



THE STUDY OF THE CROSS-CULTURAL DIALOGUE BETWEEN TRADITIONAL  
SOUTHEAST ASIAN AND CHINESE MUSIC IN THE BELT AND ROAD INITIATIVE

CONTEXT



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การสนทนาข้ามวัฒนธรรมระหว่างดนตรีเอเชียตะวันออกเฉียงใต้และดนตรีจีนในบริบทข้อริเริ่ม  
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A Dissertation Submitted in Partial Fulfillment of the Requirements  
for the Degree of DOCTOR OF ARTS  
(D.A. (Thai and Asian Music))

Faculty of Fine Arts, Srinakharinwirot University

2023

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THE DISSERTATION TITLED

THE STUDY OF THE CROSS-CULTURAL DIALOGUE BETWEEN TRADITIONAL  
SOUTHEAST ASIAN AND CHINESE MUSIC IN THE BELT AND ROAD INITIATIVE  
CONTEXT

BY

XIONG ZI

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OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS  
IN D.A. (THAI AND ASIAN MUSIC) AT SRINAKHARINWIROT UNIVERSITY

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In order to advance global development, the Belt and Road initiative seeks to foster connectivity, economic cooperation, and cultural exchanges between the countries along its route. The rapid growth of traditional music from Southeast Asia within China has emerged as a significant focal point for the Belt and Road initiative. Music, as a form of global cultural expression, possesses a unique allure and impact, and extensively employed in intercultural discourse. This dissertation employed "China-ASEAN Music Week" as a case study to examine the cultural interaction, communication channels, and influence of Southeast Asian traditional music within this particular context. This study aims to enhance our comprehension of the transmission mechanism of Southeast Asian traditional music in Nanning, Guangxi, as well as its impact on the region's cultural diversity. It will contribute significantly to our knowledge of cross-cultural exchanges, the preservation and evolution of traditional music culture, and the aforementioned topics. The research scope of this study is comprised of two components: the initial part examines texts to provide a summary of prior research; the subsequent part investigates individuals, which is the central theme of this article; and the conclusions derived from this investigation also served as points of innovation for this study. The performance activities and academic cultural exchanges of Southeast Asian traditional music culture during the eleventh China-ASEAN Music Week were within the scope of this research. Insight was gained into the significance of cross-cultural communication and the function of Southeast Asian traditional music during China-ASEAN Music Week by examining the perspectives of the event's organizers, performers, and audiences.

Keyword : China-ASEAN Music Week, Traditional music of Southeast Asia, Belt and Road, Cross-cultural communication

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background

If the inheritance and dissemination of traditional culture is limited to the theoretical work of collecting, sorting or researching, it is like a castle in the air and a lonely self-appreciation; therefore, it is also inseparable from the way of activation, and cross-cultural communication and communication is one of the ways of activation. Traditional culture is complex, and every time people from different cultural backgrounds get together, the characteristics of various aspects of culture will also be highlighted. On the other hand, cross-cultural communication can also help us cope with the pace of a changing world. It can be seen that cross-cultural communication is also a way to break the circle of traditional music cultural inheritance.

Cross-cultural communication and cultural communication are becoming increasingly important in today's globalized context, especially under the Belt and Road Initiative. The goal of this initiative is to strengthen the ties between China and the countries along the Belt and Road, covering a variety of fields, including economic, political, cultural, etc. In the cultural field, music plays an important role as a powerful cross-cultural medium.

The "cross-cultural" comes from the fact that we interact with others and how they interact with you by observing how they interact with you: we have different ways of thinking, not only depending on the country we grew up in and the language we speak, but also on the influence of region, race, class and even gender. Under these influences, we also have different traditional cultures.

Given the heterogeneity of societies affected by global migration and the increasingly intercultural nature of business, diplomacy and personal relations around the world, cross-cultural communication has become a new way to break the circle of cultural inheritance. By studying the habits and interactions of cultures with different ways of expression, we can see the process of cultural exchange, the meaning of

different cultures – something that is difficult to observe at other levels of communication and communication.

Especially at a time when Chinese President Xi Jinping proposed the Belt and Road Initiative, the inheritance of cultural diversity and the significance of cultural integration and inclusiveness are particularly important. This kind of pluralism and openness is also one of the connotations of the values of "community with a shared future for mankind" in the world today.

The China-ASEAN Music Week is a representative example of cross-cultural communication research on traditional music. Southeast Asia is rich and diverse in traditional music culture, and the China-ASEAN Music Week, as a platform for cultural exchange under the Belt and Road Initiative, provides an interesting case study for exploring the cross-cultural transmission of Southeast Asian traditional music in Nanning, Guangxi, China.

Since 2012, the China-ASEAN Music Week has been successfully held for 11 sessions, and it has become one of the three most important music exchange platforms in China with its diverse and unique style. This diversity and uniqueness is mainly characterized by the performance and forum exchange style of "connecting the past and the present, connecting China and the world", that is, the China-ASEAN Music Week invites professional performers, teachers, and inheritors from the 10 ASEAN countries and regions to perform and exchange ideas every year.

As the host of the China-ASEAN Music Week, Nanning, Guangxi is not only a node for exchanges between China and Southeast Asian countries, but also an important hub for cultural exchanges. This region plays a key role in the inheritance and transmission of traditional music culture, and is also influenced by the music culture of Southeast Asian countries.

It can be seen that the China-ASEAN Music Week is of practical significance to the cross-cultural dissemination of traditional music and the living inheritance and interaction of culture in Southeast Asia. Therefore, as an important link of cross-cultural



communication under the Belt and Road Initiative, China-ASEAN Music Week should be an important case for us to pay attention to cross-cultural music communication.

This study aims to explore how Nanning, Guangxi has become a center for the cross-cultural dissemination of traditional music in the context of the Belt and Road Initiative, and to analyze the communication channels, influences and cultural interactions of traditional music in Southeast Asia in the context of the China-ASEAN Music Week. Through this research, we can better understand the transmission mechanism of Southeast Asian traditional music in Nanning, Guangxi, and how it enriches and influences the cultural diversity of the region, so as to provide insights for cross-cultural communication and the inheritance and development of traditional music culture. This study not only helps to deepen the understanding of Southeast Asian music culture and the current situation of traditional music culture, but also provides useful information for promoting cultural exchanges and cooperation between China and Southeast Asian countries.

### **1.2 Objective of the Study**

1. To study the background of the Belt and Road and analyze the China-ASEAN Music Week in cross cultural aspects.
2. To analyze the cognitive value of cross-cultural dialog of Southeast Asian traditional music during the China-ASEAN Music Week.

### **1.3 Scope of the Study Conceptual**

China-ASEAN Music Week from the perspective of the Belt and Road Initiative. The research object of this article specifically refers to the traditional music of the ten ASEAN countries.

It includes eleven years of music week performances and academic activities from the first music week in 2012 to the 11th music week in 2022.

Research objects include: organizers, performers and audiences

## 1.4 Benefits

1 This article provides a detailed analysis of the holding process of China-ASEAN Music Week, and provides a reference sample for countries that want to hold similar events in the future.

2 Through cultural exchanges and mutual learning, we can better understand cultural differences and establish an inclusive cultural attitude.

3. Through the analysis of Southeast Asian traditional music at Music Week, we can better communicate Southeast Asian traditional music and protect cultural diversity.

## 1.5 Definition of Terms

### 1.5.1 The Belt and Road

The Belt and Road Initiative is a cooperation initiative proposed by Chinese President Xi Jinping in 2013. It is hoped to promote the construction of "three communities" (community of interests, community of destiny and community of responsibility) in economic and cultural aspects.(Liu, 2015)

### 1.5.2 Cross-cultural communication

Cross-cultural communication refers to people with different language and cultural backgrounds coming together to communicate through common activities.

### 1.5.3 Traditional Southeast Asian Music

Southeast Asian traditional music includes the musical forms and musical practices in the traditional cultures of various countries in Southeast Asia.(Zeng, 2013)

### 1.5.4 China-ASEAN Music Week

China-ASEAN Music Week is one of the cultural cooperation projects under the "One Belt, One Road" initiative. It is an international music event hosted by Guangxi University of the Arts. The music week includes large-scale performances; summit forums; China-ASEAN Music Festival composition competition; master class lectures, etc. These activities cover different types of music, including traditional music, pop music, world ethnic music, etc.

1.6 Conceptual framework

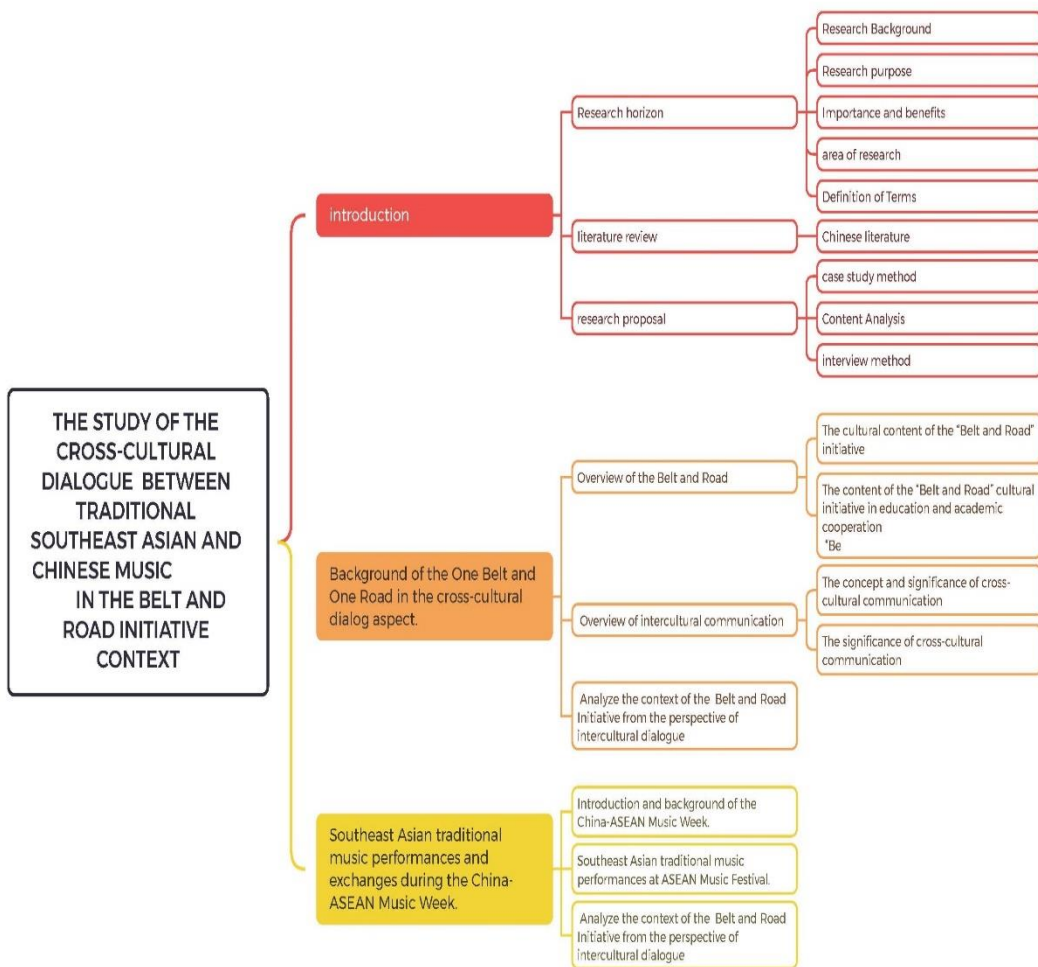


FIGURE 1 Conceptual framework

Source XIONG ZI (2023) (2024)

## CHAPTER 2

### LITERATURE REVIEW

The practical significance of this study is that it provides useful information for promoting cultural exchanges and cooperation between China and Southeast Asian countries in the context of the Belt and Road Initiative. This research will not only deepen the understanding of Southeast Asian music culture, but also provide insights into the inheritance and development of traditional music culture, and build a more solid bridge for cross-cultural communication.

Therefore, by searching for the keywords "the spread of traditional music in Southeast Asia", "ASEAN Music Week", "One Belt and One Road" and "cross-cultural communication", I will deeply discuss and summarize the relevant research status in these four aspects, so as to provide theoretical support and background knowledge for my research.

#### 2.1 The Belt and Road Initiative's Context

In this paper, the research on the cross-cultural communication of Southeast Asian traditional music in China is mainly in the context of the "Belt and Road", so a total of 87507 results were searched for "The Belt and Road", which shows the significance of the "Belt and Road". However, since this keyword is too broad and the focus of this research is on music culture, I added the keyword "music culture" and searched for a total of 200 journal literature results that met the requirements. As shown the TABLE 1 and FIGURE 2

TABLE 1 “The Belt and Road Initiative Music Culture” journal literature visualization analysis”

### Index analysis

Number of literatures	Total number of references	Total Led Points	Total downloads	Reference books	Arguments	The average number of downloads of the article	Download citation ratio
200	1031	400	42131	5.16	2	210.66	0.01

Source: CNKI. (2024). <http://192.144.236.110:8085/kns8s/defaultresult/index>

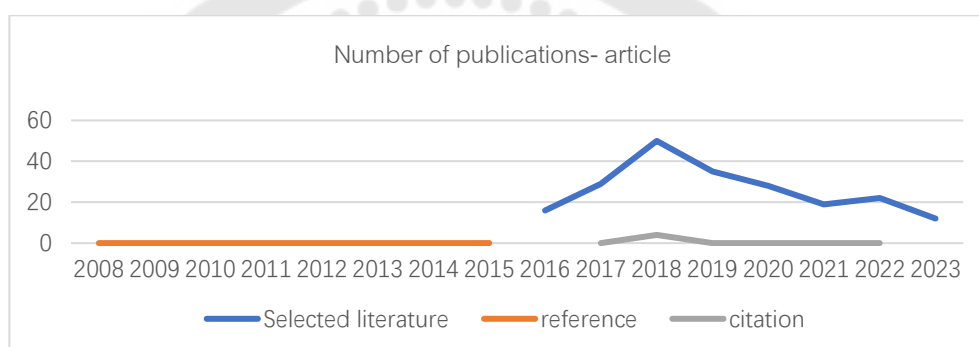


FIGURE 2 The Belt and Road Music Culture" journal literature visualization score

Source CNKI (2024) <http://192.144.236.110:8085/kns8s/defaultresult/index>

As shown in the figure, this research area has been in the interest of scholars since 2016. The research direction focuses on the promotion and dissemination of traditional Chinese music, and this paper focuses on the cross-cultural transmission of ASEAN traditional music in China, so this paper is innovative. At the same time, in line with the research of the "China-ASEAN Music Week", it also reached its research peak in 2018, which is also one of the aspects that this study will focus on (CNKI, 2024).

Specifically, Li Bao Jie's "The Belt and Road": Opportunities and Challenges of Regional Folk Music Culture takes China's regional folk music as the research object to explore the opportunities and challenges in the context of the Belt and Road Initiative. (Li, 2016)

Chen Hua's "Cross-cultural Communication of Ethnic Minority Folk Music Culture in China under the Background of the Belt and Road Initiative" proposes the need to build a differentiated communication model and conduct in-depth research on the "Belt and Road" in view of the many dilemmas faced in the cross-cultural communication of ethnic minority music culture. The music culture of the countries along the route; Enhance the awareness of ethnic minority folk music culture and build a diversified cultural exchange platform; Enhance "flexible" communication and attach importance to innovative cross-cultural communication methods; With the help of modern communication media, the usual communication mode is broken, so as to promote the cross-cultural dissemination of ethnic minority folk music culture in China. (Chen, 2020)

Bian Xiu Mei's "Research on the Overseas Dissemination of Hakka Folk Songs in the Context of the Belt and Road Initiative" aims to promote the dissemination and exchange of Hakka folk songs by expounding the current situation of Hakka folk songs, the ways and means of overseas dissemination of Hakka folk songs, and the impact of external communication on the cultural identity of overseas Hakka people. (Bian, 2017)

In general, the perspectives of these studies are similar: they all explore the way of cross-cultural communication in the context of the Belt and Road Initiative from the perspective of traditional Chinese music culture.

*In terms of master's and doctoral theses, there are a total of 17 master's theses. As shown the Table 2 and Figure*

TABLE 2 The Belt and Road Initiative and Music Culture" dissertation visual analysis

### Index analysis

Number of literatures	Total number of references	Total Led Points	Total downloads	Number of references per article	Number of citations per article	Number of downloads per article	Download citation ratio
17	1636	55	7694	96.24	3.24	452.59	0.01

Source CNKI (2024) <http://192.144.236.110:8085/kns8s/defaultresult/index>

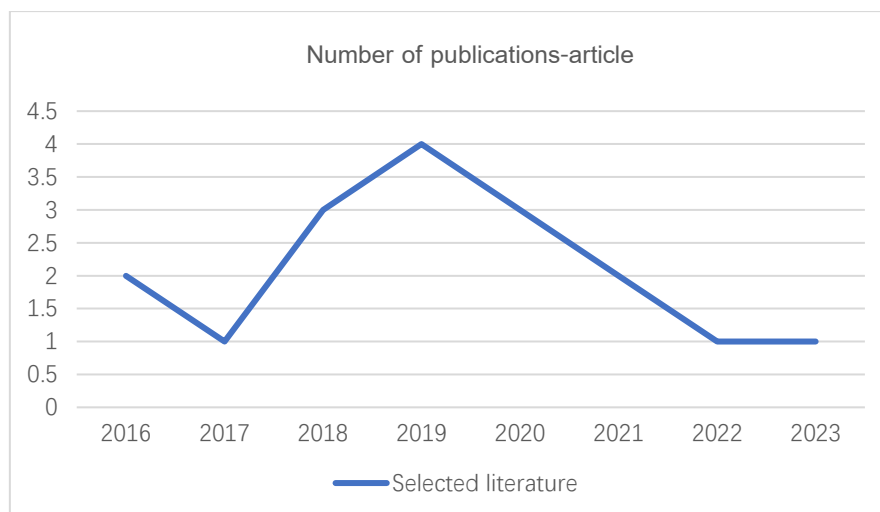


FIGURE 3 The Belt and Road Initiative and Music Culture" dissertation visual analysis

Source CNKI (2024) <http://192.144.236.110:8085/kns8s/defaultresult/index>

As shown in the figure, dissertations in this research area have also been concerned by scholars since 2016 and reached a research peak in 2019.

Specifically, such as Zhang Weiwei's "The World Communication of Chinese Piano Music in the Context of the Belt and Road Initiative". It is believed that Chinese piano music, as an important part of Chinese culture and art, must adapt to the development of the times and the needs of society in the context of the "Belt and Road" initiative, and achieve wide dissemination around the world together with other art forms. Based on the great achievements of Chinese piano music after a "century" of development, and based on the background of the "Belt and Road" initiative, this paper explores a relatively scientific and implementable communication path, so as to realize the dream of Chinese piano music spreading to the world this way, the world can share the growth process and innovative achievements of Chinese piano music, and at the same time, understand and love Chinese culture. (Zhang, 2019)

He Fangfang's "Research on the Communication of Indonesian Gamelan Music Culture in China: A Case Study of Ningbo University" adopts the same perspective as the author, that is, the study of the cross-cultural communication of foreign music culture in China. This paper first uses the literature research method to sort out the basic

situation of the music culture of Gamelan in Indonesia. Secondly, the data survey and literature analysis methods were used to visually analyze the academic works and literature in academic journals of Chinese scholars on Indonesian gamelan music. On this basis, Ningbo University, the university where the author studied Jiameilan, as a special case, expounded the teaching and dissemination of Indonesian Jiameilan music culture in Chinese universities. However, this article is limited to the music culture of Gamelan and is disseminated in schools. The author's research focuses on the traditional music culture of ASEAN, and from the perspective of music festivals. (He, 2021)

## **2.2 Cross-Cultural Dialogue**

### **2.2.1 The Concept and Meaning of Cross-Cultural Communication**

#### **2.2.1.1 The concept of cross-cultural communication**

James W. Neuliep is one of the leading researchers in the field of intercultural communication, and in his book "Intercultural Communication: A Contextual Approach" (Neuliep, 2017) he defines intercultural communication as "the transfer of information between a person and one or more culturally distinct others, The process of reception and interpretation, which can be international or within a country, involves different languages, beliefs, values and social practices." (Neuliep, 2017)

Intercultural communication research aims to understand the complexity of information transmission, reception and interpretation in different cultural backgrounds in order to promote cross-cultural understanding and cooperation. This field covers a wide range of disciplines, including communication, anthropology, sociology, psychology, etc., and deeply studies the communication and interaction between cultures.

#### **2.2.1.2 Cross-cultural communication meaning**

The cross-cultural communication and exchange of music culture has an important background and significance in the era of globalization. (Kong & Ning, 2014)

1) Promote the development of cultural globalization: Globalization has made the contact between different cultures more frequent and closer. Music, as a



cultural medium, is able to spread quickly and profoundly affect audiences. As a result, cross-cultural music communication plays a key role in helping different cultures better understand and appreciate each other.

2) Promoting the development of cultural diversity: The intercultural transmission of musical culture contributes to the preservation and promotion of cultural diversity. It enables various musical forms such as ethnic minority music and traditional music to be disseminated globally without being overwhelmed by the mainstream culture, thus maintaining cultural diversity.

3) Promoting diplomacy and international cooperation and exchanges: Music culture has also played an active role in international diplomacy and cooperation. Through cultural exchanges, countries can improve relations and friendship, and at the same time, they can also promote. Economic cooperation and political cooperation.

4) Enhance artistic innovation: Cross-cultural music exchange helps music creators draw inspiration from different cultures to create new forms of music. Such innovations have pushed the field of music forward, giving rise to new musical styles and trends.

5) Promote cultural identity and self-expression among groups: Music is an important way of cultural identity and self-expression. Cross-cultural musical exchange enables individuals and communities to express their cultural identity more broadly and to engage in dialogue and interaction with other cultures.

In general, the cross-cultural communication and exchange of music culture can help promote cultural exchange, enrich cultural diversity, strengthen international cooperation and friendship, and also provide rich opportunities for musical innovation and individual self-expression. This is essential for the cultural prosperity and peaceful coexistence of the global community.

### 2.2.1.3 Definition of cross-cultural communication of traditional music in Southeast Asia

When we talk about "cross-cultural transmission of music in Southeast Asia", we are referring to the phenomenon of how the musical culture of the Southeast Asian region spreads, influences, and blends between different cultures and regions. This concept encompasses several aspects:

1) Musical styles and forms: Southeast Asia has a variety of traditional music styles and forms, including Gamelan music from Indonesia, and Ranat (xylophone) music from Thailand, etc. Cross-cultural communication means that these musical forms may transcend national borders and influence musical styles and creations in different cultural regions.

2) Cultural exchange: Music, as a cross-cultural medium, helps to promote communication between different cultures. The music of Southeast Asia can be spread on the international stage, arousing the interest and appreciation of other countries and regions, while also being influenced by other cultures.

3) Music creators and performers: Music creators and performers in Southeast Asia may cross borders and collaborate with international music artists to participate in international music festivals and performances. Such collaborations and performances provide a platform for the cross-cultural dissemination of music.

4) Cultural Fusion: Cross-cultural communication may also lead to the fusion of Southeast Asian music with other musical cultures, creating new musical styles and forms. This fusion can sometimes find influences from other cultural elements such as Western, Indian, African, and so on in Southeast Asian music.

5) Cultural preservation: Corresponding to cross-cultural communication, Southeast Asian countries are also making efforts to preserve and pass on local traditional music. In the context of globalization, cultural preservation has become particularly important to ensure the continuation and transmission of traditional music.

In conclusion, the study of cross-cultural communication of Southeast Asian music focuses on how Southeast Asian music spreads, blends, and influences other cultures on a global scale, and how it adapts and shapes the global music landscape. This area involves cultural, social, artistic and commercial dimensions, contributing to a better understanding of intercultural interactions and the role of music on a global scale. It is even a new way to find a new way to inherit and disseminate traditional culture in the contemporary era.

#### **2.2.1.4 Analyze the background of the Belt and Road Initiative from the perspective of intercultural dialogue**

Understanding the Belt and Road Initiative from the perspective of intercultural dialogue allows for a better understanding of music culture, that is, the role and importance of the China-ASEAN Music Week in the Belt and Road Initiative, and how music can promote cultural cooperation, intercultural dialogue and international friendly relations.

From the perspective of intercultural dialogue, the Belt and Road Initiative in the context of the Belt and Road Initiative has the following research significance:

1) Promote cultural exchanges: The Belt and Road Initiative involves a number of countries and regions, which have abundant resources. Rich in diverse cultural heritage and musical traditions. This initiative provides a common platform for countries to promote cultural exchange and dialogue. Through the spread of cultural elements such as music, people of different countries have the opportunity to better understand each other's cultures.

2) Deepening cultural understanding: The Belt and Road Initiative promotes cultural dialogue between East and West, North and South. By studying the spread of traditional music in Southeast Asia in this context, we can gain insight into the commonalities and differences between cultures, which can contribute to cross-cultural understanding.

3) Strengthen cultural integration and innovation: Intercultural dialogue encourages cultural integration and innovation. Under the Belt and Road

Initiative, traditional music in Southeast Asia may be influenced by music from other regions, and may also influence music from other regions. Studying this convergence and innovation helps to understand how music adapts to new cultural contexts and how it drives the development of new musical styles and trends.

4) Deepening international music cooperation: The Belt and Road Initiative encourages international music cooperation and exchanges. By studying events such as music weeks, festivals, and international music projects, it is possible to learn about the patterns and opportunities for musical cooperation between different countries, and how music can promote international friendship and cooperation.

5) Enhance cultural soft power: Music and culture are important components of a country's soft power. By promoting traditional music from Southeast Asia, Southeast Asian countries have the opportunity to enhance their international reputation, attract tourists and investment, and promote international exchanges.

The case of the China-ASEAN Music Week highlights the unique role of music culture in fostering global cultural interaction. From the perspective of intercultural dialogue, the study of the dissemination of traditional music in Southeast Asia under the Belt and Road Initiative can help promote cultural exchanges, deepen cultural understanding, explore cultural integration and innovation, and promote international music cooperation. This is of great significance for promoting cross-cultural communication and promoting international cooperation.

A total of 4072 results were found for "cross-cultural communication" and 54 valid documents were found for "cross-cultural communication of music culture". As shown in Table 3 and Figure 4.

TABLE 3 Cross-Cultural Communication: Musical Culture".

## Index analysis

Number of literatures	Total number of references	Total Led Points	Total downloads	Reference books	Arguments	The average number of downloads of the article	Download citation ratio
54	1016	221	25733	18.81	4.09	476.54	0.01

Source CNKI (2024) <http://192.144.236.110:8085/kns8s/defaultresult/index>

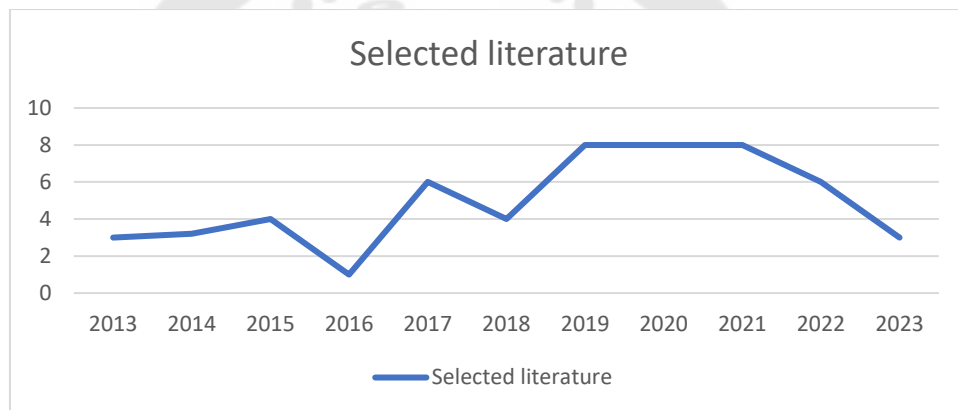


FIGURE 4 The Belt and Road Initiative and Music Culture" dissertation visual analysis

Source CNKI (2024) <http://192.144.236.110:8085/kns8s/defaultresult/index>

Wu Wei in "Indonesian Gamelan and Chinese Traditional Music in Canada" "Comparative Research on Cross-Cultural Communication", the author studied the spread of Chinese traditional music in Canada through fieldwork as a Chinese immigrant in Canada. At the same time, he considered different cultural carriers by comparing the history and current situation of Indonesian gamelan music in Canada. and the contingency and inevitability of its traditional music's spread and changes overseas. By comparing the differences in communication and change between the two in a cross-cultural context, we can not only appreciate the important role music plays in

the cultural identity of overseas Chinese, but also think about the possible paths and conditions for overseas cross-cultural music communication from multiple perspectives, as well as contribution to the development of world music and the progress of human civilization. (Wu, 2020)

In "On the Cross-Cultural Communication of "China-ASEAN (Nanning) Music Week" in the Context of the "The Belt and Road"", Xiao Yan mainly studies the "Belt and Road" International Cooperation Summit Forum successfully held in Beijing in May 2017, "Political Mutual Trust", Economic integration, and cultural inclusion" China's plan has gained global resonance. In this context, the cross-cultural communication method of openness, compatibility, and mutual learning of civilizations has made an excellent contribution to "people-to-people connections", and music, as an effective carrier of world cultural exchanges and integration, has rapidly promoted cultural exchanges and cooperation between China and foreign countries. Among them, the "China-ASEAN (Nanning) Music Week" has been committed to promoting the exchange and development of national music in China and ASEAN countries, while stimulating a harmonious movement of mutual learning of music culture.

In Ren Zi Wei's "Cross-Cultural Communication Path of Chinese Music", the cross-cultural communication path of Chinese music is used as the research object, and the 5W theory of communication is used as the clue of the full text. Document research method, interview method and interdisciplinary analysis method are used to sort out the development of Chinese music. The dissemination situation in several representative countries in Asia, Europe and the United States summarizes the difficulties faced by Chinese music going abroad. This article attempts to use this as an entry point to explore how to promote my country's outstanding musical talents and works, while also taking into account how to build a more complete music industry system, in order to obtain the development trends, strategies and prospects of Chinese music on the international stage. (Ren, 2019)

Liu Di's master's thesis "Research on the Cross-Cultural Communication of Tan Dun's Music Works" argues that Tan Dun's music works embed the local culture into the work itself, rooted in the national standard, and inherited the traditional Chinese culture on the basis of showing the Wu chu culture. Create organic music, create natural sounds, spread Zen thoughts, and enhance the commonality of foreign cultural output. While absorbing the advantages of foreign culture, through the creation of collages and other ways, the combination of Chinese and Western cultures. In the cross-cultural communication of Chinese folk music, we can learn from the experience of Tan Dun's music works and other typical cross-cultural communication audio and video works, and reflect on the national standard, global vision, empathy and commonality, so as to promote cultural communication. As a reproducible music work, Tan Dun inherits and develops his own national culture in the way of "moisturizing things silently", and promotes his music works to all over the world. Technological innovation and changes in the aesthetic taste of the audience require music works to keep pace with the times, pay attention to the cross-cultural communication of music, and innovate the development path of communication concepts and communication methods, so as to provide opportunities for the communication and exchange of Chinese culture and world culture, tell Chinese stories well, spread the cultural power of the national tide, and enhance identity. (Liu, 2015)

Li Fei Xue and Su Chang published the journal "The Influence of Emerging Media on the Cross-cultural Communication of Chinese Folk Music". It is believed that folk music is one of the most powerful factors in international cultural exchange in the current era of multimedia parallelism, and it is also an important communication force that transcends language in cross-cultural communication. It also reminds the emerging media that there are many positive roles in the process of cross-cultural communication of music, but also some shortcomings that need to be guarded against. Only by having a deeper understanding of this diversified information environment of the media can China's national music resources be able to preserve and



highlight their cultural spirit and core charm in the process of media promotion. (Li & Shu, 2015)

Guo Jing's "Research on the Cross-Cultural Communication of Chinese Ethnic Music from the Perspective of the "One Belt and One Road"". Under the "One Belt and One Road" initiative, China should fully develop and utilize the development opportunities of the "One Belt and One Road" and improve music and cultural exchanges with countries along the route. With the help of "One Belt and One Road" The "One Belt, One Road" policy realizes the cross-cultural communication of Chinese music. The author analyzes the obstacles to the cross-cultural communication of Chinese music culture and proposes development strategies for the cross-cultural communication of Chinese music. He hopes to better build the cross-cultural communication of Chinese music along the "One Belt, One Road" initiative. Summary, this paper focuses on the cross-cultural transmission of ASEAN traditional music in China, and there is no relevant research at present, so this paper is innovative. (Guo, 2022)

### 2.3 Traditional Southeast Asian

The spread of Southeast Asian traditional music in China. Using "the spread of traditional music in Southeast Asia" as the keyword, no master's or doctoral theses or journal papers were found, but only documents on the spread of Chinese traditional music to Southeast Asian countries.

The author also uses "Southeast Asian traditional music" as the keyword. There are two journals with the theme of Thai traditional music. One of them is about the study of Thai music rhythm. Rao Wenxin's "Research on the Rhythm of Thai Traditional Instruments - Southeast Asian Ethnic Groups" "One of the Field Investigations on Musical Instruments and Rhythms." Based on the field investigation, the author measured the sound of the National Center for the Performing Arts music master the Department of Performing Arts, music master; Mr. Pip Khonglaithong and the existing sets of traditional musical instruments in the National Center for the Performing Arts of Thailand. There is non-equal temperament in the music. The pitch concept of de chu basically fluctuates



around the relationship between the two intervals of 182C and 165C. This is the core interval that constitutes the temperament of Thai traditional music.

The author of Yu Xiaojing's "Descriptive Research on the Overall Development of Thai Traditional Music" combed the history of Thai traditional music and concluded that Thailand's self-national identity and the development of music policy canonize music. The author discusses the mainstream development model of Thai traditional music, and affirms Thailand's protection and inheritance model of traditional music, and affirms that such a model is one of the most successful countries in Southeast Asia. (Yu, 2022)

Yang Minkang's "The Intersection of Music Culture on the Southern Silk Road and the Maritime Silk Road—The Research Current Situation and Academic Pattern of Music Culture of Cross-Border Ethnic Groups in the South and Surrounding Areas", on the intersection of music culture on the Southern Silk Road and Maritime Silk Road and the "One Belt, One Road" initiative Under the circumstances, the author takes the music research of ethnic minorities and cross-border ethnic groups in the south as the research topic, takes Yunnan's Southern Buddhism festival music culture as the research object, and makes a new comparison based on academic research in the past ten years from 2012 to the following excavation and academic tracking, it is proposed that if you want to establish your own cultural identity and "I" position, you must establish an academic vision of "from the inside out and gradually expand", and focus on the inner circle (inner circle) - mainly land routes, involving Yunnan and surrounding Southeast Asian countries are areas where various ethnic groups believe in Southern Buddhism; outside the circle (outer circle) - mainly sea routes, involving the Malay Peninsula, the East Indian Peninsula (both dominated by Islamic beliefs) and the Philippine Peninsula (dominated by Christian beliefs) Geographically distinguish various ethnic regions, and analyze the general situation of Western research on regional, national, and ethnic music in Southeast Asia outside China in the 19th and 20th centuries, and foreign research on the comparison of cross-border ethnic music between southern China and neighboring countries since the 19th century. In the appendix, the results of the

comparative study on the music culture of ethnic minorities and cross-border ethnic groups in southern China since the end of the century are drawn. (Yang, 2022)

Assoc. Prof. Dr. Veera Phansue from the department of Thai and Asian music, Srinakharinwirot University in Thailand is also the author's tutor. I quoted from his book "History and origins of Khon" about the research on Khon. The literature review here is mainly about 1. The history and origins of Khon, 2. Types of pantomime, 3. History and background of dance, 4. History and background of the dance. details as follows;

#### 1. History and origins of Khon

Khon is an ancient Thai dance, as evidenced by the records of La Loubert. It is assumed that there are many influences from the performance as follows.

The fighting postures of the characters are influenced by "contest with swords"

In terms of dancing, voice acting, and dialogue, it was influenced by the performance of Nang Yai.

How to divide the show The costumes of the Khon performers, including the costumes of angels, giants, and monkeys, are influenced by ancient Naga performances.

The story used in the Khon performance is the Ramayana Influenced from (Kosinanon, 2002)

#### The relationship between khon and drama

Khon is a performance performed at the royal court. It is a dance game with no lyrics. Instead, they use people to voice and negotiate. Because the khon can't sing by himself because he wears a khon mask and covers his mouth. When drama entered the royal court, khon and drama became closer together. By adopting the singing and dancing patterns from the drama. There are songs like a drama, interspersed with dubbing and dialogue from time to time, and then the dance moves are refined like a drama. Take the jokes from the drama and the drama took its cues from the Ramayana and the costumes from Khon.

Professor M.R. Kukrit Pramoj explained in the 1983 book *Thai Dance* that the Khon that can be considered a model is the Khon Luang, which existed from Ayutthaya until the reigns of King Rama I and King Rama II of Rattanakosin and then withered away. During the reigns of King Rama III to King Rama IV and began to be revived during the reign of King Rama V by Chao Phraya Thewet Wongwiwat (M.R. Lan Kunchorn) by having female drama teachers come to practice Khon, which is a characteristic of man. But the drama teachers in those places besides learning dance moves Na Phat and other dance moves have been given to Khon Luang. It also brought a lot of influence from Lakorn Nai to Khon. Khon performances since then have been infused with the patterns and methods of dramas. It can be said that today's Khon performances are more of a drama performance than a true pantomime performance. Because the story of Ramayana must be sung by a cantor and there are dancers throughout. There will still be some dubbing or negotiations from time to time to maintain the identity so that it can be known that it is only pantomime.

In the matter of musical instruments that make up the soundtrack for pantomime and drama performances, there are still the same types. According to La Luber, The musical instruments that accompany the Khon dance are stringed instruments. and other tools, but it is not clearly stated what they are. But there is a pattern based on comparisons from old literature. and paintings on Khon notebooks. Make it believable that "Wired tools" means An ancient harp band or gamelan band with a three-stringed fiddle, krapabpi, tone, thab, krab, cymbal, etc. As for "other instruments", it is most likely to refer to the ehat gongwang band.

The ancient harp band or gamelan band has always performed the function of lighting the dances in the royal court. Even after the reign of King Narai They also use gamelan to accompany their dances. Later it became popular to use Piphat as The main musical group for playing dance, khon, drama. (Kosinanon, 2002)

## 2. Types of pantomime

The method of playing Khon has been modified and the method of playing has been continued until the present. May be classified into 5 types:

1) Khon in the middle of the field means playing Khon on the ground in the middle of the field. There is no need to build a theater to play in. There is only the raising of troops and fighting on the ground. Piphat plays only Naphat songs. The script probably only has voice-overs. with negotiations like the Khon Sang Rao There will be differences only in playing in the middle of the field. Chaknak playing style ancient times

2) Khon Rong Nok or Khon Sang Rao It is a display in a theater with no bed for the theater master to sit on. There is a rail running along the length of the factory. In front of the scene there was a way for the performers to walk around the railing. The factory usually has a roof. When the khon performs their role, they sit on the railing. Assume it is a bed or a fixed seat. There is no singing, only dubbing and dialogue. Piphat also played Na Phath songs such as Krao Nai, Krao Nok, Kuk Paat and Tranimit, etc. because they had to play a lot of Na Phath songs. As usual, two bands of Piphat were used, one band to set up at the head of the theater. One circle at the end of the theater or set to the left of one of the theaters To the right of a band factory These 2 bands of Piphat are called Hua bands. End circle or left circle, right circle

3) Screen pantomime is pantomime that is played in front of the screen. which was originally rigged for playing in the big movie They are popularly made as "hanging screens", that is, holes in the calico cloth on both sides of the screen are made to make entrances and exits. Then make an arch like the two city gates. On one side of the screen was written a picture of a royal castle. Assume it is Lanka. On the other side of the screen was written the camp of Rama's pavilion. And at the top, there is a picture of Nang Mekhala Lor Kaew painted on one side. Ramasur threw his ax on one side. Above it, write a picture of the sun and moon, one on each side. Later, the screen surface was raised. The board will be laid out on the mat. There is a fence surrounding .it, separating the spectators from going up and disturbing the players

4) Khon Rong Nai is a combination of Khon performance and drama Nai. The performance included dance moves. and has a voice-over to negotiate in the style of pantomime with the introduction of singing songs and songs composed of musical acts in the style of drama and dancing mixed in as well. Improving the roles and .postures as well as the singing and music to be more refined and beautiful

5) Khon Scene is believed to have occurred in the reign of King Rama V, with someone creating scenes to accompany it. The pantomime performance on stage resembles an ancient drama. And the first person to start the idea was Her Royal Highness Princess Maha Chakri Sirindhorn. The way of playing and acting is divided into scenes just like in a drama. Ancient, but the method of performance is in the style of Khon Rong Nai, with singing, dancing, and dance moves. The face of the doctor according to the model Dramas and khon rongnai Inventing and creating scenes It fits the events and places assumed in the story . (Kosinanon, 2002)

Dubbing, negotiating, and singing in Khon performances.

In the story of the pantomime performance Will use voiceovers and dialogues. and singing throughout the story In ancient times, every Khon character had to wear a face. Unable to speak or sing Therefore, there must be someone to act as a voice actor and negotiate instead. The voice actors and negotiators are therefore very important people in the pantomime performance. This is because one must have a clear understanding of the story and the method of acting at that time, must also memorize the lines of poetry that have been specially composed, and must use one's poetic wit in order to negotiate the correct story and There is also a touch that lasts forever. (Kosinanon, 2002)

#### 1. History and background of the dance

##### Meaning of dance

2011 Royal Institute Dictionary gives the meaning of the word dance as a noun, meaning a performance aimed at beauty or entertainment. Use groups of performers, such as the four-chapter dance, the Nopparat dance, and the Thep Banterng dance. (Royal Society, 2013).

performers with the aim of showing beauty. unison Changing rows while displaying together with beautiful costumes and music . (Fine Arts Department,1996)

Dance is the art of dancing that is performed together as a group. Doesn't carry the story Sometimes the dance moves have a meaning that fits the story. Sometimes it has no meaning other than beauty. The word "dance" naturally combines "fon" and "seng" together. Because the method of displaying it is in the same picture. But separating out the local differences How to dance and dress according to traditional rules only (Thepwong, 2005)

Dance is a dance involving more than 2 people arranged in various rows in an orderly and beautiful manner. The dancing style and alternating between lines are beautiful and graceful. The dancers are beautifully dressed. The aim is to show the beauty of the art of dancing without any story .

In conclusion, dance means a dance with two or more performers, not emphasizing a story. But focus on the art of dancing that is beautiful. unison and joy and entertainment. The music accompanying the performance may or may not have lyrics.

#### Types of dance

Dance can be divided into 2 types.

##### 1) Traditional or standard dance

It is a dance that a master of dance invented. The dance posture is beautiful and the posture is appropriate. Cannot be used to change dance moves. Popularly used as a strict dance pattern. Dressing in a manner called "Yen Khruang" (Phatthara Khomkham. 2018: 19)

##### 2) Newly improved dance

It is a characteristic of leading the way of life, making a living, customs and traditions in each locality. events or occasions as well as the behavior of animals Used to invent and create dance moves. By maintaining beauty Postures and styles in the dance are recorded (Department of Fine Arts , 2006)

## 2. Archaeological dance

Archaeological dance is a new type of dance. which the Fine Arts Department invented by Mr. Thanit Yoopho, former Director-General of the Fine Arts Department, brought in archaeological principles History, paintings, etchings as well as various statues are used as concepts and prototypes. And let civil servants who have expertise in various fields work together to create this piece, which has been sequenced for 5 periods, with a total of 5 sets of songs and dance moves, namely the Dvaravati dance, the Srivichai dance, the Chiang Saen dance, the Lopburi dance, and the Sukhothai dance. The persons included in the creation of the Archaeological Dance are as follows:

1. Mr. Thanit Yoopho, Director-General of the Fine Arts Department Produced

2. Mr. Montree Tramote, Thai music expert compose a melody

3. Mrs. Lamul Yamagupta, Thai dance expert

4. Mrs. Chalay Sukkhanich, Thai dance expert Design and create dance moves

1. Dvaravati Dance

2. Srivichai dance

3. Lopburi Dance

4. Chiang Saen Dance

5. Thanpuying Phaew Sanitwongseni, expert in Thai dance. Design and create Sukhothai dance moves

6. Mr. Sanit Ditthapan crafts and designs costumes.

7. Mr. Charoon Kotchasaeng, Engineer of the Songkran Division Invention of a xylophone (Pitakarat, 2014)

## 3. History and background of dance

Dance means a performance that focuses on the beauty of dancing. It is usually a solo dance. Some sets allow for 2 people to be included, and



may or may not have lyrics. Importantly, emphasis is placed on the skill of dancing. The lyrics may be short lines, composed from scratch or extracted from any part of the play, such as Rum Chuichai Brahman. Selected from the opening chapter of Phra Khen Si Nga, etc., or the Si Nuan dance, standard dance, blessing dance, etc.

#### 1) Sinuan Dance

Si Nuan is the name of the song Na Phat. used for performing dramas with back-and-forth actions of women with gentle manners. Later, someone invented a melody to accompany the dance. Make the meaning of the song clear. Later, the Si Nuan dance was separated and used as a miscellaneous dance. Because there is beauty and melodiousness in both the melody and the dance moves. Can be performed as a group or solo, according to the occasion.

See Nuan dance is a type of dance that uses the character "Nang" to perform, called See Nuan dance. The music for this dance begins with two layers of See Nuan music. Released with the song Fast and Lae (Pitakarat, 2014)

#### 4. History and background of the dance

Fon is a middle word that is mostly used in place of three words: dance, dance, dance in the northern and northeastern regions, such as Fon Leb in the northern region. Phu Thai dance in the northeastern region, etc. Those who danced in the early days were not dancers or lam drivers. But they are all villagers in the same tribal community. and have a life of suffering. Join in the joy as one. Therefore, such games are done together as a group. Even the dancing, dancing into the blue ghost shape to cure disease is done together in a ceremony for the whole community. Those who were not sick at that time. But having been sick before, participating in the dance freely is considered a blessing for himself and his group.

candle dance. One type of dance. It is a dance that combines Burmese and Mon styles. Mrs. Lamul Yamagupta invented the dance moves. To accompany the Panthang drama Rajathirat. When the act was performed, the Fine Arts



Department improved it and performed it at the Silpakorn Theater in 1956 . (Pitakarat, 2014)

## 2.4 ASEAN Music Week

This paper mainly relies on the case of "China-ASEAN Music Week" on the cross-cultural communication of Southeast Asian traditional music in China, so it uses "China-ASEAN Music Week" as the keyword, and searches for master's and doctoral theses, with a total of 84 journal papers.

As shown in Figure 1, since the China-ASEAN Music Week was held in 2012, relevant articles have been published every year since 2013, and a total of 22 articles were published in 2018, the reasons for this climax, this article will also pay attention to in the text, in order to obtain a more accurate interpretation of the conclusions of this article. As shown in Figure 5.

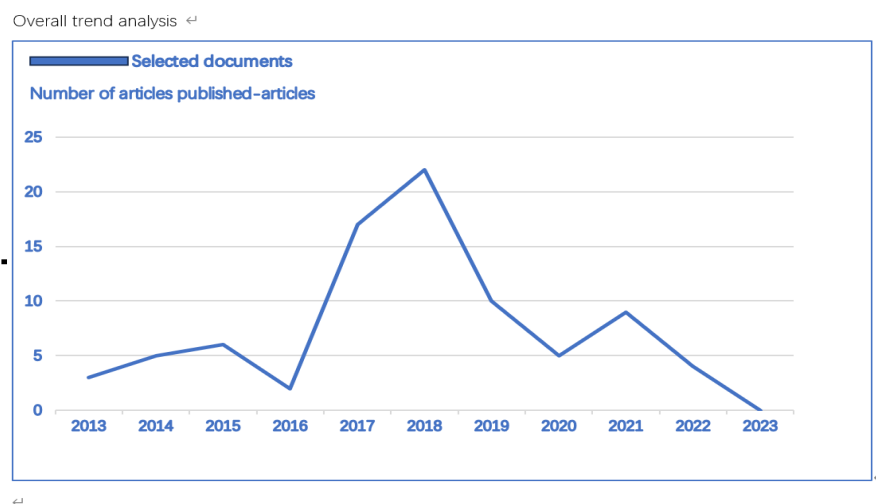


FIGURE 5 Analysis of the overall trend of literature with "China-ASEAN Music Week" as the keyword

Source CNKI (2024) <http://192.144.236.110:8085/kns8s/defaultresult/index>

As an activity sponsored by Guangxi Academy of Arts, the literature of Guangxi Academy of Arts as the author's unit accounted for 69.05% of the total number of documents. At the same time, the relevant literature is mainly a review, but also

discusses the connotation of activities, or the opportunities and challenges of finding a certain music professional direction. There is no text that relies on music activities to find the significance of cross-cultural transmission of music from the 10 ASEAN countries.

It can be seen that the cross-cultural dissemination of Southeast Asian traditional music in China is still a gap. The China-ASEAN Music Week has created a better platform for it, which is particularly important for the cross-cultural dissemination of traditional music in Southeast Asia and the inheritance of cultural diversity and cultural integration and tolerance in the context of the "Belt and Road".

The authors Chu Zhuo and Lu Song published in the journal "Art Exploration" in 2021 "On the Study Path of Indonesian Gamelan Music in Guangxi under the Context of China-ASEAN", based on the fact that Indonesian Gamelan Music began to spread in Guangxi in 2015, and Guangxi Art the college is the main body of study. The study follows the subjectivity principle of cultural philosophy, connects the musical cultural interaction between the researcher and the communicator through the dimensions of understanding and interaction, and touches the historical warmth of ancient Chinese bronze drum and gong culture, from the perspective of cross-cultural communication Exploring the isomorphism of musical custom patterns. Under the new normal, the continuous expansion of China-ASEAN music study methods has far-reaching implications for the "the Belt and Road" initiative to build a pattern of people-to-people connectivity and mutual cultural learning. (Chu & Lu,2021)

Author Xu Wan Hua, the journal "The Impact of China-ASEAN Music Week on the Propagation of National Culture in Guangxi" published in "Northern Media" in 2021. As an international music exchange event, China-ASEAN Music Week has created relevant information for music culture and national culture. communication field. From the perspective of media communication, this study explores the media communication strategies and patterns of China-ASEAN Music Week, and further studies the impact of media communication on the spread of local national culture in transnational music communication activities.(Wu, 2021)

The author Sun Zhan published "The Paths and Strategies of Music Exchange and Interaction between China and ASEAN Countries - Taking the China-ASEAN Music Week as an Example" in the journal "Sea of Songs" in 2023. This article uses the China-ASEAN Music Week as an example to analyze Among them, concerts, seminars, music competitions and other activities organically integrate and interact with each other, and propose improvement measures for further communication, interaction and integration. (Xu, 2021)



## CHAPTER 3

### METHODOLOGY

Taking the "China-ASEAN Music Week" as the starting point, this study selects the content of traditional ASEAN music since the 11th Music Week, as well as the organizers, performers and audiences of the music week Literature analysis, fieldwork, case studies and other methods are used to investigate the cross-cultural transmission of Southeast Asian traditional music in China.

Firstly, the study reviews the performance programs and academic forums of the Music Week, and analyzes the presentation of traditional music forms in Southeast Asian countries, as well as the academic discussions of musicians, experts and scholars in the forum. Secondly, through qualitative research methods such as participatory observation and interviews, feedback from Southeast Asian musicians and local audiences was investigated to evaluate the effectiveness of the Music Week in enhancing cross-cultural understanding. Finally, this paper discusses the significance of Music Week as a platform for cultural exchange, analyzes the transmission channels of Southeast Asian traditional music in Nanning, and puts forward suggestions to promote the inheritance and development of regional music culture. The purpose of this study is to deeply analyze the spread and interaction of Southeast Asian music in Guangxi through specific cases, and to provide reference for people-to-people exchanges between China and ASEAN countries.

#### 3.1 Research Design

##### 3.1.1 Case study methodology

Case study refers to the continuous investigation of an individual, group or organization over a long period of time to study its change or deep content and meaning.

The case study of this article is the "China-ASEAN Music Week", which will be reviewed as a whole, especially the performance or forum of Southeast Asian traditional music in the event

### 3.1.2 Content analysis

Content analysis is one of the contents and methods of mass communication research, which analyzes and analyzes the current situation of the quality and quantity of mass communication content in a certain period, the tendency, attitude, and stance on certain issues, and the change law of communication content in a certain period.

The content analysis method of this article is based on case studies that analyze and explore the content of Southeast Asian traditional music performances or forums at events

### 3.1.3 Interview method

The interview method requires both the interviewer and the interviewee, and refers to the research method in which the interviewee talks directly with the interviewee through questions in order to understand his or her mind or behavior through face-to-face (and now also online) methods.

In order to deeply understand the significance of discovering the cross-cultural communication of Southeast Asian traditional music during the China-ASEAN Music Week, this paper will gain communication and meaning experience through interviews with counterparts from the perspectives of organizers, performers and audiences.

The Figure 8 is the statistics of interviewees:

Sponsor	What role does it play to follow Music	Interview time	Interview content	interview method
Zhong Jun cheng	Music Director of ASEAN Music Week, Discipline Leader of the Composition Department of Guangxi University of the Arts	2023/12/12, 2023/12/24	Looking at Music Week from the organizer's perspective	WeChat online and offline interviews
<b>actor actress</b>				
Anant Narkkong	Teacher at Thailand University of Arts, participated in ASEAN Music Week four times	2023年12月8日	Looking at Music Week from a performer's perspective	zoom
<b>audience</b>				
Zheng Xinran	Graduate student at the Conservatory	2024年1月15日	Looking at Music Week from the audience's perspective	WeChat online interview
Liang Xiaoning	College of Art Undergraduate	Naining December 3, 2023	Looking at Music Week from the audience's perspective	WeChat online interview
Fuhai	Music educator, doctoral student at th	November 20, 2023	Looking at Music Week from the audience's perspective	WeChat online interview
Zhang Muyi	music enthusiast	2023年12月30日	Looking at Music Week from the audience's perspective	WeChat online interview
Zhang Li	music enthusiast	March 10, 2020	Looking at Music Week from the audience's perspective	WeChat online interview
Sun Jinfu and his girlfriend	art college student	November 29, 2020	Looking at Music Week from the audience's perspective	WeChat online interview
Wu Xiaoshan	Elementary school teacher graduated f	October 23, 2020	Looking at Music Week from the audience's perspective	WeChat online interview
Wang Yang	Graduate student at the Conservatory	March 1, 2020	Looking at Music Week from the audience's perspective	WeChat online interview
Quan Pu Zheng	music enthusiast	April 5, 20204	Looking at Music Week from the audience's perspective	WeChat online interview
Zhang Mei	Music Educator School of Music Ph.D.	December 28, 20203	Looking at Music Week from the audience's perspective	WeChat online interview
Tang Yu	music enthusiast	February 1, 2020	Looking at Music Week from the audience's perspective	WeChat online interview
Hao Yongjie	music educator	November 29, 2002	Looking at Music Week from the audience's perspective	WeChat online interview
Zhang Hua	music educator	2024年3月14日	Looking at Music Week from the audience's perspective	WeChat online interview

FIGURE 6 statistics of interviewers

Source Xiong Zi (2023)

### 3.2 Participants in the Study

One of the objectives of this paper was to conduct interviews with people including Professor Chung Juncheng, Music Director of ASEAN Music Week, Anant Narkkong, performer of ASEAN Music Week, and 16 audience members who had watched ASEAN Music Week.

### 3.3 Data Collection

To collect and analyze the performances and academic activities of the 11th ASEAN Music Week.

### 3.4 Data Analysis

This article mainly studies the cross-cultural communication of Southeast Asian traditional music in China based on the "China-ASEAN Music Week". As a specific research case, the "China-ASEAN Music Week" has been held eleven times since its inception, during which time it has accumulated It is very rich in the content and academic significance of music activities. When conducting research, it is necessary not only to conduct in-depth discussion and analysis of the music performances and forums since the 11th China-ASEAN Music Week, but also to conduct research on Southeast Asian traditional music in the Music Week. Performance content, form and forum content are analyzed. Cross-cultural communication is inseparable from people-to-people exchanges. Each concert of China-ASEAN Music Week includes working procedures such as theme, overall design arrangement, program selection, presentation of musical works, and appropriate connections between programs. All aspects need to be completed by Chinese and ASEAN musicians. The event organizers, performers, and participants face extremely high challenges in understanding, integrating, and performing music from various countries. It also provides excellent opportunities for communication, integration, and interaction. From a different perspective, interviews and interviews were conducted to gain experience and significance in cross-cultural communication.

The following section provides a comprehensive overview of the data analysis details.

1. To analyze the background of the Belt and Road in the cross-cultural dialog aspect.

### 1.1 Overview of the Belt and Road

#### 1.1.1 The cultural content of the “Belt and Road” initiative

- 1) Cultural exchange and cooperation
- 2) Tourism cooperation
- 3) Educational and academic cooperation
- 4) Language cooperation
- 5) Digital cultural cooperation

1.1.2 The content of the “Belt and Road” cultural initiative in education and academic cooperation

- 1) Student and faculty exchanges
- 2) Joint research projects
- 3) Academic conferences and seminars
- 4) Cultural exchange programs
- 5) Linguistic Xi and translation cooperation

2 To analyze the cognitive value of cross-cultural dialog of Southeast Asian traditional music during the China-ASEAN Music Week.

#### 2.1 Introduction and background of ASEAN Music Week

2.2 Sorting out the traditional music performances of Southeast Asia in the ASEAN Music Week

##### 2.2.1 The 1st China-ASEAN Music Week

##### 2.2.2 The 2nd China-ASEAN Music Week

##### 2.2.3 The 3rd China-ASEAN Music Week

##### 2.2.4 The 4th China-ASEAN Music Week

##### 2.2.5 The 5th China-ASEAN Music Week

##### 2.2.6 The 6th China-ASEAN Music Week



2.2.7 The 7th China-ASEAN Music Week

2.2.9 The 9th China-ASEAN Music Week

2.2.10 The 10th China-ASEAN Music Week

2.2.11 The 11th China-ASEAN Music Week

2.3 The exchange of traditional music and culture in Southeast Asia in the China-ASEAN Music Week

2.3.1 The 1st China-ASEAN Music Week

2.3.2 The 2nd China-ASEAN Music Week

2.3.3 The 3rd China-ASEAN Music Week

2.3.4 The 4th China-ASEAN Music Week

2.3.5 The 5th China-ASEAN Music Week

2.3.6 The 6th China-ASEAN Music Week

2.3.7 The 7th China-ASEAN Music Week

2.3.8. The 8th China-ASEAN Music Week

2.3.9. The 9th China-ASEAN Music Week

2.3.10. The 10th China-ASEAN Music Week

2.3.11. The 11th China-ASEAN Music Week

2.4. Cognitive value of the Cross-Cultural dissemination of Southeast Asian Traditional Music during the China - ASEAN Music Week

2.4.1 Organizer's Perspective

2.4.1.1 Selection and introduction of the organizer's perspective

2.4.1.2. The whole picture of the start-up of China-ASEAN Music

Week

1) Background

2) Startup

3). Organization and planning of the music week

4) The impact of the music week on the local community

2.4.1.3. The display of Southeast Asian traditional music on the China-ASEAN music platform

1) Music Week serves as a focal point for cultural exchange and innovation

2) Diverse displays of traditional music from Southeast Asia

3) Contribution of Professor Zhong Juncheng

4) Participation and exchange of international artists

5) Impact on cultural exchange

2.4.1.4. The cross-cultural influence of Southeast Asian traditional music on the China-ASEAN music platform

1) Promote cultural understanding

2) Music Innovation and Development:

3) International cooperation and exchanges:

4) The development of music disciplines in Guangxi

2.4.1.5. The prospect of Southeast Asian traditional music in the China-ASEAN music platform

2.4.2 Performer's point of view

2.4.2.1 Selection and introduction of the performer's perspective

2.4.2.2 ANANT NARKKONG'S the starting point of a musical journey

1) London Time and

3) versatile artists

4) Music scholar and educator

5) Silpathorn Award of the award

2.4.2.3 ANANT NARKKONG performs at China-ASEAN Music Week

1) Performance style and characteristics:

2) Interaction with Audience

3) Promote Southeast Asian traditional music:

4) The role of the music week as a platform for cross-cultural communication:

2.4.2.4 ANANT NARKKONG considers the impact of ASEAN Music Week on Southeast Asian traditional music

- 1) Cultural Identity and Protection:
- 2) Opportunities for cross-cultural cooperation
- 3). Public influence and education

2.4.2.5 ANANT NARKKONG's outlook on China-ASEAN Music Week

- 1) Strengthen cultural exchanges
- 2). Deepening of music education
- 3). Innovation in Artistic Collaboration:

2.4.2.6. Summary

2.4.3 Viewer's perspective

2.4.3.1. Audience perspective selection

- 1) Audience diversity:
- 2) Recognition and appreciation of music culture
- 3) Promoting awareness of new music styles
- 4) Cross-Cultural Exchange Experience:

2.4.3.2 The audience thinks that the influence of China-ASEAN

Music Week on traditional music in Southeast Asia

- 1). Enhancement of cultural identity:
- 2). Experience the diversity of art
- 3). The role of music education

2.4.3.3. The audience's outlook for the China-ASEAN Music Week

- 1) More educational events and workshops
- 2) Diverse music styles:
- 3) International collaborations
- 4) Digital Experience
- 5) Cultural exchange and understanding:
- 6) More support and resources

## CHAPTER 4

### FINDINGS

This chapter is mainly focused on the specific research carried out to answer the three research purposes of this article. "the Belt and Road" is the central vocabulary for foreign exchanges proposed by Chinese President Xi Jinping in 2013. As China promotes the construction of "the Belt and Road", it has gradually formed the "Land Silk Road" and "21st Century Maritime Silk Road". Important routes, it also promoted the establishment of platforms such as the "Silk Road International Art Festival Alliance", "Silk Road International Art Universities Alliance", and "China-ASEAN Art Universities Alliance", and the "Silk Road" stretches thousands of miles. As a "lingua franca without borders", music has brought about a collision of civilizations between different cultures. Guangxi has promoted exchanges and mutual learning in the fields of music, dance, art and other arts in various regions along the "Silk Road". Exchanges and development between China and ASEAN. In this context, the "China-ASEAN Music Week" has been successfully held for twelve times. This chapter provides a detailed analysis of the eleventh session of the ASEAN Music Week in terms of the "the Belt and Road" initiative policy. The specific performances and academic activities of this music week, as well as interviews on the subject of cross-cultural communication - people, that is, organizers, performers, and audiences, from three perspectives to answer the three research purposes of this article.

#### **1. To analyze the background of the Belt and Road in the cross-cultural dialog aspect.**

##### **1.1 Overview of the Belt and Road Initiative**

The Belt and Road Initiative is a global economic cooperation initiative proposed by Chinese President Xi Jinping in 2013, also known as the Belt and Road Initiative. The initiative aims to promote connectivity, economic cooperation and cultural exchanges among countries along the Belt and Road to promote global development.

The initiative aims to establish a broad economic cooperation zone between China and a number of countries in Asia, Europe and Africa. These include the "Silk Road Economic Belt" and the "21st Century Maritime Silk Road", covering infrastructure construction, trade, financial cooperation, cultural exchanges and other fields. Overall, the Belt and Road Initiative is an initiative based on cooperation and win-win results, aiming to strengthen ties between countries and promote economic development and cultural exchanges. It is of great importance for the development of the participating countries and for international relations.

#### **1.1.1 The cultural content of "the Belt and Road "Initiative**

The Belt and Road Initiative includes economic cooperation and infrastructure development, but equally important is its dimension in the field of culture. As China's framework for global cooperation, the Belt and Road Initiative (BRI) aims to promote transnational cooperation, cultural exchanges, and economic development. Cultural exchange is an effective way to promote international understanding and friendship. China actively advocates the inclusion of cultural elements in the Belt and Road cooperation, and promotes cultural exchanges through art, music, film, literature and other forms. Among them, music, as a global cultural expression, has a special attraction and influence, and is widely used in cross-cultural communication. In this context, cultural elements such as musical culture, which is the subject of this article, play an important role in promoting intercultural dialogue and interpersonal interaction.

Specifically, the Belt and Road Initiative mainly includes the following initiatives and areas of cooperation in terms of culture:

##### **1) Cultural exchange and cooperation:**

The initiative encourages cultural exchange and cooperation between countries along the Belt and Road. This includes exchange visits to cultural programs, cultural exhibitions, art exchanges, academic research cooperation, etc. Through these activities, cultural traditions and innovations between different countries are shared and promoted.

In 2012, the Chinese Ministry of Foreign Affairs and the Ministry of Education jointly established the "China-ASEAN Art Talent Training Center" at Guangxi University of the Arts. The center is open to the whole country and ASEAN countries. The China-ASEAN Art Talent Training Center is demand-oriented, actively exploring the operation model of "center + team + project", grasping the key of "ASEAN" and "art", and actively serving the "Belt and Road" "One Road" and other national initiatives, taking the implementation of the "education internationalization" strategy as an opportunity to carry out training for high-level professional talents in music, dance, art and other fields for China and ASEAN. Since 2012, the center has "sent teachers abroad" for 10 consecutive years, providing Chinese music and dance training for many units such as the Vietnam National Song and Dance Theater and the Malaysian Institute of Arts and Cultural Heritage.

For example, in July 2016, at the invitation of the China-ASEAN Center and the Chinese Mission to ASEAN, the Center organized the "Guangxi University of Arts Culture and Art Delegation" to go to Jakarta, Indonesia to host the "Commemorating the 25th Anniversary of the Establishment of China-ASEAN Dialogue Relations" Friendship and Cooperation Agreement 'literature meeting'. The party was hosted by the Chinese Mission to ASEAN, the Singapore Mission to ASEAN, and the China-ASEAN Center, and was hosted by the Guangxi University of the Arts and the ASEAN Finance and Economics Society. International student Do thi Thanh Hua and singers from ASEAN countries such as the Philippines and Indonesia sang their classic songs

In 2018, we organized music experts from Guangxi University of the Arts to go to Phnom Penh, Cambodia to host the "China-Guangxi-Cambodia University Joint Concert to celebrate the 60th Anniversary of the Establishment of Diplomatic Relations between China and Cambodia". This concert is hosted by the Ministry of Foreign Affairs of China, the Ministry of Education of China, the Ministry of Foreign Affairs and International Cooperation of Cambodia, the Ministry of Education, Youth and Sports of Cambodia, and the Ministry of Culture and Art of Cambodia, and organized by

the Guangxi Department of Education, Guangxi University of the Arts, and Bertha International University of Cambodia. Teachers and students from six universities in China and Cambodia performed many classic works such as "Dunhuang", "Happy Days", "Fairy Dance" and so on. The concert ended with the song "Thank You". Chinese and Cambodian youths used music as a medium to sing and dance to celebrate the 60th anniversary of the establishment of diplomatic relations between China and Cambodia, deepening mutual trust and friendship. In addition, the center has successively organized a number of cultural and artistic exchange activities in relevant ASEAN countries. For example, the China-ASEAN Art Talent Training Center organized a team to participate in the "2019 Malaysia International Dance Festival" and held a Chinese folkdance workshop at the Malaysian Institute of Arts and Cultural Heritage. This activity was led by Wei Jin ling, Vice President of Guangxi University of Arts, Li Tian sheng, a teacher from the State Education Office, and Hu Shiyu, a young teacher. The participating students were from graduate, undergraduate and international student classes at the School of Dance.

Also during the epidemic on June 8, 2021, Associate Professor Zhao Yu, deputy dean of the School of Music Education of Guangxi Art School, was invited by Ms. Tan Lea Fung, head of the Music Performance Department of the Academy of Arts and Cultural Heritage Malaysia (ASWARA), to provide piano for the school. Professional students teach online piano master classes. This invitation to teach an online master class for the Malaysian Institute of Arts and Cultural Heritage, one of the founding members of the China-ASEAN Art Universities Alliance, is an innovation of the China-ASEAN Art Talent Training Center in platform construction and educational internationalization in the "post-epidemic era" Active exploration of models and other aspects.

The holding of China - ASEAN Music Week has played a vital role in the development of the Guangxi region, especially the music discipline of Guangxi University of the Arts. In an interview with Professor Zhong Juncheng, Music Director of ASEAN Music Week, Professor Zhong Juncheng mentioned:



"Yes, it plays a very important role in promoting. Because in the past, our school has always said that the arts are relatively strong, and the music side, the previous leaders said that the music side is not good. In fact, what we say is not good is that we have not communicated with the outside world. Communication".

In addition, Professor Zhong Juncheng further promoted the spread and recognition of Southeast Asian traditional music on the international stage by inviting international artists to participate and communicate. Through these efforts, China-ASEAN Music Week has not only become an important stage to showcase the diversity of Southeast Asian traditional music, but also deepened understanding and exchanges between different cultures. Overall, China-ASEAN Music Week not only deepened people's understanding of Southeast Asian traditional music, but also promoted understanding and respect between different cultures, demonstrating the powerful power of music as a medium for cross-cultural communication. As an international cultural exchange platform, China-ASEAN Music Week has had a significant impact on participants' globalization concepts and cultural identity. By displaying and appreciating the traditional music of Southeast Asia, this event not only enhances the understanding of the music and culture of this region, but also promotes cross-cultural communication. Music Week enables audiences from different cultural backgrounds to understand and respect each other by providing a space to share music and culture. This experience not only enriched the cultural horizons of the participants, but also strengthened their understanding of the importance of multicultural coexistence. Through such activities, participants can experience and appreciate the beauty of different cultures more deeply, promoting the exchange and integration of global cultures.

## **2) Tourism cooperation:**

The Belt and Road Initiative encourages the development and cooperation of the tourism industry. This includes the promotion of tourist destinations, the development of tourist routes and the enhancement of tourism services.



Tourism promotes cultural exchange and gives tourists the opportunity to learn about and experience the cultures of different countries.

At the 8th ASEAN Music Week in 2019, Guangxi University of the Arts and the Nanning Municipal Party Committee Propaganda Department jointly organized three open-air concerts for the first time to benefit the people - "Old Nanning Three Streets and Two Alleys Series Concerts ". And the "Ming shi Pastoral Concert" held for the first time with the help of Do To Hoa Tourism Development Co., Ltd. It is the third highlight of this music week. Some of the exotic-style works in this music week are not limited to stage presentation, but also need to be actively integrated into the public. Expand the scope of communication. "Lao Nanning Three Streets and Two Alleys Concert Series" brings traditional Chinese music such as " Bayan ", Cai Diao, Yong Opera, and folk song and dance performances from Laos, Brunei, Thailand and other countries from the elegant music palace to the "down-to-earth" "Qi" old Nanning streets. The spatial field of performance activities has changed. The audience has changed and the audience has expanded. The three open-air concerts for the benefit of the people not only performed traditional Chinese music that is most loved by old Nanning citizens, but also spread exotic-style music and dance to the public. It enriches the lives of Nanning citizens. A pastoral concert that combines light and shadow fantasy with exotic customs was held at the Manshi Pastoral Scenic Area in Daxin County. Artists and international students from Indonesia, the Czech Republic and Guangxi Art Institute performed wonderful music and dance for tourists. This concert moved the performance venue to the beautiful Ming shi Pastoral Scenic Area. The perfect combination of music and space not only expands the audience range, but also contributes to the region's tourism industry.

Chen Yong Xin, a Malaysian, and To Thi Thanh Hua, a Vietnamese, are both foreign teachers at the Guangxi Art Institute. Both were recipients of the Guangxi Government's ASEAN Scholarship. They recommended Guangxi's unique scenery and charming culture through different talents, and did a great job in promoting the school and Guangxi. Made outstanding contributions. At the 42nd Guangxi People

in Beijing Celebration "March 3rd of the Zhuang" Gala and Guangxi Cultural Tourism Promotion Conference, the two were recommended as the first batch of Guangxi "Cultural and Tourism Promotion Ambassadors". Through their dissemination, more people will know about Southeast Asian music and the tourism culture of Nanning, Guangxi.

Chen Yongxin, a Malaysian, came to China's Guangxi University of the Arts in 2013 and studied popular music, studying under Professor Gong Xiaoping. In the third "China-ASEAN Music Week" in 2014, Chen Yongxin was selected as a volunteer to translate the written materials of the music week and the foreign musicians who came to participate in the music week. This gave Chen Yongxin the opportunity to come into contact with many people. Awesome world-class master, saw many high-level performances. This laid the foundation for him to interact with the audience in fluent Chinese when he later participated in "The Voice of China".

DoTo Hoa was born in Tuyen Quang Province, Vietnam. She studied at Guangxi University of the Arts in 2013. During her studies at Guangxi Arts University, she discovered the melodic resonances between Chinese and Vietnamese songs. In 2017, she won the grand prize for her Vietnamese version of "Spring Ballet" at the "Rising Star" finals, Vietnam's highest level professional vocal competition. With the support of the school, Do ToHoa has participated in China's "Avenue of Stars" and "Songs from the Yellow River" and other TV programs. At the second "Chinese Folk Song Conference" held by CCTV in 2017, Do To Hoa became the first foreign singer in the program. In addition, Do ToHoa has appeared on the stage of the Nanning International Folk Song Art Festival's "Flying Song of the Earth" party many time.

### **3) Educational and academic cooperation:**

The initiative encourages educational and academic cooperation between countries along the Belt and Road. This includes student and faculty exchanges, joint research projects, academic conferences, etc. Through this collaboration, knowledge and academic resources from different countries can be better shared.

Since the China-ASEAN Music Week was held in 2012, it has successfully performed hundreds of professional concerts, showcased hundreds of outstanding musical works from domestic and foreign composers, and presented a "summit forum" and "masters" in the style of a hundred schools of thought. Class Lectures" and other academic exchange activities. These concerts, works and academic exchange activities provide a good communication platform for composers, singers, performers and music theorists. Through this broad platform, composers create musical works for singers and performers, and singers, performers realize the stage performance of musical works for the composer. At the same time, prestigious music theorists from domestic and foreign professional schools present the composer's works, singers and performers' stage performances. Theoretical research from different perspectives and dimensions, the multi-dimensional theoretical depth, multi-disciplinary academic vision, and multi-faceted criticism and suggestions of music theorists can be analyzed from another perspective, which can also provide insights for composers, singers and performers. The performance provided valuable theoretical guidance. Through this infinite loop model of mutual benefit and mutual assistance, a solid bridge that seamlessly connects theory majors and performance majors has been fully realized. For example, at the 8th ASEAN Music Week in 2019, the ASEAN theme country was Indonesia. During the event, in addition to displaying the country's national musical instruments at the Guangxi Ethnic Music Museum and performing distinctive music and dance in concert halls and other venues, the first Indonesia-themed summit forum was also one of the highlights. The first forum was hosted by Lu Junhui, deputy dean of the School of Music of Guangxi University of Arts. It kicked off with a speech by Professor Cai Chang Zhuo, Secretary of the Party Committee of Guangxi University of Arts. Su Haidi, Sidhartha, Budi from Indonesia. Six scholars, Cai Zong from the Institute of Ethnomusicology at Tainan University of the Arts in Taiwan, and Chu Zhuo, director of the Technomic Museum of Guangxi University of the Arts, spoke one after another. They conducted in-depth discussions on Indonesia's national musical instruments, traditional music, modern music, music creation and cultural exchanges between China and India.

The China-ASEAN Music and Culture Exchange and Research Center is a key research base for humanities and social sciences in Guangxi universities approved in September 2019. The center relies on the scientific research and teaching resources of the music and dance discipline of Guangxi University of the Arts (a first-class discipline in Guangxi). Gather the construction forces of the school's music school, music education school, art research institute, and Guangxi Ethnic Music Museum to give full play to the advantages of the Guangxi Art Institute's "China-ASEAN (Nanning) Music Week" platform, with a view to building it into an exchange and exhibition center in our region and even the country. A teaching and practice platform for Chinese and ASEAN music culture. The research results under this platform include:

1. The 9th China-ASEAN Music Week 2020 will be held on December 20 at the Concert Hall of Guangxi University of Arts, China-ASEAN Music Culture Exchange and Research Center "Cloud Performance" The 9th China-ASEAN Music Week Indonesian Gamelan Music and Guangxi Special concert of ethnic minority music. The performers include the Gamelan Orchestra of Guangxi University of Arts and teachers and students of the Department of Ethnic Art of Guangxi University of Arts.

2. On November 28, 2022, the first summit forum of the 11th China-ASEAN Music Week - a special seminar on bamboo musical instruments in China and Southeast Asia was held in the Academic Lecture Hall 101 of the Lijiang Painting School Building of Guangxi University of the Arts. At the forum, a total of five domestic and foreign senior experts in the research of bamboo musical instruments gave a lecture combining field and theory. They are Professor Dinda from the Bandung Institute of Indonesian Arts and Culture (Institut Seni Budaya Indonesia Bandung), Indonesia, Professor Rendi, an external teacher from the Guangxi University of the Arts, Professor Ying Qin, a famous temperament expert from the Shanghai Conservatory of Music, Professor Chen Kun peng from the Guangxi University of the Arts, and a doctor of music acoustics from the China Conservatory of Music. Professor Yang Chen from the School of Music and Dance of Yunnan Normal University.

4. 2021 China-ASEAN Music Week Special Concert of Gamelan Music at Shanghai Conservatory of Music Oriental Instruments Museum and Guangxi Ethnic Music Museum.

On the afternoon of November 3, it was hosted by Guangxi University of the Arts and Shanghai Conservatory of Music, hosted by the Oriental Musical Instruments Museum of Shanghai Conservatory of Music, Guangxi Ethnic Music Museum of Guangxi University of Arts, China-ASEAN Music Culture Exchange and Research Center, Graduate Office and Discipline Construction of Guangxi University of Arts. The special concert of gamelan music between Shanghai Conservatory of Music Oriental Musical Instruments Museum and Guangxi Ethnic Music Museum, co-organized by the office, was brilliantly performed in the Concert Hall of Guangxi University of the Arts. This concert was performed by teachers and students from the Oriental Musical Instruments Museum of Shanghai Conservatory of Music, Guangxi Ethnic Music Museum of Guangxi University of Arts, School of Music, School of Dance, Art Research Institute, and School of Music Education of Guangxi University of Arts. The Oriental Musical Instruments Museum of the Shanghai Conservatory of Music is the earliest institution in China to introduce gamelan musical instruments. The Guangxi Ethnic Music Museum of Guangxi University of the Arts is currently the institution with the most comprehensive introduction of gamelan musical instruments of different regional styles in the Republic of Indonesia. 2021 marks the 100th anniversary of the founding of the Communist Party of China, the 30th anniversary of the establishment of dialogue relations between China and ASEAN, and the 71st anniversary of the establishment of diplomatic relations between China and Indonesia. The successful holding of this concert, using the platform of China-ASEAN Music Week, effectively promoted the exchange and cooperation of music culture between China and Indonesia, and also brought new opportunities for the communication and integration of music culture of countries along the Belt and Road. . Wait for a series of activities.

In 2016, at the invitation of the Vietnam National Song and Dance Theater, our teachers Lu Ting and Wang Yifan went to Hanoi to conduct a one-month special training in music and dance for new actors of the Vietnam National Song and Dance Theatre. This is the first overseas training project launched by Guangxi University of the Arts as the carrier unit of the "China-ASEAN Art Talent Training Center" of the Ministry of Foreign Affairs and the Ministry of Education. This year is the China-ASEAN Education Exchange Year. As an important cultural and artistic training event, this project has played an important role in the process of communication and learning with "neighbors" such as Southeast Asian countries, and has effectively promoted the cultural and artistic exchanges between China and Vietnam cooperation and exchange.

In 2019, Vice President Hu Zhong Jun of the Vietnam Military University of Culture and Art and Director of the Department of Ethnic Art Ruan Chun Bei visited Guangxi University of the Arts. The two parties reached a consensus on further strengthening cooperation in scientific research and curriculum construction of ethnic art education between China and Vietnam. On April 13, 2018, Mr. Huang Chun ping, deputy director of the Vietnam National Song and Dance Theater, and a group of 6 people visited our school and held talks with President Zheng July of our school. Guangxi University of the Arts serves as the "China-ASEAN Art Talent Training Center" of the Ministry of Foreign Affairs and the Ministry of Education", the exchanges with the Vietnam National Song and Dance Theater have become increasingly frequent. The Vietnam National Song and Dance Theater selects outstanding actors to come to our school for further study or study every year. Our school also actively promotes sending teachers abroad to receive music and dance training in Vietnam. For example, our Vietnamese student Nguyen Thi Phuong Linh graduated from our school in July 2015. After graduating from the college, he has now served as the leader of the dance troupe of the Vietnam National Song and Dance Theater, and has undertaken a large number of important foreign theatrical performance tasks. He has performed for Chinese President Xi Jinping, former U.S. President Obama and other leaders of the country and was cordially received by them; Vietnam After the Song and Dance Theater selected actors



to come to our school for further training in September 2017, the trained "Thang Long Group" of the theater won the first prize at the "Singing Friendship Songs" Peace Melody Gala held in Vietnam at the end of the year. During the Chinese leader's visit to Vietnam in November 2017, he performed the Chinese song "Back to My Mother's Home", which left a deep impression on the General Secretary. The exchanges and interactions between the two units are of great significance in promoting the development of Sino-Vietnamese art and deepening the friendship between the Chinese and Vietnamese people.

The "Thailand University Art Exchange Group", the "Malaysian High School Students Chinese Culture Visiting Group", the "ASEAN University Inspection Group to China" and other universities and colleges composed of Thai universities such as Chulalongkorn University, Mahidol University, and Agricultural University Level art and cultural groups visited Guangxi University of the Arts for exchanges. Professional teachers from the school are also invited to attend academic seminars and art performances at art universities in ASEAN countries.

Professor Zhong Juncheng mentioned:

"Before 2009, the School of Music and Dance of our school, Guangxi Arts Institute, had no exchanges with the outside world. Later, we started to go to the Central Conservatory of Music and paid for it ourselves. We spent hundreds of thousands. This was our earliest external exchange. At that time, Professor Liu Shun said, why do you have to spend so much energy and money? You can just do it yourself. We made a plan when we came back and wrote a report to the leaders. I didn't agree, and I didn't say no. Later I thought it was probably because the music creation in our school at that time, especially the creation of instrumental music, was very weak. The whole of Guangxi was very weak, because in the past, we were all engaged in song creation, probably, because the leaders felt that we didn't create enough and didn't accumulate enough. Later, facts proved that my idea was right. Then after we came back in 2009, we started doing various new creations in our own school in 2010 and

2011. Works Concert. When I proposed this plan again in 2012, the school leaders agreed.”

The subsequent development of Guangxi Art Institute also centered on two cores: nation and ASEAN by 2014, the third China - ASEAN Music Week was held, " China - ASEAN Music Week: This brand is also known as one of the three major music festivals for new music exchanges in China.

"Well, there are two brands, these two main things, one nation and one ASEAN. In fact, I think the same is true in Guangxi. The propaganda leaders at all levels in Guangxi set this tone, especially in terms of cultural form. In this way, after this matter came together, the two began to communicate, and began to collide with each other, learn from each other, and communicate with each other. The China-ASEAN Music Week gradually grew from a very small scale to a prototype. It has started, and it has reached this point. How should I put it? Even I did not expect this rapid development. The industry, even within this circle, began to compare our music festival with the two music festivals in Beijing and Shanghai. At the beginning of the third session, someone proposed the three major music festivals for China's new music exchanges—Beijing Modern Music Festival, Shanghai Contemporary Music Week, and China-ASEAN Music Week. Then it quickly formed an influence."

Since 2012, China-ASEAN Music Week has expanded its scale and influence year by year, and has rapidly grown into one of the most important music exchange platforms in China. In this process, the music week cleverly combines classical and modern, traditional and innovative elements. The annual event attracts many artists from China and Southeast Asia, jointly showcasing the diversity and richness of Southeast Asian traditional music. This unique fusion not only attracts artists and audiences from all over the world, but also builds a bridge for regional cultural exchanges. The music week successfully combines classical and modern, tradition and innovation, becoming a stage for multicultural integration. This not only promotes regional cultural exchanges, but also deepens participants' understanding and appreciation of different cultures.



### 3) Academic conferences and seminars:

The Belt and Road countries regularly hold academic conferences and seminars that bring together scholars from different countries to discuss a variety of important topics. These conferences provide a platform for academic exchange and collaboration. For example, international academic conferences between Asian countries help to promote knowledge exchange and intercultural understanding.

From April 11 to 13, 2023, the master class of Mahidol University School of Music hosted by the School of Music of Guangxi University of the Arts and the International Education Exchange Center officially opened. Dr. Christopher Schaub and Dr. Cooper Wright, two professors from the School of Music of Mahidol University in Thailand, came to our school's School of Music to carry out a variety of academic exchange activities and professional course lectures. On the afternoon of April 11, two professors from Mahidol University and teachers Xu Xiao and Zhang Yuzhe from the School of Music of our school presented a wonderful academic exchange concert to the audience.

On April 11-12, the two professors also held oboe and bassoon master classes for students from the School of Music of our school. On April 12, Dr. Christopher Schaub also gave a special lecture for teachers and students of the School of Music. The lecture gave an overview of music higher education in Thailand and discussed suggestions for the construction of a doctoral program in musicology at our school.

This master class at the Mahidol University School of Music not only provided an international exchange platform and more international academic resources for teachers and students of the two schools, but also promoted the cooperation, co-construction and exchange relationship between the two schools. This exchange activity also provides more possibilities and opportunities for teachers and students of the two schools to continue their studies in the future.

ASEAN Music Week in 2013, the music week has set up expert lectures and master classes as well as this section, where composers and music theorists can elaborate on their respective creative concepts and research results, and better communicate with each other. Young students share their experiences. For example, in 2021, China-ASEAN Music Week held the "Special Research on Gamelan and Southeast Asian Instrumental Music and Gamelan Art Festival Performance and Academic Seminar". Many gamelan music research experts from home and abroad gave speeches to highlight the popularity of gamelan music in China. Welcome. Professor Ying Qin used the title "The Scale Composition of Slendero in Gamelan Music" to emphasize the reason why the two theories of national equal temperament and Huo's temperament are inaccurate in estimating the scale of Slendero. Yu Hui mentioned that the gamelan course construction of Ningbo University is a bridge for cultural and humanistic exchanges between China and Indonesia. German musician Gisa Janizhen, with the title "The Expansion and Use of Gamelan Sets All Over the World", introduced the status of 142 gamelan works in the United States through a video. We hope that more people will come into contact with and understand Gamelan.

As an international platform, China-ASEAN Music Week has greatly promoted artistic cooperation and cultural exchanges between different countries. Music Week provides artists with the opportunity to work together and share ideas, whether through joint performances, work presentations or cultural exchange events. This kind of cooperation and exchange not only deepens the understanding between artists, but also promotes the audience's appreciation and respect for different cultures, and strengthens the bonds of international cultural friendship and cooperation. In 2012, the first music week held two music creation seminars and two postgraduate academic forums, and conducted heated discussions on how music creation is rooted in folk tradition, the theme of China-ASEAN music creation, and composition technology and theoretical methods, etc., which triggered a stir in the academic community. Extensive attention to China-ASEAN Music Week and academic reflection on contemporary music creation. The second music week in 2013 held a series of activities such as summit

forum, master class lectures, composition (art song) competition, graduate thesis competition, and graduate academic forum. In particular, the composition competition and thesis competition aroused the interest of domestic musicology teachers and students. Close attention and active participation also provide relevant personnel with a good platform for work display and academic exchange in music creation and music theory research. The 3rd Music Week in 2014 held 3 summit forums, 4 master classes and 1 award-winning art song concert, which not only promoted the continuous deepening of China-ASEAN music creation, performance and theoretical research, but also greatly encouraged composition. The creative enthusiasm of teachers and students of music majors has injected new vitality into the brand building and platform promotion of China-ASEAN Music Week. The 4th ASEAN Music Week in 2015 held three summit forums, with ASEAN music culture research as the main discussion point. There were also 6 master class lectures, and competitions such as modern art songs and academic papers. There were three summit forums in 2016. Forum; the 6th China-ASEAN Music Week in 2017, 3 summit forums, 2 academic exchange activities, 1 master class and composition ( piano solo works ) competition, contemporary music criticism competition and other series of sections, the 7th session in 2018 China-ASEAN Music Week held 3 summit forums and 5 master class lectures .

2020. In 2021, the 9th ASEAN Music Week held four academic exchanges, as well as visits to the Guangxi Ethnic Music Museum, China-ASEAN Ethnic Folk Music Workshop and other activities. In 2021, the 10th ASEAN Music Week held 2 summit forums; in 2022, The 11th China - ASEAN Music Week held 4 academic summit forums and 4 academic lectures by Chinese and foreign experts. A series of academic activities such as summit forums and master class lectures were held for composers, performing artists and music theories who come to participate in the event every year . It has created opportunities for learning, exchange and cross-border dialogue, and realized mutual promotion and intercommunication at the levels of music creation, performance practice and academic exploration. It has also made Music Week

gradually become an important music culture brand that is inclusive and rich in content in the domestic music industry.

Professor Zhong Juncheng mentioned

"This is also the biggest feature of China-ASEAN Music Week. It is a little different from other music festivals, such as those in Beijing and Shanghai. This is where it differs. It is also the cultural development that we in Guangxi want to emphasize. The two most important aspects (ethnicity and ASEAN). Because our Guangxi is a backward area after all, if you really want to compete with others, we will never be able to compete with them.

Let's look at a phenomenon. This year, there are more than 200 musicians from outside Guangxi, involving 20 countries. There are almost 170 people from ASEAN countries participating in the music festival. This is a phenomenal exchange. "

#### **4) Cultural exchange programs:**

Cultural exchange also includes music, art, literature and other fields. Cultural programmed, art exhibitions and literary events between countries contribute to a deeper understanding of cultures. For example, in the "Belt and Road Initiative , under the framework, China has held a number of cultural exchange activities with Russia and Central Asian countries.

On July 3, 2023, Le Anh Tuan, President of the Vietnam National Conservatory of Music and the heads of relevant departments of the school met with my delegation from the Guangxi Arts Institute. During the visit, the delegation from Guangxi Arts Institute watched a special performance by teachers from the Folk Music Department of the Vietnam National Conservatory of Music and visited the Vietnam Music Research Institute. As an important intangible cultural heritage research institution in Vietnam, the Vietnam Music Research Institute has a collection of distinctive national musical instruments from all over Vietnam. Teachers from the institute also played Vietnamese ethnic musical instruments for our school delegation. On the afternoon of July 5, invited by the Vietnam Army University of Culture and Arts (hereinafter referred to

as "Military Arts"), representatives from the two schools had a cordial meeting. Military Arts Principal Nguyen Xuan Shui reviewed and thanked our school for cultivating military arts teachers and students over the past 10 years, and pointed out that this has greatly promoted cooperation between the two countries in cultural and artistic creation and performance, and has cultivated outstanding students such as Do To Hoa. Professional talents have built a solid bridge of friendship between China and Vietnam. The two sides also exchanged views on further promoting inter-school cooperation.

From January 29 to February 3, 2018, at the invitation of the Philippine Cultural Center and the University of the Philippines, the School of Music delegation was headed by Professor Cai Yang, the dean of the School of Music, and Professor Zhong Juncheng, the artistic director of China-ASEAN Music Week, was the artistic director. A group of 32 people went to the University of the Philippines. The delegation members were mainly representatives of outstanding teachers and students from the School of Music and the School of International Education of Guangxi Conservatory of Music.

On January 31, Professor Wen En, Director of the Philippine Culture and Art Center and Dean of the School of Music, met with a delegation from our school. At the meeting, it was confirmed that the Philippines will become the theme country of the 2018 (7th) China-ASEAN Music Week. During the period, a special concert for the Philippines, a series of themed lectures, performances of master works, theme music exhibitions, etc. will be held. Agreements will also be reached on the exchange of teachers and students between the two schools, the development of long-term academic cooperation, and the construction of an ethnomedical museum. In the afternoon of the same day, at the University of the Philippines School of Music Museum, our school delegation attended a lecture titled "Review of Maceda's Music Creation" by Dr. Santos and Dr. Joans, professors from the University of the Philippines. On the evening of January 31, the National Chamber Orchestra of Guangxi University of the Arts, led by Professor Cai Yang, made its debut at the AHA Concert Hall of the University of the Philippines. At the concert commemorating the centenary of the birth of

Filipino musician Mr. Maceda, the master's last work "Nan Guan" (2004) was performed. On February 1, teachers from the School of Music were invited to give a special lecture at the University of the Philippines Concert Hall. Master class activities. Professor Cai Yang and Professor Zhong Juncheng held special lectures on "Appreciation of Chinese National Instruments" and "My Symphony Creation" for Philippine teachers and students respectively. After the lecture, Wang Liping, Shu Fang, Hu Liu, Du Yixing and other teachers from the Folk Music Department of our college conducted master class teaching activities for Filipino students in their respective majors. In the afternoon of the same day, the University of the Philippines Wind Band gave a wonderful performance to the delegation of our school. On the evening of February 1, the National Chamber Orchestra of Guangxi University of the Arts, conducted by Professor Cai Yang, successfully completed the closing concert of the Maceda Centennial Music Ceremony at the AHA Concert Hall. The concert performed a total of 10 works by the folk music ensemble "Putian Qing", "Beautiful Brocade", and "Silk Road". Wang Han min, a Filipino student from our school, hosted the concert.

Each concert of China-ASEAN Music Week includes working procedures such as theme, overall design arrangement, program selection, presentation of musical works, and appropriate connections between programs. Every link needs to be completed by Chinese and ASEAN musicians. Event organizers, performers, and participants face extremely high challenges in understanding, integrating, and performing music from various countries, and it also provides excellent opportunities for communication, blending, and interaction. During the China-ASEAN Music Week in 2015, Chapara Mekara, conductor of the Chiang Mai Symphony Orchestra in Thailand, conducted a special concert by the China-ASEAN Youth Orchestra. Works from eight countries combined national music materials and traditional composition techniques from different countries. Modern composition techniques and concepts are combined to interpret the grand occasion of unity and friendship among multiple nations. The 2017 Music Week opening concert was also a successful example of collaboration between musicians from various countries. Filipino composer Josphine



Chino Toledo serves as the conductor, and the cast includes musicians from China and ASEAN. The concert kicked off with "Silk Road Song" (vocal and instrumental music) composed by Dai Wei of Guangxi Arts Institute. This work is created based on the melody of a three- part folk song of the Zhuang ethnic group and combined with the characteristic performance functions of ASEAN national musical instruments. The vocal part was sung by students from Guangxi University of the Arts, and the music performance was completed by a chamber orchestra composed of Chinese and ASEAN musicians. The entire performance presented a joyful scene of singing and laughter, and the atmosphere was harmonious.

In 2019, the 8th ASEAN Music Week held the first ASEAN folk music workshop. With the assistance of the Art Research Institute of Guangxi University of the Arts, a total of 3 folk music workshops from Indonesia, Laos, Brunei, Thailand, South Korea and other countries were held at the Guangxi Ethnic Music Museum. The music cultures of different countries and ethnic groups are presented here in a new way.

Here, Professor Zhong Juncheng said, "In the process of promoting the development of Music Week with other organizers, we will continue to emphasize the integration of Southeast Asian music and other musical traditions around the world. This is not only limited to the combination of musical styles and elements, but also includes creation and performance. Also in-depth cooperation in education. At the same time, strengthening the training and support of the younger generation of musicians, especially encouraging young musicians to explore and innovate traditional music forms, will be the key to ensuring the inheritance and development of Southeast Asian traditional music. The Music Week is expected to become not only a stage for music performances, but also an important academic and cultural forum for the study and promotion of Southeast Asian traditional music. "In addition, China-ASEAN Music Week will also be committed to promoting the protection of music culture in Southeast Asia in the future. Inheritance and innovation. This includes systematic research and archival construction of traditional music, as well as exploring the new role and significance of traditional music in contemporary society. By organizing seminars, workshops,

exhibitions and other activities, Music Week will become a multi-dimensional and multi-level communication platform that not only showcases the rich diversity of Southeast Asian music, but also provides inspiration and resources for music innovation. China-ASEAN Music Week will continue to play its important role in promoting the spread, exchange and innovation of Southeast Asian traditional music in the future. With the deepening of globalization and cultural diversification, as well as the unremitting efforts of music week organizers, the status and influence of Southeast Asian traditional music on the international stage is expected to be further enhanced. Through this platform, Southeast Asian traditional music will continue to integrate into the trend of world music.

Professor Zhong Juncheng said, "I think this impact is more of an increase and an advancement from quantity to quality in the cross-cultural phenomenon. This thing has no diameter, it is an accumulation, and this accumulation is a change from quantity to quantity. Cross-cultural communication itself is a need of human beings and the spiritual essence of music. It is also a transformation from quantity to quality. The key to this phenomenon is that it has no end, only you. Stop doing this and keep moving forward. It's the feeling of always being on the road. Anyway, I think it's the feeling of always being on the road."

#### **5) Linguistic Xi and translation cooperation:**

Promote linguistic Xi and translation cooperation among countries along the Belt and Road, which will help strengthen communication and cultural exchanges. Chinese schools have Confucius Institutes to provide Chinese language education, attracting students from all over the world to learn Chinese Xi.

These examples of educational and academic cooperation highlight the efforts of countries under the Belt and Road Initiative in knowledge exchange and academic cooperation. These efforts contribute to deepening intercultural understanding, advancing scientific research and education, and providing more opportunities for interaction and cooperation among peoples.



In 2018, the Seventh China-ASEAN Music Week set up a theme country for the first time - the Philippines. In order to show the audience, the unique folk music culture of the Philippines, the theme country, and promote cultural exchanges between the two countries, the opening ceremony was held by the University of the Philippines School of Music. Actors from the Guangxi University of the Arts wore their own traditional costumes to perform Philippine traditional music and Guangxi folk songs. It is worth mentioning that the University of the Philippines School of Music wore Guangxi national costumes and sang Guangxi folk songs. Actors from the Guangxi University of the Arts Singing their music in traditional Filipino costumes is a collision between different musics. The way of opening the door to music in various ethnic languages reflects the characteristics of ASEAN Music Week, which is to strive to find harmony among diverse cultures balance point.

The 8th China - ASEAN Music Week in 2019, Guangxi Arts Institute and the Nanning Municipal Party Committee Propaganda Department jointly organized three open-air concerts for the first time to benefit the people - " Three streets and alleys and Two Alleys Series Concerts ". And the "Ming Shi Pastoral Concert" held for the first time with the help of Daxin Ming Shi Tourism Development Co., Ltd. Some of the exotic-style works in this music week are not limited to stage presentation, but also need to be actively integrated into the public. Expand the scope of communication. " Three streets and alleys and Two Alleys Concert Series" brings traditional Chinese music such as " Bayan " , Cai Diao, Yong Opera, and folk song and dance performances from Laos, Brunei, Thailand and other countries from the elegant music palace to the "down-to-earth" "Qi" old Nanning streets. The spatial field of performance activities has changed. The audience has changed and the audience has expanded. The three open-air concerts for the benefit of the people not only performed traditional Chinese music that is most loved by old Nanning citizens, but also spread exotic-style music and dance to the public. It enriches the lives of Nanning citizens. A pastoral concert that combines light and shadow fantasy with exotic customs was held at the Ming Shi Pastoral Scenic Area in Daxin County. Artists and international students from Indonesia, the Czech

Republic and Guangxi Art Institute performed wonderful music and dance for tourists. This concert moved the performance venue to the beautiful Ming Shi Pastoral Scenic Area. The perfect combination of music and space not only expands the audience range, but also contributes to the region's tourism industry.

Wang Hanmin, a third-generation Chinese from the Philippines, studied abroad at the School of Film, Television and Media of Guangxi University of the Arts from 2017 to 2021, and received a master's degree in broadcasting and hosting. He is fluent in English, Filipino, Hokkien, and Mandarin. In December 2017, as a member of the work team of Guangxi University of the Arts, he also served as the host of the opening and closing ceremonies of the 2017 First China-ASEAN Film Festival. Since then, he has successively hosted large-scale performance events such as the New Year Gala for International Students of Guangxi University of the Arts, the National Chamber Orchestra of Guangxi University of Arts' special concert at the University of the Philippines, and the ASEAN Music Week Concert. As a language worker who is proficient in English, Filipino, Hokier, and Mandarin, it was the deepening educational exchanges between China and ASEAN driven by the Belt and Road Initiative that gave him the opportunity to study Chinese at Guangxi University of the Arts. This gave me the opportunity to participate in various artistic activities in ASEAN. In the ASEAN Music Week activities, there are many foreign students and workers doing language work. It is precisely because of language learning and translation cooperation that the work of the Music Week can be smoothly promoted.

During the 6th China-ASEAN Music Week in 2017, nearly 300 teachers and students' volunteers were recruited from the whole school and were divided into reception group, academic group, publicity group, performance affairs group, stage support group, security group, Logistics support team and other small teams. In addition to completing briefings for each event and conducting interviews with visiting experts and scholars, the staff of the academic team are also inseparable from the smooth holding of academic exchange activities such as summit forums and contemporary music criticism competitions. They get up early every day to set up the

venue, patiently distribute and organize each simultaneous interpreter, and clean up the venue after the event. They work carefully and responsibly.

During this week, Teacher Hua Wei from the Recording Arts Major of the Conservatory of Music led the students of the Recording Arts major to complete on-site technical coordination and music recording work for all program rehearsals, performances, forums, and competitions.

The staff of the publicity team travel to various conference venues, concert sites, and rehearsal sites every day to interview artists from various countries. The staff of the stage support team carry instruments and required items and communicate placement requirements according to the requirements of musicians from various countries; the logistics support team The staff has to arrange cars and meals for experts every day, print concert programs, and supply needed materials at any time; there is a "student party member service post" specially set up for the music week , and student party members will be on duty every day to provide services to visiting experts from various countries. Musicians serve.

During the 7th China-ASEAN Music Week in 2018, teachers and students from the International Exchange Office of Guangxi University of the Arts and the School of International Education also participated in serving the Music Week frontline.

Teacher Li Tiansheng from the School of International Education of Guangxi University of the Arts specifically handled the reception work for the delegation from the University of the Philippines, the representative of the theme country. During the music week, Teacher Li was busy in activities such as the "Theme Country Philippine National Instrument Exhibition", two "Special Concerts at the University of the Philippines", and "Special Lectures on Philippine National Music". Solved many practical problems for the Philippine delegation. In addition, Teacher Li also provided great help and support in the delegation's campus visits, off-campus cultural inspections and other activities. From the arrival of the Philippine delegation in Nanning on May 24 to their departure on the morning of June 4, Teacher Li led the volunteers and left a deep

impression on the Philippine delegation with their warm and thoughtful reception services.

As one of the foreign affairs liaisons of the International Exchange Office, Teacher Lu Yunfei has undertaken the reception, translation and hosting of a number of high-profile events, including serving as the on-site interpreter for the opening and closing ceremonies of the Music Week, the opening ceremony of the Philippine Musical Instrument Exhibition, and meetings with high-level guests; Served as simultaneous interpretation liaison and translator for the summit forum; participated in the itinerary arrangement and reception coordination of the music week for the International Society of Contemporary Music (ISCM) delegation, the Malaysian Academy of Arts delegation, and the Deputy Consul General of the Philippines in Guangzhou; hosted the English solo piano solo competition awards concert .

In this music week, the 90-member Vietnam National Symphony Orchestra is one of the key groups received during this music week. Teachers Chen Tingting and Wei Yan from the International Exchange Office of Guangxi University of the Arts and a volunteer went to Ping Xiang Friendship Gate early in the morning on May 26 to greet the guests. After returning to Nanning, they checked in, allocated rooms, and placed large musical instruments for all group members. Due to language constraints, their food, accommodation, transportation, rehearsal schedule, preparation and docking of musical instruments, and docking of formal performance venues must be coordinated by teacher Wei Yan. Any changes during this period will mean that the entire itinerary will have to be readjustment, during this work, Teacher Wei Yan said that she felt a lot. "I also learned a lot during this work. I should grasp the overall situation, coordinate and connect every aspect of the work, and then observe more what they need from the details of life. In short, I must serve them with the greatest ability.

The smooth holding of each ASEAN Music Week is due to the wonderful presentation of their works by the artists and the dedication of the staff after the opening, and this needs to be based on language communication.

These cases of education and academic cooperation highlight the efforts of various countries in knowledge exchange and academic cooperation under the "Belt and Road" initiative. These efforts help deepen understanding between different cultures, promote the advancement of scientific research and education, and provide people from all countries with more opportunities for interaction and cooperation.

has a significant impact on community culture, education and society in Nanning, Guangxi, where it is held. This event not only promotes the development of local music industry, including creation, education, etc. but also promotes the prosperity of local culture and art, as well as the development of tourism.

Especially regarding the music industry, Professor Zhong Juncheng mentioned:

"Before 2009, there were experts from Beijing and Shanghai, and they all thought they were great gods. Then at our music week, many people came who we had seen in writing or in the media. I saw the names of these so-called musicians, and they all gathered in Nanning at the scene. Everyone felt very excited. In fact, it is not a matter of phenomenon. This excitement is in fact. If you look at it from the perspective of star chasing, it may seem exciting to meet him, but in fact it is a gathering and exchange of cultures."

Music Week encourages local artists and musicians by providing a performance platform and showcase opportunities, while also attracting tourists and music lovers from around the world. This international event enhances Nanning's position on the global cultural map, while also providing local residents with opportunities to contact and learn about different cultures.

## **2. Analyzing the cognitive value of cross-cultural communication of Southeast Asian traditional music during the China-ASEAN Music Week.**

"China-ASEAN Music Week" has a history of 11 years since 2012, and this chapter is a review of the development of China-ASEAN Music Week in the past 11 years. In the past 11 years, the "China-ASEAN Music Week" has developed from a small

scale of performances, seminars and low participation of domestic and foreign music groups to a music event with international influence as one of the three major platforms for the creation and performance of modern music in China after the "Beijing Modern Music Festival" and "Shanghai Contemporary Music Week".

### **2.1 Introduction and background of China-ASEAN Music Week**

The China-ASEAN Music Week is an important cultural exchange platform that aims to promote musical cooperation and cross-cultural exchange between China and ASEAN countries. It is one of the cultural cooperation projects under the "Belt and Road" initiative, and is an international music event hosted by Guangxi University of the Arts. Every year, musicians, professional scholars, and performance groups from China, the United States, France, Poland, Japan, and the 10 ASEAN countries and regions are invited to the Music Week. The music week includes large-scale performances, summit forums, China-ASEAN Music Festival composition competitions, master classes, etc. These events cover different types of music, including traditional music, pop music, world folk music, and more. These activities contribute to the enhancement of cultural exchanges and interactions between China and ASEAN countries.

### **2.2 Sorting out the traditional music performances of Southeast Asia in the ASEAN Music Week**

"China ASEAN Music Week" has a history of 11 years since 2012. This chapter is a review of the 11 years of development of China ASEAN Music Week.

In the past 11 years, the "China ASEAN Music Week" has developed from a small-scale performance with low participation of seminars and domestic and foreign music groups to a modern Chinese music creation following the "Beijing Modern Music Festival" and "Shanghai Contemporary Music Week". It is one of the three major platforms for performances and music activities with international influence.

#### **2.2.1 The 1st China-ASEAN Music Week in 2012**

In 2012, the first China-ASEAN Music Week was dedicated to discovering problems, revealing contradictions, and solving them in music culture, with the theme of "national, exploratory and academic", so as to provide a good platform for mutual reference and integration of music theory and artistic practice at home and

abroad. During the five-day period, a total of one concert of new works of Chinese orchestral music, three concerts of chamber music works, one symphony concert, two creative seminars and two academic forums for graduate students were presented.

In addition to the concert of new Chinese folk music works, in the second concert, the music week has set its sights on overseas music, inviting music schools and groups from Vietnam, Thailand, Singapore, Malaysia and other countries as well as Taiwan, China. The repertoire includes "Quartet No. 1" and "Grasshopper Playing Rooster".

The significance of the first China-ASEAN Music Week is more to promote the purpose and purpose of Guangxi music, so that more people can understand the charm of Guangxi music, but it has also begun to establish exchanges with musicians from ASEAN countries. As the saying goes, "everything is difficult at the beginning", the successful holding of the first ASEAN Music Week has laid the development goal of "clear goals, establishing advantages, and adhering to characteristics"., gained valuable experience, laid the foundation for future music weeks, and laid the foundation for the spread of Southeast Asian traditional music in Guangxi, China. As shown in figure 8



Performance statistics of the 1st ASEAN Music Week in 2012			
serial num	Participate in the show	Participating groups	Participating countries
1	Concert of new works of national orchestra	Guangxi Arts Institute National Orchestra	Guangxi, China
2	Special concert of student chamber music works	Guangxi Arts Institute National Orchestra	Guangxi, China
3	Special concert of chamber music works	China Taiwan "Harmony Saxophone" Orchestra	Taiwan, China
4	Special concert of Chinese chamber music works	Guangxi Arts Institute National Orchestra	Guangxi, China
5	Concert of new works by Chung Juncheng symphony	Guangxi Arts Institute National Orchestra	Guangxi, China

FIGURE 7 Performance statistics chart

Source Xiong Zi (2023)

### 2.2.2 The 2nd China-ASEAN Music Week in 2013

In 2013, the 2nd China-ASEAN Music Week featured 12 concerts and 6 academic activities, aiming to "highlight the characteristics of national music culture in China and Southeast Asia, namely the opening ceremony: symphony concert, closing ceremony: concert of national orchestral works, concert of award-winning works of the Art Song Competition of the Music Week, concert of new works of Chinese orchestral music, opera "Daqin Lingqu" in four acts, music and dance evening of the Institute of Art Development of the Ministry of Culture of Thailand, China, Vietnam, Thailand Chamber Music Works Concert, Singapore Ding Yi Ensemble Concert, Malaysia, Taiwan, Hong Kong Chamber Orchestra Concert (1); Postgraduate Chamber Music New Works Concert; Chopin 24 Piano Xi Solo Concert; Malaysia, Taiwan, Hong Kong Chamber



Orchestra Concert (2). The concert will not only showcase the composer's new works, but also introduce some outstanding orchestras from China and ASEAN countries. (Chu, 2013)

Specifically, the Music and Dance Gala of the Academy of Arts Development of the Ministry of Culture of Thailand performed 7 programs, including "Rabam Kinari" (Prayer Valley Dance), "Pursuit", "Southern Thailand Fun Tour" and "Long Inspiration". And a small seven-member band to score the dance. The instruments used by this small band are all unique to Thailand, such as pi Nai for wind instruments, Lanatu and ching for percussion, and Krajabai for strings.

The first program, "Rice Blessing Dance", was developed from the prayer ritual of praying for rice cultivation, which not only reflected gratitude to the goddess of rice, but also the unity and generosity of the local farmers in the region. As shown the figure 13 and figure 14.



FIGURE 8 "Rice Blessing Dance"

Source ASEAN Music Week 2013 Commemorative Booklet (2024)



FIGURE 9 "Terd-Tueng"

Source ASEAN Music Week 2013 Commemorative Book (2024).

The third program, Long Tai (Joyful South Touring Show), "South Touring Show", entertains audiences with comprehensive performances that reflect the unique living culture and traditions of the people of southern Thailand, including religious Xi, folk art, shadow puppetry and rubber plantations, fishing and mining. Performers performed a variety of life activities, including traditional Xi such as courtship among young people. As shown in figure 15



FIGURE 10 “Long Tai (Joyful South Touring Show)”

Source ASEAN Music Week 2013 Commemorative Book (2024)

The fourth program “The Pursuit of Supannamatcha”, In the Thai Ramayana Supanna is the daughter of a fish and Thotsakan, the demon king of Krung Long Tai (Sri Lanka). Thus, she has the form of a mermaid, half woman and half fish. She rules the seas as the queen of the fish kingdom. When Prince Ayutthaya (Ramnan) ordered his ape army to build a stone causeway from Mantanani Island to Krung Long Tai Island, Supanna Matcha had her fish subjects remove the mountain of stones. Upon learning of this suspicious maneuver, the prince shoots the white monkey to hunt down the culprit, and the white monkey finds Supanna Matcha in the depths of the ocean, and in a fierce pursuit, Ramnan wins the Supanna Matcha. As shown in figure 12.



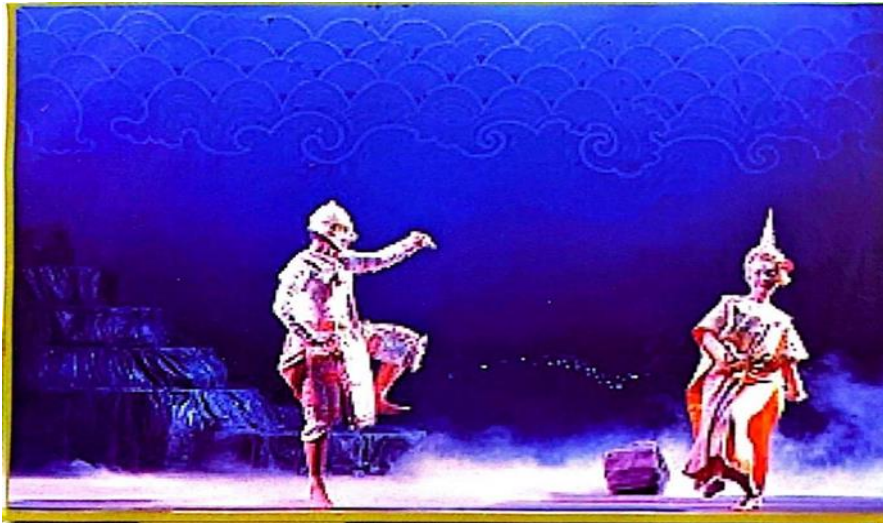


FIGURE 11 “The Pursuit of Supannamatcha”

Source ASEAN Music Week 2013 Commemorative Book (2024).

The fifth program, "Phu Thai Sam Phao", Phu Thai is the name of a group of Thai people living in the northern region of Thailand, near Meung Tua Pan in Laos, who later migrated and settled in Sakhonakorn. Nokon. and Kalasin. As shown in figure 17



FIGURE 12 “Phu Thai Sam Phao”

Source ASEAN Music Week 2013 Commemorative Book (2024).

The sixth program, "Gup and Gap Dance", is a popular folk dance in northern Thailand, Gup and Gap means tai'guotaiguo musical instruments from northeastern Thailand. Performing with Gup and Gap, and then playing a nice tune to each other. As shown in figure 14



FIGURE 13 "Gup and Gap Dance"

Source ASEAN Music Week 2013 Commemorative Book (2024).

The seventh program, "Manohra Dance" was originally part of the dance drama "Manahro" performed by artists from the Department of Fine Arts. Puying Phaew Sanitwongseni is choreography, the beauty of dance and costumes that has made it a great success. As shown in Figure 15.



FIGURE 14 “Manohra Dance”

Source ASEAN Music Week 2013 Commemorative Book (2024).

On the whole, the 2nd China-ASEAN Music Week is committed to highlighting the characteristics of ethnic music culture in China and Southeast Asia. Attached below is a statistical chart of this year's performances. As shown in figure20.



Performance statistics of the 2nd ASEAN Music Week 2013			
serial num	Participate in the show	Participating groups	Participating countries
1	Opening Ceremony: Concert of Symphonic Works	Teachers and students of Guangxi University of Arts Vietnam International Conservatory of Music String Orchestra	China Vietnam
2	Closing Ceremony: Concert of national orchestral works;	Guangxi Arts Institute Folk Orchestra	China, Singapore (composer) Malaysia (composer)
3	Concert of winning works of Music Week Art Song Competition	Student at Guangxi Art Institute	China
4	Concert of new Chinese orchestral works;	Guangxi University of Arts Symphony Snow Troupe	Guangxi University of Arts, China
5	Opera in four acts "Da Qin Lingqu"	Teachers and students of Guangxi University of Arts	Guangxi University of Arts, China
6	Music and Dance Gala of the Arts Development Institute of the Ministry of Culture of Thailand	Music and Dance Troupe of the Art Development Institute of the Ministry of Culture of Thailand (Bundit—patanasilpa Institute) String Orchestra of Vietnam	Thailand
7	Concert of chamber music works from China, Vietnam and Thailand	International Conservatory of Music, teachers and students of Guangxi University of the Arts	China, Vietnam, Thailand (Narong, composer)
8	Singapore Ding Yi Troupe Concert	Singapore Ding Yi Orchestra	Singapore
9	Chamber orchestra concerts in Malaysia, Taiwan, China and Hong Kong (1);	Malaysia Lanling Qin Society, Taiwan Qinyuan Chinese Orchestra, Hong Kong Bamboo Music Ensemble	Malaysia, Taiwan, China, Hong Kong
10	Postgraduate Chamber Music Concert of New Works	Teachers and students of Guangxi University of Arts	China
11	Chopin's 24 piano etudes solo concert	Chen Haoyang	China
12	Malaysia, Taiwan, China and Hong Kong Chamber Orchestra Concerts (2)	Malaysia Lanling Qin Society, Taiwan Qinyuan Chinese Orchestra, Hong Kong Bamboo Music	Malaysia, Taiwan, China, Hong Kong

FIGURE 15 Performance statistics chart

Source Xiong Zi (2023)

### 2.2.3 The 3rd China-ASEAN Music Week in 2014

In 2014, a total of 5 concerts were held in the 3rd China-ASEAN Music Week. Among them, there were 4 concerts of symphonic music, Chinese orchestra and orchestral works, and at the opening ceremony - symphony works concert, Chinese

composers from China, Thailand, France, the Philippines and Canada were gathered to stage orchestral music, opera excerpts and symphonies. (Zhang, 2014)

There were 7 chamber music concerts, 3 of which were related to ASEAN traditional music, including a concert by the Tray So Chamber Orchestra of Cambodia, a concert by the High Winds Ensemble Chamber Orchestra of Malaysia, and NZTNO of New Zealand and Tray of Cambodia So Chamber Orchestra Concert; There are also 3 concerts of solo and solo works; Choir concert I. (Zhang, 2014)

Other notable works include "Si Paku Gamelan" from a concert by the High Winds Ensemble Chamber Orchestra in Malaysia, a famous Southeast Asian children's song, "Jali - Jaylang" by Indonesian composer Sinji Sanjaya based on the famous Indonesian song Ansambel Tiup in 1991, and "Crocodile Teeth" based on a Malaysian indigenous folk tale. "Panorama of Cambodia" (Moori Music) and "The Boat Homecoming" (wedding music) performed in the special concert of the Cambodian Tray So Chamber Orchestra. Other representative works include "Si Paku Gamelan" from the High Winds Ensemble Chamber Orchestra in Malaysia, a famous Southeast Asian children's song Indonesian composer Sini Sanjaya in 1991's "Jali One Jali" based on the famous Indonesian song Assembleia;"Crocodile Teeth" is based on the indigenous folk tales of Malaysia. "Panorama of Cambodia" (Moori Music) and "The Boat Homecoming" (wedding music) performed in the special concert of the Cambodian Tray So Chamber Orchestra.

The performance of the ASEAN Music Week concert further confirmed its different responsibilities as one of the three major music festivals in contemporary China, emphasizing the characteristics of Chinese music culture and the ASEAN music culture circle, and reflecting the characteristics of musical diversity and inclusiveness. Attached below is a statistical chart of this year's performances. As shown in Figure 17.



Performance statistics of the 3rd ASEAN Music Week 2014			
serial number	Participate in the show	Participating groups	List of participating countries
1	2014 China-ASEAN Music Week	Les Temps Modemce Orchestra, France Guangxi Symphony Orchestra, China	France, China
2	Concert of award-winning works of the China-ASEAN Music Week Art Song Competition	Teachers and students of Guangxi University of Arts	China
3?	France Les Temps Modemce Indoor Concert	French Les Temps Modemce Orchestra	France
4	Shanghai Contemporary Music Week New Music Orchestra Special Concert	Shanghai Contemporary Music Week New Music Orchestra	China
5	Special concert of new works by Guangxi University of Arts Choir	Guangxi Arts University Chorus Choir	China
6	Cambodia Tray so chamber orchestra special concert	Cambodian Tray So Chamber Orchestra	Cambodia
7	University of Illinois Piano Recital	University of Illinois Piano Recital	USA
8	New Zealand NZTrio & Cambodia Tray so Chamber Orchestra Concert	New Zealand NZTrio Orchestra Cambodia Tray So Orchestra	New Zealand, Cambodia
9	Special concert of China-ASEAN	China Guangxi Symphony Orchestra	China
10	Polish Chopin Conservatoire Cello Recital	Polish Chopin Conservatory of Music	Poland
11	Vietnam "Red River" String and Piano Quintet Concert	Vietnam "Red River" String Orchestra,	Vietnam
12	Special concert by the Forbidden City Youth Chamber Orchestra of China Conservatory of Music	Forbidden City Youth Chamber Orchestra of China Conservatory of Music	China
13	Guangxi Arts Institute "Lijiang" Chamber Orchestra and American Anne & Jodi Concert	American Anne & Jodi Orchestra, Guangxi Arts Institute "Lijiang" Chamber Orchestra	United States, China
14	Malaysia High Winds Ensemble Chamber Orchestra Concert	Malaysia High Winds Ensemble Chamber Orchestra	Malaysia

FIGURE 16 Performance statistics chart 2014

Source Xiong Zi (2023)

#### 2.2.4 The 4th China-ASEAN Music Week in 2015

In 2015, 19 concerts were held at the 4th ASEAN-China Music Week, and 134 works were staged by 20 domestic and foreign performance groups. Among them, special concerts of Southeast Asian music were also held: including the special concert "The Spirit and Emotion of Music and Dance" by the Art Troupe of Burapha University in Thailand, and the "Red River" Chamber Orchestra and Hanoian Chamber Orchestra of the Vietnam National Conservatory of Music held special concerts.

The first half of the special concert "The Spirit and Emotions of Music and Dance" by the Art Troupe of Burapha University in Thailand opened with the traditional Thai music and dance "The Legend of Lord Shiva and the Golden Bamboo", followed by the "Opening Song", a variation of the "Song of the Chinese Little Yangqin", arranged by Kru Joem Ruennak, the bass boat-shaped xylophone is used as a solo instrument

"The Imperial Lady", and the music and dance suite "Twelve Kingdoms Wind Suite", which is composed of music and cultural materials from different countries; The second half includes "Song of the Floating Moonlight", "Surintarahu" composed of crocodile solo and three variations, and "Sino-Thai Friendship" composed by Mr. Kru Karnkune for the 2015 China-ASEAN Music Week. Dr. Koji Nakano specially recreated and adapted the work of the same name "Ancient Chant" for this concert. The concert featured six of the songs, namely Vietnamese, Lao, Cambodian, Indian, Western and Burmese. As shown in Figure 22.



FIGURE 17 Burapha University Art Troupe " The Legend of Lord Shiva and the Golden Bamboo "

Source [https://yyxy.gxau.edu.cn/zgdmylz1/hddt/content\\_247391](https://yyxy.gxau.edu.cn/zgdmylz1/hddt/content_247391)



FIGURE 18 Performance photo of the special concert "The Spirit and Emotion of Music and Dance" by the Art Troupe of Burapha University, Thailand

Source [https://yyxy.gxau.edu.cn/zgdmylz1/hddt/content\\_247391](https://yyxy.gxau.edu.cn/zgdmylz1/hddt/content_247391)

In the special concert of the China-ASEAN Youth Orchestra, there are also a large number of performances of Southeast Asian traditional music, such as "The General's Departure Dance" brought by the Burapha University Art Troupe in Thailand. According to the Siamese royal tradition, the general washes his body with five flowers of water and puts on his armor before going to battle, and then performs a prayer ceremony accompanied by traditional court music to pray for the victory and safe return of the team. "Symphony No.1" composed by Michael Asmara from Indonesia, Opus It is created by multiple loops of gamelan patterns under the design of twelve-tone sequence technology.

"Angkor Wat and the Great Wall" in the special concert of China-ASEAN symphonic works is a representative of the integration of various ethnic music cultures. The addition of Kse Muay, a traditional Cambodian stringed instrument, enhances the ethnic and regional characteristics of the work, and is sung in the local ethnic language, making the listener feel as if they have arrived in Cambodia. The work absorbs the characteristics of Chinese music scales and sings in Chinese to praise the Great Wall. The soulful unison of violin and cello and the sound effect of the gong increase the three-dimensional sense and heaviness of the work, making the audience feel that the two landmark buildings of Angkor Wat and the Great Wall suddenly appear in front of them, and the "outline" is still clear until the end of the song.

This performance brings together traditional Chinese culture and Southeast Asian music culture, and the creation of many integrated music cultures once again demonstrates the inclusiveness of the Music Week. Attached below is a statistical chart of this year's performances. As shown in Figure 20.

Performance statistics of the 4th ASEAN Music Week in 2015			
seria	Participate in the show	Participating groups	nation
1	The 4th China-ASEAN Music Week Opening Ceremony and Symphonic Works Concert	Esprit Symphony Orchestra of Canada	Canada&China
2	2015 China-ASEAN Music Week Art Song Competition Award-winning Concert	Teachers and students of the Vocal Music	China
3?	Canadian Esprit Symphony Orchestra Concert	Esprit Symphony Orchestra of Canada	Canada
4	2015 China-ASEAN Music Week 2001 Orchestra Concert in Philadelphia, USA	Philadelphia 2001 Orchestra	USA
5	2015 China-ASEAN Music Week Polish NeoQuartet String Quartet Concert	Polish NeoQuartet String Orchestra	Poland
6	2015 China-ASEAN Music Week German Widmann Chamber Orchestra Fantasia - Solo and Chamber Music Concert	German Widmann Chamber Orchestra	Germany
7	French modern chamber orchestra Let Temps Modernes special concert	French modern chamber orchestra Let	France
8	2015 China-ASEAN Music Sunday Honda Teruhisa Shakuhachi Concert	Teruhisa Fukuda	Japan
9	Japan ADOK Trio Special Concert	Japan ADOK Trio	Japan

FIGURE 19 Performance statistics chart 2015

Source Xiong Zi (2023)



### 2.2.5 The 5th China-ASEAN Music Week in 2016

In 2016, the 5th China-ASEAN Music Week held 21 concerts and staged 134 works, with more than 200 people from more than 20 countries and regions, including performing artists, composers, music theorists and chamber orchestra members, participating in the week. (Cai, & Liu, 2016)

The most representative performance of Southeast Asian music culture in this music week is the "ASEAN Multi-Country Joint Chamber Orchestra Special Concert", which integrates Indonesian gamelan music, Filipino traditional music, Cambodian traditional music, Thai traditional music, and Indonesian traditional music, Malaysian traditional music, etc. These works are trying to be more deeply rooted in traditional culture, but the way of expression is extremely Avant-garde and cutting-edge. As shown in Figure 21.



FIGURE 20 The scene of the special concert of the ASEAN Multi - Country Joint Chamber Orchestra

Source: The official website of the School of Music of Guangxi University of the Arts [\[2016 China - ASEAN Music Week\] ASEAN Multinational Joint Chamber Orchestra held a special concert Event Updates China - ASEAN Music Week School of Music of Guangxi University of the Arts \(gxau .edu .cn \)](http://www.gxau.edu.cn)

At the same time, there are various ways to collaborate by leaps and bounds, such as the "Red River" orchestra in a special concert by two chamber orchestras in Vietnam, the best performance group in Vietnam, the "Piano Quintet" by Shostakovich, and the "Hanoi" orchestra in Vietnam presenting three contemporary chamber music works in Vietnam, which can be reflected in the ASEAN region's integration of Western art music.

The theme of this year's music period is "synergistic development", and people from different countries, regions, The theme concerts are performed with different teams, and these teams and musicians are communicated and rehearsed only after arriving at the venue, and before the official performance, there will be continuous inspiration, and then collide with new sparks, which will allow musicians to feel the different descriptions of culture from a variety of perspectives, and then present them in the works, and expand their artistic horizons, and for the audience, this will also bring them an unexpected freshness. This is the significance of the collision and integration of cultures in the Music Week, and it is also the best embodiment of the theme of this Music Week. Attached below is a statistical chart of this year's performances. As shown in Figure 22.

## Performance statistics of the 5th ASEAN Music Week 2016

serial number	Participate in the show	Participants	nation
1	The Fifth China-ASEAN Music Week Opening Ceremony and Symphonic Works Concert	American Turkish Orchestra and Guangxi Symphony Orchestra, Danh Pham (conductor, Washington State University Symphony Orchestra)	United States, Türkiye
2	Concert of award-winning works of the China-ASEAN Music Week Piano Solo Competition	Teacher of the Piano Department of the Conservatory of Music of Guangxi University of the Arts, (Atakan Sari) Turkish pianist, Nicholas Ong (Malaysian pianist)	China, Türkiye, Malaysia
3	Jazz Concert by Hongye Ensemble of Vietnam Army University of Culture and Arts	Red Leaf Ensemble of Vietnam Army University of Culture and Arts	Vietnam
4	Special concert by Loadbang Chamber Orchestra in New York, USA	Loadbang Chamber Orchestra, New York, US	USA
5	ASEAN Multinational Joint Chamber Orchestra Special Concert	Indonesian performer, teacher and student of the Institute of Ethnic Arts of Guangxi University of the Arts,	Indonesia, China, Singapore (composer Goh Chok Tong), Malaysia (composer Chung Kai Wing), Philippines (composer Ramon Pagayon)
6	Special concert by WSU Woodwind Quintet in the United States	WSU Woodwind Quintet	USA
7	Turkish Chamber Orchestra Special Concert	Teachers and students of Turkish Chamber Orchestra and Guangxi University of the Arts	Türkiye, China
8	Special concert of contemporary works by Chinese and foreign singers	Lin Yuqing (Turkish Chamber Orchestra, Professor of Vocal Music at the Department of Music, Fu Jen Catholic University), teachers and students at Shanghai Conservatory of Music and Guangxi	Türkiye, China, Czech Republic, United States
9	Special concert by the American Clavino Piano Trio	"Cleverno" Piano Trio	USA
10	Special concert at Mahidol University in Thailand	Mahidol Wind Ensemble	Thailand



11	French pianist Pascal Gallet's solo concert	Pascal Gallet (French pianist),	France
12	Swiss UMS'nJIP Chamber Orchestra Special Concert	Swiss UMS'nJIP Chamber Orchestra	Switzerland
13	Japanese New Ancient Instrument Trio, Daisuke Flute Concert	Japan New Ancient Instrument Trio, Daisuke Noshita (Associate Professor at Tokyo Seitoku University)	Japan
14	2016 China-ASEAN Music Week Special Concert of Symphonic Works	China Guangxi Symphony Orchestra	China
15	Special concert by WSU Woodwind Quintet in the United States	WSU Woodwind Quintet	USA
16	Wuhan Conservatory of Music Chamber Orchestra Special Concert	Wuhan Conservatory of Music Chamber Orchestra	China
17	Guangxi University of the Arts Lijiang Chamber Orchestra Special Concert	Lijiang Chamber Orchestra of Guangxi University of Arts	China
18	Special concert by James Chiam and Singapore Bamboo Flute Orchestra	James Chiam and the Singapore Bamboo Flute Orchestra	Singapore
19	Czech Art Troupe Special C	Czech Art Troupe	Czech Republic
20	German Duo Seiden Strasse Chamber Orchestra Special Concert	German Duo Seiden Strasse Chamber Orchestra	Germany
21	2016 China-ASEAN Music Week Closing Ceremony and National Orchestral Works Concert	Guangxi University of the Arts Chinese Orchestra, Guo Yongde (Resident Conductor of Singapore Chinese Orchestra)	China, Singapore

FIGURE 21 Performance statistics chart 2016

Source Xiong Zi (2023)

### 2.2.6 The 6th China-ASEAN Music Week in 2017

In 2017, the performance section of the 6th China-ASEAN Music Week consisted of 20 special concerts, composition (solo piano works) competition, contemporary music criticism competition and other series. This year's Music Week has taken advantage of the geographical advantages. With the promotion and introduction of new works and the promotion of music and cultural exchanges between ASEAN and Guangxi as the main content, the conference will continue the previous concept, and while maintaining excellent academic and artistic foresight, it will closely integrate music with society and gradually face the public. Spread the spirit of modern music in a way that is more accessible to the general public. (Yang, 2017)

Since its inception, the China-ASEAN Music Week has been committed to promoting new music works by contemporary composers.

The opening ceremony symphony concert performed a total of 9 works of different styles: Dai Wei's "Silk Road Song", the special musical instruments of the ten ASEAN countries and the three-part folk songs of the Mashan Zhuang people with a strong Guangxi style, making people feel the joyful scenes on the Silk Road - the road of friendship.

"Indonesian Gamelan and Guangxi Folk Song Exhibition Concert" is divided into four parts. The first part is the gamelan music "Salendro" performed by Yusuf Wiradiredja, Randy, Pian Shopian from the Bandung Institute of Indonesian Arts and Culture (Institut Seni Budaya Indonesia Bandung - ISBI Bandung), and students from the Folk Art Practice Workshop of the Art Research Institute of Guangxi University of the Arts. The second part is the "Zhuang Xiang Song" brought by the students of the Ethnic Art Department of Guangxi University of Arts; the third part tells the story of the ethnic minorities with "colorful rural sounds", The fourth part is "Dong Village Song". As shown in Figure 23 and Figure 24.



FIGURE 22 Photo of the special concert between Eastern Java Gamelan and Guangxi in Indonesia

Source The official website of the School of Music of Guangxi University of the Arts [ 2017 China - ASEAN Music Week] Indonesian Gamelan and Guangxi Folk Song Showcase Special Concert was wonderfully performed\_Event Updates\_China - ASEAN Music Week\_Guangxi University of the Arts Music College ( gxau.edu.cn )



FIGURE 23 Photo of the special concert between Eastern Java Gamelan and Guangxi in Indonesia

Source: “ The official website of the School of Music of Guangxi University of the Arts [ [2017 China - ASEAN Music Week](#)] [Indonesian Gamelan and Guangxi Folk Song Showcase Special Concert was wonderfully performed](#) [Event Updates](#) [China - ASEAN Music Week](#) [Guangxi University of the Arts Music College \( \[gxau.edu.cn\]\(http://gxau.edu.cn\) \)](#)”

Other performances related to Southeast Asian traditional music include: a special concert by the Vietnam National Conservatory of Music & "Red River" Chamber Orchestra from Vietnam, China and Japan. This performance consists of ten works, presenting a musical feast integrating audio-visual through ensemble and solo performances. The Sawasdee Woodwind Quintet of Thailand performed a total of 9 pieces, all of which were ethnic music works composed by Chinese, Thai and Malaysian composers, which was impressive. The special concert of the Chamber Orchestra of the 10 ASEAN countries "Friendship Transcends Borders" showcased the representative traditional music works of ASEAN countries or works adapted and composed based on the traditional ethnic and folk music of various countries. The Philippine RIPIENO

Chamber Orchestra held a special concert and performed seven works of modern music from the Philippines and Southeast Asia. As shown in Figure 25.



FIGURE 24 Photo of the special concert between Gamelan and Guangxi in Indonesia

Source *The official website of the School of Music, Guangxi University of the Arts* [ 2017 China - ASEAN Music Week] Vietnam National Conservatory of Music Fantasia Band & Vietnam “ Red River ” Chamber Orchestra Special Performance Concert\_Event Updates\_China - ASEAN Music Week\_School of Music of Guangxi University of the Arts ( gxau.edu.cn )

The 6th China-ASEAN Music Week will closely integrate the cultural heritage of the 10 ASEAN countries through music, so as to further promote understanding, friendship and cooperation among ASEAN countries. Attached below is a statistical chart of this year’s performances. As shown in Figure 26.



## Performance statistics of the 6th ASEAN Music Week 2017

serial number	Participate in the show	Participants	Participating countries
1	2017 Sixth China-ASEAN Music Week Opening Ceremony and Symphonic Works Concert	Conducted by Joesfino Chino Toledo (Filipino composer, professor of composition at the Department of Arts, University of the Philippines), Guangxi Symphony Orchestra, ASEAN Consonant ASEAN Chamber Orchestra	Philippines, ten ASEAN countries, China
2	Concert of award-winning works of the China-ASEAN Music Week Piano Solo Competition	Young teacher of the Piano Department of Wuhan Conservatory of Music, Young teacher of the Piano Department of the Conservatory of Music of Guangxi University of the Arts	China
3	Thailand Sawasdee Woodwind Quintet Special Concert	Thailand Sawasdee Woodwind Quintet	Thailand
4	Special Concert of Contemporary Works by the Chung Chi Wind Ensemble of the Chinese University of Hong Kong	The Chinese University of Hong Kong Chung Chi Symphonic Band	China Hong Kong
5	Polish ASDCP & TON Chamber Orchestra Special Concert	Polish ASDCP & TON Chamber Orchestra, Valentina Renesto (Italian saxophonist), Zhou Zhixin (Taiwanese young saxophonist), Ma Jianfeng (young teacher of the Orchestral Department of Guangxi University of the Arts)	Poland, China, Italy
6	Philippine RIPIENO Chamber Orchestra Special Concert	Philippine RIPIENO Chamber Orchestra	the Philippines
7	French pianist Pascal Gallet's solo concert	Pascal Galle	France
8	"Friendship Beyond Borders" Special Concert by Chamber Orchestra of the Ten ASEAN Countries	Sutijaman Sugarto (Brunei), Phan Chamlun (Cambodia), Agung Hernanda (Indonesia), Sintavon Samsong (Laos), Noor Ressay. Ben Ali (Malaysia), Nanda Soe Win (Myanmar), Marvin Tamayo (Philippines), Nerunja Pandian (Singapore), Gamat Tiratra (Thailand), Le Sui Yusuf Wiradiredja, Randy Gevenk, Pian Sopian	ASEAN ten countries
9	Indonesian Gamelan and Guangxi Folk Song Showcase Concert	from the Bandung University of the Arts in Indonesia, the Folk Art Practice Workshop of the Art Research Institute of the Guangxi University of the Arts, the National Art Department of the Guangxi University of the Arts	Indonesia, China

10	French Les Temps Modernes Chamber Orchestra Special Concert	Les Temps Modernes Chamber Orchestra	France
11	Guangxi University of the Arts Lijiang Chamber Orchestra's special concert for exchanges with various music schools	Multiple music and art schools in China, Guangxi Performing Arts Group	China
12	Moscow Modern Chamber Orchestra Special Concert	Moscow Modern Chamber Orchestra	Moscow
13	Special concert of symphonic works	Guangxi Symphony Orchestra	China
14	Wolf Star Trio Special Concert	Sirius Trio (Michael Garza, American bassoonist, Pierre Stade, French composer, guitarist and Yang Jing, viola player Yang Jing)	China, Chinese Americans, France
15	Taiwan Qinyuan Chinese Orchestra Special Concert	Taiwan Qinyuan Chinese Orchestra	Taiwan, China
16	Special concert by Japanese Traditional Instrument Ensemble	Yukio Tanaka (Satsuma biwa), Kumiko Sudo (Satsuma biwa) and Teruhisa Fukuda (shakuhachi)	Japan
17	Guangxi University of Arts Choir Special Concert	Guangxi Arts University Chorus	China
18	Vietnam National Conservatory of Music & Vietnam "Red River" Chamber Orchestra Special Concert	Vietnam National Conservatory of Music and Vietnam "Red River" Chamber Orchestra	Vietnam
19	2017 China-ASEAN Music Week Closing Ceremony and National Orchestral Works Concert	Guangxi Arts Institute National Orchestra	China

FIGURE 25 Performance statistics chart 2017

Source Xiong Zi (2023)

### 2.2.7 The 7th China-ASEAN Music Week in 2018

In 2018, the 7th China-ASEAN Music Week hosted 23 concerts by 21 orchestras from home and abroad.

Including: The opening ceremony of the Philippine National Musical Instrument Exhibition of the theme country of the 7th China-ASEAN Music Week in 2018; University of the Philippines Music TUGMA & Padayon Rondalla Orchestra Concert; Vietnam Gladia String Quartet Special Concert; Vietnam National Symphony Orchestra Concert; Malaysia Latitude 10 Chamber Orchestra and Indonesian Gamelan Concert; Japanese Traditional Musical Instrument Chamber Orchestra & Myanmar Drum & Gong Chamber Orchestra, etc.

At the opening ceremony of the Philippine national musical instruments of the theme country, Professor Ramón Pagayon Santos, a famous Philippine composer and doctoral supervisor of the School of Music of the University of the Philippines, presented Philippine traditional musical instruments and related publications to our university on behalf of the University of the Philippines, bringing a total of 43 Philippine traditional musical instruments of 17 categories, and some of the instruments will be donated to the Guangxi University of the Arts after the exhibition Secretary Cai Chang Zhuo also presented a splendid brocade with Guangxi characteristics on behalf of our school as a souvenir.

The University of the Philippines Music TUGMA troupe & Padayon Rondalla Orchestra Concerts performed by the University of the Philippines Tugtugang Musika Dasyatidae (UP TUGMA), Before the official start of the concert, Professor Ramon Santos, a famous Filipino composer and doctoral supervisor of the School of Music of the University of the Philippines, and Vice President Hou Dao Hui, Vice President of the University of the Philippines, exchanged gifts representing friendship. whose members study and perform the Kulintang ensemble in Mindanao, the Cordillera Bamboo Gong Ensemble, the Indonesian gamelan, the Japanese guzheng, the Chinese silk and bamboo music, and the Korean Si Mok music. They are currently



exploring different ways to play these traditional Asian instruments in contemporary times, with a balance between tradition and innovation. As shown in Figure 27.



FIGURE 26 Professor Dr. Ramon Santos and Vice President Hou Dao Hui exchanged gifts representing friendship

Source official website of the School of Music of Guangxi University of the Arts [2018 China - ASEAN Music Week] University of the Philippines Music TUGMA & Padayon Rondalla Ensemble Concert Wonderful Performance\_Event Updates\_China - ASEAN Music Week\_School of Music of Guangxi University of the Arts ( gxau .edu.cn )

The first part is in the northern highlands. The actors performed various forms of music and dance including ' Oggayam and Tongali', 'Salidummay', 'Nailin Dance', 'Gangsa Pattung' and many more. The second part, LOWLAND, mainly showcases Filipino music influenced by the West, performed by Padayon Rondalla Orchestra Concert Orchestra, with some interspersed with music and dance - (Arranged

by Antonio Molina, Michael Dadap)" "The Best of Jimuel Dave Dagta - (Arranged)" Jimuel Dave Dagta composed works such as "Luntang", "Tungkil and Kappa Dance", "Tidtu and Kuntao", "Kulintangan" Pindulas Cebuano song "Roses Pandan" by Domingo by "Minggoy" Lopez. As shown in Figure 28 and Figure 29. Attached below is a statistical chart of this year's performances. As shown in Figure 30.



FIGURE 27 University of the Philippines, TUGMA troupe & Padayon Rondalla Orchestra  
Concert

Source The official website of the School of Music of Guangxi University of the Arts [2018 China - ASEAN Music Week] University of the Philippines Music TUGMA & Padayon Rondalla Ensemble Concert Wonderful Performance\_Event Updates\_China - ASEAN Music Week\_School of Music of Guangxi University of the Arts (gxau . edu.cn ) ”



FIGURE 28 Performers of the University of the Philippines, TUGMA & Padayon Rondalla Orchestra danced with the audience

*Source The official website of the School of Music of Guangxi University of the Arts [2018 China - ASEAN Music Week] University of the Philippines Music TUGMA & Padayon Rondalla Ensemble Concert Wonderful Performance\_Event Updates\_China - ASEAN Music Week\_School of Music of Guangxi University of the Arts ( gxau . edu.cn )*

## Performance statistics of the 7th ASEAN Music Week in 2018

serial number	Participate in the show	Participants	nation	Co
1	The 7th China-ASEAN Music Week 2018 Opening Ceremony and Symphonic Works Concert	Conductor; Mr. Honna Tetsuji (Music Director and Chief Conductor of the Vietnam National Symphony Orchestra (Japan)), performer with the Vietnam National Symphony Orchestra, student of the Music School of Guangxi University of the Arts	Vietnam Japan, China	
2	Moscow Modern Chamber Orchestra Concert	Moscow Modern Chamber Orchestra	Moscow	
3	Vietnam Gladia String Quartet Concert	Vietnam Gladia String Quartet, Shu Yin (associate professor of pipa at Hainan Conservatory of Music), Wei Xiaozhuang (famous violinist living in the United States), Huang Peng (associate professor, violin, Orchestral Department, School of Music, Guangxi University of the Arts), Chen Sifan (teacher, Piano Department, School of Music, Guangxi University of the Arts)	Vietnam, China,	
4	Vietnam National Symphony	Vietnam National Symphony Orchestra	Vietnam	
5	Sichuan Conservatory of Music Electronic Music and Ethnic Chamber Music "Fantasy" Concert	Teachers and students of Sichuan Conservatory of Music	China	
6	Concert of award-winning works of China-ASEAN Music Week Piano Solo Competition	Teachers and students of Piano Department, School of Music, Guangxi University of Arts	China	
7	American Alarm Will Sound small symphony orchestra special concert	American Alarm Will Sound Sinfonietta	USA	
8	Collection of Bamboo Rhymes: Lingnan Style- Hong Kong Love - Concert of Hong Kong Works	"Bamboo Rhythm Collection" Chamber Orchestra	China Hong Kong	
9	Special concert by the Luxembourg Chamber Orchestra (KMVL)	Chamber Orchestra of Luxembourg (KMVL)	Luxembourg	
10	University of the Philippines School of Music TUGMA & Padayon Rondalla Orchestra Concert	University of the Philippines School of Music TUGMA & Padayon Rondalla Orchestra	the Philippines	

11	French flutist Duchamp's solo concert	Nicolas Duchamp (French flutist), Helene Jeanne (Chinese pianist)	France	
12	Malaysian Latitude 10 Chamber Orchestra and Indonesian Gamelan Concert	Folk Art Practice Workshop of the Art Research Institute of Guangxi University of the Arts, Malaysia North Latitude 10 Chamber Orchestra	China, Malaysia	
13	Guangxi University of the Arts Lijiang Chamber Orchestra Concert	Teacher of Lijiang Chamber Orchestra of Guangxi University of Arts and Music School of Guangxi University of Arts	China	
14	Nanning International Folk Song Festival Works and Guangxi Arts University Choir Music Concert	Teacher of the Vocal Music Department of Guangxi University of Arts Chorus, Guangxi Yongcheng Women's Choir, and Conservatory of Music of Guangxi University of Arts	China	
15	The 7th China-ASEAN Music Week 2018 "Special Concert of Symphonic Works"	Guangxi Symphony Orchestra & Guangxi Art Institute Symphony Orchestra	China	
16	"Two Sisters Black and White"	Xie Ya'ou, Xie Ya twins	China	
17	Xinghai Conservatory of Music Lingnan National Chamber Orchestra Special Concert	Lingnan National Chamber Orchestra of Xinghai Conservatory of Music	China	
18	Japanese traditional music	Teacher of Vocal Music Department of Guangxi University of Arts, Japanese performer	China, Japan	
19	Closing Ceremony of the 7th China-ASEAN Music Week 2018 and Concert of National Orchestral Works	Guangxi Art Institute Chinese Orchestra and Guangxi Song and Dance Theater Chinese Orchestra	China	

FIGURE 29 Performance statistics chart 2018

Source Xiong Zi (2023)

### 2.2.8 The 8th China-ASEAN Music Week in 2019

In 2019, the 8th China-ASEAN Music Week brought together composers, performers and music theorists from 25 countries and regions, and held 26 high-quality concerts.

The ASEAN theme country for this year's Music Week is Indonesia. During the event, the Guangxi National Music Museum displayed more than 20 pieces of traditional bamboo musical instruments from West Java, Sumatra, Sulawesi and other places in Indonesia, brought by the Bandung Institute of Indonesian Arts and Culture, Indonesia. MM donated Indonesian bamboo musical instruments to our school on behalf of the Indonesian National Academy of Arts, and Vice President Hou Daohui also donated the bamboo pipe, a characteristic musical instrument of Guangxi, on behalf of our school.

Related to traditional music in Southeast Asia includes: the opening ceremony of the Indonesian National Musical Instrument Exhibition, the theme country of the 8th China-ASEAN Music Week in 2019; Special concert at Bandung Institute of Indonesian Arts and Culture, Indonesia; Special concert of the Hanoi International Chamber Orchestra of Vietnam; 2019 ASEAN-China Music Week Thai Folk Music Workshop; 2019 ASEAN-China Music - Brunei and Lao Folk Music Workshop; Singapore Echoes Wind and Percussion Orchestra Concert; 2019 China-ASEAN Music Week, ASEAN Guangxi Nanning International Folk Song Art Festival Choral Works and Guangxi Folk Song Special Concert; Old Nanning Three Streets and Two Alleys Concert - Guangxi and Southeast Asian Folk Music and Dance Special. (Wu, 2021)

The opening ceremony of the Indonesian National Musical Instrument Exhibition was held at the Guangxi National Music Museum, and the vice president of the Bandung Institute of Indonesian Arts and Culture, Dr. Suhendi Afryanto, donated Indonesian bamboo musical instruments to our school on behalf of the Bandung Institute of Indonesian Arts and Culture. Vice President Hou Daohui also presented the bamboo pipe, a characteristic musical instrument of Guangxi, on behalf of our school.



It is worth mentioning that at the special concert at Bandung Institute of Indonesian Arts and Culture, the ISBI Orchestra of the University of the Arts performed representative musical works with three characteristics of ancient culture: various bamboo music and representative works of the Peladang region of Beluk art Various Kalinina gamelan music representative works of Piyayi regional culture; Karawitan Mask Baniet and Ajelan gamelan on the North Coast. (Yu, 2019). As shown in Figure 31 and Figure 32.



Figure 30 Concert at Bandung Institute of Indonesian Arts and Culture, Indonesia

Source: The official website of the School of Music of Guangxi University of the Arts [2019 China - ASEAN Music Week] The special concert of t Bandung Institute of Indonesian Arts and Culture, Indonesia



FIGURE 31 Performance of the Bandung Institute of Indonesian Arts and Culture

Source The official website of the School of Music of Guangxi University of the Arts [2019 China - ASEAN Music Week] The special concert of the Bandung University of the Arts in Indonesia was successfully held\_Event News\_China - ASEAN Music Week\_School of Music of Guangxi University of the Arts ( gxau . edu . cn )



FIGURE 32 Musical perform of the Bandung Institute of Indonesian Arts and Culture

Source: The official website of the School of Music of Guangxi University of the Arts [2019 China - ASEAN Music Week] The special concert of the Bandung University of the Arts in Indonesia was successfully held\_Event News\_China - ASEAN Music Week\_School of Music of Guangxi University of the Arts ( gxau . edu . cn )



At the 2019 ASEAN-China Music Week Thai Folk Music Workshop, Anant Narkkong introduced in detail the folk music of the Issan region in northern Thailand, and introduced in detail the four representative instruments of the region: Klong Hang, Pong Lang, Khaen and Pin. Professor Anant Narkkong describes the origins of the four musical instruments and places them in a process of change over time, clarifying their role as accompaniment in various rituals in ancient times and their role in aesthetic entertainment in modern and contemporary times. During the narration, Professor Anant Narkkong performed and taught live with four musicians and dancers. Professor Anant Narkkong showed that the scales and keys commonly used in Thai folk music, like the traditional Chinese pentatonic scale, are composed of C-D-E-G-A pentatonic tones, and it is conceivable that the entire East Asian and Southeast Asian cultural circles have different degrees of integration and interoperability in traditional beliefs, culture and art. From music to language, Professor Anant Narkkong focused on the fact that Zhuang and Thai have the same origin, confirming the historical fact that China and Thailand have been separated by water and have the same root since ancient times. As shown in Figure 34. and Figure 35. Attached below is a statistical chart of this year's performances. As shown in Figure 36.



FIGURE 33 Traditional music and dance in the northeastern region of Thailand

Source The official website of the School of Music of Guangxi University of the Arts [https://yyxy.gxau.edu.cn/zgdmlyz1/hddt/content\\_248930](https://yyxy.gxau.edu.cn/zgdmlyz1/hddt/content_248930)



FIGURE 34 Traditional music and dance in the northeastern region of Thailand

Source The official website of the School of Music of Guangxi University of the Arts [https://yyxy.gxau.edu.cn/zgdmylz1/hddt/content\\_248930](https://yyxy.gxau.edu.cn/zgdmylz1/hddt/content_248930)

## Performance statistics of the 8th ASEAN Music Week in 2019

serial no	Participate in the show	Participants	Participating countries	Country
1	2019 8th China-ASEAN Music Week Opening Ceremony Symphony Concert	Student at the Bandung Academy of Arts in Indonesia, National Art Department of the Conservatory of Music of the Guangxi University of the Arts, Raoul Lay (conductor, director of the French Télémaque Orchestra), Guangxi Symphony Orchestra	Indonesia, France, China	
2	Special concert by Netherlands New Europe Chamber Orchestra	Dutch New European Chamber Orchestra	Netherlands	
3	The opening ceremony of the National Instrument Exhibition of Indonesia, the theme country of the 8th China-ASEAN Music Week 2019	Leaders, teachers and students of the Indonesian Bandung National Academy of Arts and Guangxi University of the Arts	Indonesia, China	
4	French Ensemble Utopik chamber orchestra special concert	French Ensemble Utopik Chamber Orchestra	France	
5	Polish Kwartludium Chamber Orchestra Quartet Concert	Polish Kwartludium Chamber Orchestra	Poland	
6	Beijing Contemporary Orchestra	Beijing Contemporary Orchestra	China	
7	Concert of winning works of the 8th China-ASEAN Music Week Piano Competition 2019	Teacher of Piano Department, School of Music, Guangxi University of Arts	China	
8	Special concert of works by Chinese young composers	singapore ding yi troupe	Singapore	
9	The 8th China-ASEAN Music Week 2019 Chinese Students Orchestral Works Concert	Guangxi University of the Arts Symphony Orchestra	China	
10	Concert between Korean Kheng Ensemble and Czech Folk Art Troupe	Korean Kheng Ensemble, Czech Folk Art Troupe	South Korea, Czech Republic	
10	The 8th China-ASEAN Music Week 2019 Old Nanning- Three Streets and Two Alleys Concert - Nanning Eight Music and Czech Folk Music and Dance	Students from the Music School of Guangxi University of the Arts, Czech band Matenik & Kycera, and the audience	China, Czech Republic	
11	Singapore Ding Yi Troupe special concert	singapore ding yi troupe	Singapore	

12	Vietnam Hanoi International Chamber Orchestra Concert	Vietnam Hanoi International Chamber Orchestra	Vietnam	
13	Bandung University of Arts Concert, Indonesia	Bandung University of the Arts ISBI Orchestra, live audience	Indonesia, China	
14	Korean Folk Music Workshop	Korean Kheng Ensemble, live audience	South Korea, China	
15	Thai Folk Music Workshop	Thai folk music workshop, live audience	Thailand, China	
16	Brunei and Laos Folk Music W	Artists and audiences from Brunei and Laos	Brunei, Laos, China	
17	Concert between Guangxi University of the Arts Lijiang Chamber Orchestra and Japan Kanazawa Art Village Chamber Orchestra	Guangxi University of the Arts Lijiang Chamber Orchestra, Japan Kanazawa Art Village Chamber Orchestra	China, Japan	
18	American Loadbang Chamber Orchestra Special Concert	Loadbang Chamber Orchestra	USA	
18	The 8th China-ASEAN Music Week 2019 "Symphonic Works Concert"	Guangxi Symphony Orchestra	China	
19	Singapore Echo Band Concert	Singapore Echo Band	Singapore	
20	2019 The 8th China-ASEAN Music Week Closing Ceremony Concert of National Orchestral Works	Josefino Chino Toledo (Conductor; Level 3 Artist, University of the Philippines, Department of Composition and Theory, University of the Philippines), Singapore Ding Yi Ensemble, Guangxi University of the Arts Chinese Orchestra)	Philippines, China, Singapore	
21	Special concert of works by teachers from the Composition Department of Xi'an Conservatory of Music	Teacher, Composition Department, X	China	
22	Guangxi Nanning International Folk Song Art Festival Choral Works, ASEAN and Guangxi Folk Song Concert	Department of Ethnic Arts, School of Music of Guangxi University of Arts, Thai Orchestra, Laos Orchestra, Brunei Orchestra, Guangxi University of Arts Chorus	China, Thailand, Laos, Brunei	
23	The 8th China-ASEAN Music Week 2019 Violin and Piano Duo Concert in San Francisco, USA	American violinist Joseph Christiansen, Chinese-American young pianist Ji Xiaoxiao and teachers and students of Guangxi University of the Arts	United States, China	
24	Special concert by Berlin Piano Percussion Chamber Orchestra, Germany	Berlin Piano Percussion Orchestra	Germany	

FIGURE 35 Performance statistics chart 2019

Source Xiong Zi (2023)

### 2.2.9 The 9th China-ASEAN Music Week in 2020

In 2020, a total of 10 concerts were held at the 9th China-ASEAN Music Week.

Due to the epidemic, the only performances related to traditional music in Southeast Asia are the special concerts of Indonesian gamelan music and Guangxi ethnic minority music, and the performances are completed by the gamelan orchestra of Guangxi University of the Arts. (Shu, 2021). Attached below is a statistical chart of this year's performances. As shown in Figure 37.

Performance statistics of the 9th ASEAN Music Week in 2020			
serial number	Participate in the show	personnel	nation
1	The opening ceremony of the 9th China-ASEAN Music Week 2020 Symphonic Works Concert	Zhang Liang (serves as deputy director and permanent conductor of Shanghai Philharmonic Orchestra), performs with Guangxi Symphony Orchestra	China
2	2020 Ninth China-ASEAN Music Week Special Concert of Symphonic Works	Guangxi University of the Arts Symphony Orchestra, Guangxi University of the Arts Teacher	China
3	Indonesian Gamelan and Guangxi Ethnic Minority Music Concert	Gamelan Orchestra of Guangxi University of Arts, graduate student in ethnic music theory at the Institute of Arts, teachers and students of the Department of Ethnic Art of the Conservatory of Music	China
4	Guangxi Arts University Choir Music Concert	Guangxi Arts University Chorus	China
5	Beijing Contemporary Orchestra Special Concert	Beijing Contemporary Orchestra	China
6	Beijing Contemporary Orchestra Special Concert	Beijing Contemporary Orchestra	China
7	2020 China-ASEAN Music Week Special Concert of Symphonic Works	Zhang Liang (serves as deputy director and permanent conductor of Shanghai Philharmonic Orchestra), performs with Guangxi Symphony Orchestra	China
8	Guangxi University of the Arts Original Vocal Music Concert of New Works	Choir of Guangxi University of Arts, National Orchestra of Guangxi University of Arts	China
9	2020 China-ASEAN Music Week Dr. Xue Lishan Piano Solo Concert	Dr. Xue Lishan	China
10	2020 China-ASEAN Music Week Closing Ceremony National Orchestra Concert	Guangxi Arts Institute Chinese Orchestra	China

FIGURE 36 Performance statistics chart 2020

Source Xiong Zi (2023)

### 2.2.10 The 10th China-ASEAN Music Week in 2021

In 2021, a total of 11 concerts were held at the 10th China-ASEAN Music Week, and more than 70 music experts from all over the country gathered together to carry out music exchanges through performances and seminars.

Due to the epidemic, the only concerts related to traditional music in Southeast Asia are the Oriental Musical Instrument Museum of the Shanghai Conservatory of Music and the Gamelan Music Museum of Guangxi National Music Museum. The program includes Gamelan Degung and Dance "JANGER", Gamelan Degung and Chinese Folk Instruments, Indonesian Kendang Drum and Chinese Drum, Thai Kuangin and Chinese Guqin, Gamelan Salendro and Guangxi Guiqu Gong and Drum Music, etc. As shown in Figure 38 and Figure 39. Attached below is a statistical chart of this year's performances. As shown in Figure 40.



FIGURE 37 Shanghai Conservatory of Music, Oriental Musical Instrument Museum, Guangxi Ethnic Music Museum, and Gamelan Music Special Concert

Source The official website of the School of Music of Guangxi University of the Arts [2021 China - ASEAN Music Week] The Shanghai Conservatory of Music Oriental Instruments Museum and the Guangxi Ethnic Music Museum Gamelan Music





FIGURE 38 Shanghai Conservatory of Music, Oriental Musical Instrument Museum, Guangxi Ethnic Music Museum, and Gamelan Music Special Concert

Source The official website of the School of Music of Guangxi University of the Arts [2021 China - ASEAN Music Week] The Shanghai Conservatory of Music Oriental Instruments Museum and the Guangxi Ethnic Music Museum Gamelan Music



Performance statistics of the 10th ASEAN Music Week in 2021			
serial number	Participate in the show	personnel	nation
1	Opening Ceremony of the 10th China-ASEAN Music Week 2021	Mr. Zhang Liang, the famous conductor, pianist, deputy director and permanent conductor of the Shanghai Philharmonic Orchestra, serves as the conductor of the orchestra, the Guangxi Symphony Orchestra performs, and the Guangxi Arts University Chorus sings	China
2	Shanghai Conservatory of Music Oriental Musical Instruments Museum and Guangxi Ethnic Music Museum Gamelan Music Concert	Teachers and students of the Oriental Musical Instruments Museum of Hainan Conservatory of Music, Guangxi Ethnic Music Museum of Guangxi University of Arts, School of Music, School of Dance, Art Research Institute, and School of Music Education of Guangxi University of Arts	China
3	The 10th China-ASEAN Music Week 2021 Guangxi University of the Arts Symphony Orchestra Special Concert	Performed by the Symphony Orchestra of Guangxi University of Arts, School of Music of Guangxi University of Arts	China
4	South China University of Technology Chamber Orchestra Special Concert	South China University of Technology Chamber Orchestra	China
5	The 10th China-ASEAN Music Week 2021 Guangxi University of the Arts Vocal New Works Concert	Teachers and students of Guangxi University of Arts	China
6	China-ASEAN band special	Teachers and students of Guangxi University of Arts	China
7	Concert of new Chinese cello works-Special performance by Chinese female composers	Fang Yijia, a young teacher in the Orchestral Department of Shenyang Conservatory of Music and a young Chinese cellist, and Chen Si, a young teacher and pianist from the School of Music of Guangxi University of the Arts	China
8	Opera in four acts "The Great Han Sea Road"	Teachers and students of Guangxi University of Arts	China
9	Shanghai Conservatory of Music Pioneering-Lab Chamber Orchestra Special Concert	Shanghai Conservatory of Music Pioneering-Lab Chamber Orchestra	China
10	Closing Ceremony Concert of National Orchestral Works at the 10th China-ASEAN Music Week	Guangxi Arts Institute Chinese Orchestra	China

FIGURE 39 Performance statistics chart 2021

### 2.2.11 The 11th China-ASEAN Music Week in 2022

In 2022, the 11th China-ASEAN Music Week will hold 8 high-quality concerts.

The only concert related to Southeast Asian traditional music is the Bandung Institute of Indonesian Arts and Culture & Guangxi Academy of Arts, and the Indonesian gamelan music concert. The success of this concert has effectively promoted the exchange and cooperation between Guangxi Arts University and the Bandung Institute of Indonesian Arts and Culture with the help of the platform of China-ASEAN Music Week, and also brought new opportunities for the communication and integration of music culture between China and Indonesia and countries along the Belt and Road, and has important academic significance for cross-cultural studies. As shown in Figure 41. Attached below is a statistical chart of this year's performances. As shown in Figure 42.

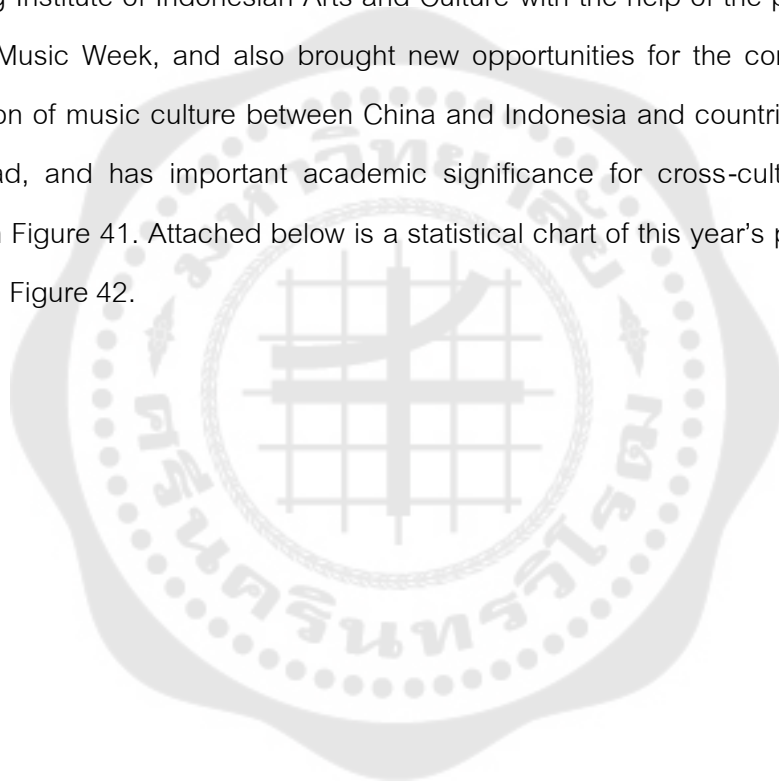




FIGURE 40 Bandung Institute of the Art and Culture & Guangxi Academy of the Arts in  
Special Gamelan Music Concert

Source The official website of Guangxi Academy of Arts

[https://yyxy.gxau.edu.cn/zgdmylz1/hddt/content\\_286442](https://yyxy.gxau.edu.cn/zgdmylz1/hddt/content_286442)

Performance statistics of the 11th ASEAN Music Week in 2022				
serial	Participate in the show	personnel	nation	Colu
1	2022 11th China-ASEAN Music Week Opening Ceremony Symphony Concert	Guangxi University of the Arts Symphony Orchestra and Chorus	China	
2	Indonesian Gamelan Music Concert at Bandung Institute of Arts & Guangxi Institute of Arts	Teachers and students of Guangxi Ethnic Music Museum of Guangxi University of Arts, National Institute of Arts and Culture in Bandung, Indonesia, Music	China, Indonesia	
3	2022 The 11th China-ASEAN Music Week National Orchestral Works Concert	Guangxi Arts Institute Ch	China	
4	China-ASEAN Contemporary O	China ASEAN Contempo	China	
5	"Listening to the Ancient Rhythm of Zheng" Special Concert of Shanghai Conservatory of Music & "Feng Shaohua Zheng" Orchestra	"Listen to the Ancient Rhymes of Zheng" Orchestra & Feng Shaohua Zheng Orchestra	China	
6	Closing Symphony Concert	Guangxi University of the Arts Symphony Orchestra	China	
7	Wuhan Conservatory of Music "Wuhan Piano Trio"	Wuhan Conservatory of Music	China	
8	National orchestra concert	Guangxi Symphony Orchestra	China	

FIGURE 41 Performance statistics chart 2022

Source Xiong Zi (2023)

## 2.3 The exchange of traditional music and culture in Southeast Asia in the China-ASEAN Music Week

### 2.3.1 The 1st China-ASEAN Music Week in 2012

The first ASEAN Music Week did not bring scholars from Southeast Asia for musical cultural exchanges, but there was a discussion on the traditional music culture of Southeast Asia at the symposium. For example, Professor Chen Kunpeng, director of the Institute of Ethnic Art of Guangxi University of Arts, believes that copper drums have a long history in China and Southeast Asia, and in addition to China, Vietnam is the second country in the world with the most copper drums. Vietnam's copper drum culture originated from Dong Sun copper drum, which has the characteristics of regional culture, forming a unique branch of copper drum culture, and radiating to the surrounding areas at the same time. For example, some copper drums found in Thailand, Laos, Cambodia, Malaysia, Indonesia and other countries contain elements of the Dong Shan copper drum culture. Even a copper drum unearthed in Guigang, Guangxi, is considered to be a copper drum of the Dong Shan system. Although Vietnam's copper drum culture has its regional characteristics, it is closely related to China's copper drum culture. As shown in Figure 43.

Statistics of academic activities of the 1st ASEAN Music Week in 2012						
serial number	name	theme	personnel	topic	nation	
1	Ethnic music creation seminar	Participants discussed the eight works of the new national orchestral works concert held on December 23, encouraging composers to create more and prepare for the next China-ASEAN (Nanning) Music Week	Bi Bo	He pointed out some shortcomings in the orchestration of his "Harvest Night" and shared his inspiration when creating "Dream Back to Luoyue"	China	
			Lu Jianye	The creation of national music works must be national and innovative,	China	
			"Wu Yuanxiong	Creation must have a foundation. When you come to Guangxi, you should collect Guangxi folk music	China	
2	Postgraduate Academic Forum 1		Professor Li Na and graduate students	Guide graduate students to discuss and research some issues. Graduate students Yu Shujie, Liu Rui and others expressed their opinions on the contemporary music phenomenon	China	
3	Postgraduate Academic Forum 2		Liu Yiyuan, Chen Jing, Wang Xiaon	Comprehensive study and discussion of 20th century non-traditional composition techniques and musical works with theoretical support of non-functional harmony systems.	China	
4	China-ASEAN Music Creation Seminar	Conducted in-depth academic discussions and research on the music theory context and artistic practice of various countries	Chen Kunpeng (Director of the Institute of Ethnic Art, Guangxi University of the Arts)	Bronze Drum Culture	China	
			Yan Qingxian (concertmaster of the "Harmony Saxophone" Orchestra)	Yan Qingxian and other members of the orchestra discussed the context of music theory and the reference and integration of artistic practice at the meeting	Taiwan, China	

FIGURE 42 Academic Statistics Chart 2012

Source Xiong Zi (2023)



### 2.3.2 The 2nd China-ASEAN Music Week in 2013

A series of academic activities became the highlight of the 2nd China-ASEAN ( Nanning) Music Week. The Music Week featured three summit forums, a composition lecture, a China-ASEAN music symposium and a postgraduate academic forum. The series of academic activities brought together composers, orchestras, ethnomedical research scholars, etc., and promoted the academic level of the Music Week with a diversified academic vision and an open attitude, making the Music Week truly an artistic activity of "music creation, performance, and theoretical research".

This year's Music Week has invited a number of Southeast Asian music scholars:

Vietnam's famous Delang qin and dulcimer player, Mr. Nguyen Thi Hua Deng of the Department of Folk Music of the Vietnam National Conservatory of Music has a deep relationship with China, and has studied for a master's degree and a doctorate degree at the Central Conservatory of Music. The topic of her presentation was "The Development of Bamboo Musical Instruments in Sai Yuan, Vietnam". Combined with a large number of field investigations and researches, she introduced the basic characteristics of the culture and musical instruments in the Xi Yuan region, the production and development status of bamboo musical instruments, etc., focusing on the representative bamboo musical instruments in the region: Telongqin, bamboo flute, non-perforated flute.

The Dean of the Academy of Arts Development of the Ministry of Culture of Thailand, Sri Chaiyan Fa Zanlun, gave a speech on "Research on Traditional Thai Music". Through speaking, reading, singing and playing, he focused on several bamboo instruments that are unique to Thailand. This kind of instrument has a unique sound, and the player's cyclic ventilation and melody and show off their skills won warm applause from the audience. He also introduced the "talking" function of these wind instruments, and demonstrated the pronunciation of words such as "hello" and "I'm hungry". Finally, he co-performed a Thai folk song with his students to express his blessings to the audience.

In her keynote speech entitled "A Study on the Development of Chinese Music in Malaysia: A Case Study of the Klang Valley Region", Malaysian guqin virtuoso Chen Wen examined the ways and purposes of traditional Chinese music in Malaysia, the content of Chinese music in the Klang Valley, and the development and process of music organizations in Malaysia from the beginning of the 19th century to the present day, the Chinese music organization is told. In addition, the author summarizes the research on the development of the Chinese orchestra from the aspects of function, repertoire, structure, history of the development of the Chinese orchestra and its progressive methods.

Prof. Narong, a famous Thai composer, also gave a special lecture. The lecture mainly focused on the characteristics of Prof. Narong's own music creation. His creations are inspired by all aspects of life, from spiritual and emotional perceptions, to depictions of nature ( including weather, geological disasters, etc. ) , to reflections triggered by real-life events ( such as Thai politics) . In addition to absorbing the traditional music and culture of his own country, Prof. Narong has also been influenced by the music culture of other countries in Southeast Asia, Europe and the United States. He believes that the most important factor in music creation is the musical language, so he is always trying to use new materials and creative techniques to express music and reality. In addition to talking about his music creation ideas, methods and musical life, Prof. Narong also showed and briefly explained his masterpieces - "Prayer", "Light", "Dawn in the Dark" and so on. Listening to his musical works, you can clearly feel the strong sense of modernity, accurate orchestration, delicate musical atmosphere creation, and novel and unique music creation techniques. As shown in Figure 44.

2013 Statistics of academic activities of the 2nd China-ASEAN Music Week					
serial numb	name	theme	personnel	topic	nation
1	Special lecture by famous Thai composer Narong	Composer's musical characteristics	Na Rong		Thailand
22	Summit Forum 1	Research on music creation and harmony teaching	Xu Mengdong (Executive Vice President of Shanghai Conservatory of Music)	"Exploration and Attempts to Innovate the Structural Forms of Musical Works - Taking Certain Chinese Works as Examples"	China
			Yu Jiahe (composer)	"Malaysian Modern Music Research"	Malaysia
			Chen Danbu (PhD supervisor at Central Conservatory of Music) Chen Danbu	"Listen to the Voice of the Spirit - Search-Develop-Organize"	China
			Gao Weijie (PhD supervisor Gao Weijie)	"Sensual Imagination, Rational Deliberation" takes "Rain Thoughts" as an example	China
			Liu Yongping (doctoral supervisor)	"Technical Logic and Expression Methods Leading the Development of Music Creation"	China
			Zhao Qin (Taipei University)	"Looking at the inheritance of ASEAN folk songs from attending the UNESCO "International Composers Performance Forum" to the "World Choral Congress"	Taiwan, China
			Lin Guixiong (Dean of the School of Music of Guangxi University of the Arts)	"Discussing the relationship between Guangxi's ethnic folk music and the music of ASEAN countries"	China
			Wang Xiaoling (Xinghai Conservatory of Music)	"Research on National Mode Harmony Teaching"	China

FIGURE 43 Academic Statistics Chart 2013

Source Xiong Zi (2023)

### 2.3.3 The 3rd China-ASEAN Music Week in 2014

In the 3rd China-ASEAN Music Week, there will be 3 summit forums. A total of 19 composers from all over the world participated in academic exchanges in the three summit forums. Mr. Kah Hoe Yii, a Malaysian composer, advocates the connection between music creation and nature and the environment, the connection between

composers and performers, and the connection between music performance and nature and living environment. Muyco Christine, dean, professor and doctoral supervisor of the Department of Composition at the University of Manila in the Philippines, gave a lecture on "Music Theory and Composition Sources", introducing the music forms and creations of the Northern, Central and Southern Philippines from the perspective of music, and interacting with teachers and students on the spot, conveying the close relationship between music creation and living environment to each audience in the way of communication and practice. Joost C. Flach, Principal Oboe of the National Philharmonic Symphony Orchestra and Director of the High Winds ensemble Orchestra in Malaysia, spoke about the history of wind music and the development of wind orchestras in Malaysia. Malaysian radio anchor Mr. Zhang Jian gave a lecture on "Malaysian Chinese Old City and Country Accent Collection", introducing the Malay Chinese from the seven southern origins and their respective language characteristics, and introduced that the collection of "Township Sound Project" mainly includes family folk songs, lullabies, opera art created by folk artists, eight-tone gongs and drums, temple music, and local folk stories oral by folk people and the origin of its members, the founding purpose of cultivating young newcomers to the music scene is its own responsibility; In addition, there are also discussions on ASEAN traditional music by Chinese scholars for example, Professor Chen Kunpeng, director of the Institute of Ethnic Arts of Guangxi University of the Arts, gave a lecture on "Exploring the Symbiosis of Erxian Huqin Instruments under the Mekong River Basin", which includes six countries: China, Laos, Myanmar, Thailand, Cambodia and Vietnam. A river nurtures the cultures of different countries, but also spreads a common culture. Professor Chen analyzed the distribution range, ethnicity, type, shape, stringing method, and performance of the Erxian Huqin in the Mekong River Basin, compared the similarities and differences between the Erxian Huqin and the Chinese Erhu in Vietnam, Laos, Myanmar, and Cambodia, and pointed out that the issues of its title, origin, and cross-border ethnic and cultural symbiosis still need to be explored.

To sum up, music experts from all over the world have academic exchanges, rational examination, collision of views, appreciation and listening to masterpieces, sharing experiences, and wonderful performances. From the perspective of composers and musical works, it explains the concept and historical development of music creation; affirms the important role of China-ASEAN Music Week activities in enhancing the soft power of China's new music creation culture; shares the rich and unique national music culture of China and even the world, providing composers or music scholars with a richer source of creation; and provides suggestions and suggestions for the development of Music Week, promotes the exchange and Xi of music culture between China and other countries around the world, broadens academic horizons, opens up creative thinking, and then benefits the music industry Musical life. The success of the 3rd Music Week "fully demonstrates the strength of the China-ASEAN Music Week, together with the Beijing Modern Music Festival and the Shanghai Contemporary Music Week, which are currently known as the three major platforms for the creation of 'new music' in China" 12, making the Music Week truly an important platform for dialogue between Chinese contemporary music creation and the world, the cross-border dissemination of music culture in Guangxi, and the exchange and display of music culture with Southeast Asian characteristics. As shown in Figure 45.

Statistics of academic activities of the 3rd China-ASEAN Music Week in 2014				
serial number	theme	personnel	topic	nation
1	Summit Forum 1	Peng Zhimin (Dean of Wuhan Conservatory of Music)	Precipitation and return are not only the needs of music creation, but also the quality and spirit required for personal self-cultivation, life and study.	China
		Tang Jianping (composer, professor at Central Conservatory of Music)	Proposed to study the people for whom music is	China
		Ye Xiaogang (Professor Composer, Vice President of Central Conservatory of Music)	Provide valuable suggestions for China-ASEAN Music Week	China
		Jean-Louis Bergerard (Les Temps Modemes Chamber Orchestra, France)	The Conservatoire Supérieure de Musique de Paris and the Conservatoire de Lyon describe French music education as examples	France
		Mei Xiya (Cultural Counselor of the Polish Embassy in China)	"Music Chapter of Sino-Polish Cultural Exchange	Poland
		Narong (famous Thai composer and composer of the National Symphony Orchestra of Thailand)	Use your own achievements and personal creative experience to illustrate that you must believe in yourself and persist in your music dreams.	Thailand
2	Summit Forum 2	Huang Anlun (composer living in Canada)	It advocates not being tempted by the environment, adhering to the belief in music creation, and gaining true freedom in thinking to write truly meaningful and in-depth works.	Canada
		Ye Guohui (Professor of Shanghai Conservatory of Music)	He believes that the possibilities of creation are diverse, and he used the experiment of "replacing the old with the new" to create "Music and Dance Pictures" and interpret it into another version of "Music from the Tang Dynasty", hoping to be played in China and even the world.	China
		Fang Xiaomin (Head of the Composition Department of Shanghai Conservatory of Music)	Persist in creating music for life,	China
		Koji Nakano (Japanese composer)	Taking "Collaboration and Enlightenment" as the theme, outline self-exploration through music and use your own musical journey as an example	Japan
		Kah Hoe Yi (Malaysian composer)	Promote the connection between music creation and nature and the environment, the connection between composers and performers, and the connection between music performance and nature and living environment, etc.	Malaysia
		MuyChristin (Dean, Professor, and Doctoral Supervisor of the Composition Department of the University of the Philippines Manila)	Lecture on "Music Theory and Sources of Composition"	the Philippines



		MuyChristin (Dean, Professor, and Doctoral Supervisor of the Composition Department of the University of the Philippines Manila)	Lecture on "Music Theory and Sources of Comp	the Philippines
		JoostC. Flach (Director of the Malaysian High Winds ensemble Orchestra and Principal Oboe of the National Philharmonic Orchestra)	It tells the history of wind music, the development of wind orchestra in Malaysia and the origin of its members, as well as the founding purpose of cultivating young newcomers in the music world.	Malaysia
		Zhang Ji (Anchor of Anmalay Radio)	Collection of local sounds from old Chinese tow	Malaysia
3	Summit Forum Three	Yu Jiahe (Malaysian composer, senior lecturer at the Music Department of Century College)	Promote respect and admiration for traditional music culture to view related musical behaviors. He talks about "About the special musical structure and texture of shadow puppet music in Malaysia and Indonesia."	Malaysia
		Wu Rongshun (Institute of Musicology)	"Theory of Bamboo Musical Instruments in Taiwan and Southeast Asia from the Shape and Sound Principle of the Instrument"	Taiwan, China
		Mak Wai-chu (Head of the Composition and Electronic Music Department of the Hong Kong Academy for Performing Arts, China)	"Perspectives on the Globalization and Localization of Music", putting forward the "double-shouldered" perspective	China Hong Kong
		(Professor Tian Kewen, doctoral supervisor of the Department of Musicology, Wuhan Conservatory of Music)	"When Tradition Meets Modernity" proposes what can be improved in this music week and advocates music creation that strives to reflect the diversity and inclusiveness of music.	China
		Chen Kunpeng (Director of the Institute of Ethnic Art of Guangxi University of the Arts)	"Exploring the symbiotic circle of erxian huqin instruments under the Mekong River Basin",	China
		He Ping (Dean of the School of Arts,	"The Development of Music Major in a Multidisc	China

FIGURE 44 Academic Statistics Chart 2014

Source Xiong Zi (2023)

### 2.3.4 The 4th China-ASEAN Music Week in 2015

This year's Music Week also held cultural and academic exchange activities such as master classes, lectures, summit forums, and academic paper competitions.

At the summit, Professor Chairuck Mekara from the School of Music of Northwestern University in Thailand introduced his work "Ancient Dance" The work is

inspired by a dance of the Thai ancestors, in which the performers dance in colorful costumes to let the spirits of their ancestors possess themselves to pray for blessings and ward off evil spirits, and the second is from the Thai musical instrument pi joom. The lyrics are in the language of greeting people in northern Thailand. Michael Asmara, Indonesian composer and Artistic Director of the Indonesian Contemporary Music Festival, talks about the differences between Gamelan music and Western music. As shown in Figure 46.

Statistics of academic activities of ASEAN Music Week 2015				
serial number	theme	topic	personnel	nation
1	Summit Forum 1	They introduced and elaborated on the development status of the International Modern Music Association, their respective new music works, creative experiences, etc., and put forward some guiding opinions on the development of music week activities, promoting the music culture between my country and other countries in the world. Exchange and learn.	Arthur van der Drift (Secretary General of ISCM Society for Contemporary Music)	Canada
			Professor Alxina Louie (Composer-in-Residence at Esprit, Canada)	Canada
			Widmann (composer-in-residence of the German Widmann Chamber Orchestra)	Germany
			Chen Yi & Zhou Long (tenured professors and doctoral supervisors at the School of Music and Dance, University of Missouri, Kansas City, USA)	USA
			Meiqi Chen (composer-in-residence of Philadelphia 2001 Orchestra, Ph.D., and president of the Asian Composers Alliance)	USA
			Pan Huanglong (Professor, School of Music, Taipei)	Taiwan, China

FIGURE 45 Academic Statistics Chart 2015

Source Xiong Zi (2023)

### 2.3.5 The 5th China-ASEAN Music Week in 2016

The fifth music week carried out competitions such as modern art songs and academic papers. In addition, it held 3 master classes and 3 academic summit forums.

The main focus of the three summit forums is on the interpretation of works and discussion of techniques, and thematic research on ASEAN music culture. In the master class lecture, Professor Chen Kunpeng of Guangxi University of the Arts uses plane space points, lines, and lines. The basic elements of the surface are analyzed to show the characteristics of integrity, particularity and diversity of traditional stringed instruments in Southeast Asia. Mo Joseph Villadirija of the Bandung Institute of Indonesian Arts and Culture introduced the popularity and distribution characteristics of the Indonesian national musical instrument gamelan, and showed the gamelan performance method and its education and promotion. Professor Zhao Tarim of the China Conservatory of Music gave a detailed discussion on cross-border ethnic music culture, and he particularly emphasized that cross-border ethnic music culture still needs to attract more attention from academics, and sincerely put forward specific research strategies for it. Mr. Pagayon Santos, a Filipino composer, explained the concept of time and space in Asian artistic expression from the aspects of concept, expression and cognition of the element of time. Professor Goh Duo Cai, Head of the Department of Composition at Nanyang University of the Arts in Singapore, combined his own creative experience to demonstrate how the second generation of Chinese-Singaporean composers apply local elements to their personal creations and traditional music culture. Mr. Chong Kee Yong, a famous Malaysian composer, talked about the inspiration of the multicultural environment and Western modern music techniques for his music creation from two aspects: the auditory imagination of space and the use of force.

The main focus of the three summit forums is the interpretation of works and the discussion of techniques, and the special research on ASEAN music culture. A large number of exemplary works were also performed at the Music Week, which

reflected the composers' different explorations of modern musical expressions of mother tongue culture, and discussed the unavoidable cultural differences and adopted countermeasures, adding the necessary footnotes for listeners to listen to the works. The speeches of composers and theorists such as Vindman, Chen Yi, Alesina Louis (Canada), Zhou Long, Chen Meiqi (Taiwan), Pan Huanglong (Taiwan), Chai Puluk Mekara (Thailand), Michael Asmara (Malaysia), and Liu Yongping also reflected the thinking of the current modern music creation era. Theoretical research from the perspective of musicology provides a broad source of raw material for music creation, and the cross-border ethnic music culture in the ASEAN region has preserved rich genetic information in musical instruments, folk songs, religions, ritual sounds, etc., and ethnomusicologists such as Li Xiuqin and Yang Mink

ang have taken deep roots in the field to extract the most representative ethnic music ecology and lead the venue's attention across regions, Immersive. Other perspectives such as Tian Kewen talked about the construction of music criticism and the idea of a music week to highlight regional characteristics. Yu Qingxin criticized the tendency of the composition major of music and art schools today to despise traditional music and blindly pursue modern techniques. Zhou Yun introduced the content of Southeast Asian music in Japanese school education. Teruhisa Fukuda talks about the history, vocalization, musical notation and articulation of the Japanese Sacred Stream Shakuhachi, and demonstrates the performance. Chen Kunpeng introduced the improvement process of the sheep's horn clock by Guangxi Academy of Arts. Arthur presented the current state of the International Association of Contemporary Music. Wen Deqing introduced the planning concept of the "Contemporary Music Week" of the Shanghai Conservatory of Music. Kwok Yongde introduced the development model of the Singapore Chinese Orchestra.

Cross-border cooperation and synergistic development have become the theme of this year's Music Week. Musicians and music groups from different countries, regions and nationalities have carried out cross-regional music dissemination and cross-cultural music exchanges, which not only enhances the brand influence of

China-ASEAN Music Week, but also allows the world to feel the infinite charm of Chinese national music and ASEAN regional music. On September 28, 2016, the China-ASEAN Music Week became an official member of the International Society of Contemporary Music (ISCM), and its influence and brand awareness in the music industry at home and abroad have been enhanced. As show in Figure 47.



Statistics of academic activities of the Fifth China-ASEAN Music Week in 2016				
serial	theme	personnel	topic	nation
1	Summit Forum 1	Zheng Junli (Dean of Guangxi University of Arts)	It introduced the school-running characteristics of Guangxi University of the Arts, and elaborated on the opportunities and challenges faced by the development of art schools under the background of the "One Belt, One Road" initiative.	China
		Hu Zhiping (Professor, Dean of Wuhan Conservatory of Music, famous Erhu performer)	From the perspective of professional performance, it is advocated to pay attention to the cultivation of students' music appreciation ability in music education to promote the integration of theory and practice.	China
		Nguyen Duc Zheng (Major General, President of Vietnam Military Arts University)	Focuses on introducing Vietnamese local music creation	Vietnam
		Yang Yandi (Professor, Vice President of Shanghai Conservatory of Music, musicologist, music critic, music translator)	From the perspective of a theorist, he advocates the personalization and systematization of music education and the openness and diversification of professional music education.	China
		Mo Joseph Veradiliga (Professor, Vice President of Bandung Academy of Arts, Indonesia)	Gamelan music creation and characteristic musical instrument displays were strongly promoted;	Indonesia;
		Ye Xiaogang (Professor, Vice President of the Central Conservatory of Music, Chairman of the Chinese Musicians Association)	He put forward guiding opinions on the Music Week to "focus on ideological construction to deepen its influence and promote greater government support in order to gain a long-term foothold" and placed high expectations on the development of China-ASEAN Music Week.	China
2	Summit Forum 2	Matthew Rosenblum (Professor, Chairman of the Composition Department of the Pittsburgh Conservatory of Music, USA)	First of all, he introduced his own composition technique of creating a personalized music form through tuning in his work "Nvhuizi";	USA
		Zhao Tarim (Professor, President of China Ethnic Music Association)	Describes the current situation and significance of cross-border ethnic music research, and talks about the significance of ethnic music research in Guangxi;	China

2	Summit Forum 2	They were conducted from the aspects of music characteristics, the relationship between southwest China's ethnic minorities in musical instruments and Southeast Asia, the impression of participating in the ASEAN Music Week, the content of Southeast Asian music in Japanese school music education, and the study of the Southern Buddhism music cultural circle of Yunnan and surrounding cross-border ethnic groups. The explanation showed a multi-dimensional academic theoretical perspective, which deeply inspired the teachers and students attending the meeting.	Professor Wen Deqing (Deputy Director of the Composition Department of Shanghai Conservatory of Music, Artistic Director of Shanghai Contemporary Music Week)	Taiwan, China
			Associate Professor Li Xiuqin (Department of Traditional Music, National Taipei University of the Arts, Taiwan)	Taiwan, China
			Professor Tian Kewen (Ph.D. Supervisor, Department of Musicology, Wuhan Conservatory of Music)	China
			Professor Zhou Yun (Doctoral Supervisor of the Department of Musicology, Wuhan Conservatory of Music)	China
			Professor Yang Minkang (researcher and doctoral supervisor at the Central Conservatory of Music)	China
			Yu Qingxin (famous music theorist and music critic)	China
3	Summit Forum Three		Professor Guo Yongde (Resident Conductor of Singapore Chinese Orchestra)	Singapore
			C.Mekara (Artistic Director, Conductor, Composer of Chiang Mai Symphony Orchestra, Thailand)	Thailand
			yue'nan	China
			Professor Him Sophy (Consultant of the Royal Academy of Arts of Cambodia)	Cambodia



		Pagayon Santos (Filipino composer)	In-depth explanation of the concept of time and space in Asian artistic expression from the concept, expression form and cognition of time elements	the Philippines
		Wu Duocai (Professor, Director of Composition Department, Nanyang University of the Arts, Singapore)	Combining his own creative experience, he demonstrated through a combination of lectures how as a second-generation Chinese Singaporean composer, he applies local elements to his personal creation and traditional music culture.	Singapore
		Chong Kee Yong (famous Malaysian composer)	It tells the inspiration of the multicultural environment and modern Western music techniques on his music creation from two aspects: auditory imagination of space and the use of force.	Malaysia
		Zhou Jinmin (researcher at CSGOV Research Institute in the United States)	Combining a large number of audio and video materials, it discusses the "Ten Years Cross-sectional View of Western Modern Music"	USA
		Lachlan Skipworth (Australian composer)	Combined with the piece "Skipworth Piano Trio" performed in the concert, it tells the story of his experience of studying shakuhachi in Japan and the influence on his composition concepts.	Australia
4	Academic Lecture by Professor Yang Yandi of Shanghai Conservatory of Music	Professor Yang Yandi		China
5	Academic lectures by composers Zhou Long and Chen Yi	Zhou Long&Chen Yi		China
6	Professor Ju Qihong gave a special lecture on "The 70 Years of the Creation and Performance of the National Opera "The White-Haired Girl"".	Professor Ju Qihong		China
7	2016 China-ASEAN Music Week Contemporary Music Criticism Competition			China

FIGURE 46 Academic Statistics Chart 2016

Source Xiong Zi (2023)

### 2.3.6 The 6th China-ASEAN Music Week in 2017

The 6th Music Week held 3 summit forums, 2 academic exchange activities and 1 master class.

The topics of the three summit forums are: "The Relationship between International Vision and Local Characteristics in the Running of Higher Music Colleges and Universities under the Current Situation", "China-ASEAN Music 10+1 Seminar", and "In-depth Exchange of Ideas and Concepts".

In the first forum, Professor Joseph Villadividja from Indonesia started from the phenomenon that the education methods and artistic functions of the Bandung Institute of Indonesian Arts and Culture have changed, and put forward his own views on how art schools should protect regional traditional music, believing that culture is constantly changing and developing with the times, and traditional culture needs to be rebuilt, innovated and revitalized in order to pass it on to the next generation and determine its place in the world. Professor Hou Dao hui, vice president of Guangxi University of the Arts, systematically sorted out the current academic achievements in the field of music and dance art research in China and ASEAN, and objectively analyzed the advantages, opportunities and significance of Guangxi University of the Arts' research in this field.

At the second forum, ANANT NARKKONG, Thai ASEAN Consonant Music Director, ethnomusicologist, and playwright, first outlined the development and growth of music exchanges and orchestras in 10+1 ASEAN countries. First of all, with traditional music exchange as the main line, we will introduce the musical characteristics, musical instrument characteristics and songs of Thailand in combination with rich video materials. It emphasizes that the music culture of various nationalities and countries is not only rich and diverse, but also similar, and easier to communicate and integrate. Secondly, Thailand has also made many constructive examples of the preservation of musical and cultural resources. MR. Mr. Mo HD Yazid Zakaria, Music Director of the Malaysian Palace Traditional Orchestra, mainly introduced the national culture of Malaysia. MOHD YAZID ZAKARIA focused on the modern performance form

of traditional orchestra, introduced the characteristics of Malaysian music culture to the audience in the form of video, and pointed out the integration of different countries and national music cultures in its development process. Mr. Ramon Santos, Vice Chairman of the UNESCO World Music Committee and famous Filipino composer. Ramon Santos, Vice-President of the UNESCO World Music Commission and a renowned Filipino composer, spoke on the topic of "Static Emotions and Dynamic Interval Relationships of Collective Existence in Asia". NGO TRA MY, a lecturer at the Vietnam National Conservatory of Music, uses the Dan Bau, a traditional Vietnamese instrument The most representative musical instrument in southern traditional music, and its form and performance methods are introduced. Mr. Dadang SUPRIATNA, Music Director of D' Finda Entertainment in Brunei, mainly introduced the seven ethnic minorities of Brunei, their characteristic musical instruments, the scales used, etc., and also improvised three drum rhythms in Brunei. Professor Chandara Yos, artistic director of the Ministry of Culture and Arts of Cambodia, focused on the "Arak" band form with religious functions in Cambodia, which is mainly divided into eleven categories, and pointed out the similarities and differences between the various bands. The lady input ranged from occasion, instrument, function transmission, Comparative analysis of style evolution and other aspects. PhD. DOUANGCHAMPY VOUTHISOUR from Laos uses Lao asparagus as the most representative instrument in its traditional music. A comprehensive introduction to the shape, instrument combination, production, performance methods, occasions, etc. of Lao asparagus and its integration with Chinese music. It also gave a brief introduction to the geographical location, ethnicity and music and dance culture of Laos. Dr. Joseph Peters, a music theorist consultant in Singapore, wondered whether we could find traditional music and record and analyze it in other ways than international conferences. Later, he introduced his invention of music software with the purpose of "protecting sound quality", which is a software that can not only do music analysis, but also add text to it and integrate it according to keyword classification. At the same time, he also shared a French piano called FLVID PIANO, which is the only one in the world, which can be played while tuning, and has a playback function. Dr. Joseph Peters is

looking forward to more development and cooperation in the music industry under the Belt and Road Initiative.

The purpose of the 6th Cultural Exchange is to discuss the music and cultural exchanges of various countries and ethnic groups under the background of the "Belt and Road" initiative, mainly focusing on the development of music in ASEAN countries, such as the development of the orchestra cultural industry, the cultivation and inheritance of young musicians, the collision of music cultures of various countries, music education, etc., and put forward a series of feasible suggestions. While deepening the musical and cultural exchanges between China and ASEAN countries, it also broadened the academic horizons of the participating teachers and students, and made everyone feel the unique charm of music cultures of different countries. As shown in Figure 48.



serial number	name	theme	personnel	topic	nation
1	Summit Forum 1	*The relationship between international vision and local characteristics in running higher music colleges under the current situation	Joseph Wiradivega (Professor, Indonesia)	Starting from the phenomenon that the education methods and artistic functions of Bandung Academy of Art have changed, traditional culture needs to be reconstructed, innovated and revitalized in order to pass it on to the next generation and determine its status in the world.	Indonesia
			Professor Gao Yan (Vice President of Wuhan Conservatory of Music)	Main points: One is an international perspective and the other is to adhere to the excellent tradition of running schools and highlight local characteristics and advantages in international exchanges.	China
			Fang Xiaomin (Professor and Director of the Composition Department of Xinghai Conservatory of Music)	The creative concept of the work "The Sound of Music"	China
			Liang Hongqi (Professor, Composition Department, Xi'an Conservatory of Music)	One is how music colleges and universities can better maintain their own characteristics in strengthening international cultural exchanges, and the other is how people of all nationalities and countries should maintain their own musical characteristics.	China
			Xu Shuya (Professor, Composition Department, Shanghai Conservatory of Music)	Taking the Shanghai Conservatory of Music as an example, this article describes the education and creative issues in China's higher music and art colleges.	China
			Gyula Fekete (Professor, St. Conservatory of Music, Budapest)	This paper makes a longitudinal review of the development of the Liszt Conservatory of Music, and discusses the issues related to the school's long-standing focus on the protection, inheritance and development of traditional music culture.	Hungary
			Professor Hou Daohui, Vice President of Guangxi University of Music	Objectively analyzed the advantages, opportunities and significance of our school's research in this field	China
2	Summit Forum 2	*China-ASEAN Music 10+1 Special Seminar	ANANT NARKKONG (Music Director, Ethnomusicologist and Theater Composer of ASEAN Consonant in Thailand)	He used rich video materials to introduce the characteristics of Thai music, musical instruments and the growth and development of the orchestra.	Thailand
			MOHD YAZID ZAKARIA (Music Director of the Royal Malaysian Traditional Orchestra)	Introduced the characteristics of Malaysian music culture and pointed out its integration with the music culture of different countries and ethnic groups in its development process.	Malaysia
			Ramon Santos (Vice Chairman of the UNESCO World Music Committee, famous Filipino composer)	Static emotions and dynamic interval relationships of collective existence related to Asia	the Philippines
			NGO TRA MY (Lecturer at Vietnam National Conservatory of Music)	The Vietnamese Duxianqin (Dan Bau) is the most representative instrument in Vietnamese traditional music and its shape, performance methods, etc. are introduced.	Vietnam
			DADANG SUPRIATNA (Music Director of Brunei D'Finda Entertainment)	Introduced the seven ethnic minorities in Brunei, their characteristic musical instruments, the scales used, etc., and also taught three Brunei drum rhythms impromptu on the spot.	Brunei
			CHANDARA YOS (Professor, Art Director, Ministry of Culture and Arts, Cambodia)	This paper introduces the "Arak" band form with religious functions in Cambodia, and through comparative analysis, points out the similarities and differences of various band forms in terms of occasions, instruments, function delivery, style evolution, etc.	Cambodia
			DOUANGCHAMPY VOUTHISOUK (Ph.D., Deputy Minister of Lao Arts, Performance and Culture Department)	A brief introduction to the geographical location, nationality, music and dance culture of Laos, and an in-depth introduction to the classification of Laos music and the characteristic bamboo musical instrument Kheen.	Laos
			Joseph Peter (Ph.D. Singapore Music Theory Consultant)	Shared music analysis software and a French piano called FLVID PIANO that only has one in the world	Singapore

3	Summit Forum Three	In-depth exchange of ideas and concepts"	Yao Yijun (Professor and doctoral supervisor at China Conservatory of Music)	From the topic of "Overview of the Characteristics of Chinese Folk Songs", it is pointed out that folk songs are a complete musical form	China
			Joel Bangs (Professor of Composition at the Conservatory of Music in Amsterdam, the Netherlands, founder and artistic director of the Netherlands New Orchestra and Atlas Ensemble),	With the theme of "Cross-Cultural Music Cooperation"	Netherlands
			No Koji (Japanese composer)	Taking the work "Song of Time" as an example, from the perspective of sound production, it is proposed that "we should think about how to process musical materials and how to use composition techniques	Japan
			Chen Yonghua (Member of the Chinese Musicians Association, Vice President of Centennial College, University of Hong Kong)	Conducted an in-depth self-analysis of his music creation process	China
			Luca Antignani (Professor and composer at the Ecole Nationale Supérieure de Musique et Dance de Lyon, France)	Conclusion of new dynamic changes	France
			Wang Xiaoling (Professor, Composition Department, Xinghai Conservatory of Music)	"Cantonese rhyme - the use of polyphonic techniques	China
			Ren Damin (teaches composition and composition technology theory at Xinghai Conservatory of Music)	The application of jazz harmony techniques in Lingnan element music creation	China
4	Shanghai Conservatory of Music and Guangxi University of the Arts Doctoral and Master's Degree Academic Forum and Concert	Shanghai Conservatory of Music and Guangxi University of the Arts Doctoral and Master's Degree Academic Forum	Loule	"Research on Harmony in Faure's Music"	China
			Qian Yingzhou	"New Interpretation of Schubert's "Trout" Quintet in A Major - Rethinking Structure and Connotation"	China
			Xu	"The connection between the condensation of musical vocabulary and the expression of works	China
			Shi Zhancheng	"The formation of long-key music style from the perspective of time and space"	China
			Ji Qiuyu	"The Use of Harmonic Expressions under a Multicultural Background in "Shanghai Rhythm"	China

FIGURE 47 Academic Statistics Chart 2017

Source Xiong Zi (2023)

### 2.3.7 The 7th China-ASEAN Music Week in 2018

In the cultural exchange of the 7th China-ASEAN Music Week, Professor Cai Changzhuo, Secretary of the Party Committee and Doctoral Supervisor of Guangxi University of the Arts, with the title of "Deepening Educational Exchanges and Cooperation for ASEAN", combined with his valuable experience of visiting ASEAN countries dozens of times from the four aspects of "I and ASEAN", "Guangxi and ASEAN", "Guangxi Arts University and ASEAN" and "Our Common Vision", proposed that China and ASEAN countries are a strip of water. The deep friendship of good neighborliness and friendship, and the introduction of many famous international students from our university such as Chen Yongxin (Malaysia) and Du Thi Thanh Hua (Vietnam) to the guests, as well as the introduction of the ASEAN Expo in Nanning, confirmed that China and ASEAN countries will be smooth sailing and fruitful on the road of "cooperation, development and win-win" in the future.

There were also micro-level exchanges, such as Professor Ma. Patricia Brillantes Silvestre, Head of the Department of Musicology at the Philippine Conservatory of Music, who gave a presentation on the basic development of Philippine music under the influence of Spanish colonial cultural rule under the title of "Filipino Music in the Spanish and American Periods". Mr. Ramón Pagayon Santos, a Filipino composer, musician, educator and president of the Philippine Musicological Society, gave a speech entitled "Contemporary Music Composition and Creation in the Philippines", which touched on the national character and music composition in the creative expression of the Filipino nation. As shown in Figure 49.



### Statistics of academic activities of the 7th China-ASEAN Music Week in 2018

serial number	name	personnel	topic	nation
1	Summit Forum 1	Professor Ye Xiaogang (Vice Chairman of China Federation of Literary and Art Circles, Chairman of China Musicians Association, Doctoral Supervisor of Central Conservatory of	"Prospects for the Development of Contemporary Music in China"	China
??		Fabian Panisello (Professor, President of the Royal Conservatoire of Spain, Doctoral Supervisor	"Music Language Skills as I Understand"	Spain
		Cai Changzhuo (Secretary of the Party Committee and Doctoral Supervisor of Guangxi University of Arts)	"Deepening Educational Exchanges and Cooperation Facing ASEAN"	China
		Lin Geer (Professor, Dean of Sichuan Conservatory of Music, Doctoral Supervisor)	Sichuan Sound's recent achievements and development results	China
		Qian Renping (Professor, Director of the Scientific Research Department of Shanghai Conservatory of Music, Doctoral Supervisor)	Shangyin's recent achievements and development achievements	China
		Do Hong Quan (Professor, Chairman of Vietnam Musicians Association)	China expresses its deep gratitude to Vietnam for cultivating a large number of outstanding artists, and hopes to strengthen cooperation in different fields and create and disseminate more and better musical	China
		Swinnen Peter Agnes A (Mr., Chairman of the International Society of Contemporary Music ISCM, Professor of Composition Department of the Royal Conservatoire of Belgium)	The development history of ISCM and the unique charm of music in relieving conflicts and promoting peace during war years	China
2	Summit Forum 2	Verne dela Pena (Dean of the School of Music at the University of the Philippines, PhD in Ethnomusicology from the University of Hawaii, and founding music director of Tugma (Tugtugang Musika Asyatika))	Philippine indigenous music	the Philippines
		Ma.Patricia Brillantes Silvestre (Professor, Head of Musicology Department, Philippine Conservatory of Music)	Filipino Music in the Spanish and American Periods	the Philippines

3	Summit Forum (3)	Noriko Nakamura (Associate Professor at Kyoto Municipal University of Arts, Japan)	"Physical Understanding and Graphical Thinking"	Japan
		Wong Xueyang (composer of the Hong Kong Institute of Education, the School of Professional and Continuing Education of the University of Hong Kong and the School of Professional and Continuing Education of the Chinese University of Hong Kong)	"A Brief Discussion on the Style of Ho	China Hong Kong
		Luo Lifang (Ph.D., President of the Malaysian Institute of Arts)	How to better adapt music education methodology to college education	Malaysia
		Zhao Junyi (Young Malaysian composer, performer and improviser in the United States)	From the perspectives of melody, texture, and orchestration, examples were given of how "Kampong Nostalgia" embodies Malaysian music materials.	Malaysia
		Otto Sidharta (composer who teaches at the Graduate School of the Arts Institute in Jakarta, Indonesia)	"Current Indonesian Music"	Indonesia
		Song Jin (Professor, doctoral supervisor at the Central Conservatory of Music)	"Self-Confidence: Cultivating one's ch	China
		Alona Epshtein (PhD candidate Alona Epshtein, Bar-Ilan University, Israel)	"Autumn Angel", "Dream on Trial"	Israel
		Bai Ling (Professor, Master Tutor, and Director of the Department of Musicology, School of Arts, South China University of Technology)	The traditionality and nationality, uniqueness and novelty, comprehensiveness and practicality of the textbook "Chinese National Pentatonic Mode Scale Partial Training and Sight-Singing"	China
		Yang Yandi (Professor, Director of the Academic Committee of Shanghai Conservatory of Music, Doctoral Supervisor of the Department of Musicology)	"The Significance and Value of Personal Style in Music Creation"	China

FIGURE 48 Academic Statistics Chart 2018

Source Xiong Zi (2023)

### 2.3.8 The 8th China-ASEAN Music Week in 2019

More than 10 academic exchange activities were held in the 8th Music Week. Music theorists either present and introduce the music culture of their respective countries, or discuss the world's cutting-edge music theories and phenomena, or discuss academic issues in a certain field, exchange research results, and share development concepts.

The ASEAN theme country established for this music week is Indonesia. During the event, the Guangxi Ethnic Music Museum displayed more than 20 traditional bamboo instruments from West Java, Sumatra, Sulawesi and other places in Indonesia brought by the Bandung Institute of Indonesian Arts and Culture. Vice President of the Bandung Institute of Indonesian Arts and Culture, Indonesia Dr. Suhendi Afryanto, donated Indonesian bamboo musical instruments to our school on behalf of the Bandung Institute of Indonesian Arts and Culture, Indonesia. Vice President Hou Dao hui also donated the Guangxi characteristic bamboo *Qin* on behalf of our school.

Suhendi Afryanto, Vice President of the Bandung Institute of Indonesian Arts and Culture, Indonesia, took "Music Creation in Indonesia" as the theme of this speech, and discussed Indonesian music, the changes in Indonesian social paradigms, and the development of Indonesian music, providing new creative directions and perspectives for composers focusing on such music themes. ANANT NARKKONG, A teacher from the Department of Ethnomusicology, World Music and Composition of the School of Music at the University of the Arts in Thailand gave a speech titled "Worshipping Musicians: Encounters between the God of Music and Man", explaining the scales, the instruments used and the inheritance method of music for the apprenticeship ceremony, and invited the orchestra plays a piece of music during the apprenticeship ceremony. As shown in Figure 50.

Statistics of academic activities of the 8th China-ASEAN Music Week in 2019					
serial number	name	theme	personnel	topic	nation
1	Summit Forum	Theme Country Indonesian Music	Suhendi Afriyanto (Vice President of the National Academy of Arts, Bandung, Indonesia)	"Music Creation in Indonesia"	Indonesia
??			Otto Sidharta (President of the Indonesian Composers Association, music educator)	"Traditional and Modern Music in Indonesia"	Indonesia
??			Lili Suparli (Bandung Art Institute, Indonesia)	"Sunda Gamelan Music"	Indonesia
			Chu Zhuo (Associate Professor, Director of the Ethnomusic Museum of Guangxi University of the Arts, Master Tutor of Ethnic Music Theory)	Based on "Gamelan Art Exchange and Its Cultural Significance from the Perspective of "One Belt and One Road"	China
			Dinda Satya Upaja Budi (Lecturer, Department of Music, Bandung Academy of Arts, Indonesia)	"Music Creation of Sunda Bamboo Instruments: Taking the Indonesian Angklung Instrument as an Example"	Indonesia
			Cai Zongde (Professor, Professor, Institute of Ethnomusicology, Tainan University of the Arts, Taiwan, China, Doctoral Supervisor)	"Overseas Chinese Music Culture: The Cultural Bridge between China and Indonesia"	Taiwan, China
2	Summit Forum (2)		Yang Yucheng (Professor, Inner Mongolia Art Institute, Inner Mongolia University doctoral supervisor)	"Reverse Reconstruction" of Traditional Music - Taking the Mongolian Horqin Heroic Epic's Revitalized Singing Experiment as an Example	China
			Arthur Gottschalk (Professor of Composition at Rice University's Tse School of Music, USA)	"Upon Whose Shoulders We Stand: for Orchestra"	USA
			Zhang Yuzhen (Professor, doctoral supervisor at the School of Music, Capital Normal University)	"Construction and Development Vision of the Discourse Goals of China's World Ethnic Music Discipline"	China
			Zhang Yuzhen (Professor, doctoral supervisor at the School of Music, Capital Normal University)	"Construction and Development Vision of the Discourse Goals of China's World Ethnic Music Discipline"	China
			Chen Ziming (President of the World Ethnomusic Society, Professor of the Music Department of the Central Conservatory of Music)	Emphasizing the spirit of "live until you are old and learn until you are old" and the concept of lifelong learning	China
			ANAN (Teacher in the Department of Ethnomusicology, World Music and Composition, School of Music, Thailand University of the Arts, THARKONG)	Worship the Musician - The Encounter between the God of Music and Humans	Thailand

3	Summit Forum (3)	David Dzubay (Professor, Jacobs School of Music, Indiana University, Bloomington)	Shadow Dance by David Dzubay	USA
		Mui Guangzhao (Ph.D., Chairman of H)	"Cross-Media Chinese Music Theater: Intoxication of Mountain Flowers and Love of Thousands of Waters"	China Hong Kong
		Zhu Haiying (Professor, researcher at the Institute of Ethnic Art, Yunnan University of the Arts)	"A Brief Analysis of the National Song and Dance Culture of Countries in Indochina"	China
		Khampheng THAMMAVONGSA (composer awarded the title of Meritorious Artist by the Lao government)	"Protection and Promotion of Lao Folk Performing Arts: Strategy and Implementation"	Laos
		Dadang Supriatna (Indonesian music lover, musician of traditional music)	Various Brunei traditional musical instruments, mainly Gulingtangan, and their characteristics	Indonesia
		Xu Changjun (Dean of the School of Music, Dean of Tianjin Juilliard School)	"Expression of Peking Opera Elements in the Context of Contemporary Music Creation - Notes on the Creation of Yangqin Concerto "Phoenix Nods""	China
4	"China-ASEAN Music Week and (ISCM) 2021 World New Music Festival Creation and Development Seminar"	Chen Yi (famous female composer, professor at the School of Music and Dance at the University of Missouri-Kansas City, USA)	It is proposed that the holding of (ISCM) 2021 World New Music Festival is an opportunity for musicians to broaden their horizons. It should focus on developing different music styles, which will greatly help the development of music.	Chinese American
		Qin Wenchen (Vice President and Professor of the Central Conservatory of Music, Artistic Director of the Beijing Contemporary Orchestra)	It is proposed that the music festival should have its own characteristics, clarify which sections are necessary, and highlight the local regional and ethnic characteristics of Guangxi	China
		Wen Deqing (Professor of Shanghai Conservatory of Music, Artistic Director of Shanghai Contemporary Music Week)	It is proposed to strengthen the publicity of China-ASEAN Music Week, making it a base camp for ASEAN music and a window to understand the development of music, while also improving the quality of works and the level of performers.	China
		Mui Guangzhao (Professor, Chairman	It is proposed to absorb the successful experience of previous music festival events. The (ISCM) 2021 World New Music Festival plays a very important role in China presenting different music to the world.	China

FIGURE 49 Academic Statistics Chart 2019

Source Xiong Zi (2023)

### 2.3.9 The 9th China-ASEAN Music Week in2020

In 2020, the 9th China-ASEAN Music Week held a total of four academic exchanges. However, due to the impact of the epidemic, music theory mainly revolves around the content of traditional music in China. As shown in Figure 51.

Statistics of academic activities of the ninth China-ASEAN Music Week in 2020				
serial number	theme	personnel	topic	nation
1	Summit Forum 1	Jia Daqun (Professor, doctoral supervisor at Shanghai Conservatory of Music, senior researcher at He Luting Institute of Advanced Chinese Music Research)	"Analysis of Several Issues in Music Creati	China
??		Wang Xuqing (Ph.D., professor of	"Exploring Yang Liqing's cultural tradition from his personal music style in "Desert Twilight"	China
		Li Shiyuan (Professor, doctoral supervisor at Shanghai Conservatory of Music, senior researcher at He Luting Institute of Advanced Chinese Music Studies)	"Modern Music in China"	China
		Wang Zhongyu (Professor, researcher at Shanghai Conservatory of Music, doctoral supervisor)	Structural design and musical language of contemporary Chinese music creation - taking Ye Xiaogang's "Fifth Symphony "Lu Xun" and Zhou Xianglin's "The Top of Shanghai"	China
2	Summit Forum 2	Chen Kunpeng (Professor, Master Tutor at the School of Music, Guangxi University of the Arts, Vice President of the China Ethnic Minority Music Society)	Practical path for the study of fricative instruments of ethnic minorities in southern China and related ethnic groups in Southeast Asia"	China
		Lei Xingming (Dean of the School	"The Return of Development and the Development of Regression" also discusses the structure and tonality of Penderecki's "Third Symphony"	China
		Qi Yan (Professor, Master Tutor of Shenyang Conservatory of Music)	"Application of the New Riemannian Tran:	China
		Qin Fengda (Ph.D. from China Conservatory of Music, teacher from Guangxi University of Arts)	"Surging Musical Thoughts and Deep Feelings—A Study on the Composition Techniques of Gao Weijie's "Thinking of Shu" (composed for cello and piano)"	China

FIGURE 50 Academic Statistics Chart 2020

Source Xiong Zi (2023)

### 2.3.10 The 10th China-ASEAN Music Week in 2021

In 2021, the 10th China-ASEAN Music Week held two summit forums, where more than 70 music experts from all over the country gathered to carry out music exchanges through performances and seminars.

Among them, a summit forum on " Gamelan and Southeast Asian Instrumental Music Research" was held. In the forum, researcher Ying Youqin of Shanghai Conservatory of Music gave a speech entitled "The Scale Composition of Gamelan Music Slandruo". Professor Yu Hui, doctoral supervisor of Yunnan University, gave a speech entitled "The Practice of Applied Ethnomusicology in China: The Blue Thread of Gamelan Curriculum Construction in Comprehensive Universities". Associate Professor Chu Zhuo, Deputy Dean of the Art Research Institute of Guangxi University of the Arts, gave a speech entitled "The Research and Xi Path of Indonesian Gamelan Music in Guangxi". And so on.

With the vision and hope of building a community with a shared future for mankind, Guangxi has vigorously continued to build a platform for "inviting in" the world's excellent culture and "spreading out" the excellent Chinese culture. Guangxi's study and Xi of Gamelan has become a link between China-ASEAN civilizations and people-to-people encounters, hoping that with the help of the form of "cultural kinship", Guangxi and even Chinese music culture can continue the historical context and spread to the world. As shown in Figure 52.



Statistics of academic activities of the 10th ASEAN Music Week 2021					
serial number	name	theme	personnel	topic	nation
1	Summit Forum on Special Research on Gamelan and Southeast Asian Instrumental Music	Summit Forum on Special Research on Gamelan and Southeast Asian Instrumental Music	Ying Qin (researcher at Shanghai Conservatory of Music)	"The Scale Composition of Gamelan Music Slenderjo"	nation
			Yu Hui (Professor, doctoral supervisor of Yunnan University)	"Chinese Practice of Applied Ethnomusicology: The Road to the Construction of Gamelan Curriculum in Comprehensive Universities"	nation
			Gisa Janizhen (German Distinguished Professor at Shanghai Conservatory of Music)	"The Expansion and Use of Gamelan Sets All Over the World"	Germany
			Shi Yin (Researcher, Director of Oriental Musical Instruments Museum, Shanghai Conservatory of Music)	"Ethnic music issues thought of from "gamelan""	China
			Associate Chu Zhuo (Professor, Vice President of the Art Institute of Guangxi University of the Arts)	"The Study Path of Indonesian Gamelan Music in Guangxi"	China
			Chen Kunpeng (Professor, School of Music, Guangxi University of the Arts)	"Discussion on the Stirring Methods and Related Issues of One-stringed Musical Instruments"	China
2	Summit Forum 1	creation	Zeng Xianlin (Associate Professor, School of Music, Fujian Normal University)	"Historical Evolution and Contemporary Enlightenment of Fujian Opera Music Creation"	China
			Guo Yuan (Professor, Director of the Composition Department of Sichuan Conservatory of Music)	"The use of lines and timbres based on the idea of supporting voices - taking the national orchestral music <Butterfly Flapping its Wings II> as an example"	China
			Chen Mingzhi (Professor, Xinghai Conservatory of Music)	"Creation and Practice Based on the Concept of Sound Ecology"	China
			Liang Jun (Professor, Dean of the School of Arts, South China University of Technology, Professor Liang Jun Dean of the School of Arts, South China University of Technology)	The school running of the School of Arts of South China University of Technology, which is driven by original works, uses modern music discourse to explain the new sound of Lingnan music - "Qin Yue Time and Space" and other Lingnan style works by the composer group of the School of Arts of South China University of Technology	China

FIGURE 51 Academic Statistics Chart 2021

Source Xiong Zi (2023)

### 2.3.11 The 11th China-ASEAN Music Week in 2022

In 2022, the 11th China-ASEAN Music Week held 4 academic summit forums and 4 academic lectures by Chinese and foreign experts.

At the Symposium on Bamboo Musical Instruments in China and Southeast Asia, Professor Ren Di gave a speech entitled "The Traditional Artistic Characteristics of Angklung, a Bamboo Musical Instrument in West Java, Indonesia: A Case Study of Angklung Dogdog Lojor in Kasepuhan Ciptagelar Ethnic Region". Professor Ying Youqin's speech was entitled "Acoustic Types and Development Prospects of Southeast Asian Bamboo Musical Instruments", which mainly discussed the communication practice of bamboo musical instruments from the perspective of acoustic types of bamboo musical instruments in Southeast Asia. Professor Chen Kunpeng gave a speech entitled "Theory of the Performance Form of Bamboo Pipe String Musical Instruments in China and Southeast Asia", which mainly analyzed the distribution and transmission routes of bamboo musical instruments and the characteristics of the performance form. Professor Yang Chen gave a speech entitled "Bamboo Musical Instruments of Ethnic Minorities in Southwest China". As shown in Figure 53.

Statistics of academic activities of the 11th ASEAN Music Week in 2022					
serial number	name	theme	personnel	topic	nation
1	Shanghai Conservatory of Music Professor Qian Renping's online summit forum academic lecture	Chinese symphony creation tour in the new era	Qian Renping	Share the academic exploration of "Chinese" symphony creation with teachers and students	China
2	Professor Sun Xiaohui of Wuhan Conservatory of Music gave an academic lecture at the online summit forum		Sun Xiaohui	Implicit translation of music, recasting classics - the practice and inspiration of "nostalgic music" in the Song Dynasty"	
3	Special seminar on bamboo musical instruments from China and Southeast Asia		Dinda (Professor, National Institute of Arts and Culture, Bandung, Indonesia)	"Angklung and Rengkong: the Most Important Musical Instruments in the Sundanese Culture"	Indonesia
			Ren Di (external teacher at Guangxi University of Arts)	"Traditional artistic characteristics of the bamboo musical instrument Angklung in West Java, Indonesia - Taking the Angklung Dogdog Lojor in the Kasepuhan Ciptagelar ethnic area as an example"	Indonesia
			Ying Qin (Professor, famous temperament expert at Shanghai Conservatory of Music)	"Acoustic Types and Development Prospects of Bamboo Instruments in Southeast Asia"	China
			Chen Kunpeng (Professor, Guangxi University of the Arts)	"A Theory of Performance Forms of Bamboo"	China
			Yang Chen (Professor, School of Music and Dance, Yunnan Normal University, Doctor of Music Acoustics, China Conservatory of Music)	"Bamboo Musical Instruments of Ethnic Minorities in Southwestern China"	China
4	Shanghai Conservatory of Music Professor Li Shiyuan's online academic summit forum		Li Shiyuan	"The Historical Development of Chinese Symphonic Music"	China
5	Professor Zhang Zhuo's academic lecture		Zhang Zhuo (Associate Professor at Xinghai Conservatory of Music)	"Musical Violence: The Hurt Behind the Sound"	China
6	Summit Forum 2	Music Paper Call for Seminars	Teacher at Guangxi Art Institute		China
7	Summit Forum Three	Music Paper Call for Seminars	Teacher at Guangxi Art Institute		China
8	Summit Forum Four	Music Paper Call fo	Teacher at Guangxi Art Institute		China

FIGURE 52 Academic Statistics Chart 2022

Source Xiong Zi (2023)

## Summary

It can be seen that the China-ASEAN Music Week has become a platform for large-scale music and cultural exchange activities, an important force for discovering new works, cultivating new musical talents, expanding new audiences, and establishing a high reputation in the international music industry. At the same time, in recent years, Nanning, Guangxi, China, has given full play to its geographical advantages, strived to serve the national "Belt and Road" initiative, implemented the strategy of education internationalization, continuously deepened artistic and cultural exchanges and cooperation with ASEAN countries, and successively carried out educational cooperation and exchanges with 60 foreign universities and national art groups in 21 countries and regions. While basing on the characteristics of the music culture of ethnic minorities in ASEAN countries and Guangxi, it also contributes to the exchange and mutual exchange of music culture in the "China-ASEAN" region and the exchange and mutual learning of "nation-world" diverse music cultures.

### **2.4. Cognitive value of the Cross-Cultural dissemination of Southeast Asian Traditional Music during the China - ASEAN Music Week**

China ASEAN Music Week Music Week is led by China and ASEAN National Art Festivals. They have different cultural backgrounds, different living environments, and different artistic styles, and they will perform their own works together in Nanning, Guangxi. This trend in music creation brings music scholars from around the world together for a cross-cultural event. In every music performance, it will stimulate the collision of ideas, artistic thinking and cultural exchanges between Chinese and foreign artists. Many works can be said to be cross-border fusion creations, which allows the participating musicians to draw nutrients from diverse cultures and expand their musical horizons by describing, interpreting, and reinterpreting different music cultures. The following is an experience and meaning of cross-cultural communication through the perspectives of organizers, performers and audiences.

### 2.4.1 Organizer's Perspective

Organizers play a crucial role in the organization and development of the ASEAN-China Music Week. They are not only the planners and executors of events, but also the bridges of cultural exchange and artistic dissemination. The establishment of the Music Week aims to promote cultural understanding and exchange between China and Southeast Asian countries through the common language of music. Challenges for organizers include balancing the presentation of different cultures, ensuring the quality of the art, and organizing and coordinating resources. By successfully overcoming these challenges, the organizers not only demonstrated their organizational skills, but more importantly, they provided a dynamic and creative platform for the exchange and integration of different cultures.

#### 2.4.1.1 Selection and introduction of the organizer's perspective

As an important international cultural exchange platform, the China-ASEAN Music Week has played an important role in promoting the cross-cultural dissemination of traditional music in Southeast Asia since 2012. As one of the founders and artistic director of the week, Professor Chung's perspective is crucial to understanding and analyses this cultural phenomenon.

Therefore, from the perspective of the organizers, the author interviewed Professor Zhong Juncheng, one of the founders of the China-ASEAN Music Week and the artistic director of the Music Week. Professor Zhong Juncheng has successfully presided over the 10th China-ASEAN Music Week, and when it comes to the "China-ASEAN Music Week", everyone will always think of Zhong Juncheng. For more than a decade, ASEAN Music Week has become a music event that has attracted much attention in the industry, and has also brought more composers to the attention of music works with traditional musical styles. Therefore, he has an experienced voice in the cross-cultural communication of Southeast Asian traditional music in the China-ASEAN Music Week.

At 5:30 p.m. on December 11, 2023, Thailand time, the author had an online exchange with Professor Zhong Juncheng. On December 24th, Professor Zhong Juncheng went to Thailand to participate in the INTACT International Music

Festival, and his suona symphony "Symphony No. 12" was performed by the Bangkok Symphony Orchestra at the Bangkok Culture and Arts Center.



FIGURE 53 From left to right, it is Liu Conductor : Dr Lian Wenhua, the author himself, Professor Zhong Juncheng

Source " Xiong Zi in Thailand 2023 "





FIGURE 54 One snowflake

Source Xiong Zi in 2023”

Zhong Juncheng, Professor, Master's Tutor, Member of Chinese Musicians Association, Leader of Composition and Composition Technology Theory Discipline of Guangxi University of the Arts, Famous Teacher, Artistic Director of China-ASEAN Music Week. He composed the opera "Daqin Lingqu", the first symphony "Luo Yue Earth", "the second symphony", "the third symphony", the fourth symphony "New Life", the fifth symphony "Chinese destiny", the sixth symphony "AiGeAiWa", the pipa concerto "Wooden House Caprice", "Luo Yue Spring and Autumn", "The Heaven of Inner Touch", the piano concerto "Echoes of the Song of Zhuang Tian", the symphonic poem "The Road to Heaven", "Rhapsody in Black", and the bamboo flute concerto "Horizon" and more than 80 symphonic and chamber music works, many of which have won national, provincial and ministerial creation awards. In 2010, 2012, 2013 and 2014, he held special concerts of new symphonic works of his own music, and many of his works have been performed by symphony orchestras and chamber orchestras of France,



Austria, Israel, the United States, Germany, Poland and ASEAN countries around the world. (Zhong Juncheng).

Professor Chung is an expert with profound attainments in the field of music. He graduated from Guangxi Academy of Arts in 1985, where he studied Xi composition and composition technique theory under Professor Xu Yueyue. Subsequently, he studied acoustics at the Wuhan Conservatory of Music under the tutelage of Professor Tong Zhongliang. This solid academic background laid a solid foundation for his future career in music education and cultural exchange.

Under the promotion of Professor Zhong, the China-ASEAN Music Week has not only become an important platform for showcasing traditional music from Southeast Asia, but also a bridge to promote cultural exchanges between China and Southeast Asian countries. Professor Chung's contribution to the Music Week is not only reflected in his organizational and planning skills, but also in his deep understanding and promotion of the importance of music and cultural exchange.

His efforts have enabled the festival to present a diverse character, with the preservation and inheritance of traditional music and the integration of modern musical elements. This diversity not only enriches the viewer's experience, but also provides a platform for participants to showcase their respective cultures. More importantly, Professor Chung has promoted understanding and respect between different cultures in the process of promoting the integration of Southeast Asian music with other cultures.

In addition, Professor Chung has made significant contributions to music education. As a professor and master's tutor at Guangxi University of the Arts, he has cultivated a large number of musical talents who have played an important role in promoting musical and cultural exchanges between China and Southeast Asia. His academic and educational work not only enhances the academic and professional nature of the Music Week, but also cultivates a strong reserve force for the Music Week.

At the same time, the collaborative relationship between Professor Chung and other organizers was a key factor in the success of the ASEAN-China Music Week. Together, they face the challenges of organizing large-scale international events, such as coordinating artists from different cultural backgrounds, addressing language barriers, and dealing with budget and funding issues. Their collaboration is reflected in effective communication strategies, shared goals, and a shared respect for musical and cultural diversity. In addition, they overcame many practical challenges in the organization of the event by sharing resources and expertise.

Overall, Professor Chung's perspective provides us with a unique window through which we can better understand how the ASEAN-China Music Week serves as a platform for cultural exchange and promotes the dissemination and development of traditional music in Southeast Asia. His work has had a significant impact not only on the festival itself, but also on the promotion of musical cultural exchange on a regional and global scale.

#### **2.4.1.2. The whole picture of the start-up of China-ASEAN Music Week**

##### **1) Background**

The Belt and Road Initiative is not only a project of economic cooperation, but also a platform for cultural exchange. In this context, the establishment of the China-ASEAN Music Week is particularly important. It not only marks a new era of cultural exchange between China and Southeast Asian countries, but also highlights the unique position of music in cross-cultural communication. The goal of the Music Week is to deepen cultural understanding and collaboration between China and Southeast Asia through the universal language of music, and to promote mutual respect and appreciation among diverse cultures. In this context, the establishment of the China-ASEAN Music Week is of special significance. By bringing together artists from different countries and cultural backgrounds, Music Week serves as a platform for mutual respect and appreciation among diverse cultures. It showcases the charm of traditional music from various countries and promotes the understanding and recognition of diversity. Under the framework of the Belt and Road Initiative, the Music Week not only showcases cultural diversity, but also emphasizes the resonance and connection

between different cultures, reflecting the important role of the initiative in promoting cultural integration and exchange.

## 2) Startup

Before 2009, the teachers and students of Guangxi University of the Arts had never even had any exchanges with international and domestic music scholars. In 2009, the teachers of Guangxi Academy of Arts participated in academic exchanges at the Central Conservatory of Music at their own expense, and after two years of precipitation, the first "China-ASEAN Music Week" was successfully held in Nanning, Guangxi in 2012.

Professor Zhong Juncheng mentioned:

" Before '09, the School of Music and Dance of our school, Guangxi University of the Arts, didn't have any communication with the outside world. Later, we started to go to the Central Conservatory of Music, and we spent hundreds of thousands of yuan to pay for it, which was our earliest foreign exchange. At that time, Professor Liu Shun said, why do you spend so much energy and money, can't you just do it yourself? When we came back, we made a plan and wrote a report to the leaders. The leaders of the art academy neither agreed nor said no, and later I thought, probably because of the music of our school at that time Creation, especially the creation of instrumental music, is very weak, and the whole of Guangxi is very weak, because in the past, we were all engaged in songwriting, probably because the leaders felt that what we created was not enough, and the accumulation was not enough. Later, it turned out that I was right. Then we came back in '09, and in '10 or '11 we did concerts in our own school, doing all kinds of concerts of new works. When I proposed it again in 2012, school leaders agreed."

Since then, the development of Guangxi University of the Arts has also revolved around two cores: nationality and ASEAN. By 2014, the third China-ASEAN Music Week was held, "China-ASEAN Music Week: This brand is also known as one of the three major music festivals for China's new music exchange."

"Well, it's just two brands, it's these two main things, one nation, one ASEAN. In fact, I think the same is true in Guangxi, and the propaganda leaders at all levels in Guangxi have set this tone in this way, and even more so in terms of cultural form. So after this thing came together, these two things also began to communicate, and they also began to collide with each other, learn from each other, and communicate with each other. The China-ASEAN Music Week has slowly started from a very small scale, a prototype, and it has been done so far, how to say, this development is so fast that even I did not expect anything. It is in this circle that the industry has begun to compare our music festival with the two music festivals in Beijing and Shanghai. Since the beginning of the third session, it has been proposed that there are three platforms for the exchange of new music in China, and three major music festivals - Beijing Modern Music Festival, Shanghai Contemporary Music Week and China-ASEAN Music Week. And then it quickly became an influence. "

Since 2012, the China-ASEAN Music Week has expanded its scale and influence year by year, and has rapidly grown into one of the most important music exchange platforms in China. In the process, the Music Week skillfully combines elements of classical and modern, traditional and innovative. Each year's event attracts a large number of artists from China and Southeast Asia, which together showcase the diversity and richness of Southeast Asian traditional music. This unique blend not only attracts artists and audiences from all over the world, but also builds bridges for regional cultural exchange. Music Week successfully combines the classical with the modern, the traditional with the innovative, and becomes a multicultural arena. This not only promotes the exchange of regional cultures, but also deepens the understanding and appreciation of different cultures among the participants.

### **3). Organization and planning of the music week**

The planning and organization of the ASEAN-China Music Week involves many details, including the careful selection of the venue, the invitation of artists from different countries, and the arrangement of diverse programs. The organizers sought to create an inclusive and diverse art space that blends musical elements from

different cultural backgrounds. This effort not only makes the festival a platform to showcase the charm of traditional music from Southeast Asia, but also provides participants with a unique cultural experience and networking opportunity to enhance mutual understanding between different cultures.

#### **4) The impact of the music week on the local community**

The ASEAN-China Music Week has a significant impact on the cultural, educational and social communities of Nanning, Guangxi. This event not only led to the development of the local music industry, including creation and education, but also promoted the prosperity of local culture and art, as well as the development of tourism.

Especially for the music career, Professor Zhong Juncheng mentioned:

"Before '09, when an expert came from Beijing and Shanghai, he thought they were all great gods. Then at our music week, there were a lot of names of these musicians that we had seen in the text, or in the media, and then they were all on the scene, all gathered in Nanning, and everyone felt very excited, in fact, it is not a phenomenon problem, this excitement is in fact, if you come to him from the perspective of chasing stars, it seems to be Juelt's exciting, but it's actually a kind of cultural convergence and exchange. "

The festival encourages the development of local artists and musicians by providing a platform for performances and showcases, while also attracting visitors and music lovers from all over the world. This international event strengthens Nanning's position on the global cultural map, while also providing local residents with the opportunity to contact and learn about different cultures.

To sum up, the establishment and development of the China-ASEAN Music Week not only reflects the importance of cultural exchange, but also reflects a deep understanding of the inheritance and development of music culture. Under the leadership of Professor Chung and others, the Music Week has successfully

introduced traditional music from Southeast Asia to a broader perspective, providing a valuable platform for cross-cultural exchange and understanding.

#### **2.4.1.3. The display of Southeast Asian traditional music on the China-ASEAN music platform**

Following the previous in-depth discussion on the background, establishment, and development of the China-ASEAN Music Week, we will take a closer look at the display and influence of traditional Southeast Asian music on this platform. This section focuses on how Music Week is a unique platform for cultural exchange to showcase and promote the musical heritage of Southeast Asia, and the far-reaching impact of these events on deepening cultural understanding and promoting international cooperation.

##### **1) Music Week serves as a focal point for cultural exchange and innovation**

The ASEAN-China Music Week is not only a platform for music performances, but also a center for cultural exchange and innovation. Here, artists from different countries and cultural backgrounds come together to exchange each other's culture and history through music. This clash of cultures not only promotes artistic innovation, but also deepens cultural understanding and respect between countries.

As the focus of cultural exchange and innovation, the Music Week is also the original intention of the establishment of the China-ASEAN Music Culture Week

"That's the intention. It's because it's actually very simple, people who are engaged in creation always hope that many peers can communicate with each other and know each other's works. Actually, I have listened to a lot of works from different countries in the Chinese music festival, and I have also met many composers in the concert. We've just come back from the World Music Festival, and we've just performed in South Africa, which was unthinkable before."

## 2) Diverse displays of traditional music from Southeast Asia

During the Music Week, the traditional music of Southeast Asia is showcased in a variety of forms, from the performance of classic ethnic instruments to the fusion of traditional music and modern musical elements, each of which reflects the rich and far-reaching influence of Southeast Asian music culture. During the China-ASEAN Music Week, traditional music from Southeast Asia is presented in various forms. For example, the performance of certain ethnic instruments or traditional songs not only shows the beauty of the music itself, but also conveys the rich cultural stories and historical traditions behind it. These performances often incorporate modern elements, such as modern music techniques or art forms from other cultures, as a way to showcase the innovative and contemporary relevance of Southeast Asian music.

"It's like different races, different nationalities, different countries, and of course there may be some modern so-called cross-cultural music exchanges. For example, relying on the platform of China-ASEAN Music Week, many artists and performance groups will perform our songs, and then our students will sing their songs in their languages. That's it It's a very simple cross-cultural exchange. It's also a basic model, like the Symphony Orchestra in the Philippines, they come to us for concerts, and most of the works are provided by me. They performed one work by their own composer at a time, and I asked them to perform all the other works, which I asked them to perform. "

## 3) Contribution of Professor Zhong Juncheng

As one of the main planners of the Music Week, Professor Chung played a vital role in integrating diverse cultures and promoting the presentation of music from Southeast Asia. His efforts are not only reflected in the planning of music programs, but also in how to promote cultural exchange and understanding through the platform of Music Week.

Professor Zhong's dedication to the China-ASEAN Music Week and his contribution to cultural exchanges can also be seen from the return of the China-ASEAN Music Week to Professor Zhong Juncheng



"Many majors in our school are starting to do it now, what dance week, what art week, etc., and then Principal Cao will say that you can find a person like Zhong Juncheng in each major, It actually explains my role, I have been so for more than ten years. The school didn't pay me either, but do you think my return is big? Of course, my return is big. My bigness is not measured in terms of money. For example, in terms of my personal influence, this is far from being something that can be measured by money. I'm retired now, but I've been rehired, and the school still asked me to do the China-ASEAN Music Week, and I'm actually 70 years old. My works have also been performed all over the world, not only in China, but also in many parts of the world, such as the United States, France, not to mention Europe, America, and Southeast Asia. If it weren't for the China-ASEAN Music Week, I might not have been able to go to my work."

In the planning of the program, Professor Zhong Juncheng also played a decisive role:

"For our festival, because I'm the artistic director, basically the selection of works is up to me, and it's up to me to decide. The other leaders don't ask too much questions, and sometimes they make suggestions, but basically, I decide these things.

Actually, that's the matter of my own vision. Maybe that's the way it looks, because festivals all over the world are like that, and it's the artistic directors who decide these things. If everybody says it, then there's no way to do it.

One of my basic criteria is to take into account the characteristics of ASEAN. What is the special feature of ASEAN? Of course, I will choose the best performance team from ASEAN countries. Southeast Asian groups are a very large plate, especially for their traditional orchestras. That's one of the so-called features that we want to emphasize."

#### **4) Participation and exchange of international artists**

By inviting artists from all over the world to participate, the music week promotes exchange and cooperation between different cultures. This participation of international artists not only enriches the content of the music week, but also allows

the traditional music of Southeast Asia to be displayed and disseminated on a wider international stage.

"Actually, music festivals are like this, and so are music festivals around the world. That's a phenomenon, but in fact it's the way music culture spreads, grows, and survives, and I personally think it's an essential embodiment of an inner life."

#### **5) Impact on cultural exchange**

The ASEAN-China Music Week has an important impact on the promotion of cultural exchanges. By showcasing the diversity of traditional music in Southeast Asia, the festival not only raises participants' awareness of this musical tradition, but also lays a solid foundation for understanding and respect between different cultures.

"Especially music, the works of these so-called famous masters come here to collide and communicate, which invisibly allows all the music teachers and students in Guangxi, especially the Guangxi Academy of Arts, to open their horizons, and they will no longer be frogs at the bottom of the well. In fact, before we didn't have the China-ASEAN Music Week, we were quite like frogs at the bottom of the well, because we didn't know the situation outside at all, and some of the things we said and did were quite ridiculous when we think about it now, because we were frogs at the bottom of the well, so it was ridiculous. For example, when we see some works composed of modern compositional techniques, maybe in the early days, our teachers and students think that this is not a musical work, they seem to think that only works like Beethoven and Mozart are musical works. In fact, the musical works themselves are varied, that is, a hundred flowers bloom, a hundred schools of thought contend, this is art, this is music, so it is right, it cannot be limited by a certain mode and format."

Overall, the ASEAN-China Music Week has not only succeeded in becoming an important platform for the presentation of traditional music from Southeast Asia, but has also played an important role in promoting cross-cultural communication and understanding. Through a variety of performances and the participation of international artists, the music week has become a stage for cultural

collision and integration. Professor Chung's leadership and planning, as well as the enthusiastic participation of artists from all over the world, have jointly promoted the spread of traditional Southeast Asian music on the global stage, and deepened the world's understanding and respect for this precious musical heritage.

#### **2.4.1.4. The cross-cultural influence of Southeast Asian traditional music on the China-ASEAN music platform**

Following the general overview of the China-ASEAN Music Week in the previous section, this section will focus on the specific forms of traditional music from Southeast Asia on the platform. In the China-ASEAN Music Week, the display of traditional music from Southeast Asia is not only diverse and rich, but also reflects the spirit of cultural exchange and innovation. According to Professor Chung's interview and related research, the Music Week has become not only a gathering place for music performances, but also a focus for cultural exchange and innovation.

##### **1) Promote cultural understanding**

The ASEAN-China Music Week provides audiences with an opportunity to gain an in-depth understanding of the region's culture by showcasing the diversity of traditional music in Southeast Asia. This presentation is not limited to musical performances, but also includes an introduction to the cultural background, history and traditions of Southeast Asia, so that the audience can fully understand and appreciate these musical works. In addition, the festival also hosts activities such as workshops and lectures that allow the audience to interact more directly with the artists and deepen their understanding and respect for Southeast Asian culture.

"For example, our Chinese symphony scene keeps performing Beethoven and Mozart, these are all works of foreigners, right? Yes, then they also want to perform contemporary Chinese works, and they also want to perform contemporary music works from all over the world, this is an inevitable phenomenon, this phenomenon seems to be like this, what is its essence? It is equivalent to achieving a kind of sharing of a kind of music in the spirit of all mankind.

Yes, I personally think it's sharing, and this sharing is a kind of communication of the human spirit. It's fused in oneself as an individual spirit in it, an inevitable phenomenon and a result. Because it's very simple, it is impossible for the individual of every nation to listen to only one thing, right? It is precisely because a person mentally wants to get rid of the bottom of the well, then in his pursuit of music, it will naturally take on such a state."

### **2) Music Innovation and Development:**

The China-ASEAN Music Week combines traditional music from Southeast Asia with the musical styles of other countries and cultures, promoting the innovation and development of music. This fusion manifest itself on a variety of levels, including modern interpretations of traditional repertoire, the combination of traditional instruments and modern musical techniques, and the collaboration of artists from different cultural backgrounds. These attempts not only make traditional music more vivid and modern, but also provide new perspectives and inspirations for music creation and performance.

"For example, the way of cooperation at Professor Zhou's Music Week is that we perform traditional Southeast Asian music, they perform our things, and then the two sides will collide with something new on the spot. "

### **3) International cooperation and exchanges:**

As an international platform, the China-ASEAN Music Week has greatly promoted artistic cooperation and cultural exchanges between different countries. Music Week provides an opportunity for artists to collaborate and share ideas together, whether through joint performances, presentations or cultural exchange events. This kind of cooperation and exchange not only deepens the mutual understanding between the artists, but also promotes the audience's appreciation and respect for different cultures, and strengthens the bonds of international cultural friendship and cooperation.

"This is also the biggest feature of the China-ASEAN Music Week, it is a little different from other music festivals, music festivals in Beijing and Shanghai, and its difference is also here, and it is also the two most important aspects of cultural

development that we in Guangxi want to emphasize (ethnic and ASEAN). Because Guangxi is a backward region after all, if you want to fight with others, we will never be able to fight with others.

This year, there are more than 200 musicians from outside Guangxi, involving 20 countries, and almost 170 people from ASEAN countries come to participate in the festival. It's a kind of communication that is biased towards the level."

#### 4) The development of music disciplines in Guangxi

The holding of the China-ASEAN Music Week has played a vital role in the development of the music discipline in Guangxi, especially in the Guangxi Academy of Arts.

Professor Zhong Juncheng mentioned:

"Yes, very important propulsion. Because in the past, our school always said that art was stronger, and on the music side, the previous leaders all said that music was not good. In fact, what we call not good is that we don't communicate more with the outside world."

In addition, by inviting international artists to participate and communicate, Professor Chung further promoted the dissemination and recognition of Southeast Asian traditional music on the international stage. Through these efforts, the China-ASEAN Music Week has not only become an important stage to showcase the diversity of traditional music in Southeast Asia, but also deepened understanding and exchanges between different cultures. Overall, the ASEAN-China Music Week not only deepened people's understanding of traditional music in Southeast Asia, but also promoted understanding and respect between different cultures, demonstrating the powerful power of music as a medium for cross-cultural communication. As an international cultural exchange platform, the China-ASEAN Music Week has had a significant impact on the participants' global perception and cultural identity. By showcasing and appreciating traditional music from Southeast Asia, the event not only fosters an understanding of the region's music and culture, but also promotes cross-cultural communication. Music Week enables audiences from different cultural

backgrounds to understand and respect each other by providing a space to share music and culture. This experience not only enriched the participants' cultural perspectives, but also strengthened their awareness of the importance of multicultural coexistence. Through such activities, participants can experience and appreciate the beauty of different cultures more deeply, and promote the exchange and integration of global cultures.

#### **2.4.1.5. The prospect of Southeast Asian traditional music in the China-ASEAN music platform**

After a detailed analysis of the presentation and importance of traditional Southeast Asian music in the China-ASEAN Music Week, this section will focus on the future development of this music platform. As an important platform for cultural exchanges, the China-ASEAN Music Week provides a valuable opportunity for the international dissemination of traditional music from Southeast Asia. In today's increasingly globalized and culturally diverse world, the future development prospects of Southeast Asian traditional music on this platform are particularly noteworthy.

First of all, it is expected that in the future, the China-ASEAN Music Week will continue to expand its role as a key platform for the dissemination and exchange of traditional music in Southeast Asia. With the development of globalization, Southeast Asian traditional music is expected to gain wider recognition and influence on the Chinese and international stage. The week is likely to introduce more innovative elements, including the use of modern technology in music performances, such as the use of virtual reality and augmented reality to enhance the interactivity and immersion of performances. In addition, exploring new ways of cross-cultural collaboration, such as introducing traditional Southeast Asian music to global audiences through online platforms and social media, will also be an important direction for future development.

Professor Chung and other organizers will continue to emphasize the integration of Southeast Asian music with other musical traditions around the world as they move forward with the festival. This is not limited to the combination of musical styles and elements, but also includes in-depth collaborations in creation, performance, and education. At the same time, strengthening the cultivation and support of the

younger generation of musicians, especially encouraging young musicians to explore and innovate traditional music forms, will be the key to ensuring the inheritance and development of traditional music in Southeast Asia. Through these efforts, the festival is expected to become not only a stage for musical performances, but also an important academic and cultural forum for the study and promotion of traditional music in Southeast Asia.

In addition, the China-ASEAN Music Week will also be committed to promoting the protection, inheritance and innovation of music culture in Southeast Asia in the future. This includes systematic research and archival construction of traditional music, as well as exploring the new role and meaning of traditional music in contemporary society. Through the organization of seminars, workshops and exhibitions, the Music Week will become a multi-dimensional and multi-layered platform for exchange, showcasing the rich diversity of Southeast Asian music and providing inspiration and resources for musical innovation.

In the future, the ASEAN-China Music Week will continue to play an important role in promoting the dissemination, exchange and innovation of traditional music in Southeast Asia. With the deepening of globalization and cultural diversification, as well as the unremitting efforts of the organizers of the music week, the status and influence of traditional music in Southeast Asia on the international stage are expected to be further enhanced. Through this platform, Southeast Asian traditional music will continue to integrate into the tide of world music.

"I think this kind of influence is more from the phenomenon of cross-culture, from quantity to quality, a kind of progress. This thing has no diameter, it is an accumulation, and this accumulation is a change from the number to the quantity. Cross-cultural communication itself is a demand for human beings and the essence of the spirit of music, and it is also a transformation from quantity to quality. The key to this phenomenon is that it has no end, only you keep doing this thing, keep moving forward. It's the feeling of being on the road forever, and I think it's the feeling of being on the road forever. "



In conclusion, the China-ASEAN Music Week is not only an art event, but also a meaningful cultural exchange event. It showcases the rich diversity of traditional music in Southeast Asia and plays a key role in promoting and protecting these cultural heritages. Through this platform, Chinese and Southeast Asian music artists can learn from each other and exchange ideas, thereby promoting cross-cultural understanding and respect. The success of the China-ASEAN Music Week not only deepened the cultural ties between China and Southeast Asian countries, but also set an example for the promotion and protection of global cultural diversity.

#### **2.4.2 Performer's point of view**

Before turning to the perspective of the performers, with a particular focus on the experiences and insights of ASEAN Orchestra Director and Music Director Anant Narkkong, we have gained insight into the important role of ASEAN-China Music Week in promoting traditional music from Southeast Asia, promoting cultural exchanges, and music education. Now, we will focus on the performers' perspectives, especially through the eyes of Anant Narkkong, to further explore the significance and impact of the Music Week on artists' personal development, creative practice, and cross-cultural collaboration.

##### **2.4.2.1. Selection and introduction of the performer's perspective**

When studying the cross-cultural transmission of traditional music from Southeast Asia during the ASEAN-China Music Week, we must focus on the perspectives and experiences of the performers, as they play a crucial role in the transmission of music. Of particular interest is the experience and insights of Anant Narkkong, the head and music director of the ASEAN Orchestra. Since 2015, he has played a key role in the performance of the ASEAN-China Music Week, leading and coordinating artists from ASEAN countries to shape the initial concept of the 10 ASEAN Chamber Orchestras. It was also from that time that these artists from ASEAN countries began to form the initial framework of the 10-ASEAN Chamber Orchestra, centered on Thailand. They realized that music is a medium that can transcend language and national borders, and that it can give new meaning to people-to-people cooperation among ASEAN countries.

On December 8, 2023, at the recommendation of the author's assistant professor Surasak Jamnongsar, the author conducted an online interview with Professor Anant Narkkong on ZOOM. As shown in Figure 56.

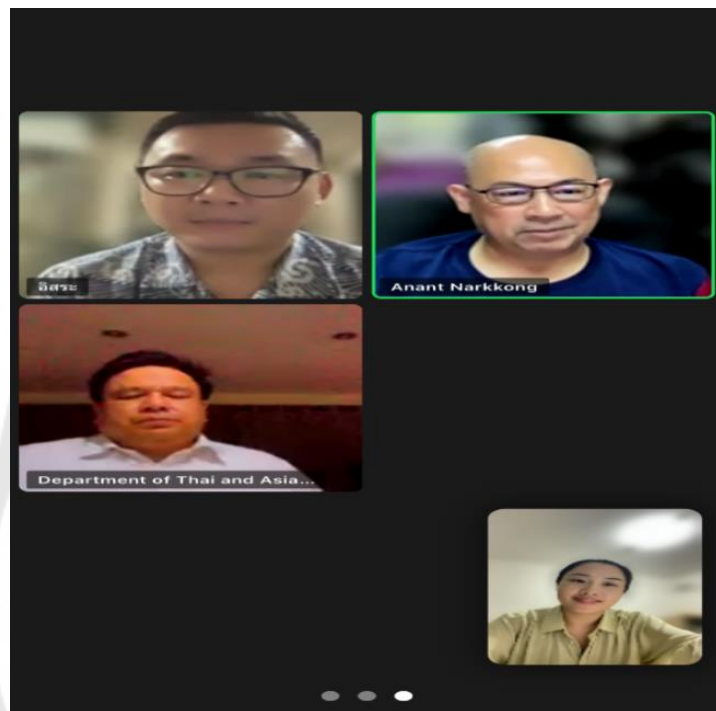


FIGURE 55 From right to left: Translator, Asst. Prof. Dr. Surasak Jamnongsarn, Professor Anant Narkkong, and Researcher

source Xiong Zi (2023)

Born in BANGKOK, In Thailand in 1965, ANANT NARKKONG was inspired by his family to have a passion for music and art during his childhood. He holds a Bachelor of Music degree from Chulalongkorn University and studied ethnomusicology at the School of Oriental and African Studies, University of London. He founded a fusion music group known for performing Thai classical and contemporary music. Professor ANANT NARKKONG's artistic interests range from improvisation, sound installations and theater productions to the creation of many theatrical works that

are highly regarded in contemporary Thai theater circles. Anant has also published numerous articles in the journal *Musicology-Cultural Anthropology* and serves as the Music Director of the ASEAN-China Youth Orchestra. His outstanding contributions led him to receive the Silpathorn Award from the Ministry of Culture of Thailand in 2019 in recognition of his outstanding contributions to the field of contemporary art in Thailand. Currently, he teaches ethnomusicology at the Department of Music, University of the Arts, Thailand.

#### **2.4.2.2 ANANT NARKKONG'S the starting point of a musical journey**

ANANT NARKKONG's musical journey can be traced back to his childhood family environment. Growing up in an artsy family, he was surrounded by music and art at an early age. This unique family background paved the way for his musical career, inspiring his love and exploration of music. While studying for a bachelor's degree in music at Chulalongkorn University, Anant was exposed to a deep knowledge of Thai traditional music and folk music. This period had a profound impact on his musical philosophy and creative approach. His studies not only gave him a deep understanding of the traditional roots of Thai music, but also inspired him to think about how to integrate these traditional elements with modern music.

##### **1) London Time and Ethnomusicology**

ANANT NARKKONG's musical pursuits did not stop in Thailand. He went to the School of Oriental and African Studies at the University of London to continue his studies in ethnomusicology. This decision injected an international element into his musical journey and broadened his horizons. His time in London gave him an in-depth study of different cultural music forms, including traditional music from Asia and Africa, which provided him with a wide range of creative possibilities for future music creation.

##### **2) Fusion of the charm of music**

Upon returning to Thailand, ANANT NARKKONG was determined to combine his knowledge of traditional Thai music and international musicology to create unique and captivating music. He has formed a fusion music group that performs with a blend of Thai classical and contemporary music elements to create a unique and

engaging musical experience. This fusion not only showcases the diversity of Thai music, but also sends an important message that music is a medium that transcends cultural boundaries and can be used to promote cultural exchange and understanding. Professor Anan's musical work has been widely acclaimed on the international stage, and his music group has not only earned a reputation in Thailand, but has also left a strong mark on music festivals and performances around the world. His music is considered to be a unique blend of cultures, combining tradition and modernity, showcasing the innovative power and charm of Thai music.

### **3) Versatile artists**

MUSICAL PERFORMANCE, ANANT NARKKONG IS ALSO A VERSATILE ARTIST. His artistic interests are not limited to music, but also include improvisation, sound installations, and theatrical productions. This diversity of creations is a testament to his creativity and deep understanding of art. His theatrical work is well-known in the contemporary Thai theatre scene, and through theatrical representation, he explores a variety of social and cultural issues. His works are often loved by audiences because they are thought-provoking and at the same time full of artistry and innovation. Anan's versatility has made him an outstanding representative of Thailand's cultural scene, not only for his musical excellence, but also for great success in theater and other art forms.

### **4) Music scholar and educator**

In addition to performing and composing, ANANT NARKKONG also has extensive experience in the field of musicology. He has contributed to the field of music studies by publishing several articles in the journal *Musicology-Cultural Anthropology* that delve into the connection between music and culture. In addition, he serves as the Music Director of the China-ASEAN Youth Orchestra, a position that enables him to pass on his musical knowledge to the next generation of musicians. His educational work helps to develop the skills of young musicians and to pass on the essence of traditional Southeast Asian music. His dedication to music education shows that he is not only an outstanding performer and creator, but also a talented educator who is committed to the transmission and development of music.

### 5) Silpathorn Award of the award

In 2019, ANANT NARKKONG received the Silpathorn Award from the Ministry of Culture of Thailand for his outstanding contribution to the field of contemporary art in Thailand. This award is one of the highest honors in the field of Thai culture and is given to individuals who have made outstanding contributions to Thai culture. This award is a recognition of Anant's continuous pursuit of excellence in his musical career over the years, as well as his cherishing and contribution to Thai culture. The Silpathorn Award is not only an honor for Anant personally, but also represents the status and prestige of Thai music on the international stage. The award recognizes Anam Nakhon as an outstanding representative of Thai culture and encourages the younger generation to continue to explore, pass on and innovate traditional Thai music.

ANANT NARKKONG is one of the leading figures in the Southeast Asian music scene. His music career is full of rich experience and achievements. Through his perspective, we are able to explore more deeply the role and influence of traditional Southeast Asian music in cross-cultural communication. Let's take a closer look at Anant Narkkong's musical journey and his contribution to the ASEAN-China Music Week. As shown in Figure 57.



FIGURE 56 ANANT NARKKONG and Hou Daohui, Dean of School of Music, Guangxi University of Arts

Source " From the official website of the School of Music of Guangxi University of the Arts [ 2017 China - ASEAN Music Week] The " Friendship Beyond Borders " special concert by the Ten ASEAN Chamber Orchestras was performed at the Performance Center of Guangxi University of the Arts\_Event Updates\_ China - ASEAN Music Week\_School of Music, Guangxi University of the Arts ( gxau.edu.cn ) "

in 2019, at the end of the day, the students in the audience were all involved in our music and danced with us. 3) Promote Southeast Asian traditional music:

ANANT NARKKONG's performance is not only a presentation of art, but also the promotion and inheritance of Southeast Asian traditional music culture. Through his music, audiences are able to learn about the rich and colourful musical traditions of Southeast Asia. He skillfully incorporated elements of Southeast Asian music into his performances, showcasing the diversity of the region's musical culture. Audiences can hear musical elements from Thailand, Indonesia, Malaysia and more in one performance, and this comprehensive performance brings the audience a musical



journey that allows them to understand the essence of Southeast Asian culture more deeply. Anant's performance helps to raise public awareness of traditional music in Southeast Asia, and enhance their appreciation and understanding of this musical tradition.

ANANT NARKKONG mentioned:

"Another example, also in 2017, the music week performed 13 songs from ASEAN countries, one of which was that I asked the students of Guangxi University of the Arts to sing a traditional Thai song, a song in praise of the king, which I think can also help Chinese students better understand the history of Thailand or Thai culture. The composer of this song is the king who has died, the ninth Rama, and the ninth king is Bhumi Baladuud. Singing this song allows Chinese students to learn more about Thai culture, although the language is very simple, but it also has a strong Thai sound."

**4) The role of the music week as a platform for cross-cultural communication:**

ANANT NARKKONG reflects on the importance of ASEAN Music Week as a cross-cultural exchange platform. Music Week is not only a musical event, but also a medium for cultural exchange.

"In fact, in 2014, I came to Guangxi for the first time and conducted a series of collections, and in the following time, I fused the traditional music of Guangxi with the music of Thailand, and by 2015, I had performed the fusion music."

On this platform, artists from different cultural backgrounds can come together and share their music and culture. Anant's music serves as a bridge between different cultures and audiences, promoting cultural understanding and exchange.

"Since 2017, I have played a role as a leader, coordinator and coordinator of the China-ASEAN Music Week, which is to coordinate the performers from these ASEAN countries."



This music week provides an international stage for traditional Southeast Asian music to go global, and also provides an opportunity for Chinese and foreign audiences to better understand and appreciate Southeast Asian music culture.

Overall, Anam Nakhon's performance at the China-ASEAN Music Week is a unique musical journey that blends traditional and modern, Eastern and Western musical elements to showcase the diversity and innovation of Southeast Asian music. Through his performances, the audience can deeply experience the unique charm of traditional music in Southeast Asia, and at the same time, witness the mutual influence and innovation between different cultures. Anant's music is not only an artistic expression, but also a medium for cultural transmission, through which he builds bridges between different cultures and promotes cultural exchange and understanding. Therefore, his performances are of great significance in promoting the recognition and appreciation of traditional music in Southeast Asia on a wider scale.

On the stage of China-ASEAN Music Week, Anant Narkkong used music to build a bridge between different cultures, so that the beauty of music transcends national boundaries and conveys the emotions and values of culture.

#### **2.4.2.3 ANANT NARKKONG considers the impact of ASEAN Music Week on Southeast Asian traditional music**

ANANT NARKKONG is an important performer at the ASEAN-China-ASEAN Music Week, and his musical and cultural perspective reflects the positive impact of the festival on Southeast Asian traditional music. This section will explore ANANT NARKKONG's views on the impact of Music Week on the traditional music scene in Southeast Asia, including cultural recognition and preservation, opportunities for cross-cultural collaboration, and education and influence on the public, especially the younger generation.

##### **1) Cultural Identity and Protection:**

ANANT NARKKONG highlights the key role of ASEAN Music Week in preserving and enhancing the cultural identity of Southeast Asia's traditional music. He believes that the Music Week provides an international platform for the traditional music forms of Southeast Asian countries to be showcased, so that these

musical heritages are more widely recognized and respected. Traditional music is often a symbol of a culture and one of the cultural heritages of a country or region. Through the performances of the Music Week, this traditional music is not only showcased on the international stage, but also enjoyed by more people around the world. This helps to boost confidence and self-esteem in Southeast Asian countries in their own cultures, while also promoting the preservation and preservation of these traditional art forms. Anam Nakhon's musical performance is itself a modern interpretation of traditional Thai music, and he conveys the harmonious coexistence of tradition and modernity through music, providing strong support for the development of traditional music in Southeast Asia.

## **2) Opportunities for cross-cultural cooperation**

ANANT NARKKONG knows that ASEAN Asian Music Week is not only a music event, but also an important platform to promote cross-cultural cooperation and understanding. He believes that the Music Week is a unique opportunity for artists to network, collaborate and share ideas. Through his musical performances, the audience can experience first-hand the fusion and innovation of Southeast Asian music and other cultural styles, which not only enriches the expression of Southeast Asian music, but also brings new artistic experiences to global audiences. Through his own practice, Anant Narkkong shows how the platform of Music Week can promote dialogue and cooperation between different cultures, break through cultural barriers, and jointly create new musical values and meanings. His music serves as a medium of cultural exchange, connecting people from different cultural backgrounds, emphasizing the borderless nature of music, while also promoting the exchange and integration of global cultures. Through this cross-cultural collaboration, traditional music in Southeast Asia can interact with and enrich other cultural forms, opening up new possibilities for music creation and performance.

## **3). Public influence and education**

ANANT NARKKONG believes that ASEAN Music Week has a profound impact and education on the public, especially the younger generation. This music week provides young people with the opportunity to directly engage with and

learn about the traditional music and culture of Southeast Asia, which is essential for shaping their cultural perception and identity. Through the Music Week, the younger generation can gain an in-depth understanding of traditional music, musical instruments, dances and other art forms from Southeast Asian countries, and strengthen their pride in their local culture. At the same time, they also have the opportunity to learn about music and culture from around the world, which stimulates curiosity and interest in other cultures, Xi learning.

"After I participated in the China-ASEAN Music Week, I also brought 31 traditional musical instruments from Thailand and donated them to the Guangxi Museum of Nationalities. This is also a very novel way of communication, not just a simple exchange of music between schools or artists, or even to interact with the audience, and then bring traditional Thai folk music to Guangxi, so that the audience in Nanning can feel what traditional Thai folk music is like more closely, and look at Thai traditional musical instruments."

ANANT NARKKONG sees Music Week as an educational tool to develop young people's understanding and respect for the arts and multiculturalism through music education and cultural exchange. His musical performances and involvement, especially for young audiences, highlight the important role of art in cross-cultural education.

"Guangxi University of the Arts offers a scholarship opportunity for students from the 10 ASEAN countries to apply for a master's degree. I knew a student from Myanmar who got this opportunity, and I told him that he should study Xi seriously, learn Xi the culture of their country, and also study the music culture of Guangxi Xi."

The cultural education that comes with this music week helps to break down prejudices and misunderstandings, promoting inclusivity and diversity in global cultures. Through the Music Week, the younger generation will not only be able to appreciate the musical expressions of different cultures, but also be able to understand

the cultural background and values behind this music, which is of great significance for building a more harmonious international community.

In conclusion, ANANT NARKKONG's perspective and experience provide us with the opportunity to gain an in-depth understanding of how ASEAN Music Week has influenced and shaped traditional music in Southeast Asia. By promoting cultural identity and preservation, opportunities for cross-cultural collaboration, and educating and influencing the public, especially the younger generation, the week not only enriches the expression of traditional music in Southeast Asia, but also promotes the exchange and integration of global cultures. Anant Narkkong's music and views are not only the performance of music, but also the transmission of culture, and he used music to build a bridge between different cultures at the Music Week, so that the beauty of music transcends borders and transmits culture Emotions and values. On the stage of the Music Week, Anant Narkkong showcased the diversity and beauty of culture with music, and also contributed greatly to the inheritance and development of traditional music in Southeast Asia.

#### **2.4.2.4 ANANT NARKKONG's outlook on China-ASEAN Music Week**

ANANT NARKKONG's perspective looks not only at Music Week's real-world impact, but also its future potential and direction. In his view, the China-ASEAN Music Week, as a platform for cultural exchange, has great prospects for development, and the following is his outlook for the future of the Music Week:

##### **1) Strengthen cultural exchanges**

Anant Narkkong believes that one of the important tasks of the ASEAN Music Week in the future is to further strengthen cultural exchanges. This includes not only musical exchange, but also a deep level of cultural understanding and respect.

"You look at this video, this girl is playing the erhu, which is a very traditional instrument in China, but the composer of this piece is an American, but he has experience in Malaysia and Indonesia. He had also had the opportunity to go to Guangxi for exchanges before, so he wanted to try to use traditional Chinese instruments and then study what a piece of music from different countries looks like."

Music Week can continue to provide a platform for artists and audiences from different countries and cultural backgrounds to learn Xi and share with each other. Through in-depth cultural exchanges, people can better understand the cultural traditions, values, and lifestyles of other countries and regions, thereby promoting cultural diversity and inclusion around the world. Music Week can be a bridge to promote cultural exchange and dialogue, help reduce cultural barriers and misunderstandings, and build a more harmonious international community.

### **2). Deepening of music education**

ANANT NARKKONG highlights the potential of Music Week in music education. In the future, Music Week can further deepen its educational component and provide more educational opportunities about traditional music and culture in Southeast Asia. This can include music workshops, master classes, academic lectures, etc., so that young musicians and audiences can understand and learn more comprehensively about the musical traditions Xi of different countries. ANANT NARKKONG believes that through music education, more cross-cultural musicians and music lovers can be cultivated and their understanding and respect for art and culture can be enhanced. This helps to promote the inheritance and development of traditional music in Southeast Asia and creates more possibilities for the future of music.

### **3). Innovation in Artistic Collaboration:**

ANANT NARKKONG is confident in the future artistic cooperation of China-ASEAN Music Week. He believes that future music weeks could focus more on the integration of cross-cultural projects and ideas. Artists can further explore new ways to collaborate, combining different musical styles and art forms to create more unique and internationally influential works. This innovative collaboration can not only involve music, but also cover other artistic fields such as multimedia, dance, theater, etc. and expand the boundaries of culture and art. Anant Narkkong believes that such a collaboration will spark innovation in the art world, promote the development of cross-cultural arts, and inject new vitality and charm into the music week.

To sum up, Anant Narrkong is full of confidence in the prospects of China-ASEAN Music Week. He sees the potential of this platform in cultural exchanges, music education and artistic cooperation. Future music weeks can continue to present a variety of musical performances to global audiences, while also playing a greater role in deepening cultural exchanges, promoting music education and encouraging artistic innovation. As an important musician and cultural communicator, Anam Nakhon's views and experiences will provide useful inspiration for the future development of the music week, so that it will continue to play an important role in global cultural exchange. Through music, the ASEAN-China Music Week will continue to serve as a bridge connecting different cultures, conveying a message of peace, understanding and friendship, and bringing more cultural exchanges and sharing to the world.

#### **2.4.2.5 Summary**

In conclusion, ANANT NARKKONG's experience and perspective at China-ASEAN Music Week highlights the important role of music in cross-cultural exchange and the importance of music festivals as a platform to promote cultural awareness and understanding. His participation not only enriches the content of the music week, but also injects new vitality into the inheritance and development of traditional music in Southeast Asia, and also provides useful inspiration for the future development of the music week. Through music, the ASEAN-China Music Week will continue to serve as a bridge connecting different cultures, conveying a message of peace, understanding and friendship, and bringing more cultural exchanges and sharing to the world.

#### **2.4.3 Viewer's perspective**

After exploring the multicultural influences and artistic values of the China-ASEAN Music Week, we turned our attention to the audience's perspective. This section explores how audiences perceive Music Week and how they experience and feel the traditional music of Southeast Asia. By analyzing audience feelings and feedback, we were able to gain a deeper understanding of the role of Music Week in



promoting cultural exchange and music education, as well as its impact on audiences from diverse backgrounds.

#### **2.4.3.1. Audience perspective selection**

The audience's perception of the China-ASEAN Music Week covered many aspects, such as the source of the music week's cognition, the identity of the participants, the promotion of new music styles, and the experience of cross-cultural communication. They learned about the Music Week from different channels, some through school activities, and some through online promotions such as WeChat official accounts. The audience included music educators, students, and music lovers who gained an in-depth understanding of Southeast Asian music culture and an awareness of the diversity of music by watching the program or participating in the event. In addition, the audience generally felt that the music week promoted the development of new musical styles and that there was a clear cross-cultural exchange at the event. Satisfaction with the week was generally high, with many viewers expressing a willingness to recommend it to friends or family for the role of the week in promoting cultural exchange and music education.

##### **1) Audience diversity:**

The diversity of the audience is a distinctive feature of the China-ASEAN Music Week. These audiences come from a variety of backgrounds, including music educators, school students, and general listeners with a strong interest in music. They learned about the music week through various channels, such as school-organized events, social media promotion, etc., which reflected the wide influence and appeal of the music week among different groups.

##### **2) Recognition and appreciation of music culture:**

These audiences have gained a deeper understanding of Southeast Asian music and culture through participating in the activities of China-ASEAN Music Week. Through live experiences, introductions and interactions with artists, they gradually build an understanding and appreciation of traditional music from Southeast Asia. This direct cultural exposure and experience helps audiences



experience the unique charm of Southeast Asian music more fully, while raising awareness of the diversity of music.

### 3) Promoting awareness of new music styles:

The audience believes that the China-ASEAN Music Week is promoting new music The musical style, especially the combination of traditional Southeast Asian music with modern musical elements, has played an important role. This innovation in musical style not only enriches the artistic content of the music week, but also brings a new auditory experience to the audience and broadens their understanding of musical diversity.

### 4) Cross-Cultural Exchange Experience:

Music Week provides a significant cross-cultural exchange experience for the audience. During the event, the audience will not only enjoy a diverse range of musical performances, but also have the opportunity to learn about artistic concepts and creative processes from different cultural backgrounds. This cultural interaction and exchange deepens the audience's understanding and respect for different cultures, and promotes intercultural dialogue and connection.

The author conducted online interviews with 16 viewers at different times.



FIGURE 57 Screenshots of online interviews with viewers

Source Xiong Zi's WeChat

#### 2.4.3.2 The audience thinks that the influence of China-ASEAN Music Week on traditional music in Southeast Asia

##### 1). Enhancement of cultural identity:

Audiences generally believe that the music week not only provides an opportunity to enjoy traditional music from Southeast Asia, but more importantly, it enhances their awareness and identification with this musical culture. Through the activities of the Music Week, the audience has a deeper understanding of the musical style, historical background and cultural connotation of Southeast Asia, which goes beyond simple appreciation and translates into recognition and respect for Southeast Asian culture. This strengthening of cultural identity is of great significance for the promotion and preservation of musical traditions in Southeast Asia.

##### 2). Experience the diversity of art

The audience experienced the artistic richness of the music week. They appreciated the combination of traditional music with elements of modern music, as well as the fusion of Southeast Asian music with other cultural styles. This artistic diversity not only showcases the unique charm of Southeast Asian music, but also brings a new artistic experience to the audience, broadening their understanding of musical and cultural diversity.

##### 3). The role of music education

The audience generally agrees that Music Week plays an important role in the field of music education. Especially for the younger generation, Music Week provides an opportunity to be exposed to and learn Xi traditional music of Southeast Asia, thus helping them to build an understanding and appreciation of this musical heritage. This has a positive impact on cultivating young people's interest in music and cultural awareness, as well as promoting Southeast Asian music culture.

#### 2.4.3.3. The audience's outlook for the China-ASEAN Music Week

When the audience was asked about their vision for the China-ASEAN Music Week, they put forward a series of insightful expectations and suggestions to further enrich and develop this music platform. Here's what audiences have to say about the China-ASEAN Music Week:

**1) More educational events and workshops:**

Audiences want to see more music education events and workshops, especially for young people. They believe that through music workshops and lectures, they can deepen their understanding of traditional music in Southeast Asia and provide opportunities for learning and Xi interaction.

**2) Diverse music styles:**

The audience hopes that the China-ASEAN Music Week will showcase more diverse music styles and performance forms. They believe that this will appeal to a wider audience, while also helping to spread the diversity of Southeast Asian musical cultures.

**3) International collaborations:**

Audiences expect to see more international collaborations, including collaborations with other Asian countries and international music groups. This will help build the ASEAN-China Music Week into a music platform with a more international influence.

**4) Digital Experience:**

Audiences believe that the Music Week experience can be brought to a wider audience through digital media and online platforms, especially those who are unable to attend in person. This will expand the reach of Music Week and enable more people to participate.

**5) Cultural exchange and understanding:**

The audience hopes that the ASEAN-China Music Week will continue to promote cultural exchange and cross-cultural understanding. They believe that this will help improve international relations, reduce cultural misunderstandings, and promote peace and friendship.

**6) More support and resources:**

Audiences expect more support and resources from governments and institutions to ensure the continued development of the music week. This includes support in terms of financial support, venue offerings, invitations to artists, and more.

In conclusion, the audience has high hopes for the China-ASEAN Music Week, hoping that this music platform will continue to grow and develop, bring music and cultural enjoyment to more people, and promote the inheritance and promotion of traditional music in Southeast Asia. They believe that through unremitting efforts and improvements, the ASEAN-China Music Week will continue to play an important role on the international stage and become a bridge for cultural exchanges and a representative of cultural diversity.

#### Summary

The audience's perspective plays an important role in the China-ASEAN Music Week, through which a diverse audience group can gain an in-depth understanding of Southeast Asian music culture, experience musical diversity, and identify with and respect Southeast Asian traditional music. They expect the week to continue to evolve with more educational activities, diverse musical styles, international collaborations, digital experiences, cultural exchange and more support to become a bridge for cultural exchange and a representative of cultural diversity.

## CHAPTER 5

### CONCLUSION AND DISCUSSION

#### 5.1 Background of the One Belt and One Road in the cross - cultural dialog aspect .

##### Background of the Belt and Road Initiative—Generation of Meaning

In 2013, President Xi Jinping proposed an initiative for foreign exchanges and cooperation. Since the "Belt and Road" International Cooperation Summit Forum was successfully held in Beijing, China's diplomatic plan of "political mutual trust, economic integration, and cultural inclusion" has gained global resonance. China-ASEAN It is against this background that the Music Week activities have matured and grown day by day. They have long been committed to promoting the exchange and development of national music between China and ASEAN countries, and using music as an effective carrier for the integration of domestic culture and international culture.

The "Five Connects" in the strategic development framework of the " One Belt and One Road " include policy communication, facility connectivity, unimpeded trade, financial integration and people-to-people connectivity. Among them, "people-to-people connectivity" has the most direct impact on the development of China-ASEAN Music Week. President Xi said in the "One Belt and One Road " The "One Belt, One Road" initiative puts forward the idea of "people-to-people exchanges and cooperation " in terms of people-to-people exchanges and cooperation in education, culture, science and technology, tourism, etc., to build a profound public opinion foundation and social foundation for the construction of the "Belt and Road". Among them, exchanges and cooperation in culture and education are an important manifestation of China's influence. Only through a series of cultural and educational platforms that truly connect and function can we create a public atmosphere and a humanistic environment that is conducive to the construction of the "Belt and Road", and then Realize the interaction between culture, politics and economy. The "people-to-people connectivity" of the "the Belt and Road" strategy requires communication and cultural platforms like China-ASEAN Music Week to play a more important role from a macro perspective and assume the mission of spreading Chinese culture and

connecting the world. This also requires that various "people-to-people connections" activities need to focus on audience groups of different classes and age groups, and truly play the role of the field and communication node platform.

When we want to explore the cognitive value of cross-cultural communication of Southeast Asian traditional music in China-ASEAN Music Week, we need to consider the context of the Belt and Road Initiative to understand the generation of cognitive value in this context. The Belt and Road Initiative aims to promote cooperation and common development among countries in Asia, Europe and Africa. In this context, ASEAN Music Week plays an important role as a cultural exchange platform and is of far-reaching significance.

The Belt and Road Initiative emphasizes cultural exchanges and people-to-people cooperation, focusing not only on economic development but also on cultural communication. In this context, ASEAN Music Week has become a strategic cultural event that helps promote cultural interaction between different countries and regions. This event provides an opportunity for Southeast Asian traditional music to transcend geographical boundaries and reach a wider international stage.

The meaning of ASEAN Music Week in the context of the Belt and Road Initiative is reflected in many aspects:

- 1) Cultural exchanges and cooperation: The Belt and Road Initiative encourages cultural mutual learning and exchanges between countries. As one of the carriers of cultural exchanges, ASEAN Music Week enables people from different cultural backgrounds to better understand and appreciate Southeast Asian traditional music through the universal language of music. This helps to break down cultural barriers and promote the spread of cultural diversity. China-ASEAN Music Week is one of the three international music exchange platforms initiated by art universities in China. The location and geographical advantage of China-ASEAN Music Week lies in national music, further bringing together the major national music of China and ASEAN countries. Display and promotion have become an important platform for the dissemination of Chinese and Southeast Asian ethnic music to the world. By carrying the mission of

protecting and innovatively developing national music, it embodies the concept of "inclusiveness, commonality, and win-win development" and further conforms to the concepts and requirements of the "the Belt and Road" strategy.

2) Cross-cultural cooperation: The Belt and Road Initiative emphasizes international cooperation, and ASEAN Music Week reflects this concept. Artists and audiences from various cultural backgrounds come together to create and experience music. This cross-cultural cooperation deepens connections between countries and promotes artistic innovation.

The "China-ASEAN (Nanning) Music Week" adheres to this development model, which is the need for its own development and the trend of world development. The music week is led by the Art Festival of China and ASEAN countries. They have different cultural backgrounds, different living environments, and different artistic styles, and they perform their own works together in Nanning, Guangxi. This trend in music creation brings music scholars from around the world together for a cross-cultural event. In every music performance, it will stimulate the collision of ideas, artistic thinking and cultural exchanges between Chinese and foreign artists. Many works can be said to be cross-border fusion creations, which allows the participating musicians to draw nutrients from diverse cultures and expand their musical horizons by describing, interpreting, and reinterpreting different music cultures. Among the hundreds of musical works performed during the music week, there are countless such cross-border fusion national music works, which have played an important role in the development and exchange of music in China and Southeast Asia.

3) Cultural identity: Within the framework of the Belt and Road Initiative, ASEAN Music Week helps strengthen the identity of Southeast Asian traditional music. Not only Southeast Asian countries, but also the wider international community have a deeper understanding and recognition of this music culture. This helps preserve and pass on traditional Southeast Asian music.

In ASEAN Music Week, the generation of these meanings is not only reflected by the organizers and performers, but the audience also plays an important



role. By participating in the music week, they deeply experienced the importance of cultural exchanges and the cognitive value of cross-cultural communication under the Belt and Road Initiative. Therefore, ASEAN Music Week, as part of the Belt and Road Initiative, is of great significance and provides a powerful platform for the cross-cultural spread of Southeast Asian traditional music.

## **5.2 Sorting out the traditional music performances of Southeast Asia in the ASEAN Music Week - carrier of meaning**

As a cultural event in the context of the Belt and Road Initiative, ASEAN Music Week is not only a generator of meaning, but also a carrier of meaning. It carries the cognitive value of cross-cultural communication and embodies far-reaching significance in many aspects, which have already been discussed in detail in the previous article. The role of ASEAN Music Week as a carrier of meaning is further explored below:

### **1) Promote cross-cultural exchanges:**

ASEAN Music Week provides a platform for musicians and audiences from different cultural backgrounds to come together to create and appreciate music. This cross-cultural exchange is an important manifestation of meaning and makes cultural interaction between countries possible. The audience better understood the connotation of Southeast Asian traditional music through the language of music, while the musicians integrated different cultural elements in joint creation and promoted artistic innovation.

### **2) Promote Southeast Asian traditional music:**

As a carrier of meaning, ASEAN Music Week promotes and disseminates Southeast Asian traditional music on the international stage. The audience has a deeper understanding and recognition of Southeast Asian music culture through the music week, which helps protect and inherit traditional music. Music Week activities present Southeast Asian traditional music to audiences around the world, making it widely available.

### 3) Enhance cultural identity:

ASEAN Music Week strengthens the audience's sense of identity with Southeast Asian music culture. The audience is not only a passive appreciator, but also a participant and experienter. By personally participating in the music week activities, they deeply experienced the charm of Southeast Asian music. This improvement in cultural identity is of great significance to the promotion and protection of Southeast Asian traditional music.

### 4) Promote music education:

ASEAN Music Week plays an active role in the field of music education, especially inspiring for the younger generation. Audiences have the opportunity to engage with and learn about traditional Southeast Asian music, thereby building an understanding and appreciation of this musical heritage. Music Week's educational activities and workshops provide young people with opportunities to learn and interact, cultivating their musical interests and cultural awareness.

To sum up, ASEAN Music Week, as a cultural event in the context of the Belt and Road Initiative, not only generates cognitive value in the Belt and Road Initiative, but also serves as a carrier of meaning in practice. It promotes cross-cultural exchanges, spreads Southeast Asian traditional music, enhances cultural identity and promotes music education, profoundly reflecting its important role and far-reaching significance in cross-cultural communication.

## **5.3 Perceptions of cross-cultural communication of Southeast Asian traditional music during the China-ASEAN Music Week**

In China-ASEAN Music Week, the cooperation between organizers, performers and audiences together forms the core of this music event. They each play an important role and convey important messages of cultural exchange and multiculturalism through collaboration and interaction. Here are the key roles organizers play in Music Week and the cultural messages they convey:

### 1) Role of the organizer:

The organizer plays a vital role in China-ASEAN Music Week. They are the organizers and planners of this music event, responsible for coordinating various activities, invitations of musicians and arrangements for venues. The organizers conveyed the message of cultural exchange and multiculturalism in the following ways:

**Organize Music Week activities:** The most basic task of the organizer is to organize various activities of Music Week, including music performances, lectures, workshops, etc. Through carefully planned activities, they provide audiences with the opportunity to understand and appreciate Southeast Asian traditional music.

**Promote cultural exchange:** The organizer promotes through various channels in the early stage of the music week to convey the importance of cultural exchange and multiculturalism to the public. This includes media, social media, school cooperation and other methods to increase the visibility and attraction of Music Week.

**Provide resources and support:** The organizer provides financial support, venue provision, artist invitation and other resources and support for the music week. These resources are vital to the smooth running of Music Week and artist participation.

The efforts of the organizers have promoted the inheritance, protection and innovation of Southeast Asian traditional music. Through music week, they provide a solid foundation and platform for the cross-cultural communication of music culture.

### 2) Performer 's role:

Performers are the main implementers of music communication in China-ASEAN Music Week. They convey cultural and artistic information to the audience through musical performances. Here are their key roles in Music Week:

**Actual communicators of music:** Performers are the creators and performers of musical works who convey the beauty of Southeast Asian traditional music to the audience through musical performances. Their performance is not just a concert, but also a transmission of culture and art.

**Innovation and fusion:** Performers skillfully combine Southeast Asian traditional music elements with modern music styles to present the diversity and

innovation of music. Their musical works not only have traditional cultural characteristics, but also contain elements of modern music, allowing the audience to experience the multi-layered and rich nature of music.

Communicators of cultural identity: Performers emphasized the values of cultural identity, cultural diversity and peace through musical communication. Their musical works reflect the charm of Southeast Asian traditional music and emphasize the commonalities and mutual respect between different cultures.

The performers' musical works are disseminated through music, profoundly affecting the audience and promoting cross-cultural communication and understanding.

### **3) The role of the audience:**

The audience is an integral part of China-ASEAN Music Week. They come from different cultural backgrounds and have an in-depth understanding of Southeast Asian traditional music and culture through the music week. Here are their key roles in Music Week:

Cognition and appreciation of music culture: By participating in the activities of the music week, the audience has established their knowledge and appreciation of Southeast Asian traditional music. Through on-site experience, artist introductions and interactions, they gradually understood the history, cultural connotation and uniqueness of Southeast Asian music.

The role of music education: Music Week provides opportunities for music education to the audience, especially the younger generation. They are able to study and learn about traditional Southeast Asian music in depth, thereby developing an understanding and appreciation of this musical heritage. This helps develop young people's musical interests and cultural awareness.

Enhancement of cultural identity: Audiences generally believe that the music week not only provides an opportunity to appreciate Southeast Asian traditional music, but more importantly, it enhances their identification with this music culture. Through the activities of the Music Week, the audience has a deeper understanding of

Southeast Asian music styles, historical background and cultural connotations. This understanding goes beyond simple appreciation and transforms into recognition and respect for Southeast Asian culture.

Through the music week, the audience experienced the enhancement of cultural identity, the experience of artistic diversity and the interaction of cross-cultural exchanges, which made an important contribution to the promotion of cultural exchanges and understanding.

Organizers, performers and audiences, they together form the core of Music Week. Through their collaboration and efforts, they convey the cognitive value of music culture and promote cultural inclusion and diversity. In the future, continued efforts to strengthen music education, diversified music styles, international cooperation and digital experience will further enrich and develop the cognitive value of China-ASEAN Music Week.

Overall, China-ASEAN Music Week provides an important platform for the spread of Southeast Asian traditional music on the international stage, while also promoting cultural exchanges, music education and artistic innovation. The three core participants, organizers, performers and audiences, together form the core of the meaning communication of Music Week. Through collaboration and interaction, important messages of cultural exchange and multiculturalism are conveyed. This music event not only enriches the expression of traditional Southeast Asian music, but also promotes the exchange and integration of global cultures. Through music, China-ASEAN Music Week has become a bridge connecting different cultures, conveying the message of peace, understanding and friendship, and bringing more cultural exchanges and sharing to the world.

#### 5.4 Conclusion

When we review the importance of cultural exchanges and mutual learning in building a community with a shared future for mankind and promoting the development of the Belt and Road Initiative, we have to emphasize its profound impact and potential. Throughout this article, we have discussed in detail the China-ASEAN Music Week as a prominent cultural exchange platform, its cognitive value in cross-cultural

communication, and its positive impact on the protection and inheritance of cultural diversity and traditional culture. Now, let's take a closer look at various aspects of cultural exchange.

#### **1). Cultural exchange and understanding and tolerance of cultural differences**

Cultural exchange and understanding and tolerance of cultural differences have always been important issues, especially in today's context of globalization. Cultural differences are the cornerstone of the world's diversity, and each country and region has its own unique cultural traditions, values and habits. These cultural differences both enrich the world and can also lead to misunderstandings and conflicts. Therefore, cultural exchange is considered an important way to promote people's understanding and tolerance of cultural differences.

As a representative cultural exchange platform, China-ASEAN Music Week provides an ideal opportunity for people from different cultural backgrounds to better understand and appreciate Southeast Asian traditional music. The universal language of music can transcend language barriers and touch people's hearts, allowing them to share wonderful musical experiences. On the stage of Music Week, the audience can personally experience the uniqueness of Southeast Asian traditional music. This experience helps break down cultural barriers and eliminate prejudice and stereotypes.

In addition to music, art and other cultural forms can also become media for cultural exchanges. Through the exhibition of music and art works and the reprinting of musical works, people can have a deeper understanding of the connotations and values of different cultures. This understanding helps foster open and inclusive cultural attitudes, making people more able to accept and respect the diversity of other cultures.

However, although the importance of cultural exchange is undeniable, we must also realize that cultural exchange is not always smooth and successful. Sometimes, cultural differences can lead to misunderstandings and conflicts. This misunderstanding may be due to a lack of deep understanding of other cultures,

leading to biases or stereotypes about them. In order to solve this problem, we need to strengthen education and training in cultural exchanges.

Education is key to fostering cultural understanding and inclusion. Schools and educational institutions can incorporate intercultural education into the curriculum to give students the opportunity to learn and explore the history, art and values of different cultures. In addition, cross-cultural training can also be promoted in workplaces and social organizations to help adults better cope with cultural differences and improve their cultural sensitivity.

In the era of globalization, the Internet and social media have made cultural exchanges faster and more extensive. People can communicate and share culture with people around the world through online platforms. This provides greater opportunities for understanding and accommodating cultural differences. But we also need to promote the concept of cultural respect on the Internet to prevent the Internet from becoming a hotbed of misunderstanding and conflict.

In the future, cultural exchanges will continue to play an important role in promoting understanding and tolerance of cultural differences. This will not only help build a more inclusive and harmonious society, but also help the international community better respond to global challenges. By continuously promoting cultural exchanges and cross-cultural education, we can move towards a more diverse, open and inclusive future, and contribute to building a community with a shared future for mankind and promoting the development of the "Belt and Road". Cultural diversity is our common wealth. Only through understanding and tolerance can we better share this treasure and create a better tomorrow.

## **2.) Cultural exchange and protection and inheritance of traditional culture**

Cultural exchanges and the protection and inheritance of traditional culture have always been an important and sensitive issue. Traditional culture is the precious wealth of a country or region. It carries the history, values, spiritual heritage and unique cultural identity of the region. However, with the rapid development of modernization and globalization, traditional culture often faces threats and challenges,



and may face the risk of gradually disappearing. In the context of cross-cultural exchanges such as China-ASEAN Music Week, we can witness with our own eyes how traditional musicians and artists make positive contributions to the protection and inheritance of traditional culture through cultural exchanges.

The protection and inheritance of traditional culture is a major mission that requires multi-party cooperation and sustained efforts. The following will discuss in depth how to better protect and inherit traditional culture in the context of China-ASEAN Music Week, and propose some key measures for this purpose.

First of all, governments and social organizations play a key role in the protection and inheritance of traditional culture. The government can provide financial and resource support to encourage traditional artists and cultural protection institutions to conduct research and protection work. This includes funding music projects for traditional musicians, projects supporting the preservation of cultural heritage and efforts to advance cultural research. Government intervention can provide necessary economic and policy support for the protection of traditional culture and ensure that traditional culture is not overwhelmed by the wave of modernization.

Secondly, cultural exchanges and educational activities are important ways to inherit traditional culture. China-ASEAN Music Week provides a unique opportunity for the younger generation to have a deeper understanding and appreciation of traditional music. By participating in music week activities, young people can come into contact with traditional musicians, learn their skills and experience, and develop a strong interest in traditional culture. In addition, the educational activities and workshops of Music Week also provide a platform for young people to learn and interact, helping to inherit traditional skills and establish cultural identity.

The application of digital technology is also playing an increasingly important role in the protection and inheritance of traditional culture. Modern technology can help present traditional music to modern audiences in new ways and promote the spread and inheritance of traditional culture. The Music Week's online live broadcast, digital music library and social media interaction and other technical means have

enabled traditional music to spread around the world, giving more people the opportunity to appreciate and learn traditional music. This digital communication method provides a more convenient way for the younger generation, allowing them to better understand and inherit traditional culture.

In addition, the inheritance of traditional culture also requires the active participation of traditional artists and cultural institutions. They can bring traditional culture to a wider audience and spread its unique charm by organizing activities such as concerts, exhibitions and workshops. The transmission and teaching of traditional artists is also crucial. Their experience and skills need to be passed down to ensure the continuation of traditional culture.

In the context of China-ASEAN Music Week, we can see that cultural exchanges are a powerful tool for the protection and inheritance of traditional culture. Through the interaction of music, art and education, we can better understand, appreciate and inherit traditional culture. The joint efforts of governments, social organizations, artists and the younger generation can ensure that traditional culture continues to shine in modern society and contribute to our cultural diversity.

To sum up, China-ASEAN Music Week is not only a music event, but also a way to protect and inherit traditional culture. Through cultural exchanges, the use of digital technology, educational activities and the participation of traditional artists, we can better protect and inherit traditional culture and give it new vitality in today's globalized era. This not only helps protect our precious cultural heritage, but also contributes to building a community with a shared future for mankind and promoting the development of the "the Belt and Road" initiative. In the future, we should continue to carry forward the essence of traditional culture and inherit the wisdom of culture, making it our common treasure and injecting more vitality into our civilization

### **3). The future development of cultural exchanges**

The future development of cultural exchanges is a topic that has attracted much attention, especially in the context of globalization and digitalization. The scope and depth of cultural exchanges will undergo significant changes. Digital

technology and the Internet have created unprecedented opportunities and possibilities for cultural exchanges. In the future, we can look forward to more colorful and cross-field cultural exchanges and cooperation, which will have a profound impact on the development of human society and international relations.

First, with the continuous development of digital technology and the Internet, cultural products will be disseminated in a wider and more diverse way. Various forms of cultural content such as music and visual art will be easier for people to access and understand. For example, musical works can be spread to audiences around the world through online music platforms, movies can be streamed on the Internet, and literary works can be circulated through e-books and online reading platforms. This method of digital communication not only makes culture more popular, but also provides more opportunities for exchanges and mutual learning between various cultures.

In the future, cultural exchanges will no longer be limited to the field of music, but will expand to a wider range of fields, including film, literature, visual arts, dance, drama, etc. Exchanges in various cultural forms will provide people with more choices and allow them to more fully understand the characteristics and values of different cultures. This will further enrich people's cultural experience and promote cultural diversity and prosperity.

In addition, cultural exchanges will play a greater role in international relations. Cultural exchanges between countries not only help enhance mutual trust, but also promote peaceful development. Under the Belt and Road Initiative, cultural exchanges between countries will promote closer economic cooperation and political dialogue. Cultural exchange is not only the spread of culture, but also the transmission of values, beliefs and ideas. Through cultural exchanges, countries can better understand each other's culture and social systems, reduce misunderstandings and prejudices, and establish more friendly and mutually trusting international relations.

In the context of increasing global challenges, the international community needs more cooperation and coordination to jointly address major issues such as climate change, global health, and international security. Cultural exchanges

can build closer ties for the international community, promote international cooperation, and provide strong support for solving these global challenges.

In general, the future development of cultural exchanges will make great progress in the era of globalization and digitalization. This will provide people with a broader and more diverse cultural experience and promote cultural diversity and prosperity. At the same time, cultural exchanges will also play a greater role in international relations, helping to enhance mutual trust, promote peaceful development, and provide support for the international community to respond to global challenges. Therefore, we should actively participate in and promote cultural exchanges, contribute to building a community with a shared future for mankind and promote the development of the “the Belt and Road” initiative, and jointly create a better future.

The power of cultural exchanges and mutual learning cannot be ignored. They not only play an important role in building a community with a shared future for mankind and promoting the development of the “the Belt and Road” initiative, but also shape our cultural cognition, values and the harmonious development of the international community. had a profound impact. Over the past thousands of years, human society has continued to develop and evolve, and cultural exchanges have always been the driving force of human civilization, shaping our diverse world. This article will further explore the importance of cultural exchanges and mutual learning, and look forward to their greater potential in future development.

First, cultural exchanges and mutual learning help to understand cultural differences. There are various cultures in the world, each with its own unique history, values and traditions. This cultural diversity is both a valuable asset to the world and can also lead to misunderstandings and conflicts. However, through cultural exchanges, people can better understand the connotations and backgrounds of different cultures, and gradually eliminate prejudices and stereotypes about unfamiliar cultures. Cultural events such as China-ASEAN Music Week provide opportunities for people from different cultural backgrounds to deeply experience the commonalities and mutual respect between them through music, art and performance. This kind of cultural

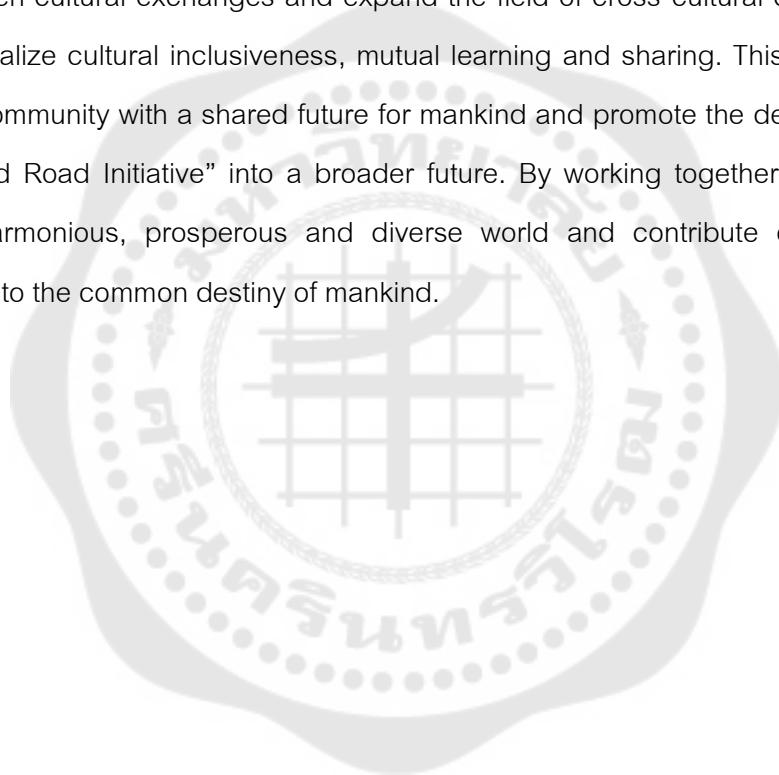
exchange helps break down cultural barriers and promote the harmonious development of the international community.

Secondly, cultural exchanges and mutual learning promote the protection and inheritance of cultural diversity. Traditional culture is the precious wealth of a country or region, which reflects the history, values and spiritual inheritance of the region. However, traditional culture often faces the threat of being impacted by modernization and globalization. During the China-ASEAN Music Week, we saw traditional musicians and artists making positive contributions to the protection and inheritance of traditional culture through cultural exchanges. Governments and social organizations can provide financial and resource support to encourage traditional artists and cultural protection institutions to conduct research and protection work. Cultural exchanges and educational activities can help the younger generation better understand and appreciate traditional culture, thereby stimulating their interest and inheriting traditional skills. The use of digital technology can also help present traditional culture to modern audiences in new ways and promote the spread and inheritance of traditional culture.

In addition, the future development of cultural exchanges will make great progress in the era of globalization and digitalization. Digital technology and the Internet have enabled cultural products to be disseminated in a wider way, making various cultures more accessible and understandable. In the future, we can look forward to more opportunities for cross-cultural exchanges and cooperation, not only in the field of music, but also in various fields such as film, literature, and visual arts. This will help further enrich people's cultural experience and promote exchanges and mutual learning between different cultures.

Cultural exchanges will also play a greater role in international relations. Cultural exchanges between countries help enhance mutual trust and promote peaceful development. Under the Belt and Road Initiative, cultural exchanges between countries will promote closer economic cooperation and political dialogue. This will help build a closer international community and jointly respond to global challenges.

To sum up, cultural exchanges and mutual learning are indispensable and important ways to build a community with a shared future for mankind and promote the development of the “the Belt and Road” initiative. Through cultural activities such as China-ASEAN Music Week, we have deeply experienced the power of cultural exchanges, which helps understand cultural differences, promote cultural diversity, protect and inherit traditional culture, and contributes to peace, friendship and cooperation in the international community. strength. In the future, we should continue to strengthen cultural exchanges and expand the field of cross-cultural communication to better realize cultural inclusiveness, mutual learning and sharing. This will help build a better community with a shared future for mankind and promote the development of the “Belt and Road Initiative” into a broader future. By working together, we can build a more harmonious, prosperous and diverse world and contribute our wisdom and strength to the common destiny of mankind.



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