

Sustainability and Chinese Music

26. Internationale CHIME-Conference

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

European Center for Jewish Music Hanover (EZJM), Leibniz-Confucius-Institute Hanover

Chinese Music Research Europe (CHIME)

3–6 October 2024

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

Papers (including Performance papers): 30 minutes TOTAL, e.g. 15/20 minute presentation/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!

PROGRAMME (DRAFT PROGRAM, 19.9.2024 BM)

Please note: Some time slots are uneven and will have to be re-adjusted after registration is finished.)

3. October 2024 (Neues Haus 1, 30175 Hanover, Hall 202 and Room 315)

9.00-18.00	Registration (Hall 202 Entrance) 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 Institute of Musicology, HMTMH), Bettina Griebß (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 (HMTMH/CWM) Raimund Vogels (CWM): Cultural Sustainability at the University of Music, Drama and Media Hanover (HMTMH) and Center for World Music of University Hildesheim (CWM) Sarah Ross (EZJM): Architectures of Knowledge: Sustaining Jewish (Musical) Heritage Sebastian Hachmeyer (CWM): From Native Bamboos to Indigenous Flutes: Applied Ecomusicology and Sustainability in Highland Flute Making in the Bolivian Andes

11.40-12.00	Coffee Break	
12.00-13.00	<p>II. Papers: Heritagization and Folk Music CHAIR: Sebastian Hachmeyer Shuo Niki Yang (Central Conservatory of Music, Beijing, China): 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 (University of Music, Drama and Media Hanover): 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</p>	
13.00-14.00	Lunch in the Foyer of the Main Building	
13.45-14:00	IT-TEST Sessions III and IV	
14.00-15.00	<p>III. Papers: Cantonese Opera and Nanyin—A social Perspective CHAIR: Michael Fuhr Matthew Haywood (The Chinese University of Hong Kong): Sustainable Atmospheres: Creating and Constraining Renao in Hong Kong Cantonese Opera Jerry Yue Zhuo (Cardiff University): When Jiaobei Meets Nanyin: Building a Sustainable Creative Identity through Culture Preservation and Social Engagement</p>	
15.00-15.15	Coffee Break	
	Hall 202	Room 315
15.15-17.15	<p>IV.1 JOINT PAPERS: Historically Informed Performance: Contemporary Inheritance and Creative Transformation of Chinese Traditional Music CHAIR: Nora Yeh Li Ya (Shanghai Normal University): Soundscape in the Chinese Garden: Historically Informed Jiangnan Silk and Bamboo Music Performance Practices Li Rongfeng (Beijing University of Posts and Telecommunications): Pipa Performative Score Dataset Construction based on Intelligent Installation and Computer Vision Fan Linfeng (Central Conservatory of Music Beijing): Teaching and Practice of <i>Jiangnan Sizhu</i> in Higher Music Institutes</p>	<p>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 (Central Conservatory of Music Beijing): Reflecting on Traditional Chinese Music within the Context of World Music Perspectives Hong Sirui (Central Conservatory of Music Beijing): The Core of Sustainability in Chinese Music — Inheritance and Development of Traditional Chinese music Li Xuanru (Central Conservatory of Music Beijing): The Shaping of Chinese Art Managers' Career Paths by Traditional Chinese Music Culture Li Zi'ao (Central Conservatory of Music Beijing): The Role that Traditional Chinese Music will Play in the Career of the New Generation of Chinese Composers</p>
17.15-19.15	Dinner	
19.15-21.30	V. Welcome Concert and Workshop—Kammermusiksaal/Chamber Music Hall (Plathnerstraße 35, 30175 Hannover)	

	<p>CHAIR: Raimund Vogels 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</p>
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4. October 2024 (Neues Haus 1, 30175 Hanover, Hall 202 and Room 315)

	Hall 202	Room 315
8.45-9.00	IT-TEST Sessions VI and VII	
9.00-10.30	<p>VI.1 Papers: Tradition and Modern CHAIR: Shuo Niki Yang Liu Jie (Renmin University of China)/Guo Chunning (Confucius Institute at the University of Geneva): Creative Processing of Folk Music in Contemporary Composition Practice—Analysis of the Compositional Techniques in Jia Guoping's "Ningbo Suite" Jin Yan (Yunnan Art Academy): The New Birth of Traditional Musical Instruments in Yunnan, China—Taking the Traditional Dai Musical Instrument "Tinín Sansai" as an Example</p>	<p>VI.2 PAPERS: Music and Minority CHIAR: Frank Kouwenhoven Xi Jinmei/Liao Jie (Sichuan Conservatory of Music): Music in the Cultural Context—the Zang (Tibetan) Luhuo Toasting Song in Western Sichuan: Multiple Perspectives Luo Zhong (Inner Mongolia Arts University): Research on Contemporary Music Composition in Inner Mongolia Chen Guanrong (Julius Maximilians University Würzburg): Peking Opera in a Multicultural German Context—Peking Opera Club in Germany e. V. as a Case Study</p>
10.30-10.45	Coffee break	
10.45-11.45	<p>VII.1 Papers: Chinese Xiqu CHAIR: Jerry Yue Zhuo Si Wei/Mao Yu (China Conservatory of Music/Central Conservatory of Music): Teaching Practice of Chinese Traditional Self-Entertainment Quyi (曲艺) Dadao Quzi (大调曲子) Zhang Pin (China Conservatory of Music): The Survival and Challenge of Chinese Private Traditional Drama Troupes—A Case Study of Bilin Wu Opera Troupe</p>	<p>VII.2 Papers: Chinese Xiqu CHAIR: Huang Doudou Han Yue (Central Conservatory of Music, Beijing): 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 (Xinghai Conservatory of music): A Home Constructed by Cantonese Opera: A Case Study of Singapore Cantonese Opera Group OperaWorks Singapore</p>
	Hall 202	
11.45-12.45	<p>VII.3 Papers: Chinese Heritage and Cultural Strategy CHAIR: Matthew Haywood Anthony Paul De Ritis (Northeastern University, Boston, USA): New Musical Contexts for China’s Cultural Heritage—Strange Bedfellows of Sustainability and Soft Power Feng Jun (SOAS, University of London): Reflections on the Individual Representatives: Centred Intangible Cultural Heritage Protection System in China</p>	

12.45-14.00	Lunch in the Foyer of the Main Building	
13:45-14.00	IT-TEST Sessions VIII and IX	
	Hall 202	Room 315
14.00-15.30	VIII.1 Papers: Cross-Area Research CHAIR: Li Ya Li Yuexuan/Zhong Yuanbo (Chengdu University): Plateau Meets City: Dissemination of Traditional Tibetan Music in Chengdu Ling Seng I (Capital Normal University School of Music Beijing, China): Analysis of Music Curriculum Standards in Mainland China, Hong Kong and Macao: A Comparative Study Gao Inga (Xi'an Conservatory of Music): Who Takes Center Stage: A Canonization Analysis of Huayin Laoqiang Performance in Heritage Conservation Efforts	VIII.2 Papers: Various Topics CHAIR: Zou Di Lenka Chaloupková (Charles University Prague): Finding Yourself through Others? What the Chinese Reception of Debussy tells about Different Concepts of Chineseness in Music Shen Wei (Universität der Künste Berlin): The Dilemma and Its Solution: A Brief Discussion on the Compatibility between Traditional Chinese Musical Elements and Western Music Systems Kong Xurong (Kean University, USA): Seeking Sustainable Music in Early Medieval China
15.30-15.45	Coffee break	
15:45-16:45	IX.1 Papers: Hua'er CHAIR: L. Odila Schröder Yang Zixuan (London): Hua'er Folk Song Workshops in Forest Schools Huang Doudou (University of Sorbonne): Development of Music Heritage and Regional Attraction along the Silk Road: A Study on the Authenticity of Gansu hua'er	
16:45-17:00	Coffee break	
17:00-18.00	Plenary Meeting of CHIME (Neues Haus 1, 30175 Hanover, Hall 202) Samuel Horlor (President of CCC) and Members of the CHIME Coordinating Committee	
18.00-19.30	Dinner	
19.30-20.30	Concert Kammermusiksaal/Chamber Music Hall (Plathnerstraße 35, 30175 Hannover) Gu Wenqi (Haute école de musique de Genève): Guzheng Music	

5. October 2024, Hildesheim (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 (Inner Mongolia Normal University): 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

	<p>CHAIR: Xavier VAN DE POLL</p> <p>Chen Fanghui (Queensland University of Technology): 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.</p> <p>Enio de Souza (Instituto de Etnomusicologia): Chinese Music in Portugal 1980-2023: A Striking Increase</p> <p>Edwin E. Porrás (Haverford College): Chinese-Cuban Musical Culture Sustainability: A History of Precarity and Advocacy</p>
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
17.15-18.15	<p>XII. Papers: Music, Performance and Space</p> <p>CHAIR: Feng Jun</p> <p>Li Lusha (Anhui Normal University, Wuhu, China): Historical Imagination and Contemporary Writing of a Chinese City--a case study of Jia Guoping's Ningbo Suite</p> <p>Ban Lixia (Central Conservatory of Music, China): The Concern and Reflection of Contemporary Chinese "Music of Landscape" on Realistic Problems</p>
18.15-20.00	Dinner in CWM
20.00-21.00	XIII. Joint Concert in CWM: Chang Chia-Iing (Liuqin), Tomoki Park (Piano), etc.

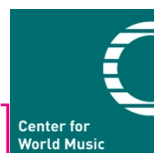
6. October 2024, Hildesheim (CWM Timotheusplatz/Schillstraße 31141 Hildesheim)

9.45-10.00	IT-TEST Sessions XIV and XV
10.00-11.00	<p>XIV. Papers: Tradition and Transformation</p> <p>CHAIR: Samuel Horlor</p> <p>Zhu Zhu (Central Conservatory of Music): The "New Life" of Chinese Ancient Music</p> <p>Zhao Tianyuan (Shenyang Conservatory of Music): The Past and Present of Tune of Rainbow Skirts and Feather Robes</p>
11.00-11.15	Coffee break
11.15-12.15	<p>XV. Papers: Sustainable Vocal Music--An Ecological Perspective</p> <p>CHAIR:</p> <p>Lin Ziqi (Central Conservatory of Music, China): Exploring China's Contemporary Retro Trend through Classical Poetry Art Song "Spring Dawn"</p> <p>Wu Wenting (Central Conservatory of Music, China): Harmonizing Heritage: The Success and Significance of "Eternal Shandandan" in Bridging Traditional and Contemporary Music</p>
12.15-14.00	Lunch in CWM
13.45-14.00	IT-TEST Sessions XVI and XVII
14.00-15.00	Xiao Mei (Guest Speaker, Shanghai Conservatory of Music): "Place-space tensions"—Sustainability in Traditional Music of Ethnic Groups in China

15.00-15.15	Coffee break
15.15-16.15	XVI. Papers: Practicing Sustainability during Music Creation CHAIR: Edwin E. PORRAS Ma Junyi (Guangzhou Institute of Technology and Business): Profound Silence Speaks Volumes: Exploring the "Two-Four System Tablature" in Chaozhou Zheng Music of China Wang Ruiqi (Shanghai Conservatory of music): Research on the Creation of Chinese Chamber Music with the Same Ethnic Instruments
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 (University of Strasbourg): Dialectical Elements in Compositions of Chinese and European Vocal Music Xavier VAN DE POLL (Shanghai Conservatory): On the Various Usages of Mandarin by Dutch Composers Zhou Shaocong (Shanghai Conservatory): The Utilization of Xiqu Vocal Techniques (戏曲唱腔) In Three Orchestral Works
18.00-20.00	Dinner in CWM and FINAL PUBLIC JAMMING CONCERT SESSION



Musikwissenschaftliches Institut



ezjm European Centre for Jewish Music



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