6 iAPMS 2018

6th Inter-Asia Popular Music Studies Conference

Communication University of China · Beijing, China, June 9-10, 2018

iAPMS

GLOBAL
MEDIA AND
CHINA
全球媒體與中國

The 6th Inter-Asia Popular Music Studies Conference

Beijing, China, June 9-10, 2018

Welcome address by Communication University of China

Distinguished guests, experts, scholars and colleagues at home and abroad,

Welcome to the 6th Inter-Asia Popular Music Studies Conference, jointly organized by the Inter-Asia Popular Music Group and Communication University of China. It gives me a great pleasure to welcome all of you. First of all, on behalf of the Communication University of China, I would like to extend our warmest greetings and best wishes to every one of you.

The Communication University of China, founded in 1954, has been devoted to the cultivation of compound and innovative talents. Over the past 60 years, the university has cultivated a large number of talents in the field of communication, and has made important contributions to the China's media industries and socio-economic development. On September 21, 2017, The leading discipline of Communication University of China，"Journalism and Communication", "Drama, Film and Television"，were listed as the Double First-rate academic discipline by the Ministry of Education of the People's Republic of China, which laid a solid foundation for the university to better serve the society and the country. At the same time, it promotes the development of media theory and creative practices in Asia and the world.

Communication University of China firmly believes this conference will be the impetus for our development. Meanwhile, we do hope that we could make more achievements through the enlightenment of this conference.

Finally, I wish the 6th Inter-Asia Popular Music Studies Conference a complete success and fruitful results! I wish you a happy work and good health!

Liao Xiangzhong
President of Communication University of China
Chief Editor of *China Animation Yearbook*

Welcome address by Faculty of Arts, Communication University of China & Global Media and China

Dear participants,

It is a great pleasure to welcome you to the 6th IAPMS Conference at the Communication University of China. As the Dean of Faculty of Arts, Communication University of China and the managing editor of Journal *Global Media and China*, I would like to give the most sincere welcome to all participants who have come from all over the world. We are sure this conference will be a memorable and exceptional experience for all of us.

The Faculty of Arts of Communication University of China was set up in July, 2013. Our faculty not only holds the principle of "taking inheritance as the base, fusion as the key, innovation as the soul", but also the ideas of "humanities, science and art", "teaching, scientific research, creation", "study, character, horizon". Meanwhile, faculty of Arts encourages methodological innovations and cutting-edge theoretical development to advance the field of popular music studies.

Global Media and China is a peer reviewed, open-access, scholarly journal that provides a dedicated, interdisciplinary forum for international research on communication and media with a focus on China. Covering both Chinese communication and media from a global perspective and global communication and media and from a Chinese perspective, it actively encourages both quantitative and qualitative approaches to media and communications, and social studies while seeking to advance the field by publishing innovative and thought-provoking papers, reviews, and discussions that open up new directions or shed new light on significant issues.

Our faculty and journal look forward to hearing stimulating presentations, to discussing and exchanging ideas with scholars of popular music studies from around the world. Wish you a good time in Beijing and an exciting and inspiring conference. Thank you!

Duan Peng
Chair of IAPMS Executive Committee
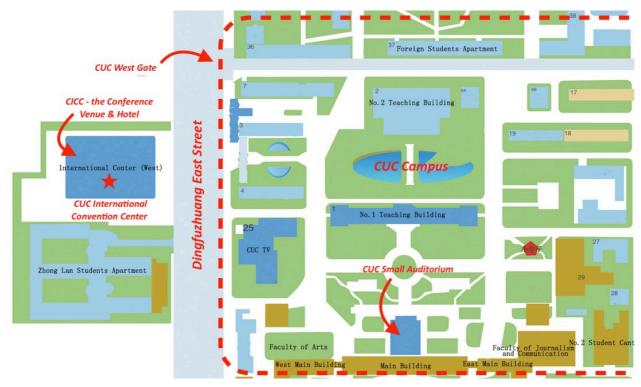Managing Editor of *Global Media and China*

CONTENTS

IAPMS

1. CONFERENCE VENUE

Venue: CUC International Convention Center
场所：中国传媒大学国际交流中心
Address: No.1 Dingfuzhuang East Street, Chaoyang District, Beijing, P.R.China, (Postal Code) 100024
地址：北京市朝阳区定福庄东街 1 号，邮编：100024

* The opening ceremony will be held in the conference room M1, and all panels will be held in conference room M3, M4, M6 & M7 respectively.

How to Get to "CICC"?

By Taxi Service

By Taxi Tipping is not a conventional item in Chinese social cultures. You feel no pressure to do so or not after having been served. From Capital International Airport, it will take you about 34 Minutes and 62 CNY by day and 73 CNY at night to get CUC. Distance: About 25.7 Km. (Tips: Taxis' starting fare in Beijing is 13CNY for the first 3 Km, and cost 2 CNY afterwards by day. Night fare is 11 for the first 3km and cost 2.4 CNY/km afterwards. Legal taxis are standard managed, licensed and metered and look just as the one in the following picture. "Black Cab" means unlicensed and unmetered, and you are not recommended to take those ones.)

By Express Railway

The Airport Express Line of the Beijing Subway serves the airport from Terminal 3 to Terminal 2 and then takes passengers to Dongzhimen via Sanyuanqiao. It carries passengers to the airport in 25 minutes from the city center, covering a distance of 28 kilometers.
Operation time for each stop:
T3: 06: 20 - 22: 50
T2: 06: 35 - 23: 10
Dongzhimen: 06: 00 - 22: 30
Buy your tickets in advance at ticket boxes or you can pay in cash. The one-way ticket costs 25 CNY.
Step1: Get off at Dongzhimen Station. Transfer to Subway line 2 for Jianguomen station (7 mins, 3

stops). Step 2: Transfer to subway line 1 for Sihui station (10 mins, 4 stops).
Step3: Transfer to subway line BATONG for Communication University of China station (7 mins, 3 stops). Communication University of China is at the Exit B
Line BATONG: First train/Last train
BT   Tuqiao   6:08 - 23:29
BT   Sihui   5:44 - 23:04

2. HOTEL & ACCOMMODATION

The CICC Hotel is in the same building where the conference venue is —— CUC International Convention Center.
For some people who have booked Inner Mongolia Hotel, the address of it is: No.23 Jia, Jian Guo Road, Chaoyang District, Beijing.

3. HOW TO MAKE A PHONE CALL

Arriving in China, you will find that your cell phone is linked to a network that you can receive calls and text messages. This means your cell phone carrier of your home country has some kind of contract with a local Chinese carrier, having you connected in China. However, the roaming charges are very high. You should get a local number here with a local network.

3.1 Call China from abroad

*Call a landline phone in China from abroad
If you are going to call a fixed phone, please dial the exit number of your home country (011 for USA) +0086 (Chinese country code) + city code (10 for Beijing) + phone number.
For example: If you want to dial the number 12345678 in Beijing from America: 011(US exit code) + 86 (Chinese country code) + 10 (Beijing area code) + 12345678
*Call a cell phone in China from Abroad
If you are going to call a mobile phone, please dial the exit number of your home country (011 for USA) + 0086 (Chinese country code) + cell phone number.
For Example: if you want to dial a cell phone number 12345678901: 011(US exit code) + 86   (Chinese country code) + 12345678901

3.2 Call Abroad from China

*To Dial a Telephone
00 (Exit Code of China)==>Country Code of the country You Are Going to Call==>+Area Code of the Place You Are Going to Call==>+Cell Phone Number
For Example: if you want to dial a telephone number 12345678 of London, UK: 00 (China exit code) + 44 (country code of UK) + 20 (area code of London) ==> + 12345678
Tip: If the place you are going to call only has a country / area code: 00 (Exit Code of China) + Country / Area Code of the Place You Are Going to Call + Telephone Number
For example: if you want to dial a telephone number 12345678 of Singapore: 00 (Exit code of China) + 65 (country / area code of Singapore) + 12345678
*To dial a cell phone
00 (Exit Code of China)==>Country Code of the country You Are Going to Call==>+Cell Phone Number
For Example: if you want to dial a cell phone number 12345678901 of London, UK: 00 (China exit code) + 44 (country code of UK) ==> + 12345678901

3.3 Useful public Service Phone Numbers

110———————Police
119———————Fire
120———————Ambulance
114———————Local Telephone Information
117———————Time Check
121———————Weather Information
122———————Traffic accidents

4. ORGANIZATION INTRODUCTION

4.1 Inter-Asia Popular Music Studies Group

The IAPMS Group was formed in August 2007 by scholars around Asia who are working on the issues of the popular music in/around Asia. Now members are from China, Hong Kong, Japan, Korea, Malaysia, Singapore, Taiwan, Thailand, the Philippines and beyond.

Our members are involved in two intellectual communities (among others). One is the Inter-Asia Cultural Studies Society (IACSS), a "regional" society for cultural studies. The other is the International Association for the Study of Popular Music (IASPM), the "global" association for popular music studies. Many group members are actively participating in these two organizations. As a research group representing "popular music" and "Asia" in each community, IAPMS Group is actively seeking its role within both communities, although it is not formally a subordinate part to any of these organizations.

We invite scholars, students as well as writers and activists who are working in the area of popular music in/around Asia.

To join Inter-Asia Pop, please contact asianpopstudies@gmail.com.

4.2 Faculty of Arts, Communication University of China

The Faculty of Arts of Communication University of China was set up in July, 2013, including 6 units: School of Theater, Film and Drama, School of Animation and Digital Arts, School of Music and Recording Arts, Institute of Arts, Art Education Center of CUC, Media Arts and Culture Research Center. In total, there are currently 3,200 students, including 100 doctoral students, 700 postgraduate students, 2,100 undergraduate students, and 331 professors - among which 168 have the senior professional titles.

Faculty of Arts, not only holds the principle of "taking inheritance as the base, fusion as the key, innovation as the soul", but also the ideas of "humanities, science and art", "teaching,

scientific research, creation", "study, character, horizon". Meanwhile, faculty of Arts put focus on the cultivation of Chinese traditional culture, takes the modern media art as the base. It also has the ability to manage media art creation in the era of digital times, with global vision to build a "Chinese media art elite training and scientific creative heights".

4.3 Global Media and China

Global Media and China is a peer reviewed, open-access, scholarly journal that provides a dedicated, interdisciplinary forum for international research on communication and media with a focus on China. Covering both Chinese communication and media from a global perspective and global communication and media and from a Chinese perspective, it actively encourages both quantitative and qualitative approaches to media and communications, and social studies while seeking to advance the field by publishing innovative and thought-provoking papers, reviews, and discussions that open up new directions or shed new light on significant issues.

The journal welcomes submissions from a worldwide authorship and should concentrate on China, Chinese society and culture and the wider global Chinese diaspora, or stress the links between China and the world. They are expected to add to the existing knowledge on communication and media in China and be from any relevant areas including: communication studies, journalism and news studies, information and communication technologies, public diplomacy and political communication, intercultural communication, media and creative cultural industries, media economy and management, digital arts, mobile media and portable communication, diasporic media and associated topics.

Some specific examples of possible topics to be published in Global Media and China include: Chinese film and television in the global context, China's Internet civil movements, ICT and the development of Chinese society, creative cultural industries of China and the World, public diplomacy of China in the world, the Chinese nationalism and its representations, Chinese immigrants and diasporic media, interactions between digital technology and media arts in China and the world.

5. DINING

We provide Buffets at CICC cafeteria on 9th-10th June for lunches and dinners. There are also some good restaurants near CICC for your choice if you will stay longer than these 2 days.

6. CONFERENCE THEME & SCHEDULE

Theme:

Asia in the Mix: Places, Temporalities and Inter-Asian Entanglements of Popular Music

Statement:

Ranging from J-pop to Indonesian punk, from Chinese folk to Japanese Enka, from Bollywood songs to Thai heavy metal, music takes multiple forms and identities, allowing for complex negotiations of both time and place. These forms quickly travel, mostly regionally, and in some rare cases also globally. The circulation of sounds changes over time, for example, where in the 1990s Cantopop played an important role regionally, this role has now been taken over by both Mandapop and K-Pop. The sound of Bollywood, on the other hand, continues to fascinate the global imagination. Further down in South-east Asia, Indonesian and Malaysian boy bands merge their Islamic beliefs with the global sound of pop.

Amidst this cacophony of voices, sounds and images, we wonder: what are the sounds of that construct called "Asia"? How do sounds travel regionally, and globally, and why? How comes that certain sounds travel better than others? How does the music industry respond to the changes caused by globalization and digitization? What transnational fancultures do emerge? The entanglements we witness refer not only to place but also to time, for example, folk music often expresses an urban alienation and romanticizes a forgotten past, while other sounds from the past are brought back to life, or reassembled in a quite different form, or come from a different place. The nostalgia of Japanese Enka speaks to the longings of urban youth in Taiwan. And take for example the Chinese band RETROS and their reinterpretation of the 80s sound of Bauhaus from the UK, or a reinterpretation of the Shanghai sound of Zhou Xuan from the 1930s and 1940s in electronic music. At the same time, in India, old Bollywood classics are reworked into club house dance songs. These various music cultures and their social significance cannot be possible without the workings of the music industry, whether on a local, regional or international scale.

This conference aims to bring scholars together that work on the different popular musics of Asia, linking these to negotiations of both place and time, and paying special attention to the entanglements of sound with these two categories.

IAPMS

Conference Schedule

[DAY 1] SATURDAY, 9 JUNE 2018

Time			
09:00 - 10:30	REGISTRATION		
10:30 - 10:40	OPENING CEREMONY		
–	10 MINUTES TO GET READY		

	ARRANGEMENTS	NAME	AFFILIATION
10:40 - 10:50	Opening Speech	Duan Peng	Dean of Faculty of Arts, Managing Editor of *Global Media and China*, Communicaiton University of China
10:50 - 11:00	IAPMS Chairman Speech	Tunghung Ho	Associate Professor, Fe-Jen Catholic University
11:00 - 12:00	Keynote Speech – 4000 Years of Popular Song: Cosmopolitan Creativity and Eurasian Dialogues	Keith Negus	Professor, Goldsmiths, University of London
–	Moderator	Hyunjoon Shin	Research Professor, Sungkonghoe University
12:00 - 13:30	LUNCH TIME		

PARALLEL SESSIONS

SESSION	TIME	ROOM M2	ROOM M3	ROOM M4	ROOM M6
Parallel 1	13:30 - 15:00	1. Nostalgia, Memory, History I (Cai Liu / Cheng ChenChing / Li Yixuan / Wang Shuang) *Chair: Tunghung Ho*	2. Industry (Angela Lee / Edmond Tsang / Haekyung Um / Zhao Zhi'an) *Chair: Haekyung Um*	3. Regionalization (Isabella Pek / Yiu-Wai Chu / Yuan Miaotong) *Chair: Isabella Pek*	4. Activism I (Maria Prause / Monika E. Schoop / Taeyoon Kim & Haemin Ryu) *Chair: Liew Kai Khiun*
	15:00 - 15:15	TEA BREAK (15 Minutes)			
Parallel 2	15:15 - 16:45	5. Japanese Pasts (Hiroshi Ogawa / Kouki Shibadai / Nakagawa Katushi / Takahashi Sota) *Chair: Hiroshi Ogawa*	6. Indie Music (Anthony Fung & Zhang Qian / Fushiki Kaori / Miaoju Jian / Tunghung Ho) *Chair: Tunghung Ho*	7. Globalization I (Liew Kai Khiun & Patrick Williams / Maria Grajdian / Qu Shuwen / Yunhwa Koh) *Chair: Liew Kai Khiun*	8. Sound and Place (Adam Kielman / Ken Kato / Kuo, Ta-Hsin / Yujin Kim) *Chair: Yiu-Wai Chu*
	16:45 - 18:15	IAPMS GENERAL MEETING			
	18:15 - 19:30	DINNER AND FREE TIME			
	19:30 - 22:30	LIVE PERFORMANCE 1: "LANDING: WORLD" AT CUC SMALL AUDITORIUM			

[DAY 2] SUNDAY, 10 JUNE 2018

SESSION	TIME	ROOM M3	ROOM M4	ROOM M6	ROOM M7
Parallel 3	09:00 - 10:30	9. Live Performances (June Wang & Li Chen / Kai Zhong Cao / Nevin Domer & Stuart Grant / Sena Yoshimura) Chair: Yiu Fai Chow	10. Activism II (GuoTing Lin / Jeroen de Kloet, Yiu Fai Chow & Leonie Schmidt / Justin O'Connor / Liu Fei) Chair: Jeroen de Kloet	11. Genres I (Li Yi / Lijuan Qian / Liu Ting / Xin Guo) Chair: Anthony Fung	12. School (Chi-Chung Wang / Chu, Meng-Tze / Kyohei Miyairi) Chair: Fushiki Kaori
10:30 - 10:45			TEA BREAK (15 Minutes)		
Parallel 4	10:45 - 12:15	13. Globalization II (Martin Roberts / Michael L. Jones / Yiu Fai Chow & Zhang Qian) Chair: Yiu Fai Chow	14. Gender (Ly Quyet Tien / Yukari Fujishita / Zhang Wenzhao) Chair: Jeroen de Kloet	15. Genres II (Adiel Portugali / Naihao Lee / Sun Meicheng / Ying Bao) Chair: Adiel Portugali	16. Aesthetics (Hao Wei / Lou Xuyan / Seongsoo Baeg & Xueyan Liu / Zhao Pu) Chair: Isabella Pek
12:15 - 13:30			LUNCH TIME		
SESSION	TIME	ROOM M3	ROOM M4	ROOM M6	ROOM M7
Parallel 5	13:30 - 15:00	17. Reality Shows (Hui Ye / Mo Chen / Shuo Yang / Wang Qian) Chair: Wang Qian	18. Chineseness (Chen-Yu Lin / Eva Tsai / Na Li / Wang Weida) Chair: Jeroen Groenewegen-Lau	19. New Media I (Ryosuke Hidaka / Sicong Zhao / Wang Manlin) Chair: Yoshitaka Mori	20. Japanese Musicking (Benny Tong / Mari Nagatomi / Minako Kondo / Yusuke Wajima) Chair: Yusuke Wajima
15:00 - 15:15			TEA BREAK (15 Minutes)		
Parallel 6	15:15 - 16:45	21. New Media II (Chen He / Li Man / Yoshitaka Mori) Chair: Yoshitaka Mori	22. Nostalgia, Memory, History II (Guo Peng / Jeroen Groenewegen-Lau / Shin, Hyunjoon / Ya-Hui Cheng) Chair: Hyunjoon Shin	23. Music Exchange (Hsieh Shuo-Yuan / Wang Dan-qin) Chair: Liu Fei	24. Globalization III (Hariprasad Athanickal / Yuan Wang) Chair: Wang Qian
16:45 - 20:30			DINNER AND FREE TIME		
20:30 - 23:00			LIVE PERFORMANCE 2: "LANDING: BLOOMING" AT SCHOOL LIVE & BAR		

7. KEYNOTE SPEECH

Keith Negus

Professor, Goldsmiths, University of London, <u>k.negus@gold.ac.uk</u>

4000 Years of Popular Song: Cosmopolitan Creativity and Eurasian Dialogues

Popular music studies tend to approach history by focusing on the living present. In this talk I will argue that we can broaden our understanding of 'Asia in the mix' by narrating a much longer history of the temporal, spatial and socio-musical dynamics through which songs have been passed on and transformed during journeys across, away from and in to Eurasia. Contemporary popular music is heir to a long history of everyday cosmopolitan creativity and cultural dialogue: From the movement of song forms from Mesopotamia outwards to North Africa and the ancient Near East over 3000 years ago; and the travels of song along the many ancient routes that go by the name of the silk road; and, much later, the creative exchanges that accompanied the circulation of printed ballads, notated sheet music and then disc recordings within the global modern media. The enduring legacy is a rich and diverse repertoire of song across the world that shares many features – repetitions, patterns of versification and refrain, melodic intervals and lyrical themes. Yet, these cosmopolitan creative impulses have been realised within a geopolitics of freedom and constraint involving empires, economic inequalities, commercial competition, conglomerate expansion and nation state regulation. Hence, this talk argues for locating the identity of the Asian mix within a longer planetary narrative of movement, barriers and exchange.

Keith Negus is Professor of Musicology, Goldsmiths, University of London. He entered higher education after spending time playing keyboards and guitar with a variety of ensembles and bands. He gained a degree in Sociology from Middlesex University, followed by a PhD study of the music industry at South Bank University, London. He taught at the Universities of Leicester and Puerto Rico and spent four years in Media and Communications at Goldsmiths before moving to the Department of Music. He has completed two major research studies of the music business, published as Producing Pop (Arnold, 1992) and Music Genres and Corporate Cultures (Routledge, 1999), and a book on Bob Dylan as musician (Equinox, 2008). He has collaborated on studies of cultural production and creativity, notably in Doing Cultural Studies: The Story of the Sony Walkman (Sage, 1996, 2013) and Creativity, Communication and Cultural Value (Sage, 2004). His more recent research has included separate studies of narrative, authorship and lyrics in popular songs; and a project entitled 'Digitisation and the Politics of Copying in Popular Music Culture' within the UK Research Council's CREATe programme with John Street and Adam Behr.

8. PANEL & ABSTRACT LIST

Panel & Abstract List			
No.	Panel	Name	Topic
1	**Nostalgia, Memory, History I** (9th, 13:30-15:00, M2) Chair: Tunghung Ho	**Cai Liu**	Constructing the peak of China's Rock music:social memory studies about the concert of three heroes of Magic Stone in 1994
		Cheng ChenChing	Nostalgia in Four Rhymes: the Changes of Nostalgic Narratives in Taiwan's Popular Music from the Concept of "Home" in Lo Da-Yu's Music Album
		Li Yixuan	The Hysterical Aesthetics of Jun Togawa: An Archeytpe of Japanese "fushigi chan" in the 80s
		Wang Shuang	Rock in Movement: The Western Popular Music in China's Cultural Revolution
2	**Industry** (9th, 13:30-15:00, M3) Chair: Haekyung Um	**Angela Lee**	How to attract Australia born young Asian talents to Mando-Pop?
		Edmond Tsang	The growth of small independent record companies in Hong Kong since the new millennium: Charmaine Fong as a case study
		Haekyung Um	Transnational Live Music Industry Collaborations between the UK, South Korea and China: Liverpool Sound City and Its Future in the (Inter)Asian and Global Music Markets
		Zhao Zhi'an	The 2017 China Music Industry Development Report
3	**Regionalization** (9th, 13:30-15:00, M4) Chair: Isabella Pek	**Isabella Pek**	ASEAN Pop: contemporary pop music with rich and diverse traditions?
		Yiu-Wai Chu	Cantopop in Mainland China: How Can I Forget You?
		Yuan Miaotong	Wake in Dreams: Time Travel and Musical Nostalgia. In context of Modern Media Environment
4	**Activism I** (9th, 13:30-15:00, M6) Chair: Liew Kai Khiun	**Maria Prause**	The roads of leaving and returning home: reflections of aboriginal independent musicians in Taiwan
		Monika E. Schoop	Never Again! Popular Music and Protest in Present-Day Metro Manila
		Taeyoon Kim/ Haemin Ryu	Displacement and trans-local practices of youth punk: multiple layer of political punk scene in East-asia
5	**Japanese Pasts** (9th, 15:15-16:45, M2) Chair: Hiroshi Ogawa	**Hiroshi Ogawa**	Television Effects: Popular Music in Japan from 1960s to 80s
		Kouki Shibadai	The backgrounds of music program from the 1970s to 1980s in japan: The Practice of "Young Impulse" and "Fighting '80s", that were produced by Television Kanagawa.
		Nakagawa Katsushi	Environmental music in the field of popular music: the case of 1980s Japan
		TAKAHASHI Sota	Mambo in Live: Repetition and Primitivism of Perez Prado's Japan Tour in 1950's.
6	**Indie Music** (9th, 15:15-16:45, M3) Chair: Tunghung Ho	**Anthony Fung/ Zhang Qian**	DIY Culture, Music Scene and Pop Music in China
		FUSHIKI Kaori	Cyberspace and real spaces of Balinese punk and rock: Spaces for social activities of collectives
		Miaoju Jian	DIY music career in Taiwan and the Emerging East-Asia Network
		Tunghung Ho	The Sound of sick-of'Generation In Taiwan

7	**Globalization I** (9th, 15:15-16:45, M4) Chair: Liew Kai Khiun	**Liew Kai Khiun & Patrick Williams**	Globalizing the Punk Museum and Curating Singapore's Punk Subculture
		Maria Grajdian	„Love Thyself": A Comparison between the English and the Japanese versions of the title song in Frozen (Walt Disney Pictures, 2013)
		Qu Shuwen	Beyond "indie Rock": The Discursive Mapping and Scene Reconstruction of China's Indie Music Since 2000
		Yunhwa Koh	Korean Contemporary Music as a Mixed Cultural Scenes: Beyond the Globalization
8	**Sound and Place** (9th, 15:15-16:45, M6) Chair:Yiu-Wai Chu	**Adam Kielman**	"Joining the Hearts of Those Who Live Far from Home": New Mobilities and Musical Cosmopolitanism in Guangzhou
		Ken Kato	Who Is Locating Shibuya-kei in Shibuya? : Musical Revival, Standardization, and Gentrification
		Kuo,Ta-Hsin	Who Is Singing Over There? Southeast Asian Music Scene in the First Square, Taichung City, Taiwan
		Yujin Kim	Mapping the Music City: Generations and Places in Youth Cultural Practices in Bandung, Indonesia
9	**Live Performances** (10th, 09:00-10:30, M3) Chair: Yiu Fai Chow	**June Wang, Li Chen**	Entrepreneurial and negotiation: the transformation of live house in China
		Kai Zhong Cao	Research on the Relationship between Music Festival and Place Characteristics: based on the case-study of Haidian Park
		Nevin Domer/ Stuart Grant	Beijing Club D-22 as Place
		Sena Yoshimura	Hatsune Miku's live concert and audience
10	**Activism II** (10th, 09:00-10:30, M4) Chair: Jeroen de Kloet	**GuoTing Lin**	The indigenous music, the society and the media in Contemporary Taiwan
		Jeroen de Kloet, Yiu Fai Chow, Leonie Schmidt	Tatming meets George Orwell in 2017
		Justin O'Connor	Amongst the Ruins: Joy Division in Shanxi
		Liu Fei	Reflections on Laibach: nuclear crisis in East Asia and political liminality of popular music
11	**Genres I** (10th, 09:00-10:30, M6) Chair: Anthony Fung	**Li Yi**	The rise of jazz in Wuhan and a stud-y of its current living conditions
		Lijuan Qian	Dialect, Tone and Psychedaelic Fantasy: Hip-hop in Chinese TV Music Contests
		Liu Ting	"The rap of China":*The influence of Music Show on Hip-hop communication mode and youth culture*
		Xin Guo	The New Folk Song from North Western of China ——Music Journey of "The Ye Haizi" Group
12	**School** (10th, 09:00-10:30, M7) Chair: Fushiki Kaori	**Chi-Chung Wang**	Rethinking Subcultural Distinction： *The Social dynamic of Peer Recognition in Taiwan's High School Rock Field*
		Chu, Meng-Tze	Creating Rock Band Wave in Taiwan – Neighborhood-based Musical Instrument Store as Mediator
		Kyohei MIYAIRI	Playing Rock Music as School Club Activities: BUKATSU Culture in Japan
13	**Globalization II** (10th, 10:45-12:15, M3) Chair: Yiu Fai Chow	**Martin Roberts**	Gathering Storm: Post-Rock Scenes in Asia
		Michael L. Jones	George Harrison: the Beatles and Indian Music
		Yiu Fai Chow/ Zhang Qian	Ambiguous Otherness: Sounding out the "World" in China's World Music

14	**Gender** (10th, 10:45-12:15, M4) Chair: Jeroen de Kloet	**Ly Quyet Tien**	Vietnamese LGBT pop music in the 2010s
		Yukari Fujishita	Amateur female music producers in otaku culture: The creativity of "diva" in dojin music
		Zhang Wenzhao	Who is Miss Dong? The Gender Construction in Chinese Urban Folk
15	**Genres II** (10th, 10:45-12:15, M6) Chair: Adiel Portugali	**Adiel Portugali**	Peripheral Sounds: the Case of Kunming Jazz
		Naihao Lee	Becoming-Chinese Hip-Hip: the Rap of China and Its Reterritorialization
		Sun Meicheng	Modernity or Deviance?: K-Pop Consumption in China from the Late 1990s to the Early 2000s
		Ying Bao	Minyao in the Mix: Sounding Local in the Global Context
16	**Aesthetics** (10th, 10:45-12:15, M7) Chair: Isabella Pek	**Hao Wei**	Discourse analysis on "Originality" of Chinese Popular Music
		Lou Xuyan	Decoding Faye Wong– Contribution of Faye Wong to Asian Pop Music
		Seongsoo Baeg/ Xueyan Liu	How popular songs describe airport images in East Asia
		Zhao Pu	On Multi-text Nature of Popular Music
17	**Reality Shows** (10th, 13:30-15:00, M3) Chair: Wang Qian	**Hui Ye**	Chinese Pop Music as a Discoursive Strategy——A Study on the Non-China Nationality Chinese Pop Musicians in Music Reality Shows
		Mo Chen	China's Superboy in 2017: Reconstructing the masculinities in Chinese reality talent show
		Wang Qian	Legend of Songs: the Reconstruction of Temporalities, Places, and Significance in the Revival of 80s and 90s Classics
		Shuo Yang	Rocking the Tradition or Traditionalizing Rock? A Music Performance on Chinese Reality Show China Star
18	**Chineseness** (10th, 13:30-15:00, M4) Chair: Jeroen Groenwegen-Lau	**Chen-Yu Lin**	Multidimensionality of Chineseness in China Wind Pop Songs: Two Case Studies
		Eva Tsai	Tacky and Classy: Tai Sensibility, Dance Music Production, and Inter-Asian Mediation in Jeannie Hsieh's Electronic Dance Pop
		Na Li	The imagined nation from the Wind
		Wang Weida	Towards the ontology of 'Asian sound': a case study on Onra's Chinoiseries
19	**New Media I** (10th, 13:30-15:00, M6) Chair: Yoshitaka Mori	**Ryosuke Hidaka**	Do Netlabels network Inter-Asia music culture? : From the case of Maltine Records in Japan
		Sicong Zhao	Music Performance on Virtual Reality: A Spatio-Temporal Expansion
		Wang Manlin	Aesthetic Orientation in the Digital Music Era
20	**Japanese Musicking** (10th, 13:30-15:00, M7) Chair: Yusuke Wajima	**Benny Tong**	Singing in Life's Twilight: Temporalities of Elderly Life in Urban Japan as Seen through Serious Karaoke Participation
		Mari Nagatomi	Creating Authentic Country and Western Music in Japan: An Exploration of Japanese Masculinity and American Country Music in the Late 1950s
		Minako Kondo	Local Musicking as Lifelong Music: Japanese Engagements with Irish Music
		Yusuke Wajima	Making Samba-Reggae Inter-Asian: Japanese Drummers in Taiwanese Carnival Performance

21	**New Media II** (10th, 15:15-16:45, M3) Chair: Yoshitaka Mori	**Chen He**	Are They Just Sharing Songs? – The Identity Construction of Korean Pop Music Fans in Chinese Social Media
		Li Man	From Northeast China to the world：A study on the image and operations of Second Hand Rose in new media environment
		Yoshitaka Mori	Transformation of Listening Practices in the Age of Digital Music
22	**Nostalgia, Memory, History II** (10th, 15:15-16:45, M4) Chair: Hyunjoon Shin	**Guo Peng**	New Voice of Jazz：*Chinese Jazz From 1993 to 2016*
		Jeroen Groenewegen-Lau	The (im)possibilities of writing a history of Chinese language popular music
		Shin, Hyunjoon	!980s is the Best: The Origin of "Gangnam Style" and "Itaewon Freedom"
		Ya-Hui Cheng	On the Path toward Chinese Musical Modernization: Rock Music in 1980s China
23	**Music Exchange** (10th, 15:15-16:45, M6) Chair: Liu Fei	**Hsieh Shuo-Yuan**	Alternative Music Performance Activity in Taiwan: A Case Study on "Trapped Citizen Riot"
		Wang Dan-qing	Research on the organizing process of alternative music-producing groups - Case study on" Trapped Citizen ", a DIY musician group from Taipei
24	**Globalization III** (10th, 15:15-16:45, M7) Chair: Wang Qian	**Hariprasad Athanickal**	A R Rahman and the Music of Global Collaborations
		Yuan Wang	Deconstruction and Reconstruction of Identities : An Interpretation on Chinese Agriculture Metal Phenomenon from Textual and Contextual Perspectives

9. CULTURE EVENT

9.1 "LANDING: WORLD" LIVE PERFORMANCE

Saturday, 9th June 19:30 /Small Auditorium Communication University of China

In the first day of our conference, we invited Four Chinese world music bands, and hope to present a live performance which would show a combination of tradition and modernity. The performance will start from 7:30pm after the last parallel session of the day.

Lineup:

Ajinai, a Beijing-based Mongolian band, comprised of members culled from across China, is dedicated to bringing traditional Mongolian music into the 21st Century. The name Ajinai is from Sanskrit the ancient language of India, meaning a majestic and auspicious stallion. The music of the Aijinai band welcomes all elements of outside cultures and through incorporating these foreign elements they have formed the root of Ajinai's music.

Tulegur Gangzi, a versatile musician rooted in Inner Mongolia, who has formed a music style called "Mongolian grunge" or "nomad rock", mixing classical music, rock, khoomei (traditional Mongolian throat singing) and Mongolian and Chinese folk. He inspired from the intensely moving of life, and the touch in ordinary life's experience, offering a unique view of Mongolia to the world with his guitar.

Zhelainv, an experimental singer originally from Gansu province (China)，where people just sing when they feel like it.
Her style encompasses ethnic fusion, electronica,　spiritual
New Age, free Improvisation, indie folk and Gansu influences. She can produce diverse sounds with her voice, from operatic soprano to birdlike squawks, from childlike pleas to soulful crooning.

Cosmic Project is a psychedelic experience akin to staring through a telescope, that's just how vast and nebulous their music is. No wonder they've been selected by KEXP, to record a live session as the very first Chinese band. Trailblazers Boxuan (on the sitar, which he learnt to play from some of the biggest masters) and Yanlo (synths) plus their musical backup on stage (machines, bass, drums)

9.2 "LANDING: BLOOMING" LIVE PERFORMANCE

Sunday, 10th June 20:30 / SCHOOL Live & Bar，Address：No.53 Wudaoying Hutong Dongcheng District Beijing

The second showcase of our conference will be presented at SCHOOL Live & Bar, the stomping grounds and gathering place for new Beijing bands, which holds a very important and influential position in the the youth culture of Beijing. We bring musicians from different backgrounds and genres to play in the showcase. They are all ordinary people, but have a common interest in writing and playing songs that told the true stories in their lives. Therefore, we take this opportunity to make them speak and show their talents, and that is the core meaning of "Landing: Blooming".

Lineup:

Serrini, a Hong Kong based folk singer-songwriter, has been hotly sought-after for art and cultural events as a performer and/or as a speaker. She sings of honest emotions and whimsical anecdotes. With her signature mellow melodies and shrewd humour entwined with complex emotions, Serrini conqueres the hearts of many.

New Worker Art Troupe, a civil organization initiated by a group of migrant workers themselves that serves for public interests through art. The music of the band is inspired by the stories of China's 260 million migrant workers.

Low Bow, a Beijing-based garage/blues/post punk band hailing from Ireland and China,   deeply influenced by the 60s American psychedelic rock band, especially The Stooges.The band have been trying to create a pure, joyful scene through the exciting minimalist rock in every performance.

*ACCESS MAP :

Subway: Take Line 2 or Line 5 to the Lama Temple Station, exit via Exits A/D, and walk west into the Wudaoying Hutong for 2 minutes.

Bus: Take bus lines 104, 124, or 127 to the Inner Andingmen Stop and walk 6 minutes.

Car: Drive to the Wudaoying Hutong on the southeast corner of Andingmen Bridge (No parking available, but cars can park at either the east/west exits of the Wudaoying Hutong or along the 2nd Ring Road).

10. PANELS & INDIVIDUAL PAPERS

PANEL 1: NOSTALGIA, MEMORY, HISTORY I (June 9th, 13:30-15:00, M2, Chair: Tunghung Ho)

Cai Liu

Peking University, clvanessa@pku.edu.cn

Constructing the Peak of China's Rock Music: Social Memory Studies about the Concert of Three Heroes of Magic Stone in 1994
It's generally believed that rock music in China exerted a great influence in cultural life in the late 1980s led by Cuijian and then its impact began to decline in the early 1990s. Cuijina's concert in 1989 at Beijing Exhibition center also enjoyed a greater influence than another concert held in in 1994 at Hong Kong Coliseum by three rockers of Magic Stone at that time. However, it's the latter that is later considered as the pinnacle of China's rock music. This process was achieved mainly through the memory practice of rock fans who didn't see that concert in person but fell in love with it after watching the video. By exploring their memory practice, this research finds out that the memory practice about this concert is actually the reshaping of the identity of these rock fans. This involves the national identity that concert provides to them through the interaction between Hong Kong and Mainland China. This nationalism prompts them to attach positive meanings such as idealism and authenticity to that concert. Besides, the rock fans also further relates this 'glorious' past of rock music with their 'lost youth', and their narration of this past is also the reconstructing of their identity and the infusion of new hope into their future by referring to the 'passing down' of that concert's legacy.

Cheng ChenChing

Chu Hai College of Higher Education in Hong Kong, cheng_chen_ching@yahoo.com

Nostalgia in Four Rhymes: the Changes of Nostalgic Narratives in Taiwan's Popular Music from the Concept of "Home" in Lo Da-Yu's Music Album
After releasing the last album 13 years ago, in 2017, Lo Da-Yu released his new album of "Home III". Not coincidentally, just 34 years ago, Lo Da-Yu cooperated with the Rocky Music in Taiwan on the release of his previous "Home" album. After the release of the "Home" album in 1984, Lo chose to bid farewell to the pop music scene in Taiwan and went to Hong Kong for painting his music for diaspora Chinese. In 2017, "Home (III)" was released as a symbol of his return to the hometown with his wife and child. However, for Lo Da-Yu, the two albums, both of which are titled "Home," represent very different "footnotes" in his musical journey.

Svetlana Boym (2002) has summed up two different types of nostalgia. One is the restorative nostalgia and the other is the reflective nostalgia. Citing her theory to listen to Lo Da-Yu's music works and journeys over more than 30 years, this paper holds that Lo's music form has completed a nostalgia trip by shifting from criticism, propositions and ravings to self-dialogue. Though separated by more than 30 years,

the two albums with the same title of "home" though depict two different axes. On one axis, Lo Da-Yu criticises and understands the era prophetically in which he lived and experienced. On the other axis, Luo Da-Yu considers music poetically as his spiritual sustenance for his nostalgic creativity as he wanders between Taiwan, Hong Kong and China. The two albums present the meaning of "home": the metaphors of "farewell" and "homecoming", just reflect the ambiguous nostalgic feelings of Chinese people in modern times owing to historical changes.

Li Yixuan

Graduate School of Letters, Osaka University, misslilico0102@gmail.com

The Hysterical Aesthetics of Jun Togawa: An Archeytpe of Japanese "fushigi chan" in the 80s

Jun Togawa, a Japanese singer and an actress, was one of the the representatives of Japanese new wave music in 1980s. In the Japanese popular music scene, she was often considered to be the ancestor of the performers with "menhera" (such as Sheena Ringo) and an archetype of "fushigi chan". On the stage, the performance of Jun Togawa was often accompanied by the split mood, the changeable voice, the manic behavior and other hysterical expressions. She created a new performance paradigm of female singer in the early 80s. Similarly, in her lyrics, this hysteria has been shown incisively. Eros was the core of Togawa's writing, which has a variety of active self-consciousness such as killings, indignation and banter. The main contents was the physical and spiritual description from survival instinct. Her lyrics enriched the people's understanding of female once again.

No matter the performance or music, Jun Togawa has established her hysterical mode of discourse and created a unique feminine image that has influenced and inspired a number of artists in various fields. In addition, the phrase "fushigi chan" derived from her has also significant model of young female identity in contemporary Japan. It provided a subcultural space to those who were unable to integrate into the mainstream. Now she is over fifty, but still active in live performance as a distinct cultural symbol of the 80s. However, in the popular music culture of Japan, Jun Togawa seems underrepresented. Trying to reveal multiple meanings behind the hysteria of Jun Togawa by analyzing her peculiar expressions and female language. Hysteria is not just as a pathological manifestation literally, but an effective way to go beyond the phallogocentrism and establish the female discourse.

Wang Shuang

The University of Hong Kong, swang5@hku.hk

Rock in Movement: The Western Popular Music in China's Cultural Revolution

It was commonly believed that Chinese popular music has emerged after the Cultural Revolution in 1976. In this research, I focus on the Chinese youths' non-official, underground and apolitical music engagement in Western popular music in the later stage of the Cultural Revolution.

During the revolutionary era, the scene of Chinese music is characterized by a set of revolutionary model operas as the mainstream art form. Official historical narratives were the major channel to learn about the musical culture of the Cultural Revolution. However, more personal and private music experiences during this era

are often marginalized or neglected, and would never appear in larger historical narratives. In 1970s China, the political tension about the use of culture remained high. By means of underground art experience, something at the heart of the revolutionary culture had been touched and changed by the Western pop culture. I aim to use multi-disciplinary approaches and demonstrate the significance of Western popular music in the apolitical grassroots music activities during the later stage of the revolutionary era.

Deviating from the authorized musical line, the apolitical art plays a part in waking up a generation of Chinese youth and delineates a counterpoint to the nation's cultural hegemony. The jarring contrast between Western popular music and the revolutionary culture articulates the heterogeneous aesthetic values and Chinese youth's seeking for self-expression during the transitional period of China.

PANEL 2: INDUSTRY (June 9th, 13:30-15:00, M3, Chair: Haekyung Um)

Angela Lee

The Academy Xue Yuan Pty Ltd, angela@the-academy.training

How to attract Australia Born Young Asian Talents to Mando-Pop?

As a practitioner in the industry, we crafted a new audition program to assist with Korean agencies in their selection of potential trainees. We can host this program in Australia because there is great interest in joining the Korean agencies.

Like any organization, our business strategy is to look at the diversification of our offerings. While we do not see a strong interest from the audience to join a Chinese entertainment agency now, we forecast that Mandopop future popularity may change this requirement. One very important factor that we think will change this mindset is the return of Kpop idols to China.

Return of Chinese Kpop idols to China could also see a change in how Mandopop and idols are produced in China. We could already see changes in the inclusion of Kpop style training to focus more on dance, music video production, visual and fashion. We are seeing new generation of boy/girl groups being produced post TF Boys period such as Boystory (China FNC), Seven Senses (Korean Choreographer), FFC-Acrush (New androgynous concept), etc.

With returning Chinese-Kpop idols and their own studios setup, there are potential to attract young Asian-Australians provided they have a better understanding of the market and the environment. Currently there is a lack of information regarding China entertainment industry such as who are the Top 3? What is the training environment like? What is the training program and treatment of their trainees going to be in? What is the exposure of the Chinese market and how accepting are they of foreign born Asian?

Secondly, there needs to be more coverage of Mandopop in Australia such as main channel (SBS PopAsia) which predominantly airs Kpop music. There is also a lack of young Mandopop group performances in Australia which we think is also part of the issue for the lack of interest from the young Australians.

Edmond Tsang

Technological and Higher Education Institute of Hong Kong, edmondtsang@vtc.edu.hk

The growth of small independent record companies in Hong Kong since the new millennium: Charmaine Fong as a case study

The Cantopop market has shrunk since the new millennium – its status has been replaced by Mandapop and K-pop. Owing to the decline of the market, international music companies and local big labels became increasingly conservative by mainly publishing the traditionally more popular karaoke songs. Such tactic, however, caused Cantopop to become more homogeneous, and thus accelerated the decline. In the meantime, the popularisation of music production equipment contributed to the growth of small independent record companies, which are willing to experiment with different musical genres. Under such circumstance, the industry saw a growth in these small companies and their growing significance in the market.

Being one of her producers, the speaker will discuss Charmaine Fong, who started her singing career in Hong Kong under a big local label. Publishing several mainstream karaoke-style romance ballads, Charmaine did not receive much attention. Her career only began to develop after signing a new contract with a small and newly established company in 2010. Strawberry Fields, with only two investors and Charmaine as its only artist, not only promoted alternative genres, but also encouraged her to compose and write all her melodies and lyrics. Thanks to the changing taste of the audience and her unique timber, Charmaine's songs were acclaimed in the market. Her songs now frequently enjoy a top place in the local music charts, and Charmaine began receiving annual awards presented by various media. This paper highlights the significance of small record companies and their artists in the contribution of a new Cantopop sound.

Haekyung Um

The University of Liverpool, h.k.um@liverpool.ac.uk

Transnational Live Music Industry Collaborations between the UK, South Korea and China: Liverpool Sound City and Its Future in the (Inter)Asian and Global Music Markets

Liverpool Sound City is an annual music festival and industry conference established in 2007. It has organised international industry events to develop Asian music markets in collaboration with their Asian partners, Zandari Festa of South Korea and Modern Sky of China. These initiatives have propelled them into a 'brand' in the live music sector world-wide.

In the context of the recent growth in the economic value of the live music sector, this paper explores issues associated with current developments in the UK national, Asian (inter)regional and global music industries as follows:
(1) How the local Liverpool-based music business, Liverpool Sound City, collaborates with their Asian partners in South Korea and China to develop their business strategies for their live music markets in the UK and Asia.
(2) How Liverpool Sound City contributes to the development of national and international music business networks in partnership with the public sector and policy makers in the UK, South Korea and China to promote their creative economies.

(3) The cultural, social and economic implications of the fast growth of the live music sector in recent years since digital overtook physical sales world-wide.
Focusing on 3 locations (the UK Liverpool Sound City Festival, Chinese Strawberry Festival and South Korean Zandari Festa), this comparative inter-Asian research project is being supported by the University of Liverpool as a case study of 'Knowledge Exchange and Impact'. While maintaining its focus on the initiatives of Liverpool Sound City it offers a vantage point to observe, document and analyse the specificities of each locality, practice and context which Liverpool Sound City has to adapt to as a promoter in different situations and operating environments.

Zhao Zhi'an

Communication University of China, zza416@163.com

The 2017 China Music Industry Development Report

Since 2014, under the guidance of the State Administration of Press, Publication, Radio, Film and Television, under the leadership of Prof. Zhian Zhao, the Communication University of China Project Team undertook the writing of the "China Music Industry Annual Development Report", a music industry Blue Book for the government. The project team conducts annual surveys on document collection, investigation, field research, telephone interviews and surveys nearly one hundred key enterprises, government agencies, and industry associations, collects a large amount of first-hand data in music industry, and continues to complete 2014 , 2015, 2016 music industry development report writing work.

The 2017 China Music Industry Development Report，is also concluding twelve sub-reports such as the "General Report, Music Books and Audiovisual Publishing, Digital Music, Music Performance, Music Copyright Brokerage and Management, KTV, Musical Instruments, Professional Audio, Music Education and Training, Radio and TV Music, film and television drama, games, animation music and national music industry bases, etc. mainly analyze the "industrial market scale and data analysis", "industry development hotspots and trends" and "Annual Events of the Year" of various industries. The report not only provides authoritative research materials and market information for academic institutions, enterprises and institutions related to the music industry, but also provides important reference for the formulation of relevant industrial policies and development plans of government departments.

PANEL 3: REGIONALIZTION (June 9th, 13:30-15:00, M4, Chair: Isabella Pek)

Isabella Pek

SEAMEX Institute, ASWARA Malaysia, isabellapek@gmail.com

ASEAN Pop: contemporary pop music with rich and diverse traditions?

In conjunction with the 31st ASEAN Summit in 2017, the ASEAN Music Festival was held at the Ayala Triangle Garden in Manila. Not only bands from the Philippines perform, groups from Malaysia, Myanmar, Thailand, Brunei, Laos, Vietnam and Indonesia joined in the festival, each presenting their take of contemporary popular music with traditional or cultural elements. Inspired by the report by CNN

Philippines, entitled After K-Pop and J-Pop, what about ASEAN-pop? wherein the reporter interviewed the performing musicians in this ASEAN Music Festival, I aim to discuss what common traits these musicians share, why they were chosen by their respective ministries of culture to perform at such a political platform, and what ASEAN Pop can possibly result from such regional music festivals.

Yiu-Wai Chu

The University of Hong Kong, sywchu@hku.hk

Cantopop in Mainland China:How Can I Forget You?

"Some would agree the song represents Hong Kong, but I absolutely disagree." Cui Jian hit raw nerves among Hong Kong audience when he commented on the performance of Andy Hui after he sang "God of Cantopop" Jacky Cheung's classic "How Can I Forget You?" in Star of China, a singing contest in Mainland China. Hong Kong netizens voiced their discontents with the veteran Hong Kong Cantopop singer for not standing up to the Mainland rock star over what they thought to be an abusive comment. Since I am a Singer triggered a wave of music reality shows in Mainland China, Hong Kong Cantopop singers have been "facing north" for the enormous potential of the Mainland market. Even the top Cantopop singers, including, among others, Joey Yung and Hacken Lee, took part in these reality shows as their local music industry has been in serious decline. When Cantopop ventures north, to what extent can the singers and the songs they sang in those reality shows represent Hong Kong? This is an important question related to Cui Jian's remark. G.E.M.'s reinterpretations of "Liking You" of Beyond, the legendary Hong Kong rock band, in I Am a Singer and Heroes of Remix have stirred up heated discussions among Hong Kong audience. MC Jin's performance in The Rap of China was equally, if not more, controversial, especially when he said "anything is possible" in Chinese hip-hop. This paper will examine the entanglements Cantopop faces when it responds to the changes caused by the Mainlandization of Hong Kong culture.

Yuan Miaotong

Communication University of China, ymtaudio@cuc.edu.cn

Wake in Dreams: Time Travel and Musical Nostalgia. In context of Modern Media Environment

Music travels with human, bonded by emotion, memory, culture, and senses. Time travel through musical nostalgia has always been a human hunger, we longing for this personal, in perspective experience, in hope of a bringing back "the good old days" and building links to the future. The paradigms that popular music spreading, merging and converging with modern audio technology, can always cross boundary of time and geography, sometimes even shaping in hybrid forms with hardware: the mediums. In the context of modern media environment, this research inquiries with the question why music, especially popular music that can bring us to specific time and location, characters, events or subtle aesthetic analogy. As a means and approach of musical nostalgia realization, modern recording technology preserved the time, space, sound and other detailed emotional elements, in my argument, artifacts and gaps created by digitalization will be the focus and the biggest challenge.

PANEL 4: ACTIVISM I (June 9th, 13:30-15:00, M6, Chair: Liew Kai Khiun)

Maria Prause

Utrecht University, maliyaprause@gmail.com

The Roads of Leaving and Returning Home: Reflections of Aboriginal Independent

Musicians in Taiwan

Since the martial law was lifted in Taiwan in 1987, Taiwan has been undergoing a Taiwanisation process. Since then, the Taiwanese government has officially recognised sixteen aboriginal tribes and has made attempts to promote aboriginal culture in and outside of Taiwan. However, most aboriginal communities still face ethnic discrimination and economic disadvantagement caused by external and internal colonisation over the last four centuries. Many aborigines leave their rural home communities to seek for better educational and career opportunities in Taiwan's larger cities, from which many return during national holidays and other celebrations or when they resettle back home. For many, the road leaving home and the one returning home is not the same.

Despite the substantial research on the aboriginal tribes in Taiwan with regard to their material cultures, customs, languages and music, only little is known about the more recent aboriginal independent music. Previous research on aboriginal music has primarily, though not only, focused on traditional songs and their cultural and social performative environment.

This study investigates the music of currently active aboriginal independent musicians and how they reflect on their home communities, on leaving and returning to those communities and on their situatedness in their aboriginal cultures and in the Han-Chinese dominated Taiwanese society. For that purpose, the paper provides an analysis of lyrical and audio-visual material, i.e. aboriginal artists' songs, and interviews with aboriginal independent musicians.

Eventually, this research aims to offer an alternative perspective on how aboriginal independent musicians identify themselves in the context of their ethnic heritage and as part of Taiwan's society, and how they start to reclaim their voice in Taiwan's cultural and social sphere.

Monika E. Schoop

University of Cologne, schoopm@uni-koeln.de

Never Again! Popular Music and Protest in Present-Day Metro Manila

This paper investigates the use of popular music as a medium of protest in the light of current political struggles in Metro Manila, the National Capital Region of the Philippines. The local music scene has seen an increasing politicization with the election of president Rodrigo Duterte in May 2016. His proclaimed War on drugs, the connected extrajudicial killings, and public remarks promoting violence and sexism, have sparked stark criticism. Concerns are reinforced by the rehabilitation the Marcosfamily, especially of Ferdinand "Bong Bong" Marcos Jr., who lost the 2016 vice presidential election by a narrow margin, and the late Ferdinand Marcos himself, who was recently buried in the Libinganng Mga Bayani, the heroes' cemetery.

Based on ethnographic fieldwork, the paper explores the present-day protests against these developments, focusing on selected musicians, initiatives and events. It sets out to portray protesters' issues and concerns, common goals and conflicting views in the scene, as well as (institutional) structures facilitating the protests. The study pays attention to the role of temporalities, considering the musical legacies of the anti-Marcos protests of the 1980s, and probing how the memory of the past dictatorship and its protests is made relevant to the present. It inquires into the current role of the musicians active in and before the People Power Revolution and shows how young musicians relate to the legacy of these artists. Further the paper investigates the role of place, especially Epiphanio de los Santos Avenue (EDSA), the site of the 1986 People Power Revolution. In doing so, continuities and breaks between current and former protest movements are identified.

Taeyoon Kim / Haemin Ryu

Graduate School of Inter-Asia Cultural Studies at Sungkonghoe University, gyaltai@gmail.com /

hminryu@gmail.com

Displacement and Trans-local Practices of Youth Punk: Multiple Layer of Political Punk

Scene in East-Asia

From the mid-2000s, artists' studios and exhibition spaces began to be concentrated at Mullae-dong, old industrial area of Seoul. In 2015 and 2016, live club Skunk hell and GBN Livehouse were opened at Mullae-dong. Among them, GBN Livehouse is the youth space for the new, arguably the third generation of punk and other styles of extreme music. The place where alternative lifestyle and subculture originally settled in Seoul was Hongdae area since the mid-1990s. In thisplace Skunk hell was the representative space of second generation of underground punk. Follow the relocation of alternative lifestyle and underground music, Mullae-dong will be called post-Hongdae. It raises the question how the underground music actors reacted to the so-called the process of displacement correspond to gentrification-cum-commercialization of Hongdae area and each places of punk scene. GBN symbolizes ideological contestation with spatial relocation, they reject political right-wing and authoritarianism of previous punk scene in Hongdae area and todays. Instead, GBN have been actively engaged in international cooperation of punk scene that refer to especially geographically close and historically solid of Japanese hardcore punk scenes. In this point, the 2017 No Limitevent held in Seoul in September 2017 was an opportunity to expand trans-local practices of East Asian punk network. GBN's political radicality within the Seoulscene left some suggestions for punk bands in Taipei and Guangzhou, but theencounter between the Taipei and Guangzhou Punk tribes has been expanding exchanges since then. Finally, I would like to examine the current state and multiplelayer of East Asia in trans-local practices of punk scene.

PANEL 5: JAPANESE PASTS (June 9th, 15:15-16:45, M2, Chair: Hiroshi Ogawa)

Hiroshi Ogawa

KANSAI University, ogawa@kansai-u.ac.jp

Television Effects: Popular Music in Japan from 1960s to 80s

In the popular music history of Japan, the 1960s, 70s and 80s are regarded as the transition period from the era of Kayo-kyoku to the era of J-pop. It is a time of conflict and fusion between the old entertainment industry and the emerging music industry. At that time television had the greatest influence on popular music. Television not only activated popular music but also began breaking the old regime of entertainment industry. In this paper we clarify how television was related to Japanese popular music in the 1960s, 1970s, and 1980s in a bird's eye view.

With the rapid spread of TV in the 1960's, TV music programs began to lead popular music scenes. Good looking singers began to get large popularity. The hegemony of the music world has gradually moved from the record company to the television station. In the 1970s, emerging musicians such as folk, rock and others refused to appear on major TV music programs. In opposition to this, the television station established many awards and started audition programs. In the 1980s, musicians of new music often offered songs to Kayo-kyoku singers, and the fusion of the old entertainment industry and the emerging music industry began.

Kouki Shibadai

KANSAI University, kouki.layra@gmail.com

The backgrounds of music program from the 1970s to 1980s in japan: The Practice of "Young Impulse" and "Fighting '80s", that were produced by Television Kanagawa.

This article studies the backgrounds of the valuable visual materials of the performances by the Japanese musicians of Folk Song or Rock Music from the 1970s to 1980s.

The targets of this article are two music programs, "Young Impulse" and "Fighting '80s", that were produced by a local station, Television Kanagawa.   These visual materials have been digitalized and conserved in the KANSAI University Japanese Popular Music Archive & Museum Project, with the cooperation of Television Kanagawa.

In Japan, from the 1970s to 1980s, TV programs, "The Best Ten" and others were high in favor.   On these programs, many Idol Singers and Enka Singers appeared, who were very popular among the people of widespread generation.

One side of them at that time, Folk Song singers and Rock musicians who were high in favor with the youths almost never appeared on television.   So the visual materials of their performances almost never exist.   However, the many of such musicians refused the offer of television stations.   But they did on the music program of Television Kanagawa at that time.   Moreover many visual materials have been existing, and they are taken much attention by the Japanese researchers as a important material for research.

This study demonstrates why the only Television Kanagawa could produce such music programs with Folk singers or Rock musicians. In order to study it, collecting materials and interviewing for the stuffs of the programs are put into effect. In addition, the remaining archives of these visual materials are supported of its historical story.

Nakagawa Katsushi

Yokohama National University, katsushinakagawa@gmail.com

Environmental music in the field of popular music: the case of 1980s Japan

How should experimental pop or avant-garde music be conceptualized in the field of popular music? Is it just a popularized and familiar form of "difficult" and "serious" music? Or is it similar to but different than the original experimental music?

I seek to ascertain how avant-garde music differs from the original form or how it is transformed in the popular music context. If a transformation occurs, I want to determine whether said transformation happens similarly in other cultures. I aim to examine this problem by taking up the case of environmental or ambient music in Japan.

In the context of experimental music, environmental music is thought to have arisen in the 1970s and 1980s and to originate from the music of Erik Satie, John Cage, and Brian Eno (and the obscure label) as well as the soundscape of Murray Schafer. In Japan, composers such as ASHIKAWA Satoshi and YOSHIMURA Hiroshi are considered to have been their successors. This is, as it were, the history of environmental music as viewed from the context of "serious" music.

However, environmental music in Japan has been affected by more than just western influences, such as the histories of elevator music, synthesizer music, music education in Japan, and so on. These plural contexts may constitute a general understanding of environmental music in Japan.

In this presentation, by thinking about the plurality of contexts and examining the relationship between them, I aim to construct a policy regarding how to conceptualize avant-garde music in the field of popular music. Moreover, I hope to compare this case study to similar cases in other Asian countries.

TAKAHASHI Sota

Fukuoka Jo Gakuin University, sotatkhs@gmail.com

Mambo in Live: Repetition and Primitivism of Perez Prado's Japan Tour in 1950's.

This paper considers how mambo music sounded in live and entertained concertgoers at the height of its popularity by tracing Perez Prado's Japan tour in 1950's. Likewise the United States, Japan had a craze for mambo in mid 50's. Previous studies related the mambo boom with various cultural practices in those days such as novelty dance records making, a radio music program, a new youth-subcultural tribe called Taiyou-zoku(tribe of the sun) and even deviant

behaviors by post-war generations. In addition to the record hits of mambo, Perez Prado, who had been well known as the king of mambo with huge hits like Mambo No.5 or Cerezo Rosa in 50's, vigorously toured all around the Japanese islands with his band. The music he played in live arouse both enthusiastic reactions of audience and much controversies on authenticity and primitivism of his performance. Revealing forgotten and entangled stories of a Japan leg of Prado's trans-pacific tour in details, this paper would show how their full-volume riff blowing interacted with the crowds and evaluates important roles of rhythmical performance in live music histories.

PANEL 6: INDIE MUSIC (June 9th, 15:15-16:45, M3, Chair: Tunghung Ho)

Anthony Fung / Zhang Qian

Chinese University of Hong Kong and Beijing Normal University / Communication University of China, anthonyfung@cuhk.edu.hk / jew_harp@163.com

DIY Culture, Music Scene and Pop Music in China

This paper addresses a new mode of DIY music culture. In global cities such as Beijing, Seoul and Tokyo where gentrification of places has fragmented music scenes and posed a threat to cultural productions. There emerge music scenes that serves as platforms and formulate mechanism to incubate music bands—from rock, punk, "post"-punk—as well as to habituate music audience to appreciate and consume such music in China. These scenes range from small live house and performance stages to music festivals that facilitate such bottom-up music creativity, creation and performance. Given the more complex socio-political environment and economic pressure in urban cities, such DIY culture is not purely an initiative and conscious effort of the youth creators, but one that survives under the underpinning of the newly formed music scenes which in turn operates as the negotiating agents with the politics and the economics.

FUSHIKI Kaori

Taisho University, alasarum@yahoo.com

Cyberspace and Real Spaces of Balinese Punk and Rock: Spaces for Social Activities

of Collectives

One of the activities actively undertaken by Balinese punks and other musicians who are not close to regime in recent years is an environmental problem. Bali Tolak Reklamasi Teluk Benoa, anti-reclamation movement for Benoa Bay reclamation, was started while overexploitation over the Balinese island and its damage such as devastated fields and subak system, garbage disposal problems and the flood damage had been occurred. Through their activities such as mini concerts in mid of rice fields, making and sharing a theme song, clean up sea and sea shore, they were deepening their relationship and partnership with others. Then, they started their own shops and cafes, and started gathering at some restaurants and tattoo shops as activity bases. In addition, a most influential punk artist, JRX of SID and team SID, lunched their own YouTUBE channel as a base in their cyberspace.

This paper will clarify the process of establishing their activity bases in real spaces

and cyberspaces with their recent activities and will also argue how much social political influence it has in reality.

Miaoju Jian

National Chung Cheng University, mjjian@gmail.com

DIY Music Career in Taiwan and the Emerging East-Asia Network

Indie music and its related subculture scene in Taiwan have experienced tremendous growth in popularity since the mid-2010s. This trend has encouraged a number of indie bands to pursue more radical and alternative "do-it-yourself (DIY)" careers and gradually form a trans-border subculture network in East Asia. Taking the bands and music promoters based in Taipei as case studies, this article argues that their DIY music careers help them to both survive through their aesthetic freedom and to confront the paradoxical government involvement in the local music market. Hom Shenhao, a musician from Taiwan, pursues a DIY career through punk ethics to fight against an overwhelming neoliberal discourse and a promotional state policy of developing a cultural and creative industry. Budha Terao, a music promoter from Tokyo opens a live venue and restaurant in Taipei since 2014 has developed a vibrate indie music network between Japan, Taiwan, even including China and South Korea. This paper further indicates four structural factors which help to grow a regional indie music network. 1. The rising mraket of low-cost flight in East Asia since 2014. 2. The global phenomenon of youth unemployment and working poor. 3. The boring and broken mainstream media system. 4. The fanlike enthusiasm of circulating similar music and subculture taste through internet.

Tunghung Ho

Fe-Jen Catholic University, tunghungho@gmail.com

The Sound of 'sick-of' Generation In Taiwan

As youngsters in Taiwan have been frustrated by their precarious future due to Taiwan's economic performance and political conservatism, they call themselves and are called, ironically "f**ked-up and sick-of" generation(「厭世代」). Yet this term carries various faces and connotations as we examine it closely. In this paper, I would like sketch out within "indie music scene" just how this "f**ked-up and sick-of" generation is "dealt with".

By saying "dealt with" I mean that "generation" is a concept that needs to be taken as problematic rather than given and see it as the working of certain groups or communities. And it is the mediated characters of people that define generation as social.

Thus this paper sees indie music scene as an ensemble of mediated practices that various agents, including importantly musicians articulate thoughts, music know-hows, and social expectations that we call genres/subgenres.

So this paper explore several generic practices that "create" "f**ked-up and sick-of" sounds in response to Taiwan's socio-political situation.

PANEL 7: GLOBALIZATION I (June 9th, 15:15-16:45, M4, Chair: Liew Kai Khiun)

Liew Kai Khiun / Patrick Williams

Nanyang Technological University, kkliew@ntu.edu.sg/Patrick.williams@ntu.edu.sg

Globalizing the Punk Museum and Curating Singapore's Punk Subculture

As punk reached its 40th anniversary with the debuts of groups like the Clash and the Sex-Pistols in the United Kingdom, commemorative museum exhibitions have been staged to mark the music's legacy. Just as it had stirred debates about the politics of "selling out" or co-option and commercialisation in its heydays in the 1980s, music subcultures as museum displays have also raised the questions of sanitization of the otherwise more otherwise more gritty histories. However, outside the West, with less institutionalized support in the archival of punk material cultures as well as museum spaces, such exhibitions are less prevalent even if artistes and fans possess the curatorial consciousness.   In this respect, this paper looks at the entry of Singapore's punk's and alternative music scene into museum practices as affirming the community's history through a series of exhibitions staged between 2012 to 2017 at the arts venue of the Substation. Mirroring the participatory trends common in non-institutionalized new or post-museums, these initiatives have collectively brought punk politics into getting its presence in history. The authors intend to use this case-study to develop a conceptual framework of the sub-museum in articulating otherwise absent vernacular voices. Such entails historization, preservation and authentic-ization in the appropriation of the museum curatorial practices by subcultures. Historicization covers the process of documentation and archival research, and preservation, the continuing struggles to maintain of punk cultural presence through a host of sustained activities at the premise of the Substation itself. Lastly, authentic-ization through exhibitions in exploring punk identities and voicing punk histories and presences in these sub-museums.

Maria Grajdian

Nagasaki University / Hiroshima University, maria-m-grajdian@nagasaki-u.ac.jp

"Love Thyself": A Comparison between the English and the Japanese Versions of the

Title Song in Frozen

This presentation focuses on Frozen (directed by Chris Buck and Jennifer Lee) and its title song „Let It Go" in its original English version and its translation into Japanese (「ありのままで」, literally "The Way I Am"), and its role in the redefinition of femininity as a site of acceptance and compassion, instead of an active interplay of competition and power, as the feminist discourse and the historical reality modeled by that discourse has been constructing for the past 60 years. Released in the year 2013 and highly acclaimed internationally, in Japan, Frozen (translated as 『アンナと雪の女王』, literally: Anna and the Snow-Queen) became the second in terms of total earnings, after USA, with 247,6 USD, the third-highest grossing film of all times (after Spirited Away, 2001, and Titanic, 1997), the second-highest grossing imported film (behind Titanic) and the highest-grossing Disney film.

Taking into account two other animation movies released in the same year, both by Studio Ghibli – The Wind Rises (Kaze tachinu, director: Miyazaki Hayao) and The Tale of Princess Kaguya (Kaguya-hime no monogatari, director: Takahata Isao) – this presentation analyzes the structural and semantic transformations Frozen's title song has undergone from its English verison into the Japanese version, while refering to the three levels of significance possibly involved in the translation-adaptations process: emotional ambivalence, the dynamic reconsideration of legends and myths, the subtle highlighting of the spiral-like dialectics of cause and effect.

Qu Shuwen

Jinan University, Qsw313@aliyun.com

Beyond "indie Rock": The Discursive Mapping and Scene Reconstruction of China's

Indie Music Since 2000

This paper looks into the issue of "independent music" production in China, and is interested to know how the indie music scene is affected by the progress of new media and digital platformization of music industry. The author studies "Independent" music (often short-named as indie music) in China not because it echoes somehow with the aesthetic and institutional politics as it is in British and American music context; Rather, the author believes that "indie" music in China has its unique trajectory, and it already triggers fresh and complex meanings than its western counterpart. That is, It neither refers to indie rock (Hibbett 2005) nor independent music infrastructure (Hesmondalgh 1999), but the music culture that is nurtured and flourishes in the progress of social medias and Internet platforms.

Indie music turns in digital era since 2000 witness a series of "relational shift" at institutional level. It is internet not records that play central role in this new shift in transforming the local independent music scenes, especially the way digital medias level the grounds for digital-have-less group to participate in the music production and refresh the scene-making of "indie music". This point is extremely inspirational in understanding China's independent music making in digital era when young, less educated, digital-have-less groups have more access to music learning, sharing and music making since 2003.

Therefore, this paper deconstructs the myth of "indie music" taken as a Chinese version of western guitar indie rock, but tries to situate the analysis of "indie music" in concrete Chinese contexts from material, cultural geographical and communication perspectives. The discussion takes a historical approach of focusing on the shifting authenticities, narratives, institutions and scene-making process during different time periods, exploring the expansion and complication of the boundaries between spaces and places.

Yunhwa Koh

Korea Soongsil Cyber University, yunhwakoh@gmail.com

Korean Contemporary Music as a Mixed Cultural Scenes: Beyond the Globalization

The 'worlding' and 'de-worlding' practices of global capitalism are intimately connected across spatial and temporal scales (R.Wilson & C.L. Connery, 2007). K-pop, J-Pop and Cantopop means pop music that represents some countries made in East Asia. Recently, there has been an active cultural debate about the identity of 'K-pop' in Korea. The key to this discussion begins with the question, 'Is K-pop a Korean music?' 'Is K-pop music made in Korea?' or 'What is the real meaning of Korean Music?'. Meanwhile, 'Ssing-Ssing' band, which was invited as the first Korean musicians in the US famous broadcasting NPR station 'Tiny desk Concert' this year, is hot topic in Korea. They are a hybrid six-member band that combines the genres of Korean folk songs and glam rocks. Media and popular music academics are interested in the emergence of this unique band and present various frameworks of analysis about the various cultural phenomena currently taking place in East Asia, especially in Korea. In this study, first I will examine closely the various phenomena of the Korean contemporary music including western classical music, popular music, also live and busking music. And whether these phenomena can be explained in terms of cultural globalization or as part of the 'Wording Project'. For this analysis, Nicholas Cook's pluralism of music, Jeffrey Alexander's cultural pragmatism theory, Rob Wilson's Wording Project concept will be used as a theoretical framework and background.

PANEL 8: SOUND AND PLACE (June 9th, 15:15-16:45, M6, Chair: Yiu-Wai Chu)

Adam Kielman

The Chinese University of Hong Kong, kielman@cuhk.edu.hk

"Joining the Hearts of Those Who Live Far from Home": New Mobilities and Musical Cosmopolitanism in Guangzhou

This paper explores new forms of connectedness and ways of imagining space in contemporary China through an ethnographic focus on a cohort of musicians who have moved from smaller cities and rural areas to China's third-largest city, Guangzhou. These musicians selectively draw from transnational genres of popular music and Chinese folk musics, and sing in local dialects about themes related to urban/rural difference, migration, their hometowns, and broader changes in Chinese society. Increasingly successful commercially, these bands have become central to a new business model adopted by one of China's largest record companies, which seeks to integrate traditional industry approaches with new strategies and new media that cater to an increasingly mobile citizenry. Inspired by a "new mobilities paradigm" in the social sciences (Urry 2007), anthropology's increasing attention to movements and migrations (Clifford 1997), and scholarship on mobilities and translocality in contemporary China (Oakes and Schein 2006), I propose two kinds of mobilities—actual and vicarious—which I argue are connected

and mutually constituted, in part, through emergent forms of musical creativity and modes of circulation. Drawing on multiple and sometimes contradictory understandings of musical cosmopolitanism as a process of knowledge making (Feld 2012, Regev 2011, Skinner 2015, Turino 2000), I discuss the ways that global popular musics serve as palettes that these musicians selectively draw on as they create music reflective of their own lives and own mobilities, andgrapple with shifting ways of understanding space, place, where they are from, where they are going, China's place in the world, and the world's place in China.

Ken Kato

Osaka University, moodforthedays@gmail.com

Who Is Locating Shibuya-kei in Shibuya? : Musical Revival, Standardization, and Gentrification

This presentation examines how "Shibuya-kei," a music movement prevalent in the early 1990s, has been revived in recent Japan. Contrary to its name, Roberts (2013) argues many Shibuya-kei musicians are not necessarily connected to the city of Shibuya. For instance, one of the pioneers of Shibuya-kei Flipper's Guitar emerged from the scene in Shimokitazawa and Oyamada Keigo (Cornelius) 's prominent music label Trattoria had its office in Naka-Meguro. Therefore, Yasuda (2003) calls this phenomenon "Shibuya-kei not on the map."

However, "Shibuya-kei" has been increasingly heard and seen in Shibuya over the past decade. For example, Shibuya ward organized the event "Shibuya-kei Fes" featured the forerunners of Shibuya-kei, such as Konishi Yasuharu, Nomiya Maki, and Kaji Hideki. These musicians began standardizing their musical styles that would be defined as Shibuya-kei, which previously signified diverse creativity. These musicians and the administrators collaborate to construct the symbol of Shibuya with the distinctive sound of Shibuya-kei. They attempt to locate "Shibuya-kei on the map".
To explore who locate Shibuya-kei in Shibuya for what purposes, this presentation introduces recent activities of Kaji and gentrification in Shibuya ward aimed at the 2020 Tokyo Olympics. Kaji, the radio DJ and the curator of music events, became active in making Shibuya-kei close to Shibuya especially after the movie Detroit Metal City (2008), which he wrote the musical score and appeared as an actor. At the same time, with its redevelopment, Shibuya ward began consolidating its cultural identity for the 2020 Olympics. Their different aims help us glimpse into the process of certain musical styles are manipulated into the sound of the place. This case study helps us understand more clearly about complex relationship among musical revival, standardization of certain musical styles and gentrification.

Kuo, Ta-Hsin

Graduate Institute of Ethnomusicology, Tainan National University of the Arts,

xman1995@hotmail.com

Who Is Singing Over There? Southeast Asian Music Scene in the First Square, Taichung City, Taiwan

Taiwanese government introduced foreign labor from Southeast Asia in the 1990s, and the estimated population of migrant workers in Taiwan today is around 671,000. The First Square in Taichung City has been an important underground venue for migrant workers' gathering after being abandoned by local Taiwanesepeople due to a conflagration in 1995. Actually, since the mi-1990s, various Southeast Asian disco clubs and restaurants have emerged in the regions where these migrants work in Taiwan. These entertainment places provide migrant workers with karaoke equipment and a stage to perform their country's own music.Taking a stroll in the First Square, one would be surrounded by different Southeast Asian music such as Indonesia's Dangdut, Thailand's country songs, Philippines pop, Vietnam's Nhạc Trẻ and Nhạc Vàng, etc.

However, in accordance with the New Southbond Policy, the Taichung City government now not only aims to transform the First Square to a more commercial and tourism oriented landscape, but also use it to emphasize the multicultural aspect of the city. Even, they changed the name of First Square to ASEAN Square (ASEAN: The Association of Southeast Asian Nations), and organize a series of festivals associated with Southeast Asian culture in attempts to enhance ethnic integration. As a result, tourists, students, and researchers flock in the place, bringing tremendous changes.

This article will focus on how Southeast Asian migrant works form the particular music scene in the First Square. The political involvement and the impacts on the Southeast Asian music scene will also be discussed. Is such music scene still the trending phenomenon in the First Square, or has it become a part of touristic scene of Taichung City? Finally, I will represent the Southeast Asian music scene in the First Square with reflexive ethnography, and show the results of my involvement.

Yujin Kim

Kyoto University, kim@asafas.kyoto-u.ac.jp

Mapping the Music City: Generations and Places in Youth Cultural Practices in Bandung, Indonesia

This paper will show that one of the decisive factors in the rise of Bandung as the barometer of music in Indonesia is geographical characteristics of the city.

Bandung, the third largest city of Indonesia, has come to be known as the heart of popular music, especially underground and indie music. My research question is why and how Bandung became the barometer of music in Indonesia. In Asian countries, their capital cities as the center of economy, media, and information play a dominant role of the development of music industry in each country. In the case of Indonesia, however, Bandung, not Jakarta, became the birthplace of 70s rock music and 90s underground/indie music. I argue that geographical factor is really significant in the development of urban music scene. Especially, military base and area has played a critical role in youth cultural practices. And urban development from colonial period to present is related with the mobility of the place and space of the daily practices of young people from generation to generation.

PANEL 9: LIVE PERFORMANCES (June 10th, 09:00-10:30, M3, Chair: Yiu Fai Chow)

June Wang / Li Chen

City University of Hong Kong, June.wang@cityu.edu.hk/ leochenszu@gmail.com

Entrepreneurial and Negotiation: the Transformation of Live House in China

Live House, introduced to China as an alternative spatial base of rock music, has always been underground and resistant symbolically in the city. This political action of individual or inner network of rock music is involved in the growing capitalization by investment and Municipal Governments of Chinese cities. Through the study on the transformation of Live House in Beijing, Shanghai, Shenzhen and other Chinese cities, and the post-Fordism economic and political operation of music performances from live house to music festival, we aim to reflect on the complexity of politics in Chinese rock music performance industry. By comparing different modes of small size live house, flagship live house and the industry chain integrating live house, music agent and publishing, and festival, we call for attention to the entrepreneurial strategies under the veil of live house and the territorial strategies used by music company to monopolize, re-consolidate or assert a new spatial order. This transformation revealed that the political subjectivication is a non-duality antagonistic action and structure, the cooperation network' sociality of live houses, music enterprises and governments is ephemeral but intense. Meanwhile, it indicates a fluid side how the subject is negotiating but still resisting while reconstructing of new order respectively.

Kai Zhong Cao

Communication University of China, 77180256@qq.com

Research on the Relationship between Music Festival and Place Characteristics: based on the case-study of Haidian Park

As Marc Auge said, in a postmodern context,urban space presents two distinct characteristics :"place" and "non-place" , "place" presents the historical and eternal aspect of space , "non-place" presents the occasional and temporary aspect of space. As a periodic social activity, music festival enhanced the "non-place" features for the space to some extend. Although a class of scholars believe that excessive music festival will lead to the pan-entertainment and de-normalization of space itself, they also think "non-place" is an phenomenon of the continuous erosion by consumerism .But it can not be ignored that music festival can also promote the vitality of space itself, This project aims to investigate the phenomenal function of music festival in spacial locality construction, based on the case-study of Haidian Park in Beijing.

References:
Augé, Marc. Non-Places: Introduction to an Anthropology of Supermodernity. Translated by John Howe. London & New York: Verso, 1995.

Lin, Joe. "40 Years of Retail Change but Hong Kong Remains a Shopper's Paradise."
South China Morning Post, 04 September, 2012.

Nevin Domer / Stuart Grant

"May Be Mars" Record Label / Monash University, nevindomer@gmail.com/

stuart.grant@monash.edu

Beijing Club D-22 as Place

This paper examines the role of place, concrete and imaginary, in the most global and most local senses, in the formation of the music scenes and styles which emerged from the Beijing club D-22, beginning in 2008. It uses the Chinese example as a special case of the breadth and scope of the variety of placial forces: physical, digital, imaginary, local and global, at play in the constitution of music scenes.

2008 is often recognized as a landmark year for Chinese independent music. Beyond economic factors such as the Olympics, a rising middle class, corporate sponsorship and investment through record labels such as Modern Sky and Maybe Mars, this movement took shape on fertile ground in key cities, neighbourhoods, shopping precincts, clubs and venues. In Beijing, a specific scene took root and flourished around a new dive bar in Wu Dao Kou called D-22.

This bar, started by a foreigner from New York, in imitation of a club and a scene from that other place thirty years earlier, provided a new place for the emergence of a new Beijing youth culture. It allowed for a new cultural imaginary, providing the ground for young people to find their own ways to reinvent themselves and find their own forms of expression. This meeting of times and places created the opportunity for a cultural appropriation that slowly grew into a new thing distinct to Beijing. Eventually, the scene developed its local identity to the extent that it began gaining attention abroad as a sound, style, and approach belonging distinctively to China, and, to those with more detailed knowledge, something belonging distinctly to Beijing, and more particularly, even to the club itself, in differentiation from other Beijing scenes.

Drawing on the work of Connell and Gibson (2003), Bennett (2000), and others, this paper examines the growth of the scene which sprang up around D-22 from the perspective of place: the ways that the imaginary New York and Beijing itself shaped the scene; the way the scene absorbed the impact of other global places; the ways the scene created reciprocal repercussions which shaped and continue to shape the city of Beijing; the ways that such music scenes continue to shape China; and the ways in which new Chinese music shapes the world.

Sena Yoshimura

Graduate School of Letters, Osaka University, sena777@me.com

Hatsune Miku's Live Concert and Audience

Hatsune Miku is arguably the most popular humanoid persona. It is voiced by a singing synthesizer application developed and released by Crypton Future Media in 2007. The humanoid idol of a 16-year-old girl with long, turquoise twin tails has achieved commercial success and obtained millions of enthusiastic fans. These fervent fans have actively participated in 'her' live concerts.

The basic format of Hatsune Miku's live concert consists of songs, dancing, and MCs programmed in advance and live band music. A huge screen is set up on the stage to project Hatsune Miku, by using multiple projectors. Many audiences shake one or two penlights to make the concerts more exciting and put a shout according to the songs. Also, the audience may change the colour of penlight according to characters and songs. This kind of activities is also seen in the other concerts of human idols. When the idol is not human but humanoid, what sort of relationship Hatsune Miku fans are having with their non-human idol and what does the live concert of non-human idol mean to them?

Although previous research has studies Hatsune Miku from several viewpoints (e.g. its sound effects of a synthesizer application, cultural impacts of a virtual idol, and significance of YouTube to popularise Hatsune Miku), scarce attention has been paid to its enthusiastic fans and what live concerts mean to them. Hence, this presentation will focus on Hatsune Miku's fervent fans and investigate how they participate in the live concert, and what this live-concert experience means to them. By doing so, this paper will attempt to understand the new meaning of live concerts when the idol is not human but humanoid, and the roles of fans in the field of popular music.

PANEL 10: ACTIVISM II (June 10th, 09:00-10:30, M4, Chair: Jeroen de Kloet)

GuoTing Lin

University of Westminster, tinglinguoting@gmail.com

The Indigenous Music, the Society and the Media in Contemporary Taiwan

When it comes to indigenous music in Taiwan, it is generally recognized the pop music singers known as their indigenous identities and the traditional tune only shown in the tourist attraction. In fact, indigenous music is constantly changing with the history of Taiwan. In particular, the outside forces regarded distinct forms of indigenous music as the cultural capital to practice political or economic purposes in Taiwan. As a result, the indigenous music became a dialogue field between musicians and listeners, from which it could be heard that the consultations between indigenous peoples and other groups in Taiwan during each period. The

purpose of this research is to depict the contemporary indigenous music and to know how contemporary indigenous singer-songwriters in Taiwan can communicate indigenous culture through music via social media. Therefore, to review the literatures of the relation between medium and the indigenous music is vital for understanding the different appearances of indigenous peoples from the context of history. This research will focus on recognizing the appearance of indigenous music from the period of the vinyl's, the cassette culture to the comparatively recent CD period. That non-indigenous musicians sampled and appropriated the indigenous music is all within the scope of discussion. This project will explore the relationship between music and culture in indigenous society to acquire innovation found in contemporary Taiwan.

Jeroen de Kloet / Yiu Fai Chow / Leonie Schmidt

University of Amsterdam / Hong Kong Baptist University / University of Amsterdam,

B.j.dekloet@uva.nl / yfchow@hkbu.edu.hk / L.K.Schmidt@uva.nl

Tatming meets George Orwell in 2017

The Hong Kong pop duo Tatming Pair started in 1986 and has since built a reputation with their engaged lyrics, extravagant aesthetics and electronic sounds. In 2017 they staged a round of three reunion concerts in the Hong Kong Coliseum. Building on a discourse analysis of the reports that have emerged in different media platforms before, during, and after the concerts, this paper explores the production side of massive pop concerts. We do so also by way of conducting interviews with the band and their close collaborators, ultimately reflecting on the tension between between engagement and entertainment.

As made known during the promotional phase, the concerts took the classic novel 1984 by George Orwell as the lynchpin. The performance was structured into three themes and sections: surveillance, brainwashing, and suppression. Using production ethnography as a method, we will investigate how on each level of the production makers and creative workers negotiate the tension between creating an appealing aesthetic spectacle on the one hand, while trying to convey a message on the other hand. We will here engage with the four key production levels distinguished by Corner (1999), which interlock and together create a specific production at a specific time and place: historical contexts (the socio-political moment), institutional contexts (the media sector and flows of financing), production mentalities (ideological negotiations by makers), and production practices (concrete practices on the production floor – for instance a designer opting for a particular costume) (Corner 1999: 71).

Justin O'Connor

Monash University, justin.oconnor@monash.edu

Amongst the Ruins: Joy Division in Shanxi

In this paper I will trace some correspondences between the experience of de-industrialisation in Manchester UK in the 1970s, and that of Shanxi in the 1990s. I will do this through the work of Joy Division in Manchester and the film maker Jia Zhangke in Fenyang, Shanxi. I will look more specifically at the former's Unknown

Pleasures from 1979, and the latter's Platform (Zhàntái) from 2000. I will trace the process of de-industrialisation and the collapse of collective and individual identity, and how this is reflected in the qualities of both the LP and the film. I focus, first, on the idea of the 'time-image' in both, as a way of capturing a sense of loss, and second, contrast the wider context of punk/post-punk in the UK and the collapse of the cultural work unit (Danwei) which forms as central part of Platform's narrative. I will end by looking back at what both moments might mean for us today.

Liu Fei

Chinese National Academy of Arts, The7thhun@foxmail.com

Reflections on Laibach: Nuclear Crisis in East Asia and Political Liminality of Popular Music

The ferment of nuclear missile crisis in East Asian area has been a pertinacious (if not incurable) disease since long, though the ultimate breaking point has been more than once declared by an anonymous "international community" to be coming soon. In face of such dreadful threat, it seems all the more urgent to re-examine life, as wellas its meaning and value through the dark glass of humanity, society and politics.

This paper takes Slovenian music group Laibach as a possible example for cultural analyzation, and tries to explore the political liminality of popular music against a broader background of after-post-cold-war confrontation world.

In virtue of observations on and accounts for Laibach's 2015 performance in North Korea, many heterogeneous discourses meet and contradict each other, which make the event itself uncommonly controversial and significant. As far as popular music study is concerned, the civil society preference and peace-democracy view of history (or end of history, to borrow Francis Fukuyama's old term) are both in danger of bankruptcy.

In fact, the role that popular music study could play in such a circumstance still remains open and to be scrutinized. For one part, we can check out how musicians and audiences in different countries or regions respond to Laibach's performance in such an emergency situation. For another, it also provided us a rare opportunity to reflexively inspect our usual perspective of both "Asia" and "popular music" beyond levels such as style, language, genre, industry, and the borders of nation-states.

PANEL 11: GENRES I (June 10th, 09:00-10:30, M6, Chair: Anthony Fung)

Li Yi

Shanghai Conservatory of Music, sayili@foxmail.com

The Rise of Jazz in Wuhan and a Study of Its Current Living Conditions

In 1930s, as the impact of foreign colonialist culture deepen, jazz started to be popular in bars and dance halls of Wuhan. American musician, Jimmy Kinson was in

Hankou ”Ju Yuan” Music training school to instruct jazz, and 24 students received training in that school. Therefore, Wuhan is not only one of the earliest cities which jazz emerges, but also it is the place where the earliest Chinese jazz musicians appear. From 1930s to 1950s, Jazz greatly developed in Wuhan. Because of political and historical reasons, the development of jazz in Wuhan suddenly stopped. As China's reform and opening up, social culture started to brisk up again. Jazz drew public interest once more. And till now, jazz in Wuhan is only in embryonic stage. In this article, literature review and field interview methods were used to systematically organize and record jazz development course in Wuhan.

Lijuan Qian

University College Cork, Lijuan.qian@ucc.ie

Dialect, Tone and Psychedaelic Fantasy: Hip-hop in Chinese TV Music Contests

Over the last decade, the centralised, state-controlled Chinese media industry has gradually evolved into a highly commercialised system with an international reach, based in the world's largest national network of around 4,000 TV stations, this serving a population of over 1.3 billion with over 731 million Internet users. In pop music landscape, such programmes include The Voice of China, Chinese Idol, I am a Singer, Sing My Song, and China Star, each of which sustains a high viewership.

Examining how the contestants in various shows mentioned present their regional and ethnic identities, meanwhile still holding tightly to an "universal pop aesthetic" (Frith 1989:2), this talk will focus particularly on the rising popularity of rap in these programmes. The examples will be mainly taken from the newly released programme Hip Hop in China (Zhongguo you xiha), with comparison of these materials with similar content from in other programmes.The linguistic and tonal characteristics of rapping in Mandarin and various local dialects found within China's borders will be the key aspects analysed. Meanwhile, the somewhat psychedelic presentation of some works will be also examined as another distinctive aspect of Chinese rap.

Liu Ting

Communication University of China, 37184840@qq.com

"The Rap of China": The influence of Music Show on Hip-hop Communication Mode and Youth Culture

Hip-hop is a niche music, and there is no mass market in China. In recent years, underground hip-hop has developed rapidly in China, especially since it is popular in the post-90s generation of teenagers. It stands for the unique, independent and freestyle of the young people, which meets the demands of youth culture. In 2017, the network platform produced the first music show of Hip-hop: "The rap of China ", which used the Internet to dig the teenagers' interest preferences, consumption action and cultural characteristics. It is a blowout of Hip-hop music which makes a big success. Many underground rappers get into the public view. Despite the music show has commercial purposes, but it is still a very successful case in using of mass media channels for the spread of music.

This paper focus on the show for the promotion of hip-hop music from threeaspects: narrative mode, interactive mode and terminal output. In the narration, the scene of movies are integrated into the music show, which looks like the "drama" reality show. In the interaction between the rappers and fans,it covered the online and offline channels, and the music platform, including Weibo, singing bar, shaking sound, and broken music, synchronized to upload player video, used the characteristics of the Internet to spread the music. In the terminal output, it directly make stars to the industry of music. Although the show's way of promoting Hip-hop does not conform to the music characteristic itself, but it is also an effective attempt to excavate and communicate on cultural signals and popular trend of the youth group.

Xin Guo

Music Department, University of Shanghai for Science and Technology, guoxinmusic@qq.com

The New Folk Song from North Western of China——Music Journey of "The Ye Haizi" Group

The "Ye Haizi" is a Folk song group from Lanzhou, Gan Su province, a remote area in China. Their music sounds very unique and highly original, group members have been in quest of their own way to write and sing songs, when we focus on their works, we can see that there are not only the local minority music heritage of North Western of China in it，for instance "Hua Er" and "Daoqing", but also a historical relation between the western folk song's tradition and local folk song of Gan Su,Ning Xia and Qing Hai etc. It's very interesting and meaningful to explore how they combined these two different music tradition as a new sound.

PANEL 12: SCHOOL (June 10th, 09:00-10:30, M7, Chair: Fushiki Kaori)

Chi-Chung Wang

University of Edinburgh, g934813@gmail.com

Rethinking Subcultural Distinction: The Social dynamic of Peer Recognition in Taiwan's

High School Rock Field

This paper aims to propose a holistic analytical framework of 'subcultural distinction' by presenting the case of Taiwan's high school rock field. In her study of club cultures in Britain, Sarah Thornton develops the conception of subcultural capital to refer to the useful forms of subcultural objects and knowledge which are crucial for the acquisition of subcultural status. This paper somewhat agrees with the important role of subcultural capital in exploring the patterns of subcultural distinction. Nevertheless, my findings suggest that the possession of valued subcultural capital alone is not sufficient. I demonstrate that wider patterns of social division also play significant roles in shaping subcultural meaning and the social value of particular subcultural capital. This argument is attained through an examination of the mechanism of social rewards—performance, reputation, and

peer recognition—which are somewhat lacking in Thornton's analysis. In the distribution of the social rewards for subcultural participation, young people of higher social status are in a favorable position marked by the possession of a greater amount of social capital and symbolic capital, which offers them more opportunities to be recognized, and more power to exert symbolic violence over other participants. As for the subordinated participants, adhering to the dominant subcultural value is a way to resolve their social status problem outside the subcultural world, which in turn reinforces the existing subcultural hierarchy and power relation. Subcultural distinction, therefore, can never be fully explained by only examining the internal value and meaning of the possession of subcultural capital, as suggested by Thornton. The objective social position of the young people outside the subcultural world also plays a significant role in shaping the social meaning of their subcultural participation, hence intervening in the valorization of relevant subcultural capital and the shaping of the opportunity structure for subcultural status acquisition.

Chu, Meng-Tze

Tainan National University of the Art, chumengtze@tnnua.edu.tw

Creating Rock Band Wave in Taiwan – Neighborhood-based Musical Instrument Store

as Mediator

"Band era has arrived!" was successively announced by several Taiwanese independent rock bands when they succeeded to create a buzz in mainstream media in Taiwan in the late 1990s. The responses of authorities are firstly adding the new category "best band" in national Golden Melody Awards in 2001, and then offering a series of subventions to independents artists from 2007. "Band Wave樂團潮" is hence used by rock practitioners to describe not only the phenomenon that the number of bands and rock activities has drastically increased, but also the feeling that rock music is getting legitimate. Taiwanese mainstream media attribute this band wave to some independent rock figures' success, while rock fans would take attention to the institutionalization of rock scene. However, these explications see only the downstream events of the whole rock practice. That is to say, before becoming rock figures or independent bands, where and how the emerging bands exist?

After the late 1990s in most cities of Taiwan, musical instrument stores sprung up and became the rock epicenters in the neighborhoods where are situated high schools. The stores sell materials, offer music lessons and organize concerts, while their employees go to teach in rock clubs of high schools nearby. Since 2001, clubs activities have become required courses in high schools, among which rock club can be a choice. However, the popularization of rock in Taiwanese teenagers' life can be realized without cheap materials. Since the late 1990s', Taiwanese musical instruments fabricators have transplanted to China and launched a low-cost market. Neighborhood-based instrument stores become their most important retailers. Assembling all the human and non-human conditions mentioned above, neighborhood-based instrument stores, as mediators, stimulate and maintain the interest of rock for numerous rock novices, and incite the Taiwanese band wave.

Kyohei MIYAIRI

Rikkyo University, kyoheimiyairi@gmail.com

Playing Rock Music as School Club Activities: BUKATSU Culture in Japan

School club activities, also known as BUKATSU, have been seen around almost all junior high schools and high schools in Japan. According to a survey in the 2014 academic year by the National Institution for Youth Education, some 89 percent of second-year junior high school students and about 78 percent of second-year high school students are involved in school club activities. BUKATSU has mainly two aspects of activities; sports activities and cultural activities. There are clubs for such sports as baseball, volleyball, succor and basketball. There are also clubs for cultural activities including fine arts, chorus and brass bands.

In those cultural activities, playing rock music as school club activities has become popular among students recently. These clubs of playing rock music are called as KEION-BU (軽音部). KEION (軽音) is an abbreviation of KEIONGAKU (軽音楽) that means "popular music," and BU (部) means "school club." According to data complied by an information website about entrance exams for high school in 2017, about 47 percent of high schools (466 out of 987) have KEION-BU in Kanto area of Japan, and about 37 percent of high schools (211 out of 578) have KEION-BU in Kansai area of Japan. KEION-BU has been an indispensable part of BUKATSU in Japan.

In this presentation, I will discuss playing rock music as school club activities based on BUKATSU culture that must be closely related to Japanese unique HAPPYOKAI (発表会) culture.

PANEL 13: GLOBALIZATION II (June 10th, 10:45-12:15, M3, Chair: Yiu Fai Chow)

Martin Roberts

Dartmouth College, Martin.D.Roberts@Dartmouth.edu

Gathering Storm: Post-Rock Scenes in Asia

In response to the 2018 conference theme, "Asia In The Mix," this paper considers the growth of post-rock scenes in Asia since the late 1990s, with a focus on China, and specifically Beijing.

The sprawling genre of independent, largely instrumental popular music dubbed "post-rock" by Simon Reynolds in 1994 is widely seen as having reached its height over the ensuing decade; Jeanette Leech's recent history of the genre, for example, ends in 2002. It has also been treated - at least by Western music critics - as an entirely Euro-American genre, with its most iconic bands including the U.K.'s Fridge and Mogwai, Iceland's Sigur Rós, the U.S.'s Tortoise, and Canada's Godspeed You! Black Emperor.

Yet since the end of its official history, post-rock has continued to expand both musically and geographically, undergoing a process of globalization that has been largely overlooked. Nowhere has post-rock's global appeal been more evident than in Asia: Tokyo band Mono formed in 1999, Dalian's Wangwen (惘闻) the same year, Wuhan's Hualun (花伦) in 2004, and Seoul's Jambinai in 2009. Indonesia and

Thailand also have active post-rock scenes. 2012 saw both the second Beijing Post-Rock Festival and Beijing label 1724 Records' release of the compilation Beijing Post-Rock, the central focus of the paper.

The paper explores the musical aesthetics of post-rock in Asia, notably the juxtaposition of modern rock instrumentation (electric guitar, bass, drums), with traditional Asian instruments; the cinematic dimension of post-rock soundscapes; and the emphasis on affective intensity, in the genre's signature symphonic structures and slow-burning crescendos. As a global genre, the paper concludes, post-rock provides an intriguing case study of the hybridization of global popular music as it encounters Asian musical cultures.

Michael L. Jones

University of Liverpool, eben@liverpool.ac.uk

George Harrison: the Beatles and Indian Music

At a conference which explores the musical construction of 'Asia', it is fitting to explore the impact of Indian classical music on George Harrison and, through him, on the Beatles. Beginning with his playing sitar on Norwegian Wood and climaxing in the visit to the Rishikesh ashram 50 years ago this year, the Beatles embrace of Indian classical music and, with it, a confection of Indian (Hindu) spiritual values was enormously important in 'constructing Asia' for a Western pop audience in the late-1960s. The scale of popular cultural influence enjoyed by the Beatles at that time ensured that the sound of the sitar would penetrate Western popular music (notably as an ingredient in the emergence of rock music and culture). It also gave Pandit Ravi Shankar (Western) 'global' profile he would not otherwise have enjoyed. Surprisingly, though, the incorporation of Indian instruments and music conventions in Beatles compositions left far less of a trace on the emerging Indian classical diaspora in the UK. Based on brand new testimony from those who survive from the Within You, Without You sessions, this paper explores why and how Indian classical music became a temporary yet considerable resource for the Beatles in their 'rock' period. It traces the pathways of George Harrison's embrace of, and later distancing from, Indian classical music and uses this as method to unpack the Beatles entanglement with an 'India' of their imagining, an 'imagining' that could not fail to communicate itself to an extensive and avid audience.

Yiu Fai Chow / Zhang Qian

Hong Kong Baptist University / Communication university of China
yfchow@hkbu.edu.hk / jew_harp@163.com

Ambiguous Otherness: Sounding out the "World" in China's World Music

While World Music may or should simply denote music(s) of the world, the term as we know it has become almost co-terminous with musics presumably originated "outside the Western civilizations," as characterized by Excursions in World Music, a widely read anthology first published in 1991, now in its 2017 seventh edition. Occasionally, when Western musicians mobilize sonic elements or instruments from somewhere else, their creations may also be included under World Music. The

"otherness" of World Music finds itself in studies primarily located in the fields of ethnomusicology and area studies. In contradistinction, studies of Western-dominated and inspired pop music are framed as musical and cultural, generally universal. We want to trouble this understanding of World Music with experience from China. In this paper, we aim to do the following. After offering a brief account of World Music in existing academic literature with its dominant West-World divine, we seek to trace and recuperate the emergence of World Music in China. What constitutes World Music in China, then and now? Which geocultural entities are included, which not? Where to locate its aesthetics and politics? Fundamentally, we want to sound out the understanding of World, and its underpinning and mutating notions in the Chinese context, ultimately and hopefully to summon the ambiguity of "otherness" in World Music.

PANEL 14: GENDER (June 10th, 10:45-12:15, M4, Chair: Jeroen de Kloet)

Ly Quyet Tien

Ho Chi Minh City Open University, lyquyettien@yahoo.fr

Vietnamese LGBT pop music in the 2010s

In recent years, we have witnessed the striking appearance of LGBT pop music into the local entertainment business of Vietnam. A series of well-known composers such as Thái Thịnh, Phương Uyên, Nguyễn Hồng Thuận, Ham Let Truong etc,. have written trendy songs which express LGBT identity and sensibility. Their lyrics are largely about same-sex love: intimate feeling, a sense of gay destiny, unashamed sexuality, personal suffering, and power of love. These songs encompass all human feelings: passion, hate, sorrow, anger, worries, and happiness. Composed for singers on stage, MV, Youtube clips, theater, and movies, this music is diverse in its forms and styles; styles range from traditional yellow music to modern popular music, the latter sharing the sounds and melodies as that of Japanese Tanbi and Chinese Danmei boys' love music which has recently been popularized across Asia. Starting in the 2010s and growing in tandem with Vietnam's LGBT movement, this music has not only touched the heart and won the sympathy of Vietnam's gay community but also the larger public, contributing to a flourishing of LGBT culture, diversifying   Vietnam's extraordinary musical treasure and highlighting the colors of Asian pop music in times of globalization.

The paper examines the background into which Vietnamese LGBT music was born and develops; its styles, themes as well as its similarities and differences compared and contrasted with boys' love pop music in other Asian countries. The paper also studies its identity, positive role in the entertainment industry, its role in diversifying of Vietnam's pop culture and its role in the promotion of the welfare of Vietnam's LGBT citizens by furthering the native LGBT rights movement.

Yukari Fujishita

Graduate School of Letters, Osaka University, puchi1122y@gmail.com

Amateur female music producers in otaku culture: The creativity of "diva" in dojin music

This presentation introduces the female creator called "utahime" (diva) in "dojin" music scene, the amateur musical production especially within otaku culture. By doing so, I examine how and why these female creators established different and unique styles within dojin culture, considered to be a commodification of female bodies and voices and unorthodox sexual orientation.

Previous studies on otaku culture that deal female author often focus on their works featuring male homosexuality (BL) for female audience. Taking up "utahime (diva)", however, allows us to highlight wide range of creativities that female creators employ in their musical works.

Utahime originally emerged in the mid-1990s as vocalists during otaku culture's "gyaruge boom." They sang renditions of the songs used in games composed by male producers. But from the early 2000s, utahime began releasing a series of musical works that contained stories that they wrote within dojin music scene.
  What is unique about these new utahimes is that they gained their own authorities in their works. For example, they created their own artworks that featured images of girls and obscure their own faces. They change their tone of voice depending on the characters of the stories that they wrote.

More importantly, these divas wrote lyrics, stories and musical compositions and arrangements. In short, utahime use their creativities not only in singing but in their whole music production. And their creativities and authorities in composing works also differ from female pop singers who sing about their personal feelings.
  By examining how and why these female musicians gained their authority in music making within dojin culture, I hope to explore how these women's creativities expand or limit the boundaries of dojin music scene within otaku culture.

Zhang Wenzhao

The Chinese University Of Hong Kong, zhangwenzhao1019@hotmail.com

Who is Miss Dong? The Gender Construction in Chinese Urban Folk

For the past five years, urban folk has incredibly transformed to be one of the dominant popular music genres in Mainland China, so as Wenyiqingnian (文艺青年), those urban youth seem indifferent to politics and more concern about poems and the distant lands (诗与远方). The very beginning of urban folk making a hit could be the accidentally overnight sensation of the song Miss Dong (董小姐).

The paper intends to explore the female images depicted in Chinese urban folk songs, and the mission is separated into two parts: from male and female artists' perspectives respectively. Three main traits on gender construction shown by urban folk. Firstly, Chinese urban ladies are independent and innocent. Though fragile and sensitive inside, they bravely fight with established rules. Secondly, the imaginary women demonstrated in urban folk are well educated, and they are raised up from middle-class families. Persuing them means a challenge for urban men, which requires much courage and self-confidence. Lastly, the ladies' images are quite diverse, varying from song to song. Opposite to the only theme "waiting for men"

(Moskowitz, 2010), different characters and appearance are shown with female charms.

It is interesting that female images in urban folk are much richer than before and in mainstream Mandopop. Female folk as an "emergent culture" (Williams, 1977), unconsciously undertakes the responsibility of voicing today's urban women's heart and soul. More female artists have gained attention due to the influence of music websites; they compose their own songs and transmit the imaginary female images to the public. Unlike female artists from mainstream Mandopop, whose songs are written by men, they have more freedom to voice their true feelings.

PANEL 15: GENRES II (June 10th, 10:45-12:15, M6, Chair: Adiel Portugali)

Adiel Portugali

Tel-Aviv University, adielportugali@gmail.com

Peripheral Sounds: the Case of Kunming Jazz

In this paper, I wish to shed light on the interface between jazz, place and identity in China, by examining the small-scale and relatively unknown jazz scene in Kunming – a major urban center in southwest China and the capital city of Yunnan province. Through empirical findings and comparative case studies, I analyze expressions of locality and regional ethnicity within Kunming jazz, and identify its affiliation with external jazz scenes and musicians in and outside China. In general, the paper reveals that jazz happenings in Kunming are related (directly) to international jazz trends, on the one hand, and (indirectly) to China's two jazz centers, Beijing and Shanghai, on the other. Specifically, and rather ironically, it also shows that while Kunming jazz has been shaped and typified by imported musical forms and aesthetics, mainly northern European, it has not as yet absorbed and integrated in it its own Yunnanese regional and ethnic elements, as happened, for example, in the case of Kunming's rock and folk scenes. At the same time, the paper suggests that the case of jazz in Kunming actually reflect the contemporary Yunnanese sound and feel, by means of representing the urban growth of the city, the cultural and social mobility of its residents and their desire to catch up with global trends of modernity.

Naihao Lee

Chinese Culture University, Taipei, Taiwan, 896210041@ntnu.edu.tw

Becoming-Chinese Hip-Hip: the Rap of China and Its Reterritorialization

The popularity of the 2017 Chinese TV show The Hip-Hop of China (中國有嘻哈)makes hip-hop culture in China into a new stage, and its unprecedented popularity does not only attract rappers from mainland China, but also from Hong Kong, Taiwan, and the overseas rapper MC Jin (as Hip-Hop Man in the show) from the United States. However, instead of the direct translation from 中國有嘻哈 into English as The Hip-Hop of China, the English title of the TV show on the official page of The Hip-Hop of China turns to be The Rap of China. Intentionally or unintentionally, the non-conformity between the direct translation from the Chinese title of show and its official English title of the show marks the significant misunderstanding, and the lack of understanding of the difference between hip-hop

and rap – whereas hip-hop signifies a genre of a particular music and culture, rap represents nothing more than one of the elements in the culture. This phenomenon can be interpreted as the manifold confusions resulted from the always partial, objectified and abstracted data that we receive everyday in the process of glocolization. People who criticize The Rap of China claim that under the political and social circumstance in China, rap can always only be represented to audience as party rap, a division of rap music. In other words, partial. Nevertheless, through conditioning and channeling of the immanent energy of these young Chinese rappers to representational systems and spaces of China, rap, and/or hip-hop of China struggle to complete the partial experience of the black American culture. In this paper, I apply French philosopher Gilles Deleuze's concepts of becoming, deterritorialzation, and reterritorialization, to read how The Rap of China may or may not transform American hip-hop into a part of Chinese popular culture through different ways of syntheses.

Sun Meicheng

Wee Kim Wee School of Communication and Information, Nanyang, sunm0009@ntu.edu.sg

Modernity or Deviance?: K-Pop Consumption in China from the Late 1990s to the Early 2000s

In 1997, Korean TV drama "What is love (Sarangi Mwogillae in Korean)" received popularity among the audiences in Mainland China (hereafter, China). Around the same time, Korean pop music (hereafter, K-pop) gained unexpected popularity among the Chinese youth. From the late 1990s to the early 2000s, local, translocal, and transnational competitors were all playing a role in Chinese pop music market. Gangtai (Hong Kong and Taiwan) pop music dominated the market, Western pop music and Japanese pop music have entered this market, and while the local pop music industry was growing. In such environment, the questions that how did K-pop spread in China, and why it received transnational popularity among Chinese audiences deserve investigation. The study explores the archival materials during the period and looks into fans' online collective memories. In so doing, this research seeks to investigate the communication channels that fostered K-pop consumption in China, trace the popularity of K-pop by the turn of the millennium, analyze the factors impacting the popularity of K-pop, and rethink the historical periodization of Hallyu. Considering the political and social context during the period, this paper also tries to show the nuances in different regions of China regarding the consumption of K-pop rather than consider China as a homogeneous market. The current study offers new insights into transnational popular culture consumption in the Asian context.

Ying Bao

University of Nevada, Las Vegas, ying.bao@unlv.edu

Minyao in the Mix: Sounding Local in the Global Context

With the emergence of a new generation of singer-songwriters and the availability of new performance venues, urban folk song (minyao) has been a rising trend in popular music in mainland China since the 1990s. This paper will discuss minyao and the cultural effects of migration brought by China's rapid urbanization through a case study of Wu Tiao Ren, a Guangzhou-based folk band known for their

distinctive localist style and perceptive social observations. Often appropriating dialects and folk performance traditions, but with a punk rock twist, the band creates a highly original and dynamic body of works on individual experiences of urbanization and globalization. These songs not only give voices to ordinary townsfolk, but also open up new expressive possibilities for migrants to negotiate their place in the city. An examination of their approach to minyao may help us understand the formation of new cultural identity in contemporary Chinese popular music.

PANEL 16: AESTHETICS (June 10th, 10:45-12:15, M7, Chair: Isabella Pek)

Hao Wei

Nanjing University of the Arts, 25727939@qq.com

Discourse Analysis on "Originality" of Chinese Popular Music

In the discussion of contemporary Chinese pop music, "originality" is one of the most important topics. It echoes the collective anxiety of the lack of "creative" in contemporary Chinese culture. Some of the typical viewpoints on "original songs" seem to have become a kind of consensus, and they have influenced the creation of Chinese pop music and also affected the cultural identity of Chinese listeners. Analyzing such discourse is an important angle to understand the current characteristics of Chinese pop music.

The "originality" consciousness in artistic creation was originally a product of European romanticism. In the current Chinese media, the use of the word "original" is often arbitrary and changes with context. "Original" is often interpreted as "innovative" and "individual". As opposition to "imitation" or "plagiarism", many influential musicians are questioned about "originality"; sometimes " "Original" also implies local and regional characteristics, bearing the appeal of cultural identity construction. In turn, "original music" seems to have become some kind of "music type." When these "original" understandings become discourses, what impact will there be on the practice of Chinese pop music in a globalized context? The styles of "Chinese style", "antiquity music" and "new folk" have gained public recognition. How are they related to the above discourse practice? In other words, how does the sound practice of Chinese pop music represent the deep cultural state of the public domain?

The author attempts to explain the above phenomena by means of combination of literature review, discourse analysis and music analysis, and points out that the lack of cognition about "origin" is an important reason for the originality crisis of popular culture in China. Clearing the context of the "originality" discourse of Chinese pop music will have important implicationsfor music practice, analysis, and cultural criticism.

Lou Xuyan

Zhejiang police college of Public basic art teaching and research office, louxuyan@zjjcxy.cn

Decoding Faye Wong– Contribution of Faye Wong to Asian Pop Music

In 2009, a column was set up in Netease Entertainment: "A review of Faye Wong's 20 years: legend of a Beijing girl."From thousands of comments in the column, fans can observe that most of the comments are in favor of her and her product. She is now stillcalled "Queen of aisan Pop Music" although she has dropped out of the music circle for many years. She receives great attention and lovefrom people that are not less than the current young pop singers. In the comeback concert taking place at the end of 2016, the fares reached a very high price, and the concert tickets were sold out immediately at the official website.

What make Wang Fei so attractive for around 30 years in the Asian sing circle? Why areher fans across many Asian countries?"What charming doesThe Decadent Sound of Faye have? All these questions can be answered by focusing on herown music as well as the extension of music. The study of this paper is mainly based on the record of audio and video of Faye Wong, along with the supplementary materials including the TV programs, interviews, networks, magazines and newspapers. Three aspects are discussed, namely, the diversity of her music, the singing skills, and the various female images established by her products. In this paper, her music style is classified, her singing characteristics are analyzed, and the female images established from her songs are explored. This study tries to sort out the contribution of Faye Wong to pop music in Asia and to decode the secret of Faye Wong's success. The study is expected toprovide some useful information for Asian Pop Music to cultivate the second and third Faye Wong.

Seongsoo Baeg / Xueyan Liu

Kanda University of International Studies, Japan/Kansai University, Japan
seongsoobaeg@me.com/ xueyan6789@gmail.com

How Popular Songs Describe Airport Images in East Asia

How do people understand the airport that has been changed by times? And how has the airport been functioning for them? This research explains what images the airport has in one society by analyzing the words of popular songs. Popular songs are the expression of individuals, but at the same time their thoughts are sympathized socially. What popular songs in one society describe the airport would show the contents and its alterations of the airport images of people.
And this research analyzes and compares popular songs of three countries, Korea, Japan and China in 1970s-2010s. This comparative research on popular songs that their titles involve the airport shows that how each airport has been developed and functioned for people and imaged by people in histories.

Airport songs are analyzed in four aspects. The first focus is on their themes, such as 'farewell' 'send-off' 'restart' 'reunion' and so on. The second is about gender and their roles, 'a woman who flies away' 'a woman who sees-off' 'a man who arrives' and so on. The third is an analysis of lyrics of songs by using KHcoder. It shows us what kinds of words are using for describing situations in the airport.

The comparative research explains that there are the differences as well as the same results among three countries. These songs show their own social situations and airport images, not only reflect tendencies of songs and tastes of people.

Zhao Pu

Shanghai Conservatory of Music / Hangzhou Normal University Qianjiang College, Gunandrosezp@qq.com

On Multi-text Nature of Popular Music

No matter what dimensions to observe the popular music, the analysis of popular music works should be the starting point. Followed by illustrating music events, we could enter the study on the interactive relationship of text and context of popular music, then to explore the motivation behind the phenomenon. Toanalyze popular music, first of all, we should define the text object of the analysis. In my opinion, the text of popular music is constituted by three levels: 1. Traditional text, scores, especially the manuscript; 2. Primary text, all sound exist in the music, that is the core text in analysis; 3. Extended text, including live show and music video, appearance and image design, album cover, posters and other visual elements, lyrics, slogans and other literary elements, and so on. These three hierarchies constitute the Multi-text idiosyncracy, which is the nature of popular musical text. The intertextuality elements in the multi-text are interrelated and mutually reinforcing to identify the characteristics of the works or styles of popular music. Clarifying the Multi-text idiosyncracy of popular music text, and carry on the in-depth analysis of popular music with this premise, could provide the basis for the cultural, sociological and aesthetic interpretation of popular music, laying a foundational significance for us to further study the nationalization of popular music, the trend of popular music fashion, the global communication and local development of popular music and a series of related issues. This article will take Cui Jian's "Nothing to My Name" (崔健,《一无所有》, 1986) and Psy's "Gangnam Style" (2012) as exemplifications to make a detailed description of the Multi-text architecture in popular music.

PANEL 17: REALITY SHOWS (June 10th, 13:30-15:00, M3, Chair: Qian Wang)

Hui Ye

Communication University of China, victorye@126.com

Chinese Pop Music as a Discoursive Strategy——A Study on the Non-China Nationality Chinese Pop Musicians in Music Reality Shows

As a repeatedly mentioned concept in media field, Chinese pop music is actually a vague expression that barely no one discusses about what it really represents for. Out of needs of different contexts, as a floating signifier, the so-called Chinese pop music refers to any part of the music industry. This contextualised character of Chinese pop music therefore decides the fact that when talking about the discoursive figuration and construction of Chinese pop music, massive empirical research is essentially and fundamentally required. By using methods of discousive analysis and music genre analysis, the author analysed the discoursive interaction on the expression 'Chinese pop music' from non-China nationality Chinese musician in popular China's music reality shows Singers(《歌手》), Singers in Masks（《蒙面唱将猜猜猜》） and Voices of Dreams（《梦想的声音》）. On this basis，this paper tries to

figure out how the discourse of Chinese pop music is constructed in the field of China's TV industry. And this study finds out that when discussions in the shows refers to Chinese pop music, because of the specialty of identities, these musicians emphasis more on the non-musical topics, in another word, in the term of 'Chinese pop music', the part of 'Chinese' is more focused. In this way, a virtual community experience and identity could be constructed via music, furthermore, these musicians, as foreigners, could acquire 'legal' identity in the field of TV industry of mainland China. Therefore, music functions in a similar way that language configured community identity, like it is noted in Imagined Community. Meanwhile，in the perspective of music itself, these musicians tend to choose a strategy of nostalgia, which the discourse of Chinese pop music, as a pop music system, to a chronical time dimension, as well as enables the identity experience configured by the discourse of Chinese pop music into a historical depth.

Mo Chen

Institute for Cultural Industries Shenzhen University, Strawberry8726@gmail.com

China's Superboy in 2017: Reconstructing the masculinities in Chinese reality talent show

China's Superboy, a popular reality talent show, has been posted on video-sharing website instead of broadcast nationwide since 2017, which means it is no longer a cross-generational appealing program or an effective idol-making mechanism. However, this new practice of talent show also suggests that a different perspective is needed in order to understand the ways in organizers connect the narratives of stardom and the male contestants. By analyzing both production process and the performances of the young and beauty male, this paper argues that system has been transformed itself from the spectacle of 'Dreams come true' to Korean's 'becoming' style, and more importantly, the male subject have been not only impacted by the Hallyu or global pop culture flows, but also have to negotiate homosocial relationships and individualism, judges and female audiences, global, regional and indigenous popular music genres. By doing so, the new Superboy opens up a dialectical space of masculinities which goes far beyond the stereotyped view of 'the little flesh meat'.

Shuo Yang

University of Pittsburgh, Shy47@pitt.edu

Rocking the Tradition or Traditionalizing Rock? A Music Performance on Chinese Reality Show China Star

On 5 December 2015, Chinese pop singer Tan Weiwei and five senior artists of Huayin Laoqiang jointly performed on a Chinese music reality show China Star. Huayin Laoqiang is an opera form originated from local shadow puppet play and narrative singing prevalent in Shuangguan village of Huayin city, Shanxi, China. This performance was a combination of rock music and Chinese traditional music, which caused a sensation among viewers and soon became one of the hottest topics with 1,650,000 hits on the Internet. In early 2016, a few months later, a modified version of this performance went on the stage of the 2016 CCTV Spring Festival Gala, one of the world's most watched television events. However, this revised version led

to considerable controversy regarding the negotiation between Chinese rock music and traditional culture, the sustainability of Intangible Cultural Heritage, and the political ideology of Chinese Communist Party. This paper takes the online comments, critics, and news toward this performance as primary sources. By analyzing the reception of various groups of viewer – general audience, rock music fans, musicians, government officials, and academia, this paper explores how mediated interpretations of this performance and understanding of different audiences toward traditional music reflect their social ideologies. Moreover, by presenting diverse voices relating to Intangible Heritage Culture, this research aims to bring this issue out of the narrow discussion within academics and government context.

Wang Qian

Yibin University, szqianw@yahoo.com

Legend of Songs: the Reconstruction of Temporalities, Places, and Significance in the Revival of 80s and 90s Classics

Because of the rapid development of convergence culture, the communication industry has increasingly played an influential role in shaping Chinese popular music, which has successfully converted it into the form of content economy. In contrast to those talent competition TV shows, such as <the Voice of China>, another type of TV programme, such as <Legend of Songs> and <I am a Singer>, has become increasingly popular by introducing 80s or 90s classics and stars to the young generations. The revival of those classics or stars recalls the memories of the old generations, and the new arrangement of music attracts the young generations. This revival gathers different generations together without sharing the same social context of music. The introduction of foreign singers and elements in the process of reproduction further break the sense of temporalities and places, and redirect the significance of music from one historical and social entanglement to another. On the one hand, this revival demonstrates the passage of time due to the distinctive style between two versions; on the other hand, those classics or stars have been treated as raw materials for the production of new products not for the sake of music but TV entertainment, which uproots its original value or meaning, and creates new forms of ideology and symbol. This reconstruction of temporalities, places, and significance does not necessarily symbolize the devaluation of Chinese popular music under the pressure of industrial convergence, but at least displays how the communication industry has consolidated its controlling power through the approach of spatialisation, structuration, and commodification, which continuously reproduce the variable sense of time and space in Chinese popular music for the glocalised consumers.

PANEL 18: CHINESENESS (June 10th, 13:30-15:00, M4, Chair: Jeroen

Groenewegen-Lau)

Chen-Yu Lin

University of Liverpool, maglin0214@gmail.com

Multidimensionality of Chineseness in China Wind Pop Songs: Two Case Studies

This paper will investigate how different/multiple dimensions of Chineseness are musically articulated, disseminated and recognized in China Wind pop music. Two China Wind songs, Jay Chou's 'Blue and White Porcelain' (2007) and Wang Leehom's 'Heroes of the Earth' (2005), are examined in depth as case studies. The public image of the artists, their music videos, and some of their other works are also considered in order to comprehensively investigate the socio-cultural impact of this music style. Since the year 2000, China Wind (zhongguofeng 中國風) pop has been used as a label for a style of popular music with a distinguishable Chinese flavor. Taiwan's Mandopop industry is considered as the location where this style first established itself as a popular form. Fusing itself with music genres such as R&B, rock and hip hop, China Wind songs have developed a specific sound by employing traditional Chinese music elements while their lyrical content often involves laudatory references to Chinese traditional cultural artefacts or achievements.

This paper will start by further investigating the terminology used to refer to the music style and examine these usages. Them, it will then move on to discuss how the construction and negotiation of Chineseness is an interplay between three sectors, namely the regional, the popular, and the national. Next, this paper will provide musical, lyrical, and music video analysis of two songs of this style. Finally, the paper will conclude by arguing that Chineseness in popular music requires a multidimensional understanding, which includes political, economic, and identity-related dimensions.

Eva Tsai

National Taiwan Normal University, etsai@ntnu.edu.tw

Tacky and Classy: Tai Sensibility, Dance Music Production, and Inter-Asian Mediation in Jeannie Hsieh's Electronic Dance Pop

If we tentatively coined the classification, "Taiwan EDM," to refer to (1) Taiwanese electronic dance music which takes on the popularizing, genre- bundling character of global EDM, and (2) electronic dance music articulated to the Taiwan's identity, then Jeannie Hsieh (Hsieh Jin-Yen) is a not-to-be-missed artist. In the 2000s, Jeannie's dance pop albums shook up the Taiyu (Taiwanese Hokkien) music industry long dominated by melancholic ballads. In the 2010s, her Mandarin EDM singles—circulated through the social-media and live performances and produced in a "de-industrial" mode—reached phenomenal success in Taiwan. Jeannie Hsieh embraces the tacky aesthetics and language of tai sensibility. What's more, she promotes the idea that tai can also be fashionable and classy.

This paper has two purposes. First, I would like to situate Jeannie Hsieh's tacky/classy appeal in the evolution of the tai sensibility in Taiwan's music cultures. This is to de-naturalize her tai representativeness as well as to historicize music cultures' agency in the changing desirability of tai. In particular, Jeannie Hsieh maintained adaptable relationships with the stigmatization, commodification, and state cooptation of tai sensibility. Second, to understand how market-oriented electronic dance music in Taiwan becomes articulated to the tai sensibility, I explore the industrial and aesthetic distinction of Jeannie's dance music. Drawing on analysis of Jeannie Hsieh's production modes, professional networks, sound conventions, and performance strategies, I found that embedded in her

authentication of Taiwan identity are several modes of inter-Asian engagement and mediation.

Na Li

University of Birmingham, Lina87419@gmail.com

The Imagined Nation from the Wind

Chinese popular music, since its birth, has been involved with the construction of national identity. How audience perceive Chineseness and the characteristics that perform this impression have become increasingly important factor in contemporary Chinese musical discourse. By exploring the presentations and representations of Chineseness in this form through the production of recordings and music videos, this paper emphasizes the production and perception for one particular style of Mandopop—China Wind (which was a dominant form of popular music in the Greater Chinese community, especially in mainland China from 2000 until present). From two contradictory senses of 'our music' and 'uncertain and confused' that are perceived by Chinese audiences, this paper firstly analyzes how sound, text and image perform identities of China Wind music, in particular, how the concept of Chinese style has been constructed through national symbolism (e.g. Hebdige 1979; Torode 1981) of this musical form. Furthermore, it explores how the concept of Chinese style has built an 'imagined Chinese nation' (Anderson 1983) in the case of China Wind music.

Wang Weida

Affiliation(s) Music department at Royal Holloway, University of London,

Weida.Wang.2013@live.rhul.ac.uk

Towards the ontology of 'Asian sound': a case study on Onra's Chinoiseries

In 2006, the German born French DJ Onra undertook his Asian trip in Vietnam and brought back over 30 Chinese and Vietnamese records from the 60's and 70's. As Onra said in his Bandcamp page, these dusty Eastern Asian vinyl inspired his interest in making his beloved classic hip-pop production. Onra used the style of analogue MPC production to create a collection of 32 tracks with this unique material and named it, Chinoiseries, an album that mixed Hip-Hop and Chinese Pop Music influences. This series of album presents as a weird, exotic and critically acclaimed orientalist musical expression.

Under the political and cultural background of today's neo-liberal era, the impact of multiculturalism and musical liberalism in the music market has led to the result of a multi-layered and intertwined social order of cultural context being quietly constructed. In this regard, it is considered that Chinoiseries is composed in a cross-cultural limbo: can Chinoiseries be addressed as a work of Asian sound, because all its music materials are derived from Chinese and Vietnamese records; or, on the contrary, is it only another identical case to attract artists' global listeners' interest to the sound of otherness？ In particular, I argue that the so-called Asian sound as an ambiguity existing amid today's musical democracy and the shifting meaning of music industry in digital era has changed the ontology of Asian music-making.

PANEL 19: NEW MEDIA I (June 10th, 13:30-15:00, M6, Chair: Yoshitaka Mori)

Ryosuke Hidaka

Division of Industrial Art at Tokyo Metropolitan University's Faculty of System Design,

ryo.pddk@gmail.com

Do Netlabels network Inter-Asia music culture? :From the case of Maltine Records in Japan

A digital music distribution form called "Netlabel" has become popular in Japan from around 2010. It is a music label which heavily depends on the Internet, and it can be explained as a music label that operates wholly online, distributing its music free of charge as MP3. Most of their releases are dance music composed by PCs with public copyright license such as Creative Commons License. And Netlabels increased the number while conducting club events by belonging musicians. Characteristically, by buzz on SNS such as Twitter, they have been promoting the label and forming a network between participants. Maltine Records has created an alternative dance music scene in Tokyo as a leading Netlabel in Japan.

Historically, the format of Netlabels is based on the English-speaking Internet culture in Northern Europe and North America. Japanese Internet culture has appropriated the distribution form cultivated in those countries, such as circulation by download in MP3, adoption of Creative Commons License. However, in the late 2010s, the Japanese Netlabels have changed in several ways. Their distribution style changes from DL to streaming such as using SoundCloud, Creative Commons License is gradually becoming unused. In other words, their focus seems to be shifting from the distribution of music files to the formation of musicians' networks and events.

Maltine Records has led this trend. Cooperating with the Japan Foundation Asia Center, they are working with Netlabels of Indonesia and Philippines to hold events between countries and connect musicians to each other. It seems that Netlabels of each place become nodes and trying to create a new Inter-Asia platform. Can Maltine Records that created an alternative music culture in Tokyo network Asia? I would like to think from the aspect of changes in the Internet culture of Japan.

Sicong Zhao

University of Edinburgh, s1772130@sms.ed.ac.uk

Music Performance on Virtual Reality: A Spatio-Temporal Expansion

Since 2015, the technology of Virtual Reality(VR) entered into public view and began to be applied in people's daily life. The music industry, as the leading edge of entertainment industry, has started its exploration to interact and combine with VR technology. The developments of VR bring new opportunities to the field of music performance, as more and more musicians attempt to apply VR in their concerts. In accounting for VR's contribution to break the spatio-temporal limits of traditional music performance dissemination, this paper adopts a case study of Faye Wong's

Moments concert to explore how VR technology expands the spatio-temporal disseminating dimension of music performance. Through an examination of the form, content and interaction elements of current music performance-VR combinative situations, the study analyses its immersion, construction and interaction characteristics. It also discusses music temporal dissemination concept and represents the real-time with non-real-time idea in music performance-VR environment with the comparison between other media and VR dissemination methods. VR brings audiences more diverse experiences to watch music performance, makes it possible that the performance no longer limited by the spatial condition. The study illustrates how music performance on VR regain its spatial dissemination feature and extend this meaning. By assuming the future of music performance-VR interactive combination, the traditional music natural spatio-temporal dissemination mode would be transformed thoroughly. All of which implicate the dramatic change of music spatio-temporal dissemination in the advanced digital age.

Wang Manlin

Communication University of China, wangmanlin@cuc.edu.cn

Aesthetic Orientation in the Digital Music Era

In contemporary society, the combination of continuous evolution of science and technology and the universal popularization of the Internet has infused music with many digital characteristics. Since the beginning of the 21st century, digital music, as the predominant mode of storage and delivery, has transformed the general population's cognition and appreciation of music. At the same time, the music industry has also undergone radical change in response to the arrival and wide scale adoption of digital music technology for production, delivery and consumption of music. China, in particular over the last 20 years, has seen significant evolution in the digital music platforms being made available; progressing from free music download websites represented by the"Baidu.com"to the websites and applications offering paid music service in the protection of intellectual property (IP).Driven by such changes, the aesthetic orientation of the masses undergoes continual evolution which, in the digital music era, has resulted in the fading of the "aura" of music. We are, at present, in the era of the consumer society and digital music has become a consumer product with the result that "listening" behavior has also become marginalized. The emergence of "Kitsch" music has occurred; the public being attracted by the aesthetic orientation of curiosity. Based on the "New Sensibility" theory of Herbert Marcuse, this paper analyzes the aesthetic dilemmas of the masses in the digital music era by considering the intrinsic values of the different music types such as pop, rock and electronic mode. The paper also discusses methods to construct New Sensibilities using audio-visual technology to facilitate the restoration of the authenticity of music.

PANEL 20: JAPANESE MUSICKING (June 10th, 13:30-15:00, M7, Chair: Yusuke Wajima)

Benny Tong

Australian National University, bennytongkf@gmail.com

Singing in Life's Twilight: Temporalities of Elderly Life in Urban Japan as Seen through Serious Karaoke Participation

In my visits to what are known in Japan as karaoke classrooms and kissas (a bar/café hybrid) in 2013 and 2016, I watched (and participated in) how elderly karaoke enthusiasts regularly came to sing, chat and laugh with each other, defying popular images of old age as a time of doom and gloom. Their common participation centered on the genres of enka and kayōkyoku, considered outdated by most Japanese today. As Bennett (2012) and Koizumi (2013) argue, popular music matters as a cultural resource through which older people can negotiate personal and collective identities as they age, via the aesthetic understandings and social relationships stemming from musical engagements termed "musicking" by Small (1998). In this paper, I explore how and why regular musicking at karaoke classrooms and kissas enabled these elderly karaoke enthusiasts to construct a purposeful and fulfilling sense of time (or ikigai in Japanese; Mathews 1996) in old age. I analyze such musicking activities through the conceptual lens of "serious leisure" elaborated by Stebbins (2015), to highlight the emotional and time investments characterizing regular karaoke participation, which influence the individual and social aspects of the elderly participants' biographies and current everyday lives. Through this investigation into the hitherto under-explored fields of elderly musical engagements and temporalities, I argue that elderly karaoke enthusiasts construct complex musical meanings and senses of time, which go beyond existing understandings focusing solely on nostalgic remembrance or the sensualities of the moment of musical experience. Instead, they fluidly traverse and negotiate ideas of the past, present and future through karaoke, in creating individually and socially fulfilling time in old age. Such an understanding of the temporality of elderly karaoke participation, I suggest, can greatly contribute to studies of long-term musical engagement for other generations, genres and cultures also.

Mari Nagatomi

Doshisha University, marinagatomi@gmail.com

Creating Authentic Country and Western Music in Japan: An Exploration of Japanese Masculinity and American Country Music in the Late 1950s

In 1958, twenty-one-year-old Japanese youngster Yoshiaki Komma felt disappointed as he left the Nichigeki, the auditorium where the newest country and western (soon to be known as rock-a-billy) music show Nichigeki Western Carnival was held. Although the Western Carnival helped popularize the name "western" as a musical genre term nationally, and even produced numerous "western" recording stars, attaching the name "western" to the show disturbed Komma, who disapproved of the rhythm-oriented songs, highly sexualized male singers, and

unruly young female fans at the show. Komma, who had just begun working for one of the prestigious corporations in Japan, became determined to devote his newly-acquired income and leisure time to introducing "authentic" country and western music to Japanese audience, and started the monthly country and western music concert, The Tokyo Grand Ole Opry, in 1959. By discussing Komma's experience in launching The Tokyo Grand Ole Opry, this paper investigates how Japanese men in the late 1950s negotiated ideas about masculinity through the rifts between professional and amateur musical engagements (or "musicking"; Small 1998). Within the context of increasing incomes and spare time for upper-middle- and middle-class Japanese in the high growth economy of the period, how did Komma's serious amateur musicking challenge the mainstream "western" scene's more sexualized male professional rock-a-billy singers and young female fans? By exploring this question, I hope to bring into sharper relief the under-studied but important roles of amateur musicking and serious leisure (Stebbins 2015) in the history of Japanese popular music.

Minako Kondo

Osaka University, con.minako@gmail.com

Local Musicking as Lifelong Music: Japanese Engagements with Irish Music

Irish music has continuously grown in popularity in Japan, since the 1970s folk revival and 1980s world music boom. Its participants are made up from different generations, have differing levels of prior musical experience, and engage in Irish music in various ways. Particularly from the 1990s, when the Irish Department of Commerce helped open Irish pubs in Japan, the musicking practice (Small 1998) characteristic of Irish music, called "session", began to take root. Sessions are greatly participatory (Turino 2008), because of Irish music's simple structure and free formation. Eating, drinking and chatting in these pubs, with even non-playing customers, further contribute to creating a relaxed and public atmosphere, in which participants want to continue being involved for the rest of their lives. Thus, in this paper, I argue that sessions are key in understanding how and why Japanese people play Irish music as a lifelong musical engagement. This kind of lifelong musicking contrasts with existing studies about the acceptance of foreign music in Japan such as Sasaki (1979), Arai (2002) and Wang (2009), which focus on the structured Japanese teaching system called iemoto, and Hosokawa (2007) and Oshima (2015), which focus on the supremacy of listening to records. Contrary to these, sessions are more participatory, allowing participants to engage in Irish music more freely, and adapt it to their individual lifestyles. In this way, they have established a firm identity with Irish music, seeing it as an important part of their life, and developing a desire to engage with it for the rest of their lives. The lifelong musicking of these Irish music participants thus suggest new ways of understanding how musical leisure is pursued seriously in Japan, especially in terms of how participants structure their time around such serious leisure (Stebbins 2015).

Yusuke Wajima

Osaka University, yskwjm@gmail.com

Making Samba-Reggae Inter-Asian: Japanese Drummers in Taiwanese Carnival

Performance

In this paper, I examine how samba-reggae is practiced in Taiwan, focusing on the role of Japanese participants in Taiwanese carnivals. Analyzing how the performance of a music style that is "distant" both geographically and culturally generated such an inter-"local" connection, I challenge conventional assumptions of the transnational diffusion and reception of music based on bilateral relationships from a certain "original" place to a given "local" place. Samba-reggae was invented in the late 80s by a few master drummers of Olodum, a blocos afro, or carnival organizations with only black participants and an anti-racist policy that emerged in the mid-70s in Salvador, Bahia, Brazil. It mixed Afro-Caribbean styles, such as reggae, salsa, and merengue, with Afro-Bahian local traditions, and soon symbolized in the local carnival culture their imagined Pan-African roots. In Japan, a samba-reggae group called Barravento formed in the early 2000s, led by a few enthusiasts who had lived in Bahia for a while. In Taiwan, during the early 2010s, a successful businessman and globetrotter named Gordon Tsai, who frequented carnivals and festivals around the world, started an NPO called Dream Community to organize an annual carnival in Taipei. Dream Community also fostered local groups elsewhere in Taiwan, especially among aboriginal communities aiming to establish a distinctively Taiwanese (or even Pan-Asian) carnival culture. Among the groups Gordon invited from Japan, Barravento has gradually played a decisive role teaching percussion to local groups, and samba-reggae has become an emblematic style in Taiwanese carnivals. In analyzing these activities, I ask how different attitudes toward authenticity coexist and interact to create a sense of community, which is at once imaginary, but simultaneously physically embodied in the festive atmosphere of carnivals and street parades.

PANEL 21: NEW MEDIA II (June 10th, 15:15-16:45, M3, Chair: Yoshitaka Mori)

Chen He

Advertising School, Communication University of China, hechen25@foxmail.com

Are They Just Sharing Songs? – the Identity Construction of Korean Pop Music Fans in Chinese Social Media

As an vital part of the Internet, social media, wherein people are enabled to form groups through virtual connection more easily, by developing communication systems, values, and characteristics for their in-group.
Different from the mainstream culture, the Korean pop(k-pop) music fan group is characterized by intercultural features derived from their identity construction. In China, the k-pop fan groups are always marginalized or rejected. This paper uses qualitative methods, including participant observation and semi-structured interview, focusing on the case study of K-pop music fans in the major Chinese social media -Weibo and WeChat, and explores the identity construction of the particular sub-cultural group by applying several intercultural identity perspectives. Then, this paper analyzed the data to answer the crucial research questions as follows:(1) What role does social media play in the identity construction of K-pop music fans in China? (2) How do K-pop music fans present their sub-cultural identity construction?
The findings indicate that social media plays a critical role in the identity

construction of K-pop music fans, introducing a new environment for them to communicate with each other and construct a new identity, facilitating the identity construction by its own functions and influence and enhancing the identity construction by online self-presentation. Dynamically constructing and identity distinguished from the mainstream traditional culture, the fans have formed a distinctive sub-cultural identity in social media, compared with their typical Chinese cultural identity, with an invisible membership and stability.

Li Man

Shen Yang Conservatory of Music,China, mn_l@163.com

From Northeast China to the world : A study on the image and operations of Second Hand Rose in new media environment

Second Hand Rose is a rock band in Mainland China.It has insisted on playing music with Chinese Characteristics since 1999 when it was established in Northeast China. Now they mainly perform in Beijing, but also tour many other Chinese cities, including Hong Kong,Taiwan,and Macao.They have been invited to many other countries. The band combines musical elements from a historic song-and-dance duet popular in the Northeast of China which is called er ren zhuan with rock&roll fundamentals. Exaggerated live performance,voluptuous tableaux,jocose libretto and the usage of traditional Chinese instruments are their main features.Music is by no means an isolated artistic form, which is often co-related with many cultural factors, ranging from literature, visual arts, folk arts to traditional customs, life styles,religions,and so on. So it is with pop music.This essay mainly focuses on the study of Second Hand Rose as a cultural symbol, including not only the morphological analysis of musical language, but also the musical aesthetics from the perspective of semantics, as well as an overall investigation of the semiotic factors such as context and pragmatics. Based on the musical experience, sample analysis and the data of relevant cultural context studies, this article attempts to place the object, namely the musical products, into the "cross ethnicity-class cultural"context, taking account of the historical, social and individual factors, and from the starting point of the subject——human beings, investigate the musical products from different "inside-outside" and "subject -object" social-cultural viewpoints, to explore a feasible development model of Second Hand Rose across places or even cultures and how to construct the image of the band,as well as the operation of it in the new media environment.

Yoshitaka Mori

Tokyo University of the Arts, mouri@fac.geidai.ac.jp

Transformation of Listening Practices in the Age of Digital Music

The ways of listening to popular music has been radically changing over the last two decades, in particular since the new digital technology such as PCs, mobile terminals and the Internet became a means of distributing music. This is reflected not only on a technological shift from analogue media to digital ones but also on more fundamental transformations of our culture, society, economy and even politics. Through these processes, our everyday life and the location of popular music has been dramatically reformulated. Today popular music is not only an

'audio' culture, but a much more complex cultural product involved with visual materials and lived experiences.

The paper explores the way in which the way of listening to popular music is changing in this digitalized environment, in particular by looking at some experimental musicians who consciously use various media as well as physical live venues and discusses how music is produced, distributed and consumed today. It also examines the cultural, social and political location of popular music which seems much more fragmented in various forms in our everyday life.

PANEL 22: NOSTALGIA, MEMORY, HISTORY II (June 10th, 15:15-16:45, M4, Chair:

Hyunjoon Shin)

Guo Peng

Central Conservatory of Music, alasdair_guo@hotmail.com

New Voice of Jazz：Chinese Jazz From 1993 to 2016

Jazz once appeared and had great development in Shanghai from 1930s, but after the foundation of People's Republic of China, all kinds of popular music, including jazz, basically lost its cultural root in the mainland, because of the change of political situation and ideology. Until the reform in 1978, popular music began to revive, but jazz didn't develop greatly, just a few musicians of music troupe in Beijing tried to play this kind of music. Into the 90's, jazz began to improve. Saxophone player Liu Yuan, the pioneer of Chinese jazz in the new era, played a key role here. In order to make more people participate in this career, Liu Yuan constantly looked for musicians and guided them to establish jazz band. During this time, pianist Kong Hong Wei established a fusion band "Tiananmen Square", with guitarist Liu Lin, bassist Zhang Ling, saxophonist Du Yinjiao and drummer Zhang Yongguang, and released the first Chinese jazz album "Made in China" in 1995.

1993 is an important year for Chinese jazz. Beijing International Jazz Festival was held in this year, started by Udo Hoffman. This was the first jazz festival in China, which was held in mid-November of each year for total eight years (closed in 2000). In 2006, the Beijing Nine Gates Jazz Festival initiated by bassist Huang Yong, which had held ten sessions until 2016. It not only invited outstanding jazz musicians to perform both at home and abroad, but also organized master classes in some conservatories of music in Beijing. In the same year, Liu Yuan founded the East Shore Jazz Club in Beijing. This is a pure jazz performance center, gathering jazz musicians and fans in all directions. In 2004, bass player Ren Yuqing founded Jz Club in Shanghai. Next year, he founded the Shanghai Jazz Festival, including not only jazz, but rock, folk, electronics and other music style.

From 2006 to 2016, the second and third generations of Chinese jazz musicians had become new force in this field. Most of them come from professional music academies, some of them released their music albums. Also, there are musicians exploring the localization of jazz, such as Kong Hongwei, Liu Yue and Luo Ning, etc. They want to combine jazz with chinese national music elements and give off new

voice of jazz.

Jeroen Groenewegen-Lau

Leiden University, B.j.dekloet@uva.nl

The (im)possibilities of writing a history of Chinese language popular music

The centre of Chinese popular music shifted from Shanghai in the 1920s to 1940s via Hong Kong in the 1950s to 1990s to Taipei, which had emerged in the 1970s but really took over after 2000. Writing this as a coherent, continuous history would be problematic, especially if that history is seen as heralding a Chinese nation because these (semi-)colonial cities were always on the periphery of that nation. It could even be argued that these cities' rich local histories and identities, and crossroads for regional and global (cultural) flows contributed to their success. But such a blatant glorification of liberal cosmopolitanism reveals that the definition of popular music is biased towards capitalist cultural industry. Shanghai before 1949, Hong Kong before 1997. Why exclude PRC mass music? But that is hardly listened to outside the PRC—if this is a soundtrack of PRC preferences, then why exclude (Chinese language) k-pop, clearly dominant in the current decade? Who would a history of Chinese language popular music serve?

Shin, Hyunjoon

Sungkonghoe University, hyunjoon.shin@gmail.com

1980s is the Best: The Origin of "Gangnam Style" and "Itaewon Freedom"

The origin of K-pop is traced back to the early 1990s when the 'new generation dance music' has become mainstream in local/domestic market. However, the origin can be traced back to the 1980s dance club scene clustered at Itaewon (Yongsan district) and Seocho (Gangnam district), which lie at the opposite side of the third Hangang Grand Bridge (now Hannam Grand Bridge) with each other. The nexus that interlinks two areas provided entertainment spots for the teenagers from nouveau riches family. Although the cultural consumption was represented, sometimes criminalized, as 'juvenile delinquency' in the mainstream media, it had been converted into cultural production and established as mainstream entertainment since the 1990s. Based on the interviews with the disc jockeys and dancers who performed the rites in the entertainment spots, the process that disc jockey became record producers and 'back dancers' became dance group is closely investigated. It is expected that the international, especially the inter-Asian connection among the DJs and the role of ethnic Korean returnees form Japan and North America will be highlighted during the research. Also expected is giving answers to a general impression that Europop and Japanese pop was so popular in the 1980s Korea, sometimes outweighing Anglo-American pop.

Ya-Hui Cheng

University of South Florida, Chengy@usf.edu

On the Path toward Chinese Musical Modernization: Rock Music in 1980s China

This paper discusses the notion of the musical modernization of Chinese rock in

1980s China. Western rock was transmitted to China after the mainland launched the economic reform in the 1970s and those songs presented the concepts of western civil movement that focused on the expression of personal sensations. They differed from the typical communist songs which mostly adapted Chinese folksongs to illustrate patriotism and to express collective emotion. Western rock music inspired songwriters in China to express their own sensation. However, by studying the musical structure of Chinese rock of the time, I discover that Chinese rock songs possessed a unique Chinese identity through songwriters' innate utilization of Chinese folk resources. Applying the concepts of "romantic nostalgia," (Boym, 2001:13) with Chinese communist music aesthetics (Mao, 1942), I discuss how 1980s Chinese rock portrays an emerging modern musical experience in China as songs represented a dialectical teleology shifting between the past and the present and the west and the east. In particular, rock's musical structure in China at the time reflects the social conditions under the rule of Chinese socialism, which nurtured patriotism. Rock music, the symbol of capitalism for the Chinese, with its easy repeatable chord progression provided Chinese songwriters a venue to illustrate their understanding of this modern western music. However, Chinese socialism resisted the notion of Chinese identity subsuming to Western popular culture. Instead of duplicating western rock, Chinese rock absorbed western sounds into its culture to create a unique Chinese rock music.

Chinese rock reached the national attention when Cui Jian performed Nothing to Mine in 1985. Considering the social conditions of the time, Chinese rock only received national attention when the sounds incorporated Chinese elements. As such, the spirit of rock music was integrated with Chinese nationalism to symbolize the modernized Chinese socialism.

PANEL 23: MUSIC EXCHANGE (June 10th, 15:15-16:45, M6, Chair: Liu Fei)

Hsieh Shuo-Yuan

Fe-Jen Catholic University, pudannk@hotmail.com

Alternative Music Performance Activity in Taiwan: A Case Study on "Trapped Citizen Riot"

In recent 10 years, independent music in Taiwan has gradually developed mature industry including music festivals and labels on scale from huge to tiny. Meanwhile, cultural consumption has became youth people's ordinary, meaning market extends simultaneously. In this situation, even smaller or alternative music performance/scene still endeavor to develop their own way, some of indicative music festivals go into a kind of homogeneity— different festivals have similar musicians, like different shopping malls sell similar commodities.

In July 16-17, 2017, Trapped Citizen, a cultural promotion group from Taipei, held a 2-days free D.I.T.(do it together) music performance "Trapped Citizen Riot" that located in suburb industrial area of Taipei, inviting 22 musician groups from Taiwan, Tokyo, Okinawa, China and Hong Kong. By means of the atmosphere of "no boundary of nationality and identity" between audiences, performers and staffs,

Trapped Citizen Riot built a noisy alternative scene different from mainstream practice.

This paper will focus on experience of process of Trapped Citizen Riot, such as searching suitable location, inviting musicians, raising and using budget, arranging space and so on. These "general affairs" may seen as nothing special but it hide social meaning. Many practices and breakthroughs embedded tightly in trivial things of the whole activity.

Wang Dan-qing

Fe-Jen Catholic University, travis0927@gmail.com

Research on the organizing process of alternative music-producing groups - Case study on" Trapped Citizen ", a DIY musician group from Taipei

This research is based on my experience of working in a cultural activism group in Taipei, which is called "Trapped Citizen". This group consisted of several musicians at first, and then, along with the development and growing process, more members who used to work in different departments of music industry joined in the group. Now, "Trapped Citizen" is still growing stronger and taking more actions.

The main missions of "Trapped Citizen" are producing music which we like (most of them are in minority genres), promoting cultures which are progressive and active, and creating more cultural social actions. All these missions are also taking a stand-point of cultivating a scene of local underground music.

In the beginning, this group was following the idea of D.I.Y.(Do It Yourself) literally, but according to the process of organizing, we turned into the idea of D.I.T.(Do It Together). So, in this new situation, group dynamics becomes a problematic which is deserved to pay attention. Therefore, this case study will describe the transforming process from D.I.Y. to D.I.T, and discuss the value and significance of the nature of group dynamics.

PANEL 24: GLOBALIZATION III (June 10th, 15:15-16:45, M7, Chair: Wang Qian)

Hariprasad Athanickal

English and Foreign Languages University, Hyderabad India,

hariprasadathanickal@efluniversity.ac.in

A R Rahman and the Music of Global Collaborations

Known in India primarily for film music, A R Rahman also has been an avid collaborator with several acclaimed musicians the world over. Since the time his father died when he was very young he has had a difficult childhood. Rahman has alluded to the financial trials of his family in several of his interviews and it was those difficulties in turn led him to music. His initial association with music was as an arranger of the various musical instruments owned by his late father, who was an

able associate to several music directors in Chennai, the hub of various language film industries in South India then. In musical parlance, Chennai is as well recognised as the centre of Carnatic music, one of the two dominant classical music traditions in India.

Hailing from such trying backgrounds, A R Rahman is able to collaborate with legends of world music such as Andrew Lloyd Webber, Nusrat Fateh Ali Khan, Michael Jackson, Carlos Santana and most recently Mick Jagger. Mostly self taught, Rahman has effectively mastered most of the music systems that are around; same is the case of his dexterity with alien musical instruments. He is also known to take the Indian music systems to global audiences. Fusing Western and Indian melody is considered his unique forte.

The proposed paper probes how Rahman's collaborations are about systems meeting together to produce new vistas. How Nusrat Fateh Ali Khan finds pathways into his music helps understand this aspect clearly. The paper argues that Indian (classical) music, rightfully deemed constricted, finds mobility with Rahman's interventions. Contrasting with Rahman's musical oeuvre is the case of T M Krishna, a traditionally trained Carnatic musician also hailing from Chennai. While his music continues to be traditional, his interventions are aimed at revolutionising the practices of classical music.

Yuan Wang

University of Glasgow, lordofabyss@126.com

Deconstruction and Reconstruction of Identities: An Interpretation on Chinese Agriculture Metal Phenomenon from Textual and Contextual Perspectives

Since the advent of Black Sabbath in the late 1960s, metal has existed for nearly 50 years. With the trend of cultural globalization from the West and the opening-up of China in the late 1980s, metal emerged in the country in 1990 and became a genre in 2000. This evolvement has been experiencing a tension between globalization and localization, and eventually participated into the global metal practice. For example, increasingly local, national, and traditional elements were employed and combined into metal music (with a unique Chinese identity), such as the rising of folk metal artists in the late 2000s.

In this background, a strange but noteworthy phenomenon came about in Chinese metal scene around 2010, named agriculture metal. It was initially an informal concept with a sense of humor used by Chinese metal fans exclusively (it does not exist in western or global metal scene at all). However, instead of being merely a spoof, it reflects certain changes of Chinese identity in a cosmopolitanism context. Given that the topic has never been seriously discussed in academic writings so far, this article first explores the origin of the term in its relevant contexts. After that, the deeper meanings and motives behind the phenomenon are revealed by a textual analysis of a representative band Yunmbi.

In doing this, the article argues that the illogicalness, absurdity, and modern cynicism of agriculture metal should be understood as a deconstruction of traditional Chinese culture, mainstream Chinese popular culture, and western metal orthodox, through which the local artists are able to (perhaps unconsciously) construct or reconstruct a series of new identities of Chineseness. Also, this case

study might be of more universal application illustrating one of the possible results in the cosmopolitan process of culture in contemporary world.

11. PANELISTS LIST

No.	Name	Affiliation	E-Mail
The 6th Inter-Asia Popular Music Studies Conference Panelist			
1	Adam Kielman	Chinese University of Hong Kong	kielman@cuhk.edu.hk
2	Adiel Portugali	Tel-Aviv University	adielportugali@gmail.com
3	Angela Lee	The Academy Xue Yuan Pty Ltd	angela@the-academy.training
4	Anthony Fung	The Chinese University of Hong Kong / Beijing Normal University	anthonyfung@cuhk.edu.hk
5	Benny Tong	Australian National University	bennytongkf@gmail.com
6	Cai Liu	Peking University	clvanessa@pku.edu.cn
7	Chen He	Advertising School, Communication University of China	hechen25@foxmail.com
8	Cheng ChenChing	Chu Hai College of Higher Education	cheng_chen_ching@yahoo.com
9	Chen-Yu Lin	University of Liverpool	maglin0214@gmail.com
10	Chi-Chung Wang	University of Edinburgh	g934813@gmail.com
11	Chu, Meng-Tze	Tainan National University of the Art	chumengtze@tnnua.edu.tw
12	Edmond Tsang	Technological and Higher Education Institute of Hong Kong	edmondtsang@vtc.edu.hk
13	Eva Tsai	National Taiwan Normal University	etsai@ntnu.edu.tw
14	FUSHIKI Kaori	Taisho University	alasarum@yahoo.com
15	GRAJDIAN, Maria Mihaela	Nagasaki University / Hiroshima University	maria-m-grajdian@nagasaki-u.ac.jp
16	Guo Peng	Central Conservatory of Music	alasdair_guo@hotmail.com
17	GuoTing Lin	University of Westminster	tinglinguoting@gmail.com；W1570533@my.westminster.ac.uk
18	Haekyung Um	The University of Liverpool	h.k.um@liverpool.ac.uk
19	Haemin Ryu	Graduate School of Inter-Asia Cultural Studies at Sungkonghoe University	hminryu@gmail.com
20	Hao Wei	Nanjing University of the Arts	25727939@qq.com
21	Hariprasad Athanickal	English and Foreign Languages University, Hyderabad India	hariprasadathanickal@efluniversity.ac.in

22	Hiroshi Ogawa	Kansai University	ogawa@kansai-u.ac.jp
23	Hsieh Shuo-Yuan	Fe-Jen Catholic University	pudannk@hotmail.com
24	Hui Ye	Communication University of China	victorye@126.com
25	Isabella Pek	SEAMEX Institute, ASWARA Malaysia	isabellapek@gmail.com
26	Jeroen de Kloet	Globalisation Studies at the University of Amsterdam	B.j.dekloet@uva.nl
27	Jeroen Groenewegen-Lau	Leiden University	rinses@gmail.com
28	June Wang	City University of Hong Kong	June.wang@cityu.edu.hk
29	Justin O'Connor	Monash University	justin.oconnor@monash.edu
30	Kai Zhong Cao	Communication University of China	77180256@qq.com
31	Keith Negus	Goldsmiths, University of London	K.Negus@gold.ac.uk
32	Ken Kato	Osaka University	moodforthedays@gmail.com
33	Kouki SHIBADAI	Kansai University	kouki.layra@gmail.com
34	Kuo, Ta-Hsin	Tainan National University of the Arts	xman1995@hotmail.com
35	Kyohei MIYAIRI	Rikkyo University	kyoheimiyairi@gmail.com
36	Leonie Schmidt	Media Studies Department of the University of Amsterdam	L.K.Schmidt@uva.nl
37	Li Chen	City University of Hong Kong	leochenszu@gmail.com
38	Li Man	Shen Yang Conservatory of Music	mn_l@163.com
39	Li Yi	Shanghai Conservatory of Music	sayili@foxmail.com
40	Li Yixuan	Graduate School of Letters, Osaka University	misslilico0102@gmail.com
41	Liew Kai Khiun	Nanyang Technological University	kkliew@ntu.edu.sg
42	Lijuan Qian	University College Cork	Lijuan.qian@ucc.ie
43	Liu Fei	Chinese National Academy of Arts	The7thhun@foxmail.com
44	Liu Ting	Communication University of China	37184840@qq.com
45	Lou Xuyan	Zhejiang police college of Public basic art teaching and research office	louxuyan@zjjcxy.cn
46	Ly Quyet Tien	Ho Chi Minh City Open University	lyquyettien@yahoo.fr
47	Mari Nagatomi	Doshisha University	marinagatomi@gmail.com
48	Maria Prause	Utrecht University (the Netherlands)	maliyaprause@gmail.com
49	Martin Roberts	Dartmouth College	Martin.D.Roberts@Dartmouth.edu
50	Miaoju Jian	National Chung Cheng University	mjjian@gmail.com

51	Michael L. Jones	University of Liverpool	eben@liverpool.ac.uk
52	Minako Kondo	Osaka University	con.minako@gmail.com
53	Mo Chen	Institute for Cultural Industries Shenzhen University	Strawberry8726@gmail.com
54	Monika E. Schoop	University of Cologne	schoopm@uni-koeln.de
55	Na Li	University of Birmingham	Lina87419@gmail.com
56	Naihao Lee	Chinese Culture University, Taipei, Taiwan	896210041@ntnu.edu.tw
57	NAKAGAWA Katsushi	Yokohama National University	katsushinakagawa@gmail.com
58	Nevin Domer	"May Be Mars" Record Label	nevindomer@gmail.com
59	Patrick Williams	Nanyang Technological University	Patrick.williams@ntu.edu.sg
60	Qu Shuwen	Jinan University	Qsw313@aliyun.com
61	Ryosuke Hidaka	Division of Industrial Art at Tokyo Metropolitan University's Faculty of System Design	ryo.pddk@gmail.com
62	Sena Yoshimura	Graduate School of Letters, Osaka University	sena777@me.com
63	Seongsoo Baeg	Kanda University of International Studies, Japan	seongsoobaeg@me.com
64	Serruria Greenleaf	Musician	serruria@gmail.com
65	Shin, Hyunjoon	Sungkonghoe University	hyunjoon.shin@gmail.com
66	Shuo Yang	University of Pittsburgh	Shy47@pitt.edu
67	Sicong Zhao	University of Edinburgh	s1772130@sms.ed.ac.uk
68	Stuart Grant	Monash University	stuart.grant@monash.edu
69	Sun Meicheng	Wee Kim Wee School of Communication and Information, Nanyang Technological University	sunm0009@ntu.edu.sg
70	Taeyoon Kim	Graduate School of Inter-Asia Cultural Studies at Sungkonghoe University	gyaltai@gmail.com
71	TAKAHASHI Sota	Fukuoka Jo Gakuin University	sotatkhs@gmail.com
72	Tunghung Ho	Fe-Jen Catholic University	tunghungho@gmail.com
73	Wang Dan-qing	Fe-Jen Catholic University	travis0927@gmail.com
74	Wang Manlin	Communication University of China	wangmanlin@cuc.edu.cn
75	Wang Qian	Yibin University	szqianw@yahoo.com
76	Wang Shuang	The University of Hong Kong	swang5@hku.hk
77	Wang Weida	Music department at Royal Holloway, University of London	Weida.Wang.2013@live.rhul.ac.uk

78	Xin Guo	Music Department，University of Shanghai for Science and Technology	guoxinmusic@qq.com
79	Xueyan Liu	Kansai University, Japan	xueyan6789@gmail.com
80	Ya-Hui Cheng	University of South Florida	Chengy@usf.edu
81	Ying Bao	University of Nevada, Las Vegas	ying.bao@unlv.edu
82	Yiu Fai Chow	Hong Kong Baptist University	yfchow@hkbu.edu.hk
83	Yiu-Wai Chu	The University of Hong Kong	sywchu@hku.hk
84	Yoshitaka Mori	Tokyo University of the Arts	mouri@fac.geidai.ac.jp
85	YUAN Miaotong	Communication University of China	ymtaudio@cuc.edu.cn
86	Yuan Wang	University of Glasgow	lordofabyss@126.com
87	Yujin Kim	Kyoto University	kim@asafas.kyoto-u.ac.jp
88	Yukari Fujishita	Graduate School of Letters, Osaka University	puchi1122y@gmail.com
89	Yunhwa Koh	Korea Soongsil Cyber University	yunhwakoh@gmail.com
90	Yusuke Wajima	Osaka University	yskwjm@gmail.com
91	Zhang Qian	Communication University of China	jew_harp@163.com
92	Zhang Wenzhao	The Chinese University Of Hong Kong	zhangwenzhao1019@hotmail.com
93	Zhao Pu	Shanghai Conservatory of Music / Hangzhou Normal University Qianjiang College	Gunandrosezp@qq.com
94	Zhao Zhi'an	Communication University of China	zza416@163.com

12. IAPMS COMMITTEE

IAPMS Executive Committee
Chair: Duan Peng

Zhao Zhi'an

Wang Jue

Zhang Qian

Han Xiao

IAPMS Conference Committee
Chair：Tunghung Ho

Anthony Fung

Duan Peng

Hyunjoon Shin

Isabella Pek

Jeroen de Kloet

Jeroen Groenewegen

Jung-yup Lee

Kaori Fushiki

Liew Kai Khiun

Liu Fei

Viriya Sawangchot

Wang Qian

Yiu Fai Chow

Yoshitaka Mori

Zhang Qian

2018 IAPMS Convener
Zhang Qian

2018 IAPMS Volunteer

Team Leader: Zhuang Wei

Wang Tianyi

Xu Ning

Tian Tian

Xiang Qianqian

Li Xiaoyi

Lin Hao

Qian Ruitong

Asia in the Mix: Places, Temporalities and
Inter-Asian Entanglements of Popular Music

6 iAPMS 2018