

Musical Modernity in Asia

Monday 20 June 2016	
Welcome and Keynote – Auditorium 22.0.11	
09:00-10:00	Registration
10:00-10:30	Welcome
10:30-11:30	Inaugural keynote lecture by Professor Kenneth Pomeranz University Professor in History and the College, University of Chicago <i>“Wastelands, Heartlands, and El Dorados: Rethinking Territories on China’s Western Frontiers Since 1760”</i>
11:30-12:30	Break
Session 1 - Musical Modernity in Asia - Room 22.1.47	
12:30-14:30	Introduction by Margaret Mehl
	David Hebert , Bergen University College <i>“Conducting and Musical Modernity in Japan”</i>
	Jonathan Service , University of Oxford <i>“Imagining the National Community Through Song: The Extracted Fourth and Seventh Scale in the Folk Music of Modern Japan”</i>
14:30-14:45	Break
Session 2 - Musical Modernity in Asia - Room 22.1.47	
14.45-16.45	Reinhard Zöllner , University of Bonn <i>“Fretting About Asia. The Ukulele and its Reception in Japan, Korea and South East Asia”</i>

	Chang Liu, Jilin University <i>"Pirate Music, Transnational Waste and Environmental Justice: Retelling the Story of China's Dakou Generation"</i>
	Discussant (for all papers): David Hebert
	Plenum discussion
16.45-18.00	Reception with drinks

Speakers will have 20-25 minutes each, with time for questions/comments after each paper.

Convener: Margaret Mehl, University of Copenhagen

Abstracts

David G. Hebert

Professor of Music, Bergen University College

Conducting and Musical Modernity in Japan

Modernity has been theorized and debated across recent decades by such scholars as Bruno Latour, James Ferguson, Marshall Sahlins, Anthony Giddens and Zygmunt Bauman. Japanese studies specialists, including Alan MacFarlane and Marilyn Ivy, have also produced analyses of Japanese society in terms of modernity theory. Music is widely recognized as an important medium of transculturation and social engineering toward modernity, and several previous studies – some by members of this panel – have examined how the introduction and popularization of “western” music has played a significant role in the modernization of Japan.

Conductors are a specialized music profession that remains understudied in Japan, which is surprising considering their profound influence as ensemble leaders. Conductors are commonly employed in leadership roles for each of the three most common ensembles of western art music: orchestra, choir, and wind band. This research is informed by personal experience as a professional performer and conductor with such ensembles, and postgraduate studies under a leading conducting pedagogue in Tokyo. In order to demonstrate how conductors have contributed to the construction of Japan’s musical modernity, I will focus on the prominent cases of Hideo Saito (1902-1974), Seiji Ozawa (b. 1935), Masaaki Suzuki (b.1954) and Frederick Fennell (1914-2004). Saito is regarded as the most influential conducting pedagogue, whose unique Saito Method has guided the learning of conducting in Japan for generations. Ozawa and Suzuki merit special attention as the most high-profile Japanese orchestral and

choral conductors respectively, while Frederick Fennell's case is noteworthy in that his years of residence in Japan contributed greatly to the nation's globally recognized achievements in the field of wind band performance. Through discussion of such high profile cases in relation to modernity theory, I will demonstrate how conductors deserve more credit as influential change agents, responsible for steering artistic innovations and defining the direction of Japan's musical modernity.

Jonathan Service

Okinaga Junior Research Fellow in Japanese Studies, Wadham College, University of Oxford

Imagining the National Community Through Song: The Extracted Fourth and Seventh Scale in the Folk Music of Modern Japan

In the early twentieth century, a new genre of music emerged in Japan that was also the oldest genre of music in Japan: folk song (minyo). Songs identified as folk and songs that were written in what was called a folk scale were sponsored and spread by the educational and media technologies of the modern Japanese state, and were, therefore, tied to the particular historical juncture of the late nineteenth and early twentieth centuries. And yet, the ideology of the folk song – which was not merely an abstract or theoretical construct, but a felt and lived phenomenon – held that folk music emerged spontaneously from immemorial customs and uncorrupted traditions.

How to explain this contradiction? I will argue in this paper that the ideological complex of the folk and of the folk song radically altered not only the preexisting music that came to be categorized as folk song, but also led to a new corpus of music whose structure, composition, venue, audience, performer, notation, and transmission reflected these new concerns.

In particular, I will concentrate on an analysis of the scale that was identified with this new/old genre: the yonanuki onkai (Extracted Fourth and Seventh Scale). What was the music-theoretical genealogy of this scale – which was, according to its theorists, the international scale of the folk; of the premodern, prelapsarian, uncorrupted peoples of the world? What was its transnational origin, and how was it imported into Japan, implemented in theory and practice, and adopted and indigenized in Japanese popular music?

Reinhard Zöllner

Professor of Japanese Studies, University of Bonn

Fretting About Asia. The Ukulele and its Reception in Japan, Korea and South East Asia

The ukulele was brought to Hawaii in 1879, at a time when immigrants from Europe and East Asia flooded the islands. Although it soon became a symbol of modern Hawaiian culture, it was transcultural from the beginning; it bridged diverse local ethnic communities before spreading to the American continent and finally every other continent. From the late 1920s on, Hawaiian music was gained popularity in Japan and was also introduced to its East Asian colonies, notably Korea. At the same time, it reached the European colonies in South East Asia. Both parts of Asia developed distinct attitudes

towards the Ukulele, both as producers and consumers of this instrument whose contribution to the creation of a global musical industry has been underrated until recently.

By making use of contemporary sources (mostly newspapers and autobiographical records), I will reconstruct the different routes and motivations for the reception of the ukulele in Asia and the development of supporting industries.

Chang Liu

Research fellow, Institute of Chinese Studies, Jilin University Changchun

Pirate Music, Transnational Waste and Environmental Justice: Retelling the Story of China's Dakou Generation

Dakou refers to cut cassetts and CDs which were dumped by record companies from Western countries and exported to China as plastic waste for recycling, however, it entered China's music market and widely circulated in the 1990s and 2000s before the rise of Chinese pirate copies and free online music resources, and those who grew up with it are later known as China's Dakou generation. In this paper I will reconsider the legacy of China's Dakou generation through the lens of environmental justice and demonstrate the importance of the ecological matters in music industry. Based on in-depth interviews with musicians, music retailers, record label executives and consider matters related to regional copyright restrictions and distribution regulations, I will attempt to illustrate how newly released records in Western countries can be both commodities for sale and valueless waste to be recycled, and how this type of waste became commodities again and circulated in China's music market, though they entered China as plastic waste. I then extend my focus to the cultural, social, and political implications of Dakou products. By examining the narrative functions of Dakou products in texts such as memoirs, proses, and essays written by renowned Chinese musicians and rock critics, I will argue that Dakou product as one type of transnational waste, despite its negative connotations in environmental justice discourse, can also be used as a tool by the under privileged Chinese to counteract the totalitarian political regime in China and achieve empowerment. I will conclude this paper by urging the necessity of bringing multiple perspectives into the study of China's Dakou generation and considering the limit of global environmental justice discourse which frequently runs the risk of denying agency to the underprivileged groups and forging new stereotype