

CHIME – European Foundation for Chinese Music Research

28th Annual Conference



Digital Futures for Chinese Music

4–8 July 2025



DEPARTMENT OF MUSIC, UNIVERSITY COLLEGE CORK
Sunday's Well Road, Cork, Ireland

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Digital Futures for Chinese Music

Programme

In this conference we focus on the various ways new media (digital media especially) provide spaces for preserving, creating, playing, sharing, teaching, or discussing music, and the ways these spaces are impacting what musicians, culture bearers, and others do in the musical part of their lives. Participants will share their research that resonate with this theme. Also, presentations of other new research in the broad area of Chinese music studies are included.

New digital media provide for “repackaging” of traditions, access to distant events, gestures of sharing and commemoration, and spaces (and toolkits) for new creation, online learning, critical commentary, or playful remixing. We might study these situations in several ways:

- as platforms and tools for new kinds of musical creation, curation, and participation
- as spaces for new formats of presentation, repatriation, and commemoration
- as settings where performance facets like musical expression, liveness, or authenticity are open to striking reformulations
- as a source of musical materials, influences, threats, or inspirations
- as contexts that raise expanded economic and reputational possibilities as well as ethical or legal concerns

Keynote speech: Sound, Power, and Algorithm Culture: Negotiating Identity and Techno-Nationalism in Chinese Digital Musicking / Yu Hui (funded by ERC-ECura project)

Conference Panel

Dr. Lijuan Qian (chair), lijuan.qian@ucc.ie

Dr. Alexander Khalil

Dr. Keyi Liu

Prof. Jonathan Stock

Conference Page

<https://www.ucc.ie/en/fmt/music/news/28th-chime-conference-digital-futures-for-chinese-music---department-of-music-university-college-cork.html>

Friday 4th July

12:30 Registration Opens

2:00-2:30 Welcome (Ó Riada Hall, Jonathan Stock, Lijuan Qian, CHIME President)

2:30-3:30 Session 1A (Ó Riada Hall, Chair: Patty Chan)

Strong Roots, Abundant Shoots: Increasing Chinese Music Accessibility and Connectivity Through Digital Media / Patty Chan

Analysis of the Research Status of the “Music Performance Industry” under the Citespace Data Analysis Model / Zhao Zhengnan

2:30-3:30 Session 1B (Fleischmann Room, Chair: Zhang Xi)

250 Years from Paper to Live Audio-visual Performance, and to Digital Encoding / François Picard

The Rise of the Chinese “Digital Folk Musician”: Reframing Tradition in the Age of Short Video Platforms / Liu Tianyu

3:30-4:00 coffee break

4:00-5:00 Session 2A (Ó Riada Hall, Chair: Yang Zixuan)

Treasures of China, Echoes of History: Exploring the Distribution and Inheritance of Guizhou Nuo Opera from the Perspective of Intangible Cultural Heritage / Chen Xinyu

Sustaining Student Interest in Piano Learning in China: A Community-Centred Approach / Shao Decheng

4:00-5:00 Session 2B (Fleischmann Room, Chair: Samuel Horlor)

“Music Through the Ages”: The Inheritance and Global Dissemination of Chinese Music in the Digital Era / Liu Xuanzhi

Rediscovering Qing-Era Pipa Notation through Digital Media: A Case Study of “Xian Di Pipa Pu” and “Rong De Tang Pipa Pu” / Li Junlin

5:00-6:00 CHIME Business Meeting (Fleischmann Room)

6:00-7:30 Reception, Irish traditional music ensemble performance (Ó Riada Hall)

Performers: Karl Nesbitt, Joanne Quirke, Rebecca Saich and Mary Mitchell-Ingoldsby

Saturday 5th July

9:00-10:30 Session 3 (Ó Riada Hall, Chair: Edwin Porras)

Examining the Role of Digital Social Media in The Preservation and Revitalization of Xi'an Drum Music: An In-Depth Analysis of the "Participation-Feedback" Community Model on Xiaohongshu / Yuan Miaotong

KONGQU 空曲: Bridging Communities through Collaborative Composition and Technology / Alford Jacob Charles

Connecting Brushstrokes and Rhythms: The Fusion of Chinese Calligraphy and Music in the Digital Age / Martina Merenda

10:30-11:00 coffee break

11:00-1:00 Session 4 (Ó Riada Hall, Chair: Zhang Mengwei)

The King of Duong: Sounds of Chinese Theater in Late 19th C. Vietnam / Bernard Kleikamp (pre-recorded presentation and live Q&A)

Nationalism Revival in Chinese Video Game Music: A Case Study of Black Myth: Wukong as a New Response to Globalisation / Zhao Yuting

Visualizing Guqin Music: Intangible Cultural Heritage in the Digital Era / Zhao Tianyuan

Uncovering Authenticity: The Digital Transformation of China's Remote Musical Traditions / He Shuiqingqing

1:00-2:00 lunch break

2:00-3:30 Session 5 (Ó Riada Hall, Chair: Lijuan Qian)

Oral Music Tradition among Ethnic Minority Groups in Yunnan: A Multilingual Parallel Corpus / Lijuan Qian and Liu Keyi

The Impact of TikTok on the Authority Construction of the Musical Culture Elites of Buyi Ethnic Group in Rural Yunnan Province, China / Wang Fang and Zhao Qufei

Sustaining Musicking Digitally: A Sensation and Cognition Perspective on Personal Musical Engagement Approaches Under the Digital Era / Wang Starry Yuhan

3:30-4:00 coffee break

4:00-5:00 Keynote speech (Ó Riada Hall, Introducer: Jonathan Stock)

Sound, Power, and Algorithmic Culture: Negotiating Identity and Techno-nationalism in Chinese Digital Musicking / Yu Hui

5:15-6:05 Puppet Show (Fleischmann Room, mediator: Shao Decheng)

Fox Stories / Théâtre du Petit Miroir - Jean-Luc Penso

Sunday 6th July

9:00-11:00 Session 6 (Ó Riada Hall, Chair: Frank Kouwenhoven)

Red Classic Chic: A Psychological Investigation into the Popularity of Cultural Revolution Music in Modern China / David Ludden, Georgia Gwinnett College

A Chinese Keyboard Virtuoso Blazes the Trail to the Digital Future: The Compelling Case of Victor Wang / Yawen Ludden, Georgia Gwinnett College

The Intersection of Piano Music and Politics during the Cultural Revolution / Qiu Qingqing

Comparison and Application of Sound Sources made by Pipa from Weishi Yuepu (魏氏乐谱, “Master Wei’s Music Scores”) / Lin Shuyu

11:00-11:30 coffee break

11:30-1:00 Session 7 (Ó Riada Hall, Chair: Francesco Serratore)

The Guqin in Britain: An Examination of the Impact of the London Youlan Qin Society from 2003 to 2025 / Charles Tsua

Australian Classical Radio and Classical Chinese Music: An Applied Experiment / Josh Stenberg

Cross-Cultural Elements in *A Sunset Walk* and *Seasons of Dreaming* / Wang Zheng-Ting

1:00-2:00 lunch break

2:00-4:00 Session 8 (Ó Riada Hall, Chair: Joseph Kaminski)

Chinese Sound Archives in France: Preserving Tradition, Exploring Circulation, and Embracing Digital Futures / Jia Junyuan

Social Media Facilitated Online Music Education: A Study from the Perspective of Chinese Parents / Zhou Jue

Music Education in the Digital Wave: How Social Media is Reshaping Educational Models in China / Zhao Yuanyuan and Zhang Mengwei

Digital Futures for Chinese Music: Reimagining Education through Environmental Agency and Posthumanism / Yang Zixuan

2:00-4:00 ECura project advisory board meeting (Fleischmann Room)

4:00-4:30 coffee break

4:30-6:00 Session 9 (Ó Riada Hall, Chair: Kim Hunter Gordon)

Lion Dancing in Cuba at the Margins of the Digital Era: Embodying Otherness in a World Without Internet / Edwin Porras

Future Conceptions for Republican Music; Discussing Music Creation/ Anna-Maria Rau

Reimagining Archives: AI-Driven Composition for Preserving and Evolving Chinese Musical Heritage Sustainability / Li Fangchun

7:30-9:30 Yaji evening (Bax Room, contact person: Ye Shangcheng)

Elegant gathering for guqin performance, sharing poetry, calligraphy, tea, etc.

Monday 7th July

9:00-11:00 Session 10 (Ó Riada Hall, Chair: Shen Haimei)

The Inheritance of Chinese Ethnic Music in the Multimedia Era: Theory and Practice [Roundtable]

Review on the China's 20 Years of Intangible Cultural Heritage Protection based on Inner Mongolia's Intangible Cultural Heritage Protection / Naran Bilik

Representing Folk Music of Yunnan in the Multimedia Era China / Shen Haimei

The Inheritance Practice of Yi Ancient Ballad Meige / Guo Xiaowei (funded by ERC-ECura project)

Echoing Yi Identity in Piano Practice: Adapting Minority Music for Piano Grade Exam / Yalun Yang

11:00 -11:30 coffee break

11:30-1:00 Session 11 (Ó Riada Hall, Chair: Jonathan Stock)

International Sharing and Uses of Chinese Brass Band Videos amid the American Douyin Ban and the 2020 Threat to Ban WeChat / Joseph S. Kaminski

Representing and Re-presenting: Repackaging Traditional Chinese Opera and Drama for the Digital Stage / Zhang Yuanqing, Chen Nan and Anthony Paul De Ritis

Digital Tools for Avocational Kunqu Singers / Kim Hunter Gordon

1:00-2:00 lunch break

2:00-3:30 Session 12A (Ó Riada Hall, Chair: Zhuo Yue)

The Impact of the Contemporary Media on the Performative Practices of Quanzhou Nanyin--Exploring the Ecomusicology of Nanyin in the Digital Age [panel]

Redefining Nanyin's Performative Practice: Ecomusicological Perspectives on Digital Media's Impact / Yang Kuang-Tze (pre-recorded video)

How "Tshit-tho" Interplays Between Nanyin and Pop Music: The "Picture" and "Frame" in Skimming Nanyin's Nanyin Pop Transcription / Yu Chung-Yuan

"Tshit-tho" in Practice: The Manifestation of Nanyin Interplay in Contemporary Music Creation / Zhuo Yue (Jerry)

2:00-4:00 Session 12B (Fleischmann Room, Chair: Luo Zhong)

The Historical Practice and Significance of Early Acoustic Data in the Development of Traditional Chinese Music [panel]

Digitalization and Historical Transmission Research of Mongolian Folk Songs / Luo Zhong

Retrospect on the Digitalization of Peking Opera in the 20th Century / Sheng Song

Research on the Transmission and Innovation of Northern Grassland "Chor Music" in the Context of New Media / Shi Zhancheng

The Significance and Enlightenment of Early Recording in the Development of Pipa Art / Zhang Xiaodong

4:00 - 4:30 coffee break

4:30-5:30 Session 13A (Ó Riada Hall, Chair: Liu Keyi)

Correlation Between Percussion Instrumentation in Chinese Orchestras and Social Cultural Value Orientation / Liu Xinhui

The Decolonizing Value of Diverse Musical Notations and the Potential for Digital Gamification of Notation in Guzheng Teaching / Chen Shiran

4:30-5:30 Session 13B (Fleischmann Room, Chair: Enio de Souza)

Chinese Music and the Diaspora in Portugal and Brazil / Enio de Souza

Study on Digital Collation and Innovative Inheritance Mode of Traditional Music of Daur
and Ewenki in Inner Mongolia, China / Jin Xiangjing

6:00-6:30 Closing meeting (Ó Riada Hall)

Tuesday 8th July

Suggested sightseeing:

Blarney Castle and Grounds, and Blarney Woolen Mills (20-minute bus 215 from St Patrick Street)

Cobh (30-minute train from Cork train station)

Kinsale (45-minute bus 226 from Cork City Hall)

Tourism information: <https://www.purecork.ie/> or Cork City Tourist Information Office,
125 St. Patrick's Street, Cork

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ABSTRACTS

SESSION 1A

Strong Roots, Abundant Shoots: Increasing Chinese Music Accessibility and Connectivity Through Digital Media / Patty Chan, University of York

New digital media has allowed for the global dissemination of information and arts, and enabled remote active participation, specifically in the area of Chinese music. As a second generation Chinese-Canadian musician, Chinese orchestra leader, educator, researcher and author, technology has been a valuable tool, facilitating how I relate with and reach new audiences. Through an auto-ethnographic perspective, I will share the different methods I have used and how they have impacted cultural connection, preservation, creation, and transmission.

I am an erhu musician and teacher and have taught online for over 15 years through various digital platforms to students of all ages and backgrounds from around the world. I have also given many workshops and performances through livestreams, working remotely with institutions and composers. As a researcher (MA Ethnomusicology, 2022, York University, Toronto, Canada), I felt it was important to document Chinese-Canadian music history. I created and produced a short film documentary, "Finding Belonging" (2022) which describes the history and legacy of the first Chinese orchestra in Toronto. Using video as a medium has helped this story reach beyond academia. It has since been recognized in two film festivals (2024). I am the author of several books (2011, 2018, 2020) that use technology to improve transmission: eBook formatting, downloadable audio recordings, audio access via QR codes (to hear different languages and instrument sounds), and the use of YouTube videos as a supplemental resource. In 2019, I founded the Centre for Music Innovations which is creating a Chinese music database and resources for composers and musicians, allowing greater access to a rich body of Chinese repertoire. These are a few examples of how digital media can be used to increase accessibility to the world of Chinese music and strengthen cultural connections.

Analysis of the Research Status of the "Music Performance Industry" under the Citespace Data Analysis Model / Zhao Zhengnan, Inner Mongolia Arts University

The music performance industry is centered on music and adopts a profit model primarily based on live performances. It is one of the key industries driving China's economic growth. Citespace, an information visualization software tool, is widely used domestically and internationally for bibliometric analysis in specific fields, providing insights into the research structure and development trends of a given discipline. This paper employs the Citespace data analysis model to conduct a quantitative visualization study on academic papers published in the China National Knowledge Infrastructure (CNKI) database between 2007 and 2024, focusing on the "music performance industry" as the research subject. The analysis is conducted through various perspectives, such as the evolution of publication authors and institutions, keywords and subject terms, and time-based data trends. The study aims to outline the dimensions of academic attention and the current frontiers in research on the "music performance industry" in China, providing a description of the current state of research and data support for further exploration in this field. Additionally, it seeks to offer valuable insights and references for the development of the music performance industry.

SESSION 1B

250 Years from Paper to Live Audio-visual Performance, and to Digital Encoding / François Picard, Sorbonne Université

The Xian Di Pipa Pu 絃笛琵琶譜 (Music notation for xianzi lute, di flute, and pipa lute) is a small printed booklet of 13 instrumental pieces, printed in 1770, probably in Guangzhou. It was collected in 1803 and rediscovered in a Cambridge library only in 2014.

Gordon Lee (Aimusic School and Firebird Youth Chinese Orchestra of San Jose, California), in collaboration with David Badagnani (Cleveland Chinese Music Ensemble), asked a French musicologist to participate in the celebration of the 250th anniversary of this little book, with the intention of performing it for the first time. The collaboration was supposed to take place between people in different locations at different times. Optical copies of the score were circulated by email between the musicologists and musicians, and optical, PDF, and music XML transcriptions circulated back.

Then the COVID-19 outbreak arrived, and it was proposed that the concert scheduled for San Jose in May 2020 would go ahead, with each of the musicians and audience participants being kept remotely at home. Taking advantage of this opportunity, it was proposed that the distant European and Cleveland-based musicologist-musicians could also participate via visioconference, and the Aimusic Live Online Concert was performed live with participants and audience from Asia, Europe, and America. The transcribed notation allowed to produce a computer-aided analysis and finally to publish it as a source. Different performances were recorded and are available on the internet.

As mentioned, digital media have allowed the discovery of a hidden repertoire to be shared, with live performances shared by people from Eurasia to America. After the writing of musical notes more than a millennium ago, the invention of musical printing centuries ago, audio recording 120 years ago, the digital era allows the immediacy of co-presence and the sharing of works and moments.

The Rise of the Chinese “Digital Folk Musician”: Reframing Tradition in the Age of Short Video Platforms / Liu Tianyu, University College Cork

Short video platforms have emerged as transformative spaces within the digitalisation of Chinese music, enabling the rise of the “digital folk musician.” Since 1949, urbanisation and the conservatory system, coupled with the dominance of collective ideology, have constrained the cultural spaces of traditional folk musicians. While their public visibility diminished, they were never entirely absent; instead, their music often merged seamlessly into daily life, becoming an integral yet understated part of the broader historical trajectory of Chinese music. Short video platforms have now redefined their roles, bringing these musicians back into the public eye as “digital folk musicians” who not only perform traditional music but also adapt classical works and innovate within contemporary styles. On these platforms, “digital folk musicians” are not merely content creators; they are also active participants in digital ecosystems, embodying a significant shift from single-role performers to multidimensional cultural agents.

This presentation positions the “digital folk musician” as a symbolic construct for interrogating broader cultural, technological and social transformations. As a research symbol, the “digital folk musician” reveals the dialectical tension between preservation and innovation, tradition and modernity, locality and globality. It also reflects the decentralisation of cultural production, where grassroots participation challenges the dominance of elite-controlled narratives. Furthermore, this symbol underscores how digital platforms do not simply preserve folk traditions but actively recontextualise them, transforming their meanings and functions in contemporary life. By examining the digital folk musician’s practices and identities, this presentation sheds light on the evolving nature of cultural resilience and the role of music as a medium for negotiating complex, hybrid identities in an increasingly interconnected world.

SESSION 2A

Treasures of China, Echoes of History: Exploring the Distribution and Inheritance of Guizhou Nuo Opera from the Perspective of Intangible Cultural Heritage / Chen Xinyu, Sichuan University of Science & Engineering

Guizhou Nuo Opera involves the Han, Buyi, Gelao, Yi, Tujia, Miao, Dong ethnic groups, and the Chuanqing people, spreading across 5 prefecture-level cities and 3 autonomous prefectures. To gain insights into the distribution of Guizhou Nuo Opera from the perspective of intangible cultural heritage (ICH) and explore its sustainable development, this study integrates interdisciplinary theories, consults official websites such as the China Nuo Opera Network and the Guizhou Provincial Intangible Cultural Heritage Protection Center,, and refers to relevant publications to organize information on the types, regional differentiation, and inheritors of Guizhou Nuo Opera culture. Seven items of Guizhou Nuo Opera have been included in the National List of Intangible Cultural Heritage, and there are over 40 "Nuo"-related entries in the provincial ICH list, encompassing various genres such as traditional opera, acrobatics, and dance, including forms like Yang Opera, Nuo Opera, and Di Opera. There are 8 national-level ICH inheritors and 49 provincial-level ICH inheritors, with only 4 being female. As a testament to history and a vibrant link between past and present, Nuo Opera embodies rich cultural significance. Inheritors, like guardians of time, breathe new life into "Nuo". Considering the diverse and distinctive forms of Nuo Opera in Guizhou, in light of its unique cultural significance and the current state of its inheritance, this study proposes innovative methodologies for the preservation and continuation, including the convergence of digital intelligence with reality, cross-disciplinary integration, and innovative revitalization, aiming to enable Guizhou Nuo Opera to exhibit its distinctive cultural allure and worth in the context of globalization and thereby promote the sustainable development of traditional arts.

Sustaining Student Interest in Piano Learning in China: A Community-Centred Approach / Shao Decheng, University College Cork

The period spanning the early 21st century to the present has seen a surge in the popularity of piano education in China. As of 2022, data from the Chinese Musicians Association indicates that nearly 40 million Chinese children have undergone piano lessons, constituting almost 80% of the world's piano-playing youth (Wanqu Educational Community, 2022). However, a high number of piano learners have experienced decreased interest in learning piano (Pu, 2022). According to research, there are two main causes. First, the current piano learning textbooks available in China cannot meet the

different needs of the learners such as Beyer's Elementary Instruction for the Piano, Hanon: The Virtuoso Pianist in Sixty Exercises, Thompson: Modern Course for the Piano. Second, there are very few interactive and performance opportunities available to encourage long term engagement among Chinese piano players.

To address these issues, I have produced new piano repertoire by adapting or recomposing existing music from various sources including pop songs, theme songs from well-known TV programmes or films, attractive melodies or motifs from famous classical music, and familiar tunes from Chinese traditional music. While these re-compositions are of benefit to solo piano players, these new works are also tailored for those performers who are keen to participate in ensemble performances that accommodate interaction and co-operation. During my fieldwork, I observed, interviewed, and engaged in semi-interventionist engagement with learners/players of the piano and other instrumentalists to develop a community that could enable interaction between children, parents, other music listeners, and even their teachers, thereby reinforcing a sustainable learning experience for music lovers.

SESSION 2B

Rediscovering Qing-Era Pipa Notation through Digital Media: A Case Study of "Xian Di Pipa Pu" and "Rong De Tang Pipa Pu" / Li Junlin, Capital Normal University

This paper explores the rediscovery and analysis of two rare Qing-era pipa notation collections, Xian Di Pipa Pu and Rong De Tang Pipa Pu, currently preserved overseas and largely unexplored in Chinese music scholarship. Published during the Qianlong reign, these collections predate the widely recognized Qing-dynasty pipa notations and offer insights into mid-Qing pipa notation techniques and their connections to Ming-Qing folk tunes. By employing digital transcription and analysis tools, this study translates and interprets selected pieces, uncovering unique features of these notations compared to the "Hua" and "Li" styles. Moreover, the paper discusses how digital media facilitates access, analysis, and reinterpretation of historical music, providing new platforms for performance, pedagogy, and cultural exchange. This work highlights the transformative role of digital technologies in preserving and revitalizing historical musical heritage, fostering deeper engagement with traditional Chinese music in contemporary contexts.

"Music Through the Ages": The Inheritance and Global Dissemination of Chinese Music in the Digital Era / Liu Xuanchi, Central Conservatory of Music

"Music Through the Ages", a concert organized by students from Central Conservatory of Music, China, was held in September 2024 at "Beijing Fashion Week SS2025" section of China International Fair for Trade in Services (CIFTIS). The concert was designed to take the audience on a journey through Chinese musical history, showcasing the evolution of styles from the Pre-Qin period to the Ming and Qing dynasties.

Six carefully selected classical pieces formed the core of the program, each embodying stories and cultural characteristics unique to its historical period. The concert innovatively combined traditional Chinese music with comedic interludes of Xiang Sheng (crosstalk), creating an engaging narrative that blended entertainment with cultural education. By incorporating modern arrangements, the event offered a fresh interpretation of ancient music, making it accessible and captivating for contemporary audiences.

Following the concert's success, the team utilized Google's NotebookLM AI to produce a 20-minute podcast summarizing the event. The podcast, presented in the form of a lively two-person discussion, delved into the content of the concert and the historical significance of the selected pieces. Its engaging style resonated with international audiences, leading to widespread attention overseas.

This initiative not only introduced a broader audience to “Music Through the Ages” concert but also sparked global interest in Chinese history, culture, and music. By highlighting the diversity and adaptability of Chinese cultural traditions, the project demonstrated how creativity can foster cultural understanding and international dialogue. The concert and its subsequent podcast exemplify the potential for cultural heritage to bridge historical and modern contexts, inspiring new approaches to cultural exchange and appreciation.

SESSION 3

Examining the Role of Digital Social Media in The Preservation and Revitalization of Xi'an Drum Music: An In-Depth Analysis of the "Participation-Feedback" Community Model on Xiaohongshu / Yuan Miaotong, Communication University of China

Xi'an Drum Music, a folk genre with over a thousand years of history, is renowned as the "living fossil of ancient music" and was listed on UNESCO's Representative List of Intangible Cultural Heritage in 2009. Despite conservation efforts since the 1950s, revitalizing and transmitting this heritage remains a challenge. Digital social media platforms, especially Xiaohongshu (Red Note), have emerged as key avenues for preserving, revitalizing, and adapting Xi'an Drum Music.

On Xiaohongshu, a participatory culture has significantly contributed to the dissemination and evolution of Xi'an Drum Music. Users have become active participants in content creation and sharing, diversifying its expressive forms and broadening dissemination channels. The cohesive community atmosphere fosters a sense of cultural identity and belonging among users. The platform's interactive feedback function supports Xi'an Drum Music preservation, with real-time likes and comments indicating user preferences and providing constructive suggestions for inheritors. This feedback mechanism aids in monitoring dissemination effectiveness and optimizing content creation strategies.

Xiaohongshu's "Participation-Feedback" community model offers a novel approach for preserving and revitalizing Xi'an Drum Music. Participatory culture enhances users' creativity and cultural identity, while interactive feedback facilitates communication between inheritors and users. This practice provides valuable insights for preserving Xi'an Drum Music and other traditional music cultures, contributing to the discourse on digital media's role in safeguarding intangible cultural heritage. The research findings hold important ramifications for developing effective strategies to conserve and rejuvenate traditional music in the digital domain, while incorporating elements of cyber culture and audiovisual innovation.

KONGQU 空曲: Bridging Communities through Collaborative Composition and Technology / Alford Jacob Charles, 耳目 ERMu Labs Art Research Center, Shanghai

Founded in 2021 by qin player and intermedia artist Jacob Charles and Shanghai-based jazz player Chad Michael, KONGQU 空曲 is a workshop dedicated to fostering interdisciplinary collaboration in performance art. Charles, a pioneer of contemporary qin improvisation and extended techniques, brings a rich background from his studies and teaching at the Central Conservatory of Music in Beijing, where he organized Chinese traditional music collaborations with global artists like The Chieftains as well as in Beijing's underground art scene.

KONGQU was formed in Shanghai's international and diverse performance scene to bring together musicians, poets, sculptors, and other creatives. Its mission is to inspire innovation, build community, and refine interdisciplinary works through iterative adaptations of works called kongqu. The name combines kong (void) and qu (melody), reflecting the workshop's core principle of approaching creation with an emptied mind. The workshop draws inspiration from qin music's adaptability, jazz's structured improvisation, Fluxus' intermedia collaboration, and the Chinese literati tradition of yaji (elegant gatherings).

Each workshop adds new scores to the growing collection, which remains publicly available, adaptable for future performances. The adaption of past works creates an iterative process that allows the experimental works to mature while remaining flexible. From transforming sculptures into electroacoustic instruments to turning dancers into conductors and employing virtual graphic scores to facilitate KONGQU workshops during COVID, both low- and high-tech innovations have become inseparable from the creation of kongqu. Outside Shanghai, KONGQU workshops and performances have been held in Zhao Xiaoxia's Qin Institute and ICMC23 Chinese University of Hong Kong, SZ.

Connecting Brushstrokes and Rhythms: The Fusion of Chinese Calligraphy and Music in the Digital Age / Martina Merenda, University of Bologna

The interconnection between Chinese calligraphy and music has sparked deep interest throughout history, as both arts share an intrinsic connection to the concepts of rhythm, dynamism, and movement. Each brushstroke, with its varying ink concentration and thickness, becomes a flow of moods and emotions, acquiring a real "musical beauty". This presentation explores the innovative integration of these two art forms, with particular focus on new digital experimentations, where technology enhances and redefines calligraphic creations.

After outlining the main ways in which contemporary artists and composers combine calligraphy and music in their artistic practice, the project realized by the calligrapher Silvio Ferragina, titled "Musicalligraphy Project" will be presented. This project aims to explore and develop a creative dialogue between calligraphy and music by translating calligraphic strokes into musical notes and melodies. These experiments will serve as the starting point for Silvio Ferragina's "musicalligraphy performances", performative ensembles that combine calligraphy and music, involving also digital devices, where calligraphers and musicians perform live within the same event creating a multisensory experience. By incorporating digital media into his performances, Ferragina pushes the boundaries of traditional calligraphy, creating immersive experiences where the visual and auditory elements of his work coexist and enhance one another.

During the presentation, Ferragina will also share insights into his ongoing experiments with new digital tools and technologies that amplify the possibilities of his calligraphic practice, also introducing new ways of perceiving and experiencing these art forms in the digital age and fostering a deeper understanding of their expressive potential.

SESSION 4

The King of Duong: Sounds of Chinese Theater in Late 19th C. Vietnam / Bernard Kleikamp, Independent scholar (pre-recorded presentation and live Q&A)

Two distinct forms of theater existed at the end of the 19th c. in the areas of Tonkin, Annam, and Cochinchine, that today are known as Vietnam. Under French—the coloniser—influence both disappeared around the 1910s to be followed up by other, hybrid and more modern forms of theater. The first, called *chèo* (or *phuong-chèo*), is described as a kind of folk theatre, performed in the open on markets and other public places, with buffoonery and sleight-of-hand as characteristics. The second, called *tuồng* (or *phuong-nha-tro*), is described as a dignified, government-supported (court) theatre, apparently heavily influenced by Chinese theater, and played inside. *Tuồng* was actually acted in Chinese dialect using Chinese costumes, facial make-up, instruments and props. The English language Wikipedia pages on *chèo* and *tuồng* indicate that these are played in Vietnam today. It doesn't mention that those are reconstructed traditions and to me it is unsure whether the interpretations are near the originals or not.

In my presentation I will focus on *tuồng*. A review of a *tuồng* play, the King of Duong, performed at the Annamite pavilion at the Paris 1889 Expo, compares the accompanying music as "a kitchen battery tumbling down the stairs". This so picqued my interest that I wanted to find out more about *tuồng*. During my research I found countless photos and engravings of plays, instruments, and actors from that time. I'll show some of those. It is possible to reconstruct which instruments were used in *tuồng*, but actual sound material doesn't exist. The earliest sound recordings from Vietnam date from the early 1900s and those are not theater. So how do we know how the music of *tuồng* sounded? In my presentation I will present a possible answer to that question.

Nationalism Revival in Chinese Video Game Music: A Case Study of Black Myth: Wukong as a New Response to Globalisation / Zhao Yuting, Royal Holloway University of London

The Chinese video game industry has experienced rapid expansion, driven by globalization, government policies, and player communities. Of all types of Chinese games, 71.4% were based on Chinese martial arts chivalry, historical and mythological stories, and Chinese classical literature (iResearch, 2015). I refer to this game genre as Chinese Ancient-Style Fantasy Game. This paper proposes four periods of Chinese video games: "Chaotic," "Budding," "Developing," and "Nationalism Revival," reflecting a shift from imitation to nationalism, internationalization, and reinventing nationalism. This history reveals China's gaming industry's changing responses to globalization, navigating the twin demands of globalization and Chinese culture. Music in Chinese games is an important aspect to reflect these issues.

Music reveals the changing dynamics of Chinese games and globalization. A "Developing period" game like Genshin Impact caters to international markets by presenting a simplified and symbolized version of Chinese culture through musical stereotypes and

“Self-Orientalism”, diminishing the complexity of Chinese cultural expression. Contrastingly, *Black Myth: Wukong*, representing a new approach to cultural representation (“nationalism revival”) refers to a variety of traditional Chinese musical elements, including folk and religious pieces of music, which constructs a game world firmly rooted in the context of traditional Chinese culture. While still using a musical language communicative to global audiences.

In this paper, I offer a specific music analysis from *Black Myth Wukong* to explore the features and functions of music (What instruments? What traditions? What musical materials are being used, why and how?). Also, what image of Chinese culture is being provided by the music? How does music interpret both ‘constructive authenticity’ and ‘objective authenticity’ (Lind, 2022)? How does music build and reshape Chinese cultural contexts within games?

Visualizing Guqin Music: Intangible Cultural Heritage in the Digital Era / Zhao Tianyuan,
Shenyang Conservatory of Music

Guqin, also known as the seven-stringed plucked zither, is a traditional Chinese musical instrument designated as an intangible cultural heritage by UNESCO. In the globalization era, the rigid boundaries of the genre of guqin performance tend to fade, and many composers adopt Western technologies of composition to create contemporary music for guqin. Also, with the development of technology tools, computing and quantitative analytical technologies enable the construction of databases related to guqin, the input method for its special musical notation is also created. Aiming to these experience, this project will develop a novel approach for representing and studying guqin music.

My purpose will concentrate on analysing the role of hand gestures in the acoustics of guqin performances. The standard of these gestures will be based on illustrations found in traditional guqin textbooks such as *Qinxue Beiyao* (Essentials of Chinese Zither Performance, featuring thirty-six gestures) and *Taigu Yiyin* (Remaining sounds of ancient music, featuring thirty-three gestures). These unstructured data will undergo data mining techniques for identifying valuable information which can then be transformed into structured data. Through the acquisition of sound, the simulated sound scene is constructed with proper sounds. Furthermore, a dataset of performance gestures collected using Human Pose Estimation (HPE) methods will also be established. Additionally, 3D pose estimation using infrared sensor data can accurately track players’ hand motions and virtually render their movements. This will also suggest a comparative framework to analyse the use of gestures to acoustics in traditional pieces and contemporary music and allows guqin music to be better presented to the audience even to the world in new digital formats.

Uncovering Authenticity: The Digital Transformation of China’s Remote Musical Traditions /
He Shuiqingqing, University of Bristol

Based on the author's field research of the traditional instrumental ensemble--Guyue in Hejiaying, Shaanxi, and the vocal polyphony in Qiangzhai, Sichuan, China in June 2024. This paper examines the commercialization of intangible cultural heritage (ICH) music in remote regions of China. It highlights the importance of digitising genuine traditional ICH music materials, which are often overshadowed by commercially packaged music, and suggests potential ways for international dissemination. Many invaluable forms of musical

heritage exist in less-known, remote Chinese villages, predominantly performed by elderly residents or villagers with deep intergenerational ties. The challenging geography and ageing performers make it difficult to disseminate these musical traditions. Fortunately, widespread and ever-advancing digital technologies have made the preservation and dissemination of these compelling traditional Chinese music forms more accessible and efficient. However, when funding for ICH music education and dissemination is tied to overly commercialized performances, and when these music forms are repurposed for weddings and historical storytelling shows, the rapid replication and spread of commercialized ICH music can render the original forms elusive. Consequently, this paper also emphasises the critical issue of losing the traditional authenticity of these orally transmitted music forms during their transformation into new media formats. It advocates for surpassing the superficially packaged music to uncover the true, original sounds in the digitization of musical cultures.

SESSION 5

Oral Music Tradition among Ethnic Minority Groups in Yunnan: A Multilingual Parallel Corpus / Lijuan Qian and Liu Keyi, University College Cork (funded by ERC ECura project)

Facing an increasingly digitalized world, the ERC funded ECura Project is seeking out ways to empower ethnic minority communities to take up new digital technologies to become active collectors and curators of their own traditional music and dance. Its approach is thus to transform culture bearers into the culture-creators, -sustainers and -curators—protagonists for their own digital materials. After many deep conversations with local musicians from various ethnic minority communities and based on our careful observations in the last three years, the main barrier that stops local musicians from increasing their impact nationally and globally is the language barrier.

To address this challenge, the ECura team is developing the Multilingual Parallel Corpus of Yunnan Ethnic Minority Music, a platform designed to utilize modern information technologies such as multimodal data storage, multilingual corpus retrieval and analysis, and so on. We are using audio and video recordings of traditional songs and related materials as a central point, connecting the terms used in these recordings to one another and organizing corresponding written scripts (in Chinese, English, International Phonetics Alphabet and Other Pronunciation Phonetic), along with related annotations, images, performance videos, and other multimodal content. Users from those language groups could then access and browse materials by entering terms orally in their Indigenous languages, rather than having to use a foreign text-based language. Meanwhile, external viewers interested in these traditions can still access materials via English, Chinese or IPA. It is not only an innovative method for preserving indigenous music that have survived in oral tradition, but also ethically important to take indigenous ways of thinking as a central point when connecting with other commonly used languages and cultures.

The Impact of TikTok on the Authority Construction of the Musical Culture Elites of Buyi Ethnic Group in Rural Yunnan Province, China / Wang Fang, Yunnan Normal University and Zhao Qufei, Jilin University of the Arts

“TikTok”, as one of the most popular media social platforms in China, has become the main new media technology used by the music culture elites of the Buyi ethnic group in

rural Yunnan province, China, to inherit and spread their traditional music. By publishing daily cultural activities such as traditional Buyi instrument playing, band training, new work creation, and stage performance on their personal “TikTok” platform, local cultural elites have continuously strengthened their elite identity and consciousness in social life. The active use of “TikTok” by the musical and cultural elites of Buyi ethnic group in rural areas has formed a new way of authority construction in terms of striving for the right of musical discourse, consolidating symbolic resources, expanding social network and stimulating participation in public life. From the perspective of new media technology, this paper attempts to explore the influence and significance of “TikTok” on the establishment of elite authority of Buyi ethnic music culture in rural Yunnan province, China.

Sustaining Musicking Digitally: A Sensation and Cognition Perspective on Personal Musical Engagement Approaches Under the Digital Era / Wang Starry Yuhan, University of Michigan, Ann Arbor

The digital era has transformed musical engagement approached for its customers, especially in Cyberspace and even a final realm of imagination on the Metaverse space. Tia DeNora’s book seems to raise the intentions for individuals when they engage with music. DeNora’s distinguishing on refurbishing or removal, highlighting the cognitive dynamism for individuals’ musical engagement preferences to find a musical asylum in their daily life musical activities, defining the removal as a kind of escape of their real life, and the refurbishing as a kind of interaction and reconstruction on their real life.

However, for a further discussion possibility under the context of digital era, it is no fairer to define if its preferences is on private space that escape from previous environment, or public ones that negotiate with their interactions. With the new technologies making advancements, the digital era introduces transformative ways to engage with music, supported by innovative technologies like Augmented Reality (AR), Mixed Reality (MR), Virtual Reality (VR), and a lately case of applied production, the AI-driven devices such as Ray-Ban Meta Glasses.

Thus, more details from the receiving and perceiving process for subjects’ sensation and cognition process should be considered to reflect on this discourse, with the narratives of the musicalization and visualization designing, our synaesthesia possibilities with devices’ facilitation, and the fearfulness and ethics consideration on AI technologies. How do our sensation and cognition work, facilitate, and influence our intention on our digitally musicking engagements? This inquiry bridges the reflections on traditional theories of musical engagement and the novel realities introduced by digital technologies, offering a nuanced perspective on music’s role in and for the contemporary and future digital world.

Keynote speech

Sound, Power, and Algorithmic Culture: Negotiating Identity and Techno-nationalism in Chinese Digital Musicking / Yu Hui, Nanjing Normal University

This study explores the evolving relationship between musicking, algorithmic culture, and techno-nationalism in contemporary China, with a focus on how digital platforms mediate the construction and circulation of national identity. In a media environment increasingly governed by algorithmic logic, digital systems not only determine what users hear but also shape how they perform, interact, and imagine themselves as members of broader cultural

communities. Drawing on Christopher Small's concept of musicking as a relational and participatory act, this research examines how the affective and communal dimensions of musical engagement are increasingly entangled with the rational, data-driven operations of algorithmic recommendation systems.

Centering on Douyin, TikTok, and Bilibili—three of the most influential platforms in the Chinese digital ecosystem—the study analyzes how algorithmic governance both facilitates and limits expressions of national sentiment. On Douyin, algorithms prioritize “positive energy” content, promoting patriotic songs, traditional music, and culturally themed performances aligned with official discourses. On TikTok, Chinese musicking practices circulate transnationally, contributing to cultural soft power and shaping diasporic identity. Bilibili, meanwhile, functions as a participatory space where grassroots creativity intersects with nationalist messaging, often blurring the line between user-generated culture and state-guided ideology.

The revitalization and dissemination of traditional Chinese music online are also shaped by both organic user participation and platform-level interventions that privilege heritage content. These processes reflect broader techno-nationalist strategies in which digital infrastructures are mobilized to foster cultural continuity and reinforce national cohesion.

Chinese digital musicking thus emerges as a complex site of negotiation—between emotion and computation, individual creativity and collective ideology, and local cultural practices and global technological flows. Within these algorithmically governed environments, music, identity, and power are continuously co-produced, offering critical insights into the dynamics of cultural expression in the digital age.

(Sponsored by ERC ECura project.)

Puppet Show *Fox Stories* / Théâtre du Petit Miroir - Jean-Luc Penso

The "Roman de Renart" (Fox Story):

After studying shadow theater in Taiwan, the theater company Le Petit Miroir created several shadow puppet shows. Although entirely a creation, Fox Story "The Romance of Renart" is inspired by traditional Chinese shadow puppets, both in the making of the buffalo skin figurines and in the dramaturgical relationship between singing and dialogue.

Since its inception, "Le Roman de Renart" Fox Story has toured extensively in France. It has been invited to perform abroad in more than 40 countries in Europe, Asia, Africa, Middle East and Oceania with the support of the cultural department of the French foreign office. Among the forty countries where this show has been presented, "Fox Story" has been performed in China, Hong Kong, Singapore, Taiwan, and for Chinese communities in New Zealand, the Sultanate of Brunei, and the Samoan Islands.

Théâtre du Petit Miroir

Founded in 1978 by Jean-Luc Penso, the "Théâtre du Petit Miroir" made a reputation for itself as a Chinese Puppet Theatre.

Jean-Luc Penso studied puppetry in Taipei with Master Li Tienlu, one of the last great puppeteers of the island, protagonist and lead player in the Taiwanese movie "The Puppet

Master" by Hou Hsiao Hsien (winner of the Jury Prize at the 1993 Cannes Festival). Since its inception 50 years ago, more than 40 plays of puppets and shadows have been created and performed in 90 countries on five Continents. Theatre du Petit Miroir the first French puppet show invited to perform in China after the Cultural Revolution in April 1981. In 2007 Jean-Luc Penso received the Great Prize of the French Academia for moral and political sciences for his whole work. After studying shadow theater in Taiwan, the theater company Le Petit Miroir created several shadow puppet shows.

Although entirely a creation, Fox Story "The Romance of Renart" is inspired by traditional Chinese shadow puppets, both in the making of the buffalo skin figurines and in the dramaturgical relationship between singing and dialogue.

SESSION 6

Red Classic Chic: A Psychological Investigation into the Popularity of Cultural Revolution Music in Modern China / David Ludden, Georgia Gwinnett College

The Chinese Cultural Revolution (1966-1976) is often decried as a "decade of disaster," and in its aftermath all references to that time period, including its literary, artistic, and musical works, were suppressed. However, by the end of the twentieth century, China experienced a resurgence in popularity of the so-called "Red Classics," a trend that continues to the present day. If indeed the Cultural Revolution was a period of such deprivation and suffering, it is hard to explain why reminders of that time are still popular today. A similar question can also be asked of the so-called "Communist chic" fashion trend so prevalent in former Eastern Bloc countries. In this paper, I examine the motivations behind Red Classic chic, using the psychology of nostalgia as my guide. In the literature, nostalgia is defined as a bittersweet reminiscence of the past, and studies have shown it to confer psychological benefits, such as bolstering self-esteem and buffering against current stressors. My hypothesis is that personal reactions to reminders of the Cultural Revolution are largely generational in nature. First, those already established in their careers experienced the period as a time of great social upheaval, and these people suffered considerably. Furthermore, it was their voices that dominated the discussion in its aftermath. Second, those coming of age during the Cultural Revolution found the movement to be liberating and formative, shaping their thoughts and attitudes for the rest of their lives. These individuals should experience personal nostalgia when listening to music of that time. Third, those born after the Cultural Revolution should experience collective nostalgia, regarding this period as a heroic and idealistic time to which they can mentality escape from the high-pressure demands of current Chinese society. Evidence for support of this hypothesis will be sought in questionnaires sampling people from all three generations.

A Chinese Keyboard Virtuoso Blazes the Trail to the Digital Future: The Compelling Case of Victor Wang / Yawen Ludden, Georgia Gwinnett College

Digital media have provided new opportunities for creating, sharing, and preserving music, and a case in point is the work of Chinese Australian musician Victor Wang (王迟). A virtuoso pianist and accordionist formerly of the Shanghai Film Music Orchestra, Wang received the Best Performing Artist Award from the China Film Bureau in 1984, and more recently he was named as an International Role Model by the United Nations' World Intangible Cultural Heritage Protection Foundation for his achievements in music

production. As a pioneer in the realm of digital media, Wang has taken full advantage of new technologies to create and curate a large collection of self-performances that have garnered millions of internet followers. Based on personal interviews with Wang, I will trace his transition from traditional to “digital” musician. In particular, I will explore the various techniques, such as polyphonic texture and virtuosic improvisation, that Wang employs to enrich the relatively simple melodies he starts with to create complex and engaging compositions that are at once both novel and familiar. I will reveal how digital media have changed what it means for Wang to be a musician as it provides new opportunities for musical creation and self-fulfilment. And finally, I will demonstrate how Wang draws on his profound understanding of both Western and Chinese music culture to create significant works that resonate with listeners both in mainland China and among Chinese overseas. In this way, he creates tonal spaces that bring common memories, emotions, and shared identities conjured by what I call “new media music,” in which technologies affect how space is experienced, navigated, and conceptualized to create new artistic and cultural possibilities for Chinese music lovers.

The Intersection of Piano Music and Politics during the Cultural Revolution / Qiu Qingqing, University of Nottingham

During the Cultural Revolution (1966-1976), the impact of political ideologies significantly influenced various forms of art, including music. The piano, often viewed as a symbol of Western culture and bourgeois values, faced considerable scrutiny and restrictions. During this period, the state sought to eradicate elements perceived as counter-revolutionary or elitist, which included standard forms of Western classical music. Many concert pianists and composers were forced to navigate a complex landscape where they had to reconcile their artistic expressions with a rigid political climate. The Cultural Revolution aimed to promote revolutionary ideals. Many classical piano compositions were banned or heavily censored. Musicians were encouraged to perform works that aligned with socialist themes, reflecting the government’s overarching narrative. This paper proposes that a significant gap persists between our historical knowledge of musical practices and the music performed on concert stages today. By reinterpreting China’s piano music through the lens of historical performance practices, there exists the potential to uncover a wealth of intriguing musical discoveries, possibly leading to the emergence of entirely new repertoires. Accordingly, this study explores how the restrictive environment of the Cultural Revolution continues to impact both the production and performance of piano music in China. While the state sought to control artistic expressions, many pianists adapted by incorporating revolutionary themes and folk music into their performances, cultivating a unique blend of traditional performance techniques and contemporary socio-political narratives.

Comparison and Application of Sound Sources made by Pipa from Weishi Yuepu (魏氏乐谱, “Master Wei’s Music Scores”) / Lin Shuyu, Huzhou University

This paper analyzes the texture characteristics of pipa scores in the Ming Dynasty's Weishi Yuepu (魏氏乐谱, "Master Wei's music scores") and compares the differences between the sound sources made by modern pipa available on the market and the sound sources made by Wei's Pipa in the Ming Dynasty.

From the perspective of electronic music composition, this paper demonstrates the necessity of digitization of Wei's music Pipa in the Ming Dynasty. The technical key points

of sound source production include sound library construction, sampling technology, reconstruction of Chinese traditional theatrical stage sound field, and programming of Musical temperament. The electronic music sampling production of Wei's Pipa in the Ming Dynasty not only preserved the original ancient sound and timbre of Wei's music pipa but also promoted the innovative development of ancient music.

The goal is to promote the digitization of Wei's music pipa, advance the electro-acousticization of ancient Chinese musical instruments, and promote the innovation of ancient music.

SESSION 7

The Guqin in Britain: An Examination of the Impact of the London Youlan Qin Society from 2003 to 2025 / Charles Tsua, University of London

Since its founding in 2003, the London Youlan Qin Society (LYQS) has become the primary focus and instigator of guqin musical culture in the UK, from its regular bi-monthly yaji in the humble abode of its members to the grand overarching music festivals of recent times. The Society has amassed influence and following; many guqin players throughout the UK have been members at some point, and the Society has connections that enable it to invite masters over from China to teaching at its summer schools and festivals as well as being able to secure high-class venues, such as SOAS and Goldsmiths, relatively easily, much to amazement of peers outside of the UK. The Society has gone through a number of changes throughout its two decades of existence and the time is ripe to examine its successes and impact on the culture of the guqin in the UK.

For this paper, I will explore the history of the LYQS from its foundation up to January 2025. How successful is the Society in promoting the music of the qin? What are the impacts of its activities on its member, current and former? How did it navigate the Covid lockdowns compared to other qin societies in the global West? What are its current goals and plans that would continue the Society's aims and objectives into the future and beyond?

In examining the LYQS, it will present a snapshot of a part of the guqin culture of Britain through the lens of a learned society and its activities. What I hope to show is that the central role played by the LYQS has a major influential impact on the qin culture of the UK, and that this influence is very much dependent on the people who play leading roles within the Society's structure.

Australian Classical Radio and Classical Chinese Music: An Applied Experiment / Josh Stenberg, University of Sydney

For over a year, I have been programming a show called "Classics from Asia" for the Sydney, Australia radio programme 2MBS Fine Music. These programs, about half of which is from the Chinese tradition, air to a public otherwise accustomed to Western classical music and jazz, and allow me to test audience acceptance for Chinese classical music. They also remain available as digital programs for over a year. The programming effort requires me to define different types of music vis-à-vis 'traditional' 'folk' and 'Western,' while also challenging the assumptions of the station's overwhelmingly Anglo-Australian volunteers and audiences of what the boundaries of classical music are. This

work also requires attention to what kinds of information need to be provided to presenters and listeners to make the excerpts intelligible. This presentation maps the challenges, presents my current solutions, and hopes to canvas ideas and spur conversation about how to present ‘classical’ Chinese music, and to whom.

Cross-Cultural Elements in *A Sunset Walk* and *Seasons of Dreaming* / Wang Zheng-Ting, The Conservatorium of Music, The University of Melbourne

This paper explores two instances of cultural syncretism, *A Sunset Walk* (Piano, percussion and the sheng) and *Seasons of Dreaming* (computer and the sheng). I am using the definition of syncretism put forward by Kartomi (1998/9: 172, n. 6), namely, ‘the result of contact between at least two music cultures and the consequent transformation of the styles in context into a new synthesis of syncretic style’. These two compositions, for traditional Chinese instrument the sheng combine elements of music genres from west and east cultures. These two pieces stand at a point of intersection in both migration studies and studies of cultures in contact, vividly endorsing Wang Yiyan’s observation (2000:122) that “migration is an intensified cross-cultural experience” offering creative advantages to both the host society and the transplanted or migration society. An analysis of the compositions indicates that, in this modern world, Chinese migrants’ music integration with the mainstream society is becoming stronger. Chinese music in its diaspora ‘no longer tightly territorialized, spatially bounded, historically unselfconscious, or culturally homogeneous’ (Appadurai 1991: 191). In this way, the music of Chinese migrants can enrich both the original culture as well as that of the country they live in.

SESSION 8

Chinese Sound Archives in France: Preserving Tradition, Exploring Circulation, and Embracing Digital Futures / Jia Junyuan, EHESS (School for Advanced Studies in the Social Sciences)

This paper examines Chinese sound archives preserved in France, highlighting their significance in advancing Chinese music research and their relevance to the evolving landscape of digital media. It focuses on collections held by the National Library of France, the Center for Research in Ethnomusicology (CREM) at Nanterre University, and the Guimet Museum. These archives include extensive shellac record collections of Chinese music, which are analyzed in terms of their size, genres, and historical context. By providing specific examples of Chinese recordings conserved in French institutions, this study sheds light on the circulation and preservation of Chinese music across temporal and geographical boundaries.

The paper argues that these sound archives, as both historical artifacts and cultural resources, offer valuable insights into the study of Chinese music’s cultural history and global dissemination. It emphasizes the critical role of digitization and visualization in ensuring broader accessibility to these materials, fostering opportunities for scholarly research, public engagement, and creative reinterpretation.

This discussion also connects the archives to contemporary trends in digital media, exploring how new platforms enable the discovery of historical musical treasures. By examining the ways digital technologies intersect with traditional sound collections, the paper highlights their potential to inspire new approaches to musical presentation,

repatriation, and creation while addressing questions of authenticity, liveliness, and ethical concerns.

Ultimately, this study situates Chinese sound archives within broader discussions of digital futures, demonstrating their ongoing relevance to Chinese music studies and their transformative impact on how music is preserved, studied, and shared in a globalized, digital world.

Social Media Facilitated Online Music Education: A Study from the Perspective of Chinese Parents / Zhou Jue, Chong Qing University, China

Amid the COVID-19 pandemic and the introduction of China's "Double Reduction" policy, online music education has expanded swiftly, emerging as a pivotal topic for scholarly investigation. This study examines how social media establishes new digital spaces for online music education, focusing on how these platforms support music instruction, facilitate resource sharing, and affect parental decision-making.

Rooted in social learning theory, this study analyzed responses from 398 parents across 15 music training institutions in Chongqing, China. The analysis examines how social media fosters parental social learning by highlighting factors such as observed perfectionism, observed parental imagery, and trust in word-of-mouth. These elements activate compliance and comparison behaviors, encouraging parents to invest in online music education for their children.

The findings suggest that social media not only broadens the distribution of music education resources but also shapes parents' notions of educational success and peer comparison, ultimately encouraging greater acceptance of online music education. By examining how digital media generates and circulates knowledge within the domain of music education, this research offers novel insights into the broader ecosystem of Chinese music education and parental social behavior. These results carry substantial implications for understanding digital media's influence on music cultural practices, providing both theoretical foundations and practical strategies that may inform future policy and educational initiatives.

Music Education in the Digital Wave: How Social Media is Reshaping Educational Models in China / Zhao Yuanyuan and Zhang Mengwei, University College Cork

The rise of social media platforms like Kuaishou, Douyin, and Bilibili has transformed music education in China, reshaping traditional methods and market dynamics. This study contrasts two educators' experiences: a veteran teacher at a Chinese Youth Palace and a young, recently graduated guitar instructor.

The older teacher, in her sixties, describes the difficulties of adapting to social media for self-promotion and notes that traditional instruments like the erhu are harder to teach online compared to the guitar. She highlights disruptions caused by students who prefer learning 'viral pieces' over structured curricula and mentions the limited success of pre-recorded erhu lessons during the pandemic, due to low student engagement.

Conversely, the young guitar teacher embraces digital tools with optimism, believing online instruction could eventually replace traditional methods. He actively uses social

media for outreach and envisions future advancements, such as robotic arms and exoskeletons, enhancing online learning. He argues that these technologies will yield excellent results in music education.

By juxtaposing these perspectives, the study explores generational differences in adapting to social media and the varied impact of online teaching across instruments, shedding light on the evolving landscape of music education in the digital age.

Digital Futures for Chinese Music: Reimagining Education through Environmental Agency and Posthumanism / Yang Zixuan, University of Cambridge

This research examines how digital technologies can revitalize the education and preservation of Chinese music, specifically Hua'er and other folk songs and mountain songs (shan'ge), by simulating and enhancing their natural and cultural environments. These forms of music are intrinsically linked to specific ecological and cultural contexts, now at risk due to global and urban pressures. Through the use of technologies such as virtual reality (VR) and augmented reality (AR), this project aims to reconstruct these vital environments, offering new educational tools that preserve and extend the reach of these traditional songs.

Central to this initiative is the development of what we term 'environmental agency'—digital agents endowed with the capacity to dynamically interact and adapt within virtual ecosystems. Inspired by "Generative Agents: Interactive Simulacra of Human Behavior," these environmental agents are designed to emulate natural systems, possessing autonomy that enables complex interactions and responses. This not only aids in creating a more engaging and realistic educational experience but also aligns with posthumanist philosophies that advocate for understanding and interacting with the world beyond human-centric viewpoints.

Posthumanism here plays a crucial role, challenging the traditional boundaries between humans and technology, and between culture and nature. By imbuing digital environments with agency, this project seeks to foster a deeper philosophical engagement with these technologies, encouraging users to reconsider the role of human and non-human actors in cultural preservation and educational practices.

Ultimately, this research aims to demonstrate that advanced digital simulations can serve as powerful educational platforms, where the rich heritage of folk music can be experienced and understood within a broader, more interconnected ecological and cultural context. This approach promises not only to preserve the past but to inspire new ways of thinking about culture, education, and technology in the digital age.

SESSION 9

Lion Dancing in Cuba at the Margins of the Digital Era: Embodying Otherness in a World Without Internet / Edwin Porras, Haverford College

Facing an increasingly digitalized world, the ERC funded ECura Project is seeking out ways to empower ethnic minority communities to take up new digital technologies to become active collectors and curators of their own traditional music and dance. Its approach is thus to transform culture bearers into the culture-creators, -sustainers and -

curators—protagonists for their own digital materials. After many deep conversations with local musicians from various ethnic minority communities and based on our careful observations in the last three years, the main barrier that stops local musicians from increasing their impact nationally and globally is the language barrier. To address this challenge, the ECura team is developing the Multilingual Parallel Corpus of Yunnan Ethnic Minority Music, a platform designed to utilize modern information technologies such as multimodal data storage, multilingual corpus retrieval and analysis, and so on. We are using audio and video recordings of traditional songs and related materials as a central point, connecting the terms used in these recordings to one another and organizing corresponding written scripts (in Chinese, English, International Phonetics Alphabet and Other Pronunciation Phonetic), along with related annotations, images, performance videos, and other multimodal content. Users from those language groups could then access and browse materials by entering terms orally in their Indigenous languages, rather than having to use a foreign text-based language. Meanwhile, external viewers interested in these traditions can still access materials via English, Chinese or IPA. It is not only an innovative method for preserving indigenous music that have survived in oral tradition, but also ethically important to take indigenous ways of thinking as a central point when connecting with other commonly used languages and cultures.

Future Conceptions for Republican Music; Discussing Music Creation / Anna-Maria Rau, Ruhr University Bochum

This conference paper focuses on future conceptions in the discourse of music-related magazine articles from the Republican period (1912-1949). Before the rise of digital media, journals were an important medium for intellectuals of the music scene to discuss the creation, performance, study and teaching of music. They provided publishing opportunities to criticise or praise current developments, to share materials, and to make proposals for the future direction of musical creation.

The underlying study examined such articles through the lens of different future conceptions, which will be briefly introduced. These help to analyse the different ideas of how new music should be created, i.e. the expectations carried by nationalist or socialist ideals, as well as those of individuals who saw themselves as members of a more independent international intellectual community. Among various approaches that emphasised the need for change, there were alternative approaches that stressed the importance of preserving traditional cultural elements such as regional folk music and other popular styles for future generations. Other aspects of a future-oriented inquiry address dystopian concerns, such as the fear of becoming culturally obsolete compared to Western music styles or too dependent on Western influences.

This study especially targets the sub-discourses alongside the dominant debates in order to reconstruct lesser-known fractions of the overall discourse. This helps to highlight the frameworks for new creation and criticism, the fusion of musical styles and the handling of traditions. By analysing the content from the perspective of future-oriented arguments, new insights into new Chinese music and perceptions of modernity can be found.

Reimagining Archives: AI-Driven Composition for Preserving and Evolving Chinese Musical Heritage Sustainability / Li Fangchun, The University of Queensland

This paper investigates the use of AI composition technology to preserve and advance the rich traditions of Chinese music and its sustainability. Its goal is to investigate the possible

benefits and inherent challenges associated with integrating AI with Chinese musical inheritance, providing theoretical insights to guide future music practices.

Chinese traditional music culture is rich and diverse, encompassing a wide range of genres such as indigenous folk songs and opera music. It also features traditional local instruments, alongside music associated with ethnic minority festivals and ceremonial practices. However, urbanisation, cultural modernisation and the decline of traditional cultural customs have placed many of these forms on the brink of crisis. For instance, Mongolian Chief Tune, Dong Ethnic Song, Shaanbei Storytelling, and Fujian Nanyin. The influence of modern cultural trends has hindered the development of these traditional forms in contemporary society, leading to their gradual disappearance.

Amid this challenge, AI composition technology has emerged as a promising tool. Leila Adu-Gilmore highlights that AI can transform music historical archives into reusable creative resources, enabling music heritage to thrive in the digital age. In *Authentic Intelligence Mixtapes: DJs and producers' communal radical archiving and teaching in the age of AI* (2024), Adu-Gilmore emphasises how AI addresses the vulnerabilities of oral traditions by digitally restoring, cataloguing, and recreating rare performances and recordings.

As a composer, I will explore the potential of using AI technology such as Suno and Folk Rnn and digital recommendation system to creatively integrate hybrid Chinese musical resources into new compositions. This approach not only incorporates old musical sources into contemporary compositions but also acts as a means of preserving and collecting rare Chinese musical heritage, assuring its continued relevance and accessibility.

SESSION 10

The Inheritance of Chinese Ethnic Music in the Multimedia Era: Theory and Practice [Roundtable]

China has 1.1 billion internet users. The new digital media has provided the traditional "repackaging" and enhanced the sharing of cultural diversity. The WeChat official account of government, folk and inheritors such as China ICH Protection Center and ICH Bar has become the main multimedia communication platform for the inheritance ICH. The inheritance of Chinese ethnic music has also been more widely spread through multimedia.

Review on the China's 20 Years of Intangible Cultural Heritage Protection based on Inner Mongolia's Intangible Cultural Heritage Protection / Naran Bilik, Inner Mongolia Normal University

Inner Mongolia Autonomous Region currently has 2 representative projects listed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity (ICH), namely the Mongolian long tune folk songs and the Chinese Mongolian throat singing art. As the president of Inner Mongolia ICH Protection Association, I have experienced the work of protecting ICH and have also witnessed many protection practices. The inheritors of Mongolian long tune, erhu performance, and hulmai have their own video accounts, and online multimedia provides the possibility for mass inheritance. In 2005, the State Council of China issued on strengthening the protection of cultural heritage and established a four-level protection system consisting of "national +provincial +city

+county”. Over the past 20 years, a system for the protection of ICH has been established. 31 provinces have introduced local regulations for the protection of ICH, and many places have also formulated a number of regulations for categories or projects of ICH. The Ministry of Culture and Tourism has implemented the ICH Record Project to support the recording of 2029 national level representative inheritors of ICH. Strengthen the digital protection of ICH and publish and implement industry standards for the collection and recording of ICH digital resources. The State Council has announced 5 batches of 1557 national level representative ICH projects, with over 100000 projects listed in the national, provincial, municipal, and county ICH lists. A total of 43 projects have been included in the UNESCO ICH List and Roster. 3068 representative inheritors of five batches of national ICH have been recognized, and nearly 100000 representative inheritors of ICH have been recognized by the Cultural and Tourism Administrative Departments at all levels (Wang Bin 2024). In the digital future, China's intangible cultural heritage protection will explore more diverse and innovative ways.

Representing Folk Music of Yunnan in the Multimedia Era China / Shen Haimei, Yunnan Minzu University

Yunnan folk music has long dominated many short video platforms in the multimedia era, such as the Red Book, Tiktok, and Bilibili, while the Wa reggae music, popular song “dinosaurs carrying wolves”, and the Yi folk music with different music forms and themes, such as Let's Drunk, Yongde Horse caravan Tune, have exploded on various short video platforms becoming a new transmission scene of Yunnan culture, making Yunnan's original music represented in a new way. On the other hand, Yuanshengfang a NGO of culture in Yunnan has produced a series of oral documentaries about Tian Feng, reviewing the history of Yunnan's ethnic music inheritance, which have been widely known through multimedia dissemination. The sense of freedom, entertainment, relaxation, and emotion expressed in its music to build the emotional connection between Yunnan folk music and the mass internet, furthermore, allows the online public to fully release their anxiety under modernity and gain empathy through the internet. The Yunnan folk music presented on multimedia has become a new sound landscape and re-evaluation of Yunnan culture that was stereotyped savage and backward.

The Inheritance Practice of Yi Ancient Ballad Meige / Guo Xiaowei, Yao'an County Intangible Cultural Heritage Center in Yunnan Province

Meige is a creation narrative epic of the Yi ethnic group in Chuxiong, Yunnan, China. It records the local Yi people's ancestor legend, farming daily life, pure love of young men and women, and Yi people's "nursery rhymes". The Yi people use the "Meige" tune to sing duet and answer

questions, recording their history, memories and the changes of life in the local area. In Mayou Township, Yao'an County of Chuxiong, known as the "hometown of Meige", local cultural elite Guo Xiaowei established Meige studio and collected oral legends, stories and folk songs pressed the "Chinese Yi Meige Epic Series" as a textbook for Meige inheritance. Meige cultural inheritance classes were held in Mayou and Huangnitang Village respectively. Students were recruited in Mayou Village and classes were held every Friday and Saturday evening to learn Meige tune, dance and Hulusheng (Mouth organ). At the same time, using the Meigestudio WeChat platform to provide audio teaching online modes, 128 teaching and performance videos were released on the WeChat platform,

allowing villagers to truly learn from their phones in the fields and at home, and popularizing Meige culture to the public through network multimedia. Since 2013, dozens of students have participated in the inheritance learning program. Meige studio students have been invited to perform on CCTV three times and have also held Meige culture exhibitions at Kunming Theater. They have also participated in Meige intangible cultural heritage introduction to universities and Meige culture forums at Yunnan Provincial Universities, playing an important role in the protection and inheritance of Meige culture.

(Sponsored by ERC ECura project.)

Echoing Yi Identity in Piano Practice: Adapting Minority Music for Piano Grade Exam / Yalun Yang, University College Cork

This presentation introduces a newly composed work, "Camellia Blossoms on the Top of the Mountain," which I wrote based on the traditional Yi Song in Yunnan. The work was written for student's piano practice in their preparation to the piano grade exam practice. The initiative behind this composition is to allow more Chinese piano learners to hear authentic ethnic minority music and to address the invisibility of Yunnan's rich indigenous music within China's piano grade exams.

In this paper, I will discuss how melodies rooted in oral and monophonic traditions have been transformed by the harmonic structure and musical form of piano music, and present this piece that meets the criteria for grade 6 in China's piano grade exams, reflecting the finger technique requirements of this specific grades.

Going beyond the action of previous effort in the composition which incorporate elements of ethnic minority music, the "Camellia Blossoms on the Top of the Mountain" reflects on both local musicians' perceptions towards their tradition and the potential piano player's feedback on both technical challenge and aesthetic expectation. Through a whole communicative process of "Collect-Adapt-Review-Modify-Apply", the music will be returned to local musicians, composers, and audiences for critique. Their feedback shapes harmony, tempo, ornamentations, and more. My role shifts from composer to mediator, balancing the expectations of minority musicians, piano teachers, and students. This dialogic approach reframes composition as communication: a platform on which diverse musical identities negotiate the shared discourse of the final score. In doing so, it offers a transferable template for repertoire design within graded music examination systems, emphasising collaboration over extraction and providing a more reciprocal circulation of minority music in mainstream pedagogy.

SESSION 11

International Sharing and Uses of Chinese Brass Band Videos amid the American Douyin Ban and the 2020 Threat to Ban WeChat / Joseph Kaminski, The College of Staten Island CUNY

In August 2020, U.S. President Donald Trump issued executive orders to ban the messaging app WeChat and video-sharing app TikTok, the Chinese version of which is Douyin. The threat caused concern among Chinese living in the U.S., for WeChat is the main means of messaging families and friends both in China and abroad. Funeral brass bands in New York became alarmed about contacting musicians and clients for the functioning of their business and receiving the latest songs from the mainland to learn and

perform. This threat was stopped by a lawsuit, so WeChat withstood the ban. WeChat still remains a means by which bands both on the mainland and throughout the Diaspora send and receive music videos, either through posting moments, or directly through messages. The presenter collected hundreds from various WeChat music groups. Douyin, on the other hand, is totally banned in the U.S. for alleged security and privacy concerns. For mainland bands though, Douyin is their primary means for advertising through video clips, and it is just not used for entertainment. The presenter collected also hundreds of Douyin videos by traveling to the mainland to purchase a smartphone, create a China Mobile account, and download Douyin. The TikTok in American contains different videos that cater to American tastes, and it has minimal Chinese brass band videos except for some posted by coffin sellers to also advertise a brass band. The presenter's friends in America continue to use WeChat for video sharing, yet on the mainland Douyin is favored. The Douyin American ban is really created from verbal disputes between the U.S. and China since 2020, with no essence of threat, and this ban is preventing American scholars and musicians from grasping the true nature of contemporary ethnomusicology as it unfolds with Chinese funeral music in mainland towns.

Representing and Re-presenting: Repackaging Traditional Chinese Opera and Drama for the Digital Stage / Zhang Yuanqing, China Conservatory of Music & Chen Nan and Anthony Paul De Ritis, Northeastern University

On May 4, 2018, upon the 200th anniversary of Marx's birth, President Xi Jinping shared the concept of "two creations," which emphasized new laws of adapting China's traditional culture for the reception and acceptance of younger generations, thereby promoting intergenerational dialogue between traditional culture and digital media and bridging the rapidly expanding culture gap between China's past and present. This concept was further committed to within China's "14th Five Year Plan for the Development of Cultural Industry" (2021), which included charges to innovate and adapt (i.e., repackage) China's traditional cultural genres and modes of artistic expression into new media formats, with a focus on online broadcasting, digital art and creativity, digital entertainment, and immersive experiences. In this presentation the authors will share several examples of how such national planning policies are being realized by China's contemporary performing arts industry, promoting the close integration of online and offline digital performances of China's traditional arts such as Chinese opera (xiqu), quyi, and folk music; and encouraging art troupes, artists, and other inheritors of China's intangible cultural heritage to get digital. New theaters with 5G+8K technology (a combination of 5G wireless networking and 8,000-pixel display resolution), multi-camera shooting, multi-angle viewing, and holographic projection technologies are bringing unprecedented viewing experiences to today's audiences. Concepts to be discussed include recent productions of Shaoxing opera on Bilibili, the mashing up and digital mixing of traditional and popular culture in the vocalizations of Huo Zun and the "416 girls," the first AI humanoid opera performer You Zixi, and the mewings of the Chinese fantasy opera adventure animated series: "Beijing Opera Cats."

Digital Tools for Avocational Kunqu Singers / Kim Hunter Gordon, Duke Kunshan University

The advent of digital media has revolutionized the preservation and dissemination of traditional Chinese music, particularly within the Kunqu community. This presentation examines the internet-based tools and online networks that have become increasingly accessible to avocational Kunqu singers in recent years.

Central to this exploration are the website Gongchepu.net and the Precious Pearls of Rhyme Studies (Yunxue Lizhu) WeChat mini-program, which digitizes Shen Chenglin's seminal Kunqu rhyming text. A suite of AI-driven Kunqu tools, developed by Runzhijia, including automatic ornamentation, translation into numbered musical notation, orchestra accompaniment generation, and comprehensive pronunciation tables for each piece in a full act.

The rapid growth of these digital resources illustrates how digital technology is offering innovative ways for avocational singers to engage with and learn Kunqu. These tools not only make the art form more accessible but also contribute to its preservation and evolution by enabling new forms of creativity and community interaction.

This presentation will discuss the broader impact of these technologies on the Kunqu form and its practitioners, highlighting both the opportunities and challenges that come with digital preservation and modernization. Through this analysis, the presentation aims to shed light on the digital futures of Chinese music, exploring how traditional practices can adapt and thrive in the digital age while addressing the ethical and cultural considerations inherent in such transformations.

SESSION 12A

The Impact of the Contemporary Media on the Performative Practices of Quanzhou Nanyin--
Exploring the Ecomusicology of Nanyin in the Digital Age [panel]

This panel explores the profound impact of digital media on the performative practices, aesthetic ideals, and cultural sustainability of Quanzhou Nanyin. As a UNESCO-recognized intangible cultural heritage of the Minnan region, Nanyin is characterized by its vocal-centered philosophy and the interactive ideal of "Tshit-tho" (Nanyinian interplay). The four presentations address how digital media ecology reshapes Nanyin's traditional performance logic, challenges its aesthetic essence of interactive harmony ("Hé"), examines the role of Nanyin's performative logic in contemporary music creation, and focuses on reconstructing the "Tshit-tho" experience involving both performers and audiences. Additionally, the panel explores how digital media redefines the spatial and social dynamics of its participatory practices. Through theoretical frameworks such as ecomusicology and media ecology, alongside case studies like immersive performance designs by the Quanzhou Cultural Tourism Group, this panel sheds light on how Nanyin evolves to balance tradition and innovation, offering fresh insights into its adaptation and sustainability in an era of rapid technological transformation.

Redefining Nanyin's Performative Practice: Ecomusicological Perspectives on Digital Media's Impact /Yang Kuang-Tze, The Center for World Music of the University of Hildesheim (pre-recorded audio)

Nanyin, as a UNESCO-recognized intangible cultural heritage of Minnan region, is characterized by a unique vocal-oriented philosophy that forms its performative practice and is further anchored by the concept of "Tshit-tho" ("Nanyinian" interplay) which guides the performative practice. In the context of Nanyin, "Tshit-tho" refers to the distinctive state of interaction between musicians and singers during performances, where instrumentalists respond improvisationally and intricately to the singer's performative vocalizing, including their vocal inflections and dynamic expressions. Through this

dynamic and improvisational interaction, all the participants co-create the foundation of Nanyin's aesthetic ideal of "Hé" (interactive harmony), shaping its musical style and guiding both its vocal characteristics and instrumental textures.

Such a performative logic stems from the unique social and cultural interactions cultivated within the traditional "Guan-ge" settings of Nanyin, where participants engage in dynamic exchanges shaped by shared contexts and cultural meanings. However, the rise of contemporary digital media has profoundly disrupted this traditional performative logic. By redefining global and local exchanges, digital media alters identity and collective behavior, posing challenges to Nanyin's performative practice and its deeply rooted aesthetic ideal of interactive harmony ("Hé").

This study employs an ecomusicological approach to explore the impact of digital media on Nanyin's performative practice. Drawing on Joshua Meyrowitz's theories of media ecology and glocality, this study examines how digital media reshape the spatial and social dynamics of Nanyin, deconstruct traditional role divisions, and enable new forms of interaction. This study illuminates how Nanyin's performative logic adapts and evolves in the digital age, offering critical insights into its cultural sustainability in a rapidly changing media landscape.

How "Tshit-tho" Interplays Between Nanyin and Pop Music: The "Picture" and "Frame" in Skimming Nanyin's Nanyin Pop Transcription / Yu Chung-Yuan, Quanzhou Normal University

"Tshit-tho" means "interplay" in the nanyinian discourse system, in which "tshit-tho", instead of performing or singing, means "playing" Nanyin together. In "tshit-to", the Nanyin musicians build together the "vocalized heterophonic sound texture" with their vocal and instrumental decorating styles, which play the roles of leading or following, pushing or answering, surrounding and interacting with the singer's vocal style, to create an active motion in the meditative atmosphere. Through "Tshit-to", the so called "Hé(和)", the interactive harmony as aesthetic spirit of Nanyin, as well as the philosophy "harmony with difference stayed(和而不同)" are displayed in the sound interaction.

In the stage performative compositions with Nanyin elements, the experiments of the band "Skimming Nanyin" to arrange Nanyin with pop music achieve a great reception in the both aspects of live performance and internet media. Their producer, Kaidong Cai indicated that their approach is to make a popular arrangement for Nanyin, without changing the nanyinian original content. Therefore, in the arrangement the pop music and Nanyin can be seen as "frame" and "picture", which brings the following questions: does "tshit-to" also exist in their arrangement, between Nanyin and non-Nanyin instrumental or harmonic language? In the stage performance, how does the interplay work between the nanyinian "hé" and the interaction brought by the pop music? Furthermore, how do their works interplay with the audience online? The meaning of "tshit-to" and its practical logic in the popularized Nanyin transformation experiments will be discussed as great care of this research.

"Tshit-tho" in Practice: The Manifestation of Nanyin Interplay in Contemporary Music Creation / Zhuo Yue (Jerry), Cardiff University

This paper explores the role of "tshit-tho" (interplay) in contemporary musical creative practice that involves the Nanyin. It aims to argue for the presence of an "ecosystem" in which "tshit-tho" acts as the main drive of musical creation and experiences and the

maintenance of music communities. Specifically, the paper will introduce several original Nanyin works of Cai Yayi, the founder of Nanyin Yayi society, who is considered one of the leading figures in contemporary Nanyin practice. All Cai's works share a strong "tshit-tho" spirit. They are highly collaborative in terms of the incorporation of multimedia and stage design in performances, each focusing on certain Nanyin aspects, such as nian-ci (diction) and chuan-shou (teach and pass on). These will be compared with the author's own works that he created after becoming a member of the society, which focus on reconstructing a "tshit-tho" experience that involves both the performers and the audience. Both have tried to answer a specific question: can the use or citation of the Nanyin, including its lyrics, sounds and practices, retain its originality and authenticity in new musical works? By establishing temporal and logical connections between Cai's and the author's works, the paper demonstrates a deep, multi-level involvement of "tshit-tho" in the author's own music life and an extension and variation of the "tshit-tho" concept in his creative practice. The paper therefore argues for the importance of "tshit-tho" in the future promotion and preservation of the Nanyin.

Session12B

The Historical Practice and Significance of Early Acoustic Data in the Development of Traditional Chinese Music [panel]

This panel explores the profound impact of digital media on the performative practices, aesthetic ideals, and cultural sustainability of Quanzhou Nanyin. As a UNESCO-recognized intangible cultural heritage of the Minnan region, Nanyin is characterized by its vocal-centered philosophy and the interactive ideal of "Tshit-tho" (Nanyinian interplay). The four presentations address how digital media ecology reshapes Nanyin's traditional performance logic, challenges its aesthetic essence of interactive harmony ("Hé"), examines the role of Nanyin's performative logic in contemporary music creation, and focuses on reconstructing the "Tshit-tho" experience involving both performers and audiences. Additionally, the panel explores how digital media redefines the spatial and social dynamics of its participatory practices. Through theoretical frameworks such as ecomusicology and media ecology, alongside case studies like immersive performance designs by the Quanzhou Cultural Tourism Group, this panel sheds light on how Nanyin evolves to balance tradition and innovation, offering fresh insights into its adaptation and sustainability in an era of rapid technological transformation.

Digitalization and Historical Transmission Research of Mongolian Folk Songs / Luo Zhong, Inner Mongolia Arts University

Mongolian folk songs, a treasure of traditional Chinese music, embody profound historical and cultural value. However, under the traditional oral transmission method, they face challenges of loss and oblivion. This paper focuses on the digitalization of Mongolian folk songs, delving into the application and impact of 20th century recording technology in preserving and transmitting them. Using the Ancient Song of Hangjinqi county in Ordos as a case study, this paper employs ethnomusicological methods to analyze 1984 recordings, interpreting musical forms and cultural significance, and revealing transmission characteristics and practical value. Ordos Ancient Song is considered one of the oldest forms of Mongolian long tune. This research emphasizes the importance of digitalization and historical memory, providing theoretical and practical references for the transmission of Mongolian folk songs.

Retrospect on the Digitalization of Peking Opera in the 20th Century / Sheng Song, National Academy of Chinese Theatre Arts

Since the early 20th century, Peking Opera has been initially combined with digital technology, either the opera film *Dingjun Mountain* in 1905 or the wax cylinder record and 78-turn rough record recorded before 1949, it has played an important role in the development and subsequent heritage protection. Since 1985, the "audio and image matching" project has made important contributions to the protection of classic plays, the inheritance of history, the theoretical and practical teaching of Peking Opera art. By tracing back several important achievements of digitalization of Peking Opera in the 20th century, this thesis sorts out historical causes, specific forms and value influences, aims to discuss the positive role and significance of digital technology empowering opera art in the future.

Research on the Transmission and Innovation of Northern Grassland "Chor Music" in the Context of New Media / Shi Zhancheng, Inner Mongolia Arts University

This paper delves into the profound impact of the new media environment, particularly digital media technology, on the preservation, creation, performance, dissemination, teaching, and cultural discussion of Northern Grassland "Chor Music". In the context of new media, digital media not only provides new avenues for the preservation of "Chor music", effectively preventing cultural loss, but also stimulates new vitality in creation and performance. The paper analyzes the re-recorded and published *The Commemorative Edition of the Renowned Mongolian Chaorer Player Serashi* by China Record Corporation, showcasing the rebirth of old records in the new media environment, reflecting a deep desire for the protection and transmission of music, as well as the profound changes that new media bring to the lives and creative processes of musicians, cultural inheritors, and other groups.

The Significance and Enlightenment of Early Recording in the Development of Pipa Art / Zhang Xiaodong, Shanghai University

The Chinese pipa instrument once had a brilliant influence on the development of historical. And music has been around since at least 747 AD. However, due to the unique notation of Chinese Musical Instruments, the ambiguity in rhythm, time value, playing method, etc., the inheritance of music mainly depends on the specific communication between people. The preservation of early recordings, to a certain extent, makes up for the interruption of musical inheritance caused by human reasons. This paper will discuss the historical significance of the early pipa recording, music score and performance method, and explore its value in terms of function and guidance. Meanwhile, this paper analyzes the importance of the research in this field in the development of Chinese Musical Instruments.

SESSION 13A

Correlation Between Percussion Instrumentation in Chinese Orchestras and Social Cultural Value Orientation / Liu Xinhui, Macau University of Science and Technology

This article aims to verify the correlation between the percussion instrumentation in Chinese orchestras and social cultural value orientation. In the early 20th century, Chinese orchestral compositions prominently utilized traditional Chinese percussion instruments to reflect deep national sentiments and social contexts. Works such as Nie Er's *Cui Hu Chun Xiao* (Green Leek in Spring) and Jin She *Kuang Wu* (Dance of the Golden Snake)

showcase the spirit of hardworking people. However, with the advancement of globalization and the development of multiculturalism, composers began to explore the fusion of Eastern and Western music, gradually incorporating Western percussion instruments to enrich the expressiveness of their works. For instance, Wang Danhong's *Tai Yang Song* (Ode to the Sun) skilfully blends traditional and modern instruments, showcasing the cultural depth of the Bashu region. In modern Chinese orchestras, percussion instruments not only play a role in creating atmosphere but also reflect the changes of the times and the blending of cultures in their instrumentation choices. The article further explores how composers from different historical periods have employed percussion instruments to express social cultural values, emphasizing that music is not only an artistic expression but also a reflection of its era. Through an in-depth analysis of the evolution of percussion instruments, this article elucidates their diversity and relationship with the contemporary musical context, thereby providing new insights for understanding the cultural connotations of Chinese orchestras. The evolution of percussion instruments serves as an important link in the dialogue between traditional and modern cultures, laying a foundation for future musical creations.

The Decolonizing Value of Diverse Musical Notations and the Potential for Digital Gamification of Notation in Guzheng Teaching / Chen Shiran, University of York

This presentation is based on a PhD project that investigates the decolonizing potential of various forms of musical notation in music education. The project explores gongche notation—an ancient Chinese musical notation system that has largely fallen out of use due to the dominance of Western notation, cultural colonialism, and the push towards the "modernization" of music in China—and its potential for enhancing the teaching and learning experience with the guzheng, a traditional Chinese instrument.

As an element of the research, the researcher plans to gamify the learning process by developing digital teaching tools based on interactive games. For instance, a symbol-matching game could require players to associate gongche notation symbols with their corresponding pitches or rhythms, resembling a puzzle or layout game. Upon making a correct match, the corresponding guzheng notes are played, which aids learners improve their vision and hearing while fostering their musical perception. Additionally, various modes can be incorporated, such as a practice mode and a competitive mode.

This research forms part of the research project's wider exploration of the musical score: is Western staff notation, numbered notation or gongche notation the most suitable for 21st century teaching of guzheng? So far, insights from interviews have revealed that many guzheng teachers and students experience varying degrees of cognitive discomfort when working with multiple notation systems, underscoring the need for improved understanding of user experience with notation. Through the gamification of notation-learning methods, the project expands its focus to include questions around the digital suitability of different kinds of notation in our technology-rich contemporary world. When presented within a simple computer game, which notation do users find most helpful? In this presentation, the researcher explores this and other questions in relation to the next stage of the project.

SESSION 13B

Chinese Music and the Diaspora in Portugal and Brazil / Enio de Souza, NOVA Lisbon University, Institute of Ethnomusicology, Centre for Studies in Music and Dance

Two important moments stand out when we talk of Chinese music and diaspora, notably in Portugal and Brazil. The first is directly linked with the transfer of Macau's sovereignty to the People's Republic of China, when many Macanese (the Portuguese and Chinese of Macau) left for other countries. The second came with China's economic rise from the late 1990s, when thousands of Chinese citizens left the country, drawn by their fascination with the outside world. These two turning points would play a part in the emergence of musical groups of various Chinese genres, hitherto a rare occurrence, notably in Portugal and Brazil. In the context of the Lusophone, I will also address a Chinese music group linked with Macau that has appeared in Canada in recent years. It is from this perspective that I will present my paper, focusing specifically on these two countries that belong to the Community of Portuguese-speaking Countries (CPLP), Portugal and Brazil and also on the paradigm of the Lusophone Diaspora, Canada.

Study on Digital Collation and Innovative Inheritance Mode of Traditional Music of Daur and Ewenki in Inner Mongolia, China / Jin XiangJing, Inner Mongolia Normal University

This thesis takes the digital collation and innovative inheritance mode of traditional music of the Daur and Ewenki, which are mainly distributed in the Inner Mongolia Autonomous Region of China, as the object of investigation and research. The Daur and Ewenki tribes have language, no script, and the national wisdom and cultural kernel rely on traditional music, storytelling while singing and other forms of transmission from generation to generation, while oral transmission, master with apprentice is the traditional way of transmission.

However, based on the author's five-year field work, I deeply feel that there is so less young people to inherit the traditional music - with the death of the old generation, the national language, traditional music would be also gone with them, and most of the new generation of Daur and Ewenki young people do not tend to inherit the traditional music.

Then, the digital collation and the exploration of innovative inheritance mode is undoubtedly one of the effective methods to rescue the endangered traditional music. The author discusses the importance of digitalization of traditional music and the advantages and disadvantages of the inheritance of "new traditional music" in the era of new media with the example of my personal experience.

