

# East Asian Music Database II and its implications for New Integrated and Dialogic Music Research.\*

Hyun Kyung Chae, Eun-Ha Kim

1. Introduction
2. East Asian Music Database “Inclusive and Innovative” [EMDB II]
3. ‘Integrated’ and ‘dialogism’ methods for both databases, EMDB 1 & EMDB II
  - 1) Integrated Approach
  - 2) Dialogic Approach
4. Two specific features for search and comparison in EMDB II
  - 1) A Chronological Timeline: “From Blind Reception” to “Self-Reflection” and to “Convergence in 1990s,” following Globalization
  - 2) Keyword Search
5. Conclusion: Future direction in East Asian Music Research

---

\* This work was supported by the National Research Foundation of Korea Grant funded by the Korean Government (NRF-2014S1A5B8066410).

This paper was first delivered at the IAML International Conference in Rome, entitled, “Opening East Asian Music to the World: The East Asian Music Database,” in July 2016, and has been revised as a paper in this volume of the journal 『음·악·학 (Musicology)』.

### Abstract

Asia or inter-Asia has been an emerging field of study since the 1990s, and new ways of examining historical as well as socio-cultural aspects of the region has been called for. One of the advocations has been placing the 'location of utterance' in Asia not the west in the center of Asian discourses. Furthermore, the need for provocative approaches, such as 'integrated' as well as 'dialogic' has been especially emphasized by scholars from countries that have been deeply affected by colonialism and imperialism. However, lack of primary sources which resulted in thin scholarship in the region hinders the invigorating research in East Asian Music. Under this circumstances, a group of researchers in diverse fields, including music, area studies (especially China, Japan, & Taiwan), computer science, library science, and copyright Law, integratedly and dialogically built the East Asian Music Database, called EMDB I and II, since 2011 to present a vast array of primary sources of East Asia. It has been a new challenge for scholars in Korea.

Therefore, this paper deals with practical as well as philosophical challenges in building music database with a large quantity. Two most important concepts, 'integrated' and 'dialogic' approaches, so effective in both establishing and interpreting East Asian Music is introduced. In addition, two specific features unique to the EMDB, a chronological overview of the four nations included in the database will be explained, 'Keyword Search' design that reveals the relationship between and among composers with similar musical trends, as in many 'isms' in the 20<sup>th</sup> century western music is also presented. At the end, the

future direction in Asian Music Research in terms of using Music database is concisely stated.

Keywords: the location of utterance, Ewha Music Database 1(EMDB I), East Asian Music Data Base(EMDB II), integrated approach, dialogic approach, Timeline, Keyword Search.

## 1. Introduction

In order to understand the current music-scape of Korea, it is critical to analyze and interpret the modernization process in East Asia, starting from the late 19<sup>th</sup> century. It is the time that the western music and culture entered into the region with such vigor to make relationship between or among nations in the region much more intertwined. The impact of western music has been so immense ever since that it continued to greatly affect people's daily music experiences in the region, even to the extent of having lost their native name for 'music' to be replaced by the current name, music(音樂). Now music with equal temperament and harmony has become the canon for everyone's musical activities and traditional music has turned into museum music, obtaining a prefix, 'national'(國/民族) as its identity in Korea, for example.

In academic discourses, Asia or inter-Asia has been an emerging field of study since 1990s, and new ways of examining cultural as well as historical as well as socio-political aspects of the region have been advocated by scholars from the nations that have been deeply affected by colonialism and imperialism. A huge difference between this new research calling for a new approach in recent scholarship and the research came before lies in the fact that scholars in the region now advocate Asia as the location of utterance. That is to locate Asia, not the West, at the centre of the post-colonial discourses.<sup>1)</sup> Diverse

---

1) Yoshimi Takeuchi[竹内好, 1910-77] has influenced new generation of scholars in East Asia through his various writings such as "What is Modernity?"(1948), "Overcoming Modernity"(1959), and "Asia as Method" (1960). In particular, his argument that Asia is not a geographical concept but a concept against 'modern Europe,' and his argument for Japan to be Asianized for true liberation in Asia, have drawn much attention among the scholars in the region, especially those in the fields of post-colonial and globalization studies. Two writings in particular incorporate

theories of post-colonialism and de-imperialism were previously developed by western scholars, and they often resulted in the misrepresentation of the experience of colonized cultures in their critical analyses, causing ‘orientalism’<sup>2)</sup> or the loss of the voices of colonized peoples.

A significant reason for stagnant research of East Asian Music without ‘thick description’ has been partly due to lack of primary sources for the modern times, not just scores, but vast array of written materials, such as dairies, magazines, newspapers, diplomatic and government papers dealing with policy of arts and cultures, and many more. It consequently caused the shortage of research and thin scholarship in modern music of Asia, although the interests in modern times in East Asia are growing rapidly in the region, especially China and Korea.

Since 2011, many scholars in diverse fields, such as the area studies (China, Japan, Taiwan), cultural studies, and musicologists, later joined by specialists in database/computer science and copyright Law has embarked on a project to establish the database of East Asian Music, sponsored by the National Research Foundation(NRF) of Korea.<sup>3)</sup>

---

Takeuchi’s ‘Asia as Method’ in the study of their native cultures. A Taiwanese scholar Chen, Kuan-Hsing published a book, *Asia as Method: Toward Deimperialization* (2005) and a Korean musicologist, Yu-jun Choi wrote an article, “한국음악과 아시아적 공감-탈민족주의 음악론과 방법으로서의 아시아 (Korean Music and Asian Sympathy: Post-Nationalist Musical Discourse and Asia as Method),” calling for the building of inter-referential solidarity in East Asia (『음악학 (Musicology)』 21 (2011), 7-36).

Hyun Kyung Chae emphasized ‘Asia as the location of utterance’ in her article “Songs of East Asia at the Turn of the Century: Why Do We Need to Study Primary Sources?”(in 『이화음악논집 (Journal of Ewha Music)』 16/1 (2012), 101-128.).

2) Edward W. Said, *Orientalism* (New York: Pantheon Books, 1978).

3) The research team was led by Director Hyun Kyung Chae of Ewha Music Research Institute of Ewha Womans University from 2011-2018. Now Dr. Hyun Kyung Chae

(Figure 1) Two big projects from 2011 to 2017 funded by National Research Foundation of Korea

## EMRI's Projects

The 1 <sup>st</sup> Project	The 2 <sup>nd</sup> Project
<p>Established a Database of East Asian Music Educational Materials from the Modern Era (2011~2014)</p> <p>Music Education Materials of East Asia in the Modern Era (近代)</p> <p>China 279 / 4708 Japan 342 / 3572 Korea 225 / 6648</p>	<p>Creating Innovative Music Culture Contents through Collaboration and Individualization based on Semantic Web (2014~2017)</p> <p>Composers, Compositions and Performances of East Asia</p> <p>China 452 / 4000 Japan 450 / 10,000 Korea 928 / 7606</p>
<p>✓ Why these projects? ✓ What processes &amp; methodologies are employed?</p>	

The first database(2011-2014), called Ewha Music Database[EMDB I] was built based on educational materials of the first half of the 20<sup>th</sup> century. During the research process, researchers hoped to find, “What types of music were introduced? What were the routs for this music and how were they transmitted? Who were the teachers or transmitters of those genres? How were they taught? How was the music received by the established music specialists in the region? Why those young women missionaries come to the Far East Asia to teach? What were the real reasons for such an open-armed reception of western music? What was the policy on music in general?” There were many unanswered questions waiting to be explored.

---

and the research team continues its research on East Asian Music at the HK[Humanities in Korea], Music Research Institute since May of 2018.

However, one cannot answer these questions by just focusing on one culture, since the music cultures of East Asia, particularly during the early stages of western influence, were so intertwined, not only within but also beyond the region itself. Under such conditions, the ‘integrated’ method allows to include music of others with highly delicate materials revealing the dense history and conflicting ideological stance without prejudice. ‘Dialogism,’ which permits multiple perspectives or voices with equal value, have been also adopted to build the East Asian music database from December 2014 to November 2017. It contains composers, compositions, and performances of the second half of the East-Asian contemporary music and has been named East-Asian Music Database II [EMDB II]

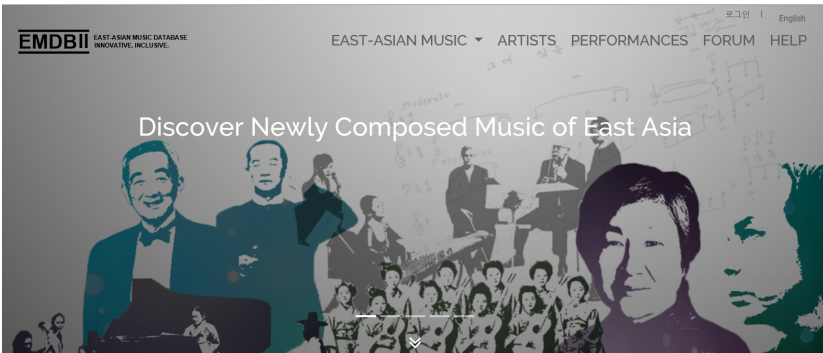
Establishing music database is a new challenge in Korea, especially collecting and digitizing such a vast array of music culture contents into one single systematic entity. Its intention is to create a comprehensive overview, by including music not only of Korea but also of the countries in the East Asian region, namely Korea, Japan, China, and Taiwan. Therefore, the purpose of this paper is to introduce rather than critically argue the fundamental philosophical as well as highly technical aspects in building music database.

After the introduction, the EMDB II (East-Asian Music Database II) and its general features will be briefly introduced. Then this article will discuss how ‘integrated’ and ‘dialogism’ methods can be engaged to build both databases, namely EMDB I & EMDB II in order to explain the logic and effectiveness of the database. It will also argue how those methods can influence the East Asian music research. Two specific key features implemented to the EMDB II will then be described. One is a “chronologically built timeline” of musical as well as socio-cultural events of four nations, namely Korea, Japan, China, & Taiwan during the 20th century. And the other one is a “keyword search”

that relates composers and compositions in the region in terms of musical trends, and compares their musical traits. In the ‘keyword search’ method where those keywords are derived from diverse musical trends and societal thoughts of the time. In conclusion, future direction in music research using database of EMDB II will be suggested.

## 2. East Asian Music Database “Inclusive and Innovative” (EMDB II)

(Figure 2) Home page screen of ‘East Asian Music Database II’



EMDB II (East Asian Music Data Base II) is from the project, “Creating Innovative Music Culture Contents through Collaboration and Individualization based on the semantic Web.” It explores newly composed music of Korea, Japan, China and Taiwan from the onset of East Asia music, which began in 1840 to this day. The information on the composers with their profile of the four countries and the records of their newly composed music performance in



Korea are included in the EMDB II. More specifically, about 300 representative composers with various compositional techniques and ideas have been recognized and categorized in several ways based on their distinct musical characteristics.

Considering the vast quantity of materials in EMDB II, which demands experts' interpretation due to complicated musical language of the composers, a technically innovative method to enhance communication among scholars of East Asian music has been employed, gearing toward the semantic web. It is to enhance communication between the information providers and users, as well as among users. Insiders with in-depth knowledge of culture or experts can stimulate dialogues on pertinent issues among scholars, composers, performers, as well as music connoisseurs and furthermore to invigorate the performance of much disregarded newly-composed music of East Asia. The project was funded by the National Research Foundation (NRF) of Korea from December 2014 to November 2017.

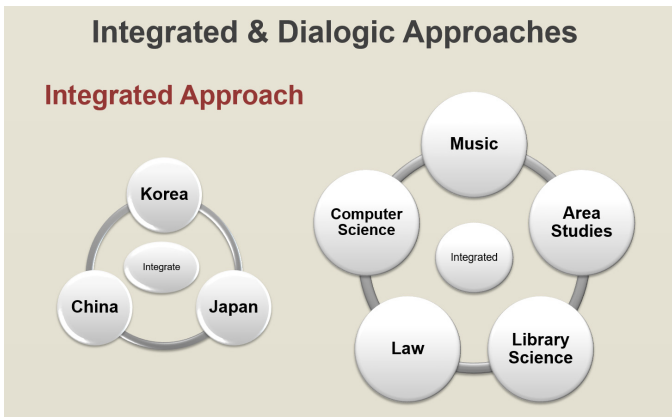
While the EMDB (Ewha Music Database I and II) was established to archive primary sources of East Asian music and offers a user-friendly web contents management system to register and search source information on East Asian music, the EMDB II is built to archive information on newly composed music of East Asia as well as performance records which is the first example of an integral archive that can be utilized for music production in connection with historical performances. Establishing the EMDB II is to pave the way for collaboration of new composition, performance, and research through the digital humanistic approach and it is an attempt to lay the foundation for providing individualized and customized contents to users. The East-Asian Music Database is the second database that the EMRI has established and it is after all Innovative and Inclusive, hence it is named, EMDB II.

### 3. 'Integrated' and 'dialogism' methods for both databases, EMDB 1 & EMDB II

#### 1) Integrated Approach

The word 'integrate' usually means, "unite or unify to make a whole" according to the English dictionaries.<sup>4)</sup> Another meaning is "to open to all ethnic groups, removing racial barriers or prejudice," which is quite appropriate considering East Asia's dense historical and political situation. East Asian Music Database has been guided by these meanings of 'integration'. Considering the complex[intertwined] history of East Asia, the old concept of 'shido minseku [指導民族]', meaning a 'leading race,' colonial/imperial experiences cannot be applied in developing music database of East Asia or studying music of East Asia.

(Figure 3) Integrated Approach implemented in East Asian Music Database



4) The American Heritage Dictionary of the English Language (<https://ahdictionary.com>) and The Merriam-Webster Dictionary(<https://www.merriam-webster.com>).

Integrated approach connects with the work of Japanese scholar, Yoshimi Takeuchi(竹内好, 1910-77) who advocated ‘Asia as Method’ in 1960 Korean musicologist Hyun Kyung Chae[채현경] called for “self reflexivity”(2004)<sup>5)</sup> for all those dealing with the pertinent issues of post-colonial and de-imperial discussion of Asia to reconcile with the past. There have been other scholars who called for “Asia as the Center of Knowledge production” and “location of utterance.” They were born in different East Asian countries but experienced comparable colonialism and cultural imperialism. These scholars include Taiwanese sociologist Chen Kuan-Hsing(陳光興), who wrote “Asia as Strategy(2010),”<sup>6)</sup> and Korean musicologists, Choi Yu Jun(2012) with ‘Inter-referential Solidarity.’<sup>7)</sup>

Another component of the integrated approach is a close working relationship among the scholars from diverse fields. Scholars of Area Studies have worked closely with musicologists from the beginning of the project to provide cultural insights as well as the translation/interpretation of languages. Database specialists have been essential collaborators in building the home environment for diverse musics and in providing technical assistance. As we include sound sources in the second database, we have come to value our collaboration with copyright law specialists. Library Science specialists have also been helpful in categorizing and digitizing music materials.

---

5) 채현경(Chae Hyun Kyung), “음악문화연구자가 갖춰야 할 두 가지 필수 성품 (Two Necessary Attributes for World Music Researchers: Reflexive Study and Dialogic Method),” 『음악과 문화 (Music and Culture)』 10 (2004), 19-38.

6) Kuan-Hsing Chen(陳光興), *Asia As Strategy: Toward Deimperialization*, Durham: Duke University Press, 2010.

7) 최유준(Yu-jun Choi), “한국음악과 아시아적 공감-탈민족주의 음악론과 방법으로서의 아시아 (Korean Music and Asian Sympathy: Post-Nationalist Musical Discourse and Asia as Method),” in 『음.악.학 (Musicology)』 21 (2011), 7-36.

## 2) Dialogic Approach

Dealing with vast materials of similar historical background, yet with each with distinct musical as well as cultural differences, Dialogism, which allows the co-existence of different views, that are comparatively existential and relativistic in their reaction, has been deeply influenced me and my research team from the earlier stage of building EMDB.

Russian born Mikhail Bakhtin's (1895-1975) theory of dialogism calls for the co-existence of different views, which are comparatively existential and relativistic in their interaction. Bakhtin moved quite frequently while growing up, and his keen understanding of the impact of cultural difference helped him come up with this theory. It is the major theory of Bakhtin, arguably one of the important thinkers and literary critics of the 20<sup>th</sup> century. His recognition of multiplicity of world or dialogism comes from his earlier writing, especially in *Problems of Dostoevsky's Poetics* (1929/1984). He borrowed the concept of polyphony from music, and it has been central to much of his work. Polyphony literally means multiple voices and, thus it allows many different voices with its own validity, and its own narrative weight within the composition. Bakhtin asserts that

*“Dialogism is not simply different perspectives on the same world. It involves the distribution of utterly incompatible elements within different perspectives of equal value.”*<sup>8)</sup>

---

8) Andrew Robinson, *In Theory Bakhtin: Dialogism, Polyphony and Heteroglossia*, (<https://ceasefiremagazine.co.uk/in-theory-bakhtin-1>).

He criticizes the view that disagreement means at least one of the people must be wrong. Because many standpoints exist, truth requires many incommensurable voices. Hence it involves a world, which is fundamentally irreducible to unity. It denies the possibility of transcendence of differences (as in Hegel; this is a major difference between dialogic and dialectics). Bakhtin's view, social world is also made up of multiple voice, perspectives, and subjective 'worlds', and for him, dialogue does not occur between fixed positions or subjects. He states that 'to exist is to engage in dialogue, and dialogue must not come to an end.'

It is hopeful to believe that in his view, people are also transformed through dialogue, fusing with part of the other's discourse. The other's response can change everything in one's own consciousness or perspectives. Dialogue can only be actualized through a free discursive act and not in a pre-defined context. His theory of dialogism calls for the co-existence of different views, which are comparatively existential and relativistic in their interaction. Dialogism, which recognizes the multiplicity of perspectives and voices, is also referred to as 'double-voiced' or 'multiple voiced.' Therefore, it is only appropriate to use 'dialogism' as the philosophical foundation for planning East Asian Music Database and interpreting East Asian Music in dealing with music of such diverse socio-political backgrounds.

Dialogic approach has been actualized by organizing and participating various international conferences by the research group of EMDB, Please refer to the figure for the list of international conferences ([Figure 4]).

(Figure 4) International Conferences organized and participated by the research group of East Asian Music Database

## Integrated & Dialogic Approaches

### Dialogic Approach

#### Organizing International Conferences hosted by EMRI:

- *Modernity of East Asia* (Oct. 2012)
- *Keeping Music Alive* (Nov. 2013)
- *East Asian Music Research in the Digital Age* (Sep. 2015)
- *Bringing the Past into the Future: Creating and Curating Digital Music Archives* (Oct., 2016)
- *Keeping Music Alive: Women Composers in Digital Music Archives* (Oct., 2017)

#### Participating International Conferences:

- "Stepping into Modernity: Songs(唱歌) of East Asia at the turn of the century" 60<sup>th</sup> Anniversary of the RISM Conference (2012) in Mainz, Germany
- "Issues and Beyond: Development of EMDB for Research on East Asian Music" The Tawian-RISM Conference. (Oct., 2015) in Taipei, Taiwan.
- "Creating Innovative Music Culture Contents through Collaboration and Individualization based on Semantic Web" IAML-IMS, *Music Research in the Digital Era* (Jun., 2015) in New York
- "Opening East Asian Music to the World: The East Asian Music Database" (July., 2016) in Rome

#### International Organization's National Branch:

- RISM South Korea since Nov., 2011
- IAML South Korea since Mar., 2015

#### 4. Two specific features for search and comparison in EMDB II

- 1) A Chronological Timeline: “From Blind Reception” to “Self-Reflection” and to “Convergence in 1990s,” following Globalization

To invigorate the integrated and dialogic research, a comprehensive timeline of the representative cultures of Korea, Japan, China, & Taiwan has been made to provide socio-cultural context in the EMDB II. Socio-political changes as well as musical events of the 20<sup>th</sup> century have been carefully derived from many literary sources both in native as well as English languages, and also consulted with the scholars of Area Studies. Those socio-political as well as music events are the responses of the impact of the west, therefore, the similarities and differences in their reactions provide such valuable information about unique identity of each nation.

At one glance of the timeline reveals the common shades in the beginning and the end of the timeline among nations. In the beginning stage of the modernization, that is the early part of the 20th century is shown with the identical shade among the four countries. Many people, regardless of their cultural difference were accepting western music with open arms, without much reservation. Songbooks of western style music were published, new schools were built, and western music was taught by the western missionaries. The ultimate goal of Western education by the elite cultural insiders was to make their own nation to become as strong as the Western nations. Their great enthusiasm toward the west can be identified as “blind reception.”

(Figure 5) Timeline: A Chronological Overview of Music History of East Asia, focused on major musical changes following societal changes, reflected in East Asian Music Database

**Timeline: A Chronological overview of East Asia's music history in sociocultural context**

	Korea	Japan	China	Taiwan
~				
1840			INTRODUCTION OF WESTERN MUSIC (1840-1897)	OCCUPATION OF THE QING DYNASTY AND DISSEMINATION OF WESTERN MUSIC (1858-1905)
1860		ADOPTION OF WESTERN MUSIC (1854-1900)		
1880			DISSEMINATION OF WESTERN MUSIC (1899-1918)	
1900	INTRODUCTION OF WESTERN MUSIC (1885-1919)	RAPID EXPANSION OF WESTERN MUSIC (1900-1930)		
1920	DISSEMINATION OF WESTERN MUSIC (1920-1945)	CREATING A NATIONAL STYLE OF MUSIC (1930-1945)	NEW CULTURE MOVEMENT: BEGINNING OF WESTERN-STYLE COMPOSITIONS & EDUCATION (1919-1936)	THE CONTINUED DISSEMINATION OF WESTERN MUSIC (1895-1945)
1940	BEGINNING OF NEWLY COMPOSED KOREAN MUSIC BASED ON TRADITIONAL MUSIC (1945-1959)	BEYOND WESTERN MODERNISM: AVANT-GARDE AND NEO-NATIONALISM IN MUSIC (1945-1960)	DIFFERENT MUSIC CULTURES, REFLECTING CONTRASTING POLITICAL IDEOLOGIES DURING THE CHINESE CIVIL WAR & ANTI-JAPANESE MOVEMENT (1937-1948)	
1960	MODERNIZATION OF NEWLY COMPOSED KOREAN MUSIC (1960-1979)	INTERNATIONAL RISE OF JAPAN AND THE DEVELOPMENT OF CONTEMPORARY MUSIC (1960-1980)	MUSIC EDUCATION AND NEW COMPOSITION AS PROPAGANDA FOR THE CHINESE COMMUNIST PARTY (1949-1964)	NEW TAIWANESE MUSIC AFTER JAPANESE OCCUPATION (1945-1960)
1980	EMERGENCE OF DISCOURSES ON NATIONAL MUSIC AND KOREAN IDENTITY (1980-1987)	GLOBALIZATION AND SEARCH FOR JAPANESE MUSICAL IDENTITY (1980-2000)	CULTURAL REVOLUTION AND CENSORSHIP IN MUSIC (1966-1977)	DEVELOPMENT OF TAIWANESE CONTEMPORARY MUSIC (1960-1973)
1990	GLOBALIZATION OF NEWLY COMPOSED KOREAN MUSIC (1988-1999)		OPENING TO THE WEST AND THE RISE OF THE NEW WAVE COMPOSERS (1979-1989)	EVOLUTION AND EXPANSION OF TAIWANESE CONTEMPORARY MUSIC (1973-1997)
2000	PLURALIZED SOUNDSCAPE OF NEWLY COMPOSED KOREAN MUSIC (2000-)	NEW DIGITAL AGE: THE NEXT GENERATION OF CONTEMPORARY MUSIC (2000-)	GLOBALIZING MUSICS OF THE SINGAPORE WORLD (1990-)	DIVERSIFICATION OF TAIWANESE CONTEMPORARY MUSIC (1997-)

As opposed to the early part of the 20th century, the nations/peoples in East Asia reacted differently toward the west, starting in the mid-century and people in the second half of the 20th century no longer showed a “unified reception” to the west. When examining the middle of the century, the 1930s and 1940s, one can notice the slightly different responses.. Korea show a great interest in Korean traditional music, after four decades of colonialism. Japan tried to create a national style in music to unify the people of Japan for political purpose. In China, the music scene became divided, with the Nationalist Party (Kuomintang) and the Communist Party (Chinese Communist Party) reflecting



contrasting political ideologies. Composers of Taiwan also tried to come up with music for people of Taiwan after emancipation of Japan. In summary, the reactions were somewhat different. And yet there are some notable similarities as well. For all of them, it was the time of self-reflection after the period of intensive modernization or colonialism and cultural imperialism. All nations promoted pronounced cultural and political identity in their music and sought native musical elements to some extent.

While the different socio-political circumstances resulted in differences in the musical culture, still the four nations converge around the 1990s as they underwent globalization. Around this time, each nation re-established diplomatic relationships with its neighbors and engaged in cultural exchanges among the four nations and beyond. For example, Korea restored its diplomatic relationships with China in 1992, and opened its door to Japanese popular culture in 1998.

To summarize this century-long process, the term ‘from unified to specific/diverse,’ will be apt with more specific changes from the blind reception to self-reflection to convergence in 1990s, towards Globalization. As the database’s sources were curated into an interactive and multimedia content, the users will gain a sense of such history through this chronological overview as shown ‘Timeline’ chart in the database.

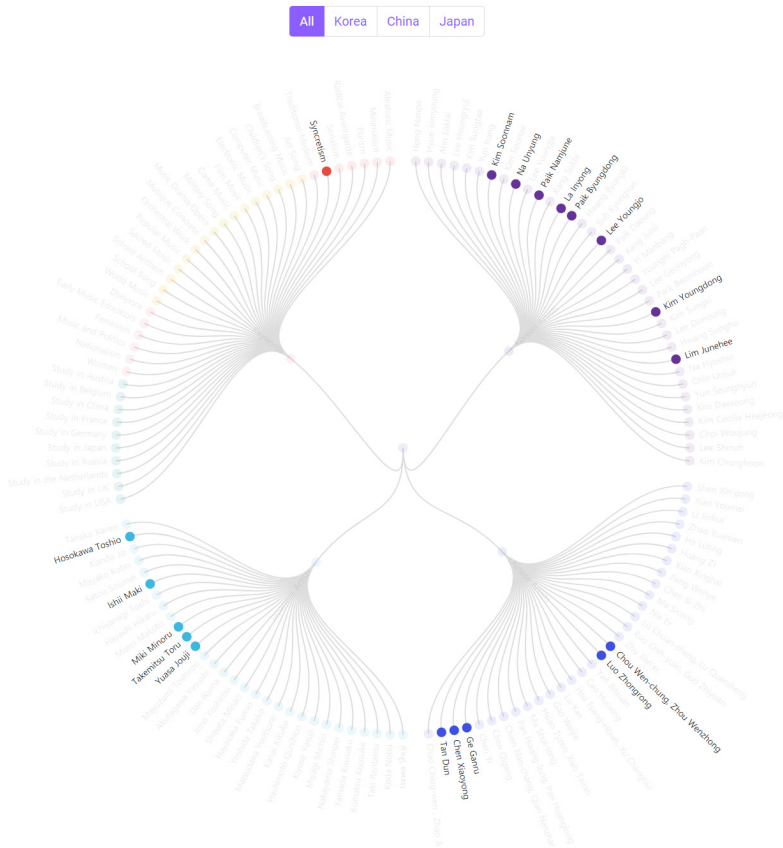
## 2) Keyword Search

The other special feature in EMDB II is the ‘Keyword Search’ that can identify composers with similar musical tendencies. The keywords are derived from diverse musical trends and societal thoughts of the time. Composers of Korea, China, Japan and Taiwan can be identified and grouped by a keyword,



When discussing the syncretism, the synthesis of “tradition” and “contemporary music” as comparable aspects can be considered and composers belong to that specific trend occurs as in [Figure 7] below.<sup>9)</sup>

(Figure 7) Keyword Search with ‘syncretism’



9) Some details of EMDB II is still undergoing some revision stage, therefore some composers belong to syncretism may not appear in this example.

Works attempting synthesis are connected to different political ideologies, compositional techniques, and cultural visions. In general, synthesis became popular among notable composers in all four countries in the later part of the twentieth century, especially after 1945. Upon reviewing the works of the composers who attempted synthesis, the common features for these syncretists seemed to be using modified instruments, expanding ranges and exploring innovative techniques, and seeking for new expression as in Michio Miyagi's <潮音(Se Oto)> for Koto in 1933, Hwang Byungki's <Chimhyangmoo> for Gayageum in 1974, Tan Dun's Four Secret Roads of Marco Polo in 2004 and most recently Chi-Chun Lee's <GP “지피지기 知己知彼“> for Sanjo Gayageum and Grand Piano in 2012.

Comparing similarities and differences among the four nation's musical cultures turned out to be a challenge, especially after 1945. In dealing with this issue, building contents of musical culture through the technology of semantic web was considered. It was believed that this tool would help to generate dialogues and knowledge with the users about musical cultures of the second half of the 20th century, which is filled with various responses, different styles, diverse experiences and complex socio-political developments. People in the region did not act uniformly and a variety of musical styles were created and attempted, reflecting their different lives and identities. It is like the many isms that co-existed in western music of the 20th century. Utilizing the semantic web will allow and encourage users, including the general public, music scholars, and music connoisseurs, to participate in the process of analyzing and interpreting music cultures. The possibility of having composers to come in to the EMDB II and generate dialogues and knowledge based on the data is exciting aspect of the EMDB II. For now, “forum”<sup>10)</sup> has been implemented and users can participate in dialogue on composers, compositions, performances,

issues, and other related subjects.

## 5. Conclusion: Future direction in East Asian Music Research

We analyze the past in order to understand here and now. However, the lack of primary sources and avoidance of shameful past reality of colonial and imperial experiences, furthermore the lack of scholarship on music of modern era in East Asia do not allow us to reflect upon ourselves comprehensively.

With the first East Asian Music Database of the 20<sup>th</sup> century East Asian Music, we now have a vast array of primary music sources of the 20<sup>th</sup> century East Asia in one place for the first time in history. Researchers of East Asian Music can finally invigorate the stagnant research environment and also generate the integrated and dialogic studies in diverse topics. In fact, the first EMDB of the first half of the 20<sup>th</sup> century has been completed and opened to public in 2014 through its web site, <http://eMUSICdb.info>. Several researchers participated in the research team has written their Ph. D. dissertations based on the materials derived from the EMDB I.<sup>11)</sup>

The second EMDB II on composers, compositions, and performances has been built and fulfilled the requirement for the completion of NRF ‘University Research Center Supporting Program Project’ in November of 2017. Yet it is being revised by the group of research team, now working for the new research

---

10) EMDB has not been opened to public, therefore technical aspect has been minimized in this paper.

11) Please refer to the ‘Bibliography’ at the end for Ph. D. works on modern Music or modern musical activities of the time at Ewha Womans University.

center, called ‘Humanities in Korea, Music Research Institute,’ which inaugurated since the spring of 2018. The reason why our research team dedicated the past 7 years to establish such databases and continue to revise and improve EMDB II is because there has been no database for modern music of East Asia available until this point. There has been a few archives or documentation of primary music sources of the modern era from the region, yet it includes only one culture as in the case of the collections in Japan’s Diet Library[國立國會圖書館] and Kunitachi Library[國立圖書館]

The music database of the 20<sup>th</sup> and 21<sup>st</sup> centuries of East Asia is a highly valuable tool that can enhance dialogues between the fact and the researchers and the past and the present of music culture. It can also offer new possibilities for integrated and dialogic researches of the region. According to historian E. H. Carr, famous for his well known book, *What is History*(1961), “*history is a continuous process of interaction between the historian and his/her facts, unending dialogue between the present and the past.*”<sup>12)</sup> With the valuable music repository in our hands, we can now finally reconcile with the past and move forward for the future through self-reflexivity.<sup>13)</sup>

---

12) E. H. Carr, *What is History*, University of Cambridge Press, 1961, 29-30.

13) Chae Hyun Kyung has advocated its importance in her paper, “음악문화연구자가 갖춰야 할 두 가지 필수 성품 (Two Necessary Attributes for World Music Researchers: Reflexive Study and Dialogic Method),” 『음악과 문화 (Music and Culture)』 10 (2004), 19-38.

## 참고문헌

### 단행본

- 고모리 요이치 / 송태욱 옮김. 『포스트콜로니얼: 식민지적 무의식과 식민주의적 의식』. 삼인, 2002.
- 김경일. 『여성의 근대, 근대의 여성: 20세기 전반기 신여성과 근대성』. 푸른역사, 2004.
- 남궁요열. 『개화기의 한국음악』. 세광음악출판사, 1987.
- 노동은. 『한국근대 음악사』. 한길사, 1995.
- 대한민국예술원. 『한국근대음악사』. 한길사, 1995.
- 문옥배. 『한국 교회음악 수용사』. 예술, 2001.
- 민경찬 외. 『동아시아와 서양음악의 수용』. 음악세계, 2008.
- 박선미. 『근대 여성, 제국을 거쳐 조선으로 회유하다』. 창비, 2007.
- 사이드/박홍규 옮김. 『오리엔탈리즘』. 교보문고, 2000.
- 신기욱·마이클 로빈슨 편 / 도면희 옮김. 『한국의 식민지 근대성: 내재적 발전론과 식민지 근대화론을 넘어서』. 삼인, 2006.
- 안, 캐서린 / 김성웅 옮김. 『조선의 어둠을 밝힌 여성들』. 서울: 포이에마, 2012.
- 양지영 편역. 『식민지 조선의 음악계』. 역락, 2015.
- 오스터함멜, 위르겐 / 박은영·이유재 옮김. 『식민주의』. 역사비평사, 2006.
- 윤해동 외. 『근대를 다시 읽는다』. 역사비평사, 2006.
- 이강숙. 『음악적 모국어론을 위하여』. 현음사, 1985.
- 이강숙 외. 『우리양악100년』. 현암사, 2001.
- 이덕주. 『한국교회의 처음여성들』. 기독교문사, 1990.
- 이승원. 『소리가 만들어낸 근대의 풍경』. 살림, 2005.
- 이유선. 『한국양악백년사』. 음악춘추사, 1985.
- \_\_\_\_\_. 『한국양악80년사』. 대한음악사, 1968.
- 장석만 외. 『한국 근대성 연구의 길을 묻다』. 돌베개, 2006.

- 태혜숙. 『탈식민주의 페미니즘』. 여이연, 2001.
- Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. Austin: University of Texas press, 1981.
- Bhabha, Homi K. *The Location of Culture*. London and New York: Routledge, 1994.
- Bird, Isabella L.. *Korea and Her Neighbors*. New York: Fleming H. Revell Co., 1898.
- Carr, E. H. *What is History*, Cambridge: University of Cambridge Press, 1961.
- Chatterjee, Partha. “The Nation and Its Women: The Paradox of the Women’s Question.” *The Nation and Its Fragments: Colonial and Postcolonial Histories*. New Jersey: Princeton University Press, 1993, 116-134.
- Ching-Chih, Liu (translated by Caroline Mason). *A Critical History of New Music in China*. Hong Kong: Chinese University Press, 2010.
- Conrow, Marion L. *Our Ewha: A Historical Sketch of Ewha Womans University*. Seoul: Ewha Womans University Press, 1956.
- Galliano, Luciana (translated by Martin Mayes). *Yōgaku: Japanese Music in the Twentieth Century*. Lanham, MD: Scarecrow Press, 2002.
- Howard, Keith. *Preserving Korean Music: Intangible Cultural Properties as Icons of Identity*. Aldershot: Ashgate, 2006.
- Killick, Andrew. *In Search of Korean Traditional Opera: Discourses of Ch’anggeuk*. Honolulu: University of Hawaii Press, 2010.
- Kuan-Hsing Chen. *Asia As Method: Toward Deimperialization*. Durham: Duke University Press, 2010.
- Lau, Frederick. *Music in China: experiencing music, expressing culture*. New York: Oxford University Press, 2007.
- Lee, Ki-baik. (translated by Edward Wagner and Edward Schultz). *A History of Korea*. Cambridge: Harvard University Press, 1984.
- McLeod, John. *Beginning Postcolonialism*. Manchester & New York: Manchester University Press, 2000.



- Mittler, Barbara. *Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan, and the People's Republic of China Since 1949 (Opera Sinologica)*. Wiesbaden: Otto Harrassowitz, 1997.
- Oak, Sung-Deuk. *Sources of Korean Christianity: 1832-1945*. 한국기독교역사연구소, 2004.
- Said, Edward W.. *Orientalism*. New York: Pantheon Books, 1978.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?."(1988) *Colonial Discourse and Post-Colonial Theory*, eds. Patrick Williams and Laura Chrisman. New York: Harvester Wheatsheaf, 1993, 66-111.
- \_\_\_\_\_. "Subaltern Studies: Deconstructing Historiography." *The Spivak Reader*, eds. Donna Landry and Gerald Maclean. New York: Routledge, 1996.
- Takeuchi, Yoshimi. *What is Modernity*. edited, translated, and with an introduction by Richard F. Calichman. New York: Columbia University Press, 2005.
- \_\_\_\_\_. *Overcoming modernity: Cultural Identity in Wartime Japan*. Editor & Translator: Richard F. Calichman. New York: Columbia University Press, 2008.
- Wade, Bonnie C.. *Composing Japanese Musical Modernity*. Chicago: The University of Chicago Press, 2014.
- 汪毓和. 『中國現代音樂史史綱(1949~2000)』. 北京: 中央音樂學院出版社, 2009.
- 梁茂春. 『中國近代音樂(1949-1989)』. 上海: 上海音樂學院出版社, 2004.
- 夏滄洲. 『中國近現代音樂史簡編』. 上海: 上海音樂出版社, 2004.

## 논문

- 강은원. "박-파안 영희(Younghi Pagh-Paan)의 최근 음악 동향: 현악사중주 <크고 높은 바다 위의 수평선(Horizont auf hoher See 2017)을 중심으로." 석사학위논문, 이화여자대학교, 2018.

- 김미현. “피아노와 근대: 초기 한국 피아노음악의 사회사.” 『음.악.학』 19 (2010), 158-187.
- 김사랑. “내한선교사들의 음악활동과 청각적 근대화: 1885-1940년까지 미복장료교를 중심으로.” 박사학위논문, 이화여자대학교, 2016.
- \_\_\_\_\_. “새로운 음악문화 수용을 위한 제의적 공간으로서의 평양: 1920~30년대 선교사들과 한국인들의 음악적 만남.” 『음.악.학』 30 (2016), 59-101.
- \_\_\_\_\_. “‘문명’의 노래, 조선인을 ‘위한’ 음악교육: 1910년대 선교사가 만든 『창가집』 분석.” 『이화음악논집』 17/2 (2013), 35-64.
- 김은하. “이화학당과 이화여자전문학교를 중심으로 본 초기 한국여성작곡가연구.” 『한국음악사학보』 43 (2009), 47-78.
- \_\_\_\_\_. “박-과안 영희의 음악세계 및 작품 <만남 I>에 관한 소고.” 『음.악.학』 14 (2007), 101-145.
- 김희정. “창작음악과 여성: 진단과 개선방안.” 『음악과 문화』 4 (2001), 33-57.
- 노동은. “한국근대 음악문헌 목록.” 『음악과 민족』 50 (2015), 83-170.
- 민경찬. “해방공간기 양악계의 양상 - 음악 단체를 중심으로.” 『한국음악사학보』 53 (2014), 169-196.
- \_\_\_\_\_. “일본 근대양악의 흐름.” 『한국음악사학보』 15 (1995), 201-214.
- \_\_\_\_\_. “한국 근대음악과 ‘고향’.” 『한국문학연구』 30 (2006), 75-99.
- \_\_\_\_\_. “서양음악의 수용과 아시아: 한국·중국·일본·타이완의 초기 수용과정을 중심으로.” 『낭만음악』 69 (2005), 99-139.
- 민원득. “개화기의 음악교육.” 『한국문화연구원 논총』 9 (이화여자대학교, 1966), 9-106.
- 박명규·김백영. “식민지배와 헤게모니 경쟁: 조선총독부와 미국 개신교 선교세력 간의 관계를 중심으로.” 『사회와 역사』 82 (2009), 5-39.
- 박정숙. “새 길을 묻다: 왜 여성 음악사인가.” 『음.악.학』 16 (2008), 81-112.
- 서우선. “피아노 도입기 수용계층의 특성과 피아노의 사회문화적 의미.” 『음악과 민족』 33 (2007), 135-159.

- 서정은. “진은숙의 음악언어, 추상화(抽象化)를 통한 재맥락화(再脈絡化).” 『서양음악학』 16/2 (2013), 135-169.
- 손원영. “한국초기 주일학교의 특성에 관한 연구.” 『기독교교육논총』 18 (2008), 153-178.
- 이경분. “일제시기 서양음악문화와 일본인의 영향.” 『음악논단』 25 (2011), 159-186.
- 이윤미. “식민지 초기 여성선교사의 교육 활동.” 『한국교육사학』 29/2(2007), 87-118.
- 이은진. “근대적 여성성의 구성과 훈육: 일제강점기 대중가요의 여성 이미지를 중심으로.” 박사학위논문, 이화여자대학교, 2017.
- 이진원. “일제강점기 이화전문학교의 전통음악 교육에 관한 고찰.” 『한국음악사학보』 44 (2010), 367-410.
- 이희경. “한국 현대음악의 현장에 관한 사례 연구 - 서울 시향 “진은숙의 아르스 노바” 시리즈를 중심으로.” 『음.악.학』 21 (2011), 73-104.
- 장정운. “1920년대 한국 근대음악문화 지형그리기: 음악출판물을 중심으로.” 박사학위논문, 이화여자대학교, 2016.
- 정경운. “근대 여성 인텔리 롬펜의 문화사적 고찰(2).” 『용봉인문논총』 39 (2011), 149-171.
- 정정식. “식민치하의 음악교육.” 『한국문화연구원 논총』 18 (1971), 319-401.
- 조윤영. “경성(京城)의 음악회(1920-1935): 식민지 일상과 근대의 경험, 그 다양한 시각에 대하여.” 박사학위논문, 이화여자대학교, 2017.
- \_\_\_\_\_. “음악, 근대 그리고 계몽: 백우용(白禹鏞, 1883-1930)은 누구인가.” 석사학위논문, 이화여자대학교, 2013.
- \_\_\_\_\_. “남성의 시선으로 만들어진 여성의 노래: 백우용의 『이십세기청년 여자창가』 (二十世紀青年女子唱歌)를 중심으로.” 『음.악.학』 28 (2015), 55-86.
- \_\_\_\_\_. “조선인 중심의 음악회장, 경성(京城) 기독교청년회관.” 『음.악.학』 33 (2017), 115-165.
- \_\_\_\_\_. “왜 식민지조선 음악가들은 관현악단을 만들고자 했는가: 경성 방

- 송관현악단 (JODK)의 출현과 그 의의.” 『이화음악논집』 21/2 (2017), 81-123.
- 채현경. “누구의 목소리인가: 서구식 음악교육과 여성의식의 변화.” 『음악과 문화』 29 (2013), 119-158.
- \_\_\_\_\_. “한 여성 작곡가의 금의환향: 디아스포라와 예술음악의 전통.” 『예술원논문집』 50 (2011), 193-222.
- \_\_\_\_\_. “박영희의 『달그림자』(2006)에 재현된 안티고네, 그는 과연 누구인가.” 『이화음악논집』 15/2 (2011), 117-145.
- \_\_\_\_\_. “한국 근·현대 음악사 서술과 여성 작곡가 김순애.” 『한국음악사학보』 41 (2008), 301-333.
- 최유준. “한국음악과 아시아적 공감 - 탈민족주의 음악론과 방법으로서의 아시아.” 『음.악.학』 21 (2011), 7-36.
- 하희정. “동아시아 근대 여성관의 형성, 1880-1920: 미국 복음주의 젠더 이데올로기와 근대국가 세우기.” 한국기독교 역사연구소소식 94 (2011), 3-18쪽.
- 허지연. “제국 속의 제국: 일제강점기 한국의 고등음악교육과 미국의 해외 선교.” 박사학위논문, 이화여자대학교, 2016.
- \_\_\_\_\_. “이화여자전문학교 선교사 음악교사 연구: 연합감리회아카이브 소장자료를 중심으로.” 『음·악·학』 25 (2013), 91-123.
- \_\_\_\_\_. “미국인 선교사와 이화여자전문학교 음악과: 한국 근대양악사의 한국 뛰어넘기.” 『음·악·학』 23 (2012), 89-124.
- \_\_\_\_\_. “‘이화’가 만든 ‘고급’ 창가집: 『유희창가집』을 통해 본 식민지 경성의 단면.” 『음·악·학』 21 (2011), 37-72.
- Chae, Hyun Kyung, “Enhancement of Understanding East Asian Music through the technical innovation of the EMDB(Ewha Music Database).” 『이화음악논집』 19/3 (2015), 137-150.
- \_\_\_\_\_. “Challenges to Music Documentation: Design and Implementation of a Web-based Content Management System for East Asian Music Education Documents.” *Fontes Artis Musicae*. 61/3 (2014), 249-259.

- \_\_\_\_\_. "Challenges in the Development of the Database for Research in Modern East Asian Music." 『이화음악논집』 18/2 (2014), 147-180.
- \_\_\_\_\_. "Rethinking the 'Independent' Voices of the 'Subaltern' of Korea at the Turn of the Twentieth Century." 『이화음악논집』 17/2 (2013), 127-149.
- \_\_\_\_\_. "Songs of East Asia at the Turn of the Century: Why Do We Need to Study Primary Sources?" 『이화음악논집』 16/1 (2012), 101-128.
- Choi, Hyaewol. "Women's Work for Heathen Sisters: American Women Missionaries and Their Educational Work in Korea." *Acta Koreana* 2 (1999), 1-22.
- Herd, Judith Ann. "The Neonationalist Movement: Origins of Japanese Contemporary Music." *Perspectives of New Music* 27/2 (1989), 118~163.
- Ryu, Dae-Young. "The Journals of Mattie W. Noble: Life as a Missionary Wife of Korea, and the "Women's Sphere." 『東方學志』 160 (2012), 211-253.
- Toru, Takemitsu, "Contemporary Music in Japan." *Perspectives of New Music* 27/2 (1989), 198~204.
- Wong, Chuen-fung. "Some Issues on the Role of Traditional Music Thoughts in the School Song Movement at the Early Twentieth Century China." *Yinyue Wenhua: Yin yuexue Niandu Congshu 1* (2000), 123-152.

## 개 요

## 동아시아 음악 데이터베이스 II (포괄적이고 혁신적인)와 새로운 통합적, 대화적 음악 연구에 대한 함의

채현경, 김은하

‘동아시아 음악데이터베이스[East Asian Music Database]’ 구축은 그 연구 방법에 있어 ‘발화의 지점[the location of utterance]’을 서구가 아닌 한국과 아시아에 두고, 크게 두 가지 접근방법을 토대로 한다. 첫째는 철학적인 접근으로 한국의 근·현대 자료들을 통합적[integrated]이고 대화적인 [dialogic] 접근법으로 인접 지역인 일본 및 중국어권과의 관계 안에서 살펴보는 것이다. 여기서 통합적이란 자료의 분석 및 해석을 특정 문화권을 중심으로 보는 것이 아니라 다수의 문화현상들 모두가 편견 없이 동등하게 독해되어야 한다는 것이다.

또한 대화법[Dialogic approaches]을 통해 각 나라의 문화가 제시한 서로 다른 음악문화의 변용이 ‘다성[polyphony 多聲]’의 차원에서 이해되어야 한다는 원칙을 ‘동아시아 음악 데이터베이스’ 구성에 반영하였다. 이 논문은 많은 양의 음악문화 콘텐츠를 처음으로 수집하고 디지털화하는 시도로 제시된 방법론의 적합성에 대해서 비판적으로 논하기보다는 그것이 어떻게 데이터베이스에 적용되었는지에 대해 소개하는 것에 더 큰 목적이 있다.

주제어: 발화의 지점, 동아시아 음악데이터베이스 I, 포괄적이고 혁신적인 데이터베이스 II, 통합적 접근, 대화적 접근, 타임라인(동아시아 음악역사의 흐름), 키워드 검색

투고일	심사일	게재 확정일
2018년 4월 30일	2018년 5월 10일 - 6월 10일	2018년 6월 11일