本次会议以线上方式进行
ZOOM会议室二维码
（QR CODES FOR ZOOM MEETINGS）

A

会议室(ROOM) A
密码（PASSCODE）
263612

B

会议室(ROOM) B
密码（PASSCODE）
129430

Organizers

Host: International Council for Traditional Music (ICTM)
Co-Host: Sichuan Conservatory of Music (SCCM)
Executive Organizer: Academy of Chinese Traditional Music of SCCM
Supporting Organizer: Musicology Department of SCCM

主办单位

国际传统音乐学会
四川音乐学院

承办单位

四川音乐学院中华传统音乐研究院

协办单位

四川音乐学院音乐学系

1ST OFFICIAL SYMPOSIUM OF THE ICTM STUDY GROUP ON

GLOBAL HISTORY OF MUSIC

国际传统音乐学会“全球音乐史”首届研讨会

MOBILITY AND TRANSCULTURA IN MUSIC AND PERFORMANCE IN GLOBAL CIVILISATIONS

全球文明中音乐与表演的流动性和跨文化性



13▸14
2021/5

SICHUAN CONSERVATORY OF MUSIC
四川音乐学院
ICTM STUDY GROUP ON GLOBAL HISTORY OF MUSIC
国际传统音乐学会全球音乐史分会

CHENGDU,CHINA
中国 · 成都

Organizers

Host: International Council for Traditional Music (ICTM)
Co-Host: Sichuan Conservatory of Music (SCCM)
Executive Organizer: Academy of Chinese Traditional Music of SCCM
Supporting Organizer: Musicology Department of SCCM

主办单位

国际传统音乐学会
四川音乐学院

承办单位

四川音乐学院中华传统音乐研究院

协办单位

四川音乐学院音乐学系

Program Committee

Prof. Razia Sultanova (University of Cambridge)
Prof. Xiao Mei (Shanghai Conservatory of Music)
Prof. Margaret Walker (Queen's University, Canada)
Prof. Yang Xiao (Sichuan Conservatory of Music)

项目委员会

拉琪雅·苏丹诺娃 教授（剑桥大学）
萧梅 教授（上海音乐学院）
玛格丽特·沃克 教授（加拿大女王大学）
杨晓 教授（四川音乐学院）

Local Arrangements Committee

Liu Liyun (President of Sichuan Conservatory of Music)
Wen YunYing (Vice-President of Sichuan Conservatory of Music)
Yang Xiao (Executive Dean of Academy of Chinese Traditional Music of SCCM)
Du Mengsu (Research Assistant, Academy of Chinese Traditional Music of SCCM)
Liu Wen (Professor, Musicology Department of SCCM)
He Xian (Lecturer, Musicology Department of SCCM)
Wang Ting (Research Intern, Academy of Chinese Traditional Music of SCCM)

项目地方委员会

刘立云　四川音乐学院院长 四川音乐学院中华传统音乐研究院院长
文云英　四川音乐学院副院长 四川音乐学院非物质文化遗产研究中心副主任
杨 晓　四川音乐学院中华传统音乐研究院执行院长 四川音乐学院科研处处长
杜梦甦　四川音乐学院中华传统音乐研究院助理研究员
刘 雯　四川音乐学院音乐学系教授
何 弦　四川音乐学院音乐学系讲师
王 婷　四川音乐学院中华传统音乐研究院实习研究员

CONTENT
目录

01 - 02
ICTM Study Group on Global History of Music Mission Statement
国际传统音乐学会全球音乐史研究分会宗旨

03 - 04
Brief Introduction of 1st Official Symposium of the ICTM Study Group on Global History of Music
国际传统音乐学会“全球音乐史”首届研讨会简介

05 - 13
Brief Introduction of Organizers
研讨会主办、承办与协办单位简介

14 - 30
Symposium Program Schedule
研讨会日程安排



ICTM Study Group on Global History of Music
Mission Statement

Reflecting a new interest in global histories outside music, the ICTM topic-based Study Group on Global History of Music would focus on the global interaction of regional musical cultures. Historical studies of music have almost always restricted themselves to specific geographically or culturally defined areas, but music is pursued in relation to the music of other areas and cultures, resulting in a global network of cross-cultural relationships largely neglected by conventional musical historiography. The Study Group on Global History of Music aims to continue this work, bringing together musicologists and ethnomusicologists in an attempt to add value to work currently underway in both disciplines to get out of Euro- and America-centric approaches.

The mission of the ICTM Study Group on Global History of Music is to encourage, promote and support scholars and performers investigating music history in a global context. We are concerned not only with previously neglected musical traditions but also with how music and related sound genres have intersected cross-culturally and become entangled with each other. Furthermore, different research practices and views of history are also regarded. Acting as an information exchange and providing workshops, symposia, performances, publication opportunities, and pedagogical resources, the ICTM Study Group on Global History of Music brings together researchers from around the world to share and develop their research.

We seek to address such questions as: What constitutes musical expression in different contexts, and why? How do different histories of music relate to those of sound, dance, drama, poetry, or prayer? Have traditional concepts of "music," "history," and "global" limited our access to, and understanding of, other histories and cultures, and if so, how might this be remedied? How can scholars and performers from across the world collaborate in the realisation of a global history of music? We invite scholars, performers, and others interested in this initiative to join us, especially the emerging and mid-career researchers who will contribute to the gradual shift away from a Eurocentric and nationalistic history of music towards one that meets that challenges of globalisation.

Application Membership

All ICTM members are welcome to join our Study Group. To become a member please write a message to the Chair (Razia Sultanova), Vice Chair (Xiao Mei), or Secretary (Margaret Walker) to receive a further information.

Contacts

Chairperson: Razia Sultanova (University of Cambridge) razia@raziasultanova.co.uk
Vice Chairperson: Xiao Mei (Shanghai Conservatory of Music) e_xiaomei@126.com
Secretary: Margaret E. Walker (Queen's University, Canada) margaret.walker@queensu.ca

Executive Advisers

Reinhard Strohm (University of Oxford)
Nicholas Cook (University of Cambridge)

Executive Committee

Melanie Plesch (Australia): mplesch@unimelb.edu.au
David Irving (Spain): david.irving@icrea.cat
Lisa Nielson (USA): len12@case.edu
Katherine Butler Schofield (UK): katherine.schofield@kcl.ac.uk
Ann David (UK): a.david@roehampton.ac.uk
Jean Ngoya Kidula (USA): jkidula@uga.edu
Sylvie Le Bomin (France): sylvie.le-bomin@mnhn.fr
Saida Elemanova (Kazakhstan): folklab@inbox.ru
Zilia Imamutdinova (Russia): zilimam@mail.ru
Gabriel Solis (USA): gpsolis@illinois.edu
Olivia Bloechl I(USA): olivia.bloechl@pitt.edu
Shumaila Hemani (Canada): hemani@ualberta.ca

国际传统音乐学会全球音乐史研究分会宗旨

国际传统音乐学会全球音乐史研究分会关注的是区域音乐文化的全球互动。音乐的历史研究几乎总是局限于特定的地理或文化区域，但事实上，音乐是在跨区域和跨文化的相互关联中进行的，传统史学很大程度上忽视了这一全球性的跨文化关系网络。全球音乐史研究分会旨在凝聚世界各地的音乐学家和民族音乐学家，摆脱以欧洲和美国为中心的方法论，提升学科的学术价值。从战略意义上来看，这将在传统音乐学会内部为音乐史学家提供应有的空间。

国际传统音乐学会全球音乐史研究分会的宗旨是鼓励、促进和支持学者和表演者在全球背景下研究音乐史。我们不仅关注以往被忽视的音乐传统，也关心音乐和相关的声音类型是如何跨文化地交叉并相互关联的。此外，我们还将关注不同的研究实践和历史观。全球音乐史研究分会汇集了来自世界各地的研究人员，为他们提供交流和研讨的平台、表演和出版的机会、以及教学资源，以促进其研究的分享与深化。

我们试图处理这样一些问题：在不同的语境中，什么构成了音乐表达？不同的音乐历史是如何与声音、舞蹈、戏剧、诗歌相关联的？关于“音乐”、“历史”和“全球”的传统观念是否限制了我们对他者历史和文化的理解？如果是这样，我们该如何补救？来自世界各地的学者和表演者如何合作来实现全球音乐史的研究？我们邀请学者、表演者和其他对这一倡议感兴趣的人加入国际传统音乐学会全球音乐史研究分会，特别是新入行和处于职业生涯中期的研究人员，我们将为逐步从欧洲中心主义和民族主义的音乐史研究转向，并为面对全球化的挑战做出贡献。



Brief Introduction of 1st Official Symposium of the ICTM Study Group on Global History of Music

Mobility and Transcultura in Music and Performance in Global Civilisations

1st International Symposium hosted by the Sichuan Conservatory of Music, People's Republic of China, between 13 and 14 May 2021. Sichuan Conservatory of Music (SCCM) is located inside the city of Chengdu, one of the three most-populous cities in Western China and known for its scenic beauty, rich cultural relics, and its globally acclaimed food. Located in the heart of Sichuan Province and serving as its capital city, it is surrounded by the Chengdu Plain, known as the "Country of Heaven" and the "Land of Abundance."

Migration and trade have fostered intercultural networks through time and space. Performing arts including music, dance, poetry, and theatre have travelled along and through these networks, presenting and representing their cultures of origin while adapting to or adopting local practice in their travels. Transcultura speaks to the inter-subjective view developed through an understanding of convivial exchange and reciprocal culture-related histories. Performance practice is ideal for transcultura study as it can reinforce, reflect, change, challenge, preserve or reciprocate culture and knowledge as it encounters other practices and cultures.

We invite papers and presentations engaging with the topic of mobility and transcultural in music and related performance broadly or through three conference sub-themes.

1)Isolation, Collaboration, Adaptation: Performance practices along and beyond the regions of the Great Silk Road

While the Great Silk Road was indeed a web of travellers fostering millennia of encounters, it may also be understood as a symbol of similar networks elsewhere. Whether productive or protective, collaborative or combative, adaptive or isolationist, how have such encounters affected past and present performance practices?

2)Economic Perspectives of Musical Change and Exchange: the role of trade in music history of global civilisations

Since time immemorial, trade in goods, services, people, and resources has fostered movement and reciprocity between peoples. Music in all its manifestations, has accompanied local and global trade, affecting and being affected by economic interests. What are ways in which trade and economic exchange have played a role in music history, and how can those influences be heard in contemporary practice?

3)Music, Dance, Drama, and Puppetry: Inclusive performance practices and their histories

In many cultures of the world, music is rarely performed in isolation, but rather is an integrated part of practices that include dance, drama, puppetry and more. To focus only on music can often be to exclude what may be truly valuable, yet to cast too broad net may lead to confusion. Which performance practices should be included in globally situated research, and what might their inclusion teach us about music history approaches and discourses?



国际传统音乐学会“全球音乐史”首届研讨会简介

国际传统音乐学会“全球音乐史”首届研讨会将于2021年5月13日至14日召开，会议将采用线上形式进行。本研讨会为联合国教科文组织顾问单位国际传统音乐学会（ICTM）的专题研讨会议，由国际传统音乐学会与四川音乐学院联合主办，四川音乐学院中华传统音乐研究院承办，四川音乐学院音乐学系协办。

会议时间：2021年5月13日-14日
会议形式：通过线上会议室进行线上会议
会议语言：英语为主，中文为辅

会议主题：全球文明中音乐与表演的流动性与跨文化性

论题一：区隔、合作与适应：丝绸之路沿线地区的音乐表演实践

丝绸之路是一个旅行者的网络，它造就了千年来的邂逅。丝路也被视为文明流动的象征，无论创作或是保护、合作或是竞争、适应或是孤立，这些邂逅是如何影响了过去和现在的音乐实践呢？

论题二：经济学视野的音乐变革与交流：贸易对全球文明音乐史的作用

自古以来，贸易促进了各国人民之间的流动和互惠。绝大多数的音乐表现形式都伴随着地方和全球贸易，影响经济利益，也反过来受其影响。经贸交流在音乐史上起着哪些作用？在当代实践中如何观察到这些影响？

论题三：音乐、舞蹈、戏剧和木偶：综合性表演实践及其历史

在世界上的许多文化中，音乐都不是孤立存在的，而是与舞蹈、戏剧、木偶等形式合而一体。只关注音乐可能会丢失它真正的价值，但领域太宽又可能会导致混乱。哪些表演艺术应该纳入全球性的研究？将它们纳入其中，又会让我们了解哪些音乐史学中的方法和话语？



Brief Introduction of Organizers

International Council for Traditional Music
A Non-Governmental Organization in Formal Consultative Relations with UNESCO

The International Council for Traditional Music is a scholarly organization which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries. To these ends the Council organizes World Conferences, Symposia, Colloquia, and Fora, and publishes the Yearbook for Traditional Music and the online Bulletin of the ICTM.

As a non-governmental organization in formal consultative relations with UNESCO and by means of its wide international representation and the activities of its Study Groups, the International Council for Traditional Music acts as a bond among peoples of different cultures and thus contributes to the peace of humankind.

Sichuan Conservatory of Music

Founded in 1939, with “Sichuan Provincial Drama Education Experimental School” as its predecessor, Sichuan Conservatory of Music (abbreviated as SCCM), adopted its present name under the approval of the Ministry of Education in 1959 and became one of the 6 professional music institutions which were entitled to undertake undergraduate education and confer the Bachelor’s Degree. Covering a total area of 198 acres, SCCM has two campuses called Wuhou campus and Xindu campus respectively. SCCM,established 28 teaching departments and 10 research institutes, with more than 16,000 enrolled students at campuses, covering an education system of graduate, undergraduate, junior college, adult education and high school, is currently acknowledged as one of the 11 independent professional music institutions in China.

Upholding the principal of undertaking excellent liberal education, cultivating first class professionals and promoting literary prosperity, adhering the school motto of aesthetic and innovation, SCCM, rooted in Sichuan and opened nationally, insists on the main theme, sticking to current situation, promoting the traditions and orienting the future, deepening reform and innovation, promoting first class disciplines construction, striving forward high level art professionals’ cultivation system, advancing steadily the construction of professional levels and teaching and research abilities, to build an excellent art institution with the features of innovation, openness and uniqueness.

The disciplinary construction and layout of SCCM, with the dominant discipline of music and dance, comprehensively coordinated development with other disciplines,such as art theories, theater and movie, fine arts and design, etc., is in constant perfection and optimization. SCCM currently has four national first-class specialty building programs (Music Performance, Composition and Composition Technology Theory, Recording Art, and Musicology), one national first-class course (Piano Performance), six provincial first-class specialty building programs(Musicology, Dancology, Painting, Product Design, Art History Theory, Environment Design), four provincial first-class courses (Piano Performance, Design Procedure and Approach, Erhu Performance, Training of Band Ensemble: March/Jazz) Composition teaching and research unit, piano teaching and research unit, string instruments teaching and research unit, Bel Canto teaching and research unit, accordion teaching group are entitled as provincial distinguished teaching groups. Presently, SCCM can grant master degree of three first-level disciplines, including music and dance, fine arts and art theories, and two professional degrees, including Master of Fine Arts (MFA) and Master of Education. SCCM has joint doctorate cultivation program of music communication research with Sichuan University, and in 2013, SCCM has been successfully authorized to establish the post-doctoral innovation practice base.

The conservatory currently has 409 experts with the professional title of associate professor or professor, among which there are 13 national-level II professors (the top level is I), 12 experts enjoying special allowances from the State Council, 1 excellent expert awarded by the Ministry of Education, 13 provincial-level academic and technical leaders, 6 provincial-level excellent experts for outstanding contributions, 3 provincial-level top teachers. The school also has a number of teaching teams composed of experts and professors who are devoted to art education and have achieved fruitful results, such as the older generation of music educators Chang Su Min, Yang Luyou, Liu Wenjin, Lang Yuxiu, who have great influence at home and abroad.

Prominent prizes or awards owned by teachers and students include1second prize of National Science and Technology Progress Award, 1National Invention Award, 25 Provincial Teaching Achievement Awards, 30 Provincial Philosophy and Social Science Awards, 33 Chinese Music Golden Bell Prizes, 5 Red Point Prizes of German Industrial Design and 33 patents of invention. In recent five years, faculty members and students have participated in various important competitions home and abroad, winning over 20 international awards and 197 domestic awards, of which 85 are national-levelorministerial-level. SCCM is granted 17 national scientific research projects and 20 provincial scientific research projects. The number of teachers’ published academic books accounts for 108 and that of academic papers exceeds 200.SCCM has set up numbers of provincial-levelkey research platforms, including Training and Practice Center for China-Central and Eastern European Countries’ Young Art Talents, Sichuan Key Laboratory of Digital Media Art, Southwest China Music Research Center, Sichuan Music and Art Popularization Base. SCCM also takes charge of the routine jobs of some academic associations, such as Theories Commission of Chinese Musical Drama Association, Sichuan Music Literature Association, and Sichuan Digital Media Art Association. “Music Exploration”, the academic journal of SCCM, was appraised as national outstanding social science journals in colleges and universities.

SCCM adheres to the policy of openness and inclusiveness in education and actively expands international exchange and cooperation. The school has attached much importance to international academic and cultural communication, actively disseminated Chinese culture, organized various international exchange activities at all levels, and has taken important roles in many foreign-related activities of the state and provincial government. SCCM has cooperated with foreign institutions to jointly establish several academic research institutions, such as SINO-US Visual Arts Performing Center and France Grum Electronic Music Production and Research Center, etc. The school has established cooperative relationship with over 40 foreign higher education institutions in nearly 20 countries, sending over 300 students abroad for further study or degree program, and having over 200 undergraduate students participate in various overseas exchange projects. The school has started to recruit international students and students from China Hong Kong, Macao and Taiwan since 2003. SCCM offers bachelor’s degree and master’s degree programs. International students have access to Sichuan provincial government scholarship and school-level scholarship for foreign students, which can fund their tuition, accommodation, medical insurance and living allowance.

SCCM actively serves the core overall situation of the nation. The school vigorously develops cooperation with local enterprises, signing strategic collaboration agreements with couples of cities and well-known enterprises. It hasjoined hands with ten professional music academies across the country to establish the Original Music Creation League of Chinese Music Institutions and endeavors to promote the development of Chinese original music. The Chengdu City Concert Hall, jointly built by the school and Chengdu, has been officially put into use. It has become an important platform for the integration and development of the school and local culture and art. It has provided a high-level performance venue for the school’s artistic practice and has also boosted the building of Chengdu municipality into a"Music City” and Cultural and Creative Industry Center in western China.

After 80 years’ development and through joint efforts of several generations of educators, SCCM has cultivated a large batch of excellent artistic talents, among which famous composers include Gao Weijie, He Xuntian, Jia Daqun, singers Fan Jingma, Huo Yong, performing artist Liu Xiaoqing, piano educator Dan Zhaoyi, pianists Li Yundi, Chen Sa, Wang Xinyuan, violinists Ning Feng, Wen Wei etc. These outstanding alumni enjoy a high reputation both at home and abroad. In recent years, the school has also cultivated a group of popular music singers, such as Li Yuchun, Tan Weiwei, He Jie, Wang Zhengliang and Wei Chen, etc., who are active on various stages and won honors for the school.

Academy of Chinese Traditional Music of SCCM

In May 2020, Academy of Chinese Traditional Music of SCCM (Sichuan Conservatory of Music) was established thanks to the support of the Publicity Department of the CPC Sichuan Provincial Committee, the Education Department of Sichuan Province, and the Sichuan Federation of Social Science Associations. In August 2020, the Publicity Department of the CPC Sichuan Provincial Committee, the Education Department of Sichuan Province, and the Sichuan Federation of Social Science Associations jointly released the Notice on Printing and Distributing the List of the First Batch of Key Chinese Culture Research Institutions in Sichuan Province [CXH (2020) No.91]. Academy of Chinese Traditional Music of SCCM was officially approved as one of the first batch of key Chinese culture research institutions in Sichuan Province.

Guided by Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era, the Department has conscientiously studied and followed the guiding principles from General Secretary Xi Jinping's key speeches on inheriting and developing excellent traditional Chinese culture and fully implemented the strategic decisions and requirements of the CPC Central Committee and the CPC Sichuan Provincial Committee on inheriting and developing excellent traditional Chinese culture. Meanwhile, the Department has worked to maximize SCCM's strength in traditional culture and art research to consolidate traditional culture and art research forces in China and even all over the world with the mission of revitalizing excellent traditional music culture, driving forward cultural export, popularizing common music cultural knowledge and improving people's cultural awareness and attainment.

The overall goal of the Department is to carry out systematic in-depth research and explanation of traditional art to develop a modern regenerative ecosystem for traditional Chinese culture combining academic research, performance and exhibition, inheritance and communication, social services, innovation and creation as well as cultural creativity and tourism. It gives full play to the regional and ethnic characteristics of Southwest China, highlights the across-the-board presence of the regenerative ecosystem, builds an inheritance and communication system, strengthens educational inheritance and improves people's qualities in traditional music culture. It attaches great importance to academic research, strengthens the consolidation of subject resources, pools research forces and realizes new breakthroughs in traditional culture. It enhances academic exchange both at home and abroad and develops a multidisciplinary research brand for traditional music. It also underscores innovation-driven development and creative transformation and makes traditional music culture a key part of local life.

The overall objective of the Department for the next three years is to become one of China's research leaders on traditional Chinese culture research, inheritance, promotion and transformation with international clout and basically build the structure and fundamental operation model for a modern regenerative ecosystem for traditional Chinese culture.

Musicology Department Of SCCM

The Musicology Department of Sichuan Conservatory of Music (SCCM) was established in 1994. Its predecessor was the National Music Research Laboratory of Sichuan Conservatory of Music established in the early 1980s and the Music Research Institute of Sichuan Conservatory of Music, which was expanded in 1986. Under the joint efforts of several generations of faculty and staff, our department has grown into a modern higher music education system, featuring complete and diverse capabilities of teaching, scientific research and artistic practice. The current leadership team is as follows: He Ling serves as the secretary of the Party branch of the department; Professor Yang Xiaoqin is the head of our department, and Associate Professor Gesang Meiduo is the deputy director of the department.

The Department of Musicology currently has 25 faculty members, including 21 full-time teachers. Among them, there are 6 professors, 7 associate professors, and 9 lecturers. Regarding the degree, there are 1 postdoctoral fellow, 7 doctors, 2 doctoral candidates and 10 masters. Our faculty members also hold different titles, involving 1 academic leader in Sichuan Province, 1 outstanding expert in Sichuan Province with prominent contributions, 2 candidates for academic leaders in Sichuan Province, and 1 social science elite of the "Tianfu Ten Thousand Talents Program". We have a high-quality teaching team featured with a logical structure of professional titles, solid professional skills, extensive teaching experience, and a balanced distribution of ages.

The Department of Musicology currently has two undergraduate majors (music theory, music therapy), another five pathways are provided for master students' research (Chinese music history, western music history, traditional Chinese music theory, ethnomusicology, southwestern minority music studies). We also have 6 teaching branches, including Western music history, Chinese music history, national music theory, music therapy, music criticism and editing, as well as piano teaching. Since 2009, in cooperation with the Faculty of Literature and Journalism of Sichuan University, we have recruited doctoral candidates in the "Interdisciplinary Research Between Literature and Music". The pathway of music theory ranks the first-class undergraduate major nationwide; the course of "Introduction of Folk Music" enjoys a title of provincial-level high-quality course. The courses of "Introduction of Folk Music" and "Chinese Music History" are provincial-level ideological and political model courses. The teaching team of music theory pathway enjoys a provincial-level teaching team in terms of ideological and political teaching.

The Department of Musicology has a "Music Therapy Laboratory" and the "Laboratory of Music Theory Teaching Practice". With an investment of 1.6 million, our laboratories are equipped with a non-edited system and advanced BIOPAC music therapy measurement equipment, TDT music therapy measurement equipment, computers, editing system, photographic equipment, and other hardware facilities. In addition, 7 piano rooms are designed particularly for piano teaching, thesis guidance, as well as the courses of “Reading and Writing for Musicology”. Besides, we successfully established "Le Yuan” Magazine Press Station of Sichuan Musician Association, "Music Therapy Practice Foundation", "Fubao Folk Music Research Foundation". We also cooperated with Yulin East Road Community to establish a student social practice foundation. In cooperation with Qincheng Industrial Group enterprise, we established 7 foundations provided for teaching practice, involving "Art Teaching Practice Base, Innovation and Entrepreneurship Practice Base, and Intangible Cultural Heritage Research Base".

Teachers in our department have strong scientific research capabilities. In recent years, they have successfully completed more than 40 national, provincial, and departmental-level projects. Additionally, they have published more than a hundred articles in various academic journals, such as Chinese humanities and social sciences core journals, CSSCI source journals, Peking University core journals, and other academic journals. The other 32 publications involved monographs, translations, textbooks, dictionaries, and academic books.

In the past three years, teachers in our department have won 14 awards at or above the provincial level. Under their guidance, our students published 40 papers, including 1 core paper from Nanjing University (the second author), 5 core papers from Peking University, and 3 journal articles. Our academic staff also instructed students to win 36 awards, including 11 awards above provincial level. Additionally, our talented students have won more than 20 awards in national theoretical competitions and artistic practice.



研讨会主办、承办与协办单位简介

国际传统音乐学会

国际传统音乐学会（ICTM）成立于1947年9月22日，由一些学者和音乐家创建于英国。国际传统音乐学会是一个学术组织，其成立宗旨是以研究、实践和保存音乐以及舞蹈和其他表演艺术为主要目的。学会的任务是为促进世界各国传统音乐（包含民间音乐）、流行音乐、古典音乐、城市音乐以及舞蹈的研究、实践、文献收集、保存和传播。为此目的，学会组织世界会议、专题讨论会、座谈会和论坛，并出版《传统音乐年鉴》和在线ICTM公报。

Ralph Vaughan Williams是学会第一任主席，此后Jaap Kunst，Zoltan Kodaly，Willard Rhodes，Klaus P. Wachsmann，Poul Rovsing Olsen，Erich Stockmann，Anthony Seeger，Krister Malm，and currently，Adrienne L. Kaeppler,Salwa El-Shawan Castelo-Branco相继担任学会主席。1949年，学会成为联合国教科文组织的基本成员，并作为联合国教科文组织的咨询顾问单位。由于其广泛的国际代表性，学会将不同文化的人群联结到一起，以期为人类的和平做出贡献。

学会定期组织各种会议，包括世界大会、研究分会会议及座谈会。世界大会每两年召开一次，为世界范围内最新的相关研究提供交流平台。研究分会是国际传统音乐学会的重要部分，举行定期会议并出版研究成果。研究分会当前的热点议题包括：地中海音乐研究、应用民族音乐学、计算机辅助研究、东亚音乐研究、东亚音乐古谱研究、民族音乐学、民族乐器、传统音乐史料研究、图像学、木卡姆、多声音乐、欧洲东南部的音乐和舞蹈、音乐与性别、音乐与少数民族、音乐考古学、阿拉伯世界的音乐、土耳其语的音乐、东亚音乐、大洋洲的音乐和舞蹈以及东南亚地区的表演艺术、全球音乐史、斯拉夫语的音乐等等。

国际传统音乐学会国家及地区委员会是该学会在各地区的官方代表，目前已经有一百多个国家形成了国家及地区委员会，他们各自举办会议并在国际传统音乐学会公报上进行报道，这些国家及地区包括：澳大利亚、新西兰、奥地利、孟加拉国、加拿大、中国、克罗地亚、塞浦路斯、爱沙尼亚、芬兰、法国、德国、匈牙利、印度、爱尔兰、意大利、牙买加、日本、韩国、立陶宛、荷兰、挪威、阿曼、波兰、葡萄牙、罗马尼亚、斯洛伐克共和国、斯洛文尼亚、西班牙、瑞典、瑞士、土耳其、乌干达、英国、美国、越南等，并在诸多国家设有国际传统音乐学会联络官。

四川音乐学院

四川音乐学院前身是创建于1939年的“四川省立戏剧教育实验学校”，1959年更为现名，成为当时国内具有本科办学层次的六所专业音乐院校之一。学校有武侯和新都两个校区，总占地面积1200余亩，设有26个教学部门、10个研究机构。办学层次涵盖研究生教育、本科教育、专科教育、成人教育和中等艺术教育，在校生规模16000余人，是全国11所独立设置的专业音乐学院之一。

学校秉承“办好艺术教育、培养一流人才、促进文艺繁荣”的办学理念，恪守“尚美创新”的校训，坚持立足现在、弘扬传统、面向未来的办学思路，深化改革创新，推动一流学科建设，努力形成高水平艺术人才培养体系，扎实推进建设专业水平高、教学科研能力强、立足四川、面向全国的创新型、开放型、特色型、精品型艺术院校。

学校以音乐与舞蹈学科为主体，艺术学理论、戏剧与影视学、美术学与设计学等学科综合协调发展，学科建设不断完善，学科布局持续优化。省级重点学科为：作曲、键盘乐器、绘画。国家级一流本科专业建设点为：音乐表演、作曲与作曲技术理论、录音艺术。省级一流本科专业建设点为：音乐学、舞蹈学、绘画、产品设计。省级应用型示范专业为：录音艺术、环境设计、产品设计。省级优秀教学团队为：作曲系作曲主科教研室、钢琴系钢琴主科教研室、管弦系弦乐教研室、声乐系美声教研室、手风琴电子键盘系手风琴教学团队。学校有音乐与舞蹈学、美术学、艺术学理论三个一级学科硕士学位授权点，艺术硕士（MFA）、教育硕士两个专业学位授权点。2013年获批四川省博士后创新实践基地。

学校现有副高级以上专业技术人员352人，其中：二级教授13人，享受国务院特殊津贴专家12人，部优专家1人，四川省学术和技术带头人13人，四川省突出贡献优秀专家5人，四川省教学名师3人。学校还有多个由热爱艺术教育事业并取得丰硕成果的专家教授组成的教学团队。老一辈音乐教育家常苏民、羊路由、刘文晋、郎毓秀等一大批专家、学者在海内外均有着极大的影响力。

学校获得国家科技进步二等奖1项，国家发明奖1项，省教学成果奖25项，省哲学社会科学奖26项，“中国音乐金钟奖”33项，德国工业设计“红点奖”5项，发明专利31项。近五年来，学校师生在国际、国内重大比赛和评奖中获得国际奖项470项、国内奖项1500项，其中国家级和省部级授予的奖项85项。获得国家级科研项目立项9项，省部级科研项目立项29项。出版各类著作167部，发表学术论文1500多篇。学校拥有“中国——中东欧青年艺术人才培训与实践中心”“数字媒体艺术四川省重点实验室”“西南音乐研究中心”“四川音乐艺术普及基地”“中华传统音乐研究院”等一批省级重点学术研究平台，与国外学术机构建设有“中美视觉艺术表演中心”“法国格拉姆电子音乐创研中心”等学术研究机构，负责“中国音乐剧协会理论专业委员会”“四川省音乐文学学会”和“四川省数字媒体艺术协会”等学术团体的日常工作。学报《音乐探索》是全国高校优秀社科期刊。

学校坚持开放办学方针，积极拓展对外交流合作，重视国际学术和人文交流，积极传播中国文化，举办各级各类国际交流活动，参与国家和省委省政府的涉外活动。学校与10多个国家的40余所海外高校建立了合作关系，先后选送学生300余人次赴海外研修学习和攻读学位，每年有超过200名在校本科生参加各类海外交流项目。学校从2003年开始招生留学生及港澳台学生。

学校积极服务中心大局，大力开展校地合作，深度参与脱贫攻坚，助力地方经济、社会和文化教育发展，与多个城市、知名企业签署了战略合作协议。学校联合全国十所专业音乐学院成立“中国专业音乐学院原创音乐发展联盟”，推进中国原创音乐发展。学校积极响应成渝双城经济圈建设、牵头成立了“成渝地区双城经济圈高校艺术联盟”，共有68所高校参与，为成渝双城文化艺术、社会经济发展做出贡献。学校的“成都城市音乐厅”已正式投入使用，成为学校与地方文化艺术融合发展的重要平台，为学校艺术实践提供了高水平展演场地，也有力地推动了成都市打造“音乐之都”和“西部文创中心”。

经过八十多年的办学发展和几代川音人的共同努力，学校为国家培养了一大批优秀专业艺术人才。涌现了作曲家高为杰、何训田、贾达群，歌唱家范竞马、霍勇，表演艺术家刘晓庆，钢琴教育家但昭义，钢琴演奏家李云迪、陈萨，小提琴演奏家宁峰、文薇等一批杰出校友，在国际国内享有很高声誉。近年来，学校还培养了李宇春、谭维维、何洁、王铮亮、魏晨等一批流行音乐歌手，活跃在各类舞台上，为学校争得了荣誉。

“长风破浪会有时，直挂云帆济沧海。”在新的历史时期，学校将以习近平新时代中国特色社会主义思想为指引，不忘初心、牢记使命，全面落实新时代党的教育方针，坚持“二为”方向、“

双百”方针，坚持人才培养中心定位，强化立德树人根本任务，积极服务社会主义文艺繁荣发展和省委省政府中心工作与区域经济社会发展，大力实施“人才振兴、内涵发展、改革创新、追赶跨越、开放合作”五大战略和“创新驱动、人才强基、学科攀升、教学提升、科研提升、外向拓展、基建提升、党建引领”八大工程，努力把川音建成优势突出、特色鲜明、国内一流、国际知名的社会主义高等艺术院校！

四川音乐学院中华传统音乐研究院

四川音乐学院中华传统音乐研究院是在省委宣传部、省教育厅与省社科联的亲切关怀下，于2020年5月揭牌成立。同年8月，中共四川省委宣传部、四川省教育厅、四川省社科联联合印发《中共四川省委宣传部、四川省教育厅、四川省社科联关于印发第一批全省重点中华文化研究院名单的通知》[川宣函（2020）91号]，四川音乐学院中华传统音乐研究院正式获批为第一批全省重点中华文化研究院。

中华传统音乐研究院以习近平新时代中国特色社会主义思想为指导，深入学习贯彻习近平总书记关于传承发展中华优秀传统文化的重要论述，贯彻落实中央和省委关于传承发展中华优秀传统文化的部署要求，依托四川音乐学院传统艺术研究优势，整合中国乃至世界传统文化艺术研究力量，以复兴优秀传统音乐文化，推动文化输出，普及常态音乐文化知识，提高全民素质和修养为己任。

中华传统音乐研究院建院的总体目标，是在对传统艺术进行系统深入研究阐发的基础上，最终形成学术研究－展演展览－传承传播－社会服务－创新创造－文创文旅为一体的中华传统音乐当代再生生态系统。中华传统音乐研究院以西南地区的区域特色和族群特色，突出再生生态体系的全方位着力，构建传承传播体系，强化教育传承，提升国民的传统音乐文化素养；强调学术研究、强化学科资源整合，会同研究，推动传统音乐实现新突破；加强国内外学术交流，打造传统音乐跨学科的研究品牌。强调创新性发展与创造性转化，让传统音乐文化充分融入当代生活。

四川音乐学院中华传统音乐研究院三年工作的总体目标，是建成国内一流且具有国际影响的中国传统音乐研究、传承、推广与转化的重要学术高地，并在此基础上形成中华传统音乐当代再生生态系统的结构雏形与基本运作模式。

四川音乐学院音乐学系

院系简介

四川音乐学院音乐学系始建于1994年，其前身为20世纪80年代初成立的四川音乐学院民族音乐研究室和1986年扩建的四川音乐学院音乐研究所。在几代教职员工共同努力下，我系已经建成具有完整教学、科研和艺术实践综合功能的现代高等音乐教育体系。现任系党总支书记何凌，系主任杨晓琴教授，副系主任格桑梅朵副教授。

师资队伍

音乐学系现有教职员工25名，其中专职教师21人。专职教师中，教授6人，副教授7人，讲师9人。博士后1人，博士7人，在读博士2人，硕士10人。四川省学术与技术带头人1人，四川省有突出贡献的优秀专家1人，四川省学术与技术带头人后备人选2人，“天府万人计划”社科菁英人才1人。拥有一支职称结构合理，专业功底扎实，教学经验丰富，年龄分布均衡的优质教学团队。

专业介绍

音乐学系现有两个本科专业（音乐学理论、音乐治疗）五个硕士研究方向（中国音乐史、西方音乐史、中国传统音乐理论、民族音乐学、西南少数民族音乐研究），下设西方音乐史、中国音乐史、民族音乐理论、音乐治疗、音乐评论与编辑、副科钢琴6个教研室。自2009年起，与四川大学文学与新闻学院联合招收“文学与音乐跨学科研究方向”的博士研究生。“音乐学理论专业”为国家级一流本科专业建设点，《民族音乐概论》为省级精品课程，《民族音乐概论》《中国音乐史》为省级课程思政示范课程，“音乐学理论专业教学团队”为省级课程思政示范教学团队。

教学条件

音乐学系拥有“音乐治疗实验室”“音乐学理论教学实践实验室”，投入160万经费，配备了非编系统和先进的BIOPAC核磁音乐治疗测量设备、TDT音乐治疗测量设备、电脑、非编系统、摄影器材、照相器材等硬件设施。此外有教学用琴房7间，用于钢琴和论文指导、《音乐学专业阅读与写作》课程教学。建成“四川省音乐家协会《乐苑》杂志社记者站”“音乐治疗实习基地”“福宝民间音乐研究基地”等。

学术成果

我系教师科研实力雄厚，近年来完成国家级、省部级、省厅级、院级课题40余项，在中国人文社会科学核心期刊、CSSCI来源期刊、北大核心期刊以及学报等各类学术刊物上发表学术论文百余篇，出版专著、译著、教材、词典参与编著学术书籍共32本。

获奖情况

近三年来，我系教师获省级以上奖项14项；指导学生发表论文40篇，其中南大核心1篇（第二作者），北大核心5篇，学报3篇；指导学生获奖36项，其中省级以上奖项11项。培养的学生在全国性理论赛事和艺术实践中获得大奖20余项。

优秀毕业生

伍维曦，2003届音乐学理论专业毕业生。现为文学博士，上海音乐学院音乐学系副教授，硕士研究生导师，中国西方音乐学会副秘书长、理事，上海市曙光学者；曾河，2011届音乐学理论专业毕业生。现为四川音乐学院民乐系教师，蜀派古琴传承人，著名古琴艺术演奏家；赵烨，1999届音乐学理论专业毕业生。现为重庆文化艺术职业学院音乐系副教授，重庆艺术学校理论教研组长；漆明镜，2005届音乐学理论专业毕业生。乐律学博士。现任广西艺术学院副教授，硕士研究生导师；王娅丹，成都中医药大学附院针灸学校讲师；牛小娜，2018届音乐治疗专业毕业生，现为上海精神卫生中心临床心理科治疗师，康复科治疗师，国家二级心理咨询师。

特色学生活动

音乐学系定期举办音乐作品听辨大赛、“音乐学杯”征文比赛、“忠勇奖”颁奖活动、钢琴教学班音乐会、西南少数民族原生态合唱的理论与实践教学音乐会等实践活动。鼓励学生发挥专长，积极参加各种社会公益活动。我系年均举办专家讲座10余场次，并积极承办大型学术活动，如近三年我系举办3场大型学术活动，邀请业内知名专家为师生开展了22场学术讲座，与来自于世界各地、全国各高校的数百名学者密切交流，为师生搭建起良好的学术交流平台。





Symposium Program Schedule

All times are shown in Chinese Time, with UTC (Britain &c.) and EDT (Eastern U.S. &c.) added for global convenience. Also see https://www.timeanddate.com/time/map/

会议以主办机构所在地中国时间为计时标准，同时在每个单元备注了UTC(英国时间)和EDT(美国东部时间)以方便全球学者使用。

During each break time, “The Sound Memories of China”, a film of traditional Chinese music prepared by the LAC will be screening online.

在研讨会的所有休息时间，会议都会在线上循环播放地方委员会为大会准备的中国传统音乐影片《中国的声音记忆》

13 MAY 2021, Thursday, ROOM A

Zoom ID 934 0800 4198 / Passcode: 263612
Link: https://zoom.com.cn/j/93408004198?pwd=cUthVk9yZFVtdVhpQlVOVDhDQTlIZz09

08.30 UTC: 00.30 EDT: Wed. 20.30	**Welcome Speeches (Chair: Yang Xiao)** **Liu Liyun** **(President of Sichuan Conservatory of Music)** **Salwa El-Shawan Castelo-Branco** **(President of International Council for Traditional Music)** **Razia Sultanova** **(Chairperson of ICTM Study Group on Global History of Music)** 开幕式致辞（主持人：杨晓） 刘立云（四川音乐学院 院长） 萨尔瓦·沙万·卡斯特洛-布兰科（国际传统音乐学会 主席） 拉琪雅·苏丹诺娃（国际传统音乐学会全球音乐史分会 主席）
09.00 UTC: 01.00 EDT: Wed. 21.00	**First Keynote Presentation Chair: Razia Sultanova** **主题发言一 主持人：拉琪雅·苏丹诺娃**
	Edwin Seroussi The Hebrew University of Jerusalem, Jerusalem, Israel *Diasporas and Global Musical Networks: Jewish Perspectives* 埃德温·塞鲁西（希伯来大学） 流散人群与全球音乐网络：一种犹太视角
09.45	**Break Time 休息时间**

	SESSION 1　Chair: Cheng Qiaoqiao **第一单元　主持人：程之伊**
10.00-12.00 **UTC:** **02.00-04.00** **EDT:** **Wed. 22.00-** **00.00 midnight**	**10.00 – 10.30** **Mark Slobin** Wesleyan University *Stable Mobility: A Hundred Years of Yiddish Song* 马克·斯诺宾（威斯利安大学） 持续的流动性：意第绪语歌曲的一个世纪 **10.30 – 11.00** **Alla Bayramova** The State Museum of Musical Culture of Azerbaijan, Western Caspian University *Oil, Trade, and Music: Penetration of European Musical Instruments and Music to Azerbaijan and Its Subsequences* 安拉·巴伊亚莫娃（阿塞拜疆国家音乐文化博物馆，西里海大学） 石油、贸易和音乐：欧洲乐器和音乐对阿塞拜疆的渗入及后果 **11.00 – 11.30** **Marija Dumnić Vilotijević** Institute of Musicology SASA *History, Structure and Discourse of Sevdalinka* 玛利亚·杜明尼克（SASA音乐研究所） 塞维达林卡的历史、结构与论述
12.00	**Break Time 休息时间**

	PANEL 1　Chair: Razia Sultanova **第一专题小组　主持人：拉琪雅·苏丹诺娃**
13.30-15.00 **UTC:** **05.30-07.00** **EDT:** **01.30-03.00**	**13.30 – 14.00** **Xiao Mei** Shanghai Conservatory of Music *“Construction of Differences”: The Core and Boundary of Biphonic Structure* 萧梅（上海音乐学院） “差异性建构”：双声结构的核心与边界 **14.00 – 14.30** **Zhang Shan** Shanghai Conservatory of Music *The Biphonic Structure and Multiple Cognition of Obliquely Blown Edge Instruments in a Performative View* 张珊（上海音乐学院） 表演视域下平口斜吹边棱管乐器的双声结构与多重认知 **14.30 – 15.00** **Liu Xiangkun** Shanghai Conservatory of Music *Three Groups of Obliquely Blown Edge Instruments among the Eurasia Continental Area* 刘祥焜（上海音乐学院） 欧亚大陆地区的三组平口斜吹边棱管乐器

	SESSION 2 Chair: Gunel Mirzayeva **第二单元 主持人：古耐尔·米尔扎耶娃**
15.00-17.00 UTC: 07.00-09.00 EDT: 03.00-05.00	15.00 – 15.30 **Jin Jing** Beijing Geely University *The Contemporary Value of the Piano Guys in Terms of Combination Classical Music with Popular Music* 金晶（北京吉利大学） 钢琴达人：古典与流行相融合的时代价值 15.30 – 16.00 **Jiang Yuan** South China Normal University *A Comparative Study of Piano Performance Programs at University-Level Institutions in China and the United States* 江媛（华南师范大学） 中美高校钢琴演奏专业比较研究 16.00 – 16.30 **Akiko Sugiyama** Department of History University of Malaya *Social and Economic History of the Piano in Southern Asia: Preliminary Considerations* 杉山明子（马来亚大学） 初探南亚钢琴的社会史与经济史 16.30 – 17.00 **Gunel Mirzayeva** Guildhall School of Music and Drama, London, UK *The Piano Music of Azerbaijan: National and Cross-Cultural Influences on Contemporary Performance Practices* 古耐尔·米尔扎耶娃（伦敦音乐戏剧学院） 阿塞拜疆钢琴音乐：国族主义和跨文化对当代表演实践的影响
17.00	**Break Time 休息时间**

	PANEL 2 Chair: Valeriya Nedlina **第二专题小组 主持人：瓦列丽亚·尼德琳娜**
19.00-21.00 UTC: 11.00-13.00 EDT: 07.00-09.00	*In Search of Lost Identities: Post- Soviet Realities of Soviet Union’s Turkic-Speaking Peoples* 找寻失落的身份：前苏联突厥语民族在后苏维埃时期的现实 19.00 – 19.30 **Valeriya Nedlina** Kurmangazy Kazakh National Conservatoire 瓦列丽亚·尼德琳娜（哈萨克国立音乐学院） 19.30 – 20.00 **Kanykei Mukhtarova** University of Alberta, Canada 卡尼基·穆赫塔罗娃（阿尔伯塔大学） 20.00 – 20.30 **Saida Yelemanova** Kurmangazy Kazakh National Conservatoire 塞达·耶勒曼诺娃（库尔曼加奇哈萨克国立音乐学院） 20.30 – 21.00 **Zilya Imamutdinova** Russian State Institute for Art Studies 齐利亚·伊马穆特迪诺娃（俄罗斯国立艺术研究院）

13 MAY 2021, Thursday, ROOM B

Zoom ID：925 6208 7423 / Passcode: 129430
Link: https://zoom.com.cn/j/92562087423

10.00-12.00 UTC: 02.00-04.00 EDT: Wed. 22.00- 00.00 midnight	**SESSION 3 Chair: Ning Ying** **第三单元 主持人：宁颖** **10.00 – 10.30** **Zhu Xiaofeng** Archaeological Research Institute, Dunhuang Academy, Dunhuang, Gansu *Textual Research on Hu Xuan Dance Based on Historical Literatures* 朱晓峰（敦煌研究院） 基于历史文献的胡旋舞考证 **10.30 – 11.00** **Qi Kun** China Conservatory of Music *Adapting by Rewriting: The Analysis of Ancient Literature of Pipa Origin in China* 齐琨（中国音乐学院） 文献叠写分析：以相关琵琶源起的四条文献为例 **11.00 – 11.30** **Li Xinyang** Central Conservatory of Music *Horizontal Flow and Vertical Evolution: "Pipa" from the Perspective of the Silk Road and the Study of the Global History of Music Culture* 李欣阳（中央音乐学院） 横向流动与纵向演变：由丝绸之路视域中的“琵琶”论及全球音乐文化史研究 **11.30 – 12.00** **Liu Xiaowei** Xinzhou Teachers University（Dance Department） *“Hu Teng” Images in Cave 12 of Yungang Grottoes* 刘晓伟（忻州师范学院） 云冈十二窟乐舞图像中的“胡腾”
12.00	**Break Time 休息时间**

13.30-15.00 UTC: 05.30-07.00 EDT: 01.30-03.00	**SESSION 4 Chair: Tan Sooi Beng** **第四单元 主持人：陈瑞明** **13.30 – 14.00** **Bradley Shope** Kutztown University *Electric Telegraphs and Intercontinental Steamers: The Business of Blackface Entertainment in North India, early 1850s.* 布拉德利·肖普（库兹敦大学） 电报和洲际汽船：1850年代早期北印度的“黑脸”娱乐业 **14.00 – 14.30** **Brian Diettrich** Victoria University of Wellington, New Zealand *Movements of Power: The Politics of Music and Dance in the Colonial History of the Western Pacific* 布莱恩·迪特里希（惠灵顿维多利亚大学） 权力运动：西太平洋殖民历史上音乐与舞蹈中的政治表达 **14.30 – 15.00** **Hung Chia-Yin** Chu-Yin Amis Cultural and Arts Troupe *The Music Lives on the Margins: Ciwkangan Amis’s Path Through Past Colonisation* 洪嘉吟（阿美族杵音文化艺术团 台湾师范大学） 活于偏乡的音乐：长光阿美族走过的殖民之路



15.00-16.30 UTC: 07.00-08.30 EDT: 03.00-04.30	**SESSION 5 Chair: Violetta Yunusova** **第五单元 主持人：维奥莱塔·尤努索娃** **15.00 – 15.30** **Jiang Haoran** The Hongkong Chinese University *Performative Signs of Dual National Identities: Shanghai Pop in Colonial Taiwan* 蒋浩然（香港中文大学） 操演符号：上海流行歌在殖民地台湾 **15.30 – 16.00** **Philip Ciantar** School of Performing Arts, University of Malta *Music, Entertainment, and Cross-fertilisation in Valletta’s Strait Street during the British Colonial Period* 菲利普·西昂塔尔（马耳他大学） 英国殖民时期瓦莱塔海峡街的音乐、娱乐和跨文化互动 **16.00 – 16.30** **Barbara Alge** Goethe University Frankfurt *The Brazilian Gold Rush and Colonial Art Music: Ethnomusicological Perspectives on a Catholic Festival and its Musical Practices in a mineiro Community in Brazil* 芭芭拉·阿尔格（法兰克福歌德大学） 巴西淘金热和殖民地艺术音乐：民族音乐学视角下巴西米蒂罗社区天主教节日中的音乐实践
16.30	**Break Time 休息时间**

19.00-21.00 UTC: 11.00-13.00 EDT: 07.00-09.00	**SESSION 6 Chair: He Xian** **第六单元 主持人：何弦** **19.00 – 19.30** **Li Xiaotong** Confucius Institute at ULIM/ Music Academy at NWNU *Practices and Applications of Using the New Music System in Teaching Chinese as a Foreign Language in Moldova* 李晓彤（西北师范大学） 音乐新体系在摩尔多瓦中文教学中的实践和应用 **19.30 – 20.00** **Wang Fangying** Mahasarakham University *The History of Chinese and Thai Music, Dance, Drama, Puppet show* 王芳颖（马哈沙拉堪大学） 中泰音乐、舞蹈、木偶剧的历史 **20.00 – 20.30** **Cui Yao** York University, Canada *Repertoires of the Diaspora: Patterns within Chinese Orchestras in Toronto* 崔瑶（加拿大约克大学） 离散族群的曲目：多伦多中国民族管弦乐团的模式 **20.30 – 21.00** **Yang Xiaotong** Victoria University of Wellington *Music on the Wing: A Global Approach to the Chinese Butterfly Yangqin in New Zealand* 杨小童（惠灵顿维多利亚大学） 羽翼上的音乐：全球视野中的新西兰蝴蝶扬琴

14 MAY 2021, Friday, ROOM A

Zoom ID：934 0800 4198 / Passcode: 263612
Link: https://zoom.com.cn/j/93408004198?pwd=cUthVk9yZFVtdVhpQlVOVDhDQT1IZz09

08.30 UTC: 00.30 EDT: Thurs. 20.30	**Second Keynote Presentation　Chair: Xiao Mei** **主题发言二　主持人：萧梅**
	Tan Sooi Beng Universiti Sains Malaysia *Mobile Performers, Multiple Centres, Modern Sounds: An Alternative History of Global Musical Contact* 陈瑞明（马来西亚理科大学） 流动表演，多元中心与现代声音：全球音乐交集的另类历史
09.15	**Break Time 休息时间**

09.30-12.00 UTC: 01.30-04.00 EDT: Thurs. 21.30-00.00 midnight	**SESSION 7　Chair: Margaret E. Walker** **第七单元　主持人：玛格丽特 · 沃克**
	09.30 – 10.00 **Timothy Rice / Dave Wilson** University of California, Los Angeles (UCLA) *Creating a Global Music History* 提摩西 · 赖斯（加州大学洛杉矶分校）、大卫 · 威尔森（新西兰音乐学院） 创造全球音乐历史 **10.00 – 10.30** **Violetta Yunusova** Moscow State conservatory named after P.I. Tchaikovsky *World Music Cultures in Russian Music Education* 维奥莱塔 · 尤努索娃（莫斯科柴可夫斯基音乐学院） 俄罗斯音乐教育中的世界音乐文化 **10.30 – 11.00** **Gisa Jähnichen** Shanghai Conservatory of Music *Understanding Civility in Sound: The Journey of the Gamelan around the Globe* 吉萨 · 约赫尼琴（上海音乐学院） 理解声音中的文化：加美兰的环球之旅 **11.00 – 11.30** **Mamadjanova Elnora** Uzbekistan State Conservatory – Head of International cooperation department *Musical Art of Uzbekistan in the 21st Century: Globalization and Preservation of Identity* 玛玛亚诺娃 · 艾诺娜（乌兹别克斯坦国家音乐学院） 21世纪的乌兹别克斯坦音乐艺术：全球化与身份保护 **11.30 – 12.00** **Rezeda Khurmatullina** Kazan Federal University *Mobility and Global Interaction of Chinese and Turkic Musical Cultures* 雷泽达 · 库玛图琳娜（俄罗斯喀山联邦大学） 中原与游牧音乐文化的流动性和全球互动
12.00	**Break Time 休息时间**

	SESSION 8 Chair: Gisa Jähnichen 第八单元 主持人：吉萨 · 约赫尼琴
13.30-15.00 UTC: 05.30-07.00 EDT: 01.30-03.00	13.30 – 14.00 **Jared Holton** University of California, Santa Barbara *Globality and Mediterranean Modal Musics: The Case of the Tunisian Ṭ ubū* 杰瑞德 · 霍尔顿（加州大学圣巴巴拉分校） 全球化与地中海模式音乐：以突尼斯Ṭubū音乐为例 14.00 – 14.30 **Yang Xiao** Sichuan Conservatory of Music *The Encounter Between the Grand Song of Dong People and the “Western” in the Past Seventy Years* 杨晓（四川音乐学院） 七十年来侗族大歌与“西方”的邂逅 14.30 – 15.00 **Bernard Kleikamp** Leiden University *The First USA Performance of Tuvan Throat Singers* 伯纳德 · 克莱坎普（荷兰莱顿大学） 图瓦喉音歌手的首次美国展演

	SESSION 9 Chair: David Irving 第九单元 主持人：大卫 · 艾韦恩
15.00-16.30 UTC: 07.00-08.30 EDT: 03.00-04.30	15.00 – 15.30 **Chen Wenge** Conservatory of Music, Henan University *Puppet Play on the Silk Road* 陈文革（河南大学） 丝路上的傀儡戏 15.30 - 16.00 **Suddhaseel Sen** Dept. of Humanities and Social Sciences IIT Bombay *Deconstructing the Myth of Cultural Purity: Rabindranath Tagore on the Great Silk Road* 苏达西 · 森（印度理工学院孟买分校） 解构文化纯粹性神话：丝绸之路上的泰戈尔 16.00 – 16.30 **Li Jia** Shanxi Normal University *Genre Localization in Silk Road: a Case Study of Pinoy Popular Music* 李嘉（山西师范大学） 丝绸之路流行音乐体裁的本土化——以菲律宾为例

14 MAY 2021, Friday, ROOM B

Zoom ID: 925 6208 7423 / Passcode: 129430
Link: https://zoom.com.cn/j/92562087423

	SESSION 10 Chair: Xu Xin **第十单元 主持人：徐欣**
09.30-11.00 **UTC: 01.30-03.00** **EDT: Thurs. 21.30-23.00**	**09.30 – 10.00** **Dan Margolies / J.A. Strub** Virginia Wesleyan University *Mapping the Transcultural Sonic Topography of Musica de Coronavirus* 丹·马格里斯、J.A.施特鲁布（威斯利安大学） 绘制新冠病毒音乐的跨文化声音图谱 **10.00 – 10.30** **Ruthie Meadows** University of Nevada, Reno *Queer Cuarentena (Quarantine) and “Mandinga Times”: Rita Indiana, Caribbean Artivism, and LGBTQ+ Social Media Spheres During COVID-19* 露西·梅多斯（内华达大学里诺分校） 酷儿隔离和《曼丁加时刻》：丽塔、加勒比艺术主义和新冠时期的LGBTQ+社交媒体 **10.30 – 11.00** **Vanessa Paloma Elbaz** University of Cambridge *From Sepia Ink to Tiktok: Transnational movement of personal songs* 瓦妮莎·帕洛玛（剑桥大学） 从Sepia Ink到Tiktok：个人歌曲的跨国传播

	SESSION 11 Chair: Sashar Zarif **第十一单元 主持人：萨沙尔·扎里夫**
11.00-12.30 **UTC: 03.00-04.30** **EDT: Thurs. 23.00-00.30**	**11.00 – 11.30** **Sashar Zarif** Toronto, Canada *From Roots to Fruits: The Lazgi-Transformation Project* 萨沙尔·扎里夫（多伦多约克大学） 从根到果：Lazgi转型项目 **11.30 – 12.00** **Nathan Martin** University of Michigan School of Music, Theatre and Dance *The Discovery of the Fundamental Bass: Music Theory Between Paris and Beijing in the early Qing Dynasty* 内森·马丁（密歇根大学） 通奏低音的发现：清代初年巴黎与北京的音乐理论 **12.00 – 12.30** **Eric Charry** Wesleyan University Music Department *A Global Hip Hop Nation?* 埃里克·查理（威斯利安大学） 一个全球嘻哈国家?
12.30	**Break Time 休息时间**

	SESSION 12 Chair: Liu Wen **第十二单元 主持人：刘雯**
13.30-15.00 **UTC:** **05.30-07.00** **EDT:** **01.30-03.00**	**13.30 – 14.00** **Liu Wen** Sichuan Conservatory of Music *Research on the Multi-part Music of the Dong people’s traditional story-telling* 刘雯（四川音乐学院） 侗族传统说唱“君”多声部音乐研究 **14.00 – 14.30** **Zhang Qiang** School of Music and Dance, Asean school of art, Chengdu university *The “Wu Fang” Tradition of Sichuan Yangqin and Its Cultural Interpretation* 张强（成都大学） 四川扬琴五方传统及文化阐释 **14.30 – 15.00** **Li Xiuming** Sichuan University of Arts and Sciences *The History, Performance Practice and Female Cultural Interpretation of the Custom of Zuo Ge Tang* 李秀明（四川文理学院） 坐歌堂民俗的历史衍变、表演实践与女性文化阐释

	SESSION 13 Chair: Ling Jiasui **第十三单元 主持人：凌嘉穗**
15.00-16.30 **UTC:** **07.00-08.30** **EDT:** **03.00-04.30**	**15.00 – 15.30** **Zhang Xuan** Shanghai Conservatory of Music *Research on the Significance of Comprehensive Opera Music Analysis for Music History Research* 张玄（上海音乐学院） 论综合性戏曲音乐分析对音乐史研究的意义 **15.30 – 16.00** **Du Mengsu** Sichuan Conservatory of Music *Creation and Knowledge Construction of Contemporary “Chuan-ju” Music* 杜梦甦（四川音乐学院） 当代川剧音乐的知识建构与创造 **16.00 – 16.30** Xiang Hua College of Music, Hunan Normal University *Typical Features of the Melodic and Tonal Structure of the Tujia Dongdongkui* 向华（湖南师范大学） 土家族咚咚喹旋律音调结构之典型特征

16.30 **UTC:** **08.30** **EDT:** **04.30**	**Closing Ceremony** **闭幕式** Zoom ID：934 0800 4198 / Passcode: 263612 https://zoom.com.cn/j/93408004198?pwd=cUthVk9yZFVtdVhpQlVOVDhDQTlIZz09