

# IASPM-SEA & IAPMS JOINT CONFERENCE

25 - 27 July 2024

Bansomdejchaopraya Rajabhat University

# HUMAN + MORE-THAN-HUMAN ENTANGLEMENTS

{Popular Music Performance} {Education} {Technologies}



IASPM-SEA

International  
Association for the  
Study of  
Popular Music  
SouthEast Asia



BANSOMDEJ  
CHAOPRAYA  
RAJABHAT  
UNIVERSITY

**INTERASIAPOP**  
inter-asia popular music studies group



Sawasdee khap and a very warm welcome to IASPM-SEA's 4th Annual Conference!

We are very pleased this year to be collaborating with our hosts, Bansomdejchaopraya Rajabhat University (BSRU) and the InterAsia Pop study group of the Society for Inter-Asia Cultural Studies.

IASPM-SEA has always been a rugged and intimate organisation since its inception in 2019. The branch focusses mainly on organising its annual conference, while enabling its members to participate and engage with IASPM's vast global network of scholarly activities in the broad field of popular music studies. The small scale of the conference allows for intimate connections to be made and informal yet engaging conversations among its conference participants.

This year's theme of "entanglement" speaks very aptly to the way in which the members of IASPM-SEA interact and organise. It also resonates with the inter-regional disjunctions, tensions, conciliations and connections that also occur across Southeast Asia. While we encourage solidarity amongst our members, we also welcome differing opinions and views that result in meaningful dialogue about popular culture, subculture, the arts and music in context of the contested and fluid borders that make up the spaces and people of Southeast, South and East Asia.

Therefore, the constructed notion of "Southeast" is also a messy entanglement of postcoloniality, fraught regionalism and geopolitics. We hope that highlighting narratives and scholarly inquiry about popular culture in the region will actually contribute to challenging and untangling these rigidly defined and confined structures of borders and homogenous nation states.

The conference over the years has also successfully questioned notions of what counts as "Southeast Asia". While we have always welcomed participation from East and South Asia, we have seen encouraging participation from scholars from Taiwan in particular, who have expressed feeling a genuine sense of belonging with the branch.

Essentially, this branch aims to continuously cultivate a broad "SEA" of solidarity amongst its members, regardless of the geographic or disciplinary orientations.

I am also happy to announce, and in the spirit of fostering deeper connections between its members, we have recently released the first episode of the SEAnic Solidarities Podcast series (<https://seanic.podbean.com/>).

We hope to feature all our branch members in this series as a platform for them to share their work and experiences, thereby highlighting the wealth of new perspectives on popular music and cultural studies from our region (and beyond).

With that, I wish everyone a fruitful conference and I convey my deepest thanks and gratitude to our host institution BSRU, our collaborating partner InterAsia Pop and our Conference and Executive Committee members who have painstakingly and tirelessly endeavoured to realise this conference.

Warm Wishes  
Adil Johan  
Branch Chair  
IASPM-SEA

## Organising Committee

**Adil Johan** | University of Malaya

**Lara Katrina T. Mendoza** | Ateneo de Manila University

**Krina Cayabyab** | University of Edinburgh / University of the Philippines

**Hueyuen Choong** | UCSI University

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**Ekachai Phuhiran** | College of Music, Bansomdejchaopraya Rajabhat University

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**Atchareeya Saisin** | Faculty of Political Science and Public Administration, Chiang Mai University

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**Viriya Sawangchot** | Center of Geosocial and Cultural Research, Walailak University

## Programme Committee

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**Mayco Santaella** | Sunway University (Co-Chair)

**Eva Tsai** | National Taiwan Normal University

**Jarrod Sim** | Australian National University

**Rachel Ong Shu Ying** | University of Music and Performing Arts Graz / KUG

**Jose R. Taton Jr.** | University of the Philippines Visayas



**GENDER**



**PEDAGOGY**



**SOUND AND SPACE**



**TECHNOLOGY**



**RELIGION & SPIRITUALITY**



**MUSIC & ENVIRONMENT**

# Day 1

THURSDAY | JULY 25TH, 2024

9:00AM

Registration

9:40AM

Welcoming Address - BSRU, IASPM-SEA, InterAsiaPop

10:20AM

Break

10:40AM - 12:00PM | Panel #1 - Moderator: Hatfield, DJ

10:40AM

Pascal Rudolph; Martin Ullrich

*"Sometimes I'm Alone": Exploring Digital Multispecies Music on TikTok*



11:00AM

Mengye Liu; Roslina Ismail

*Fashioning Resistance: The Intersection of Faith, Dress, and Gender in Muslim Punk Women*



11:20AM

Dimitri Della Faille

*Allied strategies for a feminist and anticolonial documentation of noise music in Southeast Asia*



11:40AM

Wisuttipat, Nattapol

*Rot Hae: The Musical Unintelligibility and Participatory Mobility of Thailand's Controversial Vernacular Music*



12:00PM

Performance Lecture #1: Krina Cayabyab & Les the DJ

*Tracing a Record Economy: Cover Version Flows in Southeast Asia, pre-1990*



12:20PM

Lunch Break

1:40PM - 3:00PM | Panel #2 - Moderator: Rudolph, Pascal

1:40PM

Chen-Yu Lin

*Mapping Everyday Music Experiences: Musicians and Industry Workers in Taipei*



2:00PM

Devin Potts

*Music in the Park: A Study of Tai Chi Soundscape in Taipei City Parks*



2:20PM

Marlenny Deenerwan

*The role of Kuala Lumpur as a creative city in the development of Bangsawan practitioners and audiences*



2:40PM

Jarrod Sim

*#SGRawr: Exploring the mystification of the lion in Singaporean popular music*



# Day 1

THURSDAY | JULY 25TH, 2024

3:00PM Break

3:20PM - 4:40PM | Panel #3 - Moderator: Wisuttipat, Natapol

3:20PM

Liu Xiaochan

Sound Escape: MP3 Player music listening experiences and the structures of feeling of Chinese high school students in the early 21st century



3:40PM

Jessica Kai Sze Fung

Musicking between the Virtual and the Real: A Case Study of the Hong Kong V-singer Mya



4:00PM

Sicong Zhao

Reconfiguring Music: Materiality, Activity, and AI in the Streaming Era



4:20PM

Ziqi Lin

In the Heights, Where's Home: Space, Sound and Identity in Caribbean Musical Theatre



4:40PM

Viriya Sawangchot

Living in a Material-Psychedelic World



5:00PM Break

5:20PM - 6:20PM | Panel #4 - Moderator: Sharif, Shayus, S.

5:20PM

Maria Grajdian

The Music of Love: The Romeo and Juliet Franchise and Its Global Ramifications



5:40PM

Aya Hoshikawa

Gender stereotypes of Japanese female singer-songwriters and their fans



6:00PM

Yun-Kiu Lo

"I Wanna be a Girl": the Persona of "Unknown Gender" of the Japanese Singer Mafumafu



6:20PM Band Performance

7:50PM End of Day 1

# Day 2

FRIDAY | JULY 26TH, 2024

9:00AM

Registration

9:40AM - 10:40AM | Organised Panel - Chair: DJ Hatfield

9:40AM

Chia-Wei Yang, Aput Putal, Angaw Sawmah Sadipongan

Indigenous Space and Soundscapes in Taitung City, Taiwan:  
From the Village to the Live Venue



10:40AM

Break

11:20AM - 12:40PM | Panel #5 - Moderator: Chen, I-Jen

11:20AM

Yuhui Lu

Urban Harmonies: Exploring Pu Man Band's Interface with Yunnan's City Spaces for the Fusion of Ethnic Minority Music and Urban Culture



11:40AM

Leonardo García Fuenzalida

Buskers in Kuala Lumpur. From local aesthetics to mass-media culture?



12:00PM

Yoshimura, Sena

Shifting musical practice & instrumentation in synchronized performances: a case study on YMO, TM Network and Denki groove



12:20PM

Lunch Break

1:00PM

IASPM-SEA Annual General Meeting 2024

2:00PM

Break

2:20PM - 3:40PM | Panel #6 - Moderator: Wallach, Jeremy W.

2:20PM

Meng Yao

Intern students as creative laborers in Chinese music industry



2:40PM

Guo Wentao

Listening with Feeling: An Analysis of Resistance Strategies to the Homogenization of Placeness in Chinese Soundscape Recording



3:00PM

Xiuquan Yao

Imagine ancient place: A study of cultural hybridity in Chinese ancient music revival



3:20PM

Kurt Baer

"Pong Lang is from Kalasin": Entanglements of Place and Music in Northeastern Thai Pong Lang Ensemble Performance



# Day 2

FRIDAY | JULY 26TH, 2024

3:40PM Break

4:00PM - 4:40PM | Panel #7 - Moderator: Sim, Jarrod

4:00PM

Mei Xing

Reconstructing the "Nearby": The Music Life of Youth in Beijing's Rave Scene



4:20PM

Jonathan Chan

An Inter-Asia Exploration Into Post-pandemic Touring Activity in the Hong Kong Indie Music Scene



4:40PM Break

5:00PM - 6:20PM | Panel #8 - Moderator: Macazo, Crisancti L.

5:00PM

Hueyuen Choong

Reimagining Popular Music Education: A Blueprint for Decolonisation



5:20PM

Chen, I-Jen

Observing How Violin Was Accepted in Taiwan Through Music Education in Schools and Violin Textbook during the Japanese Colonial Period



5:40PM

Wang, Chi-Chung; Lin, Hao-Li

Made in 'elite' schools: Academic Excellence and the production of Rock and Hip-Pop Culture in Taiwan



6:00PM

Wong Siao Ern

'Restraining Yourself, But In A Drive Forward': Lived Experiences of Learning to Groove to Jazz.



6:20PM

Performance Lecture #2: Syafiq Faliq Bin Alfian

Popular Music, Mime and Digital Forms: Bridging the Familiar-Unfamiliar Divide Between Audiences and Performers



7:00PM

End of Day 2

# Day 3

S A T U R D A Y | J U L Y 2 7 T H , 2 0 2 4

9:00AM

Registration

9:40AM - 11:00AM | Roundtable - Chair: Crisancti L Macazo

9:40AM

Crisancti L Macazo, Aldwynn R. Ancheta, Moona S. Binalla, Ma. Jeraldine T. Gorospe

Shaping Music Through Filipino Urban Spaces



11:00AM

Break

11:20AM - 12:20PM | Panel #9 - Moderator: Xin Ying, Ch'ng

11:20AM

DJ Hatfield

Rescaling Urban Indigenous Space in New Taipei City: Rivers, Stones, and Songs



11:40AM

Anita Drexler

Commodified Buddhism and the creation of a "mythical China" in Sada Masashi / CCTV's documentary "Chōkō" (1981, 長江, "The Yangtze River")



12:00PM

Nakagawa Katsushi

The comparative study between the environmental music in 1980s Japan and Kankyō Ongaku in 2010s Japan



12:20PM

Lunch Break

1:20PM - 2:20PM | Panel #10 - Moderator: Drexler, Anita

1:20PM

Xin Ying Ch'ng

The Consumption of Popular Music through Radio Malaya and Radio Request Cards in the 1960s



1:40PM

Yick Sau Lau

"Modern Hokkien" on Screen: Dissemination of Taiwanese Popular Songs in 1950s Amoy Films



2:00PM

Au Yeung Pui Yan

Sounds of Change: The shaping and changing of "Hong Kong Identity" through a close analysis of Cantonese pop music



# Day 3

S A T U R D A Y | J U L Y 2 7 T H , 2 0 2 4

2:20PM Break

2:40PM

Performance Lecture #3: Shayus Shahida Sharif  
DO U UNDERSTAND PERFORMANCE?



3:20PM Break

3:40PM - 5:00PM | Panel #11 - Moderator: Baer, Kurt

3:40PM

Shura Taylor

Resonating Patatllu: Puyuma Musicking on Repatriated Land as Act of Place-Making



4:00PM

Jeremy Wallach

Voice of Baceprot and Global Feminism



4:20PM

Fewer, Rory, J.

Of Other Paradises: Aesthetic Imagining in Bangkok's Queer Raves



4:40PM

Chutikan Chaikittiwatana

Thai Voices from Streets and Tweets: The Interplay of the 2022 Farmer Protest and K-pop Fan Twitter Movement



5:00PM Break

5:20PM - 5:40PM | Laboratory Report/Sharing

5:20PM

Adil Johan; Rachel Ong; Hsin-chun Lu; Lara Mendoza Nazirul Hazim; Raja Iskandar; Azmyl Yunor



Social Media, Controversy and Dissent: Glocal Entanglements of Southeast Asian Popular Music

5:40PM Closing and Farewell

6:00PM Band Performances 2 & 3

6:30PM End of Conference / Dinner / Conference Party



# Day I

THURSDAY, JULY 25TH, 2024 | 10:40AM - 11:00AM  
PANEL #1

## "Sometimes I'm Alone": Exploring Digital Multispecies Music on TikTok

Pascal Rudolph, University of Potsdam

Martin Ullrich, Nuremberg University of Music

The music and sound-focused branch of Human-Animal Studies delves into the realm of animal musicking and interspecies music. Researchers in this field challenge categorical dichotomies like nature / culture and human / animal. In our presentation, we aim to highlight the distinctive aspects of digital multispecies music practices found on TikTok. Through the platform's duet feature, a multitude of digital collages emerges. Users accompany the sounds of non-human animals with musical instruments, recontextualizing these sounds into human-like music. Taking a typological exploration as a starting point and employing Actor-Network Theory (ANT), we seek to approach this phenomenon. ANT's fundamental notion is to grant agency to non-human entities that can influence a network. In this context, we intend to address the following questions: Who is making music here, and with whom? To what extent are non-human animals anthropomorphized? To whom or what is agency granted? Which species are privileged, and which are overlooked? How are animal sounds digitally appropriated, and what is the role of the mediating technology? What prevailing modes of perception are destabilized and negotiated through this practice? Which human-animal relationships are solidified, and which are called into question? By using the viral interspecies song „Sometimes I'm Alone“ by The Kiffness and the catfluencer George Rufus the Lonely Cat as a case study, we aim to engage with these and other inquiries.

**Dr. Pascal Rudolph** is interim Professor of Musicology at the University of Potsdam, Germany. He is General Secretary of the International Association for the Study of Popular Music German-Speaking Branch. Outgrowths from his previous and current work have been published in *Music & Science*, *IASPM Journal* as well as *Twentieth-Century Music*.

**Dr. Martin Ullrich** is Professor for Interdisciplinary Music Research and Human-Animal Studies at Nuremberg University of Music. His main research area is sound and music in the context of human-animal studies. Martin Ullrich is a board member of *Humanimalia*, *Tierstudien*, *Cultural Animal Studies*, and *Interdisziplinäre Tierethik/Interdisciplinary Animal Ethics*.



# Day I

**THURSDAY, JULY 25TH, 2024 | 11:00AM - 11:20AM**  
**PANEL #1**

## **Fashioning Resistance: The Intersection of Faith, Dress, and Gender in Muslim Punk Women**

**Liu Mengye, Universiti Malaya**

**Dr. Roslina Ismail, Universiti Malaya**

Contemporary analysis of punk fashion is predominantly Eurocentric, often overlooking the intricate dynamics of punk dress in the non-Western context. Existing studies on subculture styles fall short of comprehensively addressing the intersections of race, gender, religion, and subcultural identity, leaving critical inquiries unanswered. For example, within the Malaysian punk scene, Muslim women navigate a complex landscape of societal, religious, and subcultural expectations, with their sartorial choices serving as a vivid manifestation. This presents a unique perspective to understand how subcultures engage with local norms in the non-western socio-cultural environment. Drawing from in-depth interviews and fieldwork, this paper examines the sartorial strategies of these women, revealing them as powerful tools of resistance against societal conventions, particularly regarding women's dress. The study highlights the dualities faced by these women: the tension between individual expression and societal gender norms, and the challenge of navigating boundaries within their religious and punk communities. Concurrently, it underscores the inclusive and dynamic nature of the punk community that champions individual expressions, empowerment, and personal authenticity while fostering a sense of communal solidarity. approached through the specific gendered lens of female Muslim punks in Malaysia, a group that has been largely ignored in previous research, this study offers a nuanced perspective on subcultural popular music culture entangled with the fashioning of bodies.

**Mengye Liu** is a Ph.D. student in Visual Art at the University Malaya, with a background in Fashion, having completed both her bachelor's and master's in the field. Before her doctoral studies, Mengye accumulated five years of experience in the fashion industry, as a senior merchandiser and designer. Her research interests lie in the visual aesthetics of subcultures, identity, and communication dynamics through dress and fashion.

**Roslina Ismail** is a transdisciplinary artist-scientist and cultural researcher in art and culture knowledge management. She focuses on how cultural institutions engage and interweave with their members, partners, audiences, and communities. She is also a thought leader in the art-science transdisciplinary sector, having shaped narratives of new methodologies for creative development and critical inquiry across art and science.



# Day I

**THURSDAY, JULY 25TH, 2024 | 11:20AM - 11:40AM**  
**PANEL #1**

## **Allied strategies for a feminist and anticolonial documentation of noise music in Southeast Asia**

**Dimitri DELLA FAILLE, Université du Québec en Outaouais**

**Cedrik FERMONT, Independent Researcher**

In this presentation, we will reflect on how to approach the study of noise music in Southeast Asia from a feminist and anticolonial perspective being "non-women" and not of Asian descent. Noise music is a genre made of diverse extreme sonic expressions, in recorded form or performed live in front of audiences. As a contemporary music practice in Southeast Asia, it emerged from the underground punk/metal scenes as well as the academic electroacoustic community and the sound art and performance scenes. Performers of the style are found throughout Southeast Asia, but they are particularly active in Indonesia, the Philippines, Vietnam and Singapore. We have been researching and performing noise music in the region for almost 20 years. We hold a strong ethical position in favour of acknowledging and promoting non-male performers (mostly women and non-binary folks) and, over the years, we have noticed repeated prejudice in how the Southeast Asian scene is reported in Europe and North America. If the situation has slightly improved recently, we are still observing discrimination against non-male performers and an overall "otherization" of the Southeast Asian scene in a global perspective. In this presentation, we will be sharing strategies we have adopted over the years as two persons who are actively engaged against these sexist and colonial attitudes while performing, documenting and promoting noise music globally.

**Dimitri (he/him)** is a Canada-based Belgian sociologist and music composer. He is a professor of international development at Université du Québec en Outaouais. And he has been composing and performing noise-experimental-ambient music since the 1990s.

**Cedrik (he/him)** is a Berlin-based Belgian-Congolese composer, musician, mastering engineer, author, radio host, concert organiser, independent researcher and label manager who operates in the field of noise, electronic and experimental music since 1989.



# Day I

THURSDAY, JULY 25TH, 2024 | 11:40AM - 12:00PM  
PANEL #1

## **Rot Hae: The Musical Unintelligibility and Participatory Mobility of Thailand's Controversial Vernacular Music**

**Nattapol Wisuttipat, Thammasat University**

Rot hae has become one of the fastest-growing musical cultures in the everyday lives of Thai people. Originating from the Northeastern or Isan region before spreading across Thailand, rot hae refers to a musical performance on or in a vehicle, such as a truck or a cart, mostly accompanying a Buddhist ordination ceremony, among other occasions. It is also arguably the most controversial one, being accused of enticing "uncivilized activities" like alcohol consumption and suggestive dance moves. Besides its contested moral values, rot hae resists easy categorization. It incorporates not only a wide range of locally popular music genres like lukthung, morlam, and string, but also draws on catchy tunes from unlikely sources, particularly Indonesian popular music. Based on these premises, I will explore the situated connection between the social functions and musical characteristics of rot hae in this presentation. Using the concept of participatory discrepancies and ethnographic research, I argue that the eclectic juxtaposition of seemingly unintelligible foreign song texts with a richly nuanced local musical subtext, as well as the mobile and participatory nature of rot hae performances, redefines the fluid interrelationship of sound and space. Through this presentation, I call for a serious consideration of rot hae as a musical reflection of the highly mediated Thai vernacular cultures, whose values do not necessarily comply with the social and moral orders endorsed by the state institution.

**Nattapol Wisuttipat** is an ethnomusicologist from the Faculty of Sociology and Anthropology at Thammasat University, Thailand. His primary research interest is the complex relationship between queerness and heteronormativity among queer male Thai classical musicians. Nattapol has recently developed a research interest in the vernacular musical cultures of the Central Thai people, with a focus on a live music truck called rot hae. Nattapol also explores the issues of world music pedagogy, music and gender, music and embodiment, as well as the politics of music epistemology.



# Day I

**THURSDAY, JULY 25TH, 2024 | 12:00PM - 12:20PM**  
**PERFORMANCE LECTURE #1**

**Tracing a Record Economy: Cover Version Flows in Southeast Asia,  
pre-1990**

**Krina Cayabyab, University of Edinburgh / University of the Philippines**  
**Les The DJ**

The pursuit of seeking records from the past uncovers pathways that shape a muted music economy. Documentation and writing about the history of the Philippines' record industry has been fragmentary, underdeveloped, and obscured. But by thinking about the social, cultural, and technological entanglements that emerged from imperialism, alternative attitudes and directions conditioned the productivity of a music economy, although not without offense. In this presentation, we inquire about the incognito web of making cover versions of OPM or Philippine songs (1970s-1980s) released by other record companies from Southeast Asia, and vice versa. It has been speculated in this ongoing research that because of the almost nonexistent regulation of copyright laws in the country, infringement acts from manufacturing copies via piracy to releasing covers via record companies without paper trail were practiced. Covers of Asian, US, and UK records are also be explored. Through interviews with the period's industry players, lived experiences of a DJ, and cataloguing parallel records, we seek to explore how despite (and because of) its transgressions, this record economy acted as a decolonizing machinery for generating local popular music cultures, a regional identity, relatively sustainable economies, and creative knowledge. This presentation is a combination of a discussion and a performance by a DJ demonstrating these record industry entanglements.

**Krina** is a composer, arranger, singer, and music researcher. She is a faculty member at the Department of Musicology of the University of the Philippines College of Music, where she received her degree in Choral Conducting (2009) and her Master of Music in Musicology degree (2018). Her research interests include popular music cultures, jazz studies, and ethnomusicology. She is currently pursuing her PhD in Music degree at the University of Edinburgh, with a research project on jazz as a translocal scene in the Philippines from 1946 to 1986.

**Les Talusan** is Les The DJ and has 20 years worth of experience with her vast eclectic collection of pop, indie, and underground hits while maintaining a freeform blend of soul, funk, boogie, disco, and old school hip-hop. She also has a long history of supporting organizations that empower AAPI and LGBT communities, women, and youth. Born and raised in Manila, Philippines, Les fell in love with music at a young age, DJing at local clubs and playing in bands. Since moving to DC at age 20, she has continued to develop her talents, performing behind the decks in the U.S. and abroad.

**[back to Day I](#)**



# Day 1

**THURSDAY, JULY 25TH, 2024 | 1:40PM - 2:00PM**  
**PANEL #2**

## **Mapping Everyday Music Experiences: Musicians and Industry Workers in Taipei**

**Chen-Yu Lin, School of Journalism, Media and Culture, Cardiff University**

This paper delves into the intricate relationship between musicians, music industry workers, and the material urban environments in Taipei, by drawing on ethnographic research exploring how individuals engage with the cityscape in the context of popular music consumption and production. Drawing upon hand-drawn maps and in-depth interviews with 15 participants from 2020 to 2023, the study investigates the places, locations, and routes that hold significant meanings. The paper unveils the profound influence of urban infrastructure on their lived experiences. Furthermore, this paper explores the multifaceted roles and meanings of the city within the realm of music. It argues, firstly, that while musicians of diverse styles and scenes identify various routes and areas as focal points in their creative journeys, the significance of both 'online' spaces and 'physical spaces to meet' emerges as indispensable. Secondly, it highlights that despite the dynamic nature of venue locations, the central and southern regions of Taipei City consistently act as vibrant hubs for musicians and cultural events. However, this concentration also erects barriers for individuals from external locales seeking to access these thriving music scenes. In sum, this paper sheds light on the interplay between urban spaces, music production, and consumption experiences in Taipei. It underscores the critical roles of physical and digital environments, as well as the implications of spatial concentration on the city's music culture in Taipei.

**Dr Chen-Yu Lin** is a Lecturer of MA Creative and Cultural Industries, at the School of Journalism, Media and Culture in Cardiff University (Wales, UK). She's a popular music researcher, whose research, writing, and teaching centered on transnational consumption of popular music, music censorship, and the ways practices of creative industries influence people's cultural and political experiences. They also have a focus on interdisciplinary approaches, such as filmmaking and mapping. She is currently exploring themes including cultural diplomacy and exports, censorship in the Sinophone world, and local and global music industries from comparative perspectives.



# Day 1

**THURSDAY, JULY 25TH, 2024 | 2:00PM - 2:20PM**  
**PANEL #2**

## **Music in the Park: A Study of Tai Chi Soundscape in Taipei City Parks**

**Devin Potts, National Taiwan University**

This project will examine the coexisting relationship between Tai Chi practitioners and the urban soundscape of public parks in Taipei City. Through looking at factors such as cultural background, socialization, sound, and the environment of group public Tai Chi practice, I hope to enlarge our current understanding of Taiwan's soundscapes.

The public parks of Taipei are used for exercise and social activities by the residents of the city, making them ideal places for people to gather, especially the older generations of Taiwanese. These parks are often surrounded by large roads, apartment buildings, and busy markets, creating the urban soundscape experience. Tai Chi is an activity practiced by the Taiwanese that encompasses exercise, socialization, and sound. Rooted in Chinese medicine and martial arts, Tai Chi demands that the practitioner focus on their breathing and body movement. The person creates a still and meditative state while practicing that contrasts with urban noise surrounding them. This creates a unique soundscape of calmness that exists within the already present city soundscape.

For this project, I will use observation, recordings, and interviews to build two of the soundscapes found in Taipei public parks, the constant surrounding soundscape of urban development and the smaller, temporary soundscape of the Tai Chi practitioners. The relationship between the practitioners and the urban soundscape is built on their interaction with each other and the surrounding environment. Exploring the cultural and social aspects of this relationship will help to better define their effect on the Tai Chi soundscape.

**Devin** is a Masters student at the Graduate Institute of Musicology at National Taiwan University. He completed his undergraduate studies in Music Education and Chinese at Utah State University. He is very enthusiastic about learning new instruments and Chinese martial arts. His current research interest is on Taiwan soundscapes and Taiwan music education.



# Day I

**THURSDAY, JULY 25TH, 2024 | 2:20PM - 2:40PM**  
**PANEL #2**

## **The role of Kuala Lumpur as a creative city in the development of Bangsawan practitioners and audiences**

**Marlenny Deenerwan, Drama Department, Faculty of Creative Arts,  
Universiti Malaya Kuala Lumpur, Malaysia**

Since its golden era in the Malay states in the 1920s, the Bangsawan art form has been classified as urban theatre due to rapid urbanisation in cities. This is a rarely discussed topic as existing research focuses more on the elements of performing arts incorporated into the Bangsawan art form. The aim of this paper is to analyse the role of Kuala Lumpur as an important factor in the growth of Bangsawan groups and their audiences in Malaysia. Furthermore, this role highlights the importance of Kuala Lumpur as a creative city in the context of the development of arts and culture as well as a centre for the development of Bangsawan activities, especially in the post-independence period. The activities successfully produced Bangsawan groups composed of the young generation with a contemporary approach, as well as a large group of audiences. Using the experimental model of Yokohama as a framework for this study has highlighted the distinctiveness of Kuala Lumpur as a creative city of arts and culture. The evaluation of the initiative and engagement achieved through the Bangsawan activities. By discussing the three principles of the Yokohama model, Bangsawan and Kuala Lumpur have created synergies that have a great impact on the identity of Kuala Lumpur as a creative city of arts and culture. Bangsawan's activities are successfully developing a creative environment and bringing together the artistic and creative people of Kuala Lumpur. The Bangsawan programmes have also spawned creative industry clusters that have boosted economic activities. Meanwhile, the citizens of Kuala Lumpur are playing a role in realising the vision of reviving Kuala Lumpur as a creative city of arts and culture. As a result, Kuala Lumpur has become a major factor in the most successful revival of traditional theatre ever seen in Malaysia.

**Marlenny Deenerwan** (PhD, M.A., B.P.A) is a senior lecturer of the Drama Department and is the Deputy Dean for Student Affairs in the Faculty of Creative Arts, University of Malaya. She is a theatre practitioner, educator and publishes research on Malaysian theatre. Her involvement with NGOs includes being the former President of ASWARA Alumni Association 2015-2018 and is currently the Chairperson of Persatuan Rumpun Seni Mekar Budaya Kuala Lumpur (since 2020), she has also been a member of Ikatan Penulis Sabah since 1992. Recently, Marlenny won the Silver Award in International Education Innovation Expo 2023 through the project DraFDidik.



# Day 1

THURSDAY, JULY 25TH, 2024 | 2:40PM - 3:00PM  
PANEL #2

## #SGRawr: Exploring the mystification of the lion in Singaporean patriotic music

Jarrod Sim, DECOSEAS

According to the Sulalatus Salatin (aka Sejarah Melayu, or the Malay Annals), the etymology of Singapore came about from an old legend of how in 1299, the Prince of Palembang, Sang Nila Utama, had encountered an unknown creature on the then-named island of Temasek. Upon finding out that it was a singa (or lion), he renamed the island Singapura, which directly translates to Lion City – a name now anglicised to Singapore. Today, the nation-state of Singapore has adopted aspects of the lion in a multitude of ways. For example, every year, the state sponsors local musicians and composers to write a song addressing the themes of the national day event. The multispecies relationality can be observed in titles, videos, or lyrics, which often includes the lion, Singapore river, and more recently, gardens. Beyond the national, several local musicians include the lion in their music, often relating it to a sense of belonging and grounded-ness. The utilisation of 'national' symbols provokes one to reflect on how they are instrumentalised to foster a collective national identity. Borrowing from Donna Haraway's idea of becomings (2008), this paper proposes to explore how the lion is mystified and anthropomorphised in popular music in Singapore. This multispecies entanglement will be understood as an 'ecological becoming' that conflates the more-than-human with the formation of identity, and history. This challenges the myth of human exceptionalism, proposing instead, a worlding that is intertwined with ecological becomings, vis-à-vis a multispecies symbiosis.

**Jarrod Sim** is a doctoral candidate at the Australian National University. His academic research investigates the role of landscape in the shaping of musical and visual practices in maritime Southeast Asia, and indigenous Taiwan. He holds an MA in Anthropology from UCL and an MA in Fine Art from the University of the Arts London. Working between research and practice, Jarrod's approach is influenced by his long-standing interest in sensory and creative ethnographies, ethnomusicology, visual and material culture, and Austronesian ontologies.



# Day 1

THURSDAY, JULY 25TH, 2024 | 3:20PM - 3:40PM  
PANEL #3

## Sound Escape: MP3 Player music listening experiences and the structures of feeling of Chinese high school students in the early 21st century

Liu Xiaochan, Communication University of China

This paper contributes to the conference theme of "Human and More-than-Human Entanglements" by focusing on how MP3 players reshaped users' music listening experiences and how new experiences were brought together in generational structures of feeling.

In the early 21st century, MP3 players became popular among Chinese high school students. Due to the materiality of MP3 players, high school students have more autonomy in searching, downloading and listening to music. In the early 21st century, China's rapid international integration, changes in economic structure, and the expansion of enrolment in higher education have made the college entrance examination become important. As a result, high school students were subject to more control and attention from their families and teachers. Faced with restricted campus and home spaces, they use the autonomy brought by MP3 players to construct new listening experiences in order to escape from the limited physical space, the control of their elders, and the content restrictions of mainstream music reception channels, so as to gain a sense of control of their own.

Through semi-structured interviews with 20 MP3 users born between 1985 and 1995, this paper aims to explore how MP3 players and their associated media enable Chinese high school students to construct new music listening experiences? This paper also points out that this experience was integrated into the generational structures of feeling. High school students imagined modernity and resisted through rituals when listening to MP3 players, and the MP3 player has become a symbol of independence and fashion.

**Liu Xiaochan** is a student at Communication University of China, studying for a master's degree in popular music study. Her research interests include sound study, media materiality, and platform musicians. She was involved in XXI Biannual Conference of the International Association for the Study of Popular Music. Speech theme is "Attuned Creativity: Platform affordances and NetEase Musicians' adaptation." She also participated in the Communication University of China "Music and Sound Academic Forum", focusing on how users use Mp3 player to build the feelings of empowerment.

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# Day 1

THURSDAY, JULY 25TH, 2024 | 3:40PM - 4:00PM  
PANEL #3

## Musicking between the Virtual and the Real: A Case Study of the Hong Kong V-singer Mya

**Jessica Kai Sze Fung**

This paper discusses how virtual musicians engage in musicking and how these more-than-human music activities transform humans' ways of living. VTubers (Virtual YouTubers) are streamers and vloggers who use computer generated characters as their "skins" to engage in creative activities, such as making music, on streaming platforms. These streamers build their own avatars and design their own identities on virtual space depending on how they want to portray themselves and/or what is relevant to specific social situations or a group of individuals. Taking Hong Kong based Vtuber-singer Mya as a case study, this paper discusses how some musicians create cross-reality space by musicking, and vice versa. Mya's intended high-pitched exaggerated cute voice is a form of burikko, an approved means of Japanese ideal femininity displayed under patriarchy. Interestingly, she also performs a materialistic, narcissistic and demanding persona, which fits the stereotypical realistic "Hong Kong girl" that stands in stark contrast. This inconsistency creates more possibilities for music productions, and acts as a bridge between the virtual and the real. I argue that this inconsistency eventually constructs a cross-reality space for musicking, where Mya and her mostly male audiences in Hong Kong, on musical and physical levels, experience a virtual ideal that shares some similarities with their experiences in reality.

**Jessica Kai Sze Fung** received her MMus from the Hong Kong Academy for Performing Arts as a Jockey Club Scholar, and her BA and MA from the Chinese University of Hong Kong. She has presented her research at conferences in Asia, Europe, and Africa. She works as a part-time lecturer in music at the Caritas Institute of Higher Education, and an administrative director cum program curator for the Chinese music ensemble TroVessional. She is also an active artist in the Chinese bamboo flute of dizi. As an artist, she has performed in the London, Saint Petersburg, Vienna, Singapore, Guangzhou, Macao, and Hong Kong.



# Day 1

THURSDAY, JULY 25TH, 2024 | 4:00PM - 4:20PM  
PANEL #3

## Reconfiguring Music: Materiality, Activity, and AI in the Streaming Era

**Sicong Zhao, University of Edinburgh**

This paper investigates how the materiality and activity of music are being reshaped by streaming platforms and their use of data and algorithms. As streaming music platforms have proliferated, they have provided vast access to musical resources while also mediating music discovery through algorithmic recommendations. This has led to a reconsideration of music's ontology and its cultural roles. The paper argues that on streaming platforms, music's materiality expands beyond physical recordings to encompass digital data representations. Songs, playlists, and user behaviours become informational objects quantified by platforms. Music is increasingly "datified" as it is decomposed into measurable units of interaction. However, music's sociality is also transformed as listeners actively curate playlists and engage with algorithmic recommendations. Rather than passive listening, music becomes a process of interacting with AI systems' affordances and constraints to shape preferences. Through these mediations, musical taste and identity are constructed through reflexive, reciprocal interactions between users and platforms. Drawing on sociological research, the paper explores how Chinese indie music listeners leverage playlists and music recommendations as "technologies of the self", using AI systems to fluidly shape their listening experiences. Consequently, music's materiality and activity are intertwined in the AI-based streaming age, informing each other in complex feedback loops within these sociotechnical systems. The paper concludes by considering how streaming and algorithms fundamentally reshape music as both an intangible object and social practice. This has significant implications for theorising music's evolving technological mediation and ontological status in the digital age.

**Sicong Zhao**, a PhD candidate at the University of Edinburgh's School of Social and Political Science, primarily concentrates his research on popular music, cultural consumption, and digital media. His doctoral research is encapsulated in the project titled "Indie Encounters: Exploring Indie Music Socialising in China". A recent manifestation of his scholarly inquiry is the paper "Why Live Music Matters: Implications from Streaming Music Festivals in the Chinese Indie Music Scene". This work delves into the influence of streaming technology on listeners' perceptions of live music within the Chinese indie music landscape and has been published in *Cultural Sociology*.



# Day I

**THURSDAY, JULY 25TH, 2024 | 4:20PM - 4:40PM**  
**PANEL #3**

## **In the Heights, Where's Home: Space, Sound and Identity in Caribbean Musical Theatre**

**Ziqi Lin, Central Conservatory of Music**

The Tony and Grammy-award-winning musical *In the Heights* (2008) employs various music genres to convey the urban cultural space of Washington Heights, a neighborhood of New York City that has been home to many Caribbean and Latin descent. The musical tells the story of the young generation, represented by the hero Usnavi, who are confused about their identity, explore and finally find themselves in the heights over the course of three days, it serves as a metaphor for the interplay between individual and community development in the Caribbean diaspora, highlighting how the encounter of different cultures impact racial dynamics, harmony, and individuality. Informed by musicology and cultural studies, this paper provides a detailed analysis of the musical structure of the opening theme song "In the Heights," including the basic structure, tonality, characters, and styles. Focusing on two primary musical genres featured in the musical, hip-hop and salsa, this study aims to interpret the process through which different musical genres, character designs, and stage arrangement are integrated into the creation of "In the Heights," as well as the temporal and spatial context of Washington Heights during the 2000s. This paper argues that, music in *In the Heights* acts as an important way to create a cultural platform for ethnic and racial minorities to voice out on stage. By breaking away from the mainstream narrative of Euro-American musical theatre, music allows the Caribbean diaspora to create a new reality of the heights, which helps to shape their identity as a community.

**Ziqi Lin** received her BM in Musicology and is pursuing an MM in Ethnomusicology from the Central Conservatory of Music, China. She earned her bachelor's degree with distinction, won the only Outstanding Thesis Award (2023) and a second prize in the National College Art Essay Competition (2022). She is editor of the 3rd Music Education Alliance Across the "Belt and Road" Conference (2023), the 22nd Association of Traditional Music in China Biennial Conference (2022) and International Symposium on Music of "Africa and the World" Youth World Music Education Exchange Exhibition (2019). Her research interests primarily encompass popular music, film music, musical theatre, and cultural studies.



# Day I

THURSDAY, JULY 25TH, 2024 | 4:40PM - 5:00PM  
PANEL #3

## Living in a Material-Psychedelic World

**Viriya Sawangchot, Walailak University**

While advancements in the realm of psychedelics have surged ahead, the cultural and philosophical contemplation of their meaning seems to be trailing behind. Unfortunately, these reflections often find themselves echoing insights from the 1960s and 1970s, when flower generation was visible. More precisely, the portrayal of the psychedelic experience often undergoes an 'orientalization,' as mentioned by Said (1978), framing it as a spiritual remedy to the perceived materialism of the Western world.

In this article, I don't intend to dismiss this narrative outright; in fact, I advocate for a more profound consideration of local knowledge regarding psychedelics. However, this doesn't imply a binary opposition between 'local knowledge' and 'Western science.' Firstly, it calls for a critical examination of diverse epistemological frameworks, avoiding the extremes of embracing the 'Other' solely as shamanic wisdom or entirely disregarding it. Secondly, I aim to discuss the emergence of 'psychedelic capitalism,' as coined by Devenot and Doyle (2022). This involves delving into the infusion of venture capital into the psychedelic ecosystem. Thus, two cases of events, such as the Ligor Festival and Gathering in southern and northern Thailand, respectively, will explore socio-economics, capitalist business, transnational markets, and people mobilities at the crossroads of psychedelic and psytrance music.

**Viriya Sawangchot** is a senior researcher at the Center of Geosocial and Cultural Research, Walailak University, Thailand. His research interests are in modern Asian thought, popular music in Asia, and creative industries. He was an API senior fellow (2013-2014), Asian Public Intellectual Program, Nippon Foundation, and did research about alternative urban spaces in Osaka, Bandung, and Manila. He is the editor of the forthcoming commentary on Thai popular music, *Made in Thailand*, by Routledge.



# Day I

**THURSDAY, JULY 25TH, 2024 | 5:20PM - 5:40PM**  
**PANEL #4**

## **The Music of Love: The Romeo and Juliet Franchise and Its Global Ramifications**

**Maria Grajdian, Hiroshima University**

This presentation approaches phenomenologically the Romeo and Juliet thematic complex and observes it in cross-cultural perspective: while William Shakespeare's original play, published in 1597, has been adapted countless times for a great variety of genres, predominantly in Western contexts, the goal of the current analysis is to critically underpin the transformation of the Romeo and Juliet significance beyond Western set-ups, e.g., in Takarazuka Revue's eponymous performances since 2010 (2010 star troupe, 2011 snow troupe, 2012 moon troupe, 2013 star troupe, 2021 star troupe). Based on Gérard Presgurvic's highly successful *Roméo et Juliette: de la Haine à l'Amour* (world-premiered on 19 January 2001 at Paris' Palais des Congrès), Takarazuka Revue's versions display paradoxical concatenations, both textually and contextually, underscoring conservative messages of masculinity and nation on the background of meta-narrative, subliminal associations of power, enlightenment and love. Presgurvic's production has had an immense success worldwide, with the inherent dramaturgical modifications, but the current analysis showcases the conservative atmosphere of Takarazuka Revue's version, backed by the meta-narrative, subliminal association of star troupe with strong, charismatic otokoyaku (男役, literally: "man-role", female impersonators of male roles in Takarazuka Revue) and with overwhelmingly powerful messages to be conveyed to (predominantly) female (predominantly) Japanese audiences: at the core of the analysis stays the main song "Aimer" ("To Love"), translated into Japanese as 「エメ」 Eme detailing the marriage vows of the two teenagers, in which Takarazuka Revue's (predominantly male) administrators inconspicuously distance themselves from the prevailing interpretation of Romeo and Juliet as a tragic love-story and re-imagine it as a site of female identity projection and fulfilment, transcending the conceptualization of "love" as yearning and desire into a vision of "love" as responsibility, self-awareness and existential coolness - lavishly encapsulated in the synthetic character of Romeo.

**Maria Grajdian** (grajdian@hiroshima-u.ac.jp) is Associate Professor of Media Studies & Cultural Anthropology at Hiroshima University (Hiroshima/Japan). Recent publications include numerous research articles in academic journals as well as scientific books, e.g., *After Identity: Three Essays on the Musicality of Life and Cyberspaces of Loneliness: Love, Masculinity, Japan* (both 2019, ProUniversitaria Press), *Takahata Isao and Post-Cold-War Japanese Animation: Five Directors and Their Visions* (both 2021, ProUniversitaria Press). Currently, she is finishing her next two books to be released in 2024, *Fast Forward the Future: Takarazuka Revue's Cosmologies of Anti-Nihilism* and *Miyazaki Hayao*.



# Day I

**THURSDAY, JULY 25TH, 2024 | 5:40PM - 6:00PM**  
**PANEL #4**

**Gender stereotypes of Japanese female singer-songwriters and their fans**

**Aya Hoshikawa, Osaka University**

In this presentation, I will examine the gender stereotypes of Japanese female singer-songwriters and their fans. My research focuses on contemporary female singer-songwriters who perform in Japanese performance spaces called "live houses", and whose audience mainly consists of middle-aged or older men. In this setting, it is female singer-songwriters in particular who are being under pressure of negotiating their gender roles as well as their own boundaries. However, my study suggests that their male fans are also trapped in certain gender stereotypes.

Gender theory has a long history of debating the concept of the 'human'. Donna Haraway paved the way for later 'cyborg feminism' in her seminal work 'Simians, Cyborgs and Women: the Reinvention of Nature'. The concept of 'posthuman' furthermore has been taken up by Rosi Braidotti in her exploration of new directions in feminism and the decline of humanism. Recent popular music studies have increasingly adopted gendered perspectives, which leads me to suggest that we should rethink the relationship between multi-layered gender theories and popular music theories. Based on Chiharu Chujyo's observation that "compared to Madonna and Beyoncé, the subjectivity of Japanese female musicians is somewhat less visible in their representations" [Chujyo, 2023, 83], interviews with several female singer-songwriters, their fans, male musicians and promoters will reveal gendered power imbalances in small-scale performance spaces.

My presentation will show how, because of prevalent stereotypes against them, female singer-songwriters are not recognised as independent musicians. However, their male fans are also struggling with a negative image they are being associated with.

**Aya Hoshikawa** is a student of doctoral course at Osaka University, affiliated with the Laboratory of Musicology, Graduate School of Humanities. The areas of specialization are musicology, sociology of music, and gender theory. The major paper is "Folk Guerrillas and Singing Voices: Politics through Body Control" (Journal of Popular Music Studies, No. 26, 2022, Japanese Association for the Study of Popular Music).



# Day I

THURSDAY, JULY 25TH, 2024 | 6:00PM - 6:20PM  
PANEL #4

## Getting Lost in Gender: Unveiling the Persona of "Unknown Gender" of the Japanese Singer Mafumafu

**Yun-Kiu Lo, Temple University**

In Japan, performers who can sing in both masculine and feminine voices are known as the ryōseirui ("two voices" type) singers. Their videos are typically associated with the tag "seibetsu ga maigo," referring to singers whose gender is difficult to identify.

"I want to be cute after all. I want to be cute just like that girl ..." Mafumafu, one of the most famous Japanese ryōseirui utaite (online singer), sings in his signature song "I Wanna be a Girl" (2019). The song depicts the desire of an assigned male to become a girl where the voice is a metonym of the obstacles. Despite all the clues indicating his transgender identification, Mafumafu clarified that he is a cis man. Indeed, his vocal fluidity and gender ambiguity are widely complimented by the audience.

The discussion begins by reviewing the existing literature on falsetto as a related genre in Western culture. I will then explore the Japanese cultural context and examine Mafumafu and his song "I Wanna Be a Girl." After discussing its reception and the Japanese gender symbol of kawaii (cuteness), my presentation concludes with insights into constructing gendered personae in musical performances. Through his ability to seamlessly transition between masculine and feminine vocal personae, Mafumafu challenges conventional understandings of gender binaries—that is neither gender binary nor gender non-conforming, but "unknown."

**Yun-Kiu Lo** is a doctoral candidate of Music Studies at Temple University. Her research interest focuses on identity, online cultures, and East Asian popular music, specifically J-pop. She is currently doing research about Japanese idol cultures across the virtuality and materiality, and dōjin culture.

**End of Day I**

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# Day 2

**FRIDAY, JULY 26TH, 2024 | 9:40AM - 10:40AM**  
**ORGANISED PANEL**

**Statement of Focus:**

**Indigenous Space and Soundscapes in Taitung City, Taiwan:  
From the Village to the Live Venue**

**DJ Hatfield, Chair**

**Chia-Wei Yang**

**APUY-PUTAL**

**Angaw Sawmah Sadipongan**

What does 'place' signify in the context of music? Traditionally associated with a specific geographical area, the role of place in music transcends this boundary. Andy Bennett (2004:2) postulates that music significantly impacts how individuals relate to their local, everyday surroundings. This assertion resonates with Arjun Appadurai's '-scape' framework (1996) and Timothy Rice's (2017:120) notion of a 'space of musical experience,' acknowledging music's role as a medium to imagine or define place beyond geographical or political confines. In light of Christopher Small's (1999) concept of 'musicking,' attention is drawn to the actual locations where musical activities occur, underscoring their role in the music-making process. This panel presentation elucidates the multifaceted meaning of place in the Taiwanese indigenous soundscape. Panelists from the indigenous community will discuss the 'macacadaay,' a unique singing style, as a catalyst for cultural revitalization across different generations in their community, highlighting its evolution as a cultural projection in music. Concurrently, the discussion will explore a local live venue named 'village,' where performances by the groups mentioned have taken place. This venue's expanding role in placemaking and cultural transmission will be explored, offering a holistic insight into the concept of place in music within the Taiwanese indigenous context.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 9:40AM - 10:40AM**  
**ORGANISED PANEL**

## **Navigating the Sonic Landscape of Spirit and Sensation: Farangaw Amis' macacadaay Songs**

**Apuy Putal, Department of Public and Cultural Affairs,  
National Taitung University**

The Amis people of Farangaw inhabit the plains of Taitung City, where they have cultivated a unique form of Polyphonic singing called macacadaay. This research explores the sensory and spiritual underpinnings of their music, examined through three distinct lenses: ritualistic actions known as 'mitoytoy', Shentigan, and aesthetic experiences.

At the core of Farangaw Amis singing is an intricate weave of sound and spirit. Based on the Amis worldview, all elements, living or inanimate, are interconnected, leading them to approach singing with deep reverence. Before any performance, prayers are offered to ancestral spirits and the surrounding environment, a gesture symbolizing their humility and respect for both nature and lineage. The bond between Shentigan and their songs reveals the Farangaw Amis' profound relationship with their environment. Their musical soundscape is shaped by shared experiences, as seen in their tradition of collaboratively crafting macacadaay songs. This communal approach transcends mere song creation; it encapsulates shared agricultural practices, collective memories, and common sensations, such as the sharing of betel nuts, rice wine, and harmonious voices. Building upon this shared life, the Farangaw not only achieve vocal harmony but also develop a distinctive singing style. This leads to the third dimension of this study, the aesthetic consensus, which reflects the Farangaw Amis' nuanced understanding of interpersonal relationships and their connection to the universe. Through documentation, participation, and personal narratives, this study sheds light on the intricate tapestry of Farangaw's musical traditions, connecting the dots between external social interactions and deep-rooted internal perceptions during macacadaay.

**Apuy Putal**, an Amis indigenous of Taiwan, earned a Master's in Austronesian Studies from National Taitung University. She researches Farangaw Amis music, dance, rituals, and culture, and actively documents Macacadaay song culture alongside elders. She presented papers at the Anthropology and Ethnology Annual Conference in 2020 and 2021. A Chu-Yin Culture and Arts Troupe member and a heritage artist of the traditional Amis Macacadaay performance art, she's participated in numerous Chu-Yin performances and cultural exchanges in Mainland China, Europe, and Japan. Currently, she serves as an elder care service member at the Farangaw Cultural Health Station.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 9:40AM - 10:40AM**  
**ORGANISED PANEL**

## **From Enigma to Taitung's Farangaw Amis Music Revival**

**Angaw Sawmah Sadipongan, Department of Music,  
Taitung National University, Taiwan.**

In 1996, a copyright lawsuit between the Amis Indigenous people of Taiwan and the German band Enigma drew global attention. Enigma unauthorizedly used a recording of a Farangaw Amis's polyphonic song in their track "Return to Innocence," leading to a copyright dispute. The song, selected as the theme for the Atlanta Olympics, brought the issue of Taiwanese indigenous people and copyright into the spotlight as the Olympics commenced. This incident inspired indigenous musicians to fuse traditional songs with electronic music, motivating the younger generation to reconnect with traditional melodies.

Macacadaay, or Amis Polyphonic singing, is unique to the Farangaw Aims of Taitung. However, colonization and capitalism have caused a cultural disconnect in the Indigenous community. Since the 1990s, the Farangaw Amis have sought to rejuvenate polyphonic singing. The Amis Polyphonic Youth Band, comprised of Farangaw's youth, integrates pop elements into their performances. This study focuses on this band, exploring indigenous pop music's impact on Farangaw's musical training and its role in reviving polyphonic singing.

Like many Indigenous communities worldwide, the passing of elders underscores the significance of cultural revitalization. Currently, in Farangaw, the ability to chant polyphonically primarily rests with elders above 70. Since 2017, members of the Amis Polyphonic Youth Band have been learning Macacadaay from these elders. This research, through interviews and observing the learning journey of the band members, delves into the rejuvenation of polyphonic singing and the influence of popular music on today's polyphonic chants.

**Angaw Sawmah Sadipongan**, a member of the Amis Indigenous people in Taiwan, is a graduate student in the Department of Music at National Taitung University. She earned her bachelor's degree in Education from the same institution. In addition to her studies, Angaw works as an elementary school teacher. Her primary research focuses on the transmission of Farangaw Amis Macacadaay songs, and she has dedicated ten years to studying these songs. Angaw is deeply committed to advancing the field of indigenous music education through her academic pursuits.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 9:40AM - 10:40AM**  
**ORGANISED PANEL**

## Live Music Venues and Placemaking: Tiehua Music Village

**Chia-Wei Yang, Department of Music,  
Taipei National University of the Arts**

In this study, I examine the role that live venues play in musicking and placemaking. Contrary to conceptualizing such music spaces as 'settings for music-consuming experiences (Ann Bennet 2004)' or for social networking (Christopher Small 1999), Tiehua Music Village serves a more profound purpose.

Managed by the Lovely Taiwan Foundation since 2010, it was initiated to transform the abandoned Taitung Train Station area and has outgrown this goal, establishing itself as an iconic music site within a cultural creative industry park. Tiehua underscores its commitment to societal responsibility by promoting indigenous musical talent within its operational structure, transcending the typical commercial entity model of metropolitan venues. It not only propels the dissemination of traditional indigenous songs but also enhances contemporary music initiatives, reinforcing the venue's link to local cultural heritage.

This research employs comprehensive analysis, including stakeholder interviews and a review of the venue's progression, to outline Tiehua's exceptional impact on advancing local music development and cultural preservation. It highlights Tiehua's unique contribution to Taiwan's extensive musical and regional landscape, underscoring the venue's commitment to harmoniously blending cultural promotion with societal commitment. This integrated approach sets a meaningful precedent, emphasizing the significance of venues like Tiehua in the broader context of music and cultural promotion in Taiwan, thereby adding to the existing discourse on music, space, place, and locality.

**Chia-Wei Yang**, a doctoral student at Taipei National University of the Arts, Taiwan, majors in interdisciplinary music studies. His recent research, whose findings have been partially presented at IASPM-SEA, ICTM, and SEM conferences, explores indigeneity and Taiwanese indigenous music-dance performance. Chia-Wei's wide-ranging interests span culture, aesthetics, body, and mind, highlighting his comprehensive approach to music's various dimensions; he is assisting with a monograph writing on the psychology of music education and a panel series of modern music for ISCM-Taiwan's upcoming 35th anniversary.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 11:20AM - 11:40AM**  
**PANEL #5**

## **Urban Harmonies: Exploring Pu Man Band's Interface with Yunnan's City Spaces for the Fusion of Ethnic Minority Music and Urban Culture**

**Yuhui Lu, University of Malaya**

This paper takes "the city is a system of communication" (Sun Wei 2018) proposed by urban communication research as the theoretical basis of the study and researches how Yunnan reggae-style Pu Man Band interacts with the physical and virtual spaces of the city during the development process of its establishment and analyzes whether this interaction promotes communication between Yunnan ethnic minority music and urban culture. Yunnan reggae-style band Pu Man is closely connected to urban physical spaces such as livehouses and city streets. In livehouse performances, Pu Man performs influenced Yunnan minority music as well as dance, and the livehouse becomes a space for spreading this popular culture, and the performance venue becomes a space that symbolizes niche music; in the city streets, the band actively interacts with the street space by designing and planning music events and other attention-grabbing ways, and thus attracts more attention from urban people. In addition to interacting with urban physical spaces, Pu Man Band also creates a variety of ethnic minority music, including songs on behalf of the Brown, Yi, and Wa ethnic groups, as well as using other world ethnic instruments such as the Indiana double-barreled flute, and interacts with listeners online by releasing their songs on major music platforms, YouTube, variety shows, and other social media outlets. After exploring the interaction between Pu Man Band and urban space, this paper finds that it is of great local significance in terms of breaking down urban segregation, activating the public's recognition of ethnic minority cultures, and promoting the integration of online and offline spaces.

### **Yuhui Lu**

PH.D candidate : music education, ethnomusicology, University of Malaya ( 11/2023- )

M.F. : Ethnomusicology, Sapienza Università di Roma, Lettere e Filosofia (10/2022- 8/2023 )

M.F.A. : Music performance; Traditional Chinese music  
Henan University, Music College (09/2019-06/2022)

B.F.A. : Music Performance, Henan University, Music College (09/2015- 06/2019)



# Day 2

**FRIDAY, JULY 26TH, 2024 | 11:40AM - 12:00PM**  
**PANEL #5**

**Buskers in Kuala Lumpur. From local aesthetics to mass-media culture?**

**Leonardo García Fuenzalida, PSPBB**

The music busking scene in Kuala Lumpur nowadays may be considered as a fundamental component of its street culture. The city offers a considerable number of spots, where it is possible to attend busking performances at any time of the day. Buskers share these spaces with audiences that may even participate actively to their performances, by singing or dancing. Two characteristic busking places are the Sogo Mall, in the Bandaraya district, and Bukit Bintang, between the MRT and the Alor Setar street night food market. Musicians performing here belong to the same busking network, mostly featuring a rock background through strongly amplified power trio ensembles. Most of the buskers in Sogo and Bukit Bintang are young, ethnically Malay, issued from working classes and many are also inter-Malaysian migrants (mainly from Sabah and Sarawak). However, in spite of a relative social homogeneity, their music skills and repertoires may considerably. If in Sogo local audiences will to listen mostly to traditional Malay pop and dangdut, in Bukit Bintang buskers shall also cover Banglapop, Mando and K-Pop, and even Arabic and Persian songs. By this, it would seem that the local Malaysian rock homogeneity related to the Post-colonial Malay

Rock pride of the sixties and seventies, tends to diversify into a myriad of global Pop music styles induced by the cultural changes of mass-media culture, tourism and migration. This research focuses on two busker groups of Bukit Bintang, The Sella and Redeem Buskers, before the covid-19 pandemic. The first one, mainly performing original compositions, with a psychedelic and progressive rock touch, the second, dedicated to global covers and closely interacting with electrified audiences. In spite of their differences, the research proposes to approach the sonic compounds (tone, phrasing, instrument techniques) and social contexts (charisma, communication and composition of their audiences).

**Leonardo García Fuenzalida**, lecturer - PSPBB, Paris, France

Flute performance diploma from the Catholic University of Chile, Generative Improvisation diploma from the Paris Conservatory (CNSMDP) and PhD in Sociology (University of Paris 10). Researches on improvisation in modal music traditions, extended instrumental techniques and globalization in Popular music. Active musician in stage as in studio, also currently teaches at the Jazz Department of PSPBB in Paris, France.

Contact: [leogarciamusic@yahoo.com](mailto:leogarciamusic@yahoo.com)

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# Day 2

**FRIDAY, JULY 26TH, 2024 | 12:00PM - 12:20PM**  
**PANEL #5**

**Shifting musical practice & instrumentation in synchronized performances: a case study on YMO, TM Network and Denki groove**

**Sena Yoshimura, Osaka University**

Comparing the output of three musical units - Yellow Magic Orchestra (YMO), TM Network (TM), and Denki groove - through the lenses of (1) popular music practices and (2) instrumentation, this presentation focuses on Japanese synchronized performances from the late 1970s to the 1990s. Within the scope of this presentation, I define "synchronized performance" as a musical performance by a real human being in synchronization with pre-programmed instruments that are automatically played in adjustment with a piece.

Although the first digital sequencer, one of the core technologies for synchronized performance, emerged in 1971, synchronized performances were not fully incorporated in popular music practices until the late 1970s. Early Japanese synchronized performances relied on expensive foreign-made musical instruments and were only adopted as an experimental technique by select professional musicians such as YMO.

However, with the development of technology, the face of synchronized performances changed drastically. In the mid-1980s, with the emergence of high-quality equipment by Japanese musical instrument makers such as Yamaha, Korg, and Roland, professional musicians, such as TM, began to incorporate synchronized performances into conventional pop music. Furthermore, as such musical instruments became available to amateur musicians, synchronized performances rooted in their consumer culture started to flourish. As a result, professional musicians rooted in that scene, such as Denki groove, took to the stage in the 1990s.

Tracing these developments, this presentation will concern itself with a comparison of three representative groups - YMO, TM and Denki groove - to explore changes in the application of synchronized performances in Japanese popular music.

**Sena Yoshimura** is a Ph.D. Student at the Department of Musicology at Osaka University (Japan). Her current research focuses on the cultural history of synchronized performance in popular music, and her writing has previously been published in both *Handai Ongakugakuhō: Journal of Handai music studies* Vol.19 and *Philokalia: Journal of the Science of Arts* No.39.



# Day 2

FRIDAY, JULY 26TH, 2024 | 2:20PM - 2:40PM  
PANEL #6

## Intern students as creative laborers in Chinese music industry

**Meng Yao, Communication University of China, Beijing**

Over the past two years, the author has interned at several Chinese internet music companies to conduct a year-long participatory observation, during which key information such as the platforms' internship recruitment posters was collected. The author also conducted in-depth interviews with 12 students who have interned at music platform companies such as NetEase Cloud Music, TME, Bytedance, and so on. Inspired by Keith Negus and Michael Pickering(2004), who have defined creativity as a process that brings experience into meaning and significance and helps it attain communicative value, this paper explores how student interns' creativity is exploited by music platform employers to obtain fresh perspectives. More specifically, platforms are utilizing their knowledge as members of subcultural communities, their music-listening experiences of youths mostly born around the 2000s, and their social media inspirations, which are often called "Internet Sense(网感)" in Chinese, to target the youth market. However, these interns are not just totally unreflectively exploited by platforms. The author also finds that these student interns are taking advantage of their low KPI pressure and weak dependence on the company to import a non-economic value. Thus some of their work can also be seen as a process of "affect", where they reach a self-valorization stage.

**Meng Yao** (English name: Ivonne) is a current MA student at Communication University of China, Beijing, majoring in musicology. She is a member of the International Association for the Study of Popular Music (IASPM) and has attended the 21st and 22nd biennial conferences of IASPM in the past two years. Her recent works, such as *Imagination Space and National Identity Construction in Variety Art Programmes: A Textual Analysis of Music Performance Based on National Treasure* [2022], are focused on platform studies, creative labor and national identity.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 2:40PM - 3:00PM**  
**PANEL #6**

## **Listening with Feeling: An Analysis of Resistance Strategies to the Homogenization of Placeness in Chinese Soundscape Recording**

**Guo Wentao, Communication University of China**

This paper discusses how soundscape recording, as an art form for the representation of place, responds to the social, technological, and physical conditions of the region through the choreography of sound and space, which contributes to the conference theme of "Human and More-than-Human Entanglements". At the same time, it explores the strategies for balancing market demand and placeness in the commercialization of soundscape recording in China in the 21st century.

In the context of acoustic ecology, in 21st century China, urbanization has made the homogenization of soundscape environments and significantly reduced the ability of specific soundscapes to represent the identity of local communities. At the same time, as recording trends move in the digital direction, recording artists can easily access sound resources in complex environments. Industries outside of music, such as filmmaking, healing work are all making complex demands on soundscape artworks, which are being batch marketed. This is also accelerating the homogenization of the placeness in soundscapes.

This paper traces the beginnings of "acoustic ecology" in the 1960s, focuses on the exploration of the wider "soundscape" under the Taiwan Strait in this context, and the "Along the River During the Qingming Festival" soundscape exhibition, which was the first to realize sound interaction in mainland China. Through the semi-structured interviews with 30 sound artists, this paper suggests that Chinese soundscape artists are resisting the homogenization of placeness through, for example, multichannel-based sound design, which objectively dilutes the limitations between human and more-than-human of the listener's pseudo-environment.

**Guo Wentao** is a recording engineer and a student at Communication University of China, studying for a master's degree in popular music study. His research interests include sound study, music industry. As a sound designer, editor or art designer, he participated in the creation of the theatrical documentary film "Once upon a time in films", "Mu Fei", the feature film "Hidden love", "Welcome", and the TV program "The best" on CCTV 6, which were nominated for the main competition of short films at the first ANOTHER Film Festival in 2023, as well as winning other awards.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 3:00PM - 3:20PM**  
**PANEL #6**

## **Imagine ancient place: A study of cultural hybridity in Chinese ancient music revival**

**Xiuquan Yao, Communication University of China**

In recent years, music works produced to imitate ancient music are continuously emerging, such as Symphony of Feng-Ya-Song (2019), Night Banquet in Tang Dynasty Palace (2021), and Po Zhen Zi (2022), most of which are produced by local governments and have gained considerable traffic and discussion on the Internet. Interestingly, these works are identified by audiences as "Imitation of ancient music", while using a large number of modern popular compositional and mixing techniques.

Through textual analysis and case studies, this paper finds that these works not only seek legitimacy by relying on the policies and strategy of "a country with a strong socialist culture (文化强国)", etc. but also find ways through local governments' utilizing for city identity establishment, surviving in the shaping of both national and place identities. In addition, the development of social media such as Douyin app has also extended the field of identity shaping. Through discourse analysis on the comment box of platforms where the works are broadcast, this paper also attempts to explore how audiences can construct the comment box as a field for nationalist discussion. Finally, through semi-structured interviews with composers and audiences, this paper outlines how these music works have created tensions between the audience's understanding and the fact, which can be seen as a hybridity of ancient and modern, Chinese and Western.

**Xiuquan Yao** is a current MA student at Communication University of China, Beijing, majoring in musicology. She is a music producer and a member of Chinese Association for Artificial Intelligence. She has composed a number of electronic music, dance theatre soundtracks, drama soundtracks, Asian Games songs and other works such as "Luo Ri Yan (落日烟)" and won many awards both at home and abroad. Her recent works focused on electric music and music recording.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 3:20PM - 3:40PM**  
**PANEL #6**

## **"Pong Lang is from Kalasin": Entanglements of Place and Music in Northeastern Thai Pong Lang Ensemble Performance**

**Kurt Baer, Society for Ethnomusicology**

"Oh, Pong Lang Kalasin!" was one of the more common responses I received when explaining to people in Thailand that I studied the Northeastern Thai popular/folk pong lang ensemble—a statement tying the pong lang genre and the instrument from which it gets its name to the Northeastern province that is recognized as the instrument's birthplace. A staple at Northeastern Thai festivals and cultural events, ethnomusicologists Terry Miller and Priwan Nanongkham have described as the pong lang ensemble as the "most prominent symbol of old-time Isan [Northeastern Thai] musical culture" and "the most important musical symbol of 'Isan traditional music'" (Miller 2005, 104; Priwan 2011, 540). Pong lang performances—with songs, props, costumes, instruments, and framing discourse all making reference to various and overlapping place identities in the area. Instruments with associations to different provinces, songs making reference to specific towns and local customs, and massive set pieces replicate regional cultural attractions all coexist and overlap within and between individual pieces.

Drawing from what religious studies scholar Justin McDaniel (2021) describes as "thin description"—an avoidance of searching for deeper meaning and embracing of surface-level meaning and contradictions, I argue that the multiple, shallow, and overlapping associations between pong lang, place, and identity as a major factor in pong lang's signifying power and continued relevance and an important site of investigation into the uses and meanings that people ascribe to music.

Kurt Baer is an ethnomusicologist, saxophonist, and specialist of spirits and cocktails who currently serves as the program specialist for the Society for Ethnomusicology. He received his Ph.D. in Folklore and Ethnomusicology from Indiana University in 2023, where he received a Fulbright Scholarship to conduct his dissertation research on issues of cultural performance and identity in Northeastern Thai pong lang music. In addition to Thai music, Kurt conducts research on music in the craft spirit industry, background and ambient musics, and online communities.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 4:00PM - 4:20PM**  
**PANEL #7**

## **Reconstructing the "Nearby" : The Music Life of Youth in Beijing's Rave Scene**

**Mei Xing, Central Conservatory of Music**

Within clubs, factories, and ruins, legal commercial rave events intertwine with illegal private parties. Every weekend, as night falls, Beijing ravers gather at these scenes to commence their music-filled lives. These activities serve as a microcosm of Beijing's rave scene, which, despite its 25-year history, has remained on the fringes of academic research. This study aims to outline and document the image of the marginalized group of Beijing's rave youth and delve into the relationship between individuals and spaces within the rave scene, particularly the construction of intimacy within these spaces. Finally, as the real-life Beijing rave events clash with the utopian notion of rave culture, we question how to define Beijing's rave scene and the function of Beijing's version of rave culture in the lives of the youth. I will use the concept of "the nearby" to elucidate the particular phenomena within Beijing's rave scene. The notion of "the nearby" is proposed by Chinese anthropologist Biao Xiang, who suggests that contemporary Chinese youth focus only on themselves and the imagined world, neglecting the space in between—the nearby. I discovered its role as "the nearby" space within Beijing's rave scene. Simultaneously, the reconstruction of "the nearby" holds significant significance in the post-pandemic era, not only aiding people in developing a more nuanced understanding of reality but also helping them regain a sense of control over their lives. Moreover, it is the existence of Beijing's rave scene as a "nearby" space that, to a certain extent, has been propelled by Covid-19, fostering the development of Beijing's rave culture.

**Mei Xing** is an undergraduate student at the Central Conservatory of Music, majoring in Ethnomusicology. Her research interests include urban space/places and electronic dance music culture and music. She also serves as the music director for the exhibition "Dream of the Garden" at the Beijing International Dance Image Art Season.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 4:20PM - 4:40PM**  
**PANEL #7**

## **An Inter-Asia Exploration Into Post-pandemic Touring Activity in the Hong Kong Indie Music Scene**

**Jonathan Chan, The Chinese University of Hong Kong**

The 2019 protest movement and subsequent COVID-19 pandemic was a catalyst for many changes in the Hong Kong indie music scene, including introducing many new audience members in search of local cultural identity as well as focusing music activities on local artists. After borders were opened fully in 2023, organisers in the scene began organising gigs locally for bands from other Asian countries and a growing list of local bands and artists have been able to perform in other Asian countries and even beyond. Before the pandemic, local bands mainly toured to mainland China for non-local performances, only occasionally going to nearby Taiwan and rarely beyond, but post-pandemic touring activity has been highly focused on places like Taiwan, Japan, Korea and Southeast Asia, with no touring to mainland China as a result of cultural sentiments developed during the 2019 protest movement. These activities have highlighted the cultural significance of Hong Kong in the wider Asia cultural imaginary to local bands and fans, bringing local cultural identity to the foreground as these activities constitute a representation of the local to wider audiences across Asia. Through ethnographic interviews and an inter-Asia framework, I explore the reasons behind this shift in touring activity, how links between bands, venues and organisers are formed across Asia, and the ways this new shift reflects the way musicians and fans view their cultural identity in this new Asia-wide cultural context.

**Jonathan Chan** is a Ph.D candidate in ethnomusicology, researching the Hong Kong indie music scene focusing on cultural identity. He wears many hats in the scene: a gig photographer, musician, guitar technician, tour nanny, gig organiser, podcaster and recently, documentarian. He has been researching the scene since 2019 and has been a participant since 2015, documenting the ever-accelerating changes in the scene and its significance to wider society.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 5:00PM - 5:20PM**  
**PANEL #8**

## **Reimagining Popular Music Education: A Blueprint for Decolonisation**

**Hueyuen Choong, UCSI University**

Popular music learning cultures for a long time had been associated with the informal and aural tradition, and the knowledge and skills popular musicians developed are generally self-acquired in a holistic and haphazard manner. However, the formalisation of popular music learning resulted in an education model where many of its practices were marginalised and replaced with features of Western art music pedagogy, including an emphasis on developing proficient Western standard notation knowledge and pitch-based music skills, the study of canonised repertoire, and standardised rigid modes of learning. Though the term "popular music education" suggests it is a model that managed to escape the grasp of the colonising Western art music traditions, the reality is that popular music education developed at the mercy of dominating Western art music education models. Thus, products of such education models develop inclinations, habitual practices, values, and attitudes that are at times in conflict with popular music cultures. Therefore, through an examination of a drummer whose entire learning history took place within institutional walls and a bassist who developed without any formal instruction, as well as reflections of teaching children from indigenous communities to play in a rock band, this paper intends to characterise the impacts of colonising popular music-learning processes and suggest ways in which popular music education can move forward to reinstate features of popular music-learning and -making within the confines of formal music education.

**Hueyuen Choong** is a drummer and an assistant professor at the Institute of Music, UCSI University. His research interest primarily revolves around the music-learning cultures of popular musicians, and his latest research examines this subject matter within the Malaysian context; specifically the examination of HPME and the disturbances that such modes of becoming popular musicians caused within the popular music-making cultures. He is the author of "The applicability of Anglosphere-based popular music learning culture characterisations to a Malaysian context" (2023), "The learning experiences and musical proficiencies of formal and informal popular musicians in Malaysia" (2022), and "An evolutionary narrative of popular music learning cultures: A case study of the United Kingdom" (2022).

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# Day 2

**FRIDAY, JULY 26TH, 2024 | 5:20PM - 5:40PM**  
**PANEL #8**

## **Observing How Violin Was Accepted in Taiwan Through Music Education in Schools and Violin Textbook during the Japanese Colonial Period**

**Chen, I-Jen, Graduate Institute of Music, National Taiwan University**

In today's Taiwan, the violin is highly popular. Yet, in the early 20th century, its primary roles were accompanying songs and aiding in tuning students' pitch. The 1932 violin competition in Taiwan marked its emergence as a solo instrument, as showcased by all contestants performing instrumental pieces. This progression underscores a notable change in the Taiwanese perspective: from viewing the violin as a supportive instrument to recognizing its distinct musical significance. Interestingly, the early trajectory and evolution of the violin in Taiwan remain somewhat underexplored.

During the Japanese colonial era, the crux of music education in schools was rooted in vocal performance, with instruments like the violin often relegated to a subsidiary role, providing accompaniment to singers. This study pivots on the violin, offering a detailed examination of several pivotal resources: 1) policy documents on music education from the Japanese administration, 2) relevant educational journals of the time, 3) contemporary Japanese violin pedagogical materials, and 4) preserved violin scores from the era's Taiwanese teacher-training institutions. Through meticulous analysis of these historical assets, this paper delineates the evolution of the Taiwanese acquaintance and subsequent acceptance of the violin, especially within the framework of school-based musical education.

This research aims not only to bridge the historical narrative of the violin's introduction into Taiwan but also to provide a lens through which the arrival and assimilation of other Western instruments can be understood. Furthermore, this study offers a unique perspective on the broader theme of musical adoption and adaptation under colonial dominion.

**I-Jen** is a Master student at the Graduate Institute of Musicology at National Taiwan University. He completed his undergraduate studies in Bachelor of Arts in Music at National University of Tainan, Taiwan. His current research interest is on the development of violin music during the Japanese colonial era in Taiwan. He has presented at the Taiwan musicology forum in 2021 and 2022, and is a recipient of the 2020 and 2022 school year National Science Council's "College Student Research Scholarship" program. He has also published an article to the "Kuandu Music Journal" in 2023 (ISSN 1814-1889).

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# Day 2

**FRIDAY, JULY 26TH, 2024 | 5:40PM - 6:00PM**  
**PANEL #8**

**Made in 'elite' schools: Academic Excellence and the production of  
Rock and Hip-Pop Culture in Taiwan**

**Wang, Chi-Chung, National Sun Yat-sen University; National Tsing Hua University**  
**Lin, Hao-Li, Institute of Anthropology, National Tsing Hua University**

East Asian education systems are known for their emphasis on examination and conformity, as well as the intense academic pressures on students and families. Few studies, however, explored their influence on popular cultural practices and expressions. Using materials from senior high schools to colleges in Taiwan, this paper argues that the operation of student Rock and Hip-Hop music clubs on campus within the education system has significant implications for the development of these genres. School clubs in Taiwan are usually the first and most important social organization that gathers youths who are interested in Rock and Hip-Hop music, rather than local neighborhoods and communities as seen in other societies. Student musicians' engagement in these forms of popular culture is inherently linked to their educational experiences, including aspects like academic performance, competition, and administrative management. Furthermore, their status as student musicians, particularly from elite institutions, is also given additional value and impacts their performance style. In this paper, we expand upon the Bourdieusian concept of 'technical capital' to illustrate how these elite students leverage the accumulated technical capital and related dispositions, which are shaped during intensive examination competitions, developing a set of music production strategies that prioritize technical excellence. We will then show how the ideas of rebellion, masculinity, and creativity associated with these genres are thus put into entirely different social and historical contexts. The findings will provide further insight into the intricate practices and experiences of young individuals, as well as the cultural dynamics of popular music within the East Asian region.

**Chi-chung Wang** is a Assistant Professor at Si Wan College, National Sun Yat-sen University. His research areas encompass youth studies, cultural sociology, social class and inequality, sociology of education, and sociology of music. Recent research has focused on youth culture and social identity within East Asian education systems, cultural omnivorousness and subcultural distinction among privileged Taiwanese youth, and the institutionalization of independent music culture production in Taiwan.

**Hao-li Lin** is Associate Professor at the Institute of Anthropology, National Tsing Hua University, Taiwan. He holds a Ph.D. in anthropology from the University of Pittsburgh with a focus on environmental management practices in Fiji, and a BA in anthropology from NTU. His BA thesis on the development of rap music in Taiwan (2005) was the first published scholarly work on the topic. He is also one-third of the Taiwanese rap group Tripoets.

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# Day 2

**FRIDAY, JULY 26TH, 2024 | 6:00PM - 6:20PM**  
**PANEL #8**

## **'Restraining Yourself, But In A Drive Forward': Lived Experiences of Learning to Groove to Jazz.**

**Wong Siao Ern, Universiti Putra Malaysia**

This paper explores students' experiences of learning to groove to jazz in tertiary-level educational settings within Malaysia. Groove can be understood as the tension generated by a "complex relationship between rhythm and meter" (Keil, 1966) that creates a "vital drive" (Hodeir, 1961) in the music. Music that is "groovy" can inspire listeners to join in with body movements (Roholt, 2014). Musicians create a sense of grooving by playing certain rhythms slightly late or early, in order to "pull and push" against the underlying pulse. These "microtiming deviations" (Iyer, 2002) can be felt, but are too subtle to be adequately conveyed using notation.

Recent years has seen an increase of students pursuing jazz studies in Malaysian universities. Jazz is not a music that is currently prominent in the local musical landscape; and opportunities for pre-college jazz education are rarely available. It is unsurprising then that many were unfamiliar with how it feels to groove to jazz, faced difficulty in sustaining a groove, and lacked ease in playing rhythmic patterns with the desired rhythmical nuances.

How did participants, who did not grow up with jazz, make sense of grooving? How did they come to grasp, practice and perform unfamiliar rhythmic nuances? Interpretation of interview text revealed that participants devised personal ways to help themselves learn, including using analogies and reflection, moving the body and feeling sensations, in order to enter into a "state" of grooving. These accounts highlights the intercultural setting in which the learning takes place, and the body as an avenue through which intangible aspects of artistic or cultural traditions are acquired.

**Wong Siao Ern** is an educator and researcher. She has lectured at Universiti Putra Malaysia and worked as researcher and coach at Heutagogy Global Classroom, a Malaysia-Japan student exchange project that focuses on understanding plural co-existence. She is the co-recipient of the Gold Medal Award at the Putra InnoCreative Competition for the project titled: "Cross-Cultural Mode Of Academic Guidance Through Collaborative Self-Determined Learning". She completed her M.Sc. (Music) where she researched students' lived experiences of majoring in jazz in Malaysia. Her interests include jazz learning, intercultural and phenomenological experiences of learning.



# Day 2

**FRIDAY, JULY 26TH, 2024 | 6:20PM - 7:00PM**  
**PERFORMANCE LECTURE #2**

## **Popular Music, Mime and Digital Forms: Bridging the Familiar-Unfamiliar Divide Between Audiences and Performers**

**Syafiq Faliq bin Alfian, University Malaya**

The performance-lecture aims to explore how popular music serves as a connection between the known and unknown aspects of performing arts, bridging the gap between performer and audience. This is achieved by incorporating a performance of mime (representing the unfamiliar) with the familiar tune, "Chariots of Fire" as a linkage. The performance incorporates technology, specifically Microsoft Forms, to gauge audience perception. Real-time analysis of audience responses to the performance will determine the success or failure of the hypothesis. The performance-lecture will examine audience feedback, delving into the responses from both performer and audience, thereby soliciting valuable insights from the performance experience. Essentially, this performance-lecture is experimental; exploring the notion of the more-than-human entanglements that are present between audiences, technology and performance. It is hoped that such a performance will result in fruitful reflections and insights on such phenomena, in line with the overarching theme of the conference.

**Syafiq Faliq Alfian @Sefa**, is a cultural researcher and performing artist focused on Asian Traditional Performing Arts history through Cultural Evolution Theory. He earned his Doctoral Degree from Hiroshima University, Japan, in 2022. As a member of the Ipoh collective Projek Rabak since 2011, Sefa has been exploring Corporeal Mime and Malaysian traditional performing arts in performances since 2007. A creative writer, his notable works include 'Melankolia Bisu' (2014) and 'Novel Eksperimental' (2013). His current research emphasizes the philosophy of pragmatism in Mak Yong and Malaysian performing arts history, aiming for a richer discourse to understand local identity formation.

# End of Day 2

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# Day 3

**SATURDAY, JULY 27TH, 2024 | 9:40AM - 11:00AM**  
**ROUNDTABLE**

**Statement of Focus:**  
**Shaping Music Through Filipino Urban Spaces**

**Crisancti L Macazo, Chair**

**Aldwynn R. Ancheta**

**Moona S. Binalla**

**Ma. Jeraldine T. Gorospe**

**Centro Escolar University Manila**

Space is an abstract form of entity as far as sound is involved. The acoustic environment of sound in cinema is simultaneously occupied by differing sounds (Bela Balazs, 1985). The same space may be occupied by multiple sounds at the same time, however, it may be construed that this space could also be seen as multiple entities that a single source of sound (or music) may occupy these spaces. With this background, this roundtable discussion will be scrutinizing various concepts on spaces, whether virtual or real sound environments in the urban, differing regions, and plurality of time in a space. Among these topics include the hybridity in pop music (Homi Bhabha, 1994), creation of a conceptual framework, Harana depicting a space for love songs (Hope Sabanpan Yu, 2021), and another concept on protest, namely, Kamao (clasped fist) to show the power (Teresita Gimenez-Maceda, 2007) of multimedia (Nicholas Cook, 1998), and the sharing of the locus of resonance reverberated on situated listening in cinema (Giorgio Biancorosso, 2016). The spaces as subjects in this roundtable discussion on the topics where music is performed live, virtually, or disembodiment are anchored on Adam Krims's concept of urban geography where social and cultural contextualization of spaces define the shape of music.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 9:40AM - 11:00AM**  
**ROUNDTABLE**

## **Cinema: A Resonant Space of Collective Intentionality**

**Crisancti L Macazo, Centro Escolar University Manila**

When a spectator enters a theater, he also enters a few overlapping spaces. This cinematic situation, according to Mary Anne Doane, is a conglomeration of the diegetic space, the visual space, and the acoustical space. Following this position, film soundtrack and moving images resonate as one unit, enveloping spectators with a phantasmagoria of sights and sound called, cinema. This has been in existence since the beginning of talkies but a branch of film research that is less traveled. This paper investigates how one is absorbed into the diegesis of a film with the resonance of the music track. Posited by Giorgio Biancorosso in his book, *Situated Listening: The Sound of Absorption in Classical Cinema*, "[s]ituatedness, like that of a participant to a ritual, is shared with others whom the representation summons as a collective before an ideally joint, albeit staggered and scattered effort" (218). Thus, cinema as a locus of resonance, may it be sonic or the collective body of spectators resonating at the onset of the film experience, is worthy of examination with its ability to captivate its spectators. In addition, this paper will also look into the sociological and philosophical aspects of spectator-resonance in the form of perspectives elicited by varying film diegeses and genres through the years.

**Crisancti L Macazo** is a scholar, violinist, and enthusiast in photography and filmmaking. He was conferred with the degree, Doctor of Philosophy in Music by the University of the Philippines in 2020. His dissertation is on film music with the title, *Music and Image: The Soundtrack of Manuel Conde's Extant Films, 1941-1958*. He is currently an Associate Professor at the Conservatory of Music, Centro Escolar University, Manila teaching research, applied violin, and German language. Moreover, he is an Adjunct Professor at the College of Music and the Performing Arts, St. Paul University Manila, Philippines as graduate student thesis and dissertation advisor.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 9:40AM - 11:00AM**  
**ROUNDTABLE**

## **Fusion of Ethnomusical Instruments to Filipino Popular Music**

**Aldwynn R. Ancheta, Centro Ecolar University Manila**

Inspired by some Filipino singers/songwriters, José Íñigo Homer Lacambra Ayala or more popularly known as Joey Ayala, infuses ethnomusical instruments in his songs and compositions. Another artist, Ethniku, utilized ethnic instruments in its modern beats in his solo track Siklab (Blaze). The band, Asin (Salt), in almost all the songs they popularized in the 80s, did sort of revival by the Ang Grupong Pendong (The Group of Pendong) in the 1990s to the present. These artists composed and promoted their respective pieces of music known to many Filipinos by integrating traditional or ethnic musical instruments. This paper aims to trace back and rediscover ethnomusical instruments commonly used in the past, keep alive, and preserve the culture of music among Filipinos. It also aims to provide information to budding Filipino artists of various cultural origins or backgrounds with the hope of providing inspiration for them to take pride and repopularize the differing ethnomusic and traditional instruments. Also to pave, somehow, in the preservation of our rich culture in music and creating new forms as they are blended to modern music by our contemporary music artists. Furthermore, this investigation utilizes merging of cultures and elements in accordance with Homi K. Bhabha's concept of hybridity.

**Aldwynn R. Ancheta** is a guitar major graduate of Centro Ecolar University, Manila, Philippines. Aldwynn is also active in performing outside the auspices of the university. One of which is the National Music Competitions for Young Artists. Moreover, he finds pleasure in teaching guitar playing to enthusiasts, and aspiring musicians. In addition, he engages to expound more works in guitar ensemble music as an arranger.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 9:40AM - 11:00AM**  
**ROUNDTABLE**

## **The Listening Experience of Music: Phenomenon of Filipino Love Songs**

**Moona S. Binalla, Centro Ecolar University Manila**

Original Pilipino Music (OPM) is an umbrella term for a category of music created by Filipino musicians (Balance, 2021). As a marker of Filipino identity in popular music, the label "Pinoy Music" was coined (Prudente, 2021). This paper aims to investigate how a song can still be relevant in mainstream music despite its chronological longevity. Plurality of time whence harana occurs in a space where the old and the past haggle for the identity and experience of this genre- a music that has been concrete in the knowledge of the locals is tested through the changing time. A question of change in the character may be parallel to the contextual meanings of this music as a social discourse. In this case, I will be delving into the song Jopay by the group, Mayonnaise, an OPM rock band, and Walang Kapalit by Rey Valera and its revivals, through semiotic analysis on the song lyrics that will scrutinize how Filipinos view the concept of love, and how colonialism and postcolonialism has shaped society's attitude towards love songs. Semiosis and varying concepts about colonialism and post colonialism were utilized in the creation of this "Harana" conceptual framework. Of which, it is intended to probe the popular love songs in the Philippines juxtaposed with that of the past in the pursuit of determining the spatial gravity in identifying social contexts of these songs known as harana.

**Moona S. Binalla** is a singer-songwriter at MUUNA. She is the assistant conductor and alto at Centro Ecolar University Singers Manila. She is also the conductor of the Centro Ecolar Integrated School Singers. Currently, she is a senior student at CEU, taking up Bachelor of Music in Music Education major in Choral Conducting. She has performed not just locally but internationally as well.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 9:40AM - 11:00AM**  
**ROUNDTABLE**

## **Multimedia and Urban Geography: Mapping the Impact of Virtual Spaces on Music Performance of Protest Songs**

**Ma. Jeraldine T. Gorospe, Centro Ecolar University Manila**

This study explores the transformative impact of virtual spaces on the performance and dissemination of protest songs within the context of multimedia and urban geography. Protest songs serve as a medium for expressing ideas and fostering political and sociological awareness. Drawing on Michel Foucault's theory of power dispersed through social interactions, Adam Krim's insights on music and urban geography, and Nicholas Cook's theory of musical multimedia, the study utilizes the "Kamao Framework" as a conceptual lens. This framework integrates Foucault's understanding of pervasive and diffuse power dynamics with Cook's exploration of music's multimedia nature across various digital platforms and technologies. By mapping the influence of virtual spaces on the performance and reception of protest songs, this research contributes to a nuanced understanding of how music operates within contemporary urban environments and personal spatialization. The findings underscore the significance of virtual environments in shaping musical expression, social interaction, and the potential for protest songs to evoke critical engagement and promote positive societal change.

**Ma. Jeraldine T. Gorospe** is a soprano at Centro Ecolar University Singers Manila. She is currently a senior student at Centro Ecolar University, Manila, Philippines. She is preparing for her graduation recital as Choral Conductor under Bachelor of Music in Music Education. She has participated in numerous performances and choral festivals local and abroad since young, and is currently one of the associate conductors of the Treble Choir Association of the Philippines, Inc.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 11:20AM - 11:40AM**  
**PANEL #9**

## **Rescaling Urban Indigenous Space in New Taipei City: Rivers, Stones, and Songs**

**DJ Hatfield, National Taiwan University**

In this talk, I discuss how musical practices rework relationships among places in a recently resettled urban Indigenous community (niyaro') in New Taipei City. Like other niyaro' in NewPei, Cinemnemay formed in the 1970s around the subsistence gathering and ritual practices of 'amis / Pangcah migrants who came to the city seeking work in the construction trades. Cinemnemay orients itself toward the HsinTien River. Yet, founding members of the niyaro' collected a stone from the Siuguluan River, which flows by their original homes in Eastern Taiwan. This stone subsequently became the focus of ritual practices and moved with the Cinemnemay community when the community was displaced by urban renewal. Meanwhile, a variety of popular musics also coordinate among New and Old Cinemnemay, HsinTien and Siuguluan Rivers, and Indigenous and settler spaces in NewPei. In my discussion of musical practices in Cinemnemay, I follow this coordination: the ways that musical practices rescale river systems, ancestors, and people into an expansive network that centers 'amis places rather than settler place hierarchies. This mode of rescaling NewPei within (and as) Indigenous place pushes our consideration of scale beyond usual accounts of scale in popular music studies, which often approach scale as an opposition between global and local scales or as a set of trans-regional (for example, South-South) networks. Rather, scale in Cinemnemay musical practices is an organization of spatial and agentive density, of entangled placemaking practices anchored by a Siuguluan River stone.

**DJ Hatfield** is Associate Professor at the Graduate Institute of Musicology at National Taiwan University. A sociocultural anthropologist and sound installation artist, Hatfield is interested in Indigenous media, music and placemaking, and the perlocutionary effects of music and dance. Hatfield's recent research focuses on the effects of dance as sovereign assertion, intercultural communication, and diplomacy in Indigenous Taiwan.

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# Day 3

**SATURDAY, JULY 27TH, 2024 | 11:40AM - 12:00PM**  
**PANEL #9**

**Commodified Buddhism and the creation of a "mythical China" in Sada Masashi / CCTV's documentary "Chōkō" (1981, 長江, "The Yangtze River")**

**Anita Drexler, Osaka University**

Singer-songwriter Sada Masashi can be considered one of Japan's most prolific songsmiths, maintaining a five-decade-long career in showbusiness. Other than focusing mainly on love songs, his work displays an affinity for spiritual topics so prominent that one could easily view them as the true core motif of his oeuvre. Remarkable in this regard is his 1981 documentary "Chōkō", a co-production with the Chinese state broadcaster CCTV, in which Sada pictured a mythicized "China" and its rich Buddhist heritage as pathway not only to an inner journey, but also – as had been the initial plan – to the hearts of a then rediscovered new audience from mainland China.

However, other than in similar interaction between actors from Japan and a wider "Asia" that it sought to reconnect with in the late 20th century, in the case of "Chōkō", the co-producing Chinese partner completely rejected Sada's artistic vision including its exoticizing tendencies, re-assembled the material of the original feature film according to their own terms, and thus subverted established power dynamics. Using an array of methods from film- to discourse analysis, I am going to examine Sada's commodifying use of religious, spiritual & mythological motifs, connect them with wider discourses on cultural phenomena prevalent in Japan at the time ("Silk Road boom", "New Age boom") and describe where they may have been contrary to CCTV's expectations.

**Anita Drexler** is a PhD student at the Department of Musicology at Osaka University (Japan). Their main research revolves around Japanese mainstream popular music from the 1970s-1990s, especially singer-songwriters formerly associated with the once influential current "New Music" / "nyū myūjikku".

Drexler's research mostly includes intersectional angle regarding topics such as class, gender, nationalism, and cross-cultural flows. Their most recent contribution, however, focuses on voice actors, entailing a survey of the history of anison / anime songs (together with Kitaba Hiroyuki) for the upcoming monograph "The Palgrave Handbook of Music and Sound in Japanese Animation" (to be published in 2024).

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# Day 3

**SATURDAY, JULY 27TH, 2024 | 12:00PM - 12:20PM**  
**PANEL #9**

**The comparative study between the environmental music in 1980s Japan and Kankyo Ongaku in 2010s Japan**

**Katsushi Nakagawa, Yokohama National University**

This presentation aims to compare environmental music in 1980s Japan with Kankyo Ongaku in 2010s Japan. The basis of this comparison will revolve around the following key aspects:

**1. Proximity to the Avant-Garde Movement:**

The former serves as a direct descendant from contemporary music in Japan, drawing inspiration from concepts like soundscape by R. M. Schafer, sound installation by Max Neuhaus, and ambient music by Brian Eno. The latter, in contrast, may exhibit a more distant relationship with the avant-garde movement.

**2. Impact of Recording:**

For the former, it is not only the recording that is important, but for the latter, the recording is critically important.

**3. Concepts of Space and Environment:**

I plan to explore the ideas of space and the environment in 1980s Japan versus 2010s Japan.

**4. Intersection of Visual Art and Music:**

These two forms of music exhibit varying connections to the context of visual art. I plan to examine the disparities between the motivations behind the exhibition "Hiroshi Yoshimura: Ambience of Sound, Sound of Ambience" at the Museum of Modern Art, Kanagawa in 2023 and the cultural context of popular music in Kankyo Ongaku in 2010s Japan.

In conclusion, I will touch upon the concept of the vernacular avant-garde (as proposed by Benjamin Pieku), and assess its applicability to the popular music genre.

**Katsushi Nakagawa** is an Associate Professor at Yokohama National University. His research interests encompass the genealogy of Sound Art, with a particular focus on Asian countries. This includes areas such as sound sculpture, avant-garde music, media art, sound installation, and more. In order to investigate the popularization of avant-garde music, he has initiated a comparative study between the environmental music in 1980s Japan and Kankyo Ongaku in 2010s Japan.

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# Day 3

**SATURDAY, JULY 27TH, 2024 | 1:20PM - 1:40PM**  
**PANEL #10**

## **The Consumption of Popular Music through Radio Malaya and Radio Request Cards in the 1960s**

**Xin Ying Ch'ng, UCSI University**

The 1960s was a politically turbulent time for Malaysia as a newly independent nation in the region. Indonesia's Konfrontasi (1963-1966), the enlisting of Sabah and Sarawak as states under the Malaysian Agreement (1963) and Singapore's later separation from the Federation in 1965 demonstrated the nation's attempts in negotiating its spatial and geographical borders.

Culturally, this decade proved to be equally insightful as Malaysia's pre-to-post independent identity began to take shape. Often employed as a tool of enculturation, albeit from a top-down approach, radio's ability to permeate and transcend borders suggests its potential as an important site to examine cultural intersections and contestations of space, tastes and sound. This paper aims to examine the consumption of popular music broadcast through Radio Malaya via the availability of radio request cards from the 1960s.

Studies of popular music in Malaysia often highlighted how music consumption in the nation is not only divided along racial and religious lines, but also long urban and rural spaces. Evidenced by statistical data conducted by the Far East Research Organisation on radio listenership in the Federation of Malaya (1961) and radio request cards received in the radio stations of Kuala Lumpur and Penang throughout the 1960s, I examine the songs requested, the artists represented, the nature of these requests and the musical tastes and consumption patterns of popular music among Malaysians in the 1960s.

**Dr Ch'ng Xin Ying** is Assistant Professor of Music and lectures at the Institute of Music in UCSI University, Kuala Lumpur in Western art music history and writing. Her varied research interests lie in how concepts of nationalism found in music can inform complex issues of identity especially in relation to race, nation, gender and sexuality. Ongoing publications include work on the countertenor Alfred Deller and the Malaysian artist Namewee. Dr Ch'ng's most recent project includes an examination of radio and the history of broadcasting during the mid-twentieth century as a tool of pre- to post-colonial nation building.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 1:40PM - 2:00PM**  
**PANEL #10**

## **"Modern Hokkien" on Screen: Dissemination of Taiwanese Popular Songs in 1950s Amoy Films**

**Yick Sau Lau, National Taiwan University**

Taiwanese popular songs produced in colonial Taiwan during the 1930s were not only sold locally, but also sold overseas to the Lâm-iûnn (Southern Sea) market. After the Second World War, the famous Ing-ian Hokkien Theatre Troupe from Penang was invited to record a batch of Hokkien songs in Singapore in 1950, which mainly were cover versions of Taiwanese popular songs with new titles and new arrangements. These songs were later featured on Radio Malaya as "Modern Amoy Song," a newly created category separate from existing Hokkien music. Furthermore, these Taiwanese tunes were also disseminated throughout the 1950s via Amoy films.

Interestingly, the influence of colonial Taiwanese popular songs on Hokkien entertainment was significant. Yet, not many studies were conducted on Amoy films that contained a perspective on the connection between Taiwan and Southeast Asia regarding sonic circulation. Thus, this paper aims to examine the dissemination and appearance of these Taiwanese tunes in 1950s Amoy films. By using film examples such as Bāng-tshun-hong (Longing for the Spring Breeze), I shall investigate how Amoy films reconceived the music and meaning of Taiwanese popular songs, and fashioned them in the Hokkien entertainment world as modern Amoy songs.

**Yick Sau Lau** is a PhD candidate at the Graduate Institute of Musicology, National Taiwan University (NTU). He is also a part-time lecturer at the Department of Southeast Asian Studies, National Chi Nan University. His research interests include historical recordings, mobility of music and language, Southeast Asian studies, and history of Taiwanese music. He is developing a dissertation topic on the dissemination of colonial Taiwanese popular songs in the Hokkien-speaking world in Southeast Asia from the 1930s onwards, reconsidering the relationship between Taiwan and Southeast Asia in terms of global sonic culture.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 2:00PM - 2:20PM**  
**PANEL #10**

## **Sounds of Change: The shaping and changing of "Hong Kong Identity" through a close analysis of Cantonese pop music**

**Au Yeung Pui Yan, National Taiwan University**

Hong Kong is a place of diverse cultures, and the identity of those growing up in Hong Kong is built upon a relatively complex cultural context. On top of this, Hong Kong experienced a substantial surge in migration following the 2019 Anti-Extradition Law Amendment Bill Movement. For those Hong Kongers who have chosen to emigrate, their identity as a 'Hongkonger' is further extended and becomes more intricate, surpassing geographical boundaries. Conversely, the rise of idol culture and new wave of local singer-songwriters in the past 5 years has revealed the emergence of varied forms of popular music, markedly different from previous generations.

To tackle these issues, this study will employ online surveys and individual interviews to gauge how Hong Kong natives, whether they live in Hong Kong or overseas, currently view their identity. It also examines how this feeling of identity and belonging is molded by multicultural influences.

By consolidating the themes present in contemporary Hong Kong pop music and analyzing the content of song lyrics, and then comparing them with the concept of identity among Diasporic Hongkongers, I illustrate how this music is harnessed to articulate and sculpt identity. This highlights how scattered communities construct cross-regional and cross-temporal collective identities and affiliations.

**Chelsey Au Yeung** is a Hong Kong native, and is currently pursuing Masters in Musicology at National Taiwan University's Graduate Institute of Musicology. Residing in Taiwan, she actively engages with the identity and geographic relations of Hong Kong residents in diaspora. With a background in a cappella singing and experience as a music producer, she blends her passion for music with academic research, exploring the complexities of identity in this unique cross-cultural context.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 2:40PM - 3:20PM**  
**PERFORMANCE LECTURE #3**

## DO U UNDERSTAND PERFORMANCE?

**Shayus Shahida Sharif, Independent**

Ballroom culture is a Black and Brown queer movement and underground culture originating from New York City, now witnessing its zenith in pop culture representation, visibility, and global spread. Browne and Bakshi (2013) argue for the need to analytically consider cities and queer urbanities outside of the US and the proverbial West on their own terms. In the context of Ballroom, the Southeast Asian Ballroom regional scenes are marked by differences in history, maturity, size, structure and recognition. Despite the heterogeneity of Southeast Asian Ballroom, the replication (and interrogation) of hierarchies and gendered dynamics, practices of event-organising and performance-making, and queer kinmaking practices do adhere to established ballroom norms.

However, the diffusions of Ballroom practices, its occasional derivations and tensions with the wider regional and international scenes begets inquiry into the role of individual agents, ballroom houses, communities and collectives in carving nascent identities and presences in the wider international Ballroom context, explicated in this collaborative, interactive, multi-media performance-lecture.

The presenter-performers will showcase various aspects of Ballroom culture (musicking, distinct and enmeshed roles of the performers, commentator and audience, performance and non-performance categories, other ritualised practices of Ballroom space-making) in the form of a mini kiki event, interpellated by speaking segments. The presenters will discuss the emergent expansions and latent minimisations of the gender (and sexuality) system in Ballroom; performative practices of self- and dis-identifications (Muñoz); virtualities, embodiments and enfleshments (Monson) of and within Ballroom aesthetics; salience of media technologies and online spaces in Ballroom pedagogy and evolution; and encoded practices of cultural referencing, critiquing, repurposing, reclaiming, and space-making in Southeast Asian Ballroom.

(cont.)

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# Day 3

**SATURDAY, JULY 27TH, 2024 | 2:40PM - 3:20PM**  
**PERFORMANCE LECTURE #3**

**Shayus Sharif @ Sha Obsidian 007** is an independent para-academic organiser, vested in institutional critique, ludic and parodic interventions, vernacular and youth music cultures and movement studies. She has curated and exhibited art showcases, movement workshops and performances in both institutional and artist-run spaces. She is active in the Singaporean and Japanese Ballroom scenes as a member of the Kiki House of Obsidian.

**Glenn Obsidian Mizrahi** is a trained Jazz, Contemporary and Street Jazz dancer, actor and singer, and the first Singaporean to be in a Major Ballroom House. He is also the Founding Father of the Kiki House of Obsidian.

**Nangfa Sun 007 @ Lil Prince** is a Chinese-Indonesian artist from Medan based in Singapore. Active in both the ballroom and waacking scenes, he is a pioneer, currently devoted to establishing and mentoring the upcoming Indonesian Ballroom scene.

**Irzie Kasicunt 007** is a Singapore Ballroom pioneer and Founding Father of the Kiki House of Kasicunt. Alongside his peers, he has shaped, mentored and guided Singaporean ballroom members, and spearheaded local Ballroom functions since 2017.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 3:40PM - 4:00PM**  
**PANEL #II**

## **Resonating Patatllu: Puyuma Musicking on Repatriated Land as Act of Place-Making**

**Shura Taylor, National Taiwan University**

When we think of cultural maintenance activities, we often focus on formal educational settings. And yet, like many indigenous communities around the world (Liebenberg et al, 2019), Puyuma cultural preservation is linked to historical spaces such as Patatallu, land of the Puyuma community in Eastern Taiwan. This paper aims to discuss post-repatriation cultural maintenance activities on Patatallu, and how Puyuma people use their improvisational musical abilities—playing, storytelling and singing—as means of place-making to re-connect with their ancestral land.

Patatallu is a hill located in the Puyuma village that once served as a site for cattle grazing and community events, but was seized for military purposes under Japanese colonial and ROC rule. Land repatriation has been an ongoing effort for Taiwan's Indigenous people since the 1980s, but it was only in the past few years that Patatallu was returned to the community.

Upon Patatallu's repatriation, Puyuma youth and cultural bearers have initiated re-connections with the hill, reclaiming it as a "space that is cherished by the people who inhabit it" (Friedmann 2010, 154). These activities include bringing elementary students to Patatallu, where they employ playing, storytelling, and singing, as a means of place-making and reconnection to the land. By focusing on the reclamation of Patatallu, I hope to better understand Puyuma's musicking practices, the role of music in Puyuma's reconnection with repatriated territories, and how musical place-making can serve as a vehicle for reestablishing disrupted community norms.

**Shura** is a PhD student at the Graduate Institute of Musicology at National Taiwan University. She completed her undergraduate studies in World Music and Chinese Flagship, as well as Masters in Chinese (Literature, translation and linguistics) at San Francisco State University. She was a long-time member of the San Francisco Guzheng Music Society and regularly performed with the group in the San Francisco Bay Area from 2012-2019. Her current research interest is on Indigenous space and cultural revitalization of the Puyuma indigenous people in Taiwan.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 4:00PM - 4:20PM**  
**PANEL #II**

## **Voice of Baceprot and Global Feminism**

**Jeremy Wallach, Bowling Green State University**

Voice of Baceprot's first US tour, which took them to Los Angeles, Chicago, Boston, New York, and other major US cities, was widely considered successful. The bands' audiences were notable for their variety: in age, ethnicity, nationality, and gender. The group's rise from middle-school students in a village madrasah to power trio boldly asserting political messages to a global audience is well known, and repeated in numerous press accounts of the group. Yet a larger question looms: What impact does the band and its music actually have on its fans regarding the questioning of gender and religious stereotypes, and how effective are the band's progressive political messages?

VOB's rise to global prominence comes at a time of increasing international exposure for Indonesian artists. It also coincides with a trend in feminist thought away from the idea that "woman" is a transcultural category that transcends differences based on ethnicity, class, religion, etc. Does the popularity of VOB in the US suggest that members of their audience are willing to be hailed as "women"? There is, after all, limited overlap otherwise between the Indonesian, ethnic Sundanese Muslims members of VOB and most American metal fans. This paper aims to explore these issues with the utmost seriousness, based on interviews with the band, its fans, and on analysis of recordings and live performance events. Secondarily considered will be the rich cyberspace that has grown up around the group.

**Jeremy Wallach** is Professor of Popular Culture at Bowling Green State University. A cultural anthropologist specializing in popular musics, he has written or co-written over thirty research articles; co-edited an issue of *Asian Music* (2013); authored *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2001* (2008; Indonesian translation, 2017), and co-edited *Metal Rules the Globe: Heavy Metal Music around the World* (2011). A co-founder and former chair of the Society for Ethnomusicology Popular Music Section, Wallach has given research presentations in Austria, Finland, France, Germany, Indonesia, Italy, Malaysia, the Netherlands, the Philippines, Puerto Rico, and throughout North America.

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# Day 3

**SATURDAY, JULY 27TH, 2024 | 4:20PM - 4:40PM**  
**PANEL #II**

## **Of Other Paradises: Aesthetic Imagining in Bangkok's Queer Raves**

**Rory J. Fewer, University of California, Riverside**

Over the past decade, a handful of party collectives operating under the label of "queer" have emerged in Bangkok's nightlife scene in response to what they identify as the privileging of "main stage" identities and musical tastes. As these collectives carve out new spaces of queer autonomy, they simultaneously negotiate the articulation of "queer" as a commodity object. This paper examines the aesthetics of self-described "underground queer raves" to explore how the meanings of "queer" might extend beyond the economy of representation to sound out new forms of autonomy on the level of aesthetics. I argue that queerness takes the form of a "rawness" that functions as a strategy of illegibility, exposing listeners to new futures and constituting a more-than-human designation of queer as an aesthetic practice in and of itself. The unprocessed, blurry, pounding, and blaring sounds of the queer rave reveal themselves as forms of interference that occupy a potent incoherence, transform pain into pleasure, and corrode the normative soundscape to produce new forms of autonomy. What does it mean for this strategic illegibility to be predicated on a model of queer consumerism that favors the queer as a legible, commodifiable identity? And what does the "underground" entail in the hyper-visible, overexposed context of Bangkok's nightlife?

**Rory Fewer** is a Ph.D. student in the ethnomusicology program at University of California, Riverside. His research interests include Bangkok's club scene, queer affect, and the making-rhythmic of the "ethnic" within dance music aesthetics. His current project examines electronic dance music as a tool of futurity praxis within queer rave collectives in Bangkok.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 4:40PM - 5:00PM**  
**PANEL #II**

## **Thai Voices from Streets and Tweets: The Interplay of the 2022 Farmer Protest and K-pop Fan Twitter Movement**

**Chutikan Chaikittiwatana, The State University of New York at Stony Brook**

This paper explores the interplay of Thai voices in physical protests and digital activism. Beginning in January 2022, Thai rice farmers took to the streets of Bangkok, demanding government accountability for a debt transfer approved in 2021. Initially lacking coverage from the news media, the protest gained online attention through phrases such as “ข่าวเงียบมาก” (literally “very silent news”) and “บ่าลงด่า” (implying “worthy of sympathy”). Such sentiments prompted mobilization on Twitter with the hashtag #เสียงที่ไม่ได้ยินจากมือบชากา (literally “unheard voices of the farmer protest”), where social activists and K-pop fans amplified the farmers’ voices to gain acknowledgment from the news outlet and the government.

Through digital archives and ethnography, I uncover factors contributing to the mobilization’s success. Building on Aim Sinpeng’s (2021) research on Thailand’s hashtag activism and Ju Oak Kim’s (2015) findings on the media’s relationship with K-pop fan culture, I demonstrate that the participatory culture of Thai K-pop fans on Twitter prompted them to mobilize alongside social activists and enhanced their ability to attract media attention. I then examine how sympathetic sentiments surrounding “silent news” serve as what Benjamin Tausig (2019) calls the poetry of dynamics, generating mobilizing mechanisms that amplify protesters’ voices to broader audiences. Ultimately, I argue that the affordance of voice in this mobilization is defined by the capacity to gain acknowledgment from the intended audiences, with these capabilities stemming from the synergy of online spaces, digital participatory culture, and the Thai emotional poetry of voice and silence.

**Chutikan** is a second-year PhD student in Critical Music Studies at Stony Brook University. With the current focus on audience and cultural studies, Chutikan’s research interests broadly encompass the relationship between modes of communication in popular culture, media technologies, digital spaces, and sociopolitical conditions in East and Southeast Asia. Apart from her academic pursuits, Chutikan is a classical pianist. Acknowledged by the New York Concert Review for her “demonstrative pianism” and “straightforward but genuine musicality,” Chutikan holds a Doctor of Musical Arts degree in music performance from Michigan State University.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 5:20PM - 5:40PM**  
**LABORATORY REPORT / SHARING**

**Social Media, Controversy and Dissent: Glocal Entanglements of  
Southeast Asian Popular Music**

**Adil Johan, University of Malaya**

**Rachel Ong, University of Music and Performing Arts Graz**

**Hsin-chun Lu, Graduate Institute of Musicology, National Taiwan University**

**Lara Mendoza, Ateneo de Manila University**

**Nazirul Hazim**

**Raja Iskandar, Universiti Malaysia Kelantan**

**Azmyl Yunor, Sunway University**

This laboratory aims to bring together scholars and practitioners working in Southeast Asian popular culture, gender and sexuality, performing arts, politics and digital media to consider current issues in how popular music intersects with controversial events and expressions of dissent in the form of (explicit or implicit) protest movements and marginalised groups such as minority, indigenous and LGBTQ+ communities. In doing so, it also considers the entanglements of such expressions of popular music (and culture) with the local, global and transnational.

The laboratory will explore cases from Malaysia, Myanmar, Thailand, Indonesia and the Philippines and these will be put into conversation with transnational issues: 1) international music festivals, LGBTQ+ activism, and white-saviour music artists; 2) protest music and indigenous community advocacy; 3) Generation Z popular music-making and social media activism; 4) social media articulations of parenthood in underground punk communities; 5) the popularisation of religion through commercial music; 6) underground folk music artists in contestation with mainstream national politics; 7) the postcolonial and transnational power dynamics of the east/south vs the west/north in popular music academia. Aside from the usual ethnographic approaches, the laboratory will also apply research methods such as netnography and sentiment analysis via big data sampling of social media and web content.

Where such inquiry has been addressed by the group members' individual research within the scope of fixed national contexts, this laboratory hopes to encourage exchanges, dialogue and comparative analysis of cases across Southeast Asia. Thus, as an output of such exchanges, the laboratory hopes to produce the following: 1) Presentation of laboratory group discussion findings and analysis for the conference; 2) Follow-up Seminar/Panel/Roundtable Proposal; 3) Performance collaboration; 4) Abstracts for individual or collaborative journal articles/book chapters; 5) A working proposal for a journal special issue/edited volume on the topic.

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# Day 3

**SATURDAY, JULY 27TH, 2024 | 5:20PM - 5:40PM**  
**LABORATORY REPORT / SHARING**

**Adil Johan** is a senior lecturer at the Faculty of Creative Arts, University of Malaya (UM). His research on music and popular culture intersects with issues of interculturalism, cosmopolitanism, intimacy, affect and gender, focussing on the Malay world and Southeast Asia. He is author of *Cosmopolitan Intimacies*, a book on Independence-era Malay film music (NUS Press, 2018) and is co-editor of *Made in Nusantara: Studies in popular music* (Routledge, 2021). He has also published articles in the *Journal of Intercultural Studies* (2019); *Kajian Malaysia* (2019); *JATI-Journal of Southeast Asian Studies* (2022) and *Indonesia and the Malay World* (2023). He records and performs saxophones for AYOP, AJQ and Nadir.

**Rachel Ong Shu Ying** is a PhD candidate at the Institute 13 Ethnomusicology, University of Music and Performing Arts Graz, where she also works as a University Assistant there. Her PhD project explores the queer performing scene in Kuala Lumpur by looking at the intersections of race, class, religion, and politics. She received both her BA and MA in Performing Arts (Music) from the University of Malaya in Kuala Lumpur, Malaysia. Previously, she has served as a vice-chair for the ICTMD Study Group on Music, Gender and Sexuality for the term 2019-2023.

**Hsin-chun Lu** is an associate professor at the Institute of Musicology, National Taiwan University. Her research focuses on migration, cultural tourism, and identity formation. With a primary focus on Burma/Myanmar and its diasporas, Lu critically examines the court-derived music tradition as a response to diverse hegemonies in Burma. Her research also explores musicking practices within Sino-Burmese and Burmese minority communities in Yangon and their diaspora in Macau and Taiwan. Her investigations cover themes such as generational nostalgia, defiance through performance, soundscapes, and sensory experiences of music.

**Lara Mendoza** is an ethnomusicologist who earned educational degrees in the Humanities (AB), Literature (MA), Cognitive and Functional Linguistics (MaNaMa), and Music (PhD). Her research interests are in Pinoy hip-hop, live sports, and literary analysis. She is working at Ateneo de Manila University, which she joined in 1996 as a professor of Literature and Language. She is currently connected with the Development Studies Program at the same university.



# Day 3

**SATURDAY, JULY 27TH, 2024 | 5:20PM - 5:40PM**  
**LABORATORY REPORT / SHARING**

**Nazirul Hazim A Khalim** is a lecturer in the Department of Econometrics and Business Statistics at the School of Business, Monash University Malaysia. In his teaching role, Nazirul covers introductory and applied econometrics, statistical analysis, business statistics, sampling methods, and forecasting. His research is interdisciplinary, including big data, entrepreneurship, innovation, monetary policy, neurocinematics and Islamic finance. Nazirul is committed to academic outreach and community engagement, organising events that explore critical issues like democracy and geopolitics, as well as those that celebrate cultural heritage. His initiatives include seminars, musical and artistic tributes, competitions, and a variety of exhibitions and workshops.

**Raja Iskandar** is Associate Professor at the Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan. He received his PhD in Ethnomusicology from King's College London. His research interests include Malay court music, post-colonial studies, Islam and popular music. Raja is the author of *The Malay Nobat: A History of Power, Acculturation and Sovereignty* (2022, Lexington Books) and *The Royal Nobat of Perak* (2018, UMK Press).

**Azmyl Yunor** adheres to the 'three chords & the truth' school of songwriting. A founding member of several seminal underground bands since the late 1990s, he prefers to navigate along the outer margins of the arts scene and hone his craft on his own terms with a very distinctive singular vision and wit based on principles he believes in. His most recent album "John Bangi Blues" (2020) has been praised by fans and critics alike for "its raw power and lyrics that shuffle between satirical humour and a stiff middle finger". He has published works on the cultural politics of music subcultures and independent music making in Malaysia.

# Goodbye!

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