In the last forty years, as a distant European observer, I have seen the growth of musicology in many parts of East Asia and became increasingly aware of the diversity, liveliness, and quality of the scene there. However, it was not observed by many. That this development went unnoticed in the West had two reasons: First, the musicological establishment in Europe and North America was very much busy with itself, more than in the first half of the twentieth century; and second, the musicological activities in East Asia were scattered, resembling more an immense meadow of wild flowers than an organism. Moreover, if the West may have had too much of self-contentment, the East could perhaps have used a bit more self-assurance.

One would think that the International Musicological Society would be the body that could provide the mechanism to overcome the isolation of groups of musicologists, or the lack of visibility of some of them, but since its beginnings in the 1920s it succeeded only once to organize a conference in East Asia, a very successful international symposium in Osaka in 1990.¹

It therefore was a stroke of luck, that during my time as a president of IMS I found in the person of the Korean colleague Suk Won Yi an
East-Asian musicologist, who was willing to go through the trouble of organizing an international congress in Seoul in 2011 with the aim of founding an IMS East Asian Regional Association that would bring the colleagues in the various countries of this region into closer contact with each other. He succeeded, because Seoul National University was generous enough to finance the event, and because he had already good personal contacts with colleagues in Japan, Hong Kong, and Taiwan, who shared his enthusiasm, yet came from very different corners of the field, music history of the East and the West, oral traditions in their own countries, ethnomusicology, and systematics. In a team effort, together with Ryuichi Higuchi from Tokyo as chair of the program committee, two goals were achieved, a display of the regional diversity and the presence of a variety of approaches in the discipline.

The reader can see from the enclosed program of the congress 2011 that we were fairly successful—and will forgive us that we could not avoid that some gaps still remained. We had less than a year at our disposition for planning the event.

Nothing pleases a spiritual midwife more, than if the newborn baby is smiling and confident: The enthusiasm for the new initiative was shared by all participants, who had taken the trouble to come to the meeting. A steering committee was elected, and a plan for future meetings was fixed. These will take place each time at a different place, so that every country has a chance to present itself with its specialties and to bring local musicology in contact with the regional scene.

It was agreed that the purpose of the Association should be to provide a mirror of the regional activities in musicology _tout court_. Outsiders with an interest in the music of the region are, of course, not excluded from participation.

A few items of the task list shared between the IMS Regional Association and the central office of IMS are obvious. First, we will try to involve colleagues from places that were not presented at the first meeting. IMS hopes to encourage members from the People’s Republic of China to become members. Second, scholars studying their own musical tradition are often stepchildren in a scientific professional association, because they often feel more closely related to the professional musi-
The Foundation of the Regional Association for East Asia of the International Musicological Society

cians than to the colleagues in academia. Third, we hope that it will be possible to establish contacts with colleagues of the neighboring regions (North Asia and Southeast Asia).

Finally, the RA should make scholars in other parts of the globe aware of the importance and value of East Asian musicology. Indeed the congress in Seoul already had very positive effects. By the end of 2011 the number of East Asian IMS members had more than doubled! As a consequence we have now three representatives of East Asia in the Board of Directors of IMS, and the Board chose Taipei as the host for their upcoming business meeting. Furthermore, at the general assembly in Rome in July 2012, the IMS members-at-large chose Tokyo as the next site of the world congress of 2017.

It has been a privilege for me to be involved in this development, and I wish my colleagues in the RA for East Asia a happy future. May the readers of this journal find it worthwhile to join this enterprise!

Notes


2. The elected committee members are as follows: Ying-fen Wang, Taipei (Chair); Suk Won Yi, Seoul; Daniel Chua, Hong Kong; Ryuichi Higuchi, Tokyo; Tatsuhiko Itoh, Tokyo.

3. By the time this text appears in print, the second conference of the East Asian Association has been successfully held in Taipei. The next congress is planned to take place in 2015 Hong Kong.
CURRENT MUSICOLOGICAL SCENE IN EAST ASIA

Celebrating the Foundation of
East Asian Regional Association of
The International Musicological Society

September 16–18, 2011
College of Music, Seoul National University

FRIDAY, September 16, 2011

11:30–13:00  REGISTRATION & WELCOME RECEPTION
(Faculty Lounge at College of Music)

13:00–14:30  WORKSHOP: Music Cognition
Chair: Kyung Myun Lee (Seoul National University)

Speakers:
Cong Jiang (Martin-Luther University)
| Using “Stem-completion”-like Task for Exploring Chinese Listeners’ Tonal Hierarchy

Jeong-Mi Park et al. (Seoul National University)
| Musical Expertise Affects P600m to Musical Syntax

Kyung Myun Lee (Seoul National University & Northwestern University)
| Neural Foundation of Harmony

14:45–15:45  LECTURE: ‘Why Beethoven Must Remain Blank’
Speaker: Daniel Chua (The University of Hong Kong)

Moderator: Hye-yoon Chung (Seoul National University)
16:00–18:00  SESSION I

1A. Asia as Method: Methodological and Epistemological Reflections

Chair: Chien-Chang Yang (National Taiwan University)

Speakers:
- Chien-Chang Yang (National Taiwan University)
  - Asia as Method: A Musicological Reflection
- Fumitaka Yamauchi (National Taiwan University)
  - Locating ‘Asian Music’ in the History of Japan’s Asianism
- Yu-Jun Choi (Chonnam National University)
  - Representations of the Korean Musicologists in the Postcolonial Era
- Lap Kwan Kam (National Chiao Tung University)
  - Austria as Method?
    - Reflections on Musicology in the ‘950th Anniversary of Austria’ of 1946

1B. Teutonic Tradition: History and Historiography

Chair: Ryuichi Higuchi (Meiji Gakuin University)

Speakers:
- Tsuneko Arakawa (YAMANASHI University)
  - Musical Circumstances at the Electoral Court in Saxony in 1719
- Kayoung Lee (Yonsei Music Research Institute)
  - The Role of the 12/8 Time Signature in Bach’s Passions
- Chiharu Fujishima (Tokyo University of the Arts)
  - Paul Dessau’s “German Miserere”: A Study of its Actuality
- Meebae Lee (The City University of New York & Seoul National University)
  - Schumann’s Creative Transformation of Bach’s Legacy:
    - Composition and Revision of Schumann’s Symphony in D minor, Op. 120
SATURDAY, September 17, 2011

09:00–11:30  SESSION II

2A. Beethoven and Schubert

Chair: Daniel Chua (The University of Hong Kong)

Speakers:
Aya Yokomizo (Yokohama City University)
   | Beethoven’s Use of Form in His Four “Sehnsucht” Songs

Moo Kyoung Song (Yonsei University)
   | A Synthetic Way of Hearing Music under Post-Structuralism:
   | Irony in Beethoven’s Piano Sonata Op. 111

Hiroko Nishida (Kyushu University)
   | Instructing How to Interpret Beethoven’s Last Piano Sonatas
   | around the Turn of the 20th Century

Kato Koichi
   | Single or Double (tonic)?
   | Examining the Sonata Inflected View on Schubert’s Impromptus Op. 90

Yi Eun Chung (Seoul National University)
   | Ganymed Reconsidered: A Reconstruction of Schubert’s Op. 19
2B. Opera and Cinema

Chair: Younghan Hur (Korean National University of Arts)

Speakers:
- Kyung-Hwa Shin (Opera director/mise en scene)
  The Folk Rhythm Expressed in the Opera Carmen of G. Bizet
- Xian He (Sichuan Conservatory of Music)
  Perspectives of Musicological Analysis in Opera Study: Taking A Streetcar Named Desire as an Example
- Hee Seng Kye (The University of Hong Kong)
  Susanna’s Choices: Anima as Drama in Mozart’s Le nozze di Figaro
- Giorgio Biancorosso (The University of Hong Kong)
  Songs of Delusion: Wong Kar Wai and Pop

2C. Issues in East Asian Music

Chair: Masakata Kanazawa (International Christian University)

Speakers:
- Genichi Tsuge (Tokyo University of the Arts)
  Musical Instruments Described in a 14th Century Persian Treatise Kanz al-tubahf
- Yuanzheng Yang (The University of Hong Kong)
  Inventing the Fuxi Style of Qin Form
- Ury Eppstein (Hebrew University of Jerusalem)
  Music in Ukiyo-e
- Anthony Law (University of Maryland, College Park)
  (Re-) Dating the Taeak hubo 大樂徒謎

12:00–13:00 Complementary Lunch
13:00–15:00 SESSION III

3A. Theory, Analysis, and Metaphor

Chair: Su Yin Mak (The Chinese University of Hong Kong)

Speakers:
Yen-Ling Liu (College of Charleston & National Chiao Tung University)
  | Marking the Limits of Music: Program and Plot in Franz Liszt's Prometheus and Tasso

Moonhyuk Chung (Seoul National University)
  | Relating Metric Spaces

So-Yung Ahn (Hansei University)
  | Extended Functions of the Secondary Dominant on Scale Degree 7 in Mendelssohn's Music: With a Focus on String Ensemble Works

Youn Kim (The University of Hong Kong)
  | Hearing Pauses: Theories and Analyses at the Turn of the 20th Century

3B. Asian Musicology: Its Nature and Scope

Chair: Hermann Gottschewski (The University of Tokyo)

Speakers:
Ryuichi Higuchi (Meiji Gakuin University)
  | Bach-Reception and Musicology in Japan

Kanno Shimbori (The Japan Society for the Promotion of Science)
  | Japanese Buddhist Music for Appreciating on the Stage: Considering the Shōmyō Research Since the Mid–20th Century

Tatsuhiko Itoh (International Christian University)
  | A Historical Overview of the Musicological Researches on Korean and Japanese Cultures: Perspectives for a Future Cooperation of Musicologists in Asia

Ayako Tatsumura (Kyoto City University of Arts)
  | Some Remarks on the Situation of Music of the Minorities in East Asia
3C. Cultural Exchange and Transformation

Chair: Ying-fen Wang (National Taiwan University)

Speakers:
Sol Lim (Seoul National University)
| How Igor Stravinsky's *Le Sacre du Printemps* Has Become “Primitive”

Pei-ti Huang (Taipei National University of the Arts)
| Reshaping the 'Silk Road' Spirit: Yo-Yo Ma and His 'Silk Road Project'

Pei-ling Huang (National Taiwan University)
| Devotional Buddhism, Sinicization, and the Politics of Representation: A Historical Interpretation of Northern Dynasty Dunhuang Music Iconography

In-Shun Shin (Korean Institute for Musicology)
| Per ‘Reception’ ad ‘Evolution’ of Musical Languages in Works by Korean Composers

15:30–17:30 SYMPOSIUM:
Current Musicological Scene in East Asia

Chair: Tilman Seebaß (University of Innsbruck, President of the IMS)

Speakers:
Daniel Chua (The University of Hong Kong)
Yosihiko Tokumaru (Ochanomizu University)
Ying-fen Wang (National Taiwan University)
Mooncha Kim (Hanyang University)

18:00–20:30 Conference Dinner
SUNDAY, September 18, 2011

09:00–10:00 Poster Session

Presenters:
Chan Hee Kim et al. (Seoul National University)
| An MEG Study on Neural Basis of Processing Harmonic Progression

Chiao-Wen Chiang (National Taiwan Normal University)
| Digital Museum of Austronesian Music: Digital Archive Project
  for Music of Taiwan Indigenous and Palau (Belau)

Yura Chang (Chung-Ang University)
| Dialectical Development between Enhancement and Dissolution
  for Freedom in Western Music: Focused on Georg Simmel’s Culture Theory
10:00–12:00  SESSION IV

4A. Crossing Borders in Contemporary Music Scholarship

Chair: Yosihiko Tokumaru (Ochanomizu University)

Speakers:
Jen-Yen Chen (National Taiwan University)
| Antonio Caldara in Vienna (1716–1736) and the ‘Indigenization’
  of an Italian Composer at a Foreign Italianate Court

Victor A. Vicente (The Chinese University of Hong Kong)
| Tourism as Ethnographic Method in the Study of Sufi Music and Ritual

Su Yin Mak (The Chinese University of Hong Kong)
| Pitching the Sale:
  A Cross-cultural Comparison of Operatic Topoi in Television Commercials

Yuhwen Wang (National Taiwan University)
| Reflection Towards a Transcultural Sensibility:
  Challenges from the Guqin Tradition
4B. Topics in Musicological Activities

Chair: Genichi Tsuge (Tokyo University of the Arts)

Speakers:
- PyoungRyang Ko (Seoul National University)
  | Comparative Study in Music: Empirically Bridging the Study of Composition and Improvisation to Music Theory
- Masakata Kanazawa (International Christian University)
  | Activities of Early Music in Japan Today
- Klara Hrvatin (Osaka University)
  | Art collective at the Sōgetsu Art Center in the 1960s: Takemitsu Toru’s Film Music for Otoshiana
- Naomi Tazaki (Ochanomizu University)
  | A Study of Art Music in France Immediately After World War II: Musical Directions of the Radiodiffusion Française (RDF, 1945–49)

4C. Music in Environment and Digitization

Chair: Moo Kyoung Song (Yonsei University)

Speakers:
- Chia-Fen Tsai et al. (National Taiwan Normal University)
  | Refreshing Memories: Digitization Project for Field Recordings for Belau (Palau), Micronesia made in the 1960s by Osamu Yamaguti
- Hermann Gottschewski (The University of Tokyo)
  | Music Research in the Era of ‘Google Books’: The Development of Knowledge and Its Accessibility as a Methodological Problem
- Brian Christopher Thompson (The Chinese University of Hong Kong)
  | Digitization and the Study of Western Music History