogue, a systematic order and helpful librarians. While in an ordinary library the access to old and rare books is restricted, in *google books* restrictions mainly apply to newer materials. For some older printed source materials *google books* is already the biggest library in the world and the easiest to access from everywhere; what does it mean, however, when all researchers in the world are working mainly in the same library?

From a professional data base *google books* differs by the inscrutable range and structure of the (often deficiently recorded) data material and its very basic search features. Nevertheless *google books* gives the opportunity to answer some musicological questions much easier than before and even to ask new questions. In my presentation, I will focus on 19th century music journals and song books and discuss questions concerning Western music theory and the reception of Western music in Asia. Big differences will be seen not only between different kinds of materials, but also between sources in different languages.

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Digitization and the Study of Western Music History

THOMPSON, Brian Christopher
The Chinese University of Hong Kong

Residing in Asia forces an historical musicologist to be resourceful. Traditional research methods, often involving weeks or months in foreign archives, are a luxury requiring extensive funding and leave from teaching duties. In this paper, I explore how digitization is making feasible alternative methods of research.

I begin with a cursory discussion of my working context, describing: 1. the place of musicology in tertiary education in Hong Kong, 2. some of the music scholars who work, or have worked in the city over the past fifteen years, 3. and the sources of funding available for research. Then, based on my experience as a researcher, teacher, and professional librarian, I explore some of ways in which the digitization of resources is providing opportunities for alternative approaches and funding methods. I focus on my own research projects on nineteenth- and twentieth-century topics, but also discuss opportunities in other areas and the potential for directing postgraduate student research topics.

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- LEE, Seong Liul (muwilee@yahoo.co.kr), *Korean National University of
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Piano performance, music history, piano literature, keyboard
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- LIM, Sol (sollim@snu.ac.kr), *Seoul National University*: Stravinsky,
Primitivism, Modernism, Music History
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NISHIDA, Hiroko (nishida@design.kyushu-u.ac.jp), *Kyushu University*:
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van Beethoven, Heinrich Schenker, editions

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RYU, Sun-Ok (ok8210@snu.ac.kr), *Western Music Research Institute,
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SEEBAB, Tilman (tilmanseebass@uibk.ac.at), *University of Innsbruck*:
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SHIN, Hye Seung (ewha90@yahoo.co.kr), *Ewha Woman's University*:
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- SHIN, Kyung-Hwa (kikq2003@yahoo.co.kr), *The Korean-German Musicological Society*: The folk rhythm expressed in the opera Carmen of G. Bizet
- SHIN, Sang Ho (heacdies@hotmail.com), *Seoul National University*: German Music and its Cultural/National Tradition
- SOHN, MinJung (minjungsohn@snu.ac.kr), *Seoul National University*: 20th century American music
- SONG, Moo Kyoung (msong999@hanmail.net), *Yonsei University*: Schenkerian Analysis, Musical Form, Beethoven Piano Sonata, Musical Semiotics
- TATSUMURA, Ayako (tatsumura@kcua.ac.jp), *Kyoto City University of Arts*: Comparative Culture, Music Aesthetics, Sociology of Music, Th. W. Adorno, Central and West Asia
- TAZAKI, Naomi (tnaomi@r04.itscom.net, taznaomi@gmail.com), *Ochanomizu University*: France, World War II, the Provisional Government of the French Republic, Cultural policy, Radio
- THOMPSON, Brian Christopher (thompson@cuhk.edu.hk), *The Chinese University of Hong Kong*: 19th-century music, film music
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- TSUGE, Genichi (gtsuge23@g00.itscom.net), *Tokyo University of the Arts*: ethnomusicology, organology, music iconography, Persian music, Central Asian music
- VICENTE, Victor A. (vvicente@cuhk.edu.hk), *Chinese University of Hong Kong*: Sufism, Tourism, Dance, Turkey, India

WANG, Yuhwen (ywwang@ntu.edu.tw), *National Taiwan University*:
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YANG, CHIEN-CHANG (chienchang@ntu.edu.tw), *National Taiwan
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soundscapes

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YI, Hyejin (hyejinyi@gmail.com), *Seoul National University*: Music
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Sonata Form

YI, Suk Won (sukwon@snu.ac.kr), *Seoul National University*:
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YOKOMIZO, Aya (ayaito@muwi.org), *Yokohama City University*: Lied,
musical metrics, Robert Schumann, Ludwig van Beethoven

Yoon, In Young (p5tat5@snu.ac.kr), *Seoul National University*:
Thirteenth century French triple motet

Call for Papers:
MUSIC AND THE BODY

9–11 March 2012

The University of Hong Kong

Deadline for submission: 1 November 2011

Organized by

Department of Music and the Centre for the Humanities and
Medicine

The University of Hong Kong

Theme

What is the relationship between music and the body? Almost everything concerning music is quintessentially related to the body, yet the answers to this question are multifaceted. The relationship is multimodal involving the auditory, kinaesthetic, and visual, and is observed at diverse levels of experience across sensation, perception, creation/production, interpretation, and communication. The notion of "body" itself is multivalent, and thus the connection can be subject to various interpretations from different perspectives, such as anatomical, medical, cognitive, aesthetic, cultural, social, and historical. Reckoning the clashes between these perspectives, this conference proposes to investigate the multidimensional relationship between music and the body in a setting that promotes a genuine intellectual exchange of ideas. The conference is particularly interested in questions and

approaches that cut across traditional disciplines. For example, how the humanistic interpretation of corporeality could be linked to the scientific studies of the theme? Conversely, what are the implications of recent medical and neuroscientific investigations to the historical and cultural contextualisation of music and the body? How has music been used to control the body? And in light of the expanded notion of the musical mind and brain, how is the duality between the body and the mind viewed in today's discourse on music perception? Other interpretations of the theme are equally welcome.

Speakers

The conference will feature a keynote address by Sander Gilman (Emory University / The University of Hong Kong), with invited presentations by Eric Clarke (University of Oxford), Lawrence Zbikowski (University of Chicago), and Marina Gilman (Emory Voice Center). Other invited speakers will be announced in due course.

Submissions

We invite papers in all fields related to the theme. The topics may include, but are not limited to, the following:

- * Representation of the body in music
- * Embodiment in perception and cognition of music
- * Psychoanalysis and music
- * Brain science and music
- * Body and performance studies
- * Bodily movements and expressive gestures
- * Bodily metaphors in musical discourse

- * Audiology and hearing
- * Anatomical and pathological approaches to music and the body
- * Health/disease and music
- * Medicine, biomedicine, and music
- * Historical perspectives on music and the body
- * Culturological / ethnographic approaches to music and the body

Submissions should comprise a paper title, an abstract of up to 250 words, and a short biography of about 200 words. Please email submissions in PDF or Word format to **Dr. Youn Kim** (musicandthebody@gmail.com) by **1 November 2011**.

Website: www.hku.hk/music/events/conferences/music-body

Conference Venue



Close-up ↓



Building #55 -college of Music

SNU HOAM FACULTY HOUSE (*hereafter HFH)

LOCATION



FULL ADDRESS:

SNU Hoam Faculty House 239-1,
Nakseongdae-dong, Gwanak-gu,
Seoul, Korea 151-057

Tel: 82-2-871-4053 Fax: 82-2-871-4056

Web: <http://hoam.ac.kr/english/>

TAXI SERVICE

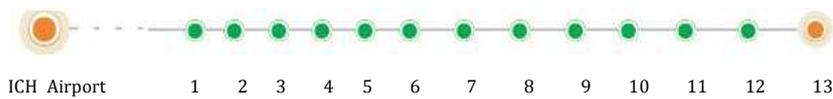
The fare for taxi service between Incheon (*ICH) International Airport and HFH is around 70,000 won depending on the traffic situation. By Deluxe Taxi (Mobeom Taxi, Black Taxi), which offers kinder service, the approximate fare is 100,000 won. (1.5hrs)

LIMOUSINE BUS FROM INCHEON AIRPORT:

Limousine bus is a convenient and inexpensive way to get to HFH from ICH International Airport. Take airport limousine bus number **6017**, which comes directly from Incheon to HFH within 90 minutes.

Bus #	Title	Bus type	Intervals	Bus Stop	Fare
6017	Seoul National University Incheon-SNU Hoam Faculty House	Limousine	30-60 minutes	1 st Floor, 6B	15,000 Won

LIMOUSINE BUS ROUTE



1. Air force club
2. Kangnam middle school
3. Boramae Station
4. Boramae Park
5. Shindaebang Hyundai apartment
6. Kyungnam apartment
7. Shindaebang Sungwon Santevill
8. Shindaebang Station
9. Lotte Department store
10. Bongcheon Station
11. Bongcheon Intersection
12. Nakseongdae Station

13. SNU Hoam Faculty House

TIME TABLE (MON-SUN)

AT ICH AIRPORT MON-SAT	AT ICH AIRPORT SUN	AT HFH MON-SUN
-	-	4:20
5:40	5:40	5:00, 5:30
6:20, 6:55	6:30	6:00, 6:30
7:40	7:10, 7:40	7:00, 7:40
8:20	8:20	8:20
9:00, 9:40	9:00, 9:40	9:00, 9:30
10:15	10:15, 10:52	10:00, 10:40
11:00, 11:40	11:30	11:20
12:15, 12:45	12:10, 12:45	12:00, 12:40
13:15, 13:44	13:15, 13:44	13:20
14:15, 14:55	14:15, 14:52	14:00, 14:30
15:38	15:38	15:00, 15:30
16:09, 16:44	16:10, 16:45	16:00, 16:40
17:24, 17:55	17:22	17:20
18:35	18:00, 18:30	18:00, 18:40
19:15, 19:55	19:10, 19:50	19:20
20:35	20:35	20:00, 20:40
21:15, 21:55	21:15, 21:55	-
22:35	22:35	-

****Abbreviation:**

SNU - Seoul National University, HFH - Hoam Faculty House,

ICH - Incheon

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