

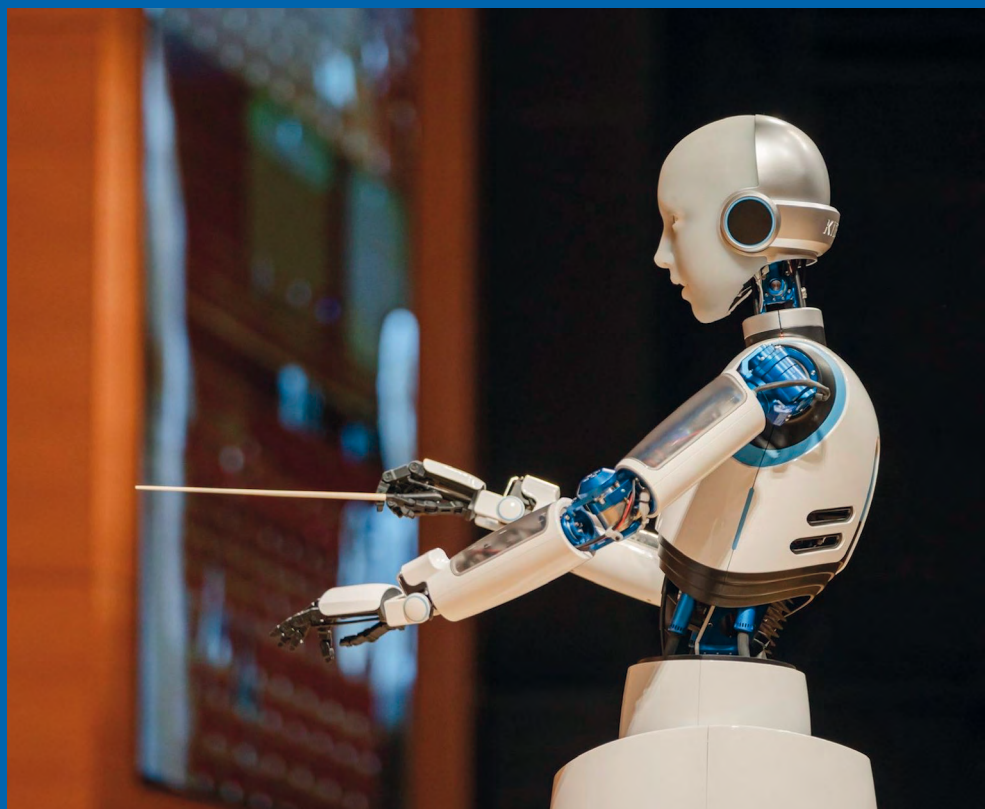
Association Répertoire International d'Iconographie Musicale (RidIM)

22nd International Conference

It's impressive, but is it real?

Considering the visual representation of music in the context of illusion, deception, and the visual imaginary: Past and present

Paju Book City: Asia Publication-Culture & Information-Center
Seoul, South Korea, 19–21 October 2023



RI d IM

Verein | Association | Associazione | Association | Asociación
Répertoire International d'Iconographie Musicale



Dedication

This conference is dedicated to the memory of Constance Old (1929–2023), elected lifetime member of RIdIM in 2021. Constance Old was a keen promotor and avid patron of Association Répertoire International d'Iconographie Musicale (RIdIM) and of music and dance iconography research. Among her numerous achievements is the establishment of *The Lloyd Old and Constance Old Award in Music, Dance & Theatre in Visual Culture* (with her brother, Dr Lloyd Old (1933–2011), the eminent cancer immunologist) that is awarded by Association RIdIM.

Welcome Notes

Dear Delegates and Guests,

Welcome to this year's International Conference of Association Répertoire International d'Iconographie Musicale (RIdIM). I can hardly think of a more diverse and broad conference both in terms of topical and methodological aspects, as well as considered visual media, ranging from Western medieval manuscripts and pre-Columbian visual sources to internet meme and virtual musicians and musical bands. This diversity will hopefully invite lively and in-depth discussions not only about specific music related topics in visual culture but also about broader theoretical and philosophical issues that concern any venture that deals with the fascinating land- and soundscapes provided by visual sources of musical subject matters.

I am convinced that such an exchange is both enormously timely and imperative given the continuously increasing impact of the visual in our times and all the crucial questions that such an impact causes, particularly regarding to the power that visual sources can inherent, i.e. to create and disseminate illusion, deception and imaginary. These powers are key factors in both relativisation and re-conceptualisation of what is considered reality, even reaching societal domains in which a generally accepted concept of reality is not only challenged but also exposed to complete dissolution. One consequence of the current situation that is becoming increasingly apparent is the intensified and almost only ideologically underpinned individualization and fragmentation of society (in the broadest and most general sense) and the loss of ways of guaranteeing societal cohesion.

An effective countermeasure is (and feel free to call me hopelessly idealistic) engaging with other ideas, respectfully exchanging ideas with others, and learning from each other. I am convinced that this year's conference will provide the framework for such measures in addition to the exchange of scholarly knowledge and insights. Thus, I would like to take the opportunity of this welcome address to convey my heartfelt gratitude to Ms. Bona Kwon, the chair of RIdIM Korea, and her staff for having undertaking whatever was necessary to realize this conference. Also and to all the other people involved in the organisation, particularly the members of the Programme Committee and the Executive Officer, Dr Wm. Keith Heimann, but also to Professor Dr Lydia Goehr for having accepted our invitation to deliver a keynote lecture. Last but not least, I would also like to thank all the speakers for their efforts to prepare their presentations and to share their knowledge and insights.

I wish all of you, dear Delegates and Guests, a most exciting and inspiring conference both in social and scholarly terms.

Professor Dr Antonio Baldassarre

President Association Répertoire International d'Iconographie Musicale (RidIM)

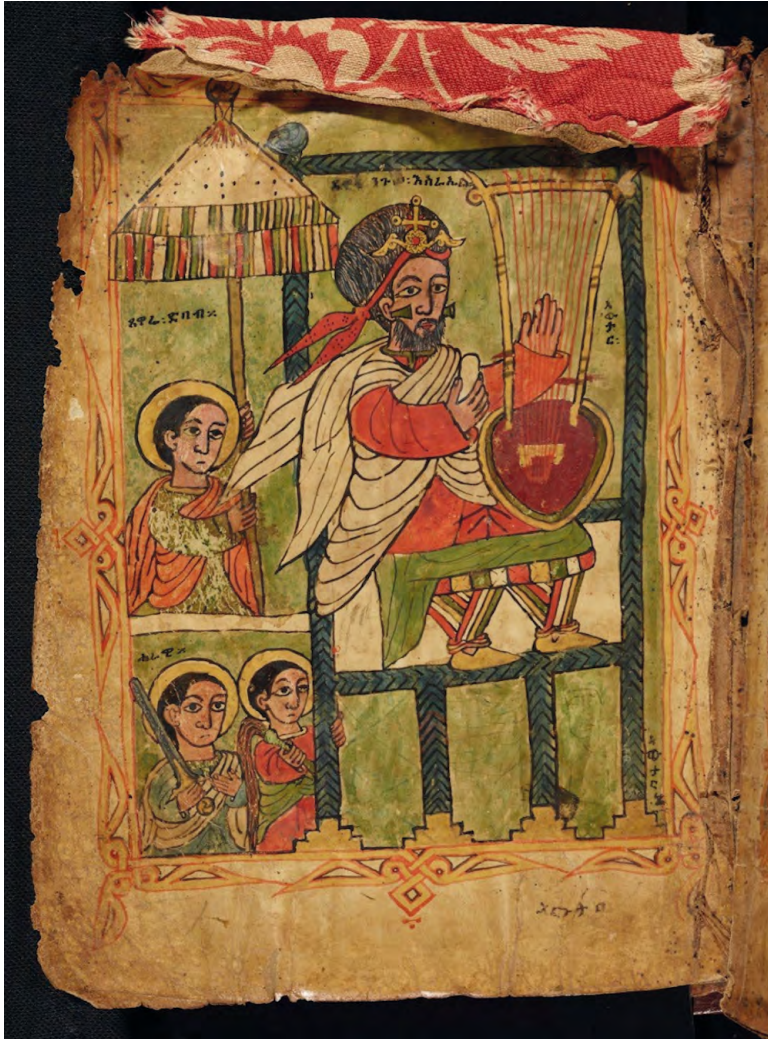
Welcome to the 22nd RidIM Conference in South Korea!

In 2019, I founded RidIM KOREA to support international publication of RidIM in Asia-Pacific and to share academic fruits of Association RidIM's international headquarters in Zurich. RidIM KOREA now has challenges to introduce these cutting-edge interdisciplinary studies in the level of higher education, also has the brilliant keys to open the closed doors to the new exploration. In the first step of this journey, RidIM KOREA invites our honorable delegates and guests to my place. In this land of conflict and collide, we will see sounds of silence to tackle our creativity and humanities. RidIM KOREA 2023 would like to discuss the distorted and cruel sound which originated from Seoul. Until the sound of silence is muted, RidIM KOREA will always welcome RidIM colleagues and friends to South KOREA!

Thank you.

Bona Kwon

RidIM KOREA



David playing the begena, Ethiopian Psalter, illumination, mid-15th century.
Oxford: Bodleian Library, MS. Aeth. d. 19

Conference Programme

Keynotes & Paper Sessions

Thursday, 19 Oct 2023

09:30 – 10:00

Registration and Opening

Bona Kwon

Chief Editor & Head of RldIM KOREA

Prof. Dr. Antonio Baldassarre

President Association Répertoire International d'Iconographie Musicale RldIM

10:00 – 11:00

Keynote Lecture

Lydia Goehr

Columbia University, New York, U.S.A.

Film & Music: Quotation, tourism, appropriation, and critique

11:00 – 12:30

Session 1

Imagined Land- and Soundscapes

Chair: Antonio Baldassarre

11:00 – 11:30

Luisa Nardini

The University of Texas, Butler School of Music, Austin TX, U.S.A.

Angels, bagpipes, and the cosmos: The imagined soundscape of the annunciation in the European Middle Ages

11:30 – 12:00

Patricia Marion L. Abrera

Unibersidad ng Pilipinas Diliman /

University of the Philippines Diliman, Quezon City, Philippines

Constructing place through the pastoral: Art music, painting, and nationalism in Post-War Philippines

12:00 – 12:30

Lauren Crosby

Clemson University, Clemson, SC, U.S.A.

Discordant anvils: The Pythagorean blacksmith legend & The Star Wars Time Grappler

12:30 – 14:00

Lunch Break

Thursday, 19 Oct 2023

- 14:00 – 16:00 **Session 2**
Performance, Perception and Consumption
Chair: Guido Olivieri
- 14:00 – 14:30 **Henry T. Drummond**
Katholiek Universiteit Leuven, Belgium
Play, persuasion, and propaganda in the Cantigas de Santa Maria of Alfonso X
- 14:30 – 15:00 **Namgon Lee**
McGill University, Schulich School of Music, Montréal, Canada
Breaking medieval fantasy
- 15:00 – 15:30 Coffee Break
- 15:30 – 16:00 **Misty Choi**
香港演藝學院
The Hong Kong Academy for Performing Arts, Hong Kong
Luciano Berio and “The Theater of the Mind” in *Thema (Ommaggio a Joyce)* and *Visage*
- 16:00 – 16:30 **Camilo Vaughan**
Universidad de Salamanca, Spain
**Spectacles to justify a hard-to-justify political reality:
The instrumentalization of the operas *Margot* and *Jardin de Oriente* during the Rif War**
- 19:30 **Concert at Ceramic Palace Hall / 이름: 세라믹팔레스홀**
90, Irwon-ro, Gangnam-gu, Seoul / 주소: 서울특별시 강남구 일원로 90
(일원동, 밀알학교)

Friday, 20 Oct 2023

09:45 – 10:00 **Welcome**

10:00 – 12:00 **Session 3**
Theoretical and Artistic Discours(es)
Chair: Timur Sijaric

10:00 – 10:30 **Lyudmila Gauk**
추계예술대학교 / Chugye University of Arts, South Korea
Russian futurist and the issue of integrated art:
Conception and realization

10:30 – 11:00 **Miloš Zatkalik**
Универзитет уметности у Београду, Факултет музичке /
University of Arts, Faculty of Music, Belgrade, Serbia
On Orpheus and Pan, with Heidegger waiting for his turn:
Illusion and reality from psychoanalysis to ontology

11:00 – 11:30 **Christine Fischer**
Ludwig-Maximilians-Universität München, Germany
Agencies of sound – works of visual art and their
imagined aural invocations

11:30 – 12:00 **Lea Luka Tiziana Sikau**
Cambridge University, Faculty of Music, UK
Rehearsing uploaded. Becoming posthuman

12:00 – 14:00 **Lunch Break**

Friday, 20 Oct 2023

- 14:00 – 16:00 **Session 4**
Musical Instruments and Performance & Perception Practices
Chair: Rachel Combees
- 14:00 – 14:30 Christopher Ellis Reyes Montes
McGill University, Montréal, Canada
¡Gaitinaje! Iconography of the pipe and tabor
in pre- and post-contact Latin America
- 14:30 – 15:00 Jurij Dobravec
Ars organi Sloveniae – Karina Association Bohinj, Slovenia
Geometry of the late medieval depictions of portative organs:
Illusion of reality or reality of impression?
- 15:00 – 15:30 Guido Olivieri
The University of Texas Butler School of Music, Austin TX, U.S.A.
From celestial to earthly sound:
Giaquinto's *Concerto degli Angeli* (1703)
- 15:30 – 16:00 Coffee Break
- 16:00 – 17:00 **Session 5**
Deception and Invention: Biographical Fiction
Chair: Luisa Nardini
- 16:00 – 16:30 Bona Kwon
郑州大學 / Zhengzhou University, Henan, China
Changing the  fairy tale: Code Name – DUKE ZHENG
(정도령, 鄭道령), the fake Jesus of 21st-century traditional music
- 16:30 – 17:00 Anna Bianco
Academy of Performing Arts, Leiden University
"Disbelieved"  n for the sake of friendship

Saturday, 21 Oct 2023

- 09:45 – 10:00 **Welcome**
- 10:00 – 10:45 **Raga Recital – Commented Performance**
Asit Roy & Podminee Dey
রাজশাহী বিশ্ববিদ্যালয় / The University of Rajshahi, Bangladesh
Importance of Imagination in establishing the mood of Raga in Hindustani Classical Music
- 10:45 – 12:15 **Session 6**
Virtual Musicians and Bands
Chair: Christine Fischer
- 10:45– 11:15 **Nena Beretin**
Phoenix Theatre, Sydney, Australia
Visual representation of virtual musicians and bands
- 11:15 – 11:45 **Chi-fang Cheng**
三明学院 / Sanming University, China
How K-pop girl band shifted the boundaries of music and visual effects in a traditional duet of voice and piano: A case study of *The Beautiful Flower* by Tyzen Hsiao
- 11:45 – 12:15 **Liuyan Song, Fan Li & He Zhu**
Universiti Putra Malaysia /
University of Putra Malaysia, Serdang, Malaysia
(Almost) illustrating a history of virtual Pop idols in China: Animation and hyperrealism as audiovisual communication through China's virtual singers
- 12:15 – 14:00 **Lunch Break**

Saturday, 21 Oct 2023

- 14:00 – 15:30 **Session 7**
From Caricature to Internet Meme
Chair: Antonio Baldassarre
- 14:00 – 14:30 **Rachel Coombes**
University of Oxford, St John's College, UK
Les années folles? Racial anxiety and the caricatured musician in 1920s Paris
- 14:30 – 15:00 **Ow Wei Chow & Jiuchang Li**
Universiti Putra Malaysia /
University of Putra Malaysia, Serdang, Malaysia
**Chinese-styled activism from meme songs to the void:
The cases of Grass Mud Horses and the White Protest
within the Great Firewall of China**
- 15:00 – 15:30 **Timur Sijaric**
Lucerne University of Applied Sciences and Arts,
School of Music, Switzerland
**Genocide for the Lulz: War songs as memes and
representations of imaginary reality**
- 15:30 – 16:00 Coffee Break
- 16:00 – 16:30 **Closing**
Bona Kwon
Chief Editor & Head of RidIM KOREA
Prof. Dr. Antonio Baldassarre
President Association
Répertoire International d'Iconographie Musicale



AI Popstar Yona (courtesy of Auxuman)

Concert at Ceramic Palace Hall

이름: 세라믹팔레스홀

Thursday, 19 Oct 2023

Curt Sachs

RI d IM

Verein | Association | Associazione | Association | Asociación
Répertoire International d'Iconographie Musicale



악기의 역사:

초기인류의 그리고 유사 이전 시기의 음악

프롤로그: 빛의 감각

작곡 김새암

바이올린 김태호

Rebonds B

작곡 야니스 크세냐키스

퍼커션 박혜지

호남좌도 임실필봉농악 설장구

장구 양진환

여성과 퍼커션을 위한 <춤>

무용 손혜영 작곡 김새암

퍼커션 박혜지 가야금 이미경

에필로그: Fertility Rites

작곡 크리스토스 하지스

마림바 박혜지

예술감독

한국음악도상학회 권보나

& 국제음악도상학회 안토니오 발다사레

The History of Musical Instruments:

**FIRST PART – The Primitive
& Prehistoric Epoch**

Prologue: Touch of Light

Composer *Sae-ahm Kim*

Violin *Tae-ho Kim*

Rebonds B

Composer Yannis Xenakis

Percussion *Hye-ji Bak*

Standing Drum, *Seol Jang-gu*

Rhythm from Agricultural Ritual of *Imsil*

Pilbong town in Southwestern Province

Drum (*Jang-gu*) *Jin-hwan Yang*

Dance for Women & Percussion

Composer *Sae-ahm Kim*

Dancer *Hye-yeong Sohn*

Percussion *Hye-ji Bak*

Zither(*Gayageum*) *Mi-Gyeong Lee*

Epilogue: Fertility Rites

Composer Christos Hatzis

Marimba *Hye-ji Bak*

Artistic Directors

RldIM KOREA Bona *Kwon*

& RldIM Antonio Baldassarre

커트 삭스 (1881-1859)

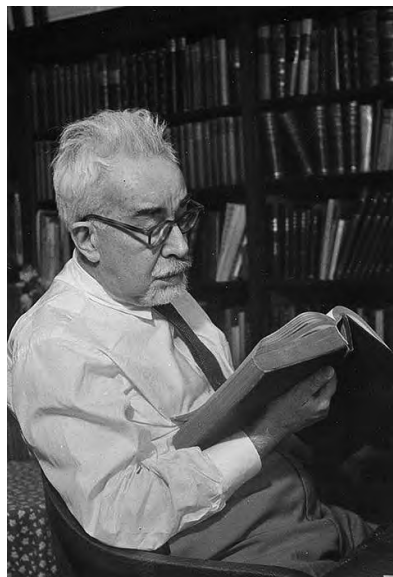
음악학자, 음악도상학 및 음악박물관학자

악기의 역사와 제작에 관련된 과학을 연구하는 분야인 악기학의 창시자로, 에릭 폰 호른보스텔과 협업하여 악기 분류법을 개발하였으며, 이는 곧 전 세계가 인정하는 악기분류법의 표준이 되었다.

젊은 시절 피아노와 음악이론, 작곡을 배웠고, 후에 독일 베를린 대학에서 음악사를 공부했음에도, 동대학원에서 미술사 박사학위를 취득한다. 미술 비평가이자 미술사학자로서 <월간 미술사적 문학>이라는 잡지의 편집자, 베를린 '예술 및 공예 박물관'의 학예사로 일하면서, 그는 학자로서의 역량을 음악분야에 집중한다. 그러나, 베를린 대학의 교수이자 국립 음악아카데미의 교수로 일하던 1933년, 유대인이라는 이유로 학계에서 모든 지위를 박탈당하고 독일에서 추방당한다.

나치독일 정부의 박해를 피해 프랑스로 망명한 그는 그곳에서 프랑스 파리 인류학 박물관의 앙드레 샤프네를 만나 함께 일하면서, 곧 소르본 대학의 방문교수가 된다. 이듬해에는 인류 초기 음악의 실제 소리에 대한 프로젝트인 '인류의 소리' 녹음 시리즈를 맡아 지휘한다.

1937년, 그는 결국 유럽을 떠나 미국으로 망명하여 뉴욕에 정착, 이후 미국 뉴욕대학교에서 교육자이자 뉴욕공공도서관 컬렉션의 자문위원으로 활동하게 된다.



도움주신 분들 후원

카이스트 항공우주공학과 로켓 연구실 권세진 교수님
권세웅 약국 대표약사 권세웅 약사님과 조선금 사모님
섬마니바다 수종고고학 박물관 권영관장님
서울나우병원 영상의학과 전문의 김나라 원장님
햇살나무 아동발달센터 조선이 센터장님

출연진 관련

국립국악원 장악과 서정호 학예사님
전북도청 문화산업과 박화선 주무관님
경기필하모닉오케스트라 타악기 차석단원 & SNUP 윤재현 님
국악부문 문화예술강사 이기선 강사님

Curt Sachs

Keynote

Lydia Goehr

Columbia University, New York, U.S.A.

Film & Music: Quotation, tourism, appropriation, and critique

Abstract

Taking as my first example a quotation of David Lean's *Ryan's Daughter in Ha Gil-Jong's Heavenly Homecoming to Stars 2* (Sok Byeoldeul-ui gohyang), the lecture explores the role of visual and musical quotation between films, across land, sea, society, and culture. The quotation is as old as the hills. But through modern film it has been theorized as a mode of appropriation serving social critique, a mode of borrowing illustrating the many anxieties of influence, and a mode of tourism serving a film industry aiming at global distribution. That the two examples brought into comparison share a common problem of controversial reception makes the matter of quotation yet more compelling – or symbolically self-reflective.

Raga recital – commented performance

Asit Roy & Podminee Dey

রাজশাহী বিশ্ববিদ্যালয় / The University of Rajshahi, Bangladesh

Importance of Imagination in establishing the mood of Raga in Hindustani Classical Music

Abstract

Raga is a melodic expression in Hindustani Classical music, presented through certain notes and their various combinations. Emotions and thoughts are conveyed through the musical language with the help of various tones of voice. However, Raga is not considered a musical melody because it does not organize the musical notes in an artistic expression. The same sentence or words convey different meanings because of the application of different tones, making the various tones one of the main elements of language. Apart from the language, only the sound can express the feeling of the mind. In this light, Raga is created with melodic expression in Hindustani classical music. Vocal delivery and instrumentation are the main two mediums of expressing Raga, each with their own different styles. Dhrupad, Khayal, and Thumri are the main genres of Classical Music in northern India. Hindustani Classical music also refers to North Indian Classical Music. Every Raga has a meditative element which is particularly important in establishing its individual form. Meditative forms consist

of components taken from sound, deity, visual, and the poetic, the latter specific to vocal music. The moods created by these four elements of meditative form are the key points of Raga. During the rendering of a Raga, the performer must imagine the meditative form. In raga music, there is an ample scope of expansion of the melody within certain limitations. Imagination, enhanced in the meditative form, is the main vehicle of the embodiment and establishment of Raga. The importance of imagination in establishing the form of Raga will be discussed through a theoretical and practical presentation, combined with examples and examination of paintings.

Biographies

Asit Roy is a prominent performer and researcher of Bangladesh. Asit Roy passed Honors and Master's Degree and earned a Ph.D. Degree in Classical Vocal music from Rabindra Bharati University, India. He has completed the Post Doctoral research from Delhi University, India in February 2023. He performed solo recitation of classical vocals and has attended many national and international seminars. Several of his research articles have been published. For the best articles of 2008 and 2014 in the faculty of arts and humanities, he was awarded the U.G.C award of Bangladesh. He is a faculty member in the Department of music of Rajshahi University since 2001 and served as chairman of this department from 2013-2016.

Podminee Dey passed Honors and Master's Degree in Bengali Song from Rabindra Bharati University, Kolkata. As a Research scholar of I.C.C.R she earned a Ph.D. Degree in 2007 from Visva Bharati University, Shantiniketan. Dr. Dey secured the first position in M.A. Examination in 1998 and was awarded the gold medal. She was likewise awarded with 'Bani Bosu Smriti Padak' for the first position of the faculty of fine arts of R.B.U. She performed solo recitation and attended national and international seminars. Several research articles have been published in different recognized journals. She has been a faculty member in the Department of music of Rajshahi University since 2006 and served as chairman from 2016-2019.

Papers

Patricia Marion L. Abrera

Unibersidad ng Pilipinas Diliman / University of the Philippines Diliman
Quezon City, Philippines

Constructing place through the pastoral: Art music, painting, and nationalism in Post-War Philippines

Abstract

The paper situates the pastoral theme in art music and painting within the nationalist search for symbols of Filipino identity, focusing on selected works of two Filipino National Artists, Lucio San Pedro and Fernando Amorsolo. The study unpacks the ways by which the countryside is imagined through music and visual art as symbolic and narrative forms that construct and reinforce concepts and affect place. Even though San Pedro and Amorsolo were born more than twenty years apart, their lives and works have parallelisms: both were students at the University of the Philippines who later received training abroad; they had the experience of growing up in the countryside - an aspect which figures prominently in their works; they favored a romantic sensibility, making them representative of the “conservative” tradition; they were influential artists and educators who represented nationalist aspirations of their time; and they were both eventually proclaimed National Artists. Because of their stature, their works continue to be well-known today. The paper discusses how San Pedro’s construction of place shares features with those of Amorsolo, particularly through the adherence to classical ideals and a romantic and cinematic sensibility. Both artists’ works appeal to an enduring nostalgia for the “unruffled” countryside, perceived as a haven of traditional Filipino values and where humans live in harmonious relationship with nature, traces of which are still seen today in pastoral themed YouTube blogs.

Biography

Patricia Marion L. Abrera is an assistant professor from the Department of Art Studies in the University of the Philippines. She holds a Master’s degree in Art Studies and is currently taking her PhD in Music at the same university. Her research interests include music history and art history.

Nena Beretin

Phoenix Theatre, Sydney Australia

Visual representation of virtual musicians and bands

Abstract

Innovations such as augmented and virtual realities, artificial intelligence and deep fake technologies are rapidly shifting the boundaries of twenty-first century music and visual culture. Virtual musicians are a commodity designed to tap into and access digital algorithms that draw on the aesthetic preferences of a constantly changing music consumer. This paper examines the visual representation of virtual musicians and bands in digital media. This study demonstrates that consumers prefer a fusion of human rock/pop genre stereotypes and contemporary fashion styles for animated characters or avatars. The virtual musicians and bands discussed in this paper include Gorillaz, Kyoko Date, Hatsune Miku, K/DA, Miquela, Yorumi Rena, Eternity, FN Meka, aespa, Studio Killers, Kai, Apoki, Dvzy, Kizuna AI, Treasure, VNCCII, Kingship, Dethklok, DeadMau5, The Weeknd and Ha Jiang. Virtual musicians grow their worldwide popularity and fanbase via social media including Instagram and TikTok. In turn, as influencers they are a powerful marketing tool for brands seeking to appeal to the digitally savvy generation. In contrast to the time-intensive and expensive live music tours, 'virtual tours' are a cost-effective way for producers to reach audiences without the confines of location and time. High speed internet offers members of the public the opportunity to watch virtual performances at any time on devices such as desktop computers, laptops, smartphones, smart TVs, iPads, and tablets. This study highlights select composers and music producers who, like their counterparts in previous generations, seek new technologies to enhance the musical experience for the listener/viewer. Given the level of popularity, financial success, and the continuing proliferation of virtual musicians and bands on the internet, this form of entertainment has a sustainable future within the music industry.

Biography

Nena Beretin is Artistic Director of Phoenix (Sydney, Australia). The theatre is funded by philanthropist Judith Neilson AM to nurture, develop and showcase talent across the performing arts. Nena holds a PhD in musicology from the University of New England (Australia), having completed a Master's degree at the Sydney Conservatorium of Music. Nena is also a radio presenter and programmer of classical music at 2MBS Fine Music Sydney, an FM and Digital broadcaster.

Anna Bianco

Academy of Creative and Performing Arts, Leiden University, The Netherlands

“Disbelieved lover”: An illusion for the sake of friendship

Abstract

Deception in the visual arts has been documented since antiquity. Pliny the Elder testifies how Parrhasius deceived Zeuxis with the curtain he made over the hyper-realistic grapes painted by the rival in the competition. An intense taste for deception and trickery characterizes the arts throughout the Baroque period. Arousal of astonishment in the observer seems to be one

(
i
e
i
i
t
l
l
l
t
v
i
l
e
l,
l,
)
s
d
:
s
l,
d
s
d
d
o
o

specific images. Finally, I will provide evidence of how Buffagnotti crafted his many other musical gifts as means of self-representation to obtain something in return: recognition, monetary compensation, employment, expanding his professional portfolio, gaining contact with possible patrons, etc.

Biography

Born in Vicenza (IT), Anna Bianco received her BA in Milan under the guidance of Prof. G. Agosti (2009). Her thesis was part of a larger project edited by Susanna Avery-Quash and published by the Walpole Society in 2011 (Vol. 73). At the UvA in Amsterdam she received her MA (2011) with a thesis supervised by Prof. Eric Jan Sluiter on the still life paintings of Clara Peeters (1594 c.–1657). Since 2010 she has been the curator of Prof. Ton Koopman’s art collection in Amsterdam; in 2012 she curated the exhibition *De Heilige Cecilia met Orgel* with prints and ex-libris from this collection. She is a PhD student at Leiden University – ACPA. Her research, supervised by Profs. F. de Ruiter, T. Koopman, and G.J. van der Sman, focuses on Italian decorated cantata manuscripts from the 17th century.

Chi-fang Cheng

三明学院/Sanming University, China

How K-pop girl band shifted the boundaries of music and visual effects in a traditional duet of voice and piano: A case study of The Beautiful Flower by Tyzen Hsiao

Abstract

The progress of industrial technology improved at the turn of the 21st century. Consequently, the development of the traditional folk-pop music, called urban dance, with its fast rhythmic pattern, rose to become the primary material for writing music arrangements. Along with this movement, the singing and dancing ability of folk-pop singers to engage with the external image aspects of the artist influenced the form of their performance. However, this phenomenon has not been sufficiently acknowledged in the existing literature. For example, the general aspects of K-pop girl bands are acknowledged by the audiences around the world – such as the external images of ‘young,’ ‘active,’ ‘pretty,’ and ‘Urban dance combined with a fast rhythmic pattern.’ These components are in response to the verbal context found in K-pop music. This paper assesses a folk-pop duet for voice and piano, “The Beautiful Flower,” by Tyzen Hsiao from Taiwan. The research reveals significant findings relating to characteristics of K-pop girl band. Chi-fang cheng uses a very innovative approach in experimental performances (a traditional music performance combined general aspects of the K-pop girl band) to express Tyzen Hsiao’s intentions. In particular, the research utilizes for the first time how folk-dance engages with the surrounding musical context in a duet of voice and piano. The result combines verbal context, texture, figurations, dynamics, and a melodic line.

Biography

Dr. Chi-fang Cheng is presently an Associate Professor at Sanming University. Dr. Chi-fang Cheng had concerts in Taiwan, China, and Korea. Her series of Children music books: *The adventure of Natan and Yoda: The Stolen Note* and academic research book ‘Beethoven-Comparisons among the collections of autographs, corrected copies, the first edition, and Urtext edition’, ‘Beethoven’s Lied: A Correlation on the Verbal Text and the Use of the Pedal’ have been released in East Asian countries. Her professional career outside of academia includes sound mixing and editing such as Discovery channel, business commercial advertisements and children TV channel and Japan animations. She had presented her papers in The 21st Conference of Association RIdIM in Prague, „The Tradition and the Future of Music -- Taiwan Society of Music Studies and Taiwan Musicology Forum 2021 Joint Annual Meeting held by our Department at the University of Taipei, Taiwan; RMA 55th Annual Conference at University of Manchester and Royal Northern College of Music; 54th RMA conference at

University of Liverpool; The conference of International Art, Science and Technology division in the Nottingham University and Newcastle University; 40th MSA International Conference in the University of Auckland, New Zealand. At the same time, I chaired the section meeting in the World Music Conference (ICTM)

Misty Choi

香港演藝學院 / The Hong Kong Academy for Performing Arts, Hong Kong

Luciano Berio and “The Theater of the Mind” in *Thema (Ommaggio a Joyce)* and *Visage*

Abstract

This paper examines the notion of “theater of the mind,” as explored by the twentieth-century Italian composer Luciano Berio. Berio adopted the terms “theater of the mind” and “theater of the ear” from late sixteenth-century madrigals to describe his vocal work *A-Ronne* (1975). Commentators such as Richard Causton and David Osmond-Smith applied the same labels to Berio’s other works such as his early tape works *Visage* (1960) and vocal work *Laborintus II* (1965). The structure of the musical and dramatic language directs the narrative flow so that meaning is evoked unconsciously in the audience’s mind. Despite being instrumental or tape works, the music along with the manipulation of text activates the audience’s imagination to achieve what the composer conceived as a theater. To Berio, the notion of theater is not concerned with dramatic contrasts but complementarity among music, language, and drama. Such theater of the mind does not reveal visual representation as the text directly suggests. Horvath Nina explains that Berio’s theater of the ear refers to “the way in which disparate vocal and textual elements are dramatized and used to generate recognizable situations that combine into a unified whole, just as the many sides of a theatrical piece (such as staging, actors, lighting, and scenery) are synthesized to generate a total sensory experience.” This paper further investigates the dramatization of vocal textual elements in Berio’s early tape works *Thema (Ommaggio a Joyce)* (1957–58) and *Visage*. By illustrating the deployment of sonic and linguistic properties such as onomatopoeia, phonetic sounds, and paralinguistics in the work, this paper examines Berio’s manipulation of the sound-sense relation in these works and suggests that what is visualized as a plot lies in the fluctuation between meaningfulness and meaninglessness, as well as the recognizable and the non-recognizable to recall the audience’s life experience while infusing the unknown to them.

Biography

Misty Choi received her Ph. D in Musicology from Duke University. Her research areas include music and linguistics, French Symbolism, and East Asian film music. In 2020 October she

received a fellowship to work as a visiting researcher at the archive of Paul Sacher Stiftung in Basel to examine Luciano Berio's sketches. Choi also received various fellowships and scholarships, including International Dissertation Research Travel Award in the US and Li Po Chun Charitable Trust Fund Scholarship in Hong Kong. Her research papers were presented or accepted in multiple international conferences such as IMS and RMA. Currently she is an education technologist at The Hong Kong Academy for Performing Arts.

Ow Wei Chow & Jiuchang Li

Universiti Putra Malaysia / University of Putra Malaysia, Serdang, Malaysia

Chinese-styled activism from meme songs to the void: The cases of Grass Mud Horses and the White Protest within the Great Firewall of China

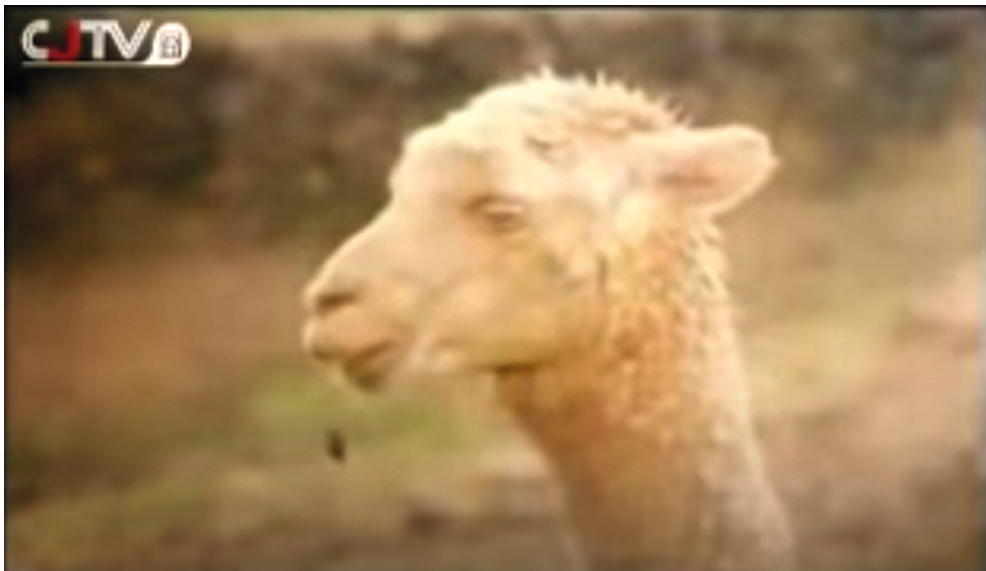
Abstract

"Grass Mud Horse" is an icon associated with many expressions: camelid mammal, mythical creature, pun, meme, hoax, *kuso*, and profanity. It abruptly appeared as an encyclopedic subject on the Chinese Internet in 2009 with increasingly enriched metadata and possessing an image of an Andean alpaca in disguise. It then spread as an internet meme. Dedicated meme songs, emoticons, and stuffed toys were subsequently produced for public consumption. However, the public was unaware that it was a precursor of an online activism crowdsourced by Chinese netizens against Internet censorship. The ambiguity caused by the charm of its image and the vulgarity in its connotation has thus become a convenient subject of parody by observant artists. The Grass Mud Horse, predictably banned within the Great Firewall of China for its obscenity as a homophonic pun, surprisingly survived censorship and became a household name equivalent to and inseparable from the explicit denotation of an alpaca. Meanwhile, a more honest activist event, widely known as the White Paper Protest, had a different fate. In November 2022, civilians in more than 20 cities rallied on the streets with blank pieces of white paper demanding to end the Zero-COVID lockdown, which became a reality one month later. However, like many websites carrying the error message of "404 Not Found," this mega protest remained unreported on the Chinese Internet until today. Employing the method of semiotic analysis, this study inspects the cases of Grass Mud Horse and the White Paper Protest for their sonic and iconographic representation in typical Chinese-styled activism within the last 15 years. We discuss how symbols of satire and rebellion play significant roles in activism and whether music and the Internet better support the activist operation within the Chinese Internet. This study will contribute to exploring digital activism in the Chinese regime through sonic iconography.

Biographies

Chow Ow Wei (曹爾威) is a senior lecturer at Universiti Putra Malaysia (UPM). He is actively engaged in academic research that focus on cultural musicology, virtual ethnography and digital culture, and is particularly interested in prospective projects in visual anthropology. He has contributed numerous articles on wide-ranging topics from Buddhism-related music to popular music, popular culture, and online media. Through his multidisciplinary career pathway, he has switched roles as an educator, researcher, newspaper columnist, editor, translator, photographer as well as graphic designer, accumulating various working experiences and thus cultivating vast interests in areas related to music, culture, humanity, religiosity, interdisciplinarity as well as the scientific ways of knowing.

Jiuchang Li (李九昌), formerly a lecturer in China, is a Ph.D. candidate in the Music Department of the Faculty of Human Ecology, Universiti Putra Malaysia. He is currently engaged in ongoing research in the study area of religious music.



Still of *Song of the Grass-Mud Horse*, icon of resistance.

Source: <https://www.youtube.com/watch?v=wKx1aenJK08> (accessed: 23.07.2023)

Rachel Coombes

University of Oxford, St John's College, UK

Les années folles? Racial anxiety and the caricatured musician in 1920s Paris

Trigger warning: This paper will contain racist and anti-Semitic imagery

Abstract

The exploding popularity of jazz in post-war Paris is well known, being inextricably tied to the *années folles* characterization of the period, now embedded in the popular imaginary. Imagery of the lively music clubs in Montmartre abounded, enticing the French population to experience this African-American musical form. At the same time, members of the Jewish immigrant population from Eastern Europe were cultivating their Ashkenazi musical heritage in the city. The *klezmer* musician became a viable motif for the representation of the Jewish musical world in Paris's diaspora community (Marc Chagall's images of violinists perhaps being the best-known examples). This paper considers the visual impact of these 'new' sound-worlds within the French popular press, but from the perspective of those who believed these cultures to be unassimilable to French cultural life. I shall demonstrate how the filtering of musical performance through racist and xenophobic caricatural representation served to entrench toxic social assumptions, exposing a darker side to the 1920s. Ultimately, we shall see the extent to which depictions of music-making might be co-opted for nefarious purposes, and the ways that the iconography of the 'foreign' musician might be understood as a pictorial conceit for the projection of broader social anxieties.

Biography

Rachel Coombes completed her PhD in the History of Art at St John's College, University of Oxford in January 2023. She is currently a Stipendiary Lecturer in the History of Art at St John's College and Worcester College in Oxford, and a Junior Teaching Fellow at the Ashmolean. Her research interests lie in the interrelationships between the visual arts and music, the role of these arts within collective and cultural memory, and the ways in which the practice of these arts is informed by religion and politics. She holds a BA in Music from Christ Church College, and, before pursuing academia, worked in media relations for the music programme at the Barbican Centre in London. She is the co-founder of the ECR French Nineteenth-Century Art Network.

Lauren Crosby

Clemson University, Clemson, SC, U.S.A.

Discordant anvils:

The Pythagorean blacksmith legend & The *Star Wars* Time Grappler

Abstract

The Disney+ *Star Wars* television series *Andor* prominently features a bell tower in the titular protagonist's hometown. The belfry contains not bells, but a single anvil struck with hammers by a character known as the Time Grappler. While a landmark tower at city centre is not unpredicted, the anvil and its unique diegetic sound came as a surprise to *Star Wars* fandom that left many asking "why?" In this study, I explore two answers to that question – one that situates the *Andor* anvil within the body of previous musical works employing anvils; and a second that explores visual and narrative connections with the legend of Pythagoras and the blacksmith. First, I consider associations of anvils in music with a) specific occupations, b) folk music, and c) "new" metallic sounds. After considering how each of these associations can be seen in *Andor*, I argue that the Time Grappler and his anvil can also be seen as a modern representation of the fictitious tale of Pythagoras and the blacksmith (Nicomachus of Gerasa, 2nd century). In this legendary origin story of music theory, Pythagoras discovers the foundational properties of acoustic concords and discords by experimenting with hammers of differing proportional weights. While the account is not a sound theory of acoustics, the tale persisted for over a millennium and was further cemented in the visual imagination of readers by the woodcut in Gaffurio's *Theorica Musicae* (1492). *Andor* viewers are presented with the same fallacy that resides at the core of the Pythagorean lore when they hear each of the Time Grappler's hammers drawing a different tone from the anvil. Finally, I build on the use of the anvil and hammers as representations of concord and discord outside of a musical context. After classifying all *Andor* anvil intervals as musical concords or discords, I posit that the Time Grappler serves as a visual and *aural* illustration of the town's shift from peace to rebellion.

Biography

Lauren Crosby is an Assistant Professor of Music (Theory) at Clemson University in South Carolina, USA. Her research interests include transformational and neo-Riemannian analyses, and music in film and television. She has presented her research at *The Society for Music Theory Annual Meeting*, *Music and the Moving Image*, and the *John Williams, Last of the Symphonists?* international conference. Lauren is also committed to serving her community by teaching free public music theory courses through the Osher Lifelong Learning Institute. Beyond her academic and pedagogic interests in music, Lauren enjoys participating in church and community choirs and playing the Celtic harp in folk music ensembles.

Jurij Dobravec

Ars organi Sloveniae, Karina Association Bohinj, Slovenia

Geometry of the late medieval depictions of portative organs: Illusion of reality or reality of impression?

Abstract

The illusion of a 3D object on a wall significantly challenged the mediaeval painter. By comparison, in the presentation of a landscape, the standing point plays a relatively inconsequential role in terms of presenting reality. In the depiction of small objects, distance is crucial. First, the artist can move closer to or farther from the object during the creative process. Besides, concerning the observer, there is an evident difference between an image of the complex structure of portative organ in the illuminated manuscript, which we hold at the same distance from our eyes, and its image on the wall of the Gothic church, where the basic structure can be seen from a distance, but the details must/could only be observed up close. Using the examples of depicted mediaeval portatives from the area of the Eastern Alps, I will demonstrate the variety of the observed geometrical perspectives, intentionally or accidentally caused by variety of artists' standing points. In one of the examples, the larger portative rests obliquely on the lap of one of the angels. Its supporting structures and wind chest appear to be consistent with the general 3D geometry of the two vanishing points situated on the distant horizon. Unexpectedly, the row of pipes deviates from this perspective, but astonishingly corresponds to acoustic laws, while a portion of the keyboard exhibits inverted geometry. From the point of view of modern photography, this mixing of perspectives in the same picture should be seen as inability to perceive the dimension of depth. Some may also deny realism and forthrightly propose the allegory of the organ as heavenly glory, which relates easily to the iconographic programme of Christ's resurrection. Nonetheless, the results of the analyses indicate that the reality of impression depends on the dynamics of the standing point.

Biography

Jurij Dobravec, trained as a biologist at the University of Ljubljana, started his professional path as a scientist and database manager at the National Park Office in 1994. Working on heritage data, heading comprehensive EU-funded projects, and serving as church organist in parallel, he was continuously upgrading his skills in organology. In 2005, he introduced a national database of pipe organs in Slovenia, which resulted in 2018 as an innovative complex of book and web pages that contains data on all organs in the country. Besides chapters in monographs and the Slovenian part of Organ Dictionary in 23 languages (2015), scientific and professional articles on organs and music appeared in national and international journals such as *Acta organologica*, *ISO Journal*, *Ars Organi*, *Arhivi*, *Informazione organistica*, etc. In 2020,

he began a PhD in musicology with an accepted thesis proposal, “Late Medieval Depictions of Portative Organ in the Wider Eastern Alpine Region.”

Henry T. Drummond

Katholiek Universiteit Leuven, Belgium

Play, persuasion, and propaganda in the *Cantigas de Santa Maria* of Alfonso X

Abstract

The *Cantigas de Santa Maria* are a large body of devotional song, written at the court of Alfonso X of Castile in the late thirteenth century. While much has been written on their production as miracle and praise songs, less has been considered about their consumption as courtly propaganda. How might a medieval audience perform or listen to a *Cantiga*? How would an audience make sense of *Cantiga*’s miracle narrative when it is set to a repetitive song structure? How might the *Cantigas* compare to the wider body of devotional literature, and how do they operate as devotional yet highly persuasive texts? These questions form the focus of my paper. I argue that the repetition inherent in *Cantiga*’s musical-poetic form guides its audience and shows them how to process the song’s narrative. The *Cantigas*’ end-directed forms help create a state of play, training the listener to adhere to propagandistic messages in the song’s miracle plotlines. In this paper I analyse one specific *Cantiga*, showing how its repetitive musical-poetic structure fashions an alternative narration of historical events during Alfonso X’s reign. The *Cantigas*’ intended audience must learn to follow structural and narrative rules of the song. They thereby accept an alternative reality within their courtly environment, one where their king emerges as an idealised ruler.

Biography

Henry T. Drummond is a postdoctoral researcher at the Katholieke Universiteit, Leuven and the Universitat Autònoma de Barcelona, with concentrations in vernacular song in the Middle Ages, early modern musical reform, and digital humanities. He completed his doctorate at the University of Oxford on vernacular song in Iberia during the thirteenth century, under the supervision of Prof. Elizabeth Eva Leach. His first monograph, *The Cantigas de Santa Maria: Rhetoric and Ritual at the Alfonsine Court*, is forthcoming with Oxford University Press. He has published further peer-reviewed articles with the *Journal of Musicology*, *Music Analysis*, *Medium Ævum*, the *Journal of the Royal Musical Association*, and the *Journal of the Alamire Foundation*.



Cantigas de Santa Maria, 1221–1284, colored miniature, Codex E El Escorial, fol. 79r.
San Lorenzo de Escorial (Spain): Real Biblioteca de El Escorial

Christine Fischer

Ludwig-Maximilians-Universität München, Germany

Agencies of sound: Works of visual art and their imagined aural invocations

Abstract

Referring to Alfred Gell's ethnological theory of agency, works of visual art, mainly images, have often been investigated by examining to what extent they crossed the border to life in the process of reception. In contrast, the question of the extent to which sound has played a role in the exchange between the recipient and the viewed object has hardly been asked in the history of these border crossings between dead material and living image. The paper examines, based on recent theories of the performance of the relationship between human and object, how sound might have played a role in the reception of visual works that mimetically refer to musicians. The guiding principle will be to investigate the extent to which mythological figures associated with sound or music were stylized along historically changing reception parameters into bearers of sound properties that ultimately overlapped with artist individuals from the music scene: from singers to composers, from instrumentalists to ensemble leaders. Sound thus passed through a phase of strong abstraction of sound, like an imaginary, internally imagined journey, during the contemplation of objects, to the earthly experience of concretization in experienced music. A process whose final product in different historical phases always remained as "faked" perceived image of ideal or essential sonority.

Biography

Christine Fischer is deputy professor for theatre studies at Ludwig-Maximilians-Universität Munich. She studied musicology, Italian literature and history of art at Ludwig-Maximilians-Universität Munich and the University of California at Los Angeles. From 1997 to 2004 she was academic assistant at the Departement of Musicology of the University of Berne (Switzerland) and earned her PhD in 2004 with a thesis on Maria Antonia Walpurgis. From 2007 to 2013 she held an assistant professorship sponsored by the Swiss National Sciences Foundation at the Schola Cantorum Basiliensis. From 2019 to 2021 she was senior researcher at Lucerne University of Applied Sciences and Arts, School of Music, and since 2022 he has been holding a position as Lisa Meitner research fellow at the Department of Musicology of the University of Vienna.

Lyudmila Gauk, 추계예술대학교
Chugye University for the Arts, South Korea

Russian futurist manifestoes on the issue of integrated art: Conception and understanding

Abstract

The changes in the cultural paradigm which accompanied Russian Silver Age (1880–1920/30) have led to the emergence of new art aesthetics. The primary trend expressed the desire to unite various art forms into an indivisible whole. Russian Futurism, including V. Markov (1920–2013), A. Smirnov (1956–), and John E. P., considered the requirements and described the new art aesthetics. This paper examines certain statements on the issue of integrated art by Ilya Ginzburg (1868–1917) and Arthur Lourie (1891–1966) in the context of painting, music, and music in a unified form of integrated art. Ilya Ginzburg says “Free Music” (1909, 1910) is based on harmony and dissonance. Arthur Lourie says “We” in the temporal physical-and-mathematical space transformation of the latter. In the manifesto on the issue of integrated art, “We” by co-authors-and-futurists, B. Livshits (literature), G. Y. (music). The author proposes the interpretation of the Futurist hypotheses are required to understand both general constituents and specific components of integrated art.

Biography

Lyudmila Gauk is a Korean musicologist born in the former Soviet Union. She received her doctoral degree from Ewha Womans University in 2018. Currently, she lectures at Chugye University for the Arts. Her research interests focus on Russian futurist music manifestoes, teaching techniques, and music terminology applied in music theory, harmony, and ear training classes in Korea and Russia. Currently, she reviews the practical vocal [singing] diction of Russian-language vocal repertoire for the issue of its compliance with the pronunciation rules of the Russian language.

Bona Kwon, 鄭州大學

Zhengzhou University, Henan, China

Changing the slasher to the fairy tale: Code Name –

DUKE ZHENG (정도령, 鄭道令), the fake Jesus of 21st-century traditional music

Abstract

This paper presents images taken from two albums recorded by a female *Gayaageum* player.

CANCELLED

Biography

Bona Kwon is a PhD candidate at Zhengzhou University, Henan, China, and holds a Master's degree in musicology from Seoul National University, South Korea. She is the Chair of RIDIM KOREA.

Namgon Lee

McGill University, Schulich School of Music, Montréal, Canada

Breaking medieval fantasy

Abstract

The Middle Ages were a time of great artistic productivity as many creators found inspiration in the intrinsic aesthetic (and sometimes fantastic) aspects of this period. Iconography from that time – such as those represent musicians and the musical instruments in various paintings, sculptures, and stained glasses – stimulated modern creators to produce many forms of fictional works. However, the danger of relying solely on iconography lies in the inaccuracy or overly romanticized manner of the depiction of musicians and music-making. This paper will discuss the medieval concept of depicting musical moments, propose ways of understanding the symbolic meaning behind medieval iconography, and argue that any interpretation solely based on iconographic sources is untrustworthy. I will focus on the performance practice of troubadours, the 12th-century singer-songwriters in Southern France. Extra emphasis will be delivered on the concept of ensemble playing since historical iconography is the least accurate in this regard. Along the way, I will compare three different types of sources: 1) direct sources – manuscripts and musical treatises; 2) indirect sources – iconographical and literary descriptions; and 3) fictional sources – films, illustrations, and novels, to demonstrate the possible gap between reality and idealism. Finally, I will discuss the significance of imagination and the concerns about the authenticity of presenting the music of the troubadours and their musical life.

Biography

Namgon Lee is an active multi-instrumentalist and arranger specializing in historical performance. As a performing-scholar, Mr. Lee has investigated historically approached arrangements to expand early string literature. In his recent lecture recital, Lee arranged and performed Pergolesi's "Stabat Mater dolorosa" for unaccompanied viola. Lee has been featured as a guest artist in many renowned period orchestras, such as Ensemble Caprice (Montreal), Tempesta di Mare (Philadelphia), and Bach Solisten (Seoul). Currently, he is a doctoral candidate at McGill University. When away from the work desk, Namgon is a passionate home cook and enthusiastic fiddler.



Six angels playing trumpet (buisine) in Apocalypse de S. Jean, 14th century, illumination. Paris: Bibliothèque Nationale de France, ms fr. 13096 f. 66r.

Luisa Nardini

The University of Texas, Butler School of Music, Austin TX, U.S.A.

Angels, bagpipes, and the cosmos: The imagined soundscape of the annunciation in the European Middle Ages

Abstract

Luke's Gospel story of the Annunciation (1:26-38) is essentially the account of the dialogue between Gabriel and Mary about the prophecy of the birth of Christ. Through a purposeful use of visual and sonic intertextualities, medieval liturgical manuscripts render this event's soundscape by recalling lived and imagined experiences. The depiction of musical instruments, such as bagpipes and shawms, as well as textual and musical cross references were meant to ideally bridge the lived and known soundscapes with the imagined ones of the Biblical account. In specular modes of exegesis, other Biblical Annunciations, such as that to Zacharias about the birth of John and that to the shepherds at the Nativity scene, make use of sonic references (musical instruments, gestures, uttered words, as well as melodic and textual citations) to represent notions of sound, voice, and silence.

This paper examines visual depictions of the Annunciation as well as liturgical texts and melodies from European manuscripts redacted before the 1400 to highlight how medieval women and men imagined the moment of the revelation of the Incarnated Word. In turn, it unveils unexpected insights on the origins of specific manuscripts from Benevento and Bologna and their intellectual networks, which disclose the negotiation between local traditions and external influences, including the incorporation of imagery from some Arabic astrological texts.

Biography

Luisa Nardini is a professor of musicology at The University of Texas, Austin. She has published extensively on liturgical chant, medieval music theory, music and visual arts. Her books, *Interlacing Traditions* (PIMS, 2016) and *Chants, Hypertexts, and Prosulas* (Oxford UP, 2021) focus on the liturgical chants from southern Italy and the multicultural influences they display. She is currently co-editing with Catherine Adoyo a textbook on global early musics and with Bibiana Vergine the facsimile edition of a thirteenth-century hymnal from Naples. She edited two conference proceedings: *Intersecting Practices in the Production of Sacred Music* (2016), and *Laus Musicae: Arte, scienza e prassi del canto liturgico* (2021) and co-authored *Musica: Manuale Disciplinare* with Claudia Calì and Guido Olivieri (2020). The recipient of several prizes and fellowships, she is the general co-editor of *Acta Musicologica*.

Guido Olivieri

The University of Texas, Butler School of Music, Austin TX, U.S.A.

From celestial to earthly sound: Giaquinto's *Concerto degli Angeli* (1703)

Abstract

Among the most powerful illustrations of the transcendent quality of music are the representations of *musica caelestis*, in particular, the depictions of the imaginary and ineffable sound of angel musicians. A cycle of frescos in the church of San Sebastiano in Moiano (near Naples, Italy), whose musical scenes have not yet been studied, has at its center a splendid *Concerto degli Angeli*. Located on the wall of the organ loft, the *Concerto* was painted in 1703 by Tommaso Giaquinto and shows two groups of angels playing wind and string instruments. The placement of the two groups – surrounding the now lost positive organ, thus in close proximity to the only instrument producing perceptible sounds – articulates the liminal space between the inaudible/imaginary performance of the angel-musicians and the invisible yet resounding music played by the organist in the church. This paper examines the circumstances of the creation of this fresco and of two other biblical scenes with music instruments in the church, which also commemorates the victims of the plague pandemic and the earthquake that had severely affected the region. Although expression of an idealized vision, rich in symbolic connotations, the arrangement of instruments and the details of the angels' gestures presented in the *Concerto degli Angeli* help to understand actual music settings and practices and allow for a discussion of aspects related to real and imagined soundscapes in liturgical contexts.

Biography

Guido Olivieri teaches musicology at The University of Texas, Austin. His groundbreaking research has significantly contributed to the revival of interest in Neapolitan instrumental music of the eighteenth century. He has co-edited the book *Arcomelo* 2013 (LIM, 2015) and the critical edition of Corelli, *Le sonate di Assisi* (LIM, 2015), has articles in journals such as *Eighteenth-Century Music*, *Studi musicali*, *Analecta Musicologica*, *Basler Jahrbuch für Historische Musikpraxis*, and authored entries on *The New Grove Music Dictionary*, the *MGG*, and the *Dizionario Biografico degli Italiani*. His monograph on instrumental music in early 18th-century Naples is forthcoming (CUP, 2023) and he is currently working at the first critical edition of Domenico Cimarosa's *Il matrimonio segreto* (Bärenreiter).

Christopher Ellis Reyes Montes
McGill University, Montréal, Canada

¡Guaitinaje! Iconography of the pipe and tabor in pre- and post-contact Latin America

Abstract

Scholarship focused on the pipe and tabor in Latin America has often asserted that the instrument was introduced by the Spaniards during the Colonial Era (i.e., Vicente Mendoza, 1944 and Rodríguez Van der Spoel, 2013) because the instruments in their European form appear in iconography created after contact (as early as 1616). However, this argument ignores the iconographic and cultural evidence that demonstrates that Indigenous civilizations, from the Aztec to the Inca, had their own versions of the pipe and tabor. Altogether, the evidence tells a richer, more complex story of syncretism and resistance. Study of the iconography of one-handed wind instrument and drum pre-and post-16th century contact casts light on the development of *mestizaje* as an identity in Latin America. I will present pre-contact iconographic evidence (in Boilés, 1966 and Bolaños, 2007) that represents instruments similar to the pipe and tabor in Mesoamerica and South America. Then I will discuss the uses of the pipe and tabor in the Viceroyalty of Peru, focusing on the two depictions in Felipe Guamán Poma de Ayala's *Nueva Coronica y Buen Gobierno* (1616) and the many watercolor depictions and musical examples in the *Codex Trujillo* (c.1782). In both, the pipe and tabor are used for multiple functions. In Spanish religious services and Incan storytelling, the instruments suggest a spiritual utopia. In ceremonial dances and protest songs, the instruments both reinforce and question Spanish dominance. I will end with a discussion of colonialism in the study of Latin American iconography and musicology.

Biography

Christopher Ellis Reyes Montes is a current musicology PhD student at the Schulich School of Music at McGill University, focusing on music and colonialism in the Americas during the 16th-18th centuries. An accomplished musician and writer, his writings have been published by *Forward Movement* and *Church Publishing*, and his research has been presented at the Early Music America Virtual Summit. He performs early music around North America on several historical wind instruments, including the bassoon, recorder, and pipe and tabor, and as a singer. He often leads music and liturgy around the Episcopal Church in the Americas and is a member of the Standing Commission on Liturgy and Music of the Episcopal Church.

Timur Sijaric

Lucerne University of Applied Sciences and Arts, School of Music, Switzerland

Genocide for the Lulz: War songs as memes and representations of imaginary reality

Abstract

Following the outbreak of armed conflicts, which can be categorized today as the Yugoslav Wars (1991–2001), a sharp rise in music production of patriotic, nationalistic and war songs occurred throughout the region formerly known as Yugoslavia. Songs employed in sensitization and mobilization of troops and civilian populace against the background of one or multiple war(s) were steeped in factual and imaginary narratives and traditions, while at the same time musically formulaic and produced with minimal effort. This music legacy of Europe's supposed "last war" would have probably disappeared into relative obscurity were it not for the digital cultures of the 21st century. Patriotic and war songs – and especially their respective music videos – experienced a resurgence as Internet memes, with audiovisual elements used as tools of illusory representation, often removed from their initial purpose. The quantity and the aesthetics of music and music videos on the one hand and the historical embedding of the events in the contemporary culture on the other made the songs into a rich source of material in memetic forms of expression in the Digital Age. In line with the intertextual quality of Internet memes, these representations – mostly visual and audiovisual – were changed and reworked to mirror not only historical, but also contemporary events. By means of selected memes, this paper showcases the imagery and methods utilized in the creation of different realities using the original patriotic and war songs and music videos as well as audiovisual memes as means of communication and illusory representation.

Biography

Dr. Timur Sijaric studied saxophone, composition, and musicology in Vienna. From 2020 he is a research associate at Music and Arts University of the City of Vienna and since September 2022 senior research associate at Lucerne University of Applied Sciences and Arts, School of Music. He tends to mention, reference or show Internet memes within 12–15 minutes during verbal interactions with other humans.

Lea Luka Tiziana Sikau

Cambridge University, Faculty of Music, UK

Rehearsing uploaded. Becoming posthuman

Abstract

This article examines the process of developing a posthuman opera, Michel van der Aa's *Upload* (2021), from the perspective of a rehearsal ethnography. Proposing a rehearsal-oriented ontology of opera, this article avoids discussions of the performance and even the music itself to focus on stages of rehearsing with a virtual body. As a participant-observer, I examine how the rehearsal space of *Upload* evolves into a laboratory that negotiates receptacles of digital data with congenital bodies. Dissecting the avatar as a compound of (non)human agents, I interrogate how rehearsing a virtual body reconfigures operatic production dynamics. The operatic rehearsal processes repetition and connection, and co-evolves together with the technologies of production. With the example of various agents' interactions during the rehearsal, I illustrate how the figure of the avatar reproduces *Upload* out of canonical rehearsal practices by recalibrating the connections between opera's agents. These elaborations lead to an understanding of van der Aa as a composer who recalibrates himself into the posthuman form of an opera production.

Biography

Lea Luka Sikau is an artist-researcher, pursuing a PhD on new opera, critical posthumanism, and rehearsal ethnography at the University of Cambridge. She has been a Fellow at Harvard University's Mellon School of Theater and Performance and Research and was awarded with the Bavarian Cultural Award for her research at MIT's Center for Art, Science & Technology. Holding a lectureship at Humboldt University Berlin, she teaches on rehearsal practices, emerging technologies, and new music theatre. Sikau recently edited an artistic research journal for Ars Electronica Festival, called *Ars for Nons*, which features contributions from Anna L. Tsing, Matthew Fuller and Patricia Kaishian. Within and beyond music theater, she has collaborated with some of the most sought-after visionaries in the arts such as Marina Abramović, Stefan Kaegi (Rimini Protokoll), Paola Prestini (National Sawdust), and Romeo Castellucci. As a director and media artist, she was commissioned by institutions such as the Ars Electronica Festival, Ensemble Modern, Climate Week NYC, the German Consulate, and Reeperbahn Festival Hamburg. Focusing on baroque and contemporary vocal music in her practice as mezzo-soprano and performer, she has premiered new works in the presence of their composers, including Jörg Widmann, Gene Sxip Shirey, and Hans Werner Henze.

Liuyan Song, Fan Li & He Zhu

Universiti Putra Malaysia / University of Putra Malaysia, Serdang, Malaysia

(Almost) illustrating a history of virtual Pop idols in China: Animation and hyperrealism as audiovisual communication through China's virtual singers

Abstract

In 2007, Hatsune Miku appeared as the character of the VOCALOID2 speech synthesis software by Yamaha. This performance marked the beginning of her history-making career as a virtual “pop diva” by utilizing the audio and the visual as two basic elements that constitute a virtual singer’s professional profile. Continuing to develop the dual artistic attributes of sight and sound, early virtual singers in China combined sound synthesizers with ACG (animation-comic-games) imagery, thereby winning massive fans consisting of Chinese “otaku.” For example, virtual singer Luo Tianyi (洛天依), who builds her persona based on 2D animation, is currently the most popular virtual idol in China with her most-viewed video reaching over 18 million hits on Bilibili alone. Recently, with the continuous advancement of VR/AR technology and the integrated concepts of metaverse and online virtual concerts, the limit in virtualization for virtual pop idols has been pushed further from a planar 2D animation to lifelike hyperrealism. One of these examples is Ling (翎), a hyper-realistic idol launched in 2020. Her ultra-realistic, near-perfect figure along with her real-human singing voice have created a different artistic expression in various music genres. Contrasting to this seemingly novel audiovisual experience, Ling’s relatively lower popularity as a Chinese virtual pop idol poses a question of whether a more advanced technology in virtuality could win more reception in contemporary Chinese society. This research accounts a brief history of Chinese virtual pop idols, illuminating notable examples from the animated to hyperrealistic types with selected influential, representational audiovisual works. Based on music and audiovisual analysis, the transformation of Chinese virtual pop idols is illustrated. By comparing the audiovisual design and its communicative effect, we propose a notion on the popularity of virtual pop idols in China despite the technology in order to contribute to related researches in wider geographical regions.

Biographies

Liuyan Song is currently a PhD student at Universiti Putra Malaysia, majoring in Music. Her research interests include pop music culture, virtual idol music, and virtual ethnography. In addition to this popular music, she also focuses on the study of ethnomusicology and music communication.

Fan Li holds a Master’s degree from the Academy of Music in Łódź, Poland, and is currently a Ph.D. student at the Department of Music, Faculty of Human Ecology at the Universiti

Putra Malaysia. His main research interests are in popular music, which involves relevant Mandopop, popular culture, cross-cultural studies, digital platforms, and media audiences.

He Zhu is from Shandong Province in China. She is currently a PhD student at Kyonggi University in South Korea. She holds both a Bachelor's and Master's degree in Shandong University of Arts, majoring in musicology, earning excellent grades while gaining extensive teaching experience. She has research experience in music history, composition, and ethnomusicology.

Camilo Vaughan

Universidad de Salamanca, Spain

**Spectacles to justify a hard-to-justify political reality:
The instrumentalization of the operas *Margot* and *Jardin de Oriente*
during the Rif War**

Abstract

Joaquín Turina (1882–1949) and María Lejárraga (1874–1974) had an intense collaboration process through which they performed – among other works – two operas: *Margot* (1914) and *Jardin de Oriente* (1923) for the Madrilean public. Both works are built around female protagonist characters who incarnate a project of Spanish nationalism. These characters embody modernist and self-exotic allegoric stereotypes that show some of the typical Spanish characteristics taken from the nationalistic discourses of the time. The plots also have elements of a particular Morocco-like orientalism and the influence of the modern French opera of the time. This is relevant as both works were written and presented to the public during the Rif War, a war between three factions, divided between two sides: Spain and France on one side, and a Morocco-armed group of independentists on the other. This situation is veiledly reflected in the discourse of these operas, showing interesting intertextual connections with the background ideas held by each author regarding the political plot.

In both operas, the female protagonist is significant under the lens of the feminine theory and its importance is evident in the visual, musical, and textual documents; an important part of which are preserved at the *Fundación Juan March's* archives, in Madrid. This paper presents the findings of ongoing research on the operas *Margot* and *Jardin de Oriente* as instrumentalized tools intended to justify the colonial occupation enforced by Spain and France in Morocco during the first decades of the twentieth century. With this purpose, the Spanish culture is presented as a pivot between East and West, legitimating the colonial practices of Spain on these territories from a cultural point of view. The analysis of visual, textual, and musical sources reveals two impressive staging of allegoric constructions over an ambiguous self-exotic and self-westernized discourse.

Biography

Camilo Vaughan is a composer and M.A. musicologist from the *Universidad Nacional de Colombia*. He was founder and director of *DeCámara Experimental* (Colombia) and *Ruido Purpura* (Spain) chamber ensembles. He is a member of the *Consejo Académico* at the *Patronato Colombiano de Artes y Ciencias* (Colombia), M.A. in *Musica Hispana*, and scholarship PhD student in Musicology and Art History at the University of Salamanca (Spain). He was a professor at the *Universidad INCCA* and the *Conservatorio del Tolima*, in Colombia. His research works have been presented at academic conferences in diverse countries. He is currently studying the relations between music, visual sources, and literary narrative on the twentieth-century project of modernity in Hispanic art music.

Miloš Zatkalik

Универзитет уметности у Београду, Факултет музичке /
University of Arts, Faculty of Music, Belgrade, Serbia

On Orpheus and Pan, with Heidegger waiting for his turn: Illusion and reality from psychoanalysis to ontology

Abstract

The mythical musician-poet Orpheus walked through the underworld with confidence, assured of the reunion with his beloved Eurydice as long as he heard her footsteps behind him; the moment he turned around to see her, he lost her for the second and final time. For Orpheus the reality of reunion was sound; this reality collapsed into illusion with the inclusion of sight. This, however, cannot be generalized. In another myth, Pan consoled himself for the loss of the object of his desire – the dryad Syrinx – by constructing the eponymous instrument out of the reed into which she was transformed. By playing the instrument, he created the illusion of being united with her: this time the ear is the chief source of illusion. This paper reflects from a psychoanalytic perspective on these differences between the visual and the aural, arguing that they arise from the special role that sound plays in infancy, and even pre-natal period. The two ancient narratives refer to two different realities, along with illusions constructed with respect to these realities. Orpheus' journey to the underworld could be read as a reaching for the (reality of the) most archaic layers of human psyche, with sound/music as the principal agent for accomplishing the journey. Pan's predicament, on the other hand, relates to so-called transitional phenomena (as per Donald Winnicott) where sound/music can function as a transitional object (simultaneously belonging to I and not-I).

Transferring these issues to the domains of ontology and epistemology, and adopting certain concepts from Heidegger's philosophy, we can think of relations between illusion and

reality in terms of relations between truth-as-correctness, and truth-as-unconcealment (*aletheia*). Furthermore, if Heidegger defines the work of art as the struggle between the world (revealing, opening), and earth (concealing, sheltering), the same opposition could serve as the underpinning, and even the condition of possibility for the interplay between reality and illusion. The fine-tuning of these concepts can contribute to our understanding of the aforementioned relations between sight and hearing.

Biography

Miloš Zatkalik, a composer and music theorist, is a professor at the University of Arts in Belgrade, a visiting professor at the University of Banjaluka (Bosnia and Herzegovina), and formerly in Novi Sad and Kragujevac. He has lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia and Australia. Research interests include analysis of 20th-century music, musical teleology, relationships between music and other arts, psychoanalytic aspects of music analysis. Recent publications include a book on post-tonal prolongation.



Gaudenzio Ferrari (1475–?1546), *Concerto degli angeli*, after 1535, fresco painting, plaster, paste gilding and gold leaf, surface: 94.11m². Saronno (Varese, Italy): Santuario della Beata Vergine dei Miracoli



EveR 6, Android Robot, after having conducted the first performance with musicians of the National Orchestra of Korea playing traditional Korean instruments, National Theater of Korea, 30 June 2023

22nd International Conference

It's impressive, but is it real?

Considering the visual representation of music in the context of illusion, deception, and the visual imaginary: Past and present

Programme Committee

Antonio Baldassarre

President Association RIdIM, Zurich (CHE)

Zdravko Blažeković

Research Center for Music Iconography, New York (USA)

Daniela Castaldo

Univeristà del Salento, Lecce (ITA)

Marita Fornaro Bordoli

Universidad de la República, Montevideo (URY)

Bona Kwon

Chair of RIdIM KOREA (KOR)

Arabella Tenniswood-Harvey

University of Tasmania, Hobart (AUS)



"Formerly known as Prince"
(meme, posted by rotitelobwg, 15 May 2023; <https://9gag.com/tag/king-charles>, accessed 23.07.2023)

Association Répertoire International d'Iconographie Musicale (RIdIM)

Association Répertoire International d'Iconographie Musicale (RIdIM) is an international not-for-profit organisation, formed pursuant to Art. 60 & seq. of the Swiss Civil Code with its seat in Zurich (Switzerland). It was founded in 1971 on the initiative of Barry S. Brook, Geneviève Thibault Comtesse de Chambure, Harald Heckmann, Howard Mayer Brown and Walter Salmen under the sponsorship of the International Association of Music Libraries, Archives and Documentation Centres (IAML), the International Musicological Society (IMS) and the International Committee of Musical Instrument Museum Collections (CIMCIM) of the International Council of Museums (ICOM).

As the international index of visual sources of music, dance, and the dramatic arts, Association RIdIM pursues a dual aim: firstly, it is charged with the cataloguing of visual sources of subject matters referring to music, dance, and the dramatic arts of all cultures and times; secondly, it provides the framework for the interpretation of such sources. It is designed to assist performers, historians, librarians, instrument makers, record manufacturers and book publishers, among others, in making the fullest use of the widest range of visual materials for scholarly and practical purposes.

All materials, support and assistance are offered free of charge. Vitally, in this respect, including the Database developed by Association RIdIM can be used in line with Association RIdIM's belief in open access to scholarly information and expertise.

For further information please visit our website at www.ridim.org.

Organisation

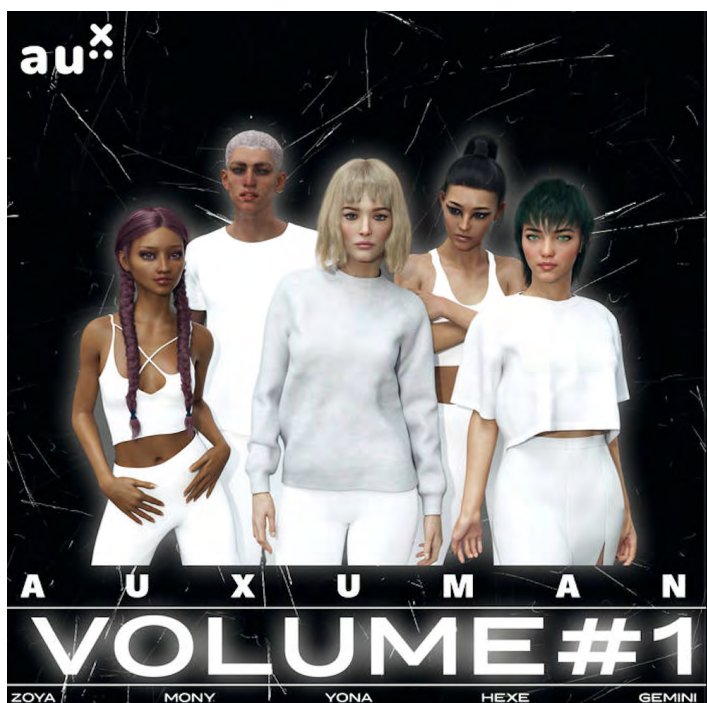
Council	Prof Dr Antonio Baldassarre , President (Lucerne University of Applied Sciences and Arts, CH)
	Dr Zdravko Blažeković , Vice-President (The Graduate Center, The City University of New York, US)
	Susanne Keller , Treasurer (Zurich, CH)
	Prof Dr Daniela Castaldo (Università del Salento, IT)
	Prof Alan Green (Ohio State University, US)
	Dr José Antonio Robles Cahero (CENIDIM, Mexico City, MX)
	Dr Arabella Tenniswood-Harvey (University of Tasmania, AU)
Executive Officer	Dr Wm. Keith Heimann
Advisory Members	Sean Ferguson , Editor-in-Chief
Past President	Prof Dr Barry S. Brook (1918–1997)
Liaison Officers	Alexandros Charkiolakis International Musicological Society
	Federica Riva International Association of Music Libraries, Archives and Documentation Centres
	Prof Dr Arnold Myers ad int. International Committee of Musical Instrument Museum Collections

**Honorary Lifetime
Members**

- | | |
|------|--|
| 2009 | Florence G trau France |
| | Veslemoy Heintz Sweden |
| 2011 | Elene Ferrari Barassi Italy |
| 2012 | Walter Salmen (1926–2013) Germany |
| 2013 | Richard D. Leppert U.S.A. |
| | Mercedes Reis Pequeno (1921–2015) Brazil |
| 2015 | Uta Henning Germany |
| 2017 | Heinz Stefan Herzka (1935–2021) Switzerland |
| 2021 | Constance Old (1929–2023) U.S.A. |



Carlo Antonio Buffagnotti (ca. 1660–1715), *Salone*, Act III, Scene XV, after scenography by Marcantonio Chiarini (ca. 1652–1730), engraved plate no. 12, in: Domenico David (d. 1698), *La forza della virt : drama per musica da rappresentarsi nel Teatro Malvezzi l'anno M.DC.XCIV. / di Domenico David; dedicato all'eminentissimo, e reverendissimo sig. cardinale Marcello Durazzo legato di Bologna*. Bologna: Antonio Pisarri's heirs, 1694 (New Haven, CT: Yale University, Beinecke Rare Book and Manuscript Library, call no: Italian Festivals 14)



Auxuman Vol.1 by Auxuman, Release 27 September 2019; Auxuman is an AI-startup company.

Editorial Centre

The Editorial Centre of Association RIdIM is located at The Ohio State University. It is directed by professional staff holding advanced degrees in library science and musicology, with the assistance of advanced students in related disciplines and access to extensive reference materials in the Music/Dance Library, the nearby Fine Arts Library and online.

Staff of the Editorial Centre:

Professor Alan Green, Project Director

Sean Ferguson, Editor-in-Chief

Jarod Ogier, Associate Editor

The Editorial Centre is engaged in the following activities:

- Providing strategic overview from the perspective of the functionality and usage of the RIdIM database.
- Providing editorial overseeing of the RIdIM database, in consultation with the Council of Association RIdIM, including issues related to quality control and maintenance of content.
- Communicating with RIdIM cataloguers worldwide to provide support and guidance.
- Creating and revising RIdIM cataloguing documentation.
- Entering records into the RIdIM database from a wide range of sources and in particular in areas highlighted as valuable and where there are no cataloguers working outside of Association RIdIM.
- Providing testing and feedback for ongoing enhancements to the RIdIM database.

Contact Sean Ferguson at **ferguson.36@osu.edu** regarding database cataloguing policies, procedures or data quality issues, such as:

- Corrections or additions to database records.
- Support for registered cataloguers.
- Questions or suggestions related to database documentation.

The Initiative *Linking and Uniting Knowledge of Music, Dance and Dramatic Arts in Visual Culture* by Association RIdIM

In 2015 Association RIdIM launched the open access initiative entitled Linking and Uniting Knowledge of Music, Dance and Theatre/Opera in Visual Culture, and thus designed the framework for the establishment of the first and unique network and platform for open data exchange and knowledge sharing with other organisations and institutions under the leadership of Association RIdIM and with the RIdIM Database as both a vital tool within the set of resources available as well as the central hub.

Dependent upon the current state of metadata and images of the partner organisation, the exchange of knowledge and data with the database of Association RIdIM operates one of three solutions benefitting collaborative partnership:

Solution A. This programme applies to all partners that have not yet developed a database solution and whose data are stored either in paper copy or not recorded at all. Thus, Solution A requires the inputting of the raw data material to the RIdIM database.

Solution B. This solution covers all partners that have already developed their own database but decided to migrate their data source material to the RIdIM database or partners that wish to export data periodically to the RIdIM database. In these cases, a special migration software needs to be written for each partner project in order to export data to the RIdIM database.

Solution C. This solution applies to all project partners that have already developed their own database that allows the development of an interface solution i.e., the development of a portal that brings information together from different sources in a uniform way and provides access to the data sets of the partner project.

It is an essential aspect of these collaborative initiatives that the relationship thus fostered be mutually beneficial. In all cases the data remains the possession of the partner and all partners work with Association RIdIM respecting the Association's commitment to provision of the data free of charge.

We warmly invite institutions and individual scholars to join this initiative. If you have questions or if you are interested in joining the project we would appreciate to hear from you via **association@ridim.org**.

Association Répertoire International d'Iconographie Musicale
Badergasse 9, CH-8001 Zurich
association@ridim.org
www.ridim.org

Lloyd & Constance Old Award

In 2013 the siblings Dr Lloyd Old and Constance Old established the *The Lloyd Old and Constance Old Award in Music, Dance & Theatre in Visual Culture*. This award is given by Association RIdIM to an early career scholar on the basis of an evaluation by a committee awarding an outstanding scholarly paper delivered at a conference organized by Association RIdIM. For further information please see: <https://ridim.org/association-ridim/l-c-old-award>.

Imprint

Antonio Baldassarre, Wm. Keith Heimann
published by Association Répertoire International d'Iconographie Musicale
© Association RIdIM 2023
Design and Layout: blitzgrafik, blitzart.ch, Winterthur, Switzerland

