Proceedings of the 11th Annual Conference of the Music Critics Association of the Chinese Musicians Association and the 2nd China Music Criticism Excellence Selection Activity

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Abstract

On October 19, 2025, the 11th Annual Conference of the Music Critics Association of the Chinese Musicians Association and the 2nd China Music Criticism Excellence Selection Activity were grandly held at the Sanhao Campus of Shenyang Conservatory of Music. Scholars attending the conference conducted in-depth exchanges around core themes including the construction of the "Three Major Systems" and discourse innovation in music criticism, the writing paradigms and practical paths of music reviews and book reviews, the commentary on diversified music phenomena and analysis of practical cases, as well as the training, inheritance and innovation of music criticism talents. The theoretical reflections, practical cases and problem awareness presented in some speeches have pointed out the direction for breaking the dependence on Western theories and constructing a discourse system with Chinese characteristics in music criticism in the new era. It is conducive to continuously exerting the leading and guiding role of music criticism in music practice, talent cultivation and the aesthetic concepts of the general public.

Keywords

11th Annual Conference of the Music Critics Association of the Chinese Musicians Association; Music Criticism; Construction of Discourse System.

1. Introduction

On October 19, 2025, the 11th Annual Conference of the Music Critics Association of the Chinese Musicians Association and the 2nd China Music Criticism Excellence Selection Activity were grandly held at the Sanhao Campus of Shenyang Conservatory of Music. The event received strong support from the Liaoning Provincial Federation of Literary and Art Circles and the Liaoning Provincial Musicians Association, gathering core forces from national fields of music theory, creation, performance, education and publishing to jointly explore the development path and mission of music criticism in the new era.

The opening ceremony of the conference was hosted by Liu Xiaolong, Assistant to the President of Shenyang Conservatory of Music. Zhao Hengxin, Secretary of the Party Committee of Shenyang Conservatory of Music, Wang Cizhao, Chairman of the Music Critics Association of the Chinese Musicians Association, and Yang Yandi, Vice Chairman of the Chinese Musicians Association, delivered speeches respectively. This conference possesses both historical depth and contemporary significance. On the one hand, since the establishment of the Music Critics Association of the Chinese Musicians Association 21 years ago, it has always adhered to the tradition of stability, unity and pragmatism, achieving remarkable results in the training of young talents and system construction. On the other hand, facing the opportunities and challenges brought by new-quality productive forces and artificial intelligence, music criticism is experiencing a critical stage of academic paradigm

transformation and discourse system reconstruction. As a core academic activity in the series of anniversary celebrations of Shenyang Conservatory of Music, this conference also provided important support for the college to inherit the spirit of the Lu Xun Academy of Arts and create a new path for the construction of music discipline.

2. Construction of the "Three Major Systems" and Discourse Innovation in Music Criticism

Constructing the "Three Major Systems" of music criticism with Chinese characteristics, Chinese style, and Chinese ethos is an important mission entrusted to the music academic circle in the new era, and also the core theme of this annual conference. Scholars attending the conference conducted in-depth discussions around key issues such as discipline positioning, discourse reconstruction and academic standards, forming rich consensuses.

2.1. Discipline System Orientation and Construction Paths

Professor Zhang Wei delivered a speech entitled "*Reflections on Several Issues of Music Criticism Under the New Situation*". Facing the new situation of the adjustment of the national discipline catalog and the promulgation of the Degree Law, he proposed three core paths for the construction of music criticism discipline: first, clarify the disciplinary attribution and clarify its positioning within the framework of art, musicology or art education; second, construct a hierarchical curriculum system to systematically promote professional education from undergraduate to postgraduate stages; third, promote criticism from the edge to the core, making it an indispensable link in the training of music professionals. Professor Wang Cizhao focused on the academic standards of music performance and delivered a speech entitled "*On the Academic Standards of Music Performance"*. He pointed out that the performance standards of traditional art music have historical, aesthetic and psychological attributes, with the core lying in "faithfully expressing the work" and "geniusly expressing implicit elements"; while the evaluation standards of pop music, national music and jazz have sociological, anthropological and cultural attributes respectively, which require multivariate evaluation combined with specific contexts, and ultimately implemented in the practical level of stage sound expression. In his speech entitled *"Wandering Between the Dislocation Crisis of Autonomy and Independence—Critique on the Differences and Comparative Advantages of Music Criticism Choices in Chinese and Western Academic Schools*", Professor Bi Minghui compared the core differences between Chinese and Western academic music criticism, pointing out that the West focuses on the legitimacy crisis of music "autonomy", while China faces the tension between global standards and national identity. He proposed four development paths: re-evaluating non-symbolic traditions, criticizing Western-centered globalization, establishing cross-cultural dialogue platforms, and strengthening music analysis that emphasizes both technology and meaning.[1]

The speeches delivered by the aforementioned experts reflect the distinct characteristics of problem orientation, targeted classification-based intervention, and independent innovation embedded in their thinking.Rather than confining themselves to vague theoretical deliberations, they directly addressed practical predicaments including ambiguous disciplinary positioning, a homogeneous evaluation framework, and over-reliance on Western theories, and proposed targeted solutions from three perspectives: policy adaptability, genre differentiation, and Sino-Western comparative analysis.Their presentations also offer insightful implications for the conference participants: in engaging in critical research and practice, scholars ought to enhance their problem-consciousness, refrain from uncritically appropriating Western theories, and instead ground their work in China’s localized musical practices. It is imperative to adopt differentiated evaluation criteria that align with the intrinsic features of diverse musical genres. Meanwhile, they should keep abreast of the

dynamics of national disciplinary policies, integrate individual research endeavors into the broader landscape of disciplinary development, and thereby render music criticism more standardized and contemporarily relevant.As early as in his article *An Assessment of the Current Situation of Music* Criticism in China, Professor Yang Yandi identified the dilemma that the disciplinary development of music criticism in China lags behind its practical advancement, and explicitly advocated the academic proposition of centering critical studies on musical works and reinforcing the professional development of music critics [2] .

This annual conference not only took the positioning of the disciplinary system as its core agenda, but also advanced the theoretical inquiry into the functions and boundaries of music criticism based on pre-existing propositions. It emphasized the exemplary value of musical classics and reaffirmed the dual nature of music criticism as both a form of artistic practice and an undertaking of academic construction.

2.2. Reconstruction of Discourse System and Theoretical Innovation

Researcher Gao Fuxiao, whose presentation bore the title *The Significance of Topic Theory for Musical Analysis, Performance and Criticism: A Concurrent Review of Musical Topics and Musical Performance*, delineated the developmental trajectory of the“Topic Theory”. In his address, he underscored Leonard Ratner’s conceptualization of“topic”and Kofi Agawu’s semiotic extension of this framework, arguing that these theoretical advances have transformed music criticism from a domain of subjective impression into an endeavor of in-depth analysis grounded in public rationality, while also revealing classical music’s nature as an open cultural field endowed with enduring social reverberations.Professor An Ning, in his presentation Music Criticism: *The Path to Historical “Truth”, articulated the threefold role of music criticism*. First, as the “defense counsel” of musical works, it cuts through the haze of history to restore their authentic essence; second, as the “decoder” of history, it deconstructs the sanctity of canonical works and unearths marginalized musical voices; third, as the externalization of “the author’s presence”, it foregrounds the evaluator’s subjective consciousness on the dual foundations of historical contextualization and aesthetic judgment. Taking the research on Théodore Gouvy, the French composer, as a case study, he expounded on the pivotal value of music criticism in excavating underrepresented musical resources.Professor He Kuanzhao delivered a speech entitled *Forging and Inheriting Classics: An Urgent Imperative for the High-Quality Development of Chinese Music*, in which he posited that music criticism must achieve an organic integration of political dimensions and academic rigor. Critics ought to enhance their political acumen, incorporate the Party’s innovative theories into their knowledge frameworks, and eschew the dichotomy between academic research and political guidance. He emphasized that the principle of “never forgetting our origins while absorbing external insights”must be upheld to construct a music criticism discourse system with distinct Chinese characteristics.

It can be inferred from the above that the experts have put forward a paradigm of “threefold breakthrough”. First, at the level of theoretical tools, transcend subjective perception and adopt methodologies such as semiotics to deepen the analytical depth of criticism. Second, in terms of value stance, break free from over-reliance on Western theories, anchor research in the Chinese context, balance political orientation with academic autonomy, and manifest indigenous characteristics. Third, regarding functional positioning, move beyond the narrow scope of mere evaluation, excavate historical musical resources, and guide public aesthetic orientation.This offers profound implications for scholars: in future critical writing, they should employ a diversified array of theoretical tools instead of relying solely on subjective impressions; they should root their research in Chinese culture, integrate foreign theoretical insights, and prioritize the construction of local discourse; they should proactively excavate

musical resources, ensuring that criticism not only evaluates artistic works, but also explores their historical value and guides public aesthetic taste.

2.3. Era Requirements and Norms for Critical Practice

Professor Feng Lei delivered a speech titled *Observations and Reflections Based on the Second Music Criticism Excellence Promotion Campaign.* By analyzing the submission data of this campaign, he recognized the prominent strengths of contemporary music criticism, such as diverse thematic selections and strengthened awareness of cultural subjectivity, while identifying prevalent problems including over-labeling, superficial analysis, and a homogeneous methodological framework. He emphasized that future music criticism must fully implement Xi Jinping Thought on Culture, adhere to a people-centered evaluation criterion, strive for a balance between critical affirmation and constructive questioning, and drive the transformation from the transplantation of Western theories to the formation of independent academic discourse. Professor Ming Yan from Henan University delivered a speech entitled *An Introduction to the Study of Music Criticism in the Song Dynasty,* taking research on Song Dynasty music criticism as his point of departure. He systematically reviewed the remarkable achievements of Song Dynasty music criticism in distinguishing elegance from vulgarity, standardizing performing techniques, and fulfilling social functions across five dimensions, including court ritual music criticism, literati music criticism, and urban folk music criticism. His threefold analytical framework—"Confucianism-informed elegance-oriented perspective", "ontological technical criteria", and"narrative accounts of urban soundscapes"—offers a significant historical reference for contemporary music criticism.Professor He Kuanzhao delivered a speech titled Forging and Inheriting Classics: *An Urgent Imperative for the High-Quality Development of Chinese Music*. In his address, he argued that music criticism must achieve an organic integration of political dimensions and academic rigor. Critics should sharpen their political acumen, incorporate the Party's innovative theories into their knowledge systems, and avoid the dichotomy between academic research and political guidance. He emphasized that the principle of "never forgetting our origins while absorbing external insights" must be upheld to construct a music criticism discourse system with distinct Chinese characteristics.

In summary, the experts'reflections on critical practice embody a three-dimensional logic of "grounding in the present, looking back at history, and facing the future". This provides profound implications for the conference participants: in engaging in critical practice, they must maintain self-reflection to avoid over-labeling and superficial analysis; draw on the traditions of ancient Chinese music criticism to enrich the cultural connotations of their reviews; adhere to a people-centered stance, offer constructive criticism instead of one-sided negation, and make criticism a"catalyst"for the development of the music industry.

3. Writing Paradigms and Practical Approaches to Music Criticism and Book Reviews

The advancement of music criticism is inherently contingent on standardized and professional writing paradigms. Centering on the specific methodologies and normative frameworks governing music criticism writing, a cohort of experts at this annual conference shared theoretically rigorous and empirically grounded perspectives, drawing on their own professional experience and observations of excellence promotion initiatives. These insights offer clear and actionable guidance for emerging young critics.

3.1. Core Writing Principles and Essential Differences

While both music criticism and book reviews pertain to the broader domain of critical discourse, they diverge substantially in their writing logic and practical pathways, owing to

the disparate nature of their critical objects and evaluative benchmarks. Clarifying the core principles and fundamental distinctions between these two genres not only underpins the enhancement of critical writing quality, but also constituted a focal area of inquiry among the participating scholars.

Professor Yang Yandi systematically elaborated on the writing norms applicable to music criticism and book reviews, emphasizing that both genres are bound by three core principles: reinforcing theoretical underpinnings, eschewing subjective arbitrariness, and prioritizing textual analysis and historical contextualization. The essential disparities between them are as follows: music criticism belongs to the realm of artistic criticism, rooted in emotional resonance, and its primary evaluative criterion hinges on its capacity to evoke a resonant response among audiences. Book reviews, by contrast, can be categorized into academic and non-academic types. Academic book reviews focus on the extent of knowledge contribution, whereas non-academic book reviews emphasize distinctive perspectives and reader engagement—and crucially, neither category requires "emotional resonance" as a prerequisite for validity.In terms of writing strategies, Professor Yang Yandi proposed that music critics should prioritize selecting critical objects that ignite their intrinsic motivation for expression. Anchored in a robust sense of historical awareness and contextual sensitivity, they ought to integrate emotional depiction with technical analysis, centering their inquiry on the core artistic problems that artists endeavor to resolve. For book reviews, scholars should prioritize high-value academic works and refrain from reviewing publications authored by their academic mentors to safeguard objectivity. They are expected to situate the reviewed works within the broader landscape of academic history, clarifying the works' positionalities, contributions, and limitations, and to advance academic progress through a critical and reflective mindset.

Professor Yang Yandi's presentation afforded the participants a profound understanding that the crux of critical writing resides in "precise positioning" and "standardized expression". "Precise positioning" is embodied in the in-depth comprehension of the essential attributes of the critical object, clarifying the divergent emotional foundations and evaluative criteria that distinguish music criticism from book reviews, and eschewing a monolithic, one-size-fits-all writing logic. "Standardized expression" is reflected in the strict adherence to established writing principles and strategies—whether in theoretical scaffolding, stance calibration, topic selection techniques, or analytical dimensions, all aspects embody the rigorous demands of professional critical writing.

3.2. Multidimensional Perspectives and Literacy Requirements for Professional Criticism

Professor Bao Yu argued that music criticism ought to be categorized by professional tiers, and delivered an address entitled *Reconsidering the Accomplishments of Music Critics: On the Importance of Enhancing Cultural Cognition and Theoretical Awareness*. This categorization does not constitute a hierarchical labeling, but rather a professional accreditation that embodies the tenet of "each discipline boasts its specialized expertise, and each practitioner articulates insights commensurate with their domain of proficiency". He emphasized that critics must be equipped with professional attitudes, specialized perspectives, and disciplinary dimensions, and put forward the core proposition of "three cognitions", "two prohibitions" and "one expectation" for practical critical practice.Senior Editor Yang Haihong presented a speech titled *Music Criticism from an Editor's Perspective*. From the editorial vantage point, she shared her insights gleaned from manuscript adjudication, and posited that music criticism should integrate five fundamental dimensions:"a sense of novelty","textual richness", "work-oriented anchoring","implicit resonance", and"external correlative value". She underscored that professionalism does not equate to obscurity, nor does popularity

amount to superficiality; emotional richness takes precedence over technical analysis. Scholars are expected to connect the core value elements embedded in musical works for the general public through rigorous professional interpretation.

Professor Li Xiaodong, in his lecture *Defining the Term"Absolute Music"from a Historical Perspective,* delineated the historical trajectory of the term"absolute music". He pointed out that this concept was originally coined by Richard Wagner, further expanded by Eduard Hanslick, and Sanna Pedersen's scholarship has clarified numerous misconceptions through historical exegesis and semiotic methodologies. He emphasized that music criticism and musical aesthetics are two facets of the same construct: criticism represents the public application of aesthetic theories, while aesthetics serves as the theoretical underpinning for critical practice.

Synthesizing the perspectives of the three aforementioned scholars, it can be concluded that professional critics must cultivate three-dimensional literacy: first, professional literacy, encompassing professional attitudes, specialized perspectives and disciplinary dimensions; second, expressive literacy, involving textual richness and a sense of novelty; third, theoretical literacy, which demands consolidating theoretical foundations and clarifying core conceptual frameworks.

3.3. Historical Context and Reference to Traditional Experience

No writing paradigm emerges ex nihilo; on the contrary, it is forged through continuous accumulation and evolution in historical practice. Drawing on critical experience from disparate historical epochs can not only enrich contemporary writing practice, but also provide a historical touchstone for the innovation of critical paradigms.

Professor He Kuanzhao from the Central Conservatory of Music also noted in his speech, integrating his experience in textbook evaluation, that music bears political functions that cannot be overlooked—a reality corroborated by canonical works such as March of the Volunteers and Yellow River Cantata, as well as the evolutionary trajectory of Western music history. Critics are required to deeply comprehend the orientation of national cultural policies, integrate the Party's innovative theories into their knowledge frameworks, and achieve the organic unity of political orientations and academic rigor.Lecturer Liu Yuanyuan delivered a speech entitled *Literary and Art Criticism in Historical Context: Institutional Construction and Empirical Enlightenment of the Yan'an Period,* focusing on literary and art criticism during the Yan'an era as her research subject. She pointed out that the guiding principle of"literature and art serving workers, peasants and soldiers", established by the Talks at the Yan'an Forum on Literature and Art in 1942, propelled the in-depth development of literary and art criticism in terms of discourse construction, communication mechanisms and ideological identification. The practical experience of this period offers a vital historical reference for contemporary criticism to strike a balance between academic integrity and social value.[3]

4. Criticism of Diverse Musical Phenomena and Analysis of Practical Cases

The value of music criticism ultimately resides in its application to the analysis of concrete musical phenomena and individual works. At this annual conference, participating scholars centered their discussions on diverse musical phenomena—including the inheritance of ethnic music, the fusion of Chinese and Western music, and music theatre—and through rich case analyses, they demonstrated the practical value and pluralistic horizons of music criticism, while also providing replicable paradigms for the critique of analogous musical phenomena.

4.1. Historical Context and Reference to Traditional Experience

Professor Guo Kejian delivered an address entitled *The Beautiful Scenery on Yimeng Mountain: A Glimpse into the Communicative Characteristics through the Evolution of the Melody and Lyrics of Yimeng Mountain Folk Song.* Taking the melodic and lyrical evolution of *Yimeng Mountain Folk Song* as his research focus, he argued that the song embodies the collective memory of the profound military-civilian solidarity and the Yimeng Spirit. Boasting an elegant melody and a sophisticated structure, it has retained its quintessential folk song attributes despite the vicissitudes of time. He also probed into the copyright issues pertaining to the work, offering insights for the modern dissemination of traditional music.Professor Zhang Li, in her presentation *Constructing the Sounds of the West: Exploring the Training Paths for Music Criticism Talents*, focused on the challenges in nurturing music criticism professionals specializing in western Chinese ethnic music, and proposed a talent training framework characterized by "one core, two-wheel drive, three pillars, and four-dimensional integration". The core lies in the enhancement of talents'professional competencies; the two-wheel drive encompasses "theoretical instruction coupled with practical training"; the three pillars consist of policy support, platform construction, and resource integration; and the four-dimensional integration refers to collaborative training involving "universities + research institutions + cultural tourism enterprises + intangible cultural heritage (ICH) inheritance bases". This model is designed to convert short-term training initiatives into sustainable long-term mechanisms.Professor Zhang Ting presented a speech titled *An Analysis of the Transformations in the Inheritance Model of the Bumo Song of the Yi Ethnic Group in Weining, Guizhou.* She noted in her address that field research had revealed that the inheritance of the Yi ethnic Bumo Song in Weining, Guizhou has transcended the traditional single-family transmission paradigm, giving rise to novel pathways such as school-based education and enterprise-operated cultural tourism programs, thereby forming a pluralistic ecosystem where tradition and modernity coexist in harmony. This transformation not only preserves the cultural core essence but also expands the outreach of inheritance, offering a valuable reference for the modernization of inheritance practices for analogous ethnic cultural forms.Associate Professor Hong Bohan focused on the phenomenon of ethnic music fusion in the former territory of the Jin Dynasty, delivering a speech entitled *A Study on the Shaping of Jurchen Court Music and Dance by Ethnic Music Fusion in the Former Homeland of the Jin Dynasty*. Employing methodologies including historical document analysis, field investigation, and interdisciplinary research, he systematically examined the multiple driving forces, specific shaping mechanisms, and the historical and contemporary values inherent in ethnic music fusion, aiming to fill the existing research gap concerning the formation mechanism of Jurchen court music and dance.Professor Yuan Lijun's speech bore the title The Artistic *Representation of the Yangtze River Cultural Spirit in the New Era: A Review of the Large-Scale Vocal Suite Yangtze River Cantata*. He posited in his address that Yangtze River Cantata comprehensively articulates the connotations of the Yangtze River Cultural Spirit in the new era through its diverse, inclusive, pioneering, and innovative musical expressions, providing a valuable blueprint for the creation of large-scale theme-based literary and artistic works. Its approach of deeply integrating cultural spirit with musical expression has established it as a paradigm for thematic innovation within the realm of ethnic music.Associate Professor Song Ying, in her speech *Notes in the Flames of War: The Spiritual Coordinates and Contemporary Resonance of the Music of the Northeast Anti-Japanese United Army—An Auditory Meditation on the Occasion of the Military Parade Commemorating the 80th Anniversary of the Victory of the Anti-Fascist War,* focused on the music of the Northeast Anti-Japanese United Army. She pointed out that this corpus of red ethnic music served as a cry for survival and a tool of resistance amid the gunfire of battle. Its melodies, which integrate folk tonalities with political mobilization rhetoric, possess both emotional resonance and epic

grandeur, emerging as a pivotal carrier of the nation's collective memory and spiritual heritage, and providing a practical model for excavating the spiritual value of ethnic music.Professor Su Shiqi delivered a speech entitled *Devoting Youth to the Motherland: A Review of the Suite of Songs for the Third Front Construction Pioneers*. In his address, he evaluated the suite Devoting Youth to the Motherland—the first large-scale vocal suite in China centered on the theme of the Third Front Construction. He argued that by organically combining the "internalization" of personal emotional experiences with the "externalization" of imagery-based perception, the work has broken free from the expressive constraints of analogous compositions, achieving a synthesis of historical memory and artistic expression, and offering a reference point for the emotional transformation processes involved in the thematic creation of ethnic music.

It is evident that the experts'critiques of ethnic music inheritance and innovation are comprehensive and multi-dimensional. They addressed the evolution, dissemination, and innovative inheritance models of musical works, as well as the challenges in talent cultivation, and strived to strike a balance between safeguarding core cultural values and exploring pathways for modern development. The recommendations put forth—encompassing copyright protection, talent training mechanisms, and inheritance approaches—are all highly actionable. This offers valuable insights for participating scholars: in undertaking critical work, they should adopt a holistic perspective, adhere to the principle of integrating tradition with innovation, employ interdisciplinary research methodologies, and combine field investigations with historical document analysis to enhance the depth and persuasiveness of their critical discourse.

4.2. The Fusion of Chinese and Western Music and Work Evaluation

The fusion of Chinese and Western music constitutes a pivotal exploration in the modernization of Chinese music, with the core tenet being to draw on Western techniques while preserving indigenous cultural characteristics. Through in-depth analysis of diverse musical works, experts have probed into the multiple pathways of such fusion and corresponding critical methodologies.

Professor Yang Liucheng delivered an address entitled *Romantic and Lyric Symphonic Narrative: The Personalized Expression in Luo Weilun's The First Man on the Sea*. Focusing on the national orchestral oratorio *The First Man on the Sea—Zheng He*, he analyzed the innovative integration of Chinese and Western elements in the work's harmonic design, rhythmic application, and motif development. For instance, based on Western major and minor scales, the work incorporates impressionist techniques and Nanyang (Southeast Asian) musical styles, forming a logically rigorous and musically cohesive whole. This piece thus provides a paradigmatic model for the innovative development of national orchestral music.Lecturer He Yilin presented a speech titled *A Narrative Study of Piano-Accompanied Singing The Legend of the Red Lantern*, taking the piano-accompanied vocal work The Legend of the Red Lantern as her research subject. In her address, she employed the modal analysis method of musical semiotics, using the aria Be a Person Like This as a case study to explore the unique narrative characteristics and artistic value of the work. Her analysis highlights the innovative significance of integrating traditional Chinese opera with Western musical culture.Professor Jiang Wantong, in his speech *The Systematic Characteristics and Holistic Criticism of Musical Works—Creation Notes on Xi Yun (Opera Rhyme)*, took his own composition Xi Yun (Opera Rhyme) as an example and proposed two core concepts: "systematic characteristics" and "holistic criticism". He emphasized that a musical work is an organic whole formed by the interconnection, interaction, and evolution of its internal elements. Meanwhile, critics must examine the local functions of a work from the perspective of its overall intent, and re-integrate these elements after decomposition and analysis to

reveal the work's intrinsic essence.Professor Yang Xiaoqin delivered a speech entitled *Ancient Shu Civilization Shines in Tianfu, Chinese Music Resounds in Jincheng—A Review of Cui Bingyuan's Symphonic Suite Chengdu*. In her address, she evaluated Cui Bingyuan's symphonic suite Chengdu, noting that with a grand structure comprising 8 movements and 3 interludes, the work constructs a closed-loop narrative of "Ancient Shu Civilization—Modern City". It achieves this by integrating elements such as Sichuan opera tunes, Taoist ritual instrument timbres, and Chengdu dialect, emerging as a musical calling card that highlights regional cultural characteristics. Professor Yang Xiaoqin's research not only respects the structural logic of Western symphonies, but also upholds the spiritual core of indigenous music.

In summary, the core of experts' reflections on the fusion of Chinese and Western music and work evaluation lies in transcending the binary oppositional thinking of"either/or"and establishing a critical paradigm characterized by"pluralistic fusion with distinct focuses". This offers profound implications for participating scholars: when commenting on works of Chinese-Western music fusion, they should respect diverse fusion pathways, analyze local functions from the perspective of overall artistic intent to explore the cultural logic underlying the fusion, and reveal the in-depth value of the works.

5. Talent Cultivation, Inheritance and Innovation in Music Criticism

Talent cultivation serves as the core underpinning for the sustainable development of the music criticism discipline. Experts and scholars engaged in in-depth discussions on themes including the systematic training of professional talents, support for young talents, and cultivation of regional talents, putting forward targeted and actionable recommendations.

5.1. Systematic Training Paths for Professional Talents

Professor Wang Dandan from the Shanghai Conservatory of Music delivered an address entitled *Practical Rationality in Music Criticism of the New Era: The Integration of Rational Deliberation and Practical Action*. Drawing on the critical practice of the "Shanghai Spring" International Music Festival, she emphasized that music criticism talents in the new era must possess "practical rationality", adhere to the orientation of positive values, rationally utilize AI human-machine collaborative work modes, accumulate continuous practical experience, and balance the professional systematicness of knowledge with the effectiveness of communication and dissemination.Researcher Gao Fuxiao noted in his speech that the application of Topic Theory has transformed music criticism from a focus on subjective perception to public rational analysis. Future talent cultivation should strengthen the integration of theory and practice, equipping scholars with the ability to conduct in-depth criticism by applying theoretical tools such as semiotics and cultural studies.Lecturer Li Hu presented a speech titled *"Duality"and"Music-Centricity"—On the Value of Musical Historical Materials in History of Liao·Treatise on Music*, taking research on History of Liao·Treatise on Music as a case study. He argued that the analysis of ancient musical historical materials should integrate the compilation context and the logic of musical development, avoiding over-reliance on text similarity as the sole evaluation criterion. This rigorous research methodology, he suggested, should be incorporated into the training system for music criticism talents.Postdoctoral Fellow Wang Bo focused on Chen Qigang's violin concertos and delivered a speech entitled *Formal Development and Artistic Conception Sublimation—An Analysis of Creative Aesthetics in Chen Qigang's Violin Concerto Sorrow and Joy Are of the Same Origin*. He explored the three-dimensional integration of technical expression, emotional transmission, and philosophical reflection, providing a practical case for fostering the professional literacy of music criticism talents.

The speeches of the aforementioned experts reflect a "comprehensive and three-dimensional" approach to professional talent cultivation. They not only emphasize the innovation of

training concepts—proposing core competencies such as "practical rationality" that align with the demands of the new era—but also focus on optimizing training methods, highlighting the integration of theory and practice, and the synergy between traditional methodologies and modern technologies. Furthermore, they pay close attention to improving training content, covering theoretical tools, research methodologies, and literacy dimensions, among other aspects.

5.2. Support Strategies for Young and Regional Talents

Professor Zhang Li also addressed the current predicament of insufficient music criticism talents and unstable teams in western ethnic minority areas in her speech. She proposed constructing a training mechanism of "short-term training + long-term tracking" through policy inclinations, platform construction, and resource integration, promoting collaborative education among universities, research institutions, cultural tourism enterprises, and ICH inheritance bases. Assistant Researcher Hao Yanan focused on oral history research of ICH music inheritors and delivered a speech titled *Employment Motivation and Living Dilemma of ICH Music Inheritors from the Perspective of Oral History—A Review of Oral History of ICH Inheritors*. She put forward a four-dimensional framework: precise policy protection, effective market connection, educational system training, and digital preservation of oral historical materials, providing a scientific basis for the cultivation and support of ICH music inheritors. Wang Cizhao, President of the Chinese Society of Music Criticism, emphasized at the closing ceremony that young scholars should thoroughly study and grasp the spirit of Talks at the Forum on Literary and Art Work, engage deeply with the general public, pay attention to various musical texts and phenomena, create people-centered critical works, and the society will continue to build platforms for the growth of young talents.

Synthesizing the perspectives of the aforementioned experts and scholars, the key to supporting young and regional talents lies in "precise empowerment and long-term guarantee". For young talents, it is essential to establish growth platforms, clarify creative orientations, and provide opportunities for exhibition and developmental guidance. For regional talents, attention should be paid to western and other underdeveloped areas, addressing the problems of talent shortage and team instability through policy inclinations and collaborative education. Meanwhile, emphasis should be placed on long-term mechanisms to avoid the limitations of short-term support and realize the sustainability of talent cultivation. As young critics, they should proactively seize the growth platforms and opportunities provided by the industry, go deep into grassroots communities and get close to the masses, so that critical creation can take root in real-life contexts; actively participate in various training and exchange activities to continuously enhance their professional capabilities; and pay attention to the unbalanced development of regional talents, participating in talent assistance in underdeveloped areas such as the west when opportunities arise in the future.

6. Conclusion

This annual conference stands as a grand gathering in the field of Chinese music criticism in the new era. The speeches delivered by experts, rooted in local contexts and embracing a global perspective, centered on in-depth deliberations over core themes—including the construction of the "Three Great Systems", the innovation of writing paradigms, and talent cultivation—thus demonstrating the academic responsibility and sense of historical mission of music critics. Meanwhile, the conference exhibited three distinctive features: a broad academic horizon, a prominent practical orientation, and equal emphasis on inheritance and innovation. The insights shared by the aforementioned experts and scholars further indicate that the development of Chinese music criticism in the new era must adhere to three key

directions: first, uphold cultural confidence, construct a discourse system with Chinese characteristics, break away from over-reliance on Western theories, and refine independent theoretical frameworks based on Chinese music practice; second, strengthen practical empowerment, promote the in-depth integration of criticism with creation, performance, and education, and use criticism to boost the creation of high-quality works and enhance public aesthetic appreciation; third, improve the talent system, establish a hierarchical and classified training model, and balance the systematic cultivation of professional talents with the support and empowerment of young and regional talents.

The successful convening of this annual conference has built an efficient communication platform for music critics nationwide, facilitated the formation of academic consensus, and clarified the future development direction. It is firmly believed that under the leadership of the Society and with the joint efforts of all stakeholders, Chinese music criticism will continue to advance the construction of the "Three Great Systems". With more distinct Chinese characteristics, deeper academic heritage, and broader social influence, it will make greater contributions to promoting the prosperity of Chinese music creation, enhancing the aesthetic literacy of the whole nation, and building a culturally powerful country.

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