

2018 Perspectives on Chinese Contemporary Music Conference



The “Perspectives on Chinese Contemporary Music” is hosted by Professor Christopher Hasty, the director of music theory at Harvard Music Department, and aims to strengthen academic exchanges between Harvard University and Chinese composers and scholars, engage Chinese and Western composers and theorists to have proactive and multifaceted dialogues in the global context, focusing on various topics in Chinese contemporary music, such as compositional techniques, music theory, and research paradigms to facilitate the dissemination of the creations and theoretical research results of contemporary Chinese music worldwide.

The 2018 Perspectives on Chinese Contemporary Music Conference will be held at the Harvard Center in Shanghai on May 29th and 30th, 2018. Composers, theorists, and young scholars from the United States, Canada, China, Hong Kong SAR, and other countries and regions will deliver keynote speeches on different topics of contemporary Chinese music. We sincerely invite domestic and foreign experts, scholars and students who are passionate about the creation and research of contemporary Chinese music to have exchanges and dialogues with composers and scholars attending the conference on the theme of “tradition and modernity, inheritance and innovation, analysis and theory”.

The Conference is sponsored by Harvard China Fund.



1. Conference Time and Venue

[1] Conference Time

May 29 & 30 (morning), 2018

[2] Conference Venue

Harvard Center Shanghai

5/F, Shanghai IFC-HSBC Building, 8 Century Avenue, Pudong, Shanghai, China

2. Conference Agenda

May 29, 2018 Morning Session	
May 29 8:00-8:30am	Registration
May 29 8:30-9:00am	Opening Ceremony Welcome & Opening Statement WANG Yi Christopher Hasty
May 29 9:00-10:00am	JIA Daqun , Professor, Shanghai Conservatory of Music Material, Procedure and Structure: The Fundamental Roles of My Musical creation, Take Some Examples from Recent Compositions of Mine
JIA Guoping, Chair	Nancy Yunhwa Rao , Professor, Rutgers University Materiality of Sonic Imagination: Musical process in selected movements of <i>Wu Xing</i> and <i>Iris Devoilee</i> by Chen Qigang
May 29 10:00-10:30am	-----Group Photo 参会人员集体合影-----
May 29 10:30am-12:00	ZHANG Meng , Deputy Chief Editor, Journal of <i>People's Music</i> The Golden Rule or the Rigid Program: From the Opera “Youyou Luming” to Investigate Contemporary Chinese Opera Writing
JIA Daqun, Chair	QIAN Renping , Professor, Shanghai Conservatory of Music Chinese New Music: Theory and Practice of Synthetic Scales
	Julia Glenn , Lecturer, The Juilliard School The Categorical Perceptions of Music Versus Language: Changzhou <i>Yinsong</i>

	and the Music of CHEN Yihan
May 29 12:00-2:00pm	-----Lunch-----
May 29, 2018 Afternoon Session	
May 29 2:00-3:30pm ZHANG Wei, Chair	JIA Guoping , Professor, Central Conservatory of Music Confluence and Reshaping: Composition Experiment on Diversified Tradition Music in Cross-cultural Context
	HUANG Zongquan , Associate Professor, Fujian Normal University Postdoctoral Fellow, Shanghai Conservatory of Music The History and Current Situation of Chinese Folk Orchestral Music Creation
	John Roeder , Professor, University of British Columbia Lines in Harmony: Types of Cooperation in Four Recent Chinese Compositions
May 29 3:30-4:00pm	-----Break-----
May 29 4:00-5:30pm QIAN Renping, Chair	ZHANG Wei , Professor, Shanghai Conservatory of Music Serial Music in China: 1990-2000
	Cheong Wai Ling , Professor, The Chinese University of Hong Kong Aesthetic Abstractions in <i>Luo Zheng's Canvas – Untitled No. 48</i>
	SHI Lei , Associate Professor, Anhui Normal University Postdoctoral Fellow, Shanghai Conservatory of Music The Conflict and Fusion between Tradition and Modernity: The Analysis of XAING Min's National Instrument Chamber Music
May 30, 2018 Morning Session	
May 30 8:30-10:00am Cheong Wai Ling, Chair	Lei Liang , Professor, University of California, San Diego From Hearing Landscapes to Hearing Seascapes
	ZHENG Yan , Professor, East China Normal University The Eyes are Listening or the Ears are Seeing? —— Soundscape in JIA Daqun's <i>The Prospect of Coloured Desert</i>

	<p>TANG Rong, Lecturer, Soochow University</p> <p>Integrating, Innovating and Leading: The Music Analysis of YANG Liqing's <i>Four Tang Poems</i></p>
<p>May 30 10:00-10:30am</p>	<p>-----Group Photo -----</p>
<p>May 30 10:30-11:30am</p> <p>John Roeder, Chair</p>	<p>CHEN Hongduo, Professor, Shanghai Conservatory of Music</p> <p>Transcending the Limits of Chinese National Thinking, Integrating into the Pluralistic Global Trend</p> <p>—— My Reflection on Chinese Contemporary Music Compositions</p>
	<p>Christopher Hasty, Professor, Harvard University</p> <p>Thoughts on the Importance of New Chinese Music for Western Composers</p>
<p>May 30 11:30-12:00am</p> <p>Christopher Hasty, Chair</p>	<p>Free Discussion & Closing Remarks</p>

3. Requirements and Application

[1] We will not charge fees for this conference. Harvard University will provide lunch on May 29th. Other expenses such as accommodation and transportation fees shall be taken care of by attendees themselves.

[2] Conference language: Chinese and English (Simultaneous interpretation will be provided)

[3] Application method: Due to the limited space of the venue, 30 scholars (students) will be invited to attend this conference. Please fill out the registration form (File name: Applicant Name + Institute) and send it to harvardmusic2018@163.com. The registration deadline is May 12, 2018.