Toward A “Situated” Music Historiography:

Chou Wen-chung, José Maceda, and Their Representations of Korean Music

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「状況化された」音楽史記述の可能性：グローバル音楽史と間文化性の文脈における周文中とホセ・マセダによる韓国音楽の表象

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Abstract

Toward A "Situated" Music Historiography: Chou Wen-chung, José Maceda, and Their Representations of Korean Music

This dissertation foregrounds the significance of "history" and "positionality" in music studies, with a specific focus on contemporary Asian music. Within the context of burgeoning academic trends in the "global history of music" and "musical interculturality," this study examines the representations of Korean music by Chinese American composer Chou Wen-chung (1923–2019) and Filipino composer and ethnomusicologist José Maceda (1917–2004). It argues that investigating the representation of Korean music by non-Korean Asian composers unveils novel insights for future research on contemporary music and music historiography in East and Southeast Asia, an approach I delineate as "situated music historiography."

The dissertation's methodology is underpinned by three critical thinkers: Kuan-Hsing Chen's "Asia as Method" (2006), Donna Haraway's "Situated Knowledge" (1988), and Clifford Geertz's "Thick Description" (1973), which views culture as a "web of significance" and is further enriched by Gary Tomlinson's application of Geertz's insights into music studies (1984; 2001). Through synthesizing these perspectives, the dissertation emphasizes (1) the potential to shift reference frameworks in knowledge production; (2) the importance of in-depth dialogues with prior studies by relativizing positionalities; and (3) the exploration and adoption of diverse descriptive methods in the interpretive process.

The dissertation comprises an introduction and six chapters. Chapter 1 examines the trajectory of the global history of music over the past decade, highlighting its West-centric orientation and the marginalization of East and Southeast Asia. Drawing on Jeremy Adelman's concept of the "power of place" and Donna Haraway's "situated knowledge," it calls for music

scholars in Asia to leverage their unique positionalities and intellectual desires when crafting music histories. Chapter 2 delves into the academic lineage of "musical interculturality" in contemporary Asian music, scrutinizing it through the lenses of "history" and "positionality" and seeking insights from related fields, including debates on musical exoticism, the genealogy of African art music, the complementary relationships between historical and analytical approaches, and the social relevance of musical interculturality within the North American circle of music theory. This comprehensive review advocates for a critical assessment of the agency of both research subjects and researchers within the Asian milieu.

Chapter 3 connects the theoretical discussions in the first two chapters with the case studies that follow. This chapter lays the foundation for analyzing subsequent case studies of Chou and Maceda by focusing on the Asian Composers' League (ACL). It also emphasizes the efficacy of employing political ideology as a strategy for critical inquiries into postwar Asian music history.

Chapter 4 examines Chou's compositional process for *Eternal Pine I* (2008), using primary sources housed at the Paul Sacher Stiftung, Basel, Switzerland. It highlights Chou's authorial agency and negotiations with Korean musicians, offering a nuanced perspective on his frequently under-explored "cultural authority." Conversely, Chapter 5 offers an extensive analysis of Maceda's nearly five-decade-long inter-Asian endeavors, illuminating the influences he received from structural anthropology and *musique concrète*. By coining Maceda's compositional approach as the "reorganization and aestheticization of aural experiences," this chapter concludes with a detailed interpretation of his *Sujeichon* (2002) as the culmination of his long-term intellectual pursuits.

Chapter 6 concludes the dissertation by comparing the discussed cases with preliminary attempts to resituate both composers within music histories, suggesting that notions such as

“creative musicology” and “creative (mis)understanding” could provide productive strategies for framing contemporary music history in Asia.

論文内容の要旨

「状況化された」音楽史記述の可能性：グローバル音楽史と間文化性の文脈における周文中とホセ・マセダによる韓国音楽の表象

李　惠平

本研究は、近年の音楽学で注目を集めている「グローバル音楽史」および「音楽的間文化性」の二つの学術的潮流に視座を据えつつ、音楽史記述、とりわけアジアの現代音楽研究に従事する際に、「歴史」と「ポジショナリティ」の重要性を唱えるものである。具体的な事例研究としては、いずれも戦後アジア第一世代作曲家に属す、中国系アメリカ人の周文中（1923–2019）とフィリピンのホセ・マセダの作品における韓国音楽の表象を取り扱う。以上の学術的潮流を踏まえて、朝鮮にルーツを持たざる両氏による韓国伝統音楽の解釈に注目することで、現代音楽史における彼らの立ち位置を西洋・非西洋という二項対立に依拠しない立体的視点で把握することができ、そしてそれは、アジアの音楽学者が複雑な文化的背景を含めた音楽史記述に取り組む際の、有益な示唆となるであろう。

本研究の方法論的基盤に関しては、主に陳光興「方法としてのアジア」（2006）、D. ハラウェイ「状況化された知識」（1988）、および「意味の網としての文化」という視座に由来した、C. ギアーツ「厚い記述」（1973）に依拠しており、特に「厚い記述」に関する音楽研究への援用については G. トムリンソン（1986；2001）を参照する。これらの理論的枠組みに従い、本研究は、（1）知識生産の過程における参照枠の転換、（2）先行研究との対話におけるポジショナリティの相対化、（3）解釈・意味付けの過程における多角的な記述手法の採用の三つの側面を重視し考察を加えていく。

序章を除き、本論文は 6 章から構成されている。第 1 章では、「グローバル音楽史」という近年の学術的潮流のここ 10 年の軌跡を振り返りながら、その「西洋発」の性格を再確認した。D. ハラウェイの「状況化された知識」および J. アデルマンの「場所の影響力」から着想を得た本章は、上述の潮流で周縁化されつつある東と東南アジアの研究者に対し、「状況化された音楽史記述」という、音楽史家自身のポジショナリティや知的欲求に真正面から向き合う音楽史記述のあり方を提唱した。

第 2 章は、本論文の基本的視点である「歴史」と「ポジショナリティ」に基づき、アジアの現代音楽研究における「音楽的間文化性」の学術的系譜を詳細に検討していく。本章から導き出される主な知見は、以下の 4 点に集約される。第一に、音楽学の学科史との連関を保ち、さらにオリエンタリズム的な言説や実践の復権への警鐘を鳴らすために、むしろ異国情緒やオリエンタリズムといった概念を一方的に否定すべきではない。第二に、グローバルな視点で東と東南

アジアの現代音楽を相対的に捉えるべく、アフリカの芸術音楽をはじめとする多様な参照軸への転換や探究が不可欠である。第三に、音楽的間文化性の学術研究は、2000 年初頭に作品の分類法が重要視されていたのに対し、近年では個々のアーティストの行為主体性に関心が集まるようになった。最後に、北米の音楽理論界において音楽的間文化性が付与されている社会的・政治的な意義に鑑みつつ、アジアの文脈においても、研究対象及び研究者自身の主体性に対する批判的な視点が必要である。

第 3 章は、理論に焦点を当てた第 1 章と第 2 章と、事例研究が中心である第 4 章以降との橋渡しをする章であり、従来の音楽史研究でしばしば見過ごされてきた「アジア作曲家連盟（ACL）」に焦点を当てるものである。これは、ACL とは緊密な関係にある周とマセダを考察するための土台を築くと同時に、ACL への参加が 1970 年代の日本国内で引き起こされた論争を読み解くことによって、音楽史研究における政治的イデオロギーという視点の有用性を唱えるものである。

第 4 章では、スイス・バーゼルのパウル・ザッハー財団所蔵の一次資料および韓国人音楽家とのインタビューを基に、周文中の『蒼松』（2008）の作曲過程を緻密に解明した。この作業は、既往研究で取り上げられてこなかった周の作曲過程に光を当てただけでなく、周と韓国人音楽家との意見の齟齬を考察することで、これまで不問にされてきた周の「文化的権威」に、音楽史の中で批判的な考察を加える端緒を開いた。

ミクロな視点に依拠する前章と異なり、第 5 章はホセ・マセダの約 50 年に及ぶ「インターアジア」的な国際活動、音楽研究、および作曲技法を総合的に検討し、「構造主義人類学」と「ミュジーク・コンクレート」がマセダに与えた影響を明らかにする上で、彼の作曲手法を「聴覚経験の再組織化と美学化」と名付けた。韓国宮廷音楽の《寿斉天》に対するマセダの分析およびそこから着想を得た同名の作品を並置させることで、この作品はどのように彼生涯のインターアジア的実践や知的関与を体現しているのかに解釈を加えた。

第 6 章では、前述した二つの事例を比較しながら、既存の音楽史において彼らの位置付けを改めて咀嚼すると共に、「創造的音楽学」および「創造的（誤）理解」の概念を軸にしたアジア現代音楽史の新たな可能性を示唆して本論文の締めくくりとする。

論文摘要

「處境化」音樂史書寫的可能性：全球音樂史、文化間性、周文中與荷西・馬希達的韓國音樂再現

本研究旨在今日的音樂研究中，特別是亞洲現代音樂研究的脈絡下，強調「歷史」與「位置性（positionality）」的重要性。透過批判性地探討「全球音樂史（global history of music）」與「音樂文化間性（musical interculturality）」等近年的受到國際音樂學界矚目之學術潮流為立論基礎，本文以華裔美籍作曲家周文中（Chou Wen-chung，1923–2019）與菲律賓民族音樂學者暨作曲家荷西・馬希達（José Maceda，1917–2004）音樂作品中對於韓國音樂的再現作為主要的案例考察對象。本文將反思當代音樂學學術實踐的學術思潮與兩位作曲家的個案研究並置，主張考察兩位非韓國亞洲作曲家作品中對於韓國音樂的再現，能為在東亞與東南亞脈絡下進行現代音樂研究與音樂史書寫帶來新的洞見。本研究將此研究取徑稱為「處境化的音樂史書寫（situated music historiography）」。

本研究之方法論主要受三位理論家的啟發，分別為：陳光興（2006）的「亞洲作為方法（Asia as method）」、唐娜・哈洛威（Haraway，1989）的「處境知識（situated knowledges）」、以及克里弗德・葛慈（Geertz，1973）由作為「意義網絡（web of significance）」的文化之觀點所發展的詮釋取徑「深描（thick description）」；其中葛慈概念的實際應用，則主要參考蓋瑞・湯林森（Tomlinson，1986；2001）在歷史音樂學脈絡下的嘗試。綜合這些理論框架，本文在寫作過程強調（1）知識生產過程中參照點的轉移、（2）透過將位置性相對化以與前人研究進行深度對話、以及（3）詮釋過程中多樣化敘事觀點的採用與探求三者的重要性。

除導論外，本論文由六章構成。第一章回顧過去約略十年之間全球音樂史在國際學界開展的軌跡，以突顯此學術思潮中西方中心主義的傾向與東亞和東南亞受邊緣化的現狀。本章受阿德曼（Jeremy Adelman）「場所的影響力（power of place）」（2016）與哈洛威「處境知識」之啟發，進而提倡身處於亞洲的音樂史家在進行音樂史書寫時，應更為大膽且積極地面對自身獨特的位置性與知識上的渴求。第二章則聚焦於過去二十年以來亞洲現代音樂研究中「音樂文化間性」的學術系譜，並根據本研究對「歷史」

與「立場性」的重視，試圖在多樣化的問題框架中開闢亞洲現代音樂研究的嶄新途徑；其中涵蓋音樂中的異國情調、非洲藝術音樂的系譜、歷史方法與分析方法的互補關係、以及音樂文化間性在北美音樂理論界裡被賦予的社會責任。第二章強調在亞洲脈絡下進行現代音樂研究時，除了研究者自身之外，亦需批判性地評估研究對象的行為主體性。

作為上述處理學術系譜為主的章節與本文後半個案研究之間的橋樑，並同時提供討論周文中與馬希達的基礎，第三章梳理「亞洲作曲家聯盟（Asian Composers' League, ACL）」成立初期的歷史，以及 1970 年代在日本與亞洲現代音樂界所引起的波瀾。在冷戰期國際政治的影響往往主導國際音樂交流的年代裡，第三章強調在戰後亞洲音樂史研究中，政治意識形態作為一種歷史書寫策略的有效性。

第四章利用瑞士巴塞爾保羅・扎爾基金會（Paul Sacher Stiftung）所藏的一手資料以及韓國音樂家的訪談，縝密地還原周文中〈蒼松〉（2008）的作曲過程。第四章深入討論周文中在作曲過程中所展現作者主體性（authorial agency）與其和韓國音樂家之間的折衝，試圖針對在既有研究裡周文中往往被視為理所當然「文化權威性」提供反思的材料。不同於第四章的微觀取徑，第五章則考察馬希達將近五十年間的「亞際文化實踐」，同時指出結構主義人類學與具象音樂對其民族音樂學研究與音樂創作的影響。本章將馬希達的作曲方法定義為「聽覺經驗的再組織化與美學化」，並以分析作品〈壽齊天〉（2002）作結，透過探詢音樂作品與其長年以來亞際文化實踐之間的關聯，闡明該作品是如何地展現其長年知識累積的成就。

最後，第六章藉由上述周文中與馬希達的案例，嘗試在本文的理論框架下重新審視並評估兩者在現代音樂史中的位置。本章最後以「創造音樂學（creative musicology）」與「創造性理（誤）解（creative (mis)understanding）」的概念總結本文，同時主張這些概念的積極運用將為亞洲現代音樂帶來研究富有洞見的寫作策略。

초록

이름: 이혜평 (2019 학년도 입학)

논문 제목: '상황화된' 음악사 기술의 가능성 —— 글로벌 음악사와 상호문화주의 속 주문중과 호세 마세다의 한국 음악의 표상

본 논문은 동시대 아시아 음악에 초점을 맞추어 음악학 연구에서의 '역사'와 '포지셔널리티'의 중요성을 제고하는 것을 목적으로 한다. 최근 음악학 분야에서 주목받고 있는 '글로벌 음악사' 및 '음악적 상호문화주의'의 두 학술적 문맥 속에서 전후 아시아 1 세대 작곡가에 속하는 중국계 미국인 주문중(1923-2019)과 필리핀 작곡가 호세 마세다의 작품 속 한국 음악의 표상에 주목한다. 비(非)한국 출신 작곡가들의 한국 전통 음악 해석에 주목함으로써 아시아 동시대 음악 및 음악사 기술과정에서 서구/비서구라는 이항대립적 구조에서 벗어나 '상황화된 음악사 기술'이라는 새로운 기술 방향을 제시한다.

본 논문은 진광흥 『방법으로서의 아시아』(2006), 다나 해러웨이 「상황적 지식」(1988), 그리고 클리포드 기어츠가 제창한 "중층 기술"(1973)이라는, 문화를 의미의 그물망 web of significance 으로 보는 개념에 방법론적 기반을 두었으며 "중층 기술" 개념을 음악학 분야에 적용한 게리 톰린슨의 연구(1986; 2001)도 참조하였다. 이 이론적 틀을 통해 (1) 지식 생산 과정에서의 기준틀 reference framework 의 전환 가능성, (2) 포지셔널리티의 상대화를 통한 선행연구 심층 분석의 중요성, (3) 해석 과정에서 다각적인 기술 방법의 탐구 및 수용을 강조한다.

본 논문은 서론 및 6 장으로 구성된다. 제 1 장에서는 지난 10 년 동안의 글로벌 음악사 기술의 궤적을 돌아보면서 서양 중심주의 및 아시아의 주변화에 초점을 맞춘다. 해러웨이의 '상황적 지식' 및 제레미 아델만의 '장소의 힘 power of place' 개념에 기반하여 본 장은 아시아의 음악학자들이 자신의 포지셔널리티 및 지적 호기심을 바탕으로 음악사를 기술하는 '상황화된 음악사 기술'을 제안한다.

제 2 장은 '역사' 및 '포지셔널리티'의 관점에서 동시대 아시아 음악의 맥락에서 '음악적 상호문화주의'의 학문적 계보를 검토한다. 이 과정에서 1) 음악적 이국주의, 2) 아프리카 예술 음악의 계보학, 3) 역사학적 접근과 분석학적 접근의 상호보완 관계, 4)

북미의 음악이론 분야에서 음악적 상호문화주의가 갖는 사회적 의의에 대해 논의하여 아시아라는 맥락에서 연구 주제 및 연구자 자신의 주체성 agency 에 대한 비판적 관점의 중요성을 주장한다.

이론적 논의를 다룬 1, 2 장과 사례연구를 다루는 다음 장의 징검다리가 되는 제 3 장은 기존 음악사 연구에서 간과되어 온 아시아 작곡가 연맹(ACL)에 초점을 맞춘다. 이를 통해 ACL 과 관계가 깊었던 주문중과 마세다를 고찰하기 위한 기반을 마련하며 전후 아시아 음악사 연구에서 정치적 이데올로기를 전략적으로 적용하는 의의를 강조한다.

제 4 장에서는 스위스 바젤의 파울 자허 재단 소장의 1 차 자료 및 한국인 음악가와의 인터뷰를 바탕으로 주문중의 '창송'(2008)의 작곡 과정에 주목한다. 주문중과 한국인 음악가와의 의견 차이를 고찰함으로써 기존 연구에서 불문율이었던 주문중의 '문화적 권위'를 음악사의 문맥에서 비판적으로 검토하는 길을 마련한다.

제 5 장은 호세 마세다의 약 50 년에 걸친 '상호 아시아적'인 국제 활동, 음악 연구, 작곡법을 종합적으로 검토하여 '구조주의 인류학'과 '구체 음악 *musique concrète*'이 마세다에 미친 영향을 밝히며 마세다의 작곡수법을 '청각 경험의 재조직화와 미학화'로 정의한다. 한국 궁중 음악인 '수제천'에 대한 마세다의 분석 및 동명의 그의 작품을 비교함으로써 이 작품이 상호 아시아적 실천을 비롯한 그의 지적 탐구를 어떻게 구현했는지 해석한다.

마지막 장에서는 앞서 분석한 주문중과 마세다의 두 사례를 비교함으로써 기존 음악사에서의 그들의 위치를 재고함과 동시에 '창조적 음악학' 및 '창조적 오해/이해'의 개념이 아시아 동시대 음악사 기술의 새로운 가능성이 될 수 있음을 시사한다.

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Dedicated to the Memory of:

Yu Lee (1928–2022)

Ching-Song Chen (Sei-Shō Chin; 1928–2023)

Introduction

> In moving toward the creation of a new world, *Asia as method* is then an open-ended imagination. In the specific contexts of certain practices, both discursive and nondiscursive, Asia can be a synonym for China, Malaysia, India, Sri Lanka, and Indonesia; or Seoul, Taipei, and Bangalore; or the third world. In this sense, the emerging field of Asian studies in Asia will have a very different historical mission than the Asian studies practiced in Europe and North America. Asian inter-referencing is a process of relativization. Its task is not only to understand different parts of Asia but also to enable a renewed understanding of the self. More importantly, the agenda of the transformed self is to transcend existing understandings of Asia and thereby change the world.
>
> Kuan-Hsing Chen (2010)[1]

1. Dissertation Outline

This dissertation aims to critically address issues of "history" and "positionality" within the study of contemporary Asian music, focusing on current academic trends in musicology encompassing the global history of music and inquiries into musical interculturality. The case studies central to this objective examine the representation of Korean music in the later works of Chinese American composer Chou Wen-chung (1923–2019) and Filipino composer-ethnomusicologist José Maceda (1917–2004). Set against the backdrop of academic trends on global musical history and interculturality, I contend the case studies on these non-Korean Asian composers can serve as a lens through which to rethink the study of contemporary music in an Asian context. I argue that their creative endeavors can be better understood through a "situated music historiography," which not only historicizes and relativizes their intercultural constructs but also provides a historical account that may better resonate with scholars and readers within Asia. To underscore the importance of historical approaches — which are sometimes overshadowed by analytical ones in this field — an additional chapter on the early

[1] Kuan-Hsing Chen, *Asia as method: Toward De-imperialization* (Durham, NC: Duke University Press, 2010), 254.

history of the Asian Composers' League (ACL) in Japan is included, serving to illustrate the potential for conducting historical studies within the domain of contemporary Asian music, and the efficacy of treating political ideology as a method for "connected history" in post-WWII East Asia.

By history and positionality, I refer to several interrelated notions, the theoretical underpinnings of which are elaborated in Section 3 of this introduction. Rather than accepting a self-evident understanding of "history," I approach it through the dual lenses of "scholarly genealogy" and "music historiography." While the idea of "standing on the shoulders of giants" is often taken as a given in academic pursuits, an attentive reading into previous studies suggests that it is not always the case within the practice of some contemporary scholarship, particularly in a specialized field like musicology. Take, the emerging field of the global history of music as an example (I will provide greater details in Chapter 1): Despite a proliferation of symposiums, study groups, and publications that bear this moniker, few have delved into the scholarly lineage that eventually led the field to its current state. I do not presume to offer an authoritative definition of what the global history of music entails. My more modest goal is to present my own interpretation, grounded in my analysis of its past contributions, with the hope of sparking further discussions in the future. Meanwhile, I contend that music historiography is a critical issue that demands engagement from musicologists at all career stages. Given that the crafting of history is an intrinsic part of our scholarly practices as musicologists regardless of varying research interests and career stages, a conscious awareness of *what to include and emphasize* in our crafting of music histories, is indispensable.

On the other hand, the concept of positionality serves as a vital complement to my interpretation of history. Often conflated with reflexivity, positionality relates to the specific standpoint a researcher assumes during the research and writing process. Recognizing that a

researcher's background — be it ethnicity, family structure, social class, sexuality, or life experience — can significantly influence both the researcher's findings and their presentation, an explicit acknowledgment of these elements is crucial for upholding research integrity. Although explicitly embracing one's positionality has gained traction as a standard practice in English-speaking humanities and social sciences, it remains less prevalent in many parts of Asia. In this vein, when I engage with prior research, I do not perceive it merely as objective knowledge existing within the continuum of a scholarly field. Instead, my analysis of previous work — whether it deals with the global history of music, musical interculturality, or writings on specific composers — inevitably incorporates an examination of each author's positionality, because academic criteria and personal factors might have influenced their findings and presentation in one way or another. This approach to "relativization," I argue, is particularly essential when addressing a fluid subject like "contemporary Asian music." Given the impracticality of providing an all-inclusive and universally accepted definition for such a term, we should be cautious whenever this term or related notions are invoked in any piece of writing.

Likewise, I view music historiography as a reflection of a music historian's positionality. In contrast to the dominant methodology championed by global historians, my approach leans more towards Gary Tomlinson's conceptualization of history chiefly informed by Clifford Geertz's idea of "thick description." Being cognizant of the fact that the crafting of (music) history is inherently multivocal and perpetually moving towards an unattainable "fullness," (self-)identifying the positionality of a (music) historian is indispensable in our scholarly endeavors.

Equipped with these interrelated concepts, this dissertation aims to achieve the objectives outlined below by answering the following questions:

1. In view of the pervasive influence of the global history of music, a trend that has permeated nearly every sub-discipline of musicology and been spotlighted in recent international symposiums, what roles have East and Southeast Asia, as well as scholars from these regions, played within this evolving landscape? How are they situated in seminal works in this burgeoning field? What methodological and historiographical insights can be gleaned from this situation?
2. Given the current prominence of musical interculturality in the study of contemporary Asian music since the dawn of the new millennium, what theoretical, academic, or social factors have contributed to its prevalence? What methodological approaches have been emphasized in this area of research, and how do these shape its scope and potential applicability?
3. How can detailed case studies of contemporary Asian composers like Chou Wen-chung and José Maceda engage with the broader scholarly questions outlined above? Specifically, how do these case studies accomplish this by making effective use of primary sources while also contributing to the specialized field of composer studies?

Although the structure of this dissertation may appear to diverge from more conventional formats, I argue that these seemingly disparate areas of inquiry are, in fact, interconnected. When seen in their entirety, they offer insights that may not be obtained otherwise. The first objective is enriched by the third, affirming that discussions on music historiography cannot be compelling without concrete objects of study. Likewise, the second objective benefits from the third, positing that critiques of prevailing notions of musical interculturality and analytical approaches should be counterbalanced with tangible alternatives. Furthermore, the second objective resonates with the first concerning the theme of positionality, as historical

understanding inevitably emerges in every critical inquiry into musical interculturality. The third objective aims to move beyond the typical constraints of detailed case studies on specific composers and their works. By incorporating contextual analysis seldom employed in such scholarly pursuits, the third objective underscores the premise that an in-depth study of a composer and their works should not be viewed as self-contained entities, but rather situated within the broader contexts delineated by the first and second objectives.

Despite its specific focus on post-war contemporary Asian music, this dissertation aims to bridge gaps across several subdisciplines within contemporary music studies by drawing upon a diverse array of sources from multiple languages. In an era where the boundaries separating various musicological subdisciplines — such as historical musicology and ethnomusicology — are increasingly seen as arbitrary and elusive, genuine interdisciplinary efforts to transcend these traditional divisions remain surprisingly scarce. While my own scholarly orientation leans more toward historical musicology with an East Asian emphasis, my training in ethnomusicology allows me to consult a broader range of scholarship in the study of contemporary music. Moreover, in a field dominated by an analytical approach — often undertaken by scholars identifying as music theorists or those with a strong background in music theory — this dissertation aims to counterbalance this trend. It does so by highlighting the importance of a historically informed approach grounded in primary materials, upon which any robust analytical and conceptual framework should be built upon. This methodological stance is particularly evident in my case studies examining the representation of Korean music in the works of composers Chou Wen-chung and José Maceda.

Moreover, despite the emergence of an increasing body of recent work that emphatically recognizes the need to tackle academic issues from an East Asian perspective, most scholars from the non-Western parts of the world still primarily operate with their domestic contexts,

seldom citing sources from their geographical neighbors or undertaking projects that would facilitate a discussion such as an "inter-Asian endeavor." By simultaneously citing sources written in English, German, Japanese, Chinese, and Korean, this dissertation seeks to enrich our musicological discourses and thus promote the potential values of treating East Asia and Southeast Asia as essential sites of analysis for contemporary music studies.

Concurrently, I acknowledge that my selection of Chou Wen-chung and José Maceda as case studies might seem controversial. This is because Chou is a naturalized American, and Maceda operates with his somewhat unique dual roles of ethnomusicologist and composer. However, given their long-standing ties to East and Southeast Asia throughout the latter half of the 20th century, as well as their close professional relationships with numerous Asian colleagues across the globe, case studies on these two eminent figures can undoubtedly offer a more nuanced understanding of the complex history of post-war contemporary Asian music.

2. Research Motivations

Each of the subsequent chapters is accompanied by its own set of motivations and academic rationales. Here I aim to address two overarching motivations that underpins this dissertation.

Recently, many distinguished musicologists working in East Asia have voiced their dissatisfaction and frustrations in teaching (Western) music history in Asia, particularly regarding the music of the twentieth century.[2] Although I am not currently engaged in teaching these subjects, I experienced similar frustrations as a student who was eager to learn more about these fields. My initial enthusiasm for contemporary music by Asian composers was met with limited resources, even those concerning Taiwanese composers. Existing books on this subject typically offer nothing more than cursory accounts devoid of engaging narratives. Conversely, academic publications are too often preoccupied with technical details and metaphysical discussions that hardly resonate even with a student of musicology, let alone the general readership.[3] Compounding the issue is the difficulty in accessing this music. Contemporary works are seldom performed in concert halls, and obtaining recordings or scores is equally challenging. Even in an age where streaming platforms and YouTube have fundamentally changed the way people interact with music, this has yet to occur for contemporary music in Taiwan. Although these challenges did not fundamentally deter my interest, they certainly intensified my frustration and latently restricted my understanding of contemporary music in the context of Taiwan.

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[2] For instance, see Jen-yen Chen, "Teaching Music History at National Taiwan University: Western Music in a World Context," *Journal of Music History Pedagogy* 4, no. 2 (2014): 325–28; and Chien-Chang Yang, "Synchronizing Twentieth-Century Music: A Transnational Reflection," in *Decentering Musical Modernity: Perspectives on East Asian and European Music History*, ed. Tobias Janz and Chien-Chang Yang (Bielefeld: transcript, 2019), 247–78.

[3] For monographs that provided me the essential knowledge of Taiwanese music, see Lu-fen Yen (ed), *Contemporary Taiwanese Composers* (Taipei: Taiwan Interminds Publishing Inc., 2006) and Yu-Hsiu Lu, *A History of Music in Taiwan* (Taipei: Wu-Nan Book Inc., 2021).

For the past few years, I have had the privilege of participating in multiple projects focused on the post-war music history of Taiwan. These include a symposium titled "Reconstructing Taiwanese Music Histories: The Forgotten Music and Figures" in 2022 and the publication of "An Oral History of the Asian Composers' League in Taiwan" in 2023. These experiences led me to an important realization: my early frustrations likely stemmed from a lack of scholarly efforts dedicated to document and contextualize this body of work — a responsibility that falls nowhere but on the shoulders of musicologists. As a result, much of the knowledge, historical context, and personal anecdotes around this music have remained confined to a relatively small circle of elite artists and their close associates, making them barely accessible even to a dedicated student of musicology. If such is the case for contemporary music *by* Taiwanese composers *within* Taiwan, one can only imagine that the situation for the works and sources of other Asian composers in Taiwan would be even more limited.

Then, how about the overall landscape of contemporary music across East or Southeast Asia?[4] I recently found myself at a loss when a colleague approached me seeking a comprehensive introduction to the field of contemporary East Asian music. She was specifically looking for an undergraduate-level book in English that would offer an overview of the subject because her interests were primarily in European composers of the twentieth

[4] It is worth noting that the landscape for contemporary music varies considerably across East Asia. In China, there is an evident nationalistic impetus to promote contemporary Chinese music, which is evident even in music history books. For example, see Yu-he Jiang, A History of Contemporary Chinese Music (Beijing: Central Conservatory Publishing, 2009). Japan's situation is quite favorable, owing to a longstanding tradition of active musicologists and critics who have laid a robust foundation for future works to further develop. South Korea presents a more complex scenario due to the longstanding separation between Western music and the *kugak* sphere, making it challenging to provide a comprehensive assessment. However, recent strides have been made by the Music Aesthetics Research Society (음악미학연구회). This organization has produced a book series, "Korean Contemporary Composed Music: Between Criticism and Interpretation (한국창작음악: 비평과 해석 사이)," devoted exclusively to critical perspectives on contemporary Korean music. Remarkably, each composition discussed in the five volumes published since late 2018 is accompanied by a recording or live performance, which is easily accessible on YouTube.

century. I was momentarily struck by realizing that I could not recommend a single book in English that meets her specific needs. Fortunately, she reads Japanese, which allowed me to recommend Kazushi Ishida's *Variations of Modernism: East Asian Contemporary Music History* (2005), although the data that informed Ishida's writing can hardly be considered up to date from today's perspective, and I have some reservations with his linear and progressive view of music history in East Asia.[5]

Certainly, there exists a plethora of studies on Asian composers published in globally dominant languages like English and German. These are predominantly research articles and dissertations that contribute to the advancement of the discipline. However, it is important to recognize that such specialized accounts are often consumed by a limited audience of experts in the field. If even a seasoned music scholar like my colleague finds it challenging to navigate herself across the landscape of contemporary East Asian music, this likely indicates an issue of "under-canonization" within musicology. This paucity of accessible resources not only hampers scholarly endeavors but also risks relegating this music to an increasing obscurity among the wider public.

Kofi Agawu articulates a tripartite conceptual framework for understanding musical cultures, consisting of traditional music, popular music, and art music. Despite the relatively scant attention that African art music has received, Agawu underscores its significance, stating:

> First, no music has a future without the participation of its full range of composers. Second, the probing of music by music [i.e., composition] is to my mind one of the most important tasks facing contemporary African musicians. In some ways, this is what composition has always meant: ongoing discovery through engagement with prior texts and associated creative procedures…

[5] This historical view is also implied in the book's title: regardless of their diverse paths (i,e., 'variation'), East Asian nations eventually coalesce into a singular thread of modernism in a global era. For a discussion that best reveals his perspective, see Kazushi Ishida, *Variations of Modernism: East Asian Contemporary Music History* (Tokyo: Sakuhoku-sha, 2005), 431ff.

> insofar as its [African art music] written medium facilitates discovery… it stands to illuminate Africa's musical legacies and their creative potentials.[6]

By stressing the artistic and cultural values of "African art music" — I consider it as a counterpart of contemporary Asian music — Agawu further asserts: "like their creative-writer counterparts (poets and novelists)," African art music composers "hold an important key to Africa's intellectual and artistic futures."[7] In his view, it falls upon the shoulders of musicologists to work collaboratively with composers, thereby facilitating the research, promotion, and development of African art music. Invoking this framework, Agawu seems to raise an important question: Why has art music in Africa faced significant resistance, even within the realm of musicology?

However, even if we embrace Agawu's view and seek to apply it within an Asian context, the notions such as "Asian literature," "Asian choreography," or "Asian visual art" may already be fraught with controversy. This becomes even more pronounced in the realm of art music. Musicologist Yūji Numano argues that, unlike other forms of art, which can be appreciated quickly and without specialized training, the abstract and elusive nature of contemporary music often serves as a barrier to entry even for those interested in other forms of contemporary arts.[8] Similarly, Morihide Katayama, one of the most renowned music critics in contemporary Japan, characterizes modern and contemporary music composed by Japanese composers — especially those active before WWII — as the "songs of *Onigo* (lit. the child of a demon, or a child born with teeth)," implying that they do not resemble their parents, unlike other Japanese modernist

[6] Kofi Agawu, *The African Imagination in Music* (New York: Oxford University Press, 2016), 325.
[7] ibid.
[8] Yuji Numano, *A History of Contemporary Music: Headways of a Struggling Art* (Tokyo: Chuo-Kōron-Shinsha, 2021), i–ii; 265–8. For Numano, it is precisely this abstract nature, which functions as a prism through which its socio-cultural milieu can be understood, that renders contemporary music fascinating.

art traditions in literature, sculpture, or painting that were also influenced by their Western counterparts yet still retained discernible traits similar to their "pre-modern" past.[9]

Such critiques are likely not confined to the Japan but may extend to most of East and Southeast Asia. While my individual contributions to reversing the marginalization of contemporary music in Asia can only be limited, I maintain that academic inquiry in this music should persist without losing sight of this music's place in broader societal landscapes. In this vein, a critical reappraisal of this music (and research of it), particularly through the lenses of "history" and "positionality," seems both timely and necessary.

Another central motivation for this dissertation stems from my personal dissatisfaction with the system of academics in Taiwan. As an alumnus of National Taiwan University (NTU) — arguably the most 'prestigious' university on the island — I am reminded of a saying that has circulated on campus for decades: "Come, come, come to NTU; go, go, go to the United States!" This saying reflects the realities faced by young Taiwanese intellectuals from the 1960s through the 1990s, a period that coincides with Taiwan's gradual emergence as a global manufacturing powerhouse.

While the saying initially pertained mainly to who majored in the sciences and engineering, it has extended its reach to include the social sciences and most fields of the humanities. Throughout my time at NTU, I noticed that the academic culture heavily emulated the American model, making the United States the default option for anyone wishing to pursue advanced studies.

Although the UK has recently become another popular choice for those looking for an advanced degree, the overarching academic framework, which largely modelled after English-

[9] Morihide Katayama, *Songs of 'Onigo': A Biased Music History of Modern and Contemporary Japan* (Tokyo: Kōdan-sha, 2019), 4ff.

speaking regions, has changed little. Many of my peers travel across the world to enroll in prestigious institutions, but ended up focusing their studies on Taiwanese subjects, often under the supervision of advisors who likely lack the requisite expertise. Including musicology, I have been doubtful about this unquestioned practice of academia in Taiwan. It raises questions about the rationale behind studying Taiwan-related topics, or Asian-related topics from an unnecessary geographical and intellectual distance.

Over time, it has become increasingly clear to me that the Anglophone academic world has always been abundant with individuals of (East) Asian descent. Given the ongoing disputes surrounding affirmative action policies in American higher education,[10] it is evident that Asian Americans — including those beyond first-generation immigrants — have long constituted a significant student body in prestigious U.S. institutions.[11] As these individuals advance in academia, especially in the humanities, they frequently opt (or may be compelled) to engage with topics that 'represent' their places of origin within North American society. This adds layers of complexity to the experiences of Taiwanese international students studying or pursuing academic careers in English-speaking countries.

To be clear, I do not oppose the pursuit of higher education in the Anglophone world. The very language I am using now attests to my recognition of the importance of English and Anglophone academic traditions. However, I find it unsettling that scholarly production in Taiwan remains so heavily influenced by English-language scholarship, to the point where it seems somewhat unnatural.

Much like the case with contemporary Asian music discussed earlier, I bear no illusions that my scholarly endeavor will effect significant changes in academic practices in Taiwan or

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[10] Anemona Hartocollis, "After the Affirmative Action Ruling, Asian Americans Ask What Happens Next," *New York Times*, July 8, 2023.
[11] Sakshi Venkatraman, "Harvard admits record number of Asian American students while Black and Latino admissions drop," *NBC News*, April 5, 2023.

other parts of Asia. This dissertation, written in English but intended for an East and Southeast Asian readership, represents my most modest attempt to explore alternative approaches within the field of musicology. In short, it is this interplay of my frustrations with studying contemporary Asian music and my skepticism toward prevailing scholarly practices that has inspired this dissertation.

3. Theoretical Underpinnings: Chen, Haraway, and Geertz

This dissertation draws upon the work of three critical thinkers — Kuan-Hsing Chen (b. 1957), Donna Haraway (b. 1944), and Clifford Geertz (1926–2006) — as the central theoretical framework that underpins its methodology. Succinctly put, my analytical approach is informed by Chen's critique of Euro-American-centric knowledge production, Haraway's emphasis on "situatedness," and Geertz's conceptualization of cultures as "webs of meanings" subject to "thick description." These interlocking perspectives serve as a foundation that can potentially invigorate the research practices of musicologists in Asia or indeed any other region. I argue that the insights offered by these critical thinkers can illuminate ongoing debates in music historiography, studies of musical interculturality, and close examinations of contemporary Asian composers.

Since the publication of his influential book *Towards De-Imperialization: Asia as Method* (2006), originally written in Mandarin, Taiwanese scholar Kuan-Hsing Chen has garnered significant scholarly attention.[12] As one of the founders of the journal *Inter-Asia Cultural Studies: Movements* and through his longstanding international collaborations within cultural studies spheres across East and Southeast Asia, Chen's impact has been considerable. Notably, his work has been translated, either in part or in whole, into English (2010), Japanese (2011), and Korean (2009).[13] In a scholarly landscape where academic publications in

[12] Chen's notion is particularly influential in STS and education studies. For some examples, see Atsurō Morita, "Encounters, Trajectories, and the Ethnographic Moment: Why "Asia as Method" Still Matters," *East Asian Science, Technology and Society: An International Journal* 11 (2017): 239–50; Warwick Anderson, "Asia as Method in Science and Technology Studies," *East Asian Science, Technology and Society: An International Journal*. 6 (2012): 445–51; Yoonmi Lee, "A Critical Dialogue with 'Asia as Method': A Response from Korean Education," *Educational Philosophy and Theory* 51, no. 9 (2018): 958–69; Kevin Kester, "Revisiting 'Asia as method' in education research: problems and prospects," *Asia Pacific Education Review* 24 (2023): 181–6.

[13] See Kuan-Hsing Chen & Chin-Kong Kim. "Globalization and de-Imperialization, 'Asia as Method'," *The Journal of Asiatic Studies* 52, no. 1 (2009): 57–80; Kuan-Hsing Chen (auth), Tetsushi Marugawa (trans.), De-Imperialization: Asia as Method (Tokyo: Ibunsha, 2011).

languages other than English rarely circulate beyond their domestic contexts, Chen's achievements and influence are certainly remarkable.

In Chen's view, "knowledge production is one of the major sites in which imperialism operates and exercises its power."[14] He argues that the residual impacts of imperialism, colonialism, and Cold War geopolitics continue to loom large over various regions of Asia, fueling ongoing conflicts in the modern world. For Chen, an important step in overcoming this enduring predicament requires challenging the structural constraints of knowledge production, which are deeply entrenched in European and North American scholarly paradigms. In this regard, he conceptualizes "Asia as method" as a framework that uses "the idea of Asia as an imaginary anchoring point, societies in Asia can become each other's points of reference, so that the understanding of the self may be transformed, and subjectivity rebuilt."[15] In Chen's analysis, the absence of a cohesive political agenda for "Asia" seeking regional integration and solidarity creates a space "for new imaginings of Asia to emerge."[16]

Significantly, Chen's ideas did not emerge in a vacuum; he was profoundly influenced by the works of two Japanese Sinologists, Yoshimi Takeuchi (竹内好, 1910–1977) and Yūzō Mizoguchi (溝口雄三, 1932–2010). Citing Mizoguchi's interpretation, Chen acknowledges Takeuchi's seminal role in fostering a discourse that challenges Eurocentrism and subverts the intellectual binaries of superiority/inferiority or progress/backwardness within Japan.[17] This conceptual shift is eloquently articulated in Takeuchi's lecture, titled "Asia as method":

> Rather the Orient must re-embrace the West, it must change the West itself in order to realize the latter's outstanding cultural values on a greater scale. Such a rollback of culture or values would create universality. The Orient must

[14] Chen, *Asia as method*, 211.
[15] ibid, 212.
[16] ibid, 213.
[17] ibid, 247.

> change the West in order to further elevate those universal values that the West itself produced.[18]

Expanding on Takeuchi's concept, Mizoguchi critiques two dominant paradigms in the practice of Sinology (*chūgokugaku*; or *shinagaku* in Takeuchi's era) in Japan. He identifies "Sinology without China," (*chūgoku-naki chūgokugaku*) rooted in the Edo period, and the "Revivalist Sinology" (*fukken chūgokugaku*) prevalent up to the 1980s, as both problematic approaches that respectively represent a total rejection and total affirmation of China. Mizoguchi advocates for a "Free Sinology," which eschews understanding China through the lens of the "'world," a term he contends is just another name for "Europe." Mizoguchi states:

> A genuinely Free Sinology should, regardless of its form, not situate its objectives within China or within oneself; in other words, its objectives should not be confined within the boundary of China [i.e., revivalist sinology] or the self [i.e., Japan; sinology without China]. On the contrary, its aim should transcend the Sinology of China. Put differently, this is a Sinology that employs China as its method.[19]

Apparently, Mizoguchi's perspective neatly resonates with Chakrabarty's famous thesis of "provincializing Europe." However, instead of positioning Europe as the primary focus for critical scrutiny, Mizoguchi's "China as Method" aspires to reconceptualize the world through the lens of China while acknowledging that China, Japan, and Europe are all equally important components of the world. This approach has found echoes in other area studies, such as Taiwan Studies in Japan (i.e., knowing the world through the lens of Taiwan), which has been gaining momentum in recent years.[20]

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[18] Original text cited from Yoshimi Takeuchi, *Japan and Asia* (Tokyo: Chikuma Shobō, 1966), 420. Translation by Richard Calichman, cited from Yoshimi Takeuchi, Richard Calichman (ed. & trans.), *What is Modernity? Writings of Takeuchi Yoshimi* (New York: Columbia University Press, 2004), 165.
[19] Yūzō Mizoguchi, *China as Method* (Tokyo: University of Tokyo Press, 1989), 136.
[20] For example, see Masahiro Wakabayashi, "Searching for the "origins of Taiwan": a Preliminary account on a methodological imperialism," in *Invitation to Taiwan Studies*, edited by Masahiro Wakabayashi and Masaki Ienaga (Tokyo: University of Tokyo Press, 2020), 345‐65.

Viewed in this context, Chen's articulation of "Asia as method" is relatively straightforward: it adapts Mizoguchi's "China as Method" by substituting "China" with "Asia," differing only in "choices of emphasis."[21] As the epigraph I selected for this chapter indicates, the core of Chen's "Asia as method" centers on a heightened awareness to change the ways in which Asian scholars interact and produce knowledge. However, it is worth noting that Chen does not provide explicit roadmaps for future generations to follow, and questions remain that whether such a way of scholarly practice can literally resolve the long-held problems of imperialism, colonialism, and Cold War geopolitics as Chen believes. Perhaps it is this very ambiguity inherent in the term "Asia as method" that led Takeuchi, the originator of the phrase, to remark, "This is why I gave the title of 'Asia as Method'; but as for what it truly means and explicitly articulates, I simply cannot explain it."[22]

The concept of "Asia as method" has found resonance in the field of musicology as well. In the introduction to their *Decentering Musical Modernity* (2019), Janz and Yang draw upon Chen's notion to ruminate on recent collaborative initiatives within East Asian musicological circles.[23] This reflects not just a theoretical alignment but also resonates with Chen's own career trajectory, which is characterized by his strong affiliations with scholars across Asia — a point testified by the Japanese and Korean translations of his work. However, rather than merely examining "Asia as method" as a practical scholarly approach, I maintain that it is also crucial to consider how Chen's concept can serve as a lens for informing our individual research paradigms.

For me, the most compelling aspect of "Asia as Method" rather lies in its emphasis on shifting points of reference — whether within Asia or beyond — and the quest for alternative

[21] Chen, *Asia as method*, 255.
[22] Takeuchi, *Japan and Asia*, 420.
[23] Tobias Janz and Chien-Chang Yang (eds) *Decentering musical modernity: perspective on East Asia and European Music History* (Bielefeld: transcript Verlag, 2019), 26–8.

directions in scholarly research through collaboration. This interpretation of Chen's work resonates with my own academic frustrations mentioned above and encourages me to incorporate a broad range of sources to enrich my analyses of Chou and Maceda. While the path forward remains uncertain (and it shall always be so), I am convinced that innovative approaches to synthesizing diverse bodies of existing research could potentially rejuvenate our academic discipline.

At the same time, Chen's statements that "Asian studies in Asia will have a very different historical mission than the Asian studies practiced in Europe and North America" and that "Asian inter-referencing is a process of relativization" inadvertently touch upon another foundational element of my methodological framework: Donna Haraway's concept of "situated knowledges." Because I leave the implications of Haraway's ideas for (music) historiography in Chapter 1, here, I will focus solely on how Haraway's notion intersects with "Asia as Method."

Although not as well-known as her "Cyborg Manifesto," which fundamentally challenges the then-predominant binary thinking in gender studies, Donna Haraway's concept of "situated knowledges," in my view, also offers valuable methodological insights for the field of musicology. Originating as a response to Sandra Harding's thesis, Haraway's "situated knowledges" rejects the notion of absolute objectivity which is often attributed to the sciences and asserts that all knowledge is inherently partial and incomplete. She contends that science does not represent any universal truth but is rather a manifestation of something socially constructed, which she describes as "objectivity as positioned rationality."[24]

[24] Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (1988): 590.

Due to Haraway's influence in feminist studies and STS, her concept has significantly shaped the work of these fields in subsequent generations and serves as a foundational element of standpoint theory. Many researchers continue to refine this concept to ensure the integrity of the knowledge they produce or to better acknowledge the incomplete nature of human epistemologies.[25] However, rather than adhering to these more "canonical" interpretations of "situated knowledges," I find it useful as a reminder of our own positionality as musicologists, because situated knowledges are not about "partiality for its own sake but, rather, for the sake of the *connections* and *unexpected openings* [my emphasis] situated knowledges make possible."[26]

In other words, by recognizing that our positionalities (such as being based in Asia or East Asia) inevitably shape any knowledge or accounts we craft, we can view Chen's "Asia as Method" in a more flexible light. It need not act as a counter-discourse to the longstanding Western hegemony, nor does it need to bear the burden of de-imperialization or require an a priori premise of a Western imperial context to validate a methodology under the banner of "Asia as Method" — although one could certainly choose to use it that way. Given that we are operating within an Asian academic milieu (or any situated milieu) and acknowledging the inherent incompleteness of all perspectives, we are naturally inclined to seek broader visions, whether by shifting our points of reference, relativizing existing narratives, or connecting and collaborating with like-minded scholars from neighboring regions.

By extending this line of thought, a combination of Chen's "Asia as method" and Haraway's "situated knowledges" allows us to envision a scholarly practice that is a natural outgrowth of embracing our own positionalities in relation to others around the world.

[25] For example, see Dragos Simandan, "Revisiting positionality and the thesis of situated knowledge," *Dialogues in Human Geography* 9, no. 2 (2019): 129–49.
[26] Haraway, "Situated Knowledges," 590.

Conceived this way, musicologists and their subjects of study can be thought of as existing within a complex and intricate web laying over the surface of the globe. In this web, numerous nodes — representing different cultural, geographical, or intellectual locales — have the potential to be interconnected and relativized, thereby contributing to a larger vision out of infinite possibilities. This metaphorical reading symbolizes a segue to introduce the third pillar of my methodological framework: Clifford Geertz's concept of "thick description" and his view of cultures as "webs of significance."

Clifford Geertz's *The Interpretation of Cultures* (1973) stands as one of the most frequently cited works in the social sciences and humanities.[27] Despite his monumental influence, one may wonder why a "Geertz school" — akin to those of his contemporaneous thinkers — does not exist. As Robert Darnton observes, the absence of such a school can be attributed to Geertz's disinterest in structural systemization and his idiosyncratic working style, which defies easy emulation. Rather than adhering to a single, unified theory, Geertz was a "bricoleur" who freely assembled arguments from diverse and disparaging sources.[28] In other words, it is perhaps this very characteristic of his intellectual flexibility that accounts for his lasting and widespread impact.

In contrast to Lévi-Strauss' structuralist approach, which presupposes that human culture can be analyzed through logical procedures and holds common foundations (cf. Ch. 5 of this dissertation), Geertz advocates for a more ad hoc methodology he refers to as "thick description." This approach aims to discern "a stratified hierarchy of meaningful structures" within the subject under scrutiny.[29] According to Geertz, culture is "a web of meanings in

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[27] "What are the most-cited publications in the social sciences (according to Google Scholar)?" LSE Blog, https://blogs.lse.ac.uk/impactofsocialsciences/2016/05/12/what-are-the-most-cited-publications-in-the-social-sciences-according-to-google-scholar/ (accessed 15 September 2023)

[28] Robert Darnton, "Foreword: Anthropology, History, and Clifford Geertz," in *The Interpretation of Cultures: Selected Essays (2017 Edition)*, by Clifford Geertz (New York: Basic Books, 2017), viii.

[29] Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973), 7.

which human beings are suspended" and serves as "a context, something within which they can be intelligibly — that is, thickly — described"[30] Consequently, the role of anthropologists is to offer interpretations that lead readers "into the heart of that of which it is the interpretation."[31] To put it simply, this interpretative task is to "read the meanings of symbols or symbolic acts just as native people do, and then translate and convey their meanings to outsiders." [32] Geertz wrote:

> Cultural analysis is (or should be) guessing at meanings, assessing the guesses, and drawing explanatory conclusions from the better guesses, not discovering the Continent of meaning and mapping out its bodiless landscape.[33]

From today's perspective, Geertz's concepts may appear somewhat unremarkable due to its descriptive nature. However, I contend that Geertz has reached the core labor of a scholar in the humanities, and his concepts have undeniably altered the way anthropologists craft their ethnographies; they "moved fieldwork-based disciplines away from scientific method and toward the interpretive practices of the humanities."[34] In the realm of ethnomusicology, this signifies that Geertz's notions of "think description" and seeing cultures as "webs [texts]" have facilitated a complete departure from the lingering shadows of early comparative musicology.

Intriguingly, Geertz has also exerted a significant influence on historical musicology. Amid the emergence of new musicology, where there was a growing consensus against a "quasi-positivistic" approach in music studies, Gary Tomlinson incorporated Geertz's ideas into the realm of historical musicology. He posited that "musical art works are the codifications

[30] ibid, 5; 14.
[31] ibid, 18.
[32] Abena Dadze-Arthur, *An Analysis of Clifford Geertz's The Interpretation of Cultures: Selected Essays* (London: Macat International, 2017), 11.
[33] Geertz, *The Interpretation of Cultures: Selected Essays*, 20.
[34] Jeff Todd Titon, "Textual Analysis or Thick Description?" in *The Cultural Study of Music: A Critical Introduction (2nd Edition)*, edited by Martin Clayton, Trevor Herbert, Richard Middleton, (New York: Routledge, 2012), 78.

or inscribed reflections of human creative actions, and hence should be understood through a similar interpretation of cultural context."[35] Tomlinson dismisses the notion of objectivity in music history, asserting that "there is no purely objective stage, devoid of interpretation, in the process of cultural analysis," because "cultural history, like cultural anthropology, searches for meaning, not proof. And meaning, once again, arises as a function of context, deepened as that context is made richer, fuller, more complete."[36]

In this light, given its engagement with "culture," Tomlinson views the crafting of music history as nearly equivalent to the writing of an ethnography. This perspective allows him to extend his critique toward "internalism," challenging both teleological or simplistic causal explanations in music history (i.e., internal histories), and self-contained music analyses that uncritically impose their analytical frameworks (i.e., Schenkerian linear thought) on the works being studied.[37] By envisioning the role of the art historian as part of a collective, ongoing endeavor, he asserts:

> Through increasing completeness of vision of the context we achieve deeper insight into individual meanings. But the methods and pathways by which such fullness is achieved are not predictable and cannot be productively generalized; they are defined anew by the events and meanings of each context we construct... our interpretation will always strive for greater completeness.[38]

Written nearly four decades ago, Tomlinson's perspectives — grounded in Geertz's ideas — continue to resonate profoundly, not just with me but arguably also within the broader field of musicology. Although his primary focus remained within the realm of Western classical music, his approach, characterized by an emphasis on relativization, suggests an explicit awareness of the positionalities between himself, past scholars, future academics, and

[35] Gary Tomlinson, "The Web of Culture: A Context for Musicology," *19th-Century Music* 7, no. 3 (1984): 351.
[36] ibid, 351; 355.
[37] ibid, 359–60.
[38] ibid, 352.

the specific contexts of the works he examined. Given that total "completeness of vision" is an unattainable goal, and there is always room for further refinement, Tomlinson's methodological stance aligns with Haraway's "situated knowledges." This shared view posits that every music historian can contribute only a partial interpretation to the "web of meaning," rather than offer a definitively comprehensive account.

Thus far, I have delineated three theoretical frameworks and explored their potential intersections with each other. The next step I wish to take in this line of thinking is to integrate "researchers" into these complex "webs of meaning." My goal is to introduce an additional, stratified layer of analysis to enrich our scholarly inquiries.

To recapitulate, Chen's "Asia as method" promotes alternative paradigms for knowledge production through shifting reference points and fostering inter-Asian collaboration. Haraway's "situated knowledges" challenges the notion of definite objectivity, advocating instead for an awareness of the inherent partiality of all knowledge and the possibility for unanticipated connections. Meanwhile, Geertz specifies that cultures are "webs of meanings" to be interpreted through "thick description," an approach that has also found resonance in music historiography.[39] Synthesizing these perspectives, I argue that a critical investigation should extend to the positionalities of both the producer of the primary sources we consult and the authors of the extensive research or theoretical frameworks we engage with.

In adopting this stance, I am not advocating for an "objectification" of global musicological communities into a semiotic system — an idea I find unappealing. Rather, I simply aim to add another layer to emphasize the importance of alternative methodologies for our writing and interpretation, accomplished by consciously recognizing our own

[39] For another recent refashioning of Geertz's concepts in musicology, see Timothy Taylor's focus on "historicization," which I will discuss in Chapter 2.

positionalities and those of the scholars we seek to dialogue with. As I show in my reviews of the global history of music (Chapter 1) and musical interculturality (Chapter 2), these emerging academic trends are often motivated by the cultural and political landscapes of the United States and Western Europe. Therefore, a "thick" interpretation of these scholarly works should go beyond superficial descriptions of their achievements in order to probe the unspoken yet influential factors, such as social movements, political correctness, or individual career trajectories that may have shaped the result and presentation of the research. Through this lens, it becomes evident that the positionalities among researchers will differ, especially when comparing knowledge primarily produced within North American societies to those produced by researchers in East or Southeast Asia whose situatedness are often under-articulated. It is precisely this lack of articulation that invests "Asia as method" with a critical role: to facilitate a re-emergence of subjectivity within the intricate context of interrelated positionalities.

At the microscopic level — invoking one of Geertz's characterizations of ethnographic description — I aim to enrich my accounts of both Chou and Maceda using all the tools and resources at my disposal.[40] My focus on their representations of "Korean music," as opposed to more typical subjects like the "Chinese spirit" or "Southeast Asian essence," is an intended response to the theoretical framework outlined above. In the case of Chou, his correspondence with Korean musicians offers a critical lens through which to interrogate his largely unquestioned cultural authority and its implications for historical analysis. For Maceda, I highlight his diverse engagements, ranging from his early inter-Asian endeavors, ethnomusicological explorations, structuralist approach influenced by Levi-Strauss and involvement with *musique concrète*. It is through this complex network of activities that we can construct a nuanced interpretation of his *Sujeichon* (2002). While the final judgment of this

[40] Geertz, *The Interpretation of Cultures: Selected Essays*, 20–1.

dissertation rests with its readers, I believe that I have attempted to craft a "thick description," informed by my own "situatedness," in the pursuit of alternative approaches to musicological inquiry through "shifting my point of reference."

4. Terminology and Scope

Unlike geographical terms that define other regions, the designation of "Asia" — and its various subdivisions — has proven to be particularly controversial and problematic, given its application to a region that encompasses more than half of the world's population. Even when we narrow our focus to a smaller subdivision, such as "East Asia," we find that achieving a comprehensive and exhaustive definition is elusive. Toshihiko Kishi observes:

> East Asia is a concept constituted by various overlapping domains, including geographical divisions, political spheres, cultural zones, Asian trade circles, inter-Asian commerce, market areas, marriage networks, religious realms, linguistic regions, and living spaces. Notably, the formation and even the existence of these zones or domains change according to the identity of the individuals or groups that recognize them, depending on their collective consciousness or a sense of "we-ness."[41]

This intricate web of overlapping domains is not unique to East Asia. For example, the term "Southeast Asia," invented during wartime 1943, originally coincided almost precisely with former British colonies in the region and subsequently underwent several reconceptualization.[42] It is, therefore, unsurprising that Southeast Asian intellectuals are often hesitant to recognize cultural coherence across the area, particularly given the marked differences in both culture and historical experiences between mainland and maritime Southeast Asia.[43]

If the definitions of terms like "East Asia" and "Southeast Asia" are inherently problematic, one might ask how it is justifiable to treat them as the focal site of analysis in this dissertation. Ethnomusicologist Tong Soon Lee's recent edited volume, *Routledge Handbook*

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[41] Toshihiko Kishi, "East Asia: Regional Correlations and the Intersection of Regional Images," in *Regional History and World History*, edited by Masashi Haneda (Kyoto: Minerva Shobō, 2016), 41.

[42] Nobuto Yamamoto, "Southeast Asia as a Connecting Knot of Modernity," in S*hapes of Modernity in Asia Spaces: A Global History of knowledge and Power,* edited by Nobuto Yamamoto (Tokyo: Keiō Gijutsu University Press, 2020), 18–20.

[43] Margaret Kartomi, "On the history of the musical arts in Southeast Asia," in *The Cambridge History of World Music*, edited by Philip Bohlman (New York: Cambridge University Press, 2013), 416–40.

of Asian Music: Cultural Intersections (2021) can provide illuminating hints to this conundrum. This work stands out as one of the few scholarly publications that explicitly use the term "Asian Music," as opposed to more specific regional designations like "East Asia" or "South Asia."

In his preface, Lee grapples with the difficulties ethnomusicologists encounter when focusing on specific "areas." He critiques "the perception of 'areas' as bounded and natural categories," whether these are too broad as in "Asian studies" or too narrowly defined, such as "Southeast Asian Studies" or "Tibetan Studies." According to Lee, such categorizations limit "our correlation of geopolitical areas to notions of society and culture."[44] Hence, he advocates for an "unbounded and polyphonic approach" toward the two subjects of his primary concern: Asian music and cultural intersections.[45]

As a result of this flexible approach, Lee refrains from imposing a rigid, top-down definition of "Asia." Instead, he champions a more dynamic interpretation, asserting that "'Asia' goes beyond its conventional geopolitical limits — what constitutes Asian music is assumed and questioned at the same time."[46] For Lee and his contributing authors, the focus is not so much on delineating what makes a piece of music "Asian," but rather on acknowledging that "Asian music is a purview, as well as a cultural construct, for us to think through our respective topics and engage in the fluid and tenuous processes in the shaping of Asia, Asian music, or indeed any kind of music."[47]

Lee's fluid definition of "Asian Music" is particularly apt for an edited volume covering a wide range of musical genres, including those from Asian diaspora communities — what happens to be Lee's expertise. Given the cultural complexities inherent in the geographical

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[44] Tong Soon Lee (ed) *Routledge Handbook of Asian Music: Cultural Intersections* (London & New York: Routledge, 2021), viii.
[45] ibid.
[46] ibid, 3.
[47] ibid.

expanse known as “Asia,” I find Lee’s conceptual framework also useful in delineating the scope of this dissertation. This dissertation centers on “contemporary East and Southeast Asian music,” specifically represented by the compositions of Chou Wen-chung and José Maceda. Both composers engaged with the canon of Western art music in the twentieth century, and their work transcends conventional geographical boundaries, making definitions based solely on nation-states or geographical parameters unsuitable — although there are certainly individuals who intend to do so.

To further specify, this dissertation primarily explores composers — including their works and their surrounding socio-cultural-historical contexts — originating from the geographical regions of East Asia and Southeast Asia on the Western Pacific coast. These figures received higher education in the West or acquired skills in Western art music post-World War II, eventually gaining international recognition within Western art musical circles. Their artistic perspectives often incorporate elements of Western modernism and twentieth-century avant-garde music, while their conceptualizations of “tradition” are shaped by both a nostalgic view of a precolonial/premodern past and the emergent field of North American ethnomusicology. Furthermore, their international endeavors frequently aligned more with the democratic bloc during the Cold War era.

Such a specific focus necessarily imposes limitations on the scope of the dissertation, precluding the inclusion of cases that do not meet these criteria. However, such limitations seem justifiable, given my own positionality vis-a-vis these subjects in question. Taiwan’s geopolitical location, straddling the divide between East and Southeast Asia, coupled with the significant influence of the United States in Taiwanese political, cultural, and academic spheres, informs my choice of Chou and Maceda as subjects. In embracing Lee’s fluid definition of

"Asian music," I acknowledge the limitations of my scope, thereby serving as a basis for potential future dialogues with other academic works.

At the same time, I acknowledge that the subject of my study primarily resides within the 'Ivory Towers' of academic and elitist art music circles. One may rightly question the social relevance of this music, which often has little to no connection to general people's daily lives, within broader discussions of today's musical culture. While the critical perspectives offered by cultural studies and ethnomusicology have significantly eroded the once-dominant paradigms of "classical masterpieces" and "classical music ideology," and the long-standing dichotomy between 'high art' and 'low art' has been largely discredited, these older views persist in certain quarters. Given the current marginalization of contemporary music — particularly art music — in Asia and beyond, we must be cautious to avoid inadvertently privileging elite cultures in our discussions. Moreover, we should consider the societal position occupied by contemporary music and explore the historical and aesthetic factors that render it worthy of scholarly attention today.

5. Chapter Summaries

Chapter 1, "East and Southeast Asia in the Global History of Music: Exploring Recent Trends and the Possibilities of a "Situated" Music Historiography," interrogates the role and representation of East and Southeast Asia within the burgeoning filed the global history of music. Through a critical analysis of seminal works in the field, particularly those led by Philip Bohlman and Reinhard Strohm, I argue that these large-scale scholarly endeavors often perpetuate a Western-centric perspective, resulting in the marginalization of East and Southeast Asian cultures as well as scholars originating from these regions.

Given the observation that most prior investigations in the global history of music frequently rely on citations from well-known historians without critically examining the concept of 'global history' within the field of history, I scrutinize the emergence and evolution of global history within Anglophone academia. This allows me to expose its underlying relationships with the recent sociopolitical landscape of Euro-American societies. Jeremy Adelman's conceptualization of the "power of place" serves as a pertinent entry point for music historians to consider the form and function that a global history of music not dismissing "the power of place" could adopt.

Extending this line of inquiry, I employ Donna Haraway's notion of "situated knowledges" to introduce a novel concept termed "situated music historiography." I contend that the quest for absolute objectivity in music history is unattainable, given that any historical account inherently involves mediation by the historian. Consequently, rather than striving for an elusive objectivity, I advocate for music historians to consciously articulate their own positionalities. This will not only enhance the rigor and reflexivity of their scholarship but also clarify their unique contributions to the broader, global intellectual community of musicology.

Chapter 2, titled "Reassessing Interculturality in the Study of Contemporary Asian Music: History and Positionality," addresses the intricate issues associated with the study of musical interculturality — the processes, qualities, and identities manifested in a certain musical activity which involves the transcendence of an enclosed and singular conception of culture — within contemporary Asian settings. Rather than limiting the scope to those prior studies that focus exclusively on contemporary East and Southeast Asian music, I adopt a more expansive framework. This broader approach enables a critical navigation through the field, cultivating a nuanced perspective that neither uncritically aligns with nor wholly rejects Western paradigms.

The chapter is segmented into four main areas of existing literature: (1) By revisiting debates over musical exoticism and orientalism in historical musicology, I argue that these ostensibly "outdated" frameworks remain pertinent and should not be hastily dismissed in contemporary explorations of musical interculturality. (2) Aiming at forging "unexpected connections" and identifying alternative comparative paradigms, I survey the collective efforts of African scholars to promote African art music as a relevant and enlightening point of reference. (3) A comprehensive review of the genealogy of musical interculturality reveals significant paradigmatic shifts over the past two decades. Nonetheless, given the prevalence of analysis-oriented research in this field, I argue that there is an urgent need for more nuanced historical studies to enrich our understanding further. (4) An examination of scholars' positionalities in this field reveals a predominant focus driven almost unidirectionally by social issues within Euro-American societies. This observation calls upon scholars operating outside of these socio-cultural contexts to reflect on the implications of investigating musical interculturality within their own specific locales. This multidimensional approach aims to augment scholarly discussions about musical interculturality by considering various

historiographical and positional complexities that have been previously overlooked or underappreciated.

Chapter 3, with its title “International Music Exchanges Across Ideological Divides: The Formative Years of the Asian Composers' League (ACL) and the Japanese Music Scene of the Early 1970s,” serves as a bridge between preceding theoretical discussions and subsequent case studies. This chapter examines the contentious debates surrounding Japan’s involvement in the Asian Composers’ League (ACL) during its formative years in the 1970s. I argue that the ACL, an often-overlooked arena, provides an invaluable lens for uncovering historical insights not attainable if adhering to a more conventional nation-state paradigms in music history. Apart from the harsh open critiques against the participation into the ACL, I highlight that there were still intellectual discourses in Japan marked by acute self-awareness and reflexivity concerning its relations with neighboring Asian countries during the political frictions that characterized the ACL’s formative years. Intriguingly, this level of self-reflection appears to have largely dissipated since Japan resumed its active participation in the ACL in the 1990s.

Chapter 4, “The Negotiations and Authorial Agency in the Compositional Process of Chou Wen-chung’s Eternal Pine I (2008),” adopts a focused and microscopic approach to explore the intricacies of Chou Wen-chung’s compositional process for his *Eternal Pine I* (2008). Drawing on archival studies of primary sources conducted at the Paul Sacher Stiftung, where Chou’s sketches and an extensive collection of correspondence are housed, I delve into various dimensions of Chou’s compositional methodology. This encompasses considerations on instrumentation, rhythmic design, and pitch organization akin to dodecaphonism, among other aspects. Through this detailed analysis, I illuminate many discrepancies between the concepts of Chou and Korean musicians, thereby providing valuable insights into the complex negotiations during the piece’s creation. This analytical lens aims to shed new light on

underexplored facets of the composer, who has predominantly been examined through the prisms of music analysis or uncritical biographical accounts.

Chapter 5, titled "José Maceda's Inter-Asian Endeavors, Compositional Language, and Sujeichon (2002)," offers a multidimensional exploration of José Maceda, focusing on the complexities inherent in his composition *Sujeichon* (2002). Unlike the preceding case study on Chou Wen-chung, this chapter aims to construct a multilayered understanding of Maceda by examining the interconnections among his inter-Asian endeavors, compositional language, and ethnomusicological investigations. I argue that a latent thread that unifies these diverse facets of Maceda's work, a thread deeply influenced by structuralist thinking akin to that of Claude Lévi-Strauss. Drawing upon comparisons between Maceda's and Korean scholars' interpretations and representations of Korean music, I underscore that Maceda's unique approach to various traditions of court music was shaped by his individual quest for an idealized vision of Asia, yet it also bears the imprint of his personal experiences and intellectual engagements spanning the latter half of the twentieth century.

In the final chapter, titled "Concluding Remarks, or Resituating Chou Wen-chung and José Maceda in Music Histories," I provide a comparative analysis of Chou Wen-chung and José Maceda's representation of Korean music, as well as their respective positions within existing accounts of music history. By introducing the concepts of "creative (mis)understanding" and "creative (ethno)musicology," I delineate some innovative strategies for situating these composers in music history, taking into consideration both their artistic methodologies and previously unexamined historical connections. I bring the dissertation to a close with an examination of the notion of an "Asian Renaissance," as articulated differently by the two composers. This serves as a case study to highlight the broader contributions of this dissertation to the field of music historiography as well as the study of musical interculturality.

Chapter 1. East and Southeast Asia in the Global History of Music: Exploring Recent Trends and the Possibilities of a "Situated" Music Historiography[1]

> Positioning implies responsibility for our enabling practices. It follows that politics and ethics ground struggles for and contests over what may count as rational knowledge. That is, admitted or not, politics and ethics ground struggles over knowledge projects in the exact, natural, social, and human sciences. Otherwise, rationality is simply impossible, an optical illusion projected from nowhere comprehensively.
>
> Donna Haraway (1988)[2]

1. Introduction

1.1 Engaging the "global": ethnomusicology and historical musicology

The term "Global Village," famously popularized by Marshall McLuhan,[3] was also the name of the language school franchise in which as an eager middle schooler in a suburb of Taipei I learned the majority of my English. Years later, I unexpectedly discovered that my closest tutor at the time had become a renowned record collector and independent researcher of aboriginal music in Taiwan; in this line of professional work, he had become my "colleague." In one sense this connection was nothing more than a coincidence, but in another it illustrates how individuals, in unpredictable ways, can be interconnected across time, space, and professional fields. The "Global Village" kept its promise to me, pervading into my daily life

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[1] This chapter contains various passages which I have previously published in the form of review essays and book reviews. Here, I intend to consolidate, revise, and further develop my prior works to produce a more comprehensive body of writing. See Hui-Ping Lee, "The Salience of 'East Asia' in World and Global History of Music," *The Annual Review of Musicology and Music Studies* 12 (2022): 109–19; Diau-long Shen, Hui-Ping Lee et al. "Review of *Studies on a Global History of Music: a Balzan Musicology Project*," *Ethnomusicology Forum* 32, no. 2 (2023): 311–4; and Hui-Ping Lee. "Book Review of *Musical Entanglements between Germany and East Asia: Transnational Affinity in the 20th and 21st Centuries*, edited by Joanne Miyang Cho, London: Palgrave Macmillan, 2021," *world of music (new series)* 12, no. 1 (2023): 179–83.

[2] Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," Feminist Studies 14, no. 3 (1988): 587.

[3] Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962), 31ff.

both literally and figuratively. After all, the "global" — both the scope (i.e., the geographical span) and the phenomenon (i.e., cultural or economic globalization) — has significantly permeated our collective consciousness.

When examining the emergence of the "global" in our disciplines (both ethnomusicology and historical musicology)[4] it becomes evident that despite some earlier attempts to explore the history of the world's music,[5] the rise of the precise usage of this term in academic publications is a relatively recent phenomenon. Table 1 presents the number of search hits on JSTOR for three keyword combinations: "global and musicology," "globalization and musicology," and "globalization and music." These figures are divided by decade, ranging from the 1950s to the 2020s, with a separate row containing the period between 1900 and 1949.

Although these numbers are based on the appearance of both keywords within a single entry (regardless of context or consecutive usage), a clear trend emerges: the utilization of these keyword combinations has grown exponentially in recent decades. In essence, our discipline has never been more "global." Simultaneously, given that the "globalization and music"

[4] My deliberate exclusion of music theory appears odd at the outset: it reflects both my specific positionality and some arguments I will make in the later chapters of this dissertation. In a nutshell, while recent attempts at reconciling between historical musicology and ethnomusicology have succeeded in generating a certain degree of consensus (for example, see, Nicholas Cook. "We are all (ethno)musicologist now," in *The new (Ethno)musicologies*, edited by Henry Stobart (Maryland: Scarecrow Press, 2008): 48–70; Stephen Amico, "'We are all musicologist now'; or, the end of ethnomusicology," *The Journal of Musicology* 37, no. 1 (2020): 1–32), I consider music theory's stance comparatively ambiguous both in these debates and wider efforts to reunite musicology's sub-disciplines. In fact, music theory has endeavored to broaden its repertoire and analytical arsenal, in a way much more radical than historical musicology. But even though some critical endeavors in music theory are informed by critical theories, social equity, or political correctness, the lingering unquestionable belief in musical autonomy — what music theory and analysis is generally seen as destined to elucidate — has thus far invalidated several attempts at realizing these noble aims.

[5] Here I am referring to earlier attempts such as Johann Nikolaus Forkel's *Allgemeine Geschichte der Musik* (1788–1801), François-Joseph Fétis' unfinished *Histoire Générale de la Musique* (1869–72), and *Geschichte Der Musik* (1862–8). As reviewed and revisited by Tobias Janz, these pilot efforts can be considered the precursors of today's global history of music, despite their limited influences on comparative musicology, which sprouted during the late nineteenth century. See Tobias Janz and Chien-Chang Yang, "Introduction: Musicology, Musical Modernity, and the Challenges of Entangled History," in Decentering musical modernity: perspective on East Asia and European Music History, edited by Tobias Janz and Chien-Chang Yang (Bielefeld: transcript Verlag, 2019), 12–6.

combination significantly outnumbers the others, it could be inferred that globalization has garnered scholarly attention as a research subject in its own right, rather than serving as a metaphor that describes the condition of our discipline.

Table 1-1. Hit Numbers of Keyword Combinations on JSTOR[6]

	"Global" and "Musicology"	"Globalization" and "Musicology"	"Globalization" and "Music"
Before 1949	14	0	0
1950-1959	18	0	0
1960-1969	57	0	3
1970-1979	114	0	9
1980-1989	293	1	58
1990-1999	929	73	2620
2000-2009	1366	409	13528
2010-2019	2260	621	17318
2020 Onwards	367	78	2761
Total	5418	1183	36297

Indeed, ethnomusicology, along with its precursor, comparative musicology, has been closely engaged with the "global" since its inception in the early 1950s. In addition to the expanding scope of research subjects, ethnomusicology has sought both to systematically assess the world's music and to contemplate critical questions related to globalization and its effects on specific musical cultures worldwide. Timothy Rice's outlines diversified definitions of ethnomusicology, among which his definition aims to encompass "all music": in order "to understand why we need music to be fully human, we must study music in all its diversity."

[6] The numbers were retrieved on April 20, 2023. Please note that the numbers may slightly vary due to the nature of big datasets. Also, I should acknowledge that JSTOR does have its own limits, whether the biases are in disciplines or included journals. For this reason, Google Scholar would be a better choice, given its relative comprehensiveness. At the same time, because Google's overpowered algorithms have hindered me from obtaining meaningful results due to repetitions, here I resorted to JSTOR to demonstrate a general trend in music studies in the most general sense. Similar results showed even if "musicology" is replaced by "ethnomusicology." Also, other combinations, such as "world" plus "musicology" or "world" plus "music," nevertheless have revealed similar results; however, due to these terms' pervasiveness throughout history, I excluded them from the table for the purpose of clarity.

The question "will not be answered by studying a small slice of the world's music. All music, in its full geographical and historical extent, must be studied."[7]

With ethnomusicology's aspiration to encompass all music and music's relationship to the history of humankind in mind, in 1971 a group of scholars at the International Music Council (IMC) envisioned the publication of a multi-volume work on the histories and current practices of the world's music. This initiative was spurred by moves to thaw Cold War international relationships during the early days of *détente* (the project's inaugural meeting occurred in Moscow). The project, led by Barry Brook, ultimately become known as Music in the Life of Man (MLM). IMC was incorporated as a cultural branch of UNESCO in 1979; UNESCO officially launched the project in 1982.[8] Although the project ultimately failed to materialize, the subsequent publication of the ten-volume *Garland Encyclopedia of World Music* (1997–2001), initiated in 1988, appears to have reaffirmed ethnomusicology's commitment to the world's music — to the "global," as it were — laying a foundation for future generations.

Contemporary ethnomusicology's enduring interest in the modern phenomenon of globalization can be attributed to its long-standing focus on world music, in both the widest and narrowest senses. Jayson Beaster-Jones sketches a history of the term in relation to ethnomusicology, suggesting a close association with the record industry and technological innovation.[9] Bob White's *Music and Globalization* (2012), with its calls for "rethinking

[7] Timothy Rice, *Ethnomusicology: A Very Short Introduction* (New York: Oxford University Press, 2014), 1–2.
[8] Barry S. Brook and David Bain, "Music in the Life of Man: Theoretical and Practical Foundations for a World History," *Acta Musicologica* 57, Fasc. 1 (1985): 112–4.
[9] Jayson Beaster-Jones, "Globalization," in *Grove Music Online*, edited by Deane Root, https://doi.org/10.1093/gmo/9781561592630.article.A2256705 (Accessed 9 May 2023.).

globalization through music" and paying attention to the process of "global encounters," confirmed ethnomusicology's stance.[10]

Compared to its counterpart, ethnomusicology, historical musicology was more hesitant to embrace the study of music on a global scale, probably because the latter was more rooted in a privileging of Western art music traditions. For example, in Joseph Kerman's influential monograph, *Contemplating Music: Challenges to Musicology* (1985), which directly facilitated a paradigm shift in the historical musicology, one chapter is dedicated to evaluating the challenges that ethnomusicology has posed to musicology. From today's perspective, it is surprising that Kerman did not delve into musicology's long-standing Eurocentric bias in research subjects. Instead, he justified his unequivocal disinterest in non-Western music by highlighting Charles Seeger's similar indifference.[11]

Prophesied by musicologists such as Claude Palisca, there were some notable yet failed attempts during the 1970s to integrate ethnomusicological methods into musicology. Kerman questioned their rationale, asserting that "Western music is just too different from other musics, and its cultural contexts too different from other cultural contexts."[12] Nevertheless, Kerman acknowledged that musicology should seek to adopt a "cultural approach," benefiting not from the methodological arsenal offered inside ethnomusicology but from outside: from musicology's "traditional alliance" with Western humanities, such as history, philology, and social sciences, among others.

In contrast to Kerman's relatively "conservative" perspective (because of his reluctance to understand music outside of Western contexts), it was probably not until the dawn of the

[10] Bob W. White, "Introduction: Rethinking Globalization through Music," in *Music and Globalization: Critical Encounters*, edited by Bob. W. White (Bloomington: Indiana University Press, 2012), 5–8.
[11] Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge: Harvard University Press, 1985), 162.
[12] ibid, 174.

new century that historical musicology finally began to fully embrace a radical shift in scope, a process which forced it to grapple with its own underlying ideologies.

The revisionist approach adopted by Nicholas Cook in his expansive edited volume, *The Cambridge History of Twentieth Century Music* (2004), is a leading example of this change. By decentering, yet not excluding, the privileged position once assigned to the "mainstream tradition" (i.e., the twentieth-century modernist tradition), Cook acknowledges the possible biases and limitations ingrained in his project and historical musicology as a field. He aimed to provide "a status report, a series of position statements in an ongoing dialogue"[13] through presenting competing yet complementary multi-authored histories. At the end of the twentieth century, this quest for new pluralistic ways to write music histories remained unfulfilled; however, the increasingly pervasive course of globalization throughout the latter half of the century meant that ambitions to reinvigorate the field remained strong. Following a thread as seen in Cook's manifesto, particularly his inclusion of research topics that once Kerman resolutely rejected, it is understandable that a few years after the publication of his edited work Cook famously asserted that "we are all (ethno)musicologists now."[14]

Thus far I have sketched out how the trajectories of our disciplines have come to engage with the global. Whereas ethnomusicology has always been willing to consider topics at a global scale, the paradigm shift in historical musicology is still at an early stage. My aim above was to illuminate an aspect of our intellectual history which led us to the current boom of the global history of music, the core topic in question of this chapter.

[13] Nicholas Cook and Anthony Pople, eds, *The Cambridge History of Twentieth-Century Music* (Cambridge: Cambridge University Press, 2004), 1.
[14] Cook, "We are all (ethno)musicologist now."

1.2 The recent boom in the global history of music

From 2019 onwards, the term "global history of music" gained ever-increasing prominence, a trending keyword featured in virtually every major international music studies organization. The American Musicological Society (AMS), the International Musicological Society (IMS), and the International Council for Traditional Music (ICTM) have all organized symposia and panels on this subject as well as establishing specialized research groups.

To give some examples: a group of enthusiastic AMS members took the initiative to create a research group under the global history of music moniker in October 2019, dedicated to propagating "democratic," or decentralized, knowledge in future music historiography. At a November 2021 AMS conference the group organized a panel titled "Centering Discomfort in Global Music History." In addition, The ICTM's Global History of Music research group held an inaugural symposium in Chengdu, China, in May 2021, with notables Reinhard Strohm and Nicholas Cook serving as special advisors; this is symbolic of a growing ambiguity in the demarcation between musicology and ethnomusicology. The IMS also founded a study group devoted to the Global History of Music at the close of 2019, with an opening symposium held in October 2021 at National Taiwan University (NTU). Furthermore, an international conference titled "Global Musicology — Global Music History" took place in January 2022 under the sponsorship of the Chinese University of Hong Kong (CUHK) and the Royal Musical Association (RMA), in collaboration with scholars more closely affiliated with the IMS.[15]

This proliferation of symposia and wider collaborative endeavors would not have been feasible without a preceding series of scholarly publications on this topic. These can be traced

[15] Although thus far the International Association for the Study of Popular Music (IASPM) or its regional associations has not held a conference specifically dedicated "Global History of Music," researchers of popular music with ethnomusicological training have been active in these conferences and organizations. Given this background, it can be understood that the trend of "global history of music" is now an indispensable aspect of almost all areas of music research.

back to around a decade ago, when Philip Bohlman's *The Cambridge History of World Music* (2013) and Reinhard Strohm's Balzan Musicology Project "Toward a Global History of Music" (begun in 2012 and culminating in three books published between 2018 and 2021) emerged as the quintessential accomplishments of this field.[16] However, despite the considerable academic achievements represented by these prior endeavors, scholarly attention towards them has been geographically uneven. In particular, the reasons behind the noticeable absence of East and Southeast Asia — both in terms of the subject matter and the locations where the contributors to these works are based — deserves significant further inquiry.

Three key points may be derived from my own observations. First, in contemporary scholarship, there is a notable dearth of literature that provides a comprehensive survey of the field of global music history, encompassing seminal works and associated debates within a singular written work. Despite ongoing efforts by scholars to unearth new perspectives that may broaden the horizons of this discipline, such a comprehensive overview remains elusive. Consequently, persons who have not kept informed of current advancements yet desire to participate in the conversation may have difficulties comprehending the extensive material of the aforementioned publications, which are abundant in case studies. The absence of a

[16] Moreover, although Mark Hijleh's *Toward a Global History of Music: Intercultural Convergence, Fusion, and Transformation in the Human Musical Story* (2018) shares a similar title, he distinctly sets himself apart from his contemporaries by firmly grounding his work in the ethos of Michael Tenzer's "Analytical Approach to World Music," which in turn gravitates toward a "literal" global history of music. Hijleh ascribes the failure of the UNESCO-led "Music in the Life of Man (MLM)" project in the 1980s to the emphasis on particularity within ethnomusicological methodologies. He contends that this predisposition was subsequently inherited by *Cambridge History of World Music*, which he critiques as not genuinely representing a global history of music due to its reluctance to delineate an explicit "transcultural trajectory" in history (see Hijleh, 2018: 2–3; as I shall explain, Hijleh might have completely misunderstood Bohlman's points). In essence, Hijleh appears to maintain that a singular global musical culture exists, which can only be elucidated as "a history of synthesis" (ibid.). His argument, evocative of the notion presuming "the world is flat," tends to entirely overlook the power dynamics inherent in any global flows and encounters in culture and posits that the historical development of musical cultures is rooted solely in "reciprocal" interactions. Hijleh's book serves as a complement to his earlier monograph, *Towards a Global Music Theory: Practical Concepts and Methods for the Analysis of Music Across Human Cultures* (2012), which preceded and is similar to his endeavor to address a global music history by creating a coherent music theory for the "global era." Nevertheless, due to the restricted circulation and self-justifying favoritism of Hijleh's works, which may have resulted from his disregard for academic studies in general, I have chosen to exclude his project from the scope of this dissertation.

comprehensive perspective impedes the development of productive discussions. To facilitate more vibrant and effective academic discussions, it is imperative to build a common framework that enhances our understanding of this discipline. Moreover, this belief can be attributed as a the justification for my somewhat excessive and redundant writing style in this chapter. Although I dedicate numerous passages to elucidating the specifics of the chapters included in each anthology, I maintain that this approach is beneficial for individuals who are not yet acquainted with this field and necessary for readers to comprehend the trajectory that has inspired my thinking.

Second, it is true that many scholars now recognize the significance of the global history of music; they would probably also note that the concept holds varying meanings for different people. However, no previous study has explicitly sought to elucidate precisely what the notion signifies for specific people with unique research interests or positionalities. In my view, the dearth of reviews and position papers addressing this issue from the perspectives of East Asia and Southeast Asia is disconcerting, as it potentially compromises inclusivity and proper representation within the field.[17]

[17] As a postdoctoral researcher at a Japanese university, I often find myself questioning the apparent disinterest in the global history of music evinced by (most) Japanese musicologists. The striking underrepresentation of Japanese participants in almost all projects concerning the global history of music is obvious evidence of this disinterest. Notably, Japan has an internationally acclaimed tradition of historical studies, with Japanese historians actively participating in global history discussions since at least the 1990s. Thus, this circumstance might highlight the somewhat self-contained character of Japan's music studies, where interdisciplinary exchanges continue to be limited. Paradoxically, the earliest Japanese paper I am aware of on the "global history of music," published in Japanese in 2017, was written by Asahiko Hanzawa, a scholar primarily engaged in international relations and politics. Hanzawa sees his mission as "bridging the gaps among politics, history, and musicology," arguing that "musicologists have frequently sidestepped issues of society and politics in their scholarly practices." See Asahiko Hanzawa, "Global History and New Musicology," *Meiji Gakuin Review of International & Regional studies* 51 (2017): 1–5. His sweeping assertion might well startle today's Japanese musicologists, concurrently revealing his apparent lack of knowledge within musicology's developments over the past several decades. Recently, Hanzawa edited an anthology titled *Politics and Music: The Soft Power that Moves International Relations* (2022). However, the contributors primarily come from the social sciences, with only one having academic training in musicology. While I am not suggesting that musicology is an insular discipline resistant to influences from other fields, it seems that Hanzawa portrays himself as an authority on the subject of politics and music, yet confines his work largely to political studies, with minimal effort dedicated to interdisciplinary collaboration.

Third, musicology, more specifically historical musicology, has remained relatively hesitant to embracing self-inquiry or self-redefinition. This can be contrasted with ethnomusicology, which has been comfortable with continuously redefining itself since its inception and has ensured that definitional debates occupy a central role in its primary research questions.[18] The absence of engagement from practitioners of historical musicology (at all career stages) towards discussions aimed at defining the field inevitably results in fragmentation and hampers mutual understanding between disciplines. After all, while research subjects may vary, a commitment to historiography as a methodological concern can potentially unite all who identify as musicologists. A concern with the global history of music is not only as a fascinating field in itself but is also as an opportunity to foster greater collaboration within our discipline.

Grounded in these premises, this chapter serves as a precursor to my methodological investigation of music historiography.[19] It aims to offer an in-depth review of recent academic trends within the field of global history of music. I will introduce the concept of "situated music historiography" as the central argument of the chapter; the rest of this chapter will be divided into six sections, as outlined below.

First, I will review Philip Bohlman's *The Cambridge History of World Music*, proposing Bohlman's concept of "global moments" as a foundational guideline for future scholarly practices and as a response to the challenges presented by the global history of music. To compliment this discussion, I will present Fuyuko Fukunaka's adaptation of Bohlman's

[18] Nearly every prominent ethnomusicologist has provided their unique definition of the field as they perceive it, including notable figures such as John Blacking, Alan Merriam, Mantle Hood, and Bruno Nettl. Furthermore, a quick examination of Kay Kaufman Shelemay's compilation, *Ethnomusicology: History, Definitions, and Scope* (1992), swiftly substantiates ethnomusicology's enduring tendency for self-reflection and redefinition since the 1950s.

[19] I take advantage of the dissertation format, which has allowed me to develop a chapter without excessive concern for length and structural conciseness.

concept into her studies on post-WWII East Asian avant-garde music. In the third section, I will summarize Reinhard Strohm's trilogy on the global history of music, which represents the most ambitious and comprehensive attempt within this field. The fourth section will critically examine whether essays collected in these monumental publications engage with East and Southeast Asia. A fifth section will examine the repercussions of Bohlman and Strohm's projects, which fall into two categories: essays focusing on impacts the global history of music has had on contemporary musicological practice and exploration of the various intricate relationships between East Asia and Western Europe. The fifth section will consider the field of global history, upon which the global history of music allegedly established its foundations, before applying Donna Haraway's notion of "situated knowledge" to music historiography within the context of the global history of music.

It should always be borne in mind that any comprehensive attempts to write history covering "every music" of the world are unrealistic. Besides the fact that this is practically unattainable, the traditional paradigm of historical writing faces critical challenges from postmodernism, characterized by skepticism towards claims of objectivity and authenticity.[20] I agree that a comprehensive global musical history pursuit could never escape the trappings of Eurocentrism present in previous world-historical musical analyses.

[20] See Vesa Kurkela & Markus, Mantere, eds., *Critical Music Historiography: Probing Canons, Ideologies and Institutions* (Burlington: Ashgate, 2015), especially the "Introduction," where the two editors candidly question the validity and significance of music historiography in the Western context. However, instead of fully retreating to assert "the impossibility of history," which they consider counterproductive, they state: "We need to acknowledge the necessary incomprehensibility of any history… and, above all, we need to make them [metanarratives of music history] better than before, avoiding the pitfalls of evolutionism, hagiography and teleology — all hallmarks of traditional historiography." (ibid. 7)

2. The Cambridge History of World Music and the global musicological moments

2.1 The Cambridge History of World Music

A distinction between ethnomusicology and musicology is often predicated upon the assertion that the former predominantly aligns itself with synchronicity and the latter with diachronicity. This understanding is too imprecise and can be easily refuted by an erudite individual working in either field. Nevertheless, the notion, which perpetuates the damaging myth that the "world music has no history," continues to bedevil basic assumptions of the scope of musicological inquiry.

It is upon this arbitrary understanding that Philip Bohlman commences his introduction to the edited volume, *The Cambridge History of World Music* (2013; hereafter CHWC), a substantial collection of essays spanning approximately 850 pages. To begin, Bohlman lists a long set of questions, pondering over where the sources of such a history of world music might be located. Recognizing that questions in this vein reveal no productive insights, he states that "it became necessary to reframe the questions, indeed, the very ways in which we think about the ontologies of music historically."[21]

In a similar fashion to rash attempts to impose a boundary between ethnomusicology and historical musicology, problems emerge when attempting to demarcate history and world music. There is an unresolved tension between history's celebratory nature (commemorating selfness) and ethnographical practices typically applied to world music (highlighting otherness). As a result, one might presume that "world music" lacks "history" in the Western sense (the latter term having become famously complicit with modernity since the Enlightenment).

[21] Philip V. Bohlman, ed., *The Cambridge History of World Music* (New York: Cambridge University Press, 2013), xxiv.

Nonetheless, this does not imply that world music exists devoid of temporality. Pursuing this line of thought, Bohlman makes a bold assertion, that CHWM

> gathers narratives from which history emerges — as action, as historiography. Accordingly, we bear witness to a shift in narrative strategy that connects the disciplines dedicated to the study of world music: in order to rescue world music from alterity, we shift our efforts from history to historiography.[22]

In a nutshell, instead of seeking to perpetuate unresolvable debates on whether world music has history or not, Bohlman says we should concentrate on historiography: the processes behind the crafting of history as well as the ideologies underpinning such venture. By adopting this perspective, Bohlman asserts that we no longer need to perceive the "the paradox of world-music history" as a dilemma, but rather as something that offers new possibilities for music historiography, including the potential for emancipation from "the schism between the West and the rest."[23]

While shifting in focus to historiography is a positive idea, there is still a need to look at how it can be done in a practical way when writing specific histories. Bohlman suggests that scholars proceed by focusing on "global moments," which he characterizes as "moments in which the subject formations of history acquire global dimensions."[24] Such moments, which I shall paraphrase as historical instances when the subject in question transcends self-containment, point to various lines of inquiry: moments of contacts and encounters (from colonialism, imperialism, capitalism, or displacement); preparatory work laying the foundation for future dissemination and circulation (such as translating texts and canonizing music theory); the establishment of national music narratives (as frequently seen in the histories of China and

[22] ibid, 3.
[23] ibid.
[24] ibid.

Korea); and even the publication of CHWM itself (compiling diverse music history narratives into a single volume).[25]

Bohlman did not conceive his ideas in isolation. His theoretical framework is informed by the German tradition of comparative musicology, as well as its more remote antecedent, Johann Gottfried Herder's audacious work in the eighteenth century.[26] Bohlman discerns "the labor of history" in the works of Herder and other pioneers, suggesting through such labor "the collector and the collection were becoming the connections that made new collectivities possible."[27] The result of their labor persistently engenders novel connections even into the present day: "the contributors who join together as a collective in this volume chart new possibilities for the labor of the historiographer, as it includes, ineluctably in the twenty-first century, the musics of the world."[28]

After Bohlman's introduction, CHWM contains 33 essays divided into 11 themes. Although examples related to East Asia can be found sporadically throughout the chapters, only three chapters are primarily focused on East Asia, accounting for less than one-tenth of the entire book. Only one chapter is dedicated to Southeast Asia.

2.2 The Global musicological moments

In his subsequent works, Bohlman provides further elaborations. In a chapter honoring Nicholas Cook, Bohlman extends his notion of global moments to encompass the "global musicological moment," exploring the "typologies and topographies" of music's historical instances, as exemplified in the works of Herder, Robert Lachmann, Cook and others.[29] He

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[25] ibid, 3–4.
[26] ibid, 16–8.
[27] ibid, 17.
[28] ibid, 18.
[29] Philip V. Bohlman, "'All This Requires But A Moment of Open Revelation'! Johann Gottfried Herder, Robert Lachmann, and the Global Musicological Moment," in Remixing Music Studies: Essays in Honour of Nicholas

identifies such a moment as possessing two types of temporality: the moment itself, when an object transitions into a subject by first encounter; and a second moment at the point when it is interpreted whether in the past or reinterpreted in the future.

Bohlman tells us that global musicological moments embody four conditions in the process that we currently associate with globalization, but it is a globalization reimagined in a poetic and musicological context.[30] An initial moment of encounter involves engaging with an object for thorough examination. This is followed by an ontological moment, which encompasses the collected object speaking and posing ontological questions to the collector; this enables ongoing investigations into the music in question, including its meaning, content, structure, and relationship with context — a ceaseless quest for musical ontology.[31] There then comes a moment of audibility, which is enabled by the acquisition of materiality (e.g., notation, narrative, recording, etc., medium that render the collected "audible"), ultimately achieving translatability and transportability when facilitated by technology. Finally, we reach a moment

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Cook, edited by Ananay Aguilar, Ross Cole, Matthew Pritchard, and Eric Clarke (New York: Routledge, 2021), 132. This chapter was once adapted for a lecture Bohlman delivered in Tokyo at the award ceremony for the Koizumi Fumio Prize (which he received in 2018, fiscal year 2017). He illustrates how an expanded concept of a global musicological moment can be expanded and applied to link Koizumi with other pioneering ethnomusicologists worldwide, particularly those whom he frequently references. However, Bohlman appears to possess only a limited understanding of Koizumi: a non-Japanese reader may struggle to construct a thorough picture of the pervasive and influential Japanese ethnomusicologist. The Koizumi Fumio Prize is Japan's most distinguished annual award for ethnomusicology, bestowed in memory of the ethnomusicologist whose untimely death in 1983 left many in grief. The award has been granted 31 times and officially terminated in the fiscal year of 2019. Although the lecture's transcript is accessible online, it is not included here as Bohlman has specified the script is not for citation. Alison Tokita further set forth this aspect of Koizumi's work, building on Bohlman's concept during an online event held in memory of the Koizumi Fumio Prize's legacy, convened on August 22, 2021. For an assessment of Koizumi's legacy in East Asian ethnomusicology, especially the specifics of his fieldwork conducted in Taiwan, see Hui-Ping Lee, "Fumio Koizumi's Survey of Formosan Music (1973)," in Reconstructing Taiwan's Music History 2022: Unrecognized Music and People, edited by Lu-fen Yen (Taipei: Ministry of Culture, Taiwan, 2022), 63–78. For a concise yet comprehensive introduction to Koizumi's scholarly contributions, see Shōta Fukuoka, "Fumio Koizumi's Study of Japanese Traditional Music as the Starting Point of His Ethnomusicological Research," *The Bulletin of the National Museum of Ethnology* 28, no. 2 (2003): 257–95.

[30] Bohlman, "'All This Requires but A Moment of Open Revelation'!" 139–45.

[31] Bohlman's conceptual framework suggests a temporal progression, in which the moments evolve from encounter to audibility, ontology, and finally revelation. He maintained this sequence by assigning numbers to these facets; however, he inexplicably altered the arrangement of the two middle aspects in the subsequent passages of his chapter.

of revelation, when "music becomes more than itself, and music scholarship reaches far beyond music"; this is a natural culmination, when scholarly practices are integrated with the experiential world and humanity at large:

> Music and history are endowed with revelation, the very power to realize life itself, and to do so in the moment in which music transcends itself. It is through engagement with such expansive musical terrain that we come to enter this moment together as music scholars, together, that is, with those who explored the global musicological moments charted in the past and who will open space for the lived-in worlds of those who follow us into the future, seeking 'but a moment of open revelation'.[32]

Although Bohlman constructs these four conditions as an inherent part of his analysis of Herder's legacy, I tend to reconceptualize them as a general model that is already employed and practiced by musicologists worldwide (even if this is not explicitly acknowledged). Bohlman's conceptualization appears to be less concerned with the world/global history of music in general but focused more on an overarching consideration of humanity from a musicologist's standpoint. Nevertheless, it serves as a reminder of our historiographic responsibility as musicologists, who should always contemplate the relationships between our research subjects (including their histories) and ourselves as researchers, between our scholarly practices and those of our predecessors, and between our actions and the contemporary world in which we reside. In this regard, Bohlman has provided us with a robust foundation for exploration of the global history of music.

2.3 Fukunaka's adaptation of the concept of global moments

Though Bohlman's work is rooted in ethnomusicology, it can also encourage broader dialogues between other disciplines and foster further methodological advancements elsewhere.

[32] Bohlman, "'All This Requires but A Moment of Open Revelation'!" 145.

This can be shown by examining the work of Fuyuko Fukunaka, a Japanese musicologist based in Tokyo who gained her doctorate from New York University with a study of Wolfgang Rihm's music.[33] In a private exchange with me, Fukunaka recounted that on her return to Japan, she experienced a sense of dissatisfaction regarding existing historical narratives of post-WWII contemporary Japanese music, many of which continued to display traces of unexamined essentialism and reductive East-West dichotomization.

With this in mind, Fukunaka has sought to challenge the prevailing understanding of post-war avant-garde movements from the 1950s onward in Japan through a series of publications. In her earliest work, she interrogates the uncritical gravitation towards the "de-historicization of art music," advocating for the necessity of "a closer reading in order to reveal a fuller spectrum of conditions that together have contributed to the canonization of post-war Japanese music."[34] Fukunaka unpacks the avant-garde art movements endorsed by Sōgetsu Art Center, such as John Cage's sensational 1962 visit to Japan, and other concurrent Japanese artistic movements. She contends that the "so-called 'uniquely Japanese' in the works of some of Japan's leading post-war composers is symptomatic of their response… to *outside expectations* [my italics] regarding what their music was meant to express."[35] She urges on the renunciation of a unidirectional interpretation of art music history.

In her next article — "World Music History and Interculturality: Toward Re-contextualizing Post-War Japanese Avant-Garde Music" — Fukunaka adapted Bohlman's framework of "world music history" to the context of her own unique concerns. She reconceives Japanese post-war avant-garde music as "world music," seeking to dispute a tacit

[33] Fuyuko Fukunaka, "Wolfgang Rihm: Interpretive Examination of his Creative Sources" (PhD diss., New York University, 2003).
[34] Fuyuko Fukunaka, "Re-situating Japan's Post-War Musical Avant-Garde through Re-situating Cage: The Sōgetsu Art Center and the Aesthetics of Spontaneity," in *Contemporary Music in East Asia*, edited by Hee-Sook Oh (Seoul: Seoul National University, Press, 2014), 206.
[35] ibid, 181.

assumption that considers "'culture' as fixed, self-contained, and location-specific."[36] Bohlman's concept of global moments is used when Fukunaka juxtaposes the case of Sōgetsu Art Center along with the 1961 East-West Music Encounter Conference held in Tokyo, scrutinizing how "cultures" were presented in these "moments" that are supposedly occasions where "contact and encounter" emerge. By obscuring "the ties of authenticity between Japanese musical aesthetics and modern Japanese society," Fukunaka saw culture as "ephemeral and fragmented"; she thereby identifies "a foundation on which to erect historical critiques of contemporary creative practices and tendencies."[37]

In her seminal work, *Postmodernism and Musical Interpretation: A Critical Retrospective* (2021), Fukunaka further built on her previous work: I will focus here on a chapter titled "The Limits of Postcolonial Critique and the Possibility of World Music History: Towards the Historicization of East Asia in Post-war Avant-garde Music."

Initially, Fukunaka outlines the trajectory by which contemporary music studies became influenced by postcolonial critiques, as manifested in the collaborative efforts of predominantly East Asian scholars since the 2000s. Upon observing the tendency for post-war East Asian composers to actively "self-represent" East Asia in their musical idioms — simultaneously reinforced and legitimized by their concurrent musicological inquiries — Fukunaka proposes that we critically examine the validation of this "ostensibly rational" formulation. While not aiming to establish a perfect analogy, Fukunaka invokes Spivak's renowned statement that "the subaltern *cannot* speak," suggesting that the intercultural East Asian compositions themselves can never serve as direct representations of East Asia. Rather, they constitute components of "a complex" — comprising compositions, composers, and related discourses — that represents

[36] Fuyuko Fukunaka, "World Music History and Interculturality: Toward Recontextualizing Post-War Japanese Avant-Garde Music," *world of music (new series)* 6, no. 1 (2017): 61.
[37] ibid, 67–8.

an *image* of East Asia rather than the region itself.[38] This complex, in which histories are "entangled," is where we should devote our critical attention.

Building upon this insight, Fukunaka takes prior studies on Isang Yun as an example, revealing a paradigm shift in recent scholarship that presumes the synthesis or syncretism of distinct cultures (i.e., the fundamentally heterogeneous East and West). This shift carries a revisionist nuance. Postcolonial critique had previously impelled us to consider the musical representation of and borrowing from the non-Western other as instances of cultural appropriation or exploitation. However, with the emergence of non-Western composers in the global music scene, these very same undertakings — regardless of whether executed by non-Western composers or not — have been transformed into endeavors that unconditionally guarantee the socio-political authenticity and correctness of such artistic pursuits.[39] As a result, "the East," "the West," and their cultural crossings have become the predominant frameworks with which we approach art music and its history of the latter half of the twentieth century.

Meanwhile, Fukunaka does not dispute that borrowing from the non-West may possess profound aesthetic implications, for such an endeavor can still be meaningful and can be examined by analysis of primary sources.[40] However, an understanding of how we arrived at the point where Westerners can no longer assert the ownership of 'Western' music will remain incomplete as long as we continue to perceive cultures as static categories. In order to overcome binary notions of East and West, Fukunaka argues that we must problematize the dichotomy between European and non-European and ask how such a normative framework has come to pervade our conceptual arsenal.[41]

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[38] Fuyuko Fukunaka, *Postmodernism and Musical Interpretation: A Critical Retrospective* (Tokyo: Tokyo University of the Arts Publishing, 2021), 148–9.
[39] ibid, 149–51.
[40] ibid, 158.
[41] ibid, 154–5.

Fukunaka's line of reasoning integrates Bohlman's approach to world music history and his use of global moments. Echoing Bohlman's shift of focus from history to historiography, Fukunaka redirects attention toward the formation of the normative frameworks upon which musicologists have depended. We thus become equipped to address the challenges posed by entangled history (or world/global music history, two concepts Fukunaka considers to be fairly interchangeable).[42] For example, whenever we encounter subject matter construed as representative of "one's own culture" (be it the "Japan" evoked by Tōru Takemitsu or "Korea" by Isang Yun), we should remain cognizant of the fact that such a subject matter is not merely the product of its creator's self-mediation. It is also, whether unwittingly or intentionally, "entangled" in the processes whereby that subject matter was conceived, examined, and constructed by others.[43]

In the concluding section of her chapter, Fukunaka presents a brief yet illuminating case study on the presence of Japanese musicians at the Darmstadt Summer Course around the 1960s, demonstrating how the concept of global moments can effectively facilitate further research:[44]

> Global moments not only function as a guiding principle for music historiography but also embody a viable strategy through which we can relativize and contextualize each creative endeavor in question... Although it remains unclear how we may approach those compositions that resist revealing traces of encounters within the framework offered by world music history, this approach has successfully prevented postcolonial critique from being reduced to a mere exercise in the West's self-reflection and trajectory modification. In

[42] Fukunaka appears to regard the three terms — entangled history, global history of music, and world music history — as merely different appellations for the same impetus towards methodological progression in recent musicology. While I do not entirely agree with this and believe there are additional nuances to be uncover, Fukunaka's approach is a reasonable one that concentrates on the practical potentialities of these concepts.
[43] Fukunaka, *Postmodernism and Musical Interpretation*, 159–60.
[44] ibid, 160–7. For a detailed version of this case study, see Fuyuko Fukunaka, "When "Japanese" Music Became "World" Music: The Internationale Ferienkurse für Neue Musik as Intercultural Agency," in *Musical Entanglements between Germany and East Asia: Transnational Affinity in the 20th and 21st Centuries*, edited by Joanne Miyang Cho (London: Palgrave Macmillan, 2021), 227–58.

this regard, the scope that has been expanded by world music history, is by no means insignificant.[45]

[45] Fukunaka, *Postmodernism and Musical Interpretation*, 166–7. Author's translation. The original Japanese text reads: "「グローバルな瞬間」とは、歴史記述上の指針であるのみならず、個々人の創作を相対化・文脈化するための戦略としても理解できよう。……グローバルな瞬間の文化交渉の痕跡が表面化していない作品群に対し、「世界音楽史」という枠組みがどのような有益な視点を与えることができるのかという疑問を浮き彫りにするものでもある。ただ、ポストコロニアル批評を「西洋」による単なる自己反省的軌道修正のみに帰結させない意味で、「世界音楽史」が指し示す射程は決して小さくない。"
Up to this point, any cautious reader might have observed that my dissertation's conceptual framework is significantly influenced by Fukunaka's critical stance and scholarly interests, which I do not hesitate to acknowledge; I might even audaciously assert that these factors were precisely what drew me to Japan, instead of any other Euro-American institutions. Although I have selected distinct pathways and theoretical concerns for my own project, I am deeply grateful for the inspiration received from Fukunaka's work, particularly her interpretation of Bohlman's "global moments."

3. Reinhard Strohm's trilogy on a global history of music

3.1 Project origins

The term "global history of music" is not a new addition to musicological scholarship. While it is difficult to attribute to any one individual, its appearance can be traced back to as early as 1985, to the introductory sentences of Bruno Nettl's seminal work, *The Western Impact on World Music: Change, Adaptation, and Survival* (1985):

> During the last hundred years, the most significant phenomenon in *the global history of music* has been the intensive imposition of Western music and musical thought upon the rest of the world.[46]

To flesh out this statement, Nettl provides forty supplementary topics, imploring readers to explores musical cultures during what Walter Wiora called "the fourth age": an era of global industrial culture which witnessed convergences of the world's music. The focus is on multiplicity of approach, the emphasis on encounters and the perspective on unifying yet also diversifying world musical culture. This prefigures later approaches taken during the recent surge of interest in the global history of music.

While we should recognize Nettl as a pioneering force in incorporating the term "global history of music" into musicological scholarship, it was Reinhard Strohm who significantly amplified its recognition within musicological communities worldwide. Strohm, a pupil of Carl Dahlhaus, primarily built his scholarly career in the United States and England as a music historian with a specialization in eighteenth-century opera and medieval music. His prolific writing and meticulous studies, spanning over half a millennium of European music history, earned him the Balzan Prize for Musicology in 2012.[47]

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[46] Bruno Nettl, *The Western Impact on World Music: Change, Adaptation, and Survival* (New York: Schirmer Books, 1985), 3.

[47] The Balzan prize aims at promoting "culture, the sciences, and the most meritorious initiatives in the cause of humanity, peace, and fraternity among peoples," provides substantial financial rewards to each year's chosen

Because the Balzan Foundation "stipulates that in each individual award, one half of the prize money should be used to support mid-career researchers working on a specified program,"[48] Strohm inaugurated a five-year research project, entitled *Towards a Global History of Music*, with the University of Oxford and the University of Zurich as its primary institutions.[49] The central aim of the project was to "promote post-European historical thinking." While "not intended to create a global history by itself," it sought to "explore, through assembled case studies, parameters and terminologies that are suitable to describe a history of many different voices."[50] Such an approach embodies the project's revisionist orientation, subtly resonating with Cook's manifesto as evident in *The Cambridge History of the Twentieth Century* where various types of music histories are juxtaposed.

In 2021, approximately half of the papers presented — 57 out of over 120 — at the fourteen workshops and conferences sponsored by Strohm's project were selected to be included in the project's final publications. These publications were preceded by the project's financial support to 23 mid-career scholars globally, who served as the primary executors of

laureates. See International Balzan Prize Foundation, "About Us," see https://www.balzan.org/en/about-us/balzan-prize-milan/ (accessed 14 May, 2023)
The Balzan prize aims at promoting "culture, the sciences, and the most meritorious initiatives in the cause of humanity, peace, and fraternity among peoples," provides substantial financial rewards to each year's chosen laureates. Within the East Asian context, the idea of music scholars receiving a high-status award akin to the Nobel Prize might seem hard to grasp. Yet, an examination of the past recipients of this respected award reveals that two composers have been honored (Paul Hindemith in 1962 and György Ligeti in 1991), with Strohm being the second musicologist to receive this prize following Ludwig Finscher in 2006. In addition, the Balzan Prize was granted to another music scholar in 2022 — as one might expect, it was Philip V. Bohlman, the first ethnomusicologist to receive a Balzan prize. Even though Bohlman has not publicly announced the specifics of his Balzan-funded research project, it is difficult to view it as pure coincidence that two significant scholars who have greatly influenced the global history of music both received this same prize. Since 2001, the cash amount of each award was one million Swiss Francs, but it has been reduced to 750 thousand Swiss Francs in recent times.

[48] Reinhard Strohm, ed., *Studies on a global history of music: a Balzan musicology project* (London: Routledge, 2018), xiv.

[49] For a fuller report on Strohm's project and names of the grant recipients, see https://www.balzan.org/wp-content/uploads/2022/05/2012_Strohm_Overview2020.pdf (accessed 14 May, 2023) Also, the paradox that a project aims at decentralize European thinking is located within the most prestigious academic centers in Europe, has been called into question by Tobias Janz. See Tobias Janz, "REZENSIONSESSAY: Das Zögern der Musikwissenschaft vor der Globalgeschichte," *Die Musikforschung* 75, no. 3 (2022): 276.

[50] Reinhard Strohm, "Towards a Global History of Music," in *The Balzan Prizewinners' Research Projects: An Overview 2020*, edited by International Balzan Foundation (Milan: Fondazione Internazionale Balzan, 2020), 174.

the project. Furthermore, in response to the burgeoning interest in the global history of music within international organizations of music studies, Strohm launched the International Network for a Global History of Music (INGHM), with Jin-ah Kim as its chair, to ensure scholars of a similar interest could establish and maintain networks.

3.2 The Trilogy

The initial results from the project's earliest phases (international workshops conducted between 2013 and 2015) were encapsulated in an inaugural publication, *Studies of a Global History of Music: A Balzan Musicological Project* (2018; hereafter SGM).[51] In the book's introductory chapter Martin Stokes seeks clues for a global history of music from a variety of disciplines and stresses the contributors' shared ambition to explore "global connectivity" in music history; by doing so, "the West might be decentered… music history writing itself might be reimagined."[52]

While the book's structure is ostensibly rooted in geographical classifications, it is noteworthy that SGM expresses a desire to proceed by "de-monopolizing Enlightenment," through the identification of elements (un)consciously sidelined from the monolithic conception of Enlightenment; in addition, it seeks to interrogate the definitive parameters of "Europe."

The first section, titled Enlightenment, comprises three chapters that confront the Enlightenment from three distinct perspectives, echoing the project's objective: the fluidity of

[51] The first scholarly critique of the book surfaced three years after its publication. See Kay Kaufman Shelemay, "Review of *Studies of a Global History of Music: A Balzan Musicological Project*, edited by Reinhard Strohm," *Ethnomusicology* 65, no. 3 (2021). Contrasting with Shelemay's somewhat modest approach, another review, co-authored by myself and several colleagues, delves into a more detailed examination of each chapter. We advocate that scholars from various regions of the world should jointly review books of this kind to articulate their voices." See Shen, Lee et al, "Review of Studies on a Global History of Music: A Balzan Musicology Project."
[52] Martin Stokes, "Notes and Queries on 'Global Music History'," in Studies on a Global History of Music: A Balzan Musicology Project, edited by Reinhard Strohm (London: Routledge, 2018), 3.

imagining Europe (Ch. 2), musical encounters with non-European music in the eighteenth century (Ch. 3), and the possible (co-)existence of multiple Enlightenments (Ch. 4). The second, third and fourth sections are each centered on specific geographical regions: East Asia (Ch. 5–11), Southeast and South Asia (Ch. 12–14), and the Americas (Ch. 15–21).

Within the East Asia section, seven chapters delve into diverse themes: musical encounters across the medieval Eurasian continent (Ch. 5); the potential for a transcultural music history inspired by the 'Silk Road' (Ch. 6); and the concept of East Asia through the lens of area and regional studies (Ch. 11). Japan and Korea are each the focus of two chapters that revisit specific cases within their respective nation-states (Ch. 7–10). The sole chapter dedicated to Southeast Asia, contained in the subsequent section, offers a case study on the creative revival of traditional bamboo instruments in Bandung (Ch. 12).

The trilogy's second volume, *The Music Road: Coherence and Diversity in Music from the Mediterranean to India* (2019; hereafter TMR), presents the outcomes of the project's second phase, particularly the international workshops held between 2015 and 2016. Unlike its predecessor, SGM, TMR adopts a focused approach that concentrates on an imagined "road" stretching from the Eastern Mediterranean to India.[53] In highlighting this historically interconnected region, where Europeans have consistently engaged with perceived "others," Strohm posits that "conventional Western views of 'the Orient' or 'the Middle East'" should be superseded by more dynamic models of cultural history.[54] Consequently, in positioning itself as the western half of the Silk Road network, the metaphor of 'the Music Road' suggests

[53] I must admit that, as a musicologist-to-be receiving academic training mostly in Taiwan and Japan, the abundance of "unpronounceable" and "unfamiliar" names interspersed throughout the text posed significant challenges to my reading comprehension. While it is far from my intention to undermine the prominence of the subjects under consideration in the volume, this fact at the same time hints at the unattainability of a "literally global" history of music.
[54] Reinhard Strohm, ed., *The Music Road: Coherence and Diversity in Music from the Mediterranean to India* (Oxford: Oxford University Press, 2019), xiv.

an intercultural link in perpetual change — "a communication system, a complex of movements in space and traditions over time."[55]

Strohm largely delegates the task of setting the tone for TMR to ethnomusicologist Martin Stokes, renowned for his specialization in Middle Eastern music. By revisiting the trailblazing works of Guillaume André Villoteau and Robert Lachmann, Stokes proposes that, despite not being entirely disentangled from colonial mindsets, these earlier works still bear elements of 'reflexivity' and 'critique,' which contemporary scholarship widely values (cf. Bohlman's interpretation of Herder and Lachmann). Stokes' reinterpretation aims to highlight the necessity to navigate carefully between two well-established stances regarding Western understanding of the East: the Saidian critique that invariably conceives it as locked within a power dynamic that distorts and mystifies, and an opposing viewpoint asserting the existence of "continuous practices of cultural critique" that use the Other to question or destabilize Western practices.[56] To prevent a preconceived stance against any endeavors to understand the Other, Stokes concludes we ought to emphasize three elements: 1) experimental ethnographic practices that treat the Other as active interlocutors; 2) historical methods that underscore connection rather than difference; and 3) critical inquiry into aesthetic categories.[57]

TMR has four primary themes. The first, 'Alexandrian Track,' delves into the influences and traces of Alexander the Great and his armies on musical thought, practice, and imagination across the region (Ch. 3–5). The second section, 'Intercultural Islam,' presents a variety of case studies that illustrate the multifaceted intercultural aspects within Islamic regions. These

[55] ibid, "The Music Road: An Expedition across Time and Space," 5–6.
[56] Martin Stokes, "The Middle East in Music History: An Ethnomusicological Perspective," in *The Music Road: Coherence and Diversity in Music from the Mediterranean to India*, edited by Reinhard Strohm (Oxford: Oxford University Press, 2019), 23.
[57] ibid, 38. In other words, Stokes seems to imply, contrary to popular assertion, music studies do not maintain a necessarily unequivocal complicity with colonialism and imperialism. Rather, the field embodies a certain degree of ambiguity, the extent of which is largely contingent upon individual interpretation and analysis.

include medieval Persian philosophy, historical accounts of Sufi music theory, and firsthand records of significant musical events, along with historiography and organology (Ch. 6–10). The third section, comprising two chapters, probes into the historical understanding of Indian traditions by Europeans, particularly the dominant British colonial power; this includes choreography, as well as early twentieth-century initiatives in music research and composition (Ch. 11–12). The final section, 'Hellas between West and East,' focuses on case studies on Greece, a region that has frequently found itself at the tensions between the West and the East. Such tensions are manifested in liturgical music, the reception of European music, and traveling theater companies (Ch. 13–16).

Transcultural Music History: Global Participation and Regional Diversity (2021; hereafter TMH) marks the concluding volume of Strohm's trilogy. This work incorporates papers presented at workshops conducted between 2014 and 2017. It seems Strohm and his colleagues decided upon the term "transculturality" to aptly encapsulate the essence of their project. Transculturality conveys "a description of a status quo [of today's world and] an ongoing change…a concept of society in which identities are *a priori* constituted by mixed elements of mixed cultures."[58]

Max Peter Baumann's keynote chapter in TMH bears the title "Towards a transcultural music history?" However, rather than providing a unified direction to conceptually guide the readers through subsequent chapters, Baumann persistently refers to emerging and ongoing paradigm shifts without detailed explication and to little purpose. These include "irritation

[58] Reinhard Strohm, ed., *Transcultural music history: global participation and regional diversity in the modern age* (Berlin: Verlag für Wissenschaft und Bildung (VWB), 2021), 12. It should be noted that this acknowledgment of the inherent hybridity and liminality of identity is hardly groundbreaking in the realm of humanities.

against usual demarcation,"[59] "liberation from colonial attitudes of the past,"[60] "questioning an identifiable cultural and structural identity,"[61] "from self-referential adherence to the aesthetics of functional cross-identities,"[62] or even "a new comparative musicology 2.0 in connection with a (post-colonial) music history 2.0,"[63] and so on. A tolerant reader might conclude that, despite the superfluous rhetoric, Baumann's work can serve as an extended "ethical manifesto" for those seeking new approaches to music historiography in the twenty-first century. However, I question whether the redundancy of repeating similar wording will effect any substantive change. Moreover, given Baumann's tendency to overlook the distinction between *a priori* and *a posteriori* knowledge — it is paradoxical to declare a paradigm shift has occurred while concurrently prescribing the qualities of such a shift — his proposition of a transcultural music history may inadvertently compromise its intended goal.

TMH inherits its structural design from TMR, a similar theme-based format. Despite the seeming lack of interconnection between these different themes, collectively they present a compelling assortment of case studies. The first section, 'The Historiography of African Music,' is particularly noteworthy considering Africa's marginalization within both the trilogy and historical musicology at large. This section sheds light on lesser-known examples, including African musical criticism, mathematical structures as historical connections within African traditions, intercultural encounters and musical hybridizations in church music practices, and the epistemology of traditional musical practices (Ch. 2–5). The second section, 'Martial and Military Music Traditions,' provides a fresh angle into music history by highlighting a very

[59] Peter Max Baumann, "Towards a transcultural music history?" in *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age*, edited by Reinhard Strohm (Berlin: Berliner Wissenschafts Verlag, 2021), 19.
[60] ibid.
[61] ibid, 22–3.
[62] ibid, 23.
[63] ibid, 29.

specific manifestation of human social life (Ch. 6–8). However, while the standardization of modern military eventually prompted the global decline of music's significance in military practice, there is a need to establish a common foundation that can historically encapsulate the diverse functions and practices of military music across the globe.

The third section of TMH, titled 'Global Views on Bach,' presents an intellectually stimulating topic (Ch. 9–14). However, the challenge of adopting a coherent methodology hampers the potential for meaningful comparison. Moreover, if Bach and his music are deemed validated research topics *per se*, then initiating a comparative reception history of the numerous Western art music giants since Bach across the world appears to be a daunting and infinite task for successive generations of musicologists. The concluding section of TMH, 'Media and Transcultural Music History,' implies that the editors may have encountered difficulties in weaving together the collected papers under a coherent theme (Ch. 15–19). Simply adding another overarching notion to an overarching notion does not inherently enhance specificity. Nevertheless, the five papers collated in this final section are meticulously examined studies, encompassing topics including analytical comparison, the Siamese record industry in the early twentieth century, sound archives, and identity issues among Muslim migrants in Russia.

3.3 What has Strohm's Project Achieved? On Strohm's ambivalence within the trilogy

Any appraisal of Strohm's project must examine Strohm's own enigmatic position within the trilogy. It is a common academic convention that the editor of an edited volume is responsible for threading together the collected essays and providing a theoretical ground to link them, thus underscoring its unique intellectual stance, originality, and contribution. However, a careful reader will notice that, somewhat paradoxically, Strohm appears to have "lost his voice." Except for *The Music Road* — where he contributes a brief introductory

chapter — Strohm elides the editorial task of establishing common ground, instead delegating responsibility to fellow ethnomusicologists such as Max Peter Baumann and Martin Stokes. It is almost as if, at least from my vantage point, within the context of the global history of music, historical musicology has little to offer.

To fully comprehend the ambivalence inherent in Strohm's role within the trilogy, we should explore the potential motivations behind Strohm's apparent decision to surrender editorial control.

In 1993, Strohm published a groundbreaking study on late medieval music in Europe, entitled *The Rise of European Music, 1380–1500*.[64] This work is recognized as the most exhaustive attempt in this area since Gustave Reese's achievement, *Music in the Renaissance* (1954). However, despite widespread acclamations, the book did not escape criticism, particularly concerning the potentially controversial interpretation of its title and the ideological baggage many felt it suggested. Lewis Lockwood, an American musicologist specializing in Renaissance music and Beethoven, questioned the book's title — specifically the term "rise" — by querying whether Strohm was implying a "biological" and "unavoidably improving state of an art form," even though such a linear approach towards European history was now emphatically contested.[65]

As regards Strohm's thesis that the rise and emancipation of music to the status of a universal language emerged in fifteenth-century Europe, Lockwood expressed profound concerns that Strohm may be disregarding the significance of preceding developments by overly emphasizing some subjects:

[64] Reinhard Strohm, *The Rise of European Music 1380-1500* (Cambridge: Cambridge University Press, 1993). I am grateful to Professor Chien-Chang Yang at National Taiwan University who kindly reminded me Strohm's seminal work and its reception may significantly illustrate Strohm's concepts regarding the global history of music.
[65] Lewis Lockwood, "Review of *The Rise of European Music, 1380-1500* by Reinhard Strohm," *Journal of the Royal Musical Association* 120, no. 1 (1995): 152–3. From this cited paragraph we can apparently observe that, at least since the mid-1990s, a revisionist attitude had already gained currency in historical musicology.

> Just as we have come to understand that traditional Western musical values can be preserved without condemning musics of other cultures or the non-intellectual values of our own musical traditions, surely we have to extend the same intelligent diplomatic recognition to every era of the past, and try to discover what it was that the best musical minds of any time and place were doing.[66]

In a response article titled "The 'Rise of European Music' and the Rights of Others," Strohm initially clarifies that his use of the term "rise" does not suggest that there was "an ascent power over others," but rather is meant to simply designate an origin.[67] Strohm says he was seeking to depict a historical progression (without value judgments) in which our modern conception of musical composition (as a kind of universal language) was gradually established through the convergence of diverse intra-European musical traditions, and shifts in social priorities (i.e., from oral to written).[68] Strohm further contended that Lockwood also engages in the same teleological ideology that he criticizes: Lockwood's modern priorities engender a distorted interpretation of Strohm's work.[69] In his conclusion, Strohm reiterates that he not only "does not discriminate against any old or non-literature traditions," but he also advocates for a research emphasis on traditions that have previously been overlooked or marginalized. "These 'other' traditions," he asserts, "do have a right to our attention."[70]

This inclination towards engaging with 'others,' or 'difference' to put in another way, turns out to be Strohm's fundamental *modus operandi*. As Strohm articulated in a lecture titled "My Work and Worries in Music History," a constant interest towards the "others" endures throughout his journey as a musicologist: "It was so easy to learn more about our own culture by considering the alternatives," even though, "my attitude towards this outside has always

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66 ibid, 154–5.
67 Reinhard Strohm, "The 'Rise of European Music' and the Rights of Others," *Journal of the Royal Musical Association* 121, no. 1 (1996): 1.
68 ibid, 5.
69 ibid, 3.
70 ibid, 10.

been egotistic, exploitative, as you may say."[71] He aligns this mindset alongside Renaissance humanism, claiming "the revival of antiquity was actually a longing for difference…The continuous attempts of European authors to map self-critical imagination onto information from real non-European societies… demonstrate an engagement with difference."[72] Despite being publicly confronted by many ethnomusicologists a number of times, Strohm maintains faith in the importance of diverse voices in academic practice, which catalyzed his effort to establish ethnomusicological lectureship in Oxford; "my simple motivation was that we needed that heterocentric viewpoint."[73]

Reflecting upon the accomplishments and potential future directions of the project, Strohm reveals his anxiety that the concept of "history" itself is now met with substantial challenges.[74] This unease intensifies upon discovering that UNESCO has excluded historical research from its policy statement, choosing instead to concentrate solely on the preservation of vibrant yet diminishing heritages. Fortunately, Strohm finds relief by acknowledging the publication of CHWM and revisiting the mission statements of the world's leading ethnomusicology societies, as such facts bolster his conviction that "history is the knowledge... fundamental to cultural respect."[75]

Thus, Strohm's consistent interest in the views of others and his unwavering commitment to historical research may have influenced his decision to limit his editorial intervention within the trilogy. While this decision has some justification, it regrettably results in a dearth of practical discussion on music historiography and an abundance of loosely related case studies,

[71] Strohm, "My Work and Worries in Music History: Rome, 15.11.2012 – Forum," https://www.balzan.org/en/prizewinners/reinhard-strohm/my-work-and-worries-in-music-history/ (accessed 14 May, 2023)
[72] ibid.
[73] ibid.
[74] Reinhard Strohm, "Tradition, Heritage, History: A View on Language," *Musicological Brainfood* 2, no. 1 (2018): 8; and Reinhard Strohm, "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future," *MUZIKOLOGIJA* 27 (2019): 24.
[75] Strohm, "Tradition, Heritage, History: A View on Language," 8–9.

leaving readers who are merely interested in comprehending the nature of the global music history bewildered. This interpretation of Strohm's project echoes the work of Tobias Janz, whose review essay of the trilogy is titled "Musicology's *Hesitation* in the Face of Global History of Music."[76] Replete with critical insights, Janz's review essay of the trilogy stands as the sole comprehensive academic appraisal of Strohm's project published to date.

Janz identifies two potential reasons why readers might feel no closer to understanding the global history of music after reading the trilogy. First, the trilogy's lack of a historiographical attempt at integration results in a structural deficiency, rendering the volumes incapable of weaving a cohesive narrative.[77] Second, the apparent abundance of examples and case studies collected within these volumes, while seemingly impressive, is not particularly novel within musicology. Rather, Janz suggests that this discipline has always been flooded with such an array of examples, as evidenced by the variety of topics and contents explored in countless academic publications worldwide. If such a miscellany were to equate the global history of music, "we would have had it long ago." [78] Janz concludes his review with an insight on the nature of history:

> The question is whether one wants to be content with that [collection of numerous examples]. History, however one wants to tackle it methodologically, is associated with the demand to recognize order in the incomprehensible and contingent.[79]

It is not my intention to characterize historical musicology as a field lacking in self-reflection. While my analysis of Strohm's ambivalence might give that impression, I use it merely as an illustrative example to provoke further discussion about the nature of our

[76] Janz, "REZENSIONSESSAY: Das Zögern der Musikwissenchaft vor der Globalgeschichte."
[77] ibid, 286.
[78] ibid.
[79] ibid. The original German text reads: "Die Frage ist, ob man sich damit zufriedengeben will. Geschichte ist, wie immer man sie methodisch betreiben will, mit dem Anspruch verbunden, Ordnung im Unüberschaubaren und Kontingenten zu erkennen."

discipline. In fact, numerous distinguished scholars in historical musicology, such as Gary Tomlinson, Daniel Chua, and Björn Heile, have long engaged in this kind of introspective inquiry.

4. The underrepresentation of East and Southeast Asia within the global history of music

An examination of the contributor lists for the four volumes (CHWM, SGM, TMR, and TMH) reviewed above reveals a striking underrepresentation of scholars from East and Southeast Asia.[80] While I do not think "cultural authenticity" is a prerequisite for obtaining "credible knowledge" about a particular region or tradition, the background of the contributors nevertheless underscores each volume's predominantly Western orientation. Furthermore, the passages I cited in the previous sections, from Bohlman's advocacy for rescuing world music from alterity through historiography, Strohm's primary objective of fostering post-European historical thought, Stokes' reflections on comparative musicology's engaging with 'others,' to Baumann's indication of paradigm shifts, while no doubt insightful and inspiring, all convey revisionist sentiments rooted in progressive Euro-American intellectual contexts. It is therefore clear that despite these earnest entreaties for change, scholars from East and Southeast Asia continue to struggle to find distinct voices in the burgeoning field of the global history of music. Their conspicuous absence, or perhaps the hesitation of East and Southeast Asian scholars to take part in these projects, risks entrenching East and Southeast Asia in positions of alterity within global musicological discourse.

To further substantiate these observations, in the next section I will evaluate the extent to which the chapters collected in the four volumes engage with East and Southeast Asian. This analysis will complicate the claim that these works fulfill their declared promises to challenge traditional practices and ideologies of music historiography.

4.1 East Asia

[80] Among the 23 "mid-career" scholars who benefited from Strohm's research funding, only Jin-ah Kim (Humboldt University and Hongik University) and Shu Bing Jia (Central Conservatory, China) have roots in East Asia. Kim's active involvement with the German musicology scene is well-documented. However, it is uncertain why Jia's funded project and associated network appear to be completely absent and unrepresented in the trilogy.

The collected essays across the four volumes engage with "East Asia" in three distinct ways, though none of these are adequately developed. The first of these is incorporation of instances from East Asia to diversify the breadth of historical narratives. This approach is seen in various essays: Peter Manuel's global survey of music history viewed through the lens of mechanical reproduction,[81] Cook's proposition to consider Western music as "world music" and Baumann's somewhat overly optimistic and naïve methodological framework, based on the metaphor of the 'Silk Road.'[82] These scholars employ examples from East Asia to broaden their scope and to substantiate their respective claims; such an approach of expanding the objects of reference is a reasonable way to foster post-European or post-Eurocentric historical thought.

The second approach involves engaging directly with East Asian historical phenomena, coupled with reinterpretations of well-discussed historical facts. This accounts for most essays with direct relevance to East Asian subjects. Considering Korea, Keith Howard's three chapters collectively showcase the breadth of Korean music-historical research. They explore the evolving concept of 'music' since the modernization of the Korean peninsula[83] and examine the history of the shifting significance and scope of *kugak*, the Korean national genre.[84] They investigate Korean instruments through previously unexamined iconological sources.[85] Jin-Ah Kim's chapter underscores the entwined nature of Western music in Korea as an integral part

[81] Peter Manuel, "Music cultures of mechanical reproduction," in The Cambridge History of World Music, edited by Philip Bohlman (New York: Cambridge University Press, 2013), 55–74.
[82] Nicholas Cook, "Western music as world music," in *The Cambridge History of World Music*, edited by Philip Bohlman (New York: Cambridge University Press, 2013), 75–99; Peter Max Baumann, "'The transformation of the world': Silk Road musics, cross-cultural approaches, and contemporary metaphors," in *Studies on a global history of music: a Balzan musicology project*, edited by Reinhard Strohm (London: Routledge, 2018), 114–39.
[83] Keith Howard, "Korean music before and after the West," in *The Cambridge History of World Music*, edited by Philip Bohlman (New York: Cambridge University Press, 2013), 321–51.
[84] Keith Howard, "Korean music: definitions and practices," in *Studies on a global history of music: a Balzan musicology project*, edited by Reinhard Strohm (London: Routledge, 2018), 198–219.
[85] Keith Howard, "Blowing and Hitting: Korean Envoys, Processionals, and Martial Music," in *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age*, edited by Reinhard Strohm (Berlin: Berliner Wissenschafts Verlag, 2021), 143–57.

of its musical culture — now a prevalent notion among Korean intellectuals.[86] Lastly, aligning with the topic of 'global views on Bach,' Kayoung Lee's chapter looks at elite discourses surrounding Bach's tercentenary (1985) in South Korea.[87]

Notably, only three chapters across the entire four volumes are dedicated to Japanese subjects. Rinko Fujita delivers an overview of the acculturation process of Western music in Japanese society since the late 19th century, with an emphasis on school music education and the sociological and psychological impact of Westernization on Japanese individuals.[88] Challenging the "logic of authenticity," Oliver Seibt delves into the de-territorialized musical geography of Shibuya-Kei musicians; he shows how these musicians carved out a unique genre of popular music imprinted with distinctive Japanese identities.[89] Thomas Cressy solidly builds a comprehensive reception history of Bach's music in early Showa Japan, grounded in his exhaustive archival research. In light of historical coincidences during the reception process, Cressy advocates for a reception history model capable of accommodating varied cultural readings without succumbing to a "nihilistic social constructivist view."[90]

While the chapters under discussion align with current musicological areas of interest in each East Asian context, their relationship with the more specific field of global music history is unclear.[91] Besides an overrepresentation of Korea in these volumes (mostly via a single

[86] Jin-ah Kim, "'European music' outside Europe? Musical entangling and intercrossing in the case of Korea's modern history," in *Studies on a global history of music: a Balzan musicology project*, edited by Reinhard Strohm (London: Routledge, 2018), 177–97.
[87] Kayoung Lee, "The Bach Tercentenary in South Korea (1985): Commemoration, Recollection and Reflection," in *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age*, edited by Reinhard Strohm, (Berlin: Berliner Wissenschafts Verlag, 2021), 209–23.
[88] Rinko Fujita, "Music education in modern Japanese society," in *Studies on a global history of music: a Balzan musicology project*, edited by Reinhard Strohm (London: Routledge, 2018), 140–56.
[89] Oliver Seibt, "The (musical) imaginarium of Konishi Yasuharu, or how to make Western music Japanese," in *Studies on a global history of music: a Balzan musicology project*, edited by Reinhard Strohm (London: Routledge, 2018), 157–76.
[90] Thomas A. Cressy, "Bach in the Early Shōwa-period Japan (1926–1945): Historiography and Reception," in *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age*, edited by Reinhard Strohm (Berlin: Berliner Wissenschafts Verlag, 2021), 183–207.
[91] This is not to suggest that these chapters lack any methodological implications. Quite the opposite, I assert that they are replete with ideas for future research or even comparisons. For instance, Howard's chapter on Korean

author), the second approach to engaging with East Asia lacks any chapters devoted to topics concerning China or Chinese-speaking regions.[92] Considering the participation of Chinese scholars in some workshops sponsored by Strohm, one might question whether this noticeable underrepresentation results from the constraints within the international academic network or due to varying standards of academic publication. Moreover, seemingly against the spirit of global history of music, the nation-state inadvertently remains the sole framework upon which these chapters are built.

In alignment with the ethos expressed in Bohlman's or Strohm's manifestos, the third approach to engaging with East Asia in these volumes is to contemplate alternative paradigms of music historiography by drawing upon East Asian sources. Given the wide dissemination and ubiquity of Chinese characters, both the literary tradition and historiography are deeply ingrained across East Asia. Yet, while a number of chapters follow this path by referencing South Asian and Middle Eastern sources — regions where literary tradition and historiography are also traditionally robust, the only chapter that scrutinizes East Asian sources is Jonathan Stock's chapter, "Four Recurring Themes in Histories of Chinese Music."[93] However, instead of challenging the arbitrary self-containment of Chinese music histories, Stock's focus on

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national music highlights its controversial aspects. This is a common occurrence in most East Asian countries with their own modernized national genre. Despite her misinterpretation of Shūji Isawa's concept of *national music*, Fujita's chapter provides a starting point for considering the role of traditional music in contemporary music education. Lastly, Cressy's chapter is in itself a piece of comparison. Given his aspiration to develop "a research model for reception studies," the potential his model holds seems promising. However, since insightful comparison necessitates separate parts employing a similar level of methodology, one must wonder whether there are enough collaborators who can match Cressy's high level of research competence.

[92] Anthony Sheppard's presents another chapter with strong ties to East Asia. Yet, Sheppard primarily positions his argument within longstanding ethnomusicological debate surrounding the "impact of globalization on musical culture." He suggests that by narrowing the focus to a specific region (in this case, East Asia), one can potentially illuminate prior debates in a new light. The subjects of Sheppard's chapter are Leehom Wang and David Tao, both Taiwanese immigrants who were born and raised in the United States and later forged successful careers in the Mandarin-speaking world. See W. Anthony Sheppard, "Global Exoticism and Modernity," in *The Cambridge History of World Music*, edited by Philip V. Bohlman (Cambridge: Cambridge University Press, 2013), 606–34.

[93] Jonathan Stock, "Four recurring themes in histories of Chinese music," in *The Cambridge History of World Music*, edited by Philip Bohlman (New York: Cambridge University Press, 2013), 397–415.

recurrence and particularity seems to deepen the division between Chinese music history and its global counterparts.

Rather than a historiographical focus on East Asia, each volume consistently features chapters that search for clues to shape the nascent global history of music by critically contemplating legacies passed down from Euro-American predecessors. The majority of chapters that I have interpreted in the previous section — including those by Bohlman, Stokes, and Baumann — all belong to this line of work. It appears that, despite the growing trend to decenter old and Eurocentric historiographical practices in contemporary music scholarship, "East Asia" continues to be perceived merely as an intriguing example for comparative purposes, rather than a potential source for the reinvigoration of music historiography.

4.2 Southeast Asia

If East Asia is nearly absent in the current trends of global music history studies, where does that leave Southeast Asia? Surprisingly, despite the cultural diversity of Southeast Asia, it appears even more marginalized than East Asia in these studies.

Within the CHWM, there is only one chapter dedicated to the musical history of Southeast Asia; it reads more like an introductory chapter to Southeast Asian music found in the *Garland Encyclopedia of World Music*.[94] Another three chapters dealing with Southeast Asian topics are scattered across Strohm's trilogy. Henry Spiller offers an intriguing case study on the innovative use of bamboo instruments by a heavy metal band from Bandung, postulating the creation of an alternative modernity envisioned and implemented by Javanese musicians.[95]

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[94] Margaret Kartomi, "On the history of the musical arts in Southeast Asia," in *The Cambridge History of World Music*, edited by Philip Bohlman (New York: Cambridge University Press, 2013), 416–40.
[95] Henry Spiller, "Heavy metal bamboo: how archaic bamboo instruments became modern in Bandung, Indonesia," in *Studies on a global history of music: a Balzan musicology project,* edited by Reinhard Strohm, (London: Routledge, 2018), 241–55.

James Kirby's analytical approach into the relationship between linguistic tones and text-setting in Thailand and Vietnam stands out from most of the collected essays.[96] Despite obtaining statistically insignificant results from his analysis, Kirby asserts that his approach can serve as a gateway to historically investigate and compare vocal repertoires. James Mitchell provides a comprehensive account of the Siamese record industry in the early twentieth century, aiming to fill gaps in the history of Southeast Asian recording.[97] He highlights the reasons for the disproportionately large record industry and open market, primarily based in Bangkok, might have thrived because of monarchy and Thailand's diverse ethnicities.

The peripheral positioning of Southeast Asia in these volumes is somewhat expected. As noted by Kartomi, despite the seeming coherence of Southeast Asia as a valid unit in music history and geography, a combination of data scarcity and the reluctance of domestic scholars to perceive Southeast Asia as a unified entity contributes to its relative absence in the global music history studies.[98] However, this does not imply a complete lack of scholarly attention to this matter. During a recent roundtable discussion titled "History, Social Experience, and Local Memory from the Late-19th Century: Towards a Decolonization of Philippine Music Historiography" at the inaugural symposium of the IMS Study Group "Global History of Music" on October 17, 2021, organizer Maria A. I. Chua candidly addressed the lack of music-historical studies rooted in primary source materials in the Philippines.[99] She expressed hope that this roundtable could serve as a catalyst for more discussions concerning the Philippines or Southeast Asia within the global history of music.

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[96] James Kirby, "Towards a Comparative History of Tonal Text-setting Practices in South East Asia," in *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age*, edited by Reinhard Strohm (Berlin: Berliner Wissenschafts Verlag, 2021), 291–312.
[97] James Mitchell, "The Siamese Gramophone Record Industry 1903–1940 in Regional Context," in *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age*, edited by Reinhard Strohm (Berlin: Berliner Wissenschafts Verlag, 2021), 313–28.
[98] Kartomi, "On the history of the musical arts in Southeast Asia," 435.
[99] For the program and speakers of this panel, see https://gim.ntu.edu.tw/ims-study-group-ghm2021-program/ (accessed 14 May 2023)

Lastly, it is important to note that, despite my focus on these four publications, they are by no means the sole representative works in the burgeoning field of the global history of music. However, no reflective attempt can be exhaustive, and certain choices inevitably must be made. My emphasis on these works stems from the pervasive influence of Bohlman and Strohm within global musicological communities. As 2023 marks a decade since the publication of Bohlman's work as well as the initiation of Strohm's project, a comprehensive review assessing their contributions seems both timely and necessary.

5. Repercussions

5.1 Global Musicology

The recent surge of interest in global history of music is not just a project of elite figures such as Bohlman or Strohm. Instead, the boom reflects a grassroots movement of musicological communities worldwide, all advocating for transformative change.

We can see an example of this process in the International Musicological Society (IMS), an esteemed international organization of music studies, which found itself struggling with the pace of a rapidly transforming world around the 2000s. In response, the then-president of the IMS, Tilman Seebass, encouraged his colleagues to establish regional associations (including the Regional Association of East Asia, the third regional association under IMS) and study groups under a variety of topics. Seebass wanted to reinvigorate the discipline by fostering a sense of international interconnectedness, which more accurately reflected the contemporary global landscape of musicology.[100]

Building on Seebass's groundwork, Dinko Fabris, who assumed the IMS presidency in 2012, advanced initiatives oriented towards making tangible changes within the IMS.[101] These efforts culminated in the 2017 IMS Tokyo Congress, a landmark event that marked both the first IMS Congress held in Asia and the inauguration of the first non-Caucasian president, Daniel Chua. After assuming office in 2017, Chua has further enacted several pivotal changes that had a substantial impact on the operations of IMS. He successfully instituted a democratic voting system, enabling every valid member to participate in the presidential election. He also initiated a new line of IMS publications known as *IMS Musicological Brainfood*; the new

[100] For Seebass's undertakings in facilitating the establishments of regional associations and study groups, see Tillman Seebass, "The Period from 2007 to 2012," in *The History of IMS (1927–2017) (Electronic and Revised Members Edition)*, edited by Dorothea Baumann and Dinko Fabris (Basel: Bärenreiter, 2022), 111–5.
[101] For Fabris's accounts on his active international participation, see Dinko Fabris, "The Period from 2012 to 2017," in *The History of IMS (1927–2017) (Electronic and Revised Members Edition)*, edited by Dorothea Baumann and Dinko Fabris (Basel: Bärenreiter, 2022), 116–23.

platform was devised as a space for promoting dialogue and exchanging ideas, particularly on the emerging concept of "global musicology."

Responding to the proposition of "global musicology," Sanela Nikolić, a musicologist based in Belgrade, offered a discerning analysis of the characteristics of this new disciplinary paradigm by focusing on recent trends in IMS publications. Nikolić asserts that "musicology in a global perspective [i.e., global musicology] can manifest itself in two specific forms. The first... is embodied in the tendencies and projects of the global history of music." [102] Nikolić identifies a concerted effort in recent years towards the global history of music. New research topics and a tendency towards transdisciplinary approaches, extending from traditional historical musicology to intersections with neighboring disciplines and wider society, characterize this movement. Nikolić regards this trend as a testament to the development and ongoing evolution of a "self-proclaimed global musicology."

In contrast to Nikolić's manifesto-led approach — even though Nikolić would likely deny such a reading — Italian musicologist Maria Semi advances a more focused strategy which aims to address "three challenges" that music history writing faces when incorporating a global perspective.

The first challenge Semi identifies is how to deal with Eurocentrism. Drawing upon Immanuel Wallerstein's critique of five aspects of Eurocentrism, Semi shows how European music history wittingly or unwittingly possessed various problematic elements: (1) a historiography that assures Europe's superiority; (2) a universal model of evolution, (3) assumptions about 'Western civilization' and its civilizing mission, (4) Orientalism that frames the 'other' through an essentialist conception; and (5) the notion of both described and

[102] Sanela Nikolić, "Five Claims for Global Musicology," *Acta Musicologica* 93, no. 2 (2021): 220. The second form refers to a musicology as an "engaged practice," which aims at the sustainability of artistic musical practice and dealing with crises of the Anthropocene. Overall, Nikolić's chapter puts more weight on the second form than the first.

prescribed progress.[103] Though the need to counter Eurocentrism has become a scholarly consensus, there is constant danger of this devolving into *anti-Eurocentric Eurocentrism*, in which Europe continues to be the standard measure to judge against. Semi argues:

> We need to bear in mind the idea that whatever it is that Europe did, other civilizations were *also* in the process of doing *something*. Global history adds to this perspective the insight that neither European nor other nations were doing what they were doing in complete isolation.[104]

The second challenge concerns developing a distinctive musicological approach to global history. Semi cites Conrad's three-fold classification of global history: "global history as the history of everything; as the history of connections; and as the history based on the concept of integration."[105] After sketching a contextual view of recent musicological efforts according to Conrad's categorization, Semi places Strohm's trilogy and CHWM within the third type, at the same time offering some complimentary remarks for their ventures in this regard.[106] However, I have substantial reservations about Semi's interpretation of the trilogy, particularly about whether it can genuinely be understood as a "history based on the concept of integration." I will return to this point later in the chapter.

Mirroring the title of her essay "A Global History of 'What,'" the final challenge Semi highlights is the inadequacy of the term "music" to represent our objects of study, given that the concept itself is deeply rooted in European nineteenth-century ideology. Semi reinterprets the historical trajectory of musicology as a form of "colonial history," where a contingent definition of music became seen as self-evident and fixed. Also, this definition was complicit with the five manifestations of Eurocentrism mentioned earlier, detaching "music" from its

[103] Maria Semi, "A (Global) History of What? Three Challenges in Contemporary Music History Writing," *Acta Musicologica* 94, no. 2 (2022): 228–33.
[104] ibid, 233.
[105] ibid, 234–5.
[106] ibid, 236–7.

contexts. Therefore, to fully and reflexively engage with the subjects we study, Semi posits we must perpetually renegotiate the boundaries of what is included and excluded under the designation of "music." She states, "whenever writing about music's history, we should consider music not as an object, but as a classifier that separates sonic elements of reality into distinct islands of meaning."[107]

Semi's thought-provoking essay, to my knowledge, represents the first undertaking of this kind. It instantiates a long-anticipated trend of critical reflection on the burgeoning field of global music history with tangible and compelling arguments which surpass Strohm's efforts in his trilogy. Given that both Nilolić and Semi's contributions are included in the IMS's official academic journal, we can perceive their endeavors as responses by mid-career scholars to the task of global musicology, bringing together efforts to reinvigorate our discipline.

5.2 Decentering Musical Modernity[108]

Concurrent with Strohm and Bohlman's extensive projects, a number of related initiatives were also underway across the globe. One such endeavor was led by German musicologist Tobias Janz and Taiwanese musicologist Chien-Chang Yang, culminating in the publication of *Decentering Musical Modernity* (2019). This work shares common goals with those of Bohlman and Strohm and also seeks to address and overcome some shortcomings perceived in their projects.

In contrast to the collective projects reviewed above, Janz and Yang's initiative stands out for its bilateral approach. Instead of being overseen by a single host, their project was co-

[107] ibid, 240.
[108] I was closely associated with this project. Prior to the publication, Tobias Janz and Chien-chang Yang organized international exchange seminars in both Taiwan and Germany, through which contributors of the edited volume met face to face to lay down the foundations of the book. I was a staff member for the seminar convened in Taiwan and later helped edited several chapters collected in the volume.

led by the two editors and promoted active collaboration between contributors; in their view a global perspective in music history is not new, "what is lacking, …is the actual cooperation between musicological communities, which tend to be separated by language barriers and diversities of scientific traditions."[109] In other words, they suggest that many similar attempts to develop a global approach in musicology have not fully embraced the essence of such principles and have failed to effect tangible changes in academic practice. This observation resonates with my critique of the underrepresentation of East and Southeast Asia, as well as the prevailing Western orientation in both the Strohm trilogy and CHWM.

According to Janz and Yang, to shift our consciousness in this era of globalization, we must start with a "change of practices."[110] Following this advice, ten contributors from six different countries participated in intensive workshops and extended discussions in Taipei and Kiel. Their collaborative efforts helped establish a solid foundation for contributors to develop their writing projects with as much coherence as possible.

Instead of assuming that an assortment of essays would constitute a global history of music by itself, the two editors opted for an overarching theme of "musical modernity." This theme connects each contributor's research interest while also reflecting upon the current state of musicology. Modernity has always been a contentious concept, often met with both acclaim and critical challenges globally, but it continues to hold a central position in the debates across the humanities. Hence, the editors find it necessary to defend their focus on "musical modernity in a global perspective" as a valid topic for their project. They state:

> But modernity is not a "thing" or a simple matter of fact — it is a concept used to orient oneself within existing discourses, a concept used and needed to interpret and understand reality. In this sense the notion of modernity could be used as *a common point of reference to structure and organize what would be*

[109] Tobias Janz & Chien-Chang Yang, eds., *Decentering musical modernity: perspective on East Asia and European Music History* (Bielefeld: transcript Verlag, 2019), 7.
[110] ibid.

> *a global history of music* [italics mine], at least with a view to the past three centuries.[111]

As suggested by the title of their book, *Decentering Musical Modernity*, Janz and Yang do not aim to apply a universal understanding of modernity. They seek to affirm the validity of the concept by disentangling it from its universalist or Euro-centric legacy and re-conceptualizing it into a common foundation for cross-reference, while preserving its multifaceted forms. Avoiding the risk that a renunciation of Eurocentrism might lead to uncritical particularism or cultural relativism, the editors propose adopting "entangled history" as a model to bridge the gap between (hegemonic) universalism and (relative) particularism. By "entangled history," the editors mean a reflective type of transnational comparison facilitated by decentered and pluralist historiographies, only achievable through dialogues between different academic communities.[112]

Partly owing to comparatively limited scope and number of participants — their project does not involve any scholars from English-speaking regions — Janz and Yang's project has not received appropriate academic attention within global musicological communities. However, their unequivocal focus and pragmatic approach to international cooperation stands in contrast to the trilogy and CHWM, providing insights for potential directions to be explored in the future.

[111] ibid, "Introduction: Musicology, Musical Modernity, and the Challenges of Entangled History," 23.
[112] ibid, 30.

5.3 Musical Entanglements between Germany and East Asia[113]

A parallel initiative to the work of Janz and Yang was *Musical Entanglements between Germany and East Asia* (2021), edited by Joanne Miyang Cho. A versatile American historian of Korean origin, Cho devoted her time to enhance the field of German-East Asian studies by compiling various works addressing diverse cultural themes. The focus is on a more confined exploration of German-East Asian connections rather than an exploration of global themes. This restrained approach is a way to address problems faced in musicology while firmly embedded itself within the context of the global history of music.

Cho studies the wider field of global history to explore the potential pathways for a new approach to music historiography; in her introduction, she outlines five principal characteristics of such a methodology on her own terms: (1) rejection of civilizational isolationism and cultural purity; (2) interrogation of the two heterogeneous historicisms used to distinguish between "West" and "non-West" (i.e., Weberian assumptions); (3) emphasis on hybridity and entanglement; (4) building a concept of entanglement that highlights the significance of bi-directional cultural flows; and (5) decentering the importance of the nation-state without diminishing it.[114] Cho further refines her theoretical framework by referencing Janz and Yang's aforementioned recent work, *Decentering Musical Modernity* (2019), to underscore the book's essential theme: a defiance of Weberian presuppositions and a subsequent endorsement of theories and models such as multiple modernities and entangled history.[115]

[113] For an expanded version of the book's review, as well as critical examinations into its collected chapters, see Hui-Ping Lee, "Book Review of *Musical Entanglements between Germany and East Asia: Transnational Affinity in the 20th and 21st Centuries*, edited by Joanne Miyang Cho, London: Palgrave Macmillan, 2021," *world of music (new series)* 12, no. 1 (2023): 179–83.
[114] Joanne Miyang Cho, ed., *Musical Entanglements between Germany and East Asia Transnational Affinity in the 20th and 21st Centuries* (London: Palgrave Macmillan, 2021), 3–7.
[115] ibid, 7–8.

At first glance, Cho's claims are unbiased and neutral. However, she makes no attempt to convince her audience why concepts she outlines in her introduction such as "entanglement" can be universally extended to music history. Cho elucidates a favored historical perspective which highlights "hybridity" and "bi-directional relationships." However, she abstains from engaging with and delving into the asymmetric power conditions that musicologists around the world have been grappling with. In a similar vein, Cho's simplistic comprehension of the power dynamics underlying any cultural phenomena is showed in her lines: "Germany and East Asia have both borrowed from each other's culture and music… [Hence] one can anticipate that these musical entanglements will further intensify, reciprocally enriching both East Asia and Germany."[116] This perspective risks undermining the distinctiveness inherent in regional entities and may not provide sufficient support for scholars researching German-East Asian music histories to establish precise roles in ongoing debates of global music history.

Cho's inadequate methodological examination leads to various disappointments. Regarding the structure of the book, themes such as reception, representation, and contemporary music-making in the East Asian context are evident as unifying threads across the compiled chapters. However, Cho organizes them in a roughly chronological order rather than threading the chapters together with coherent themes. Additionally, most contributors evade the task of relating their case study to the broader scope of global music history, leaving this task to the editor. It appears that many contributors consider the concepts of musical entanglements and global music history as trendy embellishments to their retrospective works.

Overall, however, despite some elements of dismay, Cho successfully carves out a more narrowly defined, yet potentially more practical, pathway for discussions in global music historiography by focusing on various German-East Asian interactions.

[116] ibid, 17.

6. "Global History" Revisited

The discipline of musicology is often perceived as a latecomer to the humanities. While it frequently borrows methodologies and theories from other fields, including postcolonialism, critical theory, cultural studies and gender theory, few claim it has reciprocally influenced them. The specificity of the term "music" — regardless of the challenges in defining it — suggests that musicology is a seemingly unified discipline yet also the one that is erecting daunting barriers. From this perspective, one could posit that the global history of music represents another attempt to renew musicology by incorporating external inspiration, that is, from wider global history. However, surprisingly, few previous studies have explored how the study of global history can garner insights potentially beneficial to the global history of music.[117]

In Europe and North American (though not so much in East or Southeast Asia), global history has matured into a well-established sub-discipline in historical studies. Departments of history in European and North American universities have spared academic positions specifically for global history, and the *Journal of Global History*, inaugurated in 2006, has fostered this discipline as a vibrant field filled with critical debates.[118] Today, the field of global history is associated with several notable scholars, including Sebastian Conrad, Jürgen Osterhammel, Dominic Sachsenmaier, Andrew Satori, Jerry Bentley, and Jeremy Adelman, among others. While I am not in a position to chart the genealogy of this line of historical inquiry, it is still beneficial to re-think through some of the methodological propositions laid out by these historians to glean insights for the global history of music.

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[117] Janz and Yang critically assessed Jürgen Osterhammel's article on a possible way to conceive of a global history of music. Osterhammel's article, titled "Global Horizons of European Art Music,' is only available in German, which limits its circulation within global academic circles. See Janz & Yang's *Decentering Musical Modernity*, "Introduction," 20–3. Additionally, Cho outlines some fundamental principles of global history in the introduction to her edited volume. However, as I have noted, she simply equates the global history of music with global history, thus undermining the validity of her assertions. In this context, Semi's work stands out as the only piece of writing that has seriously applied musicological scrutiny to extract potential insights from global history.

[118] For more information about this journal, see https://www.cambridge.org/core/journals/journal-of-global-history (accessed 14 May 2023)

It is important at this juncture to note Semi's work (see 5.1) on classifying recent musicological endeavors by embracing Sebastian Conrad's tripartite classification of global history: "global history as the history of everything; as the history of connections; and as history based on the concept of integration." While Semi cleverly avoids the pitfall of privileging one approach over the others, Conrad, in stark contrast, audaciously asserts that the third approach "holds the greatest promise for global historians who aim to move beyond token gestures towards connectivity."[119]

The first type of global history Conrad outlines, the 'history of everything,' comes in two variations, the 'all-in' version and the topic-based version. The former embraces "planetary comprehensiveness,"[120] sometimes taking shape as a global panorama of a specific year. The latter concentrates on a singular historical formation to build a global perspective. Interestingly, Conrad does not require that these two versions be contained within a single piece of writing. As long as the concept of the "history of everything" is held in mind, historical analysis of any specified subject can contribute to the collective efforts of global history. Informed by the universal understanding that no society, nation, or civilization exists in isolation, the second type of global history emphasizes "exchange and connections," which Conrad says have become the predominant approach in recent years.[121]

While the first two types of global history are relatively straightforward to understand and conceptualize, Conrad's third type, which "presumes, and explicitly reflects on, some form of global integration,"[122] warrants further explanation.

As a prime example of his third type, Conrad cites Christopher Hill's *National History and the World of Nations: Capital, State, and the Rhetoric of History in Japan, France, and*

[119] Sebastian Conrad, *What is Global History* (New Jersey: Princeton University Press, 2016), 6.
[120] ibid, 9.
[121] ibid.
[122] ibid.

the United States (2008). In Hill's examination of three distinct cases from the nineteenth century (Japan, France, and the United States), his focus does not lie primarily on connections between them or merely on the historical formation of nationalist narratives. Instead, Hill "places all three nations in the context of domestic changes and global transformations," where each nation underwent societal upheavals and became "enmeshed in the fundamental restructuring of world order by capitalism and the imperialist state system."[123] Through this global reinterpretation of these cases, Conrad observes that Hill managed to "make the emergence of each as a nation-state seem necessary and natural."[124] The coincident emergence of nation-states is what Conrad terms "global integration." He articulates, "as the world has evolved more and more into a single political, economic, and cultural entity, causal links on the global level have grown stronger."[125] In other words, while the third type of global history might still, to a certain extent, confine itself to emphasizing global connections, those connections are established upon comparative conceptualization rather than substantiated by historical facts.

Roland Wenzlhuemer's practical guide to conducting global history may aid us in better comprehending Conrad's interpretation of the third type of global history. Proposing that global history should be seen as a history of connections, Wenzlhuemer advocates for a focus on conceptualizing the unique qualities of global interconnectivity.[126] By doing so, we can consider every conceivable factor that could "influence people's thoughts, feelings and actions, resulting in broader contextualization and deeper assessments of the investigated phenomena."[127] This approach would also result in a "conceptual abstraction," which can be

[123] ibid, 10.
[124] ibid.
[125] ibid, 11.
[126] Roland Wenzlhuemer, *Doing Global History: An Introduction in Six Concepts* (London: Bloomsbury Publishing, 2020), 5.
[127] ibid.

dissociated from the current case at hand and later employed to comprehend a broader context.[128] In other words, centering core research questions on "conceptual abstraction" would "significantly enhance discussions across different eras and perspectives,"[129] owing to the versatility and applicability of abstract yet minimalistic concepts.

Despite subtle distinctions between Wenzlhuemer and Conrad, their methodological emphases jointly suggest a panoramic and bird's-eye approach to global history. Their ideal paradigm for global history appears somewhat flexible: as long as connections, even at their most abstract level, can be conceptually established, there exists the potential to construct an "ideal" type of global history. We must ask, however, what is the motivation behind such a model, and what type of knowledge is it intended to generate?

In an era where issues of positionality and reflexivity are highly appreciated in the humanities, I question how Conrad and Wenzlhuemer account for their specific "positions" when undertaking historical research. It appears as if they have ascended to a higher dimension, from which they can survey various global phenomena and discern hidden patterns among disparate objects of study. This is an extraordinarily demanding expectation for a historian, and I question whether such methodological leanings reflect a naïve faith in the omnipresence and absolute objectivity of history — a form of anachronistic thinking, which is a privilege exclusive to societies in the Global North, and not necessarily the other way around. Furthermore, if my interpretation of Conrad's third type is convincing enough, then Semi's assertion that both the trilogy and CHWM epitomize the third type of global music history is called into question.

[128] ibid, 5–6.
[129] ibid, 9.

Jeremy Adelman's widely cited essay, which assesses the somewhat pessimistic status quo of global history, offers valuable insights to situate Conrad and Wenzlhuemer's approach within a reflexive context.[130] Observing the rise of anti-globalism, which culminated with the inauguration of Donald J. Trump as President of the United States in 2016 and was echoed by similar trends concurrently emerging in Europe, Adelman notes that globalism appears to have lost its momentum and faced significant backlash. Not so long ago, in the 2000s, historians from Western Europe and North America were beginning to explore and celebrate the potential of global history as a means to restore public relevance to the discipline. According to Adelman, this "global turn" was so swift and radical that by 2012, a prominent historian even asserted, "if you are not doing an explicitly transnational, international, or global project, you now have to explain why you are not… the hegemony of national historiography… is over."[131]

However, for Adelman, this global turn in historical studies failed to fulfill its promise. Rather, it intensified an English-centered hierarchy in global knowledge production (the global emergence of "Globish"), favored "curiosity towards distant neighbors" over geographically closer ones and disconnected historical narratives from their origins to present them to an imagined global reader-citizenship. The emphasis on connection, integration, and convergence might sound appealing, but Adelman cautions these notions can also provoke conflicts and marginalize those unable to align with such narratives. Therefore, to truly comprehend global history and its impacts, it is crucial to consider the perspectives of those who may resist or critique globalization, particularly those who would prioritize local or national interests over global ones.

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[130] Jeremy Adelman, "What is global history now?" *Aeon* (May 14, 2023), https://aeon.co/essays/is-global-history-still-possible-or-has-it-had-its-moment. Baumann also cites Adelman in his introductory chapter to TMH. But he seems to misinterpret Adelman's claims as mere pessimistic critique of global history. Quite on the opposite, I tend to consider Adelman's insightful words as important reminders of the historian's need to deal with his or her own positionality.

[131] Cited from ibid. Original words by Harvard historian David Armitage.

Adelman's argument is succinctly captured by his subtitle: "Historians cheered globalism with work about cosmopolitans and border-crossing, but *the power of place* [my emphasis] never went away." The power of place is not difficult to comprehend, but those who inadvertently and continuously situate themselves at the center (of the world) often fail to recognize its significance. In this context, it is important to note that East Asian scholars have preferred a significantly different approach from the globalist mainstream. When we examine the development of global history in East Asia, we find that the "power of place" has always been a central concern, even for those actively seeking to move beyond nation-state framework or Eurocentrism.

On example of this can be seen by looking at the work of certain Japanese historians who sought to distance themselves from the then-popular paradigm of world history, which was deeply influenced by Marxist and Eurocentric interpretations. From the late 1970s onward, these Japanese historians began to develop their own interpretation of "global history"; their approach placed an emphasis on transnational and intra-regional relationships. The methodologies adopted towards this unique perspective of global history varied considerably: from a focus on China-centered tribute trading networks (Takeshi Hamashita), to ones on maritime Asia (Heita Kawakatsu), and intra-Asian trade routes (Kaoru Sugihara).[132] Although there was a significant inclination towards economic history, the efforts of these Japanese scholars continued to prosper in subsequent years, successfully transforming "world/global history studies in Japan… from comparative history to 'relational history.'"[133]

[132] Q. Edward Wang, "Re-presenting Asia on the Global Stage: The Rise of Global History in East Asia," in *Global History, Globally: Research and Practice Around the World*, edited by Sven Beckert and Dominic Sachsenmaier (London & New York: Bloomsbury Academic, 2018), 53–4.
[133]Shigeru Akita, "Japanese Efforts to Overcome Eurocentric Paradigms in the Study of Global History," in *Global History, Globally: Research and Practice Around the World*, edited by Sven Beckert and Dominic Sachsenmaier (London & New York: Bloomsbury Academic, 2018), 283.

Meanwhile, there is no such rosy picture when we observe the development of global history in the entire East Asia. Though following varying timelines, all East Asian countries underwent paradigm shifts from world history to global history between the late 1970s and mid-1990s. East Asian historians had long been dissatisfied with the constraints of Eurocentric and nation-state-centered historiography. As a result of their craving to connect with geographical neighbors, in East Asian intellectual circles "global history" had often been equated with "transnational history."[134] This approach, with a de-emphasis on nation-states and interest in transnational and inter-regional connections, appeals to many East Asian historians.[135] However, this does not signify a decline in nationalist historiography. As we perceive the unceasing conflicts among East Asian countries over historical interpretations of the twentieth century — i.e., disputes over the sovereignty of Senkaku Islands, recent issues on conscripted wartime workers from Korean peninsula, to only name a few — the persistent influence of nation-state thinking and nationalism have not subsided, continuing to disrupt transnational efforts towards collaborative history writing, even those aimed at reconciling tension among East Asian nations.[136] As a result, we might conclude that global history in the East Asian context dramatically differs from practices in Europe or North America: liberating oneself from Eurocentric thinking, seeking alternatives to the hegemony of nation-states (yet usually met with frustration), and better positioning oneself in relation to neighboring others — these are all manifestations of and responses to the "power of place."

If there is a lesson to be drawn from my review of global history, it is that we should learn from the above history of historical studies themselves. Rather than merely inheriting the

[134] Wang, "Re-presenting Asia on the Global Stage," 57.
[135] ibid, 60.
[136] See the disputes and repercussions of "Japan–South Korea Joint History Research Project" from 2001–2002. Jie-Hyun Lim, "World History, Nationally: How Has the National Appropriated the Transnational in East Asian Historiography?" in *Global History, Globally: Research and Practice Around the World*, edited by Sven Beckert and Dominic Sachsenmaier (London & New York: Bloomsbury Academic, 2018), 251–68.

grand tasks handed down by influential scholars like Bohlman, Strohm, or Conrad, we should first contemplate why we feel the need to participate in the project of the global history of music. I am not suggesting we avoid their works or entirely detach from them. Instead, we must first confront the very power of the place in which we stand.

7. Historiography as Knowledge: Towards A "Situated" Music Historiography

In this chapter, I have extensively reviewed recent endeavors in the fields of global history of music and global history. My focus has been on how our disciplines have interacted with and previously engaged with the "global." I have traced a brief pre-history, outlining the scholarly efforts that led to the recent boom in the global history of music. In this context, I considered Bohlman's most significant contribution to be his emphasis on historiography and introducing the original concept of "global moments." These are inspiring ideas that encourage and enable us to approach our scholarly practices with an open mind.

Fukunaka's adaptation of global moments, serving as a conceptual device to avert one-dimensional historical interpretation, indicates the versatility of Bohlman's concepts. Strohm's substantial project also constituted a significant part of my analysis. I paid particular attention to examining the positioning of East and Southeast Asia in the chapters of these monumental edited volumes. The geographical imbalance and underrepresentation of these two regions expose the Western-centric orientation of these ambitious works of collaboration.

The repercussions of Bohlman and Strohm's projects have also been examined in this chapter. It is evident that the recent boom in the global history of music was driven by a genuinely grassroots movement, undertaken, conceptualized, and practiced by members of diverse musicological communities around the world. The approaches of Janz and Yang, who emphasize a decentered musical modernity, and Cho's concentrated focus on German-East Asian relationships, both offer promising methodological hints for the global history of music and these have yet to receive the scholarly attention they merit. Lastly, I provided my interpretation of global historiography by critiquing the arbitrariness of Conrad's preferred approach to conducting global history. Echoing Adelman's reflexive stance, I argued we must never overlook "the power of place" whenever we try to craft a piece of history.

If there is one key contribution I wish to make to this line of intellectual inquiry, it is to emphasize the positionality of the historian/historiographer — a concept I refer to as "situated historiography."

In recent years, it has become standard academic practice for authors to clearly delineate their positionality in any given piece of writing, particularly by highlighting any background factors that could potentially influence both the finding and its presentation. Every recently published North American (or most English-speaking regions of the global north) dissertation in the humanities is now expected to include a section in the introduction for this purpose.[137] Self-disclosure is intended to circumvent biases that might compromise the validity of the knowledge produced, while simultaneously providing historicity and relativization that ensure research integrity. Positionality is not only a concern for authors; it is also the reader's responsibility to acknowledge their own positionality during the reading process. In both cases, an increasing awareness of positionality — often used interchangeably with "reflexivity" — is now indispensable in contemporary scholarship.[138]

Even though positionality has become widespread in many areas of contemporary scholarly practice, it is still to be properly integrated into the debates on music historiography — this issue has not yet been raised in the debates regarding the global history of music. As Janz emphasizes, history is "associated with the demand to recognize order in the

[137] Andrew Gary Darwin Holmes, "Researcher Positionality — A Consideration of Its Influence and Place in Qualitative Research — A New Researcher Guide," *Shanlax International Journal of Education* 8, no. 4 (2020): 1-10.

[138] For example, see Timothy J. Cooley & Gregory Barz, "Casting Shadows: Fieldwork Is Dead! Long Live Fieldwork!" in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology (2nd Edition)*, edited by Timothy J. Cooley and Gregory Barz (New York: University of Oxford Press, 2008), 3–24, especially 19–20; Hsin-Wen Hsu, "Comparison as Reflexive Practice: Old Paths and New Approaches to Comparative Studies in Ethnomusicology," *Taiwan Journal of Anthropology* 16, no. 1 (2018): 113-58; Diego Astorga de Ita, "Fieldwork poetics: the in-betweenness of ethnographic alterity and researching with music," in *Navigating the field: postgraduate experiences in social research*, edited by Mildred Oiza Ajebon, Yim Ming Connie Kwong and Diego Astorga de Ita (Cham: Springer, 2021), 77–90; David R. M. Irving & Alan Maddox, "Towards a Reflexive Paradigm for the Study of Musics in Australian Colonial Societies (1788–1900)," *Context* 46 (2020): 51–73.

incomprehensible and contingent,"[139] and thus crafting any historical narrative inevitably involves selection and generalization. There is no universal standard to determine what justifies such selection or generalization. Each historiographer must convince their readers why certain aspects are prioritized over others, and why this prioritization is necessary in a specific context. If the choices made prior to the process of crafting history are heavily contingent on the historiographer's mediation, it raises the question as to why so few scholars have highlighted the positionality of the historiographer.

Donna Haraway observed how many feminist scholars in the 1980s largely rejected concepts associated with reason, science, or modernism and thus encouraged her peer researchers to actively re-engage with these subjects.[140] However, her proposal was not about passively accepting notions of omniscience or omnipotence (qualities represented by reason, science, or modernism), but rather to invest effort in reinterpreting and challenging what appeared as objective knowledge from each researcher's specific "situatedness." Building on her critical research on primate vision, Haraway contended that absolute objectivity does not exist; all knowledge is, by its nature, partial and situated:

> We seek those ruled by partial sight and limited voice — not partiality for its own sake but, rather, for the sake of the connections and unexpected openings situated knowledges make possible. Situated knowledges are about communities, not about isolated individuals. The only way to find a larger vision is to be somewhere in particular.[141]

[139] Janz, "REZENSIONSESSAY," 286.
[140] For a concise overview of Haraway's contribution to the field of STS in Japanese, see Wakana Suzuki, "Post-Actor Network Theory and Contributions of Donna Haraway — From Ethnographies of a Laboratory to Ethnographies of Human-Nonhuman Relations —," *Japanese Journal for Science, Technology & Society* 29 (2020): 3–29.
[141] Haraway, Donna. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," 590.

Haraway's emphasis on partiality (an inevitable consequence of situatedness) deserves particular attention. Emphasizing partiality is not merely about highlighting difference; properly done it should pave the way for realizing unexpected new connections.

In the realm of global history (and of music), emphasizing connectivity is often hailed as a defining characteristic. However, without first acknowledging our distinct standpoints, how can we establish connections with others or even identify connections within the histories we craft? It is with this consideration that I advocate for the prominence of a "situated historiography" — a way of crafting history which is based on and which serves the needs of a historiographer's very positionality.

The reference to East and Southeast Asia in the title of this chapter reflects my specific positionality and primary focus, given that the subjects of this dissertation — the Asian Composers' League, José Maceda, and Chou Wen-chung — belong to these categories. I intend to explore ways to situate them within a wider historical context. My emphasis on East and Southeast Asia does not stem from an uncritical prioritization of these regions over others, but rather it is a starting point for exploring wider connections and contributing to the broader musicological community. For this purpose, one of the aims of this chapter is precisely to encourage reciprocal dialogues with those who can relate to or resonate with my "situated concerns."

Fortunately, the issue of positionality does not appear to be entirely absent in the debates on historiography.[142] For instance, Masashi Haneda, a leading proposer of global history in Japan, candidly acknowledges that he failed to pay sufficient attention to the matter of

[142] I have only discovered a small number of previous studies that have seriously considered the issue of positionality within the debates on historiography. For two recent examples, see Sarah Czerney, "The Europeanization of National Museums: Europoeic Media and Situated Knowledges," *Journal of Aesthetics & Culture* 11 (2019): 31–8; and Debra Hardy, "Using Positionality and Theory in Historical Research a Personal Journey," *Journal of Cultural Research in Art Education* 38 (2021): 78–94.

positionality in his earlier writings.[143] After recognizing how the language used and the intended audience could potentially shape the results of historical research, he encouraged his readers to contemplate the nuances and implications of pronoun usage, such as 'we' or 'he/she,' when approaching any piece of writing.[144]

A "situated historiography" would also provide some methodological insights when facing the challenges brought by the global history of music. I argue that "the global history of music" should be perceived as an impetus for all scholars in music studies to re-evaluate the nature of their research, regardless of their subject matter or methodologies.

Although the diverse research subjects encompassed by the geographical and cultural expanse of East and Southeast Asia seem to easily fit within the broad scope of the global history of music, the quantity of academic attempts to position such subjects as a means of reflecting on the implicit ideologies of historiography remains limited. As a music researcher primarily based in this region — having received most of my academic training in Taiwan and Japan — I encourage scholars who share similar positionalities to engage with global music history from our unique perspectives. In doing so, we can benefit from intellectual foundations not yet fully explored in musicology. These include a wide variety of topics, such as critical inquiries into historical perspectives in Chinese music history, the historical remnants of Japan's "history of *Tōyō* music," and adjacent fields in such as Japan studies (or area studies), sociology, and cultural studies, among others.

More specifically, for researchers rooted in Japan and nurtured within the traditions of music studies in Japan, a critical question emerges: how can we make unique intellectual contributions to the global musicological community, regardless of our specific research

[143] Masashi Haneda, *Toward Creation of a New World History* (Tokyo: Japan Publishing Industry Foundation, 2018), 7–11.
[144] ibid, 8.

interests? It is imperative for each researcher to consistently consider what distinct conditions set their work apart from previous studies. Also, we must continuously reflect on how our research practices should evolve to meet the diverse social needs and intellectual desires that shape our scholarly pursuits.

In an era where traditional historical methodologies and the underlying consciousness supporting them are becoming subjects of scrutiny in musicology, the concept of a “situated historiography” can be illuminating. Researchers resonating with or situated in East and Southeast Asia who wish to explore new directions in music research within the framework of the global history of music should pay attention to the identification of links between neighboring disciplines in the humanities and social sciences of the same regions.

Daniel Chua’s formulation of global musicology uses the ecological metaphor of *homeostasis* to depict the ideal equilibrium within a global musicological society.[145] In reflecting on the elusive nature of global fluidity, he asserts, “If there is no center on the planet’s surface, only an infinite number of positions and perspectives, then there’s only one way to grasp the globe; and that is, in relation to each other.”[146] Ultimately, being in relation to each other necessitates being situated somewhere in the first place.

[145] Daniel K. L. Chua, “Global Musicology: A Keynote without a Key,” *Acta Musicologica* 94, no. 1 (2022): 122.
[146] ibid.

Chapter 2. Reassessing Interculturality in the Study of Contemporary Asian Music: History and Positionality

> It has become too easy to believe that the music that moves us does so because of something in the music. But that something is in us, not in a psychological sense, but in the sense that everyone is a member of one culture or another [...]. Meaning resides not in musical texts or sounds but in us, as members of cultures who share vocabularies of public signs and symbols. To study anything else is an escape.
>
> Timothy D. Taylor (2007)[1]

1. Introduction

As an undergraduate student majoring in human geography, I made a somewhat reckless decision. After I had finished a bachelor's degree in Geography, I revolved to pursue an advanced degree in Musicology. I wanted to deal with music 'itself' rather music seen via the lens of social sciences, but there were some gaps in my knowledge that needed to be bridged to successfully pass the entrance examination for the master's program in musicology, I sought to rectify this by having weekly private lessons with a former violinist turned musicologist who had specialties in both contemporary and traditional music.

Every lesson, after we had completed the readings and exercises from Palisca & Grout and Benward & Saker (widely used music textbooks), my teacher shared his insights and experiences with me. He told me of his early fascination with Tchaikovsky and Rachmaninoff's symphonies and concertos and his subsequent enchantment by traditional music such as the *guqin* (a traditional Chinese zither) and *nanguan* (a genre originating from Southern China that also thrives in Taiwan due to historical migration). He recounted the inner transformation he had experienced, fired by the elevated musical ideals of his mentor's mentors, composers such

[1] Timothy D. Taylor, "The absence of culture in the study of music," in his Music in the World: Selected Essays, (Chicago: University of Chicago Press, 2017), 25.

as Chou Wen-chung or José Maceda. His anecdotes marked progressive steps in a personal voyage away from Western classical music and towards a gradual embracing of his own cultural roots — a journey not so dissimilar from the artistic trajectories seen by many well-known Asian composers.[2] After a year of this tutorship, I found myself gradually preoccupied with the issues of identity, alterity, and the complexities manifested in contemporary music. This new focus drastically altered my original plan to conduct a survey on contemporary Mandarin popular music. Ultimately, this pursuit carries on until today and has led me to the subject matters of this chapter.

The complex interplay between self and other(s) as represented in music has long captivated musicologists and has stimulated a plethora of musicological inquiries. The incorporation of ostensibly unfamiliar elements (of 'the other') into a musical composition is often designed to invoke a specific image refashioned by the composer's more accustomed language of the self for his/her audience to understand — this is usually analyzed through the lens of musical exoticism. However, given the global proliferation of Western (classical) music, the emergence of non-Western musicians on international stages, and the worldwide adoption of the craft of musical composition with staff notation, a simplistic distinction between the self and other is no longer easily attainable. it is in this context that the notion of musical interculturality — the processes, qualities, and identities manifested in a certain musical activity which involves the transcendence of an enclosed and singular conception of culture — has received scholarly attention in recent years.

In the sphere of East Asian contemporary music, the shift towards acknowledging the significance of interculturality has been observed in many recent publications and symposiums.

[2] For example, in the context of Japan, one can easily associate such a journey with Tcherepnin's composition students in the 1930s or the "Cage Shock" in the early 1960s.

For instance, in 2017, the journal *world of music (new series)* dedicated a special issue exclusively to the exploration of intercultural aesthetics in East Asian contemporary music.[3] Concurrently, Hee-Sook Oh emphasized the importance of interculturality in contemporary East Asian compositions, suggesting that "interculturality remains one of the most important keywords for understanding contemporary Northeast Asian composition."[4] On November 8, 2020, at the joint annual conference of the Society for Music Theory (SMT) and American Musicological Society (AMS), a roundtable panel titled "Musical Interculturality: Scope, Methods, and Approaches" took place. Panel members included prominent scholars in the studies of contemporary East Asian music and joined by other notable figures, such as Anna Berger, Philip Bohlman, Yayoi Uno Everett, Tobias Janz, Nancy Yunhwa Rao, Martin Scherzinger, Christian Utz, Larry Witzleben, and John Winzerburg.[5] More recently, on March 19, 2023, the Tokyo University of the Arts hosted an international symposium titled "Interculturalism and Yōgaku Studies Today: East-West Binary and Beyond," witnessing the participation of musicologists from the United States, Finland, Hong Kong, and Japan.[6]

Interculturality is swiftly permeating present-day musicological scholarship. Nonetheless, when contemplating this burgeoning body of research, I frequently find myself grappling with a sense of unease, particularly when attempting to reconcile it with my specific research interests in the music history of post-war East and Southeast Asia and the investigations into creative endeavors initiated by composers from these regions. It is not because these two facets are *excluded* from the writings of previous writers — quite the

[3] Hilary Vanessa Finchum-sung, ed., *Aesthetics of Interculturality in East Asian Contemporary Music*, special issue of *the world of music (new series)* 6, no. 1 (2017).
[4] Evidenced by her examples presented in the article, Oh clearly refers to China, Japan, and South Korea as the primary components of "North East Asia." Hee-Sook Oh, "Threnody and the Aesthetics of Interculturality in Twenty-First-Century East Asian Composition," *Acta Musicologica* 89, no. 2 (2017): 196.
[5] https://amsminneapolis2020.dryfta.com/jce/15736824403/discussions/program-schedule (accessed 15 June 2023)
[6] https://musicology-japan.org/activity/20230319project_symposium.pdf (accessed 15 June 2023)

opposite. Rather, it seems to me that this area has been *detached* from musicology's more conventional roots and turning into a self-explanatory realm of inquiries. Despite the growing popularity of musical interculturality within English-language musicology, how to position a study from my own situated perspectives — *from* Asia and *within* Asia — remains unclear. To overcome this, I suggest that we need to reassess this strand of scholarship on interculturality through two critical lenses, history and positionality. The two are not monolithic and often intersect — unfolding their relationships will take up the four sections that constitute the core of this chapter. Each section provides a specialized focus that could yield fresh perspectives on the study of musical interculturality within contemporary Asian music.

In this chapter, my approach to history here draws inspiration from Timothy Taylor's emphatic call for greater attention to history and culture within musicological studies. Taylor critiques "classical music ideology" and its resultant "formalistic analysis," lamenting that little has changed in the way music is studied, even in the wake of New Musicology.[7] While ethnomusicologists have consistently aimed to "situate particular practices in their cultural contexts," they often place less emphasis on historical dimensions.[8] Conversely, historical musicology usually does not prioritize situating particular practices in their historical contexts. Aiming to blur the arbitrary boundaries separating these two disciplines, Taylor posits that they are essentially two sides of the same coin: "pretty much the same thing, the one in the past and the other in the present, with the understanding that the past is never wholly past, and the present is never wholly present."[9] Taylor advocates a process of "historicization," achieved by

[7] Timothy Taylor, *Beyond exoticism: Western music and the world* (Durham and London: Duke University Press, 2007), 3ff; see also Taylor, "The absence of culture in the study of music."
[8] Taylor, *Beyond Exoticism*, 4.
[9] ibid.

posing fundamental yet vital questions such as "Why were things the way they were? Why are things the way they are?"[10]

However, instead of embarking on a full-scale reappraisal of musical interculturality in contemporary Asian music — an endeavor that would neatly echo Taylor's broad scope — my objective in this chapter is more modest. I aim for a critical reflection on scholarly practices, focusing on the genealogy of intersecting trajectories of musicological inquiries, the social, historical, cultural and academic contexts that have shaped them, and the scholars who have conducted these inquiries. This perspective on history is intrinsically linked to the issue of positionality (a term sometimes interchangeable with reflexivity), given that scholarly practices and previous literature do not occur in a vacuum but are contingent upon specific settings in which they are practiced. This recalls David Irving and Alan Maddox's recent reflections on recognizing the prominence of not only the researcher but also the producer of any given text (or non-text) on which studies on music are conducted.[11]

The core arguments of this chapter is that to fully integrate the concept of musical interculturality into the study of contemporary Asian music, we must: (1) acknowledge and learn from the legacies of musical exoticism and orientalism as integral parts of our intellectual history; (2) broaden our scope by referencing simultaneous yet separate efforts to seek for coalition and connection (such as learning from the case of African art music); (3) proactively incorporate a historical approach to complement the now-predominant analytical methodology, both in terms of a genealogy of prior studies and historical scrutiny of individual intercultural constructs; and (4) contextualize the term interculturality according to a scholar's unique positionality (including mine).

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[10] ibid, 212.
[11] David R. M. Irving & Alan Maddox, "Towards a Reflexive Paradigm for the Study of Musics in Australian Colonial Societies (1788–1900)," *Context* 46 (2020): 51–73.

Before delving into the details, I will note four motivations for this chapter. Firstly, i it is not uncommon for the terms interculturality and interculturalism to be posited as counterpoints to what are considered "old paradigms" (such as musical exoticism and orientalism).[12] Contemporary musicology often associates these "old" concepts with discomfort, owing to their historical complicity in various violent forms of imperialism or colonialism. Also, the study of musical exoticism (a term basically interchangeable with orientalism), one popular, has seen significant decline in recent years. However, I question the wisdom of accepting an overarching negative impression of musical exoticism and orientalism without critical evaluation.

Around the turn of the millennium, when interculturality began to garner attention, the discourse surrounding musical exoticism in music studies entered a new phase reflecting a more ethical and nuanced interpretation of the term. Hence, despite a supposed (and at times apparent) incompatibility of this terms with compositions by non-Western composers due to their indisputable Eurocentric origins, I propose that we should continue to view the old paradigms as integral to our intellectual history. Simply ascribing them with a reductive label would be an oversimplification. By critically engaging with earlier scholarship, we may discover shared viewpoints and may also potentially equip ourselves with a clearer understanding of interculturality in contemporary music. Recognizing the complexity and richness of the historical context will foster a more sophisticated discourse on interculturality, rather than simply relegating certain concepts to negative stereotypes.

[12] The 2020 roundtable cited above pave the ground for the notion of musical interculturality by stating "In the past 150 years, various processes of globalization, transnationalism, and hybridization have made the cultural origins, codes, and affordances of musics fluid and unstable as established tropes of musical exoticism or Orientalism have been increasingly rejected and challenged in musical composition and music practices." https://amsminneapolis2020.dryfta.com/jce/15736824403/discussions/program-schedule (accessed 15 June 2023)

Second, while Christian Utz is often credited with introducing the concept of interculturality into the study of contemporary music in 2002,[13] a separate line of study on "intercultural music" had in fact begun to flourish as early as the late 1980s.[14] This is evidenced by the sustained contributions of Akin Euba and his colleagues, particularly in the study and promotion of African art music. Consequently, it is surprising to observe that almost no previous study on Asian contemporary music has consulted these parallel efforts by scholars of African descent, even though both lines of study share many common issues.[15] In an era when Eurocentric hegemony is being vigorously challenged in academic discourse, seeking unexpected connections with other marginalized voices could certainly add depth and nuance to a broader coalition, thereby synchronizing not only the music itself but also the study of music.[16] Comparative cross-reading could facilitate more specific and contextual understandings of musical interculturality, enriching our comprehension of multifaceted connections that exist between different musical traditions. By foregrounding the diversity of voices contributing to the field, we can build a more interconnected and robust framework for understanding musical interculturality.

[13] Christian Utz, *Neue Musik und Interkulturalität: von John Cage bis Tan Dun (Beihefte Archiv für Musikwissenschaft Band 51)* (Stuttgart: Franz Steiner Verlag, 2002). Almost every academic publication on contemporary music published for the past two decades, particularly in East Asian contexts, has cited Utz's work. Also, two participants of the abovementioned symposium held at Tokyo University of the Arts, including Yayoi Uno Everett and Wai Ling Cheong, both verbally confirmed Utz's contribution as the first scholar who introduced interculturality into the studies of contemporary music.

[14] Composer/ethnomusicologist Akin Euba represents a unique strand of contemporary music studies that seeks to answer the question of how to comprehend and analyze works that combine (primarily) African elements and Western compositional techniques. Scholars inspired or influenced by Euba and his colleagues' works continue to and constantly use the terms of intercultural music and interculturalism until today.

[15] For example, in both of Christian Utz's most monumental works — his dissertation and a collection of research essays on contemporary music covered over a time span of twenty years — Akin Euba's work has never been cited or appeared in Utz's discussion. Even though Utz attempts to extend his scope by also considering instances of Africa, he remains hesitant to cite "first-hand" accounts and studies of Euba and his colleagues. See Christian Utz, *Musical Composition in the Context of Globalization: New Perspectives on Music History of the 20th and 21st Century* (Biefield: transcript, 2021).

[16] Chien-Chang Yang, "Synchronizing Twentieth-Century Music: A Transnational Reflection," in *Decentering Musical Modernity: Perspectives on East Asian and European Music History*, edited by Tobias Janz and Chien-Chang Yang (Bielefeld: transcript, 2019), 247–78.

Third, despite the currently emphasized significance of interculturality across nearly all musicological sub-disciplines, I have a sense that history has been relatively neglected in the study of musical interculturality. By "history," I refer to two interrelated dimensions: the genealogical understanding of musical interculturality and the prevailing methodological preference.

Particularly since the second decade of the new millennium, musical interculturality has experienced a paradigm shift towards a more detailed examination of individual intercultural constructs, rather than focusing on the establishment of overarching frameworks. Regrettably, few scholars have endeavored to chronicle this change in their writings, and some have even opted to simply cite the most recent definitions they could find without an adequate historical contextualization of the field. I contend that this lack of historicization has impeded musical interculturality from solidifying as a coherent area of study within musicology.

Moreover, many prominent writers in this field possess a strong background in music theory, rather than historical musicology or ethnomusicology.[17] Although the boundaries amongst these sub-disciplines within musicology are becoming more porous, such orientations have exerted a lasting influence on the prevalent methodology used in the study of musical interculturality (i.e., a disproportionately heavy reliance on music analysis). In discussing the "intricacies of interculturally accentuated musical creation," Utz suggested that "detailed structural analyses of musical works... have rarely been found."[18] A comment made two

[17] The works of Yayoi Uno Everett, Christian Utz, and Hee-Sook Oh demonstrate a strong tendency toward analytical approaches. Everett's doctorate in music theory from Eastman unquestionably defines her expertise in music studies. Utz's original stance toward the application of interculturality revolves around his observation that socio-historical readings are not adequately accompanied by detailed music analysis (See Utz, "Listening attentively to cultural fragmentation: tradition and composition in works by East Asian composers."). Additionally, the heavy reliance on secondary sources attests to Utz's fundamentally analytical inclination, as seen in his *Musical Composition in the Context of Globalization* (2021). While Oh's work frequently emphasizes aesthetic interpretations of musical works, citing musical examples is the most common method she employs to support her claims.

[18] Christian Utz, "Listening attentively to cultural fragmentation: tradition and composition in works by East Asian composers," *The world of music* 45, no. 2 (2003): 8.

decades ago, this observation seems to have already been dramatically reversed due to the proliferation of analysis-based studies within the field. While I acknowledge the importance of musical analysis, as it delineates our subject matter in a way distinct from adjacent fields, I argue that this analytical shift — if I may term it as such — and the field's current emphasis on detailed case studies have inadvertently sidelined historical approach. It would be prudent to balance music analysis with a historical approach, as the study of each would complement one another reciprocally. Methodological balance could potentially foster a dialectic dialogue with the analysis at hand, or even with the composer's own sometime unquestioned "authorial agency," thereby enriching our understanding of the complex layers of interculturality in contemporary music.

Lastly, in accordance with my "situated music historiography" outlined in Chapter 1, I assert that positionality should be a crucial consideration whenever musical interculturality is invoked in academic discourse. By positionality, I mean emphasis on the diverse nuances in how different writers apply the concept of interculturality in music studies and our comprehension of the artworks in question, as well as the term's relationship with broader socio-political contexts.

My aim is not to promote essentialist thinking, but to underscore the factors like intended audience and personal concerns, which invariably shape research practices, should not be excluded from scholarly discussions. Similarly, the widespread adoption of interculturality in musicological scholarship seems to parallel recent paradigm shifts in English-language music scholarship, particularly those in North American music theory circles.[19] In response to the growing consensus on issues such as racial equality and social justice, there has been a radical

[19] Society for Music Theory (SMT) hosted its self-reflexive plenary session titled "Reframing Music Theory" at its 2019 annual conference. In the aftermath of this self-reflective meeting, subsequent issues of SMT's official journal featured articles by the participants of the session.

push for disciplinary renewal in music theory. Here, I contend that while musical interculturality has played a crucial role in the manifestation of progressive concerns in a North American context, these concerns need to be meticulously contextualized and should not be assumed to be universal.

2. Debates over Musical Exoticism and Orientalism[20]

Musicological interest in intercultural compositions come from a long history of Western musicians' fascination towards the exotic others, which has fostered inquiry and compositional work that can be loosely termed musical exoticism. However, the term exoticism as used in discussions on (Western) art music often carries with a certain level of latent anxiety; as if a distance must be maintained from the term to preserve a discerning and critical perspective.

Tacit implications of value judgment attached to exoticism mean that potentially negative connotations — usually coupled with critiques of the "superficial" or "unethical" use of "foreign" elements in musical composition — can arise in subtle ways which significantly vary between individuals. Take, for instance, Chou Wen-chung's 1971 article "Asian concepts and the twentieth-century Western composers," in which he delineates musical works within the Western classical music tradition that "successfully" incorporate Asian concepts or elements while labeling others as engaging in "superficial exoticism" or "neo-exoticism."[21] Chou's distinction between "success and failure" is problematic and contested. The boundary between the two can seem arbitrary and is highly dependent on the subjective tastes or positionality of an individual.

[20] As I was collating prior studies on musical exoticism, I found Anthony Sheppard's annotated bibliography on the same subject matter for Oxford University Press published in 2016. Sheppard's work is by far the most useful guide to the topic of musical exoticism, and I am indebted to it for some potential literature I might have missed to collect. See https://www.oxfordbibliographies.com/display/document/obo-9780199757824/obo-9780199757824-0123.xml (accessed 15 June 2023)

[21] Chou Wen-chung. "Asian Concepts and Twentieth-Century Western Composers," *The Musical Quarterly* 57, no. 2 (1971): 213, 225. For instance, one of Chou's most striking assertions is his perceived affinity between Varèse's music and Asian music. Chou argues that the structure of Varèse's piece, *Intégrales* (1923), bears a structural resemblance to Japanese court music (ibid, 216–7); however, the decisive criterion in distinguishing between failures and successes is no more than his personal perception. Furthermore, Chou's extended critique of the "West Coast school," particularly his evaluation of Cage, reads like his manifesto of the "appropriate utilization of Chinese traditional culture in music," probably due to Chou's own artistic pursuits closely overlapped with Cage's interest in the *I-Ching* and *Zen*.

2.1 Bellman and Locke's Studies on Musical Exoticism

Concerns around the use of foreign elements in music have persisted over time. Edward Said's *Orientalism* (1978) and the associated growth of postcolonial critique meant that increasingly they have secured a central position in humanities discourses. The tendency to perform politicized readings on musical exoticism only gained momentum, eventually intensifying to such an extent that a reverse reappraisal in favor of the term was catalyzed, represented by the works of Jonathan Bellman and Ralph Locke.

Bellman outlines a straight-forward definition of musical exoticism in his introduction to *The Exotic in Western Music* (1998): "the borrowing or use of musical materials that evoke distant locales or alien frames of reference."[22] He suggests that while exoticism is a common practice in Western music (not limited to the classical music tradition), the specific "musical codes" embedded in compositions are relational, depending on "who is doing the composing and who the listening."[23]

Said's insightful critique of the West's idealized and prejudiced view of the Orient remains the foundational stance for critical explorations. While Bellman does not dispute the potential for understanding musical exoticism within the more specific context of Said's *Orientalism*, he expresses concern that many recent studies have adopted an excessively polarized interpretation of the subject in question, as if fearing such musical works are not "clean enough to praise."[24] He maintains that exoticism can be positive: "musical exoticism above all seeks to state the otherwise unstatable," embodying the musical "desire to evoke something titillatingly out of the ordinary."[25] For Bellman, a "rigorously postcolonial perspective" has facilitated a "breezy" judgment of exoticist works; he recommends that we

[22] Jonathan Bellman, ed., *The Exotic in Western music* (Boston: Northeastern University Press, 1998), ix.
[23] ibid, x.
[24] ibid, xii.
[25] ibid.

"avoid reducing the exoticizing process to a template… [and] view each variety of musical exoticism on its own terms."[26]

In essence, Bellman dismisses the reductionist view that sees musical exoticism only through asymmetrical power dynamics the West imposes on others. This meant deconstructing power relations within musical exoticism did not receive in-depth attention, neither in Bellman's introduction nor the collected essays, partly due to Bellman's conviction that musical exoticism is primarily an artistic concern akin to rhetoric. A reading through the essays collected in Bellman's anthology suggests that musical exoticism tends to serve as a historiographical strategy rather than a focal point for (the West's) self-reflection. The musical heritage passed down from earlier generations is arguably too vast and multifaceted to fully grasp in any context. Thus, for Bellman and his colleagues, musical exoticism provides a practical and unifying lens that can collate specific segments of the repertoire, acting as a pivot to enhance our comprehension of music history. This inclination to reckon on musical exoticism in a seemingly more neutral light is evident in Bellman's chapters on *style hongrois* and the influence of Indian music on British popular music in the 1960s,[27] Locke's exploration of the musical portrayal of the Middle East primarily in the nineteenth century,[28] Cooke's scrutiny of gamelan elements in the compositions from Debussy to Lou Harrison,[29] and Schuller's sketch of Jazz's early "exotic" years as consumed by European composers.[30]

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[26] ibid, xiii.
[27] Jonathan Bellman, "The Hungarian Gypsies and the Poetics of Exclusion," in *The Exotic in Western Music*, edited by Jonathan Bellman (Boston: Northeastern University Press, 1998), 74–103; Jonathan Bellman, "Indian resonance in British invasion, 1965–1968," in *The Exotic in Western Music*, edited by Jonathan Bellman (Boston: Northeastern University Press, 1998), 292–306.
[28] Ralph Locke, "Cutthroats and Casbah dancers, Muezzins and timeless sounds: Musical images of the Middle East," In *The Exotic in Western Music*, edited by Jonathan Bellman (Boston: Northeastern University Press, 1998), 104–36.
[29] Mervyn Cooke, "'The East in the West': Evocations of Gamelan in Western Music," in *The Exotic in Western Music*, edited by Jonathan Bellman (Boston: Northeastern University Press, 1998), 258–80.
[30] Gunther Schuller, "Jazz and musical exoticism," in *The Exotic in Western Music*, edited by Jonathan Bellman (Boston: Northeastern University Press, 1998), 281–91. As pointed out by Matthew Head, there are several chapters in the anthology that resist such a preference favored by Bellman, for instance, Richard Taruskin,

Echoing Bellman's positive embrace of musical exoticism is Ralph Locke, who has been a contributing scholar in the field since the late 1980s. His long-standing academic efforts culminated with the publication of *Musical Exoticism: Images and Reflections* (2009), wherein he revised his earlier works into a comprehensive study on the topic. Sharing Bellman's viewpoint, Locke notes that orientalism in music studies has evolved into "today's synonym for 'Eurocentrism' or simple 'classical music snobbery'."[31] Locke argues that such a rigid interpretation of orientalism (equated to musical exoticism) tends to unquestioningly devaluate any work with an exoticist hue, implying that "invented exoticisms are somehow invalid in music."[32] Instead, he proposes that creative works should be differentiated from other more factual sources about the non-Western world (Said's original data predominantly consisted of purportedly "objective" reportages).[33]

To enhance the applicability of musical exoticism, Locke introduced two complementary research "paradigms." The first is the "Exotic Style Only" paradigm, which denotes the prevalent research approach of highlighting musical features that conjure a specific locale — as listed in his extensive figure on fifteen "stylistic feature within Western music."[34] The second is the "All the Music in Full Context" paradigm, which explores how aspects beyond music itself also contribute to the process of evoking a locale, while concurrently considering five forms of binary opposition: then/now, self/other, nearness/distance, real/fictive, and music/extramusical signs.[35] However, one might question if other musicological research has really overlooked extramusical factors and wider conceptual frameworks.

"'Entailing the Falconet': Russian Musical Orientalism in Context," in *The Exotic in Western Music*, edited by Jonathan Bellman (Boston: Northeastern University Press, 1998), 220–1

[31] Ralph P. Locke, *Musical Exoticism: Images and Reflections* (New York: Cambridge University Press, 2009), 38.

[32] ibid, 9.

[33] ibid, 36.

[34] ibid, 51–4.

[35] ibid, 48–71

In the concluding sections of his book, Locke presents two "irreconcilable yet equally valid" notions that should be considered when exploring musical exoticism: autonomy and consequentiality. The former insinuates that musical exoticism is a purely Western construct, independent of the locales it intends to evoke. The latter concedes that musical exoticism reflects the Western perception of non-Western cultures; while such a view may be disparaging, it also has the potential to engender cultural "tolerance and a progressive spirit of cross-cultural understanding."[36] Regrettably, the issue of whether an exoticist musical piece can truly achieve a balanced sphere of reciprocity is left unaddressed. Locke's goal seems to be simply to carve out a supposedly "neutral" space within the study of Western art music, beneath the disputed banner of exoticism.

After all this, the definition of musical exoticism remains elusive: should it be defined as a musical style, a historiographical tool, or the *basso continuo* in the history of Western music? Bellman's rhetorical approach rings unsatisfying; Locke might propose it is a combination of the three. This lack of clarity in defining musical exoticism underscores its inherently problematic nature, potentially contributing to its diminished prevalence in more recent musicological literature.

2.2 Debates over Musical Exoticism

English musicologist Matthew Head leveled a strident accusation mostly against Bellman (and later Locke): he fundamentally disagreed about the neutrality of musical

[36] ibid, 327. Locke clearly possesses a distinct intellectual vision that compels him to acknowledge the power of exoticist music: "My own conceptions of Japan remain indelibly marked by my having repeatedly seen and listened to *The Mikado* and… *Madama Butterfly*. Television news shots of skyscrapers and subway crowds in Tokyo have never succeeded in convincing me that the country is not full of groups of tiptoeing maidens with parasols." (ibid, 326) This comment reveals Locke's evident enthusiasm for exoticist works. I believe most musicologists could likely resonate with this experience to an extent, as we are (presumably) all aficionados of music. Yet, in the realm of scholarly inquiry, this somewhat defiant stance of openly acknowledging biases informed by exoticist works appears to diverge significantly from contemporary musicological practice.

representation that he felt downplayed underlying uneven power relations.[37] This subsequently led to a fierce debate between two opposing camps. To avoid applying a unitary interpretation of orientalism in music (or musical exoticism), Head distinguished four types of existing orientalism that may complicate the simple, one-way, and dominant relations between self and other.[38] What is unclear, to Head, is how reception, re-reading, and re-appropriation of orientalist work determines the meaning of orientalism in each specific historical moment, including the present day. Due to the absence of such data, Head substantiates his idea with a bold re-interpretation of Susan McClary's feminist re-reading of *Carmen*: despite McClary's re-defined symbolization of Carmen into female empowerment, she still confines herself in "orientalist predispositions," accepting "the culture of the Other as a utopian form of existence free from the repression and restraints of one's own society."[39]

Head's critique of McClary's assertion should not be taken at face value. This is because he might merely aim to demonstrate the persistence of orientalist modes of reasoning, even among the most critical thinkers of the day. Rather, his core proposition is that musicologists should avoid "retreating from theory" and "recourse to music itself"[40] — a tendency he observed in Bellman's works — and should delve into the manifold complication of orientalist discourses. When he states, "for me, it is just as (if not even more) 'boring' to discuss orientalism as a category of musical style as it is to unmask it in accusatory fashion as a branch of imperialism," Head advocates for a middle-ground position that accommodates "ambiguity, conflicted loyalties, multiple points of audience identification."[41] Only by doing so can we

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[37] Matthew Head, "Review of *Musical exoticism: images and reflections*" *Nineteenth-century Review* 7, issue 2 (2010): 128–9.
[38] Matthew Head, "Musicology on Safari: Orientalism and the Spectre of Postcolonial Theory," *Music Analysis* 22, no. 1/2 (2003): 213–7.
[39] ibid, 217.
[40] ibid, 218.
[41] ibid, 221.

undermine the potential perils of perpetuating orientalist discourses in music.[42] As discussions about orientalism and musical exoticism in the new millennium are inextricably linked to the prevalence of postcolonial theory in humanities, Head concludes that "to don one's pith hat against theory, is actually to close down the adventure of interpretation and sign up for a musicological safari."[43]

One can speculate Bellman's possible response to Head's critiques, even though it took eight years for Bellman to openly rebut any "postcolonial criticism" in music. In Bellman's view, terms orient, orientalist, and orientalism have an extensive history in the English language long before Said's *Orientalism*. He refutes the simplification of this term group "into a single, damning idea" and any forfeiture of its "earlier and more respectable meanings."[44]

Contrasting Said's more accommodating attitude toward "orientalist artworks" (as interpreted by Bellman), Bellman condemns Said's alleged followers (Head specifically) for instead concentrating solely on aspects of Said's thought that "pertained to oppositional relationships and uneven power differentials."[45] Rebranding compositions with an exoticist tint as "transcultural music," Bellman argues that musical verisimilitude is not pertinent, and that musical evocation often involves "little attempt to use actual musical materials" from the cultures being evoked — therefore, it should not be a necessary target of criticism. Following this reasoning, he asserts, "postcolonial criticism tends to see this [transcultural music] as one-size-fits-all exoticism, the orientalist's musical reduction of the Other to a childish, simplistic music no different from that of other Others."[46]

[42] ibid. 221ff.
[43] ibid, 227.
[44] Jonathan Bellman, "Musical Voyages and Their Baggage: Orientalism in Music and Critical Musicology," *The Musical Quarterly* 94, no. 3 (2011): 417–8.
[45] ibid, 423.
[46] ibid, 424.

Contemporary readers may find some of Bellman's comments unsettling, despite the recent publication date. However, he does not hesitate to launch more vehement attacks: challenging Head's rigidly bipolar model that aims at othering any differing opinions, questioning the infeasibility of "neutral learning" about unfamiliar objects under the lens of postcolonial criticism and criticizing the failure of postcolonial criticism to address anything beyond unequal power relations and hegemonies.[47] In Bellman's view, "the less freighted concepts of cultural transfer, borrowing, encounter, and even gift exchange have more to offer the wide world of transcultural music criticism than hegemony and appropriation."[48] Consequently, the unnecessary critical "baggage" that musical exoticism and orientalism bear should be jettisoned to avoid "certain predictable patterns of criticism."[49]

Despite being confronted with a significant onslaught from Bellman, Head refrained from initiating further dialogues. Nonetheless, his appraisal of Locke's *Beyond Musical Exoticism* (2009) — being published a year before Bellman's rebuttal — can be read as his concluding public response to Locke and Bellman's affirmative approach towards musical exoticism, subtly stressed by a sense of frustration:

> Locke's tone of liberal neutrality, his reluctance to speak about power, and his lack of self-consciousness about contemporary relationships between his home country and the Middle East render his book just as provocative as the 'injudicious and extreme' critiques against which he writes. Perhaps one day the dust will settle, and we will achieve a balanced appraisal of exoticism.[50]

[47] ibid, 428, 430–1, 434.
[48] ibid, 433. Bellman underscores the potentially beneficial and reciprocal outcomes that can be fostered through transcultural music criticism, a point already made by Locke. However, he may overlook a crucial element: if, as per his own definition, musical exoticism and orientalism bear minimal correlation with the distant regions and cultures evoked, how can such reciprocity be feasibly attained? It is impossible to deny any relation while at the same time foregrounding mutual respect and understanding?
[49] ibid, 420.
[50] Head, "Review of *Musical Exoticism*," 129.

In the debate outlined above (on the assumption they are debating in good faith), both groups of writers apparently criticize one another using a strikingly similar mode of reasoning: they all claim to reject reductionism and strive to maintain or even augment the multivalence of musicological discourse. Therefore, at the heart of the debate lies perhaps a personal choice: whether one wishes to assume the responsibility of continually reflecting upon the imperial and colonial legacies of Euro-American societies. However, this positional choice is not without pitfalls. Notably, these writers present their arguments from a solid, taken-for-granted, and self-explanatory Western society perspective — from the supposedly "legitimate" successors of the classical music tradition. Despite their focus on the musical representation of the others, these "others" nonetheless remain perpetually othered, neither included in the discussion nor seen as those with whom dialogues are possible.

2.3 Lessons from the debates

Looking back from the early 2020s, Said's *Orientalism* remains to be a cornerstone text for musicologists, still serving as a precious resource for disciplinary self-reflection and reinvigoration of musical knowledge.[51] Scholars whose view on the text were at the time peripheral have gradually assuming pivotal roles as opinion leaders in global musicological communities.[52] From this perspective, it may be suggested that "the dust has already settled";

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[51] For instance, Sindhumathi Revuluri, "'Orientalism' and Musical Knowledge: Lessons from Edward Said," *Journal of the Royal Musicological Association* 141, no. 1 (2016): 205–9; and Martin Stokes, "Edward Said and Ethnomusicology," *Journal of the Royal Musicological Association* 141, no. 1 (2016): 209–12. These essays are parts of a round table session titled "Edward Said and Musicology Today" in 2013 organized by Brigit Cohen, in memorial of Said's legacies in musicology.

[52] I am not suggesting that the centuries-old Eurocentrism and the notorious "white racial frame" — to adapt Philip Ewell's critique of music theory — of musicology no longer exist. See Philip Ewell, "Music Theory's White Racial Frame," *Music Theory Spectrum* 43, issue 2 (2021): 324–329. The hegemony of academic centers and English-language publishing powerhouses remain solid, exerting its academic influence over all parts of the world. However, given the recent global turn of musicological practices and a growing attention given to native or subaltern studies, oppressed voices have acquired more audibility than ever, although they are still in a state of underrepresentation.

debates such as those between Head and Bellman should be seen as shining a spotlight on a transformative moment of our discipline. This viewpoint resonates with Sanela Nikolić, who observes that “musicological questionings of Orientalism significantly changed the disciplinary profile of musicology in the direction of contextual or interdisciplinary musicology.”[53]

What, then can we still obtain from this debate when considering the study of contemporary Asian music and musical interculturality? From my viewpoint, there are two valuable avenues: First, while contemporary compositions by Asian composers hold no more than a marginal position in this line of inquiry,[54] it would be too simplistic to dismiss musical exoticism and orientalism as outdated paradigms. Despite their Western-centric biases making them ill-suited for critically examining contemporary Asian works, terms such as musical exoticism and orientalism must be acknowledged as part of our intellectual history to truly comprehend how the study of contemporary Asian music has arrived at its current state. Furthermore, the collective desire to preserve a wide range of various, intricate, and nuanced musical interpretations, which is commonly observed among numerous contemporary musicology researchers, should be seen inherently linked to their endorsement of the writings of previous critical authors.

Second, if the musical representations of others deserve substantial attention in debates related to orientalism/cultural imperialism, an equivalent level of critical scrutiny is also required when dealing with “reverse” versions of orientalist studies in contemporary musical knowledge production. Recently, the global dissemination of musicological scholarship has

[53] Sanela Nikolić, “Orientalism and New Musicology,” *Rasprave: Instituta Za Hrvatski Jezik i Jezikoslovlje* 44, no. 2 (2018): 583.
[54] Tan Dun, Tōru Takemitsu, Yoyo Ma are the most cited examples of contemporary Asian musicians in the discussion of musical exoticism. For example, see Locke, *Musical Exoticism*, 293–8.

given rise to innovative research conducted by those previously only "evoked" in musical representation.

As examples, Ming-Hue Hua's monograph on "Chinese factors [elements]" in Western music of the twentieth century presents an analysis that echoes Bellman's stylistic examination of Hungarian gypsy musical idioms or Locke's detailed depiction of the Middle East as portrayed in nineteenth-century French music.[55] Min-gyeong Son's comprehensive study distinguishes four strategies that "Western composers" employ when incorporating Korean elements into their compositions in the "global era," arguing for "aesthetics of post-colonialism" that excavate "the silenced voices of cultural others."[56]

While I will not delve into specifics, we must question what kinds of ideological impulses might have facilitated such projects. How do social, cultural, and political contexts relate to the emergence of these studies? In what ways might such reverse attempts shape contemporary musicology, whether through affirming past biases or destabilizing existing boundaries? I argue that we cannot disregard these critical questions if we have gleaned anything from history.

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[55] Ming-Hui Hua, *The "Chinese Factors" in Twentieth-Century Western Music*, (Shanghai: Shanghai Conservatory of Music Publishing), 2007; Bellman, "The Hungarian Gypsies"; Locke, "Cutthroats and Casbah dancers."

[56] Min-Gyeong Son, "Western Composers' Encounter with Korean Traditional Music: With a Focus on Compositional Aspects and Aesthetics of Music in the Global Era," (PhD diss., Seoul National University, 2021), i–ii. The four strategies, as identified by Son, are (1) references to Korean culture; (2) alignment of cross-cultural instrumentations; (3) transformation of traditional playing methods; and (4) deconstruction of melodies and forms. Despite being substantiated by concrete examples, these general strategies can hardly be considered as distinctly "Korean" — even though the author intends to do so — and instead carry an underlying sense of anachronistic East-West cross-cultural encounter in a completely new guise.

3. African Pianism: An African Perspective on Intercultural Music and Musical Interculturalism

The history of staff-notation-based composition within East and Southeast Asian societies inherently evokes issues of colonialism and imperialism, involving diverse colonial influences including the legacy of Christian missionaries or state-encouraged musical 'modernization.' But the global dissemination of western compositional craft is not exclusive to Asia, it is truly a global phenomenon. Analogous stories can be observed in various regions of Latin America or Africa, where the specter of imperialism continues to loom large over its populations even until today. The commonality of such experiences leads to a plausible conjecture: African cultural elites, like their Asian counterparts, have produced works which bears the imprints of proactive engagement with multifaceted and contested issues of "musical interculturality," particularly in the context of art music.

Considering this, as Martin Scherzinger points out, it is notable that "very little attention has been paid to the relationship of African 'art' music to musical internationalism."[57] One underlying reason, according to Scherzinger, is that "the very idea of African 'art' music does not tally with Western notions of what 'typifies' Africa: the African production of musical idioms with a contemplative dimension [i.e., art music] is dismissed as inherently un-African."[58] This underscores a persistent defect in critical understanding of African art music

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[57] Martin Scherzinger, "'Art' music in a cross-cultural context: the case of Africa," in *The Cambridge History of Twentieth-Century Music*, edited by Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), 590.

[58] ibid. The limited attention afforded to African art music is even particularly pronounced within ethnomusicology. In the 1998 edition of *Garland's Encyclopedia of World Music: Africa*, several chapters were devoted to art music and staff notation-based composition in Africa. Yet when this volume was later adapted into a handbook format and revised in 2008, those specific chapters were omitted, and references to African art music were confined to sporadic mentions throughout the revised edition. See Atta Annan.Mensah, "Compositional Practices in African Music," in *The Garland Encyclopedia of World Music: Africa*, edited by Ruth M. Stone (New York: Garland Publishing, Inc, 1998), 208–31; Johnston Akuma-Kalu Njoku, "Art-composed Music in Nigeria," in *The Garland Encyclopedia of World Music: Africa*, edited by Ruth M. Stone (New York: Garland Publishing, Inc, 1998), 232–53; Ruth M. Stone, ed., *The Garland Handbook of African Music (2nd Edition)* (New York: Routledge, 2008).

and is one reason why researchers into East and Southeast Asian contemporary music have never thought to incorporate African sources to illuminate their comparative insights.

3.1 Akin Euba's Work to Promote African art music

Within the domain of musicological research in Africa, the most prominent voice is Nigerian composer and ethnomusicologist Akin Euba (1935–2020). Euba inherited and advanced the intellectual and artistic spirit of his mentor Kwabena Nketia (1921–2019), the author of the first comprehensive English guide to African music. He acquired an M.A. in ethnomusicology in UCLA under Mantle Hood's supervision in 1966, before returning to Africa to earn his PhD at the University of Ghana in 1974. Later, during his appointment as a research scholar at the Iwalewa House[59] at the African Contemporary Art Center of the University of Bayreuth, Euba initiated various efforts to study and promote intercultural music through dedicated publications, including and the establishment of the Centre for Intercultural Music Arts in London in 1988.[60]

In an essay titled "Intercultural expressions in Neo-African music: methods, models, means," Euba outlined his visions for the promising future of "intercultural music," which he defined as a piece of music "in which elements from two or more cultures are integrated."[61] Euba observed a rising tide of "musical interculturalism," vividly exemplified by "the full

[59] Iwalewa is a term derived from Yoruba, meaning "character is beauty."
[60] In 1990, the Centre for Intercultural Music Arts convened its inaugural international symposium. It invited a broad spectrum of scholars, composers, and artists who specialized in diverse genres from various parts of the world. The event served as a catalyst for the creation of the Intercultural Music series, an academic journal devoted to the exploration of a vast array of topics regarding intercultural music. The series was published in six volumes between 1995 and 2008. Unfortunately, only the first volume achieved a slightly wider global distribution, thus escaping the notice of numerous scholars. For instance, university libraries in both Japan and Taiwan only possess copies of the first volume.
[61] Akin Euba, *Essays on Music in Africa, Volume 2: Intercultural Perspectives* (Bayreuth: IWALEWA-Haus, Universität Bayreuth, 1989), 116. The same definition can be found in Cynthia Tse Kimberlin & Akin Euba, "Introduction," in *Intercultural Music Vol. 1*, edited by Cynthia Tse Kimberlin and Akin Euba (London: Centre for Intercultural Music Arts & Bayreuth University, 1995), 2.

extent of the *Asian penetration* [my emphasis] of the western music industry," and an increasing appreciation for and acknowledgement of non-western music, composers, and musicologists,[62] He was impelled by this to contemplate the case of his home continent, lamenting "African performers of western art music have not yet achieved the same degree of international recognition as have Asians."[63]

Euba's conceptualization of intercultural activity in music encompasses almost all aspects and genres of any conceivable musical practice. Even an orchestra can be considered intercultural due to the "oriental" origins of many contemporary western instruments His primary concern nevertheless resides in the repertoire he terms as "neo-African art music." This term refers to art music compositions either composed by African composers or those incorporating African elements (though the former unequivocally has the central focus). To further this aim, Euba's subsequent undertakings primarily involve two facets: (1) continuously offering basic accounts on African art music, including historical overviews, biographical studies of African composers, and music analysis; (2) promoting the concept of what he termed "African pianism" as a unifying strand im the African art music tradition.[64]

Citing Nigerian composer Fela Sowande (1905–87; Nigeria) as the forerunner of "neo-African art music," Euba aligns himself with a lineage of practitioners that includes composers such as Ephraim Amu (1899–1995; Ghana), Kwabena Nketia, Halim El-Dabh (1921–2017; Egypt), Gamal Abdel-Rahim (1924–1988; Egypt), Ayo Bankole (1935–76; Nigeria), Joshua Uzoigwe (1946–2005; Nigeria), Bode Omojola (1958–; Nigeria), and Fred Onovwerosuoke

[62] Euba, *Essays on Music in Africa, Volume 2*, 118–9.
[63] ibid, 123.
[64] Euba's pivotal concept of "creative (ethno)musicology" also demands attention in this context. This term refers to the "creative application of ethnomusicological methods… [where] an investigator goes beyond analysis and uses information derived from analysis as the basis of creative work [composition]." (ibid, 122) However, to maintain clarity, I will reserve a detailed discussion of this concept for later sections of this dissertation, where it will serve as a framework for understanding the creative endeavors of Chou and Maceda.

(1960–). While this list has a significant bias towards Ghanaian, Nigerian, and Yoruba cultures (i.e., Western Africa-centered), as well as strong Christian influences from the upbringings of these composers (the inevitable legacy of colonialism), it is critical to note that Euba and his colleagues comfortably categorize these composers under the inclusive umbrella term of "Africa."

It is notable that many figures from this list endorse a working style similar to that of Euba, which means they conduct ethnomusicological research alongside composing art music pieces. In addition to their regular scholarly pursuits in ethnomusicology, most of them are enthusiastic for writing about each other's life and music and this produces tangible effects in the outcomes of their scholarship. For instance, following the publication of Uzoigwe's study on Euba's music,[65] originally his M.A. thesis submitted to Queen's University of Belfast, an abundant body of English-language literature on African art music started to flourish, such as Euba's studies on his mentor Nketia and Uzoigwe,[66] Godwin Sadoh's studies on Bankole and Uzoigwe,[67] Omojola's studies on Sowande and Euba,[68] and the list continues. In short, despite the contentious nature of African art music (just as it is in East or Southeast Asian contexts), Euba and his colleagues carved out a distinct scholarly space for discourses on this music, maintained and inherited by subsequent authors to this day.

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[65] Joshua Uzoigwe, *Akin Euba: An Introduction to the Life and Music of a Nigerian Composer* (Bayreuth: Bayreuth University, 1992).

[66] Akin Euba, "Remembering Joshua Uzoigwe: Exponent of African pianism (1946-2005)," *Journal of the Musical Arts in Africa* 2, no.1 (2005): 84-88; Akin Euba, *J. H. Kwabena Nketia Bridging Musicology and Composition: A Study in Creative Musicology* (Point Richmond, CA: MRI Press, 2014), Kindle Book.

[67] Godwin Satoh, *Intercultural Dimension in Ayo Bankole's Music* (Lincoln, NE: iUniverse, Inc, 2007); Godwin Satoh, *Joshua Uzoigwe: Memoirs of A Nigerian Composer-ethnomusicologist* (Charleston, SC: BookSurge Publishing, 2007); Godwin Satoh, "Intercultural Creativity in Joshua Uzoigwe's Music," *Africa: Journal of the International African Institute* 74, No. 4 (2004): 633- 661.

[68] Bode Omojola, "Black Diasporic Encounters: A Study of the Music of Fela Sowande," *Black Music Research Journal* 27, No. 2 (2007): 141-170.; Bode Omojola, "African Pianism as an Intercultural Compositional Framework: A Study of the Piano Works of Akin Euba," *Research in African Literatures* 32, No. 2 (2001): 153–74.

3.2 African Pianism: formulations, challenges, and issues of representation

"African pianism" was an important concept conceived by Euba to advance his critical studies. It denotes a specific strand of neo-African art music, one which focuses on the piano as its primary vehicle for artistic expression. Owing to piano's widespread dissemination across Africa, and in this context specifically its intrinsic percussive quality, Euba regarded the piano as an instrument that "possesses latent African qualities." To his mind, the nature of the piano meant it could legitimately be a plausible foundation for cultivating "an African piano style."[69]

Euba identified four discernible characteristics of "African Pianism": (1) thematic repetition; (2) direct borrowing of thematic material; (3) the application of rhythmic and/or tonal motifs grounded in traditional idiom; and (4) percussive treatment of the piano.[70] Presumably, because of the concept's elegance in accurately capturing specific compositional tendencies, coupled with the general difficulties faced by African audiences in accessing art compositions performed by larger ensembles, "African pianism" evolved into an essential term for comprehending African art music of the twentieth century.

In addition to scholarly writings that have explicitly embraced the term African pianism as a central theme,[71] it is enlightening to observe that Kofi Agawu, arguably today's most preeminent musicologist on various aspects of African music, consistently employs "African pianism" as a primary locus to elucidate, investigate, and delve into the lineage of African art music.[72] Although the conventional spotlight on African music centers on traditional and popular genres, Agawu contends that "no music has a future without the participation of its full

[69] Euba, *Essays on Music in Africa, Volume 2*, 151.
[70] ibid, 152.
[71] For example, in Bode Omojola's *Nigerian Art Music: with an Introduction Study of Ghanaian Art Music* (2001), the author spares a chapter on "African Pianism," citing Bankole, Euba, and Uzoigwe as the pioneers of this specific strand of Nigerian art music.
[72] For example, see Kofi Agawu, *The African Imagination in Music* (New York: Oxford University Press, 2016), Chapter 8 and Kofi Agawu, *On African Music: Techniques, Influences, Scholarship* (New York: Oxford University Press, 2023), Chapter 4.

range of composers," affirming that "composers of art music, like their creative-writer counterparts (poets and novelists), hold an important key to Africa's intellectual and artistic futures."[73] Through conducting meticulous examinations of works by Nketia, Uzoigwe, Onovwerosuoke, among others, Agawu perceived African pianism not merely as a stylistic label, but as a means of "establishing critical reference points for evaluating the composer's achievement."[74] His perspective on African pianism reminds us that African music encompasses the potential to "negotiate the challenges of modernity," especially since recent works within this genre have begun to adopt more experimental expressions to expand the possibilities of African pianism.[75] Indeed, the intimacy of solo piano compositions can offer a unique auditory experience to any listener: their relative brevity, immediate aural impact, and the universal resonance of the piano's sonorous quality combine to create music that is readily absorbed, fostering further artistic dialogues and inquiries.

Despite the wider critical horizons suggested by Euba's formulation, the concept of African art music itself remained inherently problematic for other African cultural elites. Abiola Irele (1936–2017), the most globally recognized scholar of African literature, expressed his skepticism regarding the possibility of African art music in a 1993 article. Drawing upon historical insights from the history of Western classical music (which already marked a bizarre choice), Irele observed that, in the age of late twentieth-century modernism, the "contemporary musical idiom…its impersonality… leaves little or no scope for a differentiation like that of nineteenth-century nationalist music."[76]

To Irele, contemporary African composers have been presented with an irresolvable dilemma: to compose in an "outdated Romantic style," or to utilize modernist techniques that

[73] Agawu, *The African Imagination in Music*, 325.
[74] Agawu, *On African Music*, 99
[75] ibid, 103–4.
[76] Ambiola Irele, "Is African Music Possible?" *Transition*, no. 61 (1993): 66.

neither lead to producing truly original works nor find resonance among local or international audiences.[77] Despite his recognition of efforts by African art composers, including Bankole and Euba, Irele's expressed cautious skepticism. To him, those works "appear for the moment as indication of the possibility for a new art music in an original African idiom — envisaged but not yet fully realized."[78] Irele's denial of the possibility of African art music predictably faced fierce objections from many African musicians. But instead of a description on various responses to Irele, perhaps it may be more illuminating to revisit Euba's vision, particularly his thoughts on "planning for the twentieth-first century."

Euba keenly recognizes the challenges confronting himself and his peers in African art music — particularly the genre's poor reception within African societies themselves. This concern profoundly impacted his reflections on the role and direction of African composers. He thus dwells on emphasizing the symbiotic relationship between composers and their audience: "African composers should take account of the expectations of the audience in the society in which they live, when choosing the idiom of their music. Failure to do so could alienate their potential audience."[79] This sentiment, aligning with Nketia's perspectives, accentuates the collective nature of art music. As Euba elaborates, "art music… is a collective enterprise in which performers, music lovers and patrons have an important role to play."[80]

While Euba argues against African composers merely adopting the musical vocabularies of the Western avant-garde, he nevertheless believes they can benefit from understanding the "promotional strategies" that brought acclaim to twentieth-century Western avant-garde music.[81] When admiring how Western avant-garde composers and their advocates managed to

[77] ibid, 67.
[78] ibid, 69.
[79] Euba, *J. H. Kwabena Nketia Bridging Musicology and Composition*, chapter 5.
[80] ibid.
[81] Euba, *Essays on Music in Africa, Volume 2*, 148, 155.

create significant influence, Euba notes that "composers and their supporters *made themselves heard* [my emphasis]… [and] their vocal and articulate stance belied their numbers." To Euba, it is imperative that not just this music is heard, but also that it is actively "discussed, reviewed, researched, and explained."[82] Despite tints of wishful thinking, Euba clearly articulates an aspiration to establish a robust realm of African art music and outlines pragmatic directions to achieve this. In this regard, it might be argued that Agawu has steadfastly followed Euba's path: through his dedicated writings, Agawu has advanced and broadened the discourse horizons of African art music, reinforcing its significance and potential in the global musical landscape.

Before closing my review on African art music, the potential under-representation of Africa's vast cultural diversity warrants some attention. The studies I have alluded to, while comfortably embracing the broad term "Africa," predominantly spotlight artists from West African regions, particularly Nigeria and Ghana. Given Africa's extensive tapestry of ethnic groups, languages, religions, and cultures, and its 1.4 billion inhabitants, the appropriateness of a 'pan-African' approach to musical representation deserves critical consideration.

It is noteworthy that whereas sweeping terms such as "East Asian" or "Southeast Asian" frequently undergo rigorous scholarly critique, the encompassing label of "African" seems to evade such a critical handling. Regarding this, Agawu offers an opposing perspective: he feels that because "Africa all too often spells difference and distance… the consequent scattering of the continent's many coherences delivers an unacceptably partial account of the potency of its collective expressive forms"; this is a notion he terms as the "pan-African vision."[83] While the

[82] ibid, 156.
[83] Agawu, *The African Imagination in Music*, 2. Agawu similarly critiques the predilection for difference in most ethnomusicological studies on African music. See Kofi Agawu, "Contesting Difference: A Critique of Africanist Ethnomusicology," in *The Cultural Study of Music: A Critical Introduction (2nd Edition)*, edited by Martin Clayton, Trevor Herbert, Richard Middleton (New York: Routledge, 2012), 117–26.

pitfalls of overgeneralization remain ever-present and pose consistent challenges to any scholarly pursuit, as long as researchers of "intercultural compositions" are listening attentively enough to the intricacies and seeking coherence among the differences for academically justifiable reasons, we might yet achieve a broader vision without undermining the complexities at play.

In the introduction to his *The African Imagination in Music*, Agawu articulates a hope that his multi-dimensional exploration of African music — its rhythm, melody, form, lingual and social relationships, instruments, and its appropriation into art music, among other facets — will transcend the conventional boundaries of African studies and ethnomusicology. He hopes it will thus further "engender additional theoretical dialogue with colleagues in musicology and music theory."[84] From the vantage point of my own interest, East and Southeast Asian contemporary music studies, the scholarly interests of Agawu and Euba obviously resonate. The issues they engage with, such as non-Euro-American composers, self-representation, appropriation of traditional cultures, intended readership or audience, and the importance of being heard, are not unfamiliar topics. Although any bold assertion of similarities and creative comparison demand scrutiny and vindication, I argue that the study of contemporary East and Southeast Asian music can garner significant insights from its African counterparts.

[84] Agawu, *The African Imagination in Music*, 21.

4. "History" within the Study on Musical Interculturality: Genealogy and Methodology

Despite frequent usage of the term "interculturality" in contemporary musicological research, a cogent and operational definition within the context of musicology only emerged relatively recently.[85] The term does not appear as an entry in either *The New Grove Dictionary of Music and Musicians*, *Oxford Bibliographies in Music* or *Die Musik in Geschichte und Gegenwart*. Even the *Neue Musik Lexicon* (2016), a lexicon dedicated to the study of contemporary music, lacks an entry on interculturality. This lack of formal definition underscores a troubling ambiguity in recent musicological discourse. While a growing consensus acknowledges the significance of interculturality within contemporary musicology, many scholars tend to adopt the term directly from previous studies without first scrutinizing how it was incorporated into the discipline.

Like its adjectival counterpart, the term "intercultural" might seem so intuitive that no further elucidation is needed. The term "interculturality" could also be presumed a taken-for-granted shared understanding. However, if "interculturality" is truly meant to be "intercultural," this would necessarily involve the inclusion of individuals whose mother tongues are not a part of Indo-European languages (that is, for those that the prefix "inter" bears no self-evident meaning, including myself). I feel that it is both an intellectual responsibility and an ethical imperative to first examine the term's genealogy. We must question the term's scope and applicability in music studies, ensuring it encompasses all it purports to represent and contemplate its relevance for the future.

[85] Although Christian Utz was the first musicologist who introduced the concept of interculturality into the study of contemporary Asian music, he did not provide a direct definition of the term (see the following sections for details). It was until the publications of two 2017 articles, respectively written by Hilary Vanessa Finchum-Sung and Hee-Sook On, that clear-cut definitions of interculturality as manifested in contemporary music have finally been delineated. See Hilary Vanessa Finchum-Sung, "Artistic Habitus in an Intercultural World: A Tale of Two Artists," *world of music (new series)* 6, no. 1 (2017): 21–40; Hee-Sook, Oh. "Threnody and the Aesthetics of Interculturality in Twenty-First-Century East Asian Composition..

In this section, I will begin with a comprehensive review of the genealogy of the concept of musical interculturality in the study of contemporary Asian music over the past two decades. The works central to this discussion are the most significant contributions of scholars: those of Christian Utz, Yayoi Uno Everett, Hilary Vanessa Finchum-Sung, and Hee-Sook Oh. For the sake of clarity, I will structure my review into two segments, organized in a roughly chronological order. This division reflects a shift in the favored academic approach to musical interculturality in recent musicology, from large-scale, ambitious endeavors to construct theoretical and taxonomical frameworks to a focus on more nuanced and detailed analysis of individual creative outputs.

I will then turn to focus on the prevalent methodology of music analysis in this line of study. I contend that music analysis as such is prone to overtly rely on a composer's authorial agency, which at times overlooks the specific milieux that historically shaped the rationale behind each intercultural construct. Drawing upon Kenichi Tsukada's plea for the re-integration of historical approach and music analysis in musicological practice,[86] I argue it is imperative to first compliment the now predominant approach of music analysis in order to fully explore interculturality in contemporary Asian music.

To conclude this section, I reflect on the historical understandings of post-war Asian contemporary music history implied in the scholarly inquiries into musical interculturality. I argue that, to add nuance to the ongoing debates and consider musical interculturality as the "lived experience" of each artist, we should abandon unexamined assumptions that have been uncritically applied to how musical interculturality was manifested in the works and efforts of the earlier generation of post-WWII Asian composers (i.e., those of Chou, Takemitsu, Yun,

[86] See the last chapter of Kenichi Tsukada, *The Challenges of African Musicology: Ethnographies of Tradition and Transformation* (Kyoto: Sekai-Shisō-sha, 2014).

and Maceda). As new objects of study emerge, there is an urgent need to historicize and complicate our often-one-sided understandings of these earlier efforts, thereby establishing a solid foundation for future studies.

4.1 Interculturality in the 2000s: attempts at establishing theoretical frameworks

Austrian musicologist and composer Christian Utz is often credited as pioneering the introduction of the concept of interculturality into contemporary music studies. Although his seminal work, *Neue Musik und Interkulturalität* (2002), is frequently cited, it rarely receives sufficient engagement; in particular, while English-language scholars acknowledge Utz's pioneering research, they do not dwell on the nuances of his accomplishments or dive deeper into those parts warrant further exploration. This may be attributed to the implicit division between German and English bodies of scholarship in contemporary musicology.

As I will elucidate below, Utz's formulation of musical interculturality stems from a delicate process of reasoning, culminating in a structured theoretical framework and taxonomy upon which he bases highly diversified case studies, including composers from United States, Europe, and East Asia. A focus on establishing theoretical frameworks echoes Yayoi Uno Everett's concurrent efforts and can be recognized as defining traits of academic investigations into musical interculturality during the 2000s.

Utz cautiously avoids a simplistic and straightforward definition of musical interculturality. Instead, he carefully sets his subject as "intercultural compositional reception" in contemporary music after the 1950s; he then delves into what can be understood as "musical interculturality," foregrounding the compositional process and the various modes of reception inherent within it. This approach stems from his conviction that "the methodological approach

must, in some aspects, reflect its [i.e., musical interculturality] complexities."[87] Utz embarks on an exploration into the process of composition, asserting that when a composer engages in creation, inadvertently and unwittingly "his art engages in a constant constructive or destructive dialogue with his cultural past."[88] An artwork cannot be disentangled from its historical continuity. Within this continuity, the culture in which the art work in question exists perpetually undergoes cycles of "decontextualization" (*Dekontextualisierung*) and "recontextualization" (*Rekontextualisierung*) — a relentless process of revisiting and reinterpreting the past, what Utz refers to as a "reception cycle" (*Rezeptionszyklus*).

Commenting on Western art music of the twentieth century, Utz observes that various innovative endeavors which aimed to challenge the core assumptions of art music's historical continuity paradoxically became enmeshed within its very foundations. The works of composers like John Cage and Helmut Lachenmann, both advocates of then-radical musical ideologies, serve as illustrative examples. Their disruptive ideas against the very notion of music eventually became integral components of musical modernism.[89]

Figure 2-1 reproduces Utz's model, shedding light on this reception cycle within "one same culture" (intra-cultural; *innerkuturelle*, as opposed to intercultural): every participant (be it composer, listener, critic, or researcher) within this continuity consistently interacts with an ongoing process of (re-)interpretation of cultural code (cf. the square in the middle). In doing so, they articulate their perspectives and react to others, thereby perpetuating an "infinite loop" that forms the very core of artistic practice.

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[87] "…dass der methodische Ansatz in mancher Hinsicht dessen Komplexitäten widerspiegeln muss." Utz, *Neue Musik und Interkulturalität: von John Cage bis Tan Dun*, 16.

[88] "Seine Kunst tritt in einen ständigen konstruktiven oder destruktiven Dialog mit seiner kulturellen Vergangenheit." ibid, 26.

[89] Utz, "Listening attentively to cultural fragmentation: tradition and composition in works by East Asian composers (Revised version)," 602.

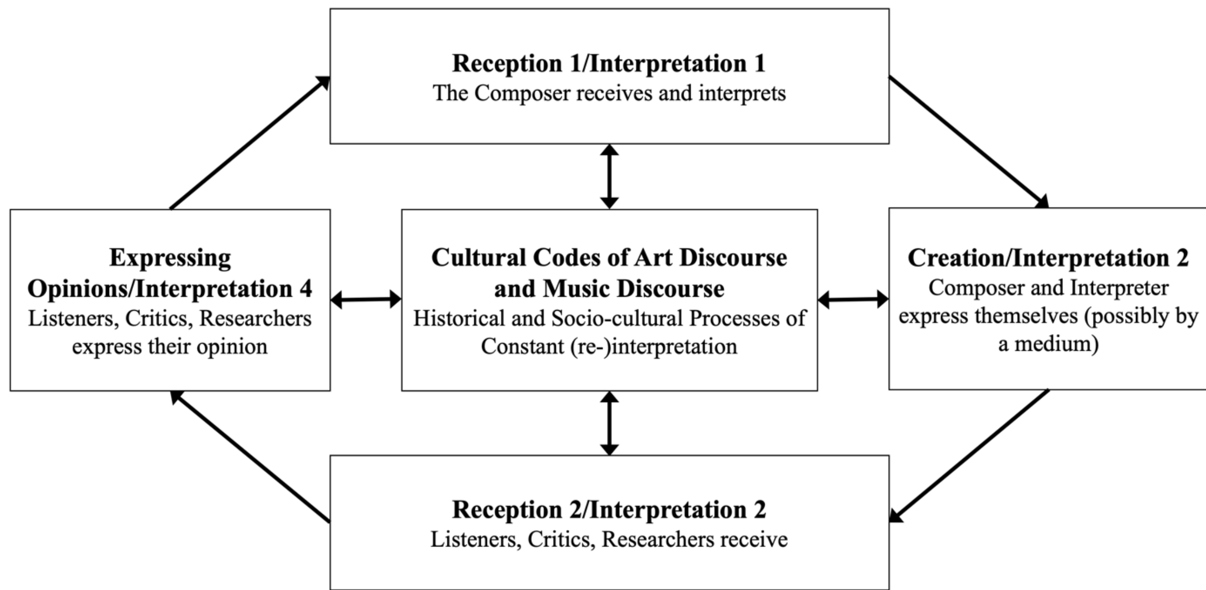

Figure 2-1. Utz's Model of Intracultural Cycle of Reception[90]

Later, Utz built upon this intracultural model — where all participants share a singular set of cultural codes — transitioning from an intracultural to an intercultural context by examining situations where foreign cultural codes are introduced. He found that the absence or diminished presence of a communal cultural code that actors within the system can constantly refer to and wield influence in (i.e., the central square in Figure 1) produced strikingly different effects. Within the intercultural cycle, "the act of interpretation thus gains an even more fundamental significance than in the inner-cultural cycle, as it must not only bridge historical and sociological channels but also accomplish a translation of the cultural code."[91] A heightened emphasis on interpretation enables a multitude of artistic possibilities but also prompts a series of critical challenges, including the "originality-paradox," the possibility of transcultural (mis-)understanding, and the tension between universalism and particularism.

[90] Cited, translated, and reproduced from Utz, *Neue Musik und Interkulturalitä*, 29.

[91] "Der Akt der Interpretation erhält dadurch eine noch fundamentalere Bedeutung als im innerkulturellen Zyklus, da er nicht nur die historischen und soziologischen Kanäle überbrücken, sondern noch dazu eine Übersetzung des kulturellen Codes bewerkstelligen muss." ibid, 30.

Collectively, in Utz's terminology, these complexities characterize the "bouncing quality" and "oscillating nature" observed in musical interculturality.

In the Western context, originality has traditionally been a primary criterion for assessing a composer's artistic achievements. Utz posits that originality does not arise in a vacuum. Instead, a genuinely original work must simultaneously diverge from tradition while exploiting familiar vocabulary for comprehension. Delicately balancing between tradition and innovation becomes even more complicated in an intercultural context, because of the existence of an "authentic original" (i.e., those non-Western elements) prior to its incorporation or appropriation into a newly crafted artwork. In this sense, Utz emphasizes that while any compositional process involves "re-creation," this aspect is more pronounced in non-Western traditions like China than the West. Central to this issue is the necessity "to emphasize the thin and 'permeable' boundaries between (re-)creation, (re-)interpretation, alienation, distortion, and falsification of culturally defined 'originals'" within the processes of intercultural reception.[92]

Given the heightened emphasis on misinterpretation, questions about the feasibility of genuine transcultural understanding inevitably emerge. Numerous instances in music history illustrate both within intra-cultural and intercultural contexts that foundational misinterpretations of the past and the authentic can easily occur, thereby obscuring the distinction between genuine understanding and misinterpretation. Utz advocates for a shift in focus: instead of delineating the ungraspable divide between understanding and misunderstanding, he proposes that it might be more fruitful to categorize the strategies used in intercultural reception processes, paving the way for a more critical discourse on

[92] "…die dünnen und "durchlässigen" Grenzen zwischen (Re-)Kreation, (Re-)Interpretation, Verfremdung, Verzerrung und Fälschung von kulturell bestimmten "Originalen" zu betonen…" ibid, 33.

intercultural reception. Concurrently, Utz emphasizes that an open-minded stance towards potential misunderstandings does not inherently grant unconstrained freedom. The key lies in how to immerse oneself as deeply as possible in the specificities of both worlds simultaneously.[93]

Before delving into his categorization of strategies for intercultural reception, there is one last aspect of his conceptualization of musical interculturality: the tensions between universalism and particularism and the quest for potential middle ground between the two. Given that his study centers on the incorporation of non-Western cultures into contemporary art music, Utz astutely acknowledges the perennial tension between self and other as perceived from both Western and non-Western perspectives. This tension, with the potential ramifications in discursive or political realms that might stem from it, is inescapable. On one hand, some composers gravitate towards emphasizing shared qualities across cultures, advocating for synthesis and universalism. On the other, a desire to maintain cultural identity propels an emphasis on difference, leading to approaches characterized by collage, particularism, or even ethnocentrism. Consequently, each intercultural musical piece, intrinsically a profound dialogue between cultures, perpetually reshapes definitions of self and other, oscillating between these polarized stances.[94] This elusive quality of musical interculturality — including the blurred line between original creation and re-creation, understanding and misunderstanding, self and other — again epitomizes what Utz describes as the "bouncing quality" and "oscillating nature" inherent in intercultural encounters.[95]

To provide a robust foundation for critical discussions on intercultural reception in contemporary music, Utz identifies four compositional strategies. These strategies are

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[93] ibid, 39.
[94] ibid, 41.
[95] ibid, 43; Utz, "Listening attentively to cultural fragmentation," 597.

chronologically outlined based on their initial emergence in music history, indicating intrinsic links to specific sociocultural contexts:

1) confrontation, which delineates boundaries resulting in a superior-inferior hierarchy between the cultural elements in use (e.g., the musical exoticism of the nineteenth century).
2) assimilation, wherein elements from other cultural traditions are integrated to enhance and broaden one's musical style, a trend evident in twentieth-century modern works.
3) synthesis, in which a composer removes a simplified distinction between self and other by conceptually placing all received materials on a joint and equal level (another approach frequently observed in twentieth-century modern works).
4) difference, where a simplified distinction between self and other is overcome by treating the materials in a seemingly "authentic" manner (though Utz believes this approach has not reached a mainstream status).

It is important to recognize that Utz's concept of intercultural reception does not imply a process occurring between distinct cultural groups, but rather the internal negotiations of cultural tropes within a composer's mind and their resultant creative output. Moreover, Utz's intent is not to delineate rigid categories for each strategy. Instead, he seeks to offer a critical lens into scrutinizing "composer's intentions, thereby identifying congruences and contradictions between intention and outcome," which should also be complemented by musical analysis.[96]

[96] Utz, *Neue Musik und Interkulturalität*, 69.

Despite his dedicated efforts to establish conceptual categories for further analysis, it is noteworthy that Utz later renounced this approach. Observing the numerous distinct techniques that East Asian composers adopt today, he wrote:

> Imposing a classification system does not seem to help much in understanding what their music is about. If we oppose cultural essentialization or simplification on the side of the composers, we must neither essentialize their creative work in particular nor the intricacies and richness of today's global musical culture in general.[97]

This shift in attitude underscores Utz's growing cautiousness in analyzing contemporary music and its integration of non-Western elements. He appears to grapple with a methodological quandary inherent in academic writing: the inescapable need for conceptual generalization. For example, in the same article from which the above paragraph is quoted, Utz establishes a spectrum anchored by explicitness and implicitness, which represent two extreme poles of composer's attitude toward the use of traditional elements, serving as his framework to overview the various techniques East Asian composers employ to navigate the tension between the cultural self and the cultural other.[98] In another study, juxtaposing Yūji Takahashi and José Maceda, Utz discerns their compositional strategies as contrasting expressions of postmodernism (Takahashi) and postcolonialism (Maceda).[99] In a more recent work in which Utz introduces another bipolar model. He invokes the terms "neo-nationalism" and "anti-essentialism" to reflect upon the role of identity politics in shaping East Asian contemporary

[97] Utz, "Listening attentively to cultural fragmentation," 621.
[98] ibid, 603–21.
[99] Christian Utz, "Aurale Überlieferung und Verschriftlichung in der Musik von Yuji Takahashi und José Maceda: Zur Methodik einer interkulturellen Kompositionsgeschichte," in *Oralität, klingende Überlieferung und mediale Fixierung: Eine Herausforderung für die Musikwissenschaft (Musicologica Austriaca 24)*, edited by Andrea Lindmayr-Brandl (Wien: Edition Praesens, 2005), 39–66.

music since the 1960s.[100] Conceptualization such as internationalism and universalism forms the very basis of his methodology in surveying the postwar art music scene until the 1970s.[101]

Despite the limits of this methodology, Utz's contribution to the study of Asian contemporary music is indisputable. His in-depth analyses, insightful observations, and scholarly writings set him up as a role model in this field. Yet, his unease and ambiguity with methodologies might have, perhaps, foreshadowed the discipline's evolving direction in the ensuing decades.

Concurrent with Utz's endeavors, Yayoi Uno Everett embarked on similar initiatives, driven by her aspiration to facilitate discussions on cross-cultural musical research from the late 1990s onward. In her co-edited anthology with ethnomusicologist Frederick Lau, titled *Locating East Asia in Western Art Music* (2004), Everett's tone-setting chapter lays out a theoretical framework for cross-cultural analysis, offering "a taxonomy for identifying the types of musical synthesis based on selected repertory culled from the postwar era."[102]

Everett aimed to probe into the social construction of meaning within postwar art music. She introduces a conceptual model of a "network of communication and signification" (reproduced as figure 2-2).[103] This model elucidates how postwar art music can be perceived as an "interactional text" which is subject to continuous encoding and decoding of meanings by various agents. While Everett's model lacks the historical dimension found in Utz's work, it proves valuable in distinguishing the diverse subject positions surrounding a piece of music,

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[100] Christian Utz, "Neo-Nationalism and Anti-Essentialism in East Asian Art Music Since the 1960s and the Role of Musicology," in *Contemporary Music in East Asia*, edited by Hee-Sook Oh (Seoul: Seoul National University Press, 2014), 3–29.
[101] Christian Utz, "Nonsimultaneity of the Simultaneous: Internationalism and Universalism in Postwar Art Music until the 1970s," in *Decentering Musical Modernity: Perspectives on East Asian and European Music History*, edited by Tobias Janz and Chien-Chang Yang (Bielefeld: transcript, 2019), 207–45.
[102] Yayoi Uno Everett, "Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy," in *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 2.
[103] ibid, 11–2.

guiding scholars to navigate and contextualize the multivocal and potentially cross-cultural interpretations of the music in focus.

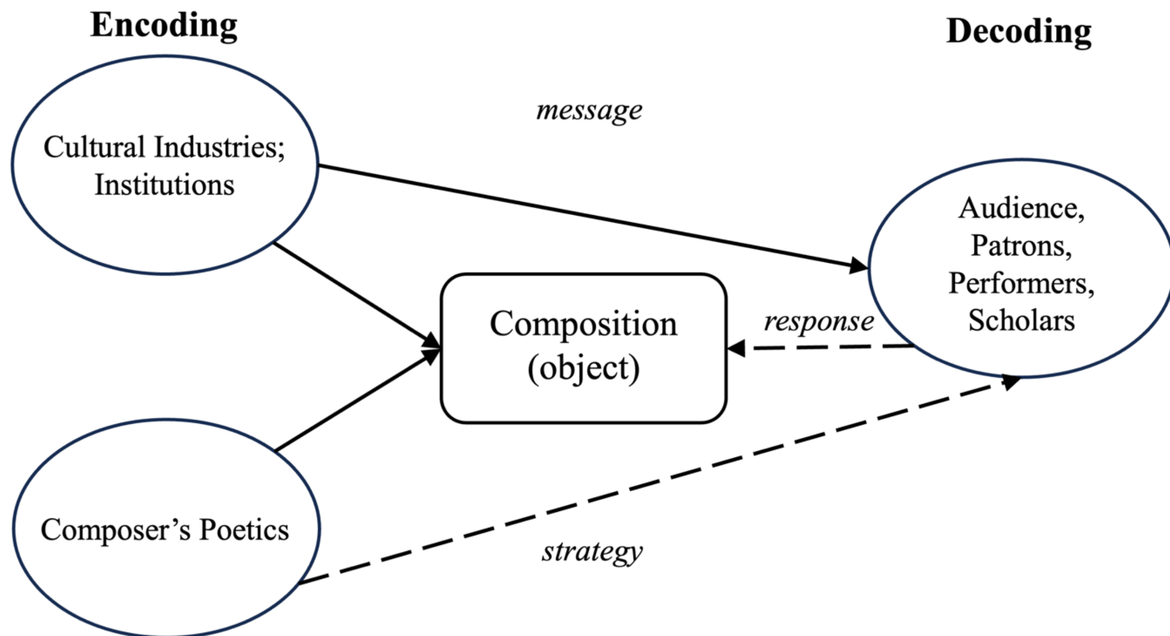

Figure 2-2. Everett's network of communication and signification

Among similar efforts, Everett's taxonomy stands out as perhaps the most ambitious. In her delineation of "compositional strategies for integrating Asian and Western resources," she identifies three levels of cross-cultural integration: transference, syncretism, and synthesis; from these she derives seven compositional strategies.[104] Transference speaks to cross-cultural integration which directly assimilates Asian cultural sources (encompassing both musical and

[104] Everett identifies four strategies under the concept of "transference": 1) Draw on aesthetic principles or formal systems without iconic references to Asian sounds; 2) Evoke Asian sensibilities without explicit musical borrowing; 3) Quote culture through literary or extramusical means; 4) Quote preexistent musical materials in the form of collage. Under "syncretism," the strategies include: 5) Transplant East Asian attributes of timbre, articulation, or scale system unto Western instruments; 6) Combine musical instruments and/or tuning systems of East Asian and Western music ensembles. Only one strategy is classified under "synthesis": 7) Transform traditional musical systems, form and timbres into a distinctive synthesis of Western and Asian musical sounds. See ibid, 15–9.

non-musical elements) into compositions; this could manifest as direct quotations from or aesthetic evocations of existing traditional materials. Syncretism is characterized by compositions where "Asian and Western musical resources are merged procedurally,"[105] with the distinctive elements from each culture remaining identifiable. Synthesis, inspired by Chou Wen-chung's concept of "re-merger," is defined as compositions that blend elements from different cultures into a novel, hybridized musical form.

To support her categorizations, Everett furnishes examples of works by both Western and East Asian composers. Her list of examples indicates that the implied and imagined East Asia has unquestionably become an integral part to Western art music, echoing the anthology's title, Locating East Asia *in* Western Art Music. Thus, Everett refrains from classifying works based on a composer's ethnic or geographical origins and challenges clear-cut dichotomies between East and West, Self and Other, seeing the two as "permeable, fluid cultural entities that are dynamically interconnected."[106]

Everett's skepticism towards ethnicity-based perspectives on contemporary Asian composers is underscored in her analysis of the incorporation of Japanese *gagaku* elements into contemporary music. Confronting the notion that East Asian composers engage in a neo-orientalist practice, in which they represent their supposedly cultural self as an exotic other, Everett counters that "such responses are couched within Eurocentric aesthetic positions that perpetuate a 'frozen' view of Asian music."[107] Delving into the myriad strategies through which Japanese composers (Matsudaira, Takemitsu, Shinohara) have innovatively adapted gagaku elements into contemporary music, Everett argues that "hybridized art forms… mirror

[105] ibid, 18.
[106] ibid, 20.
[107] Yayoi Uno Everett, "'Mirrors' of West and 'mirrors' of East Elements of gagaku in post-war art music," in *Diasporas and Interculturalism in Asian Performing Arts: Translating Traditions*, edited by Hae-Kyung Um (London & New York: Routledge Curzon, 2005), 196.

the globalized cultural conditions that have brought non-native [i.e., Western] and indigenous [i.e., Japanese] elements into disparate juxtaposition."[108]

In this vein, Everett articulates her stance on an emergent globally synthetic musical culture; this resonates with Chou Wen-chung's conceptualization of a confluence of musical cultures. Nonetheless, as with her earlier endeavors in creating a taxonomy, Western art music continues to be Everett's primary reference point and focal interest, a sentiment evident in her assertion that "these compositions adhere to the time-tested Western tradition of composers…"[109]

The above exploration of studies on musical interculturality during its nascent years in the 2000s suggests that these initial scholarly efforts primarily concentrated on developing theoretical frameworks and classification systems. However, as subsequent works indicate, these pioneering endeavors tend to operate within the assumption that cultural boundaries are clearly distinguishable. This is evident in Utz's model of cultural reception and categorizations, which relies on *discernible* distinctions between the intra-cultural (purely Western) and the intercultural (involving non-Western elements), although such a stance is likely a consequence of methodological considerations. Meanwhile, Everett's taxonomy, despite recognizing the "permeability" between Eastern and Western cultural elements, is grounded on the belief that the East and the West are *well-defined* and *distinct* entities. Such a perspective resonates with Björn Heile's critique of Everett's work:

> [Everett's taxonomical endeavor is] predicated on the existence of a gap between two distinct and readily identifiable cultures, which needs to be

[108] ibid, 193.
[109] ibid. As I shall explain in the next section, Everett emigrated from Japan to the United States during her teenage years and frequently grappled with unease about her ethnic roots during her student phase. As a result, she pursued a professional career as a music theorist with a sole focus on Euro-American contemporary music. This background potentially accounts for certain inaccuracies in her article, including the incorrect portrayal of specific Chinese characters, the mis-romanization of Japanese names, her bewildering characterization of Japanese national music from the Meiji era, and the somewhat misplaced application of the *iemoto* system to twentieth-century Japanese composers, among others.

> bridged… As so often in these cases, what is meant by 'Western music'… remains rather diffuse.[110]

4.2 Interculturality during the 2010s and beyond: context and nuance

Work on musical interculturality in the 2000s can be characterized by the drive to establish broad theoretical frameworks. Subsequent developments in the following decade reveal a methodological shift toward a more refined, nuanced and microscopic approach, in contrast to the endeavors to lay out large-scale framework during the previous decade, thus detailing creative undertakings rooted in regional and sub-regional contexts. This shift is shown in the work of Hilary Finchum-Sung, who guest-edited a special issue of the journal *world of music (new series)* in 2017, bearing the title "Aesthetics of Interculturality in East Asian Contemporary Music."

Finchum-Sung works with the aim of "re-appropriating" the notion of interculturality with a specifically East Asian context. She acknowledges the term's "subjugating" nature, describing it as "a contested term… emerged from, as well as reinforces, post-war power imbalance."[111] From this perspective, interculturality in post-war contemporary music denotes a Euro-American-centric practice of art music composition, in which the incorporation of "foreign" (non-Western) elements is hailed as innovation in compositional craft and manifestation of composer's identity formation. Without undermining this critical aspect of interculturality, Finchum-Sung and her colleagues further broaden and at the same time challenge this understanding. They seek to enrich discussions by centralizing East Asian

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[110] Björn Heile, "Musical Modernism, Global Comparative Observations," in *The Routledge Research Companion to Modernism in Music*, edited by Björn Heile and Charles Wilson (New York: Routledge, 2019), 181.
[111] Hilary Vanessa Finchum-Sung, "Foreword: Aesthetics of Interculturality in East Asian Contemporary Music," *world of music (new series)* 6, no. 1 (2017): 9.

perspectives, thereby expanding the comprehension of interculturality with alternatives and nuances that are rooted in location-specific East Asian experiences.[112]

While retaining an emphasis on the East Asian context, Finchum-Sung remains wary of the "risks of intercultural composition." Intercultural expectations continue to shape the way intercultural compositions are perceived and interpreted.[113] In addition, ethical issues such as appropriation cannot be overlooked in scholarly inquiry. Finchum-Sung finds a solution to this quandary may lie in "a more intimate approach fundamentally focusing on artist agency… as a corpus of multiple influences."[114] This perspective on musical interculturality, approached from a "bottom-up" angle, is shown in her contribution to the special issue. Here, Finchum-Sung employs ethnographic methods to detail two artists' distinct intercultural experiences, thereby re-conceptualizing interculturality as a "space of possibility" — the manifestation of the artist's "lived experience." Such a vantage point "helps elude essentializing assumptions of compositional intent and meaning based solely on artists' national and cultural identities."[115]

Likewise, Hee-sook Oh introduces a concept she describes as "new interculturality," identifying an emerging paradigm shift in the compositional aesthetics of more recent East Asian composers (i.e., those born after the 1950s), as contrasted with the practices of their pre-WWII-born predecessors. Challenging the conventional understanding of hybridity as an interaction between diverse cultures, Oh states that composers such as Chung Tai-Bong, Toshio Hosokawa, and Bright Sheng have achieved "a new iteration of hybridity through

[112] ibid.
[113] That is, containing the traces of orientalism. Cf. John Corbett, "Experimental Oriental: new music and other Others," in *Western music and its others: difference, representation and appropriation in music*, edited by Georgina Born and David Hesmondhalgh (Berkeley: University of California Press, 2000), 163–86; Frederick Lau, "Fusion or Fission: The Paradox and Politics of Contemporary Chinese Avant-Garde Music," in *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 22–39.
[114] Finchum-Sung, "Foreword," 15.
[115] Finchum-Sung, "Artistic Habitus in an Intercultural World: A Tale of Two Artists," 36.

interculturality."[116] This form of hybridity, rather being a simple amalgamation of two or more disparate cultures, symbolizes a new identity emerged from the process of hybridization. Various elements partake within this process of hybridization: local cultural values, the artistic response to society, the composer's individualistic agency, and the composition's characteristic as an international work. However, this "new interculturality" does not suggest a convergence of musical style; rather, because of the multifaceted processes underlying the formation of each intercultural construct, "each composer has created unique works indicative of interculturality… in his respective personal style."[117]

In opposition to earlier efforts focused on categorization and the establishment of overarching frameworks, scholars from the 2010s onward eager to explore interculturality in contemporary Asian music adopted a more refined, nuanced, and subtle methodology.[118] In alignment with this trend, almost two decades after introducing her seven-fold taxonomy of intercultural compositional strategies, Everett recently acknowledged that this classification scheme might not adequately address the analysis of intercultural compositions. In particular, it did not address the challenges posed by globalization and postmodernism, which constantly blur and obscure the boundaries between cultures.[119] She now emphasizes an analysis of musical interculturality that accentuates each composer's specific and idiosyncratic approach to individual intercultural compositions, a strategy that deeply resonates with the approaches

[116] Oh, "Threnody and the Aesthetics of Interculturality in Twenty-First-Century East Asian Composition," 211.
[117] ibid, 212.
[118] This is not to suggest that classifications have entirely vanished from this line of study. Instead, in her 2020 monograph written in Korean, Oh develops a classification of eight types of intercultural compositions as her central framework to investigate interculturality in South Korean contemporary music. These categories are: (1) Modern rebirth of traditional forms; (2) Combining instruments from heterogeneous cultures; (3) Utilization of folk songs;(4) Modern adaptation of traditional materials; (5) The crossing of Korean painting and Western music; (6) Korean narrative embodied by opera; (7) Musical expression of Korean and Eastern poetic imagination; (8) Musical depiction of Korean history and society. See Hee-Sook Oh, *Contemporary Music of Korea: An Examination through the Perspective of Interculturality* (Seoul: Minsokwon, 2020), 47.
[119] Yayoi Uno Everett, "Toward an Intercultural Approach to Music Analysis: Music by Unsuk Chin and Toshio Hosokawa," Keynote Speech delivered at Symposium "Interculturalism and Yōgaku Studies Today: East-West Binary and Beyond," Tokyo University of the Arts, 19 March, 2023.

of Oh and Finchum-Sung. Notwithstanding varying methodological orientations, other contemporary efforts also manifest this cautious attitude toward examining the fluid nature of culture, whether through critical inquiries into historical sources or an emphasis on the context of Cold War politics in post-war Asia.[120]

We must simultaneously remain wary of the underlying factors that might have shaped the interpretation of musical interculturality by individual scholars. As Finchum-Sung astutely observed in the work of Oh and other Korean scholars, their emphasis on hybridity as evidenced in musical interculturality "reflects strongly a Korean interpretation of interculturality and its function for Korean composition; akin to a soundboard for displaying Korean identity."[121] This tendency goes beyond a predilection for highlighting hybridity. Among Korean scholars, it appears to be conventional scholarly practice to juxtapose cases from China, Japan, and South Korea to obtain a comprehensive view of East Asia, a method less prevalent among scholars from other regions.[122] While it is unproductive to presume bias according to nationality, we should maintain an attentive approach, both in terms of the subjects under examination and the prior studies within the field. Such scrutiny can help ensure a more nuanced and context-aware understanding of the complex phenomena we study.

4.3 Interculturality and Music Analysis

In-depth musical analysis is integral for elucidating the nuances of musical interculturality in contemporary compositions. It has been claimed that "mainstream"

[120] Fuyuko Fukunaka, "World Music History and Interculturality: Toward Recontextualizing Post-War Japanese Avant-Garde Music," *world of music (new series)* 6, no. 1 (2017): 59–71; Chien-Chang Yang, "Technologies of Tradition in Post-War Musical Avant-Gardism: A Theoretical Reflection," *the world of music (new series)* 6, no. 1 (2017): 41–58.

[121] Finchum-Sung, "Foreword," 12.

[122] For example, see Insook Han, "The Identity of Isang Yun's Music in Cross-cultural Comparison," *Music and Korea*, no. 55 (2018): 65–91; Hyejin Yi, "National Cultural Memory in Late-Twentieth-Century East Asian Composition Isang Yun, Hosokawa Toshio and Zhu Jian'er," *world of music (new series)* 6, no. 1 (2017): 73–101.

musicology has been gradually distancing itself from rigid analysis since the rise of New Musicology in the 1990s. However, this claim does not account for the burgeoning studies on musical interculturality since the turn of the new millennium. Whether the earlier stages of categorizing compositional techniques or the more recent emphasis on individual "artistic agency," musical analysis — or to put it colloquially, verbal descriptions of musical details — has steadfastly remained at the methodological core of the field.

While I align myself with this prevailing trend, I must also highlight a related concern. The current emphasis on artistic agency (as seen in the work of Finchum-Sung and Oh, especially when coupled with musical analysis) could inadvertently legitimize some interpretations of the cultures being amalgamated or synthesized within the composition in question over others. This methodological emphasis tends to isolate individual intercultural ventures from one another. An analysis-based approach, while typically geared toward establishing links between extraneous influences (whether extramusical or otherwise) and a given composition, often falls short of offering insights into potential factors that might have shaped such relationships of musical transplantation, and how such formulations should be relativized in the first place. As a result, the reasoning behind such formulations, in most cases, is frequently and solely contingent upon a composer's own artistic mediation.

For example, much of the scholarship on Isang Yun's music, partially influenced by how Yun positioned himself and his work vis-à-vis an international audience, tends to emphasize the amalgamation of European avant-garde techniques with Korean/East Asian traditional elements. In a landmark essay on Yun's musical syncretism, Jeongmee Kim identifies that the main tone technique (*Haupton*), yin-yang dualism rooted in Taoist philosophy, and typical characteristics of Korean traditional music as core constituents of Yun's cultural representation. These elements are then synthesized with European avant-garde techniques to form a unique

musical language.[123] While both Kim's analysis and Yun's own commentary provide evidence for this interpretative stance, a critical question remains unaddressed (and this is perhaps pervasive in the larger corpus of Yun scholarship): what is the rationale underlying Yun's specific way of transplanting these elements into his compositional techniques?[124] Although my call for rational explanations in art studies may sound problematic, I argue that conventional music analysis can only offer limited insights into addressing this question. Such an analytical focus risks neglecting the reality that Yun's interpretation of his "homeland's tradition" should be understood as a cultural construct only viable within a specific context.[125]

Conversely, while Japanese-language scholarship on Tōru Takemitsu's music generally tends to eschew framing his understanding of traditional Japanese culture as the definitive interpretative paradigm, Takemitsu's well-known concepts like *ma*, *sawari*, or elements borrowed from *noh* theater persist as focal interpretative indicators in much of the English-language scholarship.[126] As Tomoko Deguchi has demonstrated, Takemitsu's unique articulations should be situated historically, especially vis-à-vis his mentors such as poet Shūzō Takiguchi and composer Fumio Hayasaka, who both left lasting influence in Takemitsu's musical language and aesthetic.[127] A purely analytical approach offers little illumination in this regard.

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[123] Jeongmee Kim, "Musical Syncretism in Isang Yun's Gasa," in *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 168–92.

[124] Utz has expressed caution on this point by stating "when composers claim… to capture the "essence" of Chinese or Korean music, or even culture in their compositions, it must be countered that the objects of their reception are far too selective to justify such a claim." Despite this a valuable insight, Utz did not attempt to unpack the historical processes that shaped such a selective reception. Utz, *Neue Musik und Interkulturalität*, 311.

[125] This perspective echoes with Fukunaka's critical assessment of scholarship on Yun's music. Fuyuko Fukunaka, *Postmodernism and Musical Interpretation: A Critical Retrospective* (Tokyo: Tokyo University of the Arts Publishing, 2021), 149ff.

[126] Lena Pek Hung Li. "Innovation Through Confrontation and Integration Traditions of East and West in Tōru Takemitsu's Art Music," *International Journal of Arts & Sciences* 5, no. 2 (2012): 279–89; Nancy Yunhwa Rao. "Materiality of Sonic Imagery: On Analysis of Contemporary Chinese Compositions," *Music Theory Spectrum* 45, issue 1 (2023): 151–5.

[127] Tomoko Deguchi, "Tōru Takemitsu's 'Spherical Mirror:' The Influences of Shūzō Takiguchi and Fumio Hayasaka on his Early Music in Postwar Japan," *Athens Journal of Humanities & Arts* 6, issue 4 (2019): 299–322.

Similarly, Everett's examination of musical gestures in relation to the use of Chinese calligraphy in Chou Wen-chung's chamber works, such as the two String Quartets and *Windswept Peak* (1990), is enlightening yet somewhat self-contained.[128] Everett meticulously delineates the correlations between Chinese calligraphic techniques and their musical manifestations in Chou's compositions: delicate compound movements of a brushstroke can be musically mapped out into note clusters; motivic exchange between instruments symbolizes the continuation between successive strokes; and the density of musical texture parallels calligrapher's skillful control of ink density.[129] While this analytical strategy enriches our understanding of Chou's work, it bypasses critical questions regarding the origins and representational authenticity of Chou's own interpretation of Chinese calligraphy. Does his take on calligraphy itself represent the essence of Chinese traditional culture, or was it a response to the exigencies he faced when trying to forge his professional career as a composer in the United States (i.e., the need to distinguish himself among the highly competitive realm of art music)? Again, music analysis falls short in answering such nuanced questions.

Furthermore, Chou's innovation in compositional technique also includes his *variable modes*, a pitch structure system (later also applied to other musical parameters) inspired by trigram manipulation in the ancient Chinese classic, the *I-Ching*. But Chou's adoption of the *I-Ching* is far from unique; other composers of Chinese descent, as well as John Cage in his *Music of Changes* (1951), have developed their own respective compositional systems based on the *I-Ching*.[130] As such, Chou's intercultural construct should be recognized as one among

[128] Yayoi Uno Everett, "Calligraphy and musical gestures in the late works of Chou Wen-chung," *Contemporary Music Review* 26, no. 5-6 (2007): 569-584.
[129] ibid, 577ff.
[130] Ke Xue and Fung Ying Loo, "Transcoding the I Ching as Composition Techniques in Chou Wen Chung, Zhao Xiaosheng and Chung Yiu Kwong," *Revista Música Hodie* 19 (2019): 1–29.; Attributing Chou's variable modes as the pioneer system of its kind, Zidong Wang provides an interesting account on various compositional systems that derived from both traditional Chinese cultural concepts and serialism, including those conceived by Zhao Xiao-Sheng, Zhu Jian-Er, Fang Xiao-Min, and Wu Shao-Xiong all of which bear some resemblance to Chou's distinctive construction of pitch organization. See Zidong Wang, *An Analysis of the Pitch Organization in Chou*

multiple artistic ventures within the panorama of contemporary music history. These examples collectively suggest that an analysis-based approach, when primarily focused on delineating "artistic agency" within an intercultural construct, can potentially preclude us from asking questions that might otherwise enrich our understanding of both composers and their work.

In a nutshell, there is a growing consensus that each intercultural construct in music calls for nuanced analysis rather than imposing a monolithic interpretative framework. However, the prevailing methodology is largely centered on detailed music analysis which should be supplemented by historical inquiry grounded in primary sources. Such an approach would give relativization and contextualization, enriching our historical understanding of musical interculturality in contemporary Asian music.

In recent years we have witnessed numerous efforts to bridge the gaps between the traditional tripartite division of musicology — historical, systematic, and ethnomusicology. Promising outcomes have emerged from attempt to reconcile historical musicology with ethnomusicology,[131] and systematic musicology (i.e., music theory) with ethnomusicology.[132] However, when it comes to historical musicology and systematic musicology, there has been a conspicuous lack of concerted efforts in this regard. Despite the conventional perception that historical musicology and music theory were not largely separated, fundamentally they tend to consider music as either text or sound.[133]

Wen-chung's Musical Composition (Shanghai: Shanghai Scientific and Technological Literature Press, 2014), 168–94.

[131] Nicholas Cook,. "We are all (ethno)musicologist now," in *The New (Ethno)musicologies*, edited by Henry Stobart (Maryland: Scarecrow Press, 2008), 48–70; Stephen Amico, "'We are all musicologist now'; or, the end of ethnomusicology," *The Journal of Musicology* 37, no. 1 (2020): 1–32.

[132] See Michael Tenzer (ed) *Analytical Studies in World Music* (New York: Oxford University Press, 2006); as well as *Analytical Approaches to World Music*, a journal Tenzer founded, which has secured a solid position in contemporary musicology; see also Leslie Tilley, "Analytical Ethnomusicology: How We Got Out of Analysis and How to Get Back In," in *Springer handbook of systematic musicology*, edited by Rolf Bader (Chum: Springer, 2018), 953–77.

[133] Albrecht Schneider, "Systematic musicology: a historical interdisciplinary perspective," in *Springer handbook of systematic musicology*, edited by Rolf Bader (Chum: Springer, 2018), 18.

Integration of historical and analytical methodologies would be beneficial for the field of musicology at large. This is exemplified by Kenichi Tsukada's critical reappraisal of musicology. He notes the double-edged nature of music analysis vis-à-vis the socio-cultural-historical approaches that predominated the field after the advent of New Musicology. On one hand, music analysis fortifies the legitimacy of musicology as a specialized academic field; on the other, its "exclusiveness" and "self-enclosedness" restrict the discipline's capacity for interdisciplinary engagement.[134] As Tsukada insightfully suggests that re-integrating these two divergent methodological focuses appears to be the only way of out this impasse. Given the current preeminence of music analysis, especially given that most writers dedicated to the exploration of musical interculturality often hold a background of music theory, a recalibration toward historical methodologies is not just beneficial but imperative.

4.4 Interculturality and Historical Understanding

In conclusion of this section, I would like to make a final observation pertinent to the genealogy of academic investigations into musical interculturality: undergirding the inquiries is an implicit historical comprehension of contemporary Asian music. While the prevailing trend in this field predominantly employs analytical methodologies, it would be a misapprehension to say that such endeavors are devoid of historical considerations. On the contrary, numerous studies subtly engage with historical viewpoints by outlining the diverse manifestations of musical interculturality across disparate generations of composers.

The task of categorizing composers by generation has been somewhat more straightforward in the case of twentieth-century South Korea, largely owing to the emergence

[134] Tsukada, *The Challenges of African Musicology*, 339–44.

of the self-proclaimed "third generation (*chesamsedae*)" of Korean composers since 1981.[135] A historical lens, emphasizing the generational shifts in cultural responsibility and artistic objectives in compositional practice, appears to have informed and somewhat justified Hee-Sook Oh's broader understanding of contemporary East Asian music. As previously mentioned, Oh traces the emergence of a "new interculturality" in works by post-war-born East Asian composers (corresponding to Korea's third generation). She posits that their predecessors — including Yun, Takemitsu, and Chou — "paved the way for succeeding generations to consider further issues of fusion and balance... [and] led the search for interculturality by seeking to draw out Asian identities."[136]

According to Oh, the key distinction between these pioneering figures and their successors resides in an aesthetic of hybridity and an "internalized locality of musical practice," which she argues is "more intimately connected to the specificities of place and cultural character."[137] While I do not dispute such a claim on tangible generational differences, Oh's dichotomizing assertion appears to impose a somewhat rigid interpretation upon these "predecessors," characterizing them as lacking in localized identity and being detached from their geographical origins. Yet, given Yun and Chou's prolonged periods of exile, the concepts of "locality" and "place" likely carry paradoxical and intricate implications for them. It is also worth noting that Takemitsu, despite his international acclaim, never sought opportunities abroad and remained in Japan throughout his life. As it is desirable to cultivate a historical understanding that does justice to each generation of Asian composers, recalibrating more nuanced and comprehensive historical approaches to musical interculturality is indispensable.

[135] Gangsuk Lee, Chunmi Kim, and Gyeongchan Min, *One Hundred Years of Western Music in Korea* (Seoul: Hyonamsa, 2001), 317–24; See also Keith Howard, "Korean music: definitions and practices," in *Studies on a global history of music: a Balzan musicology project*, edited by Reinhard Strohm (London: Routledge, 2018), 211–3.
[136] Oh, "Threnody and the Aesthetics of Interculturality," 195.
[137] ibid, 195–7.

Conversely, despite his primary goal of formulating categories of intercultural reception within the compositional process, Christian Utz reveals reservations in the concluding section of his seminal monograph. These concerns emerge even after he has traced an observable transition in compositional models from the earlier "predecessors" to the era of Tan Dun, Bonu Koo, and Yūji Takahashi. Reflecting on the inherent contradictions that pervade nearly all forms of intercultural constructs, resulting in an "incomparability" of intercultural music:

> If the reception categories outlined… were useful, they served primarily as a path leading to their own negation. The internal contradictions present in interculturally determined music, where the aporias of the intercultural assume productive form and possibly constitute one of the most significant qualities of this music, cannot be sufficiently captured by even the most nuanced categorization.[138]

Utz's reservations about reducing intercultural constructs to simplistic categories are understandable. Yet, this poses a quandary: if each intercultural construct is so distinct as to be incomparable with others, what contributions can scholars focusing on musical interculturality make to our understanding of music history? It seems that an analytical approach, or a discussion centered on aesthetics and its philosophical implications, would be insufficient in this regard.

Some recent studies have offered valuable insights by incorporating historical perspectives. Nancy Rao has elucidated how the contrasting cultural atmospheres of 'downtown' and 'uptown' New York in the late 1980s significantly influenced the compositional aesthetics of Tan Dun, Chen Yi, and Bright Sheng.[139] As each of these

[138] "Wenn also die Rezeptionskategorien… sinnvoll waren, dann als Weg hin zu ihrer eigenen Aufhebung. Die innere Widersprüchlichkeit interkulturell bestimmter Musik, in der die Aporien des Interkulturellen produktiv Gestalt annehmen und die möglicherweise eine der wichtigsten Qualitäten dieser Musik ist, kann eine noch so differenzierte Kategorisierung nicht hinreichend erfassen." Utz, *Neue Musik und Interkulturalität*, 484.

[139] Nancy Yunhwa Rao, "Cultural Boundary and National Border: Recent Works of Tan Dun, Chen Yi, and Bright Sheng," in *Contemporary Music in East Asia*, edited by Hee-Sook, Oh (Seoul: Seoul National University Press, 2014), 211–39.

composers has a unique musical style, Rao's historical focus provides a crucial historical lens to examine and compare their works. Likewise, Chien-Chang Yang, while chiefly concerned with refining historiographical frameworks and interrogating the notion of "tradition," has demonstrated the value of investigating musical events in post-war East Asia, such as the conferences of the Asian Composers' League.[140] Such examination provides insights into the diverse methods by which Asian composers developed their intercultural craft.

Given the relative scarcity of scholarly attention in this area, it is my contention that historical studies, particularly those grounded in primary sources, are a useful foundation for creative comparisons in the context of musical interculturality. Even if it challenges or initially undermines a work's intercultural claims, such scrutiny is likely to prove beneficial in the long run.

[140] Chien-Chang Yang, "Technologies of Tradition in Post-War Musical Avant-Gardism: A Theoretical Reflection," *the world of music (new series)* 6, no. 1 (2017): 41–58.

5. Underlying Impulses Beneath the Pursuit of Musical Interculturality

Thus far, I have approached the study of musical interculturality through three interconnected dimensions: revisiting the debates over musical exoticism, the case of African art music, and the genealogy of musical interculturality in contemporary Asian music. One aspect that remains unaddressed, however, is an exploration of the motivations that have led scholars to engage with this topic over the. I will demonstrate through an analysis of recent academic trends that the study of musical interculturality within (broadly) English-speaking regions is “complicit” in broader efforts to address social inequality within both the academy and society at large. The rising awareness of progressive trends in specific academic circles over recent years (primarily academic communities in the Global North) serves is the foundational impetus for scholarly investigations into musical interculturality. It should not be taken for granted as a universal phenomenon without the needs of detailed historicization and contextualization.

Christian Utz, the eminent musicologist who initially introduced the term “interculturality” into the study of contemporary East Asian music, consolidated and expanded his scholarly writings from the past two decades into a comprehensive monograph titled *Musical Composition in the Context of Globalization* (2021).[141] Here, while the term “interculturality” is absent from the book’s title, Utz candidly addresses the “original impulse” that propelled his exploration of musical interculturality in printed form: “...the narrowness of

[141] For a book review of this work, see Hui-Ping Lee, “Book Review (書評) of Musical Composition in the Context of Globalization New Perspectives on Music History of the 20th and 21st Century, by Christian Utz, Biefield: transcript, 2021*,” Ongakagaku: Journal of the Musicological Society of Japan*, vol. 67 (2021): 111–2. My primary critique of Utz’s book here is twofold: First, I challenge his substantial dependence on secondary sources, predominantly in English and German, as the primary foundation for his descriptions of the composers he refers to throughout the work. Given that he addresses composers from across the globe, such a reliance on translated sources — and the inevitable abstraction that follows — poses the risk of subsuming the individual studies that needs to be relativized under his own historical narrative. Second, while Utz’s anti-essentialist position is commendable and highlights his commitment to scholarly ethics, this perspective, paradoxically, may prevent him from genuinely empathizing with those grappling with identity issues in the histories of contemporary music in non-Western societies.

repertoire studied at music academies and during musicology programs at universities was all too evident during the late 1990s and early 2000s, when even the impulse of Anglophone critical musicologies could scarcely be felt."[142] Reflecting upon the situation as of 2020, Utz laments that little has changed. He finds solace in seeing the parallels between his original motivations and more recent scholarly movements aimed at countering white-male supremacy, particularly in North American music theory circles. In this regard, Utz defends his longstanding commitment to musical interculturality, which could serve "as a critical voice in the ear of the purely academically Western-trained and oriented composer, music theorist, or music historian."[143]

Despite Utz's efforts to recognize the values of works by non-Western composers, his primary concern appears to remain the articulation of a critical voice against Western musical hegemony — a stance characteristic of a modern-day European intellectual. Utz's perspective remains rather fundamentally Eurocentric, implying that works by Asian composers cannot be examined for their own sake but must instead be positioned with regards to the "hegemony of Western music." While this is understandable given Utz's own positionality, his frameworks, guided by the concept of interculturality, persistently relegate the non-West to a position of alterity.

In a recent article, Yayoi Uno Everett discussed her journey toward establishing a career in the United States as a music theorist specializing in both contemporary music *and* contemporary Asian music. Having emigrated to the U.S. from Japan as a teenager, her early personal experiences of racial discrimination in the United States led her to strongly resist identifying herself as a "person of color."[144] In the mid-1990s, upon becoming a professionally

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[142] Utz, *Musical Composition in the Context of Globalization*, 11–2.
[143] ibid, 12.
[144] Yayoi Uno Everett, "From exoticism to interculturalism: counterframing the East-West binary," *Music Theory Spectrum* 43, issue 2 (2021): 330.

trained music theorist and commencing a tenure-track position teaching Euroamerican musical traditions, she faced criticism from a student for her apparent disinterest in contemporary works by Asian composers.[145] This incident spurred Everett to explore contemporary Asian music, although not without encountering confrontation. Around the year 2000, she felt "slighted" due to the negative reception of her publication analyzing the incorporation of elements from Japanese *gagaku* (traditional Japanese court music) into contemporary compositions.[146] Despite its focus on "contemporary music," this work was considered by some of her colleagues to fall under the domain of ethnomusicology rather than music theory.[147]

Everett, as of 2021, observes notable changes in the field of music theory, particularly a diminished hostility toward analytical frameworks drawing upon East Asian aesthetics or non-Western music.[148] However, she remains dissatisfied with the status quo, advocating for a more fundamental expansion in both repertoire of study and the analytical methodologies employed in music scholarship. In doing so, she aims at "counter-framing dominant methods of music analysis."[149]

Although I empathize with Everett's experiences and admire her efforts to invigorate the field, I question whether her stance differs significantly from that of Utz. While it is undeniable that the hegemony of "Western art music" persists (probably for the foreseeable future), I sometimes wonder if both authors might be misdirecting their critiques. Instead of focusing on western progressive obsession around tackling entrenched issues in current scholarship (e.g., Eurocentrism), it would be better if they directed their efforts towards helping to lay a robust foundation for studying contemporary Asian music "for its own sake" — without presupposing

[145] ibid.
[146] For the result of this specific project, see Everett, "'Mirrors' of West and 'mirrors' of East."
[147] Everett, "From exoticism to interculturalism," 331.
[148] ibid.
[149] ibid, 336.

an inevitable contradistinction with the West. From my perspective this would be a more tangible and effective scholarly practice.

Everett's reflections were originally a part of a plenary session at the 2019 conference of the Society for Music Theory (SMT) entitled "Reframing Music Theory." This featured panel looked at how to radically reconstruct the field by interrogating its "intersecting systems of knowledge and power that involve race, ethnicity, gender, sexuality, ability/disability, culture, and nationality." The panel highlighted similarities in the life trajectories of contributors who, like Everett, are both gender and racial minorities, looking at how these experiences informed their intellectual growth. Ellie Hisama offered a critique concerning gender equality (in the context of the #MeToo movement) in music theory and particularly who qualifies as a theorist.[150] Additionally, the panel featured Philip Ewell's provocative paper, which condemned Heinrich Schenker's explicitly racist viewpoints, ones that have been occasionally "neutralized" by even distinguished scholars.[151] This paper ignited intense debates within the community.

Notably, the panel took place in November 2019, six months before the murder of George Floyd and the ensuing Black Lives Matter (BLM) movement reverberated throughout the English-speaking world. However, the BLM was not just a 2020 phenomenon — issues of racial equality has been a longstanding concern in North America, and the movement had already gained traction since the early 2010s due to a series of tragedies across the United States, including the killings of Trayvon Martin, Eric Garner, John Crawford III, among others. The SMT plenary session should be viewed as a collective scholarly response to the pressing social challenges that were already influencing the academic community. Issues related to

[150] Ellie M. Hisama, "Getting to Count," *Music Theory Spectrum* 43, issue 2 (2021): 349–363; For Hisama's earlier reflection on the gender issue in the realm of music theory, see Ellie M.Hisama, "Feminist Music Theory into the Millennium: A Personal History," *Signs* 25, no. 4 (2000): 1287–91.
[151] Philip Ewell, "Music Theory's White Racial Frame," *Music Theory Spectrum* 43, issue 2 (2021): 324–329.

racial equality continue to produce fissures, conflicts, and social divides. At present, reactionary laws are being enacted in many US states to prohibit the teaching of social and gender issues in schools. A teacher in North Carolina recently faced the risk of job termination for assigning Ta-Nehisi Coates's bestseller *Between the World and Me* (2015) as required reading for a writing course; more than 160 teachers lost their jobs because of political debates within the year after the BLM movement in 2020.[152]

Given this rather grim landscape, it is unsurprising that the collective sentiment for radical change in the name of social justice, expressed at the SMT plenary session, has become more and more intensified and pronounced in musicological discourses. It is precisely within this context that the study of musical interculturality has paralleled social movements in North America and evolved into a movement to address longstanding related issues in academic practice.

The expectation that works on interculturality will produce literal changes in academic and wider social practices is epitomized in the work of Tōru Momii, whose dissertation is committed to the development of "intercultural analysis," an analytical framework designed both to address musical interculturality and to maximize its utility for social critique. By critically examining reductive and monolithic assumptions about non-Western cultures and their musical practices embedded in mainstream music theory and musicology, Momii aims to construct an analytical methodology that captures the complex and fluid musical phenomena of the twenty-first century. In alignment with the collective sentiment expressed during the

[152] The Washington Post, "Reported by Her Own Students for a Lesson on Race," September 14, 2023. https://www.washingtonpost.com/podcasts/post-reports/reported-by-her-own-students-for-a-lesson-on-race/; Natanson, and Balingit, "Caught in the Culture Wars, Teachers Are Being Forced from Their Jobs." Washington Post, June 16, 2022. https://www.washingtonpost.com/education/2022/06/16/teacher-resignations-firings-culture-wars/.

SMT session, Momii targets the system of knowledge production referred to as "music theory" in North America. Employing rather provocative language, he writes:

> Although this dissertation focuses primarily on the ways in which musicians and theorists have been excluded from U.S./Canadian music theoretical discourse on the basis of race, ethnicity, gender, and citizenship, I adopt the term 'white Euroamerican heteropatriarchal framing' to emphasize how the discipline as a whole is structured according to ***racist, sexist, transphobic, homophobic, ableist, xenophobic, and classist logics of oppression*** [my emphasis], all of which operate in overlapping ways.[153]

The litany of "-ists" and "-phobics" showcases Momii's ambition to effect meaningful change within the discipline of music theory through the lens of interculturality. While the long-term efficacy of his efforts remains unclear, he has undeniably carved out a unique niche in academic discourse by confining his arguments to the domain of music theory. However, unlike Everett, Hisama, and Ewell — whose contributions are grounded in their individual "lived experiences" as practicing scholars in North America — Momii's concept of "white Euroamerican heteropatriarchal framing," when examining its details, appears more akin to a critique of citation politics.

Under the banner of "music theory's Eurocentric epistemologies," Momii tackles with this problem by illustrating "how the logic of the coloniality of power continues to shape the norms of knowledge production in Western academic music theory."[154] First, he highlights that "citations of Euroamerican scholars vastly outnumber those of Japanese scholars"[155] in nearly every recent article on canonical composers featured in Japanese musicological journals. Momii says that this evidences a persistent logic of coloniality where "non-hegemonic centers

[153] Toru Momii, "Music Analysis and the Politics of Knowledge Production: Interculturality in the Music of Honjoh Hidejirō, Miyata Mayumi, and Mitski," (PhD diss., Columbia University, 2021), 17.
[154] ibid, 40ff.
[155] ibid, 42.

often remain well-versed in the latest scholarship emanating from hegemonic centers."[156] Second, Momii critiques how "imperial European languages" — namely English, German, and French — continue to exert disproportionate influence, even when the subjects under discussion are non-Western, compromising linguistic equality in the field of music theory.

While I shall avoid offering an in-depth critique of this perspective, it is worth noting the similarities between Momii's stance and those of Everett and Utz. The question is left unresolved: how can critiques on scholarly practices effect tangible change? Citation politics is an urgent matter requiring attention from music scholars all over the world. However, binary critiques that compartmentalize scholars and their works into Western and non-Western categories help little in the way of bringing changes to the status quo and tend to serve merely as critical voices merely within the very hegemonic system they aim to challenge.

As mentioned earlier, debates concerning social issues within the realm of musicological scholarship have significantly escalated since the late 2010s. Kofi Agawu, despite his African descent, remained largely withdrawn until a recently penned article reflected on his academic career. In the wake of a burgeoning focus on social justice across all sectors of North American musicological scholarship, Agawu poses a poignant question: "what might an African scholar with a postcolonial outlook contribute to these discussions of racism in the American musical academy?"[157] Rather than aligning himself with overtly political calls for action, Agawu

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[156] ibid, 41. Momii's critique that Japanese scholars disproportionately cite Euroamerican sources over Japanese ones is somewhat unjust as it overlooks the realities of scholarly practice within specific domestic contexts. While the issue he identifies is indeed a matter of concern, one must consider what would happen if Japanese scholars predominantly cited Japanese sources in research articles focused on canonical Western composers like Haydn, Mozart, Beethoven, or Schoenberg. Such articles would likely fail in the initial peer-review process and consequently never be published. In Japan — this is arguably not unique to Japan — scholars are often expected to serve as intermediaries between foreign systems of knowledge production and domestic readership. This is not a matter of viewing Japanese sources as "less credible," but rather a practical necessity for scholars to stay closely aligned to current Euroamerican research in order to secure their scholarly niches within domestic academic communities. While it may be tempting to dismiss this operational logic as the perpetuation of colonial power dynamics in the realm of knowledge production, it is crucial not to neglect the practical rationales that sustain such scholarly practices in non-Western, or "non-hegemonic" settings.

[157] Kofi Agawu,. "Lives in Musicology: My Life in Writings," *Acta Musicologica* 93, no 1 (2021): 15.

challenges the prevailing strategy of critiquing ostensible whiteness in musicology. He argues that such an approach potentially leaves "the opposing category, blackness, under-specified… ceding so much territory to whiteness leaves little room for blackness to assert itself."[158] Agawu warns that any excessive antagonism toward whiteness (or any so-called oppressive logic) risks defining "blackness" solely in terms of its "non-intersection with whiteness."[159] This could risk perpetuating a distorted understanding of the very "suppressed categories" we aim to understand and validate.

Agawu's insights suggest a reconsideration of the trajectories of the studies on musical interculturality that have unfolded over the past two decades. While not diminishing the substantial contributions of Utz, Everett, or Momii, it is evident that a shared underlying assumption — namely, challenging Western hegemony — guides each of their investigations into interculturality in contemporary Asian music. Adopting their frameworks without critical contextualization could inadvertently perpetuate the very Western hegemony they aim to critique, while working against deeper exploration of Asian subjectivities.

The ethical responsibilities (or sometimes burden) imposed unto the study of musical interculturality certainly warrant further scrutiny. Given that artistic agency has acquired a central position within musicological inquiries, it is equally pressing to direct critical attention to the agency of researchers and the influence of the surrounding political, cultural and social contexts on academic practices. Given the scant attention paid to musical interculturality from an Asian perspective, there is a pressing need for historically grounded research which does not inherently set it against Western hegemony. Such studies would not only complement existing analysis-based approaches but also establish a foundational framework for elucidating

[158] ibid.
[159] ibid, 16.

musical interculturality in contemporary Asian contexts for its own sake, unshackling from the mandatory premise to define itself in opposition to the West.

6. Conclusion: Foregrounding History and Positionality within the Study of Musical Interculturality in Asia

In this chapter, I have covered four seemingly unrelated bodies of prior literature on musical interculturality and related subjects. I now turn to summarizing the principal arguments and insights provided in each section, in mind of the two core perspectives outlined in the introduction: history and positionality.

First, although it might initially appear unnecessary to engage with what are often dismissed as "outdated" paradigms of musical exoticism and orientalism, delving into these debates has proven to be a rewarding exercise. I have outlined the reluctance among some Western scholars to fully assume the ethical responsibilities of their colonial and imperial histories, even when operating from a largely Western-centric perspective. I have highlighted how this transitional period signifies a pivotal paradigm shift and have traced a continuing effort to complicate narratives within the humanities, a trend that persists to this day. In the era of globalization, where the relationships between self and other in musical representation have become increasingly intricate, the task of formulating a robust field of musical interculturality in East and Southeast Asia requires a serious engagement with both intellectual histories and positionalities within musicology.

Second, given that the compositional craft of art music is a global phenomenon facilitated by the spread of Western culture through the channels of colonialism, imperialism and globalization, exploring potential future directions by drawing upon other non-Western experiences can be an enlightening endeavor. The collective endeavor of African scholars that I have reviewed serves as a model for establishing a strong discursive foundation for a genre of music that has often escaped scrutiny, thus acquiring greater audibility within the complex landscape of musical discourse. Moreover, the enthusiasm of African scholars in grappling

with specific artistic tendencies, such as African pianism, demonstrates that musicological inquiries possess the discursive power to shape both scholarship and artistic practices. While such sustained collaborations are relatively rare in the realm of contemporary Asian music, similar fruitful outcomes can be anticipated if like-minded scholars in Asia share a unified objective. The case of African art music stands as a valuable example from which we can learn, seek coalition, and engage, all without anchoring our point of reference solely in a hegemonic West.

Third, although far from exhaustive, a relatively comprehensive and detailed review of the study of musical interculturality in contemporary East Asian music has identified the field's paradigmatic shifts, its current landscape, and potential limitations. In contrast to early efforts that aimed to establish inclusive classifications, there is a burgeoning consensus on emphasizing individual artistic agency, thereby enriching the dominant discourse on musical interculturality with varied nuances. However, given the current methodological emphasis on music analysis, such a focus on artistic agency risks overlooking critical questions that can only be addressed through historical methods. As such, it is crucial (at least within this line of inquiry) to engage in historical studies of musical interculturality based on primary and related sources. In this context, revisiting prevailing and somewhat monolithic historical understandings of East Asian composers from the first post-war generation offers a promising point of departure.

Fourth, in considering the ethical responsibilities that North American scholars of musical interculturality have increasingly taken on, I have underscored the pressing need to reconsider the relevance of studying musical interculturality within Asian contexts. Along similar lines, the above bodies of prior research — debates on musical exoticism, the case of African art music, and musical interculturality in Euro-American contexts — can be seen as

platforms through which music scholars articulate their scholarly practices within specific social milieux, thus imbuing their knowledge production with societal relevance. The question of how the study of musical interculturality can be meaningful within Asian societies, where artistic and occasionally avant-garde endeavors are practiced, appears to have been largely overlooked.[160] Some authors argue that modernism in contemporary Asian music signifies a cultural emancipation from Western hegemony, effecting a self-aware farewell to centuries of colonization.[161]

Such *a priori* postcolonial stance, echoing those of Utz or Everett, warrant critical examination.[162] Consider, for example, a recent notable addition to the field of sound studies. Although not explicitly stated in the book's title, the editors of *Remapping Sound Studies* (2019) clearly exhibit a strong inclination toward ethnography-based ethnomusicology and a commitment to decolonizing the Global South.[163] Intriguingly, in their conceptual framework and collected chapters, the geographical areas meriting such decolonizing attention not only excluded North America and Europe but also the advanced capitalist societies of East Asian countries and metropolitan regions along the Western Pacific coast.[164] For many residing in the East Asian and Western Pacific areas, the designation of "Global North" may seem

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[160] Filipino composer Jonas Baes is one of the exceptions who always dedicatedly consider this issue within the Philippines' increasingly polarized economical, societal, and political landscape.

[161] Ramón P. Santos, "Revivalism and Modernism in the Music of Post-Colonial Asia," in *A Search in Asia for a New Theory of Music*, edited by José S. Buenconsejo (Quezon: University of the Philippines Center for Ethnomusicology, 2003), 403–5.

[162] In another overview of post-war contemporary Asian music, Utz wrote: "the art music created by East Asian composers continues to vitally and effectively challenge the global hegemony of Western concepts of music… also prompt us to rethink art music's role in an increasingly economizing age." See Utz, "Neo-Nationalism and Anti-Essentialism in East Asian Art Music," 26.

[163] Gavin Steingo and Jim Sykes, "Introduction: Remapping Sound Studies in the Global South," *Remapping Sound Studies*, edited by Gavin Steingo and Jim Sykes (Durham and London: Duke University Press, 2019), 3–5.

[164] Despite the editors' endeavor to center narratives of sound from the Global South, they still frame the Global North — almost synonymous with the West in a traditional sense — as a prerequisite for their "South-oriented" project; this point also highlighted by Holger Schulze in his review of the book. See Holger Schulze, "Review of *Remapping Sound Studies*, edited by Gavin Steingo and Jim Sykes," *the world of music (new series)* 10, no. 2 (2021): 153–5.

somewhat incongruous, albeit it would make sense given the economic vitality of these regions. Simultaneously, considering that the primary venues for contemporary Asian music are highly concentrated in these "advanced capitalist" societies — rural and impoverished regions generally lack the privilege of access to such music. This challenges us to ponder what our scholarly investigations into contemporary Asian music can contribute to the societies within which we operate.

I am not implying that there is a lack of pressing social issues that could serve as foundational motivations for examining musical interculturality within Asian societies. To the contrary, issues such as racial inequality, gender discrimination, intolerance toward sexual minorities and xenophobia are all serious matters in both academic circles and broader society across East and Southeast Asian. The question is whether our scholarly pursuits can meaningfully address these problems. If so, how? If not, what then is the rationale for studying musical interculturality in an Asian context? Is relying on the narrative of "Western hegemony" the only way to legitimize such research? I cannot offer definitive answers to these questions at this point. Nonetheless, I remain optimistic that, if we engage thoughtfully with these sensitive but potentially enlightening questions, we may find meaningful answers in the near future.

Chapter 3. International Music Exchanges Across Ideological Divides: The Formative Years of the Asian Composers' League (ACL) and the Japanese Music Scene of the Early 1970s[1]

> I heartily hope and expect that this League may change those situations and may cultivate solidarity between musicians of Asia. Preparing for this 2nd conference, we are very pleased that far more musicians and composers will participate in the conference than we supposed before. To my regret, I cannot say yet that all the countries will participate, but I think this project will need long time. Continuing these meetings and informations [sic], we must make basis steadily and this shall be a basis for new culture of not only Asia but also of whole world. I believe it will succeed.
>
> Yoshirō Irino (1974)[2]

1. Prelude: Seeking Clues for A Comprehensive Historical Study

In the previous chapter, I highlighted the need for a comprehensive historical study of the post-WWII Asian contemporary music scene, with a focus on "subjects themselves" from a historical perspective; I contrasted this with an analysis grounded in pre-existing postcolonial concepts that presuppose imbalanced cultural power dynamics. Unfortunately, while various studies explore contemporary music and composers in different parts of Asia from a nation-state framework, there remains a dearth of research on transnational artistic endeavors of Asian composers and cultural activists, such as festivals, organizations, and international cultural exchanges.

[1] With gratitude the author acknowledges the funding provided by The Kao Foundation for Arts and Sciences in support of this research. An earlier version of this chapter was presented at the 2022 Taiwan Musicological Forum on 20 November 2022, held at the National Taiwan University of the Arts in Banqiao, Taiwan. An updated yet shortened version of this chapter was presented at the Seventh Biennial Conference of International Musicological Society Regional Association for East Asia (IMSEA) on 28 October 2023 in Tainan, Taiwan.

[2] Yoshirō irino's welcoming address delivered at the second conference of the Asian Composers' League in Kyoto in 1974.

Why this relative disregard of such Asia-oriented cultural collaboration? Such studies fall outside of the scope of domestic music scenes, rendering them insignificant and in domestic terms and thus less likely to attract domestic scholarly attention. Secondly, international occasions are typically non-recurrent or scheduled on a rotational basis such as annually, biannually etc., complicating a comprehensive scholarly understanding. The significant international events that have occurred in Asia, such as the 1961 Tokyo East-West Music Encounter Conference, the 1966 Musics of Asia Conference in Manila, and various conferences of the Asian Composers' Leagues (ACL) have remained under-studied.[3]

Given these challenges, examination of the existing academic endeavors dedicated to international music exchange events would be of considerable value. One such event, the International Summer Course for New Music in Darmstadt (*Internationale Ferienkurse fuer Neue Musik in Darmstadt*; hereafter IFNM), is a compelling subject of study in its own right but also an exceptional platform for evaluating the creative outputs of prominent composers associated with the so-called Darmstadt school.

The study of IFNM offers scholars the opportunity to approach a specific context (not necessarily IFNM itself) from an alternative perspective. For example, besides the extant

[3] Among the three example I listed, the 1961 Tokyo East-West Music Encounter Conference has arguably attracted the most scholarly attention thus far. For example, see Fuyuko Fukunaka, "World Music History and Interculturality: Toward Recontextualizing Post-War Japanese Avant-Garde Music," *world of music (new series)* 6, no. 1 (2017): 59–71; and Christian Utz, "Nonsimultaneity of the Simultaneous: Internationalism and Universalism in Postwar Art Music until the 1970s," in *Decentering Musical Modernity: Perspectives on East Asian and European Music History*, edited by Tobias Janz and Chien-Chang Yang (Bielefeld: transcript, 2019), 207–45. Previous studies on 1966 Musics of Asia symposium have only appeared in studies regarding José Maceda , for example, see Michael Tenzer, "José Maceda and the Paradoxes of Modern Composition in Southeast Asia," *Ethnomusicology* 47, no. 1 (2003): 93–120; the chapter on José Maceda in this dissertation also contains a section on the analysis of this conference. Despite being an international organization reaching its fiftieth anniversary in 2023, there remains a surprising lack of previous studies on the ACL. A pioneer study which paved the way by organizing primary materials of ACL, see Wang, "A Study of Asian Composers League's Conference and Festivals." Also, while not particularly a study on the ACL itself, Yang's study on post-war avant-garde music draws heavily on the materials of the ACL. See Yang, "Technologies of Tradition in Post-War Musical Avant-Gardism A Theoretical Reflection." Lastly, Björn Heile's most recent publication holds a chapter on the history of International Society for Contemporary Music (ISCM), serving as a valuable contribution to this line of study. See Björn Heile, *Musical Modernism in Global Perspective: Entangled Histories on a Shared Planet* (Cambridge: Cambridge University Press, 2024), 107–50.

scholarship on Darmstadt's influence on new music in West Germany and beyond, scholars have explored a number of related threads, such as the inception of American experimental music during the first decade of IFNM. Amy Beal's study offers a holistic reading of the early history of American cultural initiatives in West Germany. It locates Wolfgang Rebner's 1954 lecture at the IFNM on American experimental music as the moment when a historical genealogy of American experimental composers — Ives, Cowell, Varèse and Cage — was first conceived.[4] Similarly, Fukunaka locates the historical moments when "Japanese music" became "modern" and "global" (rather than primitive and local) by probing into interactions between Steinecke and his Japanese colleagues in the context of several lectures on Japanese music delivered at IFNM until the early 1960s. Despite the methodological emphasis on a Japanese perspective, Fukunaka has broadened our understanding of a "global paradigm shift that prompted a more authentic, internalized reception of non-European and non-Euro-American culture in the 1950s and '60s globally."[5]

Moreover, the intricacies of the relationship between Darmstadt and the British new music scene have suggested new lines of enquiry. Christopher Fox, an active IFNM member from the 1980s onward, addressed the long-standing issue of misrepresentation and marginalization of British music within the IFNM. However, under the directorship of Friederich Hommel and the course coordination of Brian Ferneyhough, new possibilities emerged for British composers and performers, culminating in a reciprocal partnership between IFNM and British new music circles after years of mutual neglect.[6] In addition, Björn Heile challenged various presumptions underlying the reception of the Darmstadt school by British

[4] Amy C. Beal, "Negotiating Cultural Allies: American Music in Darmstadt, 1946-1956," *Journal of the American Musicological Society* 53, no. 1 (2000): 105–39.
[5] Fuyuko Fukunaka, "When "Japanese" Music Became "World" Music: The Internationale Ferienkurse für Neue Musik as Intercultural Agency," in *Musical Entanglements between Germany and East Asia: Transnational Affinity in the 20th and 21st Centuries*, edited by Joanne Miyang Cho (London: Palgrave Macmillan, 2021), 246.
[6] Christopher Fox, "British Music at Darmstadt 1982-92," *Tempo*, no. 186 (1993): 21–5.

and American music critics (as exemplified by 'new musicology'), suggesting they failed to recognize modernism's dialectic nature.[7]

The above examples represent a small portion of the previous studies which, by focusing on specific aspects of IFNM, have allowed novel perspectives to emerge. Although IFNM may appear to be nothing more than a routine international event for composers to congregate and exchange ideas, by viewing it as a "reflective surface," there exists the potential to enhance our comprehension not only on the occasion itself but also of American or even Japanese post-war music histories — knowledge of which may be otherwise unattainable.[8]

In light of the above, I propose to conduct studies which, though not focused on IFNM itself, are on comparable topics within an Asian context; this may provide new insights into music histories which would otherwise remain inaccessible. In this regard, the ACL — a rare example of an international organization founded exclusively by Asian composers — could be of great importance as an object of study, due to its relevance to highly diverse domestic contexts across regions of Asia. Rather than attempting a comprehensive study, I will concentrate on the connections — and lack of connections — between the ACL and Japanese music circles. In particular, I will focus upon the attitudes of Japanese musicians and critics connected to the Japan Federation of Composers (JFC) and to various important Japanese musical periodicals, during the ACL's formative years in the early 1970s. I will also focus on how these attitudes were related to wider issues of political ideology stemming from domestic

[7] Björn Heile, "Darmstadt as Other: British and American Responses to Musical Modernism," *twentieth century music* 1, issue 2 (2004): 161–78.

[8] It is also important to note that studying a specific aspect of IFNM does not necessarily guarantee any breakthroughs in terms of historical studies. For example, Joevan de Mattos Caitano's recent article on the participation into the IFNM by composers from Chinese-speaking regions, including China, Hong Kong, and Taiwan. However, by situating IFNM as merely a "platform of interest," Caitano failed to take a step further into assessing the potential relationships between Darmstadt and respective local new music scenes. See Joevan de Mattos Caitano, "Internationalen Ferienkursen für Neue Musik in Darmstadt as a platform of interest for composers from the People's Republic of China, Hong Kong and Taiwan. A historical trace," *Asian Musicology*, vol. 31 (2020): 31–58.

Japanese politics and Cold War geopolitics in Asia. While these issues never completely evade historical scrutiny in Japan, surprisingly few studies of Japanese postwar music history have addressed them, let alone in relation to international music exchanges and organizations such as the ACL. Thus, the case study I present below aims to demonstrate how music, ideological divides, and international relations intersected during the Cold War period in Japan.

This study addresses four key questions relatively untouched in previous study of Japanese music history during the early 1970s: 1) What were the contributions made by Japanese composers — as epitomized by the activism of Yoshirō Irino (入野義朗, 1921–80) — towards the establishment of the ACL? 2) What controversies surrounded Japan's entry into the ACL and how were these related to the Japanese music scene during that period? 3) How should we understand and interpret these controversies and debates in the context of post-war Japanese music history and the history of Japan's international cultural exchanges? 4) What connections exist between such controversies and the political ideologies held by the composers, musicians, and music critics involved in the process? Prior to delving into the details of these questions, I will take a short detour to map out my case study and offer a brief overview of how the ACL has been marginalized in Japan's music-historical narratives.

2. Backgrounds

2-1. A Snapshot of the 1970s and the Asian Composers' League (ACL)

The 1970s marked an era in which Japan, a society that had by then emerged from the devastation of WWII into a period of rapid economic growth, gradually sought to align itself with Western countries as a major international economic and cultural player. In response to changes in US policy towards East Asia, the Japanese government positioned itself as a middle ground between the United States and other regions of Asia. In this context, Japan established the Japan Foundation (国際交流基金) to facilitate Japan-oriented international cultural exchanges focused upon East and Southeast Asia and promoting exchanges in world music and traditional performing arts. However, in Japanese civil society, the consequences of the post-war civil movements still lingered, resulting in a public tendency to suspicion of the Japanese government's perceived unconditional obedience to the United States. Despite this, any forms of international cultural exchange, such as inviting foreign artists to perform in Japan or dispatching Japanese performing groups overseas, were typically received positive responses.

On December 10, 1971, the inaugural preparatory meeting for the ACL was held in Taipei. Several founding members were present, including Tsang-Houei Hsu (許常惠, Taiwan), Lin Shengyi (Hong Kong), Un-yong Na (South Korea), and Yoshirō Nabeshima (鍋島吉郎). Notably, Yoshirō Irino, the chairman of the Japanese JFC, was also among those present. The efforts of the founding members of the ACL to establish the first Asian organization for composers were successful, with the first ACL conference being held in Hong Kong in April 1973; a subsequent conference for the following year was scheduled to take place in Kyoto. Unlike the 1961 Tokyo East-West Music Encounter Conference, which was funded and organized by the "notorious" Congress for Cultural Freedom (CCF), the establishment of the

ACL organization stressed an Asian-oriented approach. It was the first Asian organization to do this, making its founding a unique case in twentieth-century music history.

However, despite Irino receiving support from some Japanese musicians, his moves to ensure Japan's participation in the ACL and the decision to host an ACL conference were met with fierce Japanese criticism, particularly from "leftist" music critics, including Hikaru Sasaki, Katsuo Matsumoto, and Tamotsu (Hiroshi) Yazawa. As a result of such strong opposition, Irino was unable to establish a Japanese branch of the ACL, leading to Japan eschewing active participation into ACL's activities for years to come. Although Japanese composers were not completely absent in the subsequent ACL conferences, it was not until the late 1980s that Japanese music circles finally began to recognize the significance of ACL activities, largely due to the tireless efforts of Reiko Irino (Takahashi), the widow of Irino.[9]

2.2. ACL in Japan's Contemporary Music History

Japan has a distinguished history of music criticism which developed in the context of the process of state-led modernization it experienced in the late nineteenth century. As regards scholarship in twentieth century music composed by Japanese, Japanese authors have created an extensive body of work dating back to the 1970s; notable music critics such as Kuniharu Akiyama, Yasushi Togashi, Hidekazu Yoshida. This trend has continued among later generations of Japanese scholars and critics, as exemplified by expansive and comprehensive works such as *Variations of Modernism* (2005), the two-volume *History of the Post-war Japanese Music* (2007), and *Post-war Music: The Politics and Poetics of Art Music* (2010).

[9] After the controversial second ACL conference held in Kyoto in 1974, the next ACL conference hosted by Japan was ACL's thirteenth conference in Sendai and Tokyo in 1990. The chair for 1990 conference's organizing committee was Maki Ishii.

However, within thus accumulated body of Japanese domestic scholarship, the pan-Asian ACL is mentioned only in passing. For example, in the *History of Post-war Japanese Music*, the establishment of ACL is noted as the historical moment when "Japanese composers directed a fresh gaze to Asia".[10] However, the study provides no details regarding the controversies and debates surrounding Japan's participation into the ACL. Rather, it underscores "the difficulty in cultural exchanges and dialogues between countries with vastly varying political, economic, and historical backgrounds, despite sharing label of 'Asia'."[11] We must ask, if ACL's establishment indeed marked a 'paradigm shift' of the Japanese music circle, how we should comprehend the fact that no notable efforts in dealing with such difficulty as cited above? What about the apparent indifference shown by Japanese composers toward the ACL after the 1974 conference held in Kyoto? In fact, except Irino, Makoto Moroi (諸井誠), Yasushi Akutagawa (芥川也寸志) and a few others, most world-renowned Japanese composers, including Tōru Takemitsu (武満徹) or Yoritsune Matsudaira (松平頼則), did not take part in ACL's early activities. It is true to say that Japanese composers held significantly divergent attitudes towards ACL.

In Kazushi Ishida's *Variations of Modernism*, the ACL is predominantly discussed in the sections pertaining to the history of new music in the Sinophone world, particularly Taiwan and Hong Kong. Ishida emphasizes that the establishment of the ACL was inseparable from the efforts of Taiwanese composers to seek ways to counter Taiwan's precarious international political position.[12] While this historical interpretation contains some validity, it implies that

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[10] Association of Post-war Japanese Music*, History of Post-war Japanese Music, vol. 1: from post-war to the Avant-garde Age, 1945–1973* (Tokyo: Heibon-sha, 2007), 449, 530–1.
[11] Association of Post-war Japanese Music Studies, *History of Post-war Japanese Music, vol. 2: from end of Avant-garde age and towards the sounds of the twenty-first century* (Tokyo: Heibon-sha, 2007), 15–6.
[12] Kazushi Ishida, *Variations of Modernism: East Asian Contemporary Music History* (Tokyo: Sakuhoku-sha 2005), 319, 327; 127–8, 153.

Japan was a passive participant in an organization whose motivations were largely determined by the political stances of members from other member countries. However, given the fact that ACL's 1974 conference held in Kyoto established the standards for a 'qualified' ACL international conference for the first time, it is clear that Japan had at least a theoretical potential to play an active role in shaping ACL's direction.

3. ACL and the Japanese Federation of Composers (JFC): The 1974 Kyoto Conference

From 1970 until his unexpected death in 1980, Irino Yoshiro exercised a preeminent role as a leader in the Japanese music scene. He dutifully chaired the JFC and served as chair of the Japan Society of Contemporary Music (日本現代音楽協会, JSCM; the Japanese branch of ISCM) from 1973 to 1975. After attending ACL's preparatory meeting held in Taipei in 1971, Irino began to envisage Japan's possible contributions to the new organization and likely had talked about this with some of his composer colleagues.

There is a lack of written accounts illuminating Irino's personal thoughts about the ACL at that time, but the first official mention of it in the periodical *Bulletin of the Japan Federation of Composers*, which contains minutes of JFC's various meetings, occurred during a regular executive meeting held on December 7, 1973.[13] According to the minutes of this meeting, several decisions had already been reached regarding JFC's role in preparing and organizing ACL's forthcoming second international conference scheduled for September, 1974 in Kyoto (thereafter the Kyoto Conference). These decisions included the appointment of JFC as the secretariat of the Kyoto Conference, which would be attended by composers from fifteen countries. Europe's ISCM would be the sponsor of the conference; several program options were considered, including introducing works by each participating country, study workshops and copyright issues. Also, the newly reorganized and relaunched Japan Foundation (JF) pledged to provide funding for the conference — possibly an oral commitment made to Irino.[14] In light of these decisions, it appears that the JFC, under Irino's leadership, was eager to

[13] The Japan Federation of Composers, *Bulletin of the Japan Federation of Composers*, no. 37 (1974)" 2.
[14] Ultimately, the Japan Foundation opted not to financially support the conference. Consequently, Irino resorted to securing bank loans under his own name to acquire the necessary funding. According to Reiko Irino, there remained an unpaid debt of 17 million yen at the time of Irino's passing in 1980. See Reiko Irino, "The meaningful First-time Participation of China: The 7th Conference of Asian Composer' League in Hong Kong," *Ongaku Geijutsu* (1981 May): 50.

participate in ACL's upcoming activities and had received some favorable responses emerged from discussions on the matter.

However, when Irino was suddenly hospitalized due to his illness in February in 1974, the preparatory process for the JFC's attendance at conference underwent significant change.[15] At JFC's another regular executive meeting held on April 24, 1974, while Irino was still in hospital, another member of ACL's preparatory committee, the art agent Yoshirō Nabeshima, briefed members on the current status regarding preparations for ACL's Kyoto Conference.[16] Now, instead of having JFC as the main organizing body for the Kyoto Conference, an ad hoc committee would become the conference's executive committee: this consisted of Irino, a few JFC members, and several other musicians based in Kansai.[17] It was also determined that JFC would only provide administrative assistance upon receiving official requests from this ad hoc committee. These resolutions suggest that the preparations for the upcoming Kyoto Conference, particularly as regarded the obvious lack of consensus on the role of JFC at executive board level, were not going as smoothly as previously hoped.

Irino returned to his duties after recovery to host the next JFC regular executive meeting on May 22, 1974. To assuage concerns amongst some of the board members, Irino announced that the Kyoto Conference would proceed as planned but on a smaller scale than expected.[18] He also presented an invitation notice to the Kyoto Conference, which was prepared by the ad-hoc committee, to his fellow JFC members. It was not until the next month, on June 19, 1974,

[15] On February 20, 1974, Irino was diagnosed with cerebral thrombosis and thus was hospitalized for forty days. While Irino did not completely withdraw from his duties during his medical treatments and rehabilitation, it was not until May 17 that he fully recovered. He sent postcards expressing his gratitude to those who had expressed concern for his well-being. See Wakako Sugioka, Yuri Sugimoto, and Kayoko Matsubara, *Biographical Dictionary 19: Yoshiro Irino*, edited by Wakako Sugioka, Yuri Sugimoto, and Kayoko Matsubara (Tokyo: Nichigai Associates, 1988), 252–3.

[16] The Japan Federation of Composers, *Bulletin of the Japan Federation of Composers*, no. 38 (1974): 4。

[17] The ad-hoc committee includes member such as Komei Abe, Yoshiro Irino, Kan Ishii, Seiho Kineya, Mamoru Ono, Takashi Asahina, Kazuo Yamada, and Minoru Miki.

[18] The Japan Federation of Composers, *Bulletin of the Japan Federation of Composers*, no. 39 (1974): 2.

the JFC officially decided to co-organize the conference and to provide administrative assistance in response to the requests of the ad-hoc committee.[19] An additional resolution was made at the subsequent regular executive meeting in July, stating that, "due to JFC's position as co-organizer and Japan as host country, we should strive for encouraging as many composers as possible to join the conference."[20] This rather unconventional resolution suggests that the upcoming conference itself and JFC's role within it might have already faced opposition and probably were not widely welcomed by many fellow composers.

The Kyoto Conference was held from September 5–9, 1974, with the main venue being the Kyoto Kaikan (now the Rohm Theater Kyoto), where Irino and his colleagues welcomed over 40 foreign guests from ten different countries. In *Bulletin of the Japan Federation of Composers*, released after the Kyoto conference ended, Irino reflected upon the preparatory process and attempted to defend ACL's *raison d'être* against those who had suspicions:

> Given that we are dealing with countries whom we had little contacts until now, I believe we deserve a passing grade as a newly launched organization… in my opinion, the first step is to facilitate the mutual understandings regarding each other's current situations; in this regard, we have successfully exchanged information in a way that have never been done before, and we have also created opportunities for such exchanges to be even more active in the future.[21]

Irino went on to stress the potential role Japan could have in shaping ACL's direction:

> Undoubtedly, Japan has the most exhilarating music culture in the Asian region. Thus, I hope the foreign participants of the conference can learn about how we deal with music in Japan, how we have received European music, and how we transmit traditional music. Although I had hoped to spend more days on these topics, I believe we have succeeded conveying some ideas across.[22]

[19] ibid, 3.
[20] The Japan Federation of Composers, *Bulletin of the Japan Federation of Composers*, no. 40 (1974): 4。
[21] Yoshirō Irino, "On the second conference of the Asian Composers' League," *Bulletin of the Japan Federation of Composers*, no.40 (1974): 3.
[22] ibid.

In other words, despite the fierce opposition he faced, Irino still believed in ACL's potential and the need for Japan to play a leading role in the ACL at the time immediately following the Kyoto conference.

In supporting the need for Japan to a leading role in the ACL, Irino took both a relatively "pragmatic" approach — one that sought to prioritize cultural exchanges among Asian countries — and an "aesthetic" one, which saw Asian countries as potential beacons of global contemporary music. He received some support from a colleague. At the opening ceremony of the Kyoto Conference, Yasushi Akutagawa delivered a greeting speech on behalf of the JFC, emphasizing the significance of the ACL as a solution to contemporary music in light of his interpretation of the current situation of contemporary music in Europe. According to Akutagawa:

> The current trends of contemporary music in Europe have never been more complicated and fragmentary — European composers are desperately searching for answers from different perspectives but still encountering obstacles. Against this backdrop, those European composers with the keenest senses and spirits — I would say all of them — are turning their gazes to Asia. [23]

To Akutagawa, the future of contemporary music seemed to lie in Asia. He hoped that Asian composers, who he said shared "ancient yet modern issues to tackle," could "collaborate to dig into these issues and come up with a bright direction in the conference."[24]

[23] Yasushi Akutagawa, "The Convening of the Conference of Asian Composers' League," *Bulletin of the Japan Federation of Composers*, no 40 (1974): 2.
[24] ibid.

4. Debates Over Japan's Participation in ACL and the Repercussions of the Kyoto Conference

4-1. "The Second Conference of the ACL Ended Up in Failure"

Katsuo Matsumoto (松本勝男, 1928–2003), a music critic working in Japan's Kansai region, wrote an article titled "The Second Conference of the ACL Ended Up in Failure" for the evening edition of *Yomiuri News* on September 27, 1974. The phrasing of the title clearly indicates Matsumoto's intention to critique the ACL and rally public support against it. In addition to observing the absence of countries from the communist world, Matsumoto harshly condemned the inadequacies of Irino and his associates. He particularly condemned their failures to garner supports from fellow Japanese composers and also seemed to criticize the idea of an international conference as such in general. Furthermore, he claimed to have received a complaint from a foreign attendee, who believed that the conference organizers deliberately prevented world-renowned Japanese composers from partaking in the conference: this was purportedly done to fit "the supposed inferiority" of foreign participants.[25]

As for the concerts, the most important part of any composers' gathering, Matsumoto stated that "the diversity displayed in the concert programs evokes a miniature representation of the history of Western music."[26] Aside from the works by Japanese and Korean composers, "other 'nationalistic' pieces are extremely simplistic, with most of them needing to be categorized as 'folk songs'… we must discard our common sense in music criticism to comprehend these works."[27] Despite his generally bitter tone, Matsumoto gave an exemption for Korean composers and their works; he considered Korea as exceptional among Asian

[25] Katsuo Matsumoto, "The Second ACL Conference Ended Up in Failure," *Yomiuri Shimbun Evening Edition,* September 27, 1974.
[26] ibid.
[27] ibid.

countries just like Japan, and hence also highlighted the details of the works by Korean composers in his article.

It is evident that Matsumoto's partial narrative was influenced by specific personal biases, which were particularly strong whenever he spoke about Taiwanese matters. For example, in the introductory paragraphs of his article, Matsumoto intentionally neglected to mention Taiwan was a primary participant at ACL's first conference held in Hong Kong in 1973, perhaps out of a reluctance to acknowledge the contributions of Tsang-Houei Hsu. Moreover, when Matsumoto claimed that, except for South Korea, the number of composers from each Asian country was no greater than five, he omitted to mention the twenty participants coming from Taiwan. Lastly, his claim that the works performed at the concert were mostly 'nationalistic folk songs' except for those by Japanese and Korean composers, suggests that he purposefully ignored the existence of Taiwanese composers and their works. For instance, Loong-Hsin Weng's (温隆信 b. 1944) piece, *Composition '74*, which was performed at the conference concert on September 6, 1974, was actually a piece written after his private lessons with Irino, in which Weng had acquired skills in avant-garde musical composition.[28] Notably, Weng was subsequently awarded the second prize of the Gaudeamus Award for composition in 1975 for his chamber work *Phenomena II*, composed from November to December 1974. It would be senseless, therefore, to assume that a composer only capable of writing "nationalistic folk songs" — according to Matsumoto's reporting — could receive a European composition prize just a few months after attending the Kyoto conference.

[28] Weng had a great interest in learning the twelve-tone technique. Unfortunately, during the 1960s and 1970s, there was a lack of qualified instructors in Taiwan, making it impossible for Weng to pursue this ambition. Luckily, during a personal trip to Japan, Weng's friend and composer, Shigeaki Saegusa, introduced Weng to Irino, who was able to provide Weng with a structured understanding of the twelve-tone technique.

Matsumoto's favorable remarks towards Korean composers may be considered as a gesture of atonement for Japan's colonial and wartime atrocities, which left a lasting impact on Korean people and their attitudes toward Japan. Nevertheless, Matsumoto chose to overlook the attendance of the "Republic of China in Taiwan," though Taiwan at that time was both Japan's former colony and the representative of the KMT (the Chinese *ancien régime*) government, which had endured the most severe devastation as a result of Japanese aggression. Matsumoto's attitude, to interpret in a slightly negative manner, suggests a double standard and may have had hidden political motivations that have never been uncovered.

4-2. Hikaru Sasaki and Ongaku Junpō

Many other articles in Japanese music periodicals of the period echoed Matsumoto's criticisms of the ACL. One writer with a strong anti-ACL sentiment was Hikaru Sasaki (佐々木光, 1921–2018), the founder of the music periodical *Ongaku Junpō* (音楽旬報).[29] Sasaki, born Mitsuyoshi Maeda (前田三吉) and also known as Saburō Tajima (多島三郎), studied composition under Tomojirō Ikenouchi (池内友次郎, 1906–91). Drafted during the WWII, he spent two years in Siberia as a prisoner of war after Japan's defeat in 1945. After returning to Japan, Sasaki got involved with a series of socio-cultural movements initiated by Japanese leftist groups, including the *Bunren* (The Japanese Association of Democratic Culture), the Tokyo branch of *Rō-on* (National Music Association of Workers), and the *Onbukai* (the Japan

[29] Sasaki's publications include *Music for Everyone: A Music History for Records Appreciation* (1962) *and Inquiries into the Twenty-first Century: Lights and Shadows of Post-war Music* (2000). Notably, his preoccupation with the issues related Kōsaku Yamada, specifically his accountability during his war-time activities associated with Japanese government, endured until the 2010s. See Hikaru Sasaki, "Musicians and The Accountability of War: Wartime Problems," in Modern Japan and Music, edited by the Japan Conference of Music and Dance (Tokyo: Ayumi Publishing, 1976), 163–85; Hikaru Sasaki and Eisuke Hatakenaka, "A Dialogue with Sasaki Hikaru," in *A Jack-in-the-box of Music: Russian Music and People's Music of the World*, edited by Eisuke Hatakenaka and Hiromi Kaniike (Kyoto: Russian Music Publishing, 2019), 99–114.

Conference of Music and Dance). In 1952, he founded the music periodical *Ongaku Junpō*, which published a new issue every ten days until its closure in 1998. The objectives of *Ongaku Junpō* included the circulation of information on music activities and the facilitation of music journalism from a position not constrained by long-held industry customs. Sasaki never concealed his political inclination as a leftist, and this can be easily observed in his writings.

On September 1, 1974, *Ongaku Junpō* published an article that introduced the details of the upcoming conference and information about the concert. The article was likely sourced from the organizing committee of the Kyoto conference, with minor adaptations to maintain a neutral tone.[30] However, a month later, on October 1, 1974, an anonymous reporter named J penned a brief article in *Ongaku Junpō* that was critical of the Kyoto conference.[31] The article alleged that certain ambiguous objectives of the conference had raised concerns for many who had received the invitations, particularly those based in the Kansai region. In addition, according to J, an anonymous composer expressed skepticism about the legitimacy of the conference due to the famous conductor Takashi Asahina (朝比奈隆, 1908–2001) serving as one of the main organizers for a gathering of composers. To his/her view, the involvement of non-composer as co-organizer for a conference as such, suggests that there may have been some underlying issues. Moreover, a music critic reported to J his/her disappointment with the quality and over-diversity of the pieces performed at the conference.

The next release of *Ongaku Junpō* on October 11, 1974 contained an editorial, likely written by Sasaki himself, that was critical of both the ACL and the Kyoto conference, with a particular an emphasis on questioning why the organization had been established.[32] The

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[30] Anonymous, "The second conference of Asian Composers: this September in Kyoto," *Ongaku Junpō*, no. 746, September 1, 1974.

[31] J, "The voice of 'What is this?': the second conference of the Asian Composers' League," *Ongaku Junpō*, no. 749. October 1, 1974.

[32] Anonymous, "Editorial: Leaving Inquiries and Problems: the Japan Conference of the Asian Composers' League," *Ongaku Junpō*, no. 750. October 11, 1974.

editorial revealed that during the general assembly of the JSCM held in Spring 1974 — when Minoru Miki assumed the role of acting chair during Irino's hospitalization — there was a request for JSCM members to participate in and even co-organize the upcoming conference. However, a shared belief among JSCM members that "Asian countries were not granted equal participation in the conference" resulted in a resolution to break off all ties with the ACL. From the author's viewpoint, JSCM's decision was an effort to evade potential political issues, especially during the period of East-West tensions characteristic in the 1970s. Considering the substantial overlap between JSCM and JFC membership — both were chaired by the same person at that time — it was highly unusual to observe two major organizations of Japanese composers adopted completely opposite attitudes to the same issue.

The editorial went on to condemn the Asia Foundation, a major sponsor of the Kyoto conference, as being a front organization for the Japan Foundation, which was established by Japan's Ministry of Foreign Affairs. It alleged that the Asia Foundation possessed a political bias that intentionally excluded communist countries while claiming to foster international cultural exchange. Studying the editorial sheds light on the reasons of why concurrent JFC meetings were passing unnatural resolutions, such as stating "we should encourage more composers to participate in the conference," as noted in the previous section.

In contrast with the relatively objective tone of the editorial, Sasaki showed no mercy in disparaging the ACL in an article published in the December 1974 issue of the *Rō-on Monthly*.[33] He revisited some of the issues already raised in *Ongaku Junpō*, such as the contrasting attitudes of JFC and JSCM, attributing problems surrounding the ACL to Irino's monopolization of power and lack of communication. In Sasaki's view, ACL appeared to be

[33] Hikaru Sasaki, "Music Review: the Repercussions and Questions of Convening the Conference of the Asian Composers' League," *Rō-on Monthly*, no. 12 (1974): 28–9.

an organization which was too closely in line with Japanese government's pro-American stance. As a result, he claimed that any prospects of "genuine solidarity" among Asian musicians was impossible, owing to ACL's alignment with a "universally detested" government. In the final paragraph, Sasaki emphasized that his ideology stressed the unavoidable linkages between music and politics and wondered why other individuals could not realize "their dumbness in comprehending the reality."

4-3. ACL's Resemblance to Greater East Asia Co-Prosperity Sphere?

Criticisms directed towards the ACL were not confined to a single publication. Another music periodical, *Ongaku no Sekai* (*音楽の世界*), published a themed issue titled 'Music and Politics' in October 1974. The ACL was used as a representative case for contributors of the magazine to consider the complexities emerging from the intersection of music and politics.

In this issue of *Ongaku no Sekai*, Tamotsu Yazawa (1930–2004),[34] a founding members of the Tokyo branch of *Rō-on*, reproached the ACL for failing to live up to its claim to be a league of "Asian" composers, on the basis that the ACL excluded the two largest countries on the Asian continent, China and India.[35] In Yazawa's view, the arbitrary selection of member countries by the ACL bore a resemblance to the Greater East Asia Co-Prosperity Sphere during the wartime era. Despite assertions by Irino that he wished to make ACL an organization where composers in Asia could freely participate without any political concerns in the future, Yazawa suspects that in reality the ACL was always intended to be an "anti-communist league of composers."

[34] Yazawa's political tendency is also evident in his other publications. See Tamotsu Yazawa. *Folk: Our Songs* (Tokyo: Ayumi Publishing, 1975); Tamotsu Yazawa, "On the Proletarian Music Movement," in *Modern Japan and Music*, edited by the Japan Conference of Music and Dance (Tokyo: Ayumi Publishing, 1976), 113–38.
[35] Tamotsu Yazawa, "The Achilles' tendon of Japan's music sphere: Asian Composers' League, Nippon Music Foundation, and the New Japan Philharmonic," *Ongaku no Sekai* 13, no. 10 (1974): 2–5.

Yazawa extends his critique to the wider context of anti-fascism movements led by some Japanese intellectuals against South Korea's tyrannical regime at the time. Having observed the resolute stances of some Japanese literary critics in challenging oppressive political regimes, Yazawa feels a sense of humiliation as a composer when seeing his colleagues' indifference towards politics and democracy even at a basic level.

Shiro Kanenaga (兼永史郎), a member of JFC during that period, contributed an essay that echoed many of Yazawa's critiques.[36] In addition to foregrounding the "anti-communist" nature of the ACL, Kanenaga believed that the ACL lacked the legitimacy to "protect and advance music cultures," given that no composers in the organization publicly spoke out in response to the tragic experiences of Isang Yun and Chi-ha Kim. As a member of the JFC, Kanenaga felt a sense of indignation toward Irino and his executive committee's decisions to join the ACL, which he criticized as dogmatic — the fact that he was never consulted on the matter also seeming to play a part.[37]

4-4. The Failure to Establish a Functioning Japanese Branch of the ACL

The controversies and debates surrounding the ACL did not simply evaporate after the Kyoto conference, probably due to Irino's persistent efforts to establish a functioning Japanese branch of the ACL. On March 7, 1975, the executive of JFC held a meeting which explored three possibilities: 1) The JFC itself serving as the Japanese branch of the ACL; 2) Incorporation of the Japanese branch of the ACL into JFC; 3) Disassociating JFC entirely from

[36] Shirō Kanenaga, "Doubts against the second conference of the ACL," *Ongaku no Sekai* 13, no. 10 (1974): 21.
[37] Aside from the stringent critiques, some reviews adopted a more moderate stance, simultaneously questioning and recognizing the monumental importance of the Kyoto conference. Eisei Tsujii (1933–), a composer primarily based in the Kansai region, discussed the challenges inherent in selecting the most representative works from each country for inclusion in the concert programs. Despite the administrative and logistical hurdles encountered during the preparation for the conference, Tsujii acclaimed its significance and expressed hope that similar collaborative musical exchanges could be sustained in the future. See Eisei Tsujii, "The Accomplishments of the Conference of Asian Composers' League," *Ongaku no Tomo* (1974 November): 244–5.

the Japanese branch of the ACL.[38] However, the executive could not arrive at a final conclusion. Rather, they decided that upon the approval of JFC's general assembly, the relationship between JFC and the Japanese branch of the ACL should be carefully assessed by "a handful of people" (likely Irino and his closest associates). Nevertheless, the matter was never discussed again during any of JFC's regular executive meetings.

A report published in *Ongaku Junpō* states that on June 20, 1975, Yoshiro Irino invited composers who had shown an interest in setting up a Japanese branch of the ACL to join him for a meeting.[39] However, the members of the JSCM were not informed of this meeting, as they had already decided a year earlier to sever all connection with the ACL (only members of the JFC had received an invitation from Irino). The unnotified JSCM members were outraged, which led to another round of heated debate. Although Irino had previously stated that he aimed to expand membership to other countries in the future, the alleged anti-communist sentiment among the member countries of the ACL at that time was still a major target of opposition. Despite more than sixty responses from composers who expressed a willingness to join the Japanese branch of the ACL, Irino, who may have grown exhausted by unrelenting opposition, ultimately abandoned the idea of establishing a Japanese branch and instead decided to participate in ACL's future activities as an individual.[40]

In light of the aforementioned disputes, Irino expounded on his position in an article published in the subsequent issue of *Bulletin of the Japan Federation of Composers* in July

[38] The Japan Federation of Composers, *Bulletin of the Japan Federation of Composers*, no. 42 (1975): 4.
[39] Anonymous, "Disputes over the Asian Composers' League: Japan, Termination in Preparation," *Ongaku Junpō*, no. 774. July 11, 1975.
[40] Irino continued to participate in each of the ACL conferences and served as Japan's chief delegate until his death in 1980, at which point Reiko Irino (Takahashi), his widow, assumed his position and became the central figure connecting the ACL with Japanese composers and musicians. In the 1981 Hong Kong conference, Reiko Irino played a crucial role in establishing the Yoshiro Irino Memorial Composition Prize, which has remained a regular feature of ACL conferences ever since.

1975.[41] In response to criticisms of the intentional exclusion of socialist countries, Irino reiterated that his intentions were purely artistic and aimed only at facilitating cultural exchange with fellow composers from other Asian countries. As for doubts about Tsang-Houei Hsu's motivation in establishing an organization like ACL, Irino states that Taiwan (Republic of China) and Japan were still in official diplomatic relations when Irino and Hsu met and discussed the possibility of establishing the ACL in Taipei, a point he meant to prove that there were no political intentions — although such an explanation seemed incapable of convincing the majority of his colleagues.[42]

Irino continued to envision that Japan could shape the future directions of the ACL and become a leader advancing the contemporary music scene in Asia. Given the numerous setbacks, attacks, and opposition Irino continued to face, however, his sense of exhaustion and frustration became insurmountable. In the autumn of 1977, Irino fell ill and was hospitalized again, signaling a further deterioration in the relationship between the ACL and JFC. During JFC's regular executive meeting on October 7, 1977, the organizers of the 1978 Bangkok conference requested that JFC introduce a performing group specializing in Japanese traditional dance and music. However, the request did not come directly to JFC but was literally "relayed" through Japan's ambassador in Thailand, then to the Ministry of Foreign Affairs, the Agency for Cultural Affairs, and finally to JFC.[43] Irino's passing in 1980 represented an irreplaceable loss of a key JFC member. After this point, Japan, having received little support

[41] Yoshirō Irino, "The Recent Situation of the Asian Composers' League," *Bulletin of the Japan Federation of Composers*, no. 43 (1975): 8.

[42] However, the preparatory meeting of the ACL in Taipei on December 10, 1971, took place shortly after the passing of United Nations General Assembly Resolution 2758 on October 25, 1971. This resolution stripped Taiwan of its representation of China in the UN, officially recognizing the Beijing government as China's legitimate representative on November 15, 1971. As a result, Taiwan withdrew from the United Nations on November 5, 1971, and it remains a non-member to this day. Japan's official diplomatic relations with Taiwan ended on September 29, 1972.

[43] The Japan Federation of Composers, *Bulletin of the Japan Federation of Composers*, no. 54 (1977): 4–5.

from its domestic composers, found itself gradually fading away from the ACL and thus from ACL's international stage.

5. Receded into Undercurrents: Japan's Continuous Participation in ACL from the late 1970s to the 1980s

Before exploring the historical implications of the ACL's formative years in Japan, it is important to note that Japanese composers and critics did not entirely withdraw from the international arena of the ACL. Instead, while seemingly "receding into the undercurrent," Japan maintained a presence until re-emerging as an active participant, a resurgence marked by its hosting of the ACL conference for the second time in 1990.

Despite disagreements with colleagues who questioned Japan's involvement in the ACL, Irino remained an active participant in the annual ACL conferences until his health no longer permitted him to do so. A 1976 issue of the Japan Foundation's official magazine covered the Third ACL Conference, held in Manila in 1975, through a series of featured articles. This included a paper by José Maceda, originally titled "Sources of Musical Thought in Southeast Asia,"[44] and another by Irino, who outlined his evolution from a wholesale embrace of European modernist techniques to a more personalized approach that fused compositional ideas and methodologies from both Europe and Asia.[45] Interestingly, the issue also contained a review by German musicologist Rudolf Heinemann (b. 1938), the then-general secretary of the International Society for Contemporary Music (ISCM) who participated the Manila Conference as an observer. Through Heinemann's West European perspective, the political controversies — most notably the sharp criticisms from and non-cooperation of leftist Japanese intellectuals — were evident, as well as the irreconcilable political tensions among the

[44] José Maceda, "The Journey of Southeast Asian Musical Thought," *International Exchanges*, no. 8 (1976): 36–9.
[45] Yoshiō Irino, "The Current Situation of Japan's Music Scene and the Path I Took," *International Exchanges*, no. 8 (1976): 39–40. Irino attended the fifth ACL conference in 1978 in person. However, due to health issues, he was unable to fully participate in the conference and departed from Bangkok earlier than planned. The last time Irino participated in an ACL conference was the 1979 Seoul Conference.

Sinophone regions.[46] Nevertheless, Heinemann remained optimistic that a collective awareness regarding the autonomy of Asian music was already emerging.[47]

While I have not come across any Japanese reviews of the fourth ACL Conference held in Taiwan in 1976, there are several commentaries on the participation of Japanese musicians in subsequent conferences. Although the JFC had temporarily terminated its formal ties with the ACL, the fifth conference in 1978, held in Bangkok, saw the attendance of several Japanese composers and musicians, including those from younger generations. Sōmei Satoh (1947–), a prominent Japanese composer, participated in the Bangkok conference along with Irino and Shigeaki Saegusa. At only 31 years old, Satoh found the Bangkok conference to be an invaluable forum for both acquainting himself with his Asian fellow composers and reflecting on the relationship between modernist art music and traditional music in other non-Western contexts.[48] Satoh observed that Japan's overt Westernization had left an enduring and harmful impact on traditional music, diminishing its relevance in an irreversible manner. Given this distortion in Japan's contemporary musical culture, he was eager to know what were on the minds of other Asian composers in his generation. While not arriving at a definitive conclusion, Satoh expressed his concerns, writing:

> Will they repeat the same mistakes [i.e., superficially adopting Western techniques to traditional instruments] we have continually made? When we look at ourselves through the complex and vast lens of Asia, we can clearly see our own foolishness and flaws. As time passes, maybe 20 or 30 years from now, both we and they will likely change significantly. However, the important question still stands: where are they going next? And what about us?[49]

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[46] Rudolf Heinemann, "New Music: Yet Let us Leave Europe for a Moment," *International Exchanges*, no. 8 (1976): 40–2.
[47] ibid, 42.
[48] Sōmei Satoh, "The Anxious Asia: The Fifth Conference of Asian Composers' League in Bankok," *Ongaku Geijutsu* (1978 August): 64.
[49] ibid, 65.

In contrast to Satoh's reflective stance, a report on the sixth ACL Seoul conference from Yomiuri Shimbun maintained a more "factual" tone, likely owing to being written by a reporter.[50] Nonetheless, it is evident that the political controversies both within and beyond the ACL membership remained unresolved at this juncture. While the seventh conference had already been scheduled to take place in Hong Kong, as of the end of 1979, Hong Kong was not permitting any entries from Taiwan, a policy suggesting the political tensions that had arisen during the 1970s.

However, the organizing committee of the subsequent Hong Kong conference — the first ACL conference following Irino's death in 1980 — appeared to have found a way to navigate the political intricacies. The 1981 Hong Kong conference was particularly significant due to the first-time official participation of Mainland China. According to a report by composer Kōichi Hattori (b. 1933), this conference managed to forge an "artistic connection transcending the limits of politics."[51] The cordial dialogues between Tsang-Houei Hsu (Taiwan) and Huan-Zhi Li (China), as well as between Isang Yun (a survivor of South Korea's political persecution in the 1960s) and Sun-Jae Lee (South Korea), seemed to offer comfort and encouragement to many attendees, who witnessed "the power of art" in action.[52]

Reiko Irino had been a regular attendee at ACL conferences since the Kyoto conference. Following the death of her husband, the 1981 Hong Kong conference marked her first attendance on behalf of Irino, during which she helped establish a composition prize in his memory.[53] The Hong Kong conference was notable for several reasons: 1) Unlike previous

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[50] Eiji Kimura, "Searching for the Asian Music of Tomorrow: The Sixth Conference of the Asian Composers' League," *Yomiuri Shimbun Evening Edition*, November 6, 1979.
[51] Kōichi Hattori, "Artistic Connections Beyond Politics: Participating Asian Composers' Conference," *Ongaku no Tomo*, (1981 May): 179.
[52] ibid, 179–80.
[53] Reiko Irino, "The meaningful First-time Participation of China: The 7th Conference of Asian Composer' League in Hong Kong," *Ongaku Geijutsu*, (1981 May): 48–53.

conferences, which often faced criticism for offering country report sessions and seminars that did little to facilitate meaningful dialogue, the 1981 Hong Kong event saw each member country dedicatedly participate, with seminars and workshops featuring internationally renowned figures like Chou Wen-chung, Isang Yun, Toshirō Mayuzumi, Jōji Yuasa, and Ton de Leeuw. 2) The JFC, which had been compelled to sever its formal ties with the ACL in 1975, officially rejoined the organization. As a result, core JFC members who had contributed to the planning and preparation of the Kyoto conference also attended; Akutagawa was elected as a board member of the ACL, symbolizing the first step of Japan's collective re-engagement with the organization.[54]

Despite the promising developments observed at the 1981 Hong Kong conference, the ACL seemed to lose some of its momentum during the 1980s. Only six conferences were organized during this decade, with half of them hosted by new member countries, including Singapore (1983; the eighth), New Zealand (1984; the ninth), and Australia (1985; the 10th).[55] Although host country does not necessarily indicate a change in the level of exchange, it certainly suggests that the ACL was attempting to evolve beyond its old framework. My difficulty in obtaining final reports and reviews of ACL conferences from the 1980s — except for the 1981 Hong Kong conference — seems to support this observation.

Fortunately, at the General Assembly convened during the 1981 Hong Kong conference, it was resolved that any member country could host an "Asian Composers' Forum" under the ACL banner at its discretion.[56] Rather than large-scale festivals requiring expansive international participation and substantial funding, Asian Composers' Forum aimed to create

[54] Hattori, "Artistic Connections Beyond Politics," 179–80.
[55] For a complete list of past ACL conferences and festivals, see Lien and Shen (eds) *Inheritance and Creation, From Taiwan to Asia Pacific: An Oral History of the Asian Composers' League*, 388.
[56] Mutsuo Shishido, "Participating the Fourth Asian Composers' Forum: New Developments and Situations of Asian Composers," *Ongaku Geijutsu* (1988 July): 98–100.

smaller, more focused events that could facilitate deeper exchanges among attendees. Considering Taiwan alone hosted the Asian Composers' Forums *four times* in the 1980s (1981, 1982, 1985, 1988), it suggests a transformation in how ACL members sought to maintain their exchanges started in 1981.[57] Japan hosted one such forum in Sendai in 1987.[58]

Simultaneously, dedicated JFC members, including Isao Matsushita, persisted in their hope of hosting another ACL conference. During a board meeting in Tokyo in 1987, this aspiration gained traction,[59] culminating in the materialization of the 1990 Sendai-Tokyo conference (the 13th), sixteen years after the controversial Kyoto conference. This suggests that the challenges Irino used to face in the 1970s had reached a turning point, perhaps not irrelevant to the shifting global geopolitics. Notably, this conference marked the first time China was accepted as a full ACL member, participating by the name "China-Beijing," alongside Taiwan's "China-Taipei."

In subsequent years, Japan hosted two more conferences, one in Yokohama in 2000 (21st) and another in Tokyo in 2003 (23rd). The latter, named the "Asian Music Festival," celebrated the ACL's thirtieth anniversary. Alongside this, the monumental publication *Asian Composers of the Twentieth Century* (2002), edited by the JFC, symbolized Japan's full reintegration into the ACL communities.

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[57] ibid. Also, to my surprise, composer Makoto Shinohara, who emigrated to Europe since 1966, also participated one Asian Composers' Forum in Taiwan. See, Makoto Shinohara, "Report of 'Asian Composers' Forum and 'World Music Days'," *Ongaku Geijutsu* (1986 February): 104–7.

[58] Akira Ueno, "Sendai and Kyūshū, Reporting from Two Festivals of Contemporary Music: Asian Composers' Forum in Sendai and The Eighth Kyūshū Festival of Contemporary Music," *Ongaku Geijutsu* (1987 December): 90–3.

[59] Isao Matsushita, "The Music Circle Beginning to Pay Attention to Contemporary Music," *Ongaku Geijutsu* (1988 July): 89.

6. Discussions: Japan's International Relations within Asia and Music Historiography

This chapter provided a brief examination of the controversies and debates surrounding the Kyoto conference, the failed efforts to establish a Japanese branch of the ACL in the mid-1970, and Japan's relatively low-profiled yet continuous participation in ACL until its hosting of the ACL conference for the second time in 1990.

It can be surmised that Irino, who had been promoting both contemporary and traditional Japanese music across Europe, North America, and other parts of Asia since the 1960s, engaged with the ACL's founding and activities out of a simple, open-minded philosophy. According to Reiko Irino, his engagement was fueled by a somewhat naïve yet optimistic belief that inter-Asian cultural exchanges would become increasingly needed in the foreseeable future — hence the proverb, "April showers bring May flowers."[60] At the time of his passing, he was burdened with a loan debt of 17 million yen due to his hosting the Kyoto conference, a financial obligation almost unthinkable for an individual to bear.[61] While it remains speculative to assert Irino's views toward socialist states, the fact that he was born in Vladivostok and spent his childhood there — a city he could not revisit due to its lockdown during Soviet-era — suggests possible sympathies on his part.[62] Moreover, given the post-war period during which Irino gained international acclaim as a composer — starting in the mid-1950s and notably including close ties with music circles of 'West Germany' — it seems almost inevitable and natural that he would simply prioritize the "free world" in considering international music exchanges.

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[60] Irino, "The Meaningful First-time Participation of China," 50.
[61] ibid.
[62] According to Reiko Irino (Takahashi), Irino expressed his wish to visit Vladivostok on several occasions over the 25-year duration of their companionship. However, the realization of this desire was impeded by the fact that Vladivostok was classified as a closed city from 1958 until 1992, rendering it inaccessible even to citizens of the USSR. See Reiko Irino's speech delivered in Vladivostok on 26 December 2012. https://www.jp-club.ru/vladivostok-rodina-vladimira-irino/ (accessed 15 September 2023)

However, with major international political events and shifting global geopolitics at that time, such as the US-China rapprochement in 1972, the termination of diplomatic relations between Japan and Taiwan and the normalization of Chinese-Japanese diplomatic relations, Irino's simple decision inevitably became entangled in wider political context due to Taiwan's growing international isolation.

On the other hand, during the 1970s, the disparity between contemporary music and the broader public became increasingly pronounced in Japan. The declining commercial value of such music posed an even greater challenge for ACL's conferences and festivals. Given ACL's nature as being a forum for cultural elites, ACL's activities were likely to encounter significant obstacles from the outset, unless there had been substantial change of heart towards the ACL from the Japanese government and fellow composers.

Within the realm of studies of postwar Japan's international cultural exchange efforts, scholarly have noted that such exchanges finally reached maturity in the late 1980s, as the results of governmental initiatives and the efforts of numerous NGOs that established networks connecting civil societies across various Asian countries — a development similar to the trajectories depicted in the previous section.[63] Nevertheless, Japan still struggles to position itself "within Asia" today; this stems from a combination of an inclination to view other Asian countries as others rather than partners, and persisting differences in historical understanding of contentious issues such as the Japanese role in and before WWII.[64] While this observation only represents a general trend, it provides another angle for critically assessing the reasons behind criticisms directed against Irino's during the early 1970s: Japan's longstanding issues with its Asian neighbors in the post-WWII era.

[63] Association for the Research on the International Cultural Exchange of Post-war Japan, "The International Cultural Exchange of Post-war Japan," in *The International Cultural Exchange of Post-war Japan*, edited by Kenichirō Hirano (Tokyo: Jinsō Shobō, 2005), 28–9.
[64] ibid.

In fact, there were some critics adopted a more self-reflective approach that entailed a serious consideration of Japan's potential role within an organization like the ACL. On April 21, 1975, *Ongaku Junpō* released an article by an anonymous author named "M-sei" that criticized the last year's Kyoto conference by disclosing several previously unknown facts.[65] M-sei stated that, although the organizing committee of the conference claimed that nearly forty Japanese participants have attended the conference, in reality, only Irino and Kan Ishii were fully present until the closing ceremony; it seems to him/her that most domestic attendees had joined the conference solely for the free accommodations or simply to expand the overseas market of their music. Although M-sei appreciated the notion of Japan providing supports to other Asian countries by sharing Japan's experiences managing musical cultures, the sense of disdain toward the musical cultures of other Asian countries, as evidenced by the remarks of some Japanese participants, led him/her to conclude that the actual situation fell short of the ideals purported by the ACL.

Composer Toshinao Satō (佐藤敏直, 1936–2002) also took a more nuanced critique on the ACL. Instead of engaging in unsubstantiated accusations of the ACL's alleged anti-communist bias, Sato, a pupil of Yasuji Kiyose, chose to express his concerns regarding Japan's participation into the ACL by insightfully pondering the larger issues at play.[66] He acknowledged that Japan had long disregarded the existence of its Asian neighbors and argued that it may already have been too late to rectify this problem. However, he also suggests that any effort to engage in international cultural exchanges with other Asian countries would be over-optimistic. Instead, it was essential, according to Satō, to first reflect on Japan's long-standing ignorance towards its Asian neighbors and determine an appropriate approach that

[65] M-sei, "Questions regarding the Conference of the Asian Composers' League," *Ongaku Junpō*, no. 768, 21 April 1975.
[66] Toshinao Satō, "ACL's recent movements Raising Questions," *Ongaku*, vol. 210 (1975): 40.

could provide mutual benefit. Without doing so, in Satō's lines echoing M-sei's, any hasty attempt to join the ACL would only reinforce Japan's implicit sense of superiority as a musically advanced and condescending nation.

While scrutinizing Japan's stance that evokes comparisons to the resurrection of the "Greater East Asia Co-prosperity Sphere" during the 1974 Kyoto Conference, Ken Baba, a Kansai-based musicologist, criticized the prevailing mindset among Japanese musicians. From his perspective, these musicians often categorize Japan as "advanced" and other Asian nations as "developing."[67] Baba argues that such an attitude not only disrespects Asian neighbors' cultural heritages but also reveals a lack of understanding about the unique challenges various Asian countries have faced in the process of Western music's reception. This condescension, he observed in many of his colleagues' remarks, seems to impose Japan's experiences upon other countries, a phenomenon parallel to Japanese corporations' global expansion without any consideration for local contexts and needs. For Baba, the enduring value of the controversial Kyoto conference lies in its provision of a platform for discussions on such complex issues.

Corresponding to Baba's stance, another self-reflective opinion publicly appeared three years after the Kyoto conference. The son of Irino's teacher Saburō Moroi, composer Makoto Moroi was a close colleague of Irino who also attracted international attention alongside Irino writing compositions that integrated both Japanese and Western instruments from as early as the 1950s. An active participant in the ACL's formative years, Moroi published an article in 1977 reflecting on his personal journey and advocating for more "reciprocal" international exchanges with other Asian composers.[68] Despite his international debut as a composer in the 1950s, it was not until the Kyoto conference of 1974 that Moroi became fully aware of the

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[67] Ken Baba, "Observation on the Second Conference of the Asian Composers' League," *Ongaku Geijutsu* (1974 November): 48–50.
[68] Makoto Moroi, "Asian Composers and Japan: Giving them an Opportunity to Present," *Yomiuri Shimbun Evening Edition*, February 4, 1977.

existence of fellow Asian composers. For Moroi, the *raison d'être* of the ACL was to serve as a reminder of how Europeanized Japanese composers have become." Observing the Japanese government's efforts to amend relations with Southeast Asian countries, initiated by Prime Minister Kakuei Tanaka's diplomatic visits, Moroi criticized the way Japanese musicians had "facilitated" cultural exchanges with so-called developing countries. In his view, even though Japan had made efforts to send orchestras and traditional musicians to various Asian countries with the intent of strengthening bonds, the actual practice felt akin to a "salesman" imposing goods on customers. Consequently, Moroi called on his colleagues to adopt a more appropriate approach to connecting with Asian neighbors in a way that would genuinely meet their needs.

These introspective perspectives of M-sei, Satō, Baba, and Moroi appear to have been largely absent from Irino's considerations. Given the intricate nature of Japan's relations with other Asian nations, Irino had no choice but found himself entangled in the ACL's activities against a backdrop of ongoing ideological conflicts. In other words, even if Irino were fully prepared for an exchange that would genuinely benefit his Asian fellows, the lack of dedicated groundwork to form consensus with his Japanese colleagues seems to have predestined the initial challenges of Japan's involvement in the ACL.

In the context of Japan's post-war advancements in mass culture — which captivated many young people across Asia — Shunya Yoshimi argues that Japan's perceived superior position was more a result of historical contingency, largely benefited from U.S. Pacific policy, than a reflection of its singularity.[69] This could also be relevant to the development of serious music. Given the thirty-year delay in entering the "true post-war era" between Japan and other Asian countries, the 1970s stood out as a period marked by the most significant disparities between Japan and its neighbors, both economically and culturally. Viewed in this light, the

[69] Shunya Yoshimi, *After cultural studies* (Tokyo: Seido-sha, 2019): 110–5.

eventual normalization of Japan's participation into the ACL can be seen as a byproduct of the socio-economic reconfiguration in Asia began in the 1980s. Regarding this emergence of "new common ground for cultural consumption among Asia's megacities," Yoshimi contends that it is the task of cultural studies to critically examine the historical implications of these shifts.[70] Similarly, in an era where Japan no longer assumes an overtly superior position, the question of how it engages in music exchanges with its Asian neighbors remains under-explored.

To conclude this case study, I would like to return to the central theme of this dissertation. Although this chapter may appear self-contained, its primary objective was to showcase the potential of historical studies in the realm of contemporary Asian music. As highlighted in Chapter 1, the ongoing discourse surrounding global history and its historiographical implications have gained scholarly traction worldwide. However, in the domain of music history, innovative historiographical approaches do not always align. Masashi Haneda's conceptual framework for forging a "New World History" offers two approaches: a more moderate "connected history" and a radical perspective that views every historical account as part of a broader global narrative.[71] Nonetheless, given the current dominance of nation-state-centric historical methods in the study of contemporary Asian music, I remain skeptical about the applicability of this radical approach.

Instead, I argue that the concept of "connected history" remains crucial, albeit sometimes considered slightly old-fashioned, for understanding contemporary Asian music. Avenues like the ACL conferences serve as valuable case studies for illustrating the historical interconnectedness among regions and individuals across geographical and cultural boundaries. Although the focus of this chapter is limited to Japan's participation in the ACL, one can easily

[70] ibid, 114–5.
[71] Masashi Haneda, "The New World History and Regional History," in *Global History and East Asian History*, edited by Masashi Haneda (Tokyo: Tokyo University Press, 2016), 27–9.

envisage the benefits of international comparisons and how they could enrich our comprehensive understanding of contemporary Asian music.

On a promising note, recent international collaborations in such a spirit have started to gain momentum. For example, Diau-Long Shen's recent work similarly explores the ACL's formative years yet from a Taiwanese perspective. Shen argues that, for Taiwanese composers like Tsang-Houei Hsu, involvement in the ACL represented the only way to assert their social relevance, particularly given Taiwan's complex diplomatic standing amid shifting international geopolitics.[72] Through this lens, it becomes evident that the criticisms from Japanese critics may have been accurate in identifying an underlying political agenda for figures like Hsu in establishing organizations like the ACL. However, this should not be interpreted as an indictment of either Hsu's or Irino's sincerity. Rather, it re-confirms the complex interplay between art and politics, especially during the Cold War era — an aspect that cannot be overlooked in the study of contemporary Asian music.

[72] Shen, "From Diplomatic to Social: Contemporary Music in Taiwan and the Establishment of Asian Composers' League."

Chapter 4. The Negotiations and Authorial Agency in the Compositional Process of Chou Wen-chung's *Eternal Pine I* (2008)[1]

> When Asian composers are ultimately given the nurturing they deserve, they will doubtless bring to the world revitalized legacies from thousands of years of Asian cultures to interact with achievements of the past centuries in Europe as well as the fruits of so many other cultures around the world… Half century ago, a few of us had a dream. It is now in your hands.
>
> Chou Wen-chung (2003)[2]

1. Introduction

On the evening of March 17, 2023, St. Patrick's Day, a poignant gathering unfolded at Columbia University in New York City. Hosted by Luyen and Sumin Chou, the sons of Chou Wen-chung (1924–2019), the event had been planned by the brothers but was delayed due to his death on October 25, 2019, which was on the eve of the global pandemic. This gathering brought together Chou's family, students, colleagues, music collaborators, and the successor to his professorship at Columbia University. They gathered to commemorate Chou's centennial, sharing reflections on their relationships with him to the public.[3] As a musicologist interested in Chou's works and activities, two specific talks during this event captured my attention.

The first was an introduction to the "Center for US-China Arts Exchange Records," a collection donated to the C.V. Starr East Asian Library at Columbia University in 2018. According to its curator, Evian Pan, the collection contains a wealth of primary sources, including drafts, manuscripts, photographs, and correspondence, and was made publicly

[1] A previous version of this chapter was orally presented at the 21st Quinquennial IMS Congress at Athens in 2022.
[2] The keynote speech given at the Asian Music Festival 2003 in Tokyo. Chou Wen-chung, "Beyond Identity," in *The Final Report of Asian Music Festival 2003 in Tokyo*, edited by The Japan Federation of Composers (Tokyo: The Japan Federation of Composers, 2004), 17.
[3] This event was livestreamed, and the video is available on YouTube. "Chou Wen-chung Memorial and Centennial Celebration," https://www.youtube.com/watch?v=k4keTsVFGps (accessed 15 September 2023)

accessible just a day before the gathering.[4] Although the Center for US-China Arts Exchange — a non-profit organization founded by Chou in 1978 — should be distinguished from Chou's individual artistic pursuits, the collection also comprises his correspondence with musicians around the world and documents related to the Pacific Music Festival that Chou organized.

The second notable talk was delivered by Lei Liang, a Chinese-American composer and currently a professor of composition at UC San Diego. Liang spoke about the ongoing efforts to preserve and promote Chou's legacy, initiatives he has been deeply involved in alongside his colleagues at the Xinghai Conservatory. Back in 2016, Chou chose to donate his personal collection of books, artifacts, and his Steinway to the conservatory. This act catalyzed what became known as the "Chou Boom" in the Sinophone musicological community,[5] marked by the establishment of the Chou Wen-chung Music Research Center at Xinghai Conservatory and a major symposium on Chou convened in November 2018. Liang, in collaboration with Cai Qiaozhong, the President of Xinghai Conservatory of Music in Guangzhou, announced plans for a second symposium on Chou to be held in November 2023, as well as the initiation of a composition commission program under Chou's name starting in 2024.[6]

From these two talks, we can discern two distinct approaches aimed at preserving and perpetuating Chou's lifelong legacy. The first adopts a conventional archival methodology common in the United States, while the second employs a more "dramatic" and "ambitious" strategy. This difference is notable not only in the celebratory overtone of the latter but also in its implicit emphasis on Chou's cultural and historical provenance — "China." Although it

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[4] For the finding aid of this collection, see https://findingaids.library.columbia.edu/ead/nnc-ea/ldpd_14433186 (accessed 15 September 2023)

[5] According to Liang, for the past four years there emerged more than twenty journal articles on Chou's music published in the music journal of China.

[6] Liang also highlighted two lecture series named in Chou's honor at both the Xinghai Conservatory and UC San Diego. Furthermore, Liang shared plans to publish Chou's manuscripts and pair them with new recordings of his music using the exact same instruments when they were premiered.

seems that efforts to sustain Chou's legacy had been interrupted by the global pandemic and are only now regaining momentum, it is crucial to recognize that Chou himself had already initiated such archival work two decades before this gathering took place.

In 2003, after settling legal disputes over Edgard Varèse's manuscripts, Chou chose to find them a permanent home at the Paul Sacher Stiftung in Basel, Switzerland. As an additional term of the arrangement, the Stiftung agreed to also house Chou's manuscripts and correspondence. This led to the establishment of the Chou Wen-chung Collection (*Sammlung Chou Wen-chung Musikmanuskripte*), which was made publicly accessible in 2008.[7] Given that Chou rarely disclosed his compositional techniques openly, one can easily sense the potential significance of this collection for the study of Chou's life and work.[8] Yet, fifteen years on, it is evident that the collection has been under-utilized by musicologists. Only a limited number of new research endeavors have benefited from this archive, and these have largely remained confined to analytical frameworks. Taken together with the two talks above, this situation underscores that a critical reappraisal of Chou's achievement by using first-hand sources remains an unfulfilled scholarly imperative.

Indeed, although the study of "transcultural composers" —including figures like Chou Wen-chung, Isang Yun, Tōru Takemitsu, and José Maceda — and their music have firmly established its place in contemporary musicology, this area of scholarship has frequently overlooked the utilization of primary sources such as correspondences, sketches, and other firsthand materials. By contrast, studies on other post-1945 contemporary composers like György Ligeti, Pierre Boulez, Steve Reich, and Elliott Carter have significantly benefited from

[7] For details, see Heidy Zimmermann, *Sammlung Chou Wen-chung: Musikmanuskripte (Inventare der Paul Sacher Stiftung 29)* (Basel: Schott Music Gmbh & Co., 2008); and Heidy Zimmermann, "The Chou Wen-chung Collection in the Paul Sacher Foundation: An Introduction," in *Polycultural Synthesis in the music of Chou Wen-chung*, edited by Mary I. Arlin and Mark A. Radice (New York: Routledge, 2018), 268–87.
[8] Fred Lerdahl, who succeeded Chou as the second Fritz Reiner Professor at Columbia University, touched on this aspect of Chou at the gathering mentioned above.

rigorous archival investigations that led to fresh musicological insights.[9] Unfortunately, a comparable level of scholarly attention has not been extended to their "transcultural" peers. As a result, the compositional processes and details pertaining to these non-Western composers remain underexplored, posing challenges for music historians seeking creative ways to interpret their accomplishments and thus integrating these figures into broader music-historical narratives.[10]

Given this context, and with the newly accessible archives and the growing Chinese interests in commemorating Chou's accomplishments, the time appears ripe for initiating critical inquiries into Chou's life and oeuvre with the help of primary source materials.

Chou occupies a unique position in twentieth century music history, notably as one of the first post-WWII Asian composers to gain recognition in the Western and international contemporary music scenes as early as the 1950s.[11] His unique synthesis of Western and Chinese musical ideas has long captivated scholars in English-language musicology and music theory. The first PhD dissertation focusing on Chou was published in 1990; subsequent dissertations, monographs, and research articles has produced an extensive body of literature

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[9] For example, Laura Emmery, *Compositional Process in Elliot Carter's String Quartets: A Study in Sketches* (New York: Routledge, 2020); Amy Bauer, "From Pulsation to Sensation: Virtuosity and Modernism in Ligeti's First and Ninth Piano Études," *Contemporary Music Review* 38, no. 3-4 (2019): 344–65; Sumanth Gopinath and Pwyll ap Siôn, *Rethinking Reich* (New York: University of Oxford Press, 2019); Joseph Salem, "The Integrity of Boulez's Integral Serialism: Polyphoie X and Musical Failure as Compositional Success," *Contemporary Music Review* 36, no. 5 (2017): 337–61.

[10] In addition to situating these composers as national cultural heroes in music histories based on a nation-state framework, a typical strategy to incorporate non-Western composers into general music history seems to be an attachment of examples by non-Western composers. This serves to expand any given topic into a global level — "remaking traditions," "border-crossing" or "East-West integration" are examples that come to mind. See Joseph Auner, *Music in the Twentieth and Twenty-first Centuries* (New York: W. W. Norton & Company, 2013), chapter 13 and 15.

[11] For a concise biography of Chou, See Michelle Vosper's work published on Chou's official website. https://chouwenchung.org/about/biography/ (accessed 15 September 2023). In his *The Four Asian Contemporary Composers*, Francisco Feliciano juxtaposes Chou with Isang Yun, Toru Takemitsu, and José Maceda, framing the four as a generation of pioneers who have transcended both a superficial (tourist) and a religious (pilgrim) reading of their respective traditions, thereby enabling them to come up with fresh creations.

about the man and his music.[12] However, despite these dedicated studies — most of which did not engage with archival materials — Chou continues to be marginalized within many music-historical narratives.[13] Compounding this issue is the gradual departure of the original generation of scholars who had established the field of Chou studies; they have shifted their focus to other subjects, leaving a gap in the subsequent generation. This absence has led to a noticeable decline in scholarly interest in Chou amongst the English-language communities of musicology, a trend seems to echo the infrequent utilization of the Chou Wen-chung Collection at Paul Sacher Stiftung over the past fifteen years.

Part of the growing neglect of Chou's work, in my view, might stem from the isolationist and exclusivist tendencies that have characterized earlier studies of him. Such perspectives have hindered a nuanced historicization of his work and implicitly suggested that Chou and his music can only be understood through the lens of "traditional Chinese culture" (as interpreted by Chou's fashion). To challenge this pervasive yet often unarticulated premise underlying existing studies on Chou, I focus on the compositional process behind *Eternal Pine I* (2008) with the first-hand materials held at Paul Sacher Stiftung. The primary sources, including the sketches and correspondences, have indicated that this work emerged from Chou's intensive negotiations and collaborations with several prominent Korean musicians. By incorporating the perspectives of Chou's collaborators, who do not necessarily share the same set of cultural

[12] For PhD dissertations on Chou and his music, see Seok-Kwee Chew, "An Analysis of the Selected Music of Chou Wen-Chung in Relation to Chinese Aesthetics," (PhD dissertation, New York University, 1990); Kenneth Kwan, "Compositional design in recent works by Chou Wen-Chung," (PhD diss., State University of New York at Buffalo, 1996); Eric Chui-Kong Lai, "A theory of pitch organization in the early music of Chou Wen-Chung," (PhD diss., Indiana University, 1995). For books and edited volumes on Chou, see Peter M. Chang, *Chou Wen-chung: the life and work of a contemporary Chinese-born American composer* (Lanham, MD: Scarecrow Press, 2006); Eric C. Lai, *The Music of Chou Wen-chung* (New York: Routledge, 2009); Mary I. Arlin and Mark A. Radice (eds.) *Polycultural Synthesis in the music of Chou Wen-chung* (New York: Routledge, 2018). For manifestation of calligraphy in Chou's music, see Yayoi Uno Everett, "Calligraphy and musical gestures in the late works of Chou Wen-chung," *Contemporary Music Review* 26, no. 5-6 (2007): 569-584; and Shiji Pan, "Music calligrapher Chou Wen-chung: his counterpoint theory as reflected in his Eternal Pine series," *The Art of Music: Journal of the Shanghai Conservatory of Music* 156, no. 1 (2019): 23–30.

[13] I will further elaborate on this in the concluding chapter of this dissertation.

codes with him, I argue that we can create new spaces to understanding Chou while better situating his artistic activities within music history. *Eternal Pine I* (2008) is first part of the *Eternal Pine* series (2008–13); the series consists of pieces written for three different settings (Korean, Western and Chinese) which maintained an overarching aesthetic of classical Korean court music.

Regarding *Eternal Pine I* (2008), several aspects have remained under-explored: the context in which the piece was commissioned by a Korean artist, how Chou managed to imprint his personal style within this framework, and the extent to which his understanding of Korean music — as a Chinese American — aligned or diverged with Korean perspectives. Addressing these questions will illuminate some of Chou's implicit assumptions that have previously eluded academic scrutiny. Such an inquiry could serve as an excellent starting point for critically historicizing Chou, thereby fostering broader discussions on his life and works.

This chapter begins by reflecting upon the scholarly attention devoted to Chou thus far. I first argue that the insufficient of utilizing historical approaches and an underlying bias that alienates Chou from his contemporaries have served to curtail the scope of previous studies. Next, the core of this chapter consists of a case study analytically centers the process of negotiation and collaboration which characterized the inception and completion of *Eternal Pine I* — in which Chou sorts to stay true to certain stylistic constraints while preserving his own unique authorial vision. The sources of my case study are the correspondence and manuscripts held at the Paul Sacher Stiftung. To center a "multi-faceted" reading of Chou, I will complement my analysis by drawing upon Korean sources and my own interviews with the commissioner of *Eternal Pine*, gayageum (traditional Korean zither) maestro Yi Ji-young. Drawing upon insights garnered from the compositional process, this chapter concludes by listening to *Eternal Pine I* (2008) with the objective of illustrating what Chou conceptualized

and materialized as a "shared East Asian aesthetic" in the piece. I contend that the key to effectively historicizing and contextualizing Chou involves acknowledging what held meaning for him, while maintaining a critical stance without imposing unnecessary value judgments.

2. Previous Studies on Chou: Trends, Methods, and the Insufficiency of Historical Approaches

While Chou's music often suggests an intercultural reading, this did not arise organically but rather stemmed from guidance given to him by his mentors, Edgard Varèse and Nicholas Slomnisky, who urged Chou to find his own voice by drawing upon his cultural background. As a result, from the late 1940s, Chou began to integrate themes from traditional Chinese cultural heritage into his work, such as painting, poetry, *qin* music, and calligraphy. In addition to the *variable modes* his original pitch organizing system inspired by the Chinese classic *I-Ching*), other Chinese influences can be easily noticed in Chou's works, while not especially from their sonorities but from their programmatic titles and underlying philosophy. Through his development of unique music-historical concepts like *re-merger* or *confluence*, along with his musical works and efforts at promoting international cultural exchanges, Chou crafted a self-image as a contemporary *wenren* (the ideal of a Chinese literati).

Broadly speaking, there are two types of previous studies on Chou: analysis-based and biography-based.[14] The majority of existing research falls under the former category, which primarily focuses Chou's innovations on compositional design and intercultural synthesis in composition while also emphasizing Chou's solid Chinese underpinnings. Recent studies have shifted their focus to Chou's musical crystallization of the calligraphic aesthetic, thereby expanding the analytical arsenal available to understand his music.[15] Despite the contributions

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[14] It is important to note that in the Chinese-language circles, studies on Chou did not begin to flourish until the 2010s. This has to do with Chou's intricate relationships with his students all over the U.S., Taiwan, Hong Kong, and China and the political convolution among these regions. However, when Chou decided to donate his personal library to China in 2016, it undoubtedly facilitated a wave of new research and publication projects on Chou in the Chinese-language circle; also, as previously mentioned, the donation eventually resulted in the establishment of Center of Chou Wen-chung's Music in Xinhai conservatory in Guangzhou and a symposium dedicated exclusively on Chou. See Chi, "Life-long essence going back to its root."

[15] Everett, "Calligraphy and musical gestures"; Yayoi Uno Everett, "From exoticism to interculturalism: counterframing the East-West binary," *Music Theory Spectrum* 43, issue 2 (2021): 330–8; and Pan, "Music calligrapher".

these lines of study make to secure a place for Chou's music within musicological scholarship, they share a focus on self-contained music analysis which has somewhat obscured potential connections between Chou and his contemporaries. Keith Howard observes that "[Chou's] same mix of structured organization and flexible incorporation" can "apply to the compositions of Messiaen and Yun" whereas "Messiaen also incorporates rhythm" [16] in a way similar to that of Chou's. This suggests a potential for understanding Chou's music through creative comparisons across various dimensions such as pitch organization, overall structural designs, or aesthetic principles. While it is not necessary to measure Chou's achievements against other composers, Howard's view highlights the numerous possibilities for understanding his music which can be made by comparative work.[17]

As for biographical works on Chou, the works of Peter Chang and Mark Radice are the most comprehensive available at present.[18] Both studies provide clear pictures of Chou's life, but some limitations in scope mean each fails to critically assess Chou's artistic trajectory. For example, like their analysis-based counterparts, both are prone to understanding Chou in isolation — suggesting his artistic output is nothing but the outcome of his personal experience. Moreover, rather than accessing first-hand materials on Chou such as sketches or correspondence, the writers ground their works heavily in authorial interviews with Chou, at times supplemented by secondary sources. As a result, the accounts provided by Chang and Radice align seamlessly with Chou's own self-portrayal. This is evident in the 2018 release of the two-DVD set, *Oral History of Chou Wen-chung: The Practitioner of East-West Musical*

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[16] Keith Howard, "Review of The Music of Chou Wen-chung by Eric C. Lai," *Ethnomusicology Forum* 20, no. 1 (2011): 111.

[17] Another excellent example is a recent attempt that interestingly compares three composers' distinct way of adapting *I-Ching* into their respective pitch organization. See Ke Xue and Fung Ying Loo, "Transcoding the I Ching as Composition Techniques in Chou Wen Chung, Zhao Xiaosheng and Chung Yiu Kwong," *Revista Música Hodie* 19 (2019): 1–29.

[18] Chang, *Chou Wen-chung*; Mark Radice, "Chou Wen-chung: a Biographical Essay," in *Polycultural Synthesis in the music of Chou Wen-chung*, edited by Mary Arlin, and Mark Radice (New York: Routledge, 2018), 17–85.

Confluence. Although the set offers invaluable firsthand accounts of Chou narrating his past in his native language, any view would find it surprised that how closely Chang and Radice's accounts mirror these self-descriptions.

Furthermore, rather than critically assessing Chou's claimed intercultural achievements, these sources tend to dovetail with Chou's insistence upon the authenticity of his utilization of Chinese traditional cultural elements. Radice emphasizes "his cultural heritage, which is deeply rooted in his native China and in Chinese tradition,"[19] while Chang praises Chou's role as a "culture broker," noting "the Chinese found that Chou's techniques were modern and the thought behind his composition was archetypically Chinese."[20] Such language reinforces an East-West bipolar thinking that idealizes Chineseness as representing the East, recalling what Timothy Taylor has called the "classical music ideology" transposed to an intercultural setting. This approach can obviously lead to a lack of historical contextualization in our understanding of the composer.

It is worth considering a biographical strategy based on critical praise or reliance on unmediated statements of Chou himself is the best way to approach analysis of his work. Such an approach leaves many "blanks" in our comprehension: besides the heavy duties of his administrative jobs, what factors led to Chou's nearly twenty-year hiatus from composition?[21] How exactly did Chou collaborate with colleagues in the creative process? How did Chou's musical ideas originate and evolve over time? Although some accounts by his pupils and colleagues have provided hints to how to answer these questions, they remain under-explored.[22]

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[19] Radice, "Chou Wen-chung," 17.
[20] Chang, *Chou Wen-chung*, 206.
[21] It is generally understood that, in addition to his administrative roles at Columbia University, Chou's extensive involvement in the Center for US-China Art Exchanges, Composer's Recordings, Inc., and the lawsuits regarding Varèse's manuscripts, occupied a substantial portion of his time. While these commitments were undeniably significant and time-consuming, for a composer whose professional career extended over six decades, an oeuvre comprising fewer than thirty compositions still appears somewhat atypical.
[22] See the three snapshots and the interview with Chen Yi and Zhou Long in Arlin and Radice, *Polycultural synthesis*.

By failing to objectively examine primary sources, previous studies have thus fallen short of fully elucidating the complexities of Chou's artistic creation. They are obliged to confine their discussions on Chou to either musical analysis or a reiteration of Chou's own words.

The most recent English-language academic work on Chou is an anthology, *Polycultural Synthesis in the Music of Chou Wen-chung* (2018), edited by Mark Radice and Mary Arlin. However, a close reading suggests that Radice likely assumed the bulk of the editorial duties. Radice's involvement appears surprising given that his research interests scarcely overlap with post-WWII contemporary music like that of Chou. His initial contact with Chou occurred during the preparation of his 2003 book, *Concert Music of the Twentieth Century*, an introductory-level undergraduate textbook where he cursorily included Chou and his Chinese pupils as representatives of China's concert music tradition. This prior interaction might have informed Radice's presumptions about Chou. Although it is not clear how Radice came to edit an anthology on Chou, it is noteworthy that some of the included essays were completed before 2009 and were already in the process of publication,[23] suggesting that publishing such a volume in North America might have been posed with growing challenges.

Despite some valuable contributions brought by the edited volume, Radice's editorial work, to my perspective, has rather diminished the book's prominence within the realm of musicology. Known as a scholar sometimes faces allegations of academic integrity,[24] Radice's fondness of drawing upon unrelated matters — such as different spelling of Mao Tse-tung's name or a review of cultural revolution which almost had nothing to do with Chou — calls into

[23] Eric Lai has mentioned multiple times in the footnotes of his 2009 book that the anthology was already under editorial work. See Lai, *The Music of Chou Wen-chung*, 4; 50; 65; 95; 108.
[24] For critical assessment of Radice's academic integrity, see Deniz Ertan, "Review of *"Very Good for an American": Essays on Edward MacDowell*, edited by Douglas Bomberger," *Music and Letters* 99, no. 3 (2018) 497–500; Myron Gray, "Review of *"Very Good for an American": Essays on Edward MacDowell*, edited by Douglas Bomberger," *Notes* 75, no. 4 (2019): 660–2; Jacob A.Cohen, "Review of *"Very Good for an American": Essays on Edward MacDowell* by Bomberger," *American Music* 38, no. 1 (2020): 113–5.

question the work's scholarly merit. Most significantly, Radice eschews any attempt to clarify the conceptual foundations of the anthology, such as the term "polycultural synthesis" mentioned in the title, thereby implying that this aspect of Chou's music is simply self-evident. This omission, along with the lack of a unifying thread connecting the chapters, serves to underscore Radice's disappointing editorial work and seems to reinforce the dwindling interest in Chou within English-language musicological scholarship.

3. Chou's *Eternal Pine* series (2008–13) in the Context of His Artistic Trajectory

In a 1995 interview with the music critic Bruce Duffie, Chou talked about composing for non-Western instruments, which he had begun to think as early as the 1950s but at that point had not yet begun. With undertones of expectation, he said, "in fact, commission or not, sooner or later I think it's likely for me to write it [a piece for zheng or other Asian instruments]."[25] Twelve years later, Chou finally had the opportunity to do so, in the form of composing for Korean instruments.

On July 19, 2007, an email popped into Chou's inbox.[26] It was from Yi Ji-young,[27] the well-known Korean gayageum maestro, also a representative of Contemporary Music Ensemble Korea (thereafter CMEK). Sponsored by the Art Councils Korea, CMEK had organized a three-year grand concert series from 2006 to 2008. Yi asked Chou to write CMEK a new piece, which would be a part of the third year's program only featuring non-Korean composers. Eventually, Chou's *Eternal Pine I* premiered at Kumho Art Hall in Seoul on October 26, 2008, along with works by composers including Qin Wenchen, Takeo Kudo, Klaus Huber, Yuji Takahashi, and Stefano Bellon.[28]

Satisfied with the results of the commission, Chou went on and received furthered commissions from the New York New Music Ensemble and the Taipei Chinese Orchestra. This ultimately turned *Eternal Pine* into a series of five works, with the same spirit but for three

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[25] "Composer CHOU WEN-CHUNG: A Conversation with Bruce Duffie," http://www.bruceduffie.com/chou2.html (accessed November 30, 2022)

[26] Email from Yi Ji-young to Chou, 19 June 2007. Folder 215, "*Eternal Pine I*," Chou Wen-chung Collection, Paul Sacher Stiftung (thereafter CWC Collection, PSS).

[27] Some previous studies in Chinese have wrongly represented Yi's name in Chinese characters. Her name, as she has personally specified, is 李知玲 instead of 李知英. For example, see Rao, "Inner Liaison and Dialogue in Asia: Chou Wen-chung and Korean Gayageum."

[28] Program announcements of the Radio Station "Kugak FM" http://www.gugakfm.com/gugak_web/radio/radio_program_board.jsp?sub_num=787&sub_id=514&idx=RD2014001471&state=view&bIdx=-3502&pageNo=341 (accessed June 22, 2022) Also, according to what Yi recounted to me, this selection of composers was rather a result of her professional career in gayageum performance over the decades.

distinct types of instrumentation. They are *Eternal Pine I* (2008) for Korean chamber ensemble (*gayageum, daegeum, piri, saenghwang* and *changgu*), *Eternal Pine II* (2009) for *gayageum* and *changgu*, *Ode to Eternal Pine* (2009) for Western chamber ensemble, *Eternal Pine III* (2012) for a Chinese chamber ensemble, and *Eternal Pine IV* (2013) for *di*, *pipa*, and *luo gu*.

As Chou had previously been hesitant to compose new works, his composition of the *Eternal Pine* series is of great significance. While the pentalogy suggests an overall perception of Chou's desire to create a new East Asian aesthetic, Chou still stressed the different musical context of each work. For example, in the notes to the 'Korean' works (*Eternal Pine* I & II), Chou stresses a shared "heritage of East Asian music" and notes he was "inspired by the traditional dedication to idealism in East Asia."[29] On the other hand, Chou specifies "*chong ak*," a term that roughly refers to the Korean court music tradition, as being the fundamental motivation for the 'Western' work (*Ode to Eternal Pine*).[30] Lastly, in the note to the 'Chinese' works (*Eternal Pine* III & IV), Chou centers the unshakeable "Chineseness" of his artistic journey, and affirms that Korean *chong ak* possibly has its roots in the Chinese chamber music of the Tang and Song dynasties.[31]

The *Eternal Pine* series is the apotheosis of Chou's life-long musical art.[32] Nancy Rao contends that the series, especially the initial Korean works (I & II), catalyzed the emergence of an "inner-Asian liaison," with Chou's long-standing efforts in synthesizing the East and the West as its prerequisite.[33] Frederick Lau further suggests that from the earlier works to the *Eternal Pine* series, Chou has been "gradually moving away from being pigeon-holed according to his ethnicity"; this means that "racialized labels" that have been implicitly

[29] Chou Wen-chung, Eternal Pine. (C. F. Peters, no. 68730)
[30] Chou Wen-chung, Ode to Eternal Pine. (C.F. Peters, no. 68278)
[31] Chou Wen-chung, Sizhu Eternal Pine (Eternal Pine III). (C.F. Peters, no. 68732)
[32] Pan, "Music calligrapher," 30.
[33] Nancy Yunhwa Rao, "Inner liaison and dialogue in Asia: Chou Wen-chung and Korean gayageum," *The Art of Music: Journal of the Shanghai Conservatory of Music* 156, no. 1 (2019): 41.

accepted as applying to composers like Chou should be discarded.[34] Chou's border-crossing attempts at referencing Korean tradition and instrumentation are the main rationales behind these positive assessments. However, methodologically speaking, the work of both critics remains similar to most of the previous studies on Chou, in that they still adopt an analysis-based approach. To advance in methodological terms, it is necessary to conduct new, detailed historical studies on both Eternal Pine as a series and Chou himself, with the help of first-hand materials.

[34] Frederick Lau, "Chou Wen-chung: voice of authenticity in the age of change," in *Polycultural Synthesis in the music of Chou Wen-chung*, edited by Mary I. Arlin and Mark A. Radice (New York: Routledge, 2018), 11.

4. The Compositional Process of *Eternal Pine I* (2008)

Jackie Wiggins defines "compositional process in music" as a threefold yet non-linear procedure consisting of generating musical ideas, setting music into context and socio-cultural-personal agency.[35] This definition moves from a general conceptualization of the act of composition, to focusing on three key aspects of scrutinizing an artist's creative process: 1) the origin of a musical idea; 2) the composer's exploratory and formative efforts; and 3) the way in which the work is shaped by its surrounding milieu. Following on from this definition, my case study presented below examines Chou's compositional process for *Eternal Pine I*, which was the result of an intense collaboration between Chou and his Korean colleagues. Instead of centering Chou's authorial agency as the main source of his musical vision, the case study will emphasize the interplay of contrasting perspectives and negotiations that emerged during the compositional process, drawing upon primary sources held at Paul Sacher Stiftung.

4.1 The Overview of the Compositional Process

Table 4-1 lists all the correspondence between Chou and Korean musicians, primarily Ji-young Yi, that I was able to locate within the Chou Wen-chung Collection at the Paul Sacher Foundation. Unlike the curatorial practice at the Stiftung, which generally separates correspondence from other "musical papers," these correspondences — comprised of printed copies of emails and facsimiles — are preserved alongside materials Chou received from his Korean colleagues, preliminary sketches, and work-in-progress scores. For each correspondence item, I provide a summary of the main subject discussed between Chou and the Korean musicians. It becomes evident that approximately six months after accepting the

[35] Jackie Wiggins, "Compositional Process in Music," in *International Handbook of Research in Arts Educations*, edited by Liora Breslar (Dordrecht: Springer, 2007), 456–65.

commission, Chou initiated the actual compositional process around the end of February 2008. My examination of these correspondences leads me to conclude that certain pieces and attachments are likely missing from the collection. Nevertheless, the period from late February to early August 2008 marks a phase of intense collaboration.

Table 4-1. Correspondence between Chou and Korean Musicians during the Compositional Process of *Eternal Pine I & II,* from 2007 to 2010. "*Eternal Pine I*," CWC Collection, PSS. The archival numbers after the bracket, which indicates the folder numbers, are mine.

No	Archival No.	Date	Type	Pages	Sent by	To	Main Subject
1	[215]-04-45	2007/07/19 20:16	Email	1	Yi Ji-young	Chou	Ji-young's first email to Chou; introducing herself and asking Chou to accept the commission; from the selection list of available instruments Chou only underlined the traditional ones; saying she will send Chou some CDs
2	[215]-04-46	2007/07/23 18:11	Email	1	Yi Ji-young	Chou	Ji-young's second email to Chou; last email being resent because Ji-young thought Chou might have not received the previousone.
3	[215]-04-53	2007/08/02 19:59	Email	1	Lee Jin-sook	Chou	Sending Chou the range chart of daegeum; promised to send him more materials about traditional Korean instruments
4	[215]-04-54	2007/08/09 23:58	Email	1	Lee Jin-sook	Chou	Mentioning Ji-young has sent Chou some CDs; Because on September 22-23 some members of CMEK will be performing in Italy, Jin-sook wishes to arrange a demonstration workshop for Chou there
5	[215]-04-55	2007/08/11 11:33	Fax	1	Yi Ji-young	Chou	Explaining the schedule of their tour in Italy in Septermber; inviting Chou to participate
6	[215]-04-10	2008/02/12 5:34	Email	1	Yi Ji-young	Chou	Thanking Chou for willing to compose for CMEK; some recent news about Dr. Lee Hye-ku
7	[215]-01-13	2008/02/21 0:23	Fax	4	Yi Ji-young	Chou	Explaining gayageum tunings and options for different types of gayageums
8	[215]-03-07	2008/02/22 23:58	Fax	1	Yi Ji-young	Chou	Replying to Chou's tuning proposition (12-string divided into major thirds)
9	[215]-04-11	2008/02/26 6:02	Email	2	Chou	Yi Ji-young	More questions on tuning; Chou's preference for sanjo gayageum (and his reasons); Chou's emphasis on m3

							intervals and a whole-tone-based tuning; concerns about the limited range of 12-string gayageum; asking Ji-young's opinion about gayageum choices
10	[215]-03-11	2008/03/05 0:20	Fax	2	Yi Ji-young	Chou	Chou hesitating to choose between differently types of gayageum; Ji-young says 18-string is also a choice
11	[215]-01-14	2008/03/06 0:18	Fax	1	Yi Ji-young	Chou	Chou expressed preference fora 25-string Gayageum
12	[215]-03-13	2008/03/06 0:18	Fax	5	Yi Ji-young	Chou	Detailed explanations on gayageum playing techniques with the aim to answer Chou's questions on those specific techniques.
13	[215]-04-13	2008/03/08 7:04	Email	2	Chou	Yi Ji-young	On gayageum selection again; Chou's preference in the number of strings which is neither too many nor few; Chou's hope to use silk strings; Chou's emphasis on the ultimate instrumentation depends on which gayageum to use; Chou's more questions about Korean instruments
14	[215]-03-04	2008/03/11 0:05	Fax	3	Yi Ji-young	Chou	Replying to Chou's final Choice of using a silk 18-string gayageum; Answering Chou's questions regarding Piri, Saenghwang and daegeum's instrumental qualities; Expressing the inability to undertand some of Chou's terminology
15	[215]-03-17	2008/03/15 0:12	Fax	1	Yi Ji-young	Chou	Agreement on 18-string gayageum tuned to whole-tone scale
16	[215]-01-12	2008/03/16 0:15:00	Fax	1	Yi Ji-young	Chou	Explaining the chords that saenghwang can play
17	[215]-04-19	2008/04/15 19:13:21	Email	2	Chou	Yi Ji-young	Completion of the gayageum part for the prelude; Chou expressed his willingness to work with Jijoung and change according her opinions; Chou's fondness for glissando produced by pressure; sketching out his metaphysical idea of "sanlai" manifested in the piece; Promised to send the gayageum part on April 17 2008
18	[215]-04-19	2008/04/16 10:34	Email	1	Yi Ji-young	Chou	Telling Chou her fax number; saying she needs more time to translate his long emails.
19	[215]-04-18	undated; possibly April 2008	Email	2	Yi Ji-young	Chou	Two undated emails answering Chou's questions and asking for confirmation on the tuning and which gayageum to use (possibly after Chou's 2008/04/15 email)

20	[215]-04-25	2008/05/11 7:30	Fax	1	Yi Ji-young	Chou	Thanking Chou for sending a new version; saying she has no problems to play even faster; noting Chou that dageum player will email Chou directly.
21	[215]-04-26	2008/05/13 19:21	Email	2	Chou	Yi Ji-young	Confirming if he understood Ji-young's comments properly; adding other instruments into the prelude; questions about other instruments; Mentioning the affinity of Song dynasty's Tzu (ci) music and sanjo music
22	[215]-04-28	2008/05/15 7:07	Email	1	Kim Jeong Seung	Chou	Daegeum player writing to Chou answering Chou's questions; unable to understand some of Chou's inquiries
23	[215]-04-29	2008/05/18 11:57:25	Email	1	Kim Woong Sik	Chou	Changgu player telling Chou that he has all the Western sticks usually used in contemporary music
24	[215]-04-30	2008/05/19 17:29	Email	1	Kim Jeong Seung	Chou	Answering Chou about the notes in parenthesis as seen in the chart; Hoping Chou to compose regardless of instrument's machanical limitations; attaching a score of *Mit des Leben für Daegeum solo* by Chan-Hae Lee
25	[215]-04-31	2008/05/20 8:58	Email	1	Yi Ji-young	Chou	Answering Chou's questions; saying she heard that the music of Song dynasty has influenced court music; but she wonder if there is a connection with Korean folk music
26	[215]-04-32	2008/05/21 10:59	Email	1	Park Chi-wan	Chou	Piri player replying to Chou saying basically he has no problem playing most of the notes
27	[215]-04-33	2008/06/06 19:08	Email	1	Kim Jeong Seung	Chou	Recent trip to Kyung-ju prevented him from replying to Chou promptly; informing Chou of his playing capabilities; other than traditional daegeum, the reformed daegeum may also be a possible choice
28	[215]-04-34	2008/06/24 6:36	Email	1	Lee Hyang-hee	Chou	Saenghwang player replying to Chou about some of the pitches impossible to play in the score Chou sent (Lee's first email to Chou)
29	[215]-04-35	2008/06/24 23:29	Fax	2	Yi Ji-young	Chou	Telling chou that most parts of the sent score are fine; saenghwang player will email Chou directly; confirming the meaning of the symbols for glissando Chou used in his score
30	[215]-04-49	2008/07/01 12:30	Email	1	Kim Hi Kyung	Chou	Sending Chou Dr. Lee Hye-ku's address and asking for contact information of the Bratono (sic [Brentano]) String quartet

31	[215]-04-07	2008/07/10 4:09	Email	1	Lee Hyang-hee	Chou	Saenghwang player answering Chou's questions about impossible fingerings and chords
32	[215]-04-43	2008/07/12 8:17	Email	1	Yi Ji-young	Belinda	Sending to Chou]s assistant because Chou was in Europe; confiriming the playability of the score sent to Ji-young, with several unclear notations in question; wondering the small volume of the gayageum would meet Chou's imagination or not
33	[215]-04-42	2008/07/12 8:19	Fax	1	Chou	Yi Ji-young	Discussion on the solo passage around m. 43
34	[215]-04-44	2008/07/13 14:31:16	Email	1	Yi Ji-young	Belinda	Adding one more question to the previous email
35	[215]-04-47	2008/07/24 15:29	Email	2	Chou	Yi Ji-young	Chou mentioning he usually does not show the music in progress to people; but this time is different because he needed to consult Korean performers to finalize the score; hoping to have the time to rehearse a little ahead of the usual schedule
36	[215]-04-08	2008/07/26 1:37	Email	2	Chou	Lee Hyang-hee	Chou's questions about hand postures; Expressing his fear of writing down the wrong notes and impossible fingerings
37	[215]-04-48	2008/07/28 6:43	Email	1	Lee Jin-sook	Chou	CMEK coordinator writing to Chou to talk about rehearsal schedule; Chou will give a lecture after the concert (not related to CMEK); confirming the piece's title
38	[215]-04-50	2008/08/02 4:35	Email	1	Kim Woong Sik	Chou	Asking questions about Chou's draft score
39	[215]-04-51	2008/08/02 6:09	Email	1	Yi Ji-young	Chou	Informing Chou about her preference to a simpler version of the solo passage
40	[215]-04-52	2008/08/04 7:18	Email	1	Lee Jin-sook	Chou	Asking for Chou's understanding that business class flight ticket may not be possible
41	[215]-04-05	2008/10/16 17:36	Email	1	Yi Ji-young	Chou	Translating titles of each movement in Eternal Pine into Korean with the help of Prof. Kim Hee-kyoung
42	[215]-04-21	2009/04/30 20:38	Fax	2	Chou	Yi Ji-young	Facsimile of attachments; only 2 of 9 pages available; notes on instruments for published score of Eternal Pine; asking Ji-young to review
43	[215]-04-39	2009/07/02 4:19:14	Email	4	Yi Ji-young	Chou	Thanking Chou for sending the solo version; confirming the titles including the preludes's; asking if Chou used a special sign for court music techniques
44	[215]-04-38	2009/07/02 12:43	Email	4	Yi Ji-young	Chou	Confirming the meaning of the solo version's title
45	[215]-04-38	2009/07/02 15:00	Email	4	Yi Ji-young	Chou	Confirming the meaning of the solo version's title

46	[215]-04-40	2009/07/08 12:17:14	Email	2	Yi Ji-young	Chou	Ji-young's suggestions on notation symbols
47	[215]-04-41	undated; possible July 2009	Email	1	Yi Ji-young	Chou	Discussion on Korean titles for each movement; Ji-young's hope to publish the score in Korea; wondering if changgu is needed in the solo version; Chou's hand-written annoation (a huge question mark) shows that he could not agree with taking out the changgu part
48	[215]-03-29	2010/01/26 14:22	Email	2	Chou	Yi Ji-young	Informing Ji-young that the solo version has been edited; more slurs and dynamics added; elucidating his thoughts on fundamental differences between East and West; different pitches on a single string; Plans to edit the ensemble version
49	[215]-03-24	2010/02/01 9:26	Fax	2	Yi Ji-young	Chou	Thanking Chou for approving the use of his music in Ji-young's book; Ji-young's suggestions on notational indications; Dr. Lee Hye-gu's Obituary
50	[215]-03-26	2010/02/03 23:38	Fax	4	Yi Ji-young	Chou	Clarifications on Gayageum performance symbols

4.2 Chou's Working Habits

Chou's compositional process is a subject that has remained largely obscure, as the composer seldom revealed details to the public. However, we can see that in a round table session after the performance of the *Eternal Pine* series in Taipei, Chou mentioned that he had corresponded with Yi Ji-young for over one year in preparation of the piece.[36] Additionally, there are in fact first-hand materials that we can draw upon to learn more about the process. While not every piece of correspondence was carefully preserved, many emails, facsimiles, and works-in-progress were archived within the Chou Wen-Chung collection at the Paul Sacher Stiftung. Studying these documents, including over fifty pieces of correspondence (see Table 4-1), can offer us a glimpse into both the intense nature of their collaboration and into previously unrecognized aspects of Chou's creative process.

[36] Chou's verbal remark, recorded at Zhongshan Hall, Taipei, on 26 May 2012.

According to Yi, while other composers she commissioned or worked with usually exchanged no more than two or three emails with her per piece, Chou sent her many lengthy emails which and sometimes seem too "philosophical" for her.[37] From consulting about the use of Korean instruments in a modern context to seeking inspiration and exchanging thoughts which emerged during the compositional process, Chou seemed always eager to share everything on his mind. This was not just the case with *Eternal Pine*; it appears that as early as in the late 1950s, Chou had already adopted this intense approach towards collaboration. During an unfinished project with the British poet laureate Ted Hughes (1930–98) in the late 1950s to adapt *The Tibetan Book of the Dead* into an opera, Chou sent many letters to Hughes in the same fashion as his practice with Yi fifty years later.[38] Other examples can be found in Chou's collaborations with cellist Taco Kooistra on his production of performing Chou's *Echoes from the Gorge* (1989), and violinist Mark Steinberg in preparation for Chou's first string Quartet *Clouds* (1996).[39]

Overall, it seems Chou was very reluctant to keep ideas solely to himself; he clearly had a preference for expressing his thoughts to colleagues in epistolary form, a fact which remains largely unexamined in previous studies. The significance of studying Chou's particular approach to collaboration should be obvious: it helps us to understand his character and illuminates Chou's attitude toward his cherished art.

[37] My interview with Yi was conducted on 14 July 14, 2022, via Zoom. I also paid a visit to Professor Yi in Seoul on 26 October 2022.

[38] Letters exchanged between Chou and Hughes, "Korrespondenz," CWC Collection, PSS. See also Ryan Johnson, "Vagueness: Identity and Understanding Across Literatures East and West" (PhD diss., The University of Sydney, 2019), 88ff.

[39] Letters from Chou to Taco Kooistra and Mark Steinberg, "Korrespondenz," CWC Collection, PSS.

4.3 Instrumentation, Pitch Organization, and Rhythmic Design

Does Chou's reputation for intensive collaboration shed light on what was driving Chou's compositional process and how he attempted to solve problems he encountered? The first challenge Chou encountered during composing *Eternal Pine I* was the instrumentation. In a printed out copy of Yi's first email, Yi lists nine instruments (five Korean and four Western instruments) for Chou's consideration. In response, Chou underlined the Korean ones in red ink, suggesting his refusal to write for an eclectic ensemble existed from the very beginning of the compositional process. However, he had not yet finalized the precise details of instrumentation until March 2008, only a few months before the scheduled premiere.

On February 21, 2008, Yi approached Chou with a request to determine the type of gayageum which would become the core instrument for his piece. She explained the general tunings of the 12-string *chongak* and *sanjo* gayageums, as well as listing 18-string and 25-string gayageums as possible alternatives.[40] In reply, Chou expressed his original preference for using a *sanjo* gayageum yet with some reservations. On the one hand, due to his admiration toward the Korean tradition, Chou sought to use an instrument that had already been refined throughout history. On the other hand, the relatively narrower register of a *sanjo* gayageum could prevent Chou from writing "intriguing melodic lines"; this could result in "compromising the musical texture."[41] As a result, Chou considered whether an 18-string gayageum tuned to whole-tone scale was viable, although using a *kaeryang* (modified) instruments like 18-string gayageum also gave Chou a sense of uneasiness.

> I need you to tell me whether it is justifiable to give up a well-established instrument in favor of this one [18-string gayageum] which would give me the range I need…does the superior sonority of the sanjo [gayageum] worthwhile

[40] Facsimile from Yi to Chou, 21 February 2008. Folder 215, "Eternal Pine I," CWC Collection, PSS.
[41] Email from Chou to Yi, 26 February 2008. Folder 215, "Eternal Pine I," CWC Collection, PSS.

> to limit the melodic movement to within two octaves? Should we sacrifice the superior sonority of the sanjo [gayageum] for the sake of a freer melodic line?[42]

In response, Yi recommended using a 25-string gayageum instead of an 18-string one, as the former has already been widely incorporated into contemporary Korean music, whereas the latter is less popular and this would probably not change in the foreseeable future.[43]

However, Yi's recommendation was not satisfactory to Chou either, due to the 25-string's vast range, use of polyester strings, and its more 'modern' and therefore arguably more Western-oriented sonority. In particularly with regards to the polyester strings of the 25-string, Chou felt this would "make the sound too universal and the special finger technique for the instrument less productive".[44] Because Chou insisted on having "an instrument that has the quality of a true Korean traditional string sound," he asked whether an 18-string with silk strings was practical. In response to Chou's steadfast stance, Yi agreed with Chou's instrumentation proposal — this decision can be seen as inaugurating the compositional process.[45]

The episode described above highlights several key issues characterizing Chou's compositional approach. Firstly, it is important to note that while Chou's music is often characterized by a strong emphasis on tradition, this does not necessarily imply that he prioritizes authenticity over intentional musical affect. Instead, even if Chou is writing a piece featuring a modern modified instrument not of his first choice, his decision-making process in setting out the instrumentation suggests a continual effort to strike a balance between adherence to traditional principles and allowing room for creative experimentation — even if this line may appear to be somewhat fluid. Secondly, the fact that Chou requested the tuning of a non-

[42] ibid.
[43] Facsimile from Yi to Chou, 5 March and 6 March 2008. Folder 215, "Eternal Pine I," CWC Collection, PSS.
[44] Email from Chou to Yi, 8 March, 2008. Folder 215, "Eternal Pine I," CWC Collection, PSS.
[45] Facsimile from Yi to Chou, 11 March, 2008. Folder 215, "Eternal Pine I," CWC Collection, PSS.

Western instrument to the whole-tone scale at the earliest stage of composition indicates that he had already determined to incorporate his signature use of variable modes, a defining feature of his music since the 1960s. [46]

Example 1 is a reproduction of Chou's sketch for the gayageum's parts in the Lofty Peaks section of *Eternal Pine I*. In this section, Chou imposed a beautiful counterpoint between the gayageum and other instruments. Chou first laid out the melodic lines and segments played on gayageum on the basis of the use of three predominant tones, Cb, Eb and G. Next to each line are the handwritten signs such as arrows, pluses, minuses, and Chinese *gua* (names of trigrams in *I-Ching*) characters which correspond to Chou's modal designs. Altogether, this confirms Chou's clear plan of applying his variable modes.[47] Most of the lines later became adopted as the melodies played on the gayageum, although with their durations altered to fit a 7/8 meter. In addition, Chou did not set tone segments simply in stepwise motion, but reconfigured the tone orders and intermingled them with embellishments, glissandos and octave transpositions.

[46] See Lai, *The Music of Chou Wen-chung*, especially chapter 3, which is the most comprehensive guide into Chou's variable modes thus far.
[47] Since explaining the details of Chou's variable modes would exceed the scope of this paper, I recommend any reader interested in this topic consult Eric Lai's (2009) erudite study.

離 + − +
mm. 84–86

坎 − + −
mm. 88–90

震 + − −
mm. 93–95

兌 + + −
mm. 97–99

巽 − + +
mm. 102–104
segment order modified

艮 − − +
mm. 107–109
with octave transpositions

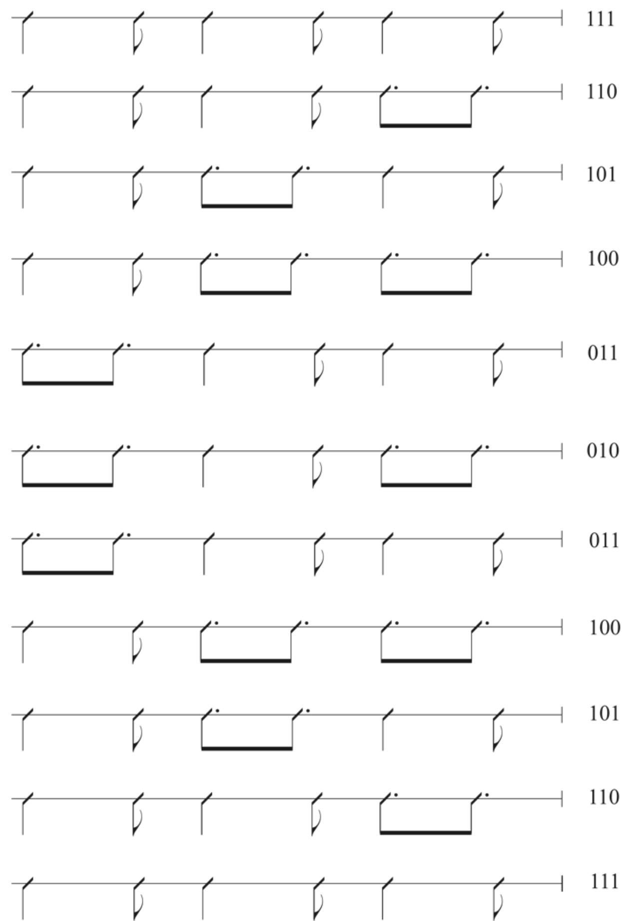
坎 − + −
not used in actual composition

Example 4-1. Sketch for Lofty Peaks section, Gayageum Part. Reproduced from Folder 115, "*Eternal Pine I*," CWC Collection, PSS. Dotted lines, tone ordering numbers and annotations are the author's. The measure numbers on the right side indicate each line's corresponding parts in the published score of the piece yet not always in exact shape and grouping.

Also, an undated leaf (reproduced in Example 4-2) shows that Chou even envisaged extending his pitch-organizing principles into rhythmic strokes to be played by *changgu*; such

a technique could already be found in his *Echoes from the Gorge* (1989).[48] However, it appears that this approach did not yield musically satisfactory results, so Chou abandoned it in favor of incorporating traditional *changdan*[49] to shape the larger rhythmic structure of the piece.[50] Still, the transcoding of trigram permutations into drum strokes can be seen in some parts of the piece in a slightly modified fashion. Example 3 is an excerpt from *Eternal Pine I*'s Prelude section, where the *changgu* accompanies the concluding phrases played by other instruments before entering into a transition with *changgu* soloing. A comparison of the patterns in Example 2 and the *changgu*'s part in Example 3 suggests that some of Chou's original inspiration for the use of the *changgu* might have come from the procedure of trigram permutations. This was ultimately manifested in a more flexible manner with rests, accents, expression signs and ornamental rolls.

[48] For an elaborate analysis of the piece, see Kenneth Kwan, "Chou Wen-chung's Echoes from the Gorge," in *Polycultural Synthesis in the music of Chou Wen-chung*, edited by Mary Arlin, and Mark Radice (New York: Routledge, 2018), 124–61.
[49] *Changdan* means literally 'long-short' and is the unit of rhythmic, metric and accent patterns widely used in traditional Korean music.
[50] Rao, "Inner-Asian Liaison," 37–9.



Example 4-2. Rhythmic Pattern Explorations by Translating Trigram Manipulations into Rhythmic design. Reproduced from Folder 215, "*Eternal Pine I*," CWC Collection, PSS.

Example 4-3. *Eternal Pine I*, mm. 27–31. Copyright © 2008 C.F. Peters Corporation, New York. Reproduced by permission of Faber Music Ltd. All Rights Reserved.

4.4 The Potential Incompatibility of Korean Instruments with Dodecaphonism

Chou was a very cautious man who stressed many times the importance of acquiring a thorough understanding of a musical tradition prior to introducing any novel elements within it. He said,

> In making this piece [Eternal Pine] … I completely comply with the tradition. Because I am still learning and I haven't yet composed for these instruments before, so I can't create my own ideas, I have to understand theirs first, then I can be qualified and experienced to see what to improve. (Author's translation; Chou's verbal remark, recorded at Zhongshan Hall, Taipei, on 26 May 2012)

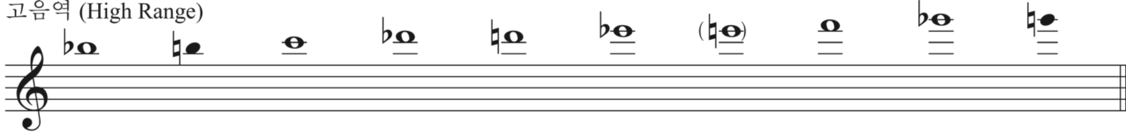
It is evident that Chou devoted a substantial amount of time to acquiring knowledge about the Korean instruments he sought to compose for. However, in embarking on the creative process of *Eternal Pine I*, his initial decision to apply the variable modes approach to Korean instruments presented an unexpected challenge: their compatibility with dodecaphonism.

The precondition for Chou's variable modes, which bear an ostensible resemblance to serialism, is twelve equal temperaments, due to his fondness of trisecting an octave into three tritone sectors as the foundation for pitch organization. While his prior compositions were largely for Western chamber ensembles consisting of instruments capable of playing chromaticism, due to physical limitation he could not simply transplant the same method of composition into traditional Korean instruments. Therefore, despite the substantial guidance and information provided by his Korean colleagues, Chou still felt the need to seek advice from Korean performers. He was wary of the possibility of accidentally writing something that was "incorrect" or unplayable.

저음역 (Low Range)

중음역 (Middle Range)

고음역 (High Range)



Example 4-4. Range of Daegeum. Folder 215, "Eternal Pine I," CWC Collection, PSS.

010 r'/F: *F Eb Db Bb A G*
111 h'/F: *F D Db Bb A Gb*

110 r/F: *F G A C Db Eb*
010 l/F: *F Ab A C Db Eb*

100 t'/Gb: *Gb Eb D C Bb Ab*
101 s'/Gb: *Gb Eb D C Bb G*

Example 4-5. Chou's study of the Daegeum's Compatibility with His Variable Modes. Folder 115, "Eternal Pine I," CWC Collection, PSS. The bend hats refer to tones which may "vary" according to the intended mode. The modes spelled out on the upper right with italic letters are added by the author. Serving as the foundational intervals of Chou's variable modes, the numbers 0 and 1 stand for a major-second and a minor-third respectively.

Example 4-4 is a reproduction of a chart on *daegeum*'s range which Chou received from his Korean colleagues. It came with these instructions:

> Divided into three ranges [registers], the black notes [full note heads] cannot be produced unless using half-hole position or pressing the mouthpiece. If white notes (hollow note heads) and black notes are used consecutively, there is a chance that it would be difficult to play depending on the melodic form. Whereas other notes may be used, the notes in parentheses could be somewhat unstable in pitch. (Author's translation; same source as example 4-4)

Due to these physical constraints, Chou worked exhaustively to adapt his variable modes approach to work within the limitations of the daegeum. Example 5, which represents a leaf that has not been dated, provides insight into Chou's efforts to reconcile the modal tones with the white notes indicated in Example 4. The upper part of Example 5 demonstrates two possible ways to form a modal complex — that is, the pairing of one ascending and one descending variable mode — by centering the ascending modes on F in the middle. The lower part shows how Chou acquainted himself to the daegeum's usable tones by gradually introducing interval segments which could serve to assimilate them into his variable modes. However, in his email correspondence with Yi, Chou showed he remained concerned about eschewing every black and parenthesis tones, he asked:

> For the daegeum, I'm avoiding all the black notes that I understand are hard and not correct in pitch. I understand the white pitches in parenthesis at higher octaves are also not perfect and easy to play, so I'm using them very sparingly. Please tell me if I'm correct and if this is wise…… I can manage to avoid all of the bad or imperfect pitches, but it would help to know if I do not have to omit all of them. (Email from Chou to Yi, 13 May 2008. Folder 215, "Eternal Pine I," CWC Collection, PSS.)

In fact, this was not Chou's first attempt to seek clarification regarding the daegeum's range chart. Probably due to the language barrier, it took many rounds of exchanged letters before Kim Jeong-Seung, a PhD holder on daegum performance techniques and also the daegeum player of CMEK, was able to assuage some of Chou's doubts.

> I would like you to compose regardless [of] this condition [the range limits] because I hope this mechanism [of the instruments] doesn't limit your great imagination. **My work in Korea is to challenge the limit of traditional technique** [emphasis by the author]; the way I work is that [the] composer writes a work first without any limit and then [we] figure out [problems] later. (Email from Kim to Chou, 19 May, 2008. Folder 215, "Eternal Pine I," CWC Collection, PSS.)

Whether Chou replied to Kim on this specific point is not clear. But this conversation clearly suggests that Chou's insistence upon a strict attentiveness to Korean tradition may have impeded him from resonating with his Korean colleagues.

4.5 Discrepancies in Compositional Aims

It is not an exaggeration to say that as regards the initial vision for *Eternal Pine*, Kim and Chou were probably conceiving two pieces of music which were fundamentally at variance with each other. By saying his attention as "to challenge the limit of traditional techniques," Kim has firmly aligned himself with a position informed by modernity, a sentiment deeply ingrained in contemporary South Korea's *kugak* (national music) and *changjak umak* (literally 'newly-composed music', particularly those associated with *kugak*) tradition.

From the 1950s onward, the legacy of Japanese colonization and the political cleavages stemming from the Korean War left South Korean society grappling for a sense of national identity in a rapidly changing world. South Korean elites advocated a policy of cultural nationalism aimed at embracing and revitalizing the nation's cultural heritage. This included the promotion on traditional Korean music, formerly considered as inferior and primitive. With substantial financial support from the South Korean government, the Kugak department at Seoul National University (SNU) and the National Kugak Center (founded in 1951, which underwent several changes in its name) became the central hubs for the preservation and modernization of Korean traditional music.

The process of canonizing the traditional Korean repertoire has become an indispensable part of the preservation of Korean traditional music. A corresponding process of modernization has been another necessary part of this canonization; this has involved extensive cooperation between performers and composers, facilitating new developments in instruments and performing techniques and enabling substantial expansion of the repertoire. In the specific realm of gayageum music, which became consolidated as a full-fledged body of *kugak* in the 1960s, partnerships between performers and composers appear to be of special significance. For example, by focusing on the musical partnership between the composer Yi Sung-chun (1936–2003) and gayageum player Lee Chae-suk (b. 1941), Kim Hee-sun states that "commissioning a composer to premiere a new piece has become the central mechanism for the production of new kayagum [gayageum] music."[51]

Gayageum player Yi Ji-young's (b. 1965) professional career is another example of this performer/composer process in action. After graduating from SNU, Yi's premiered a new *changjak umak* piece, composer Huang Seong-ho's *Poetic Image* (*Sisang*; 1988), made for a modified 21-string gayageum. Yi has been strongly active in the *kugak* scene and has commissioned, premiered and performed over 150 new compositions thus far.[52] With a 30-year of career as both an educator and professional gayageum performer, Yi vividly reflects upon her life as "a journey of gayageum's modernization (*hyondaehwa*) and globalization (*sekyehwa*)."[53] By modernization, Yi refers to an ongoing effort to create a new repertoire that keeps pace with the contemporary world, and by globalization, she signifies a desire to "cross

[51] Hee-sun Kim, *Contemporary Kayagum Music in Korea: Tradition, Modernity and Identity* (Seoul: Minsokwon, 2008), 203–4.
[52] Ji-Young Yi, "The Journey for Gayageum's Modernization and Globalization," in *History of Newly-Composed Korean Music*, edited by In-Pyong Chon (Seoul: Asian Cultures, 2017), 934–5.
[53] ibid.

the border" — not only in terms of promoting traditional Korean music at an international level but also through combining Korean instruments with their worldwide counterparts.[54]

In South Korea, the *kugak* sphere (*kugak-kye*) has for decades been widely segregated from the Western classical music sphere (*yangak-kye*) and this division still persists today. Yi seeks to challenge the divide by noting that some of the most "indigenous" Korean instruments were in fact imported from elsewhere centuries ago.[55] This music-historical insight led her to a belief that Western instruments such as piano and violin, which have already been in Korean for a hundred years, could someday become considered as Korean instruments.[56] Thus, blurring the line between Korean and Western instruments has been a central tenet of her artistic activities. This was also demonstrated in her creation of the group CMEK, which was for "the purpose of creating new Korean music by combining Korean and Western instruments and also promoting this to the world."[57] Given these considerations, it is not surprising that Yi and her colleagues initially expected Chou to compose for an eclectic ensemble; this was the approach taken by all the other composers in the concert series. However, Chou declined CMEK's request, making *Eternal Pine I* the only piece that used solely nothing but Korean instruments.[58]

On the other hand, as Chou himself wrote in his notes, history, tradition, and heritage were all relevant to him during the compositional process for *Eternal Pine*. His Chinese cultural background meant he felt a deep connection to Korean history and traditions. In one of the

[54] Yi's long-time efforts in promoting gayageum worldwide crystalized in the publication of her bilingual monograph. See Jiyoung Yi & Hilary Vanessa Finchum-Sung, *Contemporary Gayageum Notation for Performers and Composers* (Seoul: Seoul National University Press, 2011).
[55] Yi, "The Journey," 937.
[56] ibid.
[57] Interview with Yi Ji-young.
[58] See Rao, "Inner Asian Liaison," 33; Yi also recounted to me that some of her colleagues felt somewhat frustrated at Chou's decision.

longer emails sent to Yi, Chou explicitly spoke of his primary goal and outlined the historical connections he perceived when composing *Eternal Pine I*.

> My intention is to write a modern piece based on the heritage of your music and not to impose arbitrary modern techniques on your ensemble work that has such a long heritage…The secular music of the Song Dynasty for intellectuals was of particular interest to Koreans at that time, [the] form [of which] has produced some of the most important classical Korean music and probably the most important music of *sanjo*. I personally feel the affinity of early *sanjo* music with *ci* music. In this movement [the first movement], the gayageum is given the task of 'singing' just as in the case of *sanjo* music. (Email from Chou to Yi, 13 May, 2008. Folder 215, "Eternal Pine," CWC Collection, PSS)

Chou's investigation into Korean music likely involved a comprehensive examination of the various anthologies (translated into English and transcribed in staff notation) compiled and published by the National Gugak Center from the late 1960s onwards.[59] It is widely recognized that due to Korea's long-standing fascination with Han Chinese culture, Korea's court music tradition — which is often but not always roughly equivalent to *chong ak* tradition — is heavily indebted to Chinese civilization. But Chou took a bold step further in broadening this historical connection by suggesting a relationship between China's intellectual musical practice and Korea's indigenous folk music tradition, the *sanjo*.

Chou's claim has never been substantiated by any existing studies and seems to be based solely on Chou's own imaginative reasoning. As Yi stated, "there is certainly a connection between some elements of Korean traditional music and Chinese music, but there are also many aspects of it that have no relation at all."[60] However, by stating this fact, my desire is not to

[59] Although the list of Chou's book donation to Xinghai Conservatory of Music has not yet been open to the public, a video footage titled "In the studio with composer Chou Wen-chung," which is a part of Q2 Music's (now incorporated as New Sounds, a part of New York Public Radio) video series published in early 2014, shows clearly Chou held many of National Gugak Center's anthology as his personal possession. Coincidentally, it seems that Chou was editing the to-be-published score of *Eternal Pine I* as he was filmed. https://www.youtube.com/watch?v=-_riLjx15MM (accessed 30 November 2022); Also, a colleague of mine who is associated with Xinghai Conservatory of Music has confirmed that the anthology was indeed a part of Chou's personal collection.
[60] Interview with Yi Ji-young.

deny the affinity Chou felt between two great musical traditions. Alongside the beneficial juxtaposition of contrasting ideas, we should use Chou's elucidation of what is specifically meaningful to him as a way to offer us new ways to shed light on the untold yet taken-for-granted premises in Chou's concepts.

5. Listening to Chou Wen-chung's *Eternal Pine I (2008)*

The compositional process detailed above highlights the intricate negotiations and divergent views between Chou and his Korean collaborators. Unlike Chou's metaphysical yet "cautious" approach to composing, Korean musicians were more open to exploring a range of possibilities. While this divergence meant neither could entirely align with the other's aesthetic aims or modernizing pursuits, the collaboration still yielded significant contributions to contemporary gayageum repertoire. Notably, Yi Ji-young cited a few passages from *Eternal Pine I* in her book on contemporary gayageum techniques and included her performance of *Eternal Pine II* (an abridged version of *Eternal Pine I*) in her CD as a representative work of the contemporary era.[61] Furthermore, *Eternal Pine I & II* have transcended their initial context; they have been performed featuring a gayageum player from Yi's subsequent generation.[62]

So, what did Chou accomplish in this piece? I argue that the synthesis Chou achieved (or claims to have achieved) can be considered from four perspectives: instrumentation, playing techniques, pitch systems rooted in his variable modes, and retrospective connection to Chinese music history. Of these, the third aspect — pitch system — appears to remain most pivotal, suggesting Chou's approach still aligns with an "orthodox paradigm" of composition. But before delving into the details, I wish to first offer an account on the musical content of the piece.

Table 4-2 provides a structural outline of *Eternal Pine I*, listing the titles of each movement in three languages. These titles reveal Chou's steadfast commitment to imbue his compositions with 'traditional Chinese culture' — all his compositions are appointed titles in a similar fashion. Apart from a direct quotation from Chinese poetry, each subtitle reflects

[61] Yi, *Contemporary Gayageum Notation for Performers and Composers*, 118; 120; 134; 250. *Yi Ji-young Gayageum Contemporary Masterpieces*, AkdangEban, Inc., 2018 (ADCD017).
[62] Gayageum player Jungmin Song (송정민) has performed both pieces in a concert held in Taiwan in 2013.

Chou's aspiration to conjure the iconic imagery associated with Chinese ink paintings, such as pine trees, mountain peaks, and deep gorges. Listeners unfamiliar with these references may find it challenging to fully engage with the metaphysical dimensions Chou expresses through the piece's abstract sonorities.

Table 4-2. The overall structure of *Eternal Pine I* and titles for each movement

Mvnt.	Measures	Title	Chinese Title	Korean Title
1	1–33	Prelude — Exploring the Modes	調意	조의 뜻
2	34–75	Meditation on Eternity, Part I — Ode to the Eternal Pine — Part II	念天地之悠悠; 誦松	영원한 묵상; 늘 푸른 소나무 송시
3	76-149	Lofty Peaks	高嶽	높은 산봉
4	150–187	Profound Gorges	深淵	깊은 협곡
5	188–198	Allegretto grazioso	石上流泉	n/a
6	199–203	Codetta: Ode	後敘	후주

The piece opens with a forte stroke on the changgu, followed by a dynamic shift in subsequent strokes from piano to mezzo forte. Ornamental strokes accentuate the basic pulse as the daegeum, piri, and saenghwang join in with a pentatonic upswing, setting the stage for the gayageum to enter. Beginning at measure 5, an extended gayageum solo unfolds, marked by its slow tempo, expressive vibrato, register contrasts, and sparing use of ornamentation. These treatments of the gayageum reveals Chou's strategy to "write interesting lines," which likely means he needs the extended range of the 18-string gayageum to perform constant octave transposition likely due to his inclination to only use short intervals within each melodic segments (see example 4-6). The solo transitions to a counterpoint section featuring daegeum and gayageum, culminating in drum rolls accompanied by pentatonic lines on the piri. Given the prelude's title, "Exploring the Modes," we identify three types of pitch content: pentatonic

scale, whole-tone scales, and Chou's variable modes, which serve to blur the melodic contour when a pentatonic line becomes too equivocal.

Example 4-6. *Eternal Pine I*, mm. 5 – 11, gayageum solo. Copyright © 2008 C.F. Peters Corporation, New York. Reproduced by permission of Faber Music Ltd. All Rights Reserved.

The second movement roughly adheres to an ABA form, centering around another extended gayageum solo titled "Ode to the Eternal Pine." This title reflects Chou's preferred melodic style for the gayageum, which he instructs to be played "as if chanting" in the score. Surrounding sections feature all instruments, with wind instruments providing a textured backdrop that sustains the piece's momentum. Additionally, Chou incorporates many glissandos for the gayageum, likely to ensure its lines do not dissolve against the "upper textures" of the wind instruments.

Entitled "Lofty Peaks," the third movement serves as the centerpiece of the composition. It is characterized by persistent counterpoints between different groups of instruments, primarily organized around a three-note motivic pattern. The movement commences in a 7/8 meter, highlighted by the changgu's straightforward rhythm, and evolves into a series of instrumental exchanges. These are likely to represent the multidirectional views of "lofty

peaks." An extended counterpoint between the gayageum and changgu is interspersed with pointillistic lines from the wind instruments. This is followed by another counterpoint sequence between the gayageum and the winds, starting at measure 115. The section concludes with successive tuttis featuring all instruments, marked by fluctuating melodic lines and the changgu's buzzing rolls.

Similarly employing contrapuntal techniques, the fourth movement showcases a synergy between the gayageum and changgu, accented by the gayageum's extended melodic lines, occasionally embellished by the wind instruments. This configuration might echo the movement's title, "Profound Gorges," as the lower frequencies sometimes resonate with higher tones, potentially simulating acoustic reflections in a gorge. The final two movements are comparatively brief. The fifth movement opens with an unmetered gayageum solo and transitions into another synchronized section between the gayageum and changgu. The codetta, also a gayageum solo, reiterates Chou's preference for crafting melodic lines that feature both short intervals and octave transpositions.

Listening attentively to *Eternal Pine I* reveals Chou's clear focus on the gayageum and its interplay with other instruments. Given that Chou had previously only composed for Western instruments, the piece's exclusive use of Korean instruments demonstrates a synthetic approach aimed at transcending typical East-West musical fusions. It is crucial to note, however, that this instrumentation appears to be more circumstantial than deliberate. Unlike his student, Chen Yi, who began composing for Chinese instruments as early as 1991, Chou seemed to await an intercultural collaboration as such to happen.[63] The initial correspondence between Yi and Chou indicates that the specific ensemble — comprising daegeum, piri,

[63] Chen Yi's first work using Chinese instruments was an unpublished work named *The Tide* (1988), written for a septet consisting of xun, yangqin, pipa, zheng, percussion, gaohu, erhu. Her first published works for Chinese instruments are *Suite* (1991) for pipa, dizi, yangqin, sanxian, and erhu and *Points* (1991) for pipa solo.

saenghwang, gayageum, and changgu — was not Chou's personal preference. Rather, these were all the traditional Korean instruments available in CMEK, despite the availability of other Western instruments that Chou chose to overlook, such as the guitar, clarinet, cello, and Western percussion. Therefore, the instrumentation itself seems to speak less to historical or cultural relevance and more to the given context of the commission.

Nevertheless, Chou sought to provide a rationale for the final instrumentation. In an extended email to Yi, he delved into possible instrumental groupings, eventually writing:

> This gives me a total of three instrumental units, more or less, echoing the traditional concept throughout the East of the three philosophical sound categories. In Chinese, it's called *sanlai* meaning the sound of heaven, earth and man with the gayageum representing the third. (Email from Chou to Yi, 16 April 2008. Folder 215, "Eternal Pine I," CWC Collection, PSS.)

Although Chou left the other two groups unspecified, an analysis of the score points toward the wind instruments and the changgu as the likely candidates. This interpretation gains further support from the contrapuntal sections in "Lofty Peaks" and "Profound Gorges," and aligns perfectly with the instrumental sequence in the score — winds at the top, gayageum in the middle, and changgu at the bottom. Chou elucidated this concept in the program note:

> *Meditation on Eternity*, the first movement after the *Prelude*, is a reflection on the eternity of heaven and earth, the fundamental esthetic principle of East Asia, as expressed in the Chinese terms *tian di ren*, heaven, earth, and humanity, suggesting human expression within the timelessness of the universe and the constraints on earth. The subsequent movements, *Lofty Peaks* and *Profound Gorges*, allude to the depths of those two axes.[64]

In light of this, Chou seems to find a theoretical grounding for his ad-hoc instrumentation, framed within the triadic relationship among heaven, earth, and humanity. This conceptual framework of instrument grouping is also extended to other iterations in the *Eternal Pine* series.

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[64] Chou Wen-chung, *Eternal Pine*. (C. F. Peters, no. 68730)

Concerning instrumental techniques, the intricate performance instructions specified for the gayageum, in contrast to the relatively straightforward writing for wind instruments, suggest that Chou's focus lay primarily on the former. Nancy Rao, in her analysis of the composition, contends that Chou deliberately incorporated techniques atypical for the gayageum, such as glissando — a technique commonly used with the Chinese *guzheng* — to imbue the piece with "Chinese colorings."[65] It should be noted that although glissando is not a traditional technique in traditional gayageum performance technique, it is by no means foreign to its contemporary repertoire. Glissandos can be seen in gayageum compositions as early as Sung-chun Yi's *Noriteo* (Playgrounds; 1966) and has since been employed in various modern works.[66]

Another unique aspect of Chou's compositional approach to the gayageum is his emphasis on "traditional techniques." In various solo sections of the gayageum in *Eternal Pine I*, Chou devised a performance symbol, represented by a bracket and the letters CA (see Example 4-6). The symbol CA stands for *chongak*, which literally translates to "proper music" and roughly refers to the whole Korean court music tradition. This symbol predominantly appears in ornamentations that precede longer notes. Although Chou only specifies that the CA marking denotes the application of "traditional fingering" for the right hand, Yi elaborates that the core difference between traditional (*chongak*) and common (*sanjo*) fingering lies in the rotation of the wrist and its resulting finger order. In a *chongak* setting, the right wrist is expected to remain static, thereby ensuring that the right palm continuously faces inward. In contrast, the *sanjo* style imposes no such strict constraint on wrist movement, allowing for

[65] Rao, "Inner Liaison," 40.

[66] Sung-chun Yi's *Noriteo* (1966) was controversial in the 1960s for his daring inclusion of non-traditional techniques within the *kugak* tradition. See, Keith Howard, "Different Spheres: Perceptions of Traditional Music and Western Music in Korea," *The World of Music* 39, no. 2 (1997): 63. Additionally, Qin Wenchen's *Sounds, Arousing the Memories II* (2008), which premiered concurrently with Chou's *Eternal Pine*, also made extensive use of glissandos on a 25-string gayageum. See Yi, *Contemporary Gayageum Notation*, 138.

greater rotational freedom in accordance with the need of the music.[67] Considering Chou's simultaneous appreciation for both the *sanjo* and *chongak* traditions (cf. previously cited email in 4.5), his insistence on "traditional fingering" comes across as somewhat perplexing.

Regarding the difference between *sanjo* and *chongak* techniques, Yi observes: "Performances of most contemporary pieces employ *sanjo* gayageum techniques…it is difficult to use the *jeongak* [*chongak*] gayageum performance techniques in a piece with a fast tempo and in which large leaps appear."[68] (117). This observation concerning the physical limitations of chongak technique provides another insight into Chou's approach to the gayageum. Predominantly, he opts for slow-tempo passages, thereby rendering the application of chongak techniques viable. In contrast, faster sections tend to employ glissandos rather than repetitive rhythmic figures on the *gayageum*.

As for the gayageum's intrinsic characteristics, Hae-sook Kim comments:

> When a tone is played consecutively two or more times, usually the finger nail is used to flick the string. This method produces changes of tone color or provides benefits for speed rather than picking the same string many times. This is also more characteristic of the gayageum itself.[69]

Given the instrument's design, this capability for executing rapid, consecutive notes on a single string with varying nuances in tones has intrigued numerous contemporary composers. For instance, Donald Womack's *Highwire Act* (2009), featured on Yi Ji-young's CD of *Contemporary Masterpieces* (2018) — which also includes Chou's *Eternal Pine II* — exploits this unique attribute to produce tonal nuances (See Example 4-7). While other compositions on the CD similarly explore subtle shifts in the gayageum's tonality at quicker tempos and with

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[67] Yi, *Contemporary Gayageum Notation*, 76.
[68] ibid, 117.
[69] Hae-sook Kim & Yu-seok Kim, "Gayageum," in *Traditional Korean Instruments: A Practical Guide for Composers*, edited by Kim Myung-suk and Seo Jeong-ho (Seoul: National Gugak Center, 2018), 80.

quasi-percussive writing, Chou's work stands alone in its deliberate avoidance of this feature, choosing instead for a twelve-tone temperament achieved through extensive string pressing.

Example 4-7. Donald Womack's *Highwire Act* (2009), mm. 32–35. Reproduced by Permission of Donald Womack. All Rights Reserved.

The third facet of my discussion concerning Chou's musical synthesis lies in his approach to pitch organization. Since the late 1950s, Chou has consistently employed a system of variable modes, a hallmark that permeates virtually every facet of his compositional output. An examination of his compositional process for *Eternal Pine I* — including the designation of gayageum tuning to a whole-tone scale, considerations for the playability of wind instruments (as evidenced in Example 4-5), and sketches replete with mode symbols (e.g., Example 4.1) — verifies this salient aspect of his compositional methodology.

Yayoi Uno Everett identifies a "recurring five-note melody (Bb–C–Db–A–Ab) as the central motive" both within the piece and across the series.[70] Eric Lai expands upon Everett's observation through an analysis of Chou's sketches. He notes that this motive — forming a set-class 5-3 [01245] — features three variations, each built upon an "augmented triad" as its initial tone and characterized by one of three distinct contours: A <24310>, B <24301>, C <23410>. Lai asserts, "In Eternal Pine, each motive continues with additional pitch material to complete

[70] Yayoi Uno Everett, "Chou Wen-chung: Eternal Pine," Liner notes for Chou Wen-Chung, *Eternal Pine*, Contemporary Music Ensemble Boston Musica Viva, 2015 (New World Records, 80770).

the 'variable modes,' constructs in Chou's compositional system generated by an elaborate process in accordance with the principles expounded in the ancient Chinese treatise *Yijing*."[71]

I concur with these analytical perspectives. However, I aim to introduce an additional layer of complexity to the discussion of pitch organization in Eternal Pine by examining how Chou integrates additional tones derived and further restructures his variable modes into "reorderable" three tri-chordal segments for pitch construction.

To avoid delving into excessive detail about Chou's variable modes, I shall briefly touch upon the most salient aspects. Essentially, Chou's "variable modes" constitute a pitch system that employs only two intervals — major second and minor third — within a trisected octave. Consider, an ascending mode as an example. Any variable mode begins with a trichord, serving as its "invariant frame," which can be represented as set-class [048] or <C-E-G#> if starting from C. Within this [048] frame, an additional tone must be inserted after each existing frame tone to construct a complete mode. The choices for this additional tone are limited to either a major second or a minor third, symbolizing "yin" and "yang" respectively, which sometimes can be written as "–" and "+" or "0" and "1." Once a six-tone mode is complete, a complementary mode can be created in the opposite direction, starting with a tone one octave and one semitone higher than the original. This complementary mode maintains the invariant frame of [048], albeit in contrary motion (which in this case would be <C#-A-F>). The two modes combined are termed a "modal complex." However, as evident in Example 4-1, Chou's compositional process for Eternal Pine I seems to conceptualize another version of a modal complex — likely to avoid total chromaticism due to the physical constraints of Korean instruments. This version consists of both an ascending and a descending mode starting from

[71] Eric Lai, "Motivic Structure in Chou Wen-chung's *Eternal Pine* Series," *Mitteilungen der Paul Sacher Stiftung* 36 (2023): 47.

the same starting tone. In this framework, Chou augments each dyad with a third tone, resulting in a nine-tone mode divisible into three trichord segments.

Cb D Eb F G Bb
m. 84
1 2 3 4 5 6
(101) /Cb↑

Cb Db A G Eb E
m. 88
1 6 2 3 5 4
(010)/Cb ↓

Eb Gb G A Cb Db
m. 93
1 2 3 4 5 6
(100)/Eb↑

Eb F Cb C G Ab
m. 97
1 6 3 2 5 4
(110)/Eb↓

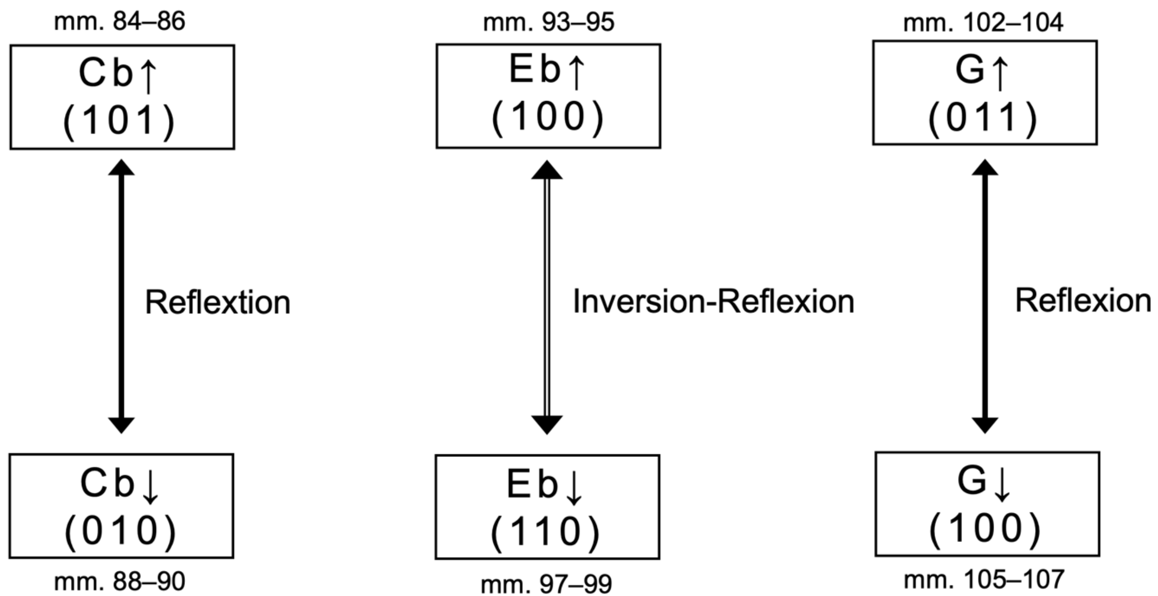
G A Eb Gb Cb D
m. 102
1 2 5 6 3 4
(011)/G↑

G A Eb F Db Cb
m. 105
1 6 3 2 4 5
(000)/G↓

Example 4-8. The Primary Pitch Content of the Gayageum Part and Its Variable Modes in *Eternal Pine I* (2008), mm. 84–105.

Example 4-8 presents a reduction from the final score of *Eternal Pine I*, isolating only the pitch content played on the gayageum. In this initial section of the third movement, entitled "Lofty Peaks," the gayageum engages in a series of intricate counterpoints with other instrumental groups. Particularly noteworthy in this movement is the easily obvious inclusion of three-note motivic segments, evident in each measure of Example 4-8. Here, the initial notes of every three-bar phrase combine to form an invariant frame of [048], with each constituent note — Cb, Eb, G — appearing twice. A comparison with Example 4-1, which depicts Chou's sketch for an earlier version of the same passage, strongly suggests that Chou's variable modes serve as the foundational design for this section.

As regards the principles governing the generation of a third tone for every dyad that incorporates a tone from the invariant frame (Cb, Eb, or G, in this case), Chou seems to have devised a method. In ascending modes, a <02> segment (e.g., Cb-Db) may be expanded to <023> (e.g., Cb-Db-D), and a <03> segment (e.g., Cb-D) may be extended to <032> (e,g., Cb-D-Db). Descending modes are a little bit trickier: a <20> segment (e.g., Cb-A) can evolve into <320> (e.g., Cb-A-Ab), and a <30> (e.g., Cb-Ab) can transform into <302> (e.g., Cb-Ab-A). Chou appears to freely exercise the rearranging of the descending modes, likely in the pursuit of melodic variation. Nevertheless, throughout this section, the additional tone is always assigned with the shortest duration, thus retaining the distinction between mode tones and additional tones. The absence of two tones from the invariant frame within a single melodic segment also contributes to maintain each mode's inherent quality, even if the tone order undergoes substantial changes. An exception to this occurs in the last note of the third staff, represented by a C natural. According to the principle mentioned above, this should have been a D natural. Cross-referencing with the sketches (see Example 4-1), however, suggests that this discrepancy may be the result of a typo rather than an exception.



Example 4-9. The Reflection Relationships Between Modes Used in Gayageum in *Eternal Pine I*, mm. mm. 84–105.

Most notably, the intricate relationships among the six modes employed in this section warrant attention. As revealed in Example 4-9, the section annotated as "Lo stesso tempo, ma liberamente" features six modes that exhibit a interrelationship of 'reflexion' — 'inversion-reflexion' — 'reflexion.' While I abstain from positing any "cultural" or "aesthetic" interpretations of this symmetrical and highly systematic pitch organization, it unequivocally indicates that a rationalized internal structure, as conceived by Chou, forms a fundamental element in his compositional methodology, applicable to both Western and Korean instrumentation.

For Chou, the system of variable modes represents more than a mere technical construct; it serves as a crystallization of a unique East-West cross-cultural synthesis, one deeply rooted in Chinese philosophy, particularly that of the *Yijing*. As a result, the application of this pitch organization to Korean instruments — and his subsequent efforts in finding ways to faithfully

execute variable modes with Korean instruments — may symbolize, for Chou, the realization of a shared East Asian aesthetic within his music.

In conclusion, one final consideration regarding Chou's musical synthesis in this piece deserves attention. Both Everett and Shyhji Pan — a Taiwanese composer and Chou's final protégé at Columbia University — have cited the influence of Jiang Kui (c. 1155–c. 1221), a Chinese poet and "composer" from the Song Dynasty, on Chou's synthesis of Chinese and Korean musical traditions as manifested in the *Eternal Pine* series.[72] In their accounts, Jiang serves as a historical figure who validates Chou's effort to bridge Chinese literati music with the sanjo tradition of the Korean peninsula during the Song Dynasty (note, not the court tradition of chongak). However, upon a thorough examination of all available correspondence between Chou and Korean musicians, as well as his compositional sketches, I found no evidence to substantiate the claim that Jiang's influence was part of the original conceptual framework for this piece, nor any historical link between Jiang and Korean music. The only connection I could find was an unpublished work, *Poems of White Stone* (1958–9) for mixed chorus and chamber orchestra, where "White Stone" is Jiang's other name. Given that Jiang, as a literato (or 'wenren,' in Chou's terminology) embodying the ideals of scholarly and artistic accomplishment, it seems plausible that his influence on Chou may be more aptly described as a "retrospective influence," evoking Chou's earlier unfulfilled artistic aspirations rather than serving as the primary creative catalyst for this piece.

[72] This reference to Jiang Kui might result from private conversations between Chou and Everett and Pan. Everett, "Chou Wen-chung: Eternal Pine"; Pan mentioned the influence of Jiang Kui on Chou's *Eternal Pine* series in a video featuring a lecture-concert held in Taiwan in 2013. https://www.youtube.com/watch?v=fX8AYsPnSIY (accessed 15 September 2023)

Chapter 5. José Maceda's Inter-Asian Endeavors, Compositional Language, and *Sujeichon* (2002)[1]

> It may be incongruous to conceive of a modern man in the tropics clad in this attire, driving a car, holding a conference, or entertaining in a cocktail party. But it may be argued that his condescension to accept another dress foreign to his cultural habits and to his sense of aesthetics, has made him give up — under the duress of conformism — many things in the spiritual sphere, not only in the matter of dress but also in other things. To the native man assuming this cold-climate dress, any changes in style or proportion and in aesthetic attitudes would be guided by Western ways; and his spontaneous sense of lines, color and balance would be sublimated or almost completely lost. Thus, he becomes a perennial servant of foreign ideals in dress; he not only loses his natural postures, but tends to assume a different personality.
>
> José Maceda (1964)[2]

1. Introduction

In her seminal work, *Musical Rendering of the Philippine Nation* (2011), Filipino-American ethnomusicologist Christi-Anne Castro presents an illuminating account of Filipino musical nationalism and reveals some brief anecdotes denoting her initial frustrations when embarking on her fieldwork during the 1990s (dates not specified). She wrote:

> When I begin doing research on the Cultural Center of the Philippines (CCP), I meet with the renowned Filipino composer, ethnomusicologist, and educator José Maceda at his home. After I tell him my topic, he sighs with disapproval. What I ought to look at, he states firmly, is *the music of China and Japan* [my emphasis].[3]

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[1] This chapter contains contents from my previous publication. See Hui-Ping Lee "The Asian Court Music turn in the late academic writings and musical compositions of José Maceda," *The Annual Review of Musicology and Music Studies* 10 (2020): 13–23. It also contains few segments derived from my master's thesis, titled "The 'Strategic Essentialism' and 'Asia as Method' in José Maceda's Academic Writings and Musical Compositions," which I submitted to National Taiwan University for my M.A. in 2016. Parts of this chapter have been presented at the ACL Taiwan 50th Anniversary Memorial Symposium held on 9 September 2023 in Taipei. However, every section of this chapter has been thoroughly revised and updated.

[2] José Maceda, "Latin Qualities in Brazil and the Philippines," *Asian Studies* 2, no. 2 (1964): 227.

[3] Anne-Christi Castro, *Musical Rendering of the Philippine Nation* (New York: Oxford University Press, 2011): 103.

Following this interaction, as well as another occasion in which an anonymous prominent figure at the local music scene criticized her research, saying that it "resembles a toilet," Castro laments the dismissive and irreverent responses she received in the Philippines.[4] Despite these setbacks, she ultimately gleans fruitful insights from her examination of the CCP's history. While Castro's sense of frustration is understandable, I must emphasize that Maceda's — the main figure of this chapter — eccentric remarks may not have been intended as a dismissal of her work. Instead, he was likely foregrounding his own primary intellectual concerns at the time — specifically, the court music traditions of various regions over East and Southeast Asia, subjects that frequently elude the critical scrutiny of many scholars.

José Maceda (1917–2004) stands as an unparalleled figure in the Philippines, not only epitomized by his dual roles as an ethnomusicologist and composer but also as a unique presence in the global music scene of the twentieth century. In recognition of his legacy, the main building of the Department of Music at the University of the Philippines, Diliman, Quezon City, was renamed Maceda Hall in 2017 (in memorial of his centennial), succeeding its previous designation as Abelardo Hall, which had honored the eminent Philippine nationalist composer, Nicanor Abelardo (1893–1934), of the previous generation.

Nearly two decades after his passing, Maceda continues to exert a vivid influence on those who engaged with him during his lifetime. Whenever I present a paper on José Maceda at a conference, it is almost inevitable that someone from the audience would approach me afterward to share anecdotes or conversations they had with him, be they musicologists or composers. Recent years have seen a resurgence of scholarly interest in Maceda: New York-based sound artist Aki Onda has not only produced performances of Maceda's work like *Cassette 100* (1971) in Japan but has also given multiple talks and published detailed accounts

[4] ibid.

of his work;[5] BBC music critic Kate Molleson's recent book, *Sound Within Sound: A History of Radical Twentieth-Century Composers* (2022), features a chapter on him as her sole example collected from Asia;[6] and Melè Yamomo, a Filipino theater studies scholar based in Amsterdam and Berlin, recently offers a fresh interpretation of Maceda's engagement with postcolonial modernity under the notorious Marcos dictatorship.[7]

Notwithstanding these promising scholarly efforts, there exists a tendency, akin to the one observed in Castro's anecdote, that risks only offering a partial representation of both the man and his oeuvre. While most scholarly attention devoted to Maceda's work gravitates toward his most "avant-gardist" projects of the 1970s — such as *Cassette 100* (1971), *Udlot-Udlot* (1973), and *Ugnayan* (1974) — it is important to note that these works make up only a portion, albeit significant, of his artistic output over his four-decade-long career as a composer. This is even true for earlier scholarships. Although Maceda's works from the 1970s are often retrospectively celebrated as pioneering contributions to contemporary sound art, this recognition should not overshadow the fact that Maceda was first and foremost operating within the more conventional canon of "composer." Also, as underscored by some prior research, Maceda increasingly incorporated Western instruments and adapted his work for chamber or concert hall settings since the 1980s. This shift in his compositional practice,

[5] Onda's contributions to the promotion and preservation of Maceda's legacy have been significant. He produced a modern reworking of Maceda's *Cassette 100* (1971) in Yokohama on February 10, 2019 (https://www.youtube.com/watch?v=8WxcUlalkKE, accessed 15 September 2023)). His essays on Maceda's work have been featured in magazines such as *BOMB* and *The Wire*. See Aki Onda, "Everywhere at once: José Maceda's Musical Territory" *BOMB* 147 (2019): 145–51. Moreover, one of his public talks from 2018, which delves into his findings on Maceda's life and music, is well-documented in a blog post (https://www.aaa-a.org/programs/on-jose-maceda-a-talk-by-aki-onda, accessed 15 September 2023). Please refer to his personal website for a comprehensive list of his works related to Maceda (https://akionda.net/Writings, accessed 15 September 2023).

[6] Kate Molleson, *Sound Within Sound: A History of Radical Twentieth Century Composers* (London: Faber & Faber Limited, 2022), especially Chapter 5, "José Maceda (1917–2004) Filipino drone time: orchestrating city and century."

[7] Melê Yamomo, "Sonic Experiments of Postcolonial Democracy: Listening to José Maceda's Udlot-udlot and Ugnayan," *Southeast of Now: Directions in Contemporary and Modern Art in Asia* 6, no. 2 (2022): 133–46.

alongside a more nuanced understanding of his stylistic idiosyncrasies, warrants further critical investigation.

Second, partly owing to his unequivocal Filipino roots, scholars often position Maceda as nearly the sole representative composer of this archipelagic nation. Similarly, his contributions to ethnomusicology are frequently circumscribed within the geographical and cultural confines of Southeast Asia, or more specifically, the Philippines. However, when considering his domestic peers — other composers of his generation who have also received the "National Artist" award from the Cultural Center of the Philippines — it becomes apparent that Maceda is the *least* nationalist among his contemporaries, such as Antonio Buenaventura (1904–1996), Felipe De Leon (1912–1992), Lucio San Pedro (1913–2002), and Lucrecia Kasilag (1918–2008).[8] Even from the earliest stages of his scholarly endeavors, Maceda seldom limited his scope to solely defining what constitutes Filipino identity. Instead, he continuously aimed to expand his intellectual horizon, extending from rural areas in the Philippines to the broader landscapes of East and Southeast Asia. while I am not arguing that a "nation-state" framework like that of the Philippines is inherently inadequate for evaluating Maceda's achievements (however elusive and problematic that framework may be for a nation consisting of over 7,000 islands), a more expansive lens is unquestionably needed at the same time for a more nuanced understanding of his work and legacy.

Third, as I have illustrated elsewhere, Maceda's focus increasingly shifted toward the court music traditions of East and Southeast Asia starting in the 1990s — which may serve as

[8] Among these five composers (including Maceda) who received the title of National Artist of the Philippines until the 2000s, Maceda was the latest to be honored, in 1997, along with De Leon. Buenaventura received the accolade in 1988, Kasilag in 1989, and San Pedro in 1991. However, a cursory review of the book *The National Artists of the Philippines* (1998) — which provides comprehensive profiles of every Filipino National Artist awarded from 1973 to 1997 — clearly underscores that Maceda was not recognized for formulating a distinct Filipino identity in music. This stance sets him apart from his contemporaries. See Cultural Center of the Philippines (ed.) *The National Artists of the Philippines* (Pasig City, the Philippines: Anvil Publishing, Inc, 1998).

the reasons for his bizarre remarks to Castro. This shift, which extended beyond the rural traditions scattered throughout the Philippines and Southeast Asia, was not simply an intellectual pursuit; it also had a profound impact on his creative output. This may seem paradoxical by today's standards, but for Maceda, ethnomusicological research and musical composition were inextricably intertwined. This integrative approach aligns with Akin Euba's concept of "creative musicology," a topic I will delve into further in the concluding chapter of this dissertation. To acquire a comprehensive understanding of his musical oeuvre, it is imperative to scrutinize both his ethnomusicological writings and compositional manifestos, as well as his compositions themselves, to offer a more holistic assessment of the man in question. Although Maceda's early scholarship was firmly rooted in rigorous fieldwork, his later writings do not easily conform to contemporary academic standards of "ethnomusicology." However, instead of clinging to an unattainable objectivity, it might be more constructive to consider his writings as specific manifestations of his intellectual and artistic engagement, and not necessarily as objective forms of knowledge.

Given the considerations outlined above, it is clear that Maceda's legacy still offers extensive opportunities for further scholarly exploration. Rather than claiming to resolve these complex issues with a once-and-for-all solution, this chapter humbly aims to contribute to the ongoing study of Maceda by critically reevaluating his accomplishments and offering new perspectives on the understanding of his compositions. Thus, the chapter will begin by revisiting Maceda's formative years and his early "inter-Asian" endeavors, which have often been overlooked thus neglecting the fact that a Pan-Asian or Pan-Southeast Asian vision was always on his mind. Following this, I will analyze Maceda's compositional methods, aiming to reveal the essential relationship between his aural experiences during fieldwork and the way he "assembles" sounds in his compositions. I term this approach the "reorganization and

aestheticization of aural experiences," and argue that it is crucial for understanding his artistic output. Subsequently, I will examine Maceda's turn toward various East and Southeast Asian court music traditions by scrutinizing both his compositional manifestos and ethnomusicological writings from the 1990s onward. I contend that a continuous quest for "structures," deeply influenced by Claude Levi-Strauss's formulations known as structuralism, is at the core of Maceda's artistic and intellectual pursuits. The chapter concludes with an analysis of Maceda's *Sujeichon* (2002), a chamber piece for four pianos. By contrasting Maceda's own analytical take on the original Korean piece (from which the name of Maceda's piece was derived) with general understanding of the piece in the Korean context, I aim to demonstrate that Maceda's idiosyncratic approach to both analytically and compositionally representing Asian court music traditions has provided him with a distinct way to envision the future of Asian music.

Before delving into the details of this chapter, I wish to end this introduction by elaborating on the epigraph, which symbolizes the driving forces that guided Maceda's professional journey. Previous scholarship often cites two pivotal moments in Maceda's early life that profoundly affected his understanding of music. The first occurred during his studies in Paris in the late 1930s when a French colleague asked him, "Why are you studying music that is foreign to your culture? Don't you have your own musical traditions?"[9] The second moment was during a tour of the Philippines as a concert pianist, then best known for his performances of Beethoven's *Appassionata*, where he found himself questioning, "What has all of this [Western music] got to do with coconuts and rice?"[10] These transformative moments

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[9] See Ramón Santos, "José Montserrat Maceda: Rebellion, Non-conformity and Alternatives," in his *Tunugan: Four Essays on Filipino Music*, (Quezon City: University of Philippines Press, 2005): 128; Molleson, *Sound Within Sound*.

[10] See Michael Tenzer, "José Maceda and the Paradoxes of Modern Composition in Southeast Asia." *Ethnomusicology* 47, no. 1 (2003): 94; Yūji Takahashi, "Memories of Maceda," *Like a Water Buffalo* 6, no. 6

undoubtedly had a significant impact on his intellectual development. Born into a wealthy, upper-class family and raised in a society long subjected to Western colonial influence, Maceda grappled with profound inner paradoxes and complexities.[11] He could not wholly reject the cultural offerings introduced by the colonizers, yet he was simultaneously driven to explore the vestiges that could reconnect him to his ancestral culture, which was almost bygone due to colonization. In this light, the epigraph encapsulates not only the universal experiences of postcolonial individuals from tropical regions but also serves as Maceda's self-portrait. This ambivalent attitude toward both Western and pre-colonial cultures constitutes the underlying impulse that propelled his every scholarly and artistic endeavor.

(2004); Christian Utz, *Musical Composition in the Context of Globalization: New Perspectives on Music History of the 20th and 21st Century* (Biefield: transcript, 2021): 215–7.

[11] The Philippines was a colony of Spain from 1565 to 1898. As a consequence of the Spanish-American War in April 1898, the Philippines became a colony of the United States until its recognition as an independent state in 1946.

2. José Maceda's Early Life and Inter-Asian Endeavors

2.1 Early Life

Born on January 31, 1917, in Manila, José Montserrat Maceda came from a distinguished gentry family with ancestral ties to the lakeside town of Pila, now part of the Province of Laguna.[12] His maternal grandfather, a choir and worship team leader at a local Catholic church, exposed him to Western music from a young age. Maceda received his foundational training in solfège and piano from his mother, Concepción Montserrat y Salamanca. Displaying prodigious talent in piano as a child, the family opted to nurture Maceda's abilities, setting him on a path toward a career in piano performance.

In the early 1930s, as Maceda was coming of age, the Philippines was witnessing a surge in nationalism, partly in resistance to American colonization.[13] This led to the enactment of the Philippines Independence Act in 1934, although a true independence was not attainable until 1946. Nationalist sentiments permeated Filipino society and found expression in various cultural sectors, including the sphere of art music. The most prominent institution for music education at the time, the Conservatory of Music at the University of the Philippines (UP), was

[12] For dictionary entries on Maceda, see Shyh-Ji Chew, "Maceda, José," in *Contemporary Composers*, edited by Brian Morton and Pamela Collins (Chicago: St. James Press, 1992): 492–3; Lucrecia Kasilag, "Maceda, José," in *Die Musik in Geschichte und Gegenwart Personenteil* vol. 11, edited by Ludwig Finscher (Kassel: Bärenreiter, 2007): 407–8; Lucrecia Kasilag, "Maceda, José," in *The New Grove Dictionary of Music and Musicians*, vol. XV, edited by Stanley Sadie and John Tyrrell (London: Macmillan, 2001): 467. However, these short entries contain some erroneous information thus not suitable as credible guides to Maceda. For two of the most comprehensive writings on the life and work of Maceda, see Francisco F. Feliciano, *The Four Asian Contemporary Composers* (Quezon City: New Day Publishers, 1983): 81–129; and Santos, "José Montserrat Maceda." For a more recent account on Maceda's achievements in ethnomusicology, see Thiti Panya-in, Jarernchai Chonpairot, and Manop Wisutthipat, "The Role of Jose Maceda in the Music Research Circle," *Wacana Seni Journal of Arts Discourse* 14 (2015): 167–85.

[13] See Santos, Ramón. "The UP Conservatory of Music: Nesting Ideologies of Nationalism in a Filipino Music," in his *Tunugan: Four Essays on Filipino Music* (Quezon City: University of Philippines Press, 2005): 187ff. Also, it is imperative to recognize the contradictory character of Filipino nationalism, which is prominently centered on Tagalog, the primary language spoken in the capital region. This frequently results in a sense of dissatisfaction among residents of other prominent islands in the Philippines. See Luis H. Francia, *A History of the Philippines: From Indios Bravos to Filipinos* (New York: The Overlook Press, 2010): 174–6.

no exception.[14] However, despite his evident gifts, Maceda chose not to enroll at UP. Instead, he attended the Academy of Music of Manila, a newly founded institution designed entirely under European standards. According to Ramón Santos, this decision "shielded him from the banalities of trendy nationalism that was being promoted by UP's foreign mentors and their gifted native disciples."[15] After completing his studies in Manila, he moved to Paris in 1937 to study piano under the renowned Alfred Cortot (1877–1962) at the *École Normale de Musique*. Maceda earned his *Diplome de Virtuosité* with distinction in 1941 and returned to the Philippines amid the global disruptions caused by World War II.

Already an accomplished concert pianist, Maceda boldly continued to seek avenues for further refinement of his skills after the WWII. In 1946, he moved to San Francisco to study piano performance under Robert Schmitz (1889–1949).[16] However, this was not enough to satisfy his academic and artistic ambitions. Consequently, Maceda relocated to New York, where he pursued studies in musicology and composition under the guidance of Edward Lowinsky (1908–1985) at Queens College from 1950 to 1952. Following this, he enrolled in a master's program in historical musicology at Columbia University, mentored by Paul Henry Lang (1901–1991). It was during this phase of his academic journey that Maceda crossed paths with Chou Wen-chung at Columbia University's music library, a meeting that would symbolize the beginning of a long-standing friendship between the two who both share "the same aspirations…[for] a new Asian music."[17]

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[14] This collective sentiment toward establishing a Filipino national identity in music was the context in which most of Maceda's previous generation of composers and contemporaries honed their artistic vision.

[15] Santos, "José Montserrat Maceda," 127.

[16] Schmitz is an American pianist born in Paris. A pupil of Louis-Joseph Diémer, Schmitz is famous for interpretating the piano works by Debussy. His publications include *The Capture of Inspiration* (1935) and the posthumous work titled *The Piano works of Claude Debussy* (1950).

[17] Chou Wen-chung, "Beyond Identity," in *The Final Report of Asian Music Festival 2003 in Tokyo,* edited by The Japan Federation of Composers (Tokyo: The Japan Federation of Composers, 2004): 9.

The year 1952 also signified a pivotal point in Maceda's scholarly path. After returning to the Philippines at the close of that year, he started an ambitious series of fieldwork projects across the Philippine archipelago. His first fieldwork venture, undertaken in collaboration with a research team comprised by faculty member of the Philippines Women's University (PMU) — which included Maceda himself — led him to the Bongabong area in the southern part of Mindoro Island in January and April 1953.[18] The objective of this field trip was to document the musical traditions of a minority group known as the *Bukids*. This initial fieldwork laid the groundwork for a subsequent collaboration with Harold Conklin (1926–2016), an anthropologist associated with both Yale University and Columbia University. Their scholarly partnership resulted in the publication of a record set entitled *Hanunóo Music From the Philippines*, to which Maceda contributed detailed notes based on musical examples collected in the same region.[19]

The span from the early 1950s to 1963 constitutes a period that has been relatively under-examined in existing scholarship on Maceda, likely because of the expansive and multifaceted nature of his endeavors stretching across multiple continents. What is clear, however, is that this era undoubtedly served as the formative stage for his later academic and artistic career. In 1954, Maceda married Madelyn Clifford, a Canadian pianist who had been his fellow student while studying under Robert Schmitz. Following their marriage, Maceda returned to the United States to deepen his expertise in anthropology and the emerging field of ethnomusicology under the tutelage of Alan Merriam (1923–80) and George Herzog (1904–1983). Concurrently,

[18] José Maceda, "The Music of the Bukids of Mindoro," An undated paper held in José Maceda Collection at the Center for Ethnomusicology, University of the Philippines, c. 1958. Although Maceda's account primarily focuses on scholarly interests, it is important to note that the field trips to rural areas of the nation were directed and financially supported by the PMU. The leaders of the PMU at that time, Conrado and Francisca Benitez, were ardent supporters of Filipino cultural nationalism. They believed that these trips were essential for the process of nation-building, particularly in terms of history and culture. See Castro, *Musical Renderings*, 67–70.
[19] Ethnic Folkways Library, 1956 (FE 4466)

he conducted fieldwork in Southeast Asia, maintained a faculty position at PMU, and even continued to perform as a concert pianist.[20] As for his compositional pursuits, Maceda went back to Paris in 1958 to study the techniques of *musique concrète* under Pierre Schaeffer (1910–95).[21] During this period, he forged connections with Pierre Boulez and Iannis Xenakis, the latter of whom became a trusted friend. Ultimately, based on his extensive fieldwork in the Maguindanao province in southern Philippines Maceda completed his Ph.D. in ethnomusicology in 1963 under the supervision of Mantle Hood (1918–2005), becoming the first individual of Asian descent to earn such a degree in North America.[22]

Following a one-year postdoctoral fellowship in Bahia, Brazil, Maceda permanently returned to the Philippines in 1964 to assume a professorship at the University of the Philippines (UP), a position he held until his passing on May 5, 2004. Supported by funding from UP and the National Research Council of the Philippines, Maceda launched an ambitious project aimed at meticulously documenting the musical traditions across the Philippines. This initiative engaged numerous students, who have since become prominent figures in the Philippine music scene.[23] Maceda's work culminated in an extensive collection that comprises approximately 2000 hours of music from over fifty Philippine linguistic groups.[24] This archival effort prefigured the establishment of the José Maceda Collection, housed at the Center for

[20] Maceda's last public appearance as a concert pianist was in 1957. Corazon C. Dioquino, "José M. Maceda: Liberating Philippine Musical Expression," in *The National Artists of the Philippines*, edited by Cultural Center of the Philippines (Pasig City: Anvil Publishing, 1998): 250.
[21] This trip to Europe was sponsored by the Rockefeller Foundation. The foundation's Annual Report of 1957 affirms Maceda's grant acquirement: "Professor Jose Maceda, Music Department, Philippine Women's University, Manila: to visit European centers of comparative music and electronic music; $3,400." The Rockefeller Foundation, *Annual Report 1957* (New York: s.n., 1957): 249.
[22] José Maceda, "The Music of the Magindanao in the Philippines" (PhD diss., University of California Los Angeles, 1963).
[23] In comparison to Taiwan's Folksong Collecting Movements initiated in the late 1960s, it is challenging to overlook historical parallels and shared tendencies among countries belonging to Asia's "democratic bloc" during the Cold War era.
[24] Dioquino, "José M. Maceda: Liberating," 247.

Ethnomusicology at the University of the Philippines (UPCE). This collection has been subsequently recognized and inscribed in the World Heritage Register by UNESCO.

2.2 Early Inter-Asian Endeavors[25]

The outline of Maceda's early career above illuminates the multifaceted nature of his intellectual and artistic engagements. However, often underemphasized are his "inter-Asian" endeavors, conducted in parallel with his early Philippine-oriented work. Maceda's foray into this domain began in February 1955, when he participated in the first Asian conference organized by the Congress for Cultural Freedom (CCF) in Rangoon and gave a paper titled "Philippine Music and Contemporary Aesthetics."[26] Though the event occurred in the early stages of the Cold War and bore an anti-communist undertone aligning with United States interests, Maceda eschewed such political stance. He instead explored broader questions, asking what non-Western musical cultures could contribute to contemporary society and modern musical traditions, and how emerging technologies like audio recording and film could facilitate the investigation and dissemination of previously obscure traditions, including Asian ones and African ones.[27] Aimed at dismantling the prevailing "ethnocentrism" (in this case, Eurocentrism) in contemporary musical life, Maceda's radical perspective was dismissed by one reviewer as deviating from the conference's primary objectives.[28] Also, it is noteworthy

[25] While not all the sources referenced in this section are unpublished documents, a significant portion of them have not received much scholarly attention due to their limited circulation. Consequently, these sources have not been thoroughly examined in previous research. I express my gratitude to the kind staff of the Center for Ethnomusicology, University of the Philippines (UPCE), for their gracious permission to make photocopies of the materials used in this work.
[26] José Maceda. "Philippine music and contemporary aesthetics," in *The proceedings of a conference held at Rangoon, Burma on February 17, 18, 19 & 20, 1955, and convened by the Congress for Cultural Freedom and the Society for the Extension of Democratic Ideals: Cultural Freedom in Asia*, edited by Herbert Passin (Tokyo: Tokyo News Service, Ltd, 1956): 116–23
[27] ibid.
[28] Herbert Feith, "Review of *Cultural Freedom in Asia: The Proceedings of a Conference Held at Rangoon, Burma, February 17-20, 1955. by Congress of Cultural Freedom; Society for the Extension of Democratic Ideals,*" *Pacific Affairs* 30, no. 3 (1957): 269–70.

that the national delegate representing the Philippines was Conrado Benitez, the Filipino nationalist who had financed Maceda's initial field trips to Mindoro Island.

In that same year, the Philippine National Committee of the International Music Council (IMC) hosted the IMC's inaugural Southeast Asian Regional Conference in Manila, under the banner "Understanding Our Neighbors Through Music," and with sponsorship from the Asia Foundation.[29] Addressing delegates from various Asian countries, Maceda once again challenged the arbitrary dichotomy between East and West, a conceptual divide often reinforced by prominent Western intellectuals around the 1950s. He argued, "instead of explaining the side that is obvious, that is the difference in music idioms, it would be more invigorating to examine, fresh and hidden facets that may show their similarities." By emphasizing such similarities, Maceda contended that "music may be judged with less ethnocentrism."[30] This perspective, resonant with the views he expressed at the earlier Congress for Cultural Freedom conference, solidified Maceda's idiosyncratic approach toward global musical cultures — a theme he revisited in a subsequent paper presented at the 1961 Music East-West Encounter Conference in Tokyo, also sponsored by the CCF.[31]

Not merely a participant in various Asian conferences, throughout his early career Maceda also took an active role in organizing research projects and symposiums. Recognizing a gap in mutual understanding and appreciation among neighboring Asian countries for each other's musical traditions, he successfully secured a grant of 2,800 US dollars from the

[29] John Evarts, "The First Thirty Years of the IMC," *The World of Music* 30, no. 3 (1988): 132–3; and Robert Blum, "The Work of The Asia Foundation" *Pacific Affairs* 29, no. 1 (1956): 55–6.
[30] José Maceda, "Western Idiom in Eastern Music," Unpublished Manuscript Held in the José Maceda Collection at the Center for Ethnomusicology, University of the Philippines (1955): 4.
[31] José Maceda, "Western Music in the Philippines," In *Music—East and West: Report on 1961 Tokyo East-West Music Encounter Conference*, edited by Executive Committee for 1961 Tokyo East-West Music Encounter (Tokyo: s.n., 1961): 86–90. This paper is a revised version of the speech Maceda gave in the 1955 IMC Southeast Asian Regional Conference.

Rockefeller Foundation in 1956.[32] This funding facilitated an expansive field trip to Thailand, Burma, Malaya (now Malaysia), Java, and Bali from April to June of the same year. Beyond the 16 hours of recordings intended for broader dissemination, Maceda had a first-hand panorama of Southeast Asian music, thus gaining what he described as "acquired a more genuine feeling for the music that cannot be felt in books and recordings."[33] Echoing Mantle Hood's celebrated concept of bi-musicality, this direct engagement with multiple domestic music scenes likely had inspired Maceda to initiate programs in gamelan and other traditional Asian musics at the University of the Philippines.

Maceda's vision for bringing diverse musical traditions into dialogue reached its apex with his organizing the symposium and music festival "Musics of Asia," held in Manila in April 1966. In contrast to earlier Asian conferences that often set the East and West in confrontation or mere encounter, Maceda advocated an integrative approach by fostering discussions and exchanges between scholars, composers, and performers from the West and various Asian countries to "spur the imagination towards ways of thinking about music."[34] Remarkable even by today's standards, the festival not only featured a plethora of traditional music genres, such as gamelan, kulintang, kudyapi solo, pipa solo, and koto solo by Chiyoka Fujii (spouse of musicologist Shigeo Kishibe), but also boldly juxtaposed them with cutting-edge avant-garde compositions, including works by composers like Boulez, Messiaen, Yūji Takahashi, Toshi Ichiyanagi, Takemitsu, Cage, De Leeuw, Chou Wen-chung, Xenakis, and Maceda himself. Among these composers, Takahashi, Chou, Xenakis, and Maceda attended

[32] The Rockefeller Foundation, *Annual Report, 1957* (New York: s.n., 1957): 241. The report reads: "University of the Philippines, Quezon City: Professor José Maceda; to visit Thailand, Burma, and Indonesia and to purchase necessary equipment for studies of the music of other Southeast Asian countries; $2,800."
[33] José Maceda, "Music of Southeast Asia: A Report of a Brief Trip," *Journal of East Asiatic Studies* 5, no. 3 (1956): 210.
[34] José Maceda (ed.) *The musics of Asia: Papers read at an International Music Symposium held in Manila, April 12-16, 1966* (Manila: National Music Council of the Philippines in cooperation with the UNESCO National Commission of the Philippines, 1971): 11.

the symposium in person; they all presented papers, except for Takahashi, who instead performed most of the piano pieces featured in the festival concerts.[35]

This symposium crystallized some of Maceda's earlier ideals and revealed his enduring friendships with significant figures like Takahashi, Chou, and Xenakis. Intriguingly, the symposium also foreshadowed the establishment of the Asian Composers' League (ACL) in the subsequent decade (cf. Chapter 3; it was a completely different story from Japan's perspective). Chou recalls that during the symposium, a small group of Asian composers, including Maceda, Kasilag, Tsang-Houei Hsu, and Chou himself, gathered to lament for the neglect of Asian music and musicians in Europe and America. Inspired by these conversations, Chou suggested the establishment of an international music organization explicitly by and for Asians.[36] This suggestion later materialized through the efforts of Hsu, who founded the ACL in 1971 with other colleagues from Japan and Korea and held its first conference in 1973. All those involved in the 1966 conversation subsequently became active members of the ACL.

In summarizing the above, it showed a process in which Maceda successfully positioned himself as an international leader and authority in the Asian music scene. His steadfast passion for various traditional Asian musics did not preclude his active engagement with avant-garde genres, even those most steeped in Western art music traditions. It was precisely this unwillingness to favor one over the other that catalyzed his career. Therefore, Maceda's endeavors appear to be motivated by an underlying impulse to discover commonalities and creative compatibilities between disparate musical traditions, regardless of their origins. Nevertheless, it is essential to acknowledge the political landscape that influenced Maceda's

[35] Such a radical way of concert programming had already been realized in a concert Maceda produced in 1964. Titled "Concert for Asian and Avant-garde Music," Maceda juxtaposed various types of gong music from Mindanao with "Southern Chinese classical music" (likely *nan guan*) and avant-garde works by Varèse and himself. See Tenzer, "José Maceda," 110.

[36] Chou, "Beyond Identity," 11–2.

inter-Asian endeavors. These were clearly shaped and made possible by Cold War geopolitics, including sponsorships from organizations like the CCF and the IMC (due to their alignment to the US interests), as well as support from the authoritarian Marcos regime and Filipino nationalists. As Chou underscores, composers of Maceda's generation who were confined primarily to operating within their native Asian countries, had little choice but to cautiously navigate, and sometimes ostensibly conform to, the inescapable socio-political realities of their time.[37]

[37] ibid, 9–10.

3. Maceda's Musical Language: "Reorganization and Aestheticization of Aural Experiences"

In the extensive body of research on Maceda, it is striking to note that only a few studies have shed light on Maceda's compositional techniques. As highlighted previously, although there is a clear connection between his works from the 1970s — such as *Cassette 100* (1971), *Ugnayang* (1974), and *Udlot-Udlot* (1975) — and contemporary sound art, Maceda consistently worked within the conventional paradigm of a "composer." Staff notation remained his predominant method of composition, and his shift towards the inclusion of more Western instruments in concert hall settings from the 1980s onward affirms the canonical role he occupied as a composer. Given this context, how should one listen to his music, and by what standards should we assess his musical aesthetics? I posit that the essence of Maceda's compositional style is deeply rooted in his personal aural experiences gathered during his extensive fieldwork and from listening to recordings. I refer to this approach to composition as the "reorganization and aestheticization of aural experiences."

For Maceda's first major composition premiered in Los Angeles, *Ugma-Ugma* (1963) — unveiled when he was 46, an exceptionally late age for a composer's debut — Ramón Santos remarks:

> The complexity of Maceda's first decade of probing into the different domains of musicology, non-western musics, composition, experimentation, philosophy, culture, and musical practice simply reached a saturation point where the only suitable way to consummate this amalgam of knowledge and insights was to reprocess them into real-time musical experience.[38]

Intriguingly, despite Maceda's training in composition during his studies in New York and his sojourn in Paris to acquire the techniques of *musique concrète*, he refrained from

[38] Santos, "José Montserrat Maceda," 130.

releasing any compositions until 1963, coinciding with the year he earned his doctoral degree in ethnomusicology. Given that this was a period during which Maceda had undertaken comprehensive fieldwork spanning a decade, it is reasonable to infer that his field experiences might not only have set the stage for his foray into avant-garde music but were also inextricably linked to it.

Eminent musicologists have discussed the interplay between Maceda's fieldwork and his composition. Take, for instance, Michael Tenzer's widely cited essay on Maceda. In it, he allocates a significant portion to discuss how to literally "hear" Xenakis' complex sound mass in Maceda's work. By juxtaposing fragments of Maceda's field recordings from rural village rituals with his compositions (from his early to later works that predominantly feature Western instruments) and Xenakis' compositional techniques as evidenced in pieces like *Achorripsis* (1957), Tenzer highlights notable aural similarities among these three groups of aural experience. Such "a creative listening exercise simulating the kinds of sonic connections," Tenzer contends, makes it "effectively possible to hear Xenakis in the Philippines."[39] Yet, Tenzer cautiously avoids over-committing to this idea, stressing, "I am only trying to shed light on the most general kinds of connections, appropriately leaving the rest to imagination."[40] The sonic linkages Tenzer draws upon is not his invention — they emerge from the fact that Maceda often referenced the avant-garde techniques of composers like Xenakis and Varèse when having conversations over his compositional methods. However, Maceda's reluctance to prioritize avant-garde techniques (as that of Xenakis and Varèse) over the tangible aural experiences rooted in a Southeast Asian context — mirroring his previous inter-Asian endeavors — leads Tenzer to observe, "It is paradoxical that Maceda could find the music of

[39] Tenzer, "José Maceda," 105.
[40] ibid, 103.

the Western avant-garde to be both universal and applicable to Southeast Asian values; as it were, one man's crystals are another man's coconuts."[41] This perceived tension between "crystals" and "coconuts," according to Tenzer, epitomizes his primary critique on Maceda and the essay's title, "paradoxes of modern composition in Southeast Asia."

Similarly, Tenzer's listening exercise has been further developed by Christian Utz. Again, by highlighting the aural similarities between Maceda's field recordings, his *Pagsamba* (1968) — a grand mass re-conceptualized as a Southeast Asian rural ritual — and Xenakis' *Pithoprakta* (1967), Utz identifies an inherent tension in Maceda's two-way conceptualization of cultural difference. Utz posits that while "the ethnomusicologist Maceda tries to find a new musical "grammar" through a comparative analysis of different… Asian genres… [which are] deliberately opposed to a paradigmatic Western concept of art," the composer Maceda seemingly contradicts himself by appropriating the compositional techniques of Varèse and Xenakis — which are emblematic of Western modernity — then recasting them within Philippine and broader Asian contexts.[42] While echoing Tenzer's critique about this unresolvable tension, Utz is more inclined to view Maceda as a composer who, albeit through disparaging routes, ultimately "converges with tendencies within the new music of the West."[43] For Utz, Maceda's music likewise signifies "a liberation from the linear, teleological time frame formulated by Varèse, Xenakis, Feldman and Scelsi as well as Charles Ives, John Cage, György Ligeti, and Bernd Alois Zimmermann."[44]

While Tenzer and Utz's critiques are not inherently laden with value judgements, from my perspective, their method of analyzing Maceda's compositional techniques and musical aesthetics seems to inadvertently designate Maceda as merely a peculiar disciple of post-war

[41] ibid, 102.
[42] Utz, *Musical Composition in the Context of Globalization*, 219.
[43] ibid, 223.
[44] ibid.

Western avant-garde music. We must ask: Why should Xenakis and Varèse, despite their unquestionable prominence in the avant-garde music scene since the 1950s, be the definitive points of departure for theorizing Maceda's musical language?

Certainly, the liberating techniques of the postwar avant-garde may have been the primary inspiration for Maceda to achieve his sonic goals.[45] However, even if Maceda did acknowledge this, it does not necessarily mean that those examining his music should unconditionally adopt this line of thought. This perspective seems to unwittingly overshadow Maceda's own agency, relegating him to the role of a latecomer in the post-war development of global avant-garde. In other words, Tenzer and Utz's unspecified premise, which situates Maceda within the history of Western avant-garde music, might have set the stage beforehand for their observations on the "paradoxes" evident in Maceda's discourse. Borrowing Tenzer's metaphor, what exactly underpins the argument that "crystal" and "coconut" cannot represent the same thing for an individual? The inclination to view certain compositional methods as indisputable hallmarks of Western modernity preconfigures the perceived inconsistencies in Maceda's work. Therefore, if it is desirable to obtain a richer contextual understanding of an artist like Maceda, I argue that a more productive approach would be to prioritize examining and interpreting Maceda's works from his own vantage point, delving into his rationale and the sonic landscapes in his personal aural space.

To illuminate Maceda's musical language, I propose that his compositional strategy is best understood as the "reorganization and aestheticization of aural experiences" — Maceda's compositions are fundamentally the creative re-articulations of his aural experiences, whether from fieldwork, recording, or transcriptions. I will delve into this through three facets: the

[45] A pupil of Maceda once shared with me that Maceda personally described his compositional technique as a "sociological transformation" of Xenakis' intricate style.

extensive use of polyrhythms, canon-like instrumental ordering, and the concept of *musique concrète*.

Example 5-1 Excerpt from Maceda's *Ugma-Ugma* (1963), mm. 105–9. Reproduced by Permission of Center for Ethnomusicology, University of the Philippines. All Rights Reserved.

First, a characteristic trait evident in almost all of Maceda's compositions is the prominent use of polyrhythms. This trait was already showcased in his debut composition, *Ugma-Ugma* (1963). In Example 5-1, a partial excerpt of the piece, various polyrhythms such as 3 to 2, 5 to 2, 4 to 3, 7 to 3, and 7 to 4 permeate each percussion segment, often juxtaposed in what seems like a random counterpoint against each other. While sophisticated rhythmic techniques have often been a defining feature in music throughout and beyond the twentieth century, Maceda's somewhat "straightforward" layering of contrasting polyrhythms has become unmistakably his signature. Addressing this unique rhythmic structure that challenges precise human execution, Santos interprets it as "an experiment in deconstructing the exact time divisions of Western music"; the inherent improbability in this rhythmic writing "results in both intended and unintended sense of disorder, an important syntactic process in creating Maceda's 'version' of mass structures."[46] Santos' observation aptly rationalizes Maceda's distinct rhythmic approach. Nonetheless, one must also ponder: is this purely a reflection of

[46] Santos, "José Montserrat Maceda," 135.

Maceda's artistic intent to counter the binary rhythmic division long held in Western music, or might there be other influences at play? I argue that the intricate rhythmic patterns characterizing Maceda's music are deeply rooted in his fieldwork experiences.

In his dissertation on the *kulintang* (a bossed gong ensemble) music from the Maguindanao region of Mindanao Island, Maceda grappled with the challenge of accurately transcribing the irregular rhythms played by native musicians. Given the pronounced percussive nature of the genre, one of Maceda's initial tasks was to efficiently capture the complex rhythmic modes in the form of staff notation.[47] However, the absence of a consistent beat length in kulintang music, coupled with the inherent irregularity of its rhythmic patterns, presented significant challenges for Maceda to accurately transcribe.[48] As a result, he devised a creative solution to tackle this problem: rather than attempting to mirror the exact duration of each gong beat using conventional Western notation rooted in binary division, Maceda intentionally chose to employ only rudimentary notations — mainly quarter and sixteenth notes — to outline each rhythmic mode. Concurrently, for every piece of recording he transcribed he provided a table detailing the exact length of reel tape each beat occupied.[49] This creative notation approach allowed Maceda to retain accuracy without compromising the readability of his transcription. However, if Maceda sought to reproduce this unique aural experience within the confines of standard staff notation, where the use of an additional table is neither feasible nor practical, how would he retain the irregular essence of the sound that lingers in his auditory memory? The strategy seems evident: through the layering of intricate polyrhythms. In fact,

[47] In a traditional kulintang ensemble, there are typically five instruments: the *babandil*, *dabakan*, *gandigan*, *agung*, and *kulintang*. While the first four primarily serve rhythmic purposes, only the kulintang is capable of producing melody. As a result, the foundational element of this genre is the cohesive rhythmic mode that binds all five instruments.
[48] Maceda, "The Music of the Magindanao in the Philippines," 64–7.
[49] ibid, 78ff; and Appendix B, 5–10.

Maceda explains that *Ugma-Ugma* means "structured" or "pieced together."[50] Though he offers little details on what exactly are the elements "structured" and "pieced together" in this work, it seems reasonable to infer that the piece represents a reorganization of the diverse aural experiences from his fieldwork — experiences that are now "structured" and "pieced together," thereby being "aestheticized" into an avant-garde musical expression.

Second, rather than initiating a section within a piece by tuttis, Maceda often adopts a "canon-like" sequencing for each instrument's entry; this feature can be heard in many of his works, including *Suling Suling* (1984), *Music for five pianos* (1993) or *Sujeichon* (2002). This specific way of instrumental ordering seems to have its root in the *balimbing* (bamboo buzzer; also known as *balingbing* or *batiwtiw*), a musical instrument almost recurringly appear in his work. Ubiquitous among various ethnic groups throughout the Philippine archipelago, a conventional *balimbing* ensemble, as Maceda describes, proceeds as follows:

> The buzzer can also be used in an ensemble, with a group of people playing diminishing sizes of the instrument. The player with the biggest buzzer begins with a certain rhythm; another follows in the same rhythm but one beat late; a third follows, still another beat behind; finally the fourth player begins a fourth beat behind the first. Time lags are created in the same rhythmic phrases of music, one behind the other in sound, each somewhat higher than the next as the buzzers become smaller in size. The fifth buzzer in one ensemble has a rhythm all its own, different from the four others; the sixth buzzer improvises but in a restrained manner.[51]

This distinctive mode of ensemble playing, which I characterize as a "canon-like instrumental ordering," is not exclusive to the *balimbing* ensemble. This incremental introduction of instruments, punctuated by short temporal lags and further counterbalanced by added independent parts, is a hallmark of many indigenous musical traditions that Maceda explored. For instance, the Kalinga people in the Cordillera of Northern Luzon Island (the

[50] Santos, "José Montserrat Maceda," 176.
[51] Cited in Feliciano, *The Four Asian Contemporary Composers*, 107.

highland region) was one of Maceda's early fieldwork sites where a specific type of bronze gong called *gangsa* is prevalent.[52] Held with one hand while striking it with a mallet in the other, a traditional *gangsa* ensemble mirrors that of a *balimbing* ensemble. Example 5-2 reproduces Maceda's transcription of a *gangsa* ensemble, illustrating gongs entering one after the other, each one beat apart, with the fifth and sixth gongs improvising in a repeated manner. As a creative listening exercise (to borrow Tenzer's formulation), if we broaden this "canon-like instrumental ordering", even the kulintang ensemble, in which its rhythmic parts join the ensemble similarly to the *balimbing* and *gangsa* ensembles and even the *gamelan*, can be perceived as employing the same structured approach. Intriguingly, when transposed into the realm of art music, this "canon-like instrumental ordering" often manifests as "geometric patterns," a visual element sometimes more striking to the eye than its auditory counterpart.

[52] In a personal conversation with one of Maceda's students who collaborated with him during the 1990s, it was shared that Maceda remained deeply invested in uncovering the origins of such flat gong ensembles throughout the final decade of his life.

♩= c. 116

1. balbal etc.
2. salbat etc.
3. katlo etc.
4. kapat etc.
5. opop etc.
6. anungos etc.

Example 5-2. The gangsa ensemble of the Kalinga people in Cordillera[53]

The two characteristics above can be interpreted as the "Southeast Asian undertones" embedded in Maceda's musical language. By ingeniously restructuring the spontaneous aural experiences garnered from his extensive fieldworks, Maceda seamlessly integrated these sonic materials across diverse instrumental contexts, be they Western or from other non-Western traditions. However, to fully substantiate my viewpoint that Maceda's composition process is fundamentally about the "reorganization and aestheticization of aural experience," it is essential to consider his training in *musique concrète* under Pierre Schaeffer. In the broader narrative of twentieth-century music history, *musique concrète* is often heralded as a pioneering movement, one that was at the vanguard of utilizing technological advancements for sound manipulation, thus setting the stage for electronic music to prevail. Yet, this

[53] José Maceda, "Philippines," in *New Harvard Dictionary of Music (Second Edition)*, edited by Will Apel (Cambridge: Harvard University Press, 1969): 664.

perspective potentially diminishes the depth of Schaeffer's own compositional theory and, crucially, its potential influence on Maceda's compositional style.[54]

While "concrete" is the term Schaeffer himself favored, its interpretation in English, as well as its translations into Chinese and Japanese using Chinese characters, leans towards the notion of "embodying" sound. However, the original French term "concrète" does not completely resonate with this meaning. Instead, it aligns more with concepts such as "palpable," "non-theoretical," and "experiential," underscoring the qualities of the "new" music Schaeffer advocated for.[55] To elucidate his unique approach to composition, Schaeffer introduced two distinct compositional frameworks in 1949.

Table 5-1. Schaeffer's Model of Composition in Regular and New Music[56]

Regular Music (So-called abstract)	New Music (Called Concrète)
Phase I Conception (mental)	**Phase III** Composition (material)
Phase II Expression (symbols)	**Phase II** Sketches (experimentation)
Phase III Execution (instrumental)	**Phase I** Materials (production)
From abstract to concrete	**From concrete to abstract**

Table 5-1 illustrates Schaeffer's model contrasting the processes of composition for "regular music" with that of "new music." Traditionally, a composer begins with a musical

[54] For a similar view that challenges the general understanding of *musique concrète* by considering its reception in the UK, see Louis Niebur, "'There Is Music in It, But It Is Not Music': A Reception History of *Musique Concrète* in Britain," *Twentieth-Century Music* 15, no. 2 (2018): 211–30.
[55] Christine North and John Dack, "Translator's Notes," in Pierre Schaeffer's *In Search of a Concrete Music*, translated by Christine North and John Dack (Berkeley: University of California Press, 2012). xii.
[56] Adapted from Daniel Teruggi, "Musique Concrète Today: Its Reach, Evolution of Concepts and Role in Musical Thought," *Organised Sound* 20, no. 1 (2015): 52.

concept, which is then written into symbols (notation). Performers then interpret and execute these symbols into sound, symbolizing a process of composition "from abstract (idea) to concrete (sound)," in which the music's conceptual genesis occurs before its sonic realization. Conversely, in Schaeffer's vision of "new music," sound itself serves as the foundation. Here, "composers work first with sound, the concrete material for music, then through experimentation and essays arrive at the final expression of the music, the abstract combination of sounds capable of provoking a musical listening."[57] Schaeffer's approach that prioritizes sound offers a valuable lens through which we can find parallels and thus reinterpret Maceda's compositional method. Possibly influenced by Schaeffer's model, it seems that Maceda begins with the auditory experiences he collected from the field (whether later supplemented by recordings or transcriptions), uses them as foundational materials, reorganizes and restructures them through notation, and finally fabricates these auditory fragments into a cohesive artistic expression (i.e., aestheticization). Although Schaeffer's techniques heavily relied upon electronic manipulation, Maceda's method rooted in notational operation that transforms field auditory experiences into an avant-garde piece is evidently an alternative — or a necessary alternative, due to the lack of access to sophisticated sound devices back in the 1960s — to Schaeffer's compositional model.

In fact, my preceding analysis of Maceda's musical language and compositional approach, though following different paths, appears to align closely with Jonas Baes' recent re-exploration of Maceda's compositional techniques in 2022. When discussing Maceda's compositional "procedures" that defy Western norms — a viewpoint reminiscent of Santos' — Baes highlights two dominant features: "odd notes on even beats" and "time delays" (where

[57] ibid.

instruments enter a beat apart).[58] Coupled with the incorporation of "hanging melodies" when using human voices, Baes contends that Maceda establishes an aesthetic of "arbitrariness" that resists any sense of "completeness" or closure.[59] Concerning the specific method Maceda employed to achieve this effect, Baes observes that, at a microcosmic level, "Maceda composes parts for particular instruments based on, or drawn from, actual patterns of indigenous traditions."[60] This direct quoting from existing samples, and then reworking them into a new expression, to Baes, indicates that Maceda's approach is closely similar to that of the *musique concrète*, but with an emphasis on translating recorded indigenous idioms into live performances. Most strikingly, Baes emphasizes that using live recordings in the fashion of Schaeffer was Maceda's original plan for composing *Ugma-Ugma* (1963), "which he discarded to revert to live musicians."[61] This is a novel insight never addressed in any previous study.

I must emphasize the thrill I felt upon reading Baes' lines, which in a way validated my interpretation of Maceda's musical language. By comprehending Maceda's musical language as the "reorganization and aestheticization of aural experiences," we can vividly envision Maceda's compositional process, wherein he earnestly weaves his myriad aural encounters into a distinctive soundscape. Even though Maceda infrequently specified the precise sources he referenced in his scores, as listeners, we can now seemingly discern the auditory traces — be it in the form of polyrhythms, canon-like instrumental ordering, or a combination of both — that underpin his music.

During an interview with La Verne de la Peña, a student of Maceda who later held significant positions at the UP, I asked for guidance on how to listen to Maceda's music.

[58] Jonas Baes, *Maceda, Spahlinger, and the Dialectics of a "New Music" Praxis in Southeast Asian Modernity* (Quezon City: University of the Philippines Press, 2022): 34ff.
[59] ibid, 37–9.
[60] ibid, 39.
[61] ibid, 39–40.

Without hesitation, he said, "Just be immersed in it." Reflecting on his remark years later, I now believe that he was conveying the same realization I have ultimately arrived at here.

4. The Structuralist Approach in Maceda's Scholarly Pursuit

Beyond his acclaim as an avant-garde composer, Maceda also carved a distinct niche in the global community of ethnomusicology. His scholarly pursuits, marked by an earnest quest to decipher the underlying structures within the music he documented and encountered, became more pronounced with each successive fieldwork. While the diverse traditions of the Philippine archipelago remained at the heart of his studies, there emerged an obvious shift since 1990: from the rural musical traditions of the Philippines and Southeast Asia to the court music traditions of East and Southeast Asia. Rather than a sudden redirection of academic interest, this transition should be understood as a logical progression of Maceda's unique musical epistemology and methodology. With probable inspiration from the structuralism first introduced by Lévi-Strauss, this section probes into Maceda's notable ethnomusicological contributions. I aim to illustrate how his inherent structuralist methodology, emphasizing abstract structures and seeking broad applicability of his models, not only typifies his academic stance but also deeply aligns with his attitude toward composition.

Two seminal papers stand out when discussing the pinnacles of Maceda's contributions to ethnomusicology on the Philippines and Southeast Asia. The first emanated from his pioneering fieldworks spanning the 1950s through the 1960s, culminating in the research article, "Drone and Melody in Philippine Musical Instruments." [62] Notably, "drone and melody" subsequently became emblematic of Maceda's scholarly identity. This phrase was also chosen as the title for the only anthology of Maceda's writings, which Yūji Takahashi edited and translated in 1989 in Japan.[63]

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[62] The first version of this paper was delivered at an international conference held in Kuala Lumpur in 1969. It was later revised and expanded, incorporated into a proceeding published in 1974. José Maceda, "Drone and Melody in Philippine Musical Instruments," *in Traditional Drama and Musics of Southeast Asia*, edited by Mohd. Taib Osman (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1974): 246–73.

[63] José Maceda, *Drone and Melody: Musial Thought in Southeast Asia*, translated and edited by Yūji Takahshi (Tokyo: Shinjuku-Shobo,1989).

To my reading, the aims of this ambitious paper appear to be tripartite: 1) Establishing a classification system for the music examples Maceda collected across the Philippines, based on his original concepts of "drone" and "melody"; 2) Drawing connections between the dispersed rural traditions across the Philippine islands and the broader Southeast Asian region by highlighting organological parallels and the compatibility of his "drone and melody" model; 3) Pondering upon the versatility of his "drone and melody" framework as a foundational structure for music not only limited to Southeast Asia.

In this article Maceda presents an expansive table with 47 music examples, representing six types of musical practices rooted in the concepts of "drone" and "melody."[64] As he delineates, a drone is "a periodic reiteration or… a continuous sounding of one or more tones which act as organ points, ostinati, centers or pivots around which a melody circulates." In contrast to its conventional definition, he posits that melody "consists of a permutation, combination or an arrangement of two or more tones with or without pitch." In simpler terms, "drone and melody," in Maceda's terminology, can be understood as repetition and permutation, respectively, although he personally gravitates towards the former. In this sense, what Maceda aspired is to construct a classification system grounded on two pillars — drone (representing repetition or constancy) and melody (signifying permutation or variability) — through which he may develop an alternative framework for analyzing his collected music examples.

With this classification in place, Maceda delves into the parallels between instruments found across the Philippines and those prevalent in other regions of Southeast Asia, highlighting the pervasive use of the jaw's harp, bamboo zither, bamboo buzzer, and gongs.

[64] The six types are a. drone alone; b. two or more drones sound simultaneously; c. drone and melody emerge consecutively; d. drone accompanies melody; e. several drones and one melody; f. several drones to make up a melody; Maceda, "Drone and Melody in Philippine Musical Instruments," 247ff.

Upon observing the ubiquity of bamboo instruments scattered across Southeast Asia, he claims that his "drone and melody" framework therefore epitomizes "the wide use and great age [i.e. the long history]" in Southeast Asia.[65] Pursuing this thread further, he speculates on the applicability of his model to diverse musical traditions, encompassing Japanese, Chinese, African, and even Western music. Drawing upon the linguistic analogy of vowels and consonants to correspond drone and melody, Maceda aligns himself with the efforts of Xenakis and Lomax — despite an eclectic sampling — who both aimed at specifying elemental components in music through mathematical means.[66]

At this juncture, any discerning readers might have identified a logical fallacy in Maceda's reasoning. While he strives to articulate a systematic understanding of the underlying structures behind the music he documented, he fails to empirically verify his hypothesis, simply relying on organological similarities when applying it almost unconditionally to other contexts. Furthermore, rather than claiming the framework of "drone and melody" as quintessentially Southeast Asian, he audaciously seeks to extend its applicability to a sweeping geographic scope, implying its foundational relevance for *all music*. I must clarify that my aim is not to critique Maceda's approach. Rather, I only wish to underscore the "structuralist" methodology he adopted — regardless of its potential pitfalls by contemporary standards — as indicative of his unique musical epistemology and not the representation of objective knowledge.

Maceda's second hallmark work, titled "A Concept of Time in A Music of Southeast Asia (A Preliminary Account)," was originally his Charles Seeger Memorial lecture given in 1984. This is arguably Maceda's most frequently cited paper. Many scholars, perhaps too simplistically, have anchored their understanding of Maceda's opposition to Western musical

[65] ibid, 269–70.
[66] ibid, 271–2.

thought on this essay alone, sidelining the context of his scholarly pursuit. Yet, when one scrutinizes this paper in relation to his preceding and subsequent works, it becomes clear that it is not merely an isolated effort to demarcate Southeast Asia's temporal and musical essence. Its chief objectives are as follows: 1) Extending the reach of his "drone and melody" framework by integrating a wider range of examples, including those reported in other prior studies;[67] 2) Further refining his distinctive theorization of "drone and melody" through exploring concepts like continuity, infinity, and indefiniteness as temporal expressions rooted in Southeast Asia;[68] 3) Proposing the presence of a foundational structure built on drone and melody, distinct from the linear causal logic predominant in Western thought.[69] However, it is crucial to recognize that Maceda was not asserting the absence of bipolarity and hierarchy in Southeast Asian music.[70] The tone pairings, the presence of tonal centers, and the interplay between constancy (drone) and change (melody) all allude to bipolar constructs, albeit not in the sense of the conventional Western conceptualizations of bipolarity.

Intriguingly, while Maceda was performing analysis of *kulintang*, alongside court traditions such as *gamelan* and *piphat* — all sophisticated ensembles involving the use of gongs — he seemed to notice parameters that might not quite fit well with the "drone and melody" framework, such as the prominence of fifth intervals and constant beat cycle divisible by the number of four.[71] While not heavily developed here, a notice on these parameters and methodology employed in this paper seemed to pave the way for Maceda's more ambitious scholarly pursuits.

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[67] José Maceda, "A Concept of Time in a Music of Southeast Asia (A Preliminary Account)," *Ethnomusicology* 30, no. 1 (1986): 12.
[68] ibid, 46.
[69] ibid, 46ff.
[70] ibid, 50; see endnote 4.
[71] ibid, 41–3.

Building upon his structuralist methodology, from 1990 onwards, Maceda published another three comprehensive papers aiming to further reinforce the credibility of his model. Instead of retaining to "drone and melody," this time he introduced a fresh set of core parameters: "counts of four," "fifth intervals," and "bipolarity." In what I have termed "the court musics trilogy," Maceda consistently applied these newly formulated structural concepts to identify shared structures within diverse court traditions across East and Southeast Asia.[72] While the first piece of this trilogy was originally conceived as a review of Mantle Hood's trilogy on gamelan, *The Evolution of Javanese Gamelan I–III* (1980–8), Maceda pivoted to analyze the transcriptions contained within the book. The triad of parameters he outlined seemingly drew inspiration from the gamelan's most salient features: a regular and basic phrase unit consists of four tones, fifth relationships among scale tones (as in circle of fifths), and the weak-strong, antecedent-consequent contrasts evident between tone and phrase pairs. Employing these traits, Maceda devised an analytical approach that involved extracting every fourth note from each phrase to examine the relationships between these "structural tones" across every hierarchical layers. By repeating this method, he eventually deduced that the higher the hierarchical layers from which the structural tones are sourced, the closer the relationship between these tones (not in terms of interval but of the circle of fifths).[73] This revelation seemingly spurred Maceda to explore the potential applicability of this analytical paradigm to other musical forms.

[72] The trilogy contains: José Maceda, "Review Essay: Bipolarity, Ki Mantle Hood's Trilogy, Four Counts, and the Fifth Interval; Ki Mantle Hood. *The Evolution of Javanese Gamelan, Book III, Paragon of the Roaring Sea*," *Asian Music* 21, no. 2 (1990): 135–46; José Maceda, "A Logic in Court Music of Tang Dynasty," *Acta Musicologica* 67, fasc. 2 (1995): 109–41; and José Maceda, "The Structure of Principal Court Musics of East and Southeast Asia," *Asian Music* 32, no. 2 (2001): 143–78. For a more detailed discussion on the trilogy, see Lee, "The Asian Court Music," 16–9.
[73] Maceda, "Review Essay," 144–5.

While Maceda's gamelan analysis unveiled some fresh perspectives, the second piece in the trilogy, "A Logic in Court Music of Tang Dynasty," offered limited insights. Maceda sought to apply his tripartite model to ancient Chinese court music, a venture that was destined to face critical challenges. Instead of engaging deeply with the subject music to develop an apt analytical method, Maceda swiftly embarked on an analysis directly derived from Lawrence Picken's transcription of ancient Chinese manuscripts into staff notation. Unlike gamelan — which features tone scale notation and prevalent four-beat phrases, facilitating Maceda's structural tone extraction and numerical computation — Picken's transcription did not present the prerequisites needed for Maceda's model to take effect. Moreover, the omission of a thorough review of Picken's transcription methodology further compounded the challenges. As a result, the analysis in this article seems more like an overextension of a potentially mismatched framework, leading to less than compelling outcomes.[74]

Yet, such setbacks did not deter Maceda. He maintained unwavering confidence in the validity of his tripartite and persisted along the same trajectory, juxtaposing nine traditional pieces from varied traditions: Javanese *gamelan*, Thailand's *piphat*, Japan's *gagaku*, Tang court China, and Korea's *aak*. Given that Maceda neither revised his tripartite framework nor his analytical method and persisted in using staff notation transcriptions as the foundation for his analysis, it is unsurprising that he felt compelled to "adapt" and "simplify" each musical piece into multiples of four. This arbitrary adjustment fundamentally compromised the integrity of his results. Thus, even though Maceda's primary contention was that "in the court musics of Asia, a technique of opposition and anticipation in the use of fifth, fourth and other intervals is similar to applications of antecedence and consequence in Aristotelian causality,

[74] Maceda's methodology entails a process in which structural tones are extracted from notes coinciding with taiko beats. Notably, while not all beat counts in each piece's transcription are divisible by four, Maceda simply categorizes these instances as merely deviations without offering convincing justification. This approach persists in the subsequent paper of his trilogy. See Maceda, "A Logic in Court," 110–5.

antedating its harmonic use in Europe,"[75] his analytical approach and subsequent conclusions fail to be persuasive, given the myriad issues he overlooked to tackle. However, once again, I wish to emphasize that it is Maceda's methodology and ethos that merit exploration, rather than the empirical validity of his findings *per se*.

From the overview above, it is evident that Maceda's academic explorations, spanning across vast geographical areas from the late 1960s, not only bear vestiges of comparative musicology but are also deeply rooted in a methodology resonant with Lévi-Strauss' structuralism. While Maceda made direct reference to Lévi-Strauss only once, specifically in relation to humanism, his prolonged experiences in France during the 1930s and 1950s make it improbable that he remained oblivious to the fervent debates around, and the growing prominence of, structuralism within French intellectual circles from the mid-1950s through the 1970s. A comprehensive exploration of Lévi-Strauss' intricate methodology lies outside the purview of this chapter, but certain salient features warrant discussion. At its essence, Lévi-Strauss' structuralism "considers humankind in terms of its structure, seeking to reduce social and cultural institutions such as the family and belief to abstract elements, and then to observe the relationships between those elements."[76] For instance, in his exhaustive analysis of myths, Lévi-Strauss dissects the myriad myths he compiled into short sentences, subsequently classifying them into "constituent units" numerically based on their semantics. Upon discerning these foundational elements of myths, "he then proceeded to unravel a myth as if it were an orchestra score…[believing] that after all known myths were charted in this fashion, a

[75] Maceda, "The Structure of Principal Court Musics," 160.
[76] Kitty Wheater, *An Analysis of Levi-Strauss' Structural Anthropology* (London: Macat International Ltd, 2017), 24–5.

structural law of myth would emerge and an orderly analysis would ensue from the existing chaos."[77]

Certainly, Lévi-Strauss' structuralism emerged as a counter-response to the long-held Eurocentric philosophical tradition, particularly the existentialism that dominated French thought prior to the 1950s. Grounded in the belief that "languages as well as myths of different cultures resembled each other and appeared to be structured in a similar fashion,"[78] Lévi-Strauss' structuralism essentially championed a method that sought not to differentiate but to relativize European civilization in relation to the broader tapestry of humanity.[79]

In applying structuralism to musicology, the approach generally hinges on two foundational premises, albeit with subtle variations among scholars: 1) An emphasis on abstract differential features defined relationally, rather than the unique characteristics of individual phenomena; and 2) "the tendency to use a binary model in analyzing the relations among phenomena in a system."[80] While the first premise aligns closely with the core principles of structuralism mentioned earlier, the second mirrors Lévi-Strauss' occasional mathematical operations in analyzing structures. It also reflects his assertion that "the human mind has an inborn predisposition to conceive of the world, whether social or natural, in terms of 'pairs of oppositions' or of 'binary oppositions, or of a 'dualistic principle'."[81]

Thus, it becomes evident how Maceda's academic forays, particularly from the late 1960s onward, resonate strongly with the structuralist paradigm outlined above. While his initial point of inquiry was the Philippine archipelago, he never confined his interest solely to

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[77] Edith Kuzweil, *The Age of Structuralism: From Levi-Strauss to Foucault* (London and New York: Routledge, 2017), epub version.
[78] ibid.
[79] Daisaburō Hashizume, *An Introduction to Structuralism* (Tokyo: Kōdan-sha, 1998): 21–3
[80] Gregory Karl, "Structuralism and Musical Plot," *Music Theory Spectrum* 19, no. 1 (1997): 17.
[81] Sandro Serge, "Structuralism," in *The Cambridge Handbook of Social Theory, vol. 1: A Contested Canon*, edited by Peter Kivisto (Cambridge: University of Cambridge Press, 2020): 254.

one region nor sought to rigidly define the musical essence of Southeast Asia or Asia, even amidst occasionally perplexing terminologies and seemingly incongruent assertions. Although at the first glance, his claim on the time concept of Southeast Asia might appear essentialist, a more nuanced reading reveals that he views bipolarity as the cornerstone of all human cultures, albeit expressed through varying time concepts.

Much like the critiques Lévi-Strauss encountered — notably for "using untested assumptions generated from abstract theories or secondary sources"[82] — similar critiques can be aptly posed at Maceda's work. However, rather than criticizing Maceda for neglecting the contextual nuances of the music he analyzed, it might be more instructive to interpret this as stemming from his belief that the foundational structures of human culture can be unearthed through abstract procedures like that of Lévi-Strauss.

Ultimately, Maceda's academic quest appears to echo what Michael Tenzer has both termed and established: the Analytical Approach to World Music.[83] However, the expansive scope Maceda sought to cover, coupled with his specific methodology and exclusive reliance on transcribed staff notation, seems to have impeded his endeavors from yielding more insightful outcomes. Moreover, his alignment with older paradigms left him somewhat out of step with the post-WWII shift from comparative musicology to ethnomusicology (albeit his doctorate in 'ethnomusicology,' the scope and meaning of this discipline have drastically undergone multiple transformations since the 1960s). It is within this context that I propose we interpret Maceda's scholarly endeavors as a reflection of his epistemology of music, rather than as claims to objective knowledge.

[82] Wheater, *An Analysis of Levi-Strauss*, 27.
[83] See Michael Tenzer, "Introduction: analysis, categorization, and theory of musics of the world," in *Analytical studies in world music*, edited by Michael Tenzer (New York: Oxford University Press, 2006): 3–38.

5. Maceda's Compositional Manifestos in the 1990s

After delving into Maceda's early inter-Asian endeavors, musical language, and scholarly pursuits, the final cornerstone of Maceda's activism emerges in his "compositional manifestos" shared at prominent international conferences like the Asian Composers' League (ACL). As previously indicated, Maceda's unease in 1966 with the West's apparent indifference toward Asian music and musicians could have anticipated the establishment of the Asian Composers' League. Although the administrative tasks of the Filipino branch of the ACL predominantly fell on the shoulders of his colleague, Lucrecia Kasilag, Maceda continued to stand out as one of ACL's foremost and active members. He is now celebrated as one of the eighteen honorary members of this trailblazing international organization for Asian musicians.

Table 5-2 lists the six ACL conferences where Maceda offered a presentation. Given their distinctive setting, it may be more appropriate to term these presentations as "compositional manifestos." Their titles, chiefly from the 1970s and 1990s, are listed as well. Even from the titles alone, a discernible connection can be made between these manifestos and his concurrent academic interests. Taking into account his avant-garde "event pieces" such as *Cassette 100* (1971), *Ugnayan* (1974), and *Udlot-Udlot* (1975) — all inspired by concepts like mass divisions of labor, nature, and the indefinite time perception characteristic of rural Southeast Asian villages — it is evident that Maceda's compositional manifestos in the 1970s similarly focused on these themes and their potential in composition.[84] Also, it is worth noting that his *Udlot-Udlot* (1975) premiered at the 1975 Manila conference.

[84] In Chien-Chang Yang's word, Maceda's work during this era implies the notion that "music as an ecological technology of living people." See Chien-Chang Yang, "Technologies of Tradition in Post-War Musical Avant-Gardism: A Theoretical Reflection," *The World of Music (new series)* 6, no. 1 (2017): 52.

Table 5-2: Titles of Maceda's Presentation given at Asian Composers' League Conference

Year	Host City	Conference Theme	Maceda's Presentation Title
1975	Manila	Music Creativity in Asia	Sources of musical thought in Southeast Asia
1976	Taipei	The ancient Asian music as a source for contemporary works	Elements for a new music in Southeast Asia
1979	Seoul	Asian music for tomorrow	Populations, inventions and a new music in Asia
1994	Taipei	Towards a new era of Asian-Pacific music: retrospect and prospect	Music research and music composition, or counts of four, the fifth interval and classification of things as basic structures in music and music composition
1997	Manila	Tunugan (Soundings) '97: Theories of music composition from music ensembles in Asia	Theories of music from music ensembles in Asia
1998	Taipei; Hualien	Discovery of Asian music: discovering the significance of oriental philosophy in music	Cultural sources for contemporary music in Asia

However, in contrast to those presented during the 1970s, the manifestos delivered during the 1990s seem to reveal a change of focus corresponding with Maceda's concurrent scholarly interests as outlined in the previous section.

At the sixteenth ACL conference in Taipei, Maceda presented a lecture with a notably extensive title: "Music research and music composition, or counts of four, the fifth interval and classification of things as basic structures in music and music composition." Contrasting his prior lectures, which often touched upon philosophical or aesthetic concerns, this manifesto spotlights three keywords as the "structures" he aims to explore: "counts of four," "the fifth interval," and "classification of things." Excluding the third, the former two had already been subjects in his previous academic works, underscoring their significance to Maceda. Even

though he emphasizes the ubiquity of the first two in the musical traditions of both Europe and East-Southeast Asia, Maceda finds that, these elements, especially the "counts of four," appeared more pronounced in Asia. This characteristic might be attributed to the number four's association with traditional Asian architectures, which often incorporate "squares."[85]

The heart of the manifesto revolves around the third element, "the classification of things."[86] Despite its colloquial phrasing, Maceda's terminology resonates more with the concept of epistemology — the foundational system and knowledge that shape one's worldview, a notion likely germinated from his structuralist approach. In short, Maceda contended that only by discerning the prevailing structures in our epistemological frameworks can we purposefully contest them, thereby liberating ourselves from these norms to creative new expression not possible otherwise. Such liberation, for example, would encompass questioning the customary categorizations of musical instruments or the preeminence of "four" to craft an "alternative" musical idiom. This philosophy is articulated in his then-recent work, *Distemperament* (1992), a composition commissioned by the Suntory Foundation under Takemitsu's directorship. Intending to deconstruct equal temperament and challenge typical "classifications" of instrument, Maceda reorganized the orchestral instruments into four groups according to their range: 1) violins, flutes, oboes; 2) trumpets, clarinets, violas; 3) horns, cellos, clarinets; and 4) trombones, bassoons, and contrabasses.[87] By subtly diverging the lines played by instruments even within these groups, Maceda innovatively expanded the acoustical horizons of an orchestra, thus being able to "terminate the function of equal temperament while

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[85] José Maceda, "Music Research and Music Composition or Counts of Four, the Fifth Interval and Classification of Things as Basic Structures in Music and Music Compositions," in *ACL '94 Final Report The 16th Conference & Festival of ACL, Towards A New Era of Asian Pacific Music Retrospect and Prospect, May 22–28, 1994*, edited by National Committee, ACL, R.O.C. (Taipei: National Committee, ACL, R.O.C., 1994): 84–6.
[86] ibid, 88ff.
[87] Santos, "José Montserrat Maceda," 162.

leaning on it."[88] Maceda fervently posits that one of the pressing duties of contemporary Asian composers is to challenge the traditional "classification of things" through inventive ensemble configurations; while it might be seen artificial and deliberate, such explorations could not only lead us to "search for another musical direction" but also fundamentally "change the musical atmosphere of the region."[89]

The compositional manifesto presented three years later, entitled "Theories of music from music ensembles in Asia," conveys a kindred sentiment. Recounting the post-war introduction of avant-garde music to Asia — especially through moments like the 1961 Tokyo East meets West conference and his own Musics of Asia conference in 1966 — Maceda posits that, by the end of the twentieth century, avant-garde music had transcended its Western origins to also embrace the vast territories of East and Southeast Asia.[90] To Maceda, the essence of "avant-garde" seems to be its rebellious ethos, a zeal that challenges established conventions to cultivate novel musical expressions. Illustrating this with his own compositions, Maceda detailed how he endeavored to craft unique expressions by accentuating structural elements derived from the past yet starkly different from contemporary norms. Citing his *Udlot-Udlot* (1975) as an example, he asks, "If rhythm, harmony, and melody are the triad foundations of music, might there exist an alternate musical skeleton constituted by drone, color, and melody?"[91]

Expounding on this thread further, Maceda's final 1998 manifesto touches on the concept of an "Asian Renaissance in music."[92] To him, the European Renaissance epitomizes

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[88] Toshie Kakinuma, "New Works of José Maceda," *Mamakari Kurabu* 41 (1992): 3.
[89] Maceda, "Music Research and Music Composition," 89.
[90] José Maceda, "Theories of Music from Ensembles in Asia," in *Proceedings of the 18th conference and festival of the Asian Composers League, Manila, Philippines*, edited by Ramon P. Santos (Manila: League of Filipino Composers, 1998): 21–2.
[91] ibid, 25.
[92] José Maceda, "Cultural Sources for Contemporary Music in ASIA," in *ACL '98 Final Report The 19th Conference and Festival of the ACL ~~Discovery of Asian Music~~ Discovering the Significance of Oriental*

a period wherein intellectuals sought to rejuvenate their culture by revisiting the ancient legacies of Greece and Rome. Hence, the structural elements he had uncovered in his research, be they "bipolarity," "fifth interval," "classification of things," or "joint work," appear to him as precisely the result of a nascent "Asian Renaissance." Maceda did not advocate for an overt detachment from Western musical traditions; on the contrary, he simply championed the exploration of foundational elements rooted in Asia's ancient musical traditions, aspiring to unveil facets yet to be incorporated in contemporary music, stating "What are we asking for? We are really asking for new things… I think it is about time to discuss or to propose a new theory of music."[93]

Despite his distinctive choice of terminology, Maceda's three manifestos provide clear insights into his compositional philosophy, one that resonates with the prevailing strain of the typical modernism characteristic of post-war Asia, notably within the confines of the ACL.[94] Here, a reimagined concept of "tradition" served as the wellspring of innovation, propelled by the very force of musical modernity. What distinguished Maceda from his peers, however, was the synergy between his scholarly pursuits and both his compositions and manifestos. While his academic writings primarily aimed to unearth and illuminate the foundational structures inherent in diverse Asian traditions, his compositions endeavored to seek innovation. This was not accomplished by creating a break to set the present apart from the past, but rather by envisioning and exploring alternatives based on the "structures" elucidated through his research. In this sense, the intricate web interconnecting his inter-Asian initiatives, research, and compositions becomes strikingly evident.

Philosophy in Music September 20–26, 1998, edited by Shyh-Ji Chew, Yu-Yun Cheng and Shih-Wen Wang (Taipei: National Committee, ACL, R.O.C., 1998): 44.
[93] ibid, 47.
[94] Yang, "Technologies of Tradition," 44–7.

6. Maceda's *Sujeichon* (2002)

I conclude this chapter by examining Maceda's last major composition, *Sujeichon* (2002) for four pianos.[95] At first glance, focusing on *Sujeichon* may appear incongruous after delving into the multifaceted nature of Maceda's activities over the years. However, as I will illustrate, every unique facet of his work over the decades seems intrinsically linked to this composition. Hence, a holistic understanding of *Sujeichon*, and the vision of a new Asian contemporary music that Maceda intended to encapsulate within it, is contingent upon grasping these foundational contexts.

6-1. Maceda and Sujecheon

Typically, Maceda never hesitates to name his compositions directly after the traditions that influenced him. For instance, his earlier piece, *Agungan* (1968) — derived from the verb form of "*agung*," which denotes a suspended bossed gong in the Maguidanao dialect[96] — is a tribute to the gong music he personally curated throughout the Philippine archipelago. Similarly, *Suling-Suling* (1985), composed for flutes, bamboo buzzers, and flat gongs, was inspired by the bamboo flute known as "*suling*," prevalent in many Filipino rural communities.[97] In contrast, *Sujeichon* is unique as it is Maceda's only work that takes its name directly from an existing piece, highlighting its distinct place in his oeuvre.[98] While the exact time when Maceda developed an interest in *Sujecheon* remains uncertain, it is possible that his

[95] Although *Nan Guan* (2003) is technically his last composition, commissioned by the Hong Kong Chinese Orchestra, it remains unperformed. A recording of its rehearsal is held in the Maceda Collection at the UPCE, but it is believed that its non-performance might have been due to Maceda's ill health at that period.
[96] Ramón Pagayon Santos (ed) *Dictionary of Filipino Musical Terms (First Edition)* (Quezon City: U.P. Center for Ethnomusicology, 2013): 7–9
[97] ibid, 361–2.
[98] Given the co-existence of multiple transliteration systems in Korea, I adopt the spelling of "Sujecheon" to denote the original Korean piece and "Sujeichon" for Maceda's composition.

association with Oh-Sung Kwon (1941–2020) and their evolving partnership in the 1990s played a significant role.[99]

Sujecheon is frequently acclaimed as the "finest piece" within the realm of Korean traditional music.[100] Classified under the *hyong-ak* category of Korean court music, which underscores its domestic nature in contrast those have its root in China, *Sujecheon* is believed to trace its lineage to the *Goryeo* period. Originally, the piece was employed to accompany both lyrics and dance. However, starting from the mid-Joseon period (circa mid-16th century), the lyrics were no longer sung, transforming *Sujecheon* into an instrumental ensemble piece — a tradition that continues to this day.[101] Also known as *Jeongeup*, the name of a local town, Korean musicologists have expressed interests in discerning the link between *Sujecheon* and an identically titled piece, *Jeongeup*, which is collected in the oldest existing score of Korean music, the *Taeakhubo*.[102] In its contemporary form, *Sujecheon* is orchestrated for instruments including *sogeum* (short traverse flute), *daegeum* (long traverse flute), *piri* (double-reed cylindrical oboe), *changgu* (hourglass drum), *jwago* (barrel drum), *haegeum* (two-stringed fiddle), and *ajaeng* (bowed string zither), with *piri* as the leading instrument.[103]

Seo Hanbeom offers insights into the unique status of *Sujecheon* within Korean traditional music by naming two primary reasons: First, although *Sujecheon* adheres to the *gyemyeonjo* — the conventional scale that underpins most Korean court music pieces — its tonal center sets in C rather than the more prevalent E-flat. Second, the widespread presence of *yeon-eum*, which refers to the elongated segments bridging various phrases and sections

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[99] Maceda, "The Structure of Principal Court Musics," 149.

[100] Hee-Kyung Lee, "An Analytical and Aesthetical Study on Korean Traditional Court Music through Sujech'on," *Music and Culture* 13 (2005): 41.

[101] Sa-Hun Chang, *Dictionary of Korean Music* (Seoul: Sekwang Music Publishing, 1991): 667.

[102] Byong-Chon Yun, "Study on the Relation between Jeongeup in Daeakhubo and Sujechen," *Tongyang Ŭmak* vol. 40 (2016): 161–86.

[103] The number of players for each instrument can vary depending on the performance setting. Usually, there is only one player each for the *sogeum*, *changgu*, and *jwago*. For the *piri* and *daegeum*, there are often multiple players. The same goes for the haegeum and ajaeng, but the number may vary according to the size of the group.

during moments when the lead instruments, specifically the piri and percussion, remain silent, introduces an unconventional rhythmic and melodic sequence that disrupts a uniform temporal ambiance. [104] Lee Hye-gu further elucidates that while numerous traditional Korean compositions abide by a fixed set *changdan* (lit. long-short; the rhythmic unit in Korean music), *Sujecheon*'s *changdans* display elasticity — even identical *changdans* can manifest with notable differences in their actual durations.[105] Echoing this sentiment, Cho Chae-son observes that the nuances in vibrato, subtle tonal deviations, and incremental shifts in the collective timbre and energy of each phrase altogether craft a dynamic interplay of "tension and release."[106] Drawing upon these observations, it becomes evident why *Sujecheon* has settled itself deeply within the heart of Korean people and secured an eminent status. The piece's prominence makes Maceda's selection of *Sujecheon* as his singular representation of Korean court music seem justified.

It is plausible that the very qualities which elevated the status of *Sujecheon* status among Korean traditional pieces also deeply resonated with Maceda. In his comprehensive comparison spanning nine Asian court music pieces, Maceda dedicated the most analytical space to *Sujecheon*, aiming to discern structural tones from its form, which does not overtly adhere to four-count measures. Observing the consistent four-beat changgu pattern dispersed over a six-bar structure, and its variation — a two-beat pattern across three bars — Maceda grew confident that Korean court music too subscribed to the foundational structure he had earlier delineated: counts of four, fifth intervals, and bipolarity. He remarked, "it is remarkable that while a regular four-beat pattern is the rule in the other court musics, the Korean *a-ak*

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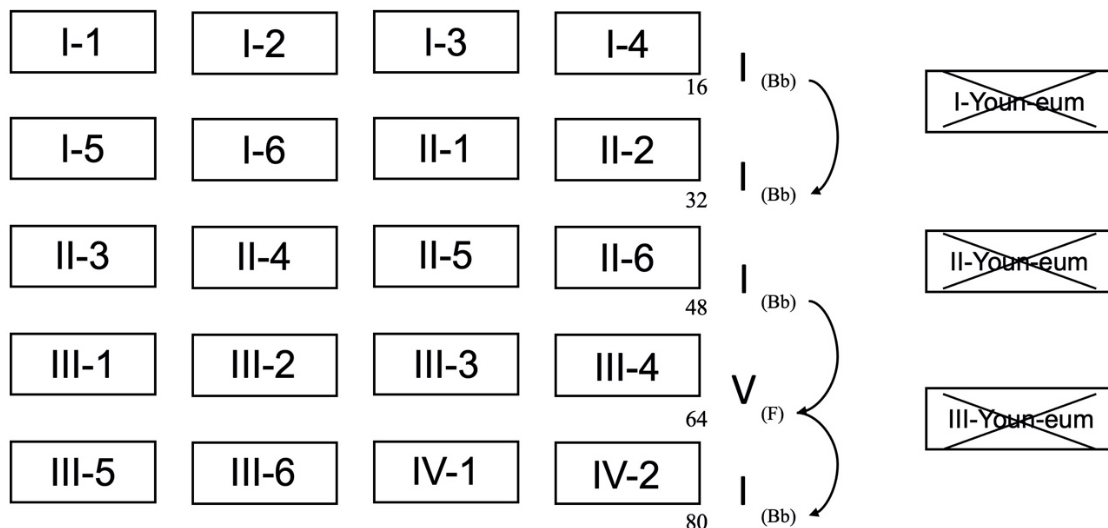
[104] Hanbeom Seo, "The Characteristics of Changdan in Sujecheon," *Kugak Education* 22 (2004): 7–9.
[105] Hye-Ku Lee, "Sujech'on: Mode and Form," in his *Essays on Korean Traditional Music*, edited and translated by Robert C. Provine (Seoul: Seoul Computer Press, 1981): 168.
[106]Chae-son, Cho, "Aspects of Melodic Formation and Structural Analysis in Sujecheon," (PhD diss., Wesleyan University, 1982): 1–4, 127–8; also see Donna Lee Kwon, *Music in Korea* (New York: Oxford University Press, 2011): 48–52.

exhibits the flexibility in the application of a rule of four I have just spelled out."[107] In Maceda's interpretation, because this flexibility engendered the irregular phrase lengths in *Sujecheon*, he posited that the "trivial" measures could be removed to unveil the piece's basic structure. After reducing the transcription from its original 129 bars down to 80, Maceda perceived *Sujecheon* as a piece that aptly aligned with the tonic-dominant relationship, where F served as the dominant and Bb as the tonic tone (see example 5-3) — a perspective that starkly differs from the prevailing interpretation of the piece in Korea.[108]



Example 5-3. Maceda's Rearrangement of *Sujecheon* as Conforming to his Counts of Four[109]

Notwithstanding his attempts to innovatively interpret Korean court music, Maceda's ambitious goals faced challenges from the outset: the transcription he chose to employ was a

[107] Maceda, "The Structure of Principal Court Musics," 153.
[108] ibid, 155.
[109] Adapted from Maceda, "The Structure of Principal Court Musics," 174–5. The numbers within the squares denote the changdan in the original transcription. For instance, I-1 refers to the first changdan of the first section, with other symbols adhering to the same rule. The numbers positioned to the far left of each row indicate the measure numbers after Maceda's omission of "insertions" – this includes the three extended *youn-eum* sections denoted by a cross. Upon referencing the piece's original form as illustrated in table 5.3, it becomes evident that Maceda has overridden the original structure, adjusting them to conform to his preconceived framework of fours.

contentious one.[110] By setting the music in a 9/8 meter, this 1969 transcription he referred to has drawn criticism for presenting a misleading, constant rhythmic pulse not inherent in this music. In response, Lee Hye-gu provided an alternative, albeit simplified, transcription using mixed meters such as 9/8, 6/8, 15/8, and 18/8.[111] Cho, however, found Lee's portrayal of Sujecheon as a piece "without pronounced rhythmic feeling" problematic.[112] Cho proposed a different method to analyze the piece, emphasizing "breath" (as in the wind instruments) or "melodic contour," which he posited better reflected the bipolar interactions of *eum* and *yang* in the piece.[113] A notable discrepancy in the 1969 transcription appears in the fifth *changdan* of both the first and third chapters (bars 22–27 and 100–105); there is an evident misalignment with the actual music, suggesting that the editor placed each *changdan*'s staff (each contains three measure) in the wrong position.[114] It seems Maceda did not cross-reference any recordings to understand the piece alongside the transcription, and this sole reliance on the transcription led to an overextended explanation of a seemingly uneven structure that "still conforms to the rule of four."

[110] Korean Traditional Music Publication Subcommittee. *Anthology of Korean Traditional Music Vol. 1*, 9–31
[111] Lee, "Sujech'on: Mode and Form," 174–5.
[112] Cho, "Aspects of Melodic Formation," 7–8; 46–8.
[113] ibid, 42ff; 88ff.
[114] Although later reprints of the anthology did not rectify this issue, versions available from the National Kugak Center's website include handwritten annotations in Korean, recommending that these parts be swapped. See National Classical Music Institute, *Anthology of Korean Traditional Music Vol. 1* (Seoul: Eun-ha Publishing Co., 1991 [1974]): 14; 28.

Table 5-3 The formal Structure of Sujecheon[115]

	Changdan 1	Changdan 2	Changdan 3	Changdan 4	Changdan 5	Changdan 6	Chang *yeon-eum*
Section I	1–6 (6)	7–12 (12)	13–15 (15)	16–21 (21)	22–27 (23)*	28–33 (33)	(34–39)
Section II	40–45 (45)	46–51 (51)	52–54 (54)	55–60 (60)	61–66 (66)	67–72 (72)	(73–78)
Section III	79–84 (84)	85–87 (87)	88–93 (93)	94–99 (99)	100–105 (103)*	106–110 (110)	(111–117)
Section IV	118–123 (123)	124–129					

In contrast to its elaborate ornamentation and extended phrases, Sujecheon's form is relatively straightforward. As depicted in Table 5-3, *Sujecheon* is composed of four sections (*chang*; lit. chapter). Each section contains six changdan, except for the fourth section which has only two. Interspersed between each changdan is a short *yeon-eum*, where the piri and percussions pause, and other instruments present elongations. Extended *yeon-eums* function as transitions between sections. Each changdan consists of four strokes in the changgu, with only three exceptions (I-3, II-3, and III-2) containing two strokes. While the piece's basic structure is ostensibly simple to understand in Korean terms, Maceda overlooks these evident traits and reconstructs *Sujecheon* according to his predetermined principles (see example 6.4). This raises the question: how was Maceda convinced of his analytical results? It seems that his arbitrary choice of analysis subject, the *haegum*, fortuitously fits his bipolar model anchored in the V-I relationship. Example 5-4 illustrates that both the traditional notation (*yuljabo*) and the transcription of *haegum* show an ornamental line (Bb-Eb-C) preceding its alignment with the

[115] Adapted from National Classical Music Institute, *Anthology of Korean Traditional Music Vol. 1*, 9–31. The numbers correspond to the measure numbers in this 1969 transcription; numbers in round brackets represent the *yeon-eum*, the prolonging parts connecting the changdans and sections. Two asterisks indicate misprints in the transcription.

primary tone (C) underscored by the *piri*. However, since Maceda only considered notes perfectly synchronized with the *changgu*'s first stroke in the transcription, this ornamental *haegum* figure, which is ubiquitous across the piece, inadvertently supported his unusual analysis — even when *Sujecheon* not ending with its tonal center is one of its hailed characteristics.

Example 5-4. The fourth drum stroke in the second *changdan* of the first section of *Sujecheon*.[116]

6-2. Listening to Maceda's Sujeichon (2002)

Up to this point, I have highlighted the discrepancies between the prevalent understanding of *Sujecheon* and Maceda's idiosyncratic interpretation. By contemporary academic standards, it is almost self-evident that Maceda's structuralist methodology can

[116] Adapted from National Classical Music Institute, *Anthology of Korean Traditional Music Vol. 1*, 10; and National Kugak Center, *Heageum Manuscripts for Korean Classical Music* (Seoul: National Kugak Center, 2015): 136. Also see Jong-Su Kim, *Tablature of Chongak Ajaeng* (Seoul: Suseowon, 1998): 116. It is evident that if a structural tone were to be identified here, it would lean towards C (nam) rather than the Bb (im) as asserted in Maceda's analysis.

hardly be endorsed. However, merely critiquing this approach may not be the most constructive act. Instead, akin to his compositional manifesto, I find it more enlightening to perceive his scholarly writings as reflections of his aesthetic sensibilities rather than claims of objective knowledge. Viewed through this lens, one could even argue that Maceda emerges as an artist of "excessive" sincerity and integrity. If pure research was his principal aim, he would not have felt the need to craft a composition based on his discoveries, irrespective of their contentious nature. Conversely, if his primary endeavor was to seek novel artistic expressions, he would not have immersed himself in time-consuming research and documenting his findings. Yet, Maceda was once again drawn to the insights he gleaned from his investigations. Among the nine court music pieces he meticulously examined in his final major academic paper, *Sujecheon* emerged as a particularly enthralling piece that captivated his mind.

Maceda's *Sujeichon* (2002) is a piece composed for four pianos. While this instrumentation is relatively atypical in general, it becomes even more "uncommon" when considering the ambitious scale and more radical instrumentation as seen in most of his other works. The closest parallel within Maceda's repertoire is his *Music for Five Pianos* (1993), commissioned by the Tama City Cultural Center and featuring Aki Takahashi. In this context, *Sujeichon* (2002) can be described as Maceda's most "chamber-like" work, resonating with the contemplative qualities he aspired to achieve. On the cover of his score, Maceda wrote:

> *Sujeichon* is built on a structure of mostly four and less on two change drum beats with irregular lengths played by Piano IV. In order to show this structure, the score is written in lines of 6 or 3 measures. Lines with 6 measures have four changgo beats: the first on the 1st measure and covering the 2nd measure, the second on the 3rd measure, the third on the 4th measure and the fourth on the 5th measure covering the 6th measure. Lines with three measures cover two drum beats with varying placements. The pianos should be played with delicateness and sensitivity of touch, enhancing color differences between them.

From this description, Maceda's intent to mirror the flexible structure of the original *Sujecheon* in his composition becomes evident. Yet, as the first note reverberates through the piano's soundboard, listeners might find themselves taken aback by Maceda's approach to recreate this age-old music: by drawing directly from the delicately embellished melodic line of *sogeum*, while the fourth piano faithfully reproduces the drumbeats of the changgu using octaves centered on C.

Example 5-5. Maceda's *Sujeichon* (2002), mm. 2–6. Reproduced by Permission of Center for Ethnomusicology, University of the Philippines. All Rights Reserved.

Example 5-6. Maceda's *Sujeichon* (2002), mm. 57–62. Reproduced by Permission of Center for Ethnomusicology, University of the Philippines. All Rights Reserved.

Example 5-5 presents an excerpt from the opening page of *Sujeichon*, covering measures 1 through 6. The composition initiates with an octave in C, performed by Pianos II and IV. Specifically, Piano II replicates the *sogeum* part from Sujecheon's transcription, enriched with added octaves. Concurrently, Piano IV adopts a percussive role, emulating the *changgu* rhythms using unison octaves, thereby establishing the temporal foundation of the piece. As the piece progresses, Piano I integrates into the ensemble. Rather than echoing other instrumental lines from the original *Sujecheon*, it faithfully mirrors the *sogeum* line of Piano II — though with a one-bar delay and transposed a perfect fifth higher. Piano III enters one bar after Piano I, also playing the same line, but this time positioned a fifth lower and trailing two bars behind the initial statement of Piano. Both the recording and the score articulate the sonic landscape that Maceda envisioned: This is not a piece for four separate pianos; instead, each piano is allocated to a specific frequency range, spanning from high to low registers. Such an arrangement, when actualized sonically, manifests as a horizontal expanse, with pianos positioned sequentially from left to right of the stage.

Table 5-4 details the overall form of *Sujeichon* (2002) in relation to *Sujecheon*'s transcription and Maceda's analysis. The piece comprises two primary sections. The A section basically unfolds in a manner analogous to measures 1 through 6: Piano II leads the melodic line of sogeum within the mid-range, with Pianos I and III echoing its line from higher and lower registers, albeit with delayed entries. Meanwhile, Piano IV steadfastly punctuates the rhythmic pulse that underpins the sonic space. With Maceda's annotations delineating corresponding measures from the transcription, the A section predominantly parallels the original sogeum line, which represents a heterophonic and ornamental rendering of the primary melodic line played by the piri, but in a canon-like fashion. It is only towards the end of the A section, specifically from measure 25 onwards, that Maceda starts weaving in his emblematic

techniques into the melodic lines. Given that pianos, unlike wind instruments such as the sogeum, are incapable of prolonging a note while subtly modulating its timbre and dynamics, Maceda gradually splits elongated notes (i.e., like those the sustained notes in Example 6-5) into polyrhythms, enriching the overall texture of music by implanting octaves in polyrhythmic ratios like 3 to 2, 4 to 3, and 5 to 3.

Table 5-4. The Overall Form of Maceda's *Sujeichon* (2002)

	Phrase No	#1	#2	#3	#4	#5	#6	#7
A Section	Bar No. (Rehearsal No.)	1–6 (1)	7–12 (2)	13–15 (3)	16–21 (4)	22–24 (5) 25–27 (6)	28–33 (7)	34–39 (8) 40–41 (9)
	Corresponding Bar No. in Transcription	1–6	7–12	13–15	16–21	22–27	28–33	34–39
	Original Changdan No.	I-1	I-2	I-3	I-4	I-5	I-6	I-Youn-eum
	Structural Tone (as for Maceda)	F (V)	Bb (I)	F (V)	Bb (I)	F (V)	C (II)	F (V)
B Section	Bar No. (Rehearsal No.)	42–47 (10)	48–50 (11)	51–56 (12)	57–62 (13)	63–68 (14)	69–74 (15)	75–81 (16)
	Corresponding Bar No. in Transcription	79–84	85–87	88–93	94–99	106–111	118–123	124–129
	Original Changdan No.	III-1	III-2	III-3	III-4	III-5	IV-1	IV-2
	Structural Tone (as for Maceda)	F (V)	F (V)	G (VI)	F (V)	F (V)	F (V)	Bb (I)

The B section emerges from the complete silence at the end of measure 39, initiated by a cascade of octaves descending from the higher registers of Piano I and subsequently relayed through the lower registers of Pianos II and III. Although Piano IV continues its role in maintaining the rhythmic foundation, the previously employed sogeum lines in the other pianos are now replaced by resonant octaves emphasizing the "structural tones" of each measure. The auditory juxtaposition between the A and B sections is stark: the intricate sogeum lines of the former stand in contrast to the structural tones underscored in the latter.

In the subsequent measures, from 51 to 56, an intricate weave of polyrhythmic counterpoints involving Pianos I to III becomes audible. As delineated in Example 5-6, while the left hand of Piano IV persists in providing the rhythmic pulse, from measure 58 it joins Piano I which reintegrates the corresponding *sogeum* lines back into the musical fabric. Spanning from measure 57 to the end of the piece, the *sogeum* lines, articulated by Pianos I and IV and separated by a fifth and a few octaves, delineate the exterior sonic framework that occupies the upper and lower spectrums. Concurrently, Pianos II and III inhabit the central register, oscillating between octaves that accentuate structural tones, counterposing each other with contrasting polyrhythms such as 5 to 6 or 4 to 3. The piece ultimately achieves closure through this multifaceted texture: *sogeum* lines presented in a two-part canon at the outer voices juxtaposed against polyrhythmic central tone clusters, eventually converging toward the tonic of the source piece Maceda identified: Bb. This interpretive lens allows *Sujeichon* to be perceived as an intricate composition echoing the Hegelian triad of thesis, antithesis, and synthesis — or foreground, background, and their integration. The A section, primarily constituted of Sujecheon's *sogeum* lines articulated in a canon-like fashion, exemplifies the intricate interweaving of the embellished line heard at the foreground of Korean court music. The B section's first half, spanning measures 42 to 56, persistently accentuates foundational background tones, diverging from the elaborate lines in the A section. This dualism eventually integrates in the latter half of the B section, epitomizing Maceda's envisioned expression, which balances the foreground and background altogether.

Upon a meticulous listening to Maceda's *Sujeichon*, we are compelled to question: what has Maceda achieved in this piece? How should we to evaluate this piece given his multifaceted activism that extended beyond mere musical composition? At first glance, Maceda's direct quotations from the transcription could, in certain contexts, appear contentious. Such

techniques can inadvertently recall "outdated" and "to-be-discarded" practices seen in the accusations of "exoticism" or "neo-orientalism" (cf. Ch. 2). But it is improbable that Maceda remained oblivious to the potential criticism of indulging in superficial exoticism. Also, as evident in his *Music for Five Pianos* (1993) — where Santos draws parallels to Japanese gagaku, albeit without any convincing proof[117] — Maceda possessed unrestrained liberty at his artistic disposal: he could, if so desired, engage in free and abstract reinterpretations of any tradition without the need to cite the exact transcription. Yet, this is not observed in *Sujeichon* (2002). The consistent sogeum line quotations, replication of changgu strokes, designated measures correlating with the original transcription, and a formal structure aligning with his personal analysis collectively underscore not a simple appropriation of what he perceived as the Korean tradition but rather a reverential homage to a beloved tradition.

Taken one step further, by reflecting upon the trajectories delineated in this chapter's preceding sections, it seems palpable to consider *Sujeichon* (2002) also as a piece beyond a mere commentary on Korean tradition. Instead, it characterizes the zenith of Maceda's extensive endeavors across diverse domains: to Maceda, the act of composition was always tantamount to "piecing things together." His artistic inspirations were not conjured from the abstract but from the various tangible, firsthand auditory encounters, resulting from his rigorous fieldwork over the years. His emblematic compositional hallmarks — polyrhythms and canon-inspired instrumentations — that articulate the "Southeast Asian undertones" of his musical language, creatively found compatibility with his unique interpretation of Korean court music. Through *Sujeichon* (2002), listeners are transported into a soundscape where a *gangsa* ensemble of the Upland of Northern Luzon Island metamorphoses into a three-part canon singing the intricately embellished lines of the *sogeum*, simultaneously evoking the ambience

[117] Santos, "José Montserrat Maceda," 164.

of a tropical forest in Southeast Asia yet infused with the foundational tones reverberating across the full range of piano. In this auditory realm, the adaptive formal design conforms to the counts of four, and the emphasis on fifth intervals between layers reflects Maceda's conviction about the cultural significance of this interval. Moreover, we must not overlook piano's quintessential role for Maceda — his steadfast musical *lingua franca*, the sole vessel capable of expressing his most intimate sensibilities.

In the vast expanse of musical traditions, the soundscapes of Southeast Asian remote villages and the various Asian court music traditions often stand as distant and disparate entities. Yet, within Maceda's imaginative musical landscape, they do not just coexist — they intertwine, even altogether suggesting a potential beacon to unlock a promising trajectory for contemporary Asian music. Notably, in the annotations for the yet-unperformed *Nan Guan* (2003), which was composed just a year after *Sujeichon* (2002), Maceda continued to pursue this line of thinking, fusing his understanding of Asian court music principles with his distinctive compositional language. He posited: "A loss of time perception and build-up of sounds along geometrical lines constitute ways of re-interpreting the traditional and court musics of East and Southeast Asia."[118] Given the complexities among various regions in East and Southeast Asia, Maceda's wishful Asian imagination seems like a distant dream to many. However, his pioneering blend of research, composition, and inter-Asian activism has undeniably carved an indelible mark on twentieth-century Asian music history.

[118] Maceda, "Annotations to *Nan Guan* (2003),"
http://upethnom.com/jmcollection/index.php/items/details/UPCE-S-020c (accessed 15 September 2003).

Chapter 6. Concluding Remarks, or Resituating Chou Wen-chung and José Maceda in Music Histories

> All this suggests that a re-elaborated musicology needs to embrace the fact of its position within *a more general ethnomusicology* [my emphasis]… The usefulness of such critique lies in its clearing the way for meaningful comparison of the urges to and modes of music-making across large stretches of human history and culture — ultimately, perhaps, across the whole stretch of human history and culture available to us… It would not avoid situated, detailed study of musical matters but rather transform them by making the means of their situating and the definition of their detail objects of its own scrutiny.
>
> Gary Tomlinson (2001)[1]

In the preceding chapters, I have examined the representation of Korean music in Chou and Maceda's works, specifically in *Eternal Pine I* (2008) and *Sujeichon* (2002), through two distinct methodological lenses. In the case of Chou, my analysis adopts a microscopic approach, probing into the compositional process characterized by his intensive collaboration with Korean musicians. This methodology is not only dictated by the nature of my primary sources — sketches and correspondences housed at the Paul Sacher Stiftung — but also addresses a significant gap in existing scholarship on Chou. Because Chou's compositional process has largely remained opaque, earlier studies have often resorted to narratives aligned more closely with the composer's public self-portrayal, which is already Chou's self-representation. Such an approach, while useful in terms of musical analysis due to a focus on the inner autonomy of his work, falls short when situating Chou within broader music histories — if he had already achieved whatever he claimed to achieve, then what are left for others to say? By introducing the Korean context, including the divergences between Chou's musical philosophies and those of Korean musicians, as well as the expectations surrounding the globalization of Korean music

[1] Gary Tomlinson, "Musicology, Anthropology, History," *Il Saggiatore Musicale* 8, no. 1 (2001): 36–7.

within South Korea, we became better equipped with a more nuanced understanding of Chou's position within the tapestry of contemporary global musical landscape.

In contrast, my analysis of Maceda adopted a broader perspective, covering a range of his activities from his early inter-Asian endeavors since the 1950s to his final major composition in 2002. The primary materials for Maceda are not as extensive as those for Chou, yet many of the sources utilized here are under-cited and primarily only accessible in the Philippines. Notably, the canonization of Maceda and his oeuvre has been steadily rising within the Philippines even two decades after his passing. This is evidenced by the relocation of the Department of Music building at the University of the Philippines to Maceda Hall in 2017, and the selection of his *Exchanges* (1997) as the representative work for the Philippines at the 12th China-ASEAN Music Festival in 2023.[2] As a result, for a non-Filipino researcher with interests in both Maceda's scholarly contributions and his music, adopting a holistic approach covering as many aspects of him as possible, seems to be the most prudent method for assessing Maceda's role in Asian music histories without succumbing to nationalist narratives.

To offer historiographical insights derived from the case studies of Chou Wen-chung and José Maceda, and to present a concluding remark for this dissertation, this final chapter commences with a discussion on the positioning of these composers within existing music history accounts. Subsequently, it outlines two interpretative frameworks that may prove instrumental for both contextualizing Chou and Maceda and for historicizing composers who employ similar approaches. The chapter concludes with an exploration of the concept of the "Asian Renaissance," a notion articulated by both composers, serving as a unifying thread that situates their work within the broader intellectual currents explored in this dissertation.

[2] Maceda's piece was featured as the sole Filipino piece performed at the orchestral concert of the XII China-ASEAN Music Festival, hosted by Guangxi Arts University at Guangxi Culture & Arts Center. It was conducted by Chino Toledo and performed by the University of the Philippines Symphony Orchestra on 19 October 2023.

1. Resituating Chou and Maceda in Music Histories

1.1. Chou Wen-chung

Chou's compositional process for *Eternal Pine I* is imbued with intricate negotiations between him and the Korean musicians, intricately mediated by Chou's idiosyncratic imaginative reasoning. Contrary to prevailing narratives that tend to emphasize the inherent autonomy of his composition and the cultural authority he wields in his artistic choices; it becomes apparent that such attributes are not static givens. Instead, they are actively constructed and mediated through subtle mechanisms deserving further examination. While *Eternal Pine I* represents just a sliver of Chou's extensive artistic career, it poses important questions for situating him within broader music histories.

Indeed, situating Chou in contemporary music histories has always been a thorny issue for music historians, and that is true even if we ignore *Eternal Pine* entirely. For instance, in Barbara Mittler's *Dangerous Tunes*, Chou is treated as an "exception": he is a key figure who cannot be overlooked yet who somehow falls outside of Mittler's intended geographical scope of Taiwan, Hong Kong, and Mainland China. Meanwhile, in Liu Chin-chih's *A Critical History of New Music in China*, Chou is only mentioned in the footnotes as a mentor of various Chinese New Wave composers. Furthermore, in stark contrast to Peter Chang's evaluation, his biography on Chou falls under a book series dedicated to "raise attention" on "North American" composers whose works "have often suffered underserved neglect."[3] Chou has never been completely absent from American music history or twentieth-century Western art music history, but writers in these fields tend to portray him as either a student of Varèse or as a mentor of next-generation Chinese composers such as Chen Yi, Zhou Long, Tan Dun or Ge Ganru.

[3] Peter M. Chang, *Chou Wen-chung: the life and work of a contemporary Chinese-born American composer* (Lanham, MD: Scarecrow Press, 2006), "Series Note."

John Winzenburg has insightfully observed that previous studies on Chou have greatly neglected Chou's wider American context.[4] Nancy Rao expands on this line even further, positing that "future scholars should place not only Chou's musical life but also his music works within the lineage of American ultramodernism…the interculturality of Chou's oeuvre is rooted more deeply in the aesthetics of American ultramodernism than most realize."[5] Rao is incisive, for such an approach has been lacking in prior studies on Chou; however, as my case study has demonstrated, it appears that the connection to American ultramodernism is not the sole missing aspect we should also focus upon.

Throughout the course of Chou's career, there was always a convoluted "multifacetedness" working behind his creative projects and international activism. As a graduate of the esteemed New England Conservatory and Columbia University — and having honed his artistic sense during New York's most culturally vibrant years — it seems impossible to disassociate Chou from his Americanness. The "rediscovery" of his Chinese roots would not have been possible without the support of his mentors and the Rockefeller Foundation. Conversely, the prevalent emphasis of Chou's Chineseness in previous studies is not without justification. In addition to his self-image as a cultural bridge connecting China and the United States, various aspects of Chinese cultural heritages are indeed a paramount source of his musical inspiration — albeit with an orientation towards historicizing and contextualizing his understanding of Chinese culture, rather than simply glorifying it. Chou did not hesitate to connect with his Asian colleagues whenever possible: his friendship with José Maceda and Lee

[4] John Winzenburg, "Review of *Chou Wen-chung: the life and work of a contemporary Chinese-born American composer* by Peter M. Chang and *The Music of Chou Wen-chung* by Eric C. Lai," *Asian Music* 45, no. 1 (2014): 145–54.
[5] Nancy Yunhwa Rao, "Review of *Polycultural Synthesis in the Music of Chou Wen-chung*, edited by Mary Arlin and Mark Radice," *American Music* 39, no. 2 (2021): 257.

Hye-gu dates to the 1950s, and Chou was actively participating in numerous important Asian contemporary music scene occasions from the 1960s onwards.[6]

As evident in the compositional process for *Eternal Pine I*, because Chou had "been gradually moving away from being pigeon-holed according to his ethnicity,"[7] the multifaceted nature of his life and works have become even more complicated. Consequently, to fully apprehend this complexity, it is beneficial for music historians to employ a corresponding multifaceted approach that accommodates American, Chinese, Korean, and broader Asian perspectives. Given it is inappropriate to presume a homogenized perspective on either Chou's American background or his various Asian-oriented artistic activities, we should acknowledge the complex and heterogeneous nature of all aspects of Chou's life and works.

The methodology employed in the case study presented in Chapter 4, grounded in the examination of primary sources, holds significant promise for future research on Chou. By focusing on the negotiation and agency manifest in Chou's collaborations with Korean artists, the examination of *Eternal Pine I* provides an ideal point of departure for assessing Chou's concepts and achievements from multiple perspectives. This can aid us to better-locate Chou's particular positionalities in music histories, especially those that center the fluid nature of musicians' globalized activities rather than attempting to locate them within fixed geographical boundaries.

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[6] *Eternal Pine I* is dedicated to Lee as a celebration for his 100th birthday. Chou credited Maceda as his true Asian peer by crediting him as being Philippines' "true wenren." See Chou Wen-Chung, "Wenren and culture," in *Locating East Asia in Western art music*, edited by Yayoi Uno Everett and Frederick Lau (Middleton Town, Connecticut: Wesleyan University Press, 2004), 208–20,.

[7] Frederick Lau, "Chou Wen-chung: voice of authenticity in the age of change," in *Polycultural Synthesis in the music of Chou Wen-chung*, edited by Mary I. Arlin and Mark A. Radice (New York: Routledge, 2018), 11.

1.2. José Maceda

Contrary to the case of Chou Wen-chung, who intermittently emerges in general history accounts on twentieth century Western music albeit with limited prominence,[8] Maceda remains conspicuously absent from such accounts, largely confined to the Philippine context. As for dissertations published in North America, two dissertations specifically address the case of Maceda. Frances Niduaza's 2013 DMA thesis offers a description of piano techniques used in Maceda's late works.[9] Published in the same year, Neal Matherne's PhD dissertation in ethnomusicology is a noteworthy contribution to the study Maceda, yet focusing solely on Maceda's *Ugnayan* (1974), examining its political complicity with the Marcos dictatorship and its contentious reception within Philippine intellectual circles.[10]

Notwithstanding this limited exposure, Maceda does appear in several comparative frameworks. Francisco Feliciano positions him as part of the first post-WWII generation of Asian composers, alongside Chou, Yun, and Takemitsu.[11] Michael Tenzer identifies Maceda as a true peer to Chou Wen-chung.[12] Christian Utz presents him as a contrasting example to Yūji Takahashi and further argues that Maceda represents an alternative stream within the post-war avant-garde composers seeking "a liberation from the linear, teleological time frame."[13]

[8] J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca, *A History of Western music (ninth edition)* (New York: W. W. Norton & Company, 2014), 968.
[9] Frances Alfaras Niduaza, "The Piano Music of José Montserrat Maceda," (D.Ma Diss. University of Memphis, 2013).
[10] Neal D. Matherne, "Naming the Artist, Composing the Philippines: Listening for the Nation in the National Artist Award," (PhD diss., University of California Riverside, 2014). Matherne interprets Maceda's extensive fieldwork in rural locales as an extension of nationalist ambitions, leading to the incorporation of ethnic minorities in the crafting of a Filipino artistic identity. For Matherne, this practice echoes Tan Dun's controversial "neo-orientalist" appropriation of Chinese ethnic musical traditions. (Matherne, 2013: 83) However, Matherne considers Maceda's case even more complicated case than that of Tan Dun, stating: "Maceda was not of the culture he was borrowing from — he was an ethnomusicologist and composer from the academic elite who saw the music of Filipina/o others as both a bottomless well of musical ideas and a sonic symbol of the essentialized Filipina/o." (Matherne, 2013: 84)
[11] Francisco F. Feliciano, *The Four Asian Contemporary Composers* (Quezon City: New Day Publishers, 1983).
[12] Michael Tenzer, "José Maceda and the Paradoxes of Modern Composition in Southeast Asia," *Ethnomusicology* 47, no. 1 (2003): 118.
[13] Christian Utz, *Musical Composition in the Context of Globalization: New Perspectives on Music History of the 20th and 21st Century* (Biefield: transcript, 2021), 223.

As explored in Chapter 5, Maceda stands as an outlier even among his Filipino contemporaries who were never hesitant about adopting explicit Filipino musical nationalism. Through my sustained engagement with studies on Maceda, I have recently come to recognize the surprising dearth of scholarly attention devoted to this figure and his oeuvre. The sole notable exception is Ramón Santos' comprehensive essay.[14] However, its limited circulation, considerable length, and Santos' complex writing style make it less accessible for those unfamiliar with Maceda's contributions.

A recent publication by BBC music critic Kate Molleson, *Sound Within Sound: A History of Radical Twentieth Century Composers* (2022), offers an engaging chapter on Maceda that speaks to growing discontent among European intellectuals regarding conventional paradigms of music history. While Molleson's account provides a fresh perspective on Maceda for English-speaking audiences, a discerning reader may note an inherent tension in her approach. By labeling Maceda and his peers as "radical composers," Molleson inadvertently undermines her well-intentioned effort to decenter the Eurocentric classical music canon. In essence, Molleson's framing implies that inclusion of figures like Maceda is conditional upon the pre-existing, and occasionally "parochial," Western musical canon. (cf. my critiques on Utz, Everett, and Momii's stance in Chapter 2)

Navigating Maceda's dual identities as both composer and ethnomusicologist — evident in his analysis of *Sujecheon* and his composition *Sujeichon* — presents a formidable challenge for positioning him within music history without compromising his contributions in either field. As is the case with Chou, the multifacetedness behind Maceda's international activities, ethnomusicological research, and compositions (including commission works from Japan and

[14] Ramón Santos, "José Montserrat Maceda: Rebellion, Non-conformity and Alternatives," in his *Tunugan: Four Essays on Filipino Music* (Quezon City: University of Philippines Press, 2005), 125–78.

the United States) warrants further scrutiny. My own juxtaposition of Maceda's ethnomusicological studies and compositions represents merely an initial step in this effort. Nevertheless, from my perspective, his complex practice unexpectedly offers valuable insights for considering his place within music histories. This perspective sets the stage for the exploration of two concepts discussed below: "creative (mis)understanding" and "creative (ethno)musicology."

2. Creative (Mis)Understanding and Creative (Ethno)Musicology

What becomes evident from my case studies is that both Chou and Maceda's understandings of Korean music neither withstand ethnomusicological scrutiny nor align with mainstream interpretations of Korean music within Korea. Despite his dedicated studies, Chou simply conflated Korean folk tradition with court tradition, and hastily attributed Chinese influence on Korean music without any empirical substantiation. Similarly, Maceda was captivated by the notion of the existence of a fundamental structure underlying the various court music traditions in East and Southeast Asia, insisting that such a structure could be revealed even with the use of an incomplete form of source — the staff notation transcriptions. To use provocative language, one could clearly argue that their compositional practices deviate little from those of the musical exoticists briefly discussed in Chapter 2. To clarify, I neither intend to defend their distorted perceptions of Korean tradition nor to justify their misconceptions. However, I also have no interest in foregrounding a critique of their "appropriations of Korean music."

Given the limited tangible impact of their compositions, it seems neither fruitful nor ethically necessary to impose charges of inappropriate representation against Chou and Maceda similar to those associated with musical exoticism. In this sense, how then should we position these somewhat controversial pieces within a historical context? More broadly, considering the themes and case studies addressed in this dissertation, how do we situate these two idiosyncratic figures within music history? To address these questions, I suggest that two concepts merit our further attention: "creative (mis)understanding" and "creative (ethno)musicology."

2.1 Creative (Mis)understanding

As demonstrated in Utz's theorization of composition (see Chapter 2) and Agawu's conceptualization of art music (see Introduction and Chapter 2), the act of composing serious music is never a process that occurs in a vacuum. Rather, it demands both adherence to and deviation from tradition, as well as the engagement in what might be termed "music-on-music violence" to explore the artistic dimensions of a given tradition within a novel context. This inherent aspect of musical composition necessitates that composers make selective decisions about what elements to retain and what to omit, as well as conceive creative approaches to fulfill their musical imaginations. Hence, in this process of composition, appropriation — particularly those works in which traces of "traditions" are easily identifiable — seems almost unavoidable.

In this vein, a recent collaborative art project led by Austrian composer Johannes Kretz and Taiwanese ethnomusicologist/viola player Wei-Ya Lin deserves our attention. Spanning from 2018 to 2021, their project, titled "Creative (Mis)Understanding," delves into the potential and reciprocal ways that traditional music and contemporary academic music may co-exist and benefit each other. Observing that both traditional musical practices and contemporary art music within academia confront the "threat of imminent discontinuation," they aim to fortify solidarity among artistic minorities, "to gain importance in a world of strongly commercialized cultural life, and to redefine aesthetic and social categories."[15]

Beyond its focus on artistic unity, the most salient feature of this project — as implied by its title — is an acknowledgement of "misunderstanding" as a catalyst in both ethnomusicological or sociological research and artistic practice. Centering their primary

[15] Johannes Kretz & Wei-Ya Lin, "Creative (Mis)understandings: A Methodology of Inspiration," in *Knowing in Performing: Artistic Research in Music and the Performing Arts*, edited by Annegret Huber, Doris Ingrisch, Therese Kaufmann, Johannes Kretz, Gesine Schröder and Tasos Zembylas (Bielefeld: transcript Verlag, 2021), 111.

fieldwork in *Lanyu* — also known as Orchid Island, located off the southeastern coast of Taiwan and home to the minority *Tao* people — they posit that "comprehension and incomprehension both yield serendipity and inspiration for new research questions, innovative artistic creation and applied follow-ups among non-Western communities."[16]

Although it may be too early to evaluate the full impact of their contributions, Kretz and Lin have nonetheless posed a range of crucial questions regarding the nature of intercultural composition. They prioritize the development of "dialogical knowledge production," laying the groundwork for "egalitarian interaction in the field," thus forging "a model of mutual inspiration exchange and mutual understanding, and to establish a layer of intentional creative (mis)understanding."[17] From the perspective of an "outsider" composer, music practitioners and their active participation into the process of research and documentation ensures the integrity of the "materials" acquired, setting the stage for "conscious distortions and creative (mis)understandings" that can be harnessed for future creative endeavors.[18] Moreover, they actively explore the role of technology in facilitating the exchange of musical traditions and knowledge systems, thereby opening new avenues for articulation and interpretation.[19]

Considering the salient questions and reciprocal approaches raised by Kretz and Lin, as well as their comprehensive approach and use of technology, it becomes evident that such considerations were largely absent in Chou and Maceda's cases. Despite their apparent respect for tradition and its musical application in contemporary settings, they seldom questioned the "self-evident" cultural authority underpinning their interpretations of these traditions, let alone the potential ethical issues involved. While it is not my aim to "judge" Chou and Maceda from

[16] ibid, 111–2.
[17] ibid, 113–4.
[18] ibid, 114.
[19] Here I could only provide a rough description of their project and some of the insightful questions they raised. For details of the project, as well as an extensive amount of amazing multimedia materials provided by the project leaders, see https://www.researchcatalogue.net/view/760532/760533 (accessed 15 September 2023).

today's perspective — an unappealing practice of presentism — I believe Kretz and Lin have shed light on several key points for musicologists to historically evaluate figures like Chou or Maceda and their work: What precisely did they understand about the traditions they claimed to comprehend? What did they misunderstand? How did the composer's authorial agency influence their understanding or misunderstanding of the traditions in question? What artistic outcomes resulted from these understandings or misunderstandings? By examining intercultural composition — or, more broadly, musical interculturality — in this manner, musicologists and historians have now been equipped with a novel entry point for historicizing composers like Chou and Maceda. Nonetheless, this is no simple task. Beyond the typical skills necessary for understanding contemporary music, an additional layer of expertise in ethnomusicology now appears indispensable.

2.2. Creative (Ethno)musicology

I have already devoted considerable space to discussing Akin Euba's efforts in advocating for African art music in Chapter 2, but I reserve his other significant concept — creative (ethno)musicology — for this concluding chapter.

Initially coined as "creative ethnomusicology" in the 1970s, Euba later revised the term to "creative musicology," arguing that a prefix like 'ethno-' was redundant both for this concept and within the broader field of ethnomusicology. In a book honoring his mentor Kwabena Nketia, Euba outlines "creative musicology" as having three principal facets: (1) the application of musicology to composition; whereas musicology produces speech discourse, composition and creative idioms are the main products of creative musicology; (2) the process of moving from analysis to synthesis; and (3) the transformational zone that exists between

research and composition, in which an intangible factor of "inspiration" facilitates the creative process.[20]

For Euba, the primary focus within creative musicology is on the theory of music and the analysis of sound, rather than the social contexts in which the original music is practiced. Like many composers hailing from non-Western regions, Euba highly respects the achievements of Béla Bartók, even naming him as "the first creative musicologist" in music history.[21] Following Bartok's model, Euba suggests that the distinction between "creative musicologists" and those who simply write "intercultural composition" hinges on whether fieldwork is conducted to experience and research the music in its original context.[22]

Given that the term "creative ethnomusicology" was initially coined to describe the work of Ayo Bankole (1935–1976), a peer composer of Euba, it is perhaps unsurprising that Euba's notion of "creative musicology" can be understood as a reflection of scholarly and artistic practices prevalent in (West) Africa. Owing to a scarcity of specialists, African music scholars often serve dual roles as both composers and ethnomusicologists, thus fostering a natural synergy between composition and ethnomusicology that resonates even across continents.

In a comprehensive article titled "Ethnomusicology in the Arts of Composition, Tradition, and Modernity and the Musics of Asia," Ramón Santos also explores the symbiotic relationship between ethnomusicology and composition. After reviewing the early history of ethnomusicology and interrogating how the notion of "composition" remains Western-centric, Santos, like Euba, highlights Bartók as an archetypal "ethnomusicologist-composer."[23] He argues that the boundaries traditionally separating ethnomusicology and composition are more

[20] Akin Euba, *J. H. Kwabena Nketia Bridging Musicology and Composition: A Study in Creative Musicology* (Point Richmond, CA: MRI Press, 2014) [Kindle Book].
[21] ibid.
[22] ibid.
[23] Ramón Pagayon Santos, "Ethnomusicology in the Art of Composition, Tradition and Modernity, and The Musics of Asia," *Musika Journal* 4 (2008): 17.

porous than commonly acknowledged. With the global dissemination of ethnomusicology in the latter half of the 20th century, Santos contends that this "ethnomusicologist-composer" lineage has extended into various parts of Asia. In this context, Maceda epitomizes the "Asianization" of both ethnomusicology and composition. [24] According to Santos, ethnomusicology performs five crucial functions in Maceda's compositions: (1) uncovering new dimensions in musical thought and perception; (2) offering analytical tools for investigating the semantic and extra-musical aspects of non-Western music; (3) cultivating a respectful attitude towards folk music traditions and mitigating the risks of misappropriation and misrepresentation; (4) engendering prudence in reprocessing elements from existing traditions into composition; and (5) holding the potential for interdisciplinary expansion in dimension and scope. [25] As my case study on Maceda elucidates, employing ethnomusicological methodologies in the examination of traditional music and composition does not necessarily eliminate the risk of misrepresentation. Nonetheless, Santos' depiction of the "ethnomusicologist-composer" and Euba's "creative musicology" undeniably carve out a scholarly area that merits further investigation.

Despite their divergent emphases, it would not be imprudent to suggest that Euba and Santos are essentially discussing the same thing. While Santos mostly restricts his consideration to figures rooted in Asia like Maceda, Euba expansively includes a diverse array of individuals within his concept of "creative musicology" — Maceda being one such example. Both authors underscore the emergence of an alternative, non-mainstream lineage of creative intellectuals throughout the twentieth century, recognizing Bartók as a foundational figure in this lineage.

[24] ibid, 20ff.
[25] ibid, 23–4.

Undeniably, Euba and Santos' frameworks offer invaluable perspectives for music historiography. However, from my vantage point, another historical factor merits consideration: the thriving of West Coast American ethnomusicology, particularly at UCLA's Institute of Ethnomusicology during the 1960s. Euba briefly notes that figures like Bankole, Nketia, and Maceda, as well as himself, all had close affiliations with this institute during this period.[26] Mantle Hood, its director and a representative figure in West Coast ethnomusicology, was not only renowned for his concept of bi-musicality but was also a composer.

In this context, although Chou Wen-chung primarily focused his career on the East Coast, he had significant ties to the Society for Asian Music and the initial stages of the journal *Asian Music*;[27] these indicate his relationship with earlier phase of North American ethnomusicology as an "authority" in Chinese music. Notably, another key ethnomusicologist-composer, Colin McPhee, who exerted influence on Chou during his formative years in New York, was a faculty member at UCLA's ethnomusicology department until his death in 1964. Often recognized as one of the American ultramodernists, McPhee was far from alone in his quest to engage with non-Western traditions and integrate them into compositions, a path also trodden by his peers like Henry Cowell and Lou Harrison (cf. Rao's point on Chou's relations to ultramodernists).

While I can only sketch out the most superficial historical connections here, these nonetheless suggest that the practices of what can be broadly defined as an "ethnomusicologist-composer" (or creative musicology) have transcended mere conceptualization and could be further substantiated through historical studies.

[26] Euba, *J. H. Kwabena Nketia Bridging Musicology and Composition* [kindle edition].
[27] Chou was on the editorial board of the journal Asian Music since the inception in 1969 until 1974. He was the chairman of the editorial board from 1972 to 1975.

3. The Asian Renaissance

On the morning of September 25, 1998, the 19th Conference of the Asian Composers' League held a seminar in Taipei featuring two towering figures in contemporary music: Chou Wen-chung and José Maceda. Although the seminar was initially focused on themes of education, globalization, and commercialism, the conversation shifted dramatically when Chou Wen-chung opened the panel. From that moment on, the primary topic became a concept he introduced as the "Asian Renaissance."

However, instead of fostering a productive exchange of ideas, Chou and Maceda seemed to struggle with establishing a common ground for conversation. It was as if composer Chou found it difficult to communicate effectively with ethnomusicologist Maceda.

For Chou, the term "Asian Renaissance" symbolized an artistic movement which can only be initiated by Asian artists. He stated, "So I want to emphasis the fact that the only hope for revival of a new Asian artistic vitality is for the artists today to rediscover the legacy by themselves."[28]

Yet this lofty ideal did not resonate with Maceda. Rather than focusing on the role of the contemporary Asian artist, Maceda emphasized the importance of culture and archaeology, remarking: "What is in the offering? The answer is in culture and archaeology"[29] He then proceeded to discuss his fascination with the primacy of numbers in Asia, its connections with architecture (as discussed in Chapter 5), and his future plans to delve into West Asian antiquities.

Even when the focus shifted to education, the lack of alignment in their perspectives persisted. Chou again expressed his view on the responsibilities of an Asian artist, stating:

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[28] Shyh-Ji (Pan) Chew, Yu-Yun Cheng, and Shih-Wen Wang (eds), *Final Report of The 19th Conference and Festival of the ACL — Discovery of Asian Music — Discovering the Significance of Oriental Philosophy in Music* (Taipei: The National Committee of the ACL, R.O.C., 1998), 53.
[29] ibid, 54.

> You have to be the person who does it…. ultimately the artists have to awake... I feel that there's no real hope for an Asian Renaissance unless our education in Asia for artists is at least bicultural. You must study your own legacy while you study European arts.[30]

Unexpectedly, Maceda responded to the issue of education from an entirely different angle, stating two factors that mattered most to him:

> One is a copy or translation into Asian language or what already exist in the west about the music of the world. Second is translation of important articles by prime musicology musicians [sic] from Asia, [such] as China, Japan, Korea, Indonesia, Thailand… so it can be read by people of Asia and in the world.[31]

It is unsurprising, then, that the seminar did not arrive at a consensus, but rather presented two divergent lines of thought that seemed to cross without intersecting. Given Chou's well-known concepts like "re-merger" and "confluence" the world's cultures, his remarks appeared to be reiterations of these ideas. Moreover, when Chou discussed the responsibilities of an "Asian" artist, it seemed plausible that he was referring to his own personal trajectory rather than to a collective experience. For Chou, the term "Asian Renaissance" appears to serve as another descriptor for his artistic approach and the path he envisions for his Asian protégés.

On the other hand, Maceda retained his characteristic focus on what occupied his mind the most, speaking less about composition and more about scholarly practices and the dissemination of knowledge. To him, the "Asian Renaissance" seems literally more analogous to the European Renaissance, marked by a cultivation of humanism through the study of the ancient past. Considering the different approaches each took toward "Asian Renaissance," these disparate understandings of the same term, to me, also resonate with their distinct approaches to representing Korean music: whereas Chou identifies himself as a unifying force capable of melding Chinese, Korean, and Western cultures in a single piece of work, Maceda

[30] ibid, 55.
[31] ibid, 56.

appears more intent on marveling at his own discoveries in the foundational structures of ancient human culture, which he believes can be reimagined in a contemporary setting through music.

Born and Hesmondhalgh have explored the issue of representation in music and its relationship to the formation of sociocultural identities. They distinguished four types of articulations: (1) how music works to create purely imaginary identifications which results in inscribing and re-inscribing existing boundaries; (2) how music works to prefigure or crystallize emergent forms of sociocultural identity; (3) how music works to reproduce or reinforce extant sociocultural identities; and (4) how musical representations of sociocultural identity are reinterpreted and then reinserted into the changing social-cultural formations.[32]

It becomes clear that neither of the definitions above adequately captures the ways Chou and Maceda engage with Korean music (or Asian Renaissance) in terms of representation. The reason is straightforward: existing boundaries and real-world sociocultural identities were never their primary concerns. Jonas Baes, a pupil of Maceda, has criticized his mentor multiple times for failing to acknowledge the socio-economic challenges faced by many minority populations in the Philippines.[33] Similarly, Chou, despite having discussed globalization and commercialism on several occasions, has remained steadfast in his "cultural elitist stance," either overlooking or consciously neglecting the sociohistorical factors that enabled his career in the United States during the 1960s.[34]

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[32] Georgina Born, and David Hesmondhalgh (eds), *Western Music and Its Others: Difference, Representation and Appropriation in music* (Berkeley: University of California Press, 2000), 35–6.
[33] Jonas Baes, "From Ading to Nothingness: Questions on Maceda's Music and Imagination in Philippine Society," *FO(A)RM Magazine* 5 (2007): 68–74; Jonas Baes, "Jose Maceda / Ading (1978): A Critical Dialogue," *Musika Journal* 10 (2014): 168–82.
[34] Chou Wen-chung. "Music: 'Commercialism' and 'Globalization'," in *Chou Wen-chung Music Festival Special Album*, edited by Pan Shyhji (Taipei: Jiawei Multimedia, 2004), 117–27.

In an exhaustive study of Chen Yi (a protégé of Chou whose work often invites similar debates to Chou's), Miller and Edwards dismiss reductionist accusations of exoticism in Chen's and her *xinchao* (new wave) peers' fusion of Chinese and Western musical elements. Utilizing concepts such as "reflexive globalization" and "transnational intersectionality," they endorse a multipronged approach that marshals "technical details in a close reading to elucidate ways in which the music constructs meaning."[35] Hence, scholars' responsibility is not "about identifying particular stylistic traits that can be labeled as 'borrowed'," but in "considering what the music signifies for the composer, culture and people of origin and audiences."[36]

In a similar vein, Finchum-Sung disputes longstanding assumptions that promote a "one-dimensionality" in the study of "intercultural composition" — a term coined by Rao referring to the unintentional interpretation of a composer's work through the lens of a specific culture[37] — in the works of composers like Chou or Maceda. Arguing against this oversimplification that undermines a composer's personal agency and background, she calls for future research to consider carefully how artists articulate their identities as the result of "personal choice and artistic growth." This approach avoids making "essentializing assumptions of compositional intent and meaning based solely on artists' national and cultural identities."[38]

In alignment with these insightful perspectives, my case studies on Chou and Maceda underscore the necessity for detailed historical examinations of individual composers. At the same time, such scrutiny should also consider the broader interconnections that can deepen our comprehension of these artists, without isolating them or succumbing to reductive assumptions.

[35] Leta E. Miller & Michele Edwards, *Chen Yi* (Chicago: University of Illinois Press, 2020), 172.
[36] ibid., 173.
[37] Nancy Yunhwa Rao, "Cultural Boundary and National Border: Recent Works of Tan Dun, Chen Yi, and Bright Sheng," in *Contemporary Music in East Asia*, edited by Hee-Sook, Oh (Seoul: Seoul National University Press, 2014), 232.
[38] Hilary Vanessa Finchum-Sung, "Artistic Habitus in an Intercultural World: A Tale of Two Artists," *world of music (new series)* 6, no. 1 (2017): 36.

This approach necessitates a “situated music historiography” that provides the contextual background for understanding composers and their works; it urges one to specify the particular angle from which a music historian looks into the subject in question, as well as calling for prudence in addressing the musical interculturality inherent in any intercultural construct. Ultimately, a music history of intercultural compositions should be equipped with a historiographical framework that can accommodate the intricate nature of these composers and their works without sacrificing the articulation of diverse perspectives.

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