



2016

丝绸之路音乐学院院长论坛

SHCM THE PRESIDENTS' FORUM
OF MUSIC INSTITUTIONS OF THE SILK ROAD
2016 • SHANGHAI

会议手册
GUIDE BOOK



2016

丝绸之路音乐学院院长论坛

SHCM THE PRESIDENTS' FORUM
OF MUSIC INSTITUTIONS OF THE SILK ROAD
2016 • SHANGHAI

会议手册
GUIDE BOOK



目录 CONTENTS

| | |
|---------------------|-------|
| 论坛主旨 | 1-2 |
| 上海音乐学院院长致欢迎辞并主旨演讲 | 3-6 |
| 上海音乐学院简介 | 7-8 |
| 参会学院 | 9 |
| 大会日程 | 10 |
| 4月28日会议日程 | 11-12 |
| 发言人简介与摘要 | 13-38 |
| “丝绸之路上的抱弹鲁特”专题研讨会预告 | 39-40 |
| 青浦区简介 | 41-42 |

| | |
|---|-------|
| Forum Issue | 1-2 |
| Speech by President of Shanghai Conservatory of Music | 3-6 |
| Introduction of Shanghai Conservatory of Music | 7-8 |
| Participants | 9 |
| Schedule | 10 |
| Schedule · April 28 | 11-12 |
| Introduction of Speakers and Abstracts | 13-38 |
| “Plucked Lutes of the Silk Road” Colloquium | 39-40 |
| Introduction of Qingpu District | 41-42 |

2016丝绸之路音乐学院院长论坛

在国际社会聚焦于人类生存“可持续发展”的共同关注中，我们充分意识到文化是与经济、社会和环境同等重要的发展路径和目标。音乐，作为文化的重要组成部分，承载了人类社会不同群体和个人的情感与精神表达，并以其特殊的语言，发挥了人类相互交往、理解与对话的重要作用。“丝绸之路”的音乐文化，不仅充分展示了多样性，更体现了人类自身与文化传统、整体生态系统之间的关系。为此，上海音乐学院主办，并特邀阿塞拜疆国立文化与艺术大学、白俄罗斯国立音乐学院、匈牙利李斯特音乐学院、印度国立音乐、舞蹈与戏剧学院，伊朗艺术大学音乐学院、哈萨克斯坦国立艺术大学、蒙古国立艺术与文化大学、巴基斯坦拉合尔国立艺术学院、泉州师范学院、俄罗斯莫斯科国立柴可夫斯基音乐学院、乌兹别克斯坦国立音乐学院、西安音乐学院、新疆师范大学音乐学院（按英文首字母排序）联合主办了“丝绸之路音乐学院院长论坛”。

“丝绸之路音乐学院院长论坛”于2016年4月27日至4月30日在上海音乐学院与上海青浦区召开。

“丝绸之路音乐学院院长论坛”将聚焦以下三方面议题：

- 1) 音乐文化的交流以及再创造；
- 2) 高等艺术院校在传统音乐传承方面的经验；
- 3) 世界音乐多样性对塑造平等、宽容、自强人格以及激发艺术创造力的重要性，讨论高等音乐教育如何通过传统走向未来。

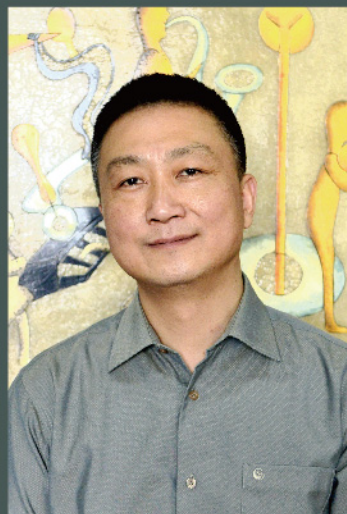
2016 SHCM THE PRESIDENTS' FORUM OF MUSIC INSTITUTIONS OF THE SILK ROAD

Now as the international community focuses on common concerns of sustainable development of human beings, we are fully aware that culture is an important development path and goal as economy, society and environment. As an important part of culture, music embodies and expresses the emotion and spirit of different social groups and individuals, as well as contributes to the progress of human communication and mutual understanding in its unique way. The diversified music culture along the Silk Road is a reflection of the relationship between human and cultural tradition and the entire ecosystem. For this purpose, Shanghai Conservatory of Music hosts the Presidents' Forum of Music Institutions of the Silk Road, also specially invited co-hosts of Azerbaijan State University of Culture and Arts, Belarusian State Academy of Music, Franz Liszt Academy of Music, Budapest, Sangeet Natak Akademi – National Academy of Music, Dance and Drama, India, Faculty of Music, University of Art, Iran, Kazakh National University of Arts, Mongolian State University of Arts and Culture, National College of Arts, Lahore, Quanzhou Normal University, Moscow State Conservatory P. I. Tchaikovsky, Uzbekistan State Conservatory, China Xi'an Conservatory of Music and Xinjiang Normal University School of Music (alphabetically).

From April 27 to 30, 2016, the Presidents' Forum of Music Institutions of the Silk Road will be held at Shanghai Conservatory of Music and Shanghai Qingpu District.

The Presidents' Forum of Music Institutions of the Silk Road will bring into focus on the following three issues:

- 1) The exchange and re-creation of music culture
- 2) The experience of higher art institutions in inheriting the traditional music
- 3) The importance of world music diversity in shaping one's equal, tolerant and self-strengthening personality and stimulating the artistic creativity, and discussion on how the higher music education will move forward through tradition



尊敬的各位“丝绸之路”艺术及音乐学院院校长，女士们、先生们、朋友们：

大家上午好！

非常荣幸，上海音乐学院成为首届“丝绸之路音乐学院院长论坛”的主办方。中国古代孔子说过：“有朋自远方来，不亦乐乎！”今天，我们欢聚一堂，首先请允许我代表上海音乐学院，向各位的到来表示诚挚的欢迎！

中国还有一句俗语：“两千年看西安，五百年看北京，一百年看上海”。表面上看，这两端的数字象征着中国的古老和年轻。但从内涵看，它们却有着内在关联。

如果说，两千多年前，古都西安作为汉代张骞出使“西域”的起点，一条西出敦煌、玉门，再由新疆连接中亚、西亚的网络型通道，便在东来西往的人群迁徙、货物流通，甚至兵火战乱的动荡中，传递着思想、宗教、技术和文化，并在不同文明体的碰撞中，塑造了有别于上古时代的中国中古文明的恢弘气象。1877年德国地理学家费迪南·冯·李希霍芬（Baron Ferdinand von Richthofen），将这条汉朝通往中亚的漫漫长路命名为“丝绸之路”，而这条路上的壁画彩绘、石窟雕刻、变文经卷，以及其中重要的音乐舞蹈，如乐舞复原、古谱解译、乐器图像，都成为研究中国古代音乐史以及音乐交流史的重要基石。

与此相对，“百年”上海的说法，并非指称这座城市的地方历史年龄，而标志着中国近现代文明形态的变迁。1843年，上海开埠，这个地处亚欧大陆桥出海口的城市，不仅踞航线之要点，贸易之枢纽，其新学之输入，开风气之先。思想的自由、文化的包容、经济的繁荣，将上海造就为近代中国、乃至远东国际性大都市。同样在音乐上，上海不仅是近现代西方古典音乐在东亚传播最早的着陆点和窗口之一；也不仅仅因当代的摇滚、爵士、移民音乐和世界音乐的并存而蔚为大观；更重要的是，这座“年轻”的国际性大都市，亦深深蕴含着中国传统音乐的根基。无论是江南丝竹、十番、佛、道教音乐等等，我们不仅能由此追溯它们与“丝绸之路”音乐文化千丝万缕的关系；我们还可以看到，正是在上海这一中西文化汇流的舞台上，其周边的许多地方戏曲、民歌乃至在中国被誉为国剧的京剧，都由此而广被人知，并汲取其发展的养分。百多年来，多元的声音交织成了这座城市兼容并蓄、色彩斑斓的音乐文化现状。而上海音乐学院即坐落于这座大都市及其文化交流的中心区域。这，也许正是我们在“丝绸之路”这一极具文化交流象征意义符号的框架下，举办这次论坛的原因。

2015年9月，联合国总部第70届大会特别首脑会议将经济、社会和环境三个维度的“可持续发展”作为未来十五年人类面对的重大议题和目标。随后包括国际音理会（International Music Council）在内的9大国际文化组织联合发布了“The future we want includes culture”的联合公报（Declaration）。该公报强调“文化”是人类社会“可持续发展”的第四个重要维度。作为人类社会精神及物质财富总和，文化体现了整体价值观。其文化遗产、文化多样性、文化创造性以及知识传播，皆为“可持续发展”所不可或缺。音乐作为文化的重要组成部分，将在人类社会整体性和综合性发展中扮演什么角色，应该是我们共同关注的问题。由此，我们提议了本次论坛的三方面议题：

- 1）音乐文化的交流以及再创造；
- 2）现代大学在传统音乐传承方面的经验；
- 3）世界音乐多样性对塑造平等、宽容、自强人格以及激发艺术创造力的重要性，讨论高等音乐教育如何通过传统走向未来。

作为丝绸之路沿线国家，我们各自有着光辉灿烂并深具民族魅力的音乐文化，有着享誉世界的音乐家和音乐教育。今天，我们能够坐在一起，交流和分享彼此的经验，是本次论坛的荣幸，也是上海音乐学院的荣幸。

上海音乐学院创建于1927年，是中国最早建立的现代音乐大学，也是目前中国唯一拥有音乐与舞蹈学、艺术学理论、戏剧与影视学3个博士学位授权一级学科的音乐大学。学校现有15个系（部），形成了以音乐创作、音乐表演、理论研究、音乐应用四个学科群为主体，传统学科、特色学科与新兴复合型学科交叉融合、协调互补的发展格局。

从学科建设来说，我们面对着三个有利的因素。第一个就是教育现代性的进程，第二个是多元化的语境，第三个是跨学科的策略。10天后，我们学院将成立以我们的老院长，中国现当代著名的音乐家贺绿汀命名的“贺绿汀中国音乐高等研究院”，这个研究院将以建设具有国际影响力的中国音乐学术高地为目标，探索新型学科建设机制，汇聚国际一流人才，开展中国音乐创作、表演、理论以及质量评估体系研究，推动中国音乐的国际交流与合作，培养具有创新能力的中国音乐艺术人才。这些举措的中心，离不开我们对传统与未来的思考。

我们深知，中国音乐的未来不是空中楼阁，而应建立在对传统的传承与弘扬上。我们深知，历史的发展有其内在的逻辑。如果说丝绸之路音乐文化的过去，促生了中国音乐历史的演变与成长。今天“丝绸之路”给予我们的重新思考，重点并不止于历史。因为，历史从来不是死去的“遗物”，丝绸之路曾经拥有的灿烂，应该成为音乐文化继续生长的出发点和生命体。事实上，千百年来沙漠绿洲中生存的民族从未停止过交流与融合，种种“亦客亦主”的往来踪迹，只有成为当代音乐发展的源泉，才能获得其超越时空的文明意义。

上海音乐学院在丝绸之路音乐的研究上，曾经有着优秀的传统，特别是在乐器图像学和古谱破译、以及东亚音乐交流史研究等方面。10天前，我们曾举办了“中国与东亚古谱学研讨会”。在今年的“上海之春”国际音乐节上，我们策划并实施了包括伊朗、哈萨克斯坦、吉尔吉斯斯坦以及中国新疆维吾尔族木卡姆，以及专门以陆地丝绸之路和海上丝绸之路历史音乐资源为素材的专题音乐会。当然，也包括今天的“丝绸之路音乐学院院长论坛”，还包括了“中国钢琴百年经典”的展演和研讨。而在今年的10月20-23日，我们还将承办国际传统音乐学会（ICTM）的专题研讨会，其主旨即为“丝绸之路上的抱弹鲁特（Lute）：理论与实践的互动，过去到当代的表演”。我常常想，当我们重新回望这条文化多样性交汇的道路，正是力图摆脱一种东方和西方之间非此即彼，古代和当代非死即生的二元对峙，让亚欧草原以及东亚与波斯湾，以及地中海之间的音乐在新的时代和谐共鸣，以丰富人类对总体音乐文明的认知。

而上述的一切，只有通过我们的共同合作和努力，才能真正落在实处。人类社会的未来需要音乐文化的滋养。音乐既是古老多元的文化遗产，又是永不枯竭的艺术表达；音乐既可以形成文化间的对话，又得以构建族群认同；音乐既是心灵的甘露，又是可持续发展的推动力。因此，在这次论坛上，我代表上海音乐学院，倡议以这次论坛的成员为基础，建立我们共同发展的音乐文化与教育合作共同体。在这个平台上，我们可以就音乐的创作、研究、人才培养及考核标准、专业及课程设置如何保障传统的继承发扬，以及创造力的培养等等方面进行更为聚焦和切实的探讨。协同合作、求同存异、兼容并蓄、共生共荣，共同缔造这一音乐发展共同体成员之间的精神纽带，为本地区和国家间的音乐教育合作积累更为丰富的经验和财富。

我殷切希望，这个“论坛”继续以专题的形式办下去。也希望各丝路沿线上的音乐学院，能够把上海当成这条古老并不断新生的交流之路的新的出海口，与我们建立更加紧密而实实在在的合作关系。而上海音乐学院也将在今后举办的各种音乐赛事和相关活动中，向大家发出邀请。让古老的丝绸之路，缔结出新的文明纽带。

最后，衷心祝愿本次论坛带来各种智慧的碰撞、文化的理解及友谊的建立！

谢谢大家！

上海音乐学院院长

林在勇



上海音乐学院
SHANGHAI CONSERVATORY OF MUSIC

SPEECH BY PRESIDENT OF SHCM

Distinguished presidents from music conservatories and universities, ladies and gentlemen, dear friends, good morning!

It is a great honor for Shanghai Conservatory of Music to have the chance to organize the first Presidents' Forum of Music Institutions of the Silk Road. The ancient Chinese sage Confucius once said, "What a joy it is to have friends coming from afar?" Today as we are joyfully gathered here, I, on behalf of Shanghai Conservatory of Music, wish to extend my warmest welcome to all the distinguished guests present!

There is also another Chinese saying that visit Xi'an and you'll know China's history of 2,000 years, visit Beijing you'll know 500 years, and visit Shanghai you'll know 100 years. Literally, the numbers in the saying stand for the age of the city. Yet there is an internal relation between them.

About 2,000 years ago, it is from Xi'an, the capital of Han Dynasty, that Zhang Qian started his journey through Dunhuang, Yumen and Xinjiang and created a network of route connecting Central Asia and Western Asia. While he traveled among migrants, merchants and even through wars, different ideology, religion, technique and culture were brought together and the collision between different civilizations led China to a prosperous and flourishing medieval age which was total different from the previous one. Named as the Silk Road in 1877 by German geographer Baron Ferdinand von Richthofen, this long route is well-known for its rich cultural heritage such as painted murals, grotto, sculpture and sutras, and the music and dance documents including restored music-dance system, ancient originals interpretation and pictures of music instruments have now become the important cornerstone for the research of traditional Chinese music history and musical culture communication.

In contrast to this, the number 100 years about Shanghai marks the modern evolution of China, instead of the local history of Shanghai which is a city locating at the mouth of Eurasian continental bridge. It has become a strategical fortress and trade hub since its opening in 1843, and introduced much new ideology and western customs. Thanks to the freedom of thought, high cultural tolerance and economic prosperity of this city, Shanghai quickly turned into the No. 1 metropolis in modern China, and even the Far East. As to music, Shanghai is the first station and window through which modern western classical music is introduced to East Asia. Different music forms co-exist here, including contemporary rock music, jazz, immigrant music and world music. More importantly, this young city is has deep rooted in traditional Chinese music. From Jiangnan *Sizhu* (local 'silk-and-bamboo' music) and *Shifan* (十番) genres, to Buddhist and Taoist music, we can trace their close relationships with the Silk Road music culture. Meanwhile it is noteworthy that Shanghai has provided a broad stage featuring merging Chinese and Western culture for local operas, folk songs and even the Peking opera to improve presence and gain strength to develop. Through a century's development, Shanghai is now a city famous for its colorful music culture generated from its character of inclusiveness of different voices. Shanghai Conservatory of Music is located at the very center of this big city. This may be one of the reasons why we choose the Silk Road with rich symbolic meaning as the theme of the forum.

At the special summit of the 70th General Assembly of the United Nations held in September 2015, sustainable development in economy, society and environment has been set as the major issue and main target of the next fifteen years. Later, nine international cultural organizations including the International Music Council issued a joint Declaration titled The Future We Want Includes Culture, highlighting the idea that culture is the fourth dimension which determines the sustainable development of human society. Culture, defined as the total accumulation of spiritual and material wealth, reflects the overall social values. Cultural heritage, together with its diversity, creativity and spread of knowledge are indispensable factors to sustainable development. So, the question what role should music play, as an important part of culture, in the overall and comprehensive development of human society deserves common concern. For the above reason, this forum covers three topics:

- 1) communication and re-creation of music culture;
- 2) modern conservatories' experiences in developing traditional music;
- 3) the significance of diverse musical culture in shaping personality and inspiring of creativity and the future way of music education.

Located along the Silk Road, our countries enjoy a variety of splendid and nation-specific music culture with renowned world-class musicians and music education systems. Today, we have the unique opportunity to gather together and share our experiences. It is an honor for both the Forum and Shanghai Conservatory of Music.

Shanghai Conservatory of Music was established on Nov. 27th, 1927 as the first specialized music institution in China and is the only Chinese music institute with three first-grade doctoral programs respectively in Art Theory, Music-Dancology and Drama & Film Studies. It is now comprised of 15 departments with a cross-subject development structure based on four discipline groups including music composition, music performance, theoretical research and practical music.

We have three advantages in terms of discipline construction, namely modern progress of education, diverse cultural context and cross-subject development strategy. Ten days later, the Chinese Music Institute for Advanced Research will be established and named after He Luting, previous president of Shanghai Conservatory of Music and great musician in China. Aimed at constructing an internationally influential academic platform, the institute is committed to exploring new discipline construction system and conducting researches on music composition, performance, music theories and quality evaluation system to promote international communication and cooperation and cultivate Chinese music talents. To achieve these goals, we have to constantly think deeply about the past and the future.

It is well known that the future of Chinese music must build on the tradition instead of illusion. We must develop our heritage. We know that history evolves with its intrinsic logic. We can say that music culture along the Silk Road stands for the past and has driven the evolution and development of traditional Chinese music. But it doesn't come to an end yet. Till today, we can still draw new ideas from the Silk Road, since history is never relics of the dead. The glorious and magnificent Silk Road civilization should be a new starting point for music culture to grow and progress. In fact, communication and exchange has never ceased in the deserts and the oasis for thousands of years. All the traces will gain its meaning and transcend time and space only when they become the impetus for modern music.

Shanghai Conservatory of Music has an excellent tradition in the research on Silk Road music, especially in the fields of music iconography, deciphering ancient scores and music exchange history in East Asia. Ten days ago, we held the Symposium on China and Ancient East-Asian Tablature Notations. In this year's Shanghai Spring International Music Festival, we've organized concerts featuring historical documents relating to Land Silk Road and Sea Silk Road covering Iran, Kazakhstan, Kyrgyzstan and the Muqam of China's Uyghur people. Of course, today's Forum and the Piano Classics of China in the past century are also part of the tradition. From 20 - 23, October, we will organize another seminar host by ICTM with the theme Plucked Lutes of the Silk Road: The Interaction of Theory and Practice, from Antiquity to Contemporary Performance. I often think that when we look back to the cultural history, we are actually trying to break the ideology of binary opposition between the east vs. the west and the live vs. the dead and to compose harmonious music pieces by combining music elements from Eurasian grassland, East Asia, the Persian Gulf and the Mediterranean, thus expanding human's understanding about the music culture.

All these goals can only be achieved through our joint efforts and close cooperation. Music culture is a necessary nutrition to the future of human society. Music is both the ancient heritage and never-ending artistic expression. Through music, different civilizations are able to communicate with each other and individuals to establish an identity. It is the soup for our heart and the impetus for sustainable development. Therefore, I, on behalf of Shanghai Conservatory of Music, call for members of this forum to join hands and form a music culture and education community. Through this platform, we can concentrate and have more practical discussions on how to develop tradition and foster creativity in music composition, research, talent cultivation and the development of assessment criteria, program and discipline structure. Let's join hands and create a spiritual link between members of the community to provide more experience and wealth for local and international music education course with the principle of "collaboration, celebrating difference, inclusiveness, co-existence and common prosperity."

I sincerely hope that this forum will be held on a regular basis to address special topics. And I also hope that the conservatories and music institutions along the Silk Road will take Shanghai as the new port of the ancient yet renewable road of communication and establish close and reliable partnership with us. Shanghai Conservatory of Music will invite you again in future activities and competitions. Let the ancient Silk Road become a new tie between different cultures.

At last, I sincerely wish this forum will bring forth sparks of wisdom, mutual understanding and close friendships!

Thank you!

林在勇



Lin Zaiyong, President
Shanghai Conservatory of Music



上海音乐学院

上海音乐学院始称“国立音乐院”，创建于1927年11月27日，是中国最早建立的专业音乐高等学府，由伟大的民主革命家、杰出的教育家、思想家蔡元培先生和音乐教育家萧友梅博士共同创办，首任院长为蔡元培。1929年9月更名为国立音乐专科学校。中华人民共和国成立后，于1956年定名为上海音乐学院。现任院长：林在勇。

学校现设有15个系（部），并设有上海音乐学院附中（含附小），涉及公共事业管理、音乐表演、音乐学、作曲和作曲技术理论、录音艺术、数字媒体艺术以及艺术与科技等7个专业、近20个专业方向，既包括了在国内名列前茅的传统优势学科，又有若干创新的新兴学科与交叉学科。

学院拥有全国最早建立的硕士、博士、博士后流动站的完整教学、科研体系。目前拥有3个博士学位一级学科授权点；3个硕士学位一级学科授权点；2个一级学科博士后科研流动站。

学院拥有3个集教学、表演、科研为一体的艺术中心，1个音乐研究所，6个音乐表演团体，拥有1个音乐出版社、1个独东方乐器博物馆，以及1座贺绿汀音乐厅。

建院至今，上海音乐学院培养的人才遍及全国和世界各地。20世纪50年代起，我院师生就在国内外音乐比赛中屡获佳绩。院学生问鼎多项国际、国内顶级音乐赛事桂冠，如：帕格尼尼国际小提琴比赛第一奖、BBC卡迪夫国际声乐比赛水晶奖（唯一大奖）、贝藏松国际交响乐作曲比赛第一大奖、玛格丽特隆国际钢琴比赛大奖、李斯特国际钢琴比赛金奖、塔拉戈纳国际交响乐作曲比赛第一名、托蒂斯国际中提琴比赛第一名、柴可夫斯基国际音乐比赛大奖等。

上海音乐学院始终与世界一流的音乐学院和音乐家保持着密切的联系。近年来，与美国、俄罗斯、英国、法国、德国、奥地利、荷兰、挪威、西班牙、瑞士、丹麦、捷克、澳大利亚和日本等多个国家和地区的音乐院校建立了广泛的校际合作，举办国际音乐院（校）校长论坛，邀请世界一流的专家来学院讲学，并聘请国际著名的音乐家为学院名誉教授或客座教授，举办各类大师班以及国际性学术活动。

上海音乐学院的全体师生正朝着“办一流音乐教育，创国际先进水平”的目标，不断地在各领域争取更大的成功！

Shanghai Conservatory of Music

Shanghai Conservatory of Music was formerly named “National Conservatory of Music”, which was China’s first professional institution for higher music education and founded on November 27, 1927 jointly by Mr. Cai Yuanpei, a great democratic revolutionist, educationist and thinker and also SHCM’s first president, and Dr. Xiao Youmei, a music educationist. The conservatory was renamed National College of Music in September 1929. Since 1956 the school has been named Shanghai Conservatory of Music. Incumbent President: Lin Zaiyong.

SHCM has 15 departments, involving 7 majors (public service administration, music performance, musicology, composition and composition theory, recording art, digital media art, and art and technology) and nearly 20 specialties, including not only traditional advantageous disciplines in the leading position in China, but also a number of innovative emerging disciplines and interdisciplines.

SHCM has a complete education and research system established the earliest in China, covering master’s programs, doctoral programs and post-doctoral research stations. It has 3 disciplines authorized to confer doctoral degrees, 3 disciplines authorized to confer master’s degrees and 2 post-doctoral research stations.

SHCM has three art centers integrating teaching, performance and research, a music research institute, six music performing groups, a music press, an oriental music instrument museum and He Luting Concert Hall.

From the first day of its foundation, SHCM has been exerting efforts in training and cultivating students, many of who are later active in the music field in China and abroad. Students of SHCM have won the top award in various first-class international and domestic music competitions, including Paganini International Violin Competition, BBC Cardiff Singer of the World, Besancon International Symphony Composition Competition, Marguerite LONG International Piano Competition, International Franz Liszt Piano Competition, Tarragona International Symphony Composition Competition, Lionel Tertis International Viola Competition and International Tchaikovsky Competition.

SHCM has been always maintaining close relationships with the world’s first-class conservatories and musicians. In recent years, SHCM has established extensive inter-school cooperation with musical institutions in the United States, Russia, Britain, France, Germany, Austria, the Netherlands, Norway, Spain, Switzerland, Denmark, the Czech Republic, Australia, Japan and other countries or regions. It has held the international forum for presidents of conservatories, invited the world’s first-class experts to give lectures, employed international well-known musicians as honorary professors or guest professors, and held various master classes and international academic activities.

All of SHCM’s teachers and students are endeavoring to achieve greater successes in various fields and consequently to achieve the goal of “offering first-class music education and becoming internationally advanced”!

参会学院 PARTICIPANTS

阿塞拜疆国立文化与艺术大学
Azerbaijan State University of Culture and Arts

白俄罗斯国立音乐学院
Belarusian State Academy of Music

匈牙利李斯特音乐学院
Liszt Academy of Music

印度国立音乐、舞蹈与戏剧学院
Sangeet Natak Akademi - National Academy of Music, Dance and Drama

伊朗艺术大学音乐学院
Faculty of Music, University of Art, Iran

哈萨克国立艺术大学
Kazakh National University of Arts

蒙古国立艺术与文化大学
Mongolian State University of Arts and Culture

巴基斯坦拉合尔国立艺术学院
National College of Arts, Lahore

泉州师范学院
Quanzhou Normal University

俄罗斯莫斯科国立柴可夫斯基音乐学院
Moscow State Conservatory P. I. Tchaikovsky

乌兹别克斯坦国立音乐学院
Uzbekistan State Conservatory

西安音乐学院
Xi'an Conservatory of Music

新疆师范大学音乐学院
School of Music, Xinjiang Normal University

大会日程 SCHEDULE

日程安排

| | |
|---------------|---------------------|
| 2016年4月26-27日 | 报到 |
| | 9:00-16:00 会议 |
| 4月28日 | 17:30 晚宴 |
| | 19:15 “上海之春” 开幕式音乐会 |
| 4月28日 | 9:00-15:00上海市郊文化考察 |
| 4月30日-5月1日 | 离会 |

Schedule

| | |
|----------------|--|
| April 26-27 | Registration |
| | 9:00-16:00 Presentation |
| April 28 | 17:30 Welcome Dinner |
| | 19:15 Opening Ceremony&Concert of 2016 the 33rd Shanghai Spring International Music Festival |
| April 29 | 9:00-15:00 Cultural Field Trip |
| April 30-May 1 | Departure |

4月28日会议日程安排

| 时 间 | 内 容 |
|---------------------------|-----------------------|
| 上午场: 主持人: 张显平 (上海音乐学院副院长) | |
| 9:00-9:18 | 开幕式 (介绍来宾、领导致辞、文汇报致辞) |
| 9:18-9:30 | 上海音乐学院院长致欢迎辞并主旨演讲 |
| 议题一: 音乐文化的交流以及再创造 | |
| 9:30-9:45 | 印度国立音乐、舞蹈与戏剧学院院长 |
| 9:45-10:00 | 西安音乐学院代理院长 |
| 10:00-10:15 | 乌兹别克斯坦国立音乐学院副院长 |
| 10:15-10:30 | 茶 歇 |
| 议题二: 高等艺术院校在传统音乐传承方面的经验 | |
| 10:30-10:45 | 俄罗斯莫斯科国立柴可夫斯基音乐学院副院长 |
| 10:45-11:00 | 蒙古国立艺术与文化大学校长 |
| 11:00-11:15 | 泉州师范学院副院长 |
| 11:15-11:30 | 巴基斯坦拉合尔国立艺术学院院长 |
| 11:30-13:30 | 午 餐 |
| 议题三: 文化多样性: 音乐教育的传统与未来 | |
| 下午场: 主持人: 杨燕迪 (上海音乐学院副院长) | |
| 13:30-13:45 | 哈萨克斯坦国立艺术大学校长 |
| 13:45-14:00 | 伊朗艺术大学音乐学院院长 |
| 14:00-14:15 | 匈牙利李斯特音乐学院副院长 |
| 14:15-14:30 | 白俄罗斯国立音乐学院院长 |
| 14:30-14:45 | 茶 歇 |
| 14:45-15:00 | 阿塞拜疆国立文化与艺术大学校长 |
| 15:00-15:15 | 新疆师范大学音乐学院院长 |
| 15:15-16:00 | 讨论及签署论坛联合公报 |

April 28 · Schedule of the Forum

| Time | Content |
|--|--|
| Morning Session | |
| Host: Zhang Xianping (Vice-President of SHCM) | |
| 9:00-9:18 | Opening Ceremony (Introducing Guests, Official Welcome Speech, Speech by Wenhui Daily) |
| 9:18-9:30 | Lin Zaiyong (Presentation of Shanghai Conservatory of Music) |
| Issue 1: The Exchange and Re-creation of Music Culture | |
| 9:30-9:45 | Shekhar Sen (Sangeet Natak Academy-National Academy of Music, Dance and Drama) |
| 9:45-10:00 | Wang Zhen (China Xi'an Conservatory of Music) |
| 10:00-10:15 | Nigmatov Ravshan Makhkambayevich (Uzbekistan State Conservatory) |
| 10:15-1:30 | Tea Break |
| Issue 2: The Experience of Higher Art Institutions in Inheriting the Traditional Music | |
| 10:30-10:45 | Larisa Evdokimovna Slutskaya (Moscow State Conservatory P. I. Tchaikovsky) |
| 10:45-11:00 | Sonintogos Erdenetsogt (Mongolian State University of Arts and Culture) |
| 11:00-11:15 | Wang Shan (China Quanzhou Normal University) |
| 11:15-11:30 | Murtaza Jafri (National College of Arts, Lahore) |
| 11:30-13:30 | Lunch |
| Afternoon Session | |
| Host: Yang Yandi (Vice-President of SHCM) | |
| Issue 3: Cultural Diversity: Tradition and Future of Music Education | |
| 13:30-13:45 | Aiman Mussakhajayeva (Kazakh National University of Arts) |
| 13:45-14:00 | Hamidreza DibazarFaculty of Music, University of Art, Iran) |
| 14:00-14:15 | Gyula Fekete (Liszt Academy of Music) |
| 14:15-14:30 | Catherine N. Doulova (The Belarusian State Academy of Music) |
| 14:30-14:45 | Tea Break |
| 14:45-15:00 | Farah Aliyeva (Azerbaijan State University of Culture and Arts) |
| 15:00-15:15 | Zhang Huan (China Xinjiang Normal University School of Music) |
| 15:15-16:00 | Discussion and Signing of Forum Declaration |



Farah Aliyeva, 阿塞拜疆国立文化与艺术大学校长，教授，阿塞拜疆作曲家协会的成员，阿塞拜疆共和国教育部“音乐学与艺术”科学方法论委员会的成员兼学术秘书，阿塞拜疆共和国文化旅游部艺术部主任。1961年9月7日出生于巴库，1984年毕业于阿塞拜疆州立学院历史理论系，该学院是以泽厄尔·哈吉别约夫命名的。同年，她开始了自己在音乐史系的教学生涯，在此期间，她担任学院的学术秘书以及教师培训部的主任。1986年至1991年期间，法拉攻读读了硕士学位。之后，她以《20世纪60-70年前五年阿塞拜疆作曲家创作活动中的几种方法趋势》为学位论文获得了博士学位。她积极参与相关学术会议和竞赛，现已出版专著三部，发表学术类以及学术科普类文章约200篇。

Farah Aliyeva Rector of the Azerbaijan State University of Culture and Arts, a member of Azerbaijan Union of Composers, and she is also the head of Arts department of the Ministry of Culture and Tourism of the Republic of Azerbaijan. She was born on September 7, 1961 in Baku. She graduated department of history-theory of Azerbaijan State Conservatoire named after Uzeyir Hajibeyov in 1984. She began her teacher activity in department of music history since that year. She was postgraduate in 1986-1991. Defending dissertation of candidacy on the subject of "Several method trends in activity of Azerbaijan composers at the I half of 60-70 years of XX century", she has been awarded Ph. D. degree, she is senior-lecturer since 1995. Farah Aliyeva is active participant of scientific conference and contests. She is author of three scientific monographs, about 200 scientific and scientific-popular articles.



阿塞拜疆的文化多样性与音乐教育

摘要：已成定局的全球化现状和广泛的移民过程影响着世界上越来越多的地区；文化多样性常作为一个必须解决世界共同体与它们间的联系的全新问题而被提出。事实上，我们应该仅谈论文化自我保存的保护机制在这些过程中前所未有的增长幅度，以及另一方面，开放性因素、灵活度、产生促进式增长与内部发展的“杂交”形式的能力一直存在于全球音乐历史过程中。在阿塞拜疆音乐文化的例子中，我将试图简洁地展示不同的元素如何在十九世纪末期到二十世纪早期组成了这一民族的传统音乐遗产的主体，以及在阿塞拜疆建立效仿欧洲“音乐学院”的音乐教育这一问题——音乐家的综合训练如何对保存民族音乐的传统和扩展当代音乐文化视野这两方面都有所帮助。要了解东方的专业音乐教育和作曲活动领域中的音乐文化范式形成和发展的过程，需要基于文化相对主义的原则来考察地区和文明。通过使东方音乐口头传统的螺旋式历史发展在转机中复兴，阿塞拜疆新音乐文化的代表们将它们与看似无法兼容的欧洲音乐体系的法则综合起来，因为他们是开放的、而不是隔离分裂的民族文化的支持者。

Cultural Diversity and Music Education in Azerbaijan

Abstract: Cultural diversity is often presented as an entirely new problem that has to solve the world community in connection with the accomplished reality of globalization and wide migration processes affecting more and more regions of the world. In fact, we should talk only about the unprecedented increase in these processes scale for protective mechanisms of self-preservation of cultures and, on the other hand, factors of openness, flexibility, capacity for the generation of new "hybrid" forms of stimulating growth and internal development has always been present in the global musical-historical process. On the example of musical culture of Azerbaijan, I will try to briefly show how different elements made up the body of the traditional musical heritage of the nation by the end of XIX - early XX centuries and as the problem of building a musical education in Azerbaijan modeled on the European "conservatory" complex musician training helped both in preserving the traditions of national music and to expand the horizons of musical culture of modern times. Knowledge of the process of formation and development of musical-cultural paradigm in the field of professional music education and composition activity in the East requires a regional and civilizational approach based on the principles of cultural relativism. By reviving the new turn of the spiral of historical development of the oral tradition of oriental music, the representatives of a new musical culture of Azerbaijan synthesized them with seemingly incompatible musical laws of the European system, because they were supporters of the open, not insulation-separate national culture.





Catherine N. Doulova, 白俄罗斯国立音乐学院院长，艺术博士、教授。曾获得白俄罗斯文化部荣誉奖（2007）、白俄罗斯教育部荣誉奖（2009）、国家科学院奖（2009）、白俄罗斯国家科学院80周年荣誉纪念奖（2011）、白俄罗斯部长理事会奖（2012）。2012年她获得了白俄罗斯总统亚历山大·卢卡申科的致谢证书，以彰显其对白俄罗斯音乐艺术领域所作出卓有成效的教学活动和杰出的个人贡献。2013年获得“乌克兰国家音乐学院荣誉校长”称号。在其领导下白俄罗斯国家音乐学院组织了一系列大型国际活动，包括国际音乐学研讨会“科学世界中的现代音乐学”，并在一些国际会议和音乐赛事等活动中担任组委会成员。著有两本专著和超过一百部科研作品，包括刊录在《新格罗夫音乐与音乐家词典》（伦敦）中的文章，《白俄罗斯百科全书》（明斯克），“柴科夫斯基百科全书”（莫斯科）等。同时她也是白俄罗斯国家音乐学院编辑、出版委员会和科研出版物编委会的负责人，主要作品有《柴可夫斯基新全集》、一部关于19-20世纪俄罗斯音乐历史的专著（剑桥大学编写人员）。Doulova院长积极地参与各类学科研讨会和学术会议，并在国内外举办一系列公开讲座。发起了多次有关表演艺术、作曲和指挥的创意性活动（研讨会、音乐节和比赛）。

Catherine N. Doulova Doctor of Arts (Dr. Habil), Professor. Rector of the Belarusian State Academy of Music. She was awarded with the Certificate of Merit of the Ministry of Culture of the Republic of Belarus (2007), the Certificate of Merit of the Ministry of Education of the Republic of Belarus (2009), the Diploma of the National Academy of Sciences (2009), with a “Jubilee Medal” “In honour of the 80th anniversary of the National Academy of Sciences of Belarus” (2011), Diploma of the Council of Ministers of the Republic of Belarus (2012). In 2012 she received the Gratitude Certificate from Alexander Lukashenko, President of the Republic of Belarus, for many years of fruitful scientific and pedagogy activity and significant personal contribution to the development of the Belarusian musical art. In 2013 she was awarded with the title “Honorary Rector of the National Academy of Music of Ukraine”.

Under the leadership of C. Doulova the Belarusian State Academy of Music organizes major international projects, including the international musicological symposium “Modern Musicology in the World of Science” (September 1-4, 2009, Minsk, BSAM). Doulova is a member of the organizing committees of several international conferences and musical competitions. The author of two monographs and more than one hundred scientific and scientific methodical works, including scientific publications in The New Grove Dictionary of Music and Musicians (London), Die Musik in Geschichte und Gegenwart (Kassel), The Belarusian Encyclopedia (Minsk), Encyclopedia of P. I. Tchaikovsky (Moscow) and others. She is also head of editorial and publishing council of the Belarusian State Academy of Music, member of editorial boards of scientific publications: The New Complete Works of P. I. Tchaikovsky (publishing house “Music” / Moscow /) and Schott's, V. Sohne (Mainz); a work book on the history of Russian music of 19th -20th centuries (Cambridge University writing staff). Regularly involved in international symposia, conferences and seminars, conducts open lectures and workshops in countries of near and far abroad. Initiator of a number of creative projects (forums, festivals and competitions) on performing arts, composition and conducting.



白俄罗斯国立音乐学院的历史与现状

摘要：这篇报告突出了作为欧洲最权威的专业音乐表演艺术、作曲和音乐科学教育中心之一的白俄罗斯国立音乐学院的发展历史和现状。白俄罗斯国立音乐学院对教育性活动的组织非常重视：它是一个包括5个系和21个部门以及莫吉廖夫分校、预科班、硕士学位项目、硕博研究部的教育机构，专攻高等音乐教育不同阶段和级别的专业训练以及硕博教育体系。白俄罗斯国立音乐学院的科研工作反映在它正从事着科学研究的诸多科学领域尖端方向上，并开展了大量创意性活动的组织工作。白俄罗斯国立音乐学院获国外院校的高度赞誉，它一直作为前途无量的合作者参与在教育性和创意性的合作办学活动中以及学术流动性项目中。

Belarusian State Academy of Music: History and Current Status

Abstract: The report highlights the history of the development and current state of the Belarusian State Academy of Music, which is one of the authoritative European professional music education centres of performing art, composition and musical science. Much attention is paid to the organization of educational activities of the Academy of Music: an educational institution, which includes five departments and 21 subdivisions, Mogilev branch, preparatory department, Master's degree programme, postgraduate and doctoral studies. The scientific work of the Academy of music is reflected in the spectrum of the priority directions of scientific areas in which the scientific research is conducted. The Belarusian State Academy of Music does a lot of work on organizing creative procedures. The Belarusian State Academy of Music is highly appreciated by foreign schools as a promising partner and is constantly involved in joint educational and creative activities as well as projects for academic mobility.





Gyula Fekete. 匈牙利布达佩斯李斯特音乐学院副院长，作曲系教授。从2012年起，他开始担任该系主任一职。此外，他也是布达佩斯戏剧影视学院的一名讲师。他获得匈牙利布达佩斯李斯特音乐学院作曲与理论专业毕业证，罗斯福大学芝加哥音乐学院硕士学位，美国伊利诺斯州西北大学作曲系博士学位。他曾获得诸多奖项，如1994-1995学年“富布赖特奖学金”，1996年“威廉·T·法里希奖”，2001年获“艾凯尔奖”，2012年获“Bartók – Pásztory 大奖”。他还凭借歌剧《救赎镇》斩获了由匈牙利国家剧院在2000年举办的纪念匈牙利成立千年大赛的独幕剧冠军大奖。为纪念李斯特诞辰200周年，他还写下了名为《高贵无比的人！李斯特去天堂》一剧。该剧由布达佩斯春季音乐节和匈牙利国家歌剧院委托创作，并由后者出品发行。他的第一张专辑于2001年由匈牙利经典唱片公司发行。与此同时，他还受雇于匈牙利国家歌剧院、布达佩斯室内交响乐团，芝加哥职业音乐人集团以及费城音乐集团，同时还任匈牙利作曲家协会董事会成员。

Gyula Fekete Professor of Composition at the Liszt Ferenc Academy of Music in Budapest, Hungary. From 2012 he also serves as the Head of the Department and since 2015 he is serving the school as Vice Rector for Research and International Affairs. He is also a lecturer at the University of Theatre, Film and Television, Budapest. He received a Doctorate in Composition from Northwestern University, Evanston, Illinois, USA, in 1996, and a Master's Degree from the Chicago Musical College of Roosevelt University in 1993. Fekete also holds a Diploma in composition and theory from the Liszt Ferenc Academy of Music, Budapest, Hungary. He is the recipient of many awards including the 1996 William T. Faricy Award, and the Fulbright grant for the 1994 -1995 academic year. Mr. Fekete is the One Act Opera Category winner with his opera, The Redeemed Town, in the competition announced by the Hungarian State Opera for the year 2000 celebration of the thousandth anniversary of the foundation of the State of Hungary. The opera received its premiere in 2002 in the Hungarian State Operahouse. Fekete wrote the opera entitled: Excelsior! Liszt Ferenc Goes to Heaven for the Liszt bicentennial in 2011, which was commissioned and produced by the Budapest Spring Festival and the Hungarian State Operahouse. His first CD was released in 2001 by Hungaroton Classic Record Company. He holds commissions by the Hungarian State Opera, Budapest Chamber Symphony, Chicago Pro Musica and The Music Group of Philadelphia. Fekete is on the Board of Directors of the Hungarian Composers' Association. Fekete in 2001 received the Erkel Prize, and the Bartók – Pásztory Prize in 2012. He has worked for numerous theater and film productions in Hungary.



LISZT ACADEMY

FOUNDED 1875

匈牙利音乐及音乐教育的传统与现代

摘要：李斯特音乐学院是世界上唯一一家由弗兰兹·李斯特于1875年建立的音乐学院。自建立起，许多器乐学派通过伟大的创立者们的法则、哲学、艺术和教学方面的传统演化出来。这些传统有明晰的延续，因为从创立者们到现任教授们之间可以找出直接的联系。民间音乐与传统音乐是李斯特音乐学院现行教育项目中的重要元素。这一年轻的系部提供民间拉弦乐、管乐、拨弦乐及声乐的学士和硕士程度的课程。民间音乐也是广负盛名的柯达伊音乐教学观念的一部分，后者可被视为高效的匈牙利音乐教育体系的骨架。本文透彻地探讨了这一观念及其对早期音乐教育和音乐转移效应。同时，本文专门讨论了如何使广泛运用的柯达伊观念现代化，以满足“数字设备的一代人”的需求：将数字平台的游戏用于基本音乐读写和课程规划，采用将创造性运动与歌唱和音乐聆听联结起来的新模式。音乐教师通常在课堂实践中使用过时的曲目，因此李斯特音乐学院及其音乐教育系首创了使课堂曲目现代化的新项目，意图仅采用精心挑选的各流派曲目和给定国家的纯正民间乐曲作为高质量的音乐聆听材料。新一代音乐教育的改善是我们未来社会质量的支柱——这是我们的信念。

Tradition and Modernity in Hungarian Music and Music Education

Abstract: The Liszt Academy of Music is the only music academy in the world that was founded by Franz Liszt in 1875. Since the foundation major instrumental „schools” have evolved passing the principles, philosophy, artistic and pedagogical legacy of the great founders. There is a tangible continuum of these legacies since a direct line can be drawn from the founders to the current professors. The folk/traditional music is an important element of the current education programs of the Liszt Academy. This young department offers folk strings, winds, plucked, and voice courses on BA and MA level. Folk music is also part of the widely renowned music pedagogy concept of Zoltán Kodály which can be considered as a skeleton of the highly effective Hungarian music education system. This concept and its benefits of early music education, the musical transfer effect are thoroughly discussed. A chapter is dedicated for how to modernize the widely used Kodály-concept with the aim of meeting the need of the “digital device generation”. Using digital platform games for basic musical reading, writing, lesson-planning, using new models which connect creative movements with singing and music listening. Music teachers usually have an outdated music repertory to use in classroom practice; therefore, the Liszt Academy and its Music Pedagogy Dept. initiated a new project to modernize it, with the aim of using only carefully selected, high-quality music listening materials of various genres, authentic folk pieces of the given countries. Our belief is that improvement of music teaching of the new generation is the stake of the quality of our future society.





Shekhar Sen, 印度国立音乐、舞蹈与戏剧学院院长。曾担任印度政府人力资源发展部专家委员会委员，中央电影认证局成员，电影音乐导演协会终身会员，Indira Kala Sangeet Vishwavidyalaya Khairagarh (C.G.)学会执委，印度政府中南区文化中心成员。1979年作为作曲家和歌手在孟买开始职业生涯。1998年至1999年期间，开创了独幕音乐剧的新时代，在此期间，身兼编剧、导演、作曲家及演员多重身份。作为歌手，他在全球各地表演超过1500场，作为歌手、作曲家和词作者，共发行过200多张磁带和光盘。其剧作再现了精神上师们的生活，典型剧目包括“tulsi”、“kabeer”、“vivekanand”、“saahab”与“soordas”等。在印度、美国、英国、比利时、苏里南、雅加达、新加坡、香港、沙迦、特立尼达岛、南非、毛里求斯和尼日利亚等多地上演时广受好评。2001年Uttar Pradesh Sangeet Natak 学院授予其Safdar Hashmi Puraskard荣誉以奖励其在戏剧界所作出的卓越贡献。2005年5月4日在Lok Sabha（议会大厦）演出“Kabeer”。2008年获萨曼马哈拉施特拉政府颁发的V Shantaram Samman大奖。2013年4月在Rashtrapati Bhawan（总统府）演出“Vivekanand”。2015年获印度政府颁发的莲花士勋章。

Shekhar Sen Expert committee member of Ministry of Human Resource Development, government of India for 2 years , member of Central Board of Film Certification for 4 years, Life member of Cine Music Directors Association and I.P.R.S. Executive member Indira Kala Sangeet Vishwavidyalaya Khairagarh (C.G.)member, South Central Zone Cultural Center, government of India chairman, Sangeet Natak Akademi - National Academy of Music, dance and drama, New Delhi since 2015.

Started career as music composer/ singer since 1979 in Mumbai. In 1998-1999, invented a new era of Mono Act Musical Plays where he has been the playwright, director, composer, singer and actor. Uttar Pradesh Sangeet Natak Academy felicitated him with “Safdar Hashmi Puraskaar 2001”for his contribution in the field of theatre. Performed “Kabeer” at Lok Sabha (Parliament House) on 4th May 2005.V Shantaram Samman of Maharashtra Government,2008.Performed “Vivekanand” at Rashtrapati Bhawan (President’s House) in April 2013.Padma Shri award by government of India in 2015.

As singer performed in more than 1500 shows all over the world. He has to his credit as singer, composer and lyricist, more than 200 Cassettes and CDs released. These acts present the lives of spiritual Gurus like “Tulsi”, “Kabeer”, “Vivekanand”, “Saahab”and“Soordas”. These shows have received great acclaim in India, USA, England, Belgium, Suriname, Singapore, Jakarta, Hong Kong, Sharjah, Trinidad, South Africa, Nigeria and Mauritius through numerous performances.

印度音乐相关问题讨论

摘要：在这个论坛上，我将讨论的话题包括：

- 在印度已被实践数个世纪的不同音乐、舞蹈与戏剧形式及多种表演艺术形式
- 在印度局势的语境中关注灵性的、民间的、传统的与当代的实践
- 来自其他国家的音乐对印度音乐风格的影响
- 印度音乐对丝绸之路沿线国家音乐局势的作用

Discussions about Indian Music

Abstract: The speech by Hon’ble Chairman Shri Shekhar Sen will encompass the following topics:

- Different forms of Music, Dance and Theatre and various Performing Art Forms practiced in India for centuries.
- Focus on Spiritual, Folk, Traditional and Contemporary practices in the context of the Indian scenario.
- Influence of music from other countries on the Indian music styles.
- Impact of Indian music on the musical scenario on the Silk Route countries.





Hamidreza Dibazar, 伊朗艺术大学音乐学院院长，作曲家，指挥家。出生于1971年，在父亲的引导下熟知音乐的世界，14岁其师从Mary Yousef 学习钢琴演奏。1987年进入德黑兰音乐学院学习，并开始学习作曲以及伊朗传统音乐。1991年，在Ahmad Pejman的指导下，他为交响乐队创作了一首名为“Ascent”的作品，之后获得了学士学位。2000年，获得硕士学位。他的作品包含交响乐、合唱、室内乐和电子音乐以及电影和电视剧音乐等多种形式。他的作品以伊朗传统音乐与电子技术相结合，形成了自己独特的风格。他曾经获得梅尔文化节最佳音乐家（2001）和国际奥委会颁发的“运动和歌唱”大奖（2008）。他的作品有《木管乐器五重奏》（1989）、《弦乐四重奏》（2001）、钢琴作品《Molood》（2004）、《钢琴肖像》（2009）等。

Hamidreza Dibazar Dean of Faculty of Music, the University of Art, Iran. He is success as a composer and conductor. He was born in spring of 1971 Tehran, guided by his father, he became familiar with the world of music during childhood and began to play the piano with Mary Yousef at the age of fourteen. He entered the Tehran Conservatory of Music in 1987 during which he started his composing career with a duet for the French horns. He graduated from the conservatory in 1991 after specializing in the French horn, under the supervision of Sharif Lotfi. He learned to play the Radif (Iranian traditional music) on the Setaar trained by Mehrbaanoo Tofigh and started familiarizing himself with Iranian folk music. His works include symphonic, choral, chamber and electronic music and also scores for short and feature-length films and TV series. He developed his personal style by combining various genres of music utilizing electronic and Iranian and non-Iranian acoustic instruments (as a sound source). He was awarded the best musician by Mehr Cultured Festival (2001) and won the Sport & Singing Competition held by the International Olympic Committee (2008). His other performed and published works are as follows: Quintet for woodwinds in commemoration of Mortezaa Hannaaneh(1989).A symphonic movement(2000). String Quartet(2001). “Molood” for Piano(2004). Miniatures for Piano, (2009)



伊朗与中国的音乐文化交流

摘要：中国和伊朗共享了历史悠久的相互交流，几千年来这些交流不但在两个伟大的民族间架起桥梁，而且也连接了二者的领土周边的许多其他民族和国家。通过这种联系建立起的珍贵纽带被维持下来并经历了时间和许多其他关键发展的考验。或许我可以指出其中最重要的丝绸之路，它是为经济、文化和艺术的相互交流铺平了道路的有形体验和历史遗产。随着上世纪两个国家出现的基础性发展，中国和伊朗都以各自的方式应对了当代世界及自己在其中的地位的问题。在我的国家伊朗，音乐在人民中非常盛行。许多人带着巨大的热忱以专业的方式学习并实践音乐。包含了北、南、东、西、中五个区域的伊朗民俗音乐和多姿多彩的遗产，在每个地区都由大师们传授给当地的或来自其他城市的对此有兴趣的年轻人。目前许多大学都有音乐专业，并提供伊朗乐器与西洋乐器演奏、作曲、音乐人类学和军乐队等方向的课程。我有幸在此代表的伊朗艺术大学以其巨大的实体环境以及艺术课程的多样性成为了这一地区最大的大学。考虑到我们为伊朗音乐提供的各种可能性和条件，例如享有盛名的教授、热忱而有天赋的学生、适宜的研究环境等，我们有意与本次会议尊敬的东道主——中国开展任何音乐方面的文化合作，并为此做好了准备。我们也乐意与亲爱的与会同行们在各种领域展开合作。

Intercommunications between China and Iran

Abstract: China and Iran share an extended history of intercommunications. They have not only bridged the two great nations of China and Iran over thousands of years, but also have linked many other nations and countries beyond their own territories. Through this, they have brought about precious ties that have been maintained and survived time and many other critical developments. Above all, perhaps, I could refer to the unique Silk Road as a tangible experience and legacy of the past that has paved the ground for the economic, cultural and artistic exchanges between. With the fundamental developments brought about in both countries over the past century, China and Iran have both addressed the problems of the modern world and their status in it in their own ways. In my country, Iran, music is strongly present among the people. There are many people learning or practicing it in a professional way and with great enthusiasm. The colorful heritage of Iranian folkloric music, encompassing five main zones of north, south, east, west and central Iran is being taught by the maestros of each area, to the interested youth in their own territory and from other cities. At present, many universities have music majors, and offer courses in playing the Iranian and classical musical instruments, composing, ethnomusicology and military music or marches. Considering the various possibilities and facilities offered in line with Iranian music, including renowned professors, enthusiastic and talented students, favorable research environment, etc. we are prepared and interested in starting any cultural collaboration on music with our esteemed host for this conference, China. We are also ready to cooperate with you dear colleagues here in different areas.





Aiman Mussakhajayeva, 哈萨克斯坦国立艺术大学校长，哈萨克斯坦小提琴家，莫斯科、阿拉木图、阿斯塔纳和比什凯克音乐艺术学校的教授。1983年，毕业于柴可夫斯基（莫斯科）音乐学院，师从V. Klimov 教授。曾获得诸多国际大赛的奖项，如1976年贝尔格莱德国际比赛，1983年东京国际大赛，1985年西贝柳斯国际大赛，1986年柴可夫斯基国际比赛等。1983年成为Jambul Kazakh 爱乐乐团的独奏手。1992年，成为国家室内乐团“Academic of Soloist科学院独唱”的创始人兼负责人。1993，成为莫斯科柴可夫斯基国际比赛评委会成员。是诸多组织的成员，如国际艺术学院、欧洲音乐学院协会、哈萨克斯坦妇女事务委员会、联合国教科文组织全国委员会和ISESCO。获得的头衔有：人民艺术家（1986），乌兹别克斯坦共和国荣誉艺术家（1994），国际艺术学院院士荣誉称号（1998），联合国教科文组织“和平艺术家”（1998），哈萨克斯坦“国家劳动奖”（2014）等。

Aiman Mussakhajayeva Rector of the Kazakh National University of Arts, and she's one of the brightest representatives of the violin school of Kazakhstan. In 1983 she brilliantly graduated from the Tchaikovsky State Conservatory, in the class of professor V. Klimov. She became the prizewinner of such prestigious international competition as the 1976 Belgrade International Competition, the 1983 Tokyo International Competition, 1985 Sibelius International Competition, and the 1986 Eighth Tchaikovsky International Competition. Since 1992, Mme. Mussakhajayeva became the founder and head of the State Chamber Orchestra "Academy of Soloists". Since 1993, Mme. Mussakhajayeva has been a jury member at the Tchaikovsky International Competition in Moscow. Mme. Mussakhajayeva is a member of many organizations, such as the International Academy for the Arts, Association of European Conservatoires, and Association of the Tchaikovsky International Competition, Women's Affairs Committee of Kazakhstan, National Commission for UNESCO and ISESCO. Mme. Mussakhajayeva holds many titles and awards, among them - People's Artist (1986), Honored Artist of the Republic of Uzbekistan (1994), Academician of the International Academy of the Arts (1998), the Honorary title UNESCO "Artist for Peace" (1998), prestigious State Award - Hero of Labor(2014).



KAZAKH NATIONAL
UNIVERSITY OF ARTS

哈萨克斯坦国立艺术大学对传统音乐保护与发展的经验

摘要：哈萨克斯坦共和国是一个多民族、多信仰的国家，其领土是130多个民族的家園。文化多元性以及文明的哈萨克斯坦统一向国际社会证明了有效的跨文化互动的可能性、跨种族和平与和谐的保持以及对各民族历史及其人民的文化认同的尊重态度的保障。哈萨克斯坦训练民间音乐家的现代体系建立在坚实的传统文化基础之上。位于阿斯塔纳的哈萨克斯坦国立艺术大学的独特之处在于它将音乐训练中的各元素结合起来。在学习过程中，传统音乐家们经历了各种形式的独立与团体训练。我们尤其注重学术流动性项目，包括海外留学。音乐会训练是提高表演技巧的一个重要形式。学习传统音乐的学生积极参与到大学的音乐会项目之中。除国内演出外，他们也在欧亚多国巡演。我们的政府为民族音乐文化的保护和发展创造了一切条件。国内成功地推行了国家文化遗产项目。只有在每个人相互尊重、相互理解的基础上，具有不同种族、文化、宗教和语言特性的个体与国家间成功的文化间对话与观点交流才成为可能。我们的未来取决于我们国内的每一个人如何对待我们国家的历史和文化。如果我们保留并加强我们祖先的伟大遗产，它将在世界文化空间中实至名归地占据一席之地。

The Experience of the Kazakh National University of Arts in the Preservation and Development of Traditional Music

Abstract: The Republic of Kazakhstan is one of the multinational and multi-confessional states, the territory of which is a homeland for more than 130 nationalities. Cultural diversity and civilized Unity of Kazakhstan proves the international community the possibility of effective cross-cultural interaction, preservation of interethnic peace and harmony, guarantee of respectful attitude towards the national history and cultural identity of its people. The modern system of training of folk musicians in Kazakhstan is built on a solid foundation of traditional culture. The uniqueness of the Kazakh National University of Arts in Astana lies in the fact that it combines all these elements of musical training. In the process of learning the traditional musicians undergo all forms of individual and group training, all kinds of training. We pay special attention to academic mobility programme, which involves studying abroad. One of the important forms of improvement of performance skills is a concert practice. Students, who study traditional music, actively participate in the concert programs of the University. Along with performances in the country they go on tours to the cities of European and Asian countries. Our government creates all conditions for the preservation and development of the national musical culture. The country is successfully implementing the State program "Cultural heritage". Successful intercultural dialogue and open exchange of views between individuals and nations with different ethnic, cultural, religious and linguistic identity is possible only on the basis of mutual respect and understanding of each other. Our future depends on how we all, each of us at home, treat our nation's history and culture. If we preserve and enhance the great heritage of our ancestors, it will occupy a worthy place in the world cultural space.





Sonintogos Erdenetsogt, 蒙古国立艺术与文化大学校长。欧洲艺术机构联盟（ELIA）、亚洲艺术机构联盟（ALIA），与蒙古高校联合会（CMUC）的理事会成员。她毕业于圣彼得堡大学（也就是之前的列宁格勒大学）新闻专业，在蒙古国立大学获得哲学博士学位。作为一名记者，她也在全国首屈一指的通讯社、报社和电台工作，积累了丰富的的工作经验，并合作撰写、翻译、编纂了20多本教科书，还担任了数部纪录片的编辑和顾问。自从被任命为MSUAC的校长，Sonintogos E.教授已经在艺术文化领域中实施了许多项目，如在联合国教科文组织和蒙古教育部、文化部组织下的“文化与发展”国际论坛（乌兰巴托，2012）和“创意文化产业”项目（乌兰巴托，2015年）。与有关部门协同努力，在乌兰巴托举办的一年一度的游牧艺术节“文化那达慕”和街头艺术节“我的城市——我的祖国”等活动中，MSUAC也已在其积极地社会参与中得到广泛的认可。迄今为止，在亚洲、欧洲和美洲，这所大学拥有30多个合作伙伴。作为ELIA、ELIA、ATEC、ITI、UNINET等组织的一员，它同样也高度重视国际网络建设。2016年MSUAC即将在乌兰巴托举办ATEC第二届世界戏剧教育会议和第四届亚洲戏剧学校节。

Sonintogos Erdenetsogt President of Mongolian State University of Arts and Culture (MSUAC), Ulaanbaatar, Mongolia. She graduated from Saints-Petersburg State University (formerly known as Leningrad State University), being specialized in journalism. She defended her PhD at National University of Mongolia on the issues related to language specifics of TV advertisement in Mongolia. She is a journalist with extensive work experience, accumulated during her employment at the leading news agencies, newspapers and radio of the country. Prof. Sonintogos E. has authored, co-authored, translated and edited more than 20 books and textbooks and worked as an editor and consultant for several documentaries.

Since her appointment as President of MSUAC (2010), Prof. Sonintogos E. has implemented numerous projects in the field of arts and culture, such as the international forums “Culture and Development” (Ulaanbaatar, 2012) and “Creative Cultural Industries” (Ulaanbaatar, 2015), organized under the auspices of UNESCO and Ministry of Education, Culture and Science of Mongolia. MSUAC has been recognized for its socially engaged programs such as the nomadic arts festival “Culture Naadam” and street festival “My city – my homeland”, organized annually with the joint efforts of Ulaanbaatar city and district authorities.

Prof. Sonintogos E. works intensively to develop international collaboration of MSUAC. Today the university has more than 30 partner institutions in Asia, Europe and America, and it is a member of such highly regarded international networks as ELIA, ELIA, ATEC, APB of ITI, UNINET, etc. In 2016 MSUAC is going to host the ATEC 2nd World Theater Education Convention and 4th Asian Theater Schools Festival in Ulaanbaatar.

Currently President Sonintogos E. is a board member of European League of Institutes of the Arts (ELIA), Asian League of Institutes of the Arts (ALIA), and Consortium of Mongolian Universities and Colleges (CMUC).



**MONGOLIAN STATE UNIVERSITY
OF ARTS AND CULTURE**

蒙古国立艺术与文化大学的多元音乐教育

摘要：2010年起，蒙古国立艺术与文化大学有26个不同领域的学士学位课程、33个硕士学位课程、以及两个领域的博士学位课程(共66个)。蒙古国立艺术与文化大学音乐艺术学院在如下领域培养学士、硕士、博士学位专业人才：声乐艺术（歌剧与蒙古民间歌唱），器乐艺术（西洋与民族乐器表演），音乐艺术（作曲、指挥、研究等），当代音乐艺术，民间音乐艺术。

在本次报告中，我们将介绍一些我们培训项目的具体领域，它们关乎UNESCO非物质文化遗产中注册的蒙古国文化遗产的保护和发扬光大。这些领域是：马头琴，民间长调，喉音歌唱艺术，蒙古史诗，蒙古风笛艺术（古老乐器），蒙古传统笛子。

报告也将涉及音乐艺术学院推行的一些成功的项目中的亮点，包括2013-2014年间开展的一个将蒙古艺术家的21部大型作品进行数字化处理的项目，以及2015年展开的修复蒙古可汗宫殿和忽必烈汗娱乐宫中的7、9和11弦齐特琴的项目。

在此，我们很荣幸地展示一些我们的毕业生们近年来在重大国际专业歌剧比赛(如M.格林卡国际歌剧节、P.I.柴科夫斯基国际歌剧比赛、里姆斯基-科萨科夫国际歌剧节、普拉西多·多明戈OPERA-LIA比赛等)上取得的成就。

国立专业音乐学院力图保存蒙古人民的音乐传统，并成为一个包括西方音乐成就在内的世界现代专业音乐的独特交汇点。

The School of Music Arts of Mongolian State University of Arts and Culture

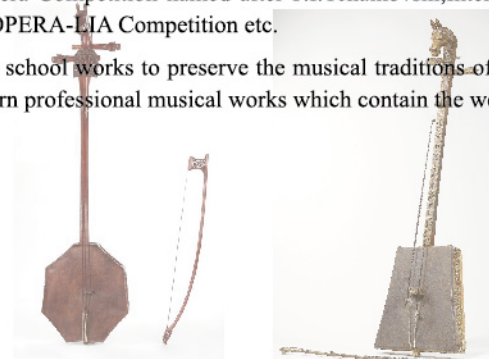
Since 2010, the Mongolian State University of Culture and Arts has been having bachelor degree courses in 26, master degree courses in 33 and doctorate courses in two different fields respectively (totally in 66 fields). The School of Music Arts prepares professionals in the following fields for bachelor, master and doctorate degrees: Vocal Arts, Instrumental music, Music arts, Contemporary music arts, Folk music arts.

In the presentation we will introduce some very specific fields of our training related to preservation and animation of intangible cultural heritages of Mongolia registered with UNESCO Intangible Cultural Heritage. Those fields are: “Morin khuur”, Folk long song, Throat singing art, Mongolian epic, Mongolian bagpipe art (ancient musical instrument), Mongolian Traditional flute.

In the presentation some highlights of the successful projects implemented by the School of Music arts will be introduced, including a project on digitalization of the 21 large scale works by Mongolian artists in 2013-2014, and a project carried out in 2015 to restore 7, 9 and 11 stringed zithers of Mongolian khan's palaces and the Entertainment Palace of Khubilai Khan, and etc.

With this we are proud to present some achievements of our graduates achieved from the international from the respectful international professional opera contest in the recent years. For example: At the International Opera Festival named after M.Glinka, International Opera Competition named after P.I.Tchaikovsky, International Rimsky-Korsakov Opera Festival, The Placido Domingo OPERA-LIA Competition etc.

The national professional music school works to preserve the musical traditions of the Mongolian people and to be a unique influx of the world modern professional musical works which contain the western musical achievements.





Murtaza Jafri, 巴基斯坦国立艺术学院院长, 国立艺术学院核心教员(文艺遗产保护与管理博士点), 巴基斯坦旁遮普大学学科带头人(艺术实践博士点), 国立艺术学院传统艺术系主任, 国立艺术学院视觉艺术荣誉硕士主任, 国立艺术学院教授。他于1997-2001年在东伦敦大学攻读并获得美术学博士学位, 2006-2007年于伦敦码头区建筑与艺术设计学院担任博士后研究员。他是一位经验丰富、作品丰硕的雕塑家、画家、负责国家保护项目的艺术家/研究者, 他的作品中展现了其自信的气度和独创性。他将缜密的分析思维以及丰富的创作力注入到其学术领域和艺术创造领域的工作中, 从而在这两个领域间自由穿行。他特别重视沟通在艺术媒介中的作用, 并致力于在其作品中表现这一点。他乐于与他人协同工作, 分享彼此的观点和看法, 从而使工作过程更有成效, 结果更为显著。他曾监督联合国教科文组织的若干保护和恢复项目, 包括拉舍尔古城Kucha Peer Sheraz历史建筑保护工程、Sujaan Singh Haveli Rawalpindi JV保护工程、拉舍尔NCA保护项目等。他也曾在英国、法国、波兰等国家举办个人作品展, 并获得国立艺术大学画展一等奖, 教育部C.O.T.S for Higher Studies等奖项。

Murtaza Jafri The principal of National College of Arts, the Core Faculty (PhD in Center for Cultural Heritage Conservation and Management) of National College of Arts, the Course Leader (PhD in Fine Art Practice) of the University of the Punjab. He also is the Director Traditional Arts Program of National College of Arts, the Director MA (Hons.) Visual Art of National College of Arts, the Professor of National College of Arts. He got his Ph.D. Fine Arts in University of East London from 1997 to 2001, and worked in School of Architecture & Visual Arts, Docklands, London as post doctor research fellow from 2006 to 2007.

He is an experienced and prolific Sculptor, Painter, Conservation artist/researcher who displays both confidence and originality in all his works. Able to move comfortably from the academic to the creative spheres bringing a high degree of analytical thought, and creative process to both. Appreciative of the use of communication both in and through artistic media, and determined to express this in every endeavour. At ease when working and sharing ideas and concepts with others in order to achieve a productive process and a definitive outcome. He supervised several projects of conservation and restoration for UNESCO, such as Conservation Project Kucha Peer Sherazi historic building, Walled City, Lahore, Conservation Project, Sujaan Singh Haveli Rawalpindi JV, Supervising Conservation Project NCA, Lahore etc. He has held personal exhibitions in England, France and Poland. He won the First Prize Drawing in Exhibition National College of Arts and C.O.T.S for Higher Studies of Ministry of Education.



巴基斯坦的音乐教育

摘要: 巴基斯坦是一个悠久音乐传统的继承者, 其有记载的历史可追溯几千年。它除已被探讨或书写得无穷无尽的经典传统外, 民间音乐传统也随着在既定形式中进行的实验和创新而繁荣兴盛。音乐的教育已经在音乐世家中延续了数个世纪, 但现在它正被转入更正式的、有教学和评估的强制标准的大学框架中, 这使它可以更广泛的人群中、尤其是对音乐感兴趣的年轻人中招得才子。它为音乐的教学和实践开辟了新的场所, 而不仅是根植于传统的音乐世家中。传承的传统方法向学术范围中更正式的方法的转变是一项持续不断的努力, 包括对课程的改变和对教学方法的不断审视。巴基斯坦国立艺术学院按其宪章规定的名额设置从国内所有地域和地区吸引人才, 因此学生群体充分地体现了巴基斯坦的格局。音乐学系进行的研究也包含了开伯尔-普什图省、吉尔吉特-巴尔蒂斯坦、信德省和俾路支斯坦等地区的音乐表述。这些研究在本质上影响深远。另一条被明确公认的文化走廊为复兴古老的丝绸之路、促进文化(尤其是各毗邻地域的文化)间的包容和理解而建立; 更多的互动和文化交流走廊将能与之相提并论。

Music Education in Pakistan

Abstract: Pakistan has been an inheritor of a long music tradition, the documented history of which goes back thousands of years. It shares this musical heritage with the territories adjoining it like India, Iran, Afghanistan and China. Other than the classical tradition which has been written and talked about ad infinitum, folk musical traditions has been thriving aplenty with experimentations and innovations conducted within the given format.

The teaching of music has been in the family of musicians for centuries but now it is being transferred to a more formal university structure with the teaching and assessment criteria being enforced which has made it possible to admit talent from a wider section of the people, especially the youth interested in music. It has opened another venue for the teaching and practice of music, other than embedded in the traditional families of musicians. The professional musicians are engaged as teachers with the system modified to suit their lifestyle and temperament.

The traditional and folk systems of music are linked to the territories adjoining the area now falling within Pakistan and there is ample possibility of exchange due to the similarities in intonation, instrumentation and culture of musical practices. Similarly there is a fast emerging globalized sonic culture which can be harmful to the individual expressions earlier as it has greater resource base and bigger platforms of propagation. Societies which are on the margins, communities which are small thus are greatly threatened by losing their identity in this manner.

The Department of Musicology at the National College of Arts draws its talent under constitutionally prescribed quota configuration from all areas and regions of the country and thus the student body fully represents the Pakistani matrix. The researches conducted at the Department of Musicology have also covered the musical expression of areas like Khyber Pakhtunkhwa, Gilgit Baltistan, Sindh and Baluchistan. These researches have been seminal in nature.





王珊，女，二级教授，享受国务院政府津贴专家、福建省泉州师范学院副校长、硕士生导师、福建省重点学科音乐与舞蹈学学科带头人，福建省“2011”计划南音文化传承与发展协同创新中心主任、国家级南音特色专业、国家级南音人才培养模式创新实验区和国家级专业综合改革负责人。主持创办南音本硕专业，主持国家级、省部级课题18项，出版学术专著5部，编撰南音教材10部，发表学术论文51篇在权威、核心CN期刊，获福建省社科优秀成果奖二等奖3项、三等奖3项，获福建省高等教育教学成果奖一等奖1项、二等奖2项，指导的音乐表演作品多次获国家级、省级一二等奖，曾多次赴欧美国家和东南亚国家推广南音文化，并做学术发言。先后评为全国劳动模范、福建省劳动模范、福建省百千万人才、福建省教学名师、福建省高等学校新世纪人才培养计划等荣誉。

Wang Shan female, born in 1962, is the Grade-2 professor and Vice President of Quanzhou Normal University who enjoys special government allowance of the State Council. She is also the supervisor of master's degree, the academic leader of Fujian Province's key course—Music and Dance, the Director of Collaborative Innovation Center for Nanyin Culture Inheritance and Development of Fujian Province's 2011 Plan, and the Head of National Experimental Area for Nanyin Talents Cultivation Pattern Innovation. Meanwhile, she is in charge of comprehensive reforms in national-level majors and responsible for Nanyin's undergraduate and postgraduate major establishment. By now, the author has undertaken 18 national-level and provincial-level academic projects, published 5 treatises and 51 articles on key prestigious periodicals and compiled 10 Nanyin textbooks. Besides, she has received awards for excellent social science achievements in Fujian Province (two second prizes and three third prizes) and that for teaching achievements of higher education in Fujian Province (one first prize and two second prize). Many musical works guided by the author were awarded national-level and provincial-level first prize or second prize. Moreover, she has been to western and South Asian countries to promote Nanyin culture and made speeches. Due to her excellent working performances, she is honored with titles of National Model Worker, Fujian Province's Model Worker and is selected as a member of Fujian Province's Millions of Talents Project, Famous Teachers List, and Talent Cultivation Plan of Higher Education Institutions in the New Century and so on.



泉州师范学院
QUANZHOU NORMAL UNIVERSITY

传统音乐传承与发展研究——以泉州南音人才培养为案例

摘要：地方性本科院校承载着传承与发展区域音乐的重任，泉州师院作为地方性本科院校，如何真正履行高校的办学职能，是办学者思考、探究和付以实践的主要工作。2003年，泉州师院在海内外高校开创性地把地方乐种——南音引入高校的专业设置，招收南音本科生，2011年招收南音研究生。从培养方案的研讨与制度，到教材的编撰与课程的建设；从师资队伍的建设到教学大纲的研制；从课堂教学的内容探讨，到课外南音实践的延伸；从南音学术团队的构建，到南音学术成果的涌现；从保护传承南音到发展创新南音的过程；逐步形成以泉州师院为海内外南音为教学、科研、实践三位一体的中心地位，其办学案例不仅为我国传统音乐的传承与发展探索出一条途径，也体现高校通过特色办学，扩大办学影响，履行办学职能。

Research on Traditional Music Inheritance and Development ——Based on Quanzhou Nanyin Talent Cultivation Practice

Abstract: Local undergraduate colleges and universities shoulder important responsibilities for their local traditional music inheritance and development. How to truly fulfill its education functions has been the major task of Quanzhou Normal University as a regional education institution, which its runners have been pondering, exploring and putting into practice. In 2003, Quanzhou Normal University creatively introduced the local musical type—Nanyin as its new major and began to admit undergraduates majoring in it. Quanzhou Nanyin College was established in 2010. And then it began to accept postgraduates majoring in Nanyin in 2011. These years have seen Quanzhou Normal University exerting its central role home and abroad in Nanyin teaching, scientific research and practice, whose influences range from cultivation program discussion and system forming, from textbook compilation to curriculum establishment, from teacher recruitment to syllabus study, from in-class lecture discussion to after-class practices, from Nanyin's academic team construction to relative academic achievement booms, and from Nanyin's protection and inheritance to its development and innovation. Thus, Quanzhou Normal University's successful practice has not only set a good example to the exploration of our traditional music inheritance and development, but also displayed that how a university expand the influence and perform the functions through its characteristic education attempts.





Larisa Evdokimovna Slutskaya, 莫斯科柴可夫斯基音乐学院副院长，科学教学法博士，艺术批评博士候选人。2010年，荣获“俄罗斯联邦荣誉文化工作者”称号。作为表演艺术理论与历史专业的导师，她负责教授钢琴演奏史，其学术研究领域包括教学变革研究以及钢琴演奏史研究。已在中国（北京、上海），越南和美国（蒙特克莱）的音乐学府及相关机构进行过多次访学和演讲。在学术论文集以及音乐、音乐教育的专业期刊上发表论文40余篇。此外，她还出版了三本专著：《国内专业音乐教育领域的教学实践者：过去与现在》、《演奏大师指导下音乐家的职业发展成熟之路》（基于在莫斯科音乐学院的实际经验）、《薪火相传的的竞赛：莫斯科音乐学院在俄罗斯专业音乐教育史的地位和作用》。

Larisa Evdokimovna Slutskaya Doctor of Pedagogical Sciences, candidate of Art-criticism, and Vice-Rector for Educational work at the Moscow Tchaikovsky Conservatory. She joined the conservatory staff in 1995. In 2010 Larisa Slutskaya was awarded the title “The Honored Worker of Culture of the Russian Federation”.

Being a tutor at the Chair of History and Theory of Performing Art, she is responsible for the lecture cycle on history of piano playing. The area of her scholar research includes both studying of didactic challenges, and the history of piano performance.

L. Slutskaya has read lectures and made various statements on musical education and tuition in Russia and in foreign countries; in China (Beijing, Shanghai), in Vietnam and the USA (Montclair).

She has published more than 40 articles in different collections of scholar works and in professional magazines on subjects of music and music didactics. She's as also the author of three treatises called A teaching practitioner in the area of domestic professional music education: today and in the past, Musician's professional maturing under the lead of performing master (based on the real experience gained at the Moscow Conservatory, piano faculty), The real-race of generations: The place and role of the Moscow Conservatory in the history of Russian professional music education.

федеральное государственное бюджетное
образовательное учреждение
высшего образования
«Московская государственная
консерватория
имени П.И.Чайковского»



Moscow
P.I. Tchaikovsky
Conservatory

莫斯科柴可夫斯基国立音乐学院的教育专业化

摘要：2016年9月12日，莫斯科柴可夫斯基国立音乐学院将庆祝它建院150周年。在莫斯科音乐学院1866年9月1日成立时，尼古拉依·鲁宾斯坦谈到了开办高等音乐教育机构的目的是“提升俄罗斯音乐和俄罗斯艺术家二者的重要性”。它在1917年革命之后被国有化。在柴科夫斯基百年诞辰的1940年，莫斯科音乐学院被冠以这一从机构成立之初便在此工作的伟大作曲家之名。莫斯科音乐学院的毕业生们展现出了柴科夫斯基所说的教育专业性。1946年，为庆祝莫斯科音乐学院80周年，这一机构根据苏联最高苏维埃主席团的法令被授予了当时的国家最高嘉奖——列宁勋章。1966年，为庆祝莫斯科音乐学院建院100周年，它被授予了第二枚列宁勋章。所有这些嘉奖都是在此机构工作的致力于发展俄罗斯和世界音乐艺术的音乐家们做出的伟大贡献的见证。今天，这一机构的教学活动在管弦与作曲系、独唱系、音乐会钢琴演奏系、管弦乐与合唱指挥系、音乐历史与理论系、以及历史与当代器乐表演系开展。中国公民自1950年起便在我院留学。在此半个多世纪期间，299人已从莫斯科音乐学院毕业。我们热切地盼望莫斯科柴可夫斯基国立音乐学院与中华人民共和国在音乐文化领域所建立的联系将持续下去并大幅增加。

Educational Professionalism of Tchaikovsky Moscow State Conservatory

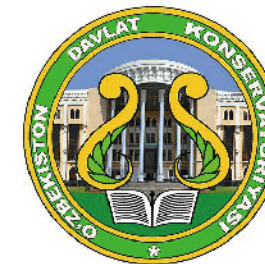
Abstract: On 12 September 2016, Tchaikovsky Moscow State Conservatory will celebrate its 150th anniversary. At the opening of the Conservatory in Moscow on 1 September 1866, Nikolay Rubinstein said about the purpose of opening an institution of higher music education, which is “to raise an importance of both Russian music and Russian artists.” After the Revolution of 1917, it was nationalized. In 1940, which was the year of Peter Tchaikovsky’s 100th anniversary, the Conservatory was granted the name of the great composer who had worked at the institution from its first days. Graduates of the Moscow Conservatory have been demonstrating their educational professionalism. In 1946, in honor of the Moscow Conservatory’s 80th anniversary, the institution was awarded the Lenin Order, which was the highest state award of the time, by a Decree of the Presidium of the USSR Supreme Soviet. In 1966, in honor of the Moscow Conservatory’s 100th anniversary, it was awarded the second Lenin Order. All these awards are witnesses of a great contribution of the musicians who work at the institution into development of the art of music both in Russia and worldwide. Today, teaching activities at the institution have been carried out at the Orchestral and Composition Departments, as well as at the Departments for Solo Singing, for Concert Piano Performance, for Orchestral & Choral Conducting, for Music History & Theory and for Historical & Contemporary Instrumental Performance. Citizens of China have been coming to us for studies since 1950. During this time period, which is more than half a century long, 299 persons have graduated from the Moscow Conservatory, and 61 persons have currently been studying at the Moscow Conservatory. We strongly hope that the contacts which have been established between Tchaikovsky Moscow State Conservatory and the People’s Republic of China in the area of music culture shall continue and be multiplied.





Nigmatov Ravshan Makhkambayevich, 乌兹别克斯坦国立音乐学院副院长，副教授，负责教育事务。他的研究领域有：伊斯兰音乐、军队管弦乐、管乐器教学等等。

Nigmatov Ravshan Makhkambayevich Associate Professor, docent of the State conservatory of Uzbekistan, Vice Rector of the State conservatory of Uzbekistan by educational affairs. His scientific fields are wide: Islam and music, military orchestra, wind instruments education etc.



乐器语境中的中亚音乐文化互动

摘要：乌兹别克斯坦作为伟大的丝绸之路上重要的一环，在亚洲文化的互动和相互丰富的过程中发挥了巨大的作用。新的影响不断为它在历史上形成的传统注入动力。

在这个科技日新月异的时代，音乐家和研究者们对现代乐器的起源和存续表现出极大兴趣。一些灿烂夺目的研究成果使我们一次次地看到，无论过去还是现在，音乐的接触是多么密切。我们在花刺子模(Khorezm)的同事最近发现了一件乐器，名叫“双布拉曼(kosh bulamon, 布拉曼类似阿塞拜疆balaban和土耳其mey)”，属于苏尔奈(surnai, 类似唢呐)类簧管乐器。由于我作为双簧管演奏家的教育背景，我对这一发现的细节有特别的兴趣。对这一乐器的细致研究表明其模式近似古希腊阿夫洛斯管。然而，直接将双布拉曼称为阿夫洛斯管显得太武断。

对我们在花刺子模的同事发现的独一无二的器物做论断需要严肃的研究和令人信服的证据。据推断，其历史有约两千年。对于这一案例应进行透彻的研究，以便将檐壁上的这一形象与我们发现的相对较近期被演奏的乐器间、即海拉坦的“阿夫洛斯管”(我们不知道这件乐器真正的名称)与花刺子模的双布拉曼间进行类比。

为避免此类错误，我们将注意力转向乐器学的历史。在展开对双布拉曼的研究前，我认为有必要了解东方的学者是如何将乐器作为客观反映他们时代音乐实践的一个因素来看待的。

通过多方联合努力，一幅最完整地涵盖了所有可用的乐器的图景将成为可能，它将为保护整个传统音乐的表演做出贡献。乌兹别克斯坦是拥有丰富的历史和艺术文化传统的伟大国度。乌兹别克人的音乐遗产吸收了世世代代的外来影响，然而却平稳推进着它的原创性和独特性、流派的多样性、以及丰富的表演传统。

Interaction of Central Asia Musical Cultures in the Context of Music Instruments

Abstract: The role of Uzbekistan in the process of interaction and mutual enrichment of Asian cultures was enormous as one of the important links of the Great Silk Road. Its historically formed traditions were constantly fueled by new influences.

In the age of rapidly developing new technologies, musicians and researchers show a great interest in the origin and existence of modern musical instruments. Some studies are dazzling, and we again and again see how close musical contacts, both in the past and at present. Our colleagues from Khorezm have recently reported finding a musical instrument. It emerged that it is called «kosh bulamon» and belongs to the family of the surnai type of reed wind instruments. As by education I am an oboist, I took a special interest in the details of this find. The detailed study of this instrument showed that by its pattern it is similar to the ancient Greek aulos. However, it would be too straightforward to call kosh bulamon an aulos.

Serious studies and convincing evidence are required to make conclusions about this unique artifact found by our Khorezm colleagues; its hypothetic age is estimated at about two millennia. And in this case too, a thorough study should be undertaken to draw an analogy between the image on the frieze and the find of the rather recently practiced musical instrument, i.e. between the Arton «aulos» (we do not know the authentic name of the instrument) and the Khorezm «kosh bulamon».

In order to avoid such errors, we turned attention to the history of musical organology. Before embarking on a study of the kosh bulamon, I thought it important to learn how the scholars of the East had approached musical instruments as a factor of objective reflection of musical practice of their time.

Joint efforts will make it possible for the most complete picture of the available tools and will contribute to the preservation of traditional musical performance as a whole. Uzbekistan - the great state with rich history and traditions in the arts and culture. The musical heritage of Uzbeks, has absorbed the influence of generations and ages, however, draws its originality and uniqueness, variety of genres, the rich tradition of performing.





王真，男，汉族，山东蓬莱人，1963年10月出生，中共党员，男高音歌唱家，教授，硕士生导师。1985年7月毕业于西安音乐学院声乐系，随后留校任教。2000年公派赴美国学习。1993年9月任西安音乐学院声乐系副主任（主持工作），1996年6月任西安音乐学院声乐系主任，2009年11月任西安音乐学院党委委员，2010年12月任西安音乐学院党委委员、西安音乐学院院长助理，2012年6月任西安音乐学院党委委员、西安音乐学院副院长，2015年9月任西安音乐学院党委副书记、代理院长。

从教三十年来，所教授的学生多人次荣获国际和国内重大专业赛事奖项。多次担任国内重大专业赛事评委。曾荣获文化部“区永熙优秀音乐教育奖”。

Wang Zhen born in Penglai City, Shandong Province in October, 1963. He is a member of Communist Party of China, tenor, professor, and graduate tutor of master degree. After graduation from Vocal Music Department, Xi'an Conservatory of Music in July, 1985, he was assigned to work as a teacher at the alma mater. He went to American to study on the conservatory sponsorship in 2000. In September 1993, he held a post as the vice director of Vocal Music Department (in charge of routine work of the department). In June 1996, he became the director of Vocal Music Department. In November 2009, he held a post as a member of the Party committee in Xi'an Conservatory of Music, and in December 2010, he became member of the Party committee and assistant to the president of the conservatory. In June 2012, as member of the Party committee, he became vice-president of Xi'an Conservatory of Music. In September 2015, he was promoted as deputy secretary of the Party committee and deputy president of Xi'an Conservatory of Music.

Wang Zhen has been teaching for more than thirty years, and his students have been repeatedly awarded many national and international prizes in the professional music fields. He also served as a judge many times in several professional competitions in China. He has been awarded the "Ou Yongxi Excellent Music Teaching Awards" issued by the Ministry of Culture of China.



西安音乐学院
XI'AN CONSERVATORY OF MUSIC

交流、理解、互通、共融

——立足传统文化办学是实现大学发展的动力之源

摘要：“中华优秀传统文化是我们最深厚的文化软实力，也是中国特色社会主义植根的文化沃土。”西安音乐学院建院60多年来，一直坚持传承和弘扬我国优秀传统文化，积淀形成了以周秦汉唐音乐文化、陕北红色音乐文化、西北区域音乐文化和秦派风格音乐文化为代表的办学特色和理念。随着国家“一带一路”战略的推进，位于古丝路和新丝路起点的西安音乐学院，正在积极抢抓这一历史发展机遇，努力把发端自丝路起点或奠立于中华历史腹地的音乐文化基因推向世界。同时，我们也期待，在“一带一路”战略构想中，与各兄弟院校建立起一种新的战略合作办学平台，遵循交流、理解、互通、共融的精神，践行“四方辐凑并至而会”的历史启示，立足优秀传统文化，共同为建设社会主义文化强国贡献智慧和力量。

Interchange, Understanding, Interoperability and Integration ——Traditional Culture is the Motive Force for the Development of Higher Education

Abstract: “The excellent Chinese traditional culture is not only the most profound soft power of our country, but also the cultural fertile soil enrooting socialism with Chinese characteristics”. For more than sixty years after its establishment, Xi'an Conservatory of Music has been adhering to the transmission and promotion of the outstanding Chinese traditional culture, developing through years' accumulation its own educational characteristics and conceptions based on the musical cultures of the Zhou, Qin, Han and Tang dynasties, and those of Northwestern China, featuring meanwhile the red musical culture of Northern Shaanxi, as well as the Qin school musical culture. In response to the national strategy of One Belt and One Road, Xian Conservatory of Music, located in the point of departure for both the old and new Silk Roads, is now seizing actively the historical opportunity of development with an attempt to promote to the world the genes of our musical culture cultivated in the departure of Silk Road, or the inland of Chinese history. Meanwhile through the strategic conception of The Belt and Road Initiative, it is our expectation to establish a new platform for education of strategic cooperation with brother schools in the spirit of interchange, understanding, interoperability and integration. Hereby deeply rooted in the outstanding traditional culture, and enlightened by the classical allusion of Carts of All Sides in One Direction, we shall contribute jointly our wisdom and capabilities to the construction of a powerful socialist country in terms of culture.





张欢，新疆喀什人，新疆师范大学音乐学院院长、教授、博士生导师，兼任教育部高等学校教学指导委员会委员、中国少数民族音乐学会副会长、中国维吾尔古典文学和木卡姆学会常务理事、中国音乐家协会理事、教育部学位与研究生教育评估专家、新疆音乐家协会副主席。

发表论文五十余篇、出版专著、编著和教材二十余部；主持国家级课题五项。曾获得教育部“全国优秀教育工作者”、“全国明德教师奖”；自治区党委和人民政府“有突出贡献的优秀专家”、自治区“天山英才”“四个一批”、“德艺双馨”“教学名师”等称号；国家级教学团队和特色专业主持人、自治区普通高校重点文科基地《中亚音乐文化研究中心》主持人、国家艺术基金《多民族地区乐舞艺术评论人才培养》主持人、国家级教学成果二等奖、自治区级教学成果特等奖、一等奖、自治区哲学社会科学成果一等奖获得者。近年来在国内外倡导推广双重乐感的理念，在光明讲坛和国内外数十所大学讲学交流，受到同行的普遍赞誉。

Zhang Huan Kashi Xinjiang people. Dean, Professor, doctoral tutor in School of Music, Xinjiang Normal University. He also serves as the member of China National Instructive Committee of Higher Education, vice president of the Music Society for Chinese Ethnic Minorities, executive director of the Institute of China Uyghur Classical Literature and Muqam, executive member of the Chinese Musicians' Association, evaluation expert of China Academic Degrees & Graduate Education Development Center, vice president of Xinjiang Musicians' Association.

Zhang Huan has published more than 50 papers, 20 monographs, textbooks and compiling books. He has presided over five national research projects. Mr. Zhang holds many titles and awards, among them: National Excellent Education Workers awarded by the Ministry of Education, National Virtuous Teacher, The Excellent Expert with Great Contribution awarded by The Party ,Committee and People's Government of the Xinjiang Uygur, Tianshan Talent of Xinjiang Uygur Autonomous, The Artist of Excellence in Both Performing Skills and Moral Integrity and The Honor of Distinguished Teachers. Mr. Zhang has also hosted many national projects and has won many teaching achievement prize at both local and national levels. In recent years, Mr. Zhang has been promoting the concept of double sense of music both at home and abroad by delivering lectures in Guangming Forum and dozens of Universities, which has won the wide praise among the peers in this field.



乐行越宽阔

摘要：本文所谈“乐”，是中国传统意义上的集合概念，即指诗、乐(音乐)、舞三维一体的综合艺术形式。文章通过近些年新疆师范大学音乐学院，在全国范围内推广的“双重乐感”教育理念与实践个案，梳理国内近百年音乐专业教育史脉，着力关注区域性尤其是多民族地区乐舞教育个性，提出平等、尊重、欣赏、包容的核心教学理念，真心歌唱脚下大地的教学课程，塑造和谐人心的人才培养目标。结合该院“双重乐感艺术实践展演团队”，一系列国内外持续性的艺术交流文化现象，证明高校乐舞教育在扎根传统、延续历史、体现区域个性、表达普适精神、传递人类真善美的时代使命。以看似回归传统的名义而温故知新，以各美其美的自觉，赢得美美与共的自信，以不断的平和行走，开阔历史与未来的契合！

关键词：新疆师范大学音乐学院、双重乐感、行走

Towards a Broader Path of Music

Abstract: The concept of “Music” as discussed in this paper is a collective one in the traditional Chinese sense, which is the comprehensive art form of a trinity of poetry, music, and dance. The historical outline of nearly a century of professional music education in China is drawn through the pedagogical concept of “Bimusicality” and its practical cases carried out nationwide by the College of Music, Xinjiang Normal University in recent years, focusing closely on the regionality and especially the individuality of the music-dance education in multinational regions, promoting the core pedagogical ideas of equality, respect, appreciation, tolerance and courses designed to sing sincerely for the ground under their feet, aimed at fostering talents with harmonious spirituality. With a series of continual cultural phenomena of artistic communication at home and abroad in the “Performing Group of Artistic Practice of Bimusicality” in this college, the mission entrusted to the music-dance education in universities and colleges by our time proves to be the continuation of history rooted in tradition, the embodiment of regional individuality, the expression of universal spirit, and the transmission of the true, the good and the beautiful of humanity: That is, to learn the new by reviewing the old in the name of the seemingly return to tradition, to gain the confidence of mutual beauty with the consciousness of each individual's beauty, to expand the concordance between the history and the future through a constant peaceful walk.

Keywords: the College of Music of Xinjiang Normal University, Bimusicality, Walk



丝绸之路上的抱弹乐器：理论与实践的互动，过去到当代的表演

时间：2016年秋（10月20-23日）

主办：国际传统音乐学会（ICTM）·上海音乐学院

地点：上海音乐学院

研讨会主旨：

人类文化从来都是在交互关系中而非孤立产生的。“丝绸之路”作为横贯亚欧的文明之路，承载了灿烂和多样的音乐舞蹈文化。尽管狭义的古典丝路结束于中古的唐代，完成了如佛教文化传播的历史使命，影响了中外音乐舞蹈的演变。但在其前、其后的年代中，这条沟通东西文明的交通要道，从未停止过交流与融合，那些生活在这条文化长廊上的民族仍然以自己的宗教、语言、乐器、身体为舟，继续吮吸古典文化的遗存，在一代代的漂泊中讲述并繁衍着形态各异的文化生态。从东亚到地中海，以及更为广大的区域，陆上（海洋）丝绸之路、以及玉石、毛皮、陶瓷、茶马之路等等，种种“亦客亦主”的往来踪迹，在勾勒超越时空的交流史同时，亦指向人类文明的未来。面对当下人类社会因政治、经济、宗教，以及国家、区域和个人冲突带来的认同危机与争战危险，如何回望这条文明之路留给我们的文化财富和智慧，通过音乐舞蹈文化加深各民族之间的彼此理解和尊重，在新的历史条件下进行多极、多边、多面向的对话，共同铺就和平稳定的发展道路，激发音乐文化的创造力，在自然、文化和历史的纵深处，描绘明天。

该专题研讨会为联合国教科文组织顾问单位国际传统音乐学会（ICTM），上海音乐学院共同主办。上海高校高峰高原建设项目资助，上海音乐学院音乐学系、上海高校人文社会科学重点研究基地“中国仪式音乐研究中心”共同承办。

以往相关丝绸之路的宗教、文学、艺术等研究，主要聚焦于历史以及考古研究方面。青铜纹饰、玉石镶嵌、壁画彩绘、石窟雕刻、变文经卷……仅就音乐舞蹈而言，相关研究也主要为乐舞复原、古谱解译、乐器图像，并成为研究中国古代音乐史以及音乐交流史的重要基石。然而，是否有可能就文化的宏观性与鲜活的细节相勾连，暂时悬置以结果为重的文献性论证，而着眼于仍然“活”在“丝路”之上的民族之具体文化现场，从音乐生活中“有体可察”地觉观作为历史名词的“丝绸之路”其文化体温与厚度？

因此，本次研讨会将以抱弹类鲁特琴，也即在东亚称之琵琶的抱弹乐器为对象，视其为丝路文化长廊中原始而迷人的“母题”。事实上，这件既古老又仍年轻的乐器，从地中海到岛国日本，从南亚次大陆到印尼群岛，在历史的动荡中已经以经纬状的传播方式交叉辐射到亚洲各地并在时间的长河中接受各种文明的文化智慧，繁衍出如今看来参差多态各具不同民族特色的乐器家族。

作为抱弹乐器，鲁特分布之广，是否与各民族在丝路沿途上的弹唱传统相关？迁徙在这条由草原、沙漠、绿洲、戈壁延绵而成的交流之路上，各民族的Lute乐器，其特色与本土化的过程是一代完成还是由代代的层叠而至？…这些问题似乎无法单纯通过历史文献以及图像学的梳理予以考证式的追溯，因此，我们将尝试汇集不同领域、国度、民族的学者们，“悬置结论”，而以其各自研究的包括不同地域、不同民族、不同时期鲁特琴的“活”的音乐现场为出发点，将其展示在一个共同空间，汇诸文明于一个焦点，并予具体的陈述。

这正是我们聚焦“抱弹类鲁特琴的音乐与演奏”，强调其研讨对象与音乐自身的交流互动及“活”态研究特征的重要原因。研讨会将围绕音乐与演奏的支点，展开抱弹类鲁特琴之器形与演奏技法、音阶、音律；弹唱、表演语境与音乐生活；音乐轨迹与社会历史等等讨论，以期收获丰满的音乐细节。

- 1) 抱弹类鲁特琴的历史
- 2) 抱弹类鲁特琴的产生过程：从神话到现实
- 3) 技术特性，演奏技巧与表演实践（在独奏、伴奏与合奏的语境中）
- 4) 丝绸之路上市人们的日常生活与节庆中的抱弹类鲁特琴
- 5) 表演、即兴与创作中的美学

研讨会的参会者依据专题研讨的方式，皆采取委约的方式，集中对丝路沿线抱弹类乐器确有专攻的学者和资深演奏家。每位学者在参会的同时，需制作5分钟的相关视频，并酌情自行演奏。当不同国家不同民族的学者和资深演奏家共同呈现出各自的研究时，会议的呈现本身亦足够达其自身独特的学术份量。

有对该研讨会感兴趣的其他学者，可以观察者身份参加旁听。

会议地点：上海音乐学院

会议语言：英语为主，中文与俄语为辅，地方委员会将提供同声传译。

会议形式：主题发言、专题发言、圆桌讨论、工作坊、音乐会及小型展览。

会议学术委员会成员：

Stephen Blum (Emeritus Professor, City University of New York)

Virginia Danielson (New York University, Abu Dhabi)

John Morgan O'Connell (Cardiff University)

Razia Sultanova (Cambridge University)

J. Lawrence Witzleben (University of Maryland, Chair of Program Committee)

Richard Wold (Harvard University)

Xiao Mei (Shanghai Conservatory of Music)

Zhao Weiping (Shanghai Conservatory of Music)



ICTM Colloquium:

“Plucked Lutes of the Silk Road: The Interaction of Theory and Practice, from Antiquity to Contemporary Performance”.

October 20-23, 2016, Shanghai Conservatory of Music

Human culture includes much music that is not isolated but rather interactionally constructed. The Silk Road (in the generalized sense that also includes the Ancient Tea Route, Maritime Silk Road, and Fur Road) is a typical example that created various and colorful civilizations from China and other parts of East Asia to the Mediterranean sea and beyond. Nowadays, human conflicts are becoming increasingly fierce among countries, religions, and even individuals. It is necessary to look back into the fortune, wisdom, and merit that the Silk Road brought us from the past. Drawing on our experience of the way that the cultures have been generated, we could improve communications and understandings through music cultures and, even further, bring smiles of peace to all the lands connected by the Silk Road.

Religious, literary, and artistic studies about the Great Silk Road in the past usually focused on its history and archeology, including decorative patterns of bronze, inlaid jade, frescoes and colored paintings, grottoes, carvings, and Bianwen scriptures (Buddhist "transformation texts"). In terms of music and dancing, relevant studies are mainly about the restoration of dancing accompanied with music, translation of ancient melodies, and images of musical instruments; these studies have become an important basis for research on ancient Chinese music history and music exchange history. However, is there a possibility that we can put documentary conclusions aside and stress the concrete cultural performances from nations along the Great Silk Road by relating the macroscopic properties of culture to the the live details? Perhaps in this we can perceive the cultural nature and depth of the historical term "the Great Silk Road" based on real living music.

Plucked lutes, of which the East Asian pipa (biwa in Japan) is a notable example, are chosen as an original and charming motif of the Great Silk Road in this seminar. In fact, in ancient times, while still a young type of musical instrument, plucked lutes travelled from the Mediterranean area to Japan, and from the subcontinent of South Asia to the islands of Indonesia. By spreading to different regions in Asia, even in periods of historical turbulence, and absorbing the cultural wisdom of various civilizations, plucked lutes are now a musical instrument family that features lutes of many different shapes, each abundant in national features.

As an instrument played while being held in the hands, is the widespread development of the plucked lute related to the singing and playing traditions of nations along the Great Silk Road? In the road of exchange that includes grasslands, deserts, and oases, how were the features of the lutes of different nations achieved? Was the process of indigenization completed by just one generation or over several generations? It seems difficult to trace back the answers to such questions, but it is worth imagining these through historic literature and iconology. Therefore, we will invite scholars from different regions and nations to discuss these issues. The colloquium will include live music performances featuring lutes from different regions, nations, and periods. When participants experience both academic presentations and musical performances, scholars can put aside their preconceptions and develop new insights that they can apply to their research, while performers can get a better sense of how their music is presented and interpreted by scholars. Bringing together a diverse assembly of distinguished scholars and performers will provide new insights to both groups, and will help to bridge the gap between them that exists in many of our cultures.

This is why we stress the music and playing of the lute, exchanges and interactions between the subject and the music itself, and features found in studies of contemporary performance practice. By centering on the pivot of music and playing, we will include the shape, performance skills, musical scales and melodies of lutes, playing and singing, and performance contexts and musical life related to the lute, as well as discussions of its music trajectories and social history.

- 1) History of Lutes
- 2) Instrument making processes for Lutes: from myths to reality
- 3) Technical characteristics, playing techniques, and performance practice (in solo, accompanying, and ensemble contexts)
- 4) Lutes in the daily life and celebrations of people of the Great Silk Road
- 5) Aesthetics in performance, improvisation, and composition

All participants in this seminar will all be invited. They will be scholars whose research focus and specialization relates to lutes of the Great Silk Road. Scholars from different countries and from different disciplines will present their respective studies together, and this will enable the colloquium to develop a unique framework with great potential for academic importance.

Scale of the colloquium: 20-25 scholars from China and abroad will attend the seminar.

Colloquium date: Between 28th April and 18th May, 2016 (dates will be finalized by the end of September 2015)

Colloquium site: Shanghai conservatory of Music, Shanghai, China.

Colloquium Language: The language will be mainly in English, with Chinese and Russian as auxiliary languages. Simultaneous interpretation will be provided by the LAC.

Program Committe:

Stephen Blum (Emeritus Professor, City University of New York)

Virginia Danielson (New York University, Abu Dhabi)

John Morgan O'Connell (Cardiff University)

Razia Sultanova (Cambridge University)

J. Lawrence Witzleben, Program Chair (University of Maryland)

Richard Wold (Harvard University)

Xiao Mei, Local Arrangements Co-Chair (Shanghai Conservatory of Music)

Zhao Weiping (Shanghai Conservatory of Music)

青浦区简介 INTRODUCTION OF QINGPU DISTRICT



绿色青浦 上善之城

上海市青浦区地处申城母亲河——黄浦江的上游，是上海唯一一个与江苏、浙江两省接壤的行政区，是上海面向长三角的新型综合性独立门户城市。

当下青浦正处于大发展、大建设、大转型的历史新阶段。2015年末，全区实现地区生产总值878.2亿元，三次产业结构比重为1.0:50.5:48.5，全区一般公共预算收入和区级一般公共预算收入分别达到365.2亿元和125.3亿元。

城乡建设高歌猛进：轨道交通17号线全线开工建设，淀山湖新城一批城市综合体全力推进，西虹桥商务区开发建设蒸蒸日上，环淀山湖地区公共基础设施建设全面开花，社会事业发展三年行动计划加速推进。

产业转型升级加快推进：抓住国家会展中心和北斗创新基地的先发优势，促进会展服务、卫星导航、网上贸易、金融服务、总部经济等产业集聚和融合发展；积极创建“全国快递行业转型发展示范区”，打造现代物流新高地；支持新材料、新能源、装备制造、电子信息等优势产业做精做强，提升战略产业发展能级。



Green Qingpu, Gracious City

Qingpu District is situated in the upper reaches of Huangpu River, the mother river of Shanghai. It is the only administrative division in Shanghai that is adjacent to both Jiangsu and Zhejiang Provinces. In addition, it is regarded as a new, comprehensive and independent gateway of Shanghai open to the Yangtze River Delta.

Nowadays, Qingpu is at the new historic phase of accelerated and large-scaled development, construction and transformation. By the end of 2015, GDP of Qingpu has reached 87.82 trillion Yuan. The ration among the three industrial structures is 1.0:50.5:48.5. General revenue of the whole district and district-level general revenue have reached 36.52 trillion and 12.53 trillion Yuan respectively.

Rapid development of urban and rural construction: Railway Line 17 is under full construction. Urban complexes including Lake Dianshan Newtown are strongly promoted. Construction and development of West Hongqiao Business District is blossoming. Public infrastructure around Dianshan Lake area is fully constructed. The three-year action plan of social undertaking development is accelerated.

Acceleration of industry transformation and upgrading: By taking advantage of the first-mover strengths of national exhibition center and Beidou innovation base, the agglomeration and combined development of exhibition services, satellite navigation, online trade, financial services and headquarters economy are promoted. The establishment of National Demonstration Zone of Delivery Industry Transformation and Development pushes to build up a modern logistics base. Competitive industries including new material, new energy, equipment manufacturing and electronic information are to be built up finer and stronger, leading to the improvement of strategic industry development.



主办：上海音乐学院

协办：文汇报报社

鸣谢：上海市教委高峰高原建设项目

中共上海市青浦区委宣传部



丝绸之路音乐学院院长论坛

SHCM THE PRESIDENTS' FORUM
OF MUSIC INSTITUTIONS OF THE SILK ROAD
2016 · SHANGHAI



SHCM THE PRESIDENTS' FORUM
OF MUSIC INSTITUTIONS OF THE SILK ROAD

平面设计：李捷 翻译：刘祥焜 张琼 闫旭 统筹：凌嘉穗

