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The Next Decade of Music

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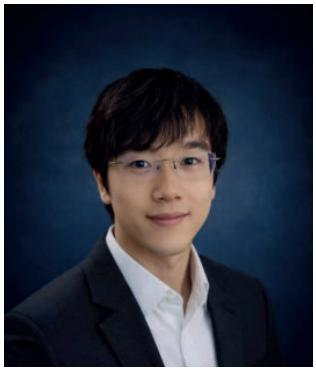
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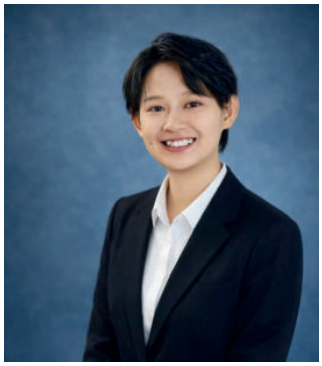
李嘉乐 美国中西部大学国际艺术与音乐学院院长助理、助理教授；山东大学艺术学院硕士生校外导师。低男中音歌唱家，旅美博士研究生，英国伦敦音乐学院硕士。泰国皇室国王勋章、中莱友谊奖章获得者。《Resonance: Journal of Global Music Studies》期刊主编。

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宋成文 韩国国民大学行政学博士。研究领域主要集中于人事行政与组织行政，关注组织运行机制、公共部门人力资源治理及制度设计问题。《Resonance》期刊联合主编。

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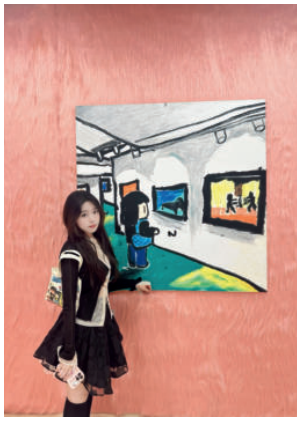
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特邀评论人 / INVITED DISCUSSANTS



国士傲，现任大连艺术学院声乐系青年教师，旅德青年低男中音，德国Folkwang UDK硕士，南京艺术学院学士，大连市音乐家协会会员。曾参演多部歌剧。被选入德国莱因斯堡歌剧院青年歌剧人才计划。

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李佳鑫，现攻读格涅辛俄罗斯国立音乐学院表演博士学位。同时就读于圣彼得堡国立艺术大学，攻读音乐教育方向的教育学博士学位。硕士毕业于俄罗斯赫尔岑国立师范大学，并以满分成绩顺利通过答辩。
在艺术与学术领域均有突出表现，曾获得多项国内外专业奖项，其学术论文亦在俄罗斯获得权威认可。

Jiaxin Li is currently a doctoral candidate in Performance at the Gnesin Russian Academy of Music and is concurrently pursuing a PhD in Pedagogy (specializing in Music Education) at the Saint Petersburg State Institute of Culture. He holds a Master's degree from the Herzen State Pedagogical University of Russia, where he successfully defended his thesis with full marks/distinction. Distinguished in both artistic and academic realms, Li has won numerous professional awards domestically and internationally. His academic papers have also received authoritative recognition within the Russian academic community.

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特邀评论人 / INVITED DISCUSSANTS



黃廷堯，獲香港中文大學哲學碩士學位，主修民族音樂學，研究方向為二十世紀初期廣東音樂的發展。就學期間獲頒任白中國戲曲獎學金。
曾於國際傳統音樂學會（ICTM）及國際音樂學學會（IMS）等國際學術會議發表研究成果，並出版論文〈民國上海的廣東新音聲——廣東樂人與江南樂人的交流〉及〈粵語流行曲中的象徵音聲：重聽《啼笑因緣》(1974)〉。

WONG Ting-yiu received his MPhil in Ethnomusicology from The Chinese University of Hong Kong, with a research focus on the transformation of Cantonese instrumental music in the first half of the twentieth century. During his studies, he was awarded the Yam & Pak Chinese Opera Scholarship.
In addition to presenting at international conferences such as the International Council for Traditional Music (ICTM) and the International Musicological Society (IMS), he has published scholarly papers including “New Cantonese Sounds in Republican Shanghai: Musical Exchanges between Cantonese and Jiangnan Musicians” and “Symbolism in the Sound of Cantopop: Relistening to The Fatal Irony (1974)”, which explore topics in traditional Chinese ensemble music and popular music respectively.



王力舟，現為美國印第安納大學音樂理論博士候選人，並擔任該校助理講師，兼修民族音樂學與計算機科學。現任《Indiana Theory Review》聯合主編。
其主要研究方向包括申克分析、曲式結構詮釋、音樂空間理論、計算音樂分析，以及新調性音樂之分析方法，致力於融合傳統理論與現代技術於音樂學術研究中。

Lizhou Wang is a PhD candidate in Music Theory at Indiana University, where he also serves as an Associate Instructor. He is pursuing minors in Ethnomusicology and Computer Science. He is currently the Co-Editor of the Indiana Theory Review.
His primary research interests include Schenkerian analysis, formal structure interpretation, musical space theory, computational music analysis, and approaches to neo-tonal music. His work bridges traditional music theory with contemporary analytical and technological methodologies.



李甲騏，香港中文大學民族音樂學博士，亦为笛子演奏员与指挥。現時的研究聚焦於中國華北地區伊斯蘭吟誦傳統的音樂化表現及其本土化過程，探討此類地方性聲音景觀如何演變、發展，並與回族等少數民族的身份認同交織融合。
除學術研究外，他亦活躍於音樂演出領域，專精於中國竹笛（橫吹）及簫（直吹）之演奏。

Jiaqi Li holds a Ph.D. in Ethnomusicology from The Chinese University of Hong Kong and is also an accomplished Chinese flutist and conductor. His current research centers on the musicalization and localization of Islamic recitation traditions in northern China, exploring how these localized soundscapes have evolved and become intricately connected with Hui Muslim identity.
Beyond academia, he remains an active performer, specializing in the Chinese Dizi (transverse bamboo flute) and Xiao (end-blown vertical flute).

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前言/PREFACE

本论文摘要集汇集了「Resonance」首届学术会议期间所呈现的研究成果与学术观点，集中反映了与会学者围绕音乐、文化与社会等相关议题所展开的多维度探讨。作为一次面向跨学科对话的学术会议，「Resonance」致力于搭建一个开放而严谨的交流平台，鼓励不同研究传统、方法路径与理论视角之间的深入对话与相互回应。

本次会议所收录的论文摘要，涵盖音乐研究、文化研究、媒介研究、教育研究及相关交叉领域，既体现了扎实的学术训练与问题意识，也展现出对当代社会与未来议题的前瞻性关怀。相关研究不仅回应了既有学术讨论，也在方法论与研究对象层面提出了新的思考方向，为后续研究提供了重要线索。

我们谨此诚挚感谢所有作者、特邀评论人及参与本次会议的学者。正是由于各位的积极投入、学术信任与严肃对话，使本次会议得以顺利开展，并使本摘要集得以成形。我们期望，本论文摘要集不仅作为会议的学术记录，更能成为持续学术交流的起点，在未来的研究与合作中不断延展其学术生命。

This volume presents the abstracts of papers delivered at the inaugural Resonance Academic Conference, showcasing the breadth and depth of scholarly inquiry developed during the event. Conceived as a platform for interdisciplinary dialogue, Resonance aims to foster open yet rigorous academic exchange across diverse fields related to music, culture, and society.

The abstracts collected here represent a broad spectrum of research perspectives, encompassing music studies, cultural analysis, media studies, education, and related interdisciplinary approaches. Collectively, they demonstrate both robust methodological foundations and critical engagement with contemporary issues, while also offering forward-looking insights into emerging scholarly concerns. Many contributions not only respond to existing academic debates but also propose new directions for inquiry through innovative theoretical and methodological frameworks.

We extend our sincere appreciation to all contributing authors, invited discussants, and participating scholars whose intellectual commitment and collaborative spirit made the conference—and this abstract volume—possible. It is our hope that this collection will serve not only as a record of the conference proceedings but also as a starting point for continued scholarly dialogue and future collaboration, allowing the resonance generated here to extend beyond the temporal boundaries of the event.

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Application and Research of Artificial Intelligence in Music Composition for Film and Television: Integration of Traditional Composition and Modern Technology

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Abstract

This research investigates the application of artificial intelligence (AI) in film and television music composition, with a focus on orchestral and chamber music. It aims to develop effective methods for integrating AI tools—such as MuseNet and AIVA—with traditional compositional techniques, while examining their influence on creative inspiration, production efficiency, and emotional expression. Through a mixed-methods approach involving case studies, expert interviews, and audience surveys, the study addresses key challenges including emotional depth, originality, and ethical implications. The findings are expected to provide practical strategies for composers and industry stakeholders to harmonize AI technology with artistic expression, fostering innovation in film and television music.

Keywords: Artificial Intelligence; Music Composition; Film and Television Music; Traditional Composition; AI Ethics

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风格多元化下的性别缺席：当代中国流行说唱的文化观察

Diversifying in Style, But Not in Gender: A Cultural Analysis of Contemporary Chinese Rap

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Abstract

本研究关注当代中国流行说唱音乐在风格多元化发展中呈现出的性别不平衡现象。随着说唱音乐自欧美经中国台湾进入内地，并在川渝地区迅速本土化，其音乐风格与文化面貌日益多样。然而，性别维度的多样性并未随之扩展；女性与性少数群体在主流说唱生态中仍持续被边缘化。本文采用音乐文本分析与文化批评的方法，通过对以 GAI 为代表的男性说唱叙事进行研究，揭示其内在的霸权男性气质结构与“成功学”焦虑如何塑造并限制性别表达的范围。研究指出，“多元化”的缺失性维度构成中国流行说唱未来十年发展中亟需弥补的重要文化缺口。

This study examines gender imbalance within contemporary Chinese rap music amid its increasing stylistic diversification. Since the introduction of rap from Europe and North America via the Taiwan region and its subsequent localization in the Chinese mainland—particularly in the Sichuan–Chongqing region—the genre has developed a rich and heterogeneous musical and cultural landscape. However, this diversification has not been accompanied by a corresponding expansion in gender representation. Women and sexual and gender minorities remain persistently marginalized within the mainstream rap ecosystem. Employing musical text analysis and cultural critique, the study focuses on dominant male rap narratives, with particular attention to the work and public persona associated with figures such as GAI. The analysis reveals how structures of hegemonic masculinity, intertwined with narratives of success, struggle, and upward mobility, shape and constrain the range of acceptable gender expressions within Chinese rap. These narratives not only reinforce male-centered subjectivities but also systematically exclude alternative voices and identities. The study argues that the absence of gender diversity constitutes a critical cultural gap in the future development of Chinese rap music. Addressing this deficit is essential for understanding the genre’s social significance and for rethinking its trajectory over the next decade, particularly in relation to inclusivity, cultural representation, and musical innovation.

Keywords: 中国流行说唱；性别表征；男性气质；音乐叙事；性少数群体；Chinese Rap Music; Gender Representation; Masculinity; Musical Narrative; Sexual and Gender Minorities

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媒介、市场与听觉身份：基于〈长沙大公报〉的民国长沙音乐消费研究

Media, Market, and Sonic Identity: A Study of Music Consumption in Republican Changsha Based on the *Changsha Ta Kung Pao*

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Abstract

《长沙大公报》作为民国时期湖南地区最具影响力的本地报纸之一，自 1915 年创刊至 1947 年代停刊，持续记录了长沙社会文化生活的变迁，尤其为考察地方音乐生态提供了丰富的一手史料。聚焦该报所刊载的音乐会广告、唱片销售信息、戏院演出预告、乐评文章及读者来信等文本，可系统梳理 20 世纪 20 至 40 年代长沙市民的音乐消费实践。研究综合运用文献研究法与跨学科视角，从媒介呈现、市场机制与听觉身份建构三个维度展开分析：其一，解析报刊作为媒介中介的话语建构功能，探究其如何整合西方古典音乐、流行音乐与本土戏曲、民间音乐，塑造市民音乐审美与消费规范，推动音乐消费从传统自娱向近代大众消费转型；其二，揭示在中西交汇、城乡互动与阶层分化背景下，长沙不同社会群体（士绅、新兴市民、学生、劳工等）如何通过音乐类型与消费场景的选择，实现文化认同与社会位置表达的实践逻辑，还原长沙“中西并存、传统与现代共生”的音乐消费特质。研究深化了对近代媒介与文化消费互动关系、听觉实践与社会身份建构机制的学术认知，并为近代中国音乐文化转型的多元路径研究提供了重要案例。

As one of the most influential local newspapers in Hunan during the Republic of China period, *Changsha Ta Kung Pao* (长沙大公报) was founded in 1915 and discontinued in the late 1940s. Throughout its publication, it continuously documented changes in the social and cultural life of Changsha, providing rich first-hand historical materials for the investigation of local music ecology. Focusing on texts such as concert advertisements, record sales information, theater performance notices, music reviews, and reader correspondence published in the newspaper, this study systematically examines the music consumption practices of Changsha citizens from the 1920s to the 1940s. Drawing on literature review and interdisciplinary approaches, the study analyzes the subject from three interrelated dimensions: media representation, market mechanisms, and the construction of auditory identity. First, it examines the discursive function of newspapers as media intermediaries, exploring how *Changsha Ta Kung Pao* integrated Western classical music, popular music, and local traditional opera and folk music to shape citizens' musical aesthetics and consumption norms, thereby promoting a transition from

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traditional self-entertainment to modern mass music consumption. Second, it reveals how different social groups in Changsha—including gentry, emerging urban citizens, students, and laborers—expressed cultural identity and social positioning through their choices of musical genres and consumption scenarios, against the backdrop of Sino-Western interaction, urban–rural dynamics, and social stratification. By restoring the characteristics of music consumption in Changsha—marked by the coexistence of China and the West and the symbiosis of tradition and modernity—this study deepens scholarly understanding of the relationship between modern media and cultural consumption, as well as between auditory practices and social identity construction. It thus provides a valuable case study for research on the diverse trajectories of modern Chinese music culture transformation.

Keywords: 长沙大公报；音乐消费；媒介呈现；听觉身份；Changsha Ta Kung Pao; Music Consumption; Media Representation; Auditory Identity

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Algorithmic Resonance: How AI-Driven Curation Will Reconfigure Musical Taste, Identity, and Global Cultural Flows in the Next Decade

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Abstract

Over the next decade, the global music landscape will be increasingly shaped by algorithmic curation systems that mediate how listeners discover, classify, and engage with sound. This paper examines how AI-driven recommendation models—embedded in platforms such as Spotify, TikTok, and Douyin—are transforming musical taste formation, cultural identity negotiation, and the transnational circulation of genres. Existing scholarship in musicology and media studies has emphasized the historical role of institutions, critics, and communities in constructing musical meaning. Yet few studies have analysed how algorithmic logics now function as powerful cultural intermediaries that structure the emotional, aesthetic, and social experience of music.

Drawing on interdisciplinary perspectives from cultural studies, platform studies, and computational music analysis, this research identifies three emerging shifts: (1) the rise of "algorithmic taste profiles" that shape listeners' long-term musical identities; (2) the platformisation of creativity, where virality metrics increasingly influence the compositional and production choices of artists; and (3) the emergence of fragmented global micro-communities, connected not by geography but by data-driven affinity networks. By analysing platform policies, case studies of algorithm-engineered hits, and user engagement patterns, this paper argues that algorithmic curation will become the central force governing how music is produced, circulated, and culturally interpreted in the next decade.

This study contributes to ongoing debates about cultural autonomy, digital intermediaries, and the future of creative labour by illuminating how algorithmic infrastructures reconfigure the relationship between musicians, audiences, and global cultural flows. It ultimately suggests that the next decade of music will be defined not only by new sounds but also by new systems of mediation that fundamentally reshape what it means to listen, create, and belong.

Keywords: Algorithmic curation; Musical identity; Platform studies; Creative labor; Global cultural flows

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Returning to the Historical Scene: A Micro-historically Informed Methodological Proposal for Analyzing Affective Dynamics in Chinese New Opera

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Abstract

As a unique Chinese cultural phenomenon carried forward from the first half of the twentieth century, research on Chinese New Opera must engage deeply with the revolutionary social context shaped by national crisis and the class-based discourse of the War of Resistance. Existing scholarship argues that New Opera integrated political calls for expanding artistic resources during the Mao era, connected with Chinese folk and popular arts, gradually shed the formal logic of traditional opera as well as the developmental paradigms of Western opera, and ultimately formed a consciously Chinese theatrical model. "Returning to the Historical Scene" emerges in this study as a methodological reflection developed through engagement with multiple historical sources, including sound media, literary texts, and ethnographic accounts of witnesses. It focuses in particular on the performative interactivity and locality of New Opera performance understood as an experiential attribute. In this framework, practices such as the composer's use of humming, the singer's vocal techniques, and the localized performance context no longer function as mere historical reenactments. Rather, they are structured as forms of emotionally authentic historical imagination—conceptualized here as a Marxist historical phantom, drawing on Jacques Derrida's notion of hauntology. Individual affective memory thus becomes inseparable from collective memory, forming a connective chain that retrospectively links the historical development of Chinese New Opera. The sonic affects mobilized within opera encapsulate the holistic spirit of humanistic history and broader social dynamics. This study argues that such phenomena require micro-historical rigor and interdisciplinary materials to reconstitute sonic presence within communal bonds and politico-social spheres, reimagined through the lens of affective society. Through this approach, memory is articulated across past, present, and future.

Keywords: Chinese New Opera; Micro-historical Analysis; Performative Interactivity; Sound Affect

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从“学历通胀”到“技能生态”：未来十年音乐高等教育社会功能的范式转型

From Credential Inflation to Skill Ecosystems: A Paradigm Shift in the Social Functions of Higher Music Education over the Next Decade

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Abstract

展望“音乐的未来十年”，当前高等音乐教育正站在关键的转型路口。伴随高等教育普及率的显著提升，艺术学科面临着严峻的“学历通胀”挑战，这直接引发了学位授予与劳动力市场需求之间的结构性错位。本研究聚焦于此，直指当前高等音乐教育普遍存在的“技能不匹配”这一核心症结——即以单一表演技能为核心的传统培养模式，已难以适配日益复杂、多元且数字化的社会职业需求，进而造成音乐人才供应链的实质性断裂。

本研究不仅关注艺术教育的内部困境，更将视野拓展至“人的可持续发展”这一普世议题。面对全球范围内艺术类毕业生“毕业即失业”的现实危机，如何通过教育改革减少人力资源浪费，实现学生从校园到社会的有效衔接，已成为决定未来十年音乐行业活力的关键问题。基于实践导向的分析框架，研究提出，破解这一困境的关键不在于延续传统的精英化教育逻辑，而在于推动教育范式的根本性转型——从“学历导向”转向“胜任力导向”。

研究进一步从“人才供应链修复”的角度展开讨论，强调这并非狭义的就业指导问题，而是课程体系底层逻辑的系统性重构。未来的音乐人才不应仅被塑造为“象牙塔”内的表演艺术家，而应成长为具备跨学科能力、社区服务意识与数字生存能力的“文化实践者”。通过弥合教育体系与音乐产业之间的结构性断层，该转型不仅有助于缓解教育资源浪费，更能够从根本上赋能学生的长期职业发展，实现从“毕业即失业”向“终身职业发展”的关键跨越，为未来十年的音乐产业输送具备真实社会适应力与生存力的人才。

Looking toward “the next decade of music,” higher music education is currently situated at a critical point of structural transition. With the rapid expansion of higher education participation, arts disciplines are increasingly confronted with the challenge of credential inflation, resulting in a growing structural misalignment between degree-based training and labor market demands. This study addresses a central problem in contemporary higher music education—skills mismatch—where traditional training models centered on singular performance competencies no longer correspond to the complex, diversified, and digitally mediated professional environments in which music graduates are expected to operate. As a result, a substantive rupture has emerged within the music talent supply chain.

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Rather than focusing solely on institutional challenges within arts education, this study situates higher music education within the broader framework of human sustainability. Against the backdrop of rising global unemployment and underemployment among arts graduates, the question of how educational reform can reduce human resource waste and facilitate smoother transitions from education to society has become a defining issue for the vitality of the music sector over the next decade. Drawing on practice-oriented modules, the study argues that addressing this crisis does not lie in extending traditional elite-oriented educational logics, but in advancing a fundamental paradigm shift—from credential-oriented education toward competency-based education.

The analysis further examines how the music talent supply chain might be repaired through a restructuring of curricular foundations rather than through narrow employability training. Future music professionals should be understood not only as performers cultivated within academic institutions, but as cultural practitioners equipped with interdisciplinary capacities, community engagement competencies, and digital survival skills. By bridging the structural gap between education and industry, such a transformation has the potential to mitigate inefficiencies in educational resource allocation while enabling sustainable career trajectories. Ultimately, this shift supports a transition from the phenomenon of "graduation leading to unemployment" toward models of lifelong professional development, thereby supplying the music sector with talent that possesses genuine social and professional viability in the coming decade.

Keywords: 高等音乐教育；学历通胀；技能匹配；职业胜任力；可持续发展；Higher Music Education; Credential Inflation; Skills Mismatch; Professional Competence; Sustainability

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数字技术赋能下的乡村音乐教育公平路径研究——基于“双师课堂”的实证探索

An Empirical Study on Promoting Equity in Rural Music Education Through Digital Technology: Evidence from the “Dual-Teacher Classroom” Model

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Abstract

在教育数字化转型背景下，乡村音乐教育面临师资短缺与资源分配不均等现实困境。作为一种跨时空教学模式，数字“双师课堂”在乡村音乐教育中的应用成效及其优化路径具有重要研究价值。本研究聚焦数字技术与音乐教育的融合实践，系统探讨“双师课堂”在提升乡村学生音乐素养、改善教学质量方面的实际作用，并分析其在实施过程中面临的现实障碍。研究采用混合研究方法，选取来自三个省份的六所乡村学校作为研究对象，通过为期一学期的教学实验，结合问卷调查（n=300）、教师深度访谈（n=12）及课堂观察记录，对学生音乐能力变化进行量化分析，并从质性数据中提炼教学实施中的关键问题。研究旨在为缓解乡村音乐教育资源失衡提供实证依据，并探索在数字技术赋能下具有可复制性与可推广性的“双师课堂”教学路径，从而丰富音乐教育数字化转型的理论体系。

In the context of educational digital transformation, rural music education faces significant challenges, including teacher shortages and unequal resource distribution. As a cross-temporal and cross-spatial instructional model, the digital “dual-teacher classroom” holds considerable potential for addressing these issues. This study focuses on the integration of digital technology and music education, examining the practical impact of the dual-teacher classroom on enhancing rural students’ musical literacy and improving instructional quality, as well as identifying the real-world obstacles encountered during implementation. Adopting a mixed-methods approach, the study selects six rural schools across three provinces as research sites. Over the course of one academic semester, quantitative and qualitative data are collected through student surveys (n = 300), in-depth teacher interviews (n = 12), and systematic classroom observations. These data are used to analyze changes in students’ musical competencies and to extract key challenges in the implementation process. The study aims to provide empirical evidence for addressing resource imbalances in rural music education and to propose a replicable and scalable teaching model empowered by digital technology. It also contributes to the theoretical development of digitalized music education.

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