

“泰山学者”

建设工程专项经费资助

民族 音乐文化 的时空对话

国际音理会亚洲大洋洲地区音乐学会首届学术研讨会

亚太民族音乐学会第十七届国际学术研讨会

泰山学术论坛论文集

主编

刘晓静 彭丽

山东教育出版社

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前言

这是一部出席“国际音理会亚洲大洋洲地区音乐学会首届学术研讨会暨亚太民族音乐学会第十七届国际学术研讨会、泰山学术论坛”(以下简称“两会一坛”)期间代表们向大会提交的论文的合集。“两会一坛”于2012年10月29日至11月1日在中国济南举行,由国际音理会亚洲大洋洲地区音乐学会、亚太民族音乐学会、山东省教育厅联合主办,山东艺术学院主办、承办。各具优势特色的学术团体与丰富多样的学术议题,为中外学者们提供了广阔的研究视角与交流平台,本论文集即是这一学术盛会成果的集中体现。

总部设于巴黎的国际音理会(IMC)成立于1949年,是联合国教科文组织属下音乐领域的最高组织,其宗旨为促进世界音乐文化、音乐教育与音乐研究的交流。该协会现有71个国家音乐理事会和50多个专业组织。中国音乐家协会于1979年正式加入该组织,并于2007年10月在北京与其共同举办了国际音乐理事会第三十二届大会暨第二届世界音乐论坛。本次济南会议是其下属分会——亚洲大洋洲地区音乐学会举办的首届国际学术研讨会。

亚太民族音乐学会(APSE)是以搜集、整理、保存亚太地区传统音乐、支持亚太地区的相关音乐研究、促进该地区不同国家间的国际文化交流为目的国际性组织。自1994年在福建师范大学成立以来,已先后在韩国、日本、泰国、中国台北、中国、菲律宾、柬埔寨等地举办过十六届会议。本次济南会议是该学会的第十七届年会。

泰山学术论坛是山东省教育厅为推进山东省高校“泰山学者”工程建设,引领高校学科发展和人才工作而设立的一个学术论坛。它以“泰山学者”特聘教授为主体,邀请国内外知名学者、专家等学科领军人物,召开国际学术会议,通过多种方式和途径进行学术交流与合作,促进学科建设和发展。本次论坛由山东艺术学院“民族音乐学”泰山岗申请举办,也是山东艺术学院首次获准承办的“泰山学术论坛”。

不难发现,“两会一坛”的集中召开融合了世界音乐、民族音乐的关注焦点,有利于更好地开展区域音乐文化尤其是亚洲大洋洲地区音乐学术研究、亚太地区民族音乐学学术研究,增进亚洲大洋洲各国之间的音乐交流合作、亚太地区民族音乐学界的交流与合作。会议期间,来自德国、荷兰、澳大利亚、新西兰、韩国、柬埔寨、缅甸等国家以及国内音乐界专家、学者100余人汇聚一堂,共享了这一学术盛宴。学者们围绕会议主



题进行了广泛而深入的交流与探讨,共提交学术论文 58 篇,其中 45 篇收录在本论文集集中。

本论文集主要包括两大部分:第一部分收录了开幕式时部分专家学者的致辞与大会主题发言;第二部分收录了 40 余位中外与会代表提交的学术成果,以会议期间各分会场的主要议题为主线,分为 5 个版块:1. 通过长期合作构建持续发展的区域音乐学会;2. 亚洲、太平洋地区民族之间的音乐传播与交流;3. 区域音乐的传承研究;4. 山东民间音乐文化研究;5. 其他新研究。

为真实记述这次国际会议原貌,本论文集采用作者发言或提交论文时所用语言。其中,中文稿件 41 篇,英文稿件 13 篇。需要指出的是,国内部分作者提交了中英文提要,也有部分学者只提交了中文提要,为便于交流,组委会组织了部分英语老师着手翻译,译者姓名在所翻译的文字后面加以体现。

音乐无国界,交流通寰宇。

我们应当有这样的共识:当人类摆脱蒙昧走向文明,摆脱猜忌走向沟通,世界不同区域、不同种族、不同文化之间便不再遥远和陌生,而伴随着地球村的出现,各类型文化间的交流与关照则应成为常态。在“两会一坛”期间,我们深深感受到:来自世界各地的学者在分享着各自的学术成果与思想感悟的同时,也推动了国际范围音乐文化的研究与交流,对促进区域协作发展和地区音乐文化繁荣起到了积极的作用。为此,我们寄希望于文化的研究与探索,能够更加清晰地认知人类自身的发展规律;我们寄希望于文化的接触与沟通,能够更加理性地认识与体会不同文化的价值;我们更寄希望于文化的交流与合作,因为那不仅是人类文明的延续与传承,更是缔结人类友谊与世界和平的纽带。

编 者

2013 年 10 月

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第一部分

开幕式致辞与主题发言



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致辞



APSE/MCAO Conference Opening Address

Silja Fischer

Secretary General of the International Music Council

Ladies and gentlemen, dear friends and colleagues:

It is a great honour for me to speak today at the opening ceremony of the 17th International Conference of the Asia-Pacific Society for Ethnomusicology. I am very pleased that this conference offers at the same time a most appropriate setting for a meeting of the Music Council of Asia and Oceania, which is a regional group of the International Music Council and as such, gathers all members of the IMC in the Asia-Oceania region.

Coming from a small country, Germany, it strikes me every time that I travel to Asia or Oceania how immense the whole region is, with a diversity of musical cultures that is almost impossible to conceive.

Our dear friend and colleague Ramon Santos from the Philippines helped me and others when he once wrote “The great diversity of musical cultures in Asia can be partly imagined by considering the existence of thousands of languages and dialects that are spoken by the different societies and communities all over the continent. These language groups could either occupy territories as large as provinces and counties or as small as towns and village communities comprising some 20 to 30 families.”

So I learned that in the sole province of Yunnan, some 26 nationalities (ethnic/language groups), and my figure might not be up to date, have been officially registered among the 55 nationalities in the whole of China. Moreover, these nationalities are further identified according to several branches and subgroups, with the biggest ones among them numbering by the millions. Each of these subgroups has its own set of expressions, its own musical repertoires, styles and forms. In Indonesia, I learned, more than 300 ethnic groups exist. The Philippines lays claim to more than 100 language communities, with some 50 of them possessing distinct folk and indigenous musical traditions.

Again, coming from a small country, I have but deep respect for the numerous efforts undertaken to sustain this musical diversity across the region. Because at the IMC, we know about the challenges.



In a study commissioned by UNESCO in 2005 and entitled “The Protection and Promotion of Musical Diversity”, the International Music Council provided insights into the myriad influences on cultural heritage that need to be considered for music under threat. Technological developments, political inertia, infrastructural challenges, socio-economic change, failing educational systems, and loss of prestige constitute reasons for the decline of many musics, as do famines, wars, racism, and the forced displacement of people.

The insights gained by the IMC research group are confirmed and complemented by the work of leading scholars and activists who touch upon sustainability from various perspectives.

The present variety of musical expressions in the Asia-Pacific region reflects not only the effects of ancient historical events that include cross-cultural exchanges among the peoples within the region and within its subregions, but also the evolution of new forms through the adaptation and assimilation of elements from Western musical practice into their existing repertoires starting from the period of European colonialism to the present. Similarly, the spread of major religious movements throughout the regions such as Hinduism, Buddhism, Islam and Christianity have also had a great impact on the diversification of the Asian and Pacific cultures, as they brought with them elements from the artistic traditions of their places of origin.

It is true that the survival of old musical traditions as well as the evolution and development of more recent but still highly distinct musical forms in Asia, demonstrates a form of response to change that was able to incorporate new elements into existing forms of expressions without necessarily losing the aesthetic integrity of a particular musical tradition or practice.

Nevertheless, one cannot deny the negative effects of globalization which, in combination with rapidly changing societies, have created shifts in musical dynamics that threaten the future of many forms of musical expression—more than the normal evolutionary processes that have always regulated emerging and disappearing traditions.

Many small musics are in danger. Globalisation is causing that these—in the words of the leading ethnomusicologist Anthony Seeger—are being actively “disappeared” by non-musical influences and powers, a process that goes well beyond the dynamics of musical styles and genres, emerging and disappearing “organically” as a result of gradually changing tastes or circumstances. This phenomenon is causing a substantial reduction in the diversity of music we can access and enjoy; now, and even more so in the future.

The International Music Council decided in 2008 to join a major research project led by the Griffith University in Brisbane, Australia under the title “Sustainable Futures for Music Cultures Towards an Ecology of Musical Diversity”. This project responds to the widely acknowledged challenges to musical diversity due to changes in so-called ecosystems for music.

The project is based on the assumption that while there is a wealth of valuable initiatives to document music in need of safeguarding, as well as numerous examples of support for short trajectories or single events, these efforts do not always provide sufficient basis for the actual survival of musical styles as part of an unbroken, living tradition, which many will argue is a key condition for maintaining the essence (explicit and tacit, tangible and intangible) of specific styles and genres.

In order to contribute to sustainable futures in this way, there is a need for musical styles to be examined in close collaboration with the communities themselves, not only for their histories and “authentic” practices, but also for their dynamics and potential for recontextualisation in contemporary settings, which includes considering new musical realities, changing values and attitudes, as well as political and market forces. To work directly with and empowering culture bearers is not new in Asia where the concept of identifying and supporting Living Treasures, master artists of traditional arts, has already been implemented in such countries as Japan, Korea, the Philippines and others.

Yet, along with the other partners in the sustainable futures project, IMC believes that a better understanding of the “ecosystems” of music cultures can help address the decline of musical diversity. In all music cultures, the interplay between a large number of musical and non-musical factors is decisive for longevity of genres and styles. This includes the relation to communities, systems of transmission, and dissemination through media and industry, as well as more intangible factors such as underlying values and prestige.

It is not by coincidence that the final conference of this five-year research project will take place during the next IMC World Forum on Music, to be held in November 2013 in Brisbane, Australia. I would like to avail myself of this opportunity to cordially invite you to be part of this 5th edition of the IMC World Forum, after Los Angeles, Beijing, Tunis and Tallinn.

When back in 2001, the IMC dedicated one of its magazine issues to Asia, Dr. Ramon Santos wrote “Today, Asia continues to explore its vast potential in contributing new perspectives not only in the role of music as a symbol of its multicultural heritage, or the role of creation and education in sustaining its diversity, but also in



defining new parameters in the art of music making itself within the context of Asian history and culture. For this purpose, the Asia-Pacific Society for Ethnomusicology was founded in 1994 in Fuzhou (China) by leading Asian musicologists, who are also performing and creative artists. The yearly conferences have tackled significant topics, not only to expose the unique features and aspects of Asian music, but also to activate a deeper understanding of its theoretical and aesthetic distinctions, from an Asian perspective.” Dr. Santos then made reference to the APSE conference that was to be held in 2002 in Manila.

10 years later, it is an honour and a pleasure to attend such an annual conference of this organization which we have followed and sometimes indirectly accompanied through our Board members, and which we had the immense pleasure of welcoming last year among the members of the IMC, joining us to achieve the IMC’s mission to promote access to music for all and the value of music in the lives of all peoples.