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CHINESE MUSIC AND MUSICAL INSTRUMENTS
2nd LISBON CONFERENCE

中国民乐与乐器: 里斯本第二届研讨会

A tribute to Sheng and Guqin
向笙和古琴致敬

BOOKLET OF ABSTRACTS

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Monday, 8th May

09h30  Reception

10h00  Opening session

10h30  Chinese Mouth Organ, Sheng

*François Picard, Université Paris-Sorbonne, Institut de Recherche en Musicologie*

11h10  Debate

11h20  Coffee break

11h50  The Guqin Zither, Realm of Dreamers, Sages and Madmen

*Frank Kouwenhoven, CHIME, Leiden University*

14h30  A General Approach to Musical Notations in China from Ancient Times to the Present

*Shao Xiao Ling, Departamento de Comunicação e Arte/Universidade de Aveiro, INET-md/UNL*

15h10  Debate

15h20  Shaman: Rethinking Music and Trance

*Xiao Mei, Shanghai Music Conservatory*

15h50  Debate

16h00  Coffee break

16h30  Ritual Culture: the enduring basis of local society

*Stephen Jones, independent researcher, London*

17h10  Debate

17h20  Li Manshan: Portrait of a Folk Daoist

A film by *Stephen Jones*

80 minutes, in Chinese with English subtitles

18h40  Debate
Tuesday, 9th May

10h00  The Politics of Sound: Records and Revolutionaries in China (1949-1976)
   *Andreas Steen*, School of Culture and Society, Aarhus University, Denmark

10h40  Debate

   *Enio de Souza*, Instituto de Etnomusicologia, Centro de Estudos em Música e Dança/FCSH/UNL

11h30  Debate

11h40  Coffee break

12h10  Root of Culture–Promoting the Chinese Music Education in Macau
   *Carol Veng Chong Chiu*, Macau Conservatory of the Macau Cultural Affairs Bureau

12h50  Debate

14h30  The music that I play shows where I had been: Musical performance in Macau Special Administrative Region of the People’s Republic of China
   *Maria Leonor Dias Azedo*, Instituto de Etnomusicologia, Centro de Estudos em Música e Dança/FCSH/UNL

15h10  Debate

15h20  Intangible Cultural Heritage in the People’s Republic of China: Policy and Practice
   *Helen Rees*, Department of Ethnomusicology, Herb Alpert School of Music, UCLA

15h40  Debate

15h50  Coffee break

16h20  Molihua (Jasmine): China’s Most-travelled Folksong
   *Frederick Lau*, Center for Chinese Studies, University of Hawai‘i, Mānoa

16h40  Debate

16h50  Closing session / Reflection

17h30  Chinese Music Recital
   *Chen Jiannan*, Sheng and *Lu Xiaozí*, Guqin, Shanghai Music Conservatory

18h30  Cocktail party
A tribute to *Sheng* and *Guqin*
向笙和古琴致敬

*Sheng*

The *sheng* (mouth organ) is among the oldest Chinese instruments, earliest evidence dating back over three thousand years. The bamboo tubes are arranged in a circle and mounted through holes in the top of the bowl-shaped wind chamber, formerly of wood but now of metal, with a blowpipe expending from the side. In antiquity, the sheng was nicknamed “the phoenix” and its shape is still reminiscent of the two wings. At the base of each pipe is a free-beating metal reed, which vibrates by either exhaling or inhaling. Very precise tuning is obtained by means of wax on the reed. Each pipe sounds only when its finger-hole is covered. Originally diatonic, the instrument is now tuned chromatically. Traditionally played in fifths and parallel octaves, the sheng is now capable of counterpoint. The player creates many effects by rhythmic breathing, tonguing, exhaling, inhaling and so on. It must be noted that the solo repertoire is recent. It has been built up by the players themselves and by professional composers, generally belonging to the same generation and from the same area.

Original text by Xu Chaoming, adapted by François Picard, who studied with Master Xu at Shanghai Conservatory and who is now professor of ethnomusicology at the faculty of Music and Musicology at the Sorbonne. English translation Mary Pardoe.

*François Picard*
**Qin or Guqin**

For thousands of years, the Chinese seven-stringed classical zither *qin* or *guqin* (*gu* means ‘old’, *qin* simply means ‘instrument’) was the domain of restless seekers after bliss and redemption. Even today, its evasive and questioning slide tones and clear and pure bell-like harmonics will immediately alert any perceptive listener to the fact that this is no ordinary instrument. At one time in the past, the ability to play the *qin* was viewed as one of the four ‘gentlemanly skills’, along with chess, calligraphy and painting, typical pastimes of Chinese intellectuals. Sage-like figures (like Confucius) playing the *qin* were a popular topic in classical lore. One 13th century source on *qin* playing praises the instrument as an emblem of spirituality and moral virtue, and as a way to aspire for a lofty communion with nature.

Today, it is no longer only seekers of wisdom and bliss who play this instrument. A renewed interest in China’s native cultural roots has led to a widespread boom in *qin* playing, which is now taught in conservatories and art institutes.

**Zheng or Guzheng**

Since the middle of the twentieth century, the zheng has been the most popular native solo concert instrument in China, and it has become one of the most familiar sonic and visual representations of Chinese culture at home and abroad. The zheng is a long plucked box zither with (nowadays mostly) 21 strings which are held up by individual movable bridges. The bridges are arranged diagonally across the top of the instrument, and is traditionally played with the left hand pressing the strings to obtain pitches outside the pentatonic scale, or making the strings vibrate or producing a sliding glissando. Meanwhile, the right hand plucks the strings on the other side of the bridges. Though now a conservatory instrument often played in a virtuosic manner, the zheng is traditionally closely tied to regional folk music, and five major regional styles – Shandong, Henan, Kejia, Chaozhou and Zhejiang – are distinguished, each with their own distinct regional repertoires.

The earliest written references to the zheng date back several thousands of years, to the Warring States period, when the instrument was played in court ensembles. It also features in light entertainment and folk music, both in solo and ensemble contexts.

*Frank Kouwenboven*
ABSTRACTS
The Chinese mouth organ sheng

François Picard
Université Paris-Sorbonne, Institut de recherche en musicologie

The study of historical instruments is subject to events which compromise the study of their music, of their tuning. As for the mouth organ, most often instruments in the museum are found without their reeds. However, the study of the length of the tubes and, in the Chinese case at least, of the sounding length, can lead way to the reconstruction of the intended relations between the pitches. The precise process of measurements will be shown on the standard 17-tubes, round-shaped sheng from Northern and Central China. Recent samples will be compared with historical documents and with a collection of special interest: the instruments sent to France by Joseph-Marie Amiot in 1776, which the author was able to locate, identify, and study:

→ Instrument N° 71.1930.53.76 from Musée du Quai Branly.
→ A sheng belonging to François Picard, made specially to order through Mr. Gao Zhiyuan 高志遠, musician, by the Shanghai Music Instruments Factory Shanghai yueqi chang 上海樂器厂 in 1987.
→ The careful study of selected instruments will be completed by a survey of historical instruments kept in public museums in France: Musée du Quai Branly, Musée de la musique, Paris, Périgueux, Rennes, Nice.


The Chinese guqin zither, realm of dreamers, sages and madmen

Frank Kouwenhoven
CHIME European Foundation for Chinese Music Research, Leiden

For thousands of years, the Chinese seven-stringed classical zither qin or guqin (‘gu’ means ‘old’, ‘qin’ simply means ‘instrument’) was the domain of restless seekers after bliss and redemption. Even today, its evasive and questioning slide tones and clear and pure bell-like harmonics will immediately alert any perceptive listener to the fact that this is no ordinary instrument. At one time in the past, the ability to play the qin was viewed as one of the four ‘gentlemanly skills’, along with chess, calligraphy and painting, typical pastimes of Chinese intellectuals. Sage-like figures (like Confucius) playing the qin were a popular topic in classical lore. One 13th century source on qin playing praises the instrument as an emblem of spirituality and moral virtue, and as a way to aspire for a lofty communion with nature.

Today, it is no longer only seekers of wisdom and bliss who play this instrument. A renewed interest in China’s native cultural roots has led to a widespread boom in qin playing, which is now taught in conservatories and art institutes. So what about its former metaphysical connotations? Has urban modern life destroyed them? Some purists regret the qin’s twentieth century transformation into an ‘ordinary’ instrument, arguing that ties with the true classical tradition have been lost. But perhaps, though, the current emphasis on music-making pure and simple has also resulted in an unexpected gain: it has helped people to rediscover and re-acknowledge the unique sound properties of this instrument, otherwise so easily overlooked. The qin’s principal virtue may well lie in its fragility, and in the evanescent quality of its music, more than in any assumed metaphysical powers. The qin enchants as much by what it keeps silent about, as by what it says.
This work studies the most representative music notations used in China, and aims to explore their configurations and changes from the ancient times to the present day.

Since the earliest music manuscript *Yue Ji* (770 B.C. – 9 A.D.), many historical registry books have recorded the musical knowledge, and from those books we can verify three general categories of traditional music notations: the text notation, the fingering notation and the graphic notation. Within these categories we can find several types that represent notations for use of different instruments, in the different periods and with the different styles according to the social hierarchies. Specifically speaking, they are *Lu Lu Pu*, *Gong Shang Zi Pu*, *Gong Chi Pu* and *Luo Gu Jing* in the text notation; *Jian Zi Pu*, *Pi Pa Pu* and *Zheng Pu* in the fingering notation; and *Qu Xian Pu* and *Yang Yi Pu* in the graphic notation.

The first theoretical knowledge of the Western music notation in China could be traced back to 1707, registered by the book *Lu Lu Ji Yao*, which was written by Portuguese Jesuit Tomás Pereira and collected in the Court of Kangxi (Qing Dynasty). However, it was a musical knowledge studied only by the nobles of the court. The true expansion of the Western music knowledge in the Chinese population started in the late 19th century, promoted by the modern education reformers in the implementation of the modern school system. Simultaneously, the Protestants missionaries also contributed to the consolidation of Western music among the Chinese believers. Since then, the Five Line Staff notation was increasingly used in China, and today, it is the main music notation employed in the classical musical environment. Beside the Staff notation, it was also developed another type of the Western music notation – Numbered musical notation. This notation was studied and completed by the Jean Jacques Rousseau, the mentor of the intellectual movement – Enlightenment, in 1747, and Introduced in China through Japan, in the late 19th century. This numbered notation is frequently used by traditional Chinese musicians since the beginning of the 20th century, to translate the *Gong Chi Pu*. It is also used in the popular music environment until now, because of its accessibility.
Musical Shaman: Rethinking Music and Trance

Xiao Mei
Shanghai Music Conservatory

Most music scholarship concerned with the relationship between music and trance into two major discussions: (1) examine how music performance and the making of certain types of sound serve to incite, induce or maintain shamans to fall into a trance state in physiologic and psychogenic way (2) focus on sociogenic, discuss how the society, politics, history and cosmology embodiment by music or body practice. Relatively fewer studies on the relationship of music and trance look at the inverse – that is, the impact of being in a state of trance possession on the music and sounds performed and generated by the person who is in trance.

The continual fieldwork sessions done by the author since 2000 onwards on Manchu, Oroqen, Mongolian, Daur peoples in Northern China and subgroups of Zhuang, Yi, Dai peoples in Southern China reveal the significance of music to Shamanism rituals. The Shaman propel the rituals by music, which springs from a vast repository of songs, chants, invocations, and instrumental pieces, while the typical characterization of trance and possession in Shamanism rituals also plays an important role in the representation of its ritual soundscapes. This paper, taking the fieldwork data on possessed trance of Shamans as examples, discusses how possessed trance defines the features of Shamanism music culture from both aspects of institutionalized enactment and vocal rhetoric, and rethinks the relationship between music and trance as well.
I trust I no longer need to stress that folk culture is at a considerable remove from the glossy image of conservatoire solos paraded on the concert stage!

By far the most important instrument is the human voice. Again, opera, narrative-singing, folk-song, and liturgical groups all reveal very different forms of vocalization from those heard in concert.

Turning to instruments “proper”, ensemble music dominates the countryside. And by far the most common form of ensemble is the shawm band (chuigushou, guyue).

Much expressive culture relates to ritual. Life-cycle and calendrical rituals are performed by groups of Daoist and Buddhist ritual specialists (far more often household- rather than temple-based), amateur sectarian groups, mediums, and indeed “folk-singers”.

This is illustrated by my film *Li Manshan: portrait of a folk Daoist*, also screened at the conference, and in the films accompanying my two books *Ritual and music of north China*. 
The Politics of Sound: Records and Revolutionaries in China (1949-1976)

Andreas Steen
School of Culture and Society, Aarhus University, Denmark

After the founding of the People’s Republic of China in 1949 the Chinese Communist Party began to control cultural production in China. In Shanghai, the formerly international music industry was nationalized under the Central Broadcasting Administration. Shortly thereafter the “People’s Record Factory” was established – China’s only record producing company until 1976. Records were of highest propaganda value. Their content included a great variety of music forms and later also speeches. However, the repertoire also reflects increasing censorship and the medium’s involvement into the various ideological and political campaigns. During the Cultural Revolution (1966-76), the quantity of record production even increased on three formats: shellac, vinyl, and plastic.

The presentation explores the different periods of record production and propaganda, their content as well as ideological requirements and technical issues. It will be argued that records, due to the specific characteristics of the medium itself, created a sensitive and therefore highly contested cultural space that not only supported but continuously challenged the politics of sound.
In this paper I will explore the reasons behind Macau’s significant cultural development in the last two decades of the 20th century. In that period, the Portuguese administration implemented a series of different policies in sectors of the Macau society, specifically in the cultural way. In the early 1980s, Macau had no cultural infrastructures: no music conservatory, concert hall, orchestras, music festival, and no Western or Chinese arts festival. However, we must not overlook the work of the Academia de Música São Pio X, which taught piano and violin, or that of some Chinese music associations which performed different genres of Chinese music. Finally, I will show how Macau was able to transform its cultural life in just two decades.
Root of Culture – Promoting the Chinese Music Education in Macau

Carol Veng Chong Chiu
Macau Conservatory of the Macau Cultural Affairs Bureau

Over the past two decades, a large number of Mainland China immigrants arrived Macau, the population of Macau has grown from 408,631 to 604,984 within 20 years’ time. 95% of the population speaks Chinese, primarily Cantonese and some Hakka, both from nearby Guangdong Province, the reminder are of Portuguese, Macanese and other ethnic origins.

An assumption is very easy to make: with these many people from various parts of China, the Macau Chinese residents must be rich in knowledge and appreciate their authentic music, ethnic instruments, local operas with various dialects, etc. Therefore, a conclusion is equally easy and fast to reach— the Chinese music, with its activities in Macau, must be very vibrant and colorful. The Chinese music education in school, Chinese music organizations and associations, and Chinese music concerts have to be frequent and numerous. However, such assumption and conclusion cannot be more incorrect.

This presentation will tell another story. The difficulties of promotion, education, appreciation, and well-keeping of the Chinese tradition, music in particular, are huge challenges for the teachers, the schools, the professional musicians, the orchestras, and the Macau SAR Government. A detail study of various areas, different angles of accomplishing such difficult task will be presented. The measures, actions, plans, with their implementations will be shared. And finally, the perspectives and future of Chinese music education will also be articulated. Hopefully a fuller and more objective picture of Chinese music education in Macau can be drawn.

Macau has a long history with a diversified culture. Different languages, culture, values, religious beliefs, architectural styles and customs coexist and influence one another, and the city always functions as a meeting point of cultural encounters between East and West. As the majority of the population is Chinese, Chinese music is certainly the common root for majority of the residents, and an art to treasure and value.
The music that I play shows where I had been: Musical performance in Macau Special Administrative Region of the People's Republic of China

Maria Leonor Dias Azedo
Instituto de Etnomusicologia, Centro de Estudos em Música e Dança/FCSH/UNL

A vast majority of the songs we play are traditional Chinese and each of us is better at playing the repertoire that is part of our cultural universe (Lai Yi-Shan, March 31, 2014).

The life stories of the musicians who constitute the Macau Chinese Orchestra underline the importance of political events and social changes in the musical professionalization and musical practice that they are currently developing. Most of orchestra's musicians come from Mainland China and Taiwan, with rare exceptions from Hong Kong and Macau. Musical learning and professionalism were, according to them, strongly influenced and determined by the social and political changes that took place in the People’s Republic of China. Cultural policies implemented in musical teaching structures—with special attention to institutions such as musical conservatoires—and the cultural and regional context are described by these musicians as crucial elements in the music they produce, more specifically in the instrumental technique and in the approach to the different kinds of repertoire.

The music that is produced in the context of the Macau Chinese Orchestra presents a dialogue and a negotiation between the specificities of instrumental performance of each musician and the cultural policies outlined for this cultural institution.
Intangible Cultural Heritage in the People's Republic of China: Policy and Practice

Helen Rees
Department of Ethnomusicology, Herb Alpert School of Music, UCLA

In the second decade of the 21st century, the People's Republic of China is well known for its energetic promulgation of national, provincial and local policies to preserve its intangible cultural heritage (ICH). As of December 2016, China has over thirty elements inscribed on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity, more than any other country. Yet China came rather late to the preservation party: while its neighbours Japan and South Korea were pioneers in enacting ICH legislation (starting respectively in 1950 and 1962), China seemed bent for some decades on neglect and even outright destruction of its traditional arts and customs. The first major indication of a change of direction came with the country's enthusiastic participation in the UNESCO programme "Masterpieces of the Oral and Intangible Heritage of Humanity," which ran in 2001, 2003 and 2005: China was one of only four nations to have submissions accepted in each of the three rounds. Huge domestic publicity was generated by this international success, and national and local government initiatives followed apace, including the establishment in 2006 of the China ICH Protection Centre, the promulgation of lists of national and local-level ICH, and the nomination of "representative transmitters"—the equivalent of Japan and South Korea's "living national treasures"—expected to pass their skills on to the younger generation. This paper outlines the history of China's involvement with ICH; it also notes some of the critiques of the phenomenon that have arisen over the last few years, with comparative reference to counterparts elsewhere in East Asia. I focus on two main case-studies: the classic seven-string zither guqin, and ritual music, both of which have experienced major impacts from the current wave of ICH policies and practices.
Internationally known as “Jasmine,” the song Molihua was an East-China folksong of humble beginnings. Like many regional folksongs in China whose origins were mostly unknown, Molihua exists throughout the region in numerous versions. The Molihua that most people know today was first noticed by British diplomat George MaCartney and later documented by John Barrow in his book *Travels in China* in the late 18th century. It has a wide global circulation as seen in 19th century Japan and Puccini’s 1924 adaptation of it in his opera *Turandot*. The tune was catapulted onto the world stage and gained international popularity. Molihua has emerged not only as the best-known Chinese folksong abroad but has also become a musical and cultural icon for many China musicians and composers at home. This paper traces the brief history of Molihua and describes the different ways that it has been utilized, resignified, and capitalized. I argue that the shifting meaning of Molihua is predicated on what Molihua represents against cultural expectation, imagination, and the ever-changing economic and political reputation of modern China.
Li Manshan: Portrait of a Folk Daoist, Film

A film by Stephen Jones
80 minutes, in Chinese with English subtitles

Synopsis

This intimate portrait film explores the life of eighth-generation household Daoist Li Manshan (b.1946), leader of a group of ritual specialists in the poor countryside of Yanggao county in north Shanxi, China. Steve will briefly introduce the film, and respond to any comments afterwards. He has known the group since 1991, and since 2005 has also taken them on several tours of Europe and the USA.

Using footage mainly from the period since 2011 but also from as far back as 1987, the film shows both Li Manshan’s funerary practice as leader of his ritual group and his solo activities—determining the date for the burial, decorating coffins, and even his work in the fields. We are led into the vocal liturgy, percussion, and melodic instrumental music of their magnificent funeral rituals, learning how ritual practice has changed since the 1930s—and even since the 1990s, under challenges such as migration, the modern education system, and the competition at funerals from pop music.

Complementing Steve’s new book Daoist priests of the Li family: ritual life in village China (Three Pines Press, 2016), this moving portrait of the diverse activities of Li Manshan and his group serving their local community in a rapidly changing rural China will fascinate anthropologists, scholars of Daoism and folk religion, world-music aficionados, and all those interested in Chinese society.
Chinese Music | Recital

*Sheng, qin, zheng*

**Chen Jiannan [sheng]**
1. Forest in Moonlight, 林卡月夜
2. Tune of Jin, 晋调
3. Lotus Flowers Above Water, 出水莲
4. Tea Delivery, 送茶
5. Stream Flowing, 小河淌水

**Lu Xiauzi [qin, zheng]**
6. Boatmen’s song, 欸乃
7. Waters and Mists of Xiao and Xiang Rivers, 潇湘水云
8. 'Heart', 心籁, 2014, comp. by Han Wenhe
9. 'Four sketches of a landscape', 四段锦
Program notes

Boatmen's song, 敕乃 - The title of this work is commonly translated as 'Boatmen's chant', but literally refers to the splashing sounds of an oar in water. It is derived from a line of poetry by Tang poet Liu Zongyuan: 'Sounds of oars and scenes of green water and mountains.' Based on a 16th century score, the piece, originally in 18 brief sections, is an evocation of nature, in turns calm and lively.

Waters and Mists of Xiao and Xiang Rivers, 潇湘水云 - One of the 'grand' pieces of the qin repertoire, which appeared in the very first handbook of qin music which we know from history, the Shenqi mipu, the 'Handbook of spiritual and marvellous mysteries' from the year 1425. Like so many qin scores, the music was re-edited and republished many times in later handbooks. It is a mighty evocation of nature, a kind of symphonic poem, a Chinese equivalent perhaps of Richard Strauss's Alpine Symphony, every bit as sweeping and romantic, but performed on the humblest of instruments, with only the seven strings of a Chinese ascetic. We hear moments of great tranquility, as well as moments of sudden acceleration, perhaps depicting rolling clouds or roaring water. Again, the challenge is to evoke a landscape, a cosmos perhaps in which dark and incredible forces can be at work, and yet never to lose control, to perform with great poise and balance.

'Heart', 心籁, 2014, comp. by Han Wenhe - This prize-winning composition, originally written for qin duo, but heard here in a version for solo qin, was created by young composer Han Wenhe (韩闻赫) of the Shanghai Conservatory of Music in 2014. Han studied composition with Zhu Shirui, and he is also a PhD candidate at the Conservatory. In his works, Han shows wide-ranging influences from Chinese traditional music, but without wishing to restrict himself to conventional idioms and techniques. Xin lai is a virtuosic and dynamic piece that explores both the traditional and innovative potential of the qin, and puts great technical demands on the performer. Han's works have already been performed widely in China, wider Asia and various European countries. With this performance of Xin lai, he makes his debut entry as a Chinese composer in Portugal.

'Four sketches of a landscape', 四段锦 - A lively traditional piece for guzheng (bridged 21-string zither) which stems from the Shangdong region. The Shandong style of playing displays such regional features as a rapid and wide vibrato, typical trills, glissandi and stops, and a finger technique for the thumb in which only the first joint is moved. It is a folksy piece and an evocation of nature and country life in a small town. There are four sections which carry separate titles: Cool breeze playing with bamboo, Echo in the mountain valley, flowing water in the brook, and Universal celebration (referring to farmers celebrating their harvest).

Frank Kouwenboven
Biographies

François Picard. Professor of analytical ethnomusicology at Paris-Sorbonne University and a research member of IreMus. He has published three books: *La Musique chinoise*, 1991, You-feng 2003; *Lexique des musiques d'Asie orientale*, You-feng 2006; *L'Incantation du patriarche Pu’an*, Peeters 2012, more than thirty CDs, and contributed to Alan Thrasher, ed., *Qupai, The Heart of Chinese Music, Structure*, Routledge, 2016. He has been artistic director for productions from China, Taiwan, or Tibet. His musical group, Fleur de prunus, collaborates with Baroque Nomade.

http://www.iremus.cnrs.fr/fr/membres-permanents/francois-picard

Frank Kouwenhoven. Born 1956 in The Hague, is a writer and music scholar from Leiden, The Netherlands. He is Director of CHIME, a platform and archive in the realm of Chinese music. With his partner Antoinet Schimmelpenninck (d.2012) he has published widely on Chinese music, produced films and CDs, organized exhibitions and festivals, and arranged Western concert tours for Chinese musicians. Frank lives in Leiden with his two children. He teaches course on Chinese music at Leiden University and at the University for Languages and Culture in Beijing. Apart from music (including Western classical music and opera), his passions include books, poetry, European history, and long walks in quiet landscapes.

Shao Xiao Ling. Assistant Professor in the Department of Communication and Art at the University of Aveiro, and her main teaching area focuses on piano performance and chamber music. She received her doctorate in music from the University of Aveiro (2011), master in piano performance from the Rotterdams Conservatorium (2001) and bachelor in music education from the University of Aveiro (1998). As a performer, she presented concerts both solo and chamber music and concerts with orchestras in large auditoriums and festivals Portuguese, and also in France, Italy and China. She obtained the prizes in the Contests such as "Covilha City", "Soloists of the Portuguese Musical Youth", "Youth Awards RDP Songs" and "Portuguese Musical Youth." She received scholarship from the Orient Foundation with which continues to maintain a close relationship in promoting Chinese music culture in Portugal, and vice versa. From her doctoral thesis, which sequenced the research in cultural studies of classical music, she gets interested especially in the interaction between Western music and Chinese music of the 20th and 21st century. She has published several articles in conference and magazine, both in Portugal and Brazil. And she often invited to give concerts / lectures of Chinese and Portuguese music.
**Xiao Mei.** Professor at the musicology department of Shanghai Conservatory of Music, Director of Research Institute of Ritual Music in China, vice president and secretary general of the Association for Traditional Music in China, and a member of the executive board of ICTM (2011- ). She received her M.A in the China Conservatory (1987), Ph.D. in Fujian Normal University (2004). She has been collecting, coordinating and studying traditional and folk music and ritual music for Han and ethnic groups in China such as Mongolian, Elonchun, Naxi, and Zhuang peoples over a long period of time. She organized an Asia-Europe Training Programme on Preservation of Tradition of ASEF in 2003 and was responsible for the 2004 program of UNESCO concerning digitalization of Audio achieve of Chinese traditional music. She has organized 42nd World Conference of ICTM. She has written, edited and published a lot of articles and books in Chinese such as *Echo on the field: The Note on the Anthropology of Music* (2001), *The Musical arts of ancient China* (2004), *Ethnomusicological Fieldwork of 20 Centuries in Mainland China* (1900-1966): Chronicle and Cases (2007), *Music and Trance of popular belief in China* (2014)

**Stephen Jones** has been documenting living traditions of ritual and music in rural China since 1986, all the while working a violinist in leading early music ensembles in London. He is author of *Folk music of China: living instrumental traditions* (OUP 1995/1998), *Plucking the winds* (CHIME, 2004), two volumes (with DVDs) *Ritual and music of north China* (Ashgate, 2007, 2009), *In search of the folk Daoists of north China* (Ashgate, 2010), and *Daoist priests of the Li family: ritual life in village China* (Three Pines Press, 2016). After gaining a 1st in Chinese at Cambridge, he began fieldwork in China in 1986, working closely with the Music Research Institute in Beijing. Co-founder of CHIME, from 1993 to 2005 he held research fellowships at SOAS. He has helped bring many outstanding groups of Chinese musicians to tour Europe and the USA, making CDs and programmes on Chinese music for BBC Radio 3. He has known the Li family Daoists since 1991, and since 2005 has accompanied them on tours to the USA and Europe. His 2015 film *Li Manshan: portrait of a folk Daoist* (https://vimeo.com/155660741) complements his new book *Daoist priests of the Li family*. See also https://stephenjones.blog

**Andreas Steen** is Associate Professor of Modern Chinese History and Culture at Aarhus University, Denmark. He studied Sinology, English Philology, and Modern Chinese Literature at the Free University of Berlin and Fudan University, Shanghai. His research interests concentrate on modern Chinese history and popular culture, in particular popular music, the (cultural) music industries, sound and memory studies.
Enio de Souza. Head of the education department of the Macau Scientific and Cultural Centre Museum (CCCM) in Lisbon (1999-). PhD candidate in Ethnomusicology (INET-md/Universidade Nova de Lisboa). Research interests focus on cultural policy and infrastructure, Chinese music and musical instruments and, festivals. In 1980s and 90s he was the head of the performing arts department in the Macau Cultural Institute (ICM), where he was involved in a strong cultural movement. He was encouraged by ICM to support the creation of cultural infrastructures in Macau as well as a number of cultural projects such as the Conservatory of Macau (Music and Dance), Chamber Orchestra of Macau, Macau Chinese Orchestra, Macau International Music Festival, Macau Arts Festival, Macau Fine Arts Academy, Macau Fine Arts Biennial. He has taken part in various international seminars, seasonal courses, conferences and workshops on Chinese music and musical instruments and, education in museums. He is also CCCM’s representative in the Committee for Education and Cultural Action (CECA) and, member of the International Council for Traditional Music (ICTM).

Carol Veng Chong Chiu received her Master degree of Business Administration at Huazhong University of Science & Technology, Wuhan, China and her Bachelor of Music Degree in School Music, with concentration on the methodology and pedagogy of Zoltán Kodály, at the University of Calgary, Canada. Over the twenty-three years, she has been working on art performance and music education fields, and has extensive experience in planning and organizing art and music activities. Carol was appointed as Director of the Macao Conservatory of the Macao Cultural Affairs Bureau from 1998-2002, and was responsible for supervising and coordinating activities related to the Music, Dance and Theatre Schools of the Conservatory. She also worked on the projects of Macao Young Musicians Competition, Macao International Music Festival, Macao Arts Festival, and subsidy programme providing financial support for the cultural activities of the local associations. She had taught Music Education courses at the Macao Polytechnic Institute, School of Art and had served as an adjudicator of the Macao Schools Singing Competition for many years. Carol Chiu is currently the Director of the Macao Conservatory.

Maria Leonor Dias Azedo born in Coimbra and living between Lisbon and Macau for academic and fieldwork purposes, is Master in Ethnomusicology by the FCSH/NOVA (2016) with a dissertation devoted to the study of identity representation and musical practice in Macau Chinese Orchestra. Between 2014 and 2015 she earned a fellowship from Macau Foundation and the Institute of the Orient (I.S.C.S.P.-U.L.) under the scholarship program "Estudos sobre Macau". Nowadays she is a PhD student of Ethnomusicology in the Department of Musical Sciences of the FCSH/NOVA and Phd researcher in the Instituto de Etnomusicologia – Centro de Estudos em
Música e Dança of the Universidade Nova de Lisboa with a research proposal dedicated to the study of musical embodiment and cultural policies in Macau Chinese Orchestra, with special relevance to erhu players.

**Helen Rees.** Graduated with a B.A. in Chinese from Oxford University in 1987, and with a Ph.D. in Music from the University of Pittsburgh in 1994. She is currently Professor of Ethnomusicology and Director of the World Music Center at the University of California, Los Angeles. She also holds a visiting professorship at the Shanghai Conservatory of Music, where she studied Chinese flutes, *guqin* zither, and folk music in the late 1980s. Since 1987 she has conducted fieldwork primarily in southwest China and Shanghai, with major interests in the intersections between traditional music and ritual, tourism, environmentalism, intellectual property, and the intangible cultural heritage movement. Major publications include the monograph *Echoes of History: Naxi Music in Modern China* (Oxford University Press, 2000) and the edited volume *Lives in Chinese Music* (University of Illinois Press, 2009). She is active as an interpreter and presenter for Chinese musicians, scholars and officials at events such as the Smithsonian Folklife Festival and the Amsterdam China Festival. In addition, as director of UCLA's World Music Center, she has participated in recent collaborative projects to restore the university's large collection of historically significant Thai musical instruments and repatriate important mid-20th-century recordings to Thailand.

**Frederick Lau** is an active ethnomusicologist, flutist, and conductor whose scholarly interests include a broad range of topics in Chinese, Western, and Asian music and cultures. He has published widely on traditional Chinese music, music and politics, nationalism, music in cross-cultural context, Chinese music in the diaspora, as well as issues related to 20th & 21st century Western *avant-garde* music. He is author of *Music in China* (Oxford 2008) and co-editor of *Making Waves: Traveling Musics in Asia and the Pacific* (University of Hawaii Press, upcoming), *Vocal Music and Cultural Identity in Contemporary Music: Unlimited Voices in East Asia and the West* (Routledge 2012), *Locating East Asia in Western Art Music* ( Wesleyan 2004). His articles have been published in various scholarly journals. Lau is the president of the Society for Asian Music and editor of the book series entitled *Music and Performing Arts of Asia and the Pacific*, University of Hawaii Press. He is the former president of ICTM’s Music of East Asia Study Group and the Association for Chinese Music Research. Currently, he is the chair and professor of Ethnomusicology and director of the Center for Chinese Studies at the University of Hawai‘i at Mānoa.
Chen Jiannan. Shanghai Conservatory of Music Graduate Student Mr. Chen has been fascinated with music since he was young, and started learning and perfecting his skills on the Sheng since he was 12. In 2005, he was admitted to the Fujian Vocational College of Art with an outstanding score on the entrance exam, and studied under China Sheng Association Director Lin Chong Zeng. In 2008, he participated in Chinese Chamber Music at the Fuzhou Province Jiuritai Concert Hall, and was invited to perform at a number of top schools in Fuzhou. In 2011, Mr. Chen enrolled at the prestigious Shanghai Conservatory of Music Traditional Music Department, majoring in professional sheng performance, and studied under such famous sheng performers as Professor Xu Chao Ming, Professor Weng Zhen Fa, and Professor Wu Wei from Germany, who actively performs the sheng on the global stage. Mr. Chen also benefitted from occasional personal mentoring from well-known sheng performers Professors Mou Shan Ping and Mou Nan. In 2015, with an excellent score on his exam, he was accepted as a graduate student at the Shanghai Conservatory of Music, and invited to perform at the Berlin International Performing Arts Festival. In the same year, he joined the “Weng Zhen Fa Sheng Orchestra”, and also performed with such renowned orchestras as Shanghai Chinese Orchestra, Shanghai Philharmonic Orchestra, Fujian Symphony Orchestra, Shanghai Wen-guang Chinese Orchestra, and Shanghai Fei-yun Chinese Orchestra. Other achievements include: In 2010, silver medalist for musical performance at the International Chinese Arts Festival held in Singapore, and in 2013, received “Excellence” award at the 9th annual Chinese Golden Bell Award Competition for traditional Chinese music. Mr. Chen has been invited numerous times to perform in Malaysia, Singapore, Hong Kong, Macau, and Taiwan, to overwhelmingly positive reviews. He was past recipient of the People’s Scholarship at the Shanghai Conservatory of Music and the City of Shanghai Outstanding Graduate Student Award.

Lu Xiauzi was born in 1989 Yueqing in the Zhejiang province. From childhood, she has received a comprehensive education in musical performing arts through the elementary, secondary schools affiliated to the Shanghai Conservatory of Music (SCM) and finally the SCM itself. She was the ever first student from the SCM to hold a double bachelor degree, majoring in both Guzheng and Guqin performances. She also holds a master degree majoring in Guqin from that same institution. She is currently member of the executive council as Guqin specialist of the China Nationalities Orchestra Society and a managing director of the Shanghai Guqin Research Society. She started to learn the Guzheng at 6 with teacher Wang Qianjin, then continued under the teaching of the renown Guzheng performers Sun Wenyan and Wang Wei. At 13, she became a Guqin ambassador of the Guangling School under the advanced teachings of Dai Xiaolian, professor at the SCM; meanwhile learning from renown Guqin masters like Lin Youren, Cheng Gongliang and Zeng Chengwei. For the past few
years, she has been actively performing on both national and international stages. In 2010, the composer and conductor TAN Dun invited her as Guqin soloist for the premiere of “Martial Arts Trilogy – Hero Concerto” given at the music festival of Krakow in Poland. In 2011, she held her personal concert “When the Guqin meets the Guzheng” at the Shanghai Oriental Art Center. The same year, she participated in “Ancient Harmonies – music for Guqin ensemble”, a concert organized by the SCM. In 2013, she conjointly published with professors Dai Xiaolian and Gong Yi a recording of “Wild Geese Alighting on Sand”, a compilation of 3 generations of Guqin accomplished players with her representing the youngest one. Lu Xiaozi commits herself wholeheartedly to the arts of Guzheng and Guqin. Cultivating one’s virtues through the Guqin as a way of art and life does not only constitute her life-long commitment, it is part of the living heritage of the Guqin culture.