

**2010  
IFYM**

The Musicological Society of Japan  
International Forum for Young Musicologists 2010  
May 14-17, 2010, in Yokohama

Time Schedule and Abstract

Venue: Keio University, Hiyoshi Campus  
4-1-1 Hiyoshi, Kohokuku, Yokohama, 223-8521 Japan  
Tel. 045-566-1359, Fax 045-566-1361 (Dept. of Musiology)

Details given here, correct as of March 29, 2010, are subject to change due to inevitable reasons. For the latest information, please check our Web site.

Time Schedule

Friday, May 14 <sup>th</sup>	
14:00-15:30	Registration (At the entrance of "symposium space" in "Raiosha" 1 <sup>st</sup> Floor)
15:30-16:30	Opening Session
16:30-18:30	Session FR1 (Chair: Tatsuhiko Itoh) Shzr Ee Tan: Performing The Internet: The YouTube Symphony Orchestra Fuyuko Fukunaka: Anti-Communist Propaganda Or Philanthropy Misfired? Harm Langenkamp: An Unprecedented Confrontation: The 1961 Tokyo World Music Festival
19:00-20:30	Reception (Faculty Lounge, "Raiosha" 1 <sup>st</sup> Floor)

Saturday, May 15 <sup>th</sup>	
9:00-10:15	Session SA1 (Chair: Akira Ishii) Ruth Seehaber: Due to Bad Weather the German Revolution Took Place in Music. The Idea of the Political Function of Music as Propagated by the New German School. Joanna Bullivant: The Individual and the Collective: Benjamin Britten's <i>Our Hunting Fathers</i> (1936) and the Politics of Modernism in 1930s Britain.
10:30-11:45	Session SA2 (Chair: Nozomi Sato) Hikari Kobayashi: Edvard Grieg and the Language Conflict in Norway around 1900 Martin Knust: The Impact of Continental Art Music upon Nordic Composers
13:00-14:15	Session SA3 (Chair: Akira Ishii) Tomoe HAMAZAKI: Music and Modernization in the Republic of Turkey: Examining the Construction of Turkish National Music Kentaro SAKAI: Japanese National Music and Cultural Identity: Analysis of Articles in Japanese Musical Magazines in Early 1940s

14:30-15:45	Session SA4 (Chair: Herman Gottschewski) SAITO Kei: The New Folk Songs in Modern Japan Klara Hrvatin: The Japanese Folk song Kagura mai: To be or not to be preserved
16:15-17:30	Sesson SA5 (Chair: Matt Gillan) Yang Yuanzheng: Interpreting the Qin in Tokugawa Japan: An Inquiry into the Nature and Causes of Ogyu? Sorai's (1666-1728) Studies on the Chinese Qin Music Tsan Huang Tsai: 'Tradition,' Internal Debates, and Future Directions: The Concept of Tradition and Its Relation to Time in the Practices of the Chinese Seven-stringed Zither (Qin)
18:00-19:00	Concert: Okinawa Music Matt Gillan

Sunday, May 16 <sup>th</sup>	
9:00-11:00	Session SU1 (Chair: Hermann Gottschewski) Shrinkhla Sahai: Excavating Tradition : Classicism and Modernity in the 'Gharana' system of Hindustani Music Tobias Robert Klein: The Intentions of Tradition: (Inter)national Consciousness and the Early Historiography of Music in West Africa Mariko Anno: Nohkan Notation in English Noh: The Transmission and Translation Process from Japanese into English
11:30-12:45	Session SU2 (Chair: Masako Shibuya) Tomoko Yasukawa: Mode as National Identity in France: Bourgault-Ducoudray and His Lecture at the 1878 Exposition Universelle Mari Saegusa: Development of Japanese Vocal Music Focusing on Qunihiko Hashimoto: Music Representation between the Japanese Tradition and the Avant-gardism of the Early Showa Era.
13:45-15:00	Session SU3 (Chair: Matt Gillan) Mitsuko Kawabata: A Representation of Italian Immigrants in the Traditional Argentine Circus Tasaw Hsin-chun Lu: Performativity of Difference: Mapping Public Soundscapes and Performing Nostalgia among Burmese Chinese in Central Rangoon (1949-1988)
15:00-16:30	Closing Session Moderator: Tastsuhiko Itoh
17:30-	Excursion Depart Hiyoshi

Monday, May 17 <sup>th</sup>	
Excursion	
ca. 12:00	Arrive at Keio University Hiyoshi Campus

**TIME SCHEDULE AND ABSTRACTS**

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**Friday, May 14th**

**Registration**                      **14:00-15:30**

**Opening Session**                **15:30-16:30**

**Session FR1**                      **16:30-18:30**

Chair: Tatsuhiko Itoh (*International Christian University*)

FR1-1    **Shzr Ee Tan** (*Royal Holloway University of London*)

**PERFORMING THE INTERNET: THE YOUTUBE SYMPHONY ORCHESTRA**

The YouTube Symphony Orchestra is a social experiment gathering “professionals and amateur musicians of all ages, locations and instruments” through the mechanism of the internet. Actively promoted by international classical music personalities such as Tan Dun and Lang Lang, YouTube users were urged in late 2008 to submit audio-visual clips of themselves for private judging as well as “democratic” voting to form a physical orchestra that played together for the first time in April 2009, New York. This paper examines the roles of superficially democratic musicking in the ratification as well as resistance of classical music – in its faux-international universality – as a hegemonic practice. In particular, I look at the convergence of new and old media paradigms through the performance of music on the internet, as well as the performance of the internet through the appropriation of music as a cultural symbol. In the course of the latter, I investigate the politics of classical music promotion at large in the emergence of a “borderless” world created by the seeming transparency and level playing field of the internet, as well as the myth of music as “a universal language.” In the case of the former I will look at short-duration and low-resolution audio-visual formats that have come to acquire – through the emergence of what I call a YouTube culture – an aesthetic of deliberate amateurism and user-generated immediacy. Both discussions contribute to greater debates surrounding the construction of virtual places and communities vis-à-vis offline, real-life music-making – a development which is rapidly changing the face of music practice today.

FR1-2    **Fuyuko Fukunaka** (*Tokyo University of the Arts*)

**ANTI-COMMUNIST PROPAGANDA OR PHILANTHROPY MISFIRED?: THE TOKYO EAST WEST MUSIC ENCOUNTER FESTIVAL (1961) AND ITS “POLITICAL” MOTIVES**

This paper examines the political and artistic motivation behind the Tokyo World Music Festival (1961), as well as various repercussions of its reception by Japan’s music circles at the time. The ultimate goal of this study is to probe why classical music in Japan has failed to “politicize”

itself—a phenomenon that warrants detailed examination, in particular, of the creative aesthetics of individual composers. For the present paper, however, the author places her focus on investigating the genesis of the Festival and its nature, as well as its reception, both positive and negative, among Japan’s music circles. The question to be raised include: why was Japan regarded as suitable for this clandestinely “anti-communist,” “fraternal” cultural event (co-organized by the Tokyo metropolitan government, the International Association for Cultural Exchange, and the Congress for Cultural Freedom, a non-partisan international organization that was clandestinely financed by the CIA), when the anti-US sentiments were increasingly visible among students and intellectuals of Japan due to the much-criticized renewal of the USA-Japan Security Treaty?; did the Festival bring about new awareness of the relations between politics and musical art to Japan’s musical communities, where music seems to have been considered largely apolitical activities?; and was it designed to introduce political—however vaguely—messages that CCF believed Japanese artists and public desperately needed, or was it a mere cultural event to bring the extravaganza of the world’s leading musicians and musicologists?

According to one report, the Festival was “ignored or at least treated with overt coldness by most of Japan’s musicians and scholars.” At the same time, the related debate involved several of Japan’s leading composers and intellectuals, and their complicated rhetoric evinces that many of them were not ready to face potentially political intentions that may reside in the contemporary spectra of classical music in general. This reality in turn seems to have been largely overlooked by the organizers on the US front, as most clearly manifested in the Nabokov papers (housed at the Harry Ransom Humanities Research Center, the University of Texas, Austin).

FR1-3 **Harm Langenkamp** (*Research Institute for History and Culture, Utrecht University*)  
**“AN UNPRECEDENTED CONFRONTATION”: THE 1961 TOKYO WORLD MUSIC FESTIVAL**

In the spring of 1961, Tokyo provided the stage for the ‘East-West Music Encounter’ or, as it was known in Japan, the ‘Tokyo World Music Festival’. Organized as a conference-festival, nearly a hundred composers, musicologists and music critics from Western Europe, the United States and various parts of Asia discussed problems of cross-cultural understanding during the day, and reveled in high-profile performances of, among others, the New York Philharmonic, the NHK Symphony Orchestra and prominent interpreters of Indian, Thai, Korean and Japanese traditional music by night.

The driving spirit behind this event was Nicolas Nabokov, at the time secretary-general of the Congress for Cultural Freedom (CCF), a worldwide coalition of intellectuals which had been founded in the early 1950s with the aim of defending artistic and intellectual freedom against totalitarian oppression, and which would be exposed in the mid-1960s as a CIA instrument designed



However, the most important criterion was to create music with concrete content. Music was understood not as entertainment but as a language dealing with the great topics of human history.

Examining the writings of the representatives of the New German School, the paper will clarify their idea of the political and social role of music. Further, it seeks to demonstrate the realisation of these thoughts in concrete projects and their consequences until the present today. Ultimately, the paper will show that Kurt Tucholsky's famous aphorism of a German revolution taking place in music does in fact appropriately reflect reality.

SA1-2 **Joanna Bullivant** (*Worcester College, University of Oxford*)

**THE INDIVIDUAL AND THE COLLECTIVE: BENJAMIN BRITTEN'S *OUR HUNTING FATHERS* (1936) AND THE POLITICS OF MODERNISM IN 1930S BRITAIN**

Benjamin Britten's *Our Hunting Fathers* (1936) has been considered a landmark in British music of the 1930s. The work's modernist score and topical anti-fascist message has become emblematic in appraisals of Britten in the 1930s which contrast his left-wing and modernist 'otherness' with the musical and political conservatism of mainstream British musical attitudes. Moreover, in Philip Brett's view, the political statements in the 1930s began a lifelong artistic project focusing on the isolated individual in oppressive and intolerant societies, a project resonant with Britten's personal feelings as a pacifist, left-wing homosexual.

This paper proposes an alternative reading of the song-cycle, one which questions the correlation made by previous authors between a modernist idiom and individual self-expression. Rather than placing the work within the trajectory of Britten's later *oeuvre*, this paper examines it against contemporary debates over modernism and politics, and left-wing discussion of the modern artist's political role. Both mainstream and left-wing writers conceived of modernism as a radical break with a liberal, bourgeois tradition centred on the individual, conceptions which allow a reading of *Our Hunting Fathers* as not so much a passionate expression of individuality as part of a contemporary search for left-wing art that was 'objective and social'. This reading not only proposes an alternative perspective on connections between modernism and politics in 1930s Britain, but raises wider questions about the authority of meanings of modernism stemming from a post-war context.

**Session SA2** **10:30-11:45**

Chair: Nozomi Sato (*Keio University*)

SA2-1 **Hikari Kobayashi** (*Osaka University*)

**EDVARD GRIEG AND THE LANGUAGE CONFLICT IN NORWAY AROUND 1900**

In the period in which Edvard Grieg (1843-1907) was living, the national consciousness among Norwegian people strongly increased until Norway attained complete independence in 1905. At that time, a heated dispute was going on among politicians, writers and linguists on whether to build the national written language in Norway on the form of Landsmål (a Norwegian language

which was built on ancient dialects) or on the form of Riksmål (a Norwegian language strongly influenced by Danish). Grieg not only composed the music to texts by writers from both sides of this dispute, but he also had a personal contact with them.

The purpose of this presentation is to analyze Grieg's thoughts on the language conflict and his compositions, and to consider how this conflict influenced him.

In 1898, Grieg published his song cycle *Haugtussa* (The Mountain Maid), a work which was based on Garborg's poem cycle in Landsmål. From this year until the year 1900, Grieg wrote quite a lot about the language issue in his letters. The contents of these letters show that he supported the language form of Landsmål. Nevertheless, Grieg was reluctant to address his own opinion publicly. He rather kept a distance from the language dispute and took a neutral position.

My research focuses on Grieg's attitude toward this conflict. His undecidedness can be regarded as a kind of reflection of the double-sided national consciousness in Norway toward Denmark, which both benefited Norway and was at the same time its past ruler from 1380 to 1814.

SA2-2 **Martin Knust** (*University of Stockholm*)

**THE IMPACT OF CONTINENTAL ART MUSIC UPON NORDIC COMPOSERS: AN ACCULTURATION STUDY**

In the 19th until the 20th century it was essential for Nordic composers to have studied 'on the continent'. The institutions they chose for their education were mostly located in Leipzig, Berlin, Paris and Vienna. To say it paradoxically: They exported musical techniques into their native countries to develop a characteristic national idiom according to the nationalistic spirit of that time. To outline the impact of German music upon Nordic national composers like Edvard Grieg, Jean Sibelius or Hugo Alfvén and to show their ambitions to establish their acculturated music on the continent is the main issue of my paper. It will show how crucial the origin of a composer was for the continental reception of his music. Leading questions will be: Is there really existing a national tone, for instance a 'Nordic tone', which can be stated objectively by analyzing music? Which strategies of acculturation and demarcation can be found? Which rôle the politics played to encourage or prevent such cultural contacts? And how important is it today for the reception of a work to know where its composer was born?

**Session SA3** **13:00-14:15**

Chair: Akira Ishii (*Keio University*)

SA3-1 **Tomoe Hamazaki** (*Tokyo University of the Arts*)

**MUSIC AND MODERNIZATION IN THE REPUBLIC OF TURKEY: EXAMINING THE CONSTRUCTION OF TURKISH NATIONAL MUSIC**

Turkey is among the countries that have undergone a remarkable process of modernization through the adoption of European cultures particularly since the nineteenth century. This study aims to examine the process of construction of Turkish national music in the context of state



cultural politics, nationalism, and the experience of Westernization in Turkey.

Mustafa Kemal Atatürk, who established the Republic in 1923, promoted modernization and Westernization in every sphere including music. The ideologues of the Republic considered music to be one of the integral components of the new society and made intensive effort to create Turkish national music (*milli musiki*), which was to be achieved through a synthesis of Turkish folk music and Western harmonic techniques. The “Turkish Five,” known as the first generation of Turkish composers, and some Western musicians such as Paul Hindemith and Béla Bartók, made great contributions to this project.

Although this new type of music has been recognized as the “official” one, Turks do not seem to be familiar with it. One of the main reasons for this is that it consists of folk music “polyphoned” in the Western style. For the ideologues of the Republic, polyphonization was symbolic of the “Western,” which in turn symbolized modernity. Therefore, the new music had to be a polyphoned one based on Western music techniques. The increasing distance between state music and the musical choice of the people represents a challenge to the process of modernization in Turkey.

SA3-2 **Kentaro Sakai** (*Showa Academia Musicae*)

**JAPANESE NATIONAL MUSIC AND CULTURAL IDENTITY: ANALYSIS OF ARTICLES IN JAPANESE MUSICAL MAGAZINES IN EARLY 1940S**

The aim of my presentation is to clarify and classify the thoughts about Japanese national music in early 1940s, and to discuss about a musical or a cultural identity of people in Japanese musical circles.

There were some issues which musical circles in Japan must work on in the early 1940s. Here I list four of them: (1) unification of musical circles coping with the *Shin Taisei Undou*, the movement toward new social structure of Japan, (2) popularization of music, (3) denouncement of American and English element of music from music, and (4) creation of national music of Japan, which my presentation deals with.

The object of the analysis is articles which discussed what music is appropriate as Japanese national music and appeared in musical publications as *Ongaku-no Tomo*, *Ongaku Kouron*, *Ongaku Bunka Shimbun*, *Ongaku Bunka*, and *Nihon Ongaku Bunka Kyokai Kaiho*, from 1941 to 1944. And the authors of articles which will be analyzed are as follows: Kenzo Nakajima, Keizo Horiuchi, Kinya Katsura, Kakutan Morimoto, Sadao Tsuchida, Kosaku Yamada, Haruo Teranishi, Takatomo Kurosawa, Fumio Hayasaka, Hisao Tanabe, Shoichi Tsuji, Shigeo Kishibe, and Nyozezan Hasegawa.

**Session SA4**

**14:30-15:45**

Chair: Hermann Gottschewski (*University of Tokyo*)

SA4-1 **Kei Saito** (*Osaka University*)

## THE NEW FOLK SONGS IN MODERN JAPAN

In the 1920s and 1930s, composing new folk songs, or Shinmin'yo (新民謡), became a very popular activity in Japan. This movement was supported by professional musical composers, poets, and as well as amateur writers. However, their concepts of the ideal new folk songs were not rigid. We can find several conflicts within the movement, especially the gaps between professional and amateur writers were remarkable.

This presentation will identify two conflicts between professional and amateur writers in order to show how the movement reflected the state of a nation in the midst of modernization.

The first conflict is between urban/ rural. As mentioned above, both professional and amateurs writers wrote new-folk songs. The professional writers mostly lived in Tokyo and composed rural songs from tourists' viewpoint, and the songs spread throughout the country. Amateur writers, on the other hand, who lived in local regions, and wrote songs in private circles. The urban new folk songs and the rural ones brought different concepts of "folk" and "song."

The second conflict is between folk/ nation. Since the Meiji era, the Japanese culture had tried to represent the originality of the modern nation. The new-folk song was just the right genre to express this idea, as this type of song could be composed as the nation's song (The Japanese word "Min" (民) can mean both "folk" and "nation"). However, a problem with this genre was that if the writers used too many dialects and the songs became too traditional and too much like old folk songs, then it would be difficult for such songs to be understood by the whole nation. By comparing major writers' discourses about the new folk song to the folk song magazines that were published in private circles, I will illustrate the complex and various ways of expressing nationalism in modern Japanese songs.

### SA4-2 Klara Hrvatin (*Osaka University*)

#### THE JAPANESE FOLK SONG *KAGURA MAI*: TO BE OR NOT TO BE PRESERVED

It is said that in order not to lose the folk material, be it for the folk songs or the folk performing arts, we have to preserve it so it would not disappear.

In this paper I will focus on *Kagura mai*, which is a folk song from Gokayama district's small village Tairamura Kaminashi, located in the southeastern part of Toyama prefecture in Japan. The song is related to a dance song called *Maimai*, which used to be a part of courting songs sung at festivals, usually combined with agricultural rites. Visiting the actual place of *Kagura mai* shows that we can still today hear the song for the two main festivals in the year: namely the *Kokiriko* festival and *Haru* festival. Since 1973 it has a place as an Intangible Cultural Asset together with the oldest folk song in Japan, the *Kokiriko bushi*.

Comparing all the sources the author could collect on *Kagura mai*, spanning from its first transcription and recording (1952), its first available video (1974) to a new audio recording (2002) and recent video recordings of *Kagura Mai* (taken by the author (2007, 2008)), there are changes seen in how the *Kagura mai* is performed today compared to around 60 years ago, in its musical content as well as in its function.

We can see that the song's preservation society or *honzonkai* decided on the form of preservation of it and tries hard to keep it exactly the same. Moreover, the song became also a part of what we could call a 'stage presenting show' which gave a new function to the song as a folkloric and touristic art. We could say that the song survives through *honzonkai*, but at the same time it becomes like a "growing flower" tightened by the "box" (the folk song being "the flower" and the *honzonkai* "the box" that restrains it).

In this way the preserved *Kagura mai* will probably not receive many musical changes in the future. How long can it stay "under the box"? Is the law which helps to protect the folk song heritage beneficial? Could it be possible that this way of preserving *Kagura mai* does not keep the song alive, but it restrains it and allowing it to become more a part of the culture which uses folk songs only to exhibit?

## Session SA5

16:15-17:30

Chair: Matthew Gillan (*International Christina University*)

SA5-1 **Yuanzheng Yang** (*University of Hong Kong*)

### INTERPRETING THE QIN IN TOKUGAWA JAPAN: AN INQUIRY INTO THE NATURE AND CAUSES OF OGYŪSORAI'S (1666-1728) STUDIES ON THE CHINESE QIN MUSIC

The presentation tackles an extremely important issue in East Asian music and Tokugawa intellectual history – the question why political thinker Ogyū Sorai, in the last phase of his career, composed a series of works on the *qin* through his reading of the two ancient manuscripts that were discovered in the early years of Kyōto. Written in Japanese and comprising merely seventeen sections, Sorai's *Kingakutaii-shō* has been looked upon as a short introductory essay prepared for non-literati musicians. Moreover, the other three works, *Yūanfu-shō*, *Yūan kyoku*, and *Shōan-ku-shō* were deemed unanimously as mere transcriptions of the music and text preserved in the two scrolls. Nevertheless, close scrutiny reveals that Sorai consciously applied Confucian teachings to political issues through his music projects. Sorai was awesome in this regard not merely because of his expertise in Chinese philology, or his detailed administrative suggestions, but due to his ability cunningly to manipulate existing facts and present them in a manner that was convincing to his contemporaries. In short, Sorai himself was absolutely conscious of the political implications of his *qin* music studies, both within Japan and without. Therefore, an in-depth inquiry into the nature and causes of Sorai's studies on *qin* music is indispensable in pursuing a full picture of Sorai's ideology. The results drawn from this academic adventure will not only shed new light on the history of East Asian music, but also will address crucial lacuna in the

study of Tokugawa intellectual history.

SA5-2 **Tsan Huan Tsai** (*Chinese University of Hong Kong*)

**'TRADITION,' INTERNAL DEBATES, AND FUTURE DIRECTIONS: THE CONCEPT OF TRADITION AND ITS RELATION TO TIME IN THE PRACTICES OF THE CHINESE SEVEN-STRINGED ZITHER (QIN)**

The aim of this paper is to explore the concept of 'tradition' of the Chinese seven-stringed zither *qin* and its associated with issues of 'intangible heritage,' 'internal debate,' as well as its connected to the current and future practices of the instrument itself. The article introduces the discourse on 'tradition' from an anthropological perspective before turning to its relationship with the abovementioned issues. The paper also focuses on the material aspects of the *qin* by examining its associations with the concept of tradition and time (the past, present, and future). As a constantly renewing process and one that is often limited to a particular pace or speed of change, the concept of 'tradition' has indeed played a very important role within contemporary *qin* practices and has provided a vision that projects toward the future. By using the case of the *qin*, the paper further suggests that an abstract concept such as 'tradition' can be useful for the understanding of performance itself in relation to the interpretation of the past and considerations for the future.

**Concert (Okinawan music)18:00-19:00**

**Sunday, May 16th**

**Session SU1**

**9:00-11:00**

Chair: Hermann Gottschewski (*University of Tokyo*)

SU1-1 **Shrinkhla Sahai** (*Jawaharlal Nehru University*)

**EXCAVATING TRADITION: CLASSICISM AND MODERNITY IN THE 'GHARANA' SYSTEM OF HINDUSTANI MUSIC**

'Gharana' literally means household. Classical music pedagogy in India follows the oral transmission of music knowledge within a gharana. The authenticity and classicism in a musician's style is substantiated through his claim to the musical lineage of the gharana.

In the early part of the twentieth century, when these gharanas emerged, music knowledge was passed on only within the family or to 'gandabandh shagirds'(a thread-tying ceremony in which the Guru accepted a person as his disciple). This practice effectively thrived on a politics of exclusion, operating out of the socio-cultural hierarchy and reinforcing it by allowing selective access to knowledge and prohibiting outsiders from learning a particular style (of the gharana) of music. This practice also aimed at preserving the uniqueness and distinguishing quality of a gharana. However, it is significant that the concept of gharanas emerged at the turn of the twentieth century and the whole emphasis on gharana as an authentic lineage of classical music, which claims its purity by aligning itself to tradition, is itself a modern phenomena. The classical styles of Hindustani music are therefore 'neo-classical.'

The gharana system was also used to differentiate the classical from the popular and therefore implied elitism and notions of purity within classical music. Through the postcolonial lens, this paper seeks to engage with these questions of continuity and change within the Hindustani classical music system, the claim to authenticity as a basic premise for establishing the concept of 'classical,' and the breaking down of the gharana system in the post-modern world.

SU1-2 **Tobias Roberet Klein** (*Humboldt University Berlin*)

**THE INTENTIONS OF TRADITION: (INTER)NATIONAL CONSCIOUSNESS AND THE EARLY HISTORIOGRAPHY OF MUSIC IN WEST AFRICA**

On a brisk Sunday afternoon in April 1885 a group of Hausa traders, Liberian Kroomen and Fante musicians staged a joint performance of dances from their respective region of origin at Kotokoraba market in Cape Coast (Ghana). A newspaper report describes the event with flabbergasted amazement, but does not entirely share the fervent enthusiasm with which the ambitious Pan-African philosopher Edward W. Blyden had called on the educated elite to "lend a ready ear to the ditties of the Kroomen and the compositions of the Mandingos and the Veys".

The two incidents amply demonstrate the rootedness of the widespread collation of regional musical cultures both in the social transformation processes and intellectual history of 19<sup>th</sup>-century

Africa – a complex relationship to which musicologists have paid little attention so far. Within the framework of a cross-cultural study of musical nationalism this paper discusses the little known origins of African music historiography as an attempt to counter European claims of cultural superiority: From 1800 onward – beginning with the debates over the abolition of the transatlantic slave trade – African musical traditions were simultaneously tasked to uphold cultural self-esteem and to attract global recognition for the continent’s cultural heritage.

SU1-3 **Mariko Anno** (*Tokyo University of the Arts*)

**NOHKAN NOTATION IN ENGLISH NOH: THE TRANSMISSION AND TRANSLATION PROCESS FROM JAPANESE INTO ENGLISH**

The nohkan (noh flute) repertoire has been traditionally taught from master to disciple using *shōga* (oral mnemonics). However, with the publication of two Issō school nohkan *shōga* volumes (1936), consisting of the essential dance repertoire, followed by a fingering chart volume of these dances (1940), and multiple LP recordings of them (1970s), the mode of transmission has been significantly affected.

Easier access to written documents and recordings has made it possible for individuals to gain a basic understanding of these dances without formal training on the instrument. This has allowed for international dissemination of the nohkan repertoire, facilitating nohkan training abroad, and enabled the creation of English noh.

This paper investigates the nohkan notation in the English noh play, *At the Hawk’s Well* (*ATHW*) (2002), music by Richard Emmert, examining the play at the molecular level of the *shōdan* (building blocks), and delving into the transmission and translation process of nohkan notation by analyzing its “score.” Moreover, a comparative analysis on the role and melodic patterns of the nohkan from traditional noh to *ATHW* is made, informing the readers of Emmert’s influences and motivations in creating his work, as well as insight into his musical interests and noh background.

**Session SU2**

**11:30-12:45**

Chair: Masako Shibuya (*University of Fukui*)

SU2-1 **Tomoko Yasukawa** (*Tokyo University of the Arts*)

**MODE AS NATIONAL IDENTITY IN FRANCE: BOURGALT-DUCOUDRAY AND HIS LECTURE AT THE 1878 EXPOSITION UNIVERSELLE**

Louis-Albert Bourgault-Ducoudray (1840–1910), composer and professor of musical history at the Conservatoire, gave a lecture titled “Modality in Greek Music” at the 1878 Exposition Universelle. This successful speech inspired young French composers such as Debussy and Ravel, whose music is often regarded as modal. However, modality, for Bourgault-Ducoudray, was extremely eclectic, since his expression “Modality in Greece” comprised plainchants, folksongs, ancient Greek melodies, Greek church music, and contemporary French and Russian music.

There are multiple sources for his lecture: 1) his fieldwork in Greece and Turkey executed

through governmental financial assistance, 2) *Histoire et théorie de la musique de l'antiquité* by F. A. Gevaert (published in 1875), and 3) a lecture concert concerning a new system for the accompaniment of plainchant given by a Belgian organist, J. N. Lemmens, in 1878. Inspired by *mode*, the common element of these three sources, Bourgault-Ducoudray aimed at unifying the Western Christian civilization and the Oriental-Secular tradition with that of the modern France musically.

This unification was influenced by the political situation observed post the 1871 war. In Bourgault-Ducoudray's eloquent speech, we can recognize the contrast between Germany, which controlled the age of tonality and France, which conquered the age by reviving the old "modes," and the Republic's complex relationship to Catholicism. Finally, this modality represents the origin of France and the French tradition incorporating the oriental world at the beginning of the Third Republic.

SU2-2 **Mari Saegusa** (*Tokyo University of the Arts*)

**DEVELOPMENT OF JAPANESE VOCAL MUSIC FOCUSING ON QUNIHICO HASHIMOTO:  
MUSIC REPRESENTATION BETWEEN THE JAPANESE TRADITION AND THE  
AVANT-GARDISM OF THE EARLY SHOWA ERA**

In the early Showa Era, it was a thesis of vital importance for composers in Japan to create New Japanese Music with distinct, national and cultural traits on the basis of the compositional technique of Western music.

Qunihiko Hashimoto (1904-1949), a Japanese composer, violinist, conductor, and musical educator, was confronted with this situation. He put vocal music at the center of his musical composition from the viewpoint of Japanese language and poems, and what is more, from the wide perspective of Japanese musical culture from classical music to popular music.

He excelled in the field of Showa Era vocal music composition, in terms of both quality and prolificacy, as did Kiyoshi Nobutoki and Kosaku Yamada. As a professor at Tokyo Music School, he also had significant impact on postwar composers such as Toshiro Mayuzumi, Akio Yashiro, Ikuma Dan, and Yasushi Akutagawa.

In this announcement, I want to examine Hashimoto's speculations about synthesizing Japanese and Western culture through his vocal music, which amounts to over 500 works. To do this, first, I will introduce the theory of Hashimoto's composition method, and second, I will discuss it through his actual works.

**Session SU3**

**13:45-15:00**

Chair: Matthew Gillan (*International Christian University*)

SU3-1 **Mitsuko Kawabata** (*Indiana University*)

**A REPRESENTATION OF ITALIAN IMMIGRANTS IN THE TRADITIONAL ARGENTINE  
CIRCUS**

The *circo criollo* (native circus) appeared during the nationalistic movement, known as *tradición gauchesca*, and played a central role in the construction of Argentine identity around the turn of the twentieth century. Besides the general circus performance, this popular expression contained drama based on rural tradition represented by the *gaucho* (native horseman). This theatrical section featured double casts of the gaucho and Cocoliche (a clownish parody of Italian immigrants) and their accompanying musical repertoires. While the gaucho figure offered the authentic image of Argentine tradition through folk music and his vernacular dialects, Cocoliche embodied the contemporary socio-political situation with his songs employing the *italo-criollo* language (a mixture of Spanish and Italian).

This paper investigates Cocoliche as an ambivalent character who straddled traditional and immigrant societies, navigating the two communities to enhance the concept of a unified Argentina. Analyzing selected historical recordings from the native circus, this study explores processes of creolization in the country and the ways in which Cocoliche's music represents both the negotiation of, and the conflict between, the two groups in the construction Argentine identity. By examining Cocoliche's musical repertoires and lyrics, I inquire into the complex social, political, and cultural matrix that this figure embodied.

SU3-2 **Tasaw Hsin-chun Lu** (*Institute of Ethnology, Academia Sinica*)

**PERFORMATIVITY OF DIFFERENCE: MAPPING PUBLIC SOUNDSCAPES AND PERFORMING NOSTALGIA AMONG BURMESE CHINESE IN CENTRAL RANGOON (1949-1988)"**

This talk looks into the festive musical practices of Chinese immigrants during 1949 and 1988 in central Rangoon, the former capital of Burma. Eschewing the conventional interpretations of diasporic music that view diasporic community as a fixed one unit, I adopt the mode of ethnographic historiography focusing on multiple micromusics emerging in this community. This approach allows me to illuminate its internal intricacies, and to explore the shifting Burmese Chinese public soundscapes where this group responded to the vicissitudes of both Burma and their home country's politics and economy. I will argue that these people in their public musical practices performed multifarious ideas of nostalgia and invented tradition. Engaging themselves constantly in such practices then also helped them construct new homes and identities. This speaks to the music's performativity of difference: music is used as a strategic resource to articulate differences and lay claims to subjectivity. That is to say, on the one hand, it helped define (sub)ethnicities, class, and political views within the community through recurrent moments. On the other hand, the spatial and temporal intensity of their musical performances formed a remarkable Chinese ethnic space, in contrasting to the others (mostly Burmans and Indians) in the city.

**Closing Session 15:00-16:30**

Moderator: Tatsuhiko Itoh