PRESERVING TRADITION,
FACING THE FUTURE
IN ASIAN MUSICAL AND VISUAL
CULTURES.

PROGRAM
Thu 8 to Sat 10 April, 2010
The Sydney Conservatorium of Music, University of Sydney is pleased to present this symposium, on the theme:

**Preserving Tradition, Facing the Future in Asian musical and visual cultures**

The Symposium brings together colleagues from major universities, music conservatories and leading cultural organisations for a stimulating program, with a key focus in bringing insights into areas of research in the preservation, interpretation and translation of traditional arts forms in the face of globalization.

The 2010 Symposium focuses on the traditional arts of China and East Asia, their preservation and sustainability. Sessions will explore cultural heritage policies, regional and minority musics, and the crucial roles of music in ritual.

The Symposium also incorporates:

**Music Networks and Colonial Modernity in Metropolitan East Asia**

This workshop, organised by Hugh de Ferranti, is presented with the support of the Australian Research Council and the School of Arts, University of New England.

**Lineal Rhythm**, solo exhibition of Chinese Calligraphy by Liang Xiao Ping, Founding President of the Australian Oriental Calligraphy Society will be open throughout the symposium: members of the Committee of the Academy of Chinese Calligraphy will conduct presentations, a calligraphy workshop and demonstration. The calligraphy activities are co-presented by the University of Sydney Confucius Institute.
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The Conservatorium reserves the right to vary the advertised program as necessary

Thursday 8 April

2.00pm  Welcome Address

Calligraphy Exhibition Opens: Lineal Rhythm, a solo exhibition by LIANG Xiao Ping

2.15–3.45pm  Papers: Intangible Cultural Heritage in East Asia (1)
[Chair: Keith Howard]
Jane Alaszewska: Promoting and preserving the Chichibu Night Festival: The impact of the Japanese Cultural Properties Protection Law on festival music transmission
Hwee San Tan: Intangible Cultural Heritage with Chinese Characteristics: a model for the preservation of intangible cultural heritage in the Asia Pacific region
Keith Howard: Authority and Authenticity: Conflicting Agendas in the Preservation of Korea’s Intangible Cultural Heritage

2.15–3.45pm  Workshop: Balinese Gamelan, led by Peter Dunbar-Hall

4.15–5.45pm  Papers: Intangible Cultural Heritage in East Asia (2)
[Chair: Helen Rees]
Hyunseok Kwon: A case study of the perception of the wŏnhyŏng (original form) of local music in Korea
Tsai Tsanhuang: We’re all applied ethnomusicologists now? The case of the Chinese musical instrument collection at the Chinese University of Hong Kong (CUHK) and its recent database project
Wang Yingfen: Nanguan/nanjin and the preservation of intangible cultural heritage

4.15–5.15pm  Film: Music of the Sidis, An African Bridge to India, by Salil Sachev

6.00–7.00pm  Concert: Chinese Music, Ying Liu (erhu); Lu Liping (pipa)

7.00pm  Welcome Reception
Friday 9 April

9.00–10.30am  **Papers: The Music of China’s Minorities (1)**  
[Chair: Peter Dunbar-Hall]  
Catherine Ingram: *Eer, mang hay dor ga ey* (Hey, why don’t you sing)? *Imagining the future for Kam big song*  
Yang Mu: *Reconstruction of a tradition – the case of jitai ritual*  
Zhang Boyu: *Who is the audience? Local religious popular music in Yunnan Province*

11.00–12.00pm  **Keynote:** Helen Rees: *Preserving Tradition, Facing the Future: Ritual and Ethnic Minority Music in China Today*

1.00–1.45pm  **Recital:**  
Guzheng, Hang  
Vicki Zheng (Guzheng); Salil Sachev (Hang)

2.00–3.30pm  **Papers: The Music of China’s Minorities (2)**  
[Chair: Ching-Wah Lam]  
Yang Minkang: *Mainstreaming, Popularizing and Packaging: New Trends in the Christian music of the minorities in Yunnan*  
Olivia Kraef: *Strumming the ‘Lost Mouth Chord’ – Questions and Discourses of Maintaining and Preserving the Nuosu-Yi Mouth Harp*  
Lancini Jen-Hao Cheng: *Puyuma Bells: The Markers of Honour, Passage, and Social Status*

2.00–3.30pm  **Papers: Music and Ritual**  
[Chair: Hwee San Tan]  
Li Limin: *The Power of Magic Music: Study on Shaman Ritual Music in Northeast China*  
Ching-Wah Lam: *Latest Trends in Huangmei Opera: realism based on Chinese dramas as reflected in Leiyi (Thunderstorm) and others*  
Xue Yebing: *Singing Myth: The Narrative Singing Houtu Bao-juan in Rituals of North China*

4.00–6.00pm  **Papers: Perspectives on East Asian Music**  
[Chair: Jane Alaszewska]  
Eve Leung: *Glocalisation in Cantopop: the use of cover music*  
Jin-yun Kyong: *Korean ‘p’il’i’ and Armenian ‘duduki’*  
Yang Yandi: *Looking for the future in the past: the significances and functional changes of traditional music elements in modern and contemporary Chinese music*  

4.00–5.00pm  **Film:**  
*Siberia at the Centre of the World*, by Misha Maltsev and Keith Howard

5.00–6.00pm  **Film:**  
*Di depan dan di belakang kelir (in front of and behind the screen)*, by Peter Dunbar-Hall and Hideki Isoda

6.30–8.00pm  **Concert:**  
*Korean Music and Dance: Tradition and Modernity*  
Kim Hyelim (taegüm), Kim Hee-sun (kayagüm), Lee Chul-jin (dance), and Keith Howard (changgo)
Saturday 10 April

9.00–5.00pm  **Workshop: Music Networks and Colonial Modernity in Metropolitan East Asia**  
[Chair/Convenor: Hugh de Ferranti]  
Joys Cheung: *Musical Networks of Interwar Shanghai and Postwar Hong Kong: Comparing Colonial Experiences and Local Conditions*  
Hugh de Ferranti: *Osaka and beyond: colonial era music networks of the Hanshin region*  
Philip Flavin: *Colonial Japan and Modern Music for the Koto: Miyagi Michio in Korea*  
Shuhei Hosokawa: *The East Asian Recording Industry during the Era of Japanese Colonialism*  
Changkwan Jung: *The Korean Recording Industry and its Documentation of Traditional Music in the Colonial Era*  
Roald Maliangkay: *Key Figures Opening Doors: The Realm of the Big Band Entertainment in Colonial Korea*  
Alison Tokita: *Musical modernity in cosmopolitan 1930s Osaka-Kobe as reflected in intercultural composition*  
Wang Yingfen: *Zhang Zaixung's Musical Negotiation of Tradition and Modernity in Colonial Taiwan*  
Yamauchi Fumitaka: *(Dis)Connecting the Empire: The Recording Industry and the Mediation of Japan-Korea Musical Junctures*

10.00–1.00pm  **Calligraphy Presentation and Workshop presented by the Committee of Academy of Chinese Calligraphy**  
Liang Xiao Ping: *Art: An Expression of Life*  
Keith Howard: *Introduction*  
Peter Lai: *Art-Dao-Universe*  
Calligraphy Workshop conducted by Yue-yan Chan  
Calligraphy demonstration by Liang Xiao Ping

11.00–1.00pm  **Papers: Tradition and its Future (1)**  
[Chair: Tsai Tsanhuang]  
Chai Chang-Ning: *Repertoire of the Dizi (Chinese Bamboo Flutes) – A Critical Analysis and Commentary*  
Lauren Gorfinkel: *The role of contemporary PRC TV music programmes in preserving Chinese multi-ethnic traditional folk music*  
Kim Hee-sun: *Between local and global: 21st-century Korean traditional music making*

2.00–2.30pm  **Recital: Vietnamese Gong Culture**, by Le-Tuyen Nguyen (guitar)

2.30–3.30pm  **Papers: Tradition and Its Future (2)**  
[Chair: Keith Howard]  
Ying Liu: *The erhu's involvement with Australian music*  
Simon Barker: ‘Scattering Rhythms’ – The Koreanisation of the Western Drumset

3.30–4.30pm  **Film: Intangible Asset No.82**  
Produced and Directed by Emma Franz, presented in association with Screen Australia and In the Sprocket Productions

6.00–7.00pm  **Sound of Bamboo**  
Tony Wheeler (*guqin, ruan*), Ying Liu (*erhu*), Chen Hong Yu (voice), Cathy Wenan Yu (piano), Wang Shu (pipa)
KEYNOTE

Helen Rees
University of California at Los Angeles

Preserving Tradition, Facing the Future: Ritual and Ethnic Minority Music in China

Today

During the last four decades or so of the twentieth century, the East Asian countries best known for their interest in intangible cultural heritage preservation were indubitably Japan and South Korea. China, by contrast, sometimes seemed headed in the opposite direction—especially during the extremist Cultural Revolution of 1966-1976. The last ten years, however, have seen a remarkable volte-face: influenced by factors such as growing concern at culture loss precipitated by rapid urbanization and globalization, not to mention the needs of a huge tourism industry, China has developed a series of high-profile national and international initiatives in this area. Most eye-catching have been the country's participation in all three rounds of UNESCO's "Masterpieces of the Oral and Intangible Heritage of Humanity" program (2001, 2003, 2005); the establishment in 2006 of the China Centre for Intangible Cultural Heritage Protection; and the naming since 2007 of several hundred national-level "representative transmitters" for artistic traditions from every province and region. Similar plans have been enacted at provincial and local levels, while grassroots efforts to document, protect, revive, or sustain individual traditions have also multiplied.

In this presentation, I address in particular the sustainability of two types of traditional music that sit somewhat outside the national cultural mainstream: that attached to village and small-town ritual, and that performed by the more than one hundred million members of China's fifty-five officially designated ethnic minorities. The discussion of village and small-town ritual music draws largely from my research on the Confucian-affiliated lay Dongjing associations of southwest China, which are found today mainly among the Han and Bai ethnic groups. In this case, some associations appear to be flourishing, while others are dying out; in addition, some have adopted a few musical modernizations (such as cipher notation), while others have not. Local situations are influenced by a variety of factors, including the history of community interest, varying levels of government support, and the degree to which potential young recruits migrate to the cities. There are also a few instances of government or grassroots entrepreneurialism in the tourist trade. Discussion of ethnic minority music is informed partly by my own and my local colleagues' research in Yunnan Province, and partly by my participation in four international appearances by ethnic minority artists, most recently at the Smithsonian Folklife Festival in 2007.

I close with comparative reference to the lively continuity of a major mainstream Han Chinese genre—the literatus tradition of the seven-string zither qin, which is practiced widely throughout China and parts of the diaspora. Issues that arise with respect to the vibrance of the highly respected qin tradition can usefully be compared and contrasted with those that inform our understanding of the sustainability of village ritual music and ethnic minority performing arts.
Jane Alaszewska
Bukkyo University, Japan

Promoting and preserving the Chichibu Night Festival: The impact of the Japanese Cultural Properties Protection Law on festival music transmission

In 1950 Japan launched its Cultural Properties Protection Law. Initially aimed at the protection of tangible culture, this law was amended in 1954 to include provision for intangible cultural heritage (ICH), leading to a proliferation of other such schemes around the world. In its early years the law embraced mainly “classical” forms of culture transmitted mostly by professionals. However, in 1975, the law was further revised to include Important Intangible Folk Cultural Properties (jūyō mukei minzoku bunkazai), a category aimed at protecting mainly but not exclusively amateur traditions. Under the auspices of ACCU, the Asia/Pacific Cultural Centre for UNESCO, Japan is currently a driving force behind the provision of ICH training courses to countries in the Asia-Pacific region, Central and South Asia. As such, these emerging schemes will perhaps inevitably follow the Japanese model for safeguarding ICH. However, given the widespread impact of Japan’s cultural policy, surprisingly few studies have examined the impact it has had on the country’s performing traditions.

This paper takes as a case study the Chichibu Night Festival which, in 1979, became one of the first events designated an Important Intangible Folk Cultural Property. It focuses on a series of interviews with festival musicians which reveal the impact of designation on the transmission of the festival music and considers some of the problems inherent in the Japanese scheme.

Simon Barker
University of Sydney

“Scattering Rhythms” – The Koreanisation of the Western Drumset

This paper presents a chronological account of the development of an improvisational language for the drumset drawing on rhythmic resources and improvisational codes appearing in ritual music from Korea’s East Coast, as well as rhythmic forms found in p’ungmul and pansori.

Developmental processes described include a) the creation of an analytical methodology for identifying East Coast rhythm/sticking cells and musical processes such as serial amplification, b) the development of a series of extended techniques and four-way independence studies for drumset based on Korean sticking techniques, c) the synthesis of contemporary approaches to rhythmic organisation with Korean rhythmic resources, d) the incorporation of Korean conceptions of tension and release, movement and breathing into drumset performance, e) the creation of a hybrid drumset allowing for literal translations of Korean rhythmic forms, and f) the development of resources aimed at creating a framework for a regional approach to drumset education.

Performance examples include improvisations based on rhythmic forms appearing in the East Coast ritual piece Kolmaegi kut; a drumset rendition of ch’ilch’ae, and chil kut from the p’ungmul tradition, as well as a performance of developmental exercises incorporating Korean organisational processes. The program will also include a demonstration of Korean rhythmic forms as they appear in my own approach to contemporary jazz performance, and will offer an overview of the potential for Korean rhythmic resources to be utilised as a means to navigating complex rhythmic structures appearing in contemporary music.
Lancini Jen-Hao Cheng
Otago University

Puyuma Bells: The Markers of Honour, Passage, and Social Status

Musical instruments can be markers of culture, as well as social status. The ownership of an instrument may be limited to those of high social status and these instruments may become insignia of that status in turn. There are three forms of bells in the Puyuma aborigine. The first (low age group) is iron-forged bell with clapper. The second (middle age group) is brass waist bell. The third (high age group) is shield bell. They respectively belong to three groups of age hierarchy. In the past, the Puyuma aborigine is brave and skillful in fighting in Taiwan. Owing to the strict warrior training and age-hierarchy society, the Puyuma people ruled over 72 aboriginal communities in the eastern part of Taiwan at the peak of their military conquest. Different bell bearer has different duty and social status; also it means that the bell bearer be promoted into another rite of passage (age hierarchy), it is a great honour and achievement. So Puyuma bells work as objects have culture-specific meaning entangles in a web of local cultural relations that position it within a local musical tradition. Such cultural practice has different levels of meanings in modern Taiwanese society. Recently it seems to shift from social identity to ethnic and cultural identity.

Chai Chang-Ning
Sydney

Repertoire of the Dizi (Chinese Bamboo Flutes) – A Critical Analysis and Commentary

I am producing the first comprehensive book in the English language with pinyin romanisation on Chinese flutes. It has five parts: 1. Chinese flute families and Western flutes; 2. Flute structure, including differences between southern and northern flute in China, choosing, maintaining and repairing flutes, registers and fingerings, the unique membrane; 3. Playing the flute; 4. Contemporary developments and extensions; 5. Histories, back to the Neolithic period some 9000 years ago, through the Tang dynasty to rapid developments from 1950 to the mid 1980s.

Lauren Gorfinkel
University of Technology, Sydney

The role of contemporary PRC TV music programmes in preserving Chinese multi-ethnic traditional folk music

This paper considers the role of contemporary PRC TV music programmes in preserving ‘Chinese’ multi-ethnic traditional folk music. It begins by questioning the meanings of ‘traditional’, ‘Chinese’, ‘ethnic’, ‘survival’ and ‘preservation’ and questions the role of Chinese and non-Chinese intellectuals in defining the boundaries of ‘Chinese’ and Chinese music/culture. I then provide a case study of a daily television show ‘folksong China’ (which includes a segment called ‘folksong museum’) and suggest complications involved in imagining the preservation of tradition and defining intangible cultural heritage ‘artefacts’ in contemporary Chinese society. In the context of re-creating traditional Chinese music in television spaces for modern television audiences, and given that contemporary socio-political goals permeate such shows, I finally question the meaning and the very possibility of ‘preservation’.
Keith Howard
University of Sydney

*Authority and Authenticity: Conflicting Agendas in the Preservation of Korea’s Intangible Cultural Heritage*

Appeals to preserve are part of our contemporary global zeitgeist. We are surrounded by settings, displays, and imagined, recreated or restructured presentations. Our gaze is drawn to museums, places that showcase memory, sites that are treasured as richly funded parts of our industrialised world. Tourists, embracing the largest industry in the world, are drawn to UNESCO’s World Heritage Sites, where icons of human and natural design brilliance write out our collective memory in capital letters. And, performance arts and crafts, as the intangible heritage, have belatedly been recognised as integral to our landscapes of local and global cultural memory.

This paper explores the music and dance at the Rite to Confucius, a sacrificial ritual brought from China to Korea in the twelfth century, and performed until today. It was restored, as documented by a Japanese ethnographer in the early 1920s in Korea, and musicians who trained in the court institute at that time sustained the tradition until recently, in the 1960s being appointed ‘Human Cultural Properties’ to preserve, perform and teach it. More recently, Confucian organisations, and the Confucian university in whose grounds the Confucian shrine sits, have attempted to take control of the ritual, sidelining the musicians and dancers of the successor to the court institutes of old. Where does the authenticity reside, and who dictates the proper way to perform the ritual?

Catherine Ingram
University of Melbourne

*Eer, mang gay dor ga ey (Hey, why don’t you sing)? Imagining the future for Kam big song.*

In the small region of southwest China where the big song genre – often referred to in Kam as *ga lao* and known in Chinese as *dage* 大歌 – originates, the songs continue to be learnt and performed by many Kam (in Chinese, Dong 侗) villagers. These multipart songs are sung in the Kam language, a predominantly oral Tai-Kadai language, and for centuries have served as one of the primary means by which Kam culture, social structure, history, philosophy and aesthetics have been transmitted from generation to generation. In the early twenty-first century increased state promotion of big song has resulted in its recognition as Intangible Cultural Heritage at both national and international (UNESCO Representative List) levels, and its prominence in staged performances that have included up to 10,000 performers. State promotion, coupled with radical changes to both the social structure of rural Kam communities and to the very form of the genre itself, simultaneously enhances and challenges the genre’s ongoing transmission. In this paper I draw upon more than twenty months’ musical ethnographic fieldwork in rural Kam areas (2004-2009) to illustrate the present situation and possible future of Kam big song singing. Utilising James Bau Graves’ (2005) four criteria for cultural sustainability, I suggest reasons for the recent resurgence of interest in the genre, and outline the challenges in securing its long-term survival.
**Impacts of colonialism on Korean music education during Japanese rule (1910-1945)**

The Japanese colonial occupation of Korea (1910-1945) brought major changes to Korean society and caused a significant decline in Korean traditional music. Japanese colonial policy and ideology directly influenced music education at schools of the time; the repercussions of this are felt until today. Research on the history of music education during the Japanese colonial period is crucial for understanding music and the sense of identity of Koreans.

To study the impacts of colonialism on music education, I have examined primary sources (original music textbooks and education policy documents) and have interviewed elderly Koreans (over 75 years) who attended primary school under colonial rule to give eye and ear-witness accounts.

The examination of primary sources shows that music textbooks were significantly influenced by the Japanese Governor General and Japanese colonial politics. Also, Japan intended to ‘Japanize’ Korean schoolchildren by teaching Japanese music elements and banning the Korean language. My interviews of 39 elderly Koreans, who were schoolchildren of the time, reveal that musical activities consisted mainly of the singing of military songs, imperialistic songs praising the Japanese emperor and the Japanese national anthem. Even today, 68% of interviewees testify that Japanese *Kayo* (in Japanese language) was their favourite music genre. Hence, Japan used education as a tool to achieve its colonial goals and to control Koreans’ emotion and ideology. This paper highlights the Korean struggle for a sense of identity throughout the history of music education.

**Between local and global: 21st-century Korean traditional music making**

Using theories of cultural globalization and glocalization by Robertson and Appadurai as a point of departure, this paper investigates how globalization is constructed and practiced among Korean musicians in the 21st century. The paper first provides theoretical accounts on cultural globalization, glocalization, and nationalism in Korea. With various examples, the main body of the paper examines ways in which Korean musicians practice global music making and the meanings ascribed to doing so. In the case of Korean traditional music, cultural nationalism is a subjective discourse as opposed to globalization and alternative strategies to achieve modern values as opposed to anti-globalization. With the discourse of globalization, Korean musicians have an opportunity to reveal and emphasize local identity through “glocalization” and “displacement” of local identity. In this sense, contemporary Korean traditional music has become the sphere where glocalization is practiced.

**Strumming the “Lost Mouth Chord” – Questions and Discourses of Maintaining and Preserving the Nuosu-Yi Mouth Harp**

Among the few instruments common to the Nuosu-Yi of the Liangshan mountains in southwestern Sichuan Province, the mouth-harp, or “hehe” as it is called in the local languages, is one of the most intricately developed and cultivated. Especially in pre-liberation Nuosu society (before 1956), the mouth-harp was among the main social and artistic markers of Nuosu women’s social and private life. In fact, it was attributed the power of being able to “speak” a woman’s feelings to those around her, as well as communicate her love to the man of her heart.
Despite political, economic, social and subsequent cultural changes, the mouth harp remains an important pass-time and artistic form in local Liangshan society, both within informal as within formal (social) settings. More recently, though, it has become emblematic for a type of Nuosu artistic revival (or efforts at such a revival), evidence for which can be found in various publications and artistic productions featuring the mouth harp and its virtuosos, notably a recent documentary production by Nuosu musician Jike Qubu and a music sampler CDs by Nuosu musician Aojie Age and others.

Rather than viewing the re-production of this particular (musical) aspect of traditional Nuosu-Yi culture as a singular effort geared to a single instrument, the mouth harp revival must be embedded in the larger context of local and translocal (urban) Nuosu-Yi's attempts at (re-)constructing Nuosu-Yi 'local' culture. In the face of China's drive for economic development and the subsequent commercialization of 'local' cultures in the strive for cultural recognition, most notably in form of inclusion into the ranks of China's intangible cultural heritage, the Nuosu-Yi, too, have been struggling with the “preservation” and “development” of their cultural heritage.

This paper employs the Nuosu-Yi mouth harp as both an example for as well a perspective from which to tackle cultural, artistic change(s) in Liangshan today, as well as with which to appropriate the implications of these changes on a larger Nuosu-Yi cultural and social scale. The questions most pertinent in this context pertain to notions of “authenticity” as well as to the available options, and mechanisms employed for and by Nuosu-Yi cultural agents in their pursuit of promoting and commercializing Nuosu-Yi culture within a larger mainstream cultural and political (ethnic) context. The paper discusses specific examples of recent re-appropriations and utilization of the Nuosu-Yi mouth harp tradition, notably Jike Qubu’s documentary “Lost Mouth Chord”, and contrasts these with the folkloristic tradition of the mouth harp, the latter being supported by articles and interviews. I argue that, in marginal folkloristic traditions such as that of the “hehe”, there is a growing incongruence between efforts to maintain, preserve and develop those aspects most pertinent in Nuosu-Yi socio-artistic tradition, and the ways in which these instruments were and are in fact still used within a 'local' context. Specifically, I wish to approach an answer to the question as to whether or not the “hehe”, and its preservation, 'deserves' the attention it has been recently enjoying from artists and the media alike. And, if so, which aspects of traditional “hehe” culture should be included if not at least consulted in the process of developing, and preserving, this instrument.

Hyunseok Kwon
University of Sydney

A case study of the perception of the wŏnhyŏng (original form) of local music in Korea

Performance in today's circumstances, in which oral heritage is subject to the effect of the dominant music styles of the West (Baumann 1991: 13), cannot be discussed without considering the effect of cultural policy. However, in actual performance contexts the government's intention behind cultural policy is not often realized, as local artists do not agree with it.

My research poses the question, “What makes the local artists do what they do?” To answer this, I observe how they perceive the regulations handed down from above in the case of a local art from Korea's South Kyŏngsang Province, T'ongyŏng Ogwangdae (Mask Drama of T'ongyŏng), Important Intangible Cultural Property No. 6.

The existing literature on cultural policy in South Korea tends to deal with arts designated as Cultural Properties at the national level and with the tense relationship between the national government and local artists, focusing more on government acts than on the local artists' response. The major premise of the Korean legislation is that folk arts have their own wŏnhyŏng (original form). The concept of the original form, although not defined specifically, is used for judging performances, thus raising the question of who is to identify this form.
For this research, during three weeks in April 2007, I conducted intensive fieldwork based on “reflexivity”. I argue that the stronger essentialism of local artists can lead to estrangement between them and the national government.

Jin-yun Kyong
Academy of Korean Studies, Korea

The way of making the oversized bamboo reed in the Korean P’iri

This paper will discuss the ‘pi-li’ and ‘duduki’ – two wind instruments which have the same structure. ‘pi-li’ is the most important instrument in Korea and ‘duduki’ is also a representative traditional instrument in Armenia. The two instruments show very similar forms, despite the large geographic distance between their two countries, with large double reeds and nine or eight finger holes on a narrow pipe. According to old Chinese records, this instrument family spread out in many directions, although elsewhere few instruments survive these days. My study analyzes the differences and similarities of the ‘pi-li’ and ‘duduki’ in their materials, playing techniques and structure.

Ching-Wah Lam
Hong Kong Baptist University

Latest trends in Huangmei Opera: realism based on Chinese dramas as reflected in Leiyu (Thunderstorm) and others

Chinese opera, developed rapidly since the Yuan dynasty (1279-1368), has allowed audiences of many generations to explore their emotions on stories based on remote histories, while being satirical on contemporary affairs. More recent practices have relied on standardized costumes and stylized body movements based on those of the Ming dynasty (1368-1644), irrespective of any remote setting of time. This traditional practice had been the target for attack during the Cultural Revolution (1966-1976), when Chairman Mao’s wife Jiang Qing decided to make a complete overhaul of Beijing opera – and consequently other regional types – by revolutionizing the archaic style of performance to incorporate contemporary stories glorifying the Proletariat discourse, mainly by emphasizing the superiority of the guerrillas and People’s Liberation Army to the National Party and invading Japanese armies. In spite of the biased propaganda of these Revolutionary Beijing operas, recent producers of Chinese operas have found inspirations in the modern settings.

Huangmei opera being a popular regional type in the age of satellite television and DVDs has capitalized on the freer State policy on performance arts, leading to the production of works based on contemporary settings, such as Tixiao yinyuan (Marriage of Weeping and Laughing), Huishang Hu Xueyan (Anhui Merchant Hu Xueyan), Nihuo (Against the Fire) and, above all, Leiyu (Thunderstorm).

This paper discusses how Chinese opera has adopted features of Chinese drama from 1949 to the present, highlighting Huangmei opera, an art form which does not have a strict division of characters into sheng (male), dan (female), jing (painted face) and chou (clown) roles, features commonly found in Beijing opera. The relative lack of acrobatics in Huangmei opera also enables a smooth transformation from drama to song. It will be seen that producers and composers have to find ways to ensure characters are appropriately featured when they appear on stage, either by means of instrumental interludes, choruses, special sound effects or lighting, replacing the traditional percussion passages as well as exaggerated movements of the limbs and waving of the sleeves. Musically, there are more attempts to adapt traditional melodies to gear at distinguishing individual characters, sometimes even drawing inspiration from Wagner. I take the opportunity to analyze the musical and dramatic aspects of a recently produced Huangmei opera version of Cao Yu’s famous drama Leiyu.
**Eve Leung**  
SOAS, University of London  

**Glocalisation in Cantopop: the use of cover music**

Glocalisation, a phenomenon which explains how a foreign product is considered as a local product (Iwabuchi 2001) through outer forces is considered one of the reasons why Japanese music is well received in Hong Kong. The use of covers started in the late 1970s and, together with the import of TV dramas, changed the soundscape of Cantopop. J-pop was used heavily compared to other music because of commercial benefits and similarities in musical style. Notably, in the 1990s, Cantopop peaked in the use of Japanese cover music when it dominated the music awards. Since then, Japanese cover music has disappeared from music charts because of social and political influences just before 1995. In its place, K-pop crept into Cantopop as covers and together with K-dramas started the ‘Korean Wave’. My paper details the rise and decline of cover music in Cantopop, and evaluates its impact up until now.

**Li Limin**  
Music Research Institute, Beijing  

**The Power of Magic Music: Study on Shaman Ritual Music in Northeast China**

Shaman music is the chants, drums and dance rhythms that accompany possession, the sorcerer’s dance, and some other ritual activities. Since this type of music is closely related to spiritual possession, healing magic and other mysterious aspects of culture, the study to this type of music is full of academic value. On the other hand, because it is very difficult to investigate and access information relating to these issues, the study is challenging.

Northeast China is the main area where shamanism has prevailed, with some practices still being preserved. This paper will build on fieldwork on different shaman ceremonies in Northeast China, and study the similarities and differences through comparison. In addition to studying the music of shaman, the paper will focus on the relation of spiritual possession, healing magic, and music and dance. It will try to explain the spiritual association of music and witchcraft, and the association of music to belief in the culture.

**Ying Liu**  
University of Sydney  

**The erhu’s involvement with Australian music**

Throughout the history of Australian music, Chinese culture has influenced many Australian musicians – in many different ways. Chinese traditional musical instruments and folk songs have played an important role in establishing the identity of Australian music. In 1935, Percy Grainger arranged a Chinese folk song, *Jasmine Flower*, as a piano solo called *Beautiful Fresh Flower*. This piece constitutes an early example of the Chinese influence on Australian music.

During the Gold Rush period of the mid-19th century, many Chinese arrived in Australia, and they brought their music with them as an important part of their life. Initially, the music was mainly Cantonese opera, or instrumental music associated with the *erhu* as an accompaniment instrument. This two stringed bowed instrument with a thousand year history is probably the most well-known traditional Chinese instrument in the Western world.

In the last two decades, a number of Australian composers have created new works for Chinese instruments, especially for the *erhu*. *Willow and Wattle*, an orchestral work written by Chinese-Australian composer Julian Yu in 2002 is, as the title suggests, a piece reflecting a
meeting of Chinese and Australian musical styles and elements, and uses both the erhu and jinghu. Another work which incorporates the erhu is The Colour of the Cat by Australian composer Nigel Westlake.

In this paper I will analyse the above two compositions, and examine the history of how Chinese culture has influenced and affected Australian musicians and their thinking. Also, I will look at their cultural and educational background, and at the specific musical language and techniques they used.

Hwee San Tan
SOAS, University of London

Intangible Cultural Heritage with Chinese Characteristics: a model for the preservation of intangible cultural heritage in the Asia Pacific region

Since the proclamation of China’s kunqu opera as a masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2001, the Chinese government has instituted a series of policies and initiatives to safeguard and promote its cultural heritage. In 2003, China became one of the first ten countries in the world to ratify the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage of Humanity.

In 2006, the national Centre for Intangible Cultural Heritage Protection was established under the auspices of the Chinese Academy of Arts. This has kick-started a fresh bout of scholarly and fieldwork activities to create a systematic inventory of all forms of intangible cultural heritage. Such programming strategies have also resulted in performances, exhibitions, audio-visual publications, conferences and festivals. In June 2007, over 200 “representative transmitters” (daibiaoxing chuanchengren) of national-level cultural heritage items were nominated. By the end of October 2009, China’s pronouncement of its third list of ‘intangible cultural heritage items’ will be in place, including no less than 20 items designated by UNESCO. In December of this year, China will officially inaugurate the UNESCO Asia Pacific Centre within the China Academy of Arts, with the role of overseeing the training and education aspects of safeguarding intangible cultural heritage in the Asia Pacific area.

This paper will examine Chinese government’s safeguarding policies and how these initiatives impact on its cultural traditions, focusing on issues surrounding the promotion of ‘native/indigenous style’ (yuanshengtai) performance, and the current call for ‘productive-based safeguarding’ (shengchanxing baohu).

Tsai Tsanhuang
Chinese University of Hong Kong

We’re all applied ethnomusicologists now? The case of the Chinese musical instrument collection at the Chinese University of Hong Kong (CUHK) and its recent database project

It is commonplace to acknowledge that musical instruments provide important and unique sources for (ethno-) musicological studies, making it essential for us to document, research, and learn to perform during our fieldwork. What should we do then, if we inherit a stock of instruments at our home institute that were not collected from the field, remain undocumented and unstudied systematically?

No doubt one should suggest to begin working on them as soon as possible, but the question of “how” becomes the main issue. By using the Chinese instrument collection at the Music Department, CUHK, as an example, this paper shows how studying instrument collections of our own institutions can bring valuable information and stories associated with an historical past that is often unknown to us. At the same time, it raises a challenge to, and a critical question about, our (ethno-) musicological nature: how can we balance between (or make sense of) the ‘pure’ and ‘applied’ aspects of the field?
What the instruments embody is not only an individual agenda and research idea, but also the collective memories or histories of the institutions captured through the process of collecting. It is, therefore, important to involve our own students and colleagues in formulating a research plan. This paper reports on several steps and outcomes of a project that involved our department members contributing collectively to a postgraduate seminar, a catalogue publication, Captured Memories of a Fading Musical Past: The Chinese Instrument Collection at the Music Department of the Chinese University of Hong Kong (2010), individual and group research, and a prospective online database. Along the line of the symposium theme, the case study touches on several areas research including the preservation, interpretation and translation of “musical culture” in the age of globalisation and their associated knowledge produced by academic institutions by means of musical instruments. This study provides a case of applied (ethno-) musicology that is not thinking “for” the community but putting ourselves “in” the central spot of the community, and further assists us to consider how to make (ethno-) musicology not merely a subject for the study of distant indigenous cultures, but a discipline that is as meaningful for our own institution as for ourselves.

Wang Yingfen
Taiwan National University

Lessons from the Past: Nanguan/Nanyin and the Preservation of Intangible Cultural Heritage

Nanguan (referred to as nanyin in China nowadays) is a classical ensemble music that originated in southern Fujian province and was brought by migrants to Taiwan, Hong Kong, and Southeast Asia. It has been transmitted by amateur music clubs as a pastime for self-cultivation and as a way to contribute to communal life.

In Taiwan, nanguan has been affected by processes of heritagization since the passing of Cultural Heritage Protection Act in 1982. The large amount of state subsidy and state projects to preserve and promote nanguan have helped popularize nanguan both domestically and internationally, but have changed the traditional practices of nanguan clubs and contributed to the professionalization and theatricalization of nanguan music. The innovations made by the newly emergent professional nanguan groups in Taiwan have in turn affected the performance style of nanguan professional groups in Xiamen and Quanzhou (which were founded in the 1950s and 1960s respectively).

Now, following Taiwan’s revision of the Cultural Heritage Protection Act in February 2005 and with the successful inclusion of Fujian nanyin on UNESCO’s Representative List of Intangible Cultural Heritage of Humanity in September 2009, we are witnessing a new phase of state intervention upon nanguan/nanyin.

Standing at this turning point, what lessons can we learn from the past in order to face the future? Starting with my 2003 article, based on my involvement in state cultural policy and nanguan research (and my 2003 article), I will suggest answers to this question by critiquing the impact of state intervention on nanguan in Taiwan and by analyzing the issues at stake.
Xue Yebing

Music Research Institute, Beijing

Singing Myth: The Narrative Singing Houtu Bao-juan in Rituals of North China

The texts of Chinese folk vocal liturgy which contain long prose and metric texts with religious or didactic themes are often called bao-juan (literally ‘precious scroll’). Although the first appearance of the name bao-juan was in the early 16th century (about 1506-1522, during the Ming Dynasty, see Li 1961:5), its origin can be traced to the monks' narrative singing shuo-jing (explaining the Buddhist sutras) in the Song Dynasty (960-1279) and even the earlier form of bian-wen (“transformation texts”, popular subjects for lecturing the Buddhist sutra) performed in the temples of the Tang Dynasty (618-907). Today, hundreds of copies of bao-juan texts are preserved but performance are rarely found.

This article introduces and studies a particular kind of bao-juan called Houtu Bao-juan (Bao-juan about the goddess Houtu) which is still performed by some village music groups in the area of Laishui and Yixian counties in Hebei Province. The Houtu Bao-juan was not mentioned in former bao-juan studies, and there is even no record in the important bao-juan catalogues. I hope this article can fill the gaps in the field of bao-juan studies. The study of bao-juan music was rarely mentioned in past studies. This article emphasizes analysis both of the musical structure and the sources of the music repertories, thereby widening our understanding of bao-juan music.

Yang Minkang

Central Conservatory of Music, Beijing

Mainstreaming, Popularizing and Packaging: New trends in the Christian music of the minorities in Yunnan

Around the beginning of the 21st century, some new trends in the Christian music of the minorities in Yunnan province of China began to be observed.

1. Mainstreaming Christian Hymns. On one hand, Christians of various minority ethnic groups (Miao, Lisu, Yi etc.) in the province have customarily used original Western hymns translated into their own ethnic languages; on the other hand, however, a newly compiled hymnal, Zanmeisixinbian, consisting of 400 pieces of hymns in Mandarin Chinese has been used in the churches of these ethnic groups, thanks to the vigorous promotion of the China Christian Council (the Patriotic Movement Committee of the Protestant Churches in China). The Miao people have even translated this new hymnal into their own language.

2. Popularizing Christian Hymns. There are two noticeable trends in the contemporary transmission of Christian music among these ethnic groups. First, he basic doctrines of Christianity and conventional forms of Christian rituals have still been followed; these doctrines and forms represent local people's understanding of “The West” – indeed, a type of Occidentalism is embedded in local people’s mind. Second, however, through recent contacts with foreign churches, hymns in globalised pop music styles have emerged, indicating local Christians’ attempts to get rid of Occidentalism and to popularize Christian music.

3. Packaging the Performance of Christian music. By means of “packaging”, appearing on TV programs and attending singing competitions, local Christians are trying to present Christian hymns as a form of art song in order to gain recognition for the hymns as a segment of the arts in mainstream Chinese society under the institutionalized social system. They try to extend the influence of Christian music, and even try to gain a share in the current tourism industry for their performances.

This paper will examine and compare the past and current trends in the Christian music of these ethnic groups, and will offer an interpretive report and analysis of the Christian music in question.
Yang Mu
University of New South Wales

Reconstruction of a tradition — the case of jitai ritual

The jitai, a religious ritual for purifying a theatre carried out in the form of a musical theatrical performance, is an old Chinese tradition. Its purpose is to expel evil spirits and ghosts, which tend to haunt theatre stages and buildings, in order to protect the theatre and the community it serves and is associated with.

In mainland China from 1949 to the end of 1970s, under the atheistic Communist ideology and government policy, many traditions, especially ones associated with religion, declined or became extinct. For some of these, the specifics of the performance — e.g. the procedures and details for executing the rituals involved — had previously been transmitted and maintained only orally among the performers concerned. Once extinct, following the death of the last performer or knowledgeable person, such traditions have remained only as ambiguous and vague legends in the general society, without reliable specifics. The jitai tradition is such a case.

Following the economic reform and the more relaxed political and social environment in China since the late 1980s, an increasing number of previously extinct traditions have been revitalized and have regained their former popularity. This creates an appearance of continuity in the history of these traditions; yet, within this history there is actually a hiatus, as noted above.

In academic fields, much investigation and research into the contemporary status of Chinese traditions has already been carried out. Concerning the above-mentioned situation, however, significant issues have not received adequate attention, and therefore require investigation and discussion. For example, given the above-noted hiatus, are the present-day forms and performance of the revitalized traditions authentically original? In the absence of sufficient reliable sources, following their extinction, how have these traditions been reconstructed? What is the significance of such reconstruction?

In this paper I examine jitai in Fuzhou, China, and try to draw convincing conclusions regarding such issues, in the hope that my findings may shed new light, not only regarding the situation in China itself but also for the study of traditions in general.

Yang Yandi
Shanghai Conservatory of Music

Looking for the future in the past: the significances and functional changes of traditional music elements in modern and contemporary Chinese music

Since the 20th century, the belief that traditional music expresses certain native “ethos” has formed the ideological support for the adoption and absorption of folk music in compositions by Chinese composers. Along with the increasing rising consciousness of political national independence, significant influences have been made by the thought of constructing a national political identity and a social status through national cultural heritages and historical traditions. Chinese composers consider traditional music as a way of finding their musical spiritual home. In 20th century Chinese music life, therefore, the active adoption and absorption of traditional Chinese traditional music materials in new compositions has become a common phenomenon. Traditional Chinese music offers a reliable approach, through which composers are, on one hand, allowed to establish the expressions and structural features of Chinese music, and, on the other, urged to search for unique compositional styles and ways through the unique language of folk music, thereby shaking off the influences of western music and exploiting potentials for music construction.
This paper draws on various typical Chinese compositions, from the 1930s, 1950s, 1980s to 2000s respectively, to give detailed analysis of stages in which Chinese composers use varying strategies and techniques to integrate traditional Chinese music elements into their own music languages, and thereby to illustrate changing attitudes and ideology of music thoughts during these periods. The general direction, concerning the employment and absorption of traditional music materials, is increasingly away from the naive pattern of a melodic tune with modal harmonic accompaniment, and towards transcending and multiple ways of transformation. Form the 1950s through to the 1970s, for example, the ideas of Chinese composers were dominated by orthodox ideology. They regarded the melodic tune as the authentic basic material of traditional music. This led to the fact that compositional ideas generally tended to be conservative. After the 1980s, as Western modern compositional conceptions were introduced into China, composers conceptions, in regards to significances and validity of traditional music elements, underwent great change. The employment of traditional music materials in new compositions is no longer limited to melodic tunes, but to every dimension in music, and tends to be more individual and diverse.

The issues I bring forward are and will always be the core and life-line of the making and developing of modern Chinese music, the direction of modern and contemporary Chinese art music, the status and future of Chinese traditional music in modern society, and the real meaning of “Chineseness” in music. Difficult though it is for us to find exact answers to the questions which are still puzzling us, we may find some, though uncertain, hints and clues through analysis and interpretation.

Zhang Boyu
Central Conservatory of Music, Beijing

Who is the audience? Local religious popular music in Yunnan Province

Chinese traditional music is not only a historical heritage but also a living culture. Since the beginning of the 20th century, traditional music has faced one of two situations: disappearance, which happens to most traditional musical genres, and modernization, which has especially happened to Chinese instrumental music. Thus, localization and globalization are the topics most discussed amongst musicologists.

In recent years, an interesting phenomenon has occurred. Traditional music genres in present-day China seem to have recovered, and their rejuvenation can be realized. What are the essential reasons for the initial disappearance and later rejuvenation of traditional music?

My second concern in this paper is to identify the concept of a music performance. The general understanding is that music performance involves three elements: composers, performers, and audiences. However, for ethnomusicologists, this definition is not suitable, since the process of music making varies. So, the three elements of music performance are: performers, performing environment, and audiences. In comparing the two concepts of a music performance, we find that the audience is an important element in both. Here I would like to ask, “Who is the audience?” The audience, as is generally understood, is a person who listens to the music. After a field trip to Datun county, Yunnan province, I found different answers for these questions, and from these answers we can understand how traditional music will continue into the future.
Musical Networks of Interwar Shanghai and Postwar Hong Kong: Comparing Colonial Experiences and Local Conditions

Musical networks that emerged under twentieth-century colonialism shaped the creativity driving Chinese musical modernity. Many of the definitive modern practices arose in interwar Shanghai. There, local musical visionaries of similar and conflicting visions interacted with colonial musical forces, intensifying the flow of cultural resources and stimulating musical creativity. While postwar Hong Kong absorbed resources from Shanghai, colonial experience and local conditions there generated somewhat different network dynamics. Using the network structure of interwar Shanghai as reference base, this paper compares musical networks of the two colonial cities.

In Shanghai, three major musical forces were at the core of the complex musical network: (1) the colonial, represented by the Shanghai Municipal Orchestra (SMO) under the strong leadership of a new European conductor from 1919 onward; (2) Chinese reformers who promoted Western art music as the foundation of Chinese modernity, represented by the government-funded National Conservatory of Music established in 1927; and (3) Chinese defenders who strove to develop pre-existing Chinese music to embrace modernity, represented by the Great Unity Music Society founded with private funds around 1920. Although reformist and conservative institutions clashed in their visions, both looked up to SMO as a model of Chinese musical modernity. Drawing upon concepts from social network studies, I see that distinction, interdependence, and rivalry overlapped in this complex network, and many musical creations of lasting impact emerged from ties between musical institutions with less bounded organizational relations (“weak ties”) and/or conflicting musical visions (“conflictual ties”).

In colonial Hong Kong from 1945 until the 1970s, many short-lived, amateur, or even volunteer musical organizations constituted emerging musical networks that shaped local musical modernity. Many of these early organizations were funded by civic associations, especially missionary agencies. While many leading composers – especially those trained in Shanghai, Canton or Beijing – continued the Mainland mode of creativity in their modern works, their participation in local Cantonese opera and in the transnational film industry generated a new musical soundscape that was recognizably of Hong Kong origin.

Osaka and beyond: colonial era music networks of the Hanshin region

This paper will discuss evidence from the Osaka-Kobe or Hanshin region for a variety of music networks that linked ‘home islands’ Japan (naichi) with Okinawa, Korea, and other colonial and semi-colonial territories (gaichi). While Tokyo, the capital, was at the apex of key bureaucratic and industrial networks, the colonial power's second metropolitan hub, comprising Osaka and neighbouring Kobe, played a distinctive if little documented role in enabling exposure to and reception of performing arts from several parts of East Asia. The
anshin region generated media and resources for engagement with popular culture from Seoul and Naha, on the one hand, and with enclaves of Western high art traditions and modernist practices in 'nearby' Shanghai and Harbin, on the other. In music and dance, examples of this include the involvement of the Osaka stage-arts production firm, Yoshimoto Kougyou, with colonial artists, the Hanshinkan suburbs' and Kobe's significance in Japanese modern music history as a setting for the development of piano pedagogy and amateur classical concert circles led by Russian and European émigrés who had come via China, and the importance that professional exponents of Okinawan folk music and popular music theatre attached to engagements and recording work in Osaka.

Philip Flavin
Monash University

**Colonial Japan and Modern Music for the Koto: Miyagi Michio in Korea**

As one of the founding members of the Movement for New Japanese Music (*Shin-Nippon ongaku undô*), Miyagi Michio’s importance in the history of Japanese music as the first Japanese musician to finally break away from Japanese models of composition is well known. Unlike the Japanese dance scholars, who produced studies on the choreography and movement of the colonised that then served in the creation of the colonised other in *Shôchiku* and *Takarazuka* dance revues, Miyagi, despite having lived in Korea, never attempted to incorporate Korean music in his compositions, but instead relied upon Western compositional technique. At the same time, however, the textual imagery in some of Miyagi’s works clearly derives from the Japanese colonies to create a mosaic of conflicting images: Japanese instruments, Western compositional technique and colonial imagery. While scholars have examined his reliance upon Western music, this paper attempts to account for the conflict Miyagi created in his works through the juxtaposition of Western compositional technique with colonial imagery. A fundamentally nationalistic tenet of the Movement for New Japanese Music was the modernisation of Japanese music. Modernisation, however, meant the improvement of Japanese music along Western models, the belief being that this improvement would place Japanese music on equal footing with Western music. This paper attempts to reconcile these disparate elements and explores the possibility of a Japanese musical modernity clearly derived from Western models as a means of interpreting the colonised other.

Shuhei Hosokawa
International Research Center for Japanese Studies, Kyoto

**The East Asian Recording Industry during the Era of Japanese Colonialism**

Recording technology is one of the most outstanding elements in sound and music culture that has emerged since the late 19th century. The technical possibility of ‘making the past audible’ (Jonathan Stern) has drastically changed the concept and practice of composing, making and hearing sound. It was crucial for the modernization (and Westernization in the “non-Western” world) of sound and music culture around the world. In the East Asian case, the introduction and diffusion of recording technology was almost synchronous with political subjugation or actual colonisation by Japan. Thus, the Western invention often became established by means of Japanese industrial, legal and educational institutions, as well as Japanese approaches to genre formation and censorship.

In order to overcome the national boundaries of transnational cultural features, I will apply a methodological concept of “associative historiography” proposed by the late historian of Japan, Miriam Silverberg. In her study on Japanese popular culture in the 1920s and ’30s, Silverberg contrasted “comparative” historiography, based on the center/periphery model,
with an "associative" (or associated) one that recognises not origins and derivation, but instead distinct regional paths to modernity, all of them associated with one another in the economic, political, cultural and other domains.

Taipei, Seoul, and Shanghai branches of Japanese record companies represent conspicuous examples of such association in colonial and quasi-colonial settings. Yet there was also cultural association in the development of concepts important for the recording industry - concepts of tradition, language education, popular song, advertisement, and censorship, among others. I will reflect upon this as a starting point for conceiving of a potential East Asian historiography of modernity through sound recording.

Changkwan Jung
Vice-President, Society for Korean Discology, Seoul

*The Colonial Era SP Recordings and Players in Korea - Focussing on Traditional Music*

This study will summarize the recording of Korean music before the colonial era. It will review the relationships between recording companies and artists, and look at the circumstances concerning Korean traditional music during the colonial era.

The oldest recordings known are six Edison wax cylinders. These were recorded on 24 July 1896 by Alice Fletcher in Washington DC, USA. After this time, Korean music was recorded by American recording companies such as Victor and Columbia prior to the colonization of Korea by Japan in 1910. After 1910, Korean music began to be recorded by one monopolistic Japanese company, Nipponophone. After 1920, many other companies started to record Korean music in studios and across the Korean peninsula, such as Nitto, Hapdong, Japanese Victor, Japanese Columbia (a joint company between Nipponophone and Columbia), and so on. I have organized data about these recordings, giving recording companies, years, and labels. The number of SP records released between 1910 to 1945 in Korea amount to 13,000 sides, and 43% of these recordings comprise traditional music.

Unlike the exclusive contracts seen in popular music (and common other countries), I have found that many traditional musicians recorded with several recording companies. I will study why this happened, from a socio-cultural point of view, and clarify this phenomenon using statistical data of artists and records. Additionally, I will explore more closely the relationships between Japanese recording companies, brokers and artists.

Roald Maliangkay
The Australian National University

*Key Figures Opening Doors: The Realm of Big Band Entertainment in Colonial Korea*

In the late 1920s, a vibrant big band culture began to establish itself in Korea's major cities. The growing Korean middle classes and the Japanese elite were eager to keep in touch with the latest fads and they considered the enjoyment of big band music an important marker of sophistication. Although folk music still made up the majority of records sold, foreign tunes gained in popularity fast, in part due to their strong association with dance and Western fashion. To Koreans the foreign tunes also conveniently connoted the West — as opposed to colonizer Japan — although few people would have understood the lyrics. To carve out a living by way of the relatively small business of big band entertainment was not easy. Apart from considerable talent, one needed good communication skills, including Japanese, as well as an introduction by a key figure. Those Koreans who managed to become key figures themselves had often studied Western music in Japan. One of them, Kim Haesong, a composer, lyricist and musical director, had a great impact on the modernization of live entertainment shows. Despite being Korean, he managed to push the limits of modernization up to a point where arguably even the Japanese lost their say on the matter. In this paper I will discuss the importance of Kim’s work and describe the networks he was part of.
Tang Yating
Shanghai Conservatory of Music

Japanese Presence in the Shanghai Municipal Orchestra (1942-1945)

The Shanghai Municipal Orchestra, supported by the Shanghai International Settlement as one of its sub-institutes, developed from a brass band in the 1860s into an orchestra in the early years of the 1900s. At the time it was honored as the best of its kind in East Asia. There are many records of the involvement of Japanese musicians present in Shanghai, among them the noted composer Hidemaro Konoye, who conducted the orchestra as early as in 1930. After the Pacific War broke out, the orchestra itself was taken over by the Japanese authorities in 1942 and became affiliated with the Japanese-controlled Shanghai Music Society.

The Philharmonic of that period was led alternatively by three Jewish conductors, Arrigo Foa, Alexander Slutsky, and Henry Margolinsky, respectively of Italian, White-Russian and German origin. Its members were mainly European musicians of various countries, mostly from Italy, Russia and the Austro-German Third Reich, with quite a few Jewish refugees. Major events during this period include the Philharmonic concert series in the Lyceum Theatre under the baton of Takashi Asahina in which works by composers such as Yamada Kosaku were played, the three concerts for the “Great East Asia Holy War” in the Grand Theatre, well-known Tokyo singers’ vocal concert in the Majestic Theatre, and other musical occasions involving Japanese musicians, such as the celebration of the “National Day” of the Japanese-supported Chinese Wang Jingwei regime, and Hattori Ryoichi and Shirley Yamaguchi’s concert with Shanghai star singers in the Grand Theatre.

Documents associated with these events were collected in Shanghai Archives, Shanghai Library and Shanghai Symphony Orchestra, including journal reports, music critical essays, and concert programs. Despite their different origins and standpoints - German, Central-European Jewish, and Japanese (notably without any significant Anglo-American sources) – the materials contribute to the reconstruction of a vivid picture of the musical life in the wartime Shanghai.

This was a very curious musical alliance of a British-created orchestra maintained by Japanese, made up of Germans, Italians, anti-Soviet White-Russians, as well as many Jewish musicians. It was formed as an outcome of the Japanese “Greater East Asian Co-prosperity Sphere,” an anti-Caucasian political ideal, yet its artistic essence, ironically, was still Western (a Western orchestra, Western repertory, and Western-styled Japanese musical works). In this sense, it illustrates how music that has crossed national and cultural borders can serve the purposes of race, nation and politics.

Alison Tokita
Monash University

Musical modernity in cosmopolitan 1930s Osaka-Kobe as reflected in intercultural composition

Japan's reception of Western music focussed primarily on performance and mastery of the Western classical repertoire; composition was slower to develop. However, with the stimulus of the inflow of immigrant and refugee musicians from Europe (such as Joseph Laska who lived in Kobe from 1923 to 1935), and a simultaneous outflow of aspiring Osaka musicians to study in Germany and elsewhere (notably Kishi Koichi and Osawa Hisato), an emerging Euro-Japanese approach to intercultural composition can be observed. The use of Japanese poetic texts (such as haiku) and themes with German musical romanticism appears in Laska's own compositions, as well as in the work of Japanese composers of the time. There are overt gestures to indigenous music as a coloristic device which can be called self-orientalization. This tendency can still be observed today as Japanese and Western composers 'incorporate' Japanese influences into their compositions. This paper contributes to an exploration of the meaning of musical modernity in pre-war Japan.
Zhang Zaixing’s Musical Negotiation of Tradition and Modernity in Colonial Taiwan

Zhang Zaixing (1888-1954) was the first Taiwanese to receive formal Western music training in Japan. After studying at Tokyo Ongaku Gakko (Tokyo Music School) from 1906 to 1910, Zhang returned to Taiwan and became a leading figure in music circles of the time, being active as a school teacher, performer, conductor, orchestra founder, private tutor, and composer/arranger in the 1910s and 1920s. Besides acting as a disseminator of Western music, however, Zhang played a pioneering role in documenting and promoting Taiwan's music. He was the first to carry out fieldwork and publish transcriptions of aboriginal and Han Chinese music in the 1920s. Moreover, after being appointed by Japan's Victor Records to be in charge of producing Taiwan recordings in late 1934, Zhang initiated a new kind of Taiwanese pop song that featured Han Chinese music accompaniment mixed with jazz elements. This quickly became a fad, and many Taiwanese pop 'classics' were created following his model.

It is clear that Zhang provides us with a good example of how Taiwanese musical elites negotiated a space between tradition and modernity in colonial Taiwan, a topic that has seldom been studied so far. What was Zhang's attitude toward Taiwan's music, and how did it change over time? What were his underlying intentions when he tried to promote and “elevate” Taiwanese music through publishing transcriptions and producing records? How did he forge paths among Western, Taiwanese, Chinese, and Japanese musics? And how did his negotiation reflect Taiwanese elites’ struggle to reconcile engagement with their own traditions and modernity in the form brought by Japanese colonizers?

This paper will suggest answers to these questions by analyzing Zhang’s discourse as reported in various sources, as well as his compositions and performances documented on Victor records. In doing so, this paper will explore Zhang’s negotiation of tradition and modernity, and of his own musical and cultural identity in colonial Taiwan.

(Dis)Connecting the Empire: The Recording Industry and the Mediation of Japan-Korea Musical Junctures

Given the main theme of the workshop “Music Networks and Colonial Modernity in Metropolitan East Asia,” this presentation examines the Japanese-led recording industry as a crucial actor in connecting musics and musicians in the territories of imperial Japan and beyond. With its empire-wide production and distribution networks, the recording industry constructed contact zones where colonizer and colonized encountered and culturally affected one another in reciprocal yet asymmetrical relations. In this presentation, I look at some major examples of musical traffics and exchanges between Japan and Korea that were mediated variously by the processes and practices of the imperial recording enterprise.

I first outline the Korean musical presence in the Japanese archipelago, with a focus on the activities of Korean performers as well as the popularity of Korean songs. Critical reference will be made to recent scholarship that attempts to account for those social phenomena in terms of an ideological and emotional configuration unique to prewar and wartime Japan, namely anti-modernism, exoticism, imperialism and Pan-Asianism. On the whole such scholarship takes little account of the collaborative involvement of musicians, intermediaries, and promoters on the Korean side. I will then turn to the Japanese musical presence in Korea articulated through channels such as the Korean adaptation of Japanese pop hits and the involvement of Japanese composers and arrangers in the making of Korean recordings, all of which scholars of Korean music, without careful examination, have regarded as merely unpleasant consequences of enforced assimilation policies.
Historians of modern Japan have recently become aware of the intertwined dimensions of Japanese and Korean histories, but this necessary revision has at times led to overgeneralized accounts of exceptional phenomena such as crazes among Japanese for selective slices of Korean culture. Those of modern Korea, on the other, have long tended to disconnect Japan-Korea imperial associations so as to give excessive emphasis to distinctive experiences under Japanese colonial rule. By examining the ways the recording enterprise did not only catalyze but also restrain suzerain-colony musical junctures under the conditions of colonial modernity, I will argue for a more balanced and nuanced understanding of imperial/colonial history, one that would take into account musical juncture as well as disjuncture between Japan and Korea.
PERFORMANCE 1

Thursday 8 April, 18.00-19.30

Chinese music performance

Ying Liu (erhu)
Vatche Jambazian (piano)
Davina Shum (cello)
Peter Smith (clarinet)

The Moon’s Reflection of the Er-Quan by Hua Yan-Jun, arranged by Julie Simonds

The most famous erhu solo piece in China, written by Hua Yan-Jun (1893-1950), also known as Blind Abing, a nomadic Chinese folk musician of the 20th century who composed, arranged and played over 700 pieces. Unfortunately very few of his compositions survive. Luckily in 1950, just before he died six of his works were recorded by professors from the Central Conservatory of Music in Beijing. This arrangement combines the piano, cello and clarinet with the low erhu (with strings tuned to c and g) in a mesmerizing piece of impressionistic quality, evoking the musician’s sadness at his blindness.

The Butterfly Lovers by He Zhanhao and Chen Gang, arranged by Julie Simonds

The most popular violin concerto in China and the most well-known Chinese classical music in the West. The Chinese name is Liangzhu, which tells the tragic romantic story of two young lovers, Liang Shan-Bo and Zhu Ying-Tai who cannot realize their love on earth and so transform themselves into butterflies in order to be together. This arrangement combines the piano, cello and clarinet with the erhu playing the central love theme.

Ying Liu (erhu) - Ying is an accomplished music performer having performed extensively throughout China and Australia. Born in Shenyang, in north-east China, Ying began erhu lessons when she was six, graduating from the Shenyang Conservatorium of Music in 1994. She came to Australia in 1998 and gained an MBA at UTS.

Ying combines Western and Eastern idioms on her traditional two-stringed instrument, the erhu. She has given recitals and performed as a soloist with the East-West Philharmonic Orchestra, the Ku-ring-gai Philharmonic Orchestra and at the Sydney International Culture Centre.

In 2004, she recorded the soundtrack for The Bing Lee Family a ABC TV documentary in the series The Dynasty. She was co-organizer and soloist on Journey to the Orient in 2004 and MBS to Beijing in 2008, both live recitals of Chinese classical music broadcast on 2MBS-FM.

In February 2009, Ying was invited to perform at the Chinese Chamber Music Festival in Sydney, and her solo The Moon Reflection of Er-Quan was selected for the festival CD. In the same year, she presented a paper, ‘Traditional Chinese Music for Western Audiences’ at the University of Vienna; she will give an erhu performance for the 23rd International Student
Symposium in October. Currently, she is studying for an MMus at the Sydney Conservatorium of Music.

Lu Liping (*pipa*)

*Ambush from All Sides* 十面埋伏 10’ *pipa solo*

*Lotus* 出水蓮 3’ *pipa solo*

*A Moonlit Night On The Spring River* 春江花月夜 5’ *pipa solo*

Lu Liping is a member of the Chinese Pipa Research Association and the Chinese Cultural Orchestra Association. Ms Lu began studying Pipa at the age of ten and since then has been educated at various music institutes, taught by prestigious professors. Ms Lu has held solo concerts in Guangzhou, Shenzhen, Haining and Hong Kong. She has won several awards for her performances and creative works. She has been invited to take part in cultural exchanges throughout China and Europe, and has been a judge at many music contests. She has released albums and given lectures. Her unique *pipa* performance has been described by one critic as the ‘purest sound in the city’.
**PERFORMANCE 2**

Friday 9 April, 13.00-13.45

**Guzheng, Hang**

Vicki Zheng (*Guzheng*)

University of New South Wales

1. *Jiang Jun Ling* (General's Command)
2. *Yu Zhou Chang Wan* (Fishing Boat singing in the Moonlit Night)

Born in northwest China, Xi'an, Vicki came to Australia with her parents at a young age. Her musical development was strongly linked to her mother, who is a dance teacher. She was sent to learn with a Sichuan Conservatorium of Music zither teacher at the age of 10. What initially started as a hobby incrementally turned into a professional career. In early 2008, she founded her own musical performance group- Lunar Flower. Within one year, she had staged many performances for important events throughout Australia and was profiled in the Express Daily. She was offered the opportunity to accompany the Chinese celebrity Jay-Chow in his live concert in Sydney Entertainment Centre.

**Salil Sachev (Hang)**

Bridgewater State College, Maryland

‘Celebration’ (composer: Salil Sachdev)

Celebration is composed for a recently invented percussion instrument called the Hang. Made of steel, the Hang is designed to be played with hands. The Hang incorporates aspects of three instruments from various parts of the world – *Ghatam* from India, Steel Pan from Trinidad, and *Udu* from Nigeria. It presents the capability of playing melodies and producing a varied palette of sonic timbres. Celebration is based on certain set musical ideas and sections upon which extensive improvisation takes place.

Salil Sachdev has composed music for a variety of media including the orchestra, percussion, piano, theater, voice, and electronic music. Presently he is on the faculty at Bridgewater State College, MA, where he also chairs the music department. His teaching areas include music theory, introduction to world music, and music of Africa. He also directs Khakatay, the West African drumming ensemble at Bridgewater State College.

Salil is considerably involved with world music, particularly that of India and West Africa. His interest and research in world music has taken him to various parts of India, Ireland and Africa. Salil’s research interest lies in documenting the multitude of diverse folk music existing in India in an audio and video anthology. In 2006 he completed a documentary film on the music of the Sidis, an ethnic group of East African ancestry living in India since the last 800 - 900 years. Currently he is completing a film on the traditional music of Mali, West Africa.
**PERFORMANCE 3**

Friday 9 April, 18.30

*Korean Music and Dance: Tradition and Modernity*

Kim Hyelim *(taegüm)*  
Kim Hee-sun *(kayagüm)*  
Lee Chul-jin *(dance)*  
Keith Howard *(changgo)*  

1. *Ch’ongsŏnggok*

*Ch’ongsŏngjajinhani* is a piece for solo *taegüm*, a large transverse bamboo flute, or *tanso*, a small notched bamboo vertical flute, in which the performer plays the song *T’aepyŏngga* an octave higher with variations on the melody. *T’aepyŏngga* is a classical vocal piece that was highly appreciated by the literati of the Korean Chosŏn dynasty. The piece is also called *Ch’ongsŏnggok* because of its clear timbre – generated by the *taegüm* sound in the high register. In addition to finger holes, the *daegum* has an additional hole called the *ch’onggong* covered by a membrane made from river reed: the vibration of the membrane produces a unique sound called *ch’ŏngsori*, and this sound becomes prominent when the player uses high registers.

2. *Sŏngmu*

*Sŏngmu* is one of the most famous of Korean traditional dances. It is recognised as an Important Intangible Cultural Property. It is performed by a solo dancer dressed in a Buddhist monk's attire. Although commonly referred to as the 'Monk’s Dance' it is not a dance formally associated with Buddhism or danced by a monk.

3. *Kayagüm sanjo*

*Sanjo* is an artistic, solo instrumental genre in the Korean folk tradition, in which the melodic instruments is accompanied by the *changgo* hourglass-shaped double-headed drum or the *puk* barrel drum. *Sanjo* as a musical form was established around 1890. Today, Kim Chuk-p’a’s school of *kayagüm sanjo* will be performed. Kim Chuk-p’a (1911–1989), considered the best *kayagüm* 12-stringed zither player in the 20th century, was the granddaughter of Kim Ch’ang-jo, who is considered to have been the founder of *sanjo*.

4. New composition for *taegüm*: *Pojagi*. Performance-based electroacoustic music composed by Hyelim Kim

Hyelim Kim writes: ‘*Pojagi*’ is my first electro-acoustic composition, using elements of Korean traditional music. ‘*Pojagi*’ means a patchwork cloth which is used as a wrapping cloth. This piece explores the concept of the craft, transforming its conception as a container to a musical container capturing the diverse sound of Korean traditional music. The unique quality of timbre reflects the profound feelings of Koreans accumulated throughout their long history. The composition explores the coexistence of extreme sound spectrums in traditional music through different kinds of spectral processing. The basic material consists of the sounds of the Korean traditional bamboo flute, *taegüm*. The acoustic instrument presents characteristic sounds, producing impromptu melodies based primarily on traditional music, while the electronic track functions as a magnifying glass, reflecting the minute layers of sound that are hardly distinguishable in real time.
In this piece, I attempt to bridge several dichotomies: purity/noise, tradition/modernity, delight/sadness. Together, the piece transcends its materials, reaching towards an organic body thorough its interlocking bamboo stitches.

5. New composition for kayagüm: Ch’imhyangmu (Dance in the Fragrance of Aloes). Composed by Byungki Hwang

‘Ch’imhyangmu’ is a contemporary solo kayagüm composition written by the celebrated performer and composer Byungki Hwang (b.1935) in 1974. This piece has a monumental position in modern kayagüm performance history and is the best beloved of the contemporary kayagüm repertoire. Its unique playing techniques and new interpretation of tradition has proved popular with audiences, and it could be said that the piece opened a new horizon within the Korean music world.

The piece comprises three sections. The first section is an introduction which creates a meditative mood. The second section stirs up an exotic mood through dispersed melodies that follow a flowing tempo. Finally, the third section unfolds with a fast hwimori rhythm that conveys a mood befitting a dance named after a fragrance. The piece ends with a lucid melody that seems to evaporate into the ether.

6. Salpuri

Salp’uri ch’um is a highly expressive dance of spiritual cleansing. Although the dance derived from exorcism rituals, it has been polished over the centuries to add artistic value. It is performed to the backing of a shamanic instrumental ensemble and uses a single prop – a long white scarf.

Lee Chul-jin will perform Salp’uri ch’um in the style of Han Yongsuk. The dance exhibits the characteristic Korean inner emotion of han through its refined, controlled and spatially bounded movements, and is rightly celebrated as one of the most important dances of Korea.

7. Taegüm sanjo

Sanjo is a kind of folk music developed in the southern provinces of Korea performed on a solo melodic instrument accompanied by the changgo, an hourglass-shaped double-headed drum. In addition to kayagüm sanjo, there are two schools of taegüm sanjo, which are considered to take their inspiration from the folk melodies and shaman ritual music of the Ch’onggi region; in fact, one of the first performers, Pak Chonggi, came from a celebrated ritual family.

Dr. Hee-sun Kim (kayagüm) is one of today’s foremost young solo kayagüm artists on international stages. She received BA and MA degrees in Korean music from Seoul National University and a PhD from the University of Pittsburgh. She was formerly Research Fellow at the Asia Research Institute, National University of Singapore. She has been invited to give solo recitals in the United States, Europe, Canada, China, Singapore, Vietnam as well as Korea. She has also given numerous seminars, lectures and workshops on Korean music. After returning to Korea in 2007, she hosted a solo recital, ‘Contemporary kayagüm: Narrative’ and gave five premieres of contemporary compositions from various national and cultural backgrounds. She has published a book with Minsokwon on kayagüm, and teaches at several Korean universities.

Dr. Lee Chul-jin is a Korean dancer specialising in traditional repertoire. He learnt with the celebrated Yi Aeju, who has been appointed by the Korean state as the ‘holder’ of Intangible Cultural Property No.27, Sungaui. Lee has mastered both the most extended form of Sungmu (lasting 40 minutes) and the 15-minute shamanistic exorcism dance, Salp’uri ch’um. He is the inheritor of the Korean notion of ‘motion and spirit’, and in one recent review by a dance theorist following his appearances in Avignon was said to dance in a particularly elegant and precise way, and to be the ‘person who has revived the male form of Sungmu in the spirit of its founder, the late and celebrated Han Songjun’.
Hyelim Kim is a pioneering musician/composer in music fusing different elements and developing new aspects of Korean traditional music for the *taegüm*, a Korean traditional bamboo flute. She is a performer, improvisor and composer. She earned BA and an MA degrees in Korean traditional music at Seoul National University. Upon graduation, she was recommended as an excellent performer for the Nationwide Korean Traditional Music Concert for New Performers funded by Kumho Cultural Foundation. In 2009-2010 she was appointed Young Artist by the Korean Council, expanding her appearances in the United States, Europe, New Zealand, Australia and other Asia-Pacific countries. Hyelim Kim is also committed to exploring the ways Korean music has interacted with other musics to make a new heterogeneous musical culture, and this is the subject of her current PhD studies at the University of Sydney. Website: [www.hyelimkim.com](http://www.hyelimkim.com).

Keith Howard is Associate Dean Research and Professor of Music at the Sydney Conservatorium of Music. He is author or editor of 16 books and more than 100 articles, many of which explore Korean music and culture. Tonight he accompanies Hee-sun Kim and Hyelim Kim on the *changgo* drum.

This concert is supported by the Korean Ministry of Culture through the Consulate General of the Republic of Korea, Sydney.
Saturday 10 April, 14.00

Vietnamese Gong Culture in Contemporary Guitar Music

Le-Tuyen Nguyen (guitar)
Chester Hill High School

Vietnamese Gong culture was recognized by UNESCO as a Masterpiece of the Intangible Heritage of Humanity on 25 November 2005. Spread mainly in the central highlands, the beliefs of the Gong forms a mystical world where music is a language between humans, gods and supernatural entities. The performance of my compositions is a demonstration of preserving Gong culture by bringing its characteristic features into contemporary guitar music. A new tuning system is used to create the ambience and clusters of Gong music.

1. Highland Dreaming has a lyrical melody with the Gong pentatonic scale D F# G A C# and a contrasting dance rhythm section.
2. Nocturne uses guitar natural harmonics to create the tone colour of gongs while staccato-harmonic duotones provide an ostinato in support
3. A new composition in 2009, Call of the Forest depicts the supernatural world of the mountains and forests in the Tay Nguyen Central Highlands.

A Vietnamese-Australian graduated from the University of New South Wales, Le-Tuyen Nguyen has given many successful concerts across Australia and in Asia. His compositions and performances have been broadcasted in Australia, Europe, Asia and the United States. He is the co-founder of the Northern Territory University Guitar Ensemble with the leading guitarist Adrian Walter.

Le-Tuyen is the inventor of the new guitar technique staccato-harmonic duotone, a technique that produces both staccato and harmonic simultaneously on one guitar string. He presented this discovery at the Darwin University International Guitar Festival in 2007. His Nocturne (1996) and Fantasia (1999) are the first explorations to employ the newly found duotone for guitar music.

He is currently the Head of Music at Chester Hill High School and the Band Coordinator of the Gillawarna Festival of Performing Arts, an annual event of the New South Wales Department of Education and Training.
Saturday 10 April, 18.00

*Sounds of Bamboo – Sichuan folksongs*

**Tony Wheeler** (*guqin, ruan*)  
**Chen Hong Yu** (voice)  
**Cathy Wennan YU - piano**  
**Guest Performer: WANG Shu – pipa**

**Liang Xiao 月光 (**“Beautiful Evening”** – erhu, pipa, zhong ruan** – by LIU Tian Hua / arr. Tony Wheeler)

*Liang Xiao* was written in 1928 by Liu Tian Hua (1895-1932). Liu Tian Hua was an important Chinese composer, transcriber, multi-instrumentalist and music educator from Jiangsu Province, and the piece was improvised by the composer during a joyful New Year’s Eve celebration with his students. It fully exploits the characteristics of differing left-hand stopping positions on the *erhu*. The accompaniment is by Tony Wheeler.

**Qing Ping Diao 青平调 (**“Clear and Peaceful Tune”** – erhu, pipa, zhong ruan** – trad. / arr. Tony Wheeler)

This melody is from a song in the “Jie Yun Guan” anthology of the Qing Dynasty (1644-1911). The original song is a setting of a poem of the same name by the famous Tang period poet Li Bai. This is an instrumental version arranged by Tony Wheeler.

**Liang Xiao Yin 月小引 (**“Prelude to a Beautiful Evening”** – *guqin* solo)

Though short, Liang xiao yin displays many important characteristics of *qin* music. It first appeared in a book called Zither Manuscript of the Pine and String Meeting Place (*song xian guan qin pu*) in 1614. This book contains many representative pieces from the Yu Shan school of *qin* playing, which originates from near Suzhou.

**Ou Lu Wang Ji 鳥鷺忘机 (**“Innocent Seagulls and Herons”** – *guqin* solo)

*Ou Lu Wang Ji* appears in the Zi Yuan Tang manuscript (Anthology for the distant hall) of 1802, a manuscript passed to us by Wu Hong. Wu Hong was a representative figure in the Guang Ling school of *qin*, and this particular version is from Professor Wu Zhao Ji of Suzhou. The piece is about innocence and purity of heart, and is based on a fable in the book ‘Lie ZI’: A fisherman was often visited by seagulls and herons that would alight on his boat and pass the time with him in a convivial manner. One day he mentioned the gulls and herons to his wife, who then berated him, saying: “You are so stupid! Why don’t you catch some and bring them home for us to enjoy?” The next day when he put out to sea, the birds would not come near, as though sensing what was afoot. This Daoist fable warns against scheming and acting with ulterior motives.

**Jin Beng Beng 讓繃绷 (**“Stretched Very Tight”** – *erhu, pipa, zhong ruan** – by Tony Wheeler)

Jin Beng Beng is an original composition by Tony Wheeler in the style of a traditional folk instrumental piece. The musical texture is heterophonic, and the various instruments take turns at being prominent with the melody in different sections, alone or in combinations.
Guan Yin Qu 观音曲 ("Piece for Guanyin") – by Tony Wheeler - erhu, pipa, ruan, percussion

This is a rather slow and contemplative piece, written in traditional Chinese instrumental style. It is like a musical prayer to the Buddhist deity Guanyin who is frequently referred to as the Goddess of Compassion.

Huai Hua Ji Shi Kai? 槐花几时开? ("When Will The Scholar Tree Bloom?") - voice, ruan

A girl is standing out the front of her house, hand on the fence, looking intently down the road, waiting for her boyfriend to appear. Her mother asks her what on earth she is doing, to which she replies: "Um......I'm just wondering when that scholar tree over there is going to bloom." This song is from Sichuan Province, which is where Hong Yu comes from, so you will hear it sung in it's original dialect.

Xiao He Tang Shui 小河淌水 ("Small Stream Trickling") - voice, ensemble

This is a highly evocative love song from Yunnan Province. A girl is longing for her lover, who is in a far-away place. She sees the moon, which reminds her of him, and makes her heart ache. ‘You are the moon in the sky; I am a small stream trickling towards you’.

Huang Yang Bian Dan 黄杨扁担 ("Littleleaf Box Carrying Pole") - voice, ensemble

The wood of the Chinese Littleleaf Box tree is ideal for making carrying poles. The folk song is from Xiu Shan, and tells of carrying bags of rice to the town of Liu Zhou. The whole point of the story is that the girls of Liu Zhou are (apparently) experts in the art of hair styling.

Bodhisattva of the Silk Road 丝绸之路菩萨 – by Tony Wheeler - erhu, zhongruan

This piece is a musical portrayal of various aspects of life, both ancient and present, in the far western province of Gansu. This is a region characterized by vast expanses of dry, sandy desert, and being one of the localities through which passed the ancient ‘Silk Road’ trade route, was one of the first places in China to be affected by the eastward spread of Buddhism from India, during the Tang Dynasty. The somewhat reserved timbral quality of the ruan, coupled with its versatility, make it an ideal complement here to the more soloistic, voice-like expressiveness of the erhu. At the outset this expressiveness is fully exploited in first section as the erhu intones a beautifully lyrical melody to the subtle counterpoint of the ruan. The middle section is faster and highly rhythmic, with a return to plaintive lyricism at the end.

Jiu Kuang 酒狂 ("Mad Drunk") – guqin solo

This piece comes from the earliest surviving qin handbook manuscript, dating from 1425 during the Ming Dynasty. It relates to a much earlier time though, the end of the Wei period (around 260 AD) when intellectuals and artists were being severely persecuted by the governing class. Forced into seclusion for fear of death, they often took solace in wine. There is also the implication that, when officials arrived and began asking awkward questions, one could feign extreme drunkenness as a way to avoid having to provide answers.

Bi Jian Liu Quan 碧涧流泉 ("Spring Flowing in the Jade Green Valley")

This is a piece from the Guangdong school (Ling Nan) of qin. It comes originally from an early Qin Dynasty manuscript called “Bequeathed Scores of the Ancient Ridge” (gu gang yi pu). Although this manuscript is now lost, some 30 or so pieces from it survive in another book of scores published in 1836. Rhythmically, and melodically, there are aspects of Bi Jian Liu Quan which sound very contemporary. This version is as handed down by the qin player Yang Xin Lun, from Guangdong Province.

Cool Tea 凉快茶 – by Tony Wheeler – erhu, pipa, ruan, piano

Written specially for this Symposium, Cool Tea fuses melodic and chordal elements found in traditional Chinese music together with some elements more expected to be encountered in
rock and blues. The plucked textures of the pipa and ruan are combined and contrasted with the melodic fluidity of the erhu, supported and enhanced by judicious use of harmonic and melodic textures in the piano.

Sound of Bamboo

The Sound of Bamboo Chinese music ensemble is a group of versatile performers of Chinese music, all of whom have worked as professional musicians in China and other countries. Their repertoire consists of traditional instrumental solo and ensemble pieces, Chinese opera music, Chinese folk songs, and some recently composed works.

Bamboo, of course, is one of the materials from which, traditionally, the instruments were made. The term ‘silk and bamboo’ (‘sizhu’) also refers to certain kinds of ensemble music from south east China.

Tony WHEELER - ruan, guqin

As well as being a professional clarinet and saxophone player and teacher, and composer, Tony Wheeler is a highly qualified and expert player of two traditional Chinese instruments. After graduating from the Queensland Conservatorium of Music in 1982, he went to the Shanghai Conservatory to spend two years (1985-87) studying Chinese composition, ruan (4-stringed Chinese guitar) and guqin (ancient 7-stringed zither). In Shanghai he studied guqin with LIN You Ren, and composition with HE Zhan Hao.

After leaving Shanghai, Tony then spent four years studying and teaching at the University of Hong Kong, before being awarded a Masters Degree in Composition for Chinese instruments. At the same time he continued his guqin studies with LIU Chu Hua. Since his return to Sydney in late 1991, he has been working as a freelance performer, composer and teacher, working in classical, contemporary, improvised, Chinese and Brazilian music. Being highly active in Chinese music circles, he uses Chinese and western instruments in traditional, contemporary and cross cultural contexts, and his performances and compositions are featured on an increasing number of CDs.

Ying LIU - erhu

Ying is an accomplished music performer having performed extensively throughout China and Australia. Born in Shenyang, in north-east China, Ying began erhu lessons when she was six, graduating from the Shenyang Conservatorium of Music in 1994. She came to Australia in 1998 and gained an MBA at UTS.

Ying combines Western and Eastern idioms on her traditional two-stringed instrument, the erhu. She has given recitals and performed as a soloist with the East-West Philharmonic Orchestra, the Ku-ring-gai Philharmonic Orchestra and at the Sydney International Culture Centre.

In 2004, she recorded the soundtrack for The Bing Lee Family a ABC TV documentary in the series The Dynasty. She was co-organizer and soloist on Journey to the Orient in 2004 and MBS to Beijing in 2008, both live recitals of Chinese classical music broadcast on 2MBS-FM.

In February 2009, Ying was invited to perform at the Chinese Chamber Music Festival in Sydney, and her solo The Moon Reflection of Er-Quan was selected for the festival CD. In the same year, she presented a paper, ‘Traditional Chinese Music for Western Audiences’ at the University of Vienna; she will give an erhu performance for the 23rd International Student Symposium in October. Currently, she is studying for an MMus at the Sydney Conservatorium of Music.

CHEN Hong Yu – voice

CHEN Hong Yu is from Chengdu in Sichuan province, and is a graduate of the Sichuan Conservatory of Music, vocal major. After graduation she taught voice and aural training at
the Sichuan Conservatory, as well as performing freelance for television and film. She taught voice and piano privately in Hong Kong before settling in Sydney, where she continues to sing and teach. She has performed on numerous occasions with the Sydney Sizhu ensemble, the Sound of Bamboo, and one of her specialties is folk songs from her native province of Sichuan. Her extensive training in classical singing technique enables her to bring appropriate elements of this to her interpretation of Chinese folksongs, greatly enhances the subtlety of the traditional nuances.

**Cathy Wennan YU - piano**

Cathy is a Sydney-based Chinese girl who was born in Shenyang China, is a professional pianist and piano educator. Cathy began learning piano at age of five; after one year of study, she has joined in numerous public performances. Cathy had studied at Shenyang Conservatory of Music since her twelve-year-old. She landed Australia Sydney when she was seventeen-year-old, and continually studied piano performance. Cathy has respectively graduated from Australian Institute of music, Macquarie University, and University of Sydney.

By the musical education with the influences of western and oriental culture, Cathy is not only recognized as an outstanding classical music pianist, but also an interpreter of Chinese traditional music. Cathy’s Chinese background childhood was acted her comprehension of Chinese culture; thus her Chinese music through piano is featured the national colour as well as the traditional Chinese culture. By this multicultural characteristic, it is a chance for Cathy to work with other Chinese instruments, and create a fresh style which is the combination of western and Chinese music genre.

In addition, Cathy is also an outstanding piano educator. She has leaded her students to attend many group and individual performances in Sydney. Simultaneously, her numbers of students have awarded very good results in the different grades of AMEB piano practical and music theory examinations.

**Guest Performer: WANG Shu – pipa**

Shu Wang, was born in Zhengzhou, capital city of Henan Province in China, is now living and studying in Sydney. From 6 years old, she started learning Pipa, which is traditional Chinese instrument, as a pupil of Mr. Xueli Yang who is a renowned Pipa master in Henan. At the age of 10, she first played in public in the People’s Hall of Henan Province. Since then, she had acclaimed various rewards for her performance during both the professional skills and talent maturity. In 1991, she received the Grade 10 (Highest grade) certificate from Examining and Grading Associate of China. She also went to Beijing for mastering Pipa skills for 2 years, under the guidance of a few famous Pipa masters.
Emma Franz, Producer and Director  In the Sprocket Productions

**Intangible Asset No. 82**

Intangible Asset Number 82 tells the story of Simon Barker, a respected Australian jazz drummer, and his search for an elusive South Korean shaman and grandmaster musician. The journey becomes a rite of passage as he meets engaging and exotic characters, and overcomes cultural obstacles and the march of time to eventually meet the master only days before his death. The film takes us inside the thoughts of a dedicated musician as he explores the tools of self expression. It is a road movie, a philosophical encounter, a showcase of fascinating musicians rarely heard outside of Korea, and a tribute to the universal language of music. Produced and Directed by Emma Franz

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**Di depan dan di belakang kelir (in front of and behind the screen)**

This presentation reports on a research project to document a performance of Balinese wayang kulit (shadow puppet theatre). It focuses on the outcome of the project: production of a DVD that consists of five chapters. These are: (1) a complete performance of a wayang kulit as the audience see it; (2) an interview with the dalang (puppet master) about this form of Balinese performance; (3) a slide show of puppets used in the performance; (4) a multi-camera version of the performance in the first chapter showing how what the audience sees is the result of the interaction between the dalang, a group of four musicians, and the dalang’s helper; (5) a short locality trailer about the project. A major intention of the project was to utilise multi-camera techniques to investigate how a performance of Balinese wayang kulit is constructed. Through this the concept of kelir (screen) is invoked as the medium of the performance and simultaneously that of its representation in digital format.
Siberia at the Centre of the World: Music, Dance and Ritual

Siberia is massive. Its dense and swampy taiga forests and shallow-soiled frozen tundra cover 14 million square kilometers and eight time zones. It has 53,000 rivers and almost a million lakes. It was the cradle for much that is mankind. Siberia is the home of archetypal shamanic practices. Paleolithic and Neolithic settlements fanned out from Lake Baikal – the largest freshwater lake on earth – spreading Ural-Altaic language groups and cultural practices. Persecution during the Soviet period meant that many shaman rituals went underground, but today it is being rediscovered, along with an indigenous identity. Music and dance, too, create markers of identity to the Sakha, Buryat, Old Believers and Cossacks. This film explores music, dance and ritual, inviting practitioners, performers and scholars to tell their stories.

Music of the Sidis: An African Bridge to India

Music of the Sidis is a two part documentary film on one of the most intriguing group of people living in India, a community of East African origin known as the Sidis. The Sidis came to India about eight to nine centuries ago and brought with them their rich musical tradition, keeping it alive and flourishing through the generations. They traveled from East Africa to predominantly the western states of India. To this day the Sidis still preserve much of their physical African features, their cultural practices, and music and dance forms. The film documents the music and the related cultural and spiritual practices of Sidi people.
CALLIGRAPHY

The Sydney Conservatorium of Music, together with the University of Sydney Confucius Institute presents a solo exhibition of calligraphy works by Liang Xiao Ping, Founding President of the Australian Oriental Calligraphy Society.

Lineal Rhythm
A Solo Exhibition of Chinese Calligraphy
by LIANG Xiao Ping

Introduction of Exhibits

1. Prajnaparamita Heart Sutra

The five giant works of the Heart Sutra have become important representations of LIANG Xiao Ping's art, each measuring 500cm by 180cm with the silk scroll embodying a distinct script: regular (Kai Shu), running (Xing Shu), cursive (Cao Shu), seal (Zhuan Shu) and official (Li Shu). This series of artworks has been regarded as masterpieces of rare calligraphic beauty in all the developed scripts in enormous scales in the history of Chinese calligraphy.

They formed the soul of Liang Xiao Ping’s solo exhibition at the National Art Gallery of China in Beijing, held by the China Calligraphers’ Association in 1998, leaving an unforgettable impression and emitting an aura of shared reflection between religion and art.

Prajin in Buddhism refers to wisdom in the nature of a person, and the Heart Sutra is the essence of the “Prajnaparamita Heart Sutra”, a venerated sacred Buddhist classic. Works of the Heart Sutra in one or two scripts favoured by great calligraphers of the past still exist today. Liang Xiao Ping had long wished to create these five huge scale works of Heart Sutra, and felt this to be her mission, not only because of it being a rare feat. Thus she had exhausted her body and soul in its endeavour.

In these five works, the artist’s handling of different styles of the same text and the variations in the same character appears idiosyncratic. The characters shi是, bu不, and wu無 (which occurs as many as twenty-one times) appear differently each time with considerable distinction. In whichever script or style, Liang’s calligraphy is at times regular but not rigid, powerful and graceful, sophisticated and elegant, easy and free. All these are achieved with subtlety and finesse. These works form an interlinked virtual unity that elicits immediate approval and demonstrates the caliber of this artist’s cultural heritage.
2. **Paean to the Beijing Olympiad**

The mammoth series of artwork, *Paean to the Beijing Olympiad*, with their expression in Chinese calligraphy and poetry by LIANG Xiao Ping, was the gift the Australian Olympic Committee officially presented to the Chinese Olympic Committee on behalf of the Australian people in the Headquarter of the Chinese Olympic Committee in 2008, and is now collected by the China National Museum of Sports.

The gift consists of two palindromic matching couplets: a short one of 14 characters, and a long one of 384 characters. The short one was written in contemporary style, while the long one was written in traditional Chinese cursive script. They were then etched digitally on 32 rectangular sheets of stainless steel fixed onto the faces of a set of 16 trapezoidal prisms. Each prism measures 200 cm × 68 cm × 45 cm.

The Olympic exhibits in this exhibition are the originals of the gift. They consist of four sets of screens, and each set is made up of eight screens, with a total of thirty-two screens. Each screen measures 2.2m high by 1.0m wide.

**Paean to the Beijing Olympiad (I)**

The 14-character palindromic Olympic matching couplet  
LIANG Xiao Ping

The 14-character palindromic Olympic matching couplet-  
A series of contemporary artwork of Chinese calligraphy  
LIANG Xiao Ping

First set

Togethers let us joyfully write our glory on the pages of history;  
The Sun and the Moon chant as they travel across the Firmament.

Second set

As they transit the heavens, the zodiac animals salute the Moon and the Sun;  
Together, as we make history, we also rejoice in the progress of the seasons.

**Explanation and Translation of the Poem**

"**Paean to the Beijing Olympiad (II)**"

This long poem of tribute and praise to the Olympic Games of 2008, has been written strictly according to a complex and restrictive poetic form, which has a long history in Chinese literature.

This particular form has no equivalent in Western literature. In fact, it would be impossible to create a similar poem in any European or, indeed, any languages other than Chinese.

In the first place it is in the form of a matching couplet. This is a form where there are two lines of an equal number of characters. The corresponding characters in each line (first with first, second with second, and so on) must be of a similar nature: noun with noun, adjective with adjective, colour with colour, number with number, verb with verb, etc. Additionally, the poet must follow a complex and rigid system of rhymes and tones. In the vast majority of examples, the lines in these couplets are limited to a relatively small number of characters, seldom more than twenty or thirty.
This poem, which celebrates the fact that China is hosting the Olympic Games in 2008, follows the concept of a matching couplet - except that each 'line' is 192 characters long, and its complement is in fact itself, but with the order of the characters reversed. The two 'lines' of the poem contain a total of 384 characters, which coincides with the total number of lines in the sixty-four hexagrams in the ancient Chinese classic *Yijing*, the *Book of Changes*.

This is a massive task. Nevertheless, this poem not only contains many allusions to Olympic History, and its roots in Ancient Greece, but also is filled with words, phrases and expressions which, to the majority of people who have had a Chinese education, will immediately bring to mind specific ideas contained in classical Chinese literature.

We are not aware if any long palindromic poems or couplets have ever been written before; therefore, we can say that LIANG Xiao Ping's Olympic couplets are an innovation in Chinese literature.

**Paean to the Beijing Olympiad (II)**
The 384-character palindromic Olympic matching couplet
LIANG Xiao Ping

Massive columns of people and horses are marching to this ancient Oriental country, where gods and men once lived together, as they did in ancient Greece. Their spirit is high, and their blood is rising. Their fiery breath turns the sky red.

The Eye of Heaven shines on the Palace of Harmony in Beijing, adding radiance to the five coloured rings of the Olympic Flag. Now it is China's turn to continue this ancient tradition; now it is China's turn to present this symphony of civilization. Listen! The Olympic Anthem is loud and clear, lifting everyone's spirit.

In this Beijing summer, amid the subtle fragrance of lotus flowers, amid the flitting butterflies and humming bees, a column of mighty warriors holding high bright red banners is marching to the rhythm of the song. How the morning bell, tolling from the Monastery of Enlightenment, makes us aware of the heavy responsibilities ahead. Fear not! Take this challenge in your stride.

The Great Wall meanders across the land in the clear, bright sky. Beijing, capital city of the State of Yan, situated in the Region of You; your corresponding constellation is Sagittarius. During the Warring States Period, King Zhao of Yan built a tower, placing a thousand catties of gold on top to attract talent. Then how many exceptional people galloped through your vast expanse?

Look! Talented athletes throng to show their best. Sweat soaks their clothes, radiating the vigour of youth. The brilliantly lit Forbidden City appears like a magic land. A bevy of swans is silhouetted against the setting sun; and dragons soar above the green land. The boundless plains and the majestic rivers rejoice in the fulfillment of a thousand-year old dream.

The mighty cry of the people fills the heavens. Fireworks emulate the most spectacular meteoric shower. What a magnificent life! The sun and the moon bear witness to the beauty and majesty of the world. Let's tour the highest heaven, with our mind tracing the Big Dipper constellation. The glorious spirit of the Olympics is everywhere, and a colourful rainbow traces a seemingly endless road to connect us with Athens.

Higher! Soar with the flying eagles and the wild geese. 
Swifter! Like a whirlwind on the tops of mountains, curling towards to the sky. 
Stronger! Our success is reflected in heaven, causing surges in the Milky Way.
On the top of a mountain in Olympia stands the temple of Zeus, whence shines the sacred light to brighten Athens, ancient city of the Mediterranean. It is here that virgin priestesses, with child-like innocence and love, light the Olympic torch with light from the sun. In the ancient athletic stadium of Olympia, one still feels its glorious past, and its dignity. The victors at the Games received only a crown of sacred laurel leaves. In the Greek countryside, fresh and colourful morning flowers are everywhere. On the sea, one hears the waves joyfully singing. In the heavens above, white clouds line the sky with pure friendship.

The Olympic tradition is so immense, as deep as the ocean, which it should let us enjoy a thousand years of peace and tranquility.

Translation by
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Committee of the Academy of Chinese Calligraphy

LIANG Xiao Ping

Destiny delivered Liang Xiao Ping to the altar of art and offered her youth to Chinese calligraphy. This near-religious fervour propelled her to enter the world of art and pour forth her life force in order to dignify this sacred mission. She started her Chinese calligraphic training at the age of 5. Soon she won numerous prizes in China and was recognized as a prodigy in calligraphy. She started teaching calligraphy at a teachers college at a tender age of 15. As a daughter of Han China, traditional Chinese philosophy is imprinted in the depth of Liang’s soul, influencing her art that glows with its wisdom, highlighting the contrast of Yin and Yang, the eternity of the universe, the miracles of nature and Man’s pursuit of peace and harmony. Once a Lecturer of High Maths and Architectural Draftsmanship, she had solid training in science and logic. Later, years of writing as a journalist connected her to society and life as an artist. Thus her poetry, now epic, now lyrical, is filled with the vividness of the modern age, yet harks back to the beloved Chinese classic poetry. This love spawned the 384-character palindromic Olympic matching couplet, *Paean to the Beijing Olympiad (II)*, and the 520-character palindromic Olympic epic, *Epic of the Olympiad*, creating a new chapter in the history of Chinese poetry.

Since Liang Xiao Ping migrated to Australia in 1987, this sun burnt country has added new dimensions and new meaning to her artwork. Her name was entered in the *Dictionary of Contemporary Chinese Calligraphers* in 1988. She is the founding president of Australian Oriental Calligraphy Society and her work was collected by the State Art Gallery of New South Wales. In May 1998, China National Association of Calligraphers held a solo exhibition of her work at the National Art Gallery of China, Beijing at the invitation of Gao Zhanxiang, the then Deputy Minister for Culture, and a calligrapher himself.
She had held solo exhibitions, from time to time, at many galleries and universities, including the University of Stanford in USA. She was commissioned by the Parliament House of NSW in 2006 to create a huge piece of calligraphic artwork now on permanent display in its Function Room. Her mammoth series of artwork, [Aeap to the Beijing Olympiad, was the gift the Australian Olympic Committee officially presented to the Chinese Olympic Committee on behalf of the Australian people in the COC Headquarter in 2008, and is now collected by the China National Museum of Sports. This work consists of two palindromic matching couplets: a short one of 14 characters, and a long one of 384 characters. The short one was written in contemporary style, while the long one was written in traditional Chinese cursive script. They were then etched digitally on 32 rectangular sheets of stainless steel fixed onto the faces of a set of 16 trapezoidal prisms. Each prism measures 200 cm × 68 cm × 45 cm. Being ranked amongst the very few masters of the five classical scripts is the result of four decades of immersion in the four millennia of Chinese calligraphy. Her unique contribution to the arts combines the ancient and contemporary styles, featuring East and West flavors; it is a distillation of the essence of philosophy, history, and literature that is generated in the smelter of her talent.
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