**please note that since this proposal came in late, it is placed last in line in the Doodle poll**

Hong Ding

The Chinese University of Hong Kong

***Institutionalizing Composition in Modern China: Context and Path***

That the development of Chinese music in ancient time does not depend so much on the concept of work as it does on performance, in sharp contrast to the Western music in the past few hundreds of years, posed a challenge to the new music at the beginning of the 20th century, when modernization, which at the time meant imitating the West, became a national ideology and entered Chinese musical scene. Institutionalizing composer as a professional career and especially the act of composing seemed necessary, or at least it is what history chose to do. In 1927, when China’s first music school at the level of tertiary education was founded, composition constitutes one of the five disciplines. The curriculum and pedagogical approaches have decisively shaped Chinese music of the next ninety years.

This paper, by tracing the history of institutionalizing composition in China, aims to reveal how such a creative practice was carved according to various cultural and political considerations, along which we shall see how the idea of pursuing modernity in music was subjectively interpreted and exploited. I further content that the audience-oriented perspective, which was unfamiliar to the aesthetics of Chinese music tradition, and somewhat neglected by the compositional practice of Western contemporaries, but resonated with the socialist realism of the USSR, has been a prime determinant of institutionalizing composition in China.

HONG Ding is Adjunct Assistant Professor at the Chinese University of Hong Kong where he received his PhD in music theory. His research interests include transformation theory, music by Debussy, Bartók, and Messiaen, and the aesthetics and practices of traditional and contemporary Chinese art music. Hong has presented research at national and international conferences, including IMS, AMS, SMA, RMA, and EuroMAC. He has published journal articles and book chapters on the comparative studies of neo-Riemannian theory and traditional Chinese music theory, Tan Dun, and model operas. Prior to the current job, he has taught at Soochow University School of Music. Hong also holds degrees in clarinet performance from Shanghai Conservatory of Music (BA) and the Hartt School, University of Hartford (MM).