

International Musicological Society (IMS)



Music in the Pacific World: Change and Exchange Through Sound and Memory

First Conference of the IMS Study Group on the Global History of Music

14-17 October 2021

Taipei, Taiwan / Virtual



Pacific coastline, Taiwan

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Welcome Statements

From the Chair of the IMS Study Group, "Global History of Music"

It's a great honour to welcome all speakers and delegates to the first conference of the International Musicological Society's Study Group "Global History of Music". This study group was formed in 2019 to promote macrohistorical thinking about global connections, patterns, and processes in human musicking, and to develop theoretical frameworks for musicology that intersect with current directions in sister disciplines. It aims to provide a safe and diverse forum for the examination of the global musical repercussions of transcontinental exchanges, movement, and mixing of peoples, practices, ideas, and objects.

The Pacific Ocean is a macrohistorical zone that is particularly apt for musicological scrutiny from a global perspective. Thinking about large-scale connections in global history—and the kinds of musical change and exchange to which these give rise—involves many challenges, of course. Not least, research in the field necessitates the collaboration of many scholars working within multiple frames of reference, and the meeting and productive engagement of many epistemological traditions and methods. This conference, which was originally planned as an in-person event but is now navigating cyberspace, brings together people studying music histories related to an interconnected region that covers approximately one third of the Earth's surface area.

Several years ago, Jen-yen Chen and I discussed a well-known volume of essays edited by Carol E. Robertson, *Musical Repercussions of 1492: Encounters in Text and Performance* (Washington, DC: Smithsonian Institution Press, 1992). This book emanated from a symposium held in March 1988 as part of the Smithsonian's program for the quincentenary of the first voyage of Christopher Columbus. Jen-yen and I talked about the impact that this classic collection had for musicological studies of the Atlantic world, and its legacy and reception some three decades later. As two people personally connected to the Pacific world, it seemed a logical step for us to make comparisons between that scholarly commemoration of a half-millennium of trans-oceanic exchanges and the current quincentenary year of the earliest recorded east-west crossing of the Pacific in 1521.

Inspired and informed by a wealth of studies on the Atlantic and Indian Oceans—including *La música y el Atlántico: relaciones musicales entre España y Latinoamérica*, edited by María Gembero Ustárroz and Emilio Ros-Fábregas (Granada: Editorial Universidad de

Granada, 2007) and the multi-scholar European Research Council project “Musical Transitions to European Colonialism in the Eastern Indian Ocean” led by Katherine Butler Schofield (King’s College London, 2011–15)—as well as work on the Pacific by Vanessa Agnew, our keynote speaker Gabriel Solis, and many others, we are humbled to coordinate this conference. It seeks to bring together scholars of the Pacific world to explore the ways in which the world’s largest ocean can be conceptualized through the lenses of global music history.

David R. M. Irving

ICREA & Institució Milà i Fontanals de Recerca en Humanitats–CSIC, Spain
Chair, IMS Study Group “Global History of Music”

From the Local Conference Host

Warm greetings from Taipei, Taiwan! It is my great pleasure to welcome participants from five continents for the first international conference of the IMS Study Group, “Global History of Music.” David Irving and I first broached to one another the idea of holding this event in Taipei when we met in Cremona, Italy, in July 2018, and we began taking steps towards concretely realizing our plan during our next international meetup, in Boston in November 2019. Neither of us could have foreseen the havoc that would overtake the world just several months later, and my excitement over our (virtual) gathering is of course somewhat tempered by disappointment at not being able to host all of you in Taiwan, a locale which certainly exemplifies a rich history of transcultural exchanges by means of travel across open waters. Nevertheless I still believe that these four days of the conference will be replete with rewarding interactions, and also set important foundations for further collaborative investigation of arguably the largest geographical expanse of the past half-millennium where interactions, both peaceful and violent, have taken place across the boundaries of economic and religious paradigms, political structures, and social identities. Above all it is the multiplicity of voices epitomized by our conference, with delegates from along the eastern coast of Asia and the western coast of the Americas, as well as from islands of the Pacific “completing” a vast ring, and finally from other regions implicated in the history of Pacific encounters such as Europe and the eastern United States, that marks this event’s special quality and promise of future intellectual riches.

As David’s words of greeting already lay out persuasively some of the principal scholarly bases for discussion of the Pacific world’s transcultural history, I will only add here mention of one work which has closely informed my own thinking in recent years, Joseph Roach’s *Cities of the Dead: Circum-Atlantic Performance*, published in 1996. Among the many

things that could be said about this landmark study (including its performative application of Paul Gilroy's notion of the black Atlantic), I limit myself to pointing out its oceanic model of an almost vertiginous circulation of ideas, practices, and materials, subverting binaristic constructions ("East-West," "Near-Far," and the like) which still exert a stranglehold upon a significant chunk of the musicological discipline, though Roach's monograph is already a generation old. At the very least a triangular framework is needed, though this also is surely too limited and limiting. How to appropriate the methodology of *Cities of the Dead* towards interpretation of music in the Pacific world, whose size and relative predominance of water over land compared to the Atlantic domain perhaps makes a difference not only of quality but also of kind, is a question which our conference may fruitfully address.

I would like to express my special thanks to the program committee, whose members form a marvelous microcosm of global connectedness; to my dedicated team of conference assistants, Yicksau Lau, Yun-Hsien Peng, and Shura Ng Taylor, all students of the Graduate Institute of Musicology at National Taiwan University; to the staff of the Graduate Institute of Musicology; and to Taiwan's Ministry of Science and Technology which provided funding for the conference.

Jen-yen Chen
National Taiwan University
Chair, IMS East Asia Regional Association

Committees

Chair, IMS Study Group on the Global History of Music

David R. M. Irving (ICREA & IMF-CSIC, Spain)

Program Committee

Birgit Abels (Georg-August-Universität Göttingen, Germany)

Hyun Kyong Chang (University of Sheffield, UK)

Jen-yen Chen (National Taiwan University, Taiwan)

María Alexandra Iñigo Chua (University of Santo Tomás, Philippines)

Brian Diettrich (Victoria University Wellington, New Zealand)

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Yick-sau Lau (National Taiwan University, Taiwan)

Yun-hsien Peng (National Taiwan University, Taiwan)

Shura Ng Taylor (National Taiwan University, Taiwan)

Keynote Lecture



Singing the Black Pacific: Global Music History and the Challenge of the Pacific

21:00-22:15 (UTC+8), Saturday, 16 October

**Gabriel Solis, Professor of Musicology
University of Illinois at Urbana-Champaign, USA**

Abstract

Two fundamental questions face the emerging field of global music history: what do we mean by “global,” and what do we mean by “music.” Not just in theory, but in practice, in the construction of our studies. A focus on the Pacific offers a vital opportunity to seek meaningful answers to these questions, but also bring their importance very much into focus. This keynote draws on research with Indigenous musicians and activists in Australia and Melanesia on the history of Black-Indigenous connections in the region over the course of a “long” twentieth century. To be certain, this history is an instance of a “paracolony network,” made possible by the late-nineteenth century expansion of U.S. imperial presence across the Pacific as well as by the longer history of British colonial activity. Nevertheless, I argue, a full accounting for the musical and social dynamics that constitute the forging of a Black Pacific in song requires attention to musics that are not global, as such, often musics that do not have a tradition of notation. Such a history offers one blueprint for making global music history more expansive than older histories of empire, and for seeing the Pacific – and its rim – as a space in which music, in particular, can bring to light complex historical dynamics of cultural movement and exchange.

Conference Program

All times are local for Taipei, Taiwan (UTC+8)
NB TWN = Taiwan

Thursday, 14 October 2021

09.30-09.45: *Opening Ceremony.* Words of welcome by Jen-yen Chen (conference co-organizer, live), David R. M. Irving (conference co-organizer, recorded), and Fumitaka Yamauchi (chair, Graduate Institute of Musicology, National Taiwan University, live)

10.00-11.30: Individual Papers, Session 1

Intersections and Cross-Cultural Encounters I

Chair: Michael Webb (University of Sydney, TWN+3)

Chun Chia Tai (University of California, Riverside, TWN-15). The Intersection of Blackness and Indigeneity in Taiwan: Aljenljeng Tjaluvie (Abao)'s Aboriginal Gospel Song "Thank You"

Joyce Chen (Princeton University, TWN-12). An Early Instance of Cross-Cultural Musicking: Critiquing the Decolonial Framework through the Lens of Dutch Formosa

Mélodie Michel (University of California, Santa Cruz, TWN-13). Coloniality of Sound and the Pacific Encounter

13.30-13.45: Words of welcome by David R. M. Irving (conference co-organizer, live) and Jen-yen Chen (conference co-organizer, live)

14.00-15.30: Individual Papers, Session 2

Circulation and Migration of Music Materials I

Chair: Brian Diettrich (Victoria University Wellington, TWN+5)

Laura Case (University of Sydney, TWN+3). "Savages in general, are not sensible to the tone of string instruments": The Violin as a Medium of Cross-cultural Exchange Between Indigenous Australians and Europeans

Ying-fen Wang (National Taiwan University, TWN+0). The Reception and Indigenization of Harmonica in Colonial Taiwan

Yuiko Asaba (University of Huddersfield, TWN-7). Cultivating the Trans-Pacific Imagination: Migration and the Circulation of the Bandoneón Between China and Japan, 1930s-1940s

19.00-21.00: Individual Papers, Session 3

Circulation and Migration of Music Materials II

Chair: David R. M. Irving (ICREA & Institució Milà i Fontanals de Recerca en Humanitats–CSIC, Spain, TWN-7)

Kim F. Rockell (Komazawa University, Tokyo, TWN+1). Rondalya Interrupted: Early Flows, Asia-Pacific Distribution and Semiotic Clusters

Antonio Baldassarre (Lucerne University of Applied Sciences and Arts, TWN-6). Beyond the Material: Imagining and Fabricating Colonial Cultural Identity in Seventeenth- and Eighteenth-Century “biombos” from New Spain

Ma. Patricia Brillantes Silvestre (University of the Philippines, TWN+0). La Orquesta de Dalagas of Pandacan: Charting the Rise of the Filipina Musician and the Transmigration of the Harp into Filipino Popular Music Through Manila’s Newspapers in the Second Half of the 19th Century

Qingfan Jiang (Yale University, TWN-12). The Pursuit of Universality: Astronomy, Music, and the French Mission in Early Modern China

21.00-22.00 Social Hour for All Participants (Zoom breakout rooms)

Friday, 15 October 2021

10.00-12.00: Individual Papers, Session 4

Musical Diffusion, Migration and Diaspora

Chair: Arwin Quiñones Tan (University of the Philippines, TWN+0)

Ryan Gourley (University of California, Berkeley, TWN-15). Phonographic Homeland: Russian Records Across the Pacific Region

Hsiao-En Yang (National Taiwan University, TWN+0). A Filipino Migrant Musician in Taiwan: Ben Rigor and His Jazz Identity

Alan Maddox (University of Sydney, TWN+3). Music, Place and Identity in the British Penal Settlement on Norfolk Island

Michael Webb (University of Sydney, TWN+3). Sovereignty Songs: Théo Ménango and the “musical making of the future” in 1980s Kanaky/New Caledonia

14.00-16.00: Special Session

Sound Knowledge: Onto-Epistemological Explorations in the Western Pacific Island World

Team research project directed by Birgit Abels

Chair: Birgit Abels (Georg-August-Universität Göttingen, TWN-6)

19.00-20.30: Plenary Session

The World's Largest Ocean in Global Music History: Interpretive and Conceptual Challenges Across Disciplines

Invited Speakers: David Armitage (Harvard University, TWN-12), Dan Bendrups (La Trobe University, TWN+3), James Revell Carr (University of Kentucky, TWN-12), Frederick Lau (Chinese University of Hong Kong, TWN+0)

Respondents: Yuiko Asaba (University of Huddersfield, TWN-7), Hannah Hyun Kyong Chang (University of Sheffield, TWN-7), Qingfan Jiang (Yale University, TWN-12), Yuanyu Kuan (Academia Sinica, Taipei, TWN+0)

Chair: Ma. Alexandra Iñigo Chua (University of Santo Tomás, TWN+0)

21.00-23.00: Individual Paper Session 5

Performing Arts and Fluid Sensibilities

Chair: Hannah Hyun Kyong Chang (University of Sheffield, TWN-7)

Fritz Schenker (St. Lawrence University, TWN-12). Forming a Pacific Ocean Jazz Economy

Birgit Abels & Sebastian Hachmeyer (Georg-August-Universität Göttingen, TWN-6). Sound Knowledge of Moana: Performing Arts in Micronesia and the Fluidic Sensibilities Inherent in Oceanic Connection

Matteo Gallo (Musée du Quai Branly - Jacques Chirac, Paris, TWN-6). The Pathway of Kaneka Music, Through Space and Time

Brenda Marina Ayala Estrada (National Autonomous University of Mexico, TWN-13). Sayonara vatos locos! We are Living La Vida Loca through Hip-Hop: The Chicano Subculture in Japan

Saturday, 16 October 2021

10.00-12.00: Individual Paper Session 6

Trans-Pacific Networks of Performances

Chair: Makoto Harris Takao (University of Illinois at Urbana-Champaign, TWN-12)

José Manuel Izquierdo König (Pontificia Universidad Católica de Chile, TWN-11). Early Latin American Encounters with Japanese Performing Arts: The Satsuma Company of Acrobatics and Music (1871–1873)

Amanda Harris (University of Sydney, TWN+3). Trans-Pacific Networks and Festivals of Music and Dance, 1965–1973

Boris Wong (Chinese University of Hong Kong, TWN+0). Representing Asianness Through Band Sound: Performances by the Singapore Armed Forces Band in International Military Tattoos

Hee-Sun Kim (Kookmin University, TWN+1). Multi-faceted Meanings of the “Modernization of Traditional Korean Music” Through Musical Travels Across the Pacific Ocean

14.00-15.30: Individual Paper Session 7

Circulation and Transformation of Musical Genres

Chair: Yuiko Asaba (University of Huddersfield, TWN-7)

John Gabriel (Melbourne Conservatorium of Music, TWN+3). Pirates, Petroleum, and Prelapsarian Fantasy: The South Pacific in the Musical Imaginary of Weimar Republic Germany

Tokiko Inoue (Ochanomizu University, TWN+1). Reception, Transformation, and Localization of Opera Repertoire in East Asia in the Early 20th Century

Alexandra Leonzini (University of Cambridge, TWN-7). Short, Dark, and Evil: The Orientalization of Japan in North Korean Revolutionary Opera

19.00-20.30: Individual Paper Session 8

Musical Exchanges in Hybrid Cultures

Chair: Alan Maddox (University of Sydney, TWN+3)

Travis Seifman (University of Tokyo, TWN+1). Ryukyuan Uzagaku Court Music: High Ritual Traditions from Ming/Qing Entertainment Culture

Alexander M. Cannon (University of Birmingham, TWN-7). Exploring Daoist Approaches to Music Expression in Contemporary Vietnamese Music for Diversion

Geoffroy Colson (University of Lille, TWN-6). Hīmene Tahiti: History and Key Drivers of a Creative Musical Synthesis in French Polynesia

21.00-22.15: Keynote Lecture, Gabriel Solis (University of Illinois at Urbana-Champaign, TWN-13)

Singing the Black Pacific: Global Music History and the Challenge of the Pacific

Chair: Jen-yen Chen (National Taiwan University, TWN+0)

Sunday, 17 October 2021

10.00-12.00: Roundtable 1

History, Social Experience, and Local Memory from the Late-19th Century: Towards a Decolonization of Philippine Music Historiography

Chair: Ma. Alexandra Iñigo Chua (University of Santo Tomás, TWN+0)

Ma. Alexandra Iñigo Chua (University of Santo Tomás, TWN+0). Danza Habanera to Danza Filipina: Transcultural Hybridity in Nineteenth-Century Global Modernity

Arwin Quiñones Tan (University of the Philippines, TWN+0). Music as Social Capital: The Impresarios of Manila's Musical Scene of the Late Nineteenth-Century

Isidora Miranda (Vanderbilt University, TWN-13). Zarzuela to Sarsuwela and the Rise of the Middlebrow

Jose Semblante Buenconsejo (University of the Philippines, TWN+0). The Zarzuela in Cebu: The Aesthetics of Piux Kabahar's Sarsuyla or Dulang Hinonihan (1917-1929)

14.00-15.30: Individual Paper Session 9

Intersections and Cross-Cultural Encounters II

Chair: Jose Semblante Buenconsejo (University of the Philippines, TWN+0)

Brian Diettrich (Victoria University Wellington, TWN+5). The Sea-Openings of Waamataw: Reimagining the Sung Histories of Ocean Places

Amanda Hsieh (Chinese University of Hong Kong, TWN+0). Listening to German-Japanese Relations through Felix Weingartner's Die Dorfschule (1919)

Hui-Ping Lee (Tokyo University of the Arts, TWN+1). The Pan-Asianisms of Fumio Hayasaka (1914–1955) and Akira Nishimura (b. 1953)

19.00-20.00: Social Hour for Early-Career Scholars and Graduate Students (Zoom breakout rooms)

20.00-21.30: Roundtable 2

Musics and Trans-Pacific Relations During the Cold War

Chair: Diao-Long Shen (National Tsing Hua University, TWN+0)

Diao-Long Shen (National Tsing Hua University, TWN+0). Unallied Double Musical Propaganda of "Free China"

Hye-Jung Park (Texas, USA, TWN-13). Solidarity Across the Color Line: Sonic Representations of Blackness in Cold War China

Min-erh Wang (University of Oxford, TWN-7). Music as Political Commitment: A Case Study of the Reception History of Pablo Casals in Japan, Taiwan, and China in the Early Cold War

David Wilson (University of Chicago, TWN-13). Entangled Footwork: Revolutionary China's Local Performances in the Global Cold War

21.30-21.45: Closing Ceremony

Abstracts

Individual Papers, Session 1: *Intersections and Cross-Cultural Encounters I*

10.00-12.00, Thursday, 14 October

Chun Chia Tai (University of California, Riverside). The Intersection of Blackness and Indigeneity in Taiwan: Aljenljeng Tjaluvie (Abao)'s Aboriginal Gospel Song "Thank You"

Scholars exploring the intersections of Indigeneity and Blackness mainly concentrate on the Indigenous communities where White people are the settler colonizers (King 2019; Wilderson III 2010). Simultaneously, Taiwanese Aboriginal studies seldom mention the relationships between Black culture and Taiwanese Aborigines' resistance of Han-Chinese colonization. What are cultural connections between Black and Indigenous peoples who are colonized by non-White people? By performing Black music and using African American's cultural elements, many Taiwanese Aboriginal musicians develop a strategy of resisting the Han-Chinese colonizer in Taiwan. In this paper, I explore how the Taiwanese Aboriginal popular music expresses the intersection of Blackness and Indigeneity. My case study focuses on a Taiwanese Aboriginal musician Aljenljeng Tjaluvie (Abao) from the Paiwan ethnic group and her gospel song "Thank You" to show how Black music empowers Taiwanese Aborigines. Through calling this song as "Yuan-gospel (Aborigine-gospel)" and filming the music video in the Catholic church which decorated with Paiwan cultural elements, Abao expresses her idea of similarity between Taiwanese Aboriginal cultures and African American culture. With this yuan-gospel song, Abao differentiates Taiwanese Aboriginal culture from the Han-Chinese one. Since this song was awarded as "Song of the Year" in 2020 Golden Music Award in Taiwan, many Taiwanese Aborigines view this song and Abao herself as the icons of resistance toward the Han-Chinese colonization. By the analyzing of Abao's "Thank You" and interviewing Taiwanese Aborigines for their perspectives on Abao's music, I apply Tiffany Lethabo King's Black Shoal theory, the method of examining the crosses Indigeneity and Blackness, and Chun-Bin Chen's (2012) idea about double marginalization, locating Taiwanese Aborigines' marginalized position in a global imperialistic context, to address Blackness-indigeneity intersection in non-Western context. I argue the imperative of considering Blackness in studies of Taiwanese Aboriginal musical performance, and purpose to examine the Indigeneity-Blackness intersectionality on non-Western colonization.

Joyce Chen (Princeton University). An Early Instance of Cross-Cultural Musicking: Critiquing the Decolonial Framework through the Lens of Dutch Formosa

In 1624, the Dutch Republic began a 40-year colonial rule over the island, Formosa (the present-day Taiwan), a period that has been positioned historiographically as the beginning of Taiwanese music history. With abundant natural resources and in a prime geographical location that could serve as a springboard to China, Japan, and South East Asia, Formosa was of significant value to the colonizers. In order to ‘pacify’ the indigenous Siraya people, Dutch missionaries were sent to establish schools, churches, and clinics to facilitate a smooth ‘civilizing process.’ At the intersection of these two cultures, a Romanized written language—Sinkang— was also born for communication and documentation. In addition, missionaries such as Robert Junius brought Calvinist musical traditions to the island, including a collection of psalms and hymns. As a prime example of the inter-cultural, linguistic, musical exchange between the two groups, archival records reveal that Siraya people learned to sing “the Lord’s Prayer” in Sinkang language with a familiar tune circulated in the Calvinist psalters. This paper examines these earliest documented musical, religious, and educational activities in Dutch Formosa from the perspectives of the Dutch colonizers and the indigenous Formosan people. In my findings, the music of Siraya people had in fact been transmitted orally, without notation or written records. My study shows, however, that part of their musical activities was materialized, circulated, and preserved only through the use of this first written language, new Christian ritual, and Western psalm tunes. On a broader level, this study also challenges fundamental assumption in current scholarship about the necessarily negative impact of colonial influences. I argue that this so-called “civilizing process” integral to the colonial project was not always harmful and that efforts to “decolonize” history run the risk of erasing or oversimplifying intricate cultural exchanges. In the case of the Siraya people, musical culture survives and was nourished in large part because of the colonial influences. Despite the good intentions of those who seek to expose past wrongs and rediscover forgotten or suppressed voices through decolonization, my study demonstrates the need for understanding the complex mechanisms regarding cross-cultural musical exchanges in the seventeenth century.

Mélodie Michel, Mexico (University of California, Santa Cruz). Coloniality of Sound and the Pacific Encounter

European modernity has long thought of having emerged independently from social, historical, and ideological contexts. However, scholars such as Anibal Quijano (2000) or Walter D. Mignolo (2005) have shown the relationship between the development of a racially coherent European identity and the encounter with the American Other. In music, I demonstrate that the Iberian explorations have deeply contributed to constructing a European musical specificity, mainly through the need to define oneself in negative from the non-white Other. Moreover, I argue in this paper that European travels in the Pacific have shaped such a profound shift in musical perception both prior to and in parallel with transatlantic exchanges. David R. M. Irving (2009a, 2009b) has highlighted the vast presence of Western musical

practices in the Iberian colonies of the Pacific since early modern times. Stemming from his work, I have argued elsewhere (Michel 2020) that the printed musical book's development was the trace of a burgeoning technology of sound reproduction, serving the coloniality of power. In this paper, I explore the connections between the development of polyphony in sixteenth and seventeenth centuries Spain and Portugal, on the one hand, and the political, geopolitical, economic, and social occurrences of their respective empires in the Pacific, on the other. Taking a mirroring look at European musical influence on the Pacific, I search for the impacts of maritime and commercial expansion in the Pacific on Western Music History's constitution as specific and unique. This examination against the grain aims to reveal the coloniality at the heart of a European sense of musicality, as well as in its consequent forms of sound perception.

Individual Papers, Session 2: *Circulation and Migration of Music Materials I*

14.00-15.30, Thursday, 14 October

Laura Case (University of Sydney). "Savages in general, are not sensible to the tone of string instruments": The Violin as a Medium of Cross-cultural Exchange Between Indigenous Australians and Europeans

'These savages had little taste for the violin,' wrote French explorer J. J. Labillardière in 1793 after encountering several Palawa men near Rocky Bay, Tasmania who showed distaste for the sound of the violin by putting their fingers in their ears. Yet, many of these early interactions between Indigenous Australians and Europeans had a distinct character of mutual curiosity rather than a sense of suspicion or hostility as is often assumed (Jones, 2014). Without a common language with which to communicate, music was often used as a means of expression and cross-cultural exchange. The appreciation of Indigenous music by non-Indigenous people developed as their understanding of Indigenous culture grew (Harris, 2014) and the converse is also true. By 1829, there is an account from Thomas Braidwood Wilson of three Iwaidja men from the Raffles Bay area who danced to the violin with Englishman Dr. Davis until the ship's fiddler could play no more. This paper will draw on three historical accounts of encounters between Indigenous people and European violin playing to illustrate how what was initially too foreign for comprehension became a source of connection as they began to better understand each other. When compared to the initial hesitation demonstrated by the Europeans and Indigenous Australians towards each other, the violin has today become a powerful tool that is often used by Indigenous performers and composers as a means of expressing their identity, culture and tradition. The nature of these early encounters reveals how the violin transcended cultural boundaries, despite each culture's initial experiences and expectations.

Ying-fen Wang (National Taiwan University). The Reception and Indigenization of Harmonica in Colonial Taiwan

Harmonica was invented in Europe in the 19th century and became the world's most popular instrument in the 1920s and 1930s, with millions of units sold annually. Its portability, affordability, durability, and ease of playing and maintenance made it a perfect choice for self-entertainment, community music making, and music education. The marketing strategy of its manufacturers and the rise of radio broadcasts in the 1920s further helped disseminate the instruments globally. Despite this, however, there has been little study on the history of harmonica's global reception. Moreover, the few writings available focus mainly on the instrument's popularization in the United States while its reception in other parts of the globe has been largely neglected. In view of the gap, this paper provides the first preliminary overview of harmonica's reception and indigenization in Taiwan under Japanese colonial rule (1895- 1945). Using newspaper reports, radio programs, 78-rpm records, journal articles, and oral history as my main sources, I first sketch out harmonica's reception and popularization in colonial Taiwan and then focus on the process of its indigenization by Han Chinese islanders and the Indigenous people. Specifically, I examine how Han Chinese musicians adopted harmonica to play traditional repertory on records and radio and how harmonica became popular among the Indigenous people to the point that it gradually replaced jew's harp as the tool for courtship and speech surrogate. These indigenization processes not only attest to harmonica's adaptability, another reason for its widespread popularity, but also to the agency of the colonized in localizing colonially-derived musical instruments to fit into their own aesthetic preferences and cultural practices, thus challenging the dichotomy of tradition and modernity

Yuiko Asaba (University of Huddersfield). Cultivating the Trans-Pacific Imagination: Migration and the Circulation of the Bandoneón Between China and Japan, 1930s-1940s

The bandoneón has been considered the "star" instrument of Argentinian tango since the early twentieth century. An instrument of the concertina family, the sounds and the performance mechanism of the instrument have become central in shaping the aesthetics of tango and the iconic image of Argentina itself. This central instrument of tango, the bandoneon, reached China in the early twentieth century through various transpacific routes, brought in by travelling musicians of diverse national backgrounds and through importation albeit in small numbers. Performed during the 1930s-1940s at the modern Chinese dance halls, where high-quality jazz and tango orchestras were considered to mark the prestige of each dance hall, it was at these dance venues in the cosmopolitan cities of China that many Japanese tango musicians encountered and learnt to play the bandoneón for the first time. The China-Japan bandoneón nexus, thus, brought about one of the first exposures of this instrument in Japan at this time, as returnee Japanese tango musicians not only brought back the instrument but became critical figures in cultivating the transpacific imagination, contributing to the Japanese fascination for the distant continent: "Latin America". Through the lens of colonial modernity, migration, exchange, circulations of commodity, as well as interactions and experiences, this paper seeks to go beyond the sonic and visual

representations of the much-debated political notion of “the Continents” (*tairiku*) in Japan at this time, to reveal the ways in which human interactions through a musical instrument became central to the Japanese migration to some of the Latin American countries at this time.

Individual Papers, Session 3: *Circulation and Migration of Music Materials II*

19.00-21.00, Thursday, 14 October

Kim F. Rockell (Komazawa University, Tokyo). *Rondalya Interrupted: Early Flows, Asia-Pacific Distribution and Semiotic Clusters*

The *rondalya* is a plucked-string ensemble, a complex of *laudes españoles* whose original diffusion from Spain is connected with the voyage of the *Nao de China* into the Pacific towards Manila, stopping en route in Guam and the Marianas. Enthusiastically adopted and developed through local agency, this ensemble became an important part of lowland Christianized Philippine culture. As well as discussing the complex historical flows that brought the *rondalya* to the Philippines, this paper considers how contemporary forces, such as labor migration, result in further diffusion. This is illustrated by recent case studies of ensembles in several Asia-Pacific locations, including Taiwan. In particular, a group in Tokyo made up of Filipino migrants to Japan, is examined as part of the ongoing research project “Linking Japan to the world through the Performing Arts: Collaborative ethnography and intercultural exchange,” which considers the Tokyo *rondalya* through the prism of semiotic clusters (visual, kinesthetic, linguistic, and aural elements). The impact of COVID-19, which both inhibited the group’s musical activity temporality, and interrupted fieldwork during 2020 is also addressed in the paper.

Antonio Baldassarre (Lucerne University of Applied Sciences and Arts). *Beyond the Material: Imagining and Fabricating Colonial Cultural Identity in Seventeenth- and Eighteenth-Century “biombos” from New Spain*

Folding screens, known as “biombos,” became an indispensable object of the material domestic life of the colonial seventeenth- and eighteenth-century middle and upper class culture of Nueva España after their import from the Far East. They are not only interesting examples of the highly dynamic economic and cultural transfer and exchange amongst the Far East and the colonial Spanish territories in the Americas, particularly colonial Mexico and the Philippines, but also—as the paper will explore—of the adaptation, implementation, and transformation of objects of material culture within a new socio-cultural matrix with different specific functions. Most of the surviving biombos present visual programs and narratives on their surfaces. Beginning in the 18th century, those images were increasingly charged with musical subject matters. In addition to the omnipresence of the biombos in colonial domestic life,

they served a decisive role in the fabrication, demonstration, and self- assurance of a colonial cultural identity. By means of a thorough analysis of selected examples, the paper will suggest that visual representations found on functional objects of material culture convey an understanding of concepts, ideas, and arguments that shape cultural identities, as much it reveals specific mechanisms for the involvement of music in cultural identity processes.

Ma. Patricia Brillantes Silvestre (University of the Philippines). *La Orquesta de Dalagas of Pandacan: Charting the Rise of the Filipina Musician and the Transmigration of the Harp into Filipino Popular Music Through Manila's Newspapers in the Second Half of the 19th Century*

In the newspaper *La Ilustración Filipina* (Nov. 14, 1892), beneath the heading “Nuestros Grabados” (Our Illustrations), there is a short feature on the “Orquesta de Dalagas,” also called “Orquesta Femenina de Pandacan” or “Orkestang Babae,” accompanied by a prominent illustration of the ensemble. The women hold their instruments: violins, a guitar and a harp. Another female ensemble, the “mestizas de Lucban” is also mentioned. Founded by the blind Raymundo Fermin and directed by Ladislao Bonus, both from the artistically noted district of Pandacan, the *Orquesta* was an historic first, being entirely composed of women. In an era of traditional gender conventions, when professional music-making was the male's domain, and with women relegated to domestic music practice, the *Orquesta* was a breath of fresh air. Recognition came quick after their initial performances in a cockpit and their formal debut at Manila's grand Teatro Zorrilla. The *Orquesta* played for the first all-native opera company based in Pandacan, as well as for fiestas, variety shows, zarzuelas, and at salons and private *reuniones*, but not without certain setbacks. The newspaper feature noted new trends observed in Europe, especially in Germany pertaining to the rise of female instrumental groups, shattering the myth that some musical instruments are not fit for women. Although the *Orquesta's* women were written about as musicians in an unprecedented way in the newspapers, they were in reality denied access to a professional musical life, as by and large, society perceived music for women as a feminine art which highlighted their gracious, nurturing qualities, and thus found general expression in the context of religion, education, and domesticity. But as the feminist landscape evolved, with Manila as a rapidly urbanizing city reflecting new currents, the *Orquesta* was caught in the crosswinds of tradition and modernity. This paper aims to chart the empowerment of the Filipina and celebration of her creative abilities, from the Spanish exoticist *Ilustración Filipina* of 1859-60 to the frankly Spanish *La Voz de España* to the bilingual, pro-Filipino *La Lectura Popular*, to the progressive *La Ilustración Filipina* in the 1890s, and from reportage on the *Orquesta* itself, as chronicled by *El Comercio* in the 1880s to 1890s. Taking the volatile socio-political ecology and the rise of revolutionary sentiment in the last decade of the 19th-century as background, and through visual analysis, this paper also aims to link the central, dominant position of the harp as “instrumento nacional” (in primary sources) and “instrumento característico de la mujer Filipina” (in the newspaper), its transmigration into Filipino folk and popular music, as well as the *Orquesta* itself, with the notion of a burgeoning sense of becoming ‘Filipino’.

Qingfan Jiang (Yale University). *The Pursuit of Universality: Astronomy, Music, and the French Mission in Early Modern China*

In 1687, five French missionaries arrived at the Chinese port of Ningbo along the western rim of the Pacific. This is significant not only because these missionaries discovered a new route between Europe and China through the Pacific instead of the Indian Ocean but more importantly because their arrival signaled the beginning of a century-long transoceanic dialogue that had a major impact on both Chinese and European societies. Focusing on the astronomical and musical activities of two French missionaries, Jean de Fontaney (1643–1710) and Jean-Joseph-Marie Amiot (1718–1793), this paper explores how the scientific spirit that underpinned the French mission in China enabled the Kangxi Emperor and French music theorists alike to make universal claims. Specifically, Fontaney helped Kangxi to legitimize the use of Western star map while presenting the Emperor as a universal ruler capable of judging both Western and Chinese systems of astronomy. Amiot, who introduced Chinese music to France, allowed Pierre-Joseph Roussier (1716/17–1792) and Jean-Philippe Rameau (1683–1764) to assert universal validity of their theories of music. Ultimately, this paper shows that the French missionaries placed science at the center of their missionary undertaking, thus defying the old dichotomy between religion and science. Moreover, the transmission of knowledge was never direct but laden with conflicting personal and institutional agenda. Finally, the common pursuit of universality in China and France demonstrates the rich potential of transoceanic dialogue: beyond exchange of goods and instances of exoticism, this dialogue could also give rise to epistemological shifts that profoundly shape intellectual history of the world.

Individual Papers, Session 4: *Musical Diffusion, Migration and Diaspora*

10.00-12.00, Friday, 15 October

Ryan Gourley (University of California, Berkeley). *Phonographic Homeland: Russian Records Across the Pacific Region*

By the end of the Russian Civil War in 1922, an estimated 150,000 Russian imperial loyalists had fled from the Russian Far East and crossed the border into Manchuria. Over the next three decades, these “White Russians” dispersed across East Asia, Oceania, and the West Coast of the Americas, bringing with them pre-revolutionary traditions and thousands of musical recordings. My paper traces the networks of musical circulation and exchange between Russian diasporic communities throughout the Pacific region. Drawing on archival and ethnographic research, I closely examine the movement of musicians and musical materials across city and national borders. From Shanghai to Melbourne, Tubabao island to San Francisco, 78 rpm shellac recordings were integral to the identity of this community in exile. For the White

Russians, musical recordings offered an expression of “authentic” Russian culture distinct from prevailing Soviet models. Although the White Russians could not return to their physical homeland, I argue that a “phonographic homeland” of musical recordings emerged in diaspora across the Pacific region. Recordings of Russian folk songs, religious hymns, and even cosmopolitan popular genres such as jazz and tango were marketed as the music of the “real Russia,” opposed to that of the Soviet occupiers. I show how the networks of diasporic musical exchange shifted the axis of cultural authenticity, unsettling the politicized relation of diasporic community and homeland. The circulation of Russian recorded music in the Pacific region prompts a new understanding of the politics of diasporic music and identity.

Hsiao-En Yang (National Taiwan University). A Filipino Migrant Musician in Taiwan: Ben Rigor and His Jazz Identity

Filipino musicians had played important roles in Asia at the beginning of the 20th century. Before WWII, the Filipino diaspora played live music in major port cities like Kobe, Shanghai, Hong Kong, and Manila. However, it was not until the 1950s that Filipino musicians started playing music in Taiwan when the US military was stationed in Taiwan. After the outbreak of the Vietnam War, Taiwan became a leisure place for the US military. Filipino musicians were recruited to play in the American military clubs in Taiwan, and Ben Rigor is one of them. Saxophonist and arranger Ben Rigor (1922-2005) came to Taiwan in 1956 and played in the Shu Lin Kou NCO club. He then cooperated with Doris Brougham, who founded the ORTV, a Taiwanese Christian media group, from the 1970s. Except for playing and arranging in clubs and for ORTV, he also arranged and led his own group to make records in 1968 and 1981, mixed Taiwanese folk songs, Mandarin pop songs, and jazz music. Ben Rigor continued to play and arrange until he returned to the Philippines in 2002. Despite his long music career in Taiwan, there is almost no narrative about him. However, it is crucial to understand how a Filipino migrant musician like him interacted with the music community in Taiwan's music history. By analyzing the sound recordings and first-hand documents, this paper will expose how he shaped his jazz identity and how it influenced the Taiwan jazz scene.

Alan Maddox (University of Sydney). Music, Place and Identity in the British Penal Settlement on Norfolk Island

Located more than 1000 kilometres off the east coast of Australia, Norfolk Island is a tiny speck in the Pacific. Settled by Polynesian seafarers from around the 13th to the 15th centuries CE, it had long been uninhabited until it was occupied by British penal settlements between 1788 and 1855, before its permanent settlement by Pitcairn islanders in 1856. The Pitcairn story is in itself a fascinating history of the fusion of European and Pacific cultures, but my focus in this paper is on the ways in which Europeans used music to come to terms with their Pacific exile in the penal settlement under reforming commandant Alexander Maconochie, 1840-44. The vastness of the Pacific has continually required the humans who have traversed it and occupied its islands and coasts to reflect on their place in relation to it and the precariousness of their existence on its boundaries. With no indigenous population or culture

with which to interact, how did Europeans existing in the highly artificial cultural milieu of a penal settlement make sense of their environment – both the unique ecosystem of the place and the experience of being isolated on a tiny island 15,000 km from home? Maconochie's regime aimed both to create a sense of connection to the prisoners' remote origins and to society outside, and at the same time to anchor prisoners to each other and to the land on which they were living, settling them in small, interdependent family-like groups and encouraging them to farm the land for their own support. Within this remarkable system, music played a central part in managing and interpreting the tensions between nostalgia for a past in Europe to which they could never return, being grounded in the reality of their presence in the Pacific and – at least for some – the hope of future release into the contested territory on Pacific rim in the east-coast settlements of Australia.

Michael Webb (University of Sydney). *Song, Solidarity and Sovereignty in Kanaky New Caledonia, 1975-1990*

In the mid 1970s in New Caledonia, among an indigenous population characterized by alienation and self-hatred and held in contempt by its colonizers, Melanesian popular music expressions began to coalesce around ideologies of anti-colonial struggle and a desire for sovereignty. At the time there was no unified sense of what it meant to be Kanak, no common local musical style and the potential of cassette technology for music commercialization was only beginning to be capitalized upon in the region. Based on extended field interviews and song analysis, this paper explores the creative contributions of two outstanding Kanak voices indelibly associated with this national cultural shift, Jean-Pierre Swan and Théo Ménango. It examines their contrasting intellectual and musical reference points – the ideas they absorbed from the renowned anticolonial activists Nidoish Naisseline and Jean-Marie Tjibaou, and the local and global popular music elements they incorporated into their sound. Also considered are ways their music anticipated the formation of the pan-Kanak music form, *kaneka*.

Special Session: *Sound Knowledge: Onto-Epistemological Explorations in the Western Pacific Island World*

14.00-16.00, Friday, 15 October

Team project directed by Birgit Abels (Georg-August-Universität Göttingen).

Plenary Session: *The World's Largest Ocean in Global Music History: Interpretive and Conceptual Challenges Across Disciplines*

19.00-20.30, Friday, 15 October

Invited Speakers: David Armitage (Harvard University), Dan Bendrups (La Trobe University), James Revell Carr (University of Kentucky), Frederick Lau (Chinese University of Hong Kong)

Respondents: Yuiko Asaba (University of Huddersfield), Hannah Hyun Kyong Chang (University of Sheffield), Qingfan Jiang (Yale University), Yuanyu Kuan (Academia Sinica, Taipei)

Individual Paper Session 5: *Performing Arts and Fluid Sensibilities*

21.00-23.00, Friday, 15 October

Fritz Schenker (St. Lawrence University). Forming a Pacific Ocean Jazz Economy

One famous early account of the global spread of jazz comes from the deck of a cruise ship. In his 1922 article, "Jazz Latitude," Burnet Hershey details the presence of the latest American popular music in Pacific Ocean ports during his around-the-world cruise. Hershey's article is cited frequently to demonstrate the rapid circulation of jazz, but his oceanic perspective is normally ignored in favor of national frameworks. In this paper, I return to Hershey's ship-based view, and his attention to migrant Filipino musicians, to examine the makings of a Pacific Ocean jazz economy. In the late 1910s, the growing popularity of social dancing among colonial settlers and tourists in port cities along the Pacific coast of Asia resulted in an increased demand for musicians capable of performing the latest American popular songs at modest rates. This demand was often filled by Filipino musicians. By focusing on migrant professional Filipino jazz performers, I explore some of the ways in which a Pacific Ocean jazz circuit was informed by the legacies of both previous centuries of European imperialism and also the increasing influence of the U.S. empire. In particular, I emphasize how the emergence of this jazz circuit reveals some of the anarchic and ambiguous transformations of empire. The rise of traveling Filipino musicians performing the latest American popular music for dancers throughout the region was intertwined with the sweeping economic changes wrought by U.S. imperialism in the Philippines that transformed labor markets in the archipelago. Their presence also reveals how the growing popularity of jazz strengthened pre-existing pathways for traveling musicians who saw the Pacific Ocean region not necessarily as comprised of discrete locales, but rather as a vast, inter-connected imperial circuit of opportunities for musical labor.

Birgit Abels & Sebastian Hachmeyer (Georg-August-Universität Göttingen). Sound Knowledge of Moana: Performing Arts in Micronesia and the Fluidic Sensibilities Inherent in Oceanic Connection

Tongan and Fijian anthropologist Epeli Hau'ofa (1939–2009) pointed out how relationality, not difference, is the key theme in Oceanic cultures. To him, being a Pacific Islander is to view the ocean as a passageway rather than as water masses separating islands. Hau'ofa inspired a whole lineage of postcolonial thinkers from Oceania who choose to think with the sea and her primary gift to Oceanic communities, connection, rather than in terms of (land) territory and boundaries. If a growing number of Pacific Islander scholars favors the terms Oceania and Moana over Pacific Ocean owing to their “fluidic sensibilities” (Diaz 2018), then this is not least inspired by Hau'ofa's emphasis on the “ocean within”. However, the problem is that these terms conflate one part of the Pacific Ocean with its entirety. It is all the more important not to lose the specificities of the “native seas” (Salesa 2014) that Moana comprises. In our presentation, we turn to the performing arts of Micronesia to inquire into the complex relationship between local specificities and fluidic sensibility as a key characteristic of Moana. Music and dance in Micronesia constitute a distinct mode of knowledge that is self-referential and forms multilayered connections and ruptures with pasts, presents, and futures, surrounding orders of knowledge and other sensory registers in addition to the auditory. How does music-making operationalize this knowledge and how do Pacific Islanders mobilize upon this musical knowledge in coping with their life-worlds? We will explore of how music in Micronesia functions as an epistemic form that is imbricated within the Oceanic environment. It is sound knowledge of Moana, but it is also the sound knowledge of native seas. As such, sound knowledge offers unique insights into the ‘fluidic sensibilities’ of both Moana and her ‘native seas’ by offering a musical perspective on Oceanic relationality.

Matteo Gallo (Musée du Quai Branly - Jacques Chirac, Paris). The Pathway of Kaneka Music, Through Space and Time

The kaneka of New Caledonia, a musical movement born in the 80s during the struggle for recognition of the kanak identity, represent a brilliant example of the oceanic society key skill to be both rooted and in transformation. Indeed, this movement is the result of innovative articulations not only relating to the past-present-future dynamics, but also concerning the multiple cultures that had passed through this territory. The kaneka rose up from a fruitful relationship between foreign researchers, kanak political elite and local young actors, which had engaged together in a project supporting the cultural and political claim of the indigenous people. In this process, musical influences coming from Oceania, Caribbean, North America and Europe have converged and embedded in local rhythms and sounds to generate a new kanak “style” (Hebdige, 1979). Today kaneka music become an ambassador of the kanak identity, and it begins to be spread and played all over the Pacific Rim. This paper – sourcing from a major anthropological research work still in progress – will retraces some recent and past trajectories of this movement, shedding light on its protagonists and on the intercultural relationships established.

Brenda Marina Ayala Estrada (National Autonomous University of Mexico). *Sayonara vatos locos! We are Living La Vida Loca through Hip-Hop: The Chicano Subculture in Japan*

In Mexico, when we talk about urban subcultures in Japan, the colorful fashions of the harayuku style, the pastel and gothic tones of the lolita or the Akihabara cosplay, quickly come to mind, we have even seen rockabilly tribes on the Internet dancing to Elvis Presley songs in Yoyogi Park, when we talk about cholos, cholas and hip hop however, the image of the Japanese is not evoked, or perhaps we do not want do so as to not break with the fantastical image of the "oriental." The image of the cholo and chola: brown skin, bandanas, loose shirts, shorts, abundant makeup, tattoos of the Virgin of Guadalupe, chains, etc. It is incompatible with the image that Mexicans have formed of Japanese society, also because from the Mexican perspective, being a cholo or a chola has negative implications. However in Japan, since it's arrival through a magazine in the 1980s, the "Chicano style" (チカーノスタイル) has been established to this day. Chicano style is not only expressed through fashion, but also through music, and what differentiates Cholos' hip hop from Afroamerican inspired hip hop is that in addition to English, they also learn Spanish to apply it in their lyrics. Therefore, in this paper I will talk about the Chicano style subculture and hip hop as their means of expressing their chola and cholo identity in Japanese society.

Individual Paper Session 6: *Trans-Pacific Networks of Performances*

10.00-12.00, Saturday, 16 October

José Manuel Izquierdo König (Pontificia Universidad Católica de Chile). *Early Latin American Encounters with Japanese Performing Arts: The Satsuma Company of Acrobatics and Music (1871–1873)*

The expansion of steam travel in the second half of the 19th century opened the routes of Latin America to traveling musicians, actors, dancers and acrobats. A Pan-American route had become standard by the 1870s, from the Caribbean islands to Mexico, and then down the South American coast, with artists crossing to Australia through the Pacific. While there are several accounts of celebrated performers crossing the Pacific westwards at this time (Aurelie Dimier, William Wallace or Anna Bishop), far less is known about performers crossing the Pacific eastwards, towards the Americas. One such case is that of Japanese companies of acrobats and music. Some research has been conducted on their performances in the USA, but less thought has been given to the fact that some of them also performed in the Caribbean and South America. This paper is about one such company: The Satsuma Royal Company. Their tour, carried out between 1871 and 1873, came at a time of increasing contact between Japan and the West, just before the craze for Japanese exoticism in Europe that became fashionable after the 1873 Vienna exhibition. For audiences across Latin America, this was the first time that they not only interacted with some form of Japanese culture, but also with non-western art performed in the stage. What was their

influence? How were they perceived? I will discuss some characteristics of the company, their reception, the way it was promoted, and how much can we learn today about the actual performances given by the artists back then.

Amanda Harris (University of Sydney). *Trans-Pacific Networks and Festivals of Music and Dance, 1965–1973*

Between 1965 and 1973 a series of festivals brought together Aboriginal and Torres Strait Islander performers with performance troupes from the Cook Islands, Fiji, Papua New Guinea and beyond. This was a transformative period for exploring new possibilities for public Indigenous performance and international touring resulting from a constitutional change to citizenship rights in the Australian nation in 1967. Trans-pacific networks were critical to the nascent performance circuits that brought performers together, and exposed their performance arts to a wide audience, in festivals and touring shows including the 1965 Sydney Pageant of Asia, the performances of the Aboriginal Theatre Foundation from 1969, the 1972 South Pacific Festival of Arts, and the South Pacific and National Folkloric Festival at the opening of the Sydney Opera House in 1973. This paper explores shifts in the international and trans-Pacific performance landscape in the late 1960s and early 1970s. It shows that these were a precursor to the opening up of wider opportunities for public performance of Indigenous music and dance from the Pacific in the decades that would follow. But this performative exchange also continued the established trans-Pacific mobilities that have long characterised Oceanic histories.

Boris Wong (Chinese University of Hong Kong). *Representing Asianness Through Band Sound: Performances by the Singapore Armed Forces Band in International Military Tattoos*

Military tattoo refers to the musical spectacle of military band performances that include elaborate theatrics of movement, lighting, and even fireworks. While tattoo celebrates the military bands' shared conventions and traditions, the event is also a pageant of stylistic performances featuring bands from different cultural backgrounds. This paper analyses performances by the Singapore Armed Forces (SAF) Band in international military tattoos. The SAF Band draws from cultural resources from Singapore's multiculturalism, and orchestrates various performing segments that represent various racial groups into a medley of cultural displays. I adopt Bakhtin's concept of heteroglossia as a theoretical model to understand the nature of the military tattoo as an event that accommodates diverse cultural performances. Bakhtin (1981, 358) uses the term to designate the "multiplicity of social voices" found in novels, which involves a framing authorial context that "carves the image of a language [emphasis added] out of the raw empirical data of speech life." Utilizing for my analysis, I discern what and how those images of Asian musical and cultural resources displayed in the SAF Band's tattoo performances signify within the context of the (European) military band sound and conventions. I suggest that the resulting performance should not simply be read as an "East-meets-West" fusion but a "double-voiced, internally dialogized [musical] discourse" (Bakhtin 1981) that manifests postcolonial Singapore's fluid and

ambivalent positioning between East and West. I argue that the SAF Band's multicultural showcase during international military tattoos is a performative display of Singaporean identity, echoing with the state's eclectic adoption of its colonial legacies as means of gaining footing among the Western powers while constructing its Asianness within the context of the Western cultural hegemony.

Hee-Sun Kim (Kookmin University). Multi-faceted Meanings of the "Modernization of Traditional Korean Music" Through Musical Travels Across the Pacific Ocean

Music of the Korean Peninsula has been transmitted, transformed, and transplanted within the three categories of traditional, Western, and popular music. All three have surely been influenced by the world-history of musical travels over the Pacific Ocean since the beginning of the 20th century. Korean traditional music experienced ups and downs during the colonial period. Since the Korean War-ignited by ideological conflicts which witnessed the division of the peninsula and the establishment of the two Koreas, preservation-focused processes of the institutionalization of traditional music have been conducted in South Korea. The struggles of traditional music in the early modern period were affected by various factors, including Japanese colonialism and its music educational style; challenges to the preexisting aesthetic order by modernistic theater, imported entertainment and media systems as well as Western music newly-introduced by American missionaries; an imposed "premodern-ness" of traditional forms in contrast to that of foreign forms; and changes in listeners' attitude toward musical forms. During the U.S. military administrative period, American popular music and Cold War concerns imported across the Pacific deeply influenced traditional musics in South Korea. Popular music became the leading force in the music market and traditional music - once enjoyed by the public- was thereby repositioned as "heritage" to be preserved. This paper examines the period in which South Korea was established as a new, anti-communist state following colonialism, the Korean War, and U.S. military government, and respective social sectors were newly modernized, focusing on how South Korean traditional musics were influenced by musical migration across the Pacific and thereby re-institutionalized. It discusses how South Korean traditional musicians of the era crossed the Pacific for performance tours in the U.S. as symbols of "anticommunist Asia," how they tried to carry out an "internationalization" of traditional music for the completion of a world map, how that journeying played an important role in the South Korean government's declaration of the superiority of "liberalism" and "national authenticity" in the context of competition against North Korea, and how the call of "anticommunism" and "nationalism" contributed to the modern institutionalization of South Korean traditional music.

Individual Paper Session 7: *Circulation and Transformation of Musical Genres*
14.00-15.30, Saturday, 16 October

John Gabriel (Melbourne Conservatorium of Music). Pirates, Petroleum, and Prelapsarian Fantasy: The South Pacific in the Musical Imaginary of Weimar Republic Germany

Germany lost its colonial empire in World War I, forcing a reimagination of the non-Western world. While scholars have explored this topic in relation to Africa and East Asia, the South Pacific has attracted relatively little attention. In this paper, I analyze a wave of new music theater works composed in the late 1920s and argue that the South Pacific assumed a new position in the post-war German imaginary as a locus for the burgeoning environmental movement. Before the war, the South Pacific figured prominently in German colonial propaganda, and the islands and their people were portrayed as untouched wildernesses and primitive folk ripe for development. After the war, however, the islands and their people were reimagined as a prelapsarian paradise threatened by development at the hands of British and American colonizers. This image was closely linked to the environmentalist movement in Germany, which rose to new prominence after the war in response to industrialization, urbanization, and the horror of the war. Music theater reflected this changing imaginary as artists and audiences at the end of the 1920s grew more cynical of the “Americanization” that had swept Germany earlier in the decade. While Paul Abraham’s *Blume von Hawaii* was an outlier in directly addressing colonialism, works like Walter Goehr’s *Malpopita*, Emil von Reznicek’s *Benzin*, Erwin Schulhoff’s *H.M.S. Royal Oak* staged the arrival of Europeans at tropical islands where they witnessed both prelapsarian paradise and post-development dystopias. Critically, the environmentalism of these works’ plots necessitated a further reimagination of jazz. Where earlier works had used jazz to celebrate modernization and Americanization, these later works redeployed jazz to signify the idyllic indigenous island life threatened by Anglo- American industry and colonialism. In doing so, composers drew on and transformed racial imaginaries that connected South Pacific Islanders with Africans and African Americans.

Tokiko Inoue (Ochanomizu University). Reception, Transformation, and Localization of Opera Repertoire in East Asia in the Early 20th Century

“Opera excerpts,” as a repertoire derived from popular operas, have been a part of concert programs in Western society since the 19th century. They have functioned as a “common culture” connecting various types of performance opportunities including opera theaters, orchestra subscription concerts, and popular concerts. In the early 20th century, opera excerpts began to spread to a new field, East Asia, and have since become widely established as a repertoire there. This study examines the reception of the opera excerpts repertoire in Japan between the 1910s and 1930s, with a particular focus on Bizet’s *Carmen*, based on data from various orchestra concerts. The sensational fame of *Carmen* in Japan was

associated with its intensive performances by foreign opera companies such as the *Great Russian Opera Company* (1919 and 1921), the popularity of the Japanese music theater *Asakusa Opera* (ca. 1918–1923), and recitals by tenor star Yoshie Fujiwara both in Japan and in Korea and Manchuria during the colonial period. It is interesting to consider why *Carmen* gained such popularity. The formation of the *Carmen* excerpts repertoire was facilitated by various musical activities related to the reception and dissemination of Western music: the rise of domestic orchestras, the expansion of amateur music activities, the publication of music magazines and scores, the release of domestic records, and the start of radio broadcasting. The transformation and localization of music, such as through changes in performance styles, translation of lyrics into the local language, and various arrangements, also contributed to the spread of the repertoire. The evidence of how people encountered, transformed, and propagated the opera repertoire in Japan provides a glimpse into the history of cultural exchange in East Asia.

Alexandra Leonzini (University of Cambridge). Short, Dark, and Evil: The Orientalization of Japan in North Korean Revolutionary Opera

When North Korea's first revolutionary opera – *Sea of Blood* (*Pipada*)– premiered at the Pyongyang Grand Theatre in July 1971, the nation was in the midst of an international charm offensive to bolster its image as a champion of anti-colonialism in the eyes of the decolonizing world. Heavily influenced by the revolutionary operas of Russia and the model operas of post- Cultural Revolution China, the revolutionary operas of North Korea were designed to 'educate' and control the citizens of North Korea by giving them, in the words of Kim Jong-il, "a deep understanding of the revolution" and assisting them in the development of "a revolutionary world outlook" (Kim, 1990). The protagonists of these operas were therefore exemplary in their embodiment of revolutionary spirit, and served as models to be emulated by all citizens. Likewise, the villains of these operas - the Japanese colonialists and the Koreans who collaborated with them– were to be despised by all. Beyond simply a tool of domestic propaganda, however, the revolutionary operas were performed for foreign visitors and toured in allied nations throughout the 1970s and 1980s to 'prove' North Korea's credentials as an economically and culturally successful postcolonial nation, worthy of U.N. recognition and support in its fight against America's "occupation" of the south. Through a careful examination of *The Flower Girl* (*Kkotp'anŭn ch'önyö*, 1972) and *Victory of the Revolution is in Sight* (*Hyöngmyöngŭi süngniga poinda*, 2016), this presentation will examine North Korea's use of orientalising visual and musical tropes to demonise the imperial agents of Japan for both domestic and international audiences acculturated in a western musical aesthetic through colonial education. In doing so, this presentation will highlight North Korea's deliberate use of orientalising western visual and musical tropes to paint Japanese and Korean agents of imperial Japan as cartoonishly dark, evil and conniving.

Individual Paper Session 8: *Musical Exchanges in Hybrid Cultures*

19.00-20.30, Saturday, 16 October

Travis Seifman (University of Tokyo). Ryukyuan Uzagaku Court Music: High Ritual Traditions from Ming/Qing Entertainment Culture

The small Okinawan island kingdom of Ryukyu, situated between two powers – China and Japan – on the edge of the Pacific, adapted and adopted significant elements of those two cultures as it presented itself as civilized, cultured, and worthy of respect. Over the course of the 17th-19th centuries, fifteen formal embassies from Ryukyu performed uzagaku, a form of Ryukyuan court music closely emulating Ming/Qing music, before the Tokugawa shoguns of Japan. For the Ryukyuan, this was a demonstration of their mastery of the “correct” cultural practices of high Confucian civilization. And yet, this uzagaku music – the highest form of ceremonial music in the Ryukyuan court – was in fact adapted from Chinese theatrical and banquet music, not the ritual court music considered “high” and ritually correct in China. Music in Ming and Qing styles was not unknown in Tokugawa Japan. Some within the shogun’s court appreciated the civilizational significance or discursive intentions behind the Ryukyuan’s performances. But there were also those who made no compunctions of calling these uzagaku performances “barbaric” and “not proper music” because they did not align with their own conceptions of “proper” music, i.e. styles of Japanese music derived from far earlier Chinese influences. Nevertheless, uzagaku remained a formal portion of the ritual protocols of Ryukyuan embassies’ visits to Edo castle through the final embassy in 1850. Whether the chief shogunate authorities felt this music was reflective of the Ryukyuan’s “civilization” or of their barbarity is unclear, but either way they clearly saw it as ritually appropriate, correct, for the Ryukyuan embassies to perform. The example of uzagaku contributes to a more complex, diverse, perspective on how cultural traditions and attitudes towards them change, vary, develop, and differed across the region even within discourses pointing to a unitary, “high” and “correct” mode of refinement and civilization.

Alexander M. Cannon (University of Birmingham). Exploring Daoist Approaches to Music Expression in Contemporary Vietnamese Music for Diversion

Southern Vietnam exists at the crossroads of large-scale historical influence from South Asia, East Asia, and Europe. As a result, musical practices carry vestiges of all three spheres of influence; indeed, histories of southern Vietnamese traditional music, including *đờn ca tài tử* (music for diversion), pinpoint the Indic, Sinitic and European resources that generated the genre. Musicians embrace this history of “foreign” influence to replenish a pool of southern Vietnamese musical resources and sustain traditional practice. Replenishing has served musicians well in the past: Lê Tuấn Hùng (1998) for instance writes of the adoption of Confucian aesthetics during the French colonial period to attempt to preserve Vietnamese

music from colonial influence that seemed, at times, too great to control. Today, as Vietnam becomes increasingly integrated into global flows of capital and culture, Vietnamese musicians turn to Daoist musical aesthetics to protect against a western conceptualization of “creativity,” where newness and innovation generate prestige and income. In this paper, I examine several Daoist metaphors used by musicians to push against an increasingly forceful creativity discourse. When musicians improvise together and speak of not wishing to stand out from others in performance, for instance, this is a practice of non-action or *vô vi* (Chinese *wuwei*, 無爲) that draws on the non-action of nature. When musicians speak of being inspired, they practice spontaneity or *tự nhiên* (Chinese *ziran*, 自然) as action drawn from knowledge of one’s surroundings. These concepts lead musicians to deemphasize the impact of individual actions and support a collective mediation of meaningful expression. This work builds a powerful stabilization mechanism that plays an important role in preserving traditional music.

Geoffroy Colson (University of Lille). *Hĩmene Tahiti: History and Key Drivers of a Creative Musical Synthesis in French Polynesia*

Among the arts that are today commonly labelled as “traditional” in Tahiti, French Polynesia, the *hĩmene*, or a cappella traditional songs, represent a unique syncretic artistic outcome of the encounter between indigenous and Western vocal traditions. Tracing back to the late eighteenth century, this repertoire developed from the localization of Protestant hymnody on the grounds of preceding vocal practice. Whereas the Pomare Code – a set of laws promulgated in 1819 by king Pomare II with the help of the British missionaries – entailed the decline of other forms of indigenous arts, on the contrary a cappella singing has expanded very rapidly and reached a kind of maturity, to the point that a number of late nineteenth century travelers could witness *hĩmene* performances in various contexts. This early development was most probably made possible by a precocious and specific attitude of Mā’ohi Protestant Church toward indigenous music, allowing part of the Tahitian cultural heritage and musical aesthetics to transmit and perpetuate through the framework of an imported and initially imposed polyphonic vocal genre. Subsequently, with the active contribution of the Mā’ohi Protestant Church and the support of key intellectuals, traditional singing practice participated in the cultural revival of the 1970s. Today, beyond the framework of Christian religious practice, it represents a central element of Polynesian culture, where creativity and taste for competition can express.

Roundtable 1: *History, Social Experience, and Local Memory from the Late-19th Century: Towards a Decolonization of Philippine Music Historiography*

10.00-12.00, Sunday, 17 October

Roundtable Abstract:

The impulse to confront the foreign in the musical expressions of colonial Philippines has been, in many ways, necessary and inevitable. This did not, however, spell out simple social processes determined by material conditions of cultural asymmetry and domination. Cross-cultural engagement on the ground took on multiple transformations that ranged from the poles of assimilation and resistance to more subtle forms of syncretism and hybridity. While the spread of international music styles affected the Philippines via the enabling conditions of sea travel, materiality, technology, and finance- capital, “global histories of music” do not mean much if these are written once more in the same old mold of triumphalist Western discourse nor in the apologetics for outworn grand metanarratives. This panel offers four histories that insist on the local as always and already global. In the first presentation, Chua examines the multiple hybridities of the Cuban danza habanera as it emerged as a key example of musical transculturation in late-nineteenth-century Philippines. Focusing on the same time period, Tan maps out the local network of impresarios in Manila and their creation of musical taste for the city’s growing middle class. Miranda’s account of the sarsuwela under US colonialism similarly looks at the musical stage as a site for “cultural uplift” of its Tagalog audience. Finally, Buenconsejo’s study of Piux Kabahar’s contributions to Cebuano theater and the emerging local film industry situates the playwright within a larger narrative of modernity. Taking on Manila and Cebu as cultural centers, these panelists consider how practices of listening and music-making created a social memory of sounds rooted in a sense of place. This sonic memory informs not only the musical experiences of the past but also how we confront coloniality in the ways that we do history.

Ma. Alexandra Iñigo Chua (University of Santo Tomás). *Danza Habanera to Danza Filipina: Transcultural Hybridity in Nineteenth-Century Global Modernity*

During the nineteenth-century, the spread of the already hybrid danza habanera to the Philippines, the most distant colony of Spain, reveals a phenomenon of transcultural hybridity in the age of global modernity. The, then, modern danza habanera, a creolized musical form of Cuban origin, became highly popular in the metropole. Diffused and subsequently appropriated among Spain’s colonies, its entanglement in the social and cultural life of Manila makes evident global mobility and cultural dynamics of mixing the foreign with local traditions and Filipino sensibilities to become a new form of musical expression. Referring to the notion of transculturation (Pratt 1992), the theory of hybridity (Bhabba 1994, Young 1995) and the post- structuralist view of human subjectivity and agency, this paper explores how

global and local articulations are manifested in early Philippine-composed danza habaneras as by-products of these intercultural interactions. Utilizing danza habaneras written by diasporic peninsular composers who migrated to the islands and those composed by local composers (insulares, criollos and indigenas), it examines the translation of this foreign music genre into a localized vernacular practice that created a new aesthetic in musical expression distinctively called “danza Filipina.”

Arwin Quiñones Tan (University of the Philippines). *Music as Social Capital: The Impresarios of Manila’s Musical Scene of the Late Nineteenth-Century*

Manila’s prolific musical productions of the late nineteenth century attests to the existence of a vibrant colonial population—peninsulares, creoles, mestizos, and indigenas— whose collective activity as producers, distributors, and consumers of music catapulted the colony into becoming one of the major musical centres of Asia. Manila’s impresarios, whose financial position allowed for the formation of necessary infrastructure and organizational requirements, paved the way for the production and circulation of music as a commodity in the colonial capital. By utilizing their established social network and competence in carrying out business, they participated in the developing relations of production in Manila’s rich musical scene. In this paper, I interrogate the agency of impresarios in colonial Manila’s musical mode of production during the late nineteenth century. These impresarios benefited from the increasing demand for theatrical and orchestral performances, and domestic music-making, which coincided with the emergence of a middle class among the colonial population. A few Filipinos who rose in the social and economic ladder of the colonial society assumed the decisive role of organizing, financing, and in a few occasions, leading musical productions, e.g., Laureano Guevarra, Francisco Roxas, Pedro Gruet, and Bonifacio Arevalo, among others. By examining their agency, I argue that more than their economic power to actualize musical productions for public entertainment, these impresarios acted as arbiters of taste—an important symbol of cultural capital. By financing and leading orchestral groups, these impresarios acted as patrons operating in a *compadrazgo* relationship with the indigena musicians, primarily focused on the betterment of the latter’s welfare and affording them a more fluid social mobility.

Isidora Miranda (Vanderbilt University). *Zarzuela to Sarsuwela and the Rise of the Middlebrow*

The history of the zarzuela in the Philippines saw the transformation of the Spanish-inherited genre into a vernacular practice in the archipelago under US colonialism during the early twentieth century. Early proponents of the Tagalog zarzuela saw the genre as a vehicle for moral and cultural uplift of its lower-class audience. The playwright Severino Reyes, in particular, favored the zarzuela’s realism to critique social vices and the blind religiosity he perceived as a legacy of Spanish colonization. As a form of cultural uplift, Reyes’ collaborations with Filipino composers worked to showcase local musicians and performers as cosmopolitan artists in their literacy in Western art music. Such visions for the Tagalog zarzuela worked in conjunction with Filipino political elites’ goal to educate and empower the local population. By the late 1920s and ‘30s, however, US popular music echoed in new productions of zarzuelas (by this time called

the sarsuwela), which prompted music critics and academicians to criticize the influence of “jazz” on Filipino music. In this later repertoire, stories about economic hardship, social mobility, and labor migration catered to the working classes. The use of popular music paralleled an often-ambivalent and playful reflection on urban modernization and foreign cultural influence similarly found in the sarsuwelas’ texts. This shift in thematic and musical content ran contrary to the growing anxieties over rapid Americanization decried by many Filipino intellectuals who nostalgically looked back to Hispanic influences as markers of cultural refinement and education. Far from a simplistic account of anti-colonial works common in scholarship on Philippine culture of this period, this paper examines the complexities of colonial Manila and the role of the musical stage in shaping and regulating ideas about Filipino identity.

Jose Semblante Buenconsejo (University of the Philippines). *The Zarzuela in Cebu: The Aesthetics of Piux Kabahar’s Sarsuyla or Dulang Hinonihan (1917-1929)*

The production of live entertainment industry in Cebu City at the turn of the previous century was a part of a broader cultural development in which writers, who had access to the capital, moved to technologize their works of dramatic words via the printing press and its portable mechanical surrogate, the typewriter. This created the realist movement in Cebuano literature that was also affected by the travel of mixed race zarzuela actors and musicians from Manila, a number of whom stayed behind in Cebu to continue what they began in 1880 as the Spanish zarzuela. This was transformed into the vernacular *dulang hinonihan* (musical play) since 1900s. This paper explores the aesthetics of local fictional live music theater, particularly the vernacular *sarsuyla* of Piux A. Kabahar from 1917 to 1929. Kabahar was known for his social critiques of materialism. His 1917 blood and thunder drama *Gigun-uban sa Langit* is on the impossibility of marriage due to the constraints of parental consent. This was Kabahar's interrogation of traditional family values as it had succumbed to the growing demands of consumption as American goods flooded Cebu. By examining this specific representation, I argue that Kabahar had not only swum along the tide of technologizing artistic verbal expressions to typewritten words but also in the enunciation of pertinent ethical questions that the audiences in his time were socially experiencing, i.e., modernity. By 1930s, Kabahar would continue to technologize his experience by putting up a recording studio and a film company. The poetics of his "Wasay-wasay" song in this period had gone on to become his crowning achievement as a dramaturgical poet.

Individual Paper Session 9: *Intersections and Cross-Cultural Encounters II*

14.00-15.30, Sunday, 17 October

Brian Diettrich (Victoria University Wellington). The Sea-Openings of Waamataw: Reimagining the Sung Histories of Ocean Places

Music has long been recognized as an integral component of historical and cultural knowledge in Oceania. There remains, however, a dearth of writing that adequately explores the capacity of Indigenous expressive practices to expand the history of human interactions across Pacific maritime environments. In the western Pacific, music has always been a foundational means for imparting ideas about and with the ocean, from the shallow reefs to the deep expanses of the sea. Documented since the earliest European engagements with island societies, and conveyed today in sung and recited histories, Indigenous song affirms the Pacific Ocean as known and experienced place through song mapping of marine locations, recitations with sea life and spirits, and the uttered memories of human experiences and exchanges. An accounting of Indigenous histories of the Pacific in turn challenges still pervasive notions that define the ocean as empty space or an expanse merely to be traversed. In this paper I argue for reimagining the sung histories of ocean places by addressing the significance of Indigenous musical practices for a larger project of historical music studies in the Pacific world. My presentation takes its beginning from the sea-crossings of the Micronesian mariner Waamataw, and it examines how his vocalizations to the waves challenged European scientists who sailed with him in the early nineteenth-century Pacific. The example of Waamataw and the additional cases of historical song voyaging that I discuss reveal Pacific histories entangled in the machinations of global expansion, but they also vocalize shared, relational engagements with the sea beyond the temporal and cultural boundaries presented by 1521. In reimagining the sung histories of Oceania, I seek a music scholarship attentive to the critical approaches offered by indigenous time, performance, and place.

Amanda Hsieh (Chinese University of Hong Kong). Listening to German-Japanese Relations through Felix Weingartner's *Die Dorfschule* (1919)

Fin-de-siècle Japan might appear as merely 'modernity's power child' (Harding, 2018), functioning as a site on which Western powers could observe the replication and apparent validation of their modernising strategies of industrialisation, militarisation, and empire-building (Ferguson, 2011). Yet, the shifting flows of power – and culture – were in reality far from straightforward. Unusual between a European and an Asian nation, Germany and Japan held a close (albeit sometimes uneasy) bilateral relationship. Since the 1880s and 1890s, Berlin and Tokyo as former imperial metropolises had negotiated the challenges and possibilities of late nineteenth- and early twentieth-century modernity, profiting from their geopolitical articulation of imperial power in and around the music sphere. In this paper, I examine Felix

Weingartner's opera *Die Dorfschule* (1919) in the context of the aftermath of the First World War, when Germany and Japan's political fortunes reversed and when Japan (on the side of Allies) gained authority over Germany's Pacific colonies. I will contextualise the samurai story of Weingartner's *Die Dorfschule* against this post-war political backdrop. I will furthermore situate the opera within the broader cultural history of Germany's absorption of Japanese literature and music (including the samurai ideals of self-sacrifice) that had taken place since the late nineteenth century. Ultimately, by showcasing an operatic manifestation intertwined within Germany and Japan's parallel emergence onto the world stage, as young and ambitious empires eager to exercise territorial expansion, this paper identifies opera as a site on which Germany and Japan processed their state-making in the global context.

Hui-Ping Lee (Tokyo University of the Arts). *The Pan-Asianisms of Fumio Hayasaka (1914–1955) and Akira Nishimura (b. 1953)*

This paper compares two types of "Pan-Asianisms" in the compositional discourses of two prominent Japanese composers, Fumio Hayasaka (1914–55) and Akira Nishimura (b. 1953), to further examine how non-Western composers conceive innovative alternatives that go beyond one's own national identity. While being generations apart, these two highly creative composers both developed something that could be both understood as "Pan-Asianism," regardless of the differences between their meanings and situated contexts. Hayasaka, a distinctive composer who is best known for scoring for Akira Kurosawa's films, crystalized his music-making philosophy under the term "Pan-Asianism," briefly before his sudden death in 1955. While he is sometimes considered a "nationalist" composer, recent research has shown that his Pan-Asianism is part of his artistic quest that in some way foregrounds the aporia of non-Westerners: "Is the recurrence of the oriental past possible?" (Takeuchi, 2011; 2015) On the other hand, Nishimura, a composer famous for his "oriental orientations" (Kokaji 2011), found his passion for and became fascinated with Asian traditions after his enrollment into college in the 1970s. Since then, one can easily see an inclination to various Asian traditions in his compositions, including Indonesia, Korea, China, and India. Indeed, such Pan-Asianisms are somehow idealized fiction, and some would even consider them as "neo-orientalism," as termed by John Corbett (2000). However, since they are also a result of global intercultural interactions and are not irrelevant to the modernization and the history of Asian countries, this paper argues instead that the importance of their border-crossing attempts should be re-assessed in terms of the global history of music, thereby exploring their nuances and meanings in broader historical contexts. In this regard, a comparative investigation of their Pan-Asianisms could serve as a starting point to grasp how non-Western composers across the Pacific Rim pursue alternatives throughout history.

Roundtable 2: *Musics and Trans-Pacific Relations During the Cold War*

20.00-21.30, Sunday, 17 October

Roundtable Abstract:

Past academic discussions about music and its relation to the Cold War have largely focused on the US-USSR rivalry or trans-Atlantic connections. This has left the more complex trans-Pacific relations during the Cold War and their influences on musics as something of an elephant in the room. This may have resulted from a lack of multilingual capacity on the part of Western scholars beyond the usual European languages required in musicology (Olivia Bloechl, 2020); for Asian scholars, it may relate to the complex effects of the Cold War (and even “hot wars”) that not only have been embedded but are “still alive within us.” (Kuang-hsing Chen, 2010) This silent problem reveals itself when global histories of music encourage scholars to “explore the paradigms and terminologies that might describe a history of many different voices,” and present a “panorama of controversy, resilience and [...] interaction.” (Reinhard Strohm, 2018). This session’s papers show how histories of musical circulation in the Sinophone Pacific significantly complicate the traditional Three-World model of Cold War relations. Diao-long Shen considers the alliance between the US and “Free China” – Taiwan – between the 1950s and the early 1970s, analyzing how the music propagated for “Free China” actually reveal divergence between US media and the views of Taiwanese “modern music” composers. Min-Erh Wang examines the appreciation of the cellist Pablo Casals in China, Taiwan, and Japan before the 1970s, against a backdrop of the domestic politics of each country as well as the regional context of Cold War East Asia. Hye-jung Park examines the sonic representations of Blackness in Cold War China as a way of forming non-white solidarity between the Communist Chinese and African Americans. David Wilson considers the transnational composition and performance history of China’s revolutionary classics to situate Cultural Revolution culture in its global Cold War context.

Diao-Long Shen (National Tsing Hua University). Unallied Double Musical Propaganda of “Free China”

With the outbreak of the Korean War —the first open military conflict of the Cold War—in 1950, the US recognized the importance of Taiwan’s geographical location in its fight to contain the communist People’s Republic of China (PRC). Consequently, the US re-allied itself with the Republic of China (ROC), whose Nationalist leaders had retreated from mainland China to Taiwan in 1949, and helped the Nationalists build a model nation in Taiwan that it dubbed “Free China,” which would face off with the Communist-led PRC politically, economically and culturally until the early 1970s. To compete for the hearts and minds of overseas Chinese on behalf of the “Free World,” the United States Information Service (USIS) in Hong Kong published the Chinese-language magazine *World Today* from 1952 to 1980 for Chinese readers from non-communist-ruled East and Southeast Asian countries. In addition to military

and political reports, *World Today* also published essays on music. In particular, during the 1950s and 1960s, it crafted a narrative of Western classical music as a “free” and “scientific” art form. Paradoxically, the Taiwanese composer Hsu Tsang-houei, who was acclaimed by *World Today* as a “Free China” composer, advocated for a different form of music, calling for the embrace of avant-gardist twelve-tone music and electronic music, not the classical Western music promoted by the magazine. Judging from their “modern music” compositions, however, Hsu and other allied Taiwanese composers didn’t actually create avant-gardist musical works. It turned out that Hsu’s advocacy of avant-gardist music for “Free China” was also a Cold War propaganda. This paper argues that, while the US was propagating a “Free China” model promoting music from the (Western) “Free World,” Taiwanese composers also manipulated this political modality for their own advantage, resulting in the unallied double musical propaganda of “Free China.”

Hye-Jung Park (Texas, USA). *Solidarity Across the Color Line: Sonic Representations of Blackness in Cold War China*

The usefulness of African American music as a uniquely American cultural form and the success of African American musicians as cultural ambassadors during the Cold War have drawn scholars’ attention. However, African American musicians who collaborated with the US government have been discussed primarily in terms of US Cold War mission rather than anti-racist activism. Furthermore, by predominantly focusing on the US-Soviet rivalry, these studies have tended to overlook non-white solidarity between African Americans and East Asians in the Cold War context. From the early 20th century, a number of African American leaders such as W.E.B. Du Bois and Booker T. Washington considered the nations of East Asia as potential “colored” allies. As a major country of color that experienced semi-colonization and communist revolution, China was especially appealing to African American leftists during the Cold War. Catalyzed by the Sino-Soviet split, Mao Zedong also actively reached out not only to the third world but also to African Americans who embraced communism with an attempt to build non-white alliances. Despite its consistent attack on US music as a symbol of Western capitalism, the Mao regime exceptionally welcomed black freedom songs, particularly Paul Robeson’s music, and circulated them among Chinese citizens. Meanwhile, Chinese musicians composed new songs with lyrics that supported black rights and emphasized racial struggle as class struggle. Drawing upon sources both from the United States and China, this paper examines the sonic representations of blackness in Cold War China as a way of forming non-white solidarity between pro-communist Chinese and African Americans. This paper considers the interests of China as well as African Americans who worked apart from or against the US government in forming Afro-Asian solidarity; thus, challenging conventional ways of understanding trans-Pacific musical encounters that have overwhelmingly focused on relations between East Asia and white America.

Min-Erh Wang (University of Oxford). Music as Political Commitment: A Case Study of the Reception History of Pablo Casals in Japan, Taiwan, and China in the Early Cold War

In the post-war era, the regional politics of East Asia was rapidly reconstituted by the Cold War. Japan turned from an empire into a nation being highly influenced by the US; the nationalist regime lost its governance to the Chinese Communist Party in the Chinese Civil War; Taiwan changed from a colony of the Japanese empire to an island governed by the nationalist party, which claims it is the legal representative of China, and supported by the US. Against this background, Western art music was utilized by the US during the Cold War as a diplomatic tool to establish an alignment of capitalistic countries. Casals was one of the musicians who were supported and adopted to be a cultural figure to disseminate its influence over Third World countries by the US. Pablo Casals (1876-1973), the Spanish cellist and musical humanitarian, was not well-known in Japan and hardly known in Taiwan and China in the pre-war era. However, Casals' reputation surged in these countries in the 1950s even though he did not perform a concert in East Asia during this period. This paper argues that the introduction of Casals was attributed to the global Cold War politics and the appreciation of Casals reflected the political attitude of these three countries during the early Cold War. This paper examines the appreciation of Casals in Japan, Taiwan, and China before the 1970s within the domestic politics of each country and the regional context of East Asia during the Cold War. By examining the reception history of Casals in these three countries, this paper further reveals the evolving meaning of appreciating Western art music in East Asia before and after the Second World War.

David Wilson (University of Chicago). Entangled Footwork: Revolutionary China's Local Performances in the Global Cold War

Many scholars regard the early Cultural Revolution era as the People's Republic of China's most politically isolated period: the Sino-Soviet split, regional conflicts, and the burning of the British mission in Beijing all reflect China's uneasy political relations (MacFarquhar and Schoenhals 2006, 168). At the same time, arts scholars such as Paul Clark (2008) and Barbara Mittler (2012) have demonstrated the ways in which Cultural Revolution art was profoundly affected by global circulations of culture. These global connections were openly acknowledged in even the most iconic Cultural Revolution works. In 1955, Japan's Matsuyama Ballet Company brought their adaptation of the revolutionary Chinese story *The White-Haired Girl* (Bai mao n ü 白毛女, hereafter WHG) on tour to the People's Republic of China, galvanizing interest in revolutionary ballet in China. During the Cultural Revolution, a home-grown ballet version of the story would become one of the period's enduring classics as a designated "model work." Finally, in early 1977, just months after the death of Mao, the Shanghai Ballet undertook their maiden tour of the West, with WHG as their centerpiece. The media coverage of the overseas tour, which ranged from contemporary social commentary to journalistic reminiscences of Civil War-era China, exceeds the work's officially sanctioned interpretations, and illustrates the ways in which the tour was entangled in multiple social and political contexts. By investigating these entanglements, I argue that the study of this tour

offers multiple interventions. First, by linking the PRC's revolutionary musics to Asia-Pacific circulations and global Cold War histories, this paper challenges mythologies of an isolationist China. Second, the development history of WHG complicates classic Cold War divisions between First-, Second-, and Third-World political blocs. And finally, the varied responses to the work show the surprisingly unstable meanings of propaganda as it moves between different performance contexts.

Biographies of Speakers

Birgit Abels

Faculty, Georg-August-Universität Göttingen.

David Armitage

David Armitage is the Lloyd C. Blankfein Professor of History at Harvard University. Among his eighteen books to date are, as author, *The Ideological Origins of the British Empire* (2000), *Foundations of Modern International Thought* (2013) and *Civil Wars: A History in Ideas* (2017) and, as editor, *The British Atlantic World, 1500-1800* (2nd edn., 2009), *Pacific Histories: Ocean, Land, People* (2014) and *Oceanic Histories* (2018). He also co-edits the Cambridge University Press series, *Oceanic Histories*.

Yuiko Asaba

Yuiko Asaba is an EU Marie Skłodowska-Curie Global Research Fellow at the University of Huddersfield, and Visiting Researcher at Osaka University. Her research brings together the studies into music, migration and global history, and she is currently investigating the circulations of the dancehall Tango cultures across Japan, China, and Argentina during the twentieth century. Funded by the European Commission, Yuiko convenes a research network, *Dancehall Migrations*, and has published on Tango, affect and morality, with a forthcoming monograph on Tango in Japan. She is also a Tango violinist, and has previously worked professionally as a member of Tango orchestras in Argentina and Japan.

Brenda Marina Ayala-Estrada

B. Marina Ayala-Estrada is an intern for the bachelor's degree in history at the School of Philosophy and Arts of the National Autonomous University of Mexico. Currently, she works as a research assistant to Dr. Ivan Valdez-Bubnov from the Historical Research Institute of the UNAM, and to Dr. Marion Amies, an independent researcher from Canberra, Australia. Her lines of research focus on Japan during the 20th century, Japanese popular culture, the construction of identity in Japan as a result of cultural Exchange, and recently, the development of music in Japan during the 20th and 21st centuries.

Antonio Baldassarre

Faculty, Lucerne University of Applied Sciences and Arts.

Dan Bendrups

Dan Bendrups is an Australian ethnomusicologist and Senior Lecturer in Research Education and Development at La Trobe University, where he specialises in professional development for graduate researchers and their supervisors. His music research has encompassed a range of topics in the Pacific region, most notably his work concerning Easter Island (Rapa Nui) music and cultural sustainability. He has also contributed to developments in the field of music, health and wellbeing as part of a team devoted to promoting public health outcomes through music in rural Indonesia. His work is informed by experience as a musician and recording artist, particularly in post-punk and jazz-fusion scenes, and he has written and taught extensively on the topic of artistic practice as research. Dan was formerly the founding Chair of the Australia/New Zealand Regional Committee of the ICTM and Deputy Director (Research) of the Queensland Conservatorium, where he was also a member of the Sustainable Futures for Music research team.

Jose Semblante Buenconsejo

Jose Semblante Buenconsejo is Professor of Musicology at the University of the Philippines College of Music. He has researched on Agusan Manobo (spirit) possession ritual and looked at it from a particular historical point of view of the materiality of communication (*Songs and Gifts at the Frontier*, Routledge, 2002). He has published an essay on the cultural history of late 19th-century ilustrado piano music which appeared in *Philippine Modernities* (2017) which won the Best Book in the Social Science in 2018 by the Philippine National Book Development Board. His interest in ethnographic research was what brought him to media representations, particularly producing, directing and writing documentary film projects, one of which "Seven Dances of Life," was nominated in the Best Documentary Film category in 2018 Gawad Urian.

Alexander M. Cannon

Dr Alexander M. Cannon is an ethnomusicologist with research expertise in Vietnamese music and creativity studies. He is Senior Lecturer in Music at the University of Birmingham and serves as Co-Editor of the journal *Ethnomusicology Forum* and on the Executive Committee of the British Forum for Ethnomusicology. He has publications in *Ethnomusicology*, *Ethnomusicology Forum*, *Asian Music*, and the *Journal of Vietnamese Studies*, as well as in several edited collections including *Queering the Field: Sounding Out Ethnomusicology*. He also has a book titled *Seeding the Tradition: Musical Creativity in Southern Vietnam* to be published by Wesleyan University Press in April 2022. He holds an undergraduate degree from Pomona College (California) and a PhD from the University of Michigan.

James Revell Carr

James Revell Carr, Ph.D. is Associate Professor of ethnomusicology and director of the John Jacob Niles Center for American Music at the University of Kentucky. His research focuses on the music of seafaring cultures and port cities, particularly nineteenth century whalers in Oceania, and the influence of sailors' chanteys on popular music. His first book, *Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels*, about musical interactions between sailors and Native Hawaiians in the eighteenth and nineteenth century, received the Society for Ethnomusicology's Alan P. Merriam Prize for 2015. His most recent work is titled "That evening our men daunced with the Indians': Musical Trade and Cultural Commerce in the Early Industrial Pacific" in the forthcoming *Oxford Handbook of Economic Ethnomusicology*. He has served as the chair of the SEM Section for Historical Ethnomusicology, and the 2020 Ruth Stone Prize committee. Other interests include Appalachian music, musical theatre, and folk rock.

Laura Case

Laura Case is a proud Wiradjuri woman and PhD Candidate at the Sydney Conservatorium of Music. Through an analysis of how the violin has been used and represented over time, Laura's doctoral research hopes to illustrate the significance of the impact that the violin has had on Australian people, society, and culture throughout Australia's unique history, right through to the present day. Primarily her interests surround Australian classical music and how unique aspects of Australian culture has given instruments, instrument makers, musicians, teachers, and composers a uniquely Australian experience. Outside of her doctoral research she is also interested in the study of social history, organology, and Indigenous Australian music and dance. Laura is a classical violinist with over 20 years of experience and continues to teach and perform regularly with various orchestras in the Sydney area.

Hannah Hyun Kyong Chang

Hannah Hyun Kyong Chang is a Lecturer in Korean Studies at the University of Sheffield. She is a musicologist and historian specialising in trans-Pacific Korea. Her research examines the intertwined histories of the U.S., Japan, and Korea, paying attention to the aspects of musical diffusion that intersect with the history of empires and the formations of new selfhoods. She is currently working on an AHRC-funded project, called "Pacific Voicings: Korean Hymns and Prayers in the Age of Empires, 1884-1945." She has published in *Ethnomusicology Forum*, *The Journal of Korean Studies*, and *The Oxford Handbook of Voice Studies*, and has a forthcoming special issue in *Twentieth-Century Music* entitled "Musics of Coeval East Asia." She currently serves on the Council of the American Musicological Society (AMS) and is an incoming co-convener of the AMS Global Music History Study Group.

Joyce Chen

A native of Taiwan, Joyce Chen is a doctoral candidate in Historical Musicology and Interdisciplinary Humanities at Princeton University. Under the guidance of Wendy Heller, Joyce is currently working on her dissertation, "Musica Experientia/Experimentum: Acoustics, Aesthetics, and Artisanal Knowledge in Seventeenth-Century Europe." As a solo harpsichordist, Joyce has been gaining recognition both nationally and internationally. Joyce Chen is a recipient of the 2018 Individual Artist Fellowship from the Delaware Division of the Arts. In May 2019, Joyce was a featured solo performer of the Emerging Artist Showcase by Early Music America at the Bloomington Early Music Festival. Joyce holds a Doctor of Musical Arts in Harpsichord Performance from Stony Brook University and a Bachelor of Science in Mechanical Engineering from UC Berkeley. She has studied harpsichord with Charlene Brendler, Arthur Haas, and Davitt Moroney.

Maria Alexandra Iñigo Chua

Maria Alexandra Iñigo Chua is a Filipina historical musicologist and Associate Professor at the University of Santo Tomás. Currently, she is the Director of the Research Center for Culture, Arts and Humanities of the said university. She served as Research Fellow at the *Departamento De Musicologia,, Facultad Geografiai i Historia, Universidad Complutense de Madrid* in 2015-2016. Her research studies focus on various aspects of Filipino music history that investigate cultural hybridity, music transculturation, genre studies, cultural nationalism, and popular music studies. Her book entitled *Kirial de Baclayon año 1826: Hispanic Sacred Music in 19th Century Bohol, Philippines*, published by the Ateneo de Manila University Press in 2010, is seminal in the field of Philippine historical music research. She played a key role in organizing the Musicological Society of the Philippines established in 2002.

Geoffroy Colson

Geoffroy Colson is a prize-winning composer, a lecturer in ethnomusicology at the Department of Arts, the University of Lille, France, and an associate researcher at the Centre d'Etude des Arts Contemporains. He naturally came to ethnomusicology through fieldwork, after a twenty-year career as a jazz musician and teacher. His areas of expertise include Polynesian music and francophone Pacific Islands cultures, as well as globalization and musical change studies. His research bridges ethnomusicological methods and creative practice, and articulates with a range of disciplines including ethnomusicology, anthropology, and creative performance studies. His compositional works include an intercultural opera in Tahitian language, and a portfolio of works for jazz, world music, and art music ensembles of various sizes.

Brian Diettrich

Faculty, Victoria University Wellington.

John Gabriel

Faculty, Melbourne Conservatorium of Music.

Matteo Gallo

Matteo Gallo a Post-doctoral researcher at the Quai Branly Museum in Paris (2020-2022) and *Culture della Materia* at the University “La Sapienza” of Rome. Since 2015 he has been carrying out fieldworks in Kanaky New Caledonia (Paici region). His research focuses on themes such as: politics of memory and culture, collaboration between researchers and indigenous peoples, local practice of valorisation and transmission of heritage and the past, with a specific attention to the young Kanak generation. In September 2020 he graduated with a PhD in Cultural Anthropology at the Universities of Verona, Padua and Ca’ Foscari of Venice (visiting fellow at CREDO Aix-Marseille University - 2019) with a thesis titled: *Living Wisdoms in the Forest. Connections and Cultural Practices of Youth among the Kanak of Wété valley, New Caledonia*. His current project focuses on the circulation of knowledge and sounds connected to the *kaneka*, a music and artistic movement of Kanaky New Caledonia.

Ryan Gourley

Ryan Gourley is a Ph.D. candidate in Ethnomusicology at the University of California, Berkeley, focusing on Russian and Soviet popular music. His dissertation examines the politics of memory and musical circulation in the Pacific White Russian diaspora from 1917 to the present. He is the recipient of several research grants, which have funded archival and ethnographic research in sites across Eastern Europe. Since 2019, he has collaborated with the staff at the Museum of Russian Culture in San Francisco to build a community sound archive. He is currently working to catalog, preserve, and digitize the museum’s collection of rare recordings dating back to 1902. His research interests include the politics of memory, phonography and media formats, mobility studies, Soviet / Post-Soviet aesthetics, and Diaspora Studies.

Sebastian Hachmeyer

Post-doctoral researcher, Georg-August-Universität Göttingen.

Amanda Harris

Amanda Harris is a Senior Research Fellow at Sydney Conservatorium of Music, University of Sydney and is Director of the Sydney Unit of digital archive PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures). She is interested in hearing the voices of those often excluded from conventional music histories and her research focuses on gender and intercultural musical cultures. Her monograph *Representing Australian Aboriginal Music and Dance 1930-70* was published by Bloomsbury

Publishing in 2020. She is editor of three books including *Circulating Cultures: Exchanges of Australian Indigenous Music, Dance and Media* (2014) and articles in *Twentieth Century Music*, *Postcolonial Studies*, *Australian Historical Studies*, *History and Anthropology*, *Women's History Review* and *Women and Music*.

Amanda Hsieh

Amanda Hsieh's research explores categories of gender and nation in late nineteenth- and early twentieth-century opera. While her Jerome Roche prize-winning doctoral work places opera in the Austro-German context, her new monograph project treats opera as a transnational and even a globalist phenomenon between imperial Germany and imperial Japan. Her writings appear in or are forthcoming from the *Journal of the Royal Musical Association*, the *Cambridge Opera Journal*, *Music & Letters*, and *Twentieth-Century Music*. Amanda is research assistant professor in musicology at the Chinese University of Hong Kong and, from January 2022, assistant professor in musicology at Durham University. Previously, she taught at the University of Toronto, where her teaching effectiveness was twice recognised by the Music Faculty. She is reviews editor of the *JRMA* and the *RMA Research Chronicle*. Her co-organised virtual conference, 'Global Musicology – Global Music History', takes place on 25–27 January 2022.

Tokiko Inoue

Tokiko Inoue is currently an Associate Professor at Ochanomizu University (Japan). She completed an Ph.D. degree in musicology with a dissertation entitled *A study of choral societies in nineteenth century Dresden: The social aspect of choral activities*. Her research focuses on the cultural history of music after the nineteenth century, especially concert culture and urban music activities in Europe and Japan. She has published articles in *Poetics*, *Journal of the Musicological Society of Japan*, *Ethno-Arts*, and other journals. She is a translator of M. E. Bonds' *Music as Thought: Listening to the Symphony in the Age of Beethoven*. Most recent publication "Western classical music in a non-Western culture: The repertoires of Japanese professional orchestras in the twentieth century" (*Poetics* 67) exhibits an interdisciplinary approach to music reception, combining historical and empirical analysis. Her recent study is supported by JSPS KAKENHI.

José Manuel Izquierdo König

José Manuel Izquierdo (PhD in Music, University of Cambridge) is currently associate professor and director of research and postgraduate studies at the Faculty of Arts of the Pontificia Universidad Católica de Chile. He is the recipient of several awards, including the Otto Mayer Serra prize for Latin American musicology, and the Tusc@ award for transnational opera studies. He is currently studying the circulation of music commodities in the Andean Region during the nineteenth-century.

Qingfan Jiang

Qingfan Jiang is a Postdoctoral Associate in the Institute of Sacred Music at Yale University. She received her Ph.D. in Historical Musicology from Columbia University in 2021. A recipient of the AMS 50 Dissertation Fellowship, Jiang is working on a book project entitled *Missionaries, Music, and the Making of a Global Enlightenment*. Based on archival research in Portugal, France, and China, her project highlights the importance of music in the cross-cultural exchange between the East and the West and lends a fresh perspective to the study of the Enlightenment. Jiang's research is supported by ACLS, the Weatherhead East Asian Institute, the Council for European Studies, and the Ricci Institute.

Hee-Sun Kim

Hee-sun Kim is Professor of Ethnomusicology at Kookmin University and a chair of ICTM MEA (Musics of East Asia) Study Group since 2018. From 2016 to 2020, she was the Director of Division of Music Research at the National Gugak Center, Korea. She obtained her PhD in Ethnomusicology from the University of Pittsburgh. She has published on a wide range of topics, from traditional music and Cold War politics in divided Korea to female musicians of the 1980s popular music in South Korea. Her research interests include Cold War and music, modernization process of traditional Korean music, gender in Korean music, and the mobilization of “world music” into Asia. She contributed a chapter in *Presence through Sound: Music and Place in East Asia* (Routledge, 2020) and *Vamping the Stage: Female Voices of Asian Modernities* (University of Hawaii Press, 2017).

Yuanyu Kuan

Dr. Yuan-Yu Kuan is a postdoctoral researcher at the Institute of Ethnology at Academia Sinica. His research focuses on issues pertaining to musical solidarity and intercultural collaboration among First Nation Peoples (specifically among Taiwan, Okinawa, and the Pacific) and gender and sexuality in Asian-Pacific performing arts. He is currently working on an article entitled “Indigenous Taiwanese Making Waves in Oceania: Resistance, Traveling, and Musicking,” which foregrounds non-governmental encounters between Indigenous Taiwan and Hawai‘i through musical interaction as civic engagement against the construction of the Thirty Meter Telescope at Mauna a Wākea. He had eight years of service as a lecturer in the Departments of Music and Asian Studies at the University of Hawai‘i at Mānoa. In addition, he is trained as a concert artist of the erhu, served as the editorial assistant of *Asian Music* journal, and is an alumnus of the East-West Center associate program.

Frederick Lau

Frederick Lau is an ethnomusicologist whose scholarly interests include a broad range of topics in Chinese, Western, and Asian music and cultures. He is currently chair of Music, professor of Ethnomusicology, and director of the Center for Chinese Music Studies at the Chinese University of Hong Kong. In addition to his published articles, he is author of *Music in China* (Oxford) and co-editor of *Making Waves: Traveling Musics in Asia and the Pacific* (University of Hawaii Press), *Vocal Music and Cultural Identity in Contemporary Music: Unlimited Voices in East Asia and the West* (Routledge), *Locating East Asia in Western Art Music* (Wesleyan), *China Sound Abroad* (upcoming). Besides his publications, he is the editor of the book series "Music and Performing Arts of Asia and the Pacific," University of Hawaii Press. Prior to teaching in Hong Kong since 2018, he was professor of Ethnomusicology at the University of Hawaii at Manoa and California Polytechnic State University.

Hui-Ping Lee

Hui-Ping Lee is now a doctoral student of musicology at the Tokyo University of the Arts. A graduate of the National Taiwan University's Graduate Institute of Musicology, Lee is currently writing his dissertation comparing Chou Wen-Chung and José Maceda's late compositions that incorporate traditional elements of neighboring Asian countries. He has received a short-term scholarship from Paul Sacher Foundation at Basel, where he will be studying Chou's first-handed materials in the near future. While his main research interest lies in contemporary music by Asian composers, he is also concerned with issues and disciplines like the global history of music, postcolonialism and music, ethnomusicology, contemporary Christian music, and comparative East Asian studies.

Alexandra Leonzini

Alexandra Leonzini is a PhD candidate in historical musicology at the University of Cambridge, where she is supported by a William Barclay Squire Graduate Studentship and a Cambridge Trust International Scholarship. She is a former Global Humanities Junior Fellow for the thematic network *Principles of Cultural Dynamics* at l'École des Hautes Études en Sciences Sociales, and a visiting student at Kim Hyong Jik University of Education in Pyongyang. Her current research examines the development and anticolonial politics of North Korean revolutionary opera, and the conceptual implications of the DPRK's use of western musical language in its quest for UN recognition in the 1970s and 80s.

Alan Maddox

Alan Maddox is Program Leader of Musicology at the Sydney Conservatorium of Music, University of Sydney. Initially trained as a singer, his research focuses primarily on Italian vocal music in the early eighteenth century, music and the history of emotions, and music in colonial Australia with a particular

focus on Sydney and Norfolk Island. He is University of Sydney Node Leader of the Australian Research Council's Centre of Excellence for the History of Emotions, an affiliate of the University's Medieval and Early Modern Centre, and consultant musicologist to period instrument ensemble The Australian Brandenburg Orchestra.

Mélodie Michel

Melodie Michel is a French, Mexico-based artist and scholar. She defended her Ph.D. dissertation in March 2021, under the title "Early Music and Latin America. Trans-historical views on the coloniality of sound". She explores topics such as coloniality, economics, and the creation of subjectivity in musicians' communities. She works on the concept of coloniality of sound, revising Western art music history through the lens of coloniality of power. While an active bassoonist in Europe and Latin America, she also led artistic and pedagogic projects in Armenia, Georgia, Indonesia, and California, among others. During the academic year 2014-2015 she developed her personal project "Melodie Around the World" during which she visited 14 countries in 4 different continents, exploring a parallel between Historically Informed Performance and traditional music practices. Beside her academic and concert activities, Mélodie conducts experimental performances under her artistic name "MeArWo".

Isidora Miranda

Isidora (Isi) Miranda received her PhD in Musicology from the University of Wisconsin-Madison. Her work focuses on music and theater performance in the Philippines as the archipelago transitioned from a Spanish to a US colony in the early twentieth century. Isi is currently working on a book project on the Tagalog sarsuwela, cultural nationalism, and constructions of racial and gendered identities in the musical stages of Manila. Her research has been supported by various grants, including the American Musicological Society's resident fellowship at the Newberry Library and the Mellon Research Fellowship on Original Sources by the Council for Library and Information Resources. She has published articles and book chapters on the sarsuwela for the University of the Philippines Press and has written entries on Filipino contemporary artists and performing groups for the Cultural Center of the Philippines. Her forthcoming article, "Creative Authorship and the Filipina Diva Atang de la Rama," for the Journal of Musicological Research centers on the long career of the sarsuwela artist and the role of the performer as a locus of authorship alongside playwrights and composers. Isi is currently a Postdoctoral Scholar at the Blair School of Music at Vanderbilt University.

Hye-Jung Park

Hye-jung Park is a co-researcher of the project, "Taiwan's Modernist Music and its Transnational Transmission in the Cold-War Ideology," at the National Tsing Hua University. She earned a Ph.D. from the Ohio State University (2019). She worked at Texas Christian University, where she held appointments

as a chancellor's postdoctoral fellow and a lecturer in the School of Music. Her research examines music in trans-Pacific racial politics between the United States and East Asian powers with an emphasis on an ethnographic approach to historical records. Her article about music in the US Army Military Government in Korea appears in *The Journal of the Society for American Music*. Her forthcoming article titled "Negotiating an Unequal Partnership: The Korean Children's Choir 1954 US Tour and Syngman Rhee's Diplomacy" will be published in *The Journal of American-East Asian Relations* this fall.

Kim F. Rockell

Kim Rockell's research interests encompass ethnomusicology and performing arts in education. For the past several years, he has been resident in Japan, where he has been learning the *utai* [chant] and *shimai* [dance] of the *Noh* theatre. Currently, associate professor at Komazawa University, Tokyo, he is working on the three-year research project 'Linking Japan to the world through the Performing Arts: Collaborative ethnography and intercultural exchange' with a KAKENHI Grant-in-Aid for Scientific Research from the Japan Society for the Promotion of Science [JP20K01193]. His projects have examined plucked-string traditions, Philippine *rondalla* and Hispanic musical influences in the Asia Pacific, migrant music and music in diaspora, and the music/language nexus.

Fritz Schenker

Frederick (Fritz) J. Schenker is an assistant professor of music at St. Lawrence University. His research explores the intersections of jazz, racial ideologies, and musical labor along an imperial entertainment circuit stretching between port cities of Asia in the 1920s, with a particular focus on Filipino musicians. He holds a PhD in ethnomusicology from the University of Wisconsin, Madison.

Travis Seifman

Travis Seifman is a postdoctoral researcher at the University of Tokyo Historiographical Institute. He holds a PhD in History from the University of California, Santa Barbara, an MA in Art History from the University of Hawai'i at Mānoa, and an MA in Japanese Studies from the School of Oriental and African Studies (SOAS). His dissertation research and book project explore embassies dispatched from the Okinawan kingdom of Ryukyu to the seat of the Tokugawa shoguns of Japan in the 17th-19th centuries, and the role of Ryukyuan, Japanese, and Ming/Qing modes of court ritual and cultural performance in constructing and reaffirming the cultural and political character of each court and the relationships between them. Since the destruction of key structures at Shuri castle, the former Ryukyuan royal palace, in 2019, he has also begun research on the palace as a site of cultural heritage and public history across the 20th-21st centuries.

Diau-Long Shen

Diau-Long Shen. Ph.D. at Freie Universität in Berlin (2014); Assistant Professor at the National Tsing Hua University since 2020; deputy secretary-general of the Taiwan chapter of the Asian Composers League (ACL) since 2019. He published his German monograph *E.T.A. Hoffmanns Weg zur Oper—Von der Idee des Romantischen zur Genese der romantischen Oper* in 2016 and other book chapters and journal articles in Chinese and English. Shen's research trips and projects have been sponsored by the Ministry of Science and Technology (MOST) and the Foundation for the Advancement of Outstanding Scholarship (FAOS) in Taiwan and Deutscher Akademischer Austauschdienst (DAAD) in Germany. As a music critic, his reviews appeared in UK and Taiwan. His current research interest is around "modern music" networks between Taiwan and other countries during the 1960s and 1970s.

Ma. Patricia Brillantes Silvestre

Ma. Patricia Brillantes Silvestre is Associate Professor and Chair of the Dept. of Musicology, College of Music, University of the Philippines. With a multi-disciplinary foundation in Musicology, Spanish and Translation Technics, and Philippine Studies (Art, Culture and History), she finds a distinct merging of all these in her work which examines music, culture, time and place through the lenses of musicology, social history, language and literature, and cultural studies. She has written on diverse aspects of music in colonial and contemporary Manila, the Hispanic imprint on Philippine music, identity and nation in music etc., published in a number of anthologies and journals, and presented at numerous symposia. On the creative side, Pat was formerly with the UP Madrigal Singers, AUIT Chamber Vocal Ensemble, produces and hosts DZUP's "Tunog at Tinig," the College's radio program, and has curated, written, anchored, and annotated for various programs.

Gabriel Solis

A scholar of African American music and of Indigenous musics of the Southwestern Pacific, Gabriel Solis has done ethnographic and historical research with jazz musicians in the United States and with musicians in Australia and Papua New Guinea. Drawing on work in African American studies, anthropology, and history, he addresses the ways people engage the past, performing history and memory through music. Additionally, his work explores musicians' and audiences' interactions with and personalization of mass-mediated musical commodities in transnational circulation. He has received the Wenner Gren Foundation's Hunt Fellowship, the Arnold O. Beckman Fellowship for distinguished research, the Madden Fellowship for research in technology and the arts, an Illinois Program for Research in the Humanities fellowship, and most recently a Unit for Criticism and Interpretive Theory senior fellowship. He received the honorable mention for the Society for Ethnomusicology's Jaap Kunst Prize for "Artisanship, Innovation, and Indigenous Modernity in the Eastern Highlands of Papua New Guinea: Ataizo Mutahe's Flutes," in 2013. His articles have appeared in *The Musical Quarterly*, *Ethnomusicology*, the *Journal of the Royal*

Musical Association, the Journal of Popular Music Studies, Popular Music and Society, Musiccultures, and a number of edited collections. He is the author of a book on contemporary performances of Thelonious Monk's music, titled *Monk's Music: Thelonious Monk and Jazz History in the Making* (University of California Press, 2007), and a book on John Coltrane and Thelonious Monk's work together in the late-1950s (Oxford University Press, 2013), and co-editor with Bruno Nettl of a collection of essays on improvisation cross-culturally. He is currently working on a book on Tom Waits and the theatrics of masculinity, and on a study of the history of connections between artists and activists in Australia and Papua New Guinea and their counterparts in the African diaspora, titled *The Black Pacific*. In addition to jazz, Dr. Solis has studied capoeira with Contramestre Dennis Chiaramonte of *Livre como Vento*, Professor Doutor of ASCAB and Instructor Macaquinho of Capoeira Angola Palmares.

Chun Chia Tai

Chun Chia Tai is a Ph.D. candidate in the Ethnomusicology program, University of California, Riverside. Her master thesis worked with Taiwanese elders in a Japanese Song class in Taiwan to see the ongoing impact of colonialism and dictatorship on Taiwanese people. She also focused on the migration of Taiwanese-islander and their interaction with mainlanders and Chinese immigrants through church music. Now, she is working on the intersection of Blackness and Indigeneity in California and Pacific reggae scenes.

Arwin Quiñones Tan

Arwin Q. Tan is associate professor of Musicology at the University of the Philippines College of Music. He is the editor of *Saysay Himig: A Sourcebook on Philippine Music History, 1880-1941* (UP Press, 2018), and curator of its accompanying 3-CD recording of transcultural music from the late nineteenth century. His dissertation, "Music, Labor, and Capitalism in Manila's Transforming Colonial Society of the Late Nineteenth Century" received the 2nd honorary mention in the International Musicological Society Outstanding Dissertation Award in 2020. He is the conductor of four-time Ani ng Dangal awardee, Novo Concertante Manila, currently ranked 3rd among the top 1000 mixed choirs of the world by Interkultur, Germany. He sits on the advisory board of the newly launched Berlin-based choral institution, Choralspace.

Min-Erh Wang

Min-Erh Wang is a DPhil candidate in music at the University of Oxford. Min-Erh's research focuses on how East Asian countries responded to the importation of Western art music in the twentieth century. Stemming from this point, his doctoral project examines the reception history of Western art music in Japan, Taiwan, China, Hong Kong, through the lens of colonialism, Cold War ideologies, and capitalism with a case study of the reception of the Spanish cellist and humanitarian, Pablo Casals.

Ying-fen Wang

Ying-fen Wang (Ph.D., University of Pittsburgh, 1992) was the founding director of the Graduate Institute of Musicology at National Taiwan University where she is Distinguished Professor. Her main research interests have been *nanguan* music and the history of music in Taiwan during the Japanese colonial period, including Japanese musicologists' research of Taiwanese music before 1945, recording industry, radio programs, and the continuity and change of aboriginal musical life. Her representative works include *Listening to the Colony: Kurosawa Takatomo and Wartime Survey of Taiwanese Music* (1943) (in Chinese, 2008), *Sounds from Wartime Taiwan: Kurosawa and Masu's Recordings of Taiwan Aboriginal and Han Chinese Music* (2008, co-edited with Liou Lin-yu), "The Transborder Dissemination of *Nanguan* in the Hokkien Quadrangle before and after 1945," (2016), "IFMC, Masu Genjiro, Kurosawa Takatomo, and Their Recordings of Taiwanese Music," (2018). She also edited an annotated translation of Tanabe Hisao's writings about his 1922 Fieldwork in Taiwan and Amoy (published in 2017) as well as that of Kurosawa Takatomo's 1973 monumental book *The Music of the Takasago Tribe in Taiwan* (published in 2019).

Michael Webb

Michael Webb is an ethnomusicologist and music historian specializing in the southwest Pacific Islands region known as Melanesia. He grew up in Papua New Guinea in the 1960s and 1970s. Michael is a co-author of the Global Music Series titled *Music in Pacific Island Cultures* (OUP) and is currently completing a book on the history of Protestant hymnody in the Melanesian archipelagoes. Until 2021 he was an Associate Professor at the University of Sydney.

David Wilson

David Wilson is a Ph.D. candidate in ethnomusicology at the University of Chicago. His dissertation focuses on the ways in which transnational circulations of music and media affect music's potential as a site for political discourse in modern China and Taiwan. He has written and presented on diverse topics such as the construction of gender in Chinese model operas, vocalism in Gustav Mahler's orchestral songs, and the racial imaginary constructed by the musical playlist for Donald Trump's presidential campaign and inauguration. David holds a Doctor of Musical Arts in Vocal Arts from the University of Southern California, where he received the award for Outstanding Graduate Student in Vocal Arts in 2016. Prior to coming to University of Chicago, he held voice teaching positions at New York University, Stanford University, Scripps College, and Middlebury College Summer Language Schools.

Boris Wong

Boris Wong is currently pursuing a PhD in ethnomusicology under the full scholarship from the Hong Kong Jockey Club Music and Dance Fund at the Chinese University of Hong Kong, where he studies with Professor Frederick Lau. His dissertation research addresses how cultural politics inform the adoptions and adaptations of Western musical practices and traditions in Asia, with emphasis on how ceremonial wind bands have been involved in the social and cultural formations of postcolonial Singapore. He obtained his Master of Philosophy in historical musicology with a thesis on Stephen Sondheim's works in the 1980s in relation to the musico-dramaturgical conventions of the American Broadway musical. He also works as a school music teacher and a band conductor in Hong Kong.

Hsiao-En Yang

Hsiao-En Yang is a Ph.D. student in the Graduate Institute of Musicology at National Taiwan University. Her research interests focus on transnational studies in jazz and the history of jazz reception in Taiwan. Specifically, she is interested in the significance of jazz transmission in Postwar Taiwan from political, social, and cultural aspects. Hsiao-En holds a master's degree in musicology with research in Taiwan aboriginal music from the National Taipei University of Art. She also had studied jazz performance at Berklee College of music and has been an established jazz saxophonist in Taiwan. She toured in Taiwan, Japan, China, Indonesia, United States, and Europe. Her album *Simple Life* won the best instrumental album of the Taiwan Golden Melody Award in 2016.