

王欣雨 Wang Xinyu



<外江戲在新加坡的傳播與發展——以陶融儒樂社為個案>

王欣雨，性別女，2001年12月生。研究生在讀，就讀于福建師範大學文學院戲劇與影視學專業，攻讀碩士學位，有幸拜入劉紅娟教授門下，主要研究方向為戲曲與民俗領域，也對戲曲的海外傳播十分感興趣。本科畢業于河南師範大學，被授予藝術學學士學位和輔修的文學學士學位。

摘要：

中國廣粵地區的传统戲曲「外江戲」，也是現在所稱的「廣東漢劇」，隨著潮客華人南下傳播，紮根于東南亞的華裔聚居地新加坡，在當地業餘戲曲團體的自發組織下於新加坡生長。其中，作為今天仍活躍的業餘戲曲社團，陶融儒樂社以漢樂和外江戲起家，自1931年成立後，對中國戲曲，尤其是外江戲，在新加坡傳播與發展事業上做出極大貢獻。

“The Spread and Development of Chaozhou Waijiang-Opera in Singapore——The Case of the Thau Yong Amateur Musical Association”

Wang Xinyu, female, born in December 2001. She is currently a graduate student at the College of Literature, Fujian Normal University, pursuing a master's degree in Drama and Film Studies under the guidance of Professor Liu Hongjuan. Her main research areas are opera and folklore, with a keen interest in the overseas dissemination of Chinese opera. She graduated from Henan Normal University with a Bachelor of Arts in Art Studies and a minor in Literature.*

Abstract:

The traditional opera of the Guangdong region in China, known as "Waijiang Opera", also referred to as "Guangdong Han Opera", spread southward with the Teochew and Hakka Chinese immigrants and took root in the Chinese communities of Southeast Asia, particularly in Singapore. In Singapore, it grew under the spontaneous organization of local amateur opera groups. Among these, the Thau Yong Amateur Musical Association, which started with Han music and Waijiang Opera, has made significant contributions to the dissemination and development of Chinese opera, especially Waijiang Opera, in Singapore since its establishment in 1931.*

<「傳統」與「創新」：川江號子在刀郎演唱會中的現代轉譯與文化共振>

王梓瑄，西南大學音樂學院 2024 級研究生，是從顏芬副教授。研究方向為民族音樂學，本科畢業于西安音樂學院音樂教育專業，具備鋼琴、合唱指揮等技能。大學期間成績優異，曾擔任學習委員，積極參與校內外活動，提升溝通與組織能力。



摘要：

川江號子作為川渝地區的國家級非物質文化遺產，不僅記錄了川渝地區豐富的歷史文化發展軌跡，而且生動展現了川渝人民勤勞勇敢、不懼艱難的精神風貌。本文以刀郎演繹的川江號子為個案，對川江號子與現代音樂融合的創新傳承發展實踐進行深入分析，探索非遺音樂在當代社會的現代轉譯與文化共振的新途徑。本研究旨在不僅使川江號子這類文化遺產得到有效保護，更期望其能在現代社會中煥發新的活力，為非遺文化的創造性轉換創新性發展提供優秀範式。

“Tradition and Innovation”: The Modern Transformation and Cultural Resonance of Chuanjiang Boatmen’s Chanty in Dao Lang’s Concert”

Zixuan Wang, a graduate student in the 2024 class at the School of Music, Southwest University, studying under Associate Professor Yan Fen. Her research focuses on ethnomusicology. She graduated from the Xi'an Conservatory of Music with a major in music education, possessing skills in piano and choral conducting. During her university years, she excelled academically, served as a class representative, and actively participated in various activities both on and off-campus, enhancing her communication and organizational skills.*

Abstract:

Chuanjiang Boatmen’s Chanty, as a national intangible cultural heritage of the Sichuan-Chongqing region, not only records the rich historical and cultural development trajectory of the area but also vividly showcases the hardworking, brave, and resilient spirit of the Sichuan-Chongqing people. This paper takes Dao Lang's rendition of Chuanjiang Boatmen’s Chanty as a case study to deeply analyze the innovative practices of integrating Chuanjiang Boatmen’s Chanty with modern music, exploring new ways of modern translation and cultural resonance of intangible cultural heritage music in contemporary society. The aim of this study is not only to effectively protect cultural heritage like Chuanjiang Boatmen’s Chanty but also to revitalize it in modern society, providing an excellent paradigm for the creative transformation and innovative development of intangible cultural heritage.*

李筠 Li Yun

<「主腔」在崑曲傳承中的地位與作用>

李筠（1988-），女，漢族，山西臨汾人，山西師範大學戲劇與影視學院博士研究生，山西師範大學音樂學院講師，主要研究方向為戲曲史。

摘要：

清末民國時期，文人曲家王季烈在依字行腔的譜曲思路上，結合西方音樂理論和傳統曲學、樂學分析崑曲音樂，提出了「主腔」概念。通過分析南商調曲牌【山坡羊】的音樂形態，發現主腔作為一段兼顧工尺和板眼的特殊曲腔，貫穿於曲牌音樂的同時具有動機（樂匯）特徵。主腔是王季烈以西學視角主動探索崑曲音樂的重要理論成果，它不僅為當時的崑曲傳承和創作提供了新思路，也對現在探討崑曲音樂的譜曲技法理論和創作實踐有著重要的意義。

“The status and role of “Zhu Qiang” in the inheritance of Kunqu opera”

Li Yun (1988-), female, Han nationality, from Linfen, Shanxi, Ph.D. candidate at the School of Drama and Film Studies, Shanxi Normal University, and lecturer at the School of Music, Shanxi Normal University. Her main research direction is the history of Chinese opera.*

Abstract:

During the late Qing Dynasty and the Republic of China period, the literati composer Wang Jilie proposed the concept of "Zhu Qiang" based on the idea of composing music according to the words, combining Western music theory with traditional Chinese musicology and music analysis of Kunqu opera. By analyzing the musical form of the Nanshang tune "Shan Po Yang" (山坡羊), it was found that Zhu Qiang, as a special tune that integrates Gongche notation and Ban Yan, runs through the music of the tune and has the characteristics of a motif (musical idea). Zhu Qiang is an important theoretical achievement of Wang Jilie in actively exploring Kunqu opera music from a Western perspective. It not only provided new ideas for the inheritance and creation of Kunqu opera at that time but also has significant implications for the current exploration of Kunqu opera music composition techniques and creative practice.*





<活態傳承視角下的音樂類非遺保護與應用——基於國家級非遺項目「武當山宮觀道樂」的思考>

李儀，武漢音樂學院音樂學系在讀碩士研究生，中國道教音樂研究中心助理。曾主持國家級大學生創新創業訓練計畫「互聯網+」武漢「非遺」藝術導覽及應用研究項目，研究領域集中於音樂類非物質文化遺產及道教音樂的研究應用問題。

摘要：

武當山宮觀音樂，湖北省十堰市國家級傳統音樂類非物質文化遺產專案，自其 2006 年入選非物質文化遺產名錄以來，武當道樂以其獨特的魅力和深厚的文化底蘊，成為湖北非物質文化遺產中不可或缺的一部分，深深輻射著荆楚道樂之神韻。本文源於筆者 2020 年至今的數次道場體驗和相關研究文獻之思考，在商品經濟型社會的今天，「音樂展演」似乎已經成為該類非遺音樂專案保護發展的主力軍，脫離「神聖」環境的道樂是否真的能夠與世俗交融？筆者認為，實現武當道樂在內音樂非遺專案的「原生態」保護已經不可實現，適應、發展、轉變是永恆的話題，生產與傳承並行，實現道教音樂文化產業的潛在市場價值乃唯一解決途徑。

“Protection and Application of Music Intangible Cultural Heritage from the Perspective of Active Inheritance: Reflections on the National Intangible Cultural Heritage Project ‘Wudang Mountain Palace Taoist Music’”

Li Yi, a master's student in the Department of Musicology at Wuhan Conservatory of Music and an assistant at the China Taoist Music Research Center. She has led the national college student innovation and entrepreneurship training program "Internet + Wuhan 'Intangible Cultural Heritage' Art Guide and Application Research Project". Her research focuses on the protection and application of music intangible cultural heritage and Taoist music.*

Abstract:

Wudang Mountain Temple Music, a national traditional music intangible cultural heritage project in Shiyan, Hubei Province, has become an indispensable part of Hubei's intangible cultural heritage since its inclusion in the intangible cultural heritage list in 2006. With its unique charm and profound cultural heritage, Wudang Taoist Music deeply reflects the essence of Jingchu Taoist Music. This paper is based on the author's multiple experiences in Taoist rituals and related research literature since 2020. In today's commodity economy society, "music performance" seems to have become the main force in the protection and development of such intangible cultural heritage music projects. Can Taoist music, detached from its "sacred" environment, truly integrate with the secular world? The author believes that achieving the "original ecological" protection of Wudang Taoist Music within music intangible cultural heritage projects is no longer feasible. Adaptation, development, and transformation are eternal topics. Production and inheritance must go hand in hand, and realizing the potential market value of the Taoist music cultural industry is the only solution.*

周語嫣 Zhou Yuyan

<從「台下觀戲」到「移步賞戲」——論傳統戲曲演出模式的現代轉型>

周語嫣，2002年5月，女，漢族，湖南人。現為陝西師範大學文學院，中國古代文學專業碩士生，研究方向為元明清戲曲文學。曾發表學術論文《明中後期雜劇中尊情思想與禁欲主義的衝突——以〈玉禪師翠鄉一夢〉和〈僧尼共犯〉為例》、《沈從文小說對〈詩經〉魚意象的接受》。此外，學術論文《〈紅線傳〉非楊巨源所作》擬於25年3月發表。

摘要：

中國古代的戲曲演出活動具有悠久的歷史，經歷了從萌芽到成熟至進一步發展的歷程。近代以來，隨著文學改革思潮的興起，戲曲演出模式呈現出轉型的新趨勢。現代科技在戲曲傳播中的應用推動著戲曲演出由傳統的「台下觀戲」模式轉型為更具現代意味的「移步賞戲」模式。傳統戲曲演出模式的轉型不僅賦予了戲曲演出新的生命，更為非物質文化遺產在現代的傳承與發展提供了可資借鑒的道路，具有非凡的意義。

“From ‘Watching the Opera from the Audience’ to ‘Moving to Appreciate the Opera’ : On the Modern Transformation of the Traditional Opera Performance Model”

Zhou Yuyan, born in May 2002, female, Han nationality, from Hunan. Currently a master's student in Chinese ancient literature at the School of Literature, Shaanxi Normal University, with a research focus on Yuan, Ming, and Qing dynasty opera literature. She has published academic papers such as "The Conflict between Respect for Emotions and Asceticism in Late Ming Zaju: Taking 'The Dream of Jade Chan Master in Cui Xiang' and 'The Monk and Nun's Joint Crime' as Examples(《明中後期雜劇中尊情思想與禁欲主義的衝突——以〈玉禪師翠鄉一夢〉和〈僧尼共犯〉為例》)" and "Shen Congwen's Acceptance of Fish Imagery in 'The Book of Songs' (《沈從文小說對〈詩經〉魚意象的接受》)". Additionally, her academic paper "The 'Hongxian Zhuan' is Not Written by Yang Juyuan(《〈紅線傳〉非楊巨源所作》)" is scheduled to be published in March 2025.*

Abstract:

The performance activities of traditional Chinese opera have a long history, evolving from their inception to maturity and further development. Since modern times, with the rise of literary reform trends, the performance model of opera has shown a new trend of transformation. The application of modern technology in the dissemination of opera has promoted the transformation of the traditional "watching the opera from the audience" model to a more modern "moving to appreciate the opera" model. The transformation of the traditional opera performance model not only gives new life to opera performances but also provides a valuable path for the inheritance and development of intangible cultural heritage in modern times, holding extraordinary significance.*

岳微 Yue Wei

<多方合圍中的嘗試與突破——龍江劇地方戲風格的探索之路>

岳微，女，1981年出生。上海音樂學院2024級音樂學專業，中國傳統音樂理論方向在讀博士研究生。山東藝術學院音樂學院音樂學系副教授。主要研究方向中國傳統音樂、戲曲音樂和戲曲史。

先後在《戲曲藝術》、《中國音樂》等國內中文CSSCI、核心期刊發表多篇學術論文。並獲得「山東省第三十一屆社會科學優秀成果獎」三等獎等獎項。出版專著《清同治光緒年間京劇伶人內廷演戲考證》。參與、承擔多項國家社科藝術學、山東省社科等科研、教研專案。



摘要：

龍江劇是黑龍江省最具特色的代表劇種之一，1960年8月定名。2024年入選第七批省級「非物質文化遺產名錄」。由於其生髮「母體」是在東北擁有廣泛群眾基礎的民間說唱「二人轉」，且是歷史僅有60-70年的地方小戲，因此在其「人為建構、嫁接培植」的發展歷程中，既要思考如何脫離「母體」形成個性發展，又需避免向京劇、評劇等劇種學習「程式與規範」時被同化，更想走出觀眾因對其「母體」喜愛而被接受「陰影」。龍江劇的幾代創作者、表演者、傳承者從唱腔繼承與變化、身段表演與設計、劇碼經典與創排、劇種宣傳與本土化融合等多個面向，在歷時的經驗回顧、反思與對話中，在國家、政府、學者、觀眾的部署與期許的多重合圍中闖出一條地方戲風格探索之路。

“Attempt and Breakthrough in Multi party Encirclement: The Exploration Path of Local Opera Style in Longjiang Opera”

Yue Wei, female, born in 1981. A doctoral student in the 2024 class of Musicology at Shanghai Conservatory of Music, specializing in Chinese traditional music theory. She is an associate professor in the Department of Musicology at Shandong University of Arts. Her main research directions are Chinese traditional music, opera music, and opera history. She has published several academic papers in domestic Chinese CSSCI and core journals such as "Opera Art" (《戲曲藝術》) and "Chinese Music" (《中國音樂》). She has also won the third prize of the "31st Shandong Provincial Social Science Outstanding Achievement Award" and other awards. She published the monograph "Research on the Inner Court Performances of Peking Opera Actors during the Tongzhi and Guangxu Periods of the Qing Dynasty" (《清同治光緒年間京劇伶人內廷演戲考證》). She has participated in and undertaken various national social science art projects and Shandong provincial social science research and teaching projects.*

Abstract:

Longjiang Opera is one of the most distinctive representative opera genres in Heilongjiang Province, officially named in August 1960. It was included in the seventh batch of provincial "Intangible Cultural Heritage List" in 2024. Since its "mother body" originated from the folk storytelling and singing art "Errenzhuan" with a broad mass base in Northeast China, and it is a local small opera with only 60-70 years of history, its development process of "artificial construction and grafting cultivation" requires consideration of how to form individual development apart from the "mother body", avoid assimilation when learning the "patterns and norms" of Peking Opera and Pingju Opera, and overcome the "shadow" of being accepted due to the audience's love for its "mother body". Several generations of creators, performers, and inheritors of Longjiang Opera have explored the style of local opera through various aspects such as the inheritance and variation of singing styles, body performance and design, classic and new repertoire creation, and the integration of opera promotion and localization. Through historical experience review, reflection, and dialogue, and under the multi-party encirclement and expectations of the state, government, scholars, and audience, they have forged a path of exploration for the style of local opera.*

<女性性別視角下土家族「哭嫁歌」中的三重身份認同>

周藝（2001-8），女，漢族，重慶人，西南大學音樂學院 2024 級藝術學碩士研究生，師從顏芬副教授。研究方向：民族音樂、非遺。



摘要：

哭嫁歌是土家族特有的一種儀式音樂形式，是用以標識土家族女性身份認知與認同的重要符號，主要呈現出女兒、妻子、母親三重身份認同，三者相互聯繫、各有滲透，表現出了土家族特有的文化認同。隨著女性主義思潮的興起，哭嫁歌日益受到學界關注。但關於哭嫁歌中土家族女性身份認同的價值仍然挖掘不夠。因此，本研究旨在從女性性別視角下，通過解讀土家族哭嫁歌中的不同女性身份，探討土家族女性身份認同系統在當下文化語境的功能演變。

“Triple identity recognition in the "Crying Marriage Song" of the Tujia ethnic group from the perspective of female gender”

Zhou Yi (2001-8), female, Han nationality, from Chongqing, a master's student in the 2024 class of Art Studies at the School of Music, Southwest University, under the supervision of Associate Professor Yan Fen. Her research focuses on ethnic music and intangible cultural heritage.*

Abstract:

The Crying Marriage Song is a unique ritual music form of the Tujia ethnic group, serving as an important symbol for identifying and recognizing the identity of Tujia women. It mainly presents the triple identity recognition of daughter, wife, and mother, with these identities interconnecting and permeating each other, reflecting the unique cultural identity of the Tujia ethnic group. With the rise of feminist thought, the Crying Marriage Song has increasingly attracted academic attention. However, the value of Tujia women's identity recognition in the Crying Marriage Song has not been fully explored. Therefore, this study aims to explore the functional evolution of the Tujia women's identity recognition system in the current cultural context by interpreting the different female identities in the Crying Marriage Song from a female gender perspective.*

<「社區」何為：高甲戲觀眾的文化實踐>

胡小可，華中師範大學國家文化產業研究中心中國民間文學專業碩士在讀，研究方向為非物質文化遺產、閩台地方戲曲。

摘要：

「社區」是非遺保護、傳承與享用的主體。在高甲戲這一國家級非遺的延續與再創造中，觀眾作為「社區」的重要組成，是高甲戲的供養者、欣賞者、批評者與建設者。隨著新媒體技術的發展，高甲戲觀眾能夠決定觀看誰、傳播誰，並且以更直接、低成本的方式參與到民俗協商中。不少觀眾還會成為「票友」，親身傳承高甲戲，拓寬高甲戲展演的文化空間。高甲戲觀眾的文化實踐充分體現「社區」的活力，為表演藝術類非遺保護提供參考。

“Cultural Practices and Potential Roles of Communities: A Study of Gaojia Opera Audiences”

Hu Xiaoke, a master's student in Chinese Folk Literature at the National Research Center for Cultural Industries, Central China Normal University. Her research focuses on intangible cultural heritage and local operas in Fujian and Taiwan.*

Abstract:

"Community" is the main body of intangible cultural heritage protection, inheritance, and enjoyment. In the continuation and recreation of Gaojia Opera, a national intangible cultural heritage, the audience, as an important part of the "community," serves as the patrons, appreciators, critics, and builders of Gaojia Opera. With the development of new media technology, Gaojia Opera audiences can decide whom to watch and whom to promote, and participate in folk negotiations in a more direct and low-cost way. Many audiences also become "amateur performers", personally inheriting Gaojia Opera and expanding its cultural space. The cultural practices of Gaojia Opera audiences fully reflect the vitality of the "community" and provide a reference for the protection of performing arts intangible cultural heritage.*

<美育的橋樑：重慶「非遺」音樂在區域義務教育中的融合路徑探索>

范元玲,重慶師範大學音樂學院副教授、碩士生導師,美國南佛羅裡達大學訪問學者。主持省級教學與科研課題6項、校級課題4項,發表論文8篇,參與主編教材及專著2部。重慶師範大學「師德標兵」「巾幗標兵」,常年獲「教學優秀獎」,多年被評為「優秀教師」「最受畢業生歡迎教師」。



尹婉琴,重慶師範大學2024級藝術學專業藝術教育與美育研究方向碩士,師從范元玲副教授。2023年以優異成績畢業於閩江學院,獲得音樂學學士學位。本科期間榮獲優秀共青團員、校學業獎學金等多項榮譽,積極參與各類演出活動,並取得高中音樂教師資格證和1+X器樂藝術指導等各項證書。碩士期間獲得校一等學業獎學金,並活躍於各類學術活動與大型演出,不斷豐富自己的學術與實踐經驗。

摘要：

本研究聚焦于重慶音樂類非物質文化遺產(「非遺」音樂)在重慶義務教育中的融合路徑,旨在為義務教育階段的美育工作提供理論支援和實踐指導。通過文獻研究和調查研究,對重慶義務教育各版本的音樂教材中「非遺」音樂情況進行量化和質性分析。研究發現,重慶非遺音樂在本地區義務教育中的融合,將有效提升學生文化認同感和審美能力。然而,要將重慶「非遺」音樂成功融入義務教育,還需面對資源建設、師資培訓、教法反覆運算、硬體設施等諸多因素的挑戰。本研究建議構建跨學科合作機制,加入數位化智慧策略,以助力「非遺」音樂在重慶義務教育中的融合,實現文化傳承與教育創新的協同雙贏。

Yuanling Fan, Wanqin Yin

“The Bridge of Aesthetic Education: Exploring the Integration Path of Chongqing ‘Intangible Cultural Heritage’ Music in Regional Compulsory Education”

Yuanling Fan, Associate Professor and Master's Supervisor at the School of Music, Chongqing Normal University, and Visiting Scholar at the University of South Florida. She has led six provincial teaching and research projects, four school-level projects, published eight papers, and co-edited two textbooks and monographs. She has been awarded titles such as "Model Teacher of Chongqing Normal University" and "Outstanding Female Worker," and has consistently received the "Excellence in Teaching Award" and been named "Outstanding Teacher" and "Most Popular Teacher among Graduates" for many years.

Wanqin Yin, a master's student in the 2024 class of Art Studies with a focus on Art Education and Aesthetic Education at Chongqing Normal University, under the supervision of Associate Professor Yuanling Fan. She graduated with honors from Minjiang University in 2023 with a bachelor's degree in Musicology. During her undergraduate studies, she received numerous honors such as "Outstanding Communist Youth League Member" and school academic scholarships, actively participated in various performance activities, and obtained qualifications such as the high school music teacher certificate and the 1+X instrumental music art guidance certificate. During her master's studies, she received the first-class academic scholarship and actively participated in various academic activities and large-scale performances, continuously enriching her academic and practical experience.*

Abstract:

This study focuses on the integration path of Chongqing music intangible cultural heritage ("Intangible Cultural Heritage" music) in Chongqing's compulsory education, aiming to provide theoretical support and practical guidance for aesthetic education at the compulsory education stage. Through literature research and survey research, the study conducts quantitative and qualitative analysis of the "Intangible Cultural Heritage" music in various versions of Chongqing's compulsory education music textbooks. The study finds that the integration of Chongqing's intangible cultural heritage music into local compulsory education will effectively enhance students' cultural identity and aesthetic ability. However, successfully integrating Chongqing's "Intangible Cultural Heritage" music into compulsory education faces challenges such as resource construction, teacher training, teaching method iteration, and hardware facilities. The study suggests establishing interdisciplinary cooperation mechanisms and incorporating digital smart strategies to facilitate the integration of "Intangible Cultural Heritage" music into Chongqing's compulsory education, achieving a win-win situation for cultural heritage preservation and educational innovation.*

<儀式用樂與俗樂表演：漢代鼓吹樂演藝研究>

姜欣辰，中山大學中國語言文學系中國古代文學方向博士生。

摘要：

鼓吹樂是軍樂的代名詞，主要參與皇家禮儀，在鹵簿、警場等場合演奏皇家用樂，彰顯皇家威儀，賜鼓吹便成為皇家獎賞之一，軍侯勳貴之家往往有鼓吹樂的演奏。此外，漢天子有時也會用鼓吹彰顯與異族的君臣關係。漢代的鼓吹樂有時會與角抵戲一同表演，這種演繹方式也是早期戲劇史的發端。

“Ritual Music and Folk Music Performance: A Study of Han Dynasty Drumming Music Performance”

Jiang Xingchen, a doctoral student in Chinese ancient literature at the Department of Chinese Language and Literature, Sun Yat-sen University.*

Abstract:

Drumming music is synonymous with military music, primarily participating in royal ceremonies, performing royal music at occasions such as processions and military camps, and showcasing royal majesty. Bestowing drumming music became one of the royal rewards, and it was often performed in the homes of military and noble families. Additionally, the Han emperors sometimes used drumming music to highlight the relationship between the emperor and foreign tribes. In the Han Dynasty, drumming music was sometimes performed alongside wrestling shows, marking the beginning of early theatrical history.*

袁依

<梅蘭芳與胡適之——探究近代中國思想轉型之下的戲曲改革>

袁依，上海大學博士，喜愛京劇。



摘要：

在五四新文化浪潮中「新青年」的影響之下，「梅派」從固守君君臣臣的綱常教化，到注重審美的獨立性；從主張「道不變，天亦不變」的封建禮教，到衝破家庭、追求自我的個性解放；從堅守婦女的「三從四德」，到女性解放的時代吶喊……京劇舞臺之上的帝王將相才子佳人，逐漸被時代賦予了更多的色彩與意味。戲曲舞臺與社會思潮之間的聯繫，變得越來越具有「時效性」。

Yuan Yi

“Mei Lanfang and Hu Shi: Exploring the Reform of Xiqu under the Transformation of Modern Chinese Thought”

Yuan Yi, Ph.D. from Shanghai University, a lover of Peking Opera.*

Abstract:

Under the influence of the "New Youth" during the May Fourth New Culture Movement, the "Mei School" transitioned from adhering to the traditional Confucian moral codes of loyalty and filial piety to emphasizing aesthetic independence; from advocating the unchanging feudal ethics of "the way does not change, nor does heaven" to breaking free from familial constraints and pursuing individual liberation; from upholding the "three obediences and four virtues" for women to the era's call for female emancipation. The emperors, generals, scholars, and beauties on the Peking Opera stage were gradually imbued with more contemporary colors and meanings by the times. The connection between the opera stage and social thought became increasingly "timely."*

<探討粵曲在西方化影響下的發展>

馬倩兒目前在香港教育大學攻讀博士學位，她也在該校獲得了音樂教育學士學位。她一直從事粵曲演唱，並擔任粵劇的樂器伴奏。她的研究興趣包括粵劇、世界音樂、中國音樂、教學法和音樂教育。*

摘要：

粵劇是中國戲曲的傳統劇種之一，並於2009年被列為聯合國教科文組織的人類非物質文化遺產名錄。粵劇包含「唱、做、唸、打」四個主要元素，其中「唱」是指演員的唱腔，也是粵曲藝術的重要一環。雖然粵劇與粵曲的概念略有不同（前者包括唱、做、唸、打，後者則只著重於唱和唸），但兩者的音樂結構大致相同。

近年來，西方音樂元素逐漸出現在粵曲作品中，引起了行內人的不同反應。部分人認為這違反了粵曲的傳統，而另一些人則認為加入西方元素能展現粵曲創新的一面。本文旨在探討粵曲的發展趨勢，通過分析三首近代作品，闡述西方化所帶來的影響與發展空間，並嘗試討論粵曲行內人應如何在創新與傳統之間取得平衡。

“The development of Cantonese operatic music under Westernization”

Ma Sin Yee is currently pursuing a PhD at The Education University of Hong Kong, where she also obtained her bachelor's degree in music education. She has been engaging in Cantonese operatic singing and has taken on the role of instrumental accompanist for Cantonese opera. Her research interests include Cantonese opera, world music, Chinese music, pedagogy, and music education.*

Abstract:

Cantonese opera is one of the traditional opera genres in China and was listed as an Intangible Cultural Heritage of Humanity by UNESCO in 2009. Cantonese opera includes four main elements: singing, acting, recitation, and martial arts. Among them, "singing" refers to the vocal performance of the actors and is an important part of Cantonese operatic music. Although the concepts of Cantonese opera and Cantonese operatic music differ slightly (the former includes singing, acting, recitation, and martial arts, while the latter focuses only on singing and recitation), their musical structures are largely the same.

In recent years, Western musical elements have gradually appeared in Cantonese operatic music, eliciting different reactions from insiders. Some believe this violates the tradition of Cantonese operatic music, while others think incorporating Western elements can showcase the innovative side of Cantonese operatic music. This paper aims to explore the development trends of Cantonese operatic music by analyzing three modern works, discussing the impact and development space brought by Westernization, and attempting to discuss how insiders of Cantonese operatic music should balance innovation and tradition.*

孫靖 Sun Jing

<地方戲曲劇種國際傳播路徑與策略研究——以婺劇為例>

孫靖，男，浙江義烏人，浙江傳媒學院漢語國際教育專業碩士研究生。專注於戲曲領域的研究與實踐，尤其對地方戲曲劇種的傳承與發展有著濃厚的興趣和深入的探索。在教學方面，致力於將傳統戲曲藝術融入現代教育體系特別是國際中文教學的課堂當中，通過創新教學方法激發學生對戲曲文化的熱情與興趣。期待在本次研討會上與各位同仁交流心得，共同推動戲曲藝術的繁榮發展。



摘要：

本文以婺劇為例探討地方劇種國際傳播路徑與策略。婺劇是浙江地方性劇種，融合多種藝術形式，但國際影響力有待提升。文章先分析其國際傳播現狀及海外傳播所遇問題，並提出策略：加強政策法規建設；跨領域發展，融入學校和地方課程體系；利用現代科技拓寬傳播管道；鼓勵社區參與共創，激發本土化活力；加強國際合作提升影響力。探索婺劇傳播路徑既能保護文化遺產，又能讓其在新時代煥發活力，助力中國地方劇種全球發展。

“Research on International Dissemination Path and Strategy of Local Opera Types--Take Wu Opera as an Example”

Sun Jing, male, from Yiwu, Zhejiang, is a master's student in International Chinese Education at Zhejiang University of Media and Communications. He focuses on research and practice in the field of opera, with a strong interest and in-depth exploration of the inheritance and development of local opera types. In teaching, he is committed to integrating traditional opera art into the modern education system, especially in international Chinese teaching classrooms, using innovative teaching methods to inspire students' enthusiasm and interest in opera culture. He looks forward to exchanging insights with colleagues at this seminar to jointly promote the prosperity and development of opera art.*

Abstract:

This paper uses Wu Opera as an example to explore the international dissemination path and strategy of local opera types. Wu Opera is a local opera genre in Zhejiang, integrating various art forms, but its international influence needs to be enhanced. The article first analyzes the current state of its international dissemination and the problems encountered in overseas dissemination, and then proposes strategies: strengthening policy and regulatory construction; cross-disciplinary development, integrating into school and local curriculum systems; using modern technology to broaden dissemination channels; encouraging community participation and co-creation to stimulate local vitality; and enhancing international cooperation to increase influence. Exploring the dissemination path of Wu Opera can both protect cultural heritage and revitalize it in the new era, contributing to the global development of Chinese local opera genres.*

張文昕 Cheung Man Yan

<淺論「驚蟄祭白虎」在社區傳播的意義及其挑戰>

本人現正於香港教育大學就讀語文研究（中文主修）。基於對於文學與文化的熱愛，從而選擇文化研究作為研修主修。希望能於在學之時學習更加與文化有關的知識，並更進一步進行研究。

摘要：

2014 香港政府把「驚蟄祭白虎」列入為非物質文化遺產清單，並將其歸類為社會實踐、儀式及節慶活動之中。這一舉動不但彰顯了其在繼承傳統宗教文化方面的重要性，還突顯了其在加強社會文化認同與具社會功能的作用。然而，隨著社會現代化加劇和科技發展，其亦進而面臨多重挑戰。新一代對於傳統文化的興趣逐漸減少，現代化的影響也使本地傳統文化面臨變化的風險，引致其的舉行形式和社會意義上出現了轉變。因此，探討「驚蟄祭白虎」在當代社會中的傳播意義及其所面臨的挑戰是具有學術意義。

“Offering Sacrifices to “White Tiger during Insects Awaken Day” in community communication”

I am currently studying Language Studies (Chinese major) at The Education University of Hong Kong. Driven by my love for literature and culture, I chose cultural studies as my major. I hope to learn more about cultural knowledge during my studies and further my research.*

Abstract:

In 2014, the Hong Kong government included the "Offering Sacrifices to White Tiger during Insects Awaken Day" in the list of intangible cultural heritage, classifying it under social practices, rituals, and festive events. This move not only highlights its importance in inheriting traditional religious culture but also underscores its role in enhancing social cultural identity and social functions. However, with the intensification of social modernization and technological development, it faces multiple challenges. The younger generation's interest in traditional culture is gradually decreasing, and the impact of modernization poses a risk to local traditional culture, leading to changes in its form and social significance. Therefore, exploring the significance of the "Offering Sacrifices to White Tiger during Insects Awaken Day" in contemporary society and the challenges it faces is of academic significance.*

張宇 Zhang Yu

<「剽學」民間音樂的特殊傳承方式>

張宇，中共黨員，湖北師範大學在讀研究生

摘要：

「剽學」作為一種存留於民間的一種非正式的傳承方式，受到學界關注，但對其內在機理尚未明確闡述。剖析在民間大量存在的「剽學」並與其他傳承方式對比，探究其特點，明晰在民間音樂傳承中的角色，究其傳承機理，有助於深化對民間音樂傳承本質的認識，為民間音樂傳承與發展提供新的視角。

“Piracy Studies: A Unique Mode of Folk Music Transmission”

Zhang Yu, a member of the Communist Party of China and a graduate student at Hubei Normal University.*

Abstract:

"Piracy Studies" as an informal mode of transmission existing in folk traditions has attracted academic attention, but its internal mechanisms have not been clearly explained. Analyzing the widespread presence of "Piracy Studies" in folk traditions and comparing it with other transmission methods to explore its characteristics and clarify its role in the transmission of folk music will help deepen the understanding of the essence of folk music transmission and provide new perspectives for the inheritance and development of folk music.*

<文枕琴與軋箏：從同源演化到異向發展的民族音樂學研究>

本人性格沉穩，勤奮踏實，謙和正直，自入校以來，一直積極努力的去提升自我能力，以個人的全面發展作為努力的方向，樹立正確的三觀，為實現個人價值打下了堅實的基礎，使自己更好的前進。

在自身發展上，本人執行力強，時間觀念強，講原則，說到做到，有較強的自製力，同時，注重理論修養學習，並不斷為自己積累競爭籌碼，懂得在經歷中成長，懂得在人生中領悟，懂得在未來之路中去拼搏出一條屬於自己的道路。

在工作上，本人責任心強，適應能力強，抗壓能力強，態度熱忱，做事細心，人際關係融洽，具有良好的協調和溝通能力，能迅速適應環境，並融合其中。同時，有較強團隊協作精神，能群策群力，團結同學，以求更好的完成工作。

摘要：

本論文對文枕琴與軋箏這兩種傳統弓絃樂器進行了系統的比較研究。文枕琴作為中國古代的雅樂器，以其獨特的音色和演奏技法在文人雅士中備受推崇，而軋箏則在民間音樂中廣泛流傳，具有濃厚的地方特色。從歷史淵源和文化背景入手，探討兩者的起源與發展。從形制、演奏技巧等方面對兩種樂器進行細緻比較，揭示它們在演奏技巧、音色表現和演奏風格上的差異。本文探討了現代社會對這兩種樂器的保護與傳承現狀，分析其在當代音樂創作中的藝術表現與創新的發展前景。通過對文枕琴與軋箏的比較研究，旨在為傳統絃樂器的研究與保護提供新視角。

“Wen Zhen Qin and Ya Zheng: A Study of Ethnomusicology from Common Origins to Divergent Development”

I am calm, diligent, modest, and honest. Since entering school, I have been actively striving to improve my abilities, aiming for comprehensive personal development, establishing correct values, and laying a solid foundation for realizing personal value, allowing myself to move forward better. In terms of personal development, I have strong execution ability, a strong sense of time, principles, and self-discipline. I focus on theoretical cultivation and continuously accumulate competitive advantages, understanding how to grow through experiences, comprehend life, and strive to forge my own path in the future. In work, I have a strong sense of responsibility, adaptability, and stress resistance, with a passionate attitude, meticulous work, harmonious interpersonal relationships, and excellent coordination and communication skills. I can quickly adapt to and integrate into the environment. At the same time, I have a strong team spirit, able to work together with classmates to better complete tasks.*

Abstract:

This paper conducts a systematic comparative study of Wen Zhen Qin and Ya Zheng, two traditional bowed string instruments. Wen Zhen Qin, as an elegant instrument of ancient China, is highly esteemed among literati for its unique timbre and playing techniques, while Ya Zheng is widely popular in folk music with strong local characteristics. Starting from historical origins and cultural backgrounds, the paper explores the origins and development of both instruments. It provides a detailed comparison of their forms and playing techniques, revealing differences in playing techniques, timbre expression, and performance styles. The paper also discusses the current state of protection and inheritance of these two instruments in modern society, analyzing their artistic expression and innovative development prospects in contemporary music creation. Through the comparative study of Wen Zhen Qin and Ya Zheng, the paper aims to provide new perspectives for the research and protection of traditional string instruments.*



黃志榮 Wong Chi San

<城市背景下的中山鹹水歌：三種主要傳播方式的簡介>

黃志榮現為香港教育大學博士研究生，曾在同一機構獲得音樂教育碩士學位和音樂教育榮譽學士學位。他的主要作曲興趣是將傳統中國文化，特別是民間元素與西方當代作曲技法相結合。目前，他已創作了十多部正式作品，包括協奏曲、管弦樂和管樂團的交響詩以及室內樂。*



摘要：

中山鹹水歌於2006年獲列入首批國家級非物質文化遺產名錄。事實上，自2001年以來，學者和教師已經在勝龍小學開展了中山鹹水歌的教學。獲列入國家級非物質文化遺產名錄後，由於政府的推廣和支持，傳播方式和機會如學校教學、公開表演、研討會、比賽等有所增加。同時，非政府組織如坦洲鎮民歌協會也成立，並與政府合作，通過組織半政府活動如公開表演來宣傳政府政策以及中山鹹水歌。中山鹹水歌的能動性也賦予其商業力量。歌手獲聘在不同的場合包括開幕典禮、祭祀儀式、葬禮、婚禮和生日宴會中表演。他們還獲聘錄製中山鹹水歌到不同的便攜設備中出售。本文將介紹筆者在田野調查中發現的這三種主要傳播方式，並討論中山鹹水歌如何通過其能動性適應城市背景。

“Zhongshan Salty-Water Song under the Urban Context: A Brief Introduction to Its Three Main Transmission Ways”

Wong Chi San is now a PhD candidate at the Education University of Hong Kong, and he was awarded degrees including Master of Arts in music education as well as Bachelor of Education (Honours) in music by the same institution before. Integrating traditional Chinese culture especially folk elements and Western contemporary composing techniques is his main composing interest. Now he has more than ten formal compositions including concerto, symphonic poem for orchestra and wind band as well as chamber music already.

Abstract:

Zhongshan Salty-Water Song (ZSSWS) has been listed onto the first batch of National Intangible Cultural Heritage Directory in 2006. Transmitting of ZSSWS including teaching and learning, in fact, was launched in Shenglong Primary School by scholars and teachers in 2001 already. After it was listed into the National Intangible Cultural Heritage Directory, the transmission ways and chances such as school teaching and learning, public performance, seminars, competitions etc. being increased due to the promotion and support of the government. Meanwhile, non-governmental organisations like Folk Song Association of Tanzhou Town were also established and cooperates with the government by organising half-governmental event like public performances for promoting government's policies as well as ZSSWS itself. Its agency also grants it commercial force. Singers are hired to perform for different purposes including opening ceremonies, sacrifice ceremonies, funerals, as well as wedding and birthday banquets. They are also hired to sing for recording their singing into different portable devices for sale. In this paper, these three main transmission ways investigated by the author's fieldwork will be introduced and discuss how ZSSWS adapt the urban context by its agency nowadays.

<非物質文化遺產—粵劇，在中小學教育中的傳播與傳承研究>

我叫黃沛傑，我是廣東技術師範大學音樂學院與廣東藝術職業學院粵劇學院的大一學生，專業為音樂學（師範）與戲曲表演。作為全廣東省內第一批接受「雙學科」培養的學生，我始終秉持著對音樂與戲曲的熱愛與追求。在大學期間，我榮獲第十屆孔雀杯全國高等藝術院校聲樂展演優秀展演獎以及俄羅斯冬之旋律國際音樂比賽獲得三等獎，展現了我在聲樂方面的實力和藝術素養。此外，我積極參與粵劇學院的各類活動，參加了2024年佛山非物質文化遺產秋色巡遊，並參與了學院組織的多個粵劇表演排練與拍攝。這些經歷不僅提升了我的專業能力，也讓我深刻感受到非物質文化遺產傳承的重要性。未來，我將繼續努力，立志在傳統文化的傳承與創新方面貢獻自己的力量。



摘要：

本文探討了粵劇在中小學教育中的傳播現狀、面臨的挑戰及應對策略。粵劇作為中國傳統文化的重要組成部分，具有深厚的歷史和文化價值，但在中小學教育中的傳播面臨資源匱乏、學生興趣缺乏和課程設置不完善等問題。本文提出了加強粵劇課程體系建設、培育專業教師隊伍、利用現代技術豐富教學手段和加強政府及社會支持等對策。特別是廣東藝術職業學院粵劇學院的五年、六年、八年一貫制教育模式，為粵劇教育提供了成功的示範經驗。本文認為，通過整合學科資源、引入現代技術手段以及加強政策支持，粵劇教育的傳播與傳承有望得到有效提升，為傳統文化的創新與發展提供動力。

“Intangible Cultural Heritage-A Study on the Dissemination and Inheritance of Cantonese Opera in Primary and Secondary Education”

My name is Jacky Huang, and I am a freshman at the School of Music, Guangdong Technical Normal University, and the Cantonese Opera School, Guangdong Vocational College of Arts, majoring in Music Education (Teacher Training) and Opera Performance. As one of the first batch of students in Guangdong Province to receive "dual-discipline" training, I have always maintained a passion and pursuit for music and opera. During my university years, I won the Excellent Performance Award at the 10th Peacock Cup National Vocal Performance Exhibition for Higher Art Institutions and the Third Prize at the Winter Melody International Music Competition in Russia, showcasing my vocal strength and artistic quality. Additionally, I actively participated in various activities of the Cantonese Opera School, including the 2024 Foshan Intangible Cultural Heritage Autumn Parade, and participated in multiple Cantonese opera rehearsals and recordings organized by the school. These experiences not only enhanced my professional abilities but also deeply made me realize the importance of intangible cultural heritage inheritance. In the future, I will continue to strive and contribute to the inheritance and innovation of traditional culture.*

Abstract:

This paper explores the current state of dissemination, challenges, and strategies for Cantonese opera in primary and secondary education. As an important part of traditional Chinese culture, Cantonese opera has profound historical and cultural value, but its dissemination in primary and secondary education faces issues such as lack of resources, lack of student interest, and imperfect curriculum setup. The paper proposes strategies such as strengthening the construction of the Cantonese opera curriculum system, cultivating a professional teaching team, enriching teaching methods with modern technology, and enhancing government and social support. The five-year, six-year, and eight-year consistent education model of the Cantonese Opera School of Guangdong Vocational College of Arts provides a successful demonstration experience for Cantonese opera education. The paper believes that by integrating subject resources, introducing modern technological means, and strengthening policy support, the dissemination and inheritance of Cantonese opera education are expected to be effectively improved, providing momentum for the innovation and development of traditional culture.*

<從消費者出發：非遺生產性保護的消費需求拆解>

黃雪遙，（1994～），女，上海外國語大學新聞傳播學院在讀博士研究生，碩士時期於湖南師範大學湖南非物質文化遺產研究與發展研究室學習，參與國家社科基金專案、教育部人文社科專案、湖南省科技計畫專案各1項。

摘要：

非物質文化遺產的生產性保護是以市場化手段啟動傳統文化資源，要面對市場，就需要精準把握消費者需求。在現代社會消費背景下，必須聚焦當下時代的消費端，重新審視現代消費者對非遺產品的需求動因所在。本文首先釐清非遺生產性保護的本質是通過產品化、市場化路徑實現文化傳承與經濟價值的共生。其次，從實用性與情感性雙重視角對消費者需求進行拆解：實用性需求體現為對功能使用性、經濟性、便利性的要求；情感需求則根植於文化認同、身份象徵、情感聯結等，消通過非遺產品完成個體情感與集體記憶的互動建構。進一步，揭示非遺產品的情感價值源於三重維度——傳統文化的符號性表達、個體生命經驗的重疊以及人類價值共識的承載。以消費者需求為邏輯起點，探討時代背景下這些需求的古今變化，最終辨析非遺生產性保護的核心競爭力，構建“需求拆解-情感溯源-導向核心競爭力”的動態研究框架。

“From the perspective of consumers: Decomposition of the consumption demand for the production protection of intangible cultural heritage”

Huang Xueyao, (1994-), female, a doctoral student at the School of Journalism and Communication, Shanghai International Studies University. During her master's studies, she studied at the Hunan Intangible Cultural Heritage Research and Development Office, Hunan Normal University, and participated in one project each of the National Social Science Fund, the Ministry of Education Humanities and Social Sciences Project, and the Hunan Provincial Science and Technology Plan Project.*

Abstract:

The productive protection of intangible cultural heritage (ICH) aims to revitalize traditional cultural resources through market-oriented approaches. To effectively engage with the market, it is imperative to precisely identify consumer demands. Within the context of contemporary consumption, this study focuses on the demand-side dynamics of the modern era, re-examining the underlying motivations driving consumers' engagement with ICH products. Firstly, this paper clarifies the essence of productive protection for ICH as a symbiotic integration of cultural preservation and economic value creation through productization and marketization. Secondly, consumer demands are deconstructed through dual lenses of practicality and emotionality: Practical demands manifest as requirements for functional utility, cost-effectiveness, and accessibility, while emotional demands are rooted in cultural identity, symbolic representation of social status, and affective connections, through which ICH products facilitate the interactive construction of individual emotions and collective memories. Furthermore, the study reveals that the emotional value of ICH products originates from three dimensions—the symbolic expression of traditional culture, the resonance of individual life experiences, and the embodiment of universal human values. By adopting consumer demand as the logical starting point, this research investigates the historical and contemporary evolution of these demands in the current era, ultimately delineating the core competitiveness of ICH productive protection. A dynamic analytical framework of "demand deconstruction—emotional provenance—source competitiveness orientation" is thereby established to advance both theoretical and practical explorations in this field.



<廣昌孟戲的社區傳播>

黃琳，江西撫州人。本科就讀於廣西民族大學音樂學專業，曾獲「優秀畢業生」、「優秀學生獎學金」及多次三好學生，獲區級賽事獎項三次。2024年考入貴州師範大學學科音樂專業，師從李楠副教授。

摘要：

孟戲是流傳於江西廣昌的一種民間戲曲，於2006年入選第一批國家級非物質文化遺產名錄。聯合國教科文組織在非遺保護工作中始終堅持「以社區為中心」的基本理念。孟戲在甘竹社區因其社區居民創造的共同體意識文化得以傳播五百多年，在日新月異的新時代，孟戲要得以活態傳播，需要以「社區為中心」，注重聆聽社區的聲音，重塑與加固社區共同體文化意識，讓社區居民成為傳播的主體。做到傳承人在社區、孟戲在社區、「全」社區聯動。

“Community dissemination of Guangchang Meng Opera”

Huang Lin, from Fuzhou, Jiangxi. She completed her undergraduate studies in Musicology at Guangxi University for Nationalities, where she received honors such as "Outstanding Graduate," "Outstanding Student Scholarship," and multiple "Three Good Student" awards, as well as three district-level competition awards. In 2024, she was admitted to the Musicology program at Guizhou Normal University, under the supervision of Associate Professor Li Nan.*

Abstract:

Meng Opera is a folk opera originating from Guangchang, Jiangxi, and was included in the first batch of national intangible cultural heritage lists in 2006. UNESCO has always adhered to the basic concept of "community-centered" in its intangible cultural heritage protection work. Meng Opera has been disseminated in the Ganzhu community for over 500 years due to the communal cultural consciousness created by its residents. In the rapidly changing new era, for Meng Opera to be actively disseminated, it needs to be "community-centered," focusing on listening to the community's voice, reshaping and strengthening the communal cultural consciousness, and making community residents the main body of dissemination. This ensures that the inheritors are in the community, Meng Opera is in the community, and the entire community is interconnected.*

葉婉茹 Ye Wanru

<論戲曲教學在高中語文課堂的實施困境>

葉婉茹，2001年6月，女，漢族，陝西寶雞人，陝西師範大學文學院中國古代文學專業碩士研究生，研究方向為元明清戲曲文學。本科畢業於陝西師範大學文學院漢語言文學專業。曾於《貴州民族報》發表《論中國藝術的主要形態》一文。



摘要：

戲曲教學深入課堂，有利於高中生建構運用語言文字、發展提升思維能力、增進審美鑒賞水準、傳承理解優秀文化。然而，在當今高中語文課堂的教學實踐中，戲曲教學面臨著一系列困境，如教材中戲曲內容占比太少、教師教學不到位、學生缺乏對戲曲學習的興趣與主動性等。為使得戲曲教學走出困境，增加戲曲篇目的教材占比、由學至演培養學生的戲曲文體觀、介紹引進地方特色戲曲、運用現代科技手段輔助教學等方式不失為有效的解決辦法。

“On the Implementation Difficulties of Traditional Chinese Opera Teaching in Chinese Class of Senior High School”

Ye Wanru, born in June 2001, female, Han nationality, from Baoji, Shaanxi, is a master's student in Chinese ancient literature at the School of Literature, Shaanxi Normal University, with a research focus on Yuan, Ming, and Qing dynasty opera literature. She graduated with a bachelor's degree in Chinese Language and Literature from the School of Literature, Shaanxi Normal University. She has published an academic paper titled "On the Main Forms of Chinese Art" (《論中國藝術的主要形態》) in the Guizhou Ethnic Newspaper (《貴州民族報》).

Abstract:

Integrating traditional Chinese opera teaching into the classroom is beneficial for high school students in constructing language skills, enhancing thinking abilities, improving aesthetic appreciation, and understanding and inheriting excellent culture. However, in the current practice of Chinese classes in high schools, opera teaching faces a series of difficulties, such as the low proportion of opera content in textbooks, inadequate teaching by teachers, and students' lack of interest and initiative in learning opera. To overcome these difficulties, effective solutions include increasing the proportion of opera content in textbooks, cultivating students' understanding of opera genres through learning and performance, introducing local characteristic operas, and using modern technology to assist teaching.*

葉毅陶 陳梓軒 王溫格

<以第二課堂推動戲曲與非遺在校園的傳播——以國家級大學生創新專案「梅蘭芳訪日公演文獻的資料化整理與關鍵字研究」為例>

葉毅陶，暨南大學資料科學與統計系學生，曾參與《數字經濟的「馬太效應」：區域數位化與創新鏈耦合協調度的雙向影響機制》國家級大學生創新創業訓練計畫項目等科研項目，獲第三屆「大灣區杯」粵港澳金融數學建模競賽優勝獎等獎項。



陳梓軒，暨南大學日語系 2025 屆本科生，曾獲 2023 年笹川杯全國高校日本知識大賽團體三等獎等。

王溫格，暨南大學 2026 屆日語系本科生。曾參加第十三屆廣東音樂邀請賽獲得大學及社會組銀獎。



摘要：

非物質文化遺產的傳承與傳播對發展本國文化和促進民族認同具有重要意義。傳統戲曲作為傳播力最強的非遺文化之一，在國際交流中地位突出。本研究以京劇大師梅蘭芳訪日公演文獻為研究對象，通過文獻數據化整理和關鍵詞分析，探討其歷史意義與文化影響。研究發現，1919 年到 1956 年的公演文獻顯示研究焦點從對名伶梅蘭芳的個體關注轉變為對新中國「京劇代表團」的整體關注。另外，早期公演以《天女散花》為代表作，公演活動促進了中日舞臺藝術的交流。本研究旨在通過第二課堂與課題結合的形式，推動戲曲和非物質文化在學生群體中的接受以及在校園的傳播。

Ye Yitao, Wang Wenge, Chen Zixuan

“Promoting the Dissemination of Xiqu and Intangible Cultural Heritage on Campus through Extracurricular Activities: A Case Study of the National-Level University Student Innovation Project 'Documentation and Keyword Research on Mei Lanfang's Performances in Japan'”

Ye Yitao, a student in the Department of Data Science and Statistics at Jinan University, has participated in national-level university student innovation and entrepreneurship training projects such as "The Matthew Effect of Digital Economy: The Bidirectional Influence Mechanism of Regional Digitalization and Innovation Chain Coupling Coordination" and has won awards such as the Excellence Award in the Third "Greater Bay Area Cup" Guangdong-Hong Kong-Macao Financial Mathematics Modeling Competition.

Chen Zixuan, an undergraduate student in the Department of Japanese at Jinan University, class of 2025, has won awards such as the Third Prize in the Team Category of the 2023 Sasakawa Cup National College Japanese Knowledge Competition.

Wang Wenge, an undergraduate student in the Department of Japanese at Jinan University, class of 2026, has participated in the 13th Guangdong Music Invitational Competition and won the Silver Award in the University and Society Group.*

Abstract:

The inheritance and dissemination of intangible cultural heritage are of great significance for the development of national culture and the promotion of national identity. Traditional Chinese opera, as one of the most influential intangible cultural heritages, holds a prominent position in international exchanges. This study takes the documentation of Peking Opera master Mei Lanfang's performances in Japan as its research object, using digital documentation and keyword analysis to explore its historical significance and cultural impact. The research finds that the focus of the performance documents from 1919 to 1956 shifted from individual attention to the famous actor Mei Lanfang to an overall focus on the "Peking Opera Delegation" of New China. Additionally, early performances, represented by "The Heavenly Maiden Scatters Blossoms" (《天女散花》), promoted the exchange of stage arts between China and Japan. This study aims to promote the acceptance and dissemination of traditional Chinese opera and intangible cultural heritage among students through the combination of extracurricular activities and academic projects.*

<《樂府傳聲》聲樂演唱美學研究>

葉錦成，現就讀於廣州大學音樂舞蹈學院，目前研三，專業是音樂美學。具體研究領域是中國古代音樂美學史。

摘要：

《樂府傳聲》作為中國古代音樂與戲劇理論的瑰寶，在學術界引起了廣泛關注與深入研究。本研究課題旨在對《樂府傳聲》及其相關文獻進行系統性研究，期望能在某種程度上深化和拓展中國音樂美學研究領域。本研究主要採用文獻研究法、歷史研究法、比較研究法以及演唱與譜例分析法，對《樂府傳聲》的相關文獻進行深入解讀，探討該著作所蘊含的聲樂美學思想。《樂府傳聲》以審美體驗為核心，以北曲為研究起點，詳細論述了字與曲調、聲腔如何構成口法等奧秘。該書不僅探討了歌唱者、作曲家以及聽眾三者之間的相互關係，還從本體論到客體論，從歌唱實踐經驗提升至美學理論層面。通過深入分析古代的唱論，可以揭示中國傳統唱腔審美表現背後的文化根源、心理基礎、審美意識及追求，從而使我們在感知和欣賞美的過程中，更深刻地感受中國傳統聲樂的魅力。

“Research on the Aesthetics of Vocal Performance in Yue Fu Chuan Sheng”

Ye Jincheng is currently a third-year master's student at the School of Music and Dance, Guangzhou University, specializing in music aesthetics. His specific research field is the history of ancient Chinese music aesthetics.*

Abstract:

Yue Fu Chuan Sheng (《樂府傳聲》) is a treasure of ancient Chinese music and drama theory, attracting widespread attention and in-depth research in academic circles. This research project aims to systematically study Yue Fu Chuan Sheng and its related literature, hoping to deepen and expand the field of Chinese music aesthetics research to some extent. The study mainly uses literature research, historical research, comparative research, and vocal performance and score analysis methods to deeply interpret the related literature of Yue Fu Chuan Sheng, exploring the vocal aesthetics thoughts contained in the work. Yue Fu Chuan Sheng focuses on aesthetic experience, starting with Northern Qu, and elaborates on the mysteries of how words and melodies, vocal techniques, and mouth methods are formed. The book not only explores the relationships between singers, composers, and listeners but also elevates singing practice experience to the level of aesthetic theory, from ontology to object theory. By deeply analyzing ancient singing theories, it can reveal the cultural roots, psychological foundations, aesthetic consciousness, and pursuits behind the aesthetic expression of traditional Chinese vocal styles, allowing us to more profoundly appreciate the charm of traditional Chinese vocal music in the process of perceiving and appreciating beauty.*

<山西昔陽官房劇場述略>

霍冉，男，山西大同人，山西師範大學戲劇與影視學 2023 級博士研究生，研究方向：戲曲文物。

摘要：

昔陽縣位於晉中市東部、太行山西麓，東與河北省贊皇縣、內丘縣、井陘縣、邢臺市接壤，西與壽陽縣為鄰，南與和順縣毗連，北與平定縣相銜。境內現存官房劇場數量較多，同時大多以「官房-樂樓」的形式保存，或是仍存有官房、樂樓等相關碑刻資料。昔陽官房劇場特徵明顯，構造規律可尋，對研究官房劇場、祭祀信仰以及明清村社制度變遷等具有重要的價值。本文擬從「官房」概說、官房劇場創修歷程等角度探析山西昔陽官房劇場。

“A Brief Introduction to Countryside Public Theatres in Xiyang County of Shanxi Province”

Huo Ran, male, from Datong, Shanxi, is a doctoral student in Drama and Film Studies at Shanxi Normal University, class of 2023, with a research focus on opera artifacts.*

Abstract:

Xiyang County is located in the eastern part of Jinzhong City, on the western foothills of the Taihang Mountains. It borders Zanhuang County, Neiqiu County, Jingxing County, and Xingtai City in Hebei Province to the east, Shouyang County to the west, Heshun County to the south, and Pingding County to the north. The county has a significant number of existing public theatres, most of which are preserved in the form of "public theatre-music buildings" or still have related inscriptions. The public theatres in Xiyang have distinct characteristics and identifiable construction patterns, making them valuable for studying public theatres, ritual beliefs, and the changes in village and community systems during the Ming and Qing dynasties. This paper intends to explore the public theatres in Xiyang County from the perspectives of an overview of "public theatres" and the construction history of public theatres in Shanxi.*

盧詠儀 張逸飛 陳雨薇 苟邦馨 何秒妙

<粵劇在鄉村文化空間對居民與遊客的雙重影響—以廣東「春班」現象為例>

盧詠儀，就讀于廣東海洋大學旅遊管理學專業。累計在CACJ中國應用型核心期刊《商展經濟》、《Frontiers in Art Research of Francis Academic Press》等期刊與《旅遊科學》2024年年會等會議收錄並發表中英文論文5篇。參與2023年度廣東省人文社科項目，兩度主持市級大學生創新創業項目，項目獲得授權實用新型專利。曾獲2024年中國藝術學理論學會藝術管理學第十二屆年會學術論文優秀獎。



張逸飛，北京師範大學-香港浸會大學聯合國際學院應用心理系四年級學生，對教育心理學、跨文化心理學和諮詢心理學有著濃厚的興趣。曾獲得全國大學生心理與行為線上實驗精英賽二等獎。曾擔任校內玄圃國學與歷史文化社團的學術部部長，積極開展組織國學專題研討會，致力於推廣和研究中國傳統文化。對中國傳統文化和傳統服飾有著深厚的興趣，她將這份熱愛融入到心理學的學習與實踐中，致力於用心理學的視角探索和傳承中華文化的精髓。

陳雨薇，現任廣東海洋大學管理學院旅遊管理系專任教師。講授旅遊管理專業基礎課程：《酒水基礎》、《主題公園管理》、《旅遊接待業概論》等。研究方向以酒店管理為主。

苟邦馨，女，來自江蘇省常州市，廣東海洋大學音樂學專業23屆就讀生，多方面發展，不局限自己，對於戲曲以及非物質文化遺產的傳播有著濃厚興趣，立志於將自身專業知識投射與應用於戲劇藝術的創新以及非物質文化遺產的保護中去。

何秒妙，廣東海洋大學旅遊管理系，輔修法學。曾主持市級大學生創新創業專案數項，多次參與教師主持省市級科研專案。



摘要：

本研究通過文獻研究和實地調研，以「春班」現象為案例，探討鄉村民俗文化空間對當地居民與外來遊客的影響。研究發現，依託中國人集體主義和儒學思想根基，鄉村民俗文化空間不僅增強了當地居民的文化認同感和歸屬感，還為外來遊客提供了具文化親和力的體驗。然而，在數位化時代下本地居民對民俗文化的歸屬感缺失。本研究提出鄉村戲曲文化空間公共化的開發對策與建議，旨在為鄉村民俗文化空間的可持續發展提供理論支援和實踐指導。

Yongyi Lu, Yifei Zhang, Yuwei Chen, Bangxin Gou, Miaomiao He

“The Influence of Cantonese Opera on Rural Cultural Space: Insights from Locals and Tourists—A Case Study of the "Spring Festival Performances" in Guangdong”

Yongyi Lu, a student majoring in Tourism Management at Guangdong Ocean University, has published five Chinese and English papers in CACJ China Applied Core Journals such as "Business Exhibition Economy" (《商展經濟》), "Frontiers in Art Research of Francis Academic Press," and conferences such as the 2024 Annual Meeting of "Tourism Science" (《旅遊科學》). She participated in the 2023 Guangdong Provincial Humanities and Social Sciences Project, twice led municipal-level university student innovation and entrepreneurship projects, and obtained authorized utility model patents for the projects. She won the Excellent Paper Award at the 12th Annual Conference of the Chinese Society of Art Theory and Art Management in 2024.

Zhang Yifei, a fourth-year student in the Department of Applied Psychology at Beijing Normal University-Hong Kong Baptist University United International College, has a strong interest in educational psychology, cross-cultural psychology, and counseling psychology. She won the second prize in the National College Student Psychology and Behavior Online Experiment Elite Competition. She served as the head of the academic department of the Xuanpu Sinology and Historical Culture Society on campus, actively organizing Sinology seminars and promoting and researching traditional Chinese culture. She has a deep interest in traditional Chinese culture and traditional costumes, integrating this passion into her psychology studies and practice, and is committed to exploring and inheriting the essence of Chinese culture from a psychological perspective.

Yuwei Chen, currently a full-time lecturer in the Department of Tourism Management at the School of Management, Guangdong Ocean University. She teaches fundamental courses in tourism management, including "Fundamentals of Beverages", "Theme Park Management", and "Introduction to the Tourism Hospitality Industry". Her research primarily focuses on hotel management.

Gou Bangxin, female, from Changzhou, Jiangsu, is a 2023 student majoring in Musicology at Guangdong Ocean University. She has a wide range of interests and is particularly passionate about the dissemination of opera and intangible cultural heritage. She is committed to applying her professional knowledge to the innovation of theatrical arts and the protection of intangible cultural heritage.

He Miaomiao, a student in the Department of Tourism Management at Guangdong Ocean University, with a minor in Law. She has led several municipal-level university student innovation and entrepreneurship projects and participated in provincial and municipal research projects led by teachers*.

Abstract:

This study explores the impact of rural folk cultural spaces on local residents and tourists through literature research and field investigations, using the "Spring Festival Performances" phenomenon as a case study. The research finds that, based on the foundations of Chinese collectivism and Confucian thought, rural folk cultural spaces not only enhance the cultural identity and sense of belonging of local residents but also provide culturally engaging experiences for tourists. However, in the digital age, local residents' sense of belonging to folk culture is diminishing. This study proposes strategies and suggestions for the public development of rural opera cultural spaces, aiming to provide theoretical support and practical guidance for the sustainable development of rural folk cultural spaces.*

<數位技術在粵劇文化傳承保護中的應用研究>

戴子欽，目前就讀於澳門理工大學藝術及設計學院，攻讀跨領域藝術碩士學位。研究重點在於探索傳統文化遺產與數位技術的融合，致力於尋找創新的傳承與發展路徑。



摘要：

本研究著重關注的是數字技術於粵劇文化傳承與保護當中的應用，特別是在教育傳承方面所起到的關鍵作用。對粵劇當下所面臨的傳承難題展開了深入剖析，像年輕觀眾的流失以及傳統表演形式傳播管道所具有的局限性等。進一步探討了數字技術怎樣助力粵劇達成數字化保存、在線教育、虛擬表演以及社交媒體推廣等事宜。數字技術如何提升粵劇在教育領域的認知度，並提出了推動粵劇與數字技術深度融合的策略，其目的在於保證粵劇在數字化時代能夠得到切實有效的保護與傳承。

“Research on the Application of Digital Technology in the Inheritance and Protection of Cantonese Opera Culture”

Dai Ziqin is currently pursuing a Master's degree in Interdisciplinary Arts at the Faculty of Arts and Design, Macao Polytechnic University. His research focuses on exploring the integration of traditional cultural heritage and digital technology, aiming to find innovative paths for inheritance and development.*

Abstract:

This study focuses on the application of digital technology in the inheritance and protection of Cantonese opera culture, particularly its crucial role in educational transmission. It deeply analyzes the current challenges faced by Cantonese opera, such as the loss of young audiences and the limitations of traditional performance dissemination channels. Furthermore, it explores how digital technology can assist Cantonese opera in achieving digital preservation, online education, virtual performances, and social media promotion. The study discusses how digital technology can enhance the awareness of Cantonese opera in the educational field and proposes strategies for the deep integration of Cantonese opera and digital technology, aiming to ensure effective protection and inheritance of Cantonese opera in the digital age.*