

FINAL PROGRAM
International Council for Traditional Music
37th World Conference
Fuzhou & Quanzhou, China
4–11 January 2004

Welcome to the 37th World Conference of the International Council for Traditional Music!

Introduction. The ICTM was founded on 22 September 1947 in London as The International Folk Music Council. Today, it is a Non-Governmental Organization in formal consultative relations with UNESCO. World Conferences have been held annually between 1948 and 1965, and biennially thereafter. This year's conference is the fifth to be held in Asia, and the fourth in East Asia since the key 1981 meeting where the name of the organization was officially changed.

Conference activities will take place this year in two cities, Fuzhou and Quanzhou. The sharing of a conference between two locations has a long tradition in our organization, and this is the seventh such occurrence: beginning with the 6th World Conference, held in Biarritz, France, and Pamplona, Spain (1953), and most recently in Hong Kong and Macau (1991).

The themes for the 37th World Conference are:

1. Interpretations of Transmission and Change in Traditional Chinese Music
2. Musical Instruments as Insights on Musical Systems
3. Interactions of Dancers and Musicians in Performance
4. Music and Christian Missionization
5. New Research

During this week, about 267 presentations by 281 scholars from thirty-four countries will be presented in 96 sessions. You are part of the largest ICTM conference ever.

The tremendous diversity of subjects of the presentations reflects the wide interests of our membership and our discipline. It is particularly exciting that this conference offers many opportunities to learn about the research activities in our host country. The international nature of our organization becomes particularly apparent at World Conferences, enabling invaluable learning experiences and future collaborations that may otherwise never have occurred.

Organization of the Program. A two-digit number plus a letter identify each session. The first number refers to the day of the conference, the second number to the session during that day. In order to accommodate the many presentations at this World Conference, the two morning sessions and the second afternoon session are ninety minutes in length, but the first afternoon session is two hours long. Finally, a letter identifies what room a particular session will be in.

Each paper is generally allotted a thirty-minute time slot: twenty minutes for presentation followed by ten minutes of discussion. To increase the ability of participants to move from session to session, Session Chairs are requested to start their sessions on time and to limit papers to the allotted time slot. Therefore, papers in each session should start every half hour. If the person scheduled to deliver a paper does not appear, Session Chairs should not start the next paper until the time listed in the program.

The spelling and order of personal names in the program generally follows what was sent to me, except that, here, names are never written in all capital letters and never include commas.

Putting together a program for an ICTM World Conference is always a major undertaking. Work on this one required us to face unexpected, additional challenges. This conference was originally scheduled for 15–22 July 2003. But the outbreak of Severe Acute Respiratory Syndrome led to its postponement on 6 May, just two months before the conference was to begin. Happily, on 22 July (the original date the conference would have ended), the ICTM Secretary General announced the new dates for the conference: 4–11 January 2004, making this the first World Conference to be held in an even-numbered year since the meeting in Budapest, forty years ago.

A lot of skilful, diplomatic negotiations had been underway between ICTM, local organizers, and countless organizations to enable this re-scheduling. Thanks to their considerable efforts and your own in re-arranging schedules, we are meeting now. Digital viruses and spam, incompatible computer file formats, leaking roofs, and power and telecommunications disruptions also caused occasional havoc, but were eventually overcome.

Acknowledgements. The Chair of the Program Committee would like to acknowledge the constant hard work and dedication of his fellow Program Committee members and the Local Arrangements Committee, listed below. The Program Chair also thanks Lee Tong Soon and Raymond Ammann for their excellent assistance in translation. Wang Ying-fen and Helen Rees have also clarified certain details and supplied sage advice. Tony Seeger merits a special word of thanks for his patient and invaluable guidance and suggestions. Lin Zhida helped in countless ways—as translator, middleman, and organizer, amongst other roles—all contributing immeasurably to the success of this conference. Kelly Salloum assisted greatly in the preparation of numerous versions of the program for the ICTM *Bulletin* and their posting on the web. Vincent Palie, Balthazar Moriguba, Eric Niles, and Rhett Niles also helped in various essential tasks. In Papua New Guinea, the Institute of Papua New Guinea Studies and the National Cultural Commission provided an essential work environment, and the Chinese Embassy eased visa concerns. My final appreciation goes to all those panel, roundtable, and workshop organizers, individual authors, and session chairs who have always been helpful in our many correspondences over the past two and a half years. My sincere thanks to everyone. It has been a pleasure to prepare this program with you. Because of your support, I have no doubt we will all have a thought-provoking, stimulating, and enjoyable conference.

Don Niles

Chair

37th ICTM World Conference Program Committee

37th ICTM World Conference Program Committee:

Don Niles, Papua New Guinea (Chair)

Steven Feld, U.S.A.

Anca Giurchescu, Denmark

Margaret Kartomi, Australia

Lee Tong Soon, U.S.A.

Anthony Seeger, U.S.A.

Tsao Penyeh, China, Hong Kong (HKSAR)
Wang Yaohua, China

37th ICTM World Conference Local Arrangements Committee:

Wang Yaohua, China (Co-Chair)
Tsao Penyeh, China, Hong Kong (HKSAR) (Co-Chair)
Lin Zhida, China (Office Director)

FINAL PROGRAM
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4–11 January 2004

SUNDAY, 4 JANUARY 2004 (FUZHOU)

Arrival of Participants and Registration

0800–1800: Registration of Participants at Their Hotels (Warm Spring Restaurant and Tian Fu Hotel)

1800–1900: Dinner

1900–2000: Break

2000–2130: Performances by the Music Department of Fujian Normal University

MONDAY, 5 JANUARY 2004 (FUZHOU—FUJIAN NORMAL UNIVERSITY)

0930–1030: First Morning Session

Session 11A — Shao Yifu Building

Opening Ceremony. Chair: **Anthony Seeger**, U.S.A.

1030–1100: Tea Break

1100–1230: Second Morning Session

Session 12A — Shao Yifu Building

Plenary Session. Chair: **Jonathan P. J. Stock**, United Kingdom

Wang Yaohua, China:

The Academic Position and Musicological Connotation of Fujian *Nanyin* [in Chinese]

followed by performance of nanyin

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 13A — Tian Jiabing Building, Room A

Dance and Meaning. Chair: **Egil Bakka**, Norway

María Escribano, Ireland:

Dancing the Rhythms of *Txalaparta*, an Embodiment of Musical/Social Meaning [in English]

Twine Matsiko Geoffrey, Uganda:

Dancer as an Interpreter of Musician's Messages: The Ugandan Cultural

Dances [in English]

Clare Chan Suet Ching, Malaysia:

The *24 Jie Ling Gu*: The Relationship between Music and Choreography with the *24 Jie Qi* (Seasonal Periods) in the Chinese Agricultural Calendar [in English]

Jane Freeman Moulin, U.S.A.:

Cueing Up: Situated Power on the Tahitian Stage [in English]

Session 13B — Tian Jiabing Building, Room B

Historical Insights on Chinese Traditions. Chair: **Tsai Tsan-huang**, United Kingdom

Wang Min, China:

On the Origins of *Guchuiyue* (Percussion and Wind Music) [in Chinese]

Tang Pu-lin, China:

Yue: The Ancestor of Wind Instruments [in Chinese]

Liu Zhengguo, China:

A Report of Tone-testing Playing on the *Yue* Made of Bone Recently Unearthed in Jiahu Relic [in Chinese]

Zheng Junhui, China:

The Modern Study of Zhu Xi's Musical Thoughts [in English]

Session 13C — Tian Jiabing Building, Room C

Panel: New Perspectives on the Aesthetics of Authenticity. Organizer and Chair: **Natalie Sarrazin**, U.S.A.

Victor A. Vicente, U.S.A.:

The Aesthetics of the Self: Dancing Authentic Identities in the Rancho Folclórico de Ribatejo de Maryland [in English]

Natalie Sarrazin, U.S.A.:

The Aesthetics of Possession: Musical Performance as Authenticity in Rajasthani Healing Trance [in English]

Jonathan Ray McCollum, U.S.A.:

Performing National Consciousness: Syncretism and Authenticity in Traditional Japanese Performing Cultures [in English]

Kenneth Schweitzer, U.S.A.:

Authenticating Rhythms: The Aesthetics of Cuban *Batá* Drumming in Diaspora [in English]

Session 13D — Tian Jiabing Building, Room D

Perspectives on Change in the Chinese Diaspora. Chair: **J. Lawrence Witzleben**, China, Hong Kong (HKSAR)

Lan Xuefei, China:

Transmission and Change in Chinese Traditional Music: The Case of *Gezai* Opera in Fujian and Taiwan [in Chinese]

Wu Shaojing, China, & **Huang Shaomei**, China:

The Transmission of Fujian Music to the South Pacific Region, 1840–1949 [in Chinese]

Frederick Lau, U.S.A.:

Localization of a Tradition: Chinese Qingming Festival in Honolulu [in English]

Wang Jingyi, China:

Transmission and Change in the Traditional Music of Malaysian Chinese [in Chinese]

Session 13E — Tian Jiabing Building, Room E

Change in the Musics of Chinese Ethnic Minorities. Chair: **Lee Tong Soon**, U.S.A.

Mao Jizeng, China:

Traditional Music of Chinese Minority Nationalities: Changes and Directions [in Chinese]

Sangde Nuowa, China:

The “Twin Brother” Concept: Musical Change and Continuity in Naxi, Yunnan Province, China [in Chinese]

Cao Jun, China:

Development and Changes in Traditional Chinese Music: Music of the Hani Community [in Chinese]

Ma Lian, China:

The Transmission of *Huaer* of the Hui Nationality in Miquan [in Chinese]

1530–1600: Tea Break

1600–1730: Second Afternoon Sessions

Session 14A — Tian Jiabing Building, Room A

Panel: Beats, Pulses, and Impulses: Colotomic Units as Markers and Points of Negotiation for Musicians and Dancers in Traditional Malaysian Music and Dance Performance. Organizer and Chair: **Patricia Matusky**, U.S.A.

Patricia Matusky, U.S.A.:

Drum Beats, Gong Tones, and the Colotomic Unit in Traditional Malay Music [in English]

Sunetra Fernando, Malaysia:

Angin and Musical Structure in *Makyung*: Overriding the Colotomic Status Quo [in English]

Mohd Anis Md Nor, Malaysia:

The Relationship of Traditional Malaysian Dance Movements to the Colotomic Unit of Music [in English]

Session 14B — Tian Jiabing Building, Room B

Business Meeting for Chairs of ICTM Study Groups. Co-ordinator and Chair: **Tilman Seebass**, Austria [in English]

Session 14C — Tian Jiabing Building, Room C

Internal and External Asian Transformations. Chair: **Konishi Junko**, Japan **Minako Waseda**, U.S.A.:

Japanese American Musicians as Familiar yet Exotic Others: An Issue of Representation in Music Marketing in Japan [in English]

David W. Hughes, United Kingdom:

Okinawan Music Today: Whose Music, What Music? [in English]

Chia Wei Khuan, Singapore, & **Larry Francis Hilarian**, Singapore:

The Development of Hokkien Music in Singapore: A Case Study—The Performance of Both Traditional and Modern *Nan Yin* Music [in English]

Session 14D — Tian Jiabing Building, Room D

Panel: Modernity and Modernization in Chinese Buddhist Music.

Organizer: **Li Wei**, U.S.A. Chair: **Hwee-San Tan**, United Kingdom

Pi-yen Chen, Cheng Kung University:

Rock Mantra: The Concords and Discords of Contemporary Chinese Buddhist Music [in English]

Francesca Tarocco, United Kingdom:

Chinese Buddhist Modernities and “Pure Songs” [in English]

Hwee-San Tan, United Kingdom:

Modernization, Politics, and Transmission: The Case of Chinese Buddhist Hymnody [in English]

Session 14E — Tian Jiabing Building, Room E

Archives and Accessibility. Chair: **Dietrich Schüller**, Austria

Xiao Mei, China, & **Bell Yung**, U.S.A.:

Constructing a Digital Database for the Musical Instrument Collection at the Music Research Institute of Beijing [in English]

Li Mei, China, **Han Baoqiang**, China, & **Tsao Penyeh**, China, Hong Kong (HKSAR):

Sounds of Traditional Chinese Music: Progress Report of a Computer Database Project [in English]

Anthony Seeger, U.S.A.:

Bringing Archives Collections to the Internet: The Smithsonian Global Sound Initiative [in English]

1730–1800: Break

1800–1930: Welcome Banquet

1930–2000: Break

2000–2130: Min Opera Performance

TUESDAY, 6 JANUARY 2004 (FUZHOU—FUJIAN NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 21A — Tian Jiabing Building, Room A

Panel: Ritual Music of Belief Systems in China—Session 1. Organizer and Chair: **Tsao Penyeh**, China, Hong Kong (HKSAR)

Tsao Penyeh, China, Hong Kong (HKSAR):

Funeral Ritual and Wailing in Rural Shanghai [in English]

Fang Jianjun, China:

Discussions on Ritual Music in Prehistoric China [in English]

Xiao Mei, China:

Another Memory: In Search of Alternative History through the Meaning of *Yue* (Music) in Ritual [in English]

Session 21B — Tian Jiabing Building, Room B

**Panel: Contemporary “Traditional” South African Music and Dance:
Indigenous, Indigenized, and Extemporized Frontiers of Performance.**

Organizer and Chair: **Patricia Opondo**, South Africa

Patricia Opondo, South Africa:

Song-Gesture-Dance: Redefined Aesthetics in the Performance Continuum
as South African Women’s Indigenous Groups Explore New Frontiers [in
English]

David Thatanelo April, South Africa:

From Sacred Spaces to the Stage: Processes of Theatricalizing Sacred
African Dance Rituals with Reference to Two South African Dance Works
[in English]

Video Presentations

Session 21C — Tian Jiabing Building, Room C

Research on European Instruments. Chair: **Svanibor Pettan**, Slovenia

Brigitte Bachmann-Geiser, Switzerland:

The Swiss *Halszither* as a Descendant of the Renaissance Cittern [in English]

Anne Caufriez, Belgium:

The Impact of the Bagpipe on the Song’s Musical System (Portugal) [in
English]

[other paper to be announced]

Session 21D — Tian Jiabing Building, Room D

**Interfaces between Christianity and Local Musical Traditions in Island
Southeast Asia.** Chair: **David Harnish**, U.S.A.

Ricardo D. Trimillos, U.S.A.:

Domesticating Spanish Catholicism: The *Pabasa*, Filipino Voices, and the
Christian Epic [in English]

Maria Manuel Silva, United Kingdom:

The Catholic Church in East-Timor: Legacy and Cultural Support [in
English]

Ekkehart Roysl, Germany:

The Traditional *Manobo*-Rituals: A Reaction against Christianity and Islam
in Mindanao [in English]

Session 21E — Tian Jiabing Building, Room E

Historical Ethnomusicological Studies Concerning Asia. Chair: **Pi-yen
Chen**, Cheng Kung University

Helen Rees, U.S.A.:

Foreign Sources in the Pre-1949 Historiography of Regional Chinese
Musics: Examples from the Southwest [in Chinese]

Wang Xiaodun, China, & **Sun Xiaohui**, China:

The Movement of Musicians and Its Impact on Music in the Han and Tang
Dynasties [in Chinese]

Yang Kueihsiang, Japan:

A Survey of the Dramatic Character of Nagasaki “Ching Music” [in Chinese]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 22A — Tian Jiabing Building, Room A

Panel: Ritual Music of Belief Systems in China—Session 2. Organizer and Chair: **Tsao Penyeh**, China, Hong Kong (HKSAR)

Yang Minkang, China:

Christmas Day Ritual Music of the Lisu Ethnic Nationality in Yunnan: Past and Present [in English]

Qi Kun, China:

Reconstruction of Tradition: The Case of Music in the Ancestor Worship Ritual of Wangkou Village of Wuyuan County (Jiangxi Province) [in English]

Guan Jie, China, Hong Kong (HKSAR), & **Fu Cuiping**, China:

Examining the Prototype of Music Memory: A Narrative and Afterthoughts on the Shamanistic Ceremony of the Manchus [in Chinese]

Session 22B — Tian Jiabing Building, Room B

Monothematism and Melody in China and Beyond. Chair: **Francesca Tarocco**, United Kingdom

Frank Kouwenhoven, the Netherlands:

Monothematism and the World's Song Traditions: Why Melodical Change? Why Not? [in English]

Antoinet Schimmelpenninck, the Netherlands:

Monothematism in Chinese Folk Songs: Traditions in Jiangsu and in the Gansu-Qinghai Border Region [in English]

Ma Libing, China, & **Gene Cho**, U.S.A.:

A Comparative Study of Chinese and European Melody [in Chinese]

Session 22C — Tian Jiabing Building, Room C

Political Contexts and Music in China. Chair: **Frederick Lau**, U.S.A.

Jonathan P. J. Stock, United Kingdom:

Huju and the Politics of Revolution: Reforming Traditional Opera in Shanghai Post-1949 [in English]

Li An'ming, China, & **Huang Fu**, China:

Resistance and Transmission of Ceremonial Music: The “Miao Shan Xue” Women's Dongjing Association in Tonghai County, Yunnan Province [in Chinese]

Wang Ying-fen, Taiwan University:

Nanguan Music in Cross-Strait Exchanges between Taiwan and Fujian: A Social History [in English]

Session 22D — Tian Jiabing Building, Room D

Pacific Encounters with Christian Music. Chair: **Raymond Ammann**, Vanuatu

Michael R. Clement, U.S.A.:

Sacred and Secular Changes in Chamorro Music Resulting from Catholic Missionization [in English]

Brian Diettrich, U.S.A.:

Navigating Cultural Tensions: Traditional Performing Arts and the Church in

Chuuk [in English]

Don Niles, Papua New Guinea:

Hymnody in the Seventh-day Adventist Church of Papua New Guinea: Local versus Universal Identities [in English]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 23A — Tian Jiabing Building, Room A

Panel: Ritual Music of Belief Systems in China—Session 3. Organizer and Chair: **Tsao Penyeh**, China, Hong Kong (HKSAR)

Jiayong Qunpei, China:

The Art of Dying: Music of the Tibetan Buddhist Sky Burial Ritual [in English]

Yang Hong, China:

Lantern Festival of Hequ River: Ritual Festival of the Sacred and Profane in Yellow-River Musical Culture [in English]

Zhou Xianbao, China, Hong Kong (HKSAR):

Research on the Ritual Functions of Instruments and Music of *Nuo* Opera in Anhui Guichi [in Chinese]

General Discussion Period

Session 23B — Tian Jiabing Building, Room B

Panel: Intentions and Outcomes of Musicians' and Collectors' Activities: A Swedish Case. Organizer and Chair: **Dan Lundberg**, Sweden

Dan Lundberg, Sweden:

Revival and Research—The Results of Collecting and Research as the Basis for Performance: A Negotiation between “Knowers” and “Doers” [in English]

Mats Nilsson, Sweden:

Collectors and Reformers in the 1920s and 1970s—Their Aims and Outcomes [in English]

Märta Ramsten, Sweden:

Collected Repertoires: The Folk Singer's Point of View [in English]

Mathias Boström, Sweden:

From China and Lapland with the Phonograph for Entertainment? The Phonogram Archive at the Ethnographic Museum in Stockholm 1910–1930 and Additional Perspectives on Early Ethnographic Recordings [in English]

Session 23C — Tian Jiabing Building, Room C

Interactions between Dancers and Musicians in Chinese Traditions. Chair: **Xiu Hailin**, China

Wang Yanrong, China, & **Wang Peixia**, China:

Examining the Functions and Meanings of Music and Dance Interactions in *Jilin Yangge* Performance [in Chinese]

Bi Fengqi, China, & **Qi Junbo**, China:

Integration of Music and Movement in Beijing Opera [in Chinese]

Zhang Jinhua, China:

Music and Dance in Traditional Chinese Opera [in Chinese]

Zhang Yi, China:

Music and Dance of the Northeastern Popular Art Form *Errenzhuan* [in Chinese]

Session 23D — Tian Jiabing Building, Room D

Contemporary Music Transformations. Chair: **Tan Sooi Beng**, Malaysia

David Wong, United Kingdom:

“Crouching Tiger, Hidden Dragon”: The Significance of the Piano amongst the Chinese in Sabah [in English]

Yang Xiao, China:

The Cultural Significance of the *Kgal Laox* Multi-part Vocal Form: Transmission and Transformation in the Village, Schools, and Concert Halls [in Chinese]

Zhao Hongrou, China:

Change and Continuity in *Barhu* Mongolian Folk Ballads in the Hulunbeir Prairie [in Chinese]

Martina Claus-Bachmann, Germany:

“In the Pulse of My Drum and the Beat of My Heart I Create an Eternal Altar”: Drum Sound Images as Cultural Sanctuaries for Individuals and Audible Visiting Cards of Cultural Formations [in English]

Session 23E — Tian Jiabing Building, Room E

Business Meeting: Study Group on Iconography. Organizer and Chair:

Tilman Seebass, Austria

[in English]

1530–1600: *Tea Break*

1600–1730: *Second Afternoon Sessions*

Session 24A — Tian Jiabing Building, Room A

Panel: A Cognitive Approach to Bedjan Pygmies Vocal Polyphony and Ouldeme Instrumental Polyphony (Cameroon): Methodology and Results. Organizer and Chair: **Simha Arom**, France

Nathalie Fernando, France:

The Study of Non-tempered Systems: Problematics and Methodology [in English]

Fabrice Marandola, France:

Interactive Experimental Methods in the Field: Application and Results [in English]

Simha Arom, France:

A Cognitive Approach to the Study of Musical Scales in Polyphonies of Central Africa [in English]

Session 24B — Tian Jiabing Building, Room B

New Insights into Indonesian Music. Chair: **Wim Van Zanten**, the Netherlands

Sumarsam, U.S.A.:

Musical System and Metaphor: The Case of Javanese Gamelan [in English]

David Harnish, U.S.A.:

Wayang Sasak, the Shadowplay of Lombok, Indonesia: Music, Performance, and Negotiations with Religion and Modernity [in English]

Kendra Stepputat, Germany:

Two Forms of Interaction in Balinese Dance Performance: *Baris* versus *Legong* [in English]

Session 24C — Tian Jiabing Building, Room C

The Manipulation of Musical Traditions. Chair: **David W. Hughes**, United Kingdom

Jane Alaszewska, Japan:

Preservation as a Force for Innovation: The Japanese Cultural Property Law and Its Impact on the Japanese Performing Arts [in English]

Naka Mamiko, Japan:

From a Yearning for Exoticism to an Authentic Performance Experience: The Western Understanding of East Asian Traditional Performing Arts [in Chinese]

James Burns, United Kingdom:

Death Doesn't Know that We Are Poor: The Ethnographer as D.J.—Mixing Texts to Represent Meaning in the Sonu Funeral Song Tradition [in English]

Session 24D — Tian Jiabing Building, Room D

Fujian Musical Traditions. Chair: **Helen Rees**, U.S.A.

Yang Mu, Australia:

Social Transformation and Change of Traditional Music? The Case of Performing Arts in Fuzhou, China [in English]

Yamamoto Hiroko, Japan:

The Culture of Sound Created by Drums of the String Puppet Theater of Quanzhou in China [in English]

Zheng Changling, China:

The Life of Chen Yang and the Study of *Yueshu* [in Chinese]

Session 24E — Tian Jiabing Building, Room E

Dance/Music and Its Teaching. Chair: **Adrienne Kaeppler**, U.S.A.

Barbara Sicherl-Kafol, Slovenia:

To Music through Movement and Traditional Dance [in English]

Iwasawa Takako, Japan:

The Teacher's Body and the Dancing Body: Traditional *Nooraa* Performance in the Southern Part of Thailand [in English]

Bussakorn Sumrongthong, Thailand, & **Sek Aksaranukrow**, Thailand:

The Use of Thai Musical Instruments as Tools in Music Therapy following Akaboshi's Musical Therapy Method [in English]

1730–1800: Break

1800–1930: Dinner

1930–2100: Traditional Music of Fuzhou Performance

WEDNESDAY, 7 JANUARY 2004 (FUZHOU—FUJIAN NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 31A — Tian Jiabing Building, Room A

Research on Chinese Narrative Music. Chair: **Chou Chiener**, United Kingdom

Chan Sau Yan, China, Hong Kong (HKSAR), & **Yu Siu Wah**, China, Hong Kong (HKSAR):

Cantonese *Nanyin*: Musical Structure, Performance Practice, Improvisation, and Oral Transmission [in English]

Lu Dongliang, China:

Examining *Xiaoge* Funeral Songs in Guanyang, Guangxi Province [in Chinese]

Huang Xiuqing, China:

On the Origins of *Nanci* in Nanping and the Dissemination of *Sutan* in Southeast China [in Chinese]

Session 31B — Tian Jiabing Building, Room B

Panel: Ethnomusicology in Slovenia. Organizer and Chair: **Svanibor Pettan**, Slovenia

Svanibor Pettan, Slovenia:

National – European – Global: Ethnomusicological Issues in a Small Country [in English]

Albinca Pesek, Slovenia:

Ethnomusicology and Music Education: Two Views from Slovenia [in English]

Urša Šivic, Slovenia:

Slovenia's Folk Music Tradition and the Tradition of Slovene Folk Music Research [in English]

Session 31C — Tian Jiabing Building, Room C

Nanguan Issues. Chair: **Wang Ying-fen**, Taiwan University

Chen Wen Chyou-chu, Taipei University of the Arts:

The Cultural Diffusion of an Instrument: The Example of the *Nanguan Pi-pa* [in English]

Wang Dandan, China:

Analysis of the Rhythmic Characteristics of Fujian *Nanqu* [in Chinese]

Wang Shan, China:

The Continuation of *Nanyin* and Local Cultural Policy [in Chinese]

Session 31D — Tian Jiabing Building, Room D

Fujian Musical Traditions. Chair: **Yang Mu**, Australia

Lin Haixiong, China:

The Structure and Manufacture of the *Daguangxian* (Bow Stringed Instrument) [in Chinese]

Huang Mingzhu, China:

The Interaction of Dance and Music in the Fujian Folk Genre *Caicha Pudie* (Playing with Butterflies while Picking Tea) [in Chinese]

Zang Huan, China:

A Comparative Study of Role Classification in Chinese Peking Opera and

Western *Bel Canto* [in Chinese]

Session 31E — Tian Jiabing Building, Room E

Central and Western Asian Instrumental Traditions. Chair: **Bussakorn Sumrongthong**, Thailand

Razia Sultanova, United Kingdom:

Instrument Making in Uzbekistan: Remembrance of Things Past [in English]

Songül Karahasanoglu Ata, Turkey:

A Comparative View of the *Mey*, *Balaban*, and *Duduk* as Organological Phenomena and Representatives of Differing Musical Systems [in English]

[other paper to be announced]

1030–1100: *Tea Break*

1100–1230: *Second Morning Sessions*

Session 32A — Tian Jiabing Building, Room A

Issues in Fujian Music. Chair: **Zhang Boyu**, China

Wu Qiu-hong, China:

Tunes and Vocal Tones in *Nanyin* (Southern Music) [in Chinese]

Tong Chunyan, China:

Textual Research on the *Chiba* [in Chinese]

Zhou Xiaofan, China:

To Feel the Charm of Traditional Arts in the Cultural Circle of *Nanyin*—Reflections on the Teaching of *Nanyin* in Local Colleges [in Chinese]

Session 32B — Tian Jiabing Building, Room B

Roundtable: Chinese Music in North America—Specific Topics. Sponsored by the Association for Chinese Music Research, under the Society for Ethnomusicology. Organizer and Chair: **Nora Yeh**, U.S.A.

Wah-Chiu Lai, U.S.A.:

Chaozhou Music in North America [in Chinese & English]

Helen Rees, U.S.A.:

Rescuing a Resource in Chinese American Musical History: A UCLA Project [in Chinese & English]

Valerie Samson, U.S.A.:

Report from San Francisco [in Chinese & English]

Lee Yu-Chin, U.S.A.:

Observation of Chinese-American Immigrants' Musical Activity in New York City [in Chinese & English]

Session 32C — Tian Jiabing Building, Room C

The Study of Music and Shamanism. Chair: **Yu Siu Wah**, China, Hong Kong (HKSAR)

Park Mikyung, Korea:

Improvisation of Korean Shamans: A Study of a Degenerative Aspect [in English]

Song Xiping, China:

The Phenomenon of Shamanism in Folk Ritual Music and Dance [in Chinese]

Liu Guiteng, China:

Shamanistic Instruments of the Altaic-Family Nationalities in Northeast China [in Chinese]

Session 32D — Tian Jiabing Building, Room D

Korean and Japanese Music Research. Chair: **R. Anderson Sutton**, U.S.A.

Inok Paek, United Kingdom:

Plucking the Beatles, Performing Modernity: Politics of the *Kayagŭm* Zither Playing in Korea [in English]

Kim Hee-sun, U.S.A.:

Music and Life of a Pioneer: Yi Sŏng-ch'ŏn and His *Kayagŭm Shin'gok* in South Korea [in English]

Terence Lancashire, Japan:

From Ritual Dance to Ritual Theater: Japanese *Kagura* [in English]

Session 32E — Tian Jiabing Building, Room E

Business Meeting: Study Group on Musics of Oceania. Organizer and Chair:

Stephen Wild, Australia

[in English]

1230–1330: *Lunch Break*

1330–1530: *First Afternoon Sessions*

Session 33A — Tian Jiabing Building, Room A

Panel: Musical Instruments as Insights on Musical Systems. Organizers:

Henry Johnson, New Zealand, and **Margaret Kartomi**, Australia. Chair:

Margaret Kartomi, Australia

Margaret Kartomi, Australia:

“If a Man Can Kill a Buffalo with One Blow He Can Play a *Rapa'i Pasè*”:

How the Frame Drum Expresses Facets of Acehnese Identity [in English]

Tsai Tsan-huang, United Kingdom:

Debating Traditions: Musical Instrument or Sacred Instrument?—The Contemporary *Qin* Practices of the Scholarly Traditions and the Institutional Traditions in Chinese Societies [in English]

Zheng-Ting Wang, Australia:

Interpretation of the *Sheng*'s Traditional Harmony [in English]

Gerard Béhague, U.S.A.:

Atabaques Drums in Afro-Brazilian *Candomblé* Religion: The Voices of the Gods [in English]

Session 33B — Tian Jiabing Building, Room B

Roundtable: Chinese Music in North America—General Topics. Sponsored by the Association for Chinese Music Research, under the Society for Ethnomusicology. Organizer and Chair: **Nora Yeh**, U.S.A.

Frederick Lau, U.S.A.:

Problems and Opportunities of Teaching Chinese Music in America [in Chinese & English]

Su Zheng, U.S.A.:

Diasporic Intersections: 2002 Chinese Music Festival at Wesleyan [in

Chinese & English]

Joseph S. C. Lam, U.S.A.:

Reading Sinology and Chinese Music in America [in Chinese & English]

Nora Yeh, U.S.A.:

Proposal to Develop a Chinese American Music and Performing Arts
Archive in North America [in Chinese & English]

Session 33C — Tian Jiabing Building, Room C

Reconsiderations of Musical Elements and Issues of Preservation. Chair:

Wang Yuhwen, Taiwan University

Rinko Fujita, Austria:

Research Regarding Tempo in Japanese Court Music *Gagaku* [in English]

Weng Chih Wen, Tainan College of the Arts, **Lin Cheng-Yuan**, Tsing Hua
University, **Jang Jyh-Shing Roger**, Tsing Hua University, & **Shen Qia**,
China:

Computer-based Analysis and Assessment of the *YinQiang* of the *Erhu* [in
English]

Zhang Boyu, China:

Chinese Traditional Music in Modern Changing Society: The Essential
Reasons for Its Demise and Rejuvenation [in Chinese]

Wang Yibin, China, & **Zong Qi**, China:

On the State of Survival and Measures of Preservation Concerning the
Cultural Heritage of Chinese Folk Music [in Chinese]

Session 33D — Tian Jiabing Building, Room D

Insights on Musical Systems through Instruments. Chair: **Hwee-San Tan**,
United Kingdom

Oshio Satomi, Japan:

The Tunings of the *Shamisen* (Three-stringed Plucked Lute of Japan) as the
Generative System of the Melodies [in English]

Zhao Weiping, China:

Historical Transmission and Changes of the *Pipa*: The Case of the Chinese
Pipa and Japanese *Biwa* [in Chinese]

Chu Hao, China:

National Aesthetic Psychology and Chinese Traditional Instrumental Music
Composition [in Chinese]

Enrique Cámara de Landa, Spain:

Playing the Drums for Understanding the Musical System: Carnival Songs in
the Argentine Northwest [in English]

Session 33E — Tian Jiabing Building, Room E

Song, Singing, and Meaning. Chair: **Dan Lundberg**, Sweden

Sylvie Bolle, Switzerland:

Singing Style from the Inhabitants of Swaneti, South Caucasus, Georgia:
Questions of Interpretations [in English]

Kajsa Paulsson, Sweden:

“Pippi Longstocking” and Traditional Songs [in English]

Marc-Antoine Camp, Switzerland:

Whose Song? Meanings of a Song in Local and Regional Contexts [in
English]

Tran Quang Hai, France:

About the Terminology Used for Overtones/Undertones in Throat
Singing/Overtone Singing Styles [in English]

1530–1600: Tea Break

1600–1730: Second Afternoon Session

Session 34A — Shao Yifu Building

36th General Assembly of the International Council for Traditional Music
Agenda printed in April 2003 ICTM Bulletin

1730–1800: Break

1800–1930: Dinner

*1930–2100: Performance of Rukyu Yu Zuo Music (Ryukyu no uzagaku) by the
Research Academy for the Recovery of Ryukyu no uzagaku in Okinawa, Japan*

THURSDAY, 8 JANUARY 2004 (FUZHOU —> QUANZHOU)

Travel to Quanzhou and Cultural Programs:

0730: Leave Fuzhou

0930: Arrive in Putian; visit to Meizhou Island

0930–1130: Puxian Opera and Puxian Folk Music Performances

1130–1230: Lunch

1230: Leave Putian

1400: Arrive in Quanzhou

1400–1730: Visit the Relic of the “Maritime Silk Road” in Quanzhou

1730–1800: To Hotels

1800–1930: Welcome Banquet

1930–2130: Liyuan Opera, Gaojia Opera, and Puppet Performances

**FRIDAY, 9 JANUARY 2004 (QUANZHOU—QUANZHOU NORMAL
UNIVERSITY)**

0900–1030: First Morning Sessions

Session 41A — Arts Building, Room 213

Panel: The Impact of Immigrant Chinese Music on the Musics of Mainland

Southeast Asia—Session 1: Music of the Chinese Immigrant Communities in Thailand, Laos, Cambodia, and Vietnam. Organizer: **Terry E. Miller**, U.S.A. Chair: **Mercedes Dujunco**, U.S.A.

Terry E. Miller, U.S.A.:

Overview: The Chinese Factor in Southeast Asian Culture and Music [in English]

Sara Stone Miller, U.S.A.:

Chinese Music and Theater in Contemporary Thailand [in English]

Mercedes Dujunco, U.S.A.:

The Traffic in Chaozhou *Xianshi* Music Culture: The China-Hong Kong-Thailand Connection [in English]

Session 41B — Arts Building, Room 214

Panel: An Ethnomusicology of Terror? Transnational Perspectives on the Music of September 11th. Organizer: **Ankica Petrovic**, U.S.A. Chair: **Jonathan Ritter**, U.S.A.

J. Martin Daughtry, U.S.A.:

Charting Paths through Terror's Wake: A Russian-American Community Responds to September 11 [in English]

Jonathan Ritter, U.S.A.:

Imagining Terror Locally: The September 11 Carnival Songs of Ayacucho, Peru [in English]

Open Discussion Period

Session 41C — Arts Building, Room 313

Explorations of the *Nanyin Pipa* and Singing Style. Chair: **Wang Yaohua**, China

Sun Liwei, China:

Examining the Cultural Origins and Development of the Chinese *Pipa* [in Chinese]

Sun Liwei, China, & **Wu Huijuan**, China:

The *Nanyin Pipa* and Quanzhou Culture [in Chinese]

Zhang Zhaoying, China

On "Pause for Beat" in the *Changqiang* of Southern Music [in Chinese]

Session 41D — Arts Building, Room 314

Christian Missionization and Music/Dance. Chair: **Don Niles**, Papua New Guinea

Caroline Bithell, United Kingdom:

"We Are Here to Bear Witness": The Confraternite and Their Musical Activities in Contemporary Corsica [in English]

DeChicchis Nanako, Japan:

Ximón and the Fusional Sound of Holy Week in Highland Guatemala [in English]

Andree Grau, United Kingdom:

Who Is "Missionizing" Who? Tiwi Dancers and the Mission of the Sacred Heart in Northern Australia [in English]

Session 41E — Arts Building, Room 413

Research on *Qin* Traditions. Chair: **Chuen-Fung Wong**, U.S.A.

Dai Wei, China:

Examining the Historical Causes for *Guqin* Schools in the Song Dynasty [in Chinese]

Liu Chenghua, China:

Origins and Tradition of the *Guqin*, Chinese Seven-stringed Zither [in Chinese]

Chao Nancy Hao-Ming (Chin), Taipei Municipal Teachers College

Rethinking the “Transmission” of *Qin* Music in the Past and Present Using the *Qin* Song “Three Variations on Yangguan Gate” as an Example [in Chinese]

1030–1100: *Tea Break*

1100–1230: *Second Morning Sessions*

Session 42A — Arts Building, Room 213

Panel: The Impact of Immigrant Chinese Music on the Musics of Mainland Southeast Asia—Session 2: Comparative Studies of Chinese Immigrant Music and Its Impact on the Musics of Mainland Southeast Asia.

Organizer: **Terry E. Miller**, U.S.A. Chair: **Phong Nguyễn**, U.S.A.

Phong Nguyễn, U.S.A.:

Music in a Land of Refuge: The Chinese Immigrants in Vietnam [in English]

Panya Roongruang, Thailand:

Chinese Influence in Thai Music: A Thai Perspective [in English]

Wah-Chiu Lai, U.S.A.:

Chaozhou *Gongde*: A Study of Chinese Religious and Funeral Music in Thailand and the United States [in English]

Session 42B — Arts Building, Room 214

Panel: New Research in Music Iconography in Japan. Organizer: **Steven G. Nelson**, Japan. Chair: **Tilman Seebass**, Austria

Yamadera Mitsutoshi, Japan:

Relief of Musicians from the Tomb of Wang Chuzhi, of the Chinese Five Dynasties Period (Tenth Century) [in English]

Steven G. Nelson, Japan:

Music and Dance in the *Nenjû Gyôji Emaki*, a Set of Illustrated Scrolls from Twelfth-Century Japan [in English]

Nakayasu Mari, Japan:

The Wind Harp as Decoration for Buddhist Architecture in Japan and China [in English]

Session 42C — Arts Building, Room 313

The Culture of Chinese Opera. Chair: **Chan Sau Yan**, China, Hong Kong (HKSAR)

Zhao Zhi'an, China:

The Role of the Lead Musician in Beijing Opera [in Chinese]

Yang Qing, China:

A Study of the Aria and Culture in *Sixian* Opera in Hebei, Shanxi [in Chinese]

Yao Yi-jun, China:

The Web of Kinship and Transmission in Chinese Operas [in Chinese]

Session 42D — Arts Building, Room 314

Musical Traditions Meet Film, Theater, and Sound Recordings. Chair:

Stephen Wild, Australia

Beverley Diamond, Canada:

Sounding Indigenous: Inuit and Sami Film Scores [in English]

Klisala Harrison, Canada:

Medicine: Colonial Reconciliation and Music in a Theater Production on Native Residential Schools in Canada [in English]

Allan Marett, Australia:

Recordings and Maruy: The Conception of Sound Recordings among the Aborigines of the Daly Region of North West Australia [in English]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 43A — Arts Building, Room 213

Panel: Issues Concerning the Traditional Musical Instruments of Vietnam.

Organizer: **Tô Ngọc Thanh**, Vietnam. Chair: **Tran Quang Hai**, France

Tô Ngọc Thanh, Vietnam:

Musical Instruments and Ethnic Music: The Case of Vietnam [in English]

Hồ Thị Hồng Dung, Vietnam:

Musical Instruments in Shamanism Ceremonies of Vietnamese Ethnic Groups [in English]

Le Toan, Vietnam:

Traditional Musical Instruments for Vietnamese Children [in English]

Nguyễn Thụy Tiên, Vietnam:

Vietnamese Traditional Musical Instruments in Contemporary Life [in English]

Session 43B — Arts Building, Room 214

Roundtable: East-West Meeting in Ethnochoreology: Current Research and New Perspectives. Organizer: **Anca Giurchescu**, Denmark. Chair: **Adrienne Kaeppler**, U.S.A.

I. Presentation of the Study Group:

Egil Bakka, Norway:

Short History: Goals and Stages of Scientific Development of the Study Group on Ethnochoreology [in English]

Marianne Bröcker, Germany:

Presentation of the Sub-Study Groups Which Are the Working Nuclei of the Study Group [in English]

Mohd Anis Md Nor, Malaysia:

Synthetic Presentation of the 22nd Symposium of the Study Group on Ethnochoreology, Szeged, Hungary, 2002 [in English]

Adrienne Kaeppler, U.S.A.:

Presentation of the Study Group's Publications (Proceedings, Yearbooks #23 and #33, Newsletter) [in English]

Tvrtko Zebec, Croatia:

Short Presentation of the Published Bibliography on Dance Research by
Members of the Study Group on Ethnochoreology [in English]

II. Current Research and New Perspectives:

Discussions based on personal presentations of current research and/or
research perspectives (new research) carried out by the participants at the
roundtable

Summing up of the most relevant ideas, research perspectives, and methods
by the chair of the session

Session 43C — Arts Building, Room 313

Examination of Chinese Opera. Chair: **Chan Sau Yan**, China, Hong Kong
(HKSAR)

Chen Xin-feng, China:

Structure and Development of the “Zasui” Tune in *Gezai* Opera [in Chinese]

Weng Po-wei, Taiwan University:

The Performance Mechanism of Percussion Music in Peking Opera [in
English]

Wen-hsiung Yen, U.S.A.:

The Structure and Function of Instrumental Music in Taiwanese Opera-
Gezaixi [in English]

Charles Sharp, U.S.A.:

Writing Cantonese Opera in Los Angeles: The Representation of Chinese
American Communities [in English]

Session 43D — Arts Building, Room 314

Musical Encounters and Representations in Asia. Chair: **Margaret
Sarkissian**, U.S.A.

Tsukada Kenichi, Japan:

Yosakoi: The Recent Movement of Cultural Revitalization in Japan [in
English]

Bai Ling, China:

Tentative Research into the Inheritance and Development of the Folksongs of
the Heiyi Zhuang Nationality (Black-Costume Zhuang Nationality) in
Guangxi [in Chinese]

Jessica Anderson Turner, U.S.A.

Touring Local Musics: The Revival of Local Cultures and Places through
Tourist Performances in Guangxi Province, China [in English]

[other paper to be announced]

1530–1600: Tea Break

1600–1730: Second Afternoon Sessions

Session 44A — Arts Building, Room 213

**Panel: The Impact of Immigrant Chinese Music on the Musics of Mainland
Southeast Asia—Session 3: Performance/Workshop of Chinese Music
from Mainland Southeast Asia and Chinese-Influenced Music in
Thailand and Vietnam.** Organizer and Chair: **Terry E. Miller**, U.S.A.

Participants:

Wah-Chiu Lai, U.S.A.:

Tou xian (Chaozhou fiddle), *gao hu* (Cantonese fiddle), and *er hu* (standard Chinese fiddle)

Terry E. Miller, U.S.A.:

Yang qin (hammered zither)

Sara Stone Miller, U.S.A.:

Er hu (fiddle) and *dizi* (horizontal flute)

Mercedes Dujunco, U.S.A.:

Zheng (zither)

Wang Min, China:

Er hu (fiddle), *yeh hu/pah hi* (coconut fiddle), *san xian* (three-stringed lute)

Panya Roongruang, Thailand:

Zhong hu (lower-range standard fiddle)

Phong Nguyễn, U.S.A.:

Zhong ruan (round-bodied plucked lute)

Session 44B — Arts Building, Room 214

Missionization, Chinese Music, and New Identities. Chair: **Marianne Bröcker**, Germany

Lam Ching-wah, China, Hong Kong (HKSAR):

Transmission of Chinese Music to the West by Protestant Missionaries and Travelers in the Nineteenth Century [in English]

Connie Oi-Yan Wong, U.S.A.:

The Coming of Age of Chinese Gospel Music: Strategies of New Chinese American Gospel Music among the Communities in the Chinese Diaspora [in English]

[other paper to be announced]

Session 44C — Arts Building, Room 313

Mongolian Music Studies. Chair: **Tian Lian-tao**, China

Bao Darhan, China:

Rhythmic Patterns in the Chanting of Mongolian Sutra [in Chinese]

Cui Ling-ling, China:

Music and Ritual of the Mongolian Banquet Ceremony [in Chinese]

Chao Lu, China:

The Current State of Mongolian Pastoral Songs [in Chinese]

Session 44D — Arts Building, Room 314

Chinese Music Studies and Sino-Japanese Encounters. Chair: **Zhao Weiping**, China

Suen Xing-quen, China:

Quanzhou's Tune Pattern: Examining Chinese Dramatic Tone [in Chinese]

Zhao Talimu, China:

The Transmission of Folk Songs of the Dungan Community in Central Asia [in Chinese]

Zheng Jinyang, China:

The Repertoire and Development of *Qingyue* in Japan [in Chinese]

Session 44E — Arts Building, Room 413

Audiovisual Workshop—Session 1. Chair: **Gisa Jähnichen**, Germany

Dietrich Schüller, Austria:

Audio and Video Field Equipment; The Handling and Storage of Audio and Video Carriers [in English]

1730–1800: *Break*

1800–1930: *Dinner*

1930–2000: *Break*

2000–2130: *Nanyin Performance*

SATURDAY, 10 JANUARY 2004 (QUANZHOU—QUANZHOU NORMAL UNIVERSITY)

0900–1030: *First Morning Sessions*

Session 51A — Arts Building, Room 213

Panel: Traditional Musics, Regional Styles, and the Problematics of “National Music”: Some Comparative Asian Perspectives. Organizer and Chair: **J. Lawrence Witzleben**, China, Hong Kong (HKSAR)

So Inhwa, Korea:

The Dissemination and Perception of “National Music” in Korea: Institutional and Mass Media Perspectives [in English]

R. Anderson Sutton, U.S.A.:

Mediating Tradition: Regional Music on National Television in Indonesia [in English]

J. Lawrence Witzleben, China, Hong Kong (HKSAR):

The “Modern Chinese Orchestra” Revisited: Paradigms for the Development of a National Ensemble [in English]

Session 51B — Arts Building, Room 214

New Interpretations of the Past. Chair: **Margaret Kartomi**, Australia

Chalerm Sak Pikulsri, Thailand:

Musical Instruments in Tipitaka in the Pali and the Thai Versions: A Comparative Study [in English]

Cajsa S. Lund, Sweden:

Possible Iron Rattles in Prehistoric Scandinavia: Problems, Approaches, and Data [in English]

Ng Kwok-wai, Australia:

New Thoughts on Modal Discrepancies in *Sango Yōroku* and *Jinchi Yōroku*, Two Early Sources for Japanese *Tōgaku* [in English]

Session 51C — Arts Building, Room 313

Korean and Chinese Musical Relations. Chair: **Park Mikyung**, Korea

Kwon Oh Sung, Korea:

Various Aspects of Transmitted Traditional Chinese Music in Korea [in English]

Sheen Dae-Cheol, Korea:

The Transmission of the Three Chinese Tunes in Korean Traditional Music [in English]

Rowan Pease, United Kingdom:

Missionaries, Militia, and Matinee Idols: Their Impact on the Song Repertoire of the Korean Nationality in China [in English]

Session 51D — Arts Building, Room 314

African Instruments Providing Insights on Musical Systems. Chair: **Patricia Opondo**, South Africa

Julius Kyakuwa, Uganda:

Ugandan Musical Systems—Favoring Factors and Their Effects [in English]

James Isabirye, Uganda:

Endongo Thumb Piano and Matta's Ensemble of Busoga, East Uganda: Any Hopes in This Age? [in English]

Artur Simon, Germany:

Xylophone Musics in Nigeria and Cameroon [in English]

Session 51E — Arts Building, Room 413

Chinese Hakka Music Studies. Chair: **Mercedes Dujunco**, U.S.A.

Liu Fulin, China:

The Ritual Music of Hakka Folk Religion: A Study of Village D, West Fujian Province [in Chinese]

Xie Li-ping, China:

Hakka Funeral Ritual Music: A Preliminary Study [in Chinese]

Wang Xiajie, China:

A Preliminary Comparison of the Hakka, Chaozhou, and Fujian *Zheng* Traditions [in Chinese]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 52A — Arts Building, Room 213

Panel: Peranakan Musical Cultures in Malaysia and Singapore. Organizer and Chair: **Lee Tong Soon**, U.S.A.

Margaret Sarkissian, U.S.A.:

Baba Musical Culture in Malacca: A Preliminary Study [in English]

Tan Sooi Beng, Malaysia:

The Musical Life of the Penang Baba: Cultural Mixing and Flexibility in a Multi-Ethnic Society [in English]

Lee Tong Soon, U.S.A.:

Peranakan Musical Culture in Singapore [in English]

Session 52B — Arts Building, Room 214

Business Meeting: Study Group on Music and Minorities. Organizers:

Svanibor Pettan, Slovenia, & **Anca Giurchescu**, Denmark. Chair:

Svanibor Pettan, Slovenia

[in English]

Session 52C — Arts Building, Room 313

The Music of Christian Missionization in Africa and Beyond. Chair:

Tsukada Kenichi, Japan

Jean Kidula, U.S.A.:

The Arrogation of African Folk and Spirit Songs as English Anthems for Academic and Church Use [in English]

Jukka Louhivuori, Finland, & **Edward Lebaka**, South Africa:

Lutheran Hymn Singing in Two Different Cultural Contexts—African and Finnish: A Comparative Analysis of the Influence of Culture in Hymn Singing [in English]

[other paper to be announced]

Session 52D — Arts Building, Room 314

Musical Continuity, Preservation, and Change. Chair: **Jane Freeman Moulin**, U.S.A.

Chou Chiener, United Kingdom:

Nanguan in Contemporary Taiwan: The Preservation Strategies and Their Impact on Music Transmission [in English]

Konishi Junko, Japan:

The Process of Introduction, Diffusion, and Localization of Japanese-influenced Dance and Songs in Micronesia, 1920s–2002 [in English]

Raymond Ammann, Vanuatu:

Musical Instruments as Insights into Traditional Belief and Social Systems in Vanuatu [in English]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 53A — Arts Building, Room 213

Theoretical Frameworks for Chinese Ethnomusicology. Chair: **Frederick Lau**, U.S.A.

Xiu Hailin, China:

Musical Systems and the Study of Cross-cultural Musicology [in Chinese]

Fei Shixun, China:

Five Schemata of Explaining the Functions of Traditional Chinese Music [in Chinese]

Weng Chih Wen, Tainan College of the Arts, & **Shen Qia**, China:

Description and Comparison of Tones from the Perspective of Language Distinction [in Chinese]

[other paper to be announced]

Session 53B — Arts Building, Room 214

Southeast Asian Comparisons through Musical Instruments. Chair: **Terry E. Miller**, U.S.A.

Gisa Jähnichen, Germany:

Abstract Motion: Imaging Polysonic Structures of Traditional Instrumental Music [in English]

Dusadee Swangviboonpong, United Kingdom:

Music and Cultural Identity in Cambodia, Laos, and Thailand: A Comparative Study [in English]

Larry Francis Hilarian, Singapore:

Understanding Malay “Music Theory” through the Performance of the Malay

Lute (*Gambus*) [in English]
[other paper to be announced]

Session 53C — Arts Building, Room 313

Issues in Ethnomusicological Theory. Chair: **Krister Malm**, Sweden
Egil Bakka, Norway:

To Dance on the Beat: Changing Norms in Metrical Dance-Music
Relationship [in English]

Wang Yuhwen, Taiwan University:

Issues of Tension in Some Traditional Asian Music [in English]

Wim van Zanten, the Netherlands:

Aesthetics of Baduy Music, West Java [in English]

Tilman Seebass, Austria:

Pèlog vs *Tekep*—*Sléndro* vs *Saih Gendèr Wayang*: A Reassessment of
Modality in Gamelan Culture [in English]

Session 53D — Arts Building, Room 314

Music Studies along the Silk Road. Chair: **Xiao Mei**, China

Xiao Duan, China:

Origins and Development of the Persian-Arabian Musical Systems in Uygur
Traditional Music [in Chinese]

Zhou Ji, China:

A Study of “*Hasiq* Tune” in Kashgar, Hotian, and Other Uygur Areas in
Southern Xinjiang [in Chinese]

Yiming Aihemaiti, China:

The Twelve *Mukam* and the Renaissance of Literature and Arts [in Chinese]

Wang Shengyao, China, & **Zhao Xiuzhi**, China:

Meter and Rhythm in the *Mukam* of Tulufan, Xinjiang [in Chinese]

1530–1600: *Tea Break*

1600–1730: *Second Afternoon Sessions*

Session 54A — Arts Building, Room 213

Historical Considerations in Chinese Music Research. Chair: **Joseph S. C.
Lam**, U.S.A.

Zheng Rongda, China:

A Conjectural Study of Xian Drum Music [in Chinese]

Chu Li, China:

Transmission and Change of *Dai Yue* in Xian Drum Music [in Chinese]

Odaka Akiko, Japan:

Confucianism and the Intellectuals in the Early Republic of China: Focusing on
Wang Guangqi [in Chinese]

Session 54B — Arts Building, Room 214

Research on Chinese Folksong Traditions. Chair: **Tsao Penyeh**, China, Hong
Kong (HKSAR)

Zhang Yifan, China:

Transmission of Music of the Man Ethnic Nationality in Northeast China:
Acculturation and Change [in English]

Yang Kuangmin, China:

The Current State of Development in Traditional Chinese Folk Songs [in Chinese]

Tian Yaonong, China:

Folk Ritual and the Transmission of Traditional Chinese Music [in Chinese]

Session 54C — Arts Building, Room 313

Research Videos. Chair: **Artur Simon**, Germany

Gisa Jähnichen, Germany:

Video: ... And Don't Forget Your Shoes! Observations on the Fringes of Field Research in Laos [in English]

[other videos to be announced]

Session 54D — Arts Building, Room 314

7th Meeting of Liaison Officers and National Committee Representatives.

Chair: **Krister Malm**, Sweden

[in English]

Agenda printed in April 2003 ICTM Bulletin

Session 54E — Arts Building, Room 413

Audiovisual Workshop—Session 2. Chair: **Ricardo D. Trimillos**, U.S.A.

Dietrich Schüller, Austria:

Digital Audio and Video Archiving; The Analogue-to-Digital Transfer [in English]

1730–1800: Break

1800–1930: Farewell Banquet

1930–2130: Quanzhou Folk Music and Dance Performances

SUNDAY, 11 JANUARY 2004 (QUANZHOU—QUANZHOU NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 61A — Arts Building, Room 213

Comparisons between Korean and Chinese Musics. Chair: **Kwon Oh Sung**, Korea

Lee Jinweon, Korea:

Korean and Chinese “8-beat” Musical Structure: A Comparative Study [in Chinese]

Chi Fengzhi, China:

Chinese *Yayue* in Korea: Change and Continuity [in Chinese]

Chun In-pyong, Korea:

Korean *Julpungryu* and Chinese *Sizhuyue* [in English]

Session 61B — Arts Building, Room 214

Missionaries and Their Interactions with Asian Music. Chair: **Nora Yeh**, U.S.A.

Lee Angela Hao-Chun, Australia:

The Influence of Early Christian Missionaries on Music in Taiwan [in English]

Cheng Shui-Cheng, Donghua University:

The Evolution of Church Music in Taiwan [in English]

Geum-Suk Son, U.S.A.:

Pitch and Theology: The Korean Hymnal as Evangelical Tool and Denominational Rivalry [in English]

Session 61C — Arts Building, Room 313

Studies in Mongolian Music. Chair: **Tian Lian-tao**, China

Geri Letu, China:

The Structure and Practice of the Mongolian *Urtiin Duu* Vocal Form [in Chinese]

Li Hongmei, China:

Matouqin: The Musical Instrument and Mongolian Culture [in Chinese]
[other paper to be announced]

Session 61D — Arts Building, Room 314

Explorations in Characteristics of Chinese Musical Expression. Chair: **Yang Minkang**, China

Yuan Jingfang, China:

The Principle Types and Characteristics of Chinese Buddhist Liturgical Music [in Chinese]

Kuai Weihua, China:

A Comparative Study of Moderate Tempo in Hebei *Bangzi* and Henan *Bangzi* [in Chinese]

Yang Jinhe, China:

The Relationship between Language, Poetry, and Tune Ballads of the Dai Nationality [in Chinese]

1030–1100: *Tea Break*

1100–1230: *Second Morning Sessions*

Session 62A — Arts Building, Room 213

Panel: Joint Field Excursions of the Music Research Institute, Chinese Academy of Arts, Beijing, and the Vienna Phonogrammarchiv to Inner Mongolia, Qinghai, and Gansu (1998), and to Hainan (2001): Results, Organizational and Technical Matters, and Future Cooperation. Chair: **Wah-Chiu Lai**, U.S.A.

Panelists:

Qiao Jian-zhong, China:

Xiao Mei, China:

Dietrich Schüller, Austria:
[in English]

Session 62B — Arts Building, Room 214

Tradition and Change in Chinese Instrumental and Dramatic Traditions.
Chair: **Yuan Jinfang**, China

Wang Liang, China, & **Wu Huanxian**, China:

The Development of Chinese Music: Perspectives from Three Imported National Music Instruments [in Chinese]

Liu Yong, China:

An Interpretation of Change in Chinese *Suona* Music [in Chinese]

Zhang Lei, China:

A Pilot Study of the Wu'an *Pingdiao* [in Chinese]

Session 62C — Arts Building, Room 313

Issues Concerning Musical Change. Chair: **Connie Oi-Yan Wong**, U.S.A.

Zeng Suijin, China

The Communication of Music and the Tradition of Music: The Object and Structural Frame of the Study of Communication of Music [in Chinese]

Luo Qin, China:

The Socio-Cultural Significance of Musical Bars in Shanghai [in Chinese]

Tang Yating, China:

Musical Tales of Two Cities: Flowing Musical Cultures in Durham and Edinburgh, United Kingdom [in Chinese]

Session 62D — Arts Building, Room 314

New Research on Chinese Music Topics. Chair: **Qiao Jian-zhong**, China

Pu Hengqiang, China:

“Piao Xue”: New Discovery and Explanation for a Teaching Method of Chinese Music [in Chinese]

Qi Yi, China:

Investigation and Research of the Music Association of Nan Gaoluo [in Chinese]

Li Yanhong, China:

The *Banshi* of Chinese Opera Music: Different Appellations and Different Meanings [in Chinese]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 63A — Arts Building, Room 213

Research on Eastern European and Asian Musics. Chair: **Razia Sultanova**, United Kingdom

Tvrtko Zebec, Croatia:

“There is Not Enough Good *Tanac* Dancing without Good *Sopela* Players!”: The Interrelationship between Musicians and Dancers on the Island of Krk, Croatia [in English]

Irena Miholic, Croatia:

Instrumental Ensembles of the Twentieth Century as the Cause of Change in the Traditional Musical Systems in Northern, Northwestern, and Central Croatia [in English]

Ardian Ahmedaja, Austria:

Musical Instruments and Musical Systems in Albanian Traditional Music [in English]

János Sipos, Hungary:

Similar Melody Styles in Northern China, Hungary, and the Volga-Kama Region [in English]

Session 63B — Arts Building, Room 214

Various Chinese Instrumental Traditions. Chair: **Dai Wei**, China
Chuen-Fung Wong, U.S.A.:

The Power of Silk String in Contemporary *Guqin* Music Activity [in English]

Zhang Jun, China:

Examining the Musical Instrument *Chou* in Henan Province [in Chinese]

Yang Wenping, China, & **Li Guoqiong**, China:

Preliminary Thoughts on the *Sheng* of the Miao People in Northeast Yunnan, China [in Chinese]

[other paper to be announced]

Session 63C — Arts Building, Room 313

Considerations of Change in Chinese Music. Chair: **Luo Qin**, China

Cai Jizhou, China:

Ecological Environment and Changes in Traditional Chinese Music [in Chinese]

Xiang Yang, China:

Tradition and Change in the Transmission of Chinese Music [in Chinese]

Wang Siqi, China:

Popular Chinese Music and Traditional Chinese Music: A Comparative View [in Chinese]

Feng Guangyu, China:

Homogeneity and Change in Traditional Chinese Music [in Chinese]

Session 63D — Arts Building, Room 314

Approaches to the Study of Chinese Ritual Music. Chair: **Su Zheng**, U.S.A.

Zhou Yun, China:

The Secularization of Buddhist and Taoist Music: Transmission and Development of Religious Music [in Chinese]

Panay Mulu, Foundation for Taiwan Aboriginal Music, Culture, and Education:

Cultural Meanings of Padded Lyrics in Ritual Music [in Chinese]

Li Lifang, China:

Symbolized Meanings of Music Instruments in *The Scroll of Path to Gods* [in Chinese]

Tian Lian-tao, China:

Music and Cultural Interactions of the East and West: Evidence from the Ancient Musical Instruments in Lhasa Dazhao Temple, Tibet [in English]

1530–1600: Tea Break

1600–1730: Second Afternoon Session

Session 64A — Room to be announced

Closing Ceremony. Chair: **Krister Malm**, Sweden

1730–1800: Break

1800–1930: Dinner
