Presence Through Sound: PLACE AND CONTEMPORARY MUSIC IN AND FROM EAST ASIA

18-19 April 2017
Alumni Lecture Theatre, SOAS University of London and an evening session at Club Ingeals, North Gower Street on 18 April

"Place" holds an ongoing significance in East Asian music: from the maintenance of musical traditions and the recent highlighting of East Asian music in national and international systems of intangible cultural heritage, to the global interest in K-Pop and its equivalents in China and Japan.

Over two days, Korean, Japanese, and Chinese scholars and musicians — from East Asia, and from Europe and Australia — will come together to explore through talks and performances innovative ways of understanding how place and music are conceptualised, interconnected, expressed, refused and reinterpreted in music from or related to East Asia.

TO BOOK A PLACE VISIT: www.soas.ac.uk/koreanstudies/events/

Sponsored by the Centre of Korean Studies, SOAS, Japan Research Centre, SOAS, and Wang Guangyu Fund of the SOAS China Institute

Presented by the Centre of Korean Studies, SOAS, University of London
Organisers

Professor Keith Howard (SOAS, University of London) and Dr Catherine Ingram (Sydney Conservatorium of Music, University of Sydney)

Sponsors

This event is organised and hosted by the Centre of Korean Studies, SOAS, University of London, with the support of the Royal Society Newton International Fellowship Scheme, the University of Sydney, and Club Inégales. The attendance of academic colleagues from China, Japan and Korea has been made possible by support from the Centre of Korean Studies, SOAS, the Japan Research Centre, SOAS, and the SOAS China Institute.

Venues

Symposium sessions will be held in Room 116, College Buildings, SOAS (Thornhaugh Street, Russell Square, London WC1H 0XG):

The evening event on 18 April will be held at Club Inégales (180 North Gower Street, NW1 2NB)

About the project

Presence Through Sound is an ongoing collaboration between Professor Keith Howard and Dr Catherine Ingram arising from a Royal Society Newton International Fellowship. We held an initial symposium at the Sydney Conservatorium of Music, University of Sydney, in March 2016, and following the SOAS symposium, selected papers and audio-visual contributions will be developed for a book that will be edited by Howard and Ingram.
PROGRAMME

Tuesday 18 April, Room 116 (SOAS, Main Building)

09.30–09.45: Welcome, Keith Howard (SOAS, University of London)

09.45–10.15: Place and locality in Myōan shakuhachi, and the changing reality in modern Japan, Kiku Day (Aarhus University)

10.15–10.45: A Historical Overview of Succession and Modernization in Classical Gayageum Techniques, Yi Ji-Young (Seoul National University)

10.45–11.15: Ritual Diamonds: New rhythmic strategies for creative engagement with traditional Korean drumming, Chris Hale (Victoria College of the Arts, Melbourne)

11.15–11.30: Tea break

11.30–12.00: Running chants: Microtiming through the use of Korean inspired rhythmic procedures, Simon Barker (Sydney Conservatorium of Music, University of Sydney) [by video link…]

12.00–12.30: Discussion

12.30–13.45: Lunch break

13.45–14.15: ‘The radio channel which receives the wave’ — How Altai Urianghai tsuur melodies conflate spiritual and historical ‘space’ in Mongolia, Rebekah Pluckhahn (University College London)


14.45–15.15: Lingering Across the Ocean, Rooted on the Island: Indigenous Music as the Beacon of Taiwan’s Identification, Teoh Yang Ming (National Taitung University/SOAS, University of London)

15.15–15.45 Discussion

15.45–16.15: Tea/Coffee break

16.15–16.45: The sonic habitus of silk and wood: Gugak’s 21st century terrain, Hilary Finchum-Sung (Seoul National University)

16.45–17.15: Developing a Sense of Place through Minorities’ Traditional Music in Contemporary China, Ning Ying (Xi’an Conservatory of Music)

17.15–17.45: The alphabetical order of things: The language of place and the place of language in Tibetan song, Gerald Roche (University of Melbourne)

17.45: Discussion

Tuesday 18 April, Club Inégales (180 North Gower Street, NW1 2NB)

19.00–22.00: Presence Through Sound: Elements of Asia, featuring Yi Ji-young (gayageum), Hyelim Kim (daegeum) and Kiku Day (shakuhachi), with Kim Jihye (janggo). Doors open at 7pm, music from 8pm.
**Wednesday 19 April, Room 116 (SOAS, Main Building)**

09.30–10.00: *Music-making in intercultural ensembles*, Hyelim Kim (SOAS, University of London)

10.00–10.30: *Centralizing creativity: Beijing in the contemporary pipa world*, Lulu Liu (Sydney Conservatorium of Music, University of Sydney)

10.30–10.50: *Discussion*

10.50–11.10: **Tea break**

11.10–11.40: *The place of performance and the social context of a festival: Kasuga wakamiya onmatsuri, from the manifestation of religious authority to a local expression of cultural identity*, Terauchi Naoko (Kobe University)

11.40–12.10: *Place as Brand: The Construction of Contemporary Traditional Music in South Korea*, Hee-sun Kim (National Gugak Center, Seoul)

12.10–12.30: *Discussion*

12.30–12.45: Signing of ’Memorandum of Understanding’ between SOAS, University of London, and the National Gugak Center, Seoul

12.45–14.00: **Lunch break**

14.00–14.30: *Bringing the Past to Life: Creating and Contesting Place in Kunqu Singing Practices*, Min Yen Ong (SOAS, University of London)

14.30–15.00: The shifting strength of place in contemporary big song singing from southwestern China, Catherine Ingram (University of Sydney)

15.00–15.30: *Embodying A Gendered Singing: Sheng musics and places in Chinese Local Operas*, Huang Wan (Shanghai Conservatory of Music)

15.30–16.00: *Discussion*

16.00–16.15: **Tea/Coffee break**

16.15–16.45: *Pure Land on Earth: Music and Place in Buddhist Ritual Expression in Taiwan*, Sylvia Huang (Sydney Conservatorium of Music, University of Sydney)

16.45–17.15: *Sounding Korea*, Keith Howard (SOAS, University of London)

17.15–17.45: *Discussion*, and Brief reports on papers/book chapters by people unable to attend (Joseph Browning (University of Melbourne), Hugh de Ferranti (Tokyo Institute of Technology), Anne McLaren (University of Melbourne), Anna Yates-Lu (SOAS, University of London))

17.45–18.00: *Closing Remarks*, and the next steps...
ABSTRACTS

Running chants: Microtiming through the use of Korean inspired rhythmic procedures
Simon Barker (Sydney Conservatorium of Music, University of Sydney)

This presentation offers an account of the creation of three rhythmic processes, developed as a means to perform cyclic rhythmic forms in response to long-distance barefoot runs, that draw on Korean organisational procedures including the use of rhythmic archetypes (Barker 2015), and the Korean conception of changdan (discussed by Howard 1991). Developmental activities described include a) the creation of an organisational system, that I have termed archetype phasing, allowing one to manipulate rhythmic microtiming through the use of un-altered and altered Korean rhythmic archetypes, b) a changdan inspired rhythmic procedure allowing for accurate microtiming between multiple rhythmic subdivisions that I define as phase shifting, c) a rhythmic procedure I have termed split locs, inspired by orean hoeshimogok rhythmic archetypes, primarily from performances by Kim Yong Lim (97 Hoeshimgok, oasis, orc-68, 1997), and rhythmic forms appearing in the music of J Dilla, that I have created in order to develop an accurate microtiming vocabulary for both solo and ensemble performance. The presentation will also introduce the concept of non-hierarchical subdivision as an analytical parameter for engaging with rhythmic forms appearing in contemporary jazz, improvised music, hip hop, and neo-soul.

Place and locality in Myōan shakuhachi, and the changing reality in modern Japan
Kiku Day (Aarhus University)

The classical repertoire called honkyoku (often translated as ‘original pieces’) is a canon of shakuhachi solo pieces originating in the Edo period (1603-1867), when up to seventy-seven temples of the Fuke sect were scattered around Japan (Nakatsuka 1979: 102). Each of these temples is believed to have had its own corpus of pieces and playing styles, some of which continue to be distinct and important for shakuhachi players today. Some playing styles and pieces are still closely linked to particular places such as the temple location or a particular natural formation, and even the bamboo from which the flutes are made may possess the special characteristics of a certain region. However, many lineage holders from the rural areas are not professional players and do not make a living from their musical skills. They are thus subject to living where their jobs take them. On the one hand, while players representing and transmitting a certain style still insist on the importance of locality of the pieces, modern life may take them away from that locality. On the other hand, pieces from one locality may travel as they are incorporated into the repertoire of more mainstream groups in urban settings.

This paper considers how players deal with the non-locality of the pieces and how in this complex and multi-faceted world, in which a musical piece no longer automatically signifies an identifiable location or physical space, music is produced and consumed by players in ways that inform their sense of being transmitters of the specific tradition of a certain place. I also, using Maurice Halbwachs’ concept of collective memory, examine how place identity is constructed and reconstructed through playing pieces far from their origin.
The sonic habitus of silk and wood: *Gugak*’s 21st century terrain
Hilary Finchum-Sung (Seoul National University)

Transformations in Korean traditional music’s social and cultural capital coincide with the Republic of Korea’s breathtakingly rapid contemporary developments. Mid-20th century, the country’s traditional music (*gugak*) faced a conundrum: selective resuscitation within a restrictive model of ‘tradition.’ Since then, many musicians and composers have extended these boundaries, maneuvering through successful cultural trends to build new platforms for *gugak* in contemporary Korea. Yet, *gugak* remains subject to long-standing cultural prejudice, placing it in an underdog position within the music market. Underscoring *gugak*’s contributions to a core Korean aesthetic serves as one apparatus in fighting such prejudice. This aesthetic celebrates nature and collective emotion, as well as *gugak*’s precious fragility in the contemporary music market.

Inspired by the researcher’s continuing research on conceptual and visual communication in performance, the paper considers the role of the physical space and design in framing contemporary re-articulations of *gugak*’s historical importance, aesthetics and social status. The paper examines contemporary restoration of and design for *gugak*-specific space, from the concert stage to the refurbished *hanok*, as crucial to *gugak*’s developing 21st century sonic identity. Far from an unbiased and detached physical realm, the acoustic space becomes meaningful in the act of performance just as it lends meaning to a musical event. Debates regarding amplification, or absence thereof, in addition to ideal stage materials and design, are telling indicators of ideas regarding musical authenticity. The act of performance draws performers and audience alike into an interpretive performance space, reinforcing the moment’s contributions to a Korean socio-historic sonic experience. Examination of *gugak* sound space design reveals refurbished socio-musical relational ontologies deeply connected to *gugak*’s struggle for sustainability in the 21st century.

Ritual Diamonds: New rhythmic strategies for creative engagement with traditional Korean drumming
Chris Hale (Victoria College of the Arts, Melbourne, and Sydney Conservatorium of Music, University of Sydney)

The use of number systems to develop rhythmic variation is a common technique in modern jazz improvisation (Barker 2015, O’Neil 2013). The identification of numbered rhythmic cells is also a useful tool for analysing drumming material from traditional Korean sources, in particular from long *p’ungmul*-based rhythmic cycles such as *ch’il ch’ae* (Howard 2015, Barker 2015) and the improvised streams of rhythm and sticking language (*karak*) found in East Coast shaman styles (Mills 2007). Emerging from this is a processual approach to engagement with traditional Korean drumming and rhythm, and a potential framework for cross-cultural collaboration. By treating numbered cells as representative of a foundational rhythmic structure, a possibility arises for elaboration with rhythmic ‘syntax’ (Keil 1966) that can be created via improvisation and/or creative adaptations of traditional variants. This approach is at the heart of a collaboration between myself, an Australian jazz bassist and percussionist, and Korean *changgu* player Woo Minyoung. The analysis and demonstration I present in my paper describe one piece from our album-length collaboration: an original percussion work entitled *Ritual Diamonds*. Although performed on Korean traditional instruments, the piece uses improvisational rhythmic processes to treat both original and traditional source material. These processes include: the adaptation of Korean rhythms by manipulating metric contexts; combining rhythms from different traditional sources; and the reorganisation of numbered *karak* cells from the shaman drumming style of *Tonghaean pyŏlshin kut* via Australian percussionist Greg Sheehan’s ‘number diamond’ framework. The resulting piece offers a template for creative engagement with Korean drumming and process-based collaboration that goes beyond ‘fusion’ or the juxtaposition of Western and Korean elements. The idea finds common ground in foundational
rhythmic structures, wherein improvised or otherwise newly created rhythmic language can be offered and shared.

Sounding Korea
Keith Howard (SOAS, University of London)

The sonic representation of a country has much to do with a mediatized iconicity, fashioned both by temporality and the politics of representation. Iconicity is often different within a country than that regarded as representative abroad. Again, with the Korean peninsula divided into two competing states, soundworlds emanating from South Korea (Republic of Korea) have greater familiarity abroad than do those from North Korean (Democratic People’s Republic of Korea), while the soundworlds of the two states are markedly different. Sonic representations are also, of course, contested, and in respect to South Korea the recent rise of Korean Wave has for many, at home and abroad, displaced the measured strains of kugak (Korean traditional music) by a contemporary K-pop that is at times imitative of elsewhere and which is always visual and highly choreographed in a way that can marginalize sound – music – itself.

Today, there are two competing sides to Korean cultural production. One is anchored in a sense of tradition, while the second celebrates what Korea has become. Kugak, Korean traditional music, fits the first, but, as socialist realism triumphed in North Korea, and as the Korean Wave impacted on images of South Korea at home and abroad at the beginning of the new millennium, interest flipped from the first to the second. Where the first represents difference, the second is packaged with the familiar through what Iwabuchi would term the glocal, but within a glocalization that embodies cross-regional affinity – towards what, in respect to the 2012 phenomenon of Gangnam Style, Tim Byron in The Vine called ‘shared currency which can be taken as a known in a world which is increasingly nicheified’. Imaging Korean music therefore balances Arjun Appadurai’s (1996) notion of deterritorialization, where cultural flows are bilateral, with something of John Tomlinson’s (1999, 2003) notion of reterritorialization, in which the impetus towards globalization is counterpointed by localizing forces.

How do we chart the emergence of sonic icons? We could adopt a ‘close reading’ of the construction of music or sound as a text; with different sets of tools, Musicology and Media Studies, sometimes in competing ways, would often claim to do this. Again, Ethnomusicology would typically ask how consumers perceive iconicity, interpreting interview data and, quite often, learning to participate in music’s production. Again, those who approach their study from a regional focus will tend to build an account investing a greater – or exclusively – historical understanding. The texts themselves, though, as well as attempts to access contemporary understandings of them, can blur and marginalize often uncomfortable realities: the discussions and debates, and the practices and the ideologies, that over time have championed one soundworld over another. In this presentation, I will explore these issues by taking three sonic icons and attempting to unpack their ‘resonances’. First I introduce the internationally iconic soundworld of kugak, Korean traditional music, with which South Koreans identify. It is a soundworld taught in schools, featured in films and TV dramas, and presented at national and international events. Contrasting this, the internally representative soundworld of North Korea, celebrated through the ‘ideologically sound’ lyrics of songs, forms my second example. Imitative of socialist realist songs elsewhere, this soundworld negotiates propaganda to serve as a crucial part of media presentations as well as public ceremonies and festivals. I will argue that these two contrasting soundworlds actually constitute resolutions to experiences that were shared – colonialism, war, and the need for rebuilding. Third, I move to recent years, and to ‘Gangnam Style’ – a track decried by lovers of K-pop, but a track both deterritorialized in myriad parodied ‘selfies’ that tear apart concepts of the model minority and Asian difference, and reterritorialized as a global success that, once its Korean words were lost, was celebrated in Korea.
Pure Land on Earth: Music and Place in Buddhist Ritual Expression in Taiwan
Sylvia HUANG (Sydney Conservatorium of Music, University of Sydney)

Buddhism in Taiwan has recently undergone a distinctive development trajectory. Over the past six decades, many major Buddhist lineages have focused on making an ancient religion relevant to today’s society. Primary in achieving this, Buddhism engages with contemporary global issues and modern digital media. At the same time, Buddhist musical forms have developed in new ways to attract, instruct and inspire a growing lay congregation. The musical forms usually feature relatively simple texts, and are sung to slowly moving melodies that have limited ranges and are easy to sing. The accompaniments generally employ synthesized diatonic chordal patterns combined with modern electronic effects including chimes and bells, and songs are recorded in studios owned by the Buddhist lineages themselves. In Taiwanese Buddhist rituals, music features in a wide range of contexts, from regular temple prayers to large-scale rituals in major public places. In public rituals, such as the huge Vesak ceremonies held to celebrate Buddha’s birthday, music has a central importance. It is a key factor in transforming the public secular space where the ritual is held into a sacred space. It controls the movements of the bodies of thousands of individuals, as these individuals move through and experience the physical nature of the sacred space. It also influences the spiritual experience of place within individuals’ private spaces of sensation, emotion and spiritual cultivation. In this paper, I draw on extensive ethnographic research on the use of music within Tzu Chi lineage Vesak ceremonies to explore different ways in which Buddhist music in Taiwan and the experience of place and space are intertwined. I show how, largely through operating in public spaces, Buddhist music has had an important influence on the private spaces of sensation and emotion: personal space is enabled through the experiences of ceremonial participants. My analysis draws on approaches from soundscape studies (e.g., Schafer 1969), studies of the affective entailments of sound perception (e.g., Feld 1996), and research into individuals’ self-creation through musical involvement (e.g., DeNora 2000). I reconsider earlier research into connections between music and the minds of ceremonial participants (e.g., Chen 2001) to expand understandings of the ways that music and place operate within religious traditions.

Embodying A Gendered Singing: Sheng musics and places in Chinese Local Operas
HUANG Wan (Shanghai Conservatory of Music)

Kunju and Peking opera are two Chinese opera forms currently experiencing a transition ‘from local to global’ following their listing as Intangible Cultural Heritage by UNESCO in 2001 and 2010. There are more than 360 opera styles in China that are called difangxi. Difang means place (or local) and xiqu drama. Difang conveys much information relating to performing style, including the way of singing and the embodiment of gender. Sheng (Xiaosheng, Qianjue) is ‘male Sheng’ (Nü xiaosheng), performed mostly by man. There is, though, a cross-gender performance of sheng by women (Nü xiaosheng) that has been popular for decades across the Jiangnan region (Zhenrong 2008; Sunyan 2015). Existing musicological studies tend to focus on the textual analysis of melody (qupai) and related aspects, but the recent decades have witnessed a shift towards contextual analysis, within which considerations of gendered performances of sheng singing and theatrical performance explore a new conceptualizing ‘truth’. So far, though, no comparative study has thrown light on sheng gendered singing and its regional and cultural differences from a perspective that combines music, gender, and place. My presentation takes four genres from four geographical regions of China as its case studies to do this: Yuju from central Henan, Yueju and Kunju from eastern Jiangnan and Peking opera from Beijing.

I argue that the different embodiments of voice and qiang in sheng, and the process of socialization through audience reception has contributed to the knowledge of masculinity and femininity in local operas. Hence, Kunju features poetic romance in its shuimo diao and falsetto
singing in *xiaoyang diao* that resonate with the spirit of people living in China’s southeast, *Yueju* incorporates a special cross-gender performance that conveys femininity in its *sigong qiang* but coupled to a chest voice that blurs the borders of the sexes, Peking opera uses a bright and vigorous singing style with three characteristic sounds – dragon, tiger and phoenix – and *Yuju* features loud and sharp sounds that seem to reflect the unsophisticated and open personalities of people living in China’s northwest. Based mainly on archival materials and field interviews, I try to generate new insights concerning the ways in which place, gender and music are conceptualized, interconnected, expressed and reinterpreted in *Sheng’s* singing.

**The shifting strength of place in contemporary big song singing from southwestern China**  
Catherine Ingram (Sydney Conservatorium of Music, University of Sydney)

Kam (in Chinese, Dong侗) minority choral singing in southwestern China has long had an important role within Kam communities in the presentation and transmission of Kam culture and identity, and has consequently had an intimate connection to localised Kam conceptions of place. However, the so-called “discovery” of Kam minority choral singing in the early 1950s initiated a new phase of big song singing in which concepts of place began to impact upon Kam big song singing in many unprecedented ways (Ingram and Wu 2017). Big song was used to demonstrate that Chinese music was not solely monophonic (e.g. Xue 1953, Fan 2003), and thus for the first time it became identified with the entire Chinese nation. Through this process, the “big song” genre as it is conceptualised by most non-Kam (and, increasingly, Kam people themselves) was also created. The connections between music and place within big song singing have further expanded and shifted in the intervening decades as a result of factors ranging from the huge changes in rural Kam social structures to the recognition of big song as a form of intangible cultural heritage at both national (in 2006) and international (in 2009, with UNESCO) levels. This paper draws on extensive musical ethnographic fieldwork in rural Kam areas since 2004 to outline some of the most significant ways that the connection between big song singing and concepts of place has developed over the past six decades, and to suggest how changes in the form of this connection are impacting upon the decisions and actions of big song singers today. The analysis demonstrates how and why Kam cultural custodians seek to leverage the significance of both recent and long-standing music-and-place connections in their efforts to promote big song singing within today’s remarkably altered social context.

**Place as Brand: The Construction of Contemporary Traditional Music in South Korea**  
Hee-sun KIM (National Gugak Center, Seoul)

Most representative genres of folk music in South Korea demonstrate regionally specific traits, including *minyo* (folk song), *pansori* (sung epic narrative), and *gut* (shaman ritual music). *Pansori* is often classified into two major schools, *Dongpyeongje* and *Seopyeongje* – ‘East’ and ‘West’ – based on the region of origin. Again, *minyo* is categorized according to five regional styles known as *tori*. The relationship between these genres and place, however, is not as clear as it may first appear. Hence, this paper examines the significance of regional identity in the formation of traditional music and the subsequent effect locality has had on the contemporary music scene in South Korea. Although specific traditional music repertoires or genres are called upon in constructing local identities, the connection between place and genre has been understood or constructed differently according to the time period concerned, and the contexts and agents involved. In fact, the emergence of a concept of regional division in folk music coincided with the development of Korean musicology in the twentieth century. During the early years of the century, the broadcasting and recording industries produced and fixed relationships between music and place through promoting across the
nation formerly regionally-based genres. Cultural institutions like those for the cultural heritage preservation system, the modern educational system, and national performance competitions solidified and canonized the association between particular repertoires and places.

In this paper, I argue that place has been mobilized in the narratives that construct and frame contemporary traditional music for authenticization and legitimization. Through this process, purportedly regionally-based genres have become icons or representations of ‘national’ and now ‘global’ Korea, branded with the now familiar ‘K’ prefix. My paper raises important questions relating to the role of place in the construction of contemporary traditional music: Historically, how did this process come about? Who were the agents? When did it happen and in what context? And, what is the material influence of the emphasis on locality on the current shape of traditional music in Korea? In answering these questions, I use examples drawn from folk music to explore the complex and paradoxical construction of a strong bond between place and music.

**Music-making in intercultural ensembles**
Hyelim KIM, SOAS, University of London

Transcending traditional concepts of music-making in ensembles, many internationally known performers are gearing up to explore intercultural exchanges. They are prepared to challenge the idea of the division of authorship between composers and performers by taking on both roles. In this paper, I will explore what I regard as significant projects by intercultural ensembles made up of musicians playing Western and non-Western instruments. The cross-cultural projects I focus feature three ensembles that are becoming known for their unique approaches to the integration of various cultural elements: Club Inégales (London), Atlas Lab (Amsterdam) and the Australian Arts Orchestra (Melbourne). Borrowing methodologies from ethnographic research, I reflect on my own personal experience of being part of selected ensembles as a Korean traditional flute *taegŭm* player.

Each ensemble reflects the particular cultural milieu of the respective city in which it is based, but also tries to achieve cross-cultural experimentation in a cosmopolitan environment. My research investigates how the role of notation has changed in the process of intercultural music-making (after Davies 2001), and how flexibility in the intersection between composition and improvisation challenges the boundaries between traditional and contemporary music-making.

**Centralizing creativity: Beijing in the contemporary *pipa* world**
Lulu LIU (Sydney Conservatorium of Music, University of Sydney)

In the recent history of the *pipa* and the transmission of its repertory, place has mainly been examined in relation to the development of different *pipa* schools. However, following the establishment of the People’s Republic of China in 1949, place began to impact upon the development of the *pipa* and its repertoire in new and important ways. In particular, Beijing began to assume an increasing and unprecedented importance in relation to *pipa* playing – especially following the relocating of the Central Conservatory of Music in Beijing in 1958. In the *pipa*’s recent history, the influence of Beijing can be observed not only in terms of the relationship between Beijing and China’s political structure, but also in terms of specific educational, social and historical factors. Moreover, many of the recent key *pipa* figures – including Liu Tianhua, Lin Shicheng, Liu Dehai and Zhang Qiang – were not born in Beijing, but for almost all of them Beijing had (or has) a central role in their activities and development. In this paper, I describe and analyze examples of some of the activities of key figures in the field of professional *pipa* performance to examine the position and influence of Beijing within *pipa* transmission and performance over recent decades. Drawing on extensive ethnographic fieldwork in China, my own experience as a professionally trained *pipa* player and educator, and a critical assessment of literature from both Chinese and
English sources (including, e.g., Yang 1983, Lin 1986, Myers 1992, Stock 1996, Jones 1997), I suggest some of the key ways in which the influence of place needs to be considered in relation to understanding the recent development of this important musical instrument.

Roald Maliangkay (The Australian National University)

In 1962, the Walker Hill Resort in Seoul opened its doors. Located on the mountain named after General Walton Walker, the resort was aimed at persuading wealthy American and Japanese residents to spend their holidays in Seoul rather than on far-away Okinawa or Hawai‘i. It comprised a hotel, several luxury apartment buildings, and a large number of leisure facilities, including tennis and basketball courts, and swimming pools. While pamphlets boasted of Korea’s first bowling hall and ‘Oriental-type food with Korean specialties and folk dancing and music reminiscent of old Korea and her people,’ the resort became particularly known for the risqué live shows presented to diners at the Pacific Club. The government, which was heavily involved in the resort’s development, ensured that regular American GIs were discouraged from entering the premises, and that Koreans were kept out of the casino. Commercial interests nevertheless required a compromise on its harsh stand against the public breakdown of ‘moral’ standards: on the revolving center stage of the Pacific Club, bare-breasted women or those wearing skin-tight outfits were a regular feature. Over a period of approximately half a century, during which their clientele changed dramatically, the shows had a profound influence on Korean music. They launched the career of many a Korean star, and set new standards of performance for both traditional and popular music. How did one venue manage to exert this much influence on Korea’s music scene? In what way did audiences and audience expectations change, and why? And, what led to the shows being discontinued in 2012? Focusing on the importance of location and its various associations, this paper explores the reasons behind the influence of the Walker Hill shows on Korean music, both popular and traditional.

Developing a Sense of Place through Minorities’ Traditional Music in Contemporary China
NING Ying (Xi’an Conservatory of Music)

Place is usually considered to refer to a specific geographical area, but can also reference an imagined space – a sense of place which is assembled through people’s experiences, feelings, perceptions and identifications. There has been little research by Chinese scholars who focus on minority musics to draw upon the issue of place. Indeed, place is a complicated notion, on one hand, because China’s 56 ethnic groups co-exist within a single nation; different groups may reside in the same area, so a geographical notion may not readily explain relationships between place and music. On the other hand, migration, modernity and globalization move traditional musics beyond their indigenous localities; the sense of place through music for each ethnic group has changed through interactions with others. Thus, what is the ‘place’ of this ‘sense of place’? It is no longer a geographic space, but a perceived spiritual home – the home of an ethnic group or of the nation. In the contemporary Chinese context, developing a sense of place is, nonetheless, an important way through which folk musicians transmit traditional music and realize identity. I argue, however, that more and more activities and programmes which aim to protect and spread traditional culture actually degrade the sense of an individual ethnicity as they contribute to constructing a new sense of China. Based on fieldwork on Chinese minority music since 2006, I explore three examples of music-making: p’ansori among Chinese-Koreans, Mongolian rock bands, and minority performances on the CCTV show Chunwan (Spring Festival Gala Evening). I analyze how musicians shape their sense of place through music, how a sense of ‘placelessness’ has emerged, and why and how a sense of China is constructed through assembling performances by different ethnic groups.
Bringing the Past to Life: Creating and Contesting Place in Kunqu Singing Practices
Min Yen ONG (SOAS, University of London)

Drawing on extensive fieldwork from Shanghai and Suzhou, this paper investigates the aesthetics, power and agency that lie in the safeguarding practices of Kunqu transmission today. This paper seeks to explore the notion of sustaining heritage as a means of managing competing values as the production of history and aesthetics which underpin many productions, tourism events and methods of learning are expounded and debated. From a wider scope, I analyse the relationship between performing and promoting Kunqu and its associations to Suzhou as a region and place, and how music provides an important and emotive narrative for tourists and for the local. Following Cresswell’s (2004) observation that people make places and places make people, but aware that places possess a fundamental agency (Andrews et al 2014), I contrast the creation of place through top-down preservation efforts (whether it be for heritage tourism or education or sustainability via performances in gardens, museums, or concert halls) with the sense of place and collectivity felt among elderly amateur Kunqu practitioners as they meet together to sing in amateur clubs. I look at what these clubs and societies represent and the meaning and narratives that lie behind their existence, using ethnographic research and stories recounted from amateur Kunqu practitioners to explore how places have become sites of contestation involving memories to evoke and memories to forget. I consider how places (which are culturally relative, politically-charged, historically-specific) together with music are used to define, contest and legitimise territory as well as the memories and ideologies embedded in them. Kunqu, as a performance tradition, framed in the national and international systems of intangible cultural heritage presents an ongoing battle to seek legitimisation in terms of place – locally, nationally and globally. This paper asks how these meanings and practices are shaped, produced and consumed.

‘The radio channel which receives the wave’ – How Altai Urianghai tsuur melodies conflate spiritual and historical ‘space’ in Mongolia
Rebekah Plueckhahn (University College London)

The tsuur is a type of end-blown flute performed in Mongolia by the Altai Urianghai, a Mongolian people from western Mongolia. Shamanic practice often playing an interrelating counterpart to tsuur knowledge and performance, the melodies played on this instrument form a type of ‘ludic mimesis’ (Levin and Suzuki 2006) of elements in the surrounding landscape in the Altai Mountains. While conducting research in a small rural district in west Mongolia I traced an ongoing lineage of Altai Urianghai tsuur players. This revealed social and sonic connections that spanned from Xinjiang in China, Bayan-Ölgii and Hovd provinces in west Mongolia, to Ulaanbaatar in north-central Mongolia. These linkages revealed a historical trajectory of memory of migration during socialist collectivisation as well as current linkages to urban centres. Adding to these historical layers, tsuur practice is traced by the Altai Urianghai to the Xiongnu (Hunnu) period.

Standing in context to these periods of recent and deep history, this paper explores an Altai Uriangahi shamanic ritual that occurred outside of Ulaanbaatar in an area historically linked to the Altai Urianghai. During this ritual, the melody of the tsuur formed a conduit that linked ritual participants to the sky or Tenger. Here I will argue that tsuur melodies played an important part in ‘linking together landscapes’ (Humphrey 1995) that were social, geographical, spiritual, and historical. This paper will explore how this emerged through the interplay between ‘horizontal’ and ‘vertical’ shamanic perspectives (Pedersen 2007). The tsuur’s melodic mimesis instigated forms of ‘ludic’ interaction that were also expressed by other elements of the surrounding physical landscape. This paper will explore the type of multifaceted Altai Urianghai ‘place’ being created through this melody. This sense of ‘place’ conflates movement across the Mongolian landscape with ancient historical trajectories and contemporary shamanic perspectives.
**The alphabetical order of things: The language of place and the place of language in Tibetan song**  
Gerald Roche (University of Melbourne)

This presentation focuses on the links between place, song, and language in Tibet, examining how social diversity is represented in musical constructions of place, and how this impacts on the maintenance of that diversity—specifically, linguistic diversity—in Tibet. I take as my starting point the observation that Tibet is linguistically diverse, but culturally integrated, and that song played a crucial role in this integration. Many speakers of non-Tibetic minority languages across the plateau traditionally sang in Tibetan, giving the language the status of what I call a ‘singua franca’—a sung, rather than spoken, common language. Lyrics in traditional Tibetan songs expressed visions of place and space that described, and ascribed positive value to, linguistic and other forms of social diversity in Tibet. These visions of place, encoded in song, and reproduced amongst Tibet’s diverse populations, including its linguistic minorities, were part of a broader ideological environment of ‘banal cosmopolitanism’ in pre-modern Tibet. Since the late twentieth century, however, the lyrics of Tibetan songs began to imagine space and place in terms of a national geobody—a bounded, internally homogenous unit populated by people that speak the same language, share a common history (of descent), and share the same identity. Importantly, language—the Tibetan language—is portrayed as the soul or life-force of this geobody. This new expression of place in song, focused on a national geobody enlivened by a single language, is part of a pervasive environment of ‘banal nationalism’ in Tibet that has placed Tibet’s linguistic minorities under significant assimilatory pressure. Now, instead of singing themselves into a place within the diverse Tibetan world, Tibet’s linguistic minorities are singing their own alienation from the national geobody. The region’s ‘singua franca’ has lost its function as a shared medium of exchange between diverse peoples, and has instead become a shibboleth for national belonging and boundary marking. In tracking this change, I will explore how visions of place in song contribute to the maintenance or suppression of linguistic and other forms of social diversity.

**Lingering Across the Ocean, Rooted on the Island: Indigenous Music as the Beacon of Taiwan’s Identification**  
TEOH Yang Ming (National Taitung University/SOAS, University of London)

Ocean and island effectively constitute two main essences of the Taiwanese character: the first gives an attribution of openness, standing at one end of a continuum on which the second, which implies seclusion, forms the other end (Liu Xin-yuan 2007). At one end, Taiwan endorses international and trans-cultural ideologies, as well as promoting universalism, commercialism and globalisation. At the other, it promotes local and traditional values rooted in Austronesian, Formosan, and Taiwanese culture (Li Wei-wen 2015). The ocean-island dichotomy is reflected in government policies and in people’s attitudes, which fluctuate between being out-going and settled, juxtaposing the courage to explore new territories with a sense of security from staying in a preserved environment (Hong Zi-min 2015). Hence, by holding these contradictory attitudes, the Taiwanese develop national identity and self-identification.

Although Taiwanese indigenous music has been to a degree known to the West since Kurosawa Takatomo (1895–1987) in 1951 sent a copy of his ‘Formosan Folk Music’ recording to the International Folk Music Council (Wang Ying-fen 2008), its ‘culture of mountain and sea’ (shanhai wenhua/山海文化) has not been widely promoted until the last two decades (Sun 2010). Indigenous music was subdued by a Chinese nationalism under the Nationalist regime as they imposed militarised and colonization policies. After martial law was lifted in 1987, multiculturalism and
localisation started to flourish. With a consciousness of localisation, both indigenous and other Taiwanese groups have made efforts beyond the fossil-like preservation system to revive and reinvigorate their music traditions. One celebrated example came when A-mei, an indigenous Puyuma from Taitung, was invited to perform the national anthem at the presidential inauguration ceremony in 2000, symbolising Taiwan’s locality and its Austronesian connection (Guy 2002). A-mei’s performance kick started a new era in which indigeneity become the official identification of Taiwan. The notion of ‘mountain and sea’ has inspired others to embrace the seemingly opposite but complementary characters. Musicians aspire to open their minds to transcultural engagements in pop culture, while safeguarding and sustaining the roots of their tradition, that is to say, their musical indigeneity.

This paper explores what can be considered aggressive-conservative aspects in the music of Taiwanese indigenous people, and the complexions of music-making in a multicultural and polyethnic society. I utilise the cultural orientated term ‘identification’ to discuss the unique characters of genres, rather than the political or ethnic orientated ‘identity’ that would indicate nationality or bloodline. I use the notion of ‘mountain and sea’ to feel Taiwanese peoples’ life, taking a native researcher approach suggested by the Taiwanese scholar Chou Chiener (2002) to explore how ‘experienced musicians within the tradition...subsequently choose to investigate [it] ethnomusicologically’. I elaborate on J. Lawrence Witzleben’s (1997) highlighting of the importance of ‘home’ and of familiarity with its ‘music’ as a convention of East Asian scholarship to connect East Asian conventions and my diachronic research with Western ethnomusicology. My perspective is consistent with indigenous musicians and scholars, and leans towards the perspective of the ‘complete participant’ and ‘participant-as-observer’ (Gold 1958, Junker 1952). From the UN Declaration on the Rights of Indigenous People (2007), I take indigenous status as being determined by cultural self-identification, and conclude that understanding an essence conceived from within is vital in sustaining a music tradition. That is to say, sustaining music requires the efforts from both ‘mountain and sea’ perspectives, whether based on individual experience (Sun 2016) or comprehensive observation and participation (Huang 2009: 520–22). Taiwanese indigenous music came into existence through the contemplations of people as they experienced daily life, became functional as a symbol of identification with a group, and gained its reputation as it spread out. But, its sustainability now depends on its roots being nourished by a sense of continued belonging and shared destiny among the indigenous people who have lived, generation after generation, on the island.

The place of performance and the social context of a festival: Kasuga wakamiya onmatsuri, from the manifestation of religious authority to a local expression of cultural identity
TERAUCHI Naoko (Kobe University)

This paper analyses changes in a Shinto festival in Nara, a city listed by UNESCO as a World Heritage site. It explores the place of performance and the festival’s social context in modern times. The festival, Kasuga wakamiya onmatsuri, hosted by the Kasuga-Taisha Shrine, has been held annually since the early twelfth century and today showcases a variety of performing arts from the ancient and medieval eras, including gagaku, dengaku, miko-kagura, sarugaku (noh), and seinoo. The festival has formed an indispensable part of the winter calendar for the local community and has drawn the attention of many people to Nara. Extant studies tend to consider its heyday was in medieval times, but its recent and contemporary history deserves greater attention: the festival struggled to survive drastic social changes after the Meiji Restoration of 1868, resulting in changes in its social meaning as well as changes in the performers.

The Kofuku-ji Buddhist temple had long organised the festival and hired its professional musicians and dancers. As it lost power after the restoration, the festival had to accept the
participation of largely volunteer shrine priests and common Nara people to execute its various performing arts, and the festival began to function as an expression of local cultural identity rather than as a manifestation of powerful religious authority. This change is revealed most symbolically in a re-routing of the parade (the Owatari-shiki), one of the most distinctive spectacles of the festival. The parade used to happen around the environs of the temple, but was extended, stretching its route westwards into Nara’s busy downtown. I will demonstrate how each place inseparably connects to specific performances and how the comprehensive arrangement of performances in a space or place convey strong social, and sometimes even political, meanings.

A Historical Overview of Succession and Modernization in Classical Gayageum Techniques
Yi Ji-Young (Seoul National University)

This study seeks to examine the succession and modernization of classical gayageum techniques, in order to document critical aspects of the development of gayageum skills. Until today, traditional gayageum techniques have been passed down from generation to generation, and the fundamental principles of the techniques have remained unchanged. At the same time, though, it is important to note that a variety of non-classical discrete techniques have been developed; in contemporary gayageum compositions, for example, there are left-hand techniques that were not part of traditional repertoires and complex harmonic patterning is produced using both hands where the tradition was to use only the right hand to pluck strings.

It was not until the early 1960s that a contemporary genre of Korean music emerged as a separate part of kugak, Korean (traditional) music. Since then, the need to establish new Korean music using original performance techniques that are distinct from classical fingering techniques has become pervasive. In particular, Korean composers including Hwang Byung-ki, Lee Hae-sik and Yi Sung-chun contributed to the creation of modern gayageum techniques within what we might call the first period for composing contemporary Korean music. Beginning in the late 1990s, composers began to show a tendency to evolve new techniques considerably, particularly those who were oriented primarily towards Western music composition such as Koo Bo-nu, Na Hyo-shin, Lee Hye-seong, Kim Dae-seong, Kim Eun-hye and Chung Il-ryun. Gayageum compositions at this time also reflected a perceived need to modernize Korean music. Also significant to our discussion, composers outside of the Korean music field created gayageum repertoire that at times blurred the boundaries between what could be labelled as ‘Korean’ and ‘Western’. In the early years of the new millennium, a number of non-Korean composers such as Christian Utz, Donald Womack, Thomas Osborne, Baudouin de Jaer and Jared Redmond made new demands of performers in their pieces for gayaguem. Not only does this mark a new phase in gayageum performance, but it also contributes to its globalization.
ADDITIONAL PRESENCE THROUGH SOUND PAPERS (not being presented at SOAS)

Place and Nature in New Australian Music for the Shakuhachi
Joseph Browning (Melbourne Conservatorium of Music, University of Melbourne)

One important feature of the transnational scene surrounding the shakuhachi is the frequency with which this Japanese flute is associated with themes of nature and place as it travels to new locations and cultural settings outside Japan. This chapter examines this phenomenon through a study of new Australian music for the shakuhachi. It considers what this music – seemingly peripheral to both the shakuhachi tradition and Western art music – can tell us about musical place-making and the musical mediation of environmental sentiments. My account adapts and supplements ethnographic methods in order to study the typically solitary activity of art music composition, including by engaging with locations of particular significance to individual composers, analysing live performances of new music, and tracing its recent history through interviews and textual sources. I argue that new Australian compositions for the shakuhachi take up and re-inflect, amongst other things, globalist conceptions of the earth as a damaged or threatened place; Australia’s relationships with both Asia and the (Euro-American) ‘West’; ideas of a special Japanese sensitivity towards nature; debates surrounding indigeneity and (post-)coloniality in contemporary Australia; Australia’s distinctive landscapes, animals and plants; and its local and national environmental problems. In tracing the different ways in which the shakuhachi finds its way into Australian art music – whether in new compositions, arrangements or adaptations – the chapter also explores the significance of composer-performer collaborations, institutions, and artists’ distinctive biographies. I suggest that these social relations and processes may help to catalyse synergetic exchanges of ideas between the shakuhachi and new music scenes in Australia, such that the concern with nature and place is sustained, pluralised and perhaps amplified in both contexts. Emphasising the specificity of artistic experiences and projects, rather than positing abstract taxonomies of cultural appropriation or synthesis, I consider how composers and performers rework the musical resources of the shakuhachi tradition in order to express environmental anxieties, explore varied, scale-crossing senses of place – at turns cosmopolitan, rooted in Australia and oriented towards East Asia – and mediate their own (and audiences’) affective engagements with cultural difference and with the non-human world.

Where sky meets water: Sense of place in the song-cycles of Coastal China
Anne McLaren (University of Melbourne)

Oral traditions in song use the power of melody, rhythmic language and poetic tropes to transmit stories of significance to their communities. The best traditions articulate an indelible sense of place and identity that encapsulates how communities construct and interpret the landscapes and waterscapes in which they live. This paper investigates the sense of place in the lengthy song-cycles sung along the waterways of Lake Tai in China’s lower Yangzi delta region. These unaccompanied narratives sung to a simple melody are little known in the West, but are as rich in a sense of “natural habitat” (to quote John H. McDowell) as the ballad tradition of Mexico’s Costa Chica, the folk epics of rural India, or the song lines of saltwater country in the Gulf of Carpentaria. In the region of Lake Tai, songs known as shange were typically sung by illiterate populations in the rice-paddy, while journeying by boat around the lakes and waterways, or in singing competitions. This paper will investigate three aspects with regard to a sense of place in Chinese song-cycles. The first will be the role of spatial terms and verse formulae in the formation of strategies of song composition,
transmission and reception. The second aspect to be examined here is the way that spatial formulae celebrate a sense of specifically local sense of identity amongst the song communities of Lake Tai populations. The final aspect discussed will be the new role of these folk epics as celebrated examples of Intangible Cultural Heritage in the delta region.

Biwa’s place in modern times
HUGH DE FERRANTI (Tokyo Institute of Technology)

Biwa is a short-necked lute that has a history in Japan of well over a thousand years. While association with ancient court culture is important, the most commonly heard contemporary forms derive from musical recitation traditions that developed in regions of Kyushu in the 18th through mid-19th centuries, and subsequently in Tokyo. Ties to the former Satsuma domain were important for the establishment of satsumabiwa in Tokyo from the 1880s, as a style of narrative singing considered well matched with the concerns of the samurai-class who forged the new nation state. While leading satsumabiwa players continued to have Satsuma roots throughout the first half of the twentieth century, links to Kyushu practice had little relevance for the kinshinryuu, a Tokyo school of practice that gained nationwide popularity from the time of the Russo-Japanese war. Chikuzenbiwa, which denotes both a style and an instrument developed in northern Kyushu at the end of the nineteenth century, was likewise based in Tokyo from around 1900. From that time, these were the principal forms of biwa music carried to the Japanese colonies and quasi-colonial territories, as well as Hawaii and regions in the Americas where Japanese migrant enclaves formed. Biwa performance no longer involved singing about events in Kyushu’s history; the ‘place’ that this narrative music described and produced was imperial Japan itself, the heartland of an empire and in turn a calamitous militarist project.

In postwar Japan certain players and composers worked to free biwa from its association with prewar ideology by giving the instrument a new aesthetic presence as a sonic resource for film, drama and other works of the 1960s Tokyo avant-garde. In the last 20 years some have sought to familiarise biwa for audiences in the West through instrumental, vocal and multi-media works, as either Japanese migrant musicians or Europeans who received training during years of residence in Japan. It remains to be seen whether any of those musicians will transmit their skills to others abroad, create narrative songs in European languages, or otherwise contribute to an intercultural proliferation in evidence for shakuhachi, koto, noh and other traditional genres. This paper considers, in the broadest sense, the place of biwa in the modern era, tracing its diverse settings and presence as a distinctive stream of musical narrative and a rich vocal and instrumental sonic resource.

Finding ‘Koreanness’ in International Presentation: P’ansori as the ‘Cultural DNA’ of Korea
Anna Yates-Lu (SOAS, University of London)

Korea’s cultural policy has seen significant change since its independence. Beginning predominantly as an inward-oriented tool to help build a sense of nationhood within Korea, it has developed since the 1990s into a much more externally-oriented policy geared at enhancing the recognition of Korea abroad, in which particularly the economic potential of culture is emphasised (Hong Kiwon 2014). Despite the change in policy, discussion around it has continued to be framed in terms of a national essence, in recent rhetoric sometimes called ‘cultural DNA’ (Joo et al. 2012, Kang Hyungseok 2015), which was to be sought out and found in various aspects of culture, initially predominantly in traditional genres, more recently also in popular culture.

The storytelling genre p’ansori has also passed through these stages of cultural policy and has become acknowledged as an emblem of the Korean nation (for example in Song Mi-kyoung 2010), even forming part of the official Korean Wave policy, as exemplified in the Ministry for
Culture, Sports and Tourism’s ‘HanStyle’ policy (2007-2011). But what exactly is this ‘Koreanness’ that is expressed through *p’ansori*? Does it represent the same Korea as is found in the popular aspects of the Korean Wave? And how does a discourse based on ‘cultural DNA’ shape the potential interactions that emerge from these cultural policies? In exploring these questions, this paper delves into the complicated processes of balancing popular culture and four hundred-year-old tradition to develop and represent nationhood in a modern, globalized world.