23rd international CHIME meeting, ‘Chinese Music and Memory’
Prague, Czech Republic, 1-3 and 8-10 September 2021
Institute of East Asian Studies, Charles University, Prague

PROGRAMME SCHEDULE

Wednesday 1 September

15:00-16:00 Opening session
Words of welcome by our hosts at Charles University and by Frank Kouwenhoven (on behalf of CHIME)

15:15 Keynote speech

TAN Sooi Beng (陈瑞明), University Sains Malaysia in Penang, Malaysia
Musical Traditions, Memories, Sense of Home: Negotiating Diasporic Chinese Identities

15:45 Discussion

16:00-16:30 Tea break

16:30-17:30 Session: Music as cultural memory (1)
Chair: Andreas Steen

Andreas STEEN, Professor, Aarhus University, Aarhus, Denmark
Sound Souvenirs and Cultural Policy in China: On Musical Continuities and the Construction of Cultural Memory
CHUNG Ai (鍾愛), School of Culture and Society, Aarhus University, Denmark
Migration of war memory – War Resistance songs in postwar Taiwan

Jonathan TRUFFERT, Unité des études chinoises, Université de Genève, Switzerland
Fu Lei’s historical and practical perspective on traditional Chinese music

17:15 Discussion

17:30-18:00 Tea break

18:00-19:00 Session: Music as cultural memory (2)
Chair: Andreas Steen

JIA Junyuan (贾君媛), EHESS, (School for Advanced Studies in the Social Sciences), Paris, France
Pathé Records in republic China: introduction, production, reception (1907-1931)

Casper CHAN (陳炫熹), Ethnomusicology, School of Music, Theatre and Dance, University of Michigan, USA
“Chaoshan women are the best”: Echoes of benevolent misogyny in the local-language pop of Chaoshan, Guangdong

MEI Yuxin (梅予馨), Ethnomusicology, College of Music, University of North Texas, Denton, USA
The shining “others”: A case study of three female pipa musicians

18:45-19:00 Discussion

Thursday 2 September

15:00-16:00 Session: Understanding and Internalizing Chinese Opera
Chair: Francesco Serratore
HAI Zhen (海震), Shenyang Conservatory of Music, China

Body-memory and oral teaching with body demonstration: taking famous *jingju* actor Mei Lanfang’s experience and narrative as an example

LI Chen (李晨), Music Department, Durham University, Durham, UK

Singing proudly in a local dialect: How to distinguish a small-scale local opera from other Chinese operas

Rafael CARO REPETTO, Institut für Ethnomusikologie, Kunstuniversität Graz, Austria

Aiding the understanding of *jingju* music with computational tools: The Musical Bridges project

15.45 Discussion

16:00-16:30 Tea break

16:30-17:30 Session: Music and Memory in Migration
Chair: Jia Junyuan

SUN Way (孫瑋), Musicology Dept, Sorbonne University, Paris, France

Old man singing hometown songs – a memory of the Cantonese opera in Paris

YUAN Xiaorong (Heidi) (苑曉蓉), Ethnomusicology, University of California Los Angeles, USA

The memory of Chinese romance: An interview with the Thai-Chinese Opera Troupe Mang Boba

Edwin E. PORRAS, Ethnomusicology, UCLA, Los Angeles, USA

The Cuban Lion Dance: Resurrected memories of a Chinese diaspora

17.15 Discussion

17:30-18:00 Tea break
18:00-19:00 Session: Perspectives on a Fleeting Past
Chair: Deng Haiqiong

Mary HIRSCH, independent scholar, Portland, Oregon, USA
On Chinese Shadow Theater: What are they singing about in Hunyuanhe 混元盒 “The Chaos Box”?

Odila SCHROEDER (寧妤茉), Cultures of Occupation in Twentieth Century Asia (COTCA), University of Nottingham, UK
The Puppet or the puppeteer? Remembering Ke Zhenghe 柯政和 and musical life in wartime Beijing

Helen REES (李海伦), Ethnomusicology, University of California Los Angeles, USA
Sounds of late Qing Yunnan through European eyes and ears

18:45-19:00 Discussion

Friday 3 September

15:00-16:30 Panel: Sheng! a multidisciplinary collaboration
Chair: François Picard

LIAO Lin-Ni (廖琳妮), musicologist, TPMC, Paris, France
Building the repertoire of Wu Wei – An illusion of the world

François PICARD, Faculté des lettres, Sorbonne University, Paris, France
“Jin Diao” 晋调, a comparative study of performances on sheng mouth organ

Julie DELISLE, digital musicologist, McGill University, Montreal, Canada
A study of the sheng tone colours

Theo PORTAIS, Musicology, Sorbonne Université, Paris, France
Lost words, lost identity: in search for Chinese music in Ondřej Adámek’s
concerto for sheng *Lost Prayer Book*

16:00  Discussion

16:30-17:00 Tea break

17:00-17:45 Session: Memory and guqin culture
Chair: Li Shuqin

LEE Mei-Yen (李美燕), National Pingtung University, Taiwan
*Research on Zhuang Zhenfeng’s “Sixteen Rules for the Tones of Qin” in the Qing Dynasty*

DENG Haiqiong (邓海琼), Florida State University, USA
*Reviving wellbeing, making the intangible tangible: Traditional guqin culture in Longren, China*

17:30-17:45  Discussion

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**Wednesday 8 September**

15:00-16:00 Session: Chinese Music Abroad
Chair: Sam Horlor

Lenka CHALOUPKOVÁ, Department of Sinology, Charles University, Prague, Czech Republic
*A Drop of Water in the Desert: Xénie Dvorská and her Contribution to the Study of Chinese Music in the Czech Republic*

Anna KRYSZTOFIAK, Confucius Institute/Jagiellonian University, Krakow, Lodz Philharmonic, Lodz, Poland
*A foreign student memorising Nanguan songs*
Nina STAROSTINA (载妮娜) Leonid Lundstrem Art Studio, Moscow, Russia

An attempt to look at ancient Chinese music from the perspective of European polyphony
(The case of guqin piece Shenren Chang from Xilutang Qintong 1549(神人畅，西麓堂琴统 1549))

15:45 Discussion

16:00-16:30 Tea break

16:30-17:30 Session: Memory and Contemporary Chinese Composition
Chair: Odilla Schroeder

LIU Peng (刘鹏), Composition Department, Sichuan Conservatory of Music, Chengdu, China
Life is but a dream—Analysis on He Xun-Tian’s Four Dreams and the principle of duiying in his RD method of musical composition

ZHONG Chenchen (仲晨晨), Central Conservatory of Music, Beijing, China
Poetic soundscape and Natural feelings – Music analysis and research of Liang Lei’s orchestral work “A Thousand Mountains, A Million Streams”

QI Mengjie (亓梦婕), Central Conservatory of Music, Beijing & Musicacoustica-Beijing Festival, China
The development status and the potential of Artificial Intelligence music in China

17:15 Discussion

17:30-18:00 Tea break

18:00-19:00 Session: Memory in Folk Narrative Traditions
Chair: Helen Rees
Francesco SERRATORE, Anthropology of Music, Shanghai Conservatory of Music, Shanghai, China

**Heritagization and revival of Wenzhou Guci: Changes in performance and transmission**

LUO Wenmin (罗文敏), Shantou University, Guangdong Province, China

**On the lyricism of the Tibetan Epic Gesar – and a comparison between Gesar and Homer’s Epic**

ZHU Chuyi (朱楚仪), Ethnomusicology, School of Music, Theatre and Dance, University of Michigan, USA

**“Mother, I am sorry I was born a girl”: Sonic, somatic, and traumatic memories in Tujia bridal laments**

18:45-19:00 Discussion

Thursday 9 September

15:00-16:00 **Panel: Chinese folk song dialogues in transformation: from age-old rituals to ‘heritage’ and modern stage-shows (1)**

Chair: Frank Kouwenhoven

XIAO Xuan (萧璇), China Conservatory of Music, Beijing, China

**Ritualizing process in duige (dialogue singing)**

Frank KOUWENHOVEN (高文厚), CHIME Foundation, Leiden, The Netherlands

**Love songs and temple festivals in Gansu and Qinghai**

BAI Xue (白雪), School of Music, Southwest University, Chongqing, China

**The transformation of Liao songs: Modernization, authenticity, and the performance of class consciousness**

15:45 Discussion
16:00-16:30 Tea break

16:30-17:15 Panel (continued): Chinese folk song dialogues in transformation: from age-old rituals to ‘heritage’ and modern stage-shows (2)
Chair: Frank Kouwenhoven

QI Huimin (祁慧民), Northern Lights Confucius Institute, University of Iceland
Are kugurjia a type of hua’er? – A field study in Minhe, Qinghai, China

John WIDMAN, Ethnomusicology Department, University of Los Angeles, USA
Literary worlds and courtship songs in the fien of the Zhuang minority in Guangxi

17:00 Discussion

17:15-17:45 Tea break

17:45-18:15 Session: memorizing pop classics

Samuel HORLOR, Music Department, Durham University, Durham, UK
Memorising recordings: Learning and performing pop classics on the streets of Wuhan

18:00 Discussion

Friday 10 September

15:00-16:00 Session: music notation in musical practice and in
reconstruction
Chair: Jonathan Truffert

Marnix WELLS, independent scholar, London, UK
Has music ever been lost?

DU Ying (杜莹), Journal of the Central Conservatory at Central Conservatory of Music, Beijing, China
An analysis of transpositional notation of the Xianlü-Diao Suite in Jiugong Dacheng

FENG Jun (冯俊), Ethnomusicology, School for Oriental and African Studies (SOAS), London, UK
The Transformation and Practice of Chinese Traditional Gongche Notation in Folk Shawm Bands in Southeastern Hubei Province, China

15:45  Discussion

16:00-16:30 Tea break

16:30-17:30 Session: musical instruments
Chair: Lenka Chaloupkova

ZHENG Zhong (郑中), School of music, University of Jinan, Shandong Province, China
The historical development and characteristics of Shandong’s guzheng music

Claire CHANTRENNE, Musical Instrument Museum, Brussels, Belgium
Archaeological harps in distant Eurasian Steppe regions and eras

HRVATIN, Klara, Dept of Asian Studies / Faculty of Arts, University of Ljubljana, Slovenia
Collecting and exhibiting East Asian musical instruments in Slovenia: Identification of musical instruments in the Skušek collection

17:15  Discussion
17:30-18:00 Tea break

18:00-18:45 Session: Understanding the ancient past
Chair: Tan Sooi Beng

WANG Zeyu (王泽宇), Tianjin Conservatory of Music, Tianjin, China
The ‘soul singer’ in Chinese antiquity funerary rites

Stewart CARTER, Wake Forest University, USA
Echoes of Tang Music in the Former Shu and Later Shu Kingdoms

18:30 Discussion

18:45-19:00 Final discussion round & closing remarks 23rd CHIME