

**INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**

**1st Official Symposium  
of the ICTM Study Group  
on GLOBAL HISTORY OF MUSIC**

**“Mobility and Transcultura in Music and Performance  
in Global Civilisations”**

**13-14 May 2021**

**Sichuan Conservatory of Music  
Chengdu, China**

# SYMPOSIUM PRELIMINARY PROGRAMME

13 MAY 2021, Thursday

<b>08.30</b>	<b>Opening ceremony</b>
<b>09.00</b>	<b>FIRST KEYNOTE PRESENTATION</b>
	<p><b>Edwin Seroussi</b>            The Hebrew University of Jerusalem, Jerusalem, Israel  <i>Diasporas and Global Musical Networks: Jewish Perspectives</i></p>

## ROOM A

<b>10.00</b>	<b>SESSION 1</b>
	<p>10.00 – 10.30  <b>Mark Slobin</b>            Wesleyan University  <i>Motor City Music: A Detroiter Looks Back</i></p>
	<p>10.30 – 11.00  <b>Alla Bayramova</b>            The State Museum of Musical Culture of Azerbaijan, Western Caspian University, Baku  <i>Oil, Trade, and Music: Penetration of European Musical Instruments and Music to Azerbaijan and Its Subsequences</i></p>
	<p>11.00 – 11.30  <b>Philip Ciantar</b>            School of Performing Arts, University of Malta  <i>Music, Entertainment, and Cross-fertilisation in Valletta's Strait Street during the British Colonial Period</i></p>
	<p>11.30 – 12.00  <b>Barbara Alge</b>            Goethe University Frankfurt  <i>The Brazilian Gold Rush and Colonial Art Music: Ethnomusicological Perspectives on a Catholic Festival and its Musical Practices in a mineiro Community in Brazil</i></p>
	<p>12.00 – 12.30  <b>Xiao Yang</b>            Sichuan Conservatory of Music  <i>As a Gift: Understanding the Grand song culture of Dong People from Economic perspectives</i></p>

	<b>PANEL 1</b>
	<p style="text-align: center;">13.30 – 14.00 <b>Xiao Mei</b> Shanghai Conservatory of Music <i>“Construction of Differences”: The Core and Boundary of Biphonic Structure</i></p> <p style="text-align: center;">14.00 – 14.30 <b>Zhang Shan</b> Shanghai Conservatory of Music <i>The Biphonic Structure and Multiple Cognition of Obliquely Blown Edge Instruments in a Performative View</i></p> <p style="text-align: center;">14.30 – 15.00 <b>Liu Xiangkun</b> Shanghai Conservatory of Music <i>Three Groups of Obliquely Blown Edge Instruments among the Eurasia Continental Area</i></p>

	<b>SESSION 2</b>
	<p style="text-align: center;">15.00 – 15.30 <b>Gisa Jähnichen</b> Shanghai Conservatory of Music <i>Understanding Civility in Sound: The Journey of the Gamelan around the Globe</i></p> <p style="text-align: center;">15.30 – 16.00 <b>Bernard Kleikamp</b> Goethe University Frankfurt <i>The first USA performance of Tuvan throat singers</i></p> <p style="text-align: center;">16.00 – 16.30 <b>Zhang Yan</b> College of Music &amp; Dance, Guangzhou University, Guangzhou, China <i>The Communication Dilemma of Guqin Art Within the Context of New Media</i></p> <p style="text-align: center;">16.30 – 17.00 <b>Vanessa Paloma Elbaz</b> University of Cambridge <i>From Sepia Ink to Tiktok : Transnational movement of personal songs</i></p>

<b>17.00</b>	<b>COFFEE BREAK</b>
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	<b>PANEL 2</b>
	<p style="text-align: center;">19.00 – 19.30 <b>Saida Yelemanova</b> Kurmangazy Kazakh National Conservatoire <i>In search of lost identities</i></p> <p style="text-align: center;">19.30 – 20.00 <b>Kanykei Mukhtarova</b> University of Alberta, Canada <i>In search of lost identities</i></p>

	<p>20.00 – 20.30  <b>Valeriya Nedlina</b>          Kurmangazy Kazakh National Conservatoire  <i>In search of lost identities</i></p> <p>20.30 – 21.00  <b>Zilya Imamutdinova</b>          Russian State Institute for Art Studies  <i>In search of lost identities</i></p>
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<b>ROOM B</b>
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	<b>SESSION 3</b>
	<p>10.00 – 10.30  <b>Mohamed Haseeb N</b>          Department of History Mangalore University, India  <i>Tracing Transnational Musical Flow Around the Indian Ocean; An Analysis of Gulf Migration of the Mappilas Through Kattu Pattu.</i></p> <p>10.30 – 11.00  <b>Jiayi Liao</b>          SDSZ Beijing Normal University  <i>A Bond of Identity Shaped by Trade: Nanyin and the Diaspora in Southeast Asia</i></p> <p>11.00 – 11.30  <b>Yao Cui</b>          York University, Canada  <i>Repertoires of the Diaspora: Patterns within Chinese Orchestras in Toronto</i></p> <p>11.30 – 12.00  <b>Xiaotong Yang</b>          Victoria University of Wellington  <i>Foreigners at Home: The Significance of Musical Instruments for Recognising the History of the Chinese Community in New Zealand</i></p>
<b>10.00</b>	

<b>12.00</b>	<b>Coffee break</b>
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	<b>SESSION 4</b>
	<p>13.30 – 14.00  <b>Akiko Sugiyama</b>          Department of History University of Malaya  <i>Social and Economic History of the Piano in Southern Asia: Preliminary Considerations</i></p> <p>14.00 – 14.30  <b>Jin Jing</b>          Beijing Geely University  <i>The Time Value constructed by The Piano Guys in modern society</i></p>
<b>13.30</b>	

	<p>14.30 – 15.00  <b>Yuan Jiang</b>  South China Normal University in Guangzhou China  <i>A Comparative Study of Piano Performance Programs at University-Level Institutions in China and the United States</i></p> <p>15.00 – 15.30  <b>Gunel Mirzayeva</b>  Guildhall School of Music and Drama, London, UK  <i>The Piano Music of Azerbaijan: National and Cross-Cultural Influences on Contemporary Performance Practices.</i></p>
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<b>15.30</b>	<b>SESSION 5</b>
	<p>15.30 – 16.00  <b>Violetta Yunusova (Iunusova)</b>  Moscow State conservatory named after P.I. Tchaikovsky  <i>World music cultures in Russian Music education</i></p>
	<p>16.00 – 16.30  <b>Li Xiaotong</b>  Confucius Institute at ULIM/ Music Academy at NWN  <i>Practices and Applications of Using the New Music System in Teaching Chinese as a Foreign Language in Moldova</i></p>
	<p>16.30 – 17.00  <b>Jui-Ching Wang/Wei Yang/Tzu-Tsen Wu</b>  School of Music Northern Illinois University  <i>Somewhere Out There in the "Third Space": An Alternative Way to Musicking</i></p>

<b>19.00</b>	<b>SESSION 6</b>
	<p>19.00 – 19.30  <b>Bradley Shope</b>  Kutztown University  <i>Managing Agencies, Intercolonial Telegraphs, and Intercontinental Steamers: The Business of Western Entertainment in India, 1800s</i></p>
	<p>19.30 – 20.00  <b>Jiang, Haoran</b>  The Hongkong Chinese University  <i>Performative Signs of Dual National Identities: Shanghai Pop in Colonial Taiwan</i></p>
	<p>20.00 – 20.30  <b>Chia-Yin Hung</b>  Chu-Yin Amis Cultural and Arts Troupe  <i>The Music Lives on the Margins: Ciwkangan Amis's Path Through Past Colonisation</i></p> <p>20.30 – 21.00  <b>Brian Diettrich</b>  Victoria University of Wellington, New Zealand  <i>Movements of Power: The Politics of Music and Dance in the Colonial History of the Western Pacific</i></p>

# SYMPOSIUM PRELIMINARY PROGRAMME

14 MAY 2021, Friday (zoomA)

<b>08.30</b>	<b>SECOND KEYNOTE PRESENTATION</b>
	<p><b>Tan Sooi Beng</b>            Universiti Sains Malaysia</p> <p><i>Mobile Performers, Multiple Centres, Modern Sounds: An Alternative            History of Global Musical Contact</i></p>

**ROOM A**

	<b>SESSION 7</b>
<b>09.30</b>	<p>09.30 – 10.00  <b>Timothy Rice / Dave Wilson</b>            University of California, Los Angeles (UCLA)  <i>Creating a Global Music History</i></p> <p>10.00 – 10.30  <b>Alvin Petersen</b>            North-West University  <i>Cape town: A Mother City, Dissevered Musical Tradition</i></p> <p>10.30 – 11.00  <b>Xia tian</b>            National Museum of China  <i>Musical instruments in music and dance images of Liao, Song, Jin and Yuan tombs</i></p> <p>11.00 – 11.30  <b>Liu Xiaowei</b>            Xinzhou Teachers University (Dance Department)  <i>Sogdian Merchants and Hu Dance Images in 12th-Cave of Yungang Grottoes</i></p> <p>11.30 – 12.00  <b>Marija Dumnić Vilotijević</b>            Institute of Musicology SASA  <i>History, structure and discourse of sevdalinka</i></p>

<b>13.30</b>	<b>SESSION 8</b>
	<p>13.30 – 14.00  <b>Wang fangying</b>  Mahasarakham University  <i>History of Chinese and Thai music, dance, theatre and puppet shows and their performance</i></p>
	<p>14.00 – 14.30  <b>Li Xinyang</b>  Central Conservatory of Music  <i>The Braziliahinese How to Accept Foreign Music Culture</i></p>
	<p>14.30 – 15.00  <b>Nathan Martin</b>  University of Michigan School of Music, Theatre and Dance  <i>The Discovery of the Fundamental Bass</i></p>
	<p>15.00 – 15.30  <b>Jared Holton</b>  University of California, Santa Barbara  <i>Globality and Mediterranean Modal Musics: The Case of the Tunisian Ṭubū'</i></p>

<b>15.30</b>	<b>SESSION 9</b>
	<p>15.30 – 16.00  <b>Eric Charry</b>  Wesleyan University Music Department  <i>Global Hip Hop Nation?</i></p>
	<p>16.00 – 16.30  <b>Jonas Soares Lana</b>  Federal Institute of Rio de Janeiro  <i>Reggae Music as a political tool for emancipation in Baixada Fluminense (Rio de Janeiro, Brazil)</i></p>

<b>16.30</b>	<b>SESSION 10</b>
	<p>16.30 – 17.00  <b>Dan Margolies J.A. Strub</b>  Virginia Wesleyan University  <i>Mapping the Transcultural Sonic Topography of Musica de Coronavirus</i></p>
	<p>17.00 – 17.30  <b>Ruthie Meadows</b>  University of Nevada, Reno  <i>Queer Cuarentena (Quarantine) and "Mandinga Times": Rita Indiana, Caribbean Artivism, and LGBTQ+ Social Media Spheres During COVID-19</i></p>

**ROOM B**

<b>09.30</b>	<b>SESSION 11</b>
	09.30 – 10.00 <b>Rezeda Khurmatullina</b> Kazan Federal University <i>Mobility and global interaction of Chinese and Turkic musical cultures</i>
	10.00 – 10.30 <b>Deng Jia</b> Soochow University <i>The Mermaid and the Beginnings of Chinese Folk Ballet</i>
	10.30 – 11.00 <b>Alexandra V. Leonzini</b> University of Cambridge <i>Spreading the Seeds of Revolution: Public Diplomacy, Transculturalism, and North Korean Revolutionary Opera</i>
	11.00 – 11.30 <b>Mamadjanova Elnora</b> Uzbekistan State Conservatory – Head of International cooperation department <i>Musical art of Uzbekistan in the 21st century: globalization and preservation of identity</i>
	11.30 – 12.00 <b>Suddhaseel Sen</b> Dept. of Humanities and Social Sciences IIT Bombay <i>Deconstructing the Myth of Cultural Purity: Rabindranath Tagore on the Great Silk Road</i>

<b>13.30</b>	<b>SESSION 12</b>
	13.30 – 14.00 <b>Zhang Xuan</b> Shanghai Conservatory of Music <i>Research on the significance of comprehensive opera music analysis for music history research</i>
	14.00 – 14.30 <b>Zhang qiang</b> school of music and dance, Asean school of art, Chengdu university <i>The Thought and Music Research of Sichuan Dulcimer Yuediao QuPa</i>
	14.30 – 15.00 <b>Du mengsu</b> Sichuan Conservatory of Music <i>Creation and knowledge construction of contemporary “Chuan-ju”</i>



<b>15.30</b>	<p><b>SESSION 13</b>  13.30 – 14.00  <b>Li Xiuming</b>  Sichuan University of Arts and Sciences  <i>Performance Practice and Female Cultural Interpretation of the Custom of Zuo Ge Tang</i></p> <p>14.00 – 14.30  <b>Sashar Zarif</b>  Toronto, Canada  <i>From Roots to Fruits: The Lazgi-Transformation Project</i></p> <p>14.30 – 15.00  <b>Liu Wen</b>  Sichuan Conservatory of Music  <i>Research on the Multi-part Music of the Dong people's traditional story-telling</i></p>
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<b>ROOM A&amp;B</b>
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<b>20.00</b>	<b>Closing ceremony</b>
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