

活动议程表  
Activity Schedule

议程表  
Schedule

THU 9.19				
时段 Time	地点 Location	内容 Content		
14:30-17:30	琴房楼友谊厅 Music Practice Building Friendship Hall	报到 Register		
18:00-19:00		茶歇 Tea&Coffee Break		
19:00	琴房楼演奏厅 Music Practice Building Concert Hall	欢迎演出: 京剧剧目《霸王别姬》; 演出单位: 中国戏曲学院京剧系 Greeting Performance: Peking Opera <i>Farewell My Concubine</i> Performing Organization: Peking Opera Department, National Academy of Chinese Theatre Arts		
FRI 9.20				
时段 Time	地点 Location	内容 Content	主持人 Host	发言人 Speaker
09:00-09:30	琴房楼演奏厅 Music Practice Building Concert Hall	开幕式 Opening Ceremony	贾国平 Jia Guoping	俞峰、高文厚 Yu Feng, Frank Kouwenhoven
09:30-10:00	王府音乐厅 Prince Mansion Concert Hall of CCOM	合影 Group photo		
10:00-12:30	琴房楼演奏厅 Music Practice Building Concert Hall	主题发言 Keynote Speech	贾国平 Jia Guoping	洛秦、姚亚平、海震、史通文 Luo Qin, Yao Yaping, Hai Zhen, Andreas Steen
12:30-14:00		午餐 lunch		
14:00-15:50	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	主题发言 Keynote Speech	张伯瑜 Zhang Boyu	张小夫、杰弗里·罗伯茨、皮卡尔、华念祖、郭新 Zhang Xiaofu, Jeffrey Roberts, François Picard, Jeffrey Levenberg, Guo Xin
	会场二: 教学楼 313 Parallel Session 2: Teaching Building 313		史蒂芬·琼斯 Stephen Jones	刘麟玉、沈雕龙、阿里孙、陈翰骞、宋杨 Liou Linyu, Shen Diaulong, Alison Tokita, Henry Chen, Song Yang
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		高文厚 Frank Kouwenhoven	张晓东、杜咏霏、杨婧、周强、李明晏 Zhang Xiaodong, Du Yongfei, Yang Jing, Zhou Qiang, Ming-yen Lee
15:50-16:10		休息 Rest		

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16:10-18:00	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	主题发言 Keynote Speech	路应昆 Lu Yingkun	赵冬梅、郑中、任思、曲安娜、瑞秋 Zhao Dongmei, Zheng Zhong, Ren Si, Anna Cvrčková, Rachel Walker
	会场二: 教学楼 313 Parallel Session 2: Teaching Building 313		张巍 Zhang Wei	约翰·罗宾逊、雒鹏翔、魏明、韩家琳、郑艳 John Robison, Luo Pengxiang, Wei Ming, Han Jialin, Zheng Yan
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		章华英 Zhang Huaying	武泽渊、凌崎、艾苇婷、杰恒瑞、王雨涵 Wu Zeyuan, Ling Qi, Avital Rom, Henry Jacobs, Wang Yuhan
18:00-19:30	晚餐 Dinner Party			
19:30	琴房楼演奏厅 Music Practice Building Concert Hall	民族器乐重奏音乐会 Concert of Chinese Traditional Instruments Ensemble		
SAT 9.21				
时段 Time	地点 Location	内容 Content	主持人 Host	发言人 Speaker
08:30-10:00	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	主题发言 Keynote Speech	张萌 Zhang Meng	玛丽安娜、李鹏程、苏安廉、夏菁 Marianne Jakobsen, Li Pengcheng, Enio de Souza, Xia Jing
	会场二: 琴房楼阶梯教室 Parallel Session 2: Lecture Theatre of Music Practice Building		钱仁平 Qian Renping	张正、马学文、惹巴那吾(程景华)、张一 Zhang Zheng, Ma Xuwen, Reba Nawu (Cheng Jinghua), Zhang Yi
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		宋瑾 Song Jin	段蕾、何兴华、智凯聪、郭冉 Duan Lei, He Xinghua, Zhi Kaicong, Kim Hunter
10:00-10:20	休息 Rest			
10:20-11:50	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	小组发言 Group Discussion	谢俊仁 Tse Chun Yan	小组一: 黄婉、郭雅、李萌瑜、孙梅、朱丽莉 Panel 1: Huang Wan, Guo Ya, Sun Mei, Zhu Lili
	会场二: 琴房楼阶梯教室 Parallel Session 2: Lecture Theatre of Music Practice Building	主题发言 Keynote Speech	刘康华 Liu Kanghua	张宝华、罗众、赵志科、石芳 Zhang Baohua, Luo Zhong, Zhao Zhike, Shi Fang
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		皮卡尔 François Picard	林雅琇、史蒂芬·琼斯、周婧、蔡灿煌 Lin Yaxiu, Stephen Jones, Zhou Jing, Tsai Tsan-Huang
12:00-14:00	午餐 lunch			

14:00-15:50	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	小组发言 Group Discussion	李昕 Li Xin	小组二: 杨民康、路菊芳、魏琳琳、胡晓东、苏独玉 Panel 2: Yang Minkang, Lu Jufang, Wei Linlin, Hu Xiaodong, Sue Tuohy
	会场二: 琴房楼阶梯教室 Parallel Session 2: Lecture Theatre of Music Practice Building	主题发言 Keynote Speech	谢乐 Xavier Bouvier	刘笋华、兰维薇、刘璐、蒲方 & 张奕明、刘鹏 Liu Weihua, Lan Weiwei, Liu Lu, Pu Fang & Zhang Yiming, Liu Peng
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		苏安康 Enio de Souza	弗朗西斯科·塞拉多、苑晓蓉、亚当·乔曼、英倩蕾 Francesco Serratore, Yuan Xiaorong, Adam Kielman, Catherine Ingram
15:50-16:10	休息 Rest			
16:10-18:00	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	小组发言 Group Discussion	李昕 Li Xin	小组三: 杨民康、杨曦帆、张应华、赵书峰 Panel 3: Yang Minkang, Yang Xifan, Zhang Yinghua, Zhao Shufeng
	会场二: 琴房楼阶梯教室 Parallel Session 2: Lecture Theatre of Music Practice Building	主题发言 Keynote Speech	金平 Jin Ping	梁晴、卞婧婧、刘洁、张岳、饶韵华 Liang Qing, Bian Jingjing, Liu Jie, Zhang Yue, Nancy Yunhwa Rao
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		安平 An Ping	路应昆、白佳欢、史凯、梁正一、谢乐 Lu Yingkun, Bai Jiahuan, Casey Schoenberger, Liang Zhengyi, Xavier Bouvier
18:00-19:30	晚餐 Dinner Party			
19:30	琴房楼演奏厅 Music Practice Building Concert Hall	民族器乐独奏音乐会 Solo Recital of Chinese Traditional Instruments		
<b>SUN 9.22</b>				
时段 Time	地点 Location	内容 Content	主持人 Host	发言人 Speaker
08:30-10:00	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	主题发言 Keynote Speech	刘麟玉 Liou Linyu	谢俊仁、罗希、克莱坎普·伯纳德、金佐宁 Tse Chun Yan, Luo Xi, Bernard Kleikamp, Gwendoline Kam
	会场二: 琴房楼阶梯教室 Parallel Session 2: Lecture Theatre of Music Practice Building		唐建平 Tang Jianping	黄宗权、吴京津、江姗姗、刘畅 Huang Zongquan, Wu Jingjin, Jiang Shanshan, Liu Chang
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		饶韵华 Nancy Yunhwa Rao	李淑琴、杨和平、蚩莲、陈曦彤 Li Shuqin, Yang Heping, Lenka Chaloupková, Stella Chan

10:00-10:20	休息 Rest			
10:20-11:50	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	主题发言 Keynote Speech	邢维凯 Xing Weikai	韦满易、张新颖、安娜、孙晓苏 Marnix Wells, Zhang Xinying, Anna Stecher, Sun Xiaosu
	会场二: 琴房楼阶梯教室 Parallel Session 2: Lecture Theatre of Music Practice Building		梁晴 Liang Qing	欧晨琛、王欣怡、于梦石、约瑟夫·卡明斯基 Ou Chenchen, Wang Xinyi, Yu Mengshi, Joseph Kaminski
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		汤琼 Tang Qiong	许多、邹佳默、罗梦雨、毕乙鑫 Xu Duo, Zou Jiamo, Luo Mengyu, Bi Yixin
12:00-14:00	午餐 lunch			
14:00-15:50	会场一: 教学楼 701 Parallel Session 1: Teaching Building 701	青年论坛 Youth Forum	黄宗权 Huang Zongquan	“碰撞与交汇”国际青年音乐学术论坛 Collision & Convergence International Youth Music Academic Forum
	会场二: 琴房楼阶梯教室 Parallel Session 2: Lecture Theatre of Music Practice Building	主题发言 Keynote Speech	郝维亚 Hao Weiya	张婧怡、郭建光、陆倍文、刘文敏、丛密雨 Zhang Jingyi, Guo Jianguang, Lu Beiwen, Liu Wenmin, Cong Miyu
	会场三: 教学楼 717 Parallel Session 3: Teaching Building 717		李淑琴 Li Shuqin	张娟、梁爽 & 查太元、宁好荣、苏倩 Zhang Juan, Liang Shuang & Zha Taiyuan, Odila Schröder, Su Qian
15:50-16:00	休息 Rest			
16:00-17:30	琴房楼演奏厅 Music Practice Building Concert Hall	分场总结 Summary	贾国平 Jia Guoping	三个分会场总结评述 Summary of Three Parallel Sessions
17:30-18:00		闭幕式 Closing Ceremony		高文厚 Frank Kouwenhoven
18:00-19:30	晚餐 Dinner Party			
19:30	琴房楼演奏厅 Music Practice Building Concert Hall	室内乐新作品音乐会 Recital of New Ensemble Works		

MON 9.23		
时段 Time	地点 Location	内容 Content
19:30	吕梁艺校 Lüliang Art School	山西官家吹打音乐会 The Gong's Wind and Percussion Concert
TUE 9.24		
09:30	吕梁艺校 Lüliang Art School	孝义碗碗腔、木偶、皮影戏表演 Performance of Xiaoyi Wanwan Tune, Puppet Show and Shadow Play
19:30	吕梁艺校 Lüliang Art School	吕梁民歌演唱会 Concert of Lüliang Folk Songs
WED 9.25		
08:30	李家山民居 临县碛口古镇 Li Jiashan Resident Qikou Ancient Town, Linxian	民风古迹考察 Investigation of Folk Customs and Monuments
19:30	吕梁艺校 Lüliang Art School	晋剧折子戏演出 Performances of the Selected Scenes of Jin Opera

## 研讨会日程表 Schedule of the Symposia

### FRI 9.20

#### 10:00-12:30

琴房楼演奏厅  
主持人：贾国平  
Music Practice  
Building  
Concert Hall  
Host: Jia Guoping

#### 洛秦

《音乐人类学的中国实践与经验的反思及其理论和方法》

#### 姚亚平

《价值观与中国现代音乐创作》

#### 海震

《传统程式与随机演唱——以 1950 年代以来中国大陆的京剧音乐为中心的分析》

#### 史通文

《录音中国以及中文唱片：动机，商业和文化交流的局限性（1902-1914）》

#### Luo Qin

*Theory, Method and Reflection on Ethnomusicology in China*

#### Yao Yaping

*Values and Chinese Contemporary Music Creation*

#### Hai Zhen

*Traditional Music Pattern and Changeable Singing on the Stage: An Analysis of Chinese Jingju Music since 1950s*

#### Andreas Steen

*Recording China, Chinese Records: Motivation, Business and the Limits of Cultural Exchange (1902-1914)*

#### 14:00-15:50

会场一：教学楼 701  
主持人：张伯瑜  
Parallel Session 1:  
Teaching Building  
701  
Host: Zhang Boyu

#### 张小夫

《用母语说话，构建自己的音乐语境——从中国传统文化中获取现代电子音乐艺术创新的基因和灵感》

#### 杰弗里·罗伯茨

《在古琴作曲和即兴演奏中代表大自然：由传感器控制的古琴共鸣和模拟大自然的新技巧》

#### 皮卡尔

《从 17 到 37：笙管的数量用作对比因子》

#### 华念祖

《漪兰、幽兰再审视：基于现代科学发现与对经典古琴曲目的解读》

#### 郭新

《调性素材重复与叠加的结构布局——向民〈中国交响诗〉中织体作曲思维的体现》

#### 15:40-15:50

主持人小结  
Summary by Host

#### Zhang Xiaofu

*The Power of Arterial Language in Constructing a Musical Vocabulary of One's Own: Inheriting the Inspiration and Gene of Innovation in Electroacoustic Music from Chinese Culture*

#### Jeffrey Roberts

*Representing Nature in Guqin Composition and Improvisation: Sensor-controlled Guqin Resonance and New Techniques in Nature Mimicry*

#### François Picard

*From 17 to 37: The Number of Sheng Tubes as a Contrasting Factor*

#### Jeffrey Levenberg

*Re-Envisioning Yilan and Youlan: Modern Scientific Discovery and the Interpretation of Two Guqin Classics*

#### Guo Xin

*The Structural Design on Repetitions and Superimpositions of Tonal Materials: The Concept of Texture Composition in A Symphonic Portrayal China by XIANG Min*

**FRI 9.20**  
**14:00-15:50**

会场二：教学楼 313  
主持人：斯蒂芬·琼斯  
Parallel Session 2: Teaching Building 313  
Host: Stephen Jones



发言人 1:  
刘麟玉  
Speaker 1:  
Liou Linyu

**专家介绍:**

**刘麟玉**  
(1966 ~), 女, 中国台湾, 日本奈良教育大学。

**发言摘要:**

**《江文也的编曲作品〈台湾民歌集〉(Op.119) 创作手法的研究: 以其艺术性及时代特质为焦点》**

江文也(1910-1983)是生于台湾并于1930年代活跃在日本西洋音乐界的作曲家及声乐家。他的器乐作品涵盖管弦乐、室内乐及独奏曲,最有名的作品是获得1936年奥林匹克大会作曲部门佳作奖的管弦乐作品《台湾舞曲》。除了器乐之外,江文也也创作了大量的声乐作品。其中之一是来自他对台湾原住民印象而创作的《生蕃四歌曲集》(1936),并在日本出版。1938年江文也赴北京之后,以唐诗宋词为歌词,创作了大量的艺术歌曲,现在仍可在音乐会上听到。另一方面,江文也曾经将15首台湾民谣编曲而成一作品集,但是似乎并未在受到瞩目,至少在台湾不曾听到这些作品的演出。根据江文也乐谱的手稿,可知原曲是由他的弟弟江文光所采集的乐谱,但有些歌曲看来是在战后中国创作的。这些作品的伴奏部分并非常见的钢琴谱,而是用室内乐来伴奏,而这样的手法在西方作曲家或其他日本作曲家的作品里也可见到。本次的研究试图分析这些作品,将此作品的作曲风格和创作手法,与其他日本或西欧的同时代的作品做比较研究,以归纳此作品集的特征,并找出其在江文也声乐作品中的定位。

**Expert Introduction:**

**Liou Linyu**  
(1966 ~), Female, Chinese Taiwan, Nara University of Education, Japan.

**Speech Abstract:**

**A Study on the Composition Technique of Jiang Wenye's Arrangement Work of Folk Song Collections(Op.119): Focusing on the Artistry and the Period's Trend**

Jiang Wenye (江文也, 1910-1983) is a composer and vocalist (baritone) from Taiwan who was active in the western music world of Japan in the 1930s. His most famous work is the orchestral music called "Formosan Dance" which won an honorable mention in the arts competition of the Berlin Summer Olympics in 1936. He also wrote many vocal works. After he went to Beijing in 1938, he composed a lot of art songs using ancient Chinese poems, and they are still being performed today. On the other hand, a collection of fifteen songs, including the Hakka song "Kejia shan ge: Amei tongshang (客家山歌: 阿妹痛伤)" and the Taiwanese song "Shou jiu gan (收酒秆)", which Jiang arranged from original folk songs of Taiwan, have not received much attention. According to the composer's note written on the original manuscript score, they were collected by Jiang's younger brother Wenguang (文光) in the 1930s, but it seems some of the songs in this collection are not folk songs but were composed after 1945 in China. It is worth noticing the accompaniment of these songs: Jiang Wenye did not use piano but used ensembles of several instruments to accompany the melodies as chamber music. Such techniques are also found in other Japanese composers or Western composers' works. Through analyzing these works and comparing their styles and composition techniques with those of the composers of the same period, I will try to clarify the characteristics of this group of works and how to position them in Jiang's other art song compositions.

台湾小学老师 30元  
江文也 200元

发言摘要  
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**FRI 9.20**  
**14:00-15:50**

会场二：教学楼 313  
主持人：斯蒂芬·琼斯  
Parallel Session 2: Teaching Building 313  
Host: Stephen Jones



发言人 2:  
沈雕龙  
Speaker 2:  
Shen Dialong

**专家介绍:**

**沈雕龙**  
(1976 ~), 男, 中国台湾, 台南大学。

**发言摘要:**

**《歌曲创作在台湾的现代性——蔡培火(1889-1983)到吕泉生(1916-2008)的脉络》**

日本殖民时期的台湾知识份子倾向认为台湾的民间音乐“粗俗”和“猥亵”,且不满于传统中“谨记前人遗曲”的作为。他们尝试对民间歌曲进行改良,一开始用“教育的音乐”,之后则有“より艺术的に改良し”的呼声。我在这篇论文中,要以台湾的社会运动家蔡培火和身兼歌手和作曲家的吕泉生两人的歌曲创作,来勾勒这个改良实践的轨迹。他们两人皆持续地创作歌曲,且代表了20世纪前后两段台湾人世代的不同。我还要指出,这些改良的努力是如何对蔡培火和吕泉生的同代人而言具有一种“音乐现代性”的意义。然而,这份意义却被二战后1960年代于台湾兴起的另一个“现代音乐运动”给遮掩了,甚至被贬低为“狭义的乡土乐派”。借用 Gayatri Spivak 的话来说,20世纪前半的台湾作曲家在一个20世纪后半有着美学和政治目的论的叙事中被塑造成“现代前的”和“从属的”。因此,我们亟须从歌曲创作的角度,对他们进行适当的重新评价。

**Expert Introduction:**

**Shen Dialong**  
(1976 ~), Male, Chinese Taiwan, University of Tainan.

**Speech Abstract:**

**Song Composing as Modernity in Taiwan: From Cai Peihuo (1889-1983) to Lü Quansheng (1916-2008)**

During the period of Japanese colonial, Taiwanese intellectuals tended to view Taiwanese folk music as "vulgar" and "lewd", and were unsatisfied with the convention "stick to the tunes of the predecessors". They attempted to reform native folk songs, firstly with the "educational music" and later with "more artistic approaches". I demonstrate in this paper the trajectory of this reform practices with song compositions by the social activist Cai Pei-Huo (1889-1983) and the singer-composer Lü Quan-Sheng (1916-2008). Both Cai and Lü created songs continuously, and they represent the difference between two generations of Taiwanese in the first half of the twentieth century.

I also point out how these reforming endeavors created a sense of musical modernity for Cai's and Lü's contemporaries, although this meaning was overshadowed by the other "modern music movements" beginning in the 1960s and even devalued as "narrow-minded nativist" in Taiwan. The Taiwanese composers of the first half of the twentieth century—who, to borrow from Gayatri Spivak, were made "premodern" and "subaltern" in an aesthetically and politically teleological narrative of the second half of the twentieth-century — therefore require our re-evaluation from their song composing.

发言摘要  
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Abstracts