

郝爽 Hao Shuang



<人民性與民族性：1955 年中國古典歌舞團在歐洲的巡演與新中國藝術形象的建立>

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摘要：

1955 年，中國古典歌舞劇團分兩批在歐洲各地進行巡演，引發當地民強烈興趣，新中國戲曲藝術也由此進入到歐洲媒體視野。此時，歐洲報刊通過簡訊、專稿和劇評等方式不斷向歐洲民眾傳遞中國戲曲的演出情況，構建起了具有鮮明特色的中國藝術形象，也由此展現出對新中國形象的塑造方式與特點。本研究借助這一時期中國古典歌舞劇團在巡演過程中所收集的資料、口述史、海外數位化報刊及檔案資料，對此次巡演過程及相關報導進行回溯，不僅可以全面評價 1955 年中國古典歌舞團在歐洲巡演所取得的成就，同樣也可探究這一時期歐洲報刊對中國藝術的建構方略，並進一步討論中國戲曲文化藝術在中國國際文化交流中的具體作用，為當下中國戲曲海外傳播提供可借鑒的參考。

“Popular Character’ and ‘National Identity’: The Role of the 1955 Chinese Classical Theatre Troupe’s European Tour in Advancing New China’s Diplomacy”

Hao Shuang, Ph.D. in Art, Associate Professor in the Department of Arts Management and Cultural Exchange at the National Academy of Chinese Theatre Arts, Director of the International Exchange Teaching and Research Office, Master's Supervisor, Visiting Scholar at University of Glasgow.*

Abstract:

In 1955, the Chinese Classical Theatre Troupe conducted a two-phase tour across Europe, sparking strong local interest and bringing the art of New China's theatre into the European media spotlight. At that time, European newspapers continuously conveyed the performances of Chinese theatre to the European public through news briefs, special reports, and reviews, thereby constructing a distinctly characterized image of Chinese art. This process also revealed the methods and features of shaping New China's image. This study utilizes the materials collected during the tour by the Chinese Classical Theatre Troupe, oral histories, digitized overseas newspapers, and archival documents to retrospectively analyze the tour and related reports. This allows for a comprehensive evaluation of the achievements of the 1955 European tour and explores the strategies used by European newspapers to construct the image of Chinese art during this period. Furthermore, it discusses the specific role of Chinese theatrical and cultural arts in international cultural exchange, providing a referential framework for the current overseas dissemination of Chinese theatre.*

杜浚歌; 陳楠 Junge Du ; Chen Nan



<文化可持續發展的社區教育實踐研究——以中國西南黔東南為例>

杜浚歌博士目前是中國音樂學院的博士後研究員，以及中國音樂研究所的研究員。她還擔任貴州師範大學的碩士生導師。杜博士畢業於中央音樂學院、謝菲爾德大學和香港教育大學。她曾獲得中國國家獎學金、香港教育學院研究生獎學金、香港特別行政區政府獎學基金外展獎，以及香港教育大學海外學習獎學金。

杜博士曾在香港教育大學藝術管理與文化企業行政高級文憑課程中擔任研究助理，以及貴州師範大學音樂學院音樂學系主任。她的作品，包括《中國貴州省多元文化音樂教育的可持續性》(The Sustainability of Multicultural Music Education in Guizhou Province, China)一文，已發表在《國際音樂教育期刊》(International Journal of Music Education)上。她還領導或參與了多個研究項目。

陳楠，博士，教授，博士研究生導師，中國音樂學院藝術管理系系主任，研究方向：藝術管理。

摘要：

本研究以以傳統藝術和非物質文化遺產而聞名的黔東南苗族侗族自治州為例，探討文化多樣性、可持續性和旅遊業增長之間的相互作用。研究特別強調社區教育在促進文化保護和可持續發展中的作用。*

“Community Education for Cultural Sustainability: A Case Study of Qiandongnan in Southwest China”

Junge Du, Ph.D., is currently a postdoctoral researcher at the China Conservatory of Music and a research fellow at the China Music Research Institute. She also serves as a master’s supervisor at Guizhou Normal University. Dr. Du earned her degrees from the Central Conservatory of Music, the University of Sheffield, and the Education University of Hong Kong. Among her accolades are the National Scholarship of China, the Hong Kong Institute of Education Research Postgraduate Studentship, the Hong Kong Special Administrative Region Government Scholarship Fund Reaching Out Award, and the Education University of Hong Kong Outbound Learning Scholarship.

Dr. Du previously served as a research assistant for the Executive Master of Arts program in Arts Management and Cultural Enterprise Administration at the Education University of Hong Kong and as the Head of the Musicology Department at Guizhou Normal University’s School of Music. Her work, including the paper “The Sustainability of Multicultural Music Education in Guizhou Province, China,” has been published in the International Journal of Music Education. She has also led or contributed to multiple research projects.

Chen Nan, Ph.D., Professor, Doctoral Supervisor, and Head of the Department of Arts Management at the China Conservatory of Music. His research focuses on arts management.

Abstract:

This study examines Qiandongnan Miao and Dong Autonomous Prefecture, a region renowned for its vibrant traditional arts and intangible cultural heritage, to explore the interplay between cultural diversity, sustainability, and tourism growth. It places special emphasis on the role of community education in fostering cultural preservation and sustainable development.



<高坡苗族蘆笙音樂傳承現狀研究>

本人來自於貴州省的一名一線音樂教師，從事小學音樂教育五年。研究生方向為少數民族音樂研究。

摘要：

本文聚焦於高坡苗族蘆笙音樂的保護與傳承，從人文環境、使用場域、社會價值三個維度進行概述。採用混合研究法對其傳承現狀進行調查，通過問卷調查收集民間藝人、在校學生對高坡蘆笙音樂的認知和傳承態度，通過分析現有政策內容，訪談文化工作者、教師、務工人員及大學生等，進一步瞭解高坡蘆笙音樂傳承過程中的條件與困境。

研究發現該地傳承優勢是國家政策、文旅融合、文化生態環境，在民間藝人老齡化趨勢嚴重，與文旅發展的局限性，外出人員參與度低；學生傳承意識薄弱，蘆笙音樂師資匱乏，教學方法單一，傳承活動較少。研究建議通過培養青年傳承群體、拓展宣傳管道、開展線上活動。加強學生傳承意識、提升教師技能水準、創新教學方法、豐富活動類型等策略提升高坡苗族蘆笙的傳承可持續性。

“Study on the Inheritance of Gaopo Miao's Lusheng Music“

I am a frontline music teacher from Guizhou Province, with five years of experience in elementary music education. My graduate studies focus on ethnic minority music research.*

Abstract:

This paper focuses on the protection and inheritance of Gaopo Miao's Lusheng music, summarizing it from three dimensions: cultural environment, usage domains, and social value. Using a mixed research method, the study investigates the current state of its inheritance. Through questionnaires, it collects the perceptions and attitudes towards Gaopo Lusheng music from folk artists and students. By analyzing existing policy content and interviewing cultural workers, teachers, migrant workers, and college students, the study further explores the conditions and challenges in the inheritance process of Gaopo Lusheng music.

The research finds that the advantages in this area are national policies, integration of culture and tourism, and the cultural ecological environment. However, there are significant challenges such as the severe aging trend among folk artists, limitations in cultural and tourism development, low participation of people working outside the area, weak inheritance awareness among students, a shortage of Lusheng music teachers, simplistic teaching methods, and infrequent inheritance activities. The study suggests enhancing sustainability in the inheritance of Gaopo Miao's Lusheng music through strategies such as cultivating young inheritor groups, expanding promotional channels, conducting online activities, strengthening students' inheritance awareness, improving teachers' skill levels, innovating teaching methods, and enriching types of activities.*

梁洪嘉 Liang Hongjia



<包容與傳承：雲南祥雲禾甸與大理劍川白族調的田野民族志考察>

梁洪嘉，雲南大理白族人，於 2024 年推免至西南大學音樂學院攻讀藝術學碩士學位，曾多次獲得各類獎項以及榮譽稱號，發表兩篇期刊文章；此外還以優秀學士學位畢業，獲得優秀畢業論文獎項。

摘要：

本文運用田野民族志考察，對雲南祥雲白族調和大理劍川白族調進行具體分析，探討兩個地區白族調在襯詞、旋律、節奏等方面的特點異同及其地域性風格和發展變遷，揭示了白族調作為「身體遺產」在道德教化、文化交流等方面的社會功能，並基於此進一步挖掘傳統白族調的文化底蘊和豐富內涵，彰顯以民歌為載體所承載的包容與傳承在文化傳承脈絡與社會發展歷程中不可或缺的價值和意義。

“Tolerance and inheritance: Field ethnographic investigation of Bai ethnic group in Hedian, Xiangyun, Yunnan and Jianchuan, Dali”

Liang Hongjia, a member of the Bai ethnic group from Dali, Yunnan, has been recommended for admission to pursue a Master's degree in Arts at the Southwest University School of Music in 2024. Liang has received various awards and honors, published two journal articles, graduated with an excellent Bachelor's degree, and received an Outstanding Thesis Award.*

Abstract:

This paper employs field ethnographic investigation to conduct a specific analysis of the Bai ethnic tunes in Xiangyun, Yunnan and Jianchuan, Dali. It explores the similarities and differences in lyrics, melody, rhythm, and other aspects of the Bai tunes in these two regions, as well as their regional styles and developmental changes. The study reveals the social functions of Bai tunes as "embodied heritage" in moral education, cultural exchange, and other areas. It further delves into the cultural heritage and rich connotations of traditional Bai tunes, highlighting the indispensable value and significance of tolerance and inheritance carried by folk songs in the context of cultural transmission and social development.*

張露丹 Lorraine Zhang

<文化身份與非遺傳承：潮劇例戲在民俗儀式生態中的作用>

張露丹，星海音樂學院音樂學系講師，上海音樂學院藝術學博士。國際傳統音樂與舞蹈學會（ICTMD）會員，中國傳統音樂學會會員，中國音樂史學會會員，深圳市古箏學會理事。本人參與撰寫著作兩部，發表學術論文多篇，主持並參與科研專案多項。教學與科研方向為中國傳統音樂、民族音樂學、嶺南音樂、潮劇、香港道教儀式音樂等。

摘要：

潮劇是潮汕地區重要的傳統戲曲藝術，以鮮明的音樂特色和豐富的文化內涵深受地方民眾喜愛，並在民俗文化中佔據重要地位。例戲（又稱「吉祥戲」）作為潮劇的重要組成部分，常在鄉村祭祖和節慶活動中表演，其代表性劇目《五福連》包括「十仙慶壽」「跳加官」「仙姬送子」「唐明皇淨棚」和「京城會」五出短戲。本文通過田野調查，揭示例戲在民俗生態中的文化屬性與社會功能，以及其在強化宗族凝聚力與推動非遺傳承中的獨特價值。

“Cultural Identity and Intangible Legacy: The Role of Li Xi ("Auspicious Plays") in Teochew Opera's Folk Ritual Ecology”

Lorraine Zhang, a lecturer in the Department of Music at the Xinghai Conservatory of Music, holds a Ph.D. in Arts from the Shanghai Conservatory of Music. She is a member of the International Council for Traditional Music and Dance (ICTMD), the China Traditional Music Society, and the China Music History Society, and serves as a director of the Shenzhen Guzheng Society. Zhang has co-authored two books, published several academic papers, and led or participated in numerous research projects. Her teaching and research focus on Chinese traditional music, ethnomusicology, Lingnan music, Teochew opera, and Taoist ritual music in Hong Kong.*

Abstract:

Teochew opera is a significant traditional theatrical art form in the Chaoshan region, beloved by locals for its distinctive musical features and rich cultural connotations. It holds an important place in the region's folk culture. Li Xi, also known as "Auspicious Plays," is an essential component of Teochew opera, often performed during village ancestral worship and festive activities. Its representative repertoire, "Five Blessings United," (《五福連》) includes five short plays: "Ten Immortals Celebrate Longevity," "Jumping Promotion," "Immortal Maiden Delivers a Child," "Emperor Tang Minghuang Cleanses the Hall," and "Meeting in the Capital." Through field research, this paper reveals the cultural attributes and social functions of Li Xi within the folk ecological context, as well as its unique value in enhancing clan cohesion and promoting the inheritance of intangible cultural heritage.*

倪碩 Ni Shuo

<質性研究範式在戲曲表演研究中應用的困境>

倪碩，博士。研究方向：戲曲教育，戲劇（戲曲）理論。創作方向：戲劇（戲曲）編劇及導演。

摘要：

質性研究在人文社科領域應用廣泛，在戲曲表演研究中卻面臨著阻礙和困難。本研究通過一個質性研究實驗，邀請不同背景的研究者對同一戲曲表演現象進行質性研究。通過對實驗過程的觀察，以及對人員的訪談，發現戲曲表演領域的質性研究呈現出研究方法作用下降而「局內人」標準的上升的特點，使「局外人」難以使用質性研究方法有效研究戲曲表演，而「局內人」不必借助研究方法也可以憑藉自身經驗對研究現象做出準確的判斷。

“The Dilemma of the Application of Qualitative Research Paradigm in the Study of Xiqu Performance”

Ni Shuo, Ph.D. Research Interests: Xiqu Education, Theatre (Xiqu) Theory. Creative Focus: Theatre (Xiqu) Playwriting and Directing.*

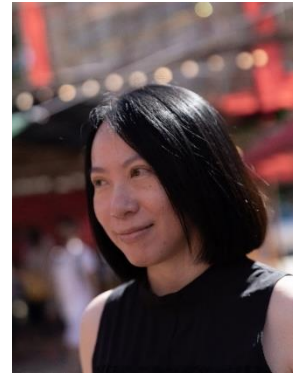
Abstract:

Qualitative research is widely applied in the humanities and social sciences, yet it faces obstacles and difficulties in the study of Xiqu (Chinese opera) performance. This study involves a qualitative research experiment, inviting researchers from different backgrounds to conduct qualitative research on the same Xiqu performance phenomenon. Through observation of the experimental process and interviews with participants, it is found that qualitative research in the field of Xiqu performance exhibits a decline in the effectiveness of research methods while the "insider" standard rises. This trend makes it challenging for "outsiders" to effectively use qualitative research methods to study Xiqu performance, whereas "insiders" can make accurate judgments about the research phenomenon based on their own experience, without the need for research methods.*

林萬儀 Lum Man Yee

<梵音作為粵劇粵曲的音樂元素：地方戲曲的吸納能力和佛教變文的遺意>

林萬儀，戲曲學術、教育、評論工作者，藝術人文平臺《藝術當下》主編，曾任（香港）嶺南大學群芳文化研究及發展部副研究員、文化研究系兼任講師，香港演藝學院戲曲學院、舞臺及製作藝術學院兼任教師等，近著包括《香港粵劇儀式戲：延續與轉變》（2024）、《常感恩：粵劇神功戲和天后誕的故事》（2023）、《又說又唱：南音和八音器樂的故事》（2023）等，並策劃、監製粵劇儀式戲紀錄短片《廟戲》（2022）。



摘要：

粵劇列入聯合國教科文組織的《人類非物質文化遺產代表作名錄》。香港首份非物質文化遺產清單有釋家科儀音樂。

以清淨曲調讚頌十方諸佛菩薩的真理法言謂之「梵唄」。粵劇以梆子、二黃為主要聲腔，自1920年代，廣泛吸收粵音說唱和各種曲調，包括梵唄（在粵劇粵曲領域稱作「梵音」）。粵劇粵曲中的梵音一直沒有受到足夠關注。

本文以香港流傳的作品為例，歸納出粵劇粵曲中的梵音大致分為移植梵唄的曲牌和模仿梵唄的唱誦方式兩種；分析原本在禮佛、修持、弘法時用的梵唄，如何與劇中人或曲中人的形象和情境配合；探討釋門唱誦的佛經漢譯字音、外省音的保留，以及改用粵音的情況；呈現明清以來地方戲曲的包容性和轉化能力，展示唐代佛教變文的遺意。

“Buddhist Hymn as a Musical Element of Cantonese Opera and Operatic Song: The Absorptive Capacity of Local Opera and the Legacy of Prosimetric *Bianwen*”

Lum Man Yee is a scholar, educator, and critic in Xiqu (Chinese opera), and the editor-in-chief of the arts and humanities platform Arts Now(《藝術當下》). She has served as a research associate at the Cultural Studies and Development Department of Lingnan University in Hong Kong, adjunct lecturer in the Department of Cultural Studies, and adjunct instructor at the Hong Kong Academy for Performing Arts' School of Chinese Opera and School of Theatre and Entertainment Arts. Her recent works include "Ritual Theatre of Hong Kong Cantonese Opera: Continuity and Change(《香港粵劇儀式戲：延續與轉變》)" (2024), "Always Grateful: The Stories of Cantonese Opera Ritual Plays and the Birthday of the Heavenly Empress(《常感恩：粵劇神功戲和天后誕的故事》)" (2023), and "Singing and Narrating: The Stories of Nanyin and Bayin Instrumental Music(《又說又唱：南音和八音器樂的故事》)" (2023). She also planned and produced the documentary short film "Temple Theatre(《廟戲》)" (2022) on Cantonese opera ritual plays.*

Abstract:

Cantonese opera is listed in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. Hong Kong's first intangible cultural heritage inventory includes Buddhist ritual music.

Buddhist hymns, known as "Fanbei," are clear-toned melodies that praise the truths spoken by Buddhas and Bodhisattvas. Cantonese opera primarily uses the "Bangzi" and "Erhuang" vocal styles. Since the 1920s, it has absorbed various musical styles, including Fanbei, which is referred to as "Fanyin" in the realm of Cantonese opera and operatic songs. However, Fanyin in Cantonese opera and operatic songs has not received sufficient attention.

This paper uses works circulated in Hong Kong to categorize Fanyin in Cantonese opera and operatic songs into two types: transplanted Fanbei tunes and imitated Fanbei chanting styles. It analyzes how Fanbei, originally used in Buddhist rituals, cultivation, and dissemination, integrates with the characters and situations in operas and songs. The paper explores the preservation of Han-translated Buddhist scripture pronunciations, foreign provincial accents, and the adaptation to Cantonese pronunciation in Buddhist chanting. It demonstrates the inclusivity and transformative capacity of local opera since the Ming and Qing dynasties, and reveals the legacy of Tang dynasty Buddhist prosimetric *Bianwen*.*



<薪火相傳：粵劇「世遺」十五年的傳承與發展（2009-2024）>

駱悅博士於 2022 年獲得香港教育大學（EdUHK）音樂教育博士學位，並於 2023-2024 年在香港教育大學戲曲與非物質文化遺產研究中心擔任博士後研究員。她的研究主要集中在音樂評估、音樂治療以及非物質文化遺產的傳承與教育，特別是粵劇領域。作為該領域的新興學者，駱博士在中國和國際領先的學術期刊上發表了多篇文章，包括《音樂教育研究》、《英國音樂教育雜誌》、《國際音樂教育雜誌》、《中國音樂》、《人民音樂》等。她還獲得了中國第四屆全國優秀研究生畢業論文獎。駱博士的工作曾在多個國際知名音樂教育會議上展示，包括 2022 年國際音樂教育學會（ISME）世界大會、2020 年在美國佛羅里達州蓋恩斯維爾舉行的世界藝術聯盟教育會議（WAAE）以及在佛羅里達州奧蘭多舉行的全國音樂教育協會（NAfME）全國會議。

粵劇於 2009 年成功入選聯合國教科文組織《人類非物質文化遺產代表作名錄》，標誌著這一嶺南文化瑰寶進入了嶄新的發展階段。作為中國四個入選世界級非遺的戲曲藝術之一，粵劇在申遺成功的十五年中逐步走向制度化、多元化與國際化，開啟了粵劇保護、傳承、發展的新篇章。本文從政策基金扶持、教育體系建設、傳承與推廣以及創新發展路徑等四個角度，回顧粵劇在新時代的傳承與發展成就，並探討其未來發展的可能路徑。*

摘要：

粵劇於 2009 年成功入選聯合國教科文組織「人類非物質文化遺產代表作名錄」，標誌著這一嶺南文化瑰寶進入了嶄新的發展階段。作為中國四個入選世界級非遺的戲曲藝術之一，粵劇在申遺成功的十五年中逐步走向制度化、多元化與國際化，開啟了粵劇保護、傳承、發展的新篇章。本文從政策基金扶持、教育體系建設、傳承與推廣以及創新發展路徑等四個角度，回顧粵劇在新時代的傳承與發展成就，並探討其未來發展的可能路徑。

“Passing the Flame: The Inheritance and Development of Cantonese Opera as a UNESCO Intangible Cultural Heritage over Fifteen Years (2009-2024)”

Dr. Yue Luo was awarded a Doctor of Education (EdD) in Music Education in 2022 by The Education University of Hong Kong (EdUHK) and served as a post-doctoral fellow at the Xiqu and Intangible Cultural Heritage Centre of EdUHK from 2023-2024. Her research primarily focuses on music assessment, music therapy, and the transmission and education of Intangible Cultural Heritage, with a particular emphasis on Cantonese opera. As an emerging scholar in this field, Dr. Luo has published articles in leading academic journals both in China and internationally, including Music Education Research, British Journal of Music Education, International Journal of Music Education, Chinese Music, People's Music, and others. She was also the recipient of the 4th National Outstanding Postgraduates' Graduation Thesis Award in China. Dr. Luo's work has been featured at numerous prestigious international music education conferences, including the 2022 ISME World Conference, the 2020 WAAE Conference in Gainesville, Florida, USA, and the NAfME National Conference in Orlando, Florida.

Abstract:

In 2009, Cantonese opera was successfully inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, marking a new phase of development for this Lingnan cultural treasure. As one of the four Chinese opera arts selected as a world-class intangible cultural heritage, Cantonese opera has gradually moved towards institutionalization, diversification, and internationalization over the fifteen years since its successful inscription, opening a new chapter in the protection, inheritance, and development of Cantonese opera. This paper reviews the achievements in the inheritance and development of Cantonese opera in the new era from four perspectives: policy and funding support, educational system construction, inheritance and promotion, and innovative development pathways. It also explores potential future development paths.*

馮思羽；毛楠楠 Feng Siyu; Mao Nannan

<傳統戲曲融入小學音樂教育的實踐路徑研究>

馮思羽，女，白族，湖南株洲人，湖南涉外經濟學院本科在讀。

毛楠楠，女，漢族，湖南嶽陽人，湖南涉外經濟學院本科在讀。



摘要：

本研究聚焦於二十大會議提出的加強文化遺產保護傳承背景，深入分析傳統戲曲融入小學音樂教育對文化傳承的積極影響，旨在探索傳統戲曲在新時代背景下傳承與保護的新路徑。本研究基於大單元教學理論，採用定性與定量相結合的方式進行研究，擬研究問題如下：(1)小學生對傳統戲曲的積極程度如何？(2)教師如何使用大單元教學模式來設計教學方案？(3)傳統戲曲融入小學音樂教育是否能夠增強學生的文化自信和提升民族認同感？研究表明，學生普遍對於傳統戲曲的缺乏瞭解，教師運用大單元教學方式，有效促進了跨學科主題整合實踐活動，實現教學評為一體化，同時也對學生提升文化自信和民族認同感產生了積極的影響。

“Research on the Practical Path of Integrating Traditional Chinese Opera into Primary School Music Education”

Feng Siyu, female, Bai ethnic group, from Zhuzhou, Hunan, is an undergraduate at Hunan International Economics University.

Mao Nannan, female, Han ethnic group, from Yueyang, Hunan, is an undergraduate at Hunan International Economics University.*

Abstract:

This study focuses on the context of strengthening cultural heritage protection and transmission as proposed in the 20th National Congress, analyzing the positive impact of integrating traditional Chinese opera into primary school music education on cultural inheritance. The aim is to explore new paths for the transmission and protection of traditional opera in the context of the new era. Based on the theory of large unit teaching, this research adopts a combination of qualitative and quantitative methods to explore the following questions: (1) What is the level of enthusiasm among primary school students for traditional opera? (2) How can teachers use large unit teaching models to design teaching plans? (3) Can integrating traditional opera into primary school music education enhance students' cultural confidence and increase their sense of national identity? The study shows that students generally lack understanding of traditional opera, and teachers using large unit teaching methods effectively promote interdisciplinary thematic integration and practical activities, achieving an integrated approach to teaching and assessment. This approach also positively impacts students' cultural confidence and sense of national identity.*

俞馨禹 Xinyu Yu

<中國非遺保護政策核心議題研究——基於 2005-2024 年政策文本的量化分析>

俞馨禹，女，漢族，現就讀於貴州師範大學音樂學院，專業為民族音樂傳承，在校期間多次參與藝術管理、大學生創新創業大賽等賽事，並獲得獎項。

摘要：

非物質文化遺產是中華民族傳統文化的重要組成部分，對延續歷史文脈、堅定文化自信意義重大。政策是推動非遺保護傳承的重要引擎，其制定與實施影響非遺的可持續發展。本文選取 2005-2024 年間我國發佈的 128 涉及非遺保護傳承的政策檔，運用 CiteSpace 軟體進行內容分析。在時代發展與政策演變背景下，梳理政策的核心議題與發展趨勢，進而探討未來在弘揚中華文化、推動非遺保護與創新發展方面的路徑與策略，以期為相關領域研究和實踐提供借鑒與參考。

“Research on the Core Issues of China's Intangible Cultural Heritage Protection Policies — A Quantitative Analysis Based on Policy Texts from 2005 to 2024”

Xinyu Yu, female, Han ethnicity, is currently studying at the Guizhou Normal University School of Music, majoring in the transmission of ethnic music. During her studies, she has participated in various competitions such as arts management and the University Student Innovation and Entrepreneurship Competition, and has received awards.*

Abstract:

Intangible cultural heritage is an important component of traditional Chinese culture, significant for continuing historical context and strengthening cultural confidence. Policy serves as a crucial engine for promoting the protection and transmission of intangible cultural heritage, with its formulation and implementation impacting its sustainable development. This paper selects 128 policy documents related to the protection and transmission of intangible cultural heritage issued in China from 2005 to 2024, and conducts a content analysis using CiteSpace software. Against the backdrop of era development and policy evolution, it sorts out the core issues and development trends of these policies, further exploring future paths and strategies for promoting Chinese culture, and driving the protection and innovative development of intangible cultural heritage, aiming to provide insights and references for research and practice in related fields.*

萬紅 Wan Hong

<非遺傳承視野下戲曲導演人才培養的實踐研究與探索>

上海戲劇學院 戲曲導演專業主任、碩導。曾被評為「上海市三八紅旗手」、「上海高校優秀青年教師」等。執導作品獲「全國戲劇文化獎·小劇場優秀劇碼展演」導演金獎及「江西省第五屆湯顯祖戲劇獎暨地方戲曲優秀小戲（摺子戲）展演」優秀劇碼獎；「第十二屆廣西劇展桂花銀獎」等。曾在核心期刊發表論文數十篇，與人合作出版著作《詩詞意境小品教程》《戲曲導演基礎教學與研究》等。

摘要：

戲曲作為中華優秀傳統文化，是中國非物質文化遺產（以下簡稱「非遺」）的重要組成部分，戲曲教育肩負著非遺傳承保護、培養戲曲人才的重要使命。在非遺傳承視野下，本文聚焦戲曲高等教育中的導演人才培養問題，以上海戲劇學院戲曲導演專業人才教育的課程設置為切入點，探索專業課程設置方案，培養學生「傳統繼承，守正創新」的創作思維方式，進而實現戲曲人才培養模式的有效轉型，激發戲曲教育在非遺多元化傳承發展中的現代活力。

“Practice and Exploration of Chinese Opera Directors Fostering from the Perspective of Intangible Cultural Heritage Inheritance”

Wan Hong is the Director and Master's Supervisor of the Chinese Opera Directing Program at the Shanghai Theatre Academy. She has been honored as a "March 8th Red Banner Holder of Shanghai" and an "Outstanding Young Teacher in Shanghai Universities," among others. Her directed works have won the "National Drama Culture Award - Outstanding Small Theatre Plays" Director Gold Award and the "Fifth Jiangxi Province Tang Xianzu Drama Award and Local Opera Excellent Small Play (Zhezi Opera) Exhibition" Outstanding Play Award, as well as the "12th Guangxi Theatre Festival Silver Award" and others. She has published dozens of papers in core journals and co-authored books such as Poetry Imagery Sketch Course (《詩詞意境小品教程》) and Fundamentals of Chinese Opera Directing Teaching and Research (《戲曲導演基礎教學與研究》).*

Abstract:

Chinese opera, as a part of China's outstanding traditional culture, is an important component of China's intangible cultural heritage (hereafter referred to as "intangible heritage"). Chinese opera education bears the important mission of protecting intangible heritage and nurturing opera talents. From the perspective of intangible heritage inheritance, this paper focuses on the issue of fostering director talents in higher education of Chinese opera. It uses the curriculum design of the Chinese Opera Directing Program at the Shanghai Theatre Academy as a starting point to explore professional curriculum design plans. The aim is to cultivate students' creative thinking in "traditional inheritance and innovation," thereby effectively transforming the talent cultivation model for Chinese opera and invigorating the modern vitality of opera education in the diversified transmission and development of intangible heritage.*

毛楠楠 Mao Nannan

<長沙花鼓戲融入小學音樂教育的實踐路徑研究>

毛楠楠，女，漢族，湖南嶽陽人，湖南涉外經濟學院本科在讀。



摘要：

本研究旨在推動優秀傳統文化的校園傳播與普及。基於跨學科視角，採用文獻法、問卷調查法和訪談法。深入探索長沙花鼓戲在小學音樂教育中的有效融入方式。研究選取具有教學意義的花鼓戲選段與資源，如《夫子正傳》、《火宮殿》等，創設特色地方課程。在教學策略上，運用情景創設、親身體驗、觀摩學習等教學方式，打破傳統課堂教學局限，同時融入數位化教學手段，豐富教學資源與互動形式，進一步激發學生對花鼓戲學習的興趣與熱情。研究表明，將長沙花鼓戲融入小學音樂教育，不僅有效提升了學生的文化素養和音樂審美能力，還促進了學生對傳統文化的認同感和自豪感。此外，該實踐路徑也為地方戲曲文化的傳承與發展提供了新的思路和模式，具有較高的推廣價值。

“Research on the Practical Path of Integrating Changsha Flower Drum Opera into Primary School Music Education”

Mao Nannan, female, Han ethnicity, from Yueyang, Hunan, is an undergraduate at Hunan International Economics University.*

Abstract:

This study aims to promote the dissemination and popularization of excellent traditional culture on campus. Based on an interdisciplinary perspective, it employs literature review, questionnaire surveys, and interviews to deeply explore effective ways of integrating Changsha Flower Drum Opera into primary school music education. The study selects educationally significant opera excerpts and resources, such as The True Story of Confucius (《夫子正傳》) and Fire Palace (《火宮殿》), to create distinctive local courses. In terms of teaching strategies, it uses methods like situational creation, personal experience, and observational learning to break the limitations of traditional classroom teaching, while also integrating digital teaching methods to enrich teaching resources and interactive forms. This further stimulates students' interest and enthusiasm in learning Flower Drum Opera. The study shows that integrating Changsha Flower Drum Opera into primary school music education not only effectively enhances students' cultural literacy and musical aesthetic ability but also promotes their sense of identity and pride in traditional culture. Furthermore, this practical path provides new ideas and models for the inheritance and development of local opera culture, offering significant value for broader application.*

智安琪；張玄 Anqi Zhi； Xuan Zhang



<當代語境下的海派京劇音樂創作研究——以作曲家金國賢為例>

智安琪，上海音樂學院音樂學系本科生。在校期間參加「20世紀初上海早期戲曲錄音的音樂形態研究與文化闡釋」等多項國家級、省級課題，2021~2024年連續三年獲得上海音樂學院人民獎學金。2022年被評為「校史文化青春傳播大使」。



張玄，音樂學博士，上海音樂學院音樂學系副教授，碩士生導師，中國戲曲音樂學會理事，ICTM會員，中國傳統音樂學會會員。在國家核心期刊發表多篇論文，主持和參與多項國家、省部級項目。出版有專著《論叫賣調的藝術存續》、《聆戲者說》戲曲音樂論文集、教材《中國傳統音樂·戲曲》、曲譜《中國戲曲經典唱腔集》（合著）、譯著《民間音樂》等。2021年獲國家社科基金藝術學一般專案立項。2023年獲「東方英才」青年專案立項。

摘要：

2025年年初，海派經典劇作《狸貓換太子》於天蟾逸夫舞臺再次上演。與周信芳時期相比，這一版本在故事情節、敘事節奏、人物塑造等諸多維度都進行了迎合當下觀眾審美的修改。音樂作為該戲的亮點之一引發了筆者的關注，因而其創作者金國賢（1948~）先生也步入了筆者的視野。這位真性情的作曲家不僅擁有幾十年來從未磨滅的創作熱情，更是海派精神傳承的典型代表。本文以其為個案，對當代語境下的海派京劇音樂創作展開研究。

“Research on the creation of Shanghai Peking Opera music in the contemporary context——Taking composer Jin Guoxian as an example”

Angel Zhi is an undergraduate student in the Department of Musicology at the Shanghai Conservatory of Music. During her studies, she participated in several national and provincial projects, such as the "Study and Cultural Interpretation of the Musical Form of Early 20th Century Shanghai Opera Recordings." She received the Shanghai Conservatory of Music People's Scholarship for three consecutive years from 2021 to 2024 and was named a "Youth Ambassador for the Promotion of School History Culture" in 2022.

Stella Zhang holds a Ph.D. in musicology and is an associate professor and master's supervisor in the Department of Musicology at the Shanghai Conservatory of Music. She is a council member of the China Traditional Opera Music Society, a member of the ICTM (International Council for Traditional Music), and a member of the China Traditional Music Society. She has published several papers in national core journals and led or participated in multiple national and provincial projects. Her publications include the monograph On the Art Sustainability of Street Vendor Tunes (《論叫賣調的藝術存續》), the opera music essay collection Listening to Opera (《聆戲者說》), the textbook Chinese Traditional Music: Opera (《中國傳統音樂·戲曲》), the score collection Collection of Classic Chinese Opera Arias (《中國戲曲經典唱腔集》, co-authored), and the translation Folk Music (《民間音樂》). In 2021, she received a general project grant from the National Social Science Fund for arts, and in 2023, she was awarded the "Eastern Talents" Youth Project.*

Abstract:

In early 2025, the Shanghai-style classic drama The Cat for the Crown Prince (《狸貓換太子》) was staged again at the Tianchan Yifu Theatre. Compared to the era of Zhou Xinfang, this version has been modified in many dimensions, including storylines, narrative pace, and character development, to cater to the current audience's aesthetic preferences. The music, as one of the highlights of this play, caught the author's attention, leading to the composer, Mr. Jin Guoxian (1948–), entering the author's field of view. This sincere composer not only possesses an undiminished passion for creation over decades but also represents a typical figure in the inheritance of the Shanghai-style spirit. This paper takes him as a case study to research Shanghai-style Peking Opera music composition in the contemporary context.*

孫人君 Renjun Sun ; Ghaziah Mohd. Ghazali

<高等師範教育視角下達爾克羅茲體態律動在山東非遺音樂教學中的實踐與價值>

孫人君，濟南大學音樂學院講師，中央音樂學院音樂教育學院碩士，教育學博士，國家留學基金委（China Scholar Count）高校青年教師訪問學者。2022年舉辦《體態律動》課程彙報·暨「山東非遺音樂主題音樂會」，該課程還榮獲全國高校混合式教學設計創新大賽三等獎。由教育部學位與研究生教育發展中心，受聘為全國本科畢業論文（設計）抽檢評審專家。獲批山東省社科規劃專案，山東省藝術教育重點課題等多項省級課題。任北京市音樂家協會柯達伊音樂教育委員會委員，中國音樂家協會奧爾夫專業委員會委員。



Ghaziah Mohd. Ghazali, 博士，馬來西亞瑪拉工藝大學（Universiti Teknologi MARA）音樂教育學副教授，曾任該校音樂學院院長。研究領域主要包括音樂教學與學習、教師培訓、就業能力、音樂心理學、動機以及聲樂教學等。她在音樂教育領域發表了多篇論文，探討了馬來西亞兒童學習音樂的動機、音樂畢業生的就業能力以及音樂教師的工作滿意度等主題。此外，Ghaziah 博士還積極參與音樂教育的課程開發和教學方法研究，致力於提升音樂教育的品質和效果。

摘要：

本研究探討了音樂教育專業學生通過體態律動方法學習山東非遺音樂的經驗。研究對音樂教育專業大二學生（N = 12）進行小組訪談，瞭解他們對該方法在學習非遺音樂中的有效性看法。結果表明，學生普遍認為體態律動有助於更好地感知和理解音樂的節奏與情感，且將音樂與動作結合的方式提升了學習興趣。作為未來的音樂教師，學生們對使用達爾克羅茲體態律動法教授山東非遺音樂持積極態度，許多學生表示希望在未來的教學實踐中應用此方法。

“The Role of Dalcroze Eurhythmics in Shandong Heritage Music Education within Higher Normal Schools”

Renjun Sun, a lecturer at the School of Music, University of Jinan, holds a master's degree from the Central Conservatory of Music and a Ph.D. in Education. He is a visiting scholar under the China Scholar Council's program for young university teachers. In 2022, he organized the "Eurhythmics" course presentation and the "Shandong Intangible Cultural Heritage Music Themed Concert," which won the third prize in the National University Blended Teaching Design Innovation Competition. He is appointed as a national undergraduate thesis (design) sampling review expert by the Academic Degrees and Graduate Education Development Center of the Ministry of Education. He has been granted multiple provincial projects, such as the Shandong Provincial Social Science Planning Project and the Shandong Provincial Key Project in Art Education. He serves as a committee member of the Kodály Music Education Committee of the Beijing Musicians Association and a member of the Orff Professional Committee of the China Musicians Association.

Ghaziah Mohd. Ghazali, Ph.D., is an associate professor of music education at Universiti Teknologi MARA in Malaysia and has served as the dean of the Faculty of Music. Her research areas include music teaching and learning, teacher training, employability, music psychology, motivation, and vocal teaching. She has published numerous papers in the field of music education, exploring topics such as the motivation of Malaysian children to learn music, the employability of music graduates, and the job satisfaction of music teachers. Additionally, Dr. Ghaziah actively participates in curriculum development and research on teaching methods in music education, dedicated to enhancing the quality and effectiveness of music education.*

Abstract:

This study explores the experiences of music education students learning Shandong intangible cultural heritage music through the Dalcroze Eurhythmics method. Group interviews were conducted with second-year music education students (N = 12) to understand their perceptions of the method's effectiveness in learning intangible heritage music. The results indicate that students generally believe that eurhythmics helps them better perceive and understand the rhythm and emotion of music, and the combination of music and movement enhances their interest in learning. As future music teachers, students have a positive attitude towards using the Dalcroze Eurhythmics method to teach Shandong intangible heritage music, with many expressing the desire to apply this method in their future teaching practice.*

吳穎佳 Winny Wu

<傳統承續方式之當代探究---以潮劇進課堂為例>

吳穎佳，廣東外語外貿大學，就讀音樂國際教育與傳播方向。



摘要：

戲劇藝術是我國的文化珍寶,也是中華美之韻味的體現。潮劇被譽為「南國玫瑰」，2006 年被列入中國非物質文化遺產。隨著社會的迅速發展，傳統音樂文化漸漸淡出觀眾的欣賞範圍，潮劇也存在這一嚴峻的問題。本文將深入分析、歸納傳統潮劇的承續方式，將其與現代技術相結合，探索潮劇的當代傳承新路徑。以潮劇進課堂為例，探究潮劇進校園的可行性與可操作路徑，實現現代技術與傳統文化相結合，利用音樂製作軟體 FL STUDIO 設計高效有趣的「潮樂韻味」課堂，繼而在教學方式上進行創新，使學生們對潮劇產生興趣、形成認知，這一做法不但有利於更好地傳承潮劇這一非遺文化，更有助於培養和發展學生的音樂素養與民族自豪感。

“The traditional way of continuity is based on contemporary research -- taking Chaozhou opera into the classroom as an example”

Winny Wu is studying International Music Education and Communication at Guangdong University of Foreign Studies.*

Abstract:

The art of drama is a cultural treasure of our country and an embodiment of the beauty of Chinese charm. Chaozhou opera, known as the "Rose of the South," was listed as a Chinese intangible cultural heritage in 2006. With the rapid development of society, traditional music culture is gradually fading from the appreciation scope of audiences, and Chaozhou opera faces this severe problem. This paper will deeply analyze and summarize the traditional ways of Chaozhou opera continuity, integrating it with modern technology to explore new contemporary paths for its inheritance. Taking Chaozhou opera into the classroom as an example, the study explores the feasibility and operational paths of introducing Chaozhou opera into schools, achieving the integration of modern technology and traditional culture. By using music production software FL STUDIO, efficient and interesting "Chaozhou Music Flavor" classes are designed, thereby innovating teaching methods to spark students' interest and understanding of Chaozhou opera. This approach not only facilitates the better inheritance of this intangible cultural heritage but also helps cultivate and develop students' musical literacy and national pride.*

吳國亮；張群顯

<當粵劇的創新遇上非遺>

張群顯，語言學學者，1986-2016 任教香港理工大學中文及雙語學系，任系主任十年；香港語言學學會終身會員，歷任會長、秘書、理事；牽頭研發該會粵語拼音方案 1993，為今天香港及國際上的實質拼音標準。粵劇學者，香港粵劇學者協會終身會員，前秘書長，現任副會長。21 世紀開始研習粵劇編劇並從事語言學進路的粵劇粵曲研究；2010 起與粵劇導演暨編劇吳國亮聯合新編或改編粵劇多套/幕，含已演 22 次之桃花源《帝女花》65 周年版。

吳國亮，桃花源粵劇工作舍創辦人之一。從事平面設計、畢業於香港亞洲電視訓練學院、香港演藝學院(粵劇)。多元背景，驚豔任白唐(任劍輝、白雪仙、唐滌生)三位元粵劇先行者的作品，體會創作必須「百川匯流」、傳承必須「百花齊放」。重塑經典：《帝女花》65 周年版；跨界創作：影片《香天·夢遊仙蹤鳴留別》、舞劇《紫玉成煙》、管弦樂《落花滿天·管弦光影之旅》；原創：粵劇《拜將臺》、劇場演唱會新形式《香天·生死相許蝴蝶夢》等。

摘要：

戲曲是傳統藝術，非遺尊重傳統。三大戲曲先後成為國際級非遺，絕非偶然。

藝術的傳承發展在於生命力，必須生生不息。藝術的命脈在於創新，不可能固步自封。

然則，傳統與創新，有沒有矛盾？

本文所關切的是粵劇。粵劇從清末到 1950 年代，不斷創新，一直變、變、變。引入說唱、改唱粵音、酌用官話、嗓音改革、行當六柱、移師室內、吸納京劇、西方樂器、電化劇場、創設長句、棄用乾旦、顛倒上下、長篇梗曲……。

因應情勢、不斷創新，是粵劇本身無可否認的一個極其根本的屬性。換句話說，粵劇這「傳統」，是動態的，包含了因時而變這個屬性。尊重、欣賞這傳統，就應該期待它有繼承「因時而變」這傳統的表現。

Rex NG; Cheung Kwan Hin

“Canto-opera Innovations X ICH”

Cheung Kwan Hin is a linguistics scholar who taught in the Department of Chinese and Bilingual Studies at the Hong Kong Polytechnic University from 1986 to 2016, serving as the department head for ten years. He is a lifetime member of the Hong Kong Linguistics Society, having served as its president, secretary, and council member. He led the development of the society's Cantonese Pinyin scheme in 1993, which is the practical standard for pinyin in Hong Kong and internationally today. As a Cantonese opera scholar, he is a lifetime member of the Hong Kong Cantonese Opera Scholars Association, formerly its secretary-general, and currently its vice president. Since the 21st century, he has been studying Cantonese opera scriptwriting and conducting linguistic approaches to Cantonese opera and music research. Starting in 2010, he has collaborated with Cantonese opera director and playwright Rex Ng on new or adapted Cantonese operas, including the 22-performance run of the 65th-anniversary edition of *The Flower Princess* (《帝女花》).

Rex Ng is one of the founders of the Peach Blossom Source Cantonese Opera Workshop. He has a background in graphic design and graduated from the Hong Kong Asia Television Training Academy and the Hong Kong Academy for Performing Arts in Cantonese opera. With a diverse background, he is inspired by the works of the three Cantonese opera pioneers Yam Kim-fai, Pak Suet-sin, and Tong Tik-sang, understanding that creation must "gather from all rivers" and inheritance must "let a hundred flowers bloom." His works include reimagining classics like the 65th-anniversary version of *The Flower Princess* (《帝女花》), cross-genre creations like the film *Incense and Trance: A Journey of Dreams and Farewell* (《香天·夢遊仙蹤鳴留別》), the dance drama *Purple Jade into Smoke* (《紫玉成煙》), and the orchestral piece *Falling Flowers in the Sky: An Orchestral and Visual Journey* (《落花滿天·管弦光影之旅》); as well as original creations such as the Cantonese opera *Worshipping at the General's Terrace* (《拜將臺》) and the new format theater concert *Incense: A Butterfly Dream of Life and Death* (《香天·生死相許蝴蝶夢》).*

Abstract:

Opera is a traditional art, and intangible cultural heritage (ICH) respects tradition. It is no coincidence that the three major operas have successively become international ICH. The vitality of art lies in its continuous transmission and development, which must be ceaseless. The lifeline of art is innovation; it cannot remain stagnant. So, is there a contradiction between tradition and innovation?

This paper focuses on Cantonese opera. From the late Qing Dynasty to the 1950s, Cantonese opera continuously innovated and changed. It introduced elements like rap, altered the Cantonese tone, judiciously used Mandarin, reformed vocal styles, established the six pillars of roles, moved indoors, incorporated Peking opera, Western instruments, electrified theater, created long phrases, abandoned female impersonation, reversed scenes, and developed long narrative songs. Adapting to circumstances and constantly innovating is an undeniable fundamental attribute of Cantonese opera. In other words, this "tradition" of Cantonese opera is dynamic and includes the attribute of changing with the times. Respecting and appreciating this tradition means expecting it to inherit the expression of "changing with the times."*

楊瑞 Yang rui

<山東琴書教育傳承模式創新研究>

楊瑞，濟南大學音樂學院教授，碩士生導師，音樂教育系主任。中國音樂家協會會員，濟南市音樂家協會副會長。全國藝術統考庫專家，國家藝術基金網路評審專家。主要研究方向為音樂教育、傳統音樂、非遺保護與傳承、聲樂教育。承擔省部級以上課題 20 餘項，發表學術論文 50 餘篇，出版專著、編著、教材 10 餘部。



摘要：

山東琴書作為國家非物質文化遺產，具有很高的歷史價值與文化、藝術價值。對山東琴書進行有效教育傳承可更好地貫徹國家的非遺政策，弘揚、傳承優秀傳統文化，落實「立德樹人」根本任務，增強文化認同、民族自信和文化自覺。目前，山東琴書教育傳承系統規劃還不完善，對山東琴書教學與實踐的重視程度還不夠。應從以下方面探索山東琴書教育傳承的創新模式：構建完善的山東琴書文化理論研究框架，建立系統的山東琴書教育傳承的課程教學體系，形成連接貫通的基礎教育和高等教育傳承鏈條，借助數位化傳媒技術傳播推廣山東琴書。

“Innovative Research on the Educational Inheritance Mode of Shandong Qinshu”

Yang Rui is a professor at the School of Music, University of Jinan, a master's supervisor, and the head of the Music Education Department. He is a member of the China Musicians Association and the vice president of the Jinan Musicians Association. He serves as an expert for the National Art Unified Examination Database and a network review expert for the National Art Fund. His main research areas include music education, traditional music, the protection and inheritance of intangible cultural heritage, and vocal education. He has undertaken more than 20 provincial and ministerial-level projects, published over 50 academic papers, and authored or edited more than 10 monographs, compilations, and textbooks.*

Abstract:

As a national intangible cultural heritage, Shandong Qinshu holds significant historical, cultural, and artistic value. Effectively educating and inheriting Shandong Qinshu can better implement national intangible heritage policies, promote and transmit excellent traditional culture, fulfill the fundamental task of "establishing morality and cultivating people," and enhance cultural identity, national confidence, and cultural awareness. Currently, the educational inheritance system planning for Shandong Qinshu is not yet complete, and there is insufficient emphasis on its teaching and practice. The innovative model for the educational inheritance of Shandong Qinshu should be explored in the following aspects: constructing a comprehensive theoretical research framework for Shandong Qinshu culture, establishing a systematic curriculum teaching system for its educational inheritance, forming a connected chain between basic and higher education inheritance, and utilizing digital media technology to disseminate and promote Shandong Qinshu.*



<小傳統的生長：新加坡華人戲曲的在地演化與空間實踐>

張仲陽目前是北京電影學院的博士生，專攻傳統中國戲曲和跨文化交流。她畢業於香港中文大學，獲得文化管理碩士學位。作為一名在國內外工作的導演、編劇和製片人，張仲陽專注於當代表演藝術的最新發展。她對表演藝術、傳統中國戲曲、藝術教育和文化場所特別感興趣。*

摘要：

在新加坡的華人社會中，戲曲不僅扮演著連結鄉情，娛樂鄉人的角色，戲曲演出更是提供了豐富多彩的文化空間和資源，經年累月地培養了新加坡華人共同的社會記憶、文化認同和審美想像。在這一過程中，戲院營造了一個密集的華人社群集聚空間，置身其中的華人觀眾在故土音韻與其他華人的包圍中，感知個體與群體的同質性。相同的審美認知與倫理道德觀在對故事情節不自覺的共鳴中得到回饋與確認，族群的認同感與共識感也得以在這一時空中不斷被深化。本文以新加坡華人戲曲的空間實踐為切入點，通過梳理二十世紀上半葉戲院的發展變化脈絡，以考究這一時期新加坡戲曲的在地化傳播與華人族群文化認同與身份建構之間的淵源和互動。

“The Growth of Little Traditions: The Local Evolution and Spatial Practices of Chinese Opera in Singapore”

Nikki Zhang is currently a PhD candidate at Beijing Film Academy who studies traditional Chinese Opera and Intercultural communication. She graduated from The Chinese University of Hong Kong with a master's degree in Cultural Management. A director, scriptwriter, and producer who works locally and internationally, Nikki focus on the latest developments in contemporary performing arts. She has a particular interest in performing arts, traditional Chinese Opera, art education, and cultural venue.

Abstract:

In the Chinese community of Singapore, opera not only serves as a link to hometown sentiments and entertainment for fellow townspeople, but also provides a rich and diverse cultural space and resources. Over the years, it has cultivated a shared social memory, cultural identity, and aesthetic imagination among Singaporean Chinese. The theaters create a concentrated space for the Chinese community to gather, where Chinese audiences are surrounded by familiar tunes and fellow Chinese, perceiving the unity between individuals and the group. The shared aesthetic understanding and ethical values are unconsciously resonated, reinforced, and confirmed through the storyline, continually deepening the sense of identity and consensus within the ethnic group in this time and space. This paper uses the spatial practices of Chinese opera in Singapore as a starting point, examining the development and changes of theaters in the first half of the 20th century to explore the localization and dissemination of opera during this period and its connection and interaction with cultural identity and identity construction among the Chinese community.*

李莉薇 Li Liwei



<今日京劇在日本的傳播——以京劇研究為中心>

李莉薇，文學博士，暨南大學外國語學院教授、日本研究所所長。畢業於中山大學中文系中國非物質文化遺產研究中心。曾任日本早稻田大學訪問學者。主要研究領域為戲劇戲曲學、比較文學與跨文化研究、日本中國學、中國文化海外傳播研究等。在《文藝研究》《中國比較文學》《文化遺產》《戲曲藝術》等國內外刊物公開發表文章五十餘篇。曾獲得第七屆王國維戲曲論文獎（2016）、第八屆（2019）、第十屆（2024）廣東省哲學社會科學優秀成果獎。

摘要：

戲曲，是中華文化的瑰寶，對於中華文化在海外的傳播起到非常重要的作用。京劇大師梅蘭芳曾數次出訪日本和歐美，公演京劇，在世界上為中國戲曲贏得了廣泛的聲譽。其中，日本是梅蘭芳訪問次數最多的國家。所以，京劇在日本的傳播有歷史淵源與良好的民眾基礎。本文主要以近年來日本的京劇研究為中心，評述今日國粹京劇在日本的傳播與接受。

“The Spread of Peking Opera in Japan Today: Focusing on Peking Opera Research”

Li Liwei is a PhD in Literature, a professor at the College of Foreign Languages of Jinan University, and the director of the Institute of Japanese Studies. She graduated from the Center for Intangible Cultural Heritage Studies at the Department of Chinese Language and Literature, Sun Yat-sen University. She was a visiting scholar at Waseda University in Japan. Her main research areas include theater and opera studies, comparative literature and intercultural studies, Japanese Sinology, and the study of Chinese cultural dissemination overseas. She has published over fifty articles in domestic and international journals such as "Literary Review (《文藝研究》)," "Chinese Comparative Literature (《中國比較文學》)," "Cultural Heritage (《文化遺產》)," and "The Art of Drama(《戲曲藝術》)." She has received the Seventh Wang Guowei Drama Paper Award (2016) and the Eighth (2019) and Tenth (2024) Guangdong Province Philosophy and Social Sciences Outstanding Achievement Awards。*

Abstract:

Opera is a treasure of Chinese culture and plays a very important role in the dissemination of Chinese culture overseas. Peking opera master Mei Lanfang visited Japan and Europe and America several times, performing Peking opera and earning widespread acclaim for Chinese opera worldwide. Among these, Japan was the country Mei Lanfang visited the most. Therefore, the spread of Peking opera in Japan has historical roots and a strong popular foundation. This paper focuses on recent Peking opera research in Japan, reviewing the current dissemination and reception of Peking opera, a national essence, in Japan.*

陳仕國 Shiguo Chen

<數位技術時代下戲曲藝術的當代傳承路徑>



陳仕國，入選深圳大學優秀青年教師「荔園優青」計畫；茲任深圳大學中華傳統藝術數位化研究中心主任，博士生導師，東南大學藝術學理論博士後；深圳大學中華優秀傳統藝術傳承創新研究中心（深圳市人文社會科學重點研究基地）副主任；深圳大學藝術學部戲劇影視學副教授。

摘要：

隨著數位技術的發展，傳統戲曲藝術的傳播方式和觀演形式發生了根本性的變化，即傳統媒體的單向傳播已不足以滿足當代觀眾，尤其是年輕群體的需求。建造立體化的傳播平臺、創立互動式的劇場空間、設計虛擬的舞臺真實，使戲曲藝術得以在數位技術的賦能下能夠重新煥發活力，吸引了更多年輕觀眾參與其中。這種方式不僅拓寬了戲曲藝術的傳承路徑，而且為其注入了新的生機活力。然而，在推動戲曲藝術與數位技術深度融合的過程中，如何平衡技術與藝術，保持戲曲的傳統特色，成為其不斷傳承與創新的關鍵。

“Contemporary Transmission Pathways of Traditional Chinese Opera in the Digital Technology Era”

Shiguo Chen is a recipient of the "Liyuan Outstanding Young Scholar" program at Shenzhen University. He currently serves as the Director of the Digital Research Center for Chinese Traditional Arts at Shenzhen University, a doctoral advisor, and a postdoctoral researcher in Art Theory at Southeast University. He is also the Deputy Director of the Research Center for the Inheritance and Innovation of Chinese Excellent Traditional Arts (a key research base for humanities and social sciences in Shenzhen) at Shenzhen University and an Associate Professor in the Department of Drama and Film Studies at the School of Arts of Shenzhen University.*

Abstract:

With the development of digital technology, the dissemination methods and performance formats of traditional Chinese opera have undergone fundamental changes. The unidirectional communication of traditional media is no longer sufficient to meet the needs of contemporary audiences, particularly the younger generation. Constructing multidimensional communication platforms, creating interactive theater spaces, and designing virtual stage realities have revitalized opera art through the empowerment of digital technology, attracting more young audiences to participate. This approach not only broadens the transmission pathways of opera art but also injects new vitality into it. However, in promoting the deep integration of opera art and digital technology, balancing technology and art while maintaining the traditional characteristics of opera becomes crucial for its continuous transmission and innovation.*

張欣喻 Zhang Xinyu

<戲曲音樂在自閉症譜系障礙患者言語韻律發展中的應用潛力>

張欣喻，西南大學音樂學院 2024 級碩士研究生，師從西南大學音樂學院鄭茂平教授，方向為音樂心理學，在研究領域上橫跨藝術學、心理學、語言學，對音樂與語言的交互影響有深入研究。



摘要：

戲曲音樂以其獨特的旋律特徵、板式結構和節奏模式，展現了中國傳統音樂的精髓。隨著音樂幹預在言語康復領域的應用日益廣泛，中國傳統音樂在韻律加工機制方面的潛力也逐漸被認識到，並開始應用於自閉症譜系障礙患者的臨床實踐中，戲曲音樂作為一種具有鮮明腔調特點的中國傳統音樂形式，在言語障礙幹預中的研究和具體應用相對較淺。本文旨在梳理戲曲腔調與普通話這種聲調語言的言語韻律各特徵之間的關係，並探討戲曲音樂在特殊需求群體中言語接受與表達的有效途徑，為音樂幹預言語障礙提供理論依據和實踐指導，以期推動戲曲音樂在言語康復領域的應用，說明特殊群體改善言語溝通能力。

“The Potential Application of Chinese Opera Music in the Development of Speech Rhythm in Individuals with Autism Spectrum Disorder”

Zhang Xinyu is a master's student in the class of 2024 at the School of Music, Southwest University, studying under Professor Zheng Maoping. Her focus is on music psychology, and her research spans the fields of arts, psychology, and linguistics, with in-depth research on the interactive influence of music and language.*

Abstract:

Chinese opera music, with its unique melodic characteristics, structural patterns, and rhythmic modes, embodies the essence of traditional Chinese music. As music intervention becomes increasingly applied in the field of speech rehabilitation, the potential of traditional Chinese music in prosodic processing mechanisms is gradually recognized and has begun to be applied in clinical practice for individuals with Autism Spectrum Disorder (ASD). Chinese opera music, as a form of traditional Chinese music with distinct tonal features, has relatively shallow research and application in speech disorder intervention. This paper aims to delineate the relationship between the prosodic features of opera tones and Mandarin, a tonal language, and explore effective ways for speech reception and expression in special needs groups. It seeks to provide theoretical and practical guidance for music intervention in speech disorders, with the goal of promoting the application of opera music in the field of speech rehabilitation and helping special groups improve their communication skills.*

蔡曙鵬 Chua Soo Pong

<新加坡戲曲和非物質文化遺產的當代傳承與傳播：學校、社區與國際舞臺>

蔡曙鵬 1979 年於英國貝爾法斯特女皇大學獲得博士學位（民族音樂學），先後任教于新加坡國立大學、南洋理工大學、朱拉隆功大學、曼谷大學、馬來亞大學、河內國立電影與戲劇學院等高校。他是隸屬東南亞教育部長組織的東南亞考古和美術區域中心首位元高級專家，新加坡南洋藝術學院表演藝術學校首任校長。新加坡戲曲學院創院院長，現任萊佛士音樂學院講座教授。自八十年代，從事東南亞表演藝術與中華戲曲研究、藝術教育、藝術評論與舞臺藝術編導。他為新加坡和中國、越南、柬埔寨的青少年和專業藝術院團導演的舞蹈、戲曲與話劇作品，新加坡南洋學會副會長，當代戲劇百科全書亞洲卷主編、新加坡戲曲學院叢書主編，著有《獅城說戲》、《實叻坡十部戲》等書。他也是首三屆中國-東盟戲劇周總顧問，《源》雜誌專欄作者。



摘要：

戲曲的當代傳承是新時代弘揚華族文化精神的重要命題。戲曲傳播是提升傳承能力與品質的重要途徑。在新加坡戲曲發展的近 200 年的賡續過程，經歷過戲班于節慶期間「街戲」、戲園商演、票友結社傳承的不同形態的傳承。1991 年設立政府國家藝術理事會，倡議推動藝術教育、成立戲曲學院，進而設立專項基金扶持傳統藝術。50 年來中國和港臺戲曲院團、院校的交流過程產生的積蓄的文化能量，近年表現出演出漸多、出現青少年學戲漸增的現象。本文梳理戲曲學院與主力劇團在進校園、在社區以及跨國傳播的經驗，並探討數位時代，推動戲曲媒介化的構想。

“Contemporary Inheritance and Overseas Dissemination of Singapore Opera and Intangible Cultural Heritage: School, Community and International Stage”

CHUS SOO PONG obtained a PhD (ethnomusicology) from Queen's University Belfast, UK, in 1979. He has taught at the National University of Singapore, Nanyang Technological University, Chulalongkorn University, Bangkok University, University of Malaya, and the National Academy of Film and Drama in Hanoi etc. He is the first Senior Specialist of the Southeast Asian Regional Center for Archeology and Fine Arts, affiliated to the Southeast Asian Education Ministers' Organization, and the Founding Director of the Nanyang Academy of Fine Arts Performing Arts School and Chinese Opera Institute. Currently, he is the Professor of Dance at the Singapore Raffles Music College. Since the 1980s, he has been engaged in research on Southeast Asian performing arts and Chinese opera, art education, art criticism and choreography. He has directed dance, opera and drama works for youth and professional art troupes in Singapore, China, Vietnam and Cambodia. He is the vice-president of the South Seas Society of Singapore. He is the editor-in-chief of the Asian volume of the Encyclopedia of Contemporary Drama published by Routledge in the U.K. and the editor-in-chief of the Chinese Opera Institute series. He is the author of books such as "Theatre From the Singapore Perspective(《獅城說戲》)" and "Ten Teochew Opera(《實叻坡十部戲》)". He is also the Chief Consultant of the first three China-ASEAN Theater Weeks and the columnist of "Source(《源》)" a arts and culture magazine a bi-monthly published by the Singapore Federation of Chinese Clan Associations.

Abstract:

The contemporary inheritance of opera is an important proposition for carrying forward the Chinese cultural spirit in the new era. The dissemination of opera is an important way to improve the ability and quality of inheritance. In the nearly 200 years of continuous development of opera in Singapore, it has experienced different forms of inheritance, including "street opera" by theater troupes during festivals, commercial performances in theaters, and Chinese opera clubs. In 1991, the National Arts Council was established to advocate the promotion of arts education, the establishment of the Chinese Opera Institute, and the establishment of special funds to support traditional arts. The accumulated cultural energy generated by the exchange process between China, Hong Kong and Taiwan opera troupes and schools over the past 50 years has shown the phenomenon of more and more performances and the number of young people learning opera in recent years. This presentation summarizes the experience of the Chinese Opera Institute and selected opera companies in spreading across the art form in campuses, communities, and transnationally. We will continue to explore the idea of the using technology in outreach efforts and other means of mediatization of Chinese opera in the digital age.

楊娟 Yang Juan

<基於文化地理學的鳳陽花鼓存續動因闡釋：藝術特徵與地域文化的交融>

楊娟，女，漢族，博士，副教授，研究方向：音樂教育。

摘要：

本文基於音樂地理學理論，剖析鳳陽花鼓的生存緣由。文化生態為鳳陽花鼓孕育提供了土壤，歷史地理、農耕文化以及豐富的民俗活動共同促進了其獨特藝術風格的塑造。文化遷移現象促使了南北音樂文化的交匯融合，文化整合的過程中豐富了鳳陽花鼓的藝術內涵。在歷史變遷中，文化景觀聯結起特定地域與民眾的情感紐帶，體現了地理環境、人文積澱與社會環境三者對鳳陽花鼓成長軌跡的交織影響

“Interpretation of the continuation of Fengyang Flower-drum :The Integration of Artistic Features and Regional Culture”

Yang Juan is a female associate professor of Han ethnicity with a PhD. Her research focuses on music education.*

Abstract:

Based on the theory of music geography, this paper analyzes the reasons for the survival of the Fengyang Flower-drum. The cultural ecology provides the soil for the nurturing of the Fengyang Flower-drum, while historical geography, agrarian culture, and rich folk activities collectively contribute to shaping its unique artistic style. The phenomenon of cultural migration has promoted the integration of northern and southern music cultures, enriching the artistic connotation of the Fengyang Flower-drum in the process of cultural integration. Through historical changes, cultural landscapes connect the emotional bonds between specific regions and the populace, reflecting the intertwined influences of geographical environment, humanistic accumulation, and social environment on the growth trajectory of the Fengyang Flower-drum.*

樓清榕 Lou Qingrong

<非遺文化「細十番」融入中小學音樂教學實踐的研究>

樓清榕，浙江杭州人，中國預備黨員，紹興文理學院音樂專業音樂教育方向全日制在讀藝術碩士。



摘要：

「細十番」是流傳在浙江省杭州市蕭山片樓塔鎮的一種傳統器樂合奏樂形式，是杭州市傳統音樂，也是我國優秀傳統文化的一部分。但隨著時代的變遷和發展，細十番在全國幾乎已瀕臨消亡。學校作為教書育人的重要場所，對於傳承中華傳統文化有著義不容辭的責任。本文聚焦非遺文化「細十番」在中小學音樂教學實踐中的融入，結合中小學民族器樂欣賞教學與民樂團排練的方式來促進「細十番」在中小學音樂教學中的傳承與發展。

將「細十番」融入中小學音樂教學實踐，既能培養學生的審美情趣和藝術素養，讓學生更深入的瞭解與感受中國傳統文化的魅力，又能為「細十番」注入新的活力，促進其校園傳承的可持續發展，這對推動非遺文化的傳承與發展都有著重要的意義。

"Research on the Integration of Intangible Cultural Heritage "Xishifan" into Music Teaching Practice in Primary and Secondary Schools"

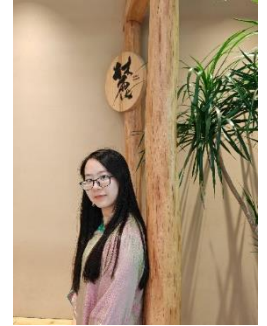
Lou Qingrong is from Hangzhou, Zhejiang, a probationary member of the Chinese Communist Party, and a full-time master's student in music education at Shaoxing University.*

Abstract:

"Xishifan" is a traditional instrumental ensemble form prevalent in Louta Town, Xiaoshan District, Hangzhou, Zhejiang Province. It is part of Hangzhou's traditional music and an integral part of China's excellent traditional culture. However, with the changes and development of the times, Xishifan has almost reached the brink of extinction nationwide. Schools, as important places for education and nurturing, have an unshirkable responsibility to inherit Chinese traditional culture. This paper focuses on the integration of the intangible cultural heritage "Xishifan" into music teaching practices in primary and secondary schools, combining the teaching of ethnic instrumental music appreciation and orchestral rehearsals to promote the inheritance and development of "Xishifan" in school music education.

Integrating "Xishifan" into music teaching practices in primary and secondary schools can cultivate students' aesthetic interest and artistic literacy, allowing them to gain a deeper understanding and appreciation of the charm of Chinese traditional culture. It also injects new vitality into "Xishifan," promoting its sustainable development in campuses, which is of great significance for the transmission and development of intangible cultural heritage.*

湯泱 Tang Yang



<戲曲進校園與國際文化交流：以秦淮區第一中心小學跨學科戲曲教育為例的研究與思考>

湯泱，青年學者、編劇，1995年3月出生於江蘇南京。碩士研究生畢業於上海戲劇學院，攻讀戲劇影視編劇專業，現為上海戲劇學院在讀博士生，攻讀方向為中國戲曲史論。

摘要：

南京市秦淮區第一中心小學潤雅京劇團赴維也納開展京劇表演，成功展示中國京劇藝術，提升學生文化自信與國際視野。這一活動將「戲曲進校園」與跨文化交流結合，成為傳統藝術基礎教育全球傳播的典範。學校與專業京劇團合作，開設跨學科課程，將戲曲與基礎學科融合，系統培養學生文化素養與藝術修養。創新的教學模式拓展了學生的文化視野，促進了傳統藝術的普及與傳承，為其他小學推進「戲曲進校園」專案提供了可行經驗與實踐案例。

“Xiqu Into the Campus and International Cultural Exchange: A Case Study of Interdisciplinary Xiqu Education In NanJing QinHuai Central Primary School”

Tang Yang is a young scholar and playwright, born in March 1995 in Nanjing, Jiangsu. He graduated with a master's degree from the Shanghai Theatre Academy, majoring in Drama and Film Scriptwriting, and is currently a doctoral student at the Shanghai Theatre Academy, focusing on the history and theory of Chinese opera.*

Abstract:

The Runya Peking Opera Troupe from Nanjing Qinhuai Central Primary School conducted Peking Opera performances in Vienna, successfully showcasing the art of Chinese Peking Opera and enhancing students' cultural confidence and international perspective. This initiative combines "Xiqu into the Campus" with cross-cultural exchange, becoming a model for the global dissemination of traditional art in basic education. The school collaborates with professional Peking Opera troupes to offer interdisciplinary courses, integrating opera with basic subjects, systematically cultivating students' cultural literacy and artistic cultivation. This innovative teaching model broadens students' cultural horizons, promotes the popularization and inheritance of traditional art, and provides feasible experiences and practical cases for other primary schools to advance the "Xiqu into the Campus" project.*

楊柳; 魏陶影 Yang Liu; Wei Taoying

<玉雕非遺的活態傳承與發展：以南陽地區某中職學校玉雕教學為例>

魏陶影，廣東外語外貿大學音樂系鋼琴演奏專業教師；研究生導師；香港教育大學教育學博士；廣東省音樂家協會會員；廣東省鋼琴學會會員；廣州市音協鋼琴委員會委員；中國音樂學院社會藝術水準考級鋼琴專業考官；施坦威青年榮譽教師。

楊柳，廣東白雲學院教師，香港教育大學博士，世界華人美術教育協會秘書。長期從事美術教育工作，擅長創造性美術課堂的開發和應用。同時致力於非遺進校園和非遺傳播與傳承等研究。

摘要：

本研究聚焦於玉雕非遺的活態傳承與發展，探討如何通過河南省一所工藝美術職業學校的雙導師制（校內教師與非物質文化遺產大師），將玉雕非遺融入教學體系，培養玉雕技藝的傳承人。該模式使學生既能習得系統化美術課程，又能與民間藝術家互動，深入理解工匠精神與技藝，既有效的將傳統民間藝術與學校教學內容融合，又彌補了二者自身的不足。研究表明，這一教學模式不僅助力學生職業發展，更為玉雕藝術的活態傳承與創新注入了新活力。

“The Living Inheritance and Development of Jade Carving Intangible Cultural Heritage: A Case Study of Jade Carving Instruction in a Vocational School in Nanyang Region”

Wei Taoying is a piano performance teacher at Guangdong University of Foreign Studies, a graduate advisor, and holds a Doctorate in Education from the Education University of Hong Kong. She is a member of the Guangdong Musicians Association, the Guangdong Piano Society, and the Guangzhou Music Association Piano Committee, as well as a piano examiner for the Social Art Level Examination at the China Conservatory of Music and a Steinway Young Honorary Teacher.

Yang Liu is a teacher at Guangdong Baiyun University and holds a Doctorate from the Education University of Hong Kong. She is the Secretary of the International Society for Chinese Art Education. She has long been engaged in art education, specializing in the development and application of creative art classrooms, and is committed to research on the integration and transmission of intangible cultural heritage in schools.*

Abstract:

This research focuses on the living inheritance and development of jade carving as intangible cultural heritage. It explores how a dual-mentor system (involving school teachers and intangible cultural heritage masters) at a vocational school of arts and crafts in Henan Province integrates jade carving heritage into the educational system to cultivate inheritors of jade carving skills. This model allows students to learn systematic art courses while interacting with folk artists, gaining a deep understanding of craftsmanship and skills. It effectively integrates traditional folk art with school curricula, addressing the shortcomings of both. The study shows that this teaching model not only supports students' career development but also injects new vitality into the living inheritance and innovation of jade carving art.*

<全方位學習週粵劇活動計劃實踐與分享——「賞『琛』『粵』目」的蛻變>

本人在香港小學全任職音樂教師 25 年。由承傳文化理念開始，教師擔當重要的傳承責任。由 2016 年起，本人致力在校推動粵劇全方位學習活動，透過一系列精心策劃的活動，讓學生體驗各樣粵劇元素，旨在利用粵劇這一傳統藝術形式，提升學生的藝術素養及文化理解，承傳文化。

摘要：

由 2016 年起，我們設計了一項針對小學四、五年級學生的全方位學習週活動，主題從「『戲』有益」，轉為「超『粵』自我」，再到「賞『琛』『粵』目」，經歷數年，我們透過教師觀察學生表現及學生回饋，逐年調整各項粵劇學習元素，又加入學生感興趣的新元素，例如頭飾製作及唱小曲，旨在利用粵劇這一傳統藝術形式，提升學生的藝術素養及文化理解。透過一系列精心策劃的活動，學生不僅能夠學習到粵劇的基本元素，還能在實踐中深刻感受中國文化的魅力，最終創作出一個粵劇短劇、手藝或演唱小曲，展示他們的學習成果。

“Practical Experience Sharing of Cantonese Opera Activities in Primary Schools”

I have been a full-time music teacher in Hong Kong primary schools for 25 years. Starting from the concept of cultural inheritance, teachers play an important role in the transmission of culture. Since 2016, I have been committed to promoting comprehensive learning activities related to Cantonese opera in schools. Through a series of carefully planned activities, students experience various elements of Cantonese opera, aiming to enhance their artistic literacy and cultural understanding through this traditional art form and to pass on the culture.*

Abstract:

Since 2016, we have designed an all-rounded learning week activity for fourth and fifth-grade primary students, evolving the theme from "The Benefits of 'Opera'" to "Surpassing 'Yue' Self" and then to "Appreciate 'Treasured' Cantonese Opera." Over the years, we have adjusted various Cantonese opera learning elements annually based on teacher observations and student feedback, incorporating new elements that interest students, such as headdress making and singing short tunes. The aim is to enhance students' artistic literacy and cultural understanding through Cantonese opera. Through a series of meticulously planned activities, students not only learn the basic elements of Cantonese opera but also deeply appreciate the charm of Chinese culture in practice. Ultimately, they create a short Cantonese opera play, a craft, or sing a short tune to showcase their learning outcomes.*

鄭穎 Zheng ying

<國粹京劇在小學校園的傳播研究——以北京第二實驗小學為例>

鄭穎，女，暨南大學在讀博士研究生，主要研究方向為漢語詞彙史，明清戲曲。中國青年出版總社和中華文化促進會「青年之星」，三次獲得北京市教育學會論文二等獎。魯迅青年文學獎二等獎。



摘要：

近些年，教育部頒佈了多項關於戲曲進校園的實施政策。本文以北京第二實驗小學為例，由京劇進課堂的背景展開論述，通過分析其京劇校本課程的開展和實施情況，包括京劇課程的教學目標、教學策略、多學科交叉等教學實踐研究。揭示京劇進課堂的必要性和可行性，並在一定程度上，勾勒出京劇藝術在小學校園的傳播現狀。體現出戲曲文化在校園中傳承和傳播的多樣性，以及在學校中開展戲曲教育對弘揚中華傳統文化的深遠意義和價值

“A Study on the Dissemination of Peking Opera in Primary Schools--The Case of Beijing No.2 Experimental Primary School”

Zheng Ying is a female doctoral student at Jinan University, with a primary research focus on the history of Chinese vocabulary and Ming and Qing dynasty opera. She has been recognized as a "Rising Star" by the China Youth Publishing Group and the China Cultural Promotion Society, won the second prize for papers from the Beijing Educational Society three times, and received the second prize of the Lu Xun Youth Literature Award.*

Abstract:

In recent years, the Ministry of Education has issued several policies regarding the implementation of opera in schools. This paper takes Beijing No.2 Experimental Primary School as a case study, discussing the background of integrating Peking Opera into classrooms. It analyzes the development and implementation of its Peking Opera school-based curriculum, including teaching objectives, strategies, and interdisciplinary teaching practices. This study reveals the necessity and feasibility of bringing Peking Opera into the classroom and outlines the current state of Peking Opera dissemination in primary schools. It highlights the diversity of opera culture transmission and propagation in schools and the profound significance and value of conducting opera education to promote traditional Chinese culture.*

王慧婕；齊麗花 Wang Huijie; Qi Lihua

<嶗山古琴藝術的傳承與發展——以青島實驗高中為例>

王慧婕，2001.11，山東青島，中共黨員，濟南大學音樂學院非遺音樂傳承與保護方向研究生。

齊麗花，副教授、碩士研究生導師，現任濟南大學音樂學院副院長，山東省第三批簽約文藝評論家。

摘要：

本文以嶗山古琴藝術為研究對象，探討其傳承歷史、經典作品及獨特之處。以青島市實驗高中為例，通過系統調查古琴特色校園課程，觀察總結其傳承現狀與活動，探索非遺音樂進入中小學的新模式。最後，對古琴藝術的校園傳承進行思考，提出合理化建議，旨在指導非遺進校園等實踐，把握動態化發展方向，推動傳承發展，為青島「音樂之島」品牌形象建設貢獻力量，增進嶗山古琴藝術的公眾認知與喜愛度。

“The Inheritance and Development of Laoshan Guqin Art: A Case Study of Qingdao Experimental High School”

Wang Huijie, 2001.11, Qingdao, Shandong, Member of the Chinese Communist Party, Graduate student in Intangible Cultural Heritage Music Inheritance and Protection direction at the School of Music, University of Jinan.

Qi Lihua, Associate Professor, Master's Supervisor, currently Deputy Dean of the School of Music, University of Jinan, and a third batch signed literary critic of Shandong Province.*

Abstract:

This paper takes Laoshan Guqin art as the research object, exploring its inheritance history, classic works, and unique characteristics. Taking Qingdao Experimental High School as an example, it systematically investigates the Guqin characteristic campus curriculum, observes and summarizes its current inheritance status and activities, and explores new models for intangible cultural heritage music entering primary and secondary schools. Finally, it reflects on the campus inheritance of Guqin art and puts forward rational suggestions, aiming to guide the practice of intangible cultural heritage entering campuses, grasp the dynamic development direction, promote inheritance and development, contribute to the construction of Qingdao's "Music Island" brand image, and enhance the public's awareness and appreciation of Laoshan Guqin art.*

李澤華；孫人君；徐顥真

<奧爾夫「原本性」理念下小學戲曲教學作品的拆解——以京劇作品《賣水》選段為例>

李澤華，女，2000年9月出生，漢族，本碩就讀於濟南大學音樂學院，專攻於音樂教育方向。學術上聚焦於音樂教育理論與實踐研究，特別是在音樂教學法、音樂與文化傳承以及跨學科方面，積極探索教學的創新方法。2024年撰寫的《美育浸潤視角下的小學音樂課堂設計與實施——以奧爾夫「原本性音樂與舞蹈」理念為例》獲得國民音樂教育大會「萬葉杯」論文二等獎，同時參加奧爾夫音樂教法工作坊進行培訓獲得奧爾夫師資證書。



孫人君，濟南大學音樂學院講師，中央音樂學院音樂教育學院碩士，教育學博士，國家留學基金委（China Scholar Count）高校青年教師訪問學者。2022年舉辦《體態律動》課程彙報·暨「山東非遺音樂主題音樂會」，榮獲全國高校混合式教學設計創新大賽三等獎。受聘為全國本科畢業論文（設計）抽檢評審專家。獲批山東省社科規劃專案，山東省藝術教育重點課題等多項省級課題。任北京市音樂家協會柯達伊音樂教育委員會委員，中國音樂家協會奧爾夫專業委員會委員。

徐顥真，女，2004年10月出生，漢族，現就讀於中國戲曲學院京崑系，專攻花旦，7歲開始學習京劇，曾獲第十九屆「中國少兒戲曲小梅花」京崑業餘組金花十佳，積極參與學校各類戲曲實踐活動及中小學戲曲教育工作，先後受教於耿巧雲、王曉燕、張豔紅、陳靜、許翠、馬嵐等老師。

摘要：

戲曲作為中國傳統文化的重要組成部分，不僅具有深厚的文化價值和藝術價值，而且越來越受到國家的重視。特別是在小學教育中，戲曲文化的傳播和滲透日益增強。因此，如何在小學階段有效地開展戲曲教學，成為傳承優秀傳統文化中一個重要的研究課題。本文旨在通過奧爾夫「原本性」教學方法探討戲曲中各種音樂元素，利用「拆解」的方式，將戲曲中的表現形式與音樂教學相結合，為戲曲教學提供新穎的教學設計思路。

Zehua Li ; Renjun Sun ; Haozhen Xu

“The "Splitting" of Xiqu Works in Primary School under Orff's "Elemental" Concept: Taking Selection from the Peking Opera "Selling Water" as the Example”

Zehua Li, female, born in September 2000, Han ethnicity, Bachelor and Master studied at the School of Music, University of Jinan, specializing in music education. Academically focused on research in music education theory and practice, especially in music pedagogy, music and cultural heritage, and interdisciplinary aspects, actively exploring innovative teaching methods. In 2024, authored Design and Implementation of Primary School Music Class from the Perspective of Aesthetic Education Infiltration: Taking Orff's 'Elemental Music and Dance' Concept as an Example (《美育浸潤視角下的小學音樂課堂設計與實施——以奧爾夫「原本性音樂與舞蹈」理念為例》), which won the second prize of the "Manye Cup" paper at the National Music Education Conference, and also participated in the Orff Music Pedagogy Workshop to obtain the Orff Teacher Certificate.

Renjun Sun, lecturer at the School of Music, University of Jinan, Master from the School of Music Education, Central Conservatory of Music, Doctor of Education, State Scholarship Fund (China Scholar Count) visiting scholar for young university teachers. In 2022, organized the "Body Movement" course report and the "Shandong Intangible Cultural Heritage Music Theme Concert", won the third prize in the National University Blended Teaching Design Innovation Competition. Appointed as a review expert for the National Undergraduate Thesis (Design) Sampling Inspection. Approved for the Shandong Provincial Social Science Planning Project, Shandong Provincial Key Art Education Project, and several other provincial-level projects. Serving as a member of the Kodály Music Education Committee of the Beijing Musicians Association and a member of the Orff Professional Committee of the China Musicians Association.

Haozhen Xu, female, born in October 2004, Han ethnicity, currently studying in the Peking Opera and Kunqu Opera Department of the National Academy of Chinese Theatre Arts, specializing in huadan roles. Started learning Peking Opera at the age of 7, won the "Top Ten" Gold Medal in the Amateur Group of the 19th "China Children's Theatre Little Plum Blossom" Peking Opera and Kunqu Opera, actively participated in various school opera practice activities and primary and secondary school opera education work, received guidance from teachers such as Geng Qiaoyun, Wang Xiaoyan, Zhang Yanhong, Chen Jing, Xu Cui, Ma Lan.*

Abstract:

Xiqu, as an important part of Chinese traditional culture, not only has profound cultural and artistic value but is also increasingly valued by the country. Especially in primary education, the dissemination and infiltration of Xiqu culture are increasingly strengthened. Therefore, how to effectively carry out Xiqu teaching at the primary school stage has become an important research topic in inheriting excellent traditional culture. This paper aims to explore various musical elements in Xiqu through Orff's "elemental" teaching method, using the "splitting" approach to combine the performance forms in Xiqu with music teaching, providing novel teaching design ideas for Xiqu education.*

蒯衛華 Kuai, Huawei

<崑曲工尺譜曲唱在高校的傳承與傳播>

博士生導師，副教授。廣東省中小學「百千萬人才培養工程」音樂學科首席專家。2020年專著獲教育部第八屆高等學校科學研究優秀青年成果獎。主持2022年國家社科基金藝術學項目《崑曲南曲曲牌曲腔關係研究》。在《中國音樂》《中國音樂學》《戲曲研究》等期刊發表論文多篇。參加教育部音樂教育品質監測、2022版國家義務教育新課標《藝術》（音樂）測試和2024版高中《藝術》（音樂）課標中期修訂。作為分冊主編，承擔《音樂》教科書編寫工作。



摘要：

本論文通過對北京市文化藝術基金藝術人才培養專案「‘曲韻宮商’崑曲工尺譜曲唱人才培養」為例，深入探討崑曲工尺譜曲唱在高校的傳承與傳播問題。通過對北京大學、清華大學、人民大學、北京師範大學、中國戲曲學院、中央音樂學院、中國音樂學院、中國藝術研究院等高校、研究機構學生人才培養驗收的成效，可以看出學員們充分體會到崑曲「以字為主、依字行腔，字正腔圓、板正腔純」的藝術特色。此次高校與北京文化藝術基金的合作，對戲曲及非物質文化遺產在學校傳播提供了很好的範例。

“The inheritance and dissemination of Kunqu opera gongche composition and singing in colleges and universities”

Doctoral Advisor, Associate Professor. Chief Expert in Music Discipline of the "Hundred, Thousand, and Ten Thousand Talent Cultivation Project" for Primary and Secondary Schools in Guangdong Province. In 2020, the monograph won the Excellent Youth Achievement Award in the Eighth Higher Education Scientific Research of the Ministry of Education. Hosted the 2022 National Social Science Fund Art Project "Research on the Relationship between Kunqu Nanqu Qupai and Quxiang." Published multiple papers in journals such as "Chinese Music(《中國音樂》)," "Chinese Musicology(《中國音樂學》)," and "Theatre Research(《戲曲研究》)." Participated in the quality monitoring of music education by the Ministry of Education, the 2022 edition of the National Compulsory Education New Curriculum Standard "Art" (Music) test, and the 2024 edition of the High School "Art" (Music) Curriculum Standard mid-term revision. As the subeditor, took on the compilation of the "Music(《音樂》)" textbook. *

Abstract:

This paper takes the example of the Beijing Cultural and Art Fund talent training project "Quyun Gongshang" Kunqu Gongche notation and singing talent training to explore the issues of inheritance and dissemination of Kunqu Gongche notation and singing in colleges and universities. Through the evaluation of student talent cultivation results from universities and research institutions such as Peking University, Tsinghua University, Renmin University of China, Beijing Normal University, National Academy of Chinese Theatre Arts, Central Conservatory of Music, China Conservatory of Music, and Chinese National Academy of Arts, it can be seen that students fully appreciate the artistic characteristics of Kunqu "taking words as the foundation, relying on words for vocalization, with precise pronunciation and pure timbre." The cooperation between universities and the Beijing Cultural and Art Fund provides a good example for the dissemination of opera and intangible cultural heritage in schools.*

朱立俠 Zhu Lixia

<中華吟誦與日本詩吟的對比探析>

朱立俠，文學博士，國學教育博士後。首都師範大學中國國學教育學院專任教師，碩士生導師，教育部「中華古詩文吟誦與創作基地」教學指導委員會委員。中華吟誦研究會秘書長。中華詩詞學會高校工作委員會副秘書長。中國詩詞大會北京賽區評委、中華吟誦大會評委、詩詞中國評委。

治學領域涉及詩文創作、吟誦、國學教育、經學、朱子學、易學、古籍版本等方面。著有《唐調吟誦研究》，主編《傳統吟誦概論》，作為核心成員參編《吟誦研究資料彙編》《中華吟誦田野調查研究》等。



摘要：

吟誦是漢文化圈對漢語詩文的傳統誦讀方式，在東亞、東南亞漢文化圈仍在傳承。中華吟誦作為漢語詩文傳統的主要讀書方法，遵循著語言、音樂與文學的多重規律，特別對作品內容的理解，講究發聲時的字正腔圓，講究四聲平仄，依字行腔，以義行調，符合漢語詩歌的韻律特徵，最能展現詩文的聲情之美，是中華優秀的非物質文化遺產。日本詩吟在漢詩朗誦的基礎上增加了鮮明的日本語言文化特徵，使其脫離了原初的讀書形態，確立了嚴格的規範，強調對詩歌作品的理解，發展成一門獨特的藝術形式。其主要特點：內容上，以漢詩為主，和歌、俳句、新體詩為輔；形式上，依伴奏吟誦，嚴格按譜，配劍舞、扇舞等藝術形式；腔調上，音域跨度大、尾腔處理豐富，但不講平仄、押韻。傳承上，注重標準化、段位化、級別化。日本詩吟的聲腔訓練方法、藝術性追求、規範化要求、精緻化追求等方面都值得我們借鑒。

“A Comparative Analysis of Chinese Recitation and Japanese Poetry Chanting”

Zhu Lixia, Doctor of Literature, Postdoctoral in Chinese Classical Education. Full-time teacher at the School of Chinese Classical Education, Capital Normal University, Master's Supervisor, member of the Teaching Guidance Committee of the Ministry of Education's "Base for Chinese Ancient Poetry and Prose Recitation and Creation". Secretary-General of the Chinese Recitation Research Society. Deputy Secretary-General of the College Work Committee of the Chinese Poetry Society. Judge for the Beijing Division of the Chinese Poetry Conference, the Chinese Recitation Conference, and Poetry China. Research areas include poetry and prose creation, recitation, Chinese classical education, Confucian classics, Zhu Xi studies, Yi studies, and ancient book editions. Author of "Research on Tang Dynasty Recitation" (《唐調吟誦研究》), editor-in-chief of "Introduction to Traditional Recitation" (《傳統吟誦概論》), and a core member of the editorial team for "Recitation Research Materials Compilation" (《吟誦研究資料彙編》) and "Field Research on Chinese Recitation" (《中華吟誦田野調查研究》).*

Abstract:

Recitation is the traditional way of reading Chinese poetry and prose in the Han cultural circle, still inherited in East Asia and Southeast Asia. Chinese recitation, as the main traditional reading method of Chinese poetry and prose, follows multiple rules of language, music, and literature, with particular attention to the content of the works, emphasizing accurate pronunciation and perfect intonation, adhering to the four tones' pitch patterns, vocalizing according to the characters, and adjusting the tune according to the meaning. It aligns with the rhythmic characteristics of Chinese poetry, best showcasing the beauty of the emotional expression in poetry and prose, and is an outstanding intangible cultural heritage of China. Japanese poetry chanting, based on the recitation of Chinese poetry, adds distinct Japanese language and cultural characteristics, separating it from the original reading form, establishing strict norms, and emphasizing the understanding of the poetry works, developing into a unique art form. Its main features include: content-wise, mainly Chinese poetry with waka, haiku, and new-style poetry as supplements; form-wise, accompanied recitation strictly according to the score, with sword dance and fan dance as art forms; tone-wise, wide vocal range and rich tail-tone processing, but without following the pitch patterns or rhyming. In terms of inheritance, it focuses on standardization, grading, and classification. The vocal training methods, artistic pursuit, standardization requirements, and refinement pursuit of Japanese poetry chanting are all worth learning from.*

彭穎忻 Jasman Pang

<粵劇電影中的生成式人工智慧>

彭穎忻博士是一位跨領域的創意設計師、藝術家和研究者，深深熱衷於科技、創意與教育的交會點。龐的研究和創作活動涵蓋了藝術與設計、科技、教育、遊戲設計以及沉浸式和互動媒體。她多元的背景使她能夠形成獨特的視角。在來到香港教育大學之前，彭穎忻博士在多所高等院校教授多種課程，包括沉浸式和互動設計、遊戲設計以及媒體素養。彭穎忻博士獲得了澳洲麥考瑞大學的多媒體創意藝術學士學位、澳洲皇家墨爾本理工大學的設計傳播碩士學位，以及香港教育大學的教育博士學位。她的教學專長包括多媒體整合、視覺敘事和遊戲設計開發。她的研究興趣包括人機互動、互動敘事和教育中的遊戲化。



摘要:

生成式人工智慧技術的快速發展為各種藝術形式（包括戲劇和電影）的創意表達創造了新的機會。然而，人工智慧的整合引發了關於文化真實性和傳統藝術價值保存的重要問題。本研究探討了將生成式人工智慧整合到粵劇中的可行性，粵劇是一種傳統且具有文化意義的戲劇類型，吸引了幾代觀眾。粵劇以其獨特的音樂、戲劇和華麗的服裝相結合而著稱，擁有可追溯到 19 世紀末的豐富歷史。隨著人工智慧技術的快速發展，它為這一表演藝術的各個方面（包括劇本創作、音樂作曲、舞台設計和編舞）提供了獨特的機會。本研究旨在考察生成式人工智慧在粵劇中的實際應用，考慮其藝術、文化和倫理影響。研究將通過案例研究和專家意見來探討生成式人工智慧在表演藝術中的現狀，特別是在粵劇背景下。通過探索創新與傳統之間的平衡，本研究將提供對生成式人工智慧如何可行地整合到粵劇實踐中的全面理解，確保這一藝術形式在尊重其豐富遺產的同時繼續發展。*

“Generative AI in Cantonese opera art form”

Pang is an interdisciplinary creative designer-artist and researcher who is deeply passionate about the intersection of technology, creativity, and education. Pang's research and creative endeavors encompass art and design, technology, education, game design, and immersive and interactive media. Her diverse background has allowed her to develop a unique perspective. Pang has experience teaching a variety of subjects, including immersive and interactive design, game design, and media literacy, in a variety of tertiary institutions prior to his arrival at the Education University of Hong Kong.

Pang received a Bachelor of Creative Arts in Multimedia from Macquarie University, Australia, a Master of Design Communication from RMIT University, Australia, and a Doctor of Education from The Education University of Hong Kong. Her teaching expertise encompasses multimedia integration, visual narrative, and game design development. Her research interests encompass human computer interaction, interactive narrative, and gamification in education. Her research was recently published in IEEE and the International Journal of Human-Computer Interaction.

Abstract:

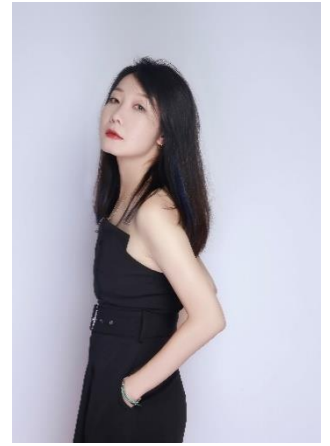
The rapid growth of generative AI technology has created new opportunities for creative expression in various art forms, including theatre and film. However, the integration of AI raises significant questions about cultural authenticity and the preservation of traditional artistic values. This study explores the feasibility of integrating generative AI into Cantonese opera, a traditional and culturally significant theatrical genre that has engaged audiences for generations. Characterized by its unique blend of music, drama, and embellished costumes, Cantonese opera boasts a rich history dating back to the late 19th century. As AI technology rapidly evolves, it offers distinctive opportunities to enhance various aspects of this performing art, including scriptwriting, music composition, staging, and choreography. This study aims to examine the practical applications of generative AI in Cantonese opera, considering the artistic, cultural, and ethical implications. The research will be conducted through case studies and expert opinions on the current landscape of generative AI in the performing arts, specifically within the context of Cantonese opera. By exploring the balance between innovation and tradition, this research will provide a comprehensive understanding of how generative AI can be feasibly integrated into the practice of Cantonese opera, ensuring that the art form continues to evolve while honoring its rich heritage.

沈冰 Bing Shen

<京劇元素在中國當代鋼琴作品中的運用>

波士頓大學鋼琴演奏博士、北京師範大學講師、碩士生導師。她的演出足跡遍及法、德、日、美、加、及中國各主要城市的主要音樂廳，並受邀與 ALEA III 現代樂團、深圳交響樂團等樂團合作。沈冰曾受邀在美國 Tanglewood Institute、人民大學音樂節等音樂節進行授課及演出。

大衛·杜保爾評價沈冰的演奏「風格驚豔」；波士頓樂評評價道：「精確而美麗；技巧高超且充滿能量。」著有《多維鋼琴藝術史》，文章見於《鋼琴藝術》、《愛樂》、《中國教育學刊》等刊物。



摘要：

這篇論文探討了京劇的基本音樂元素及其在中國當代鋼琴作品中的應用。京劇起源於 18 世紀，融合了音樂、聲樂技巧和敘事，其聲樂風格以裝飾音、動態變化和表現性音調轉換為特徵。主要元素包括角色原型（生、旦、淨、末、丑）、旋律框架西皮和二黃，以及定義其獨特音景的樂器合奏場面。研究考察了兩代中國作曲家如何將京劇元素融入現代作品，重點關注兩部重要作品：陳其鋼的《京劇瞬間》和王阿毛的《生、旦、淨、末、丑》。這些作品在西方古典框架內展示了京劇聲樂風格、調式音階和戲劇元素的創新詮釋。陳的作品融合了西方技術和中國戲曲主題，營造出抽象、氛圍的綜合體，而王的變奏則通過動態鋼琴技巧突出了以角色為驅動的敘事。通過比較陳和王的處理方式，本文展示了京劇如何激發當代作曲家的靈感，反映了不斷演變的文化視角，同時保留了這一藝術形式的表現深度。*

“The Application of Peking Opera Elements in the Contemporary Chinese Piano Works”

Doctor of Piano Performance from Boston University, Lecturer at Beijing Normal University, and Master's Supervisor. Her performances have taken her to major concert halls in France, Germany, Japan, the United States, Canada, and major cities in China. She has been invited to collaborate with ensembles such as ALEA III and the Shenzhen Symphony Orchestra. Shen Bing has also been invited to teach and perform at music festivals such as the Tanglewood Institute in the United States and the Renmin University Music Festival. David Dubal praised Shen Bing's performance as "stunning in style"; Boston music critics described it as "precise and beautiful; technically superb and full of energy." She is the author of "Multidimensional Piano Art History(《多維鋼琴藝術史》)", and her articles have appeared in "Piano Art (《鋼琴藝術》)", "Philharmonic (《愛樂》)", and "China Education Journal (《中國教育學刊》)".*

Abstract:

This paper explores the essential musical elements of Peking Opera and their adaptation in contemporary Chinese piano compositions. Originating in the 18th century, Peking Opera blends music, vocal techniques, and storytelling, with its vocal style characterized by ornamentation, dynamic variation, and expressive tonal shifts. Key elements include the character archetypes (Sheng, Dan, Jing, Mo, Chou), the melodic frameworks Xipi and Erhuang, and the instrumental ensembles Changmian which collectively define its unique soundscape. The study examines how Chinese composers of two different generations incorporate Peking Opera into modern compositions, focusing on two pivotal works: Chen Qigang's *Instant d'un Opéra de Pékin*, and Wang Amao's *Sheng, Dan, Jing, Mo, Chou*. These pieces exemplify innovative interpretations of Peking Opera's vocal stylizations, modal scales, and theatrical elements within Western classical frameworks. Chen's work blends Western techniques and Chinese operatic themes to evoke an abstract, atmospheric synthesis, while Wang's variations highlight character-driven narratives with dynamic pianistic techniques. By comparing Chen's and Wang's approaches, the paper illustrates the diverse ways Peking Opera inspires contemporary composers, reflecting evolving cultural perspectives while preserving the art form's expressive depth.

李楠 Li Nan



<貴州少數民族音樂在高等師範院校課程建設研究>

李楠，中共黨員、琵琶青年演奏家，貴州師範大學音樂學院副教授，碩士研究生導師。全國藝術類高考專家庫成員。曾在國內外成功舉辦多場個人獨奏音樂會，教學示範音樂多場，受邀出訪東南亞等國進行交流演出，在國內核心期刊發表多篇學術論文，參與完成多項省級課題。

摘要：

貴州少數民族音樂具有豐富的文化內涵和獨特的藝術價值。高等師範院校承擔著音樂教育人才培養的重要職責，貴州少數民族音樂教育其課程的構建對少數民族音樂傳承與創新有著推動作用。本文以貴州少數民族音樂為核心，分析當前高等師範院校音樂教育課程的現狀與問題，探討民族音樂課程的構建、課程體系設計、教學模式創新及實踐應用。旨在為高等師範院校的民族音樂教育提供理論支援與實踐指導，以促進貴州少數民族音樂的傳承與創新，推動民族文化與現代音樂教育的融合。

“Research on the Curriculum Construction of Guizhou Minority Music in Higher Normal Colleges”

Li Nan, a member of the Communist Party of China, a young pipa performer, and an associate professor at the School of Music of Guizhou Normal University, as well as a master's supervisor. She is a member of the National Art Examination Expert Database. She has successfully held many solo concerts and teaching demonstration concerts at home and abroad, and has been invited to visit Southeast Asian countries for exchange performances. She has published many academic papers in core domestic journals and participated in the completion of many provincial-level projects.*

Abstract:

Guizhou minority music has rich cultural connotations and unique artistic value. Higher normal colleges bear the important responsibility of cultivating music education talents, and the construction of Guizhou minority music education curriculum plays a role in promoting the inheritance and innovation of minority music. This paper focuses on Guizhou minority music, analyzes the current situation and problems of music education curriculum in higher normal colleges, and explores the construction of ethnic music curriculum, curriculum system design, teaching mode innovation, and practical application. It aims to provide theoretical support and practical guidance for ethnic music education in higher normal colleges, to promote the inheritance and innovation of Guizhou minority music, and to promote the integration of ethnic culture and modern music education.*

蔡啟光 Kai-kwong CHOI

<粵劇在香港小學的教學概況>

香港藝術發展局資助項目《香港戲曲概述 2021-2023》統籌、主編；《戲曲之旅》月刊「粵劇進校園」專欄作者。

摘要：

本文以香港數所小學為實例，說明粵劇在小學的教學模式：音樂科本位、跨學科延伸、課外活動以至聯校交流。除主流華語小學外，更有一所非華語小學，舉辦英語粵劇班。另一方面，本文探討小學推行粵劇教學的困難，並嘗試提出解決辦法的建議。

“The General Situation of Teaching and Learning Cantonese Opera in Primary Schools in Hong Kong”

Coordinator and Chief Editor of the Hong Kong Arts Development Council funded project "Overview of Hong Kong Opera 2021-2023(《香港戲曲概述 2021-2023》)"; Columnist for the "Cantonese Opera into Schools(《戲曲之旅》)" section of the "Journey of Opera" monthly magazine.*

Abstract:

This paper uses several primary schools in Hong Kong as examples to illustrate the teaching models of Cantonese opera in primary schools: music subject-based, interdisciplinary extension, extracurricular activities, and inter-school exchanges. In addition to mainstream Chinese primary schools, there is also a non-Chinese primary school that offers an English Cantonese opera class. On the other hand, this paper explores the difficulties in implementing Cantonese opera teaching in primary schools and attempts to propose suggestions for solutions.*

趙哲群 Zhao Zhequn



<電波聲裡聽梅郎：梅蘭芳戲曲廣播活動研究>

趙哲群，戲劇戲曲學博士，江蘇省文化藝術研究院助理研究員，梅蘭芳文化藝術研究會副秘書長。

摘要：

作為中國戲曲史上傑出的藝術家，梅蘭芳敏銳地把握了廣播這一新興媒介，在實踐中積極探索戲曲在廣播媒介中的表現方法，並深刻認識到廣播對於戲曲藝術傳播和社會文化建設的重要作用。他利用廣播平臺，積極參與慈善和社會公益事業，將個人的藝術追求與國家和民族的命運緊密結合，其戲曲廣播活動，不僅推動了傳統藝術的現代化傳播，也為當代藝術工作者利用新興媒介傳承和發展傳統文化提供了寶貴的經驗和啟示。

“Research on Mei Lanfang's Radio Broadcasting Activities”

Zhao Zhequn, Ph.D. in Drama and Chinese Opera, Assistant Researcher at Jiangsu Provincial Academy of Cultural Arts, and Deputy Secretary-General of the Mei Lanfang Cultural and Art Research Association.*

Abstract:

As an outstanding artist in the history of Chinese opera, Mei Lanfang (梅蘭芳) keenly grasped the emerging medium of radio, actively exploring methods of presenting opera through this medium in practice. He deeply understood the important role of radio in the dissemination of opera art and the construction of social culture. Utilizing the radio platform, he actively participated in charity and social welfare activities, closely integrating his personal artistic pursuits with the fate of the nation and the people. His radio broadcasting activities not only promoted the modern dissemination of traditional art but also provided valuable experience and inspiration for contemporary artists to use emerging media to inherit and develop traditional culture.*

林宇 Rain Lin

<「駱派」京韻大鼓的青少年傳承——以天津為例>

林宇，江西省文化和旅遊研究院副研究員、中國藝術研究院藝術學博士、江西省文藝評論家協會會員、《影劇新作》雜誌編輯。參與國家社科基金藝術學重點專案「江西戲曲通史」「江西藝術史」、文旅部專案「中國大百科全書」，主持省部級社科專案「地方文化視域下的曲藝研究」「江西紅色曲藝研究」「江西曲藝音樂的地域性特徵研究」「江西高腔音樂研究」「婺源徽劇的多維透視」，出版專著《婺源徽劇探微》，合著《新世紀江西文化十年·薪火相傳》，參與撰寫《中國大百科全書（第三版）戲曲學》《中國大百科全書（第三版）曲藝學》，發表學術論文三十餘篇。



摘要：

作為「駱派」京韻大鼓非遺專案傳承人以及「駱派」京韻大鼓創始人駱玉笙的嫡孫以及天津市河西區非物質文化遺產（駱派京韻大鼓）代表性傳承人，駱巍巍不僅持續不懈地專研京韻大鼓藝術，還積極投身於「駱派」藝術的傳承工作，在少年兒童京韻大鼓的栽培上取得可喜成績，不僅激發了青少年對傳統文化的熱愛，同時對「駱派」藝術的新秀挖掘及傳承發展做出了重要貢獻。在習總書記提出「加強文化遺產保護傳承、弘揚中華優秀傳統文化」的背景下，青少年群體越發意識到傳統文化的意義與價值，基於此，本文將重點探討京韻大鼓傳承人駱巍巍在青少年京韻大鼓培育中的傳承方式、教學成果以及面臨的問題，試圖總結京韻大鼓的大眾傳承經驗。

“The children's group inheritance of Luo-style Jingyun Dagu ——Take Tianjin City as an Example”

Rain Lin, Associate Researcher at Jiangxi Provincial Academy of Culture and Tourism, Ph.D. in Art Studies from the Chinese Academy of Arts, Member of Jiangxi Province Literary Critics Association, and Editor of the magazine "New Works of Film and Drama" (《影劇新作》). Participated in key projects of the National Social Science Fund of Art Studies "General History of Jiangxi Opera" (《江西戲曲通史》) and "History of Jiangxi Art" (《江西藝術史》), and the Ministry of Culture and Tourism project "Encyclopedia of China". Led provincial and ministerial social science projects "Research on Quyi from the Perspective of Local Culture", "Research on Red Quyi in Jiangxi", "Research on the Regional Characteristics of Jiangxi Quyi Music", "Research on Jiangxi High-pitched Music", "Multidimensional Perspective of Wuyuan Hui Opera". Published the monograph "Exploration of Wuyuan Hui Opera" (《婺源徽劇探微》), co-authored "Ten Years of Jiangxi Culture in the New Century: Inheritance of Fire" (《新世紀江西文化十年·薪火相傳》), and participated in writing "Encyclopedia of China (Third Edition) Opera Studies" (《中國大百科全書（第三版）戲曲學》) and "Encyclopedia of China (Third Edition) Quyi Studies" (《中國大百科全書（第三版）曲藝學》). Published more than thirty academic papers.*

Abstract:

As the inheritor of the intangible cultural heritage project of Luo-style Jingyun Dagu and the grandson of Luo Yusheng, the founder of Luo-style Jingyun Dagu, as well as the representative inheritor of the intangible cultural heritage (Luo-style Jingyun Dagu) in Hexi District, Tianjin, Luo Weiwei has not only persistently studied the art of Jingyun Dagu but also actively engaged in the inheritance of Luo-style art. He has achieved remarkable results in cultivating Jingyun Dagu among children and adolescents, inspiring their love for traditional culture and making significant contributions to discovering and developing new talents in Luo-style art. In the context of General Secretary Xi's proposal to "strengthen the protection and inheritance of cultural heritage and promote excellent traditional Chinese culture," the younger generation is increasingly aware of the significance and value of traditional culture. Based on this, this paper focuses on the inheritance methods, teaching achievements, and challenges faced by Jingyun Dagu inheritor Luo Weiwei in cultivating Jingyun Dagu among young people, attempting to summarize the public inheritance experience of Jingyun Dagu.*

蔡嘉萌 Jiameng Cai

<當代廣東漢劇何以走向「客家認同」——基於與三代漢劇人的訪談反思>

蔡嘉萌，生於 2001 年 5 月，女，中國藝術人類學學會會員。本科就讀於華南理工大學，師從沈雲芳教授，從事中國傳統音樂相關研究。目前碩士就讀於廣州大學，師從董波教授。主要研究方向為非遺藝術、城市文化及身份認同。一個市級研究生項目在研：城市人類學視域下廣州市非遺民俗文化的流變研究。



摘要：

廣東漢劇，也稱為「外江戲」，是一種主要在廣東省東部和北部地區演出的地方戲曲形式。作為廣東三大戲曲之一，它受到了梅州市政府的大力關注和支持。隨著政治、社會和文化環境的變遷，廣東漢劇逐漸被認為是一種培養「客家認同」的媒介。然而，在當代多元化娛樂時代，這種以「師徒制」和「口傳心授」為特徵的傳統藝術形式在保存和發展方面面臨著重大挑戰。

本研究基於廣東漢劇從「外江戲」演變為「客家戲」的前提，探討了其在現代背景下構建「客家認同」的作用。通過對廣東漢劇院四位漢劇表演者的深入訪談，從歷史、藝術和個人角度分析了這一現象。研究發現，受訪者的職業角色和代際背景差異導致他們在劇目傳承與創新、戲曲文化定位及其發展軌跡方面的觀點各異。研究強調，廣東漢劇面臨的一個緊迫問題是如何吸引和獲得年輕一代客家人的認同，這對於確保其長期活力和文化相關性至關重要。*

“Exploring the Contemporary Shift of Guangdong Han Opera Towards 'Hakka Identity': Insights from Interviews with Three Generations of Performers”

Jiameng Cai, born in May 2001, female, member of the Chinese Society for the Anthropology of Arts . She completed her undergraduate studies at South China University of Technology, under the supervision of Professor Shen Yunfang, focusing on research related to traditional Chinese music. Currently, she is pursuing her master's degree at Guangzhou University, under the supervision of Professor Dong Bo. Her main research areas are intangible cultural heritage, urban culture, and identity. She is currently working on a municipal graduate project: Research on the Evolution of Intangible Cultural Heritage and Folk Culture in Guangzhou from the Perspective of Urban Anthropology.*

Abstract:

Guangdong Han Opera, also known as "Wai Jiang Opera," is a regional opera form predominantly performed in the eastern and northern regions of Guangdong Province. As one of the "three major opera forms in Guangdong," it has received substantial attention and support from the Meizhou Municipal Government. Over time, amidst changes in the political, social, and cultural landscape, Guangdong Han Opera has gradually been recognized as a medium for fostering a sense of "Hakka identity." However, in the contemporary era of diversified entertainment, this traditional art form—characterized by "mentoring and apprenticeship" and "oral transmission"—faces significant challenges to its preservation and development.

This study, building on the premise that Guangdong Han Opera evolved from "Wai Jiang Opera" to "Hakka Opera," explored its role in constructing "Hakka identity" in the modern context. Drawing on in-depth interviews with four Han Opera performers from the Guangdong Han Opera Theater, the research analyzed the phenomenon from historical, artistic, and personal perspectives. The findings revealed that differences in the interviewees' professional roles and generational backgrounds resulted in varied opinions regarding repertoire inheritance and innovation, the cultural positioning of the opera, and its developmental trajectory. The study highlighted that a pressing issue for Guangdong Han Opera is how to engage and gain recognition from younger generations of Hakka people, which is crucial for ensuring its long-term vitality and cultural relevance.

趙琳博 Zhao Linbo

<主體性困境下嶽陽巴陵戲的傳承與創新路徑研究：基於文化再生產、活態傳承與傳承人口述史的多維視角轉換工具>

趙琳博，講師，湖南師範大學音樂學院在站博士後，博士後研究方向民族音樂學，碩博研究方向西方音樂史。



摘要：

近年來在政府、巴陵戲研究院及非物質文化遺產傳承人的共同推動下，巴陵戲在傳承與創新等多領域取得了壹定的增進。然而盡管傳承工作已初見成效，但傳承人斷層、觀眾群體流失以及文化表現的過度「政治化」，嚴重制約了巴陵戲的可持續傳承與創新發展，並可能對其獨特的文化價值與藝術本質構成不可逆的威脅。破解當前所處的主體性困境，需要重塑其在當代社會中的文化傳遞機制。

“Research on the Transmission and Innovation Pathways of Yueyang Baling Opera Amid Subjectivity Challenges: A Multidimensional Perspective Based on Cultural Reproduction, Living Heritage, and Oral Histories of Practitioners”

Zhao Linbo, Lecturer, Postdoctoral Fellow at the School of Music, Hunan Normal University, with postdoctoral research focusing on Ethnomusicology and master's and doctoral research focusing on Western Music History.*

Abstract:

In recent years, with the joint efforts of the government, the Baling Opera Research Institute, and intangible cultural heritage inheritors, Baling Opera has made certain advancements in various fields such as transmission and innovation. However, despite the initial success in transmission work, the discontinuity of inheritors, the loss of audience groups, and the excessive "politicization" of cultural expression have severely restricted the sustainable transmission and innovative development of Baling Opera, potentially posing irreversible threats to its unique cultural value and artistic essence. To address the current subjectivity challenges, it is necessary to reshape its cultural transmission mechanism in contemporary society.*

邱晨 Qiu Chen



<廣西非遺音樂高校傳播路徑研究>

邱晨，廣西藝術學院，副教授，303434729@qq.com，18977985850，廣西南寧市教育路7號，530022

摘要：

廣西有十二個世居民族，這些民族共同孕育了豐富多彩的少數民族歌舞文化。其中，不少音樂專案已被列入國家級「非遺」名錄，如「劉三姐歌謠」、「壯族天琴」、「侗族大歌」等。廣西高校在積極傳承和傳播非遺音樂方面做出了顯著的努力和貢獻，本課題將從高校傳播實踐為研究物件，從特色課程建設、教師結構設置、實踐平臺搭建（校博物館、東盟音樂周等）、網路媒體宣傳等方面分析廣西非遺音樂在高校的實踐路徑。並以「壯族天琴」為個案，展示廣西藝術學院在教、學、創、研、演五位元一體的傳播路徑的體系建構。

“Research on the Communication Path of Guangxi Intangible Cultural Heritage Music in Colleges and Universities”

Qiu Chen, Associate Professor at Guangxi Arts University, 303434729@qq.com, 18977985850, No. 7 Jiaoyu Road, Nanning, Guangxi, 530022*

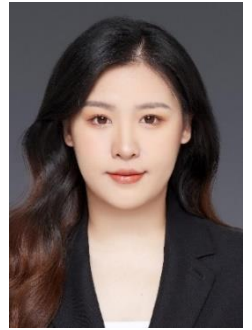
Abstract:

Guangxi has twelve indigenous ethnic groups, which together have nurtured a rich and diverse culture of ethnic songs and dances. Among them, many music projects have been included in the national "intangible cultural heritage" list, such as "Liu Sanjie Ballads", "Zhuang Tianqin", and "Dong Grand Songs". Guangxi colleges and universities have made significant efforts and contributions in actively inheriting and disseminating intangible cultural heritage music. This study will take the communication practices of colleges and universities as the research object, analyzing the practical paths of Guangxi intangible cultural heritage music in colleges from aspects such as the construction of special courses, the setup of teacher structures, the establishment of practical platforms (such as school museums and ASEAN Music Week), and online media promotion. Using "Zhuang Tianqin" as a case study, it will demonstrate the system construction of the five-in-one communication path of teaching, learning, creating, researching, and performing at Guangxi Arts University.*

鄭丹秋；代昊

<非遺融入學校教育的文化困境與優化路徑——以三都水族自治縣水族雙歌為例>

鄭丹秋，貴州師範大學研究生（少數民族音樂傳承方向）。



代昊，留英碩士，現任貴州民族大學作曲教師，畢業於星海音樂學院，Bangor University, 先後師從任達敏教授、Prof. Andrew Lewis、Dr. Alessandrini Patricia。曾受韓國大邱國際現代音樂節委約創作室內樂作品《逐日》，受BBC National Orchestra of Wales 委約創作並首演交響樂作品《Brahman》，受上海雲間交響樂團委約創作並首演古箏協奏曲《巽離坎》，由無錫交響樂團首演交響合唱《太陽出來照白岩》。曾參加韓國大邱國際現代音樂節、北京國際現代音樂節、Wales composer's showcase 等等國內外多個音樂節。交響樂隊作品曾在 Wales Millennium Centre、廣州星海音樂廳、上海北外灘友邦劇院、貴陽大劇院等多地公演，並大受好評。合作樂團包括BBC National Orchestra、廣東珠影樂團、貴州省交響樂團、貴陽交響樂團、無錫交響樂團等。為多部影視劇及廣告作曲。曾擔任省市各項大型音樂會、晚會的音樂總監、音樂創作。曾參與多項省部級課題，編寫普通高等教育「十二五」國家規劃教材《音樂鑒賞》；在國內外期刊發表多篇學術論文。

摘要：

水族雙歌是水族文化傳承的重要載體，也是我國少數民族地區具有代表性的曲藝形式之一，隨著城鎮化的推進，其傳統傳承方式面臨著諸多挑戰。本研究以三都水族自治縣三所學校作為調查對象，採用問卷調查（N=300）、訪談和焦點小組等方法，深入探討水族雙歌在學校中的傳承現狀及困境。結果表明，雙歌在學校教育中的傳承問題主要體現在資源分佈不均、學生參與度低、流行文化背景變化及教學方法守舊等方面；而增強學生的民族文化認同對雙歌保護有積極的促進作用。研究建議加強教師培訓、整合文化資源，並推動學校與社區協作，有助於實現學校非遺傳承的可持續發展。

Danqiu Zheng; Dai Hao

“Cultural challenges and optimization paths of integrating intangible cultural heritage into school education: A case study of Shui ethnicity’s Shuangge in Sandu”

Danqiu Zheng, Graduate Student at Guizhou Normal University, specializing in the inheritance of minority music.

Dai Hao, Master's degree from the UK, currently a composition teacher at Guizhou Minzu University, graduated from Xinghai Conservatory of Music and Bangor University. He studied under Professor Ren Damin, Professor Andrew Lewis, and Dr. Alessandrini Patricia. He has been commissioned by the Daegu International Contemporary Music Festival in South Korea to compose the chamber music piece "*Chasing the Sun*" (《逐日》), by the BBC National Orchestra of Wales to compose and premiere the symphonic work "*Brahman*" "*Brahman*", by the Shanghai Yun Jian Symphony Orchestra to compose and premiere the guzheng concerto "*Xun Li Kan*" (《巽離坎》), and by the Wuxi Symphony Orchestra to premiere the symphonic chorus "*The Sun Shines on the White Rock*" (《太陽出來照白岩》). He has participated in numerous music festivals both domestically and internationally, including the Daegu International Contemporary Music Festival in South Korea, the Beijing International Contemporary Music Festival, and the Wales Composer’s Showcase. His orchestral works have been performed at various venues such as the Wales Millennium Centre, Guangzhou Xinghai Concert Hall, Shanghai North Bund AIA Theatre, and Guiyang Grand Theatre, receiving high acclaim. He has collaborated with orchestras including the BBC National Orchestra, Guangdong Zhu Ying Orchestra, Guizhou Symphony Orchestra, Guiyang Symphony Orchestra, and Wuxi Symphony Orchestra. He has composed for numerous films, TV dramas, and advertisements, and has served as the music director and composer for various large-scale concerts and events at the provincial and municipal levels. He has participated in multiple provincial and ministerial projects and co-authored the national planning textbook for general higher education "*Music Appreciation*" (《音樂鑒賞》) during the 12th Five-Year Plan. He has published numerous academic papers in domestic and international journals.*

Abstract:

Shui ethnicity’s Shuangge is an important carrier of Shui culture and one of the representative forms of quyi (folk art) in China's minority regions. With the advancement of urbanization, its traditional transmission methods face numerous challenges. This study investigates the current status and challenges of Shuangge transmission in schools in Sandu Shui Autonomous County through questionnaires (N=300), interviews, and focus groups. The results show that the main issues in the transmission of Shuangge in school education include uneven resource distribution, low student participation, changes in the popular culture background, and outdated teaching methods. Enhancing students' ethnic cultural identity has a positive effect on the protection of Shuangge. The study suggests strengthening teacher training, integrating cultural resources, and promoting school-community collaboration to achieve sustainable development of intangible cultural heritage transmission in schools.*

張雯 Zheng Wen



<五音戲聊齋題材劇目社會調查研究——以《雲翠仙》為例>

張雯，女，2000 年出生，中共黨員。現為山東藝術學院音樂學院 2024 級在讀碩士研究生，民族音樂學方向。2022 年 11 月，參與中央音樂學院主辦的中國傳統音樂學會第二十二屆年會，並做論文發言；2024 年 5 月，榮獲首屆山東省「音樂理論與創作理論成果」暨「齊魯樂壇」研討會優秀獎；2024 年 11 月，參與「非物質文化遺產與新時代社會發展」學術研討會暨山東省民俗學會 2024 年學術年會，並做論文發言。2024 年，在《中國音樂·預印本》發表學術論文一篇。

摘要：

五音戲是山東的代表性劇種之一，2006 年被列入國家首批非物質文化遺產名錄。淄博市五音戲藝術傳承保護中心是國家唯一的五音戲表演專業院團，其依託於淄博當地民間歷史文化底蘊，打造自己的品牌劇碼。時至今日，五音戲共創編了十一部原創聊齋系列劇目。筆者以青春版《雲翠仙》為研究物件，通過劇碼創作歷程和音樂革新的分析，再到劇團宣傳推廣、政府政策以及觀眾評價等社會調查，深入探析現今五音戲發展情況。

“A Social Survey and Research of Wuyin Opera Repertoires Based on Pu Songling’s Stories—Taking ‘Yun Cuixian’ as an Example”

Zheng Wen, female, born in 2000, member of the Communist Party of China. Currently a master's student in the 2024 class at the Shandong University of Arts, majoring in Ethnomusicology. In November 2022, she participated in the 22nd Annual Meeting of the Chinese Traditional Music Society hosted by the Central Conservatory of Music and presented a paper. In May 2024, she won the Excellence Award at the first Shandong Province "Music Theory and Composition Theory Achievements" and "Qilu Music Forum" Seminar. In November 2024, she participated in the "Intangible Cultural Heritage and Social Development in the New Era" Academic Seminar and the 2024 Annual Meeting of the Shandong Folklore Society and presented a paper. In 2024, she published an academic paper in "*Chinese Music: Preprints*" (《中國音樂·預印本》).*

Abstract:

Wuyin Opera is one of the representative opera genres in Shandong and was included in the first batch of national intangible cultural heritage lists in 2006. The Zibo Wuyin Opera Art Inheritance and Protection Center is the only professional Wuyin Opera performance troupe in the country, relying on the local historical and cultural heritage of Zibo to create its brand repertoire. To date, Wuyin Opera has created eleven original series based on Pu Songling's stories. This study takes the youth version of "Yun Cuixian" (《雲翠仙》) as the research object, analyzing the creation process and musical innovations of the repertoire, and conducting social surveys on troupe promotion, government policies, and audience evaluations to deeply explore the current development of Wuyin Opera.*

張芳；毛忠 Zhang Fang; Mao Zhong



<非遺視域下地方戲曲的「守」與「創」>

張芳，(1990—)，女，漢，山西忻州人，藝術學博士，梅蘭芳紀念館和北京語言大學聯合招收博士後。研究方向：藝術史論。(zf343561619@126.com；13071182884)

毛忠，(1979—)，男，漢，湖北公安人，文學博士，梅蘭芳紀念館副研究員。研究方向：戲曲史論，戲曲文化。(13260268756)

摘要：

近二十年來，隨著國家非物質文化遺產保護工作的啟動，文化體制改革的不斷深入，地方戲劇的境遇發生了徹底改變。絕大多數地方戲院團的發展出現了欣欣向榮的景象，毋庸置疑，這讓地方戲煥發了青春。但縱觀當下地方戲劇的生態，痼疾仍存。忽視甚至傷害戲曲舞臺劇藝術本體的誤區、抄襲模仿、千篇一律的現象、機械化生產、速食式消費的現象、數量多、更新快但質量低、經典少等現象仍是地方戲曲藝術創作、非物質文化遺產保護等方面難以治癒的病痛。據此，回到中國戲劇舞臺劇藝術本體的堅守中，以地方戲劇的田野調查為文本，對戲劇藝術人才培養的「守」與「創」加以思辨分析，從而推動地方戲劇藝術「活態」保護與傳承。

“The “Preservation” and “Innovation” of Local Theater from the Perspective of Intangible Cultural Heritage”

Zhang Fang, (born 1990), female, Han ethnicity, from Xinzhou, Shanxi Province, Ph.D. in Art Studies, postdoctoral researcher jointly recruited by the Mei Lanfang Memorial Hall and Beijing Language and Culture University. Research direction: Art History and Theory. (zf343561619@126.com; 13071182884)

Mao Zhong, (born 1979), male, Han ethnicity, from Gong'an, Hubei Province, Ph.D. in Literature, Associate Researcher at the Mei Lanfang Memorial Hall. Research direction: Opera History and Theory, Opera Culture. (13260268756)*

Abstract:

In the past twenty years, with the initiation of national intangible cultural heritage protection efforts and the deepening of cultural system reforms, the situation of local theater has undergone a complete transformation. The development of most local theater troupes has shown a flourishing scene, undoubtedly rejuvenating local theater. However, looking at the current ecology of local theater, chronic issues still exist. Misunderstandings that neglect or even harm the essence of stage opera art, plagiarism, uniformity, mechanized production, fast-food-style consumption, high quantity but low quality, and few classics are still persistent problems in the creation of local theater art and the protection of intangible cultural heritage. Therefore, by returning to the essence of Chinese stage opera art and using field research on local theater as the text, this study critically analyzes the "preservation" and "innovation" in the cultivation of theater art talents, thereby promoting the "living" protection and inheritance of local theater art.*

<粵劇在悉尼的傳播>

馬舒陽，悉尼大學（University of Sydney）中國研究與戲劇研究二年級博士生。她擁有昆士蘭大學（University of Queensland）中文榮譽學士學位。馬舒陽目前的學術興趣包括中國傳統表演藝術、中國文化研究以及澳大利亞華人社區。她曾協助組織布里斯班和悉尼的戲曲（Xiqu）演出和戲曲（Xiqu）俱樂部，已有三年經驗。*

摘要：

在 19 世紀 50 年代澳大利亞淘金熱時期，中國移民將粵劇引入該國。隨著時間的推移，這一藝術形式經歷了 1901 年的白澳政策和 1970 年代多元文化澳大利亞的出現。在這種多元文化背景下，粵劇在粵語社會中的重新引入和發展是一個值得記錄的故事。本研究基於對當地劇團為期兩年的民族志研究，概述了 1980 年至今悉尼粵劇的發展軌跡。它還強調了粵劇在促進社區凝聚力和保護傳統文化方面的重要性。*

“The development of Cantonese opera in Contemporary Sydney”

Shawna (Shuyang) Ma is a second-year PhD student in Chinese Studies and Theatre Studies at the University of Sydney. She holds a Bachelor of Honours degree in Chinese from the University of Queensland. Shawna's current academic interests are in traditional Chinese performance, Chinese cultural studies, and the Chinese community in Australia. She has assisted in the organization of Xiqu performances and Xiqu clubs in Brisbane and Sydney for three years.

Abstract:

During Australia's Goldrush Era in the 1850s, Chinese immigrants introduced Cantonese opera or Yueju (粵劇), to the country. Over time, this art form experienced the White Australia Policy of 1901 and the emergence of Multicultural Australia in the 1970s. The reintroduction and development of Cantonese opera among Cantonese-speaking societies in this multicultural context is a story worth documenting. This study provides an outline of the development trajectory of Cantonese opera in Sydney from 1980 until today, based on a two-year ethnographic study with local troupes. It also highlights the Cantonese opera's importance in fostering community cohesion and preserving traditional cultures within the background of Multicultural Australia.*

陳苡霖 Chan Yee Lam

<網路平臺與二次元題材在戲曲推廣的運用——以《原神》「國家隊」及廣東粵劇院《決戰天策府》為例兼論其他>

台灣大學戲劇碩士，香港城市大學中文及歷史學系博士候選人，曾任香港中文大學戲曲資料中心研究助理，參與《中國戲曲志·香港卷》條目、《香港戲曲概述 2019、2020》專題文章撰寫。

摘要：

嗶哩嗶哩是國內知名視頻彈幕網，平臺提供最新的動漫新番，平臺上不少是二次元題材的二創作品，充滿年青朝氣，卻也成就了戲曲傳播的途徑與熱潮。《原神》是我國手機遊戲的代表作，而〈神女劈觀〉是當中唱段。自廣東粵劇院曾小敏進行二創翻唱後，後續不少戲曲演員加入二創，除了年青演員們，各劇種包括京劇、越劇、秦腔、淮劇、川劇、滇劇的梅花獎、白玉蘭、國家一級演員，如陳澄、陳麗俐、傅希如、王玉梅、陳亞萍、裘丹莉等「國家隊」代表也參與其中。此外，裘丹莉、邊靖婷等也積極組織戲曲演員參與 Bili 的跨界製作。至於二次元的題材或是敘事手法也成為戲曲與年青觀眾連線的手段。早在 2015 年廣東粵劇院便以網遊《劍俠情緣》改編成《決戰天策府》。

"The application of social media platform Bilibili and ACG elements in the promotion of Xiqu - Taking Derivative work of "Genshin", and Guangdong Cantonese Opera Theater's "The Decisive Battle of Tiance Mansion" as examples"

Master of Drama from National Taiwan University, Ph.D. candidate in the Department of Chinese and History at City University of Hong Kong. Former research assistant at the Chinese Opera Information Centre of the Chinese University of Hong Kong, participated in the compilation of entries for "*Chinese Opera Annals: Hong Kong Volume*" (《中國戲曲志·香港卷》) and wrote feature articles for "*Overview of Hong Kong Opera 2019, 2020*" (《香港戲曲概述 2019、2020》).*

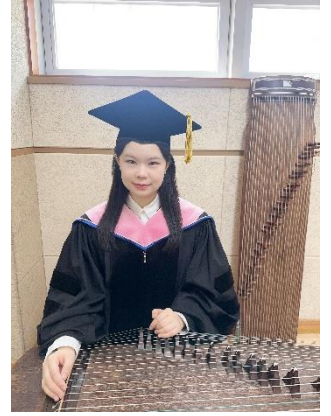
Abstract:

Bilibili is a well-known video barrage website in China, offering the latest anime series and numerous ACG (Anime, Comic, and Games) derivative works. These works, full of youthful vitality, have also become a means and trend for the dissemination of Xiqu. "Genshin" (《原神》) is a representative mobile game in China, and the aria "Shen Nv Pi Guan" (〈神女劈觀〉) is one of its songs. Since Zeng Xiaomin from the Guangdong Cantonese Opera Theater performed a derivative cover, many Xiqu performers have joined in creating derivative works. Besides young performers, representatives of various opera genres, including Peking Opera, Yue Opera, Qin Opera, Huai Opera, Sichuan Opera, and Yunnan Opera, such as Chen Cheng, Chen Lili, Fu Xiru, Wang Yumei, Chen Yaping, and Qiu Danli, have also participated. Additionally, Qiu Danli and Bian Jingting have actively organized Xiqu performers to participate in Bilibili's cross-border productions. The use of ACG themes or narrative techniques has also become a means of connecting Xiqu with young audiences. As early as 2015, the Guangdong Cantonese Opera Theater adapted the online game "Jian Xia Qing Yuan" (《劍俠情緣》) into "The Decisive Battle of Tiance Mansion" (《決戰天策府》).*

戶獻文 Hu Xianwen

<河南板頭曲跨文化傳播與發展探究——以原創曲《春華秋實》為例>

青年古箏演奏家、廣州大學古箏專業教師、音樂學博士、湖北省「金編鐘」比賽古箏青年專業組「金獎」、全國「敦煌杯」比賽古箏青年專業 A 組「銀獎」、全國「金蘆笙」比賽專業彈撥組「銀獎」。



摘要：

《春華秋實》是筆者為箏與伽倻琴創作的獨奏曲，樂曲定稿於 2023 年冬。此曲使用箏和伽倻琴結合演奏，音樂素材取材於傳統箏派河南板頭曲《高山流水》和韓國民謠《桔梗謠》的旋律。創作過程中，嘗試用現代的音樂語彙、表演方式等途徑，賦予傳統音樂不同的表達方式。這首作品體現了現代音樂與傳統音樂互動的縮影和探索，從中思考傳統與現代在音樂中的交融與發展。試圖為傳統音樂、傳統樂器在當代音樂環境中煥發生命力尋找突破口。

“Spring Blossoms and Autumn Harvest: Henan Bantouqu Cross-cultural Communication and Development Exploration”

Young Guzheng Performer, Guzheng Teacher at Guangzhou University, Ph.D. in Musicology, Gold Medalist in the Youth Professional Guzheng Group of the Hubei Province "Golden Bell" Competition, Silver Medalist in the Youth Professional A Group of the National "Dunhuang Cup" Competition, and Silver Medalist in the Professional Plucked Instrument Group of the National "Golden Lusheng" Competition.*

Abstract:

"Spring Blossoms and Autumn Harvest" (《春華秋實》) is a solo piece composed by the author for the guzheng and gayageum, finalized in the winter of 2023. This piece combines the guzheng and gayageum in performance, with musical material drawn from the traditional Henan Bantouqu piece "High Mountains and Flowing Water" (《高山流水》) and the Korean folk song "Ballad of the Bellflower" (《桔梗謠》). During the creation process, the author attempted to use modern musical vocabulary and performance methods to give traditional music different expressions. This work embodies the interaction and exploration between modern and traditional music, reflecting on the integration and development of tradition and modernity in music. It seeks to find breakthroughs for revitalizing traditional music and instruments in the contemporary musical environment.*

郭春麗；孫人君；楊瑞

<非遺傳承視域下諸城派古琴在學校音樂教育的現狀——以諸城市 W 小學為例>

郭春麗，女，2001年9月出生，漢族，山東諸城人。本碩就讀于濟南大學音樂學院，專攻音樂教育方向。在學習中專注於音樂教育理論與實踐研究，曾多次在學術會議上進行學習交流，並在專業期刊上發表過論文。聚焦非遺諸城派古琴的傳承發展現狀，瞭解諸城派古琴在諸城校本課程的建設情況，進行實地考察，積極參與諸城市諸城派古琴傳承發展舉辦的相關實踐活動。



孫人君，濟南大學音樂學院講師，中央音樂學院音樂教育學院碩士，教育學博士，國家留學基金委（China Scholar Count）高校青年教師訪問學者。2022年舉辦《體態律動》課程彙報·暨「山東非遺音樂主題音樂會」，榮獲全國高校混合式教學設計創新大賽三等獎。受聘為全國本科畢業論文（設計）抽檢評審專家。獲批山東省社科規劃專案，山東省藝術教育重點課題等多項省級課題。任北京市音樂家協會柯達伊音樂教育委員會委員，中國音樂家協會奧爾夫專業委員會委員。

楊瑞，濟南大學音樂學院教授，碩士生導師，音樂教育系主任。中國音樂家協會會員，濟南市音樂家協會副會長。全國藝術統考庫專家，國家藝術基金網路評審專家。多次成功舉辦獨唱音樂會並參加國家、省級聲樂大賽獲獎。曾擔任中國音樂金鐘獎山東省賽區選拔賽、山東省高校音樂專業師生基本功比賽等各級、各類大賽評委工作。承擔省部級以上課題 20 餘項，發表學術論文 50 餘篇，出版專著、編著、教材 10 餘部。



摘要：

非物質文化遺產（非遺）對文化傳承與社會和諧至關重要。諸城派古琴，融合山東民間音樂，具獨特齊魯風格，是傳承中華文化的關鍵。調研諸城市 9 所小學發現，W 小學的諸城派古琴校本課程較為成熟。本文以 W 小學為例，探討諸城派古琴進校園的傳承現狀，從資源、課程、學生興趣和活動開展等多方面分析，旨在完善校本課程建設經驗，加強古琴在學校中的教學推廣，增進非遺古琴的活態傳承，增強對傳統文化的認同感和自豪感，建立起堅定的文化自信。

Guo Chunli; Sun Renjun; Yang Rui

“The Current Status of Zhucheng School Guqin Entering Campus under the Perspective of ICH: A Case Study of W Primary School in Zhucheng City”

Guo Chunli, female, born in September 2001, Han ethnicity, from Zhucheng, Shandong Province. She completed her undergraduate and master's studies at the School of Music, University of Jinan, specializing in music education. During her studies, she focused on the theory and practice of music education, participated in academic conferences, and published papers in professional journals. She focuses on the current status of the inheritance and development of Zhucheng School Guqin, understanding the construction of Zhucheng School Guqin in school-based curricula in Zhucheng, conducting field investigations, and actively participating in related practical activities organized for the inheritance and development of Zhucheng School Guqin in Zhucheng.

Sun Renjun, Lecturer at the School of Music, University of Jinan, Master's degree from the Central Conservatory of Music, Ph.D. in Education, and visiting scholar for young teachers funded by the China Scholarship Council. In 2022, he organized the "Body Rhythm" course report and "Shandong Intangible Cultural Heritage Music Theme Concert", winning third prize in the National College Mixed Teaching Design Innovation Competition. He is appointed as an expert for the national undergraduate thesis (design) sampling review. He has been approved for multiple provincial-level projects, including the Shandong Provincial Social Science Planning Project and the Shandong Provincial Art Education Key Project. He serves as a member of the Kodály Music Education Committee of the Beijing Musicians Association and a member of the Orff Professional Committee of the Chinese Musicians Association.

Yang Rui, Professor at the School of Music, University of Jinan, Master's supervisor, and Head of the Music Education Department. Member of the Chinese Musicians Association and Vice President of the Jinan Musicians Association. National Art Examination Database Expert and National Art Fund Online Review Expert. He has successfully held solo concerts multiple times and won awards in national and provincial vocal competitions. He has served as a judge for various competitions, including the Shandong Provincial Selection Competition for the China Music Golden Bell Award and the Shandong Provincial College Music Professional Teachers and Students Basic Skills Competition. He has undertaken more than 20 provincial and ministerial-level projects, published over 50 academic papers, and authored, co-authored, and edited more than 10 monographs, compilations, and textbooks.*

Abstract:

Intangible cultural heritage (ICH) is crucial for cultural transmission and social harmony. Zhucheng School Guqin, which integrates Shandong folk music and has a unique Qilu style, is key to inheriting Chinese culture. Research on nine primary schools in Zhucheng City found that W Primary School's Zhucheng School Guqin curriculum is relatively mature. This paper takes W Primary School as an example to explore the current status of Zhucheng School Guqin entering campuses, analyzing from various aspects such as resources, curriculum, student interest, and activities. The aim is to improve the construction experience of school-based curricula, strengthen the teaching and promotion of Guqin in schools, enhance the living inheritance of ICH Guqin, and increase the sense of identity and pride in traditional culture, thereby establishing firm cultural confidence.*

俞麗偉 Yu Liwei

<梅蘭芳當代戲曲表演傳播的多維場域——以「九畹華姿——梅蘭芳戲曲表演手勢展」為例>

俞麗偉，梅蘭芳紀念館助理研究員，中國傳媒大學戲劇戲曲學博士。研究方向為戲曲史論、戲劇教育、梅蘭芳研究。參與「梅蘭芳表演藝術體系及相關文獻收集整理與研究」、「中國戲曲的數位化生存與傳播研究」等課題研究工作。出版著作有《梅蘭芳演出劇目的生成與嬗》、《留聲存影——梅蘭芳與時尚》，發表多篇學術論文。攝影作品《梅派手勢攝影》獲全國第五屆大學生藝術展演活動藝術作品一等獎，作品曾在北京、東京、大阪、神戶展出



摘要：

京劇表演藝術家梅蘭芳演繹的 53 式蘭花指是其表演體系中的重要組成部分。在 20 世紀上半葉，梅蘭芳的蘭花指藝術傳播至日本、美國、蘇聯等國家，其情思起伏、氣韻萬千的手勢之美享譽海內外並影響至今。隨著時代的發展和技術的反覆運算，梅蘭芳的手勢表演作為視覺藝術和身體藝術的綜合體早已突破舞臺的空間，在展館、年齡、國別、教育、數字和體驗等多維場域中實現戲曲文化的當代傳播。2024 年正值梅蘭芳誕辰 130 周年，梅蘭芳紀念館與文化和旅游部恭王府博物館共同舉辦「九畹華姿——梅蘭芳戲曲表演手勢展」，本文以此展覽為例，探析當代戲曲表演傳播的觀念和方式。

"The Multidimensional Field of Mei Lanfang's Contemporary Opera Performance Dissemination——Taking " Beautiful and Elegant Orchid Fingers - Exhibition of Mei Lanfang's Opera Performance Gestures" as an Example"

Yu Liwei, Assistant Researcher at the Mei Lanfang Memorial Hall, Ph.D. in Chinese Opera Studies from the Communication University of China. Her research focuses on opera history and theory, drama education, and Mei Lanfang studies. She has participated in research projects such as "The Collection and Research of Mei Lanfang's Performance Art System and Related Documents" (梅蘭芳表演藝術體系及相關文獻收集整理與研究) and "The Digital Survival and Dissemination of Chinese Opera" (中國戲曲的數位化生存與傳播研). She has published works including "The Formation and Evolution of Mei Lanfang's Repertoire" (《梅蘭芳演出劇目的生成與嬗》) and "Echoes of Fashion: Mei Lanfang and Modernity" (《留聲存影——梅蘭芳與時尚》), and has published several academic papers. Her photography work "Mei School Gesture Photography" (《梅派手勢攝影》) won the first prize in the Fifth National College Student Art Exhibition and has been exhibited in Beijing, Tokyo, Osaka, and Kobe.*

Abstract:

The 53-style orchid fingers performed by Peking Opera artist Mei Lanfang are an important part of his performance system. In the first half of the 20th century, Mei Lanfang's orchid finger art spread to countries such as Japan, the United States, and the Soviet Union. The beauty of his gestures, full of emotional ups and downs and rich in charm, has been renowned both domestically and internationally and continues to influence today. With the development of the times and technological iterations, Mei Lanfang's gesture performance, as a combination of visual and physical art, has long surpassed the stage space, achieving contemporary dissemination of opera culture in various fields such as exhibitions, age groups, countries, education, digital, and experiential domains. In 2024, on the occasion of the 130th anniversary of Mei Lanfang's birth, the Mei Lanfang Memorial Hall and the Prince Kung's Mansion Museum of the Ministry of Culture and Tourism jointly organized the "Beautiful and Elegant Orchid Fingers - Exhibition of Mei Lanfang's Opera Performance Gestures" (「九畹華姿——梅蘭芳戲曲表演手勢展」). This paper takes this exhibition as an example to explore the concepts and methods of contemporary opera performance dissemination.*

莊少玲 Chong Siu Ling

<潮劇文化遺產：探討香港潮劇的認同與保護策略>

莊少玲，潮州人，出生於香港，2024年3月畢業於香港中文大學，獲得音樂哲學碩士學位，專攻潮劇研究。她還於2018年畢業於香港浸會大學，獲得音樂碩士學位。她的論文在2023年於加拿大渥太華舉行的民族音樂學會年會上，由中國音樂研究協會發表。除了學術成就外，莊少玲還獲得了2023年非物質文化遺產資助計劃社區驅動項目的資助，旨在加強社區內潮州音樂和戲曲的保護。*



摘要：

潮劇，亦稱潮州戲或潮州戲曲，是起源於中國潮汕地區的傳統藝術形式。隨著20世紀中期潮州移民湧入香港，潮劇成為當地文化的重要組成部分和重要的文化表達方式。本文探討了潮劇與香港潮州社區身份認同之間的複雜關係，重點關注這一傳統藝術形式的社會意義及其在現代化進程中的保護挑戰。當地從業者對現代改編的抵制反映了對傳統價值的堅定承諾。通過非物質文化遺產資助計劃資助的活動，包括導賞音樂會、鼓樂課程和學校巡演，旨在培養年輕一代對潮劇的欣賞。最終，本研究強調了在保護傳統的同時擁抱創新的平衡方法的必要性，確保潮劇繼續作為香港文化身份的重要組成部分蓬勃發展。*

“Chaoju Cultural Heritage: Exploring Identity Formation and Preservation Strategies in Hong Kong”

Chong Siu Ling, a Teochew native born in Hong Kong, graduated from the Chinese University of Hong Kong in March 2024 with a Master of Philosophy in Music, specializing in Teochew opera research. She also holds a Master of Arts in Music from Hong Kong Baptist University, graduating in 2018. Her thesis was presented at the Association for Chinese Music Research during the 2023 annual meeting of the Society for Ethnomusicology in Ottawa, Canada. In addition to her academic achievements, Chong received funding for the Community-driven Projects 2023 under the Intangible Cultural Heritage Funding Scheme, which aims to enhance the preservation of Teochew music and opera within the community.

Abstract:

Chaoju (潮劇), also known as Teochew opera or Chaozhou opera, is a traditional Chinese art form originating from the Chaoshan region of China. Following the influx of Teochew immigrants to Hong Kong in the mid-20th century, Chaoju became a vital part of local culture and a significant means of cultural expression. This article explores the intricate relationship between Chaoju and the identity of the Teochew community in Hong Kong, focusing on the social significance of this traditional art form and the challenges of preserving it amid modernization. The resistance of local practitioners to contemporary adaptations reflects a strong commitment to traditional values. Activities funded through the Intangible Cultural Heritage Funding Scheme, including guided concerts, drum lessons, and school touring performances, aim to cultivate appreciation among younger generations. Ultimately, this study underscores the necessity of a balanced approach that preserves tradition while embracing innovation, ensuring that Chaoju continues to thrive as a vibrant component of Hong Kong's cultural identity.

楊盛欽；何揚晴 Shengqin Yang; Katy Ieong Cheng Ho Weatherly

<中國客家山歌在深圳小初學校音樂教育傳承的可持續性>

楊盛欽，澳門大學教育學院音樂教育博士生。他畢業於北京師範大學音樂系，獲得學士和碩士學位，並獲得中國最高學術榮譽——國家獎學金。

楊盛欽對音樂教育研究充滿熱情，參與了多項由教育部和廣東省教育規劃項目資助的藝術項目。除了學術興趣外，他還擁有出色的音樂表演技能。他在大型舞台音樂劇《往事歌謠》中擔任主角，該劇由國家藝術基金資助，並被《中國日報》等多家主要媒體報導。此外，他在聲樂表演和音樂教育方面獲得了多項著名獎項。楊盛欽以其積極和開朗的性格著稱，熱衷於與他人交流和溝通。



何揚晴教授，澳門大學教育學院音樂教育學方向博士生導師，專業領域為音樂與音樂教育。*

摘要：

中國客家山歌作為非物質文化遺產（ICH），在包括深圳在內的嶺南地區已傳承了千年以上。然而，隨著外來人口和文化的增加，客家山歌的影響力逐漸減弱，導致其在當代學生中的經驗逐漸消失。本研究以毗鄰香港的深圳市為背景，該市擁有客家山歌的歷史基礎。研究採用了質性案例研究方法，包括對深圳兩位資深客家山歌教師的訪談。研究結果表明，儘管權威機構對客家山歌的推廣受到重視，但其傳承仍面臨諸多問題，包括客家文化和方言的流失、缺乏創新傳承策略、學校音樂教師認識不足以及小學和中學課程和教材的缺失。本文批判性地檢視了這些挑戰，並提供了有關客家山歌在中學教育中可持續傳承的理論見解。研究的啟示是，加強小學和中學的音樂教育是確保客家山歌遺產持續可行的關鍵。*

“The Sustainability of Transmitting Chinese Hakka Folk Songs in Primary and Secondary Schools Music Education in Shenzhen, China”

Shengqin Yang (Sing Jam IEONG) is a doctoral student in music education at the Faculty of Education, University of Macau. He graduated with both a bachelor's and master's degree from the Department of Music at Beijing Normal University, where he was awarded the National Scholarship, the highest academic honor in China.

Yang has a strong passion for music education research and has participated in numerous art projects funded by the Ministry of Education and Guangdong Provincial Education Planning Projects. In addition to his academic interests, he possesses excellent music performance skills. He played a leading role in the large-scale stage musical *Ballad of the Past*, which was funded by the National Arts Fund and reported on by several major media outlets, including *China Daily*. Furthermore, he has won numerous prestigious awards in both vocal performance and music education. Known for his positive and cheerful personality, Yang is eager to engage in communication and exchange with others.

Katy Ieong Cheng HO WEATHERLY is an Assistant Professor at the Faculty of Education, University of Macau. Her research areas focus on music and music education. Besides, she is a master's and doctoral supervisor in music education

Abstract:

Chinese Hakka folk songs, recognized as intangible cultural heritage (ICH), have been transmitted for over a thousand years within the Lingnan region, including Shenzhen. However, the increasing influx of foreign populations and cultures has led to a decline in the prominence of Hakka folk songs, resulting in their gradual erosion from the experiences of contemporary students. The background of this study is Shenzhen City, which is a megacity next to Hong Kong with the historical foundation of Hakka folk songs. This study employed a qualitative case study approach, including two veteran Hakka folk songs teachers in Shenzhen. The findings highlight that, while the promotion of Hakka folk songs by authoritative bodies is valued, several issues hinder their transmission. These include the loss of Hakka culture and dialects, a lack of innovative strategies for inheritance, insufficient awareness among school music teachers, and gaps in primary and secondary school curricula and textbooks. This article critically examines these challenges and offers theoretical insights into the sustainable transmission of Hakka folk songs in secondary education. The implications of this study are that enhancing music education in primary and secondary schools is key to ensuring the continued sustainability of Hakka folk song heritage.

黃碩瑩 Wong Sek Ieng

<公私營機構在粵劇教育推廣工作上對本澳非物質文化遺產保護方面的協同效應>

黃碩瑩，澳門特別行政區政府文化局文化遺產部研究規劃處高級技術員。她在該領域擁有超過十年的經驗，專門從事本地歷史建築的分類程序。她領導針對本地歷史建築和遺址的調查和研究工作。此外，她還支持為聯合國教科文組織和其他國際機構準備報告，並支持澳門有形和無形文化遺產的保護、活化和展示。

黃碩瑩擁有香港中文大學（Chinese University of Hong Kong）人類學學士學位和香港大學（University of Hong Kong）保育碩士學位。基於她在人類學和文化遺產保護方面的背景，她目前在香港教育大學（Education University of Hong Kong）社會科學與政策研究系攻讀教育博士學位（EdD）。她的研究興趣包括墓地研究、歷史建築的活化與社區發展，以及文化遺產教育和公民身份。*

摘要：

本研究探討了公私營機構為非高等教育階段學生提供的粵劇教育對澳門非物質文化遺產保護的協同影響。作為當地非物質文化遺產的重要組成部分，粵劇面臨來自新媒體和娛樂形式的挑戰，以及傳統承載者和從業者的不足。在澳門，公共機構如文化局和教育及青年發展局，與包括藝術組織和社區協會在內的私人機構共同發起了不同的計劃，旨在鼓勵年輕一代參與學習和表演粵劇。通過對這些計劃的三個案例研究，本文回顧了從對這一傳統中國藝術形式的欣賞到進一步發展為在藝術節上的表演，學校和社區參與如何得到增強。此外，這些公共機構和私人機構之間的協同努力不僅豐富了教育內容，還有助於年輕一代的文化身份和遺產傳承，並確保粵劇作為澳門和大灣區非物質文化遺產元素的一部分的可持續性。本文的研究結果強調了公私合作在文化遺產教育和保護非物質文化遺產方面的重要性。*

“The Synergistic Effects of Cantonese Opera Education by Public and Private Sectors on the Safeguarding of Intangible Cultural Heritage in Macao”

Ms Wong Sek Ieng is a Senior Technician at the Division for Research and Planning of the Department of Cultural Heritage at the Cultural Affairs Bureau of the Macao SAR Government. With over ten years of experience in the field, she specialises in the classification procedures for local historical buildings. She leads survey and research initiatives focused on local historical buildings and sites. Additionally, she supports the preparation of reports for UNESCO and other international institutions. She also supports the conservation, revitalisation and exhibition of the tangible and intangible cultural heritage of Macao.

Ms Wong holds a Bachelor's degree from the Chinese University of Hong Kong, majoring in Anthropology, and a Master of Science in Conservation from the University of Hong Kong. Building on her background in anthropology and cultural heritage conservation, she is currently pursuing a Doctorate in Education (EdD) at the Education University of Hong Kong in the Department of Social Sciences and Policy Studies. Her research interests include cemetery studies, the revitalisation of historical buildings and community development, as well as cultural heritage education and citizenship.

Abstract:

This study explores the collaborative impact of Cantonese opera education for students at the non-tertiary education level, provided by public and private sectors, on safeguarding intangible cultural heritage in Macao. As a significant element of local intangible cultural heritage, Cantonese opera faces challenges from new forms of media and entertainment and a need for more tradition bearers and practitioners. In Macao, public institutions, such as the Cultural Affairs Bureau and the Education and Youth Development Bureau, together with private organisations, including artistic organisations and community associations, initiated different programmes aimed at encouraging younger generations' participation in learning and performing Cantonese opera. Through three case studies of these programmes, this paper reviews how school and community engagement are enhanced from an appreciation of this traditional Chinese art form to further developing into performance in art festivals. In addition, the synergistic efforts between these public institutions and private organisations not only enrich educational content but also contribute to cultural identity and heritage transmission among younger generations, as well as ensure the sustainability of Cantonese opera as part of the intangible cultural heritage elements in Macao and in the Greater Bay Area. The findings of this paper emphasise the significance of public-private collaboration in cultural heritage education and safeguarding intangible cultural heritage in the local context.

任咪咪 Ren Mimi

<美育視域下古詩詞吟誦融入音樂教育理論課程的多維路徑研究>

任咪咪：滿族，博士，畢業於中國音樂學院教育學院音樂教育學專業。中國少數民族音樂學會會員、國際音樂教育學會（ISME）會員，中樂府學會吟誦研究會理事。主持地廳級課題一項參與多項部級科研課題專案，參與教材出版一部。

摘要：

本研究探討在高校音樂教育專業必修課程「教師口語」中融入吟誦教學的可行性及教育價值。吟誦作為中國傳統文化藝術形式，將其融入教師口語課程，不僅有助於提升學生的普通話水準，更能使其深入理解中國傳統音樂中的詞調關係與腔詞關係，從而增強其音樂表現力和文化素養。在音樂教育中，專業素養與文化素養具有同等重要的價值。本研究採用課程實踐、競賽活動和教學實習相結合的綜合教學模式，通過系統學習典型吟誦作品，考察這種教學方式對提升學生文學素養、藝術表達能力和文化認同感的影響。研究發現，這種教學模式不僅突出了課程目標的專業性特徵，而且實現了教學內容的有機融合和教學方法的互通互補。

“Integration of Traditional Chinese Poetry Chanting in Music Education Theory: Multi-dimensional Approaches through Aesthetic Education”

Ren Mimi, Manchu ethnicity, Ph.D., graduated from the China Conservatory of Music, specializing in music education. Member of the Chinese Society for Ethnic Music, International Society for Music Education (ISME), and director of the Chanting Research Association of the Chinese Music House Society. She has led one regional-level research project, participated in several ministerial-level research projects, and contributed to the publication of one textbook.*

Abstract:

This study explores the feasibility and educational value of integrating chanting teaching into the compulsory course "Teacher's Speech" in university music education programs. As a traditional Chinese cultural art form, incorporating chanting into the Teacher's Speech course not only helps improve students' Mandarin proficiency but also deepens their understanding of the relationship between lyrics and melodies in traditional Chinese music, thereby enhancing their musical expressiveness and cultural literacy. In music education, professional and cultural literacy are equally important. This study adopts a comprehensive teaching model that combines course practice, competition activities, and teaching internships. By systematically learning typical chanting works, it examines the impact of this teaching method on improving students' literary literacy, artistic expression, and cultural identity. The study finds that this teaching model not only highlights the professional characteristics of the course objectives but also achieves the organic integration of teaching content and the mutual complementarity of teaching methods.*

代昊 Dai Hao

<從心性到音符：斯琴朝克圖音樂中的「真我」追求與場域構建>

代昊，留英碩士，現任貴州民族大學作曲教師，畢業於星海音樂學院，Bangor University, 先後師從任達敏教授、Prof. Andrew Lewis、Dr. Alessandrini Patricia。曾受韓國大邱國際現代音樂節委約創作室內樂作品《逐日》，受 BBC National Orchestra of Wales 委約創作並首演交響樂作品《Brahman》，受上海雲間交響樂團委約創作並首演古箏協奏曲《巽離坎》，由無錫交響樂團首演交響合唱《太陽出來照白岩》。曾參加韓國大邱國際現代音樂節、北京國際現代音樂節、Wales composer's showcase 等等國內外多個音樂節。交響樂隊作品曾在 Wales Millennium Centre、廣州星海音樂廳、上海北外灘友邦劇院、貴陽大劇院等多地公演，並大受好評。合作樂團包括 BBC National Orchestra、廣東珠影樂團、貴州省交響樂團、貴陽交響樂團、無錫交響樂團等。為多部影視劇及廣告作曲。曾擔任省市各項大型音樂會、晚會的音樂總監、音樂創作。曾參與多項省部級課題，編寫普通高等教育「十二五」國家規劃教材《音樂鑒賞》；在國內外期刊發表多篇學術論文。



摘要：

本文以斯琴朝克圖在不同求學階段創作的《藍色的蒙古高原》《心之尋》《雁歸草原》三部作品為研究物件，分析其主題設計、素材運用及創作技法。文章探討他如何通過構建「前場、中場、後場」三個場域，結合陽明心學和徐渭的「真我」觀，將自我逐步外化於音樂作品之中，實現其情感在公共領域的傳播與再生。

"From Mind to Notes: The Pursuit of "True Self" and the Construction of Field in Siqin Chaoketu's Music"

Dai Hao, Master's degree from the UK, currently a composition teacher at Guizhou Minzu University, graduated from Xinghai Conservatory of Music and Bangor University. He studied under Professor Ren Damin, Professor Andrew Lewis, and Dr. Alessandrini Patricia. He has been commissioned by the Daegu International Contemporary Music Festival in South Korea to compose the chamber music piece "Chasing the Sun" (《逐日》), by the BBC National Orchestra of Wales to compose and premiere the symphonic work "Brahman" "Brahman", by the Shanghai Yun Jian Symphony Orchestra to compose and premiere the guzheng concerto "Xun Li Kan" (《巽離坎》), and by the Wuxi Symphony Orchestra to premiere the symphonic chorus "The Sun Shines on the White Rock" (《太陽出來照白岩》). He has participated in numerous music festivals both domestically and internationally, including the Daegu International Contemporary Music Festival in South Korea, the Beijing International Contemporary Music Festival, and the Wales Composer's Showcase. His orchestral works have been performed at various venues such as the Wales Millennium Centre, Guangzhou Xinghai Concert Hall, Shanghai North Bund AIA Theatre, and Guiyang Grand Theatre, receiving high acclaim. He has collaborated with orchestras including the BBC National Orchestra, Guangdong Zhu Ying Orchestra, Guizhou Symphony Orchestra, Guiyang Symphony Orchestra, and Wuxi Symphony Orchestra. He has composed for numerous films, TV dramas, and advertisements, and has served as the music director and composer for various large-scale concerts and events at the provincial and municipal levels. He has participated in multiple provincial and ministerial projects and co-authored the national planning textbook for general higher education "Music Appreciation" (《音樂鑒賞》) during the 12th Five-Year Plan. He has published numerous academic papers in domestic and international journals.*

Abstract:

This paper takes three works composed by Siqin Chaoketu (斯琴朝克圖) during different stages of his studies—"Blue Mongolian Plateau" (《藍色的蒙古高原》), "Search of the Heart" (《心之尋》), and "Return of the Wild Geese to the Grassland" (《雁歸草原》)—as research objects, analyzing their thematic design, material usage, and compositional techniques. The article explores how he constructs the three fields of "foreground, midground, and background," combining the concepts of Yangming's Mind Theory (陽明心學) and Xu Wei's (徐渭) view of the "true self," gradually externalizing the self into musical works to achieve the dissemination and regeneration of his emotions in the public domain.*