



International Musicological Society  
20th Quinquennial Congress in Tokyo  
19-23 March 2017

## REGISTRATION INFORMATION

### Theme of the Congress

### **Musicology: Theory and Practice, East and West**

In musicology, the terms ‘theory’ and ‘practice’ are often reserved for ‘music theory’ and ‘performance practice’. For IMS 2017 (Tokyo) we aim to encourage an exploration of these terms beyond their specialized definitions to a broader meaning of theory and practice, already evident in current research, that would connect our discipline more generally to the sciences and humanities and take into account perspectives from the East and the West. Theory embraces speculative thought, exact imagination, systematic reflection, and interpretative frameworks that address human values and musical principles. Practice concerns how we make and make sense of our musical experiences; it covers a vast array of musical phenomena and creative actions mediated through individuals, technologies, rituals and institutions. Speculation and application are closely intertwined, often symbiotically, and we hope that through an open exploration of theory and practice we will discover an enriched understanding of our discipline and even transform what ‘music theory’ and ‘performance practice’ might mean.

### **The Organizing Committee of IMS 2017 in Tokyo**

c/o Department of Musicology, Tokyo University of the Arts

Ueno-koen 12-8, Taito-ku, Tokyo, 110-8714, Japan

Email: [office@ims2017-tokyo.org](mailto:office@ims2017-tokyo.org)

Website: <http://ims2017-tokyo.org/>

## PROGRAM

We have invited 371 free papers, 23 roundtables, and 12 study sessions from 45 countries/regions, presenting topics from the broadest array of research fields. Abstracts and timetables will be uploaded on our website shortly.

## KEYNOTE LECTURES

TOKUMARU Yoshihiko (Musicologist, Professor Emeritus, Ochanomizu University, Tokyo):

Contemplating Musicology in General from Japanese Viewpoints

Toshio HOSOKAWA (Composer): Asian Calligraphy and Music: Topos of Sound & Silence

## TITLES OF ROUNDTABLES

Interculturality in East Asian Music: Education, Theory, Practice, and Composition

Constructing the “East-West” Divide in Russian/Soviet Musicology

Eta Harich-Schneider: Bridge between Europe and Asia, Music and Literature

Writing Biography: East, West, North, South

Was There a Shared Musical Culture in the Islamo-Mediterranean in the Middle Ages and Renaissance?

Referencing Music East and West: Modern Encyclopedias as Historiographies of Theory and Practice

In Search of the Arabic Presence in the Music of Medieval and Renaissance Europe

Entangled Histories of Music: Narrating International Avant-Gardism after 1945

Music, Interest, and the Interesting in Eighteenth-Century Theory and Practice

Reappraising the Early History of Gagaku and Shōmyō: Reception and Adaptation of Music from the Asian Mainland in Ancient and Medieval Japan

Re-Orienting Early Musical Thought: New Explorations along the Silk Roads

Wagnerian Appropriations from West to East

Revisiting and Reflecting on the Pioneers of Musicology in Japan and China

Musicology, Diplomacy and International Networks at the Turn of the 20th Century: Discourses, Practices, Events

Utterances of Asian Discourse: Divergent Theories and Practices of Western Songs in Modern East Asia

Current Sources Studies in Bach Research: Sources, Scribes and beyond: A Tribute to Yoshitake Kobayashi

Theorizing Music by Practicing Philosophy

The Works of Giuseppe Verdi (WGV) in Context: Compositional Practice, National Traditions, and Editorial Principles

Modal Rhythm, East and West

Performance Materials as a Musicological Source: The Beethoven Case

The Art Song and Cultural Identity in the Colonial Settings of East Asia and Australia

City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana and Belgrade

Music in Exile: East Meets West

## TITLES OF STUDY SESSIONS

Towards the Development of the Next Generation of Online Resources for Bach Scholarship

Darmstadt and Akiyoshidai: Institutional Influences and Historiographical Questions of International New Music Festivals

Transformations and Transitions in HIP (Historically Informed Performance)

Symphonic Timbre in Film Music

Composers as Writers: Self-Construction, Theory, and Practice in Three Latin American Composers from the 17th – 20th Centuries

The IMS Mentoring Program: An International and Inter-Generational Initiative

Interaction and Fusion between Two Different Music Cultures in Japan from 1552 to 1613: The Implication of the Viol for the Origin of the Kokyu

Spain in Music: New Approaches to Spanish Music from a Global Perspective

The Idea of Opera between East and West: Chinese “Phantom” Films

Claudio Monteverdi at 450

East Asia and Europe: From Cultural Exchange to Translation as Culture

Breaking the Rules

In addition to the presentations above, there will be panels by the IMS Study Groups (“Cantus Planus,” “Music and Media,” “Musical Iconography,” “Digital Musicology,” “Shostakovich and His Epoch,” and “Early Music in the New World”), as well as RILM, RISM, RIPM, and RiDIM meetings (some meetings are open for members only). We will also set up booths for book exhibits.

## CONGRESS VENUE

Tokyo University of the Arts, Ueno Campus

Ueno-koen 12-8, Taito-ku, Tokyo, 110-8714, Japan

A ten-minute walk from JR Ueno Station (park exit “公園口”) or Tokyo Metro Nezu Station

Proximate airports: Haneda (ca. 40-minute trip by local train to Ueno) and Narita (ca. 45-minute trip by Limited Express to Ueno)

## REGISTRATION

To register, please access our website <http://ims2017-tokyo.org> and complete the online registration form. The deadline for early bird registration is December 19, 2016. Online registrations will be accepted until February 19, 2017 at a higher rate (see table below).

## REGISTRATION FEES

Category	Fee (in Japanese Yen)	USD**	Euro**
IMS member* early bird	15,000	152	136
Non-member early bird	25,000	254	226
Student IMS* member early	5,000	51	45
Student non-member early	10,000	102	90
IMS* member	20,000	203	181
Non-member	30,000	304	271
Student IMS* member	6,000	61	54
Student non-member	10,000	102	90

\* including Musicological Society of Japan (MSJ) members.

\*\* Currency exchange rate as of August 17, 2016

Additional fees are required for

- Farewell party (evening of March 23<sup>rd</sup>, Tokyo Bay Cruise):  
JPY 12,000 (early bird), JPY 14,000 (non-early), JPY 15,000 (on-site)
- Accompanying partner of participant: JPY 15,000
- Concert tickets: See below
- After-congress programs: See below

Fees are payable through the online registration form. Payment methods include credit card and bank transfer.

## ACCOMMODATIONS

We have reserved a limited number of hotel rooms in the Tokyo area for Congress participants. For booking, please visit our website.

## CONCERTS

1. *Opening Concert: “Gagaku” Japanese Imperial Court Music and Dance by Tokyo Gakuso*  
Sunday, March 19; Admission: JPY 2,500 (early), JPY 4,000 (non-early, if available);  
Venue: Tokyo University of the Arts, Sōgakudo Hall
2. *An Evening of 20th- and 21st-Century Music with Majella Stockhausen*  
Monday, March 20; Admission: JPY 2,500 (regular), JPY 1,000 (student);  
Venue: Tokyo University of the Arts, Sōgakudo Hall
3. *Memento Mori: An Evening of Baroque Music on Death and Immortality*  
Tuesday, March 21; Admission: JPY 2,000 (regular), JPY 1,000 (student);  
Venue: Tokyo University of the Arts, Sōgakudo Hall
4. *Lecture-Concert on the Tangentenflügel*  
Tuesday, March 21, 2017; Admission free; Venue: Ishibashi Memorial Hall, Ueno Gakuen University
5. *Lecture-Concert of “Tang Music” and Buddhist Chant*  
Wednesday, March 22, 2017; Admission free; Venue: Ishibashi Memorial Hall, Ueno Gakuen University
6. *An Evening of Live Electronics Music*  
Thursday, March 23, 2017; Admission free; Venue: Tokyo University of the Arts, Hall 6

## AFTER-CONGRESS PROGRAMS

1. Japanese Music and Traditional Monuments in Kyoto and Otsu  
Friday through Sunday, March 24–26; Admission: JPY 85,000 (incl. roundtrip train ticket, Tokyo – Kyoto, 2 nights' accommodation)
2. Guided Tour of National Museum of Ethnology (Osaka)  
Friday, March 24; Admission: JPY 34,500 (incl. one-way train ticket, Tokyo to Osaka, 1 night's accommodation)
3. One-day Bus Tour to Visit Japanese Gardens in Tokyo, a Boat Trip on Sumida River to Asakusa, with a Semi-Formal Japanese Lunch in Old Kyoto Style  
Friday, March 24; Admission: JPY 15,500 (incl. lunch)
4. One-day Trip to Hakone with Close View of Mt. Fuji, an Excursion on Water at Lake Ashi, and a Visit to Flower Gardens, Hopefully with Cherry Blossoms  
Friday, March 24; Admission: JPY 17,000
5. Two-day Trip to Gifu and Takayama: Historical Castles and Traditional Towns from the Edo Period, Staying Overnight at Onsen (Hot Springs)  
Friday through Saturday, March 24–25; Admission: JPY 98,000 (incl. roundtrip train ticket, Tokyo – Nagoya, 1 night's accommodation)
6. Workshop: Experiencing Traditional Japanese Performing Arts: Theory and Practice of Nō Theater (Kanze School)  
March 24, 2017; Venue: Tokyo (the exact information about a location will be given after registration of all participants); Admission: JPY 6,000

### Organized by

International Musicological Society; Musicological Society of Japan; Tokyo University of the Arts

### Government Support



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### Support by Foundations



Min-On Concert Association



Rohm Music Foundation

### Organizing Partner



Ueno Gakuen University

### Supported by:

Japanese Association for Studying Popular Music (JASPM); Japan Music Education Society;  
The Japanese Society for Aesthetics; The Society for Research in Asiatic Music (Tôyô Ongaku Gakkai, TOG)

As of August 17, 2016. Information contained herein is subject to change. Please keep checking our website for updates: <http://ims2017-tokyo.org/>.