

The Other in the Diffusion of the Heterogeneous Culture

Foreign Musician's Activities and Influence in the
Acceptance of the Western Music in Modern China

Cultural identities

Dr. Nailiang Chen (陳乃良)

(Jiangxi Normal University, China)

chair: Hermann Gottschewski (University of Tokyo)

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subjectivities

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Abstract :

The year in which China began to accept Western Music was 1840, when the government decided to initiate Open-door policy. At the time, Western Music, along with the complex changes in politics, society and culture, had directly influenced various fields in Chinese society and had cemented its central position in Pre-Modern and Modern Music History of China. Thus, for one to understand modern Chinese culture, research on the acceptance and development of western music in china must be accompanied.

However, due to the strong movements of anti-Westernism and nationalism, the research on the acceptance of Western music of Modern China in Chinese academic field had been stagnant, and the area of their research interest regarding Western Music had solely focused on the 'activities of Chinese musicians', excluding those of foreigners out of discussion. This thesis recognizes such problem and thoroughly studies the acceptance of Western music in Modern China. The research targets the time period from 1920s to 1949, from the time when the Western music started to be introduced and accepted to the very year in which the People's Republic of China was established. In other words, the range of research covers from the direction and progression of musical activities of foreign musicians in various regions in China to the effects on the fundamental nature of the acceptance of the Western music.

Nailiang Chen (陈乃良): Full Professor, obtained his Ph.D. from Seoul National University and taught at Nanchang Hangkong University (Nanchang, China) prior to Jiangxi Normal University in 2013. Since 2015 he was a Post-doctoral Fellow in Musicology at the 'Institute of Musicology' of Central Conservatory of Music(Beijing, China). His research interests include Intercultural Communication Musical Cultures Studies, Research on Chinese Modern Musical History, Psychology of Music(Musical Aesthetics), and in particular, the inter-entity relationship in intercultural communication study probes into the relationship among cultures that can be entities in the process of exchanges, dialogues and communication.

Contact :

gottschewski@fusehime.c.u-tokyo.ac.jp

03-5454-6330

(Hermann Gottschewski, Department of Comparative Literature and Culture, Graduate School of Arts and Sciences , The University of Tokyo, Komaba Campus)

主催

東京大学大学院

比較文学比較文化研究室