Sustainability and Chinese Music

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October 2024

26 th International CHIME Conference



About CHIME

"CHIME"是欧洲中国音乐研究协会的英文简称。这一简称不仅与中文词"磬"同音,也代表着我们喜欢的诸多事物和特征:作为乐器的磬,清亮而有共振的乐声,明晰、和谐、共识等等……

CHIME is an abbreviation of 'Chinese Music Europe' – Europe is where we started our organization – but we actually operate world-wide. The word 'chime' (qing in Chinese) refers to many things we like: bell ringing, clear and resonant sounds, clarity, harmony, a spirit of agreement...

CHIME, founded in Europe in 1990, is a worldwide platform for scholars and students of Chinese music. It started life as a Research Foundation, but has now become a meeting place. Many of us have studied ethnomusicology, sinology or anthropology. Some of us are journalists, musicians, or teachers. All of us are aficionados of Chinese or East Asian music. You can stay up-to-date with our current activities by subscribing to our CHIME News bulletin.

At our archive in Heidelberg (Germany), and at our office in Leiden (The Netherlands) Frank Kouwenhoven and his colleagues are at your disposal to answer queries about Chinese music. CHIME is a non-profit independent platform for research and promotion, ruled by a board of experts. Daily business and events are organized by the CHIME Coordinating Committee.

Consult our online journal and extensive online bibliography, join our annual meetings, contribute to our online discussion platform, or simply consult our site to find out more about Chinese music.

https://www.chimemusic.net

About CHIME



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26th CHIMEConference



The 26th annual CHIME Conference on "Sustainability and Chinese Music" will be hosted by the University of Music, Drama and Media Hanover and the Center for World Music, University of Hildesheim, from 3-6 October 2024 in Germany. Co-organizing institutions include the Leibniz-Confucius-Institute Hanover e.V. and the European Center for Jewish Music at the University of Music, Drama and Media Hanover, Germany.

This conference is supported by a grant from the Ministry of Science and Culture of Lower Saxony.

Conference Theme: Sustainability and Chinese Music

Urgent contemporary challenges have brought sustainability (可持续性) into sharp focus as a basic concern across musical worlds and research into music and sound. What are the historical and contemporary threats to the vibrancy of traditions and practices in Chinese music (technological, economic, political developments) and how have people acted to secure dynamic futures (heritage work, education, advocacy)? How has Chinese music been affected by the acute climate and environmental crisis, and can it become a potent force for change? Against these backdrops, how do individual musicians and researchers build lasting careers?

大会议题: 可持续发展与中国音乐

当代社会面临诸多的挑战(环境、科技、城市化等),从而使我们把关注的焦点放在音乐的可持续性发展上。从古到今,中国音乐的传承与发展面临着哪些挑战?我们采取了何种行动来应对这些挑战、机遇,乃至危机(音乐文化遗产的继承与保护、音乐教育、音乐创新)?中国音乐如何受到气候变化和环境危机的影响?音乐人又是如何在其音乐作品中勾勒出这些危机并对危机进行反思?在全球人文学科萎缩的背景下,音乐家、音乐教育人士,以及音乐研究人员该如何面对职业生涯中可能面临的危机?

CHIMECoordinating Committee



26th CHIME Conference Programme Committee

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Conference **Programme**



Sustainability and Chinese Music

26th International CHIME Conference

3-6 October, 2024

Papers (including Performance papers): 30 minutes TOTAL, e.g. 15/20 minute presentation and 15/10 minute discussion per paper 3 papers: 90 minutes; 4 papers: 120 minutes

Make sure that you run an IT-Test with your laptop or submitted file, BEFORE your session, in the assigned time slots!

CONFERENCE VENUE:

3-4 October 2024 HMTMH Neues Haus 1, 30175 Hanover, Hall 202 and Room 315 5-6 October 2024 CWM Timotheusplatz/ Schillstraße (former Timotheus Church) 31141 Hildesheim

3 October 2024	
Venue	HMTMH: Neues Haus 1, 30175 Hanover, Hall 202 and Room 315
9.00-18.00	Registration (Hall 202 Entrance)
Venue	Hall 202
9.15-9.30	IT-TEST Sessions I and II
9.30-9.50	Welcome Host: Michael FUHR (Director of CWM) Welcoming Addresses by Prof. Oliver WILLE (Commissionar for the Arts, HMTMH), Prof. Dr. Stefan WEISS (Head of Insitute of Musicology, HMTMH), Bettina GRIEß (Director of Leibniz-Confucius-Institute Hanover), Frank KOUWENHOVEN (Founder of CHIME)

9.50-10.10	Opening Concert CWM		
10.10-11.40	I. PAPERS: Sustainability and World Music CHAIR: Yongfei DU Raimund VOGELS: Cultural Sustainability at the University of Music, Drama and Media Hanover (HMTMH) and Center for World Music of University of Hildesheim (CWM) Sarah ROSS: Architectures of Knowledge: Sustaining Jewish (Musical) Heritage Sebastian HACHMEYER: From Native Bamboos to Indigenous Flutes: Applied Ecomusicology and Sustainability in highland Flute Making in the Bolivian Andes		
11.40-12.00	Coffee Break	3	
12.00-13.00	II. Papers: Heritagization and Folk Music CHAIR: Sebastian HACHMEYER Shuo Niki YANG: The Inconsistency in Sustainability: The Heritagization and Folk Practices of the Guerx Sal Lad Festival of the Bai People in Southwest China Pei-Shan WU: Singing "Sū-siang-ki": Sustaining Hengchun Folk Songs in the Shadow of the Formation from Academia, the Construction of Authenticity, and the Evolving Formation of Cultural Identity		
13.00-14.00	Lunch in the Foyer of the Main Building	Lunch in the Foyer of the Main Building	
13.45-14:00	IT-TEST Sessions III and IV		
14.00-15.00	III. Papers: Cantonese Opera and Nanyin-A Social Perspective CHAIR: Michael FUHR Matthew HAYWOOD: Sustainable Atmospheres: Creating and Constraining Renao in Hong Kong Cantonese Opera Jerry Yue ZHUO: When Jiaobei Meets Nanyin: Building a Sustainable Creative Identity through Culture Preservation and Social Engagement		
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Venue	Hall 202	Room 315	
15.15-17.15	IV.1 JOINT PAPERS: Historically Informed Performance: Contemporary Inheritance and Creative Transformation of Chinese Traditional Music CHAIR: LI Ya: Soundscape in the Chinese Garden: Historically Informed Jiangnan Silk and Bamboo Music Performance Practices LI Rongfeng: Pipa Performative Score Dataset Construction based on Intelligent Installation and Computer Vision FAN Linfeng: Teaching and Practice of Jiangnan Sizhu in Higher Music Institutes	IV.2 JOINT PAPERS: A Blessing or a Burden: Examining the Role of Traditional Chinese Music in Contemporary Chinese Music from Four Identities CHAIR: JIN Xiangjing YANG Zhuoran: Reflecting on Traditional Chinese Music within the Context of World Music Perspectives HONG Sirui: The Core of Sustainability in Chinese Music — Inheritance and Development of Traditional Chinese Music LI Xuanru: The Shaping of Chinese Art Managers' Career Paths by Traditional Chinese Music Culture LI Zirao: The Role that Traditional Chinese music will Play in the Career of the New Generation of Chinese Composers	
17.15-19.15	Dinner		
19.15-21.30	V. Welcome Concert and Workshop-Kammermusiksaal/Chamber Music Hall		
Venue	Plathnerstraße 35, 30175 Hannover		
	CHAIR: Raimund VOGELS YU Chung-Yuan, YANG Kuang-Tze, SU Xiang: "	The "Vocalized Heterophonu" of Quanzhou	

4 October 20	24	FRI		
Venue	HMTMH: Neues Haus 1, 30175 Hano Hall 202	HMTMH: Neues Haus 1, 30175 Hanover, Hall 202 and Room 315 Hall 202 Room 315		
8.45-9.00	IT-TEST Sessions VI and VII.1	IT-TEST Sessions VI and VII.2		
9.00-10.30	VI.1 Papers: Tradition and Modern CHAIR: Shuo Niki YANG LIU Jie/GUO Chunning: Creative Processing of Folk Music in Contemporary Composition Practice— Analysis of the Compositional Techniques in Jia Guoping's "Ningbo Suite" JIN Yan: The New Birth of Traditional Musical Instruments in Yunnan, China - Taking the Traditional Dai Musical Instrument "Tinin Sansai" as an Example	VI.2 PAPERS: Music and Minority CHAIR: Frank KOUWENHOVEN XI Jinmei/LIAO Jie: Music in the Cultural Context-the Zang (Tibetan) Luhuo Toasting Song in Western Sichuan: Multiple Perspectives LUO Zhong: Research on Contemporary Music Composition in Inner Mongolia CHEN Guanrong: Peking Opera in a Multicultural German Context Peking Opera Club in Germany e. V. as a Case Study		
10.30-10.45	Coffee Break			
10.45-11.45	VII.1 Papers: Chinese Xiqu CHAIR: Jerry Yue ZHUO SI Wei/MAO Yu: Teaching Practice of Chinese Traditional Self-Entertainment Quyi (曲艺) Dadiao Quzi (大调曲子) ZHANG Pin: The Survival and Challenge of Chinese Private Traditional Drama Troupes A Case Study of Bilin Wu Opera Troupe	VII.2 Papers: Chinese Xiqu CHAIR: HUANG Doudou HAN Yue: A Research on the Dialect Tradition and the Sustainability of Chinese Opera Music: The Case of the Entering-Tone Characters in Inner Mongolian Errentai Opera Singing LI Ziyunfei: A Home Constructed by Cantonese Opera: A Case Study of Singapore Cantonese Opera Group OperaWorks Singapore		
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11.45-12.45	VII.3 Papers: Chinese Heritage and Cultural Strategy CHAIR: Matthew HAYWOOD Anthony Paul DE RITIS: New Musical Contexts for China's Cultural Heritage – Strange Bedfellows of Sustainability and Soft Power FENG Jun: Reflections on the Individual Representatives-Centred Intangible Cultural Heritage Protection System in China			
12.45-14.00	Lunch in the Foyer of the Main Buildi	ng		
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Coffee Break
Hall 202
IX.1 Papers: Hua'er CHAIR: L. Odila SCHRÖDER YANG Zixuan: Hua'er Folk Song Workshops in Forest Schools HUANG Doudou: Development of Music Heritage and Regional Attraction along the Silk Road: A Study on the Authenticity of Gansu hua'er
Coffee Break
Plenary Meeting of CHIME Frank KOUWENHOVEN (Founder of CHIME) and Members of the CHIME Coordinating Committee
Dinner
Concert: GU Wengi: Guzheng Music

5 October	2024 SAT
Venue	CWM Timotheusplatz/ Schillstraße 31141 Hildesheim
10.30-11.30	Guided City Tour
12.30-13.30	Lunch in CWM
13.30-14.15	X. Workshop JIN Xiangjing: Traditional Music of the Daur and Ewenki Ethnic Groups in Inner Mongolia, China
14.00-14.15	IT-TEST Sessions XI and XII
14.15-15.45	XI. Papers: Cross-Cultural Research-A Transcultural Perspective CHAIR: Xavier VAN DE POLL CHEN Fanghui: Exploring the Ways in which Families and Music Teachers in Australia with Cross-Cultural Backgrounds Nurture East Asia Children in Musical Instrumental Learning in the Early Stage of their Development.
	Enio DE SOUZA: Chinese Music in Portugal 1980-2023: a Striking Increase Edwin E. PORRAS: Chinese–Cuban Musical Culture Sustainability: A History of Precarity and Advocacy
15.45-16.00	Coffee Break
16:00-17:00	Huib SCHIPPERS (Guest Speaker): Sustaining Sound Practices: Music as Intangible Cultural Heritage in China
17:00-17.15	Coffee Break
17.15-18.45	XII. Papers: Music, Performance and Space CHAIR: FENG Jun LI Lusha: Historical Imagination and Contemporary Writing of a Chinese City-a Case Study of Jia Guoping's Ningbo Suite BAN Lixia: The Concern and Reflection of Contemporary Chinese "Music of Landscape" on Realistic Problems
18.45-20.00	Dinner in CWM
20.00-21.00	XIII. Joint Concert in CWM: CHANG Chia-ling (Liuqin), Tomoki PARK (Piano), etc.

Venue	CWM Timotheusplatz/Schillstraße 31141 Hildesheim	
09.45-10.00	IT-TEST Sessions XIV and XV	
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11.15-12.15	XV. Papers: Sustainable Vocal Music-An Ecological Perspective CHAIR: Anthony Paul DE RITIS LIN Ziqi: Exploring China's Contemporary Retro Trend through Classical Poetry Art Song "Spring Dawn" WU Wenting: Harmonizing Heritage: The Success and Significance of "Eternal Shandandan" in Bridging Traditional and Contemporary Music	
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13.45-14.00	IT-TEST Sessions XVI and XVII	
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16.15-16.30	Coffee break	
16.30-18.00	XVII. JOINT PAPERS: The Influence of Dialectal and Multilingual Elements in Chinese and European Contemporary Music CHAIR: Enio DE SOUZA FAN Chen: Dialectical Elements in Compositions of Chinese and European Vocal Music Xavier VAN DE POLL: On the Various Usages of Mandarin by Dutch Composers ZHOU Shaocong: The Utilization of Xiqu Vocal Techniques (戏曲唱腔) In Three Orchestral Works	
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Abstracts



1. Individual Papers (A-Z)

BAN, Lixia - Session XII: Music , Performance and Space

The Concern and Reflection of Contemporary Chinese "music of landscape" on Realistic Problems

There are many modern and contemporary Chinese musical works with the theme of landscape imagery, but most of them are committed to the utopian imagination of beautiful nature and landscape humanity. Only a few composers have stepped out of the dreamland in their compositions, facing the cultural and spiritual crises of the current society and the environmental crisis from the global perspective. They express their concerns about realistic issues and their reflections on anthropocentrism in a way of reminiscence, contemplation and warning. Their works give the contemporary "music of landscape" with profound reality and criticalness, which is exactly the Contemporaneity advocated

by Giorgio Agamben, that is, gazing firmly at one's own era and writing with the ink of darkness of the era. The Invisible Mountain by Dai Bo, Dialogue with Landscapes by Qin Wenchen, Garden: Unearthing the Way Home by Yao Chen, and A Thousand Mountains, A Million Streams by Liang Lei are important works that will be discussed in this research.

CHALOUPKOVÁ, Lenka - Session VIII.2: Various Topics

Finding yourself through others? What the Chinese reception of Debussy tells about different concepts of Chineseness in music

The promotion of eminent traditional culture (中华优秀传统文化) within the framework of the National Plan for Cultural Development (2006), caused Chineseness (中国/性) or Chinese specifics (中国特色) of art are once again at the peak of interest. None of this is new in the history of Chinese music.

Debates about Chinese Otherness as a basis of theoretical reflection about the "West" appeared throughout the 20th century, but as the case of Debussy shows, with different participants, motivations, and conclusions. The paper will take on a journey through several stages of the search for Chinese features of art in the context of the reception of the music of Claude Debussy. Is it possible to find a precedent for the

current promotion of unique Chinese culture? When exactly and how did debates about Chinese specifics acquire political significance?

The paper will try to use Chinese sources by proponents of different currents in the approach to the adoption of Western music and their views of music impressionism and its similarities/differences with domestic music to show how and why the debates about the "Chinese style" changed significantly, what were the internal and external factors that fueled them? It will present the concept of "Chineseness" as both a means of constructing and breaking the continuity of Chinese art music

CHEN, Fanghui - Session XI: Cross-Cultural Research - A Transcultural Perspective

Exploring the Ways in which Families and Music Teachers in Australia with Cross- Cultural Backgrounds Nurture East Asia Children in Musical Instrumental Learning in the Early Stage of Their Development

Instrumental music education plays a crucial role in musical learning program. In Australia, early childhood musical instrumental learning is an optional component of children's musical education and occurs in school or outside of school. This form of musical instrumental learning is used by many migrant families from East Asia--China. In school settings, children learn music in groups, such as ensembles and orchestras. However, some parents seek to nurture their children's musical capabilities through after-school instruction. This is to enable their children to acquire more and higher-level achievement in instrumental skills. In this educative work, parents support their children's musical learning and their parenting values, aims and culture have an

influence on children's instrumental musical learning outcomes. Teachers require strong skills to design the repertoires of children's learning, and to apply various teaching strategies during their pedagogic work. The proposed study will deeply explore the perspectives of parents from East Asian background and families of the dominant Australian culture, as well as the instrumental teachers (East Asian or otherwise) in Australia. Through three strands of investigation, the study will provide valuable empirical insights and recommendations for Chinese families, communities, and instrumental musical teachers in facilitating young children's instrumental musical teachers in

CHEN, Guanrong - Session VI.2: Music and Minority

Peking Opera in a Multicultural German Context -- Peking Opera Club in Germany e. V. as a Case Study

This paper focuses on the dynamic character and sustainability of the existence and development of Beijing Opera in the contemporary multicultural social context of Germany.

The article begins with an overview of historical trends and social contexts in the cultural development space of Peking Opera, and reviews the history of artistic communication and cultural interaction between China and Germany. This is followed by a case study of Germany's first nationwide Peking Opera club, which describes my fieldwork and subsequent theoretical research. The main contents include a description of the cultural activities and development characteristics of the club from its foundation in 2012 to the present; an analysis of the ways in which this cultural minority is constituted; a deconstruction of the cultural signs and symbols in the innovative repertoires; and a discussion of the formation of cultural and national identities of

Peking Opera in Germany's multicultural society. The core of the article is to analyse the cultural mechanisms of Peking Opera in German society from a dynamic perspective, as well as to discuss the connecting role that Peking Opera plays in the host country, the homeland and the wider international communities. Finally, it discusses the future development plans of the German Peking Opera Club and explores sustainable development options for the rational optimisation of the cultural structure of Peking Opera and the continuous expansion of its cultural space in the context of a mobile and pluralistic international society.

DE RITIS, Anthony Paul-SessionVII.3: Chinese Heritage and Cultural Strategy

New Musical Contexts for China's Cultural Heritage - Strange Bedfellows of Sustainability and Soft Power

UNESCO offers a multifaceted definition of "intangible cultural heritage," which, in the context of Chinese music and culture, refers to the celebration and safeguarding of its practices, representations, and expressions. In this paper, I make the case that the sustainable development of Chinese musical tradition is well-served by embracing new musical contexts in which these traditions and practices are reborn; and, in turn, draw attention and exposure to their authentic cultural origins. As an American composer of new music for Chinese tradition instruments in several contexts — including works for Chinese orchestra, for Chinese and Western orchestra, for Chinese

instruments and electronic sounds [instrument and tape], and mixed media works – I will provide examples of how such new music, the result of intercultural exchange and dialogue offers new performance opportunities for Chinese instrument players and wider recognition of Chinese instruments and culture. In addition, an argument will be made that increasing new compositional contexts for Chinese traditional instruments is not only beneficial for the sustainable development of Chinese music and culture, but also a key to enhancing the effectiveness of Chinese soft power.

DE SOUZA, Enio-Session X: Cross-Cultural Research - A Transcultural Perspective

Chinese Music in Portugal 1980-2023: a striking increase

This paper explores the growing interest in Chinese music and musical instruments in Portugal over the last four decades and the reasons for it. I will argue that two significant landmarks proved fundamental for the dissemination of Chinese music and musical instruments in Portugal. One of these was the handover of Portugal's colony of Macao to China on 19 December 1999; the other was the increasing economic empowerment and opening up of China in the late 1990s. With regard to the former, cultural policies implemented in the 1980s and 1990s by the Portuguese administration of Macau set in place a bureaucratic infrastructure to encourage and showcase local Chinese arts (e.g. the creation of Chinese as well as Western orchestras: the establishment of a music and dance conservatory and an academy fine arts, with Chinese as well as Western subjects; the provision of financial support for local cultural associations, etc.). In addition, a significant number of institutions related to Macau/China emerged in Portuga I in the

late 20th century, most notably the Macau Mission in Lisbon, the Orient Foundation, the Macau Scientific and Cultural Center, and Asian and Chinese studies centres in academia. These institutions' activities included presentation of Chinese music performances and exhibitions of Chinese musical instruments; more recently, some academic publications have appeared, and, in 2016, the "Lisbon Conference: Chinese Music and Musical Instruments" project was launched, featuring several dozen internationally renowned ethnomusicologists, musicologists, and musicians. With regard to the latter factor, China's opening to the world has also been crucial to these Portuguese endeavours, as several Chinese artists and scholars have come to Lisbon, and Chinese funding has supported some projects.

FENG, Jun-Session VII.3: Chinese Heritage and Cultural Strategy

Reflections on the Individual Representatives-Centred Intangible Cultural Heritage Protection System in China

With great attention to the effectiveness of ICH policies in protecting traditional cultures, many scholars (Svensson and Maags 2018; Harris 2020) have noticed that there are often large gaps between the priorities of local authorities and the needs of local people. One major issue with national systems of ICH preservation in many countries is that bureaucratic organisations focus strongly on the process of nomination of Masterpieces rather than trying to manage the complicated situations which arise after the implementation of these cultural policies (Norton and Matsumoto 2018: 5). In the case of music ensembles, local officials reach an impasse, ignoring the fact that the nominated ICH holder should be maintained as a group rather than an individual ICH representative. The individual representatives - centred ICH protection system in China has difficulties in effectively transmitting

music genres performed as a group (Xiao and Yang 2023: 81). The split in the ICH-nominated ensembles resulting from economic inequality is not a rare case. Ensuring local musicians' economic life and a sustainable performance context should be of utmost concern in the safeguarding of the ICH project.

Taking economic factors, social development, national policies, and individual musicians' standpoints into account, this paper discusses how a regional ICH item is managed under a large, hierarchical protection system. It explores the perspectives of local musicians on ICH protection, and examines the extent to which ICH policies and system can help the economic and social life of local people and achieve music sustainability.

Who Takes Center Stage: A Canonization Analysis of Huayin Laoqiang Performance in Heritage Conservation Efforts

Huayin Laoqiang is a local form of shadow play opera developed on the basis of folk storytelling art (Quyi music) in Huayin City, Shaanxi Province, China. It was recognized as one of the inaugural national intangible cultural heritage representative projects in China in 2006. With the advancement of local urbanization, the original performance settings rooted in family legacy and rural communities have gradually faded away. Concurrently, the government's efforts in safeguarding intangible cultural heritage have intensified, leading to significant transformations in the presentation of Huayin Laoqiang. First of all, in 2006, Dang Anhua, a leader of the local cultural center, introduced Laoqiang into the drama White Deer Plain. The shadow play was removed from the performance form of Huayin Laoqiang, which was "intervened" by the government. However, the original musical ensemble and accompaniment that

accompanied the shadow play were preserved. Secondly, in 2016, during the Spring Festival Gala performance, 'Huayin Laoqiang Shout,' featuring Chinese singer Tan Weiwei, Huayin Laoqiang collaborated with pop music, incorporating bass, keyboard, and other instruments. presented a new form, and made Huayin Laoqiang fully enter the public vision. However, this has directly led to the gradual immobilization of the concept of "Huayin Laogiang", and the society's understanding of it has been significantly different from the definition of insiders. Its new form of performance and the "Huayin Laoqiang" have become new concepts. The two changes in the performance form of Huayin old opera directly promote the development path of its "canonization". Through many fieldworks, this research aims to analyze and explain the crisis they face and the process of "canonization" of music performance.

HACHMEYER, Sebastian-Session I: Sustainability and World Music

From Native Bamboos to Indigenous Flutes: Applied Ecomusicology and Sustainability in Highland Flute Making in the Bolivian Andes

In this presentation I present my DFG-funded research project "From Native Bamboos to Indigenous Flutes". This research project aims to explore and implement concrete sustainability strategies in highland flute making in the Bolivian Andes, particularly concerning the use of native woody bamboos. For this purpose, central work in natural resource management is utilized to incorporate aspects of ecology and environmental protection, such as commons research, ecological niche theory, and habitat models. Based on prior analytical and theoretical research on musical bamboos in the Bolivian Andes, I apply theories and methods of applied ecomusicology to focus on the conceptual exploration and practical implementation of concrete

strategies and approaches that aim to achieve greater sustainability in bamboo use, highland flute making, and the Andean Aymara music culture in general. Regarding the further development of sustainability research in ethnomusicology, this project aims to engage in a transdisciplinary research process, incorporating the understanding of transdisciplinary sciences and sustainability research into applied ethnomusicology and ecomusicology. Transdisciplinary sustainability research is primarily concerned with problem-solving, guided by the normative principle of sustainability.

HAN, Yue-Session VII.2: Chinese Xiqu

A Research on the Dialect Tradition and the Sustainability of Chinese Opera Music: The Case of the Entering-Tone Characters in Inner Mongolian Errentai Opera Singing

The sustainability of local music styles in China is closely related to the survival of their corresponding dialects. As a Chinese historical variety of oral intangible cultural heritage opera, Errentai opera (two-person opera) is prevalent in the Jin dialect zone (including northern Shanxi, western Inner Mongolia, and northwestern Hebei). In the Jin dialect zone, "being short and abrupt" is a significant character of the entering-tone character (rushengzi), a speech-tone that has a great influence on the rhythm and pitch of the vocal melody (Yu, 2008). In today's development of Errentai opera, due to the necessity of spreading Errentai opera to provinces outside the Jin dialect zone and the influence of Mandarin Chinese, which lacks the entering-tone character, the entering-tone character tends to become more stretchy (shuhua), losing its significant character.

This transformation has weakened the musical style of the opera, and caused a negative impact on the sustainable development of Errentai opera. In the singing version studied in this paper, the degree of lyric stretchiness reaches as high as 41%, leading to the phenomenon of generalization of the local styles of Errentai opera, with a tendency of the rhythm and pitch of the melody to become homogeneous and flat. Drawing on approaches from linguistics and traditional Chinese music theory, this paper examines the influence of the entering-tone character and its stretching in the vocal practices of Errentai opera, considers the relationship between dialectal characteristics and opera genre, and bridges oral intangible cultural heritage with local linguistic traditions.

HAYWOOD, Matthew-Session III: Cantonese Opera and Nanyin-A social Perspective

Sustainable Atmospheres: Creating and Constraining Renao in Hong Kong Cantonese Opera

Academics and Chinese opera performers have often watch Cantonese opera, thus potentially attracting new considered the aesthetics of performance as the primary factor determining the survival of Chinese opera genres. However, this discourse neglects how these genres have long maintained their popularity by generating lively and exciting atmospheres (described in Chinese as renao, meaning 'hot-and-noisy'). This paper therefore investigates the relationship between the sustainability of Chinese opera genres and their role in creating renao spaces by examining performance contexts in Hong Kong Cantonese opera. Firstly, I present how the relaxed and informal behavioural standards of audiences at performances in bamboo theatres and the Sunbeam Theatre produce unencumbered renao atmospheres that are considered by the genre's fans as the most pleasurable contexts to watch Cantonese opera. Furthermore, these performances captured the attention of demographics who ordinarily do not produced beyond aesthetic concerns.

audience members. Secondly, I explore how behavioural regulations enforced at government-administered theatres hinder the creation of lively atmospheres and diminish the audience's enjoyment of the opera. Considering that the survival of musical genres depends to a significant degree on the support of audiences, the different behavioural regulations that Cantonese opera audiences face across performance contexts and their assessment of these regulations thus significantly impacts the sustainability of the opera. This paper therefore brings attention to the intertwinement of Chinese opera genres, the creation of renao atmospheres, and their impact on audience satisfaction so that a more nuanced understanding of sustainability issues in Chinese musical contexts can be

HUANG, Doudou-Session IX: Hua'er

Development of Music Heritage and Regional Attraction along the Silk Road: A Study on the Authenticity of Gansu hua'er

The Silk Road serves a dual role, acting as both a historic communication nexus and a politico-economic initiative. From Zhang Qian's historic Central Asian mission to the contemporary "Belt and Road" initiative, the term "Silk Road" has continually evolved, emphasizing historical significance and conveying universal values, attracting artists like Yo-Yo Ma. In 1988, UNESCO launched the "Integral Study of the Silk Roads: roads of dialogue" project, rekindling interest in this ancient

My paper will analyze whether the authenticity of the musical heritage hua'er receives an impact under the Silk Road policy

from an ethnomusicological and public policy- based perspective. Gansu hua'er, inscribed in 2009 on the Representative List of the Intangible Cultural Heritage of Humanity, takes a central role in my study. I will present my research in two parts: The first part will analyze analyze the characteristics and current status of the transmission of Gansu hua'er, a musical heritage, through its music, performance contexts, and modes of transmission. The second part is to study the issue of musical authenticity through the phenomena observed in my fieldwork and qualitative methods such as expert interviews.

JIN, Yan-Session VI.1: Tradition and Modern

The New Birth of Traditional Musical Instruments in Yunnan, China - Taking the Traditional Dai Musical Instrument "Tinin Sansai" as an Example

The "Tinin Sansai" is one of the traditional musical instruments of the Dai Na branch in Yunnan, China, which plays a role in community communication, community identity and community cohesion. This paper takes "ding san sai" as the research object, and conducts a systematic research on its basic morphological characteristics from both inside and outside perspectives, as well as its inheritance and construction in the present time - the reorganisation and recreation of the original symbols of the ethnic groups, cultural exchange and mutual learning, and keeping pace with the times -- the new life. The revitalisation process of "ding san sai" is dominated by the internal knowledge system and supported by the external knowledge system; in recent years, the "ding san sai" produced by the author has cooperated with singing and dancing troupes and non-heritage centres to add vitality to the "ding san sai"; the present study provides accurate reference materials for the development and innovation of the "ding san sai" within the ethnic group, so that the ethnic group can be better protected. This study provides accurate references for the development and innovation of "ding san sai" within the ethnic group, so that the ethnic group can better manage its own culture and better transmit and construct it - sustainable development.

KONG, Xurong-Session VIII.2: Various Topics

Seeking Sustainable Music in Early Medieval China

Music served as an ideal device for self-cultivation and self-determination, a political tool for social stability, and a medium of identity between people, nature, and spirits, especially in Confucianism. The phrase "Rituals collapse and music spoils," a widely accepted phrase describing any degenerating period, has been applied to the time between 196 and 317 C.E., beginning with General Cao Cao's capture of the Emperor Xian of Han and ending with the movement of Eastern Jin's capital to Jiankang (Modern Nanjing). During this time, the Han empire, the first claimed Confucian state, was in political decline. Traditional instruments such as bronze bells and stone chimes failed to meet the needs of the court and nobility because there were insufficient natural and human resources to support ancient musical practices. At the same time, foreign musical instruments,

originating outside China such as the pipa from Central Asia, arrived, along with foreign lyrics, musicians, melodies, and dance. These newly imported musical cultures soon gained popularity among urban residents, elites, and royals alike, and were featured at private parties as well as court functions. Eventually, during the Sui and Tang times, they replaced China's own bronze and stone instruments and became the main sound producers. What happened between their arrival in the Han and their approval in the Tang is the subject of this project. Ancient Chinese elites' solutions to musical challenges, whether politically, economically, or culturally, would enlighten us, who are facing similar challenges, to seek sustainable

LI, Huan-Session III: Cantonese Opera and Nanyin-A Social Perspective

Kunqu in Shenzhen: Traditions, Amateur Performers, and Sustainability

Established as a city in 1979, Shenzhen has rapidly transformed into China's biggest migrant city and is often dubbed the "Chinese Silicon Valley." Despite this, the city has also faced criticism for being culturally barren. In response, the local government strives to foster a vibrant cultural scene and attract artistic talents to Shenzhen.

Kunqu, originated in the Kunshan area and was designated as a UNESCO Masterpiece of the Oral and Intangible History of Humanity in 2001, has historically evolved along two primary channels: qingchang, a tradition of Kunqu singing without makeup and acting), led by Chinese literati and scholars; and juchang, a form of Kunqu opera staged by professional actors. Kunqu is not a traditional local opera in Shenzhen, but it was brought to the city by migrants about twenty years ago.

Since then, several non-profit Kunqu societies have been established in Shenzhen. Despite its traditional roots, the Shenzhen government supports innovations within traditional art forms, allowing Kunqu to take on a unique character in the city.

The study takes the evolution of Kunqu in Shenzhen. By taking two Kunqu societies (Xiaodan Kunqu Society and Heya Kunqu Society) as examples, this study explores the development of Kunqu in Shenzhen from five aspects: learning, performers, communities, infrastructure, and media. It also delves into the ongoing debates about whether amateur performers should adhere to the traditional boundaries between juchang and gingchang.

LI, Lusha-Session XII: Music, Performance and Space

Historical Imagination and Contemporary Writing of a Chinese City--a Case Study of Jia Guoping's Ningbo Suite

Over the past few decades, China has experienced a dramatic process of urbanisation. Yet the cultural identity of the city as a place is lost in the landscape of globalised similarities, and the unique character of the city needs to be awakened, repaired and reconstructed in contemporary art creation. In recent years, some common problems faced by emerging Chinese city-themed musical works such as how can the city acquire a historical and contemporary orientation in music and relate to the traditional aesthetics of the place, and how can music resonate with the listening experience of modern city dwellers and look towards the future. Chinese composer Jia Guoping

made a personalised attempt to address this theme in his symphonic suite Ningbo Suite. The work is mainly for western orchestra, and uses modern compositional techniques to portray the city of Ningbo. Through archaeological creation and metaphorical expression, the work taps into many local musical elements hidden in history, reconstructs the cultural attributes of sound, and illuminates the contemporary era in the aesthetics of landscapes and the classical city, attempting to realise the unique geographical and humanistic qualities and spiritual connotations of Ningbo in the sensual interpretation of the music, and to rebuild a new picture of place-music.

LI, Yuexuan/ZHONG, Yuanbo-Session VIII.1: Cross-Area Research

Plateau Meets City: Dissemination of Traditional Tibetan Music in Chengdu

With the progress of The Times, transportation, communication and other communication channels are developing day by day, and the cultural interaction between plateau areas and urban areas is becoming increasingly active. As a medium between people, plateau traditional cultural symbols gradually integrate into urban life and become an important part of modern urban culture. In this process, the modern elements and lifestyle contained in the city culture have gradually penetrated into the plateau culture, and have a far-reaching impact. Tibetan music is divided into two main categories: traditional Tibetan music and contemporary Tibetan music. Among them, Tibetan traditional music is inherited from history, and it is an important part of Tibetan culture with a long history and rich connotation. Therefore, in Tibetan society, traditional music is not only a form of entertainment, but also an important carrier for inheriting and expressing Tibetan culture, history, beliefs and emotions. In the context of urbanization, the spread and sustainability of traditional Tibetan music in urban areas has become critical. The various modes of communication in the city have objectively created a favourable environment for the exchange of Tibetan music. Since ancient times, Chengdu has been the hub of economic and cultural exchanges between Tibetan areas and the mainland. Chengdu is home to hundreds of thousands of Tibetan people and is known as the back garden of Tibetan areas. A large number of Tibetan residents carry out cultural exchanges with the city. This inland city is an important area where Tibetan music is produced, developed, and displayed its

vigorous vitality.

Nowadays, Tibetan traditional music in Chengdu is facing new challenges and opportunities. Traditional music forms and tracks have been inherited and developed in the urban environment, but they have also been influenced by foreign cultures, showing new changes and characteristics. This paper aims to explore the inheritance and evolution process of Tibetan traditional music in Chengdu from the new perspectives of visual culture, music iconography and sustainable memory research, and reveal its identity and cultural expression in the urban environment, as well as new opportunities and challenges for sustainable development. In addition, the theory of cultural memory plays an important role in the dissemination and sustainability of Tibetan traditional music in Chengdu. Cultural memory, understood as the collective recall and preservation of musical practices, is an important mechanism for maintaining the authenticity and continuity of traditional Tibetan music in urban Settings. Through the comprehensive analysis of music iconography, visual culture and cultural memory, this paper further reveals the representation, memory and imagination of Tibetan traditional music in Chengdu area in the contemporary urban environment.

The study of the dissemination and sustainability of Tibetan traditional music in Chengdu contributes to a better understanding of the intersections between traditional music, urban culture and cultural heritage conservation.

LI, Ziyunfei-Session VII.2: Chinese Xiqu

A Home Constructed by Cantonese Opera: A Case Study of Singapore Cantonese Opera Group Opera Works Singapore

During the Qing Dynasty, Cantonese opera spread to Southeast Asia with the influx of Chinese immigrants, receiving widespread dissemination and acceptance. Exploring the activities of Cantonese opera in overseas communities has become a subject of profound study in academia. The amateur Cantonese opera groups in Singapore OperaWorks Singapore (新艺剧坊) offers a unique overseas perspective. Firstly, they demonstrate how three generations within a family pass down Cantonese opera amidst Singapore's diverse social environment, using

Cantonese opera activities to maintain the cohesion of this extended family. Secondly, as an overseas Cantonese opera group, they serve as a bridge between Singapore and China, exploring the role of Cantonese opera in the cultural identity of the Chinese diaspora in Singapore. The activities of OperaWorks Singapore provide a vivid example, showcasing the potential for the continuous development of Cantonese opera as a traditional art form and its ability to foster cohesion within overseas Chinese communities.

LIN, Ziqi-Session XV: Sustainable Vocal Music-An Ecological Perspective

Exploring China's Contemporary Retro Trend through Classical Poetry Art Song "Spring Dawn"

Art songs, a genre of professional music appreciated by both the elite and the masses, entered China in the early 20th century. They gradually developed through initial exploration, assimilation, and innovation. Composer Li Yinghai, in the 1980s, created the art song "Spring Dawn" based on classical poetry, adopted Western composition techniques while incorporating the

humanistic connotations of art songs. Drawing inspiration from classical poetry, he employed ethnically distinctive compositional methods, thus imprinting the art song genre with the cultural essence of the Chinese nation. Whether mastering the rhythmic relationships in classical poetry or utilizing traditional melodies in Nan Yin, the fusion of

beautiful poetry and the dynamic tones of ethnic music was undoubtedly successful in the innovative process of the art song "Spring Dawn" at that time. Traditional Nan Yin musical elements were incorporated into the creation of classical poetry art songs, combining professional music techniques with traditional and rustic Nan Yin materials. While maximizing the preservation of the authentic Nan Yin essence, this art song has become a timeless classic. This research seeks to

uncover several key questions regarding contemporary art song creation: Why have these art songs based on classical poetry from the last century become classics? What values and significance do they hold for contemporary Chinese art song creation? How do their "contemporaneity" and "Chineseness" contribute to music creation and system construction? And where should the future development and exploration of contemporary art song creation lead?

LING, Seng I-Session VIII.1: Cross-Area Research

Analysis of Music Curriculum Standards in Mainland China, Hong Kong and Macao: A Comparative Study

The purpose of this study focuses specifically on analysis and compare the latest music curriculum standards from Mainland China, Hong Kong SAR and Macao SAR. According to the three music curriculum standards, different strategies are used to promote arts education. However, China's Compulsory Education Art Curriculum Standards (2022 Edition) adopts a comprehensive design for art education, while Hong Kong Art Education Learning Area Curriculum Guide (Primary 1-Secondary 6) (2017) adopts an interdisciplinary approach and Macao's Requirements of Basic Academic Attainment (Music) (2015) is a practical document that details various indicators. his article objectively analyzes the goal positioning

of education policies in different regions through comparative research, compares the curriculum framework, learning targets and objectives in recent education documents, and analyzes how the "core competencies" of Mainland China's music curriculum standards is hidden in Hong Kong and Macao's music standards. "Educating people with aesthetics and educating people with culture" is the core of the curriculum standards of all three regions in China, emphasizing the importance of learning traditional Chinese music culture to enhance cultural identity and interdisciplinary learning.

LIU, Jie/GUO, Chunning-Session VI.1: Tradition and Modern

Creative Processing of Folk Music in Contemporary Composition Practice —— Analysis of the Compositional Techniques in Jia Guoping's "Ningbo Suite"

In recent years, Chinese composers have increasingly focused on the personalized processing and expression of folk music materials. Jia Guoping's symphony "Ningbo Suite" refines the folk music materials of different styles and forms. Modern compositional thinking reconstructs them in new melodies, harmonies, and symphonic musical textures, and integrates various folk sounds. The core material is condensed into musical elements, and the overall sound of the work is shaped through a well-structured layout, striving to achieve

professionalism and grandeur. The balance between the masses and the elite creates new works that meet the aesthetic standards of modern audiences. All the creation of folk music materials. Sexual treatment should be melted into the expression of cultural spirit and artistic connotation. The Ningbo Suite will express historical culture and collective memory. The integration of memory into contemporary music aesthetics has methodological implications for professional music creation.

LUO, Zhong-Session VI.2: Music and Minority

Research on Contemporary Music Composition in Inner Mongolia

The main research content of this paper is the presentation and development of Mongolian musicians' composition techniques across different historical periods. After the founding of the People's Republic of China, Musical composition in Inner Mongolia gradually took shape. At the beginning, it was the stage of nationalization exploration of functional harmony. The representatives of this period were Xin Huguang, Yong Rubu and other composers; After the reform and opening up, every composer pursued personalized artistic expression, belonging to the stage of personalized music language expression. The

representative figures of this period were composers such as Du Zhaozhi and Li Shixiang, Since the new century, more and more composers have diversified technical characteristics while focusing on individuality, which belongs to the stage of diversified Musical composition style. The representative figures of this period are Qin Wenchen, Liang Lei. Taking the historical development as the main line, this paper analyzes and studies the characteristics of Mongols music elements in different historical periods, which just reflects the development and evolution of harmony nationalization in China.

MA, Junyi-Session XVI: Practicing Sustainability during Music Creation

Profound Silence Speaks Volumes: Exploring the "two-four system tablature" in Chaozhou Zheng Music of China

In the extensive history of Chinese traditional culture, some aspects have been passed down through generations, while others have unfortunately been lost in the sands of time. Within the Guangdong Chao-Shan culture, the Chaozhou Zheng music utilizes the "two-four system tablature", an ancient and distinctive method of musical notation passed down through generations. Originating in the late Ming Dynasty and enduring through the Qing Dynasty and the Republic of China era, this notation system has a history spanning several centuries. Yet, this cultural treasure, once shining brightly in the historical stream, is now facing developmental bottlenecks and the threat

of being lost. This represents not only a collision between tradition and modern civilization but also a common challenge faced by outstanding traditional cultures today. Therefore, this article will explore the unique artistic form of the two-four system tablature in Chaozhou Zheng music, including aspects of its notation , musical tuning, modal structure, playing techniques, and compositional methods, and further discuss the crises and challenges facing Chinese traditional culture in the context of the shrinking global humanities in contemporary Chinese music composition.

PORRAS, Edwin E.- SessionXI: Cross-Cultural Research - A Transcultural Perspective

Chinese Cuban Musical Culture and Sustainability: A History of Precarity and Advocacy

The paucity of research regarding the diasporic practices of the Chinese in Cuba speaks to the precarious nature of its musical culture. On the one hand, the ebb and flow of the relationship between the Chinese and their guest nation, Cuba, has meant that Chinese Cuban musical culture exists in a constant state of uncertainty. On the other hand, the lack of state support, the little incentive for academic research, and the absence of popular demand, find response in the agency of a very active community determined to preserve, transmit, and bring visibility to this unique aspect of Cuban cultural identity. In this paper, I explore the history of precarity and advocacy that has accompanied the development of Chinese musical culture in Cuba. After laying out

the background of this emergent field of Cuban cultural production, I present my findings and analysis concerning efforts toward preservation. I also speak to the current situation of this musical culture I encountered on my most recent visit in 2024 and ponder the question of advocacy and effective intervention within the complex Cuban political terrain. While the vitality of this little musical culture seems to hang by a thread and the reality for international collaboration is often met by multiple challenges, I argue that music-related activities are central to the sustainability efforts of the local community and speak to the relevance of this less explored, but significant element of Cuban culture.

ROSS, Sarah M.-Session I: Sustainability and World Music

Architectures of Knowledge: Sustaining Jewish Musical Heritage

The paper examines the application of ideas and concepts of Critical Heritage Studies to Jewish musical heritage in Germany, emphasizing the role of cultural heritage as a repository of knowledge shaped by local contexts, historical moments, and political interests. The paper examines the discourses surrounding German-Jewish (musical) heritage, investigating the knowledge architectures that underpin these discourses. It focuses on the European Center for Jewish Music

(ECJM) at the Hanover University of Music, Drama, and Media, established in the early 1980s by Professor Andor Izsák in Augsburg. A case study on a musical collection of Cantor Isaak Lachmann (1838-1900) illustrates the relationship between Izsák and his personal interests, Jewish heritage processes in Germany, the institutional development of the ECJM, and the sustainability of Jewish heritage in Germany.

Abstracts 2°

SHEN, Wei-Session VIII.2: Various Topics

The Dilemma and Its Solution: A Brief Discussion on the Compatibility between Traditional Chinese Musical Elements and Western Music Systems

In the field of art music, the effective compatibility between traditional Chinese musical elements and Western musical systems is a central topic that most Chinese composers have been exploring. The core musical elements of traditional Chinese music, which based on Han culture, continue theoretically and practically to this day. Wherein four aspects are involved: 1. Music theory; 2. Phonetics; 3. Instruments; 4. Music aesthetics. The author argues that the aforesaid topic should be discussed in the context of "The Transformation of Western Music". It results in two paradigms: 1. Traditional Chinese musical elements and traditional Western music system: A+B=AB ("combination" instead of "innovation"). Due to the differences between Eastern and Western music theory, many elements of traditional Chinese music are hardly integrated into traditional Western music. For instance: homophonic pentatonic tonal system - polyphonic harmonic tonal system; free irregular rhythm - restrictive regular rhythm;

pitch-blurred melody - pitch-determined melody. 2. Traditional Chinese musical elements and modern contemporary Western music system: A+B=C ("innovation" instead of "combination"). In contrast to the former, modern and contemporary Western music shares certain elements of traditional Chinese music: both are not based on harmony and are full of free rhythm as well as convoluted melody.

In this regard, the author takes six Chinese musical pieces composed in different periods as examples and argues the abovementioned thesis from the perspective of music theory, phonetics, music aesthetics and, furthermore, discusses the bidirectional effects of integrating Eastern and Western musical systems.

SI, Wei/MAO, Yu-Session VII.1: Chinese Xiqu

Teaching Practice of Chinese Traditional Self-Entertainment Quyi (曲艺) Dadiao Quzi (大调曲子)

China's music education is a two-track system.Although the basic mode of professional conservatory is based on the German Higher School of Music system since 1929, traditional music education is still inherited naturally in the folklore, and at the present time, it is also increasingly entering into the professional school education system. So what are the characteristics of traditional music education in schools? What is the content? What kind of teaching methods are used? This study takes the traditional music teaching practice of 'Dadiao Quzi'(大调曲子)in university as an example, and based on Basil Bernstein's theory of Educational Transmissions, analyses and summarizes the system of ground rules, teaching methods and methods of content generation.

This study argues that the teaching of 'Dadiao Quzi' in schools revolves around the core purpose of 'educating people' inherited from China's educational tradition, and embodies the hierarchical rules from China's literature, music and other fields in specific musical activities. About teaching, there is not only a teaching method of oral transmission(口传心授), but also a comprehensive implicit teaching mode with the characteristics of implicit order, changing repetitiveness, and 'playing' to learn.In addition, the teaching of the basic melody and rhyme(基本腔) used in the teaching of 'Dadiao Quzi' is a practical application of China's 'fill in the words according to the basic melody and rhyme' (依腔填词) method of music generation in the creation of traditional music

WANG, Ruiqi-Session XIV: Practicing Sustainable during Music Creation

Research on the Creation of Chinese Chamber Music with the Same Ethnic Instruments

Since the early 1980s, the creation of ethnic chamber music has gradually revealed its "pioneering" nature from reflecting the "common" compositional techniques of the West to trying the modern compositional techniques of the 20th century, from focusing on the exploration of new techniques and new timbres to exploring the application of Chinese traditional music language and thinking. Since the beginning of this century, the creation of national chamber music has undergone a new transformation: Composers no longer use a certain "style" or "effect" as a label of a certain composition technique , but more to think about "what to do" or "what to achieve". Their

exploration and innovation no longer focus on a kind of technical structure (such as "pitch structure" and "musical form structure") and its presentation, but more to pay attention to the essence of music works - music sound itself. Among them, the creation of chamber music for the same ethnic instruments, as a phenomenon that has attracted much attention, seems to have a new "definition" of modern Chinese music and alleviated the "cultural anxiety" in the creation of ethnic instrumental music. According to the author's statistics, in the 20 years since the new century, there have been more than 60 pieces of chamber music created for the same national

instrument, which is undoubtedly an influential creative field. The creation of chamber music of the same national instruments embodies the transformation of the idea and way of Chinese professional music creation, and its personalized sound

language construction makes the national chamber music show different characteristics and advantages. Their presence makes us believe that true pioneers, as always.

WU, Pei-Shan-Session II: Heritagization and Folk Music

Singing "Sū-siang-ki": Sustaining Hengchun Folk Songs in the Shadow of the Formation from Academia, the Construction of Authenticity, and the Evolving Formation of Cultural Identity"

The singing of "Sū-siang-ki"(思想起) accompanied by gueh-khim (月琴, moon guitar) is the most representative symbol of Hengchun folk songs (恆春民謠) and even Taiwanese Hoklo folk songs. It is currently listed as Taiwan's national intangible cultural heritage and serves as a local cultural landmark in Hengchun. Based on the fieldwork and literature review, this study reveals three primary dynamic factors underlying the sustainability of contemporary Hengchun folk songs. The discussion in this study is centered around these three factors, providing a clear framework for exploring the topic. First, this study examines the formation of academic interest in Hengchun folk songs, which has attracted increasing attention since the folk song collection movement of the 1960s. Academic involvement has influenced the Hengchun people's perception of their own musical tradition. Second, this study is concerned with the construction of the authenticity of Hengchun folk songs. The authenticity of Hengchun folk songs is in fact a construction. This construction originated in Taiwanese academia and has since

been influenced by historical, cultural and political factors. Moreover, this constructed authenticity has also strongly influenced the formation of individual and collective memory. Third, this study explores how the evolving formation of cultural identity in the context of Taiwan's democratization affects the sustainability of Hengchun folk songs. The shift from the pursuit of Chinese identity to the construction of local identity in Hengchun represents a transformation and shift in cultural identity. This shift reflects the transformation of Taiwanese identity and also demonstrates an increase in cultural awareness in the Hengchun region. In the context of evolving political dynamics, the construction of local identity has replaced the pursuit of a "greater Chinese identity" as a crucial strategy for ensuring the sustainability of contemporary Hengchun folk songs.

WU, Wenting-Session XV: Sustainable Vocal Music - An Ecological Perspective

Harmonizing Heritage: The Success and Significance of "Eternal Shandandan" in Bridging Traditional and Contemporary Music

"Eternal Shandandan" is a large-scale original ethnic orchestral suite commissioned by the Shaanxi Radio and Television Ethnic Orchestra, composed by Wang Danhong. The premiere of "Eternal Shandandan" in 2021 was met with tremendous success, further highlighting the relevance and impact of this innovative fusion of traditional Shaanbei music and contemporary orchestral composition. The suite draws heavily from the most famous and widely sung xintianyou, "Shandandan Flowers in Full Bloom," ingeniously incorporating this cultural symbol of Shandan, along with the distinctive Shaanbei waist drumming, suona, xintianyou, and Shaanbei storytelling, into the composition, creating eight movements derived directly from local cultural elements. Rather than entirely new compositions, the suite directly incorporates traditional suona ensemble formations and extensively preserves local musical themes, seamlessly blending the MiZhi wind and percussion ensemble

with the symphony orchestra. Additionally, across different movements and themes, it collaborates with local inheritors of intangible cultural heritage for performances, further enriching the authenticity and depth of the musical narrative. It not only depicts the lives of generations of people living in caves and experiencing both joy and sorrow in the loess but also symbolizes the cultural heritage of the Shaanbei region, representing cultural sustainability and the continuity of cultural identity across generations. This approach, exemplified by the successful worldwide performances of "Eternal Shandandan," showcases how regional traditional music can leverage fusion with contemporary works and collaboration with symphony orchestras to enhance its influence and reach, offering a promising avenue for the development of traditional music in the contemporary context.

XI, Jinmei/LIAO, Jie-Session VI.2: Music and Minority

Music in the Cultural Context - the Zang (Tibetan) Luhuo toasting Song in Western Sichuan: Multiple Perspectives

Mr. Fei Xiaotong first proposed the "Tibetan Yi Corridor" theory in 1978, which opened up new ideas and directions for the study of regional music culture in ethnomusicology.

The's article consists of four parts: Firstly, it reviews the dissemination and development of the Zang(Tibetan) regional music culture in ethnomusicology.

This article takes Luhuo county, which located in western Sichuan province, as the research point, starting from the regional culture and traditional folk music of Luhuo, and through music as human behavior, elaborates on the transition and integration of the Zang(Tibetan) toasting songs in social changes, folk traditions, religious beliefs, regional environment, production and life, and other factors, in order to interpret the ethnic cultural identity behind music.

The's article consists of four parts: Firstly, it reviews the dissemination and development of the Zang(Tibetan) toasting songs from a geographical and historical perspective; The second analysis is about the structure and artistic characteristics of toasting songs, as well as the field study of the current status of intangible cultural heritage inheritance of toasting songs in the Luhuo area; Thirdly, from the perspective of regional culture, the commonality and individuality of music colors in the three major dialect regions of Xizang (Tibet), Kham, and Amdo; Fourthly, notation and exploration of Ergong language.

YANG, Shuo Niki-Session II: Heritagization and Folk Music

The Inconsistency in Sustainability: The Heritagization and Folk Practices of the Guerx Sal Lad Festival of the Bai People in Southwest China

In contemporary China, various state-led and locally implemented Intangible Cultural Heritage (ICH) policies and projects have been established for the sustainability of musical and cultural traditions. Yet, as these projects are usually organized and planned around the official image of ICH items, a selected, imagined, and sometimes constructed image of a cultural tradition might generate a complex relationship and even conflicts among government-led programs and people's everyday practices. This presentation centers on the Guerx Sal Lad (raosanling), one of the largest and most important religious festivals of the Bai people in Dali, Yunnan, southwest China. During this three-day festival, people are obliged to make pilgrimages to and worship in several temples, entertaining the delities and celebrating with music and dance. Since the Guerx

Sal Lad was listed in the "First List of National Intangible Cultural Heritage" in 2006, local governments have launched a series of transmission projects to pass on the skills of several music and dance genres involved in the festival. By juxtaposing the ICH application text of the Guerx Sal Lad, the transmission projects around the pilgrimage, and Bai women's worship practice during the festival, this presentation attempts to answer the following questions: At what levels does the ICH project practice and ensure the sustainability of the Guerx Sal Lad? Whose sustainability is protected by governmental measures? Are all sounds in the cultural heritagization of the Guerx Sal Lad sounding with equal volume? To what extent do they permeate each other?

YANG, Zixuan-Session IX.1: Hua'er

Hua'er Folk Song Workshops in Forest Schools

This presentation explores the integration of Hua'er workshops into Forest School curricula in China. Forest Schools, known for their outdoor experiential learning, provide significant benefits to children's physical, cognitive, and emotional development. However, there are few Forest Schools in China. This initiative aims to understand how incorporating Hua'er, a traditional folk song genre from Gansu and Qinghai, can enhance the adoption of Forest Schools in China, how Forest Schools can promote the transmission of Hua'er among younger generations, and how these two elements can complement each other.

There are several compelling arguments for the integration of Hua'er workshops into Forest School curricula. First, incorporating Hua'er into Forest School programs not only enriches the range of activities but also aligns with the traditional setting in which Hua'er is performed, often amidst fields and mountains, making Forest Schools an ideal context for its expression. Second, there is a potential for Hua'er folk songs to contribute significantly to the enhancement of children's literacy. By encapsulating cultural expressions, ethical values, and rich historical narratives, these folk songs provide

children with the opportunity to interact with authentic primary sources, allowing for a critical analysis of lyrics and an exploration of historical and cultural contexts.

Third, the workshops may play a crucial role in combating biases, discrimination, and marginalization, thereby promoting an ethos of inclusivity. Despite some perceptions that may dismiss Hua'er melodies as piercing and simplistic, traditionally associated with the rural impoverished, the Hua'er workshop model in Forest Schools could cultivate a culture of respect, inclusivity, and traditional arts.

appreciation among the younger generation.

By focusing on the cultural and educational benefits of Hua'er, this presentation aims to inspire further research and discussion on the integration of traditional Chinese music into contemporary early childhood education. This approach is expected to provide valuable insights into the potential for culturally responsive pedagogy in China, supporting the holistic development of children and the revitalization of

ZHANG, Ping-Session VII.1: Chinese Xiqu

The Survival and Challenge of Chinese Private Traditional Drama Troupes -- A Case Study of Bilin Wu Opera Troupe

Since UNESCO proposed Conventions on Intangible Cultural Heritage (2003,2005) and advocated "sustainable development" of culture, various groups or institutions in China, including the government, scholars, and civil organizations, kept putting forward thoughts and measures based on the national situation. This paper focuses on Bilin Wu Opera Troupe, a privately operated drama troupe in Zhejiang, China, is one of private groups that vividly presenting many problems.

Founded in 1989, the Bilin Wu Opera Troupe preserves Wu Opera [wuju 婺剧], which features the highest degree of vocal system integration among Chinese opera forms, including Kunqu, Gaoqiang, Luantan, Huixi, Tanhuang, and Shidiao — six distinct vocal systems of traditons [shengqiang声腔]. The troupe has maintained a vigorous schedule, performing over 700 shows annually across 350 days, not only in Zhejiang but also in neighboring Anhui, Jiangxi, and Fujian provinces. There are

more than 30 private Wu Opera troupes in ZheJiang with similar backgrounds, and most of them can perform 600 peformances a year, They compete each other fiercely. Meanwhile in recent years, the natinal cultural strategy has launched many specific requirements and visions for private troupes, and these groups are faced with the dilemma of how to respond to these demands while maintaining the aesthetic standards of folk culture. For the Bilin Wu Opera Troupe, how do they rehearse a new play while maintaining an intense routine? How to manage competitions between peers? How to deal with the conflict between the government and civil demands? This paper will present a survival status of traditional Chinese folk drama troupes and the development crisis they are facing, followed by a discussion on the strategies and paths for the sustainable development of Chinese traditional culture.

ZHAO, Tianyuan-Session XIV: Tradition and Transformation

The Past and Present of Tune of Rainbow Skirts and Feather Robes

Tune of Rainbow Skirts and Feather Robes (referred to as The Tune hereafter) was created in the Tang dynasty. Unfortunately, The Tune was not well-preserved after the decline of the Tang. By the time of the late Song dynasty, The Tune saw the light of day again when the famous musician Jiang Kui visited Changsha. Based on solid historical research, he drew musical elements backgrounds generate different responses. Jiangkui's from the score and re-made them into a new song known today Prelude aims to uphold feudal rule whereas Li's work is a as The Prelude of Nichang. With both reduction and innovation, Jiangkui's Prelude belongs to 'Music of Reminiscence'. It is a explore various manifestations of its phenomenon and concept put forward by the American scholar Joseph S. C. Lam, representing an attempt to restore the old. Since the start of the 21st century, 'Chinese wind' (Zhongquo Feng) showcased and gained a popular following. Pop singers draw heavily from the

repertoire of traditional Chinese music as music mode. instrument, literary form, and allusions, and try to combine them with world or the Western music genres like R&B. Among them, artist Liyugang revived The Tune with composition techniques into Nichangyuyiwu. Different product of the modern capitalist system. This paper aims to Chinese music's sustainability in the era when global capitalism is unavoidable as the Western pop music industry gradually dominates Chinese audiences. Also, we seek to open a dialogue between tradition and innovation.

ZHU, Zhu-Session XIV: Tradition and Transformation

The "New Life" of Chinese Ancient Music

With the increasingly frequent cross-cultural exchanges, people lay greater emphasis on their own traditional culture. The absence of the sound of ancient Chinese music (such as Tang Dynasty music) has been a great pity for Chinese music. As Chinese people's cultural confidence grows and as they pay more attention to traditional culture, a growing number of music workers have joined the practice of reproducing ancient Chinese music. The sustainable development of ancient Chinese music in contemporary times has become a topic worthy of attention. The author observes two different working concepts: One is "Music of Reminiscence". That is, composers

are inspired by historical materials such as musical scores and musical instruments and integrate them with non-ancient elements, to make music expressing the emotion of modern people. The author calls another kind of music concepts as "Music of Retrospection". That is, this kind of music strictly observes historical materials such as ancient musical scores and physical musical instruments, and deliberately removes all non-ancient elements, so that the sound effect is more likely to that of its historical prototype.The author makes comparative reflections on the two kinds of concepts.

ZHUO, Jerry Yue-Session III: Cantonese Opera and Nanyin-A social Perspective

When Jiaobei Meets Nanyin: Building a Sustainable Creative Identity through Culture Preservation and Social Engagement

Using the author's compositional outputs as a case study, this paper explores a sustainable way of practice for composers to preserve and celebrate their cultural and musical identity in their creative works. Jiaobei, the Taoist fortune-telling blocks, had been an important emblem of the author's creative motivation since young. The meet of Nan-yin, a UNESCO-inscribed music genre from the author's Min-nan region, enabled the author with an active experience in the preservation and promotion of his local culture, tradition and identity. The paper starts with an introduction to the author's earlier works inspired by Jiaobei and his local Taoist culture. It will then summarise the author's first-hand experience as a student and performing member of Nan-yin collegium in Quanzhou called Nanyin Yayi, appraising the collegium's cultural-political purposes and musical practices.

Based on these observations, the second part of the paper will focus on one of the author's latest compositions: Shengsheng-man for soprano and large ensemble (2021-22). It will demonstrate how the piece integrates the various aspects of the author's cultural identity, using jiaobei, features of Nanyin, and the titular ancient Chinese poem by the female poet Qingzhao Li to create a unique musical language that promotes these cultures. Moreover, Sheng-sheng-man also combines the preservation of culture with the raising of awareness of arts and music created by females, in particular Chinese. The paper will demonstrate how this social motivation is integrated into the performance and promotion of the composition, and thus argue for its importance as a way to increase public exposure for both Chinese cultures and social issues.

2. Panels (in the order of occurrence)

Session IV.1:

A Blessing or a Burden: Examining the Role of Traditional Chinese Music in Contemporary Chinese Music from Four Identities

HONG, Sirui & LI, Xuanru & LI, Zi'ao & YANG, Zhuoran

How to define Chinese music? Except for an agreed-upon time frame of traditional Chinese music, we seem to have long been inclusive about this concept's geographic, humanistic, and aesthetic understandings and limitations. However, when researching and employing Chinese traditional music for creative endeavors, we impose stringent standards on it. We expect it to be simultaneously ancient and youthful, to embody Chinese aesthetic connotations while being global, and to possess a history, embrace the present, and embrace the future. Any deficiency in these aspects causes unease among music professionals involved.

Recently, music professionals in China have been advocated to deeply engage the inheritance and protection of traditional Chinese music. However, it is often overlooked that, despite the so-called severe "crisis" that Chinese traditional music has been facing, it has already entered the realm of "contemporary music". Thus, "tradition" seems to need to exist within a classical system, driven by the concerted efforts of music professionals, yet also capable of spontaneous, ongoing development. Does a system like this exist? Is it necessary for music professionals with different identities to "carry a mission"? How do they position "Chinese traditional music"? Is this mission a blessing or a burden?

This panel offers perspectives from four different specialized areas: Chinese traditional music studies, world music studies, composition, and arts management. Panelists will trace the development of Chinese traditional music, re-examine its role in contemporary musical environment of China, and raise questions and provide potential solutions for the sustainability of Chinese traditional music.

YANG, Zhuoran

Reflecting on Traditional Chinese Music within the Context of World Music Perspectives

Chinese traditional music has evolved to the present day in continuous "inheritance" and "protection," but certain musical genres seemingly have not escaped the fate of nearing extinction. Many scholars have long been overwhelmed by a self-perceived crisis, overlooking the reality of this crisis and the coexistence of crises and opportunities. On the one hand, it is admirable and necessary that they strongly believe in documenting traditional music extensively and feel responsible for preserving it and even making it beloved by all Chinese

people. However, this doesn't necessarily lead to the sustainable development. To keep the relevance of Chinese traditional music rather than preserving it, we should reevaluate the actual crisis and new opportunities it faces. How should we define the scope of Chinese traditional music? Can we rediscover the implicit humanistic connotations and artistic appeal of it?

By comparing several non-Chinese musics in terms of their sustainable development from historical to contemporary times, this paper adopts the perspective of world music studies, analyzing the essence of Chinese music tradition, the construction of a classical system in Chinese music, and the opportunities it faces.

HONG, Sirui

The core of sustainability in Chinese Music —— Inheritance and Development of Traditional Chinese Music

The concept of traditional Chinese music is both related to and different from the concepts of ancient Chinese music and modern Chinese music. Traditional Chinese music is a cross-generational presence in Chinese music, it was created in ancient times and lives in the present, as the understanding of "tradition" emphasizes a diachronic dimension. Therefore, to explore the sustainability of Chinese music, it's crucial to examine the patterns of transmission and development of traditional Chinese music.

As time progresses, people usually intend to pursue the "new" and give up the "old", and advanced technology has brought new possibilities for the existence of traditional music. All these realities have made traditional music seem to be "in danger", but this paper suggests that crisis is also an opportunity. Moreover, one can be transformed into the other. The key lies in whether the present generation is able to grasp the opportunities of the times. This paper focus on the impact of the times on traditional music, the construction of the discourse of Chinese traditional music, and the protection of intangible cultural heritage. Through analyzing the two sides of these phenomena, this paper discuss the patterns of inheritance and development of traditional Chinese music and the sustainability of Chinese music.

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LI. Xuanru

The Shaping of Chinese Art Managers' Career Paths by Traditional Chinese Music Culture

Chinese traditional music culture deeply influences the construction of Chinese arts managers' personal identity, artistic expression, and professional practices.

While applying traditional Chinese music culture as a valuable resources, arts managers in China are also experiencing the challenges it has brought. Young Chinese arts managers, tasked with both promoting traditional music and seeking international recognition, often find themselves confronting a conflict in practice: on the one hand, their projects based on Chinese traditional music and culture are often constrained by their young age, lacking persuasiveness locally and cultural resonance internationally; on the other hand, focusing on global music cultural aesthetics and consensus may cause arts managers to lose their unique advantage as "Chinese" arts managers, stopping them from thriving in the competitive international market. However, blending these two pursuits is not easy and may lead to unforeseen negative impacts. Through analyzing classic case studies and personal experiences, this presentation explores how Chinese arts managers rooted in Chinese music culture can expand their work globally and the obstacles in this process. Finally, this presentation presents a series of recommendations aimed at helping arts managers uphold Chinese music culture while finding their place on the international stage and establishing enduring careers.

LI, Zi'ao

The Role that Traditional Chinese Music will Play in the Career of the New Generation of Chinese Composers

With its vast territory and long history, China has offered countless creative materials and cultural resources. Ever since the concept of "composer" emerged in China. serious music composition has always been running on two paths: borrowing and absorbing Western compositional techniques; and utilizing traditional Chinese musical materials while pursuing a Chinese style and its own musical language. As the new generation of Chinese composers has bridged the gap in compositional techniques with the world and grew up in an era of global cultural integration, the have far greater potentials in music composition. However, contemporary Chinese music composition is still overly focused on its own culture and lacks connections with the world. On the surface, the seemingly inexhaustible traditional Chinese musical materials have become an invisible constraint. With the process of globalization and technological advancement, should Chinese young composers still take it as their responsibility to continue to develop a "Chinese style?" Are there new ways for traditional Chinese musical materials to exist in the creation of Chinese compositions? How does traditional Chinese music shape young composers' personal style and musical identity? This paper will explore these questions from the perspective of a Chinese young composer.

Session IV.2:

Historically Informed Performance: Contemporary Inheritance and Creative Transformation of Chinese Traditional Music FAN, Linfeng & LI, Rongfeng & LI, Ya

Chinese traditional music is the oral tradition that takes change musical performance as the way of musical creation, and its inheritance is the integrity (holistic) behaviour that pays attention to practice, process, dynamics and function. In the past hundred years, Chinese society had negative comments on the value of traditional music culture. Especially under the premise of the strong influence of western culture, traditional music has less and less influence on our lives. Folk music relying on oral transmission (body) is facing greater inheritance difficulties. On the other hand, the shape, materials and playing technique of Chinese traditional instruments also

underwent great changes in the 20th century. Many stage presences of traditional music hadn't paid enough attention to the correlation between its historical and cultural environment, historical performance conditions and musical style. In order to present a close to the historical interpretation in the appropriate cultural context, the panel tries to transform the academic achievements of ethnomusicology and virtual simulation technology into a new branch of research on Chinese traditional music, with "Historically Informed Performance " as a key method.

LI. Ya

Soundscape in the Chinese Garden: Historically Informed Jiangnan Silk and Bamboo Music Performance Practices

On June 10, 2023, coinciding with China's Cultural and Natural Heritage Day, the "Sizhu in Garden, with Mountain and Water Sounds (园林丝竹,山水清音): Jiangnan Sizhu Immersive Performance Concert'was held in Songjiang Fangta Garden in Shanghai. The concert producer endeavored to explore "historically informed performance" in the Chinese classical garden setting. Fangta Garden primarily consists of the Song dynasty Fang Tower, Ming dynasty decorative screen wall, and Qing dynasty palace complexes. Accordingly, We designed a route for "Soundwalking in the Fangta Garden", with the characteristic landscape of the garden. When the scenery is changed, the Silk and Bamboo Music also changed. As the scenery changes with each step, so does the music, allowing the audience to wander through the classical garden, enjoying music and scenery at different times and in various settings. Strolling through the garden, the restored sounds of ancient Ming and Qing musical instruments can be heard, arousing a sense of history built upon years of research by Chinese ethnomusicologists. The concert is presented in a manner that adheres to historical "customs" and "fashions". Ethnomusicological research provides a solid foundation and references for the various details of traditional music performance practices.

LI, Rongfeng

Pipa Performative Score Dataset Construction based on Intelligent Installation and Computer Vision

This study addresses the limitations of AI models in analyzing traditional music, particularly in Western classical, by focusing on the intertwined composition and performance aspects of Chinese music. Using the Pipa, a Chinese string instrument, an Arduino-based system captures real-time finger techniques and string touches. Computer vision algorithms complement this by analyzing performance videos to extract note movements and playing techniques. This approach has resulted in an hour of Pipa performance data being converted into a detailed performative score, enriching AI's capability in music digitization. These intelligent devices and recognition algorithms are instrumental for future AI-driven analysis of traditional music performances.

FAN, Linfeng

Teaching and Practice of Jiangnan Sizhu in Higher Music Institutes

As time evolves, the inheritance of Jiangnan Sizhu faces challenges. This paper explores how to inherit, preserve, and innovate Jiangnan Sizhu in modern music education, integrating traditional learning methods into higher education, and proposing innovative approaches as a reference contemporary academic inheritance. Specific pedagogical methods include: 1) Reproducing the embellishment process from skeletal notes to elaborate embellishments through multi-version notation and Gongche notation; 2) Emulating traditional ensemble practice and feedback modes through sitting in circles and practicing in pairs; 3) Emphasizing the cultural connotation of "harmony between people and music" in Jiangnan Sizhu, deeply understanding and inheriting this intangible cultural heritage.

Session XV:

The Influence of Dialectal and Multilingual Elements in Chinese and European Contemporary Music FAN, Chen & VAN DE POLL, Xavier & ZHOU, Shaocong

Following the intensification of globalization in contemporary societies, the movement and migration of peoples have made tremendous contributions to the prosperity and diversity of cultures in various corners of the world, but they have also posed new challenges to the preservation and transmission of local cultures. Language, as a cultural carrier, has borne the brunt of the environmental impact. In the face of increasing linguistic unity, how ought we think about and approach the use of language and dialect in contemporary music?

Since the disintegration of the tonal music system in the twentieth century, the concept of sound has become a core aspect of European music composition. The use of multiple languages and even dialects as sound materials in vocal music meant that the semantic function of language took a back seat to the timbral aspects of speech, which were of great interest to composers. As such, the phonetic characteristics of different languages and dialects could be integrated into the vanguard of modern classical music.

Our presentation will be divided into three parts: Firstly, FAN Chen will discuss the use of dialectal elements in European and Chinese vocal compositions; Secondly, Xavier VAN DE POLL will talk about contemporary musical works by Dutch composers and their use of the Chinese language; and finally, ZHOU Shaocong will focus on the ways in which elements of Chinese xiqu vocal techniques are presented in orchestral music.

In these compositions, we can observe how Chinese and European music employ language as a crucial element and thus functions as a continuation and diversification of culture.

FAN. Chen

Dialectical Elements in Compositions of Chinese and European Vocal Music

Attention to listening (l'écoute) (Solomos, 2016) is one of the major contributions of ecomusicology. In this respect, we can hypothesise that the treatment of language as a geographically situated sound phenomenon falls into this category, and thus into a sensitive, ecological approach to music.

In the twentieth century, and especially in the second half, the composers worked more intensively on the question of polytextual works. Luciano Berio (1925-2003) pushed the use of language as an element to the extreme: whether it was the Genoese dialect, Occitan language, Azerbaijani used in Folk Songs (1964), while while lannis Xenakis (1922-2001) incorporated Sumerian, Assyrian, Achaean in Nuits

(1967) etc. In China, the dialect, as the characteristic language of the composers' upbringing, had a direct influence on their compositions, which is reflected in both the tonal inflections of the language and the treatment of syllabic rhythms. These include Yunbai (韵白) of Kunqu (昆曲) in the A Dream In the Peony Garden 《牡丹亭之梦》 of Musheng Chen (b. 1971) and the Sichuan (四川) and Shanxi (陕西) dialect in the The Test 《试妻》 of Xiaosong Qu (b. 1952).

These examples demonstrate composers' exploration of more vocal possibilities in speaking as well as singing through the utilization of different linguistic materials.

VAN DE POLL, Xavier

On the Various Usages of Mandarin by Dutch Composers

China and her languages have surprisingly often been the centre of attention in compositions written by Dutch composers in the past handful of decades. Dick Raaijmakers composed Chairman Mao is our Guide (1970, rev. 1996), De Lange Mars (The Long March) (1971, rev. 1996) and Mao Leve! (Long Live Mao!) (1977, rev. 1996), while Peter Visser set three of Mao Zedong's poems to music in his Three Poems by Mao Tse Tung (1977). More recent examples include Guus Janssen's quasi absurdist opera Hier° (2000) and Willem Jeths' Hôtel de Pékin (2008).

In each of the aforementioned cases, Mandarin is used in a different manner and functions differently within the musical domain in which it is nested. In the case of Raaijmakers, he employed recordings of Chinese folk songs and spoken Chinese within a purely electronic environment. Visser set poetry of China's most influential modern statesman to music. Janssen's multilingual yet primarily Dutch-language opera is infused with Mandarin, which ought to be performed with Chinese vocal techniques, not unlike those mentioned in Shaocong's discussion. Jeths' dramatic opera, with its libretto in English, employs Mandarin to link the present to the past. As mentioned previously in Chen's abstract, the layering of different languages is present in both contemporary operas, both in the form of sung and spoken Mandarin.

My discussion will focus primarily on two compositions: Raaijmakers' Mao Level and Janssen's Hier'. The interconnectivity to the other panelists' findings will play a major role. I will present how Mandarin has been employed in both cases and provide an analysis of the context in which they function.

ZHOU, Shaocong

The Utilization of Xiqu Vocal Techniques (戏曲唱腔) In Three Orchestral Works

Language is the basis of xiqu vocal techniques and writing. There are many kinds of Chinese xiqu and their uniqueness stems from the languages of different regions. In this discussion, I will focus on three orchestral works: ZHAO Jiping's (b. 1945) Qiao's Grand Courtyard《乔家大院》(2006) and Symphony No. 1 (1999), GUO Wenjing's (b. 1956) Mount Riyue 《日月山》(2002) and Symphony for the Peony Pavilion – Heaven, Earth, Mankind And In Harmony《交响牡丹亭 — 天地人和》(2013)(CHEN Musheng, LU Pei, YE Guohui, WEN Deging).

Through means of analysis, I will discuss the numerous ways in which qinqiang (秦腔), Sichuanese xiqu (川剧)and kunqu (昆曲)vocal techniques are employed within an orchestral context and how they explore the different manners in which traditional Chinese opera is expressed. Finally, some space will be allocated to the influence of xiqu and its techniques on other.



Invited Guest Speakers



"Place-Space Tensions"——Sustainability in Traditional Music of Ethnic Groups in China

Prof. XIAO Mei

Since the late 19th century, China has been in the process of the majority of China's population. Consequently, within the becoming a "modern" society. This state, as a container, required a new cultural space. The diverse "local" traditions within the former imperial space, originally rooted in kinship, geography, and professional relationships, have increasingly become distanced as historical "others" or subjects of transformation with the infusion of Western classical music, pop music, contemporary music and so on. This occurs even though the communities that embody traditional music represent

modern aspirations of the nation-state, the state, as the producer of an abstract and rational space, and the emerging professional music intellectuals representing it, have also become space producers of an integrated Chinese music system aimed at creating "common knowledge." Meanwhile, traditional music bearers from various localities (place makers) have shifted into the role of the "silent majority."

Between these two forces, a friction emerges between "space" However, must this "space—sense of place" relationship and "sense of place." which Taylor (1999) describes as "place- always be mutually exclusive or in opposition? This paper space tensions." The result is that traditional music, which was uses this relationship as an analytical framework, drawing on deeply embedded in the sense of place formed by various my fieldwork cases in minority regions of China, to explore the ethnic groups through long historical evolution, carrying their unique identities and ways of life, is often reshaped and discusses the sustainable development of minority music in redefined by the demands of the modern state's new cultural contemporary contexts, examining how these tensions can be space. This process can lead to a weakening or even navigated and potentially reconciled. dissolution of their sense of place and subjectivity.

possible dynamics of this relationship. On this basis, it



XIAO MEI is a professor and director of the Research Institute of Ritual Music and the Asian-European Music Research Center at Shanghai Conservatory of Music. She is president of the Association for Traditional Music in China, EB member of The Institute of China Uyghur Classical Literature and Muqam and editor of Asian European Music Research Journal and was an International Council for Traditional Music (ICTM) executive board member (2011-2019). Her research encompasses minority music in China, ecomusicology, shamanic music, organology, audiovisual archiving, and intangible cultural heritage. Publications include the monograph Ethnomusicological Fieldwork in Mainland China (1900-1966): A Chronicle and Case-Studies (2007), ten collaborative ethnographic DVDs and CDs (2015-2019), and the award-winning co-authored book Music and Trance in Popular Belief in China (2014). She has organized many international conferences, including an Asia-Europe Training Programme on Preservation of Tradition of ASEF (2003) and was responsible for the UNESCO program concerning digitalization of audio archives of Chinese traditional music (2004), 1st symposium of MEA of ICTM (2007), the ICTM World Conference (2013), and founded the China Music Ethnographic Film Festival (2019).

Sustaining Sound Practices: Music as Intangible Cultural Heritage in China

Prof. Dr. Huib SCHIPPERS

approaching and supporting its diverse music practices as infrastructure and regulations; media and the internet; and Intangible Cultural Heritage. Particularly over the past two decades, context and constructs (values and attitudes). Crossit has developed and funded myriad initiatives, from extensive referencing this with critical reflections on the impact of the inventories and archives to nominating "National Cultural influential 2003 UNESCO Convention for the Safeguarding Ecosystem Conservation Areas." In this keynote, I will examine of the Intangible Cultural Heritage, I will present some some of these initiatives from the perspective of a dynamic model ideas on which aspects of work on music sustainability in that assesses music sustainability identifying strengths and China appear to be successful, and which ones are likely to weaknesses across five interrelated key domains:

Like no other country on earth, China has engaged intensely with musicians and communities; systems of learning music; present challenges in the future.



HUIB SCHIPPERS is one of the world's leading scholars on the crossroads of music education, cultural diversity, and sustainability. With partially overlapping careers in performance, education, research, journalism, the record trade, arts policy, and project management, he founded the World Music School in Amsterdam (1990-1996), worked with various conservatoires (1998-2003), and played a key role in realising the World Music & Dance Centre in Rotterdam (2001-2006). Next, he became Director of the innovative Queensland Conservatorium Research Centre (2003-2015) before moving to Washington DC as Director/Curator of the iconic Smithsonian Folkways Recordings (2016-2020), working on learning pathways through the collection. In 2022 he was invited to teach at UCLA as UC Regents' Professor, and in 2023/4 he was the first

visiting professor after COVID at Central Conservatory of Music in Beijing. Among over 200 publications from his hand for scholarly and general audiences, most noteworthy are his recent works Sustainable futures for music cultures: An ecological perspective (OUP, 2016) and Music, Communities, Sustainability: Developing policies and practices (OUP, 2022). Most influential to this day is his work on transforming music education to align with a rapidly changing world in Facing the music: Shaping music education from a global perspective (Oxford University Press, 2010; Mandarin edition Central Conservatory of Music Press, 2022). Currently, Schippers works as an international scholar and consultant, as well as international coordinator of MiRAS Centre for Cultural Sustainability in Istanbul, which focuses primarily on (re)connecting communities with a sense of connection to culture after major natural or manmade disasters.



Chung-Yuan YU, born in Taipei City in 1984, obtained the bachelor degree from the music department of Taiwan Normal University in 2007 and the artistic diploma from the University of Art Berlin (UdK Berlin) in 2015. After studying composition with Prof. Gordon Shi-Wen Chin, Prof. Walter Zimmermann, Marc Sabat and Anton Safronov, now as doctor student of the Central Conservatory, he is extending the composition study with Prof. Wenjing Guo. From 2016 on, Chung-Yuan Yu has been teaching at Quanzhou Normal University as associate professor and the advisor of composition postgraduate students. Through the experiences in Quanzhou, he's been staying in a proper position to observe Nanyin's performance and cultural environment. In the recent years, he's been composing numeral vocal or instrumental compositions with the elements of Nanyin's vocalization, like While the Wind Suddenly Rises for string quartet, Song Valley for orchestra, Mei Luo for mixed choir, Tse-Gong-Liu for female choir and Walking Horse? Flying Horse! for Huqin quartet and piano. In October 2023, Chung-Yuan Yu 's choir suite in Hokkien language The 7 Chapters of Life was rewarded as The best composition of the year in the "The Golden Melody Awards for Traditional Arts and Music " in Taiwan.

Representatives from Host Institutions

Cultural Sustainability at the University of Music, Drama and Media Hanover (HMTMH) and Center for World Music of University of Hildesheim (CWM)

Raimund VOGELS

The founding of the Centre for World Music fifteen years ago brought to the fore a particular aspect that usually receives little attention in university work: the responsibility of music research for social processes that it seeks not only to describe but also to help shape. Under the heading of Community Service or Community Outreach, the aspect of cultural sustainability became part of the CWM's profile,

alongside research, teaching and archiving. In our daily work, however, and especially in applying for and implementing projects, it has become increasingly clear that all four areas are closely interwoven in an archival cycle. This report on the work of the CWM presents three projects from recent years that illustrate the interplay between research, teaching, archiving and public service.



Raimund VOGELS studied musicology in Cologne, Legon (Ghana) and Berlin, where he completed his doctorate title in 1987 with a dissertation on the women's songs of the Dagaaba in north-western Ghana. He worked for almost two years as a research assistant in the ethnomusicological department of the Berlin Ethnological Museum in Nigeria, setting up a music archive at the University of Maiduguri. In 1990 he began a traineeship at the Linden-Museum Stuttgart, Staatliches Museum für Völkerkunde, which subsequently took him on as a public relations officer. In 1995, he began a five-year assistantship at the Musicological Institute of the University of Cologne, where he completed his habilitation on music at the Islamic ruler's courts in north-eastern Nigeria.

In the summer semester of 2001, Raimund Vogels was appointed professor of ethnomusicology at the Hanover University of Music, Drama and Media, Germany. From June 2003 to July 2006, he was entrusted with the office of Vice-President for Science. In 2008, he was awarded the Lower Saxony Science Prize for his efforts in the field of ethnomusicology. In 2011, he took over the directorship at the Center for World Music.

Currently he leads the study program musik.welt at the Center for World Music and is the Director of the SDG-college



The ethnomusicologist Prof. Dr. Sarah M. ROSS is Professor of Jewish Music Studies and Director of the European Center for Jewish Music at the University of Music, Drama and Media Hannover, Germany. She is the director of the international and interdisciplinary Priority Research Program on Jewish Cultural Heritage (SPP 2357), funded by the German Research Foundation. Her current research interests include music and cultural heritage, cultural sustainability, contemporary Jewish research, science policy, and Jewish liturgical music in contemporary Germany. She is the author of Jüdisches Kulturerbe MUSIK - Divergenzen und Zeitlichkeit (2021) and A Season of Singing: Creating Feminist Jewish Music in the USA (2016), and co-editor and co-author of Jewish Life and Culture in Germany after 1945 (2022), Cultural Mapping and Musical Diversity (2020), Armenian and Jewish Experience between Expulsion and Destruction (2022), and Judaism and Emotion: Texts, Performance, Experience (2013).



Sebastian HACHMEYER is an ethnomusicologist and environmental geographer specialised in ecomusicology, music and environmental studies, environmental ethnomusicology, music sustainability, and the anthropology of music and environment. After working as the coordinator of the DAAD SDG Graduate School Perfoming Sustainability: Cultures and Development in West-Africa, Sebastian is now carrying out the DFG-funded research project From Native Bamboos to Indigenous Flutes: Applied Ecomusicology and Sustainability in Highland Flute Making in the Bolivian Andes. His research interests include Music Cultures and Sustainability; Musical Instrument Making, Natural Resources, and Environmental Sustainability; Indigenous Music and Climate Change; Aymara Music and Musical Instruments (Eco-Organology); Decolonial Ethnomusicological Methods and Bimusicality; Practice and Artistic Research. He earned his interdisciplinary PhD in Music and Geography at Royal Holloway University of London.

Concerts and Workshops



Session V: Welcome Concert and Workshop

YU Chung-Yuan (Quanzhou Normal University, China) YANG Kuang-Tze (CWM) SU Xiang (Quanzhou Normal University, China)

The "Vocalized Heterophony" of Quanzhou Nanyin, and its Transformation in the Contemporary Music

3 October 2024 19 45-21 30

CHAIR: Raimund VOGELS

VENUE

Kammermusiksaal/Chamber Music Hall (Plathnerstraße 35, 30175 Hannover)

"顿挫"与"声腔化支声复调"

——泉州弦管"和"的声响结构形态与核心实践逻辑研究

"Dun-Cuo" and the "Vocalized Heterophony": A Research on Quanzhou Nanyin's Textural Structure and its Inherent Logic of Practice from the Aesthetic "He" (the Interactive Harmony in Personal and Musical Aspect)

The sharp, "bone-chewing-like""Dun-Cuo" (the sharp twist), one of the main character of Quanzhou Nanyin's vocal style, not only causes the strong auditory tension, but even builds the "vocalized heterophony", a special sound texture with intensive dialogue-like interaction. In this texture, each instrumental part fits the tones of the vocal part's text in Hokkien dialect with the suitable ornaments, decides "stepping forward or backward". "pushing or pulling" while playing its prescriptive role to lead or answer the "Dun-Cuo". The principle beyond the vocalized heterophony is called "Hé(和)", which means the "interactive harmony", theoretically originating from Confucius's behavior principle, the "harmony with difference stayed(和而不同)", and working as guide for personality and aesthetic, especially to the musicians at "guǎn gé(館閣, the traditional club for Nanyin)" who musick Nanyin for "fun" and, precisely, for life's harmonization

While the context of stage performing acts gradually as the main part of Nanyin's modern ecology, Nanyin musicians' performing style are being changed, but "Hé" has been transformed in different figures in the contemporary compositions with Nanyin elements. With the principle of "Hé". Xinxin Wang integrated the meditative atmosphere of Nanvin. Buddhist scriptures and classical poems in her compositions; Yavi Cai mentioned that her Donxiao "nanyinizedly" harmonized the duet performance with Guqin (a non-Nanyin instrument). In composer's point of view, the Author also transformed his own emic experience interpreting the vocalized heterophony to describe the "nanyinized harmonization" in Wende, his Quartet work for the instrumental setting of Baroque trio sonata. The fresh vitality of "Hé" in Nanyin and non-Nanyin compositions is still showing the sustainable inheritance and transformation of Nanyin's practical tradition.

工作坊: 泉州弦管的声腔化支声复调在当代音乐创作中的转化

Workshop: The "Vocalized Heterophony" of Quanzhou Nanyin, and its Transformation in the Contemporary Music

The inherent logic of the Quanzhou Nanyin's performing practice is constructed with the "bone-chewing-like" sharp "Dun-Cuo (顿挫, the sharp twist)" of the singer's vocal style and the "vocalized heterophonic" texture, which contains the intensive interaction among all vocal and instrumental part surrounding the Dun-Cuo. While the Nanyin musicians decide "stepping forward or backward", "pushing or pulling" and play its prescriptive role to make, lead or answer the vocal "Dun-Cuo", the principle beyond their decisions is called "Hé(和)", the interactive harmony, which can originate from Conflucius's behavior principle, the "harmony with difference stayed(和而不同)", working as guide for Nanyin musicians' personality and aesthetic. The Author has been attempting to transform the vocal style and the vocalized heterophony in compositional practices for ten years. In the compositional transformation, the

author experienced two different technique levels: to imitate the Nanyin's vocal style to create the "vocalized melodies", and to transform Nanyin's "vocalized heterophony" to strengthen the sound effect of "Dun-Cuo" more expressively in the intensively interactive texture.

In this workshop, the vocal style and the interaction between singer and the main instrumental part, Pipa, will be showed, and a quartet piece for the transforming practice, Wende, composed by the author will be performed two times, before and after the explaining, interview with the musicians and all related discussions.

Concert: GU Wengi: Guzheng Music

4 October 2024

VENUE

Concert Kammermusiksaal/Chamber Music Hall (Plathnerstraße 35, 30175 Hannover)

《蕉窗夜雨》中州古曲 罗九香传谱

《蕉窗夜雨》为传统客家筝曲,中州古调。全曲古朴、 典雅、流畅、优美,据传此曲源于宋代,是描绘旅居他 乡的伊人在万籁俱静、夜色深沉中,聆听雨打芭蕉的浙 沥声而引发的对故乡的无限思念之情。

《月儿高》 古曲 孙裕德传谱 孙文妍整理

《月儿高》的曲谱来历可以追溯到明代,现存最早谱本为明代嘉靖年间的手抄本《高和江东》中的一曲。相传为唐明皇游月宫闻记之音,全曲华丽缠绵,描写了月亮从海上升起直到西山沉没这一过程中的种种景色和意韵。

《秦土情》

周展

此曲创作于2008年,是一首情感细腻,而又不失西北豪迈气概的陕西筝曲。作曲者将对故土亲人的无限思念之情通过古筝娓娓道来,或激情豪迈,或潸然泪下,将陕西的"土"、陕西的"情"刻画得淋漓尽致。

《定风波》

邓翊群

此曲创作于2015年,取材于北宋词人苏轼的《定风波·莫听穿林打叶声》,为苏轼被贬黄州失意时期所作。作曲者借意抒写现代人类社会中淡然面对命数迭起、苦难境遇的人生观。

"Bamboo Window Night Rain" - Traditional Hakka Guzheng Piece, Middle Zhou Ancient Tune Luo Jiuxiang Transmission Score

"Bamboo Window Night Rain" is a traditional Hakka guzheng piece of the Middle Zhou ancient tune. The piece is ancient, elegant, smooth, and beautiful. It is said to originate from the Song Dynasty and depicts the deep longing of a traveler away from home, listening to the sound of rain on the bamboo leaves in the stillness of the night, evoking boundless nostalgia for their homeland.

"High Moon" - Ancient Piece Sun Yude Transmission Score, Sun Wenyan Arrangement

The score of "High Moon" dates back to the Ming Dynasty, with the earliest existing manuscript being a handwritten copy from the Jiajing period of the Ming Dynasty, titled "High and Jiangdong." It is said to be inspired by the music heard by Emperor Xuanzong of Tang during his journey to the Moon Palace. The piece is ornate and lingering, depicting the various scenes and emotions of the moon rising from the sea until it sets behind the western hills.

"Qin Earth Sentiment"

Composed in 2008, this piece is a Shaanxi guzheng composition with delicate emotions while retaining the bold spirit of the Northwest. The composer conveys boundless nostalgia for the homeland and its people through the guzheng, expressing both passionate grandeur and poignant sorrow, vividly portraying the "earth" and "sentiment" of Shaanxi.

"Calm Wind Wave" Deng Yigun

Composed in 2015, this piece is based on Su Shi's poem "Calm Wind Wave: Do Not Listen to the Sound of Wind Through the Forest." The poem was written during Su Shi's period of exile in Huangzhou. The composer uses this theme to express a modern perspective on life, calmly facing the vicissitudes of fate and the trials of existence.

Session X: Workshop

JIN Xiangjing

Traditional Music of the Daur and Ewenki Ethnic Groups in Inner Mongolia, China

5 October 2024 13.30-14.15

VENUE

Center for World Music (CWM), University of Hildesheim (Timotheusplatz/Schillstraße, 31141 Hildesheim)

This workshop takes the traditional music of the Ewenki tribes, which are mainly distributed in the Inner Mongolia Autonomous Region of China, as the object of investigation and research, and builds on the long-term and detailed field foundation, compares and contrasts the existing data and field records with each other, and sorts out the classification of traditional music of the three tribes of the Ewenki tribes and the current situation of the existence and inheritance: ShiLu Ewenki people have left the hunting life in the forest, but their traditional music still has the imprint of the forest culture. The sonas and dances reflect the worship of the Ewenki people to the spirits of all things. Solun Ewenki people who live across the mountains, plains and grasslands, the style of traditional music can be summarized as "one tribe, three styles": mountainous area Zandale, which has the legacy of the hunting era; agricultural area Zandale, which has both mountainous area and agricultural area "mixed style"; pastoral area Zandale, which has the "mixed style"; and pastoral area Zandale, which has the "mixed style" of the mountainous area and the agricultural area. The pastoral Zandale has a distinctive "steppe style". Tungus Ewenki people, earlier started the nomadic and animal husbandry life, Daourazhan long tunes, beautiful style, with Tungus Ewenki's own unique style. In this paper, by combing the three tribes of traditional music survival and inheritance of the status quo, and comparison, aims to explore the core of Ewenki traditional music, forest cultural memory generation, continuation and reconstruction of specific examples and reasons, and influencing factors.



JIN Xiangjing (Jinker Nandin), Lecturer, Indie-musician

Inner Mongolia Normal University, School of Music, sightsinging and ear-training teacher, original musician signed by Universal Music Copyright, member of China Minority Music Research Society.

She graduated from the Department of Musicology of the China Conservatory of Music with a doctorate degree, and studied under Professor Fan Zuyin, a famous Chinese composer and musicologist.

In 2023, she was sent by CSC to Germany to study ethnomusicology theory and world music with Prof. Michael Fuhr at the Hanover Conservatory of Music and the World Music Centre of the University of Hildesheim.

Session XIII: Joint Concert in CWM

CHANG Chia-ling (Liuqin) Tomoki PARK (Piano)

5 October 2024 20.00-21.00

VENUE

Center for World Music (CWM) (Timotheusplatz/Schillstraße, 31141 Hildesheim)

"Sound, Colour, Density"- for liuqin/piano

Chih-Chun Chisun Lee (b.1970, Kaohsiung, Taiwan/now based in Seoul, S. Korea)

"Caprice of Nights" for liuqin/piano

Chih-Hsuan Liu (b. in Taipei, Taiwan)

"Shao Yang Yin", for solo piano

Isang Yun (1917-1995, Korea/Germany)

Public Jamming Concert Session

6 October 2024

VENUE

Hildesheim (CWM Timotheusplatz/ Schillstraße 31141 Hildesheim)

MUSICIANS (A-Z)





Omid BAHADORI

Omid Bahadori, a talented multi-instrumentalist and music producer born in Iran and currently residing in Germany, is known for his unique ability to dissolve cultural barries through his music. Since 2009, he has been performing globally with his band SEDAA, which features three Mongolian musicians, showcasing a fusion of rich musical traditions.



Chia-Ling CHANG

Chia-Ling Chang, born in Taipei in 1994, is a musicologist and a musician of Liuqin and Zhongruan. She completed her bachelor's degree at the National Taiwan University of Arts, where she studied Liuqin with Tsui-Ping Cheng, and received her master's degree from the Institute for Musicology at the University of Leipzig. In her career, she worked as a Zhongruan musician in the Taoyuan Chinese Orchestra and has been a member of the Taipei Liuqin Ensemble since 2009. Chang also has a great passion for music theory, composition and music arrangement. She has previously been taught by Chih-Hsuan Ju-Chi Chen, Wen-Ching Su in composition, Dr. Chu-Wei Liu in music aesthetics and analysis, and Dr. Wei-Han Lee in music history. Now, she works as a referent of general music director in the Theater of Freiburg. Furthermore, she is devoted herself to the PhD of Musicology at the University of Bonn and often invited as a solo musician to different organizes.

42 Musicians



Boris DAVIDYUK

Harpsichordist and organist, previously studied at Moscow Conservatory and currently studies at HMTMH with prof. Zvi Meniker. He is a winner of Austria Barock Akademie's Festival in 2018, participated in multiple masterclasses and workshops with renowned musicians of Historically informed performance movement.



GU Wenqi

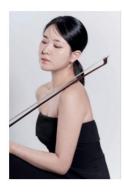
A young guzheng performer, born in Shanghai, graduated from the Shanghai Conservatory of Music with both a bachelor's and master's degree in guzheng performance, having studied under Professors Yuan Li, He Xiaotong, Sun Wenyan, and Qi Yao. Currently engaged in ethnomusicology research at Haute école de musique de Genève, the University of Geneva, and the University of Neuchâtel. Her artistic journey has taken her across various provinces and cities in China, and she has been actively performing on international stages in Singapore, Austria, Switzerland, France, and more. In recent years, she has been committed to promoting and disseminating Chinese traditional music in Europe.



Inqvild NESS

Ingvild is an experienced orchestral and chamber musician, performing with orchestras like the Norwegian National Radio Orchestra and the Nordwestdeutsche Philharmonie. She frequently collaborates with the Bundesjugendballett, performing in venues such as Konzerthaus Berlin and Prinzregententheater in Munich. Her festival appearances include Oslo's leading contemporary music festival Ultima and Bayers Start Festival, and she won first prize at the 20th Friedrich Kuhlau International Flute Competition with Trio Bris in 2021.

Musicians 4:



Ah-Hyun PARK

Ah-Hyun is a South Korean cellist who graduated with a bachelor's degree from Hochschule für Musik, Theater und Medien Hannover and is currently pursuing her master's degree. She is actively performing in Germany, Korea, and other countries.



Tomoki PARK

Korean pianist Tomoki Park was born in Yokohama, Japan. His performances have been described as a "standout" by the Boston Globe, as well as by the New York Times as "among the highlights...and played sensitively". He has performed worldwide in venues including Philharmonie Berlin, Wigmore Hall, Tokyo Suntory Hall, and Tongyeong Concert Hall, Korea.

As a recitalist and chamber musician, he has appeared in the Rheingau Music Festival, Kronberg Academy Festival, Oxford Piano Festival, Musikfest Stuttgart, and spent summers at Tanglewood Music Center. Among his most meaningful collaborations were his performances with Peter Serkin of the J.S. Bach and Takemitsu Double Piano Concertos with the Sacramento Philharmonic, and of Adolf Busch's two-piano music at the Marlboro Music Festival.

In the upcoming season, he will be performing solo recitals in venues including Elbphilharmonie Hamburg, Konzerthaus Berlin, and Klavierfestival Ruhr, as part of "Building Bridges", a series curated by Sir András Schiff. For these recitals, he will be premiering a new work written for him by American composer Katherine Balch.



Naranbaatar PUREVDORJ

Naranbaatar Purevdorj is a renowned Mongolian throat singer known for his mastery of the khöömii technique. His performances often include traditional Mongolian songs and contemporary compositions, showcasing the versatility of throat singing. Naranbaatar has been instrumental in promoting Mongolian music on the global stage, performing at international festivals and events.

44 Musicians



Dannielle Lynn SEILER

Oboist Dannielle Seiler has performed solo concerts in Bremen, Berlin, Hamburg, Potsdam Darmstadt, Worpswede, New York and Maine. She has been supported by numerous foundations for her artistic activities, e.g. from the Senator für Kultur Bremen, the Neustart Kultur funding program, the Fulbright program and the Oscar and Vera Ritter-Stiftung. Dannielle Seiler has also appeared several times with Ensemble Modern, where she played in the major concert halls of Europe, including the Berlin Philharmonie, the Elbphilharmonie, the Roundhouse in London and the Prinzregententheater in Munich. She is an enthusiastic music educator and oboe teacher at the Musikschule der Landeshauptstadt Hannover. Seiler completed her Master of Music in oboe at the Hochschule für Künste Bremen. She completed her Bachelor of Music in the same subject at the Manhattan School of Music in New York City.



ZHUO Yue

Jerry Yue Zhuo is a UK-based composer from Xiamen, China. His compositions often explore the issues of personal identity, memory and dreams, many of which are inspired by his handson research in his native Nan-yin culture. As a multi-instrumentalist, Jerry has produced and performed many creative works involving sound installations, improvisation and audience engagement. Currently, he is a Lecturer in Composition at Cardiff University.

Musicians 45

Organizing Institutions



University of Music, Drama and Media Hanover (HMTMH)

www.hmtmh.de



The University of Music, Drama and Media Hanover (HMTMH) is one of Germany's most renowned institutions for professional training and academic study in the cultural and artistic field. Some 400 teachers, amongst them numerous internationally celebrated artists, educationalists and academics, teach nearly 1,500 students from all over the world. The balance between music, drama, education and academic research and the commitment to excellence both at the highest level of solo performance and also in the broader training of ensemble players and teachers are at the core of HMTMH's understanding of its role. To this end, the University provides a broad but differentiated offering of courses and programs, currently consisting of 33 study programs supplemented by world-class master classes.

About 500 public concerts and performances a year make the HMTMH one of the biggest organizers of cultural events in the State of Lower Saxony. In order to provide long-term support for "Hanover, Region of Culture" and "Lower Saxony, Land of Music", Lower Saxony's only conservatoire stays in a permanent exchange with society and initiates a number of musical outreach activities.

The highest level of international recognition accorded the HMTMH has always been for its artistic performance programs. The overall focus is on the promotion of individual talent as well as of orchestral competence. In the instrumental performance programs professors teach all orchestral instruments except the harp – this is a clear commitment to the professional training of orchestral musicians right across the board, and secures the HMTMH a top ranking position both in a national and in an international perspective.

The Departments of Chamber Music, Contemporary Music, Ancient Music, Jazz|Rock|Pop and Musicology are sources of artistic inspiration for the HMTMH's wider range of offerings. Furthermore, the Institute for the Early Advancement of the Musically Highly Gifted (IFF), established in 2001, plays a vital role in providing professional training for talented young musicians.

Center for World Music (CWM), University of Hildesheim

www.uni-hildesheim.de/center-for-world-music/





The Center for World Music is a centre for ethnomusicological research and teaching. It is dedicated to the global diversity of musical traditions - as a centre of excellence in ethnomusicology with an international orientation, regional commitment and local location. It preserves significant traces and legacies of worldwide musical creation and makes them accessible to academia, the broader public and source communities. The close cooperation with the Hanover University of Music, Drama and Media and with the Foundation of Lower Saxony forms the basis for the successful work. The activities of the Center for World Music are located at the interface between academia and the public: In addition to the development and enrichment of the collections, the increased internationalisation of research activities and the expansion of the teaching programme, the CWM is also intensively expanding the area of community service. The CWM makes an important contribution to integration and education. It promotes cultural and musical diversity in the region. With this range of tasks, the Center for World Music has a unique profile in Europe.

The Center for World Music is an archive and laboratory, a place of research and study, a meeting place for musicians and a basis for international encounters and understanding.

The European Centre for Jewish Music (EZJM)

www.ezjm.hmtm-hannover.de/en/home/





The European Centre for Jewish Music (EZJM) is an institute belonging to the Hanover University of Music, Drama and Media (HMTMH). Founded in 1988 by Professor Andor Izsák in collaboration with the University of Augsburg, the EZJM has been based in Hanover since 1992. Professor Izsák was the Head of the EZJM until his retirement in 2012.

Since October 2015, Prof. Dr. Sarah M. Ross has held the professorship of Jewish Music Studies with a special focus on sunagogue music. At the same time, Professor Ross became Director of the EZJM.

Leibniz-Confucius-Institute Hanover

www.lkih.de



To observe. To experience. To enhance.

Confucius institutes (CI) are official Chinese cultural and educational institutions. The Leibniz-Confucius-Institute of Hanover (LCIH) sees itself as a place of educational and cultural mediation. In accordance with the general mission of the Cls worldwide, it offers various opportunities to get to know and learn the Chinese culture and language. Partner of LCIH is the renown Tongji-University in Shanghai. Supporting association of LCIH is the Leibniz-Confucius Institute Hanover, e.V., which was founded in 2016 by representatives of the Leibniz University Hanover and the Tongji-University Shanghai as well as personalities from various areas of public life from Hanover and Shanghai.

The programme is committed to balance cultural education in transition to transcultural competence development. LCIH represents an open concept of culture, which combines arts, history, ways of life, values and norms. LCIH strives to impart knowledge about China in various formats and at different levels, from brief insights and deeper encounters to intensive immersion in Chinese culture. The programme is divided into three areas or pillars, each of which offers the opportunity to develop Chinaspecific skills:

- -Language and Culture. This pillar stands for language courses, cultural workshops, and events like the spring or moon festivals, concerts, exhibitions and much more.
- -Encounter & Exchange. Tandem programmes, summer/winter camps for middle school and university students, intercultural competence trainings and lectures can all be found in this segment.
- -Science & Education. In this segment you'll find scholarship programmes for longer stays in China, the support of academic exchange and conferences as well as academic courses for the acquisition of China competence.

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EDITORIAL

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Musikwissenschaftliches Institut

















Sustainability and Chinese Music

26th International CHIME Conference

Conterence Venue

University of Music, Drama and Media Hanover (HMTMH)

Neues Haus 1 30175 Hannover

Center for World Music (CWM)
University of Hildesheim

Timotheusplatz/Schillstraße