主辦

香港國際音樂節
HONG KONG INTERNATIONAL MUSIC FESTIVAL

藝韻管弦樂協會
Grandmaster Orchestral Music Society

# 第一届国际音乐教育高峰论坛
# International Society for Music Education Summit

纪念特刊
Commemorative Publication

## 音乐教育对人类的影响
The impact of music education on human beings

## 如何善用音乐教育引领儿童及青少年
How to guide children and teenagers through music education effectively

**指导及支持单位：**
中央政府驻港联络办宣传文体部
香港特区政府文化体育及旅游局

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音乐，是人类无限情感的表达、是人类主要的娱乐工具、是人类重要文化的传承、更是人类生命不可缺的精神食粮；音乐被喻为是无国界的世界语言，是人类共同拥有的文化艺术，随着时代的变迁，音乐从没被淡忘过，音乐对于全球人类只有越来越重要，各国政府越来越重视音乐教育，而音乐课早已是全球各国中学、小学和幼儿园的唯一共同必修科目。全球也很清楚音乐对人类的重要性，各国也投放大量资源在音乐教育方面，培养大量音乐人才，大家也争相投放在音乐的造艺方面，望可在演唱、演奏及创作等方面拼出水平的高低，这良性竞争及培养人才当然绝对是好事，唯这只能使某部份人的音乐造诣提高。网上经常有不同学者发表学习音乐的多项好处，这些好处最终并非为个人修学音乐获得多高的水平，而是学习音乐后，音乐如何在无形中正面影响了人类的一生。

大家有否想过，其实音乐是人类生活的重要调剂品，不仅可娱人自娱及丰富人类的生命，音乐更可激发人类的智慧，可引领人类的精神行为，更可刺激及放松人类的大脑神经，如果我们能拥有一套有效使用音乐方法，从而引领时下青少年的正向思想，激发青年人内心的正能量和自强不息的精神，使他们更懂自爱和拥有大爱精神。常言道，青年人是地球未来的主人翁，在无限的宇宙间，人类命运共同体是一个不争的事实，如果音乐能有效引领好青年人，使大家充满互助互爱精神，喜欢共同进步、共同承担，热爱和平，那同住一个地球村的人类便可拥有一个更美好和谐的世界了。

青年人的发展和文化艺术发展，我相信是各国的重点推行项目，本音乐教育高峰论坛，旨在融合国际知名学府（包括中国、美国、俄罗斯、加拿大、澳洲、意大利、乌克兰、葡萄牙、韩国及印度尼西亚等等国家），凝聚众学者教授一起在香港，举办本音乐教育高峰论坛，望通过各院校的音乐教育分享和透过众学者的分析，大家可从中找出对儿童及青少年较为一致的音乐教育方案，而该方案一定不能是天马行空，最终必须是一些较易转化落实执行的，而与会现场将有学者和学校愿意将方案推行，本音乐论坛最终必能为音乐教育如何启发人类、激发人类各方面思维的有效模式提供重要参数，为命运共同体、同住地球村的人类，为和平友爱的青少年人做出贡献！

Music, being a powerful means of expressing a wide range of human emotions, holds great significance in our lives. It serves as a crucial conduit for transmitting culture and providing essential spiritual nourishment and amusement. Often hailed as a universal language that transcends boundaries, music is an art form that belongs to all of humanity. Even in the face of evolving times, music has remained deeply ingrained in our hearts, and its importance continues to thrive across the globe. Recognising its immense value, music education has gained prominence, with lessons now being made mandatory in middle schools, elementary schools, and kindergartens worldwide.

To foster a diverse group of skilled musicians, numerous countries are making significant investments in music education. Moreover, music education is widely acknowledged as crucial to the development of individuals. As individuals strive for greater levels of achievement, they wholeheartedly dedicate themselves to the creation and performance of music. This healthy rivalry and nurturing of talent undeniably contribute to the enhancement of music creation on an individual level.

Scholars frequently share numerous advantages of learning music online, and ultimately, these benefits extend beyond simply attaining a high level of musical expertise for individuals. Instead, learning music has the potential to positively impact people's lives in immeasurable ways.

It is widely recognised that music plays a crucial role in enhancing human life. Not only does it provide entertainment, but it also stimulates intelligence and promotes spiritual well-being. Moreover, music helps to alleviate psychological tension. Teaching music to teenagers using effective methods can instil positive thinking, encourage a resilient attitude, and foster self-love and universal love. Given that young people are the future of our world, it is undeniable that the fate of humanity is interconnected. Music has the potential to guide young individuals towards mutual assistance, progress, and a love for peace, ultimately leading to a more beautiful and harmonious future for humanity.

Developing youth and cultural arts is a prominent project that countries embrace. This music education summit aims to bring together internationally acclaimed scholars from China, the United States, Canada, Europe, and Asia for a five-day gathering in Hong Kong. During this summit, scholars and professors will have the opportunity to exchange music education experiences and analyse programs that greatly benefit young individuals. The objective is to establish a coherent and realistic music education plan that can be implemented in schools. Scholars and school teachers attending the summit will be enthusiastic about promoting this plan. Ultimately, this music summit will serve as a valuable resource for effective models of music education that can inspire and stimulate human thinking in various aspects. It contributes to the unity of humanity and the peaceful and friendly development of young individuals in our global community.

# 目 录

contents

02 Activity background 活动背景

05 Music Education Academic Report 音乐教育学术报告

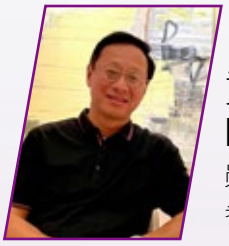
81 Music Changes Life 音乐改变人生

107 Participants 与会者

# 音乐教育学术报告

Music Education Academic Report

国际音乐教育高峰论坛



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# “人人学音乐,人人爱音乐”
# 创建博雅美育音乐教育体系/
# 一个全新概念的素质教育理念

**引言**

二十一世纪20年代，音乐教育应该不再局限于传统的“传授音乐知识和技能”的教育方法。随着社会和文化的变革，音乐教育的新理念正在不断醞釀形成。

关键词：博雅美育、素质教育、内容开发

## 一，当今音乐教育的发展趋势

### 1. 跨学科融合

音乐教育不仅仅是关于音乐本身，它可以与其他学科融合，如科学、数学、历史、文学等。通过将音乐与其他学科深度融合，可以让学生更好地理解音乐的本质，并将音乐与实际生活联系起来。

### 2. 多元文化

传统的音乐教育主要集中在西方古典音乐，但现在的音乐教育越来越注重多元文化，包括世界各地的民间音乐、非洲鼓乐、拉丁音乐、民族舞蹈音乐等。这种融合的音乐创作可以让学生更好地认识和欣赏不同世界文化，培养他们的国际视野。

### 3. 创意表达

创意表达是音乐教育中的一个重要方面，它强调学生的创造力和表达能力。通过让学生创作音乐、编曲、演奏等方式，可以激发他们的想象力和创造力，培养他们的音乐才华和艺术表现力。

### 4. 社区参与

音乐教育不仅仅是在学校内进行，它可以与社区相结合，与社区音乐团体、音乐节等合作。让学生更好地融入社会，建立更广泛的社交圈，同时展示自己的音乐才华。

### 5. 技术创新

随着科技的不断进步，音乐教育可以融入新的科学技术，如音乐软件、数字音乐工具等。让学生更好地理解音乐的数字化和科技化，培养他们的创新思维和技术能力。

### 6 .科技运用

VR/AI等虚拟现实技术也能够为音乐教育和科技结合带来新的可能性。通过虚拟现实技术，可以创造出身临其境的音乐教学和演奏场景，让学生更加沉浸在音乐的环境之中。

### 7. 创新的教学方法

采用互动式的教学方式，让学生参与到音乐创作和演奏中，激发学生的兴趣和创造力。多元化的音乐元素、音乐风格、演奏技巧，让学生有更广泛的音乐体验。采用实践性的教学，组织学生演出、参加音乐比赛等，有更多的机会实践和展示自己的音乐才华。

### 8. 互联网化的教学

通过在线教学、音乐软件、视频直播、在线互动交流等，让教师能够更好地运用现代化的教学手段，提高教学效果。让学生在不同的场合和时间都能够学习和练习音乐。激发学生的兴趣, 引入新颖的流行音乐、电子音乐等元素，与时俱进新奇有趣，从而激发学生的学习兴趣。

### 9. 多样化教学资源

网络音乐教学可以提供视频、音频、文本、图片，通过在线互动、直播课堂、讨论区等多种方式，互动性强，让学生和教师之间建立紧密的联系，提高学习效果。

### 10. 降低学习成本

学生可以随时随地通过网络学习音乐，不受时间和地点的限制，不需要花费时间和金钱在交通和住宿上，方便快捷并且可以降低学 习的成本，让更多的人能够学习音乐。

## 二，当今音乐教育的发展方向

### 1，疫情带来的危害

人类面临进入文明意识后从未遇到的全球性威胁，生存模式受到改变。断航/封城/居家将人类的生活发展空间退缩至基本需求的底线。聚会活动萎缩，音乐教育和演出活动难以幸免。从事传统产业者和年轻的一代，将面临发展的巨大挑战。各行各业和投资者纷纷将目光投向互联网，迎接前所未有的创新时代。如何突异而出?产品为王!!

**2，音乐产业的特性**

古典音乐经历了几百年沉淀积累，形成了深厚的文化艺术宝库，也急待开发升级跟上时代的步伐。音乐门槛高，教学/软件不能大幅扩张，导致教育结果难以量化呈现。真正做好教育，需要精英专家创作优秀的教学内容加以有效的管理。音乐本身具备表演传播宣传功能，有无限的内涵深度和感人的故事可以挖掘，受众广泛市场盈利规模庞大。

**3，音乐互联网智能化发展方向**

全世界期待的产品是跟人简便缩短距离的联络方式。以音乐提高个人影响力和扩大交友圈，关心音乐与相关人类的话题。成为“我为人人、人人为我” 的音乐社交媒体平台。搭建用户规模呈指数级增长的网站架构，形成人类社交的必要工具。

**4，发现问题**

千亿级的音乐教育市场，每年以8%速度增长，其中音乐教育培训占据90%。资本对在线音乐教育的商业模式和前景十分乐观。

音乐教育最大的痛点是消费者感到门槛高和太难学，短期内不易见到成效。传统的一对一式教习，仅在技术层面徘徊旋转，为练而练、为考级而练。因此难以突破瓶颈走出漩涡。

“人人学音乐, 人人爱音乐”
一个全新概念的音乐教育理念

**5，解决方式**

内容革新，为演出而练。

以新型科技、创新改革的概念，结合数据音乐素材，下沉创作出优异的终极教材。执行永续的社区服务计划，以最有效的投入成为音乐专业技术含量高、无风险、具备行业系列产品标准化的引领者和制定者。

**6，核心技术**

作为无需传统租赁店面的轻资产暨内容软件开发提供的先驱者，开启音乐教育的行业标准。极度注重并大力提倡科技开发，参考大数据库云端技术导向，永葆公益精神的初心，誓死捍卫教学内容的品质。在教材方面做到极致，尽快扩大青少年儿童前期免费接受音乐教育的规模，短期见效长久运营。降低学生的投入成本，迅速提高培养成才的效率。

**7，客户群体**

发掘未开发的市场(高门槛外人群），提供启蒙素质教育，提供择师机会，学生选修进阶。

线上培练：学生认真学习（欢迎培训机构加盟），新一轮的洗牌期，巅覆小作坊边缘式个体培训模式，接地气的供需所求，将受到政府欢迎，并迎接行业格局巨大变革的到来。学生省钱，机构盈利，同时学生将更多地参与快乐的公益实践活动。

**8，推广方案**

互联网推广(现有音乐渠道)、加盟者推广(培训机构升级）、提供教师培训、可复制的教学体系、可持续的师资生源，成为少儿音乐教育规模化推广的先行者。

**9，新型模式**

线上培训5-10岁零基础学员，具有好听、易学、大师教学视频、培练、重奏和合奏。同时，老师和机构组织线下合奏、大师班，参加公益演出等社会活动。

主创方提供网上宣传、注册、咨询、提供乐器、师资、培练、合奏等建议。

**10，合作共赢**

“改变个体差异化为集体系统化”是颠复音乐素质教育现存状况的关键所在。借助资本推波助澜之力，创造实体经济以外的天地，对实体产业进行升维协助，授惠予少儿家长(消费者)、音乐爱好者、教育机构(实体产业) 。携手全球顶尖教育阵容、优秀的高科技软件开发商、各地有声誉的培训机构、老师、有情怀的资本方，各尽其职用心做好孩子的启蒙教育，提升人格素质，共同关注健康文明的教育内容质量和技术创新是重中之重。

金融助力与科技造福，是推动音乐产业进步的两大力量，经济规律与人性化艺术道路相结合，势必演绎出一场全民共享的盛宴。

合作对象：金融机构、投资界人士，各地区卓有见树的艺术学院、音乐团体、培训机构、教师，互联网开发企业、IT技术人才，新媒体公众号内容版块开发者，线下活动创意策划团队和营运管理人才等。

**结论**

勋菲尔德国际音乐协会( 联合国教科文组织所属的《世界国际音乐联盟》成员组织，《勋菲尔德弦乐国际比赛》永久落户哈尔滨市，成功举办了五届享誉全球) 和香港国际音乐节 (成功举办了10届，全球150个国家及地区参与)，将共同携手各地政府、公益机构、有关的社会各界有志之士，为创建新型的国际化博雅美育音乐教育体系而共同努力！

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# " Everyone can learn music and love it "

## The Liberal Arts Music Education System/ A New Concept of Music Education

Frank Su Huang
August 2023

The Direction of Today's Music Education

**1. The Damage Caused by the Epidemic**

Human beings are facing global threats and the mode of survival has had to adapt and change accordingly- music performance and education not being an exception. People of all walks of life as well as investors have turned their attention to the Internet to welcome an era of unprecedented innovation.

**2. Characteristics of the Music Industry**

After hundreds of years of development, classical music has formed a profound cultural and artistic legacy that continues to inspire and captivate audiences today; however, it still urgently needs to be developed and upgraded to stay relevant. Elite experts are needed to innovate teaching content and methods.

**3. The Development of Music Technology**

The world expects and needs a product that can facilitate easy communication and bridge distances. Music can be used to enhance personal influence and broaden one's social circle, thereby serving as a valuable tool for human social interaction.

**4. Distinguishing the Problem**

China's music education market, valued at 100 billion dollars, is growing at an annual rate of 8%. Music education and training constitute about 90% of the market. Investors are highly optimistic about the business model and future prospects of online music education. However, consumers feel that music education is too difficult to learn and that it takes too long to see results. Traditional one-to-one teaching only focuses on technical aspects and students often practice for the sake of practice and grades. As a result, students struggle to break through the barriers to entry and progression.

"Everyone can learn music and love it"- a new concept of music education.

**5. Solution**

High-quality teaching materials are crucial for innovation and reform in the music industry.

A sustainable community service plan can be implemented to reduce learning costs and enable effective investment, thereby facilitating the use of cutting-edge technology to become a pioneer in the music industry.

**6. Core Technology**

As a pioneer in content software development, we aim to revolutionize the music education industry by eliminating the need for traditional rental stores. We are

committed to providing high-quality teaching content and will defend it to the death. Our ultimate goal is to expand free music education for young children and develop the best possible teaching materials.

**7. Customer Base**

We aim to reach untapped markets by providing high-quality education to people who find the barriers to entry too high. Our platform offers a wide range of teachers as well as advanced courses, allowing students to choose the best option for their needs. Additionally, we offer online training opportunities that are more convenient and cost-effective than traditional small workshops. Students can participate in public welfare practice activities and training institutions can make profits.

**8. Promotion Plan**

Our platform utilizes internet advertising and encourages franchising as an upgrade from small individual music schools. As pioneers of large-scale promotion of children's music education, we also provide teacher training and a reproducible teaching system to ensure high-quality and standardized education.

**9. New Business Model**

Our platform offers online training that is both enjoyable and easy to learn for students aged 5-10 with zero experience. We provide a master teaching video and training program to ensure the highest quality education. In addition, teachers and institutions organize in-person ensembles and master classes as well as participate in public welfare performances to provide a well-rounded educational experience.

**10. Mutually Beneficial Relationships**

Financial support and new technology are the two major forces driving progress in the music industry, that is guaranteed to benefit everyone. We welcome and support collaboration from financial institutions, investment professionals, music groups, teachers, tech companies, IT technicians, and creative development teams.

**In Conclusion**

The Schoenfield International Music Society and the Hong Kong International Music Festival will collaborate with local governments, public welfare organizations, and people with visionary ideals in the music industry to promote the creation of a new system for international liberal arts music! We believe that this collaboration will lead to innovative and exciting advancements in music education.

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Moscow Tchaikovsky Conservatory

我叫亚历山大-特罗斯坦斯基，是第三代小提琴教师，我的父母都是新西伯利亚国立音乐学校的小提琴教师。我的第一位音乐老师是我的父亲，他是一个非常有创造力和创造力的人。从教学实践一开始，他就在寻找优化音乐教育过程的方法。

在前苏联时期，我们有一个强大的基础音乐教育体系，几乎每个小地方都有3000多所音乐学校。它由国家举办，教育费用低廉，在社会各阶层中非常受欢迎。一方面，教学过程非常专业：孩子们不仅要学习主要科目（如钢琴、小提琴、大提琴、管乐或民族乐器），还必须学习音乐理论、音乐史、钢琴必修课、合唱或管弦乐。当然，并不是每个人都能成为专业音乐家。他们既没有时间也没有意愿在老师上课的间隙自己进行大量练习。问题是：如何让他们在短时间内高效、轻松地进行练习。

专业的音乐教育方法决定了至少要教授学生各种基本技巧：不同类型的弓法，左手换把，双音等等。在很短的时间内，需要学习很多的知识和大量的教学材料。

为了组织好这一切，我的父亲提出了一个特殊的主要练习日记系统（见萤幕）。

目前，由于大量出版的方法文献和个人交流，即使是新手音乐教师的专业意识水准也相当高。他们知道 “什么是好的，什么是坏的”，但他们并不总是达到预期的效果。

当然，造成这种情况的原因是多方面的。

其中最主要的原因是教学过程的最佳组织问题，特别是学生作业的组织问题。毕竟，如果不建立一个可靠的工作机制，以全面和持续的实际执行，再先进的理论也是徒劳的。

班级学生工作的组织问题，特别是家庭作业的组织问题，似乎是相对薄弱的。而这里的储备量很大，实施起来可以很快见效。因为采用其他教师的技能并不是一个简单而漫长的过程。一个现成的组织解决方案更容易应用到您的工作中。

因此，我们需要一种 “工具”：

- 允许在更高层次上管理整个教学过程、
- 在所有细节上将教师的任务和建议交给学生、
- 组织独立作业。

主要实践日记（新形式）可以成为这样的工具。

日记的内容和形式之间的关系。

教师在与该学生一起制定工作任务、计画和开展工作时，要寻找三个主要问题的答案： 写什么？多长时间？

- 给这个学生什么（什么曲目）、
- 如何学习这些曲目、
- 在每部分的工作中投入多少时间。

日记作为学生的行动指南，应包含这些建议--做什么、怎么做、花多少时间。

传统的--最简单的记录形式与内容相对应，而任务则以最简单的形式给出--列出有限数量的作品和对这些作品的微薄指导。

当我们在与学生的实际工作过程中，需要大幅增加学习材料的数量，给出更详细的工作建议，概述独立学习的时间分配时，我们立即意识到，在旧形式中几乎不可能放入/投入这么多的新内容（在数量和细节方面）。

由于日记的新形式与工作的新内容密不可分，而且正是由这些新任务引起的，因此有必要从学习过程的方式入手。

所有的生物都是和谐地/按比例地、不断地、逐渐地成长和发展的。学生的发展也是如此：

- ，和谐地、按比例地将所有必要领域的工作结合起来、
- 以必要的恒心去做、
- ，不断地、循序渐进地使任务复杂化。

所有这些原则并不新鲜，甚至可以说是被普遍接受的，但在实践中，教师似乎很少能一直遵循这些原则--主要是因为教师自己或学生的无序。

很多时候，人们很少关注时间的计算和分配。但是，认真对待任何事情都需要了解可用资源并对其进行周密分配。像 “多练习！” 、” 演奏到成功为止！” 这样的一般性指示并不是教学智慧的指标！让我们现实一点--普通音乐学校的学生用于音乐课的时间非常有限！

根据我们的观察，小学生最有效的注意力集中时间是5-6分钟。事实上，不需要更长的时间。在这个教育阶段，学习和短文的平均时间为1分钟。我们反对多次重复演奏整首乐曲。在5分钟的时间里，您可以将几个最难的乐段弹奏4-5遍，将整首乐曲弹奏几遍。关键在于最佳难度。我们要彻底选择这样的任务，音量和难度逐渐增加，这使得有可能在这段时间内提高他们的技能。

需要说明的是，技术部分的练习并不意味着只演奏练习曲和研究曲。如果在一首乐曲中器乐技巧占主导地位，我们应该在相应的技术部分中使用它，作为这种技巧的艺术规范。

这些材料在低年级的 “技术 “部分占一半以上，在高年级占三分之一。

但是，根据我们的经验，只有最近开始的或有难度的部分才需要每天学习。目前，主要的技能培养和巩固工作采用一周两次的模式（例如，周一至周四，周二至周五.....）。正常的记忆会将接收到的资讯保留三天，并将其掌握，三天后开始需要新的冲动。

实践协调页面

日记中最重要的部分是当前工作页。在这里，每个单元格最初都带有双重资讯。横向定义工作部分，纵向定义完成工作的日期。

在这一页上可以清楚地看到各部分的工作是如何进行的，一切是如何协调的。在这里，至少可以反映出课堂作业，但（如果学生有能力最好）也可以反映出家庭作业。

在这里您可以列出一个计画（用铅笔）--从哪一天开始，在课堂上听课，完成本节作业。

工作的全貌是可见的，其分析有助于做出必要的调整 - 改变时间的分配，计画 - 在接下来的课程中听什么。

日记是促进教育过程组织进步的工具

当然，这样的日记是不寻常的，也是相对复杂的。它必须由您自己完成。这需要意志和耐心来适应它并自信地使用它。

但是，当这个过程调整好之后，把学习过程的所有线索都掌握在自己手中，感觉它在自己的控制之下，是多么令人愉快的事情。

我们都同意，良好的管理至少是成功的一半。因此，我希望您能在日常工作中使用这些想法，这将有助于您更快乐地教育孩子。

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My name is Alexander Trostiansky, I'm violin teacher in 3rd generation, both my parents are violin teachers at the usual state music school in Novosibirsk. My first music teacher was my father, the very inventive and creative person. From the very beginning of his teaching practice he looked for ways to optimize the process of music education.

Back to Soviet Union time we in USSR have had a strong system of basic music education, there were over 3000 of music school in nearly every small locality. It was hold by state, an education cost was cheap and it was very popular amongst various social stratums. From one hand a set-up of process was quite professional: kids attended not only main subject lessons (for example piano, violin, cello, winds or folk instruments) but necessarily also music theory, history of music, obligatory piano, choir or orchestra. From the other hand of course not every attendant became professional musicians. And they have had neither much time nor will to practice a lot by themselves, between lessons with a teacher. The question was: how to make their short-time practice efficient and easily manageable.

A professional approaching to music education dictated to teach pupils at least basics of every kind of technique: different types of bow stokes, shiftings at left hand, double stops etc. Many Studies, a lot of instructive material should have been studied within short limit of time.

To organise all this, to make it possible my father proposed a system of special Diary of major practice (see the screen).

At present, thanks to the large amount of published methodological literature and personal communication, the level of professional awareness of even novice music teachers is quite high. They know "what is good and what is bad", but they do not always achieve the desired results.

The reasons for this, of course, are very different.

And not in the least because the problem of the optimal organization of the educational process in general and the organization of the student's homework in particular. After all, the most progressive theory is fruitless if a reliable working mechanism for its comprehensive and constant practical implementation is not established .

The problem of organizing work with students in the class and, in particular, homework , as it seems, is relatively poorly developed. And the reserves here are large and their implementation can have a quick effect. Because to adopt the skills of another teacher is not an easy and long process. A ready-made organizational solution is much easier to apply in your work.

We need then a "tool" that would:

- allow to manage the entire educational process at a higher level,
- hand over to the student the tasks and advice of the teacher in all details,
- organize independent work.

The Diary of major practice (in its new form) may become such a tool.

The relationship between the content and form of a diary entry.

The teacher, having set tasks in his work with this student, planning and conducting work with him, is looking for answers to three main questions: What? How? How long?

- what (what repertoire) to give to this student,
- how to work on this repertoire,
- how much time to devote to each section of the work.

The diary entry, being a guide to action for the student, should contain these recommendations - what, how, how much time.

The traditional - the simplest form of recording corresponds to the content , while the task is given in the simplest form - as a list of a limited number of works and meager instructions for working on them.

When, in the process of practical work with students, we need significantly increase the volume of the material being studied, give more detailed recommendations for working on it, outline the distribution of time for independent studies, we immediately realize that it's hardly possible to put/invest this amount of new content (in terms of volume and detail) into the old form.

Since the new form of Diary is inextricably linked with the new content of the work and was caused precisely by these new tasks that have arisen, it is necessary to start with how the learning process seems to be.

All living things grow and develop harmoniously/ proportionally, constantly and gradually. It is also necessary to develop the student:

• harmoniously and proportionally combining work in all necessary areas,

• doing it with the necessary constancy,

• complicating tasks consistently and gradually .

All these principles are not new at all, one might even say they are generally accepted, but it seems that in practice teachers very rarely manage to follow them all the time - mainly because of disorganization (of their own or of a student).

Very often a little attention is paid to the accounting and distribution of time. But a serious attitude to any business requires knowledge of the available resources and their thoughtful distribution. General instructions like "Practice more!", "play until you succeed!" not an indicator of pedagogical wisdom! Let's be realistic – an ordinary music school students have very limited time for music lessons!

According to our observations, a primary school student is most effectively engaged in one type of work for 5-6 minutes, then his/her attention loses. Well, in fact, more is not required. The average duration of Studies and short pieces of this period of education is one minute. We stand against multiple repetitions of the entire piece. 5 minutes allow you to play a few hardest measures 4-5 times and a couple of times - the whole piece. The key point is the optimal level of difficulty. We thoroughly select such tasks, volume and very gradually the increasing difficulty of which makes it possible to improve a skill in them within this time.

It should be clarified that work on technical sections does not at all imply playing only exercises and Studies. If any instrumental technique dominates in a piece , we should use it in the corresponding technical section as an artistic specification of this technique.

The share of such material in the "technical" sections in the lower grades is more than half , in the older ones - up to a third .

But, in our experience, only the recently started or difficult sections of the work need daily work . The main , current work on the development and consolidation of skills is going quite successfully with the twice a week mode (for example, Mon - Thu, Tue - Fri ...). Normal memory retains the received information for up to three days, masters it, and after three days begins to need a new impulse.

Practice coordination page.

The most important part of the Diary is the current work page. Here each cell already initially carries double information. The horizontal defines the section of work, and the vertical defines the day when this work was done.

The sheet gives a clear picture of how the process of work in all sections proceeds in time, how everything is coordinated. Here, as a minimum, classwork, but (preferably if the student is capable of it) homework can also be reflected.

Here you can outline a plan (with a pencil) - on what days to start, listen in class, finish the work of this section.

The whole picture of the work is visible and its analysis helps to make the necessary adjustments - to change the distribution of time, to plan - what to listen to in the next lessons.

The diary is a tool that promotes progress in the organization of the educational process.

Of course, such a Diary is unusual and relatively complex. It has to be done by yourself. It takes will and patience to get used to it and use it confidently.

But when the process is tuned, how pleasant it is to hold all the threads of the learning process in your hands, to feel it under control.

As we all agree, good management is at least half of success. So I hope you can use some of these ideas at your daily work and it'll help you to make kids' education happier.

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# 通过分享音乐体验创造代际聚会空间

作者資訊：Anke Hoeppner-Ryan是一位擔任主要角色35年的國際歌劇演唱家。她是澳大利亞悉尼大學悉尼音樂學院聲樂、歌劇和德語詞典的講師以及本科生聲樂協調員。您可以通過以下電子郵件聯繫她：anke.ryan@sydney.edu.au

## 摘要

这篇学术论文探讨了通过共享音乐体验创造代际聚会空间的潜力以及由此产生的教育效益。该研究以悉尼音乐学院的声乐学生为重点，探讨了如何将声乐、发音和表演课程的综合训练与培养批判性思维、沟通和文化能力等更广泛的技能相结合。研究调查了让学生与不同观众接触所产生的影响，Demant Dreikurs 奖学金竞赛和 Concordia Ensemble 歌剧团的成立都证明了这一点。学生和观众的积极反馈凸显了探索和利用这些互动来提高教育成果的必要性。研究结果揭示了古典音乐在跨越代际界限和促进代际对话方面的变革力量，有助于保护音乐和培养文化的连续性。

關鍵詞：代際會議空間、共用音樂體驗、教育效益、聲樂學生、文化能力、古典音樂、觀眾參與、协和合奏团，Demant Dreikurs 奖学金竞赛。

悉尼音乐学院的声乐专业学生接受全面的培训，为将来参加工作做好准备。悉尼音乐学院声乐专业本科生的主要学习内容之一是发音和表演课程，其重点是继续发展所选学科的专业知识、批判性思维、沟通和创造力等更广泛的技能、发展文化能力以及成为综合的专业、道德和个人身份（Frawley，2017 年，第 2 页）。声乐专业的学生专门学习西方艺术音乐，并从近 400 年的古典艺术歌曲形式的丰富曲目中汲取营养，重点培养跨学科技能，以至少四种主要的古典声乐语言（意大利语、德语、法语和英语）真实而有意义地表演所选曲目。声乐教育的三大支柱为声乐学生的发展提供了支架：

1. 與聲樂教師一對一授課，讓學生單獨學習聲樂技巧、
2. 在課堂上培養學生的發音技能，使他們能夠理解與自己語言不同的語音，以及如何將文章的句法和含義融入音樂寫作中。
3. 在課堂上培養表演技能，使學生能夠向聽眾傳達歌曲的含義。

培養文化能力主要是在表演課和聽寫課的課堂環境中進行。學生的文化背景各不相同（如中國、印度、韓國、日本、葡萄牙、荷蘭和澳大利亞），這促使他們通過反映自己的文化價值觀和表演傳統來分析和表演曲目。

發音課具有挑戰性，因為在必要的視唱練耳的基礎上發展表演語言的語音概念需要時間。下面引用的約翰斯頓關於德語和英語發音的比較方法說明了學習任務的範圍：

在任何語言中，母音都承載著聲音的主要情感內容。它們也是語調的主要載體。斷言母音比輔音更重要是錯誤的。母音和輔音必須得到同樣認真的考慮。(2016, p. 73)

在南加州大學學習結束時，學生必須分辨出 20 個英語母音、15 個德語母音、12 個法語母音和 7 個義大利語母音，更不用說輔音了。能夠發出一種語言的聲音，使音樂與文本產生協同效應，這只是成功演奏的先決條件之一。古典聲樂班級聲樂表演課的核心課程是通過結合聲樂和發音課上所學的跨學科技能，與聽眾交流文本和音樂的含義。課程安排為每週一次的工作坊，主要側重於音樂會表演技能的完善、對自己和同伴表演的批判性分析，以及培養與同伴的創造性合作，從而促進問題解決策略的開發和應用。學生們通過自信地掌握與觀眾打招呼、介紹其他音樂家、向觀眾介紹音樂節目等交流技巧，從而獲得更深層次的學科專業知識。根據大衛森關於有效使用肢體手勢傳達音樂意圖的研究（大衛森，1991、1993、1994年，轉引自 Coimbra & Davidson，2017年，第202頁），以及Coimbra 和 Davidson 提出的身體在理解和向觀眾傳達音樂作品精髓方

面發揮著至關重要的感知作用的建議（2017年），他們將學習如何在演出期間藝術地出現在表演臺上，包括進入和退出舞臺。通過觀察、分析和討論同學的表演，學生培養了批判性判斷的能力，並學會了獨立思考，同時認識到自身知識的局限性。

由於課程內容廣泛，學習目標寬泛，學生和教育工作者沉浸于追求技能的過程中並不鮮見，這可能會忽視音樂創作的根本目的及其社會意義。我們為人類創造音樂。它是與我們的內心和觀眾進行交流的一種內在形式，因此會對人們的生活和社會產生影響。在如此重視培養表演技能的情況下，提供與觀眾見面的機會至關重要，這不僅是在大型音樂會的平臺上，而且也是在音樂會的舞臺上。

除其他學習目的外，我們還希望將學生的思維引向觀眾，引向他們畢業後的表演對象。學生們可以從表演焦慮中解脫出來，不再擔心自己的演唱或老師對自己表演的評價，而是觀察表演歌手與觀眾的互動以及對觀眾的影響。隨後，我們通過電子自我反思問卷調查了一年級學生在與觀眾互動時的體驗。95.23%的學生喜歡這種體驗，只有 4.77%的學生不喜歡或覺得無所謂。下面的引語代表了學生們喜歡與觀眾互動的原因：

- “觀眾參與投票（觀眾投票選出最喜歡的歌手，並向其頒發觀眾獎），認識了一些前來觀看的德國人，聽到了他們為什麼喜歡某些歌手的演繹（斯特拉）”。
- 我很享受與老年人的交流和建立的新聯繫（安雅）”。
- 發現每位歌手的獨特之處，並將其展現給觀眾，這很有趣（傑克）”。
- “我與德國人交談，能夠進行一些愉快的對話，從他們那裡學到一些德語短語，並在為他們服務時進行了一些有趣的討論（邁克爾）”。

我們的研究結果表明，與觀眾見面和互動對學生產生了積極的影響。反過來，與學生的互動也帶來了德國社區的積極回饋：

- 音樂學院的週六下午真是精彩紛呈！我們所有觀眾都非常喜歡德曼特-德賴庫斯歌曲獎學金比賽！我們與學生們進行了愉快的交談，感覺受到了照顧（貝亞特）”。
- 學生們為準備和舉辦這次特殊的活動付出了很多心血--辛勤的勞動再次換來了成功。祝賀你們（克裡斯塔）！”
- 從接待到結束，所有學生都表現出色。他們的友好和微笑為活動增添了別樣的色彩！所有來賓都感受到了熱情的歡迎和照顧（索尼亚）”。
- 再次很高興能在音樂學院參加這次特殊的活動！非常感謝學生們的參與，非常感謝（雷納尔德）”。

學生和觀眾在古典音樂表演中的積極互動回饋表明，有必要進一步探索如何利用這種積極互動來提高教育效益。

DDSSC的另一個教學目標是向學生灌輸創業思維，通過在南加州大學以外創造自己的演出機會，培養他們積極參與社會活動的能力。一群一年級學生牢記這一點，成立了悉尼非營利性歌劇團 Concordia Ensemble。儘管受到新型冠狀病毒的不利影響，但該公司的運營已進入第四個年頭。與悉尼的一般演出不同，該公司展示了更廣泛的作曲家作品，包括那些通常代表性不足的作曲家，如女性作曲家和澳大利亞作曲家。值得注意的是，每個演出季至少有一位作曲家來自這些代表性不足的群體。其總體目標是為觀眾提供經濟實惠、易於獲得的演出體驗，同時為年輕演奏家提供專業發展機會（協和合奏團，2022年）。布魯納在《社會與政治中的音樂》一文中引用了諾伊霍夫的研究，該研究表明，古典音樂觀眾儘管通常與老年人群聯繫在一起，但卻涵蓋了廣泛的年齡段（諾伊霍夫，2027年，第6頁，轉引自布魯納，2010年，第16頁）。最近對協和管弦樂團觀眾年齡的分析證實了年齡組多樣性的結論，其中 25% 屬於 50-69 歲年齡組，25% 屬於 20-29 歲年齡組，13.97% 屬於 40-49 歲年齡組，13.97%屬於70歲及以上年齡組，11.03% 屬於 10-19 歲年齡組，11.03% 屬於 30-39 歲年齡組。該公司受到 Covid 19封鎖的影響，必須收集更多資料才能得出結論。如果這一趨勢得到證實，我們可以得出這樣的結論：古典音樂可以獨特地超越代際界限，吸引不同年齡段的人，培養文化的連續性，為代際對話提供平臺。

教育下一代年輕音樂家可以確保各種形式的音樂得到傳承，並讓他們瞭解音樂產生的歷史和社會背景。音樂會、獨奏會和社區活動為不同年齡段的人創造了共同參與音樂體驗的空間。通過營造一種環境，鼓勵所有年齡段的人都能參與到音樂活動中來。

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# Creating intergenerational meeting spaces through sharing musical experiences

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Abstract

This academic paper examines the potential for creating intergenerational meeting spaces through shared musical experiences and the resulting educational benefits. Focusing on vocal students at the Sydney Conservatorium of Music, the study explores the integration of comprehensive training in voice, diction, and performance courses to develop broader skills such as critical thinking, communication, and cultural competence. The research investigates the impact of engaging students with diverse audiences, as evidenced by the Demant Dreikurs Scholarship Competition and the establishment of the Concordia Ensemble opera company. Positive feedback from students and audiences highlights the need to explore and harness these interactions to enhance educational outcomes. The findings shed light on the transformative power of classical music in transcending generational boundaries and fostering intergenerational dialogue, contributing to the preservation of music and the cultivation of cultural continuity.

Keywords: intergenerational meeting spaces, shared musical experiences, educational benefits, vocal students, cultural competence, classical music, audience engagement, Concordia Ensemble, Demant Dreikurs Scholarship Competition.

Vocal students at the Sydney Conservatorium of Music undergo comprehensive training to prepare for future workforce engagements. With a significant focus on the continued development of expertise in their chosen disciplines, broader skills like critical thinking, communication, and inventiveness, the development of cultural competence and becoming integrated professional, ethical and personal identities (Frawley, 2017, p. 2) significantly informs the learning contents of the diction and performance courses of the undergraduate voice cohorts as part of their principal studies. Specialising in Western Art music and drawing from the rich repertoires of classical art song forms of nearly 400 years of music, the voice students focus on developing the interdisciplinary skills to perform the chosen repertoires authentically and meaningfully in at least four of the major classical voice languages Italian, German, French, and English. Three significant pillars of voice education scaffold the voice students' development:

1. The one-on-one lessons with their voice teachers in which the students address the development of their voice-technical skills individually,
2. The development of diction skills in a class setting enables the students to understand the phonation of languages different to their own and how the syntax and meaning of the text fit into the musical writing.
3. The development of performance skills in a class setting enables the students to communicate the meanings of their songs to an audience.

Developing cultural competence lies mainly within the class settings of the performance and diction classes. The different cultural backgrounds of the students (e.g., Chinese, Indian, Korean, Japanese, Portuguese, Dutch, and Australian) encourage the analysis and performance of repertoire through the reflection of their own cultural values and performance traditions.

The diction classes are challenging as it takes time to develop the phonetic concepts of the performance languages in connection with the necessary ear training. The following quote from Johnston's comparative approach to German and English diction illuminate the scope of the learning tasks:

In any language, vowels carry the prime emotional content of a sound. They are also chief vehicles for intonation. To assert that vowels are more important than consonants would be false. Vowels and consonants must be given the same careful consideration. (2016, p. 73)

At the end of their studies at the SCM, the students must distinguish 20 English, 15 German, 12 French, and seven Italian vowel sounds, not to mention the consonant sounds. The ability to produce the sounds of a language to create a synergy between the music and the text is but one of the prerequisites for a successful performance. The ability to communicate the meaning of text and music with an audience through combining the interdisciplinary skills acquired in voice and diction lessons is at the heart of the coursework taught in Vocal Performance classes of the classical voice cohorts. The classes are structured as weekly workshops with the primary focus on the refinement of concert performance skills, the critical analysis of their own and their peers' performances, and the cultivation of creative collaboration with peers to foster the development and application of problem-solving strategies. The students gain depth of disciplinary expertise by gaining confidence in their execution of communication skills like greeting the audience, introducing fellow musicians, and introducing a musical program to the audience. They learn how to be artistically present on the performance platform for the duration of a performance, including entering and exiting the stage, based on Davidson's studies about the effective use of physical gestures in conveying musical intentions (Davidson 1991, 1993, 1994, as cited in Coimbra & Davidson, 2017, p. 202) and Coimbra's and Davidson's suggestion that the body plays a crucial perceptual role in comprehending and communicating the essence of a musical piece to the audience (2017). By observing, analysing, and discussing their classmates' performances, the students develop the ability to exercise critical judgment and learn to think independently while recognising the

limitations of their knowledge.

Due to the extensive content and broad learning objectives inherent in the curriculum, it is not uncommon for students and educators to become engrossed in the pursuit of acquiring skills, potentially overlooking the fundamental purpose of music-making and its societal implications. We make music for people. It is an intrinsic form of communication with our inner selves and the audience and, as such, impacts people's lives and society. With such a high emphasis on building performance skills, it is vital to provide opportunities to meet the audience, not only on larger concert platforms but in small intimate settings, to experience the visceral reactions from the audience to one's performance. This idea motivated several ongoing research projects involving the undergraduate voice cohorts at the SCM. We initiated the Demant Dreikurs Scholarship Competition (DDSSC) for the entire undergraduate voice cohort as a work-integrated learning opportunity during which the students competed for an existing scholarship. Following an audition process, five finalists would compete against each other for a monetary prize by singing a program of German art songs. The finalists apply their interdisciplinary voice technical, German diction, and performance skills, singing German language art songs in front of members of NSW-based German-speaking communities and their representatives and Australian audiences of all ages. The non-competing students engage in the process by organising, marketing, ticketing, running, and presenting the bilingual event (Hoeppner & Reid, 2022).

Predictably, the older and more experienced students were better positioned to reach the finals than the first-year cohort. Hence, we established a platform for the first-year cohort to interact with the audience, fostering engagement and actively participating in the management of the competition. This involvement encompassed assuming all responsibilities related to direct contact with the audience, like front-of-house operations, ushering duties, and engaging audience members in conversations during the after-concert festivities.

Amidst other learning aims, we wanted to direct the students' thinking towards the audience, the people they would perform for after graduation. Removed from performance anxiety and worry about their own singing or the assessment of their own performance by teachers, the students could observe the performing singers' interaction with and the impact on the audience. We then asked the first-year cohort in an e-self-reflective questionnaire about their experiences while engaging with the audience. 95.23% of students enjoyed the experiences, and only 4.77% did not enjoy the experience or felt indifferent. The following quotes are representative of why the students liked their audience engagement:

- "The crowd participation in voting (the audience voted for a favourite singer who was presented with the audience prize), and meeting some of the German people who came to watch, and hearing about why they liked certain singers' interpretations (Stella)."
- "I enjoyed the communication and new connections we made with the older people (Anja)."
- "It was fun to discover unique facts about each singer and portray that to the audience (Jack)."
- "I was conversing with German people and was able to have some nice conversations and learn some German phrases from them and have some interesting discussions while serving them (Michael)."

Our findings showed that meeting and engaging with the audience positively affected the students. In return, the interaction with the students led to positive feedback from the German communities:

- "What a splendid Saturday afternoon it was at the Conservatorium! The Demant Dreikurs Song Scholarship Competition was much enjoyed by all of us in the audience! We had some lovely conversations with the students and felt looked after (Beate)."
- "The students put much heart and soul into preparing and staging this special event - hard work turned into success once again. Congratulations (Christa)!"
- "From reception to finish, all students did a great job. Their friendliness and smiles added a special touch! All guests felt warmly welcomed and looked after (Sonja)."
- "Once again it was a pleasure to be at the Conservatorium for this special event! Please, thank the students so much for all the engagement, it is much appreciated (Rainald)."

The positive feedback received from both students and audiences regarding their engagement with each other in the context of classical music performances suggests the need for further exploration into harnessing this positive interaction for enhanced educational benefits.

An additional pedagogical objective of the DDSSC encompassed instilling entrepreneurial thinking among the students and fostering their active involvement in engaging with society by creating their own performance opportunities beyond the SCM. A group of first-year students took this to heart and founded the Sydney-based not-for-profit opera company Concordia Ensemble. Despite the adverse effects of the Covid-19 pandemic, the company has entered its fourth year of operation. Distinguishing itself from typical performances in Sydney, the company showcases a broader range of composers, including those often underrepresented, such as female and Australian composers. Notably, each season includes at least one composer from these underrepresented groups. The overarching aim is to offer affordable and easily accessible performance experiences to audiences while simultaneously providing professional development opportunities for young performers (Concordia Ensemble, 2022). In his article "Music in Society and Politics", Brunner cites Neuhoff's research, which reveals that classical music audiences, despite being commonly associated with older demographics, encompass a wide range of age groups (Neuhoff, 2027, p. 6, as cited in Brunner, 2010, p. 16). A recently conducted analysis of the ages of Concordia Ensemble's audiences supports the findings about the diversity of age groups, with 25% belonging to the age group of 50-69 years, 25% to the group of 20-29 years, 13.97% to the group of 40-49 years, 13.97% to the group of 70 years and older, 11.03% to the group of 10-19 years and 11.03% to the group of 30-39 years of age. The company was affected by Covid 19 lockdowns, and further data must be collected to be conclusive. Should this trend be confirmed, it can be concluded that classical music can uniquely transcend generational boundaries and attract individuals from diverse age groups, cultivating a sense of cultural continuity and providing a platform for intergenerational dialogue.

Educating the next generations of young musicians ensures the preservation of all forms of music and allows them to appreciate the historical and societal contexts from which the music emerged. Concerts, recitals, and community events create spaces where individuals of all ages can come together and engage in shared musical experiences. By fostering an environment that encourages individuals of all ages to engage with classical music, we create a harmonious space where stories and music intertwine, transcending generations and connecting us through the power of artistic expression.

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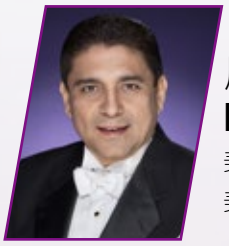

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我很高兴知道第十届香港国际音乐节特别强调音乐教育及其对提高儿童学习能力的积极影响。研究发现，音乐训练有助于更好的智力发展，其益处不仅限于音乐技能，还能提高智商。我们知道，音乐训练与学业成功之间存在着长期的相关性，但也有其他益处。毫无疑问，参与音乐活动（尤其是合奏表演）的人在集体学习环境中会养成特定的思维习惯。音乐合作传递着团结、和谐、相互同情的最高价值观，它能够团结整个团体并表达崇高的情感。

参加合奏还能增强双侧手部运动功能，提高整合和同步技能。参与音乐活动的学生在学术课程中表现更佳，并通过团队建设和协作增强了学习自信心。

绝大多数被重点大学录取的学生都曾参与过某种类型的艺术学科。

音乐和艺术是全面教育的一部分。大多数艺术机构和艺术组织都认可以下声明：

艺术教育至关重要。当务之急是让所有学生都有机会接受公平的艺术教育，包括舞蹈、媒体艺术、音乐、戏剧和视觉艺术，以支持他们的教育、社会和情感福祉，并由经过认证的专业人士与社区艺术提供者合作教授。

虽然艺术教育能给人带来许多精神上的益处，但我想特别提请注意的是，音乐项目致力于拯救贫困环境中的高危青少年，引导他们远离吸毒和犯罪的生活，否则他们很可能会被卷入其中。

## 创建青年交响乐团：

我想特别关注青年交响乐团的创建，重点是那些年轻人易受伤害、容易做出自我毁灭选择的国家。在几乎所有的拉美国家，我们看到学习乐器和参加由政府和私营企业赞助的数百个青年交响乐团的青年人数大幅增加。

委内瑞拉的El Sistema音乐项目（由Jose Antonio Abreu大师于1975年创立）被世界一流音乐家视为“音乐奇迹”。该项目也被称为“西蒙-玻利瓦尔基金会”（Fundación Simon Bolivar），最初是一个免费的古典音乐教育机构，旨在为儿童，尤其是来自低收入家庭的高危儿童提供独特的机会和发展。阿布雷乌大师在委内瑞拉加拉加斯的一个停车场创办了这个项目，当时只有11名学生。到2015年，El Sistema已在全国建立了400多个音乐中心，拥有70万名学生。

在El Sistema的激励下，几乎所有南美国家、墨西哥、中美洲和加勒比群岛都建立了类似项目。

与El Sistema类似的第二大项目诞生于哥伦比亚，名为“Batuta”（西班牙语，意为“指挥棒”）。

Batuta创建于1990年左右，当时正值哥伦比亚面临贩毒集团与政府之间战争的困难时期。犯罪率达到最高水平，政治分歧比以往任何时候都要严重。贫困是吸引弱势学生加入贩毒集团或非法武装游击队的一个重要因素。Batuta的目标是解决这些突出问题，让孩子们有机会在全国四大地区参加最高标准的音乐培训。学生们从要求极高的交响乐曲目中得到了锻炼和启发，他们的家人和社区成员也参与其中。其目的不仅在于培养高素质的音乐家，还在于培养艺术家、教师、学习者、实验者和有社会责任感的成年人。项目有两个明确的使命：社会化和音乐发展。

El Sistema和Batuta这个项目最初都是课后项目，每周甚至周末都要进行数小时的音乐训练和排练。参加排练和音乐会的家庭的参与非常有成效，让所有人都有归属感，体验到音乐家个人和社区的生活变化。社会行动是使命，音乐是工具。这些青年交响乐团项目已经获得了国际赞誉，在最负盛名的音乐厅演出，展示了他们自己的产品，如指挥家古斯塔沃-杜达梅尔（Gustavo Dudamel）和安德烈斯-奥罗斯科（Andres Orozco）等当今许多国际知名人士。

在改变我们的音乐教育方面，我们还有很多需要学习的地方。

要改变我们的思维和教学框架，从独奏家/音乐学院的视角转向音乐家在团体中发展的视角，我们还有很多东西要学。我们还有很多东西要去探索，如何通过苛刻的排练来增加排练的乐趣，如何通过重复练习来提高演奏水平而不至于让人感到枯燥乏味。

看到这些项目取得成功，美洲开发银行于 2007 年 6 月 6 日宣布提供 1.5 亿美元的贷款，用于在委内瑞拉全国建设七个 El Sistema 地区中心。美洲开发银行的许多银行家最初反对这笔贷款，理由是古典音乐是为精英阶层服务的。但该银行随后对 200 多万在 El Sistema 接受教育的年轻人进行了研究，研究结果表明，参加该项目与提高入学率、减少青少年犯罪和降低犯罪率有关。通过权衡这些效益，银行计算出，在 El Sistema 项目上每投入 1 美元，就能获得约 1.68 美元的社会红利。在政府的支持下，El Sistema 开始在公立学校课程中引入音乐课程，目标是到 2015 年在每所学校都开设音乐课程，为 50 万名儿童提供支持。

这些青年交响乐团项目已成为最负盛名的音乐机构招募音乐家的主要来源。来自哥伦比亚卡利的年轻小提琴家埃丁森-莫雷诺（Edinson Moreno）就是一个很好的例子。他获得了在德克萨斯基督教大学学习全日制小提琴演奏的奖学金。请阅读以下由《沃斯堡明星电讯报》（Fort Worth Star Telegram）撰写的关于埃丁森故事的文章，了解这个改变人生的机会。

I am very pleased to know that the 10th Hong Kong International Music Festival is putting special emphasis in music education, and its positive impact enhancing the learning abilities of children. Research has found that musical training contributes to a better mental development, and the benefits extend beyond music skills resulting in higher IQs. We know that there has long been a correlation between musical training and academic success, but there are other benefits too. There is no doubt that a human being involved in musical activities (especially performing in ensembles) develops specific mental habits as they relate to a group learning setting. Musical collaboration transmits the highest values of solidarity, harmony, mutual compassion, crediting it with the ability to unite an entire group and express sublime feelings.

Participation in ensembles also heightened bilateral hand motor functioning, improving integration and synchronization skills. Students involved in music perform better in academic classes and enhance self-confidence in learning through team building and collaboration.

An overwhelming number of students getting accepted to major universities have been involved in some type of artistic discipline.

Music and the Arts are part of a well-rounded education. Most art institutions, and art organizations endorse the following statement:

Arts education is essential. It is imperative that all students have access to an equitable delivery of arts education that includes dance, media arts, music, theater, and visual arts that supports their educational, social, and emotional well-being, taught by certified professionals in partnership with community arts providers.

While an education in the arts provides numerous mental benefits discussed previously, I'd like to draw special attention to musical programs dedicated to rescuing young people at risk in impoverished circumstances, directing them away from lives of drug abuse and crime, into which they would likely otherwise be drawn.

## Creation of Youth Orchestras:

I would like to give special attention to the creation of youth symphony orchestras with emphasis in countries where young people are vulnerable and attracted to self-destructive choices surrounding them. In almost all Latin American countries, we have seen an enormous increase in the number of youths learning how to play musical instruments and participating in hundreds of youth orchestras sponsored by governments and private industries.

The musical program El Sistema of Venezuela (founded in 1975 by Maestro Jose Antonio Abreu) has been considered a "musical miracle" by first-class musicians around the world. This program is also known as Fundación Simon Bolivar and started as a free classical music education organization that promotes unique opportunities and development for children, especially those at risk, coming from low-income families. Maestro Abreu started this program in Caracas, Venezuela in a parking garage, with eleven students. By 2015, El Sistema included more that 400 music centers around the country, and 700,000 students.

El Sistema inspired the creation of similar programs in almost all South American countries, Mexico, Central America, and the Caribbean Islands.

The second largest program similar to El Sistema was created in Colombia named Batuta (Spanish for "baton").

Batuta was created around 1990, during a difficult time the country was facing with a war between drug cartels and the government. Crime was at its highest level, and political divisions were greater than ever before. Poverty was a big factor for vulnerable students drawing them to join either drug cartels or illegally armed guerillas. Batuta's goal was to address these glaring needs, giving children the option to get involved in musical training with the highest possible standard in all four major regions of the country. The students were engaged and inspired by very demanding symphonic repertoire resulting in their families and members of the community becoming engaged as well. The purpose was not only to create high quality musicians, but to create artists, teachers, learners, experimenters, and socially-responsible adults. There were two clear missions: socialization and musical development.

Both programs, El Sistema and Batuta started as after-school programs involving many hours of musical training and rehearsals each week, even weekends. The involvement of families attending rehearsals and concerts have been very productive in giving all a sense of belonging, experience life-empowering change in the individual musician and the community. Social action is the mission and music is the tool. These youth orchestra programs have been able to achieve international acclaim, performing in the most prestigious concert halls, showcasing their own products such as conductors Gustavo Dudamel and Andres Orozco among many others of international demand today.

We have much to learn about changing our mental and pedagogical framework away from the soloist/conservatory view to a perspective in which musicians develop in a group. We have much to discover about how demanding rehearsals can increase the fun of it, and how repetitive practice can lead to refinement without boredom.

Seeing the success of these programs, the Inter-American Development Bank announced the granting of a US$150 million loan on 6 June 2007, for the construction of seven regional centers of El Sistema throughout Venezuela. Many bankers within the IDB originally objected to the loan on the grounds that classical music is for the elite. But then the bank conducted studies on the more than 2,000,000 young people, educated in El Sistema, linking participation in the program to improvements in school attendance, reduction in juvenile delinquency, and crime rates. Weighing such benefits, the bank calculated that every dollar invested in El Sistema was reaping about $1.68 in social dividends. Supported by the government, El Sistema started introducing its music program into the public-school curriculum, aiming to be in every school and to support 500,000 children by 2015.

These youth orchestra programs have become a major source for recruiting musicians by the most prestigious musical institutions. An example of this can be seen in Edinson Moreno, a young violinist from Cali, Colombia who grew up in one of the most dangerous neighborhoods in the country. He was offered a scholarship to study full time at Texas Christian University and further his studies in violin performance. Please read the following article about Edinson's story presented by the Fort Worth Star Telegram about this life-changing opportunity.

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# “誰怕LvB？”

人们常说，社会变革之风往往始于大学校园。影响上个世纪的流行运动--民权运动、女权主义、言论自由--都是在全球高等学府的报告厅中产生的。学术理论如果能在年轻的易受影响的头脑中产生吸引力，就不可避免地会表现为社会运动，并最终走向普通人的餐桌。 20 世纪80 年代初，耶鲁大学英语系深受蜜雪儿-福柯（Michel Foucault）和雅克-德里达（Jacques Derrida）等法国哲学家的影响，最终产生了大量后现代主义思想，并在数十年间主导了对艺术、文学和创作过程的分析。不出所料，这种思维方式最终演变成了一种迷恋等级制度和群体身份的醒目范本。

事实上，音乐--所有艺术形式中最纯粹的一种--受到了这种邪恶议程的保护，这种议程旨在弥补人们想像中的过去的轻视。毕竟，音乐怎么能被指责推动任何叙事，无论是正面的还是负面的？然而，这正是后现代主义思想的虚无性在对音乐进行解构分析时大显身手的地方，在这里，” 意义 “被简化为任意的主观性。论据如下 “在你穿上我的鞋子之前，你无法告诉我路德维希-凡-贝多芬在说什么” 。中学后阶段的受害者文化导致无与伦比的杰出作品--莎士比亚、贝多芬--都含有忠告性的警告，以免它们引发一双脆弱的年轻耳朵的情绪反应。这不正是伟大艺术的意义所在吗？挑战我们看待世界和看待自己的方式。

可悲的是，西方经典的支柱不是被异教徒，甚至不是被官僚，而是被创意阶层--学者、艺术家、作家和知识份子--所摧毁。这种屈服和自我毁灭的核心是这样一个信条：艺术价值和优点是相对的，因此无关紧要。我的国家加拿大与美国年龄相仿，却为何没有产生伦纳德-伯恩斯坦、亚伦-科普兰或路易士-阿姆斯壮？在当代学术界，这种充满价值的问题是不敢问的，因为我们更容易推翻我们的经验霸主（就加拿大而言，是英国人）的经典传统，而不是提出有价值的典范。同样是殖民压迫者，却在某种程度上同时掠夺和消灭了土著文化，这种行为违背了逻辑。

古典音乐的现实意义一直受到质疑，并被认为受到了威胁，无论是文化品味的转变、技术的发展、人口结构的变化还是经济的动荡。然而，尽管有末日预言者，古典音乐仍然存活下来，并不畏艰险。更令人震惊的是，尽管存在明显的担忧，但年轻人仍然无视从事音乐职业的明显陷阱。怎么会有如此不合逻辑的事情呢？尽管古典音乐不断被边缘化，尽管学术界一心想从内部摧毁古典音乐，但音乐具有触动灵魂的力量，它能让听众短暂地领略美，甚至是真理。

最重要的是，学术机构应成为我们所珍视的艺术形式的捍卫者，而不是进行公开的自我鞭挞，这样做谁也不会满意。如果中学后教育界不彻底改变目标，那么如果古典音乐研究沦落到与流利的古梵文类似的过时领域，我们只能自认倒楣。

# "Who's Afraid of LvB?"

It is often said that the winds of social change often start on college campuses. Popular movements that shaped the previous century – Civil Rights, Feminism, free speech - spawned in the lecture halls of places of higher learning across the globe. Academic theories that find traction with young impressionable minds inevitably manifest themselves into social movements that eventually work their way to the kitchen tables of everyday people. An excellent example of this would be Yale's English Dept in the early 1980s, heavily influenced by French philosophers such as Michel Foucault and Jacques Derrida, eventually leading to swathes of post-modernist thought that dominated the analysis of Art, Literature and the creative process for many decades. Unsurprisingly, this train of thought would eventually manifest into a woke template obsessing over perceived hierarchies and group identity.

Indeed, Music – the purist of all Art forms – is sheltered from this nefarious agenda that seeks to atone for imagined past slights. After all, how can Music be accused of pushing any narrative, be it positive or less? However, this is precisely where the vacuousness of post-modernist thought comes in handy in the deconstructive analysis of Music, whereby Meaning is reduced to arbitrary subjectivity. The argument follows: "You cannot tell me what Ludwig van Beethoven is saying until you have walked in my shoes." The culture of victimhood at the post-secondary level results in works of unparalleled brilliance – Shakespeare, Beethoven – containing advisory warnings lest they trigger an emotionally upsetting response from a delicate youthful pair of ears. Isn't this the whole point of great Art? To challenge how we perceive the world and how we view ourselves.

Sadly, the pillars of the Western canon are being torn down not by heathens or even bureaucrats but by the creative class– academics, artists, writers, and intellectuals. Central to this capitulation and self-immolation is the tenet that artistic value and merit are relative and, therefore, non-consequential. How is it that my country, Canada, roughly the same age as the USA, has not produced a Leonard Bernstein, an Aaron Copland, or a Louis Armstrong? Such value-laden questions dare not be asked within contemporary academia as it is easier to tear down canonical traditions of our empirical overlords (in Canada's case, British) rather than raise worthy exemplars. In an act that defies logic, the same colonial oppressors somehow managed to simultaneously expropriate and eradicate indigenous culture.

The relevancy of Classical music has always been questioned and perceived to be under threat, whether from shifting cultural tastes, technology, demographic shifts, or economic upheaval. Yet despite the doomsday prognosticators, Classical music survives and defies the odds. Even more astoundingly, young people continually ignore the apparent pitfalls of pursuing careers in Music despite the apparent fears. How can something so illogical be? Despite the continuous marginalization of Classical music and academia's hellbent desire to destroy it from within, Music has the power to touch the soul and to allow the listener a fleeting grasp of Beauty and perhaps even Truth.

It is paramount that academic institutions stand as defenders of the art form we hold so dear rather than engage in public self-flagellating displays that satisfy no one. Without such a radical change of purpose within post-secondary circles, we will have no one to blame but ourselves if Classical music studies are relegated to an erstwhile field analogous to fluency in ancient Sanskrit.

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# 针对年轻吉他学生的教育项目
# 旨在平衡技术发展和个人成长

以下专案旨在广泛描述一条与个人身心成长同步发展的培训之路。事实上，培训的起点是一个年轻的学生，终点是一个渴望将自己对音乐的热情转化为职业活动的成年人。因此，教学计画需要不断调整，并根据学生个性的不同发展而变化。因此，培训计画遵循以下准则：

1.培养能够学习复杂乐曲的技巧

2.学生的文化背景，他不仅要成为一名优秀的吉他手，还要成为一名有觉悟、有知识的音乐家。

3.表演技能的发展和在紧张情况下的情绪管理

4.传播的能力和自信的准备，使你能够教别人。

教学计画中的预备课程主要是为了让学生更好的面对AFAM-GUITAR学院学习计画中规定的三年制课程。

相反，AFAM的课程基于更个人化的方法论，适合具有音乐个性的学生。因此，考虑到不同学生的音乐天赋是至关重要的。

## 预科和大学预科课程

1. 描述、目标和目的

课程的第一部分在以下几个方面非常重要：

- 技术方面：从基础开始，到掌握更高级的技术，以便演奏第一首音乐会曲目。

-表现力方面：从学习的最初几年开始，学生就必须培养一种诠释意识和音乐意识，这种意识和音乐意识将与技术技能完全协调地发展。

这两点可以概括为技术/表现力的发展，是两个基本方面的结合，必须相互协调发展。

2. 技术和方法

在准备阶段，永远不要忽视一个基本方面，如技术。尤其是技巧，它不仅是学生演奏技巧的提高，而且是学习的起点，在学习的高级阶段，可以自主地运用各种表现手段来演奏更复杂的曲目。因此，建议注意以下几个方面：

- 学习所有的音阶，以覆盖乐器最大可能的延伸范围。然而，音阶学习不能仅仅作为速度练习。音阶是更好地管理我们的乐器所必需的一个关键概念，它加深了在吉他弦上的便携性而不影响声音，协调位置的变化和有规律的音乐重音的能力，以及最后对声音发射的控制。从第一节课开始提高对这些问题的认识对未来音乐家的成长至关重要。因此，双音阶的学习有助于将协调能力和声音控制能力提高到更高的水准。
- 琶音学习与练习 120个琶音，M. Giuliani着。
- 滑音学习：旨在发展左手技巧的练习。特别是，这种方法是将所有手指参与的练习结合在一起，并在所有六根弦上重复练习，如用连音弹奏二个八度的单音阶（只拨动每根弦的第一个音，然后用滑音技巧弹奏下面的音）。随后，我们将从R.Chiesa（Suvini Zerboni编）的《吉他基础技术--弦法》中选取一些具体的段落来发展这一技巧。对于特别有天赋的学生，应建议他们学习更难的滑音段落。

3. 学生技术/表现力发展的研究和具体作品

F.Sor：作品6中的研究曲目、作品29中的研究曲目和作品3中的研究曲目。 29和作品31中的研究曲目，特别是索/塞戈维亚系列。在学习这些作品的过程中，教师有责任让学生将注意力集中在相关的技术和表现方面，如复调的处理，引导旋律的能力和演奏复杂技术段落的能力。

M. Giuliani: studies op. 48 and op. 111, Carulli studies op： 36 capricci op： 研究作品OP. 38, D. Aguado: 研究作品。在演奏中要注意该乐器特有的技术和表现力：右手手指的快速琶音，旋律连奏中的连奏技巧，利用开弦的快速位置变化。

H. 比利亚-洛博斯 特别参考N1-4-5-6-8-11的研究。

上述三位作者都致力于 “工作室 “的形式，在H.比利亚-洛博斯的杰作中达到了顶峰。这些研究必须以表现力为重点，以便让学生既能发展技巧，又能通过双手的复杂练习提高表现力，并面对具有高度艺术性的 “工作室 “形式（H. Villa-Lobos的工作室），其中对解释方面的关注与所提出的技术难度相同。在这种情况下，教师的任务是推荐一种循序渐进的学习方法，使学生能够在技术上完全掌握乐曲。这种循序渐进的学习方法应基于节拍器和镜子等工具的使用（非常有助于在上课和独立学习时注意手势），以及从表现力的角度强调工作室中不同段落最特殊的方面。

4. 文艺复兴和巴罗克曲目：

文艺复兴时期和巴罗克时期的曲目：从第一年开始，这些曲目的学习就非常有用。这是该乐器曲目的基础部分，也是学习复调、声音稳定性和对位等方面的绝佳机会。从乐谱和现代转录本中阅读这些乐曲是非常有趣的，并且为转录本的个性化提供了必要的方法。

从大学预科阶段开始，将学习文艺复兴和巴罗克时期的中等难度乐曲，特别关注弗朗切斯科-达-米兰、约翰-道兰、阿隆索-穆达拉的琵琶和维艾拉曲目。从预备阶段开始，必须考虑J.S.巴赫（BWV 995-996-997-1006a中的danze）和S.L.魏斯的作品。学习必须有条不紊，教师应要求学生单独演奏每个声部。作为音乐学习的指导，声乐参考在这一曲目中得到了充分的体现，可以要求学生在弹奏另一声部的同时演唱其中的一个声部，甚至可以让学生想像该乐曲的声乐版本。从技术角度看，需要掌握文艺复兴时期的典型做法，如在快速单音段落中拇指和食指的交替。

5. 十九世纪的曲目

作为预备阶段，将学习19世纪中等难度的作品，特别是F.Sor、F.Carulli、M.Giuliani、N.Paganini (Sonate MS 87)、J.K.Mertz (Bardenklange op. 13)的音乐会曲目。面对十九世纪的曲目，学生可以从中得到启发。上述曲目在诠释和技术方面提供了许多思考的食粮，并允许理解和解决与音乐方面有关的各种困难，即使在有限的情况下，学生仍然可以处理。因此，教师的任务将不仅仅是在技术上解决特定的段落，而是引导学生有意识地从文本出发进行诠释，避免举止或过度的自由，而是发展乐句的感觉。嗓音是一个重要的指导，因此请学生边弹边唱是非常重要的。声音还有助于通过分析和弦、和声、乐谱中的张力点和休止符来解读乐谱。

6. 现代或当代曲目：

学习20世纪和21世纪文学作品中中等难度的段落。在预科阶段，将学习里奥-布劳威尔（Leo Brouwer）、R-戴恩斯（R.Dyens）、D-柏格达诺维奇（D. Bogdanovic）和C-多梅尼可尼（C. Domeniconi）的作品，向学生介绍我们乐器的基本曲目。在预备阶段，将特别关注L. Brouwer、D. Bogdanovic、A. Gilardino、B. Bettinelli（研究曲和前奏曲）、M. De Falla、F. Poulenc的音乐会曲目，以及M. Castelnuovo-Tedesco、F. Moreno Torroba、M. M. Ponce、J. Turina和A. Tansman的塞戈维亚曲目。二十世纪的曲目是非常重要的，也是多方面的：我们有二十世纪印象派、无调性、实验性和二十世纪和二十一世纪伟大的吉他演奏家和作曲家的手势和成语，以及一系列吸引年轻学生的伟大作品（如Roland Dyens的Tango en skaii，Leo Brouwer的Danza del Altipiano）。教师应根据学生的态度和能力，尽可能地提供不同的曲目，尽量避免给学生造成过大的困难。

## 从基础课程到AFAM

1. 技术发展的重要性：

在音乐学院这样的环境中，决定性的因素，同时也是最难追求的目标，当然是在动机层面：这是很难和要求教师确定教学策略，使学生在整个学习期间，从儿童到青少年，然后到大学水准的提高，保持他的兴趣。需要提醒的是，吉他是一种非常普及和流行的乐器，但它并不是一学就会，技术上往往也很复杂。孩子们在弹奏这种乐器时发现的第一个困难是，双手要做两个完全不同但又紧密相连的动作，因为没有左右手手势的协调，就无法发出声音。在此基础上，可以为青少年学生提供许多 “游戏 “和活动：

- 火山口游戏： 这是一个简单的游戏，可以让年龄很小的学生独立找到右手的正确位置。游戏的目的是将右手的指尖合拢，就像在创造一座小火山，挑子朝上。当火山形成后，将峰顶放在中央弦上，并通过张开手指使其喷发。但要注意，代表火山周围大地的手和手腕不能移动！
- 走人游戏 对于年幼的学生来说，最复杂的挑战之一就是需要立即养成正确的手指交替演奏的习惯，不要总是用同一根手指敲击琴弦。这是一个非常紧迫的技能，如果不从一开始就培养好，以后就很难提高。因此，就有了 “走人 “游戏。让学生想像自己的手是一个腿很长的人，他必须左右交替（中指和食指）在琴弦上行走，而且必须非常小心。如果他开始用一条腿跳，而忘记了与另一条腿交替，他就会摔倒。如果他们犯了错误，没有正确交替手指，他们就会绊倒，以此类推。
- 狗窝和潜水夫游戏： 这两个活动对确定左手的位置非常有用。我们总是从极度简化开始，将学龄儿童（8/9岁左右）难以理解的概念转换成一个由具体的、易于想像和归类的图形构成的充满童趣的世界。我们有狗窝，这是一个美丽的地方，右手的大拇指（我们的小狗）可以在这里休息和放松，在我们玩耍的时候，它从不愿意离开。然而，我们的小狗非常害羞，不想被观众或其他手指看到。事实上，左手位置最重要的一点就是要将拇指正确地放在颈后。跳水运动员是我们在颈部活动的四个手指，最初也可以用三个手指，但强烈建议从一开始就包括第四个手指，因为它需要更多的时间来正确掌握。让孩子给他要练习的手指起一个名字，可以是两个、三个或全部四个，并想像颈部是一个游泳池，孩子们必须头朝下潜入水中（重要概念：头=指尖）。但要注意，如果第一个手指跳水，其他手指也会跟着跳水，直到他们一起洗澡！这个游戏的重要意义在于：正确地使用指尖按弦，保持已经按弦的手指，靠近琴弦。

2- 伟大的飞跃：当音乐变得重要时

在像我们这样的音乐学院，生活在丰富的刺激和高度参与的经验中，年轻的学生在15/16岁时决定进入AFAM的世界并不罕见。在义大利，AFAM指的是艺术和音乐高等教育，这也是我们学校立法对培养学生专业水准的音乐学习的定义。一般包括三年的预科课程和五年的大学课程，分为三年学制和两年学制。在这种情况下，年轻的学生会发现自己沉浸在一个学习计画、项目、补充课程等等的世界中。这是一个重要的选择，教师必须首先进行评估，然后给予支持和帮助。在这一阶段，教师的指导价值应该是

- 对教学曲目的了解：避免让学生对超出他们能力范围的曲目感到不知所措，因为这些曲目不一定能突出他们的最大特点，也不一定完全是技术性的。
- 逐步提高教学要求和需要：最好的教师是能将要求难度增加的感觉降到最低，或至少在一定程度上将其降到最低。每一步都应循序渐进，并以极大的耐心教导学生，如果有些东西没有被吸收或正确理解，就毫不犹豫地后退一步。
- 音乐的多样性和品质：过去的许多教育家都强调这一点（如柯达伊、戈登和铃木）。学生应经常接触高品质的音乐素材，这些素材应具有丰富的思考点和极高的音乐品质。在器乐学习方面，还必须考虑到多样性。学生在学习过程中应尽可能广泛地接触和探索各种风格、技巧和美学。就吉他而言，重要的是不要妖魔化或诋毁其他类似乐器，如琵琶、巴罗克吉他、双簧管、木吉他甚至电吉他可能具有的诱惑力。

3- 音乐教育对儿童和青少年的影响

G.普契尼“音乐学院的教育经验为本章讨论的主题提供了许多启示。除了高水准的学生，我们还发现了各种有趣的细微差别，包括：

- 儿童和青少年，由于他们早期的天赋和对学习的执着，注定要在表演和音乐会领域从事一流的职业。在这种特殊情况下，音乐教育和器乐学习对他们的生活和个人发展的影响是全方位的，需要几乎绝对的奉献精神。这有时会牺牲一些重要方面，如闲暇时间、社交生活和日常经历。这是一个重要的人生选择，往往源于学生的家庭和文化背景，而不完全受音乐学院的影响，但音乐学院有责任以最好的方式鼓励和支援年轻人才。教师必须在儿童/青少年尽可能正常生活的需求与对其天赋的期望之间取得微妙的平衡。虽然也有青年才俊在职业道路上取得巨大成功的例子，但有时过大的压力和工作量会导致学生在某一阶段暂停其职业生涯（或许在教学或不经常考验他们的环境中找到专业出路）或选择其他道路。
- 出于激情学习音乐的年轻人，同时追求完全不同的学术生涯。这部分学生范围广泛，我们可以从他们身上体会到学习音乐和演奏乐器对学习成绩的积极影响。音乐教育由纪律、承诺、倾听能力、清晰表达和使用共同语言来调节。这些特点极大地丰富了个人的文化背景，并可在其他学习环境中加以利用，从而取得令人满意的结果。这对儿童的影响甚至更大：学习音乐意味着从小就获得高级记忆能力、将音乐符号转化为声音的抽象思维、在合奏时倾听他人的能力，以及在预定的时刻以自己的贡献进行干预的能力，同时尊重不是强加的规则，而是为了在合奏或音乐作品中获得最佳表现的共同愿望。
- 将乐器学习与与乐器无关的重要音乐方面的学校课程相结合的年轻人（以音乐为导向的高中学生、音讯和视频录制技术、追求人文研究并寻求丰富其教育的青少年）。这是一个较小但有趣的群体：音乐领域的专业人士（如音响工程师、音乐节导演、活动组织者等）如果有深厚的音乐理论知识和器乐水准作为基础，他们的技能会明显更加熟练。

4- 教学策略： 表演、小组合作、跨学科合作

我们的教学经验使我们更具体地关注学前教育，我们认为某些补充策略是学习表现性技术能力过程中的基本辅助手段。这些策略可以帮助教师保持学生在学习过程中的兴趣和积极性，特别是通过以下方式：

- 建立班集体，开展互补性的合奏活动： 学习计画规定，课程始终是与教师面对面的单独授课。然而，至关重要的是要创造分享的时刻，打破学生最初因只上乐器课而产生的孤独感。因此，教师必须花大力气组织小组专案、分享时刻、合奏和集体音乐研讨会。这有助于学生避免在 “泡沫 “中感到孤立，并为他们提供比较和合作的机会。
- 表演： 这是我们音乐学院大力投入的一个方面。职业音乐家的音乐之旅需要不断的表演活动，如排练、音乐会和音乐作品。表演可以让个人在包括动机在内的各种重要方面衡量自己。对于学生来说，为音乐会做准备的紧迫感无疑会提高他们的专注度和兴趣，因为这已经成为了一个有形而真实的目标。一旦演出结束，学生也会获得满足感。

5- 远程学习： 挑战与机遇

最后，我们不得不提到对现代教育环境产生重大影响的一个方面。最近的大流行病紧急事件对音乐界，尤其是音乐学院的音乐教育产生了深远的影响。线上乐器课程往往具有挑战性，技术问题进一步影响了其品质。因此，有必要将线上课程与创建多媒体资源相结合。在许多情况下，我要求学生制作视频或音讯档，作为他们工作的基础和分享。就我们音乐学院而言，我们也试图将这种情况转化为一种机会，邀请那些难以亲自到场的教育家举办线上大师班（例如，我们邀请了来自博尔德大学的吉他教授尼科洛-斯佩拉举办虚拟大师班）。另一方面，远端学习在应用于理论学科时变得更加有趣。我相信，新型冠状病毒过后，远端学习仍将继续，因为它在共用教学材料（制表、乐谱、论文）或学生作业方面被证明更为灵活。远端理论课的可能性也为远离音乐学院的学生提供了方便，因为他们可以在家里进行连接，而不必为参加一两次课程而忍受长时间的旅行。

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# An educational project for young guitar students between technical development and growth of the individual

## Introduction

The following program intends to broadly describe a training path that develops alongside the psycho-physical growth of a person. In fact, the training offer starts with a young student and ends with an adult who aspires to transform, in the best case, his passion for music into his professional activity. The educational program therefore requires continuous adaptation and must change according to the evolution of the various components that define student's personality. For this reason, the training program follows these guidelines:

1. the development of a technique that allows the study of even complex pieces
2. the cultural background of the student who must not only be an excellent guitarist but also an aware and knowledgeable musician
3. the development of performative skills and management of emotions in stressful situations
4. the ability to disseminate and the confident preparation that allows you to teach others.

The preparatory courses of educational program are focused on preparing the student to better face the programs envisaged by the AFAM - GUITAR three-year discipline period provided by the Institute's study plan.

Instead, the AFAM courses are based on a more personal methodological path and fit students with a developed musical personality. Considering the musical aptitudes of the diverse students is thus essential.

## Preparatory and pre-academic courses

1. Description, aims and purposes

This first part of program is very important in several respects:

- technical aspect: starting from the basic approach to the mastery of more advanced techniques useful for tackling a first concert repertoire, the preparatory period aims to acquire the necessary means to face the academic path.
- expressive aspect: from the first years of study, the student has to develop an interpretative consciousness and a musical awareness that will grow in total harmony with the technical skills.

These two points can be summarized in TECHNICAL/EXPRESSIVE DEVELOPMENT that is the union of the two fundamental aspects that have to grow in harmony with each other.

2. Technique and approach

During the preparatory period it is useful never to lose sight of a fundamental aspect such as the technique. In particular, technique has to be considered not only as an improvement of student's virtuosic skills, but especially as a starting point for learning and then autonomously applying the various expressive means useful for tackling a more complex repertoire in the advanced stages of study. It is therefore recommended to pay attention to the following aspects:

- Study of all tone scales to cover the largest possible range of the instrument's extension. However, the tone scales study must not be tackled as a mere exercise in speed. The scales represent a key concept necessary to better manage our instrument, deepening the portability on guitar string without sound interruption, the ability to coordinate changes of position with regular musical accenting and finally the control of the sound emission. Raising awareness of these issues from the very first lessons is essential for the grow of the future musician. Hence the study of double scales is useful for bringing coordination and sound control skills to an even more advanced level.
- Arpeggio studies and exercises: 120 arpeggios by M. Giuliani
- Study of slurs: exercises aimed at developing left hand technique. In particular, this method is a combination of exercises that involve all the fingers and which have been repeated on all six strings, such as two-octave single scales played from ligatures (plucking only the first note of each string and then making the following notes with the slur technique). Later, specific passages for the development of the technique taken from "Tecnica fondamentale della chitarra - le legature" by R. Chiesa (ed. Suvini Zerboni) will be proposed. In the case of particularly gifted students, harder passages on slurs should be proposed.

3. Studies and specific pieces for the student's technical/expressive development

F. Sor: Studies from op. 6, from the op. 29 and from the op. 31 with particular attention to the Sor/Segovia collection. During the study of these pieces, the teacher is responsible that the student focuses his attention on the relevant technical-expressive aspects such as the management of polyphony, the ability to lead a melody and to perform technically complex passages.

M. Giuliani: studies op. 48 and op. 111, Carulli studies op. 60, L. R. Legnani: 36 capricci op. 20, N. Coste: Studies op. 38, D. Aguado: studies. Attention has to be focused on technical-expressive aspects peculiar to the instrument: rapid arpeggios involving fingers of the right hand, legato technique in melodic successions, rapid position changes by using the open strings.

H. Villa-Lobos. Studies with particular reference to n 1- 4-5-6-8-11.

The three above-mentioned authors have dedicated themselves to the form of "studio", culminating in the case of H. Villa-Lobos, in his masterpiece. These studies have to be addressed focusing on expressiveness in order to allow the student both to develop the technique but in an expressive way due to complex exercises for both the hands and to face the form of "studio" with a high artistic profile (studio by H. Villa-Lobos) in which the attention to the interpretative aspects is equal to the proposed technical difficulties. In this, the teacher has the task to recommend a gradual study approach which allows the student to reach a full technical mastery of the pieces. This gradual approach should be based on the use of means such as the metronome and the mirror (very useful to keep an eye on gestures during lessons and independent study), and on the emphasizing of the most peculiar aspects from an expressive point of view of the various passages of the studio.

4. Renaissance and Baroque repertoire:

From the first years, the study of this repertoire is very useful. It is a fundamental part of the instrument's repertoire and is a great opportunity to work on aspects such as polyphony, voice stability and counterpoint. The reading of this music from the tablature as well as from the modern transcription is interesting and provides the means necessary for a first approach to the personalization of the transcription.

Starting from the pre-academic period, pieces of medium difficulty from the Renaissance and Baroque periods will be tackled with particular attention to the repertoire for lute and vihuela by Francesco Da Milano, John Dowland, Alonso Mudarra. From the preparatory period, pieces by J. S. Bach (danze from BWV 995-996-997-1006a) and S. L. Weiss have to be considered. The study must be methodical and the teacher should ask the student to play each voice individually. The vocal reference as a guide for the study of music finds full realization in this repertoire and the student can be asked to sing one voice of the piece while playing another one or even to imagine the piece in a vocal version. From a technical point of view, the mastery of practices typical of the Renaissance period, such as the alternation of the thumb and forefinger on rapid monodic passages, will be required.

5. Repertoire of the Nineteenth Century

As a preparatory period, the study of pieces of medium difficulty from 19th century literature is introduced with particular attention to concert pieces by F. Sor, F. Carulli, M. Giuliani, N. Paganini (Sonate MS 87), J. K. Mertz (Bardenklange op. 13). Facing the nineteenth century repertoire can be a source of inspiring drive for the student. The pieces cited above offer many foods for thought on the interpretative and technical aspects and allow to understand and solve various difficulties related to the musical aspect, even in limited situations still manageable by a student. Therefore, a task of the teacher will be not only to bring about the technical resolution of a specific passages, but to guide towards a conscious interpretation that starts from the text, avoids mannerisms or excessive freedom but develops the sense of the phrasing. The voice is an important guide so it is always essential to invite the student to sing as well as play. The voice also helps to decipher the score through the analysis of the chords, the harmonic situations, the points of tension and rest present in the score.

6. Modern or contemporary repertoire:

Study of passages of medium difficulty taken from 20th and 21st century literature. Early as the pre-academic period, pieces by Leo Brouwer, R. Dyens, D. Bogdanovic and C. Domeniconi will be tackled to introduce the student to a fundamental repertoire of our instrument. During the preparatory period, particular attention will be paid to concert pieces by L. Brouwer, D. Bogdanovic, A. Gilardino, B. Bettinelli (studies and preludes), M. De Falla, F. Poulenc and pieces taken from the Segovian repertoire by M. Castelnuovo-Tedesco, F. Moreno Torroba, M. M. Ponce, J. Turina and A. Tansman. The twentieth century repertoire is incredibly important as well as very multifaceted: we have the impressionist twentieth century, the atonal, the more experimental and the very gestural and idiomatic twentieth century of the great guitarists and composers lived in the twentieth and twenty-first centuries, as well as a series of great appeal pieces to young students (i.e. Tango en skaii by Roland Dyens, Danza del Altipiano by Leo Brouwer). The teacher has to propose pieces varied as possible and to satisfy the student's attitudes and abilities, trying never to put him in excessive difficulty.

## From basic courses to AFAM

1. Importance of technical development:

In a context such as Conservatory, the determining factor and at the same time the most difficult objective to pursue is certainly on a motivational level: it is difficult and demanding for the teacher to define teaching strategies that allow the student to keep alive his interest during the entire period of study from childhood to adolescence and then to university level improvement. It should be reminded that guitar is a very widespread and very popular instrument, but it is not immediately gratifying and often technically complex. The first difficulty that children find in playing this instrument is due to the fact that hands do two actions completely different but closely connected to each other because without the coordination of right and left hand gestures a sound cannot be generated. From here there are many "games" and activities that can be offered to young students:

- The volcano's peak game: It is an easy game that allows very young students to find the correct positioning of the right hand even independently. The goal is to bring together the fingertips of the right hand as if they were creating a small volcano with the pick facing upwards. Once the volcano is created, the peak is placed on the central strings, and the it made to erupt by spreading the fingers. But be careful, the hand and the wrist, which represent the earth around the volcano, should not move!
- The walking man game: One of the most complex challenges faced with very young students is the need to immediately develop the habit of playing by correctly alternating his fingers and not always striking strings with the same one. It is an extremely urgent skill that becomes very difficult to improve later if it is not developed properly from the very beginning. Hence, the walking man game. The student is asked to imagine that his hand is a man with very long legs who has to walk on the strings by alternating right and left (middle and index fingers) and must be very careful. If he starts hopping on one leg and forgets to alternate it with the other one, he falls down. If they make a mistake and don't alternate fingers correctly, they stumble, and so on.
- The dog's kennel and the diver game: Two very useful activities to establish the left hand's positioning. We always start with extreme simplification and the transposition of difficult concepts for school-age children (around 8/9 years old) into a playful and childlike world made of concrete and easily imaginable and categorizable figures. We have the dog's kennel, a beautiful place where the thumb of the right hand (our little dog) can rest and relax and never wants to leave while we play. However, our dog is very shy and doesn't want to be seen by the audience or by the other fingers. In fact, one of the most important aspects of the left hand's positioning is the need to keep the thumb correctly behind the neck. The divers are our four active fingers on the neck, or initially, it is also possible to work with three, although it is highly recommended to include the fourth finger from the beginning, as it requires more time to be properly mastered. The child is asked to give a name to the fingers he will be working with, which can be two, three, or all four, and imagine that the neck is a swimming pool where the children have to dive headfirst (important concept: head = fingertips). But be careful, if the first finger dives, it will then be joined by the others without leaving the water until they take a bath together! This game establishes important aspects: the correct use of the fingertips to press the strings near the frets, maintaining the fingers that are already pressing, the proximity to the edge/fret to swim, and more.

2- The Great Leap: When Music Becomes Important

Living the experience of a Conservatory like ours, rich in stimuli and highly attended, it is not uncommon for young students, at the age of 15/16, to decide to enter the world of AFAM. In Italy, AFAM refers to Higher Education in Art and Music, and that's how our School Legislation defines the musical studies that train students at a professional level. It generally involves three years of preparatory courses and five years of university studies divided into an Academic Triennium and an Academic Biennium. In this case, the young student finds themselves immersed in a world of study plans, programs, complementary courses, and much more. It is an important choice that the teacher must first evaluate, then support, and somehow assist. The guiding values for a teacher in this phase should be:

- Knowledge of educational repertoire: the ability to avoid overwhelming the student with pieces beyond their reach, which may not necessarily highlight their best characteristics, which may not solely be technical.
- Gradually increasing teaching demands and needs: the best teacher is the one who minimizes the perception, or at least minimizes it to some extent, of increasing difficulty in the requests. Each step should be gradual and administered to the student with extreme patience, not hesitating to take a step back if something hasn't been assimilated or properly understood.
- Variety and quality of music: many educators of the past have emphasized this aspect (such as Kodály, Gordon, and Suzuki). The student should always engage with top-quality musical material, rich in points of reflection and with great musical quality. Regarding instrumental study, the aspect of variety must also be considered. The student should encounter and explore the widest possible range of styles, techniques, and aesthetics throughout their journey. In the case of the guitar, it is crucial not to demonize or denigrate the allure that other similar instruments, such as the lute, baroque guitar, theorbo, acoustic guitar, and even electric guitar, may have.

3- The Impact of Music Education on Children and Adolescents

The educational experience at the "G. Puccini" Conservatory in Gallarate provides many insights into the topic discussed in this chapter. Alongside a highly skilled student body aiming for professional realization, we encounter various interesting nuances, including:

- Children and adolescents destined, thanks to their early talent and dedication to study, for a first-class career in the performing and concert field. In this specific case, the impact of music education and instrumental study on their lives and personal development is all-encompassing, demanding almost absolute dedication. This sometimes comes at the expense of crucial aspects such as leisure time, social life, and daily experiences. It is an important life choice that often arises from the student's family and cultural context rather than being solely influenced by the Conservatory, which nonetheless has the duty to encourage and support young talents in the best possible way. The teacher must strike a delicate balance between the needs of the child/adolescent to have as normal a life as possible and the expectations derived from their talent. While there are cases of young talents embarking on a highly successful professional path, sometimes the excessive pressure and workload can lead the student to pause their career at a certain point (perhaps finding a professional outlet in teaching or contexts that do not constantly put them to the test) or choose alternative paths.
- Young individuals studying music out of passion while pursuing a completely different academic career. This group encompasses a wide range of students, and it is with them that we can appreciate how studying music and playing an instrument positively contribute to their academic performance. Music education is regulated by discipline, commitment, the ability to listen, express oneself clearly, and use a shared language. These characteristics greatly enrich an individual's cultural background, and they can be leveraged in other academic contexts, leading to very satisfying results. The impact is even more significant on children: studying music means acquiring advanced mnemonic abilities from an early age, abstract thinking derived from the practice of translating musical notation into sound, the ability to listen to others while playing in an ensemble, and intervening with one's own contribution at predetermined moments while respecting rules that are not imposed but result from the common desire to achieve the best performance in ensemble music or a musical piece.
- Young individuals combining instrumental study with a school curriculum related to important musical aspects not necessarily linked to their instrument (students at music-oriented high schools, audio and video recording techniques, adolescents pursuing humanistic studies and seeking to enrich their education). This is a smaller yet interesting group: professionals in the music field (sound engineers, festival directors, event organizers, for example) are significantly more proficient in their skills when they have a deep knowledge of music theory and instrumental proficiency as their foundation.

4- Teaching Strategies: Performance, Group Work, Interdisciplinary Collaboration

Focusing more specifically on the pre-academic world, our teaching experience has led us to consider certain complementary strategies as fundamental aids in the learning process of expressive technical abilities. These strategies can help teachers maintain students' interest and motivation during their course of study, particularly through:

- Creating a class group and engaging in complementary ensemble activities: The study program stipulates that lessons are always individual, face-to-face sessions with the teacher. However, it is crucial to create moments of sharing, encounters that break the initial isolation the student may experience by attending only instrument lessons. Therefore, the teacher must dedicate significant effort to organize group projects, sharing moments, and ensemble and collective music workshops. This helps the student avoid feeling isolated within a "bubble" and opens up opportunities for comparison and collaboration.
- Performance: This is an aspect in which our Conservatory heavily invests. The professional musician's journey involves constant performance activities such as rehearsals, concerts, and musical productions. Performance allows individuals to measure themselves against various important aspects, including motivation. For students, the imminent commitment to preparing for a concert undoubtedly leads to increased dedication and interest, as it becomes a tangible and real purpose. It also provides a sense of satisfaction once the performance is complete.

5- Distance Learning: Challenges and Opportunities

In conclusion, we feel compelled to mention an aspect that has had significant repercussions in modern educational settings. The recent pandemic emergency has had a profound impact on the world of music and, in particular, music education in conservatories. Online instrument lessons are often challenging, with technical issues further affecting their quality. Therefore, it becomes necessary to integrate online lessons with the creation of multimedia resources. In many instances, I have asked students to produce video or audio files to share and use as a basis for their work. In the case of our Conservatory, we have also sought to transform this situation into an opportunity by inviting online masterclasses from educators who would be difficult to have in person (for example, we had Niccolò Spera, a guitar professor from the University of Boulder, for a virtual masterclass). On the other hand, distance learning becomes more interesting when applied to theoretical subjects. I believe it will continue even after the pandemic period, as it proves to be more agile in sharing educational materials (tablature, sheet music, treatises) or student work. The possibility of conducting theoretical lessons remotely is also convenient for students who reside far from the Conservatory, as they can connect from home without having to endure long hours of travel to attend one or two courses.

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The University of New Mexico

# 建立良好的音乐表演习惯

如果年轻音乐家从一开始就养成良好的演奏习惯，那么他们的教学进度会更快。音乐教师在指导初学者时，通常会为演奏 “基准线 “设定一个固定的时间进度表，即在一定的时间内达到特定的技能要求。相反，如果教师将每节课都能帮助学生建立良好习惯的机会，专注于当前的技能水准，只根据他们的实际能力前进，学生最终将在类似的时间框架内取得更大的成就。

## 在任何教育环境中，教师都控制着学生成功的程度

因为教师在每节课上都负责给学生分配任务，所以教师既可以让学生看起来非常能干，也可以让学生看起来无法胜任简单的任务，而这一切都取决于你什么时候让学生做什么。在每节课上，学生们都会根据许多不同的因素来展示他们所掌握的知识：他们的熟练程度、他们对上节课的记忆、他们在家自己练习的内容等。你如何知道每节课从那里开始，以及从一项技能到下一项技能的进展速度？让学生在一堂课中循序渐进的概念被称为 “教学顺序”，理解这一概念可以帮助教师回答这些问题，并为学生提供最有效的教学。

## 顺序教学的四个原则：

“所有复杂知识和复杂技能的学习都必须首先学习学生最终要掌握的知识的有限和简化版本。 简化的性质--每项任务的实质和规模、任务呈现的顺序、呈现的速度和练习机会的数量--与学习者的成功率息息相关”。 (罗伯特-杜克，《智能音乐教学》)。

## 排序原则一：每天从零开始

如果您希望您的学生在任何一堂课上都能取得最大的成功，那么最好从一开始就开始，换句话说，”每天从头开始”。这究竟是什么意思呢？如果您想让学生养成良好的学习习惯，最重要的是不要让他们养成坏习惯。每节课从基本技能开始，这些技能对良好的演奏至关重要，学生可以很容易地掌握，您将为他们的成功奠定基础，建立信心，并更快地完成更具挑战性的任务，从而更有可能正确地完成任务。

## 排序原则二：小小的接近似值

任何给定的表演任务都有一定的难度，不同的学生可以根据他们当前的熟练程度来完成。在决定如何从头开始时，选择下一步的最佳方法在于 “小小的接近 “的概念。 “近似”被定义为当天较复杂性能目标的简化版本。例如，如果您想让学生演奏”轻巧、分离的八分音符段落，既有步进又有跳跃”，您不会让学生在课程开始时就尝试演奏完整的段落，而是等到课程接近尾声时，从学生能够成功完成的任务开始，然后以较小的步骤（近似）向前推进，最终完成完整的段落。如果您的目标是让学生养成良好的学习习惯，那么确保学生在每一步，都能尝试成功是至关重要的。

### 排序原则三：前进一小步，后退一大步

如果向学生提出的任务不能成功完成（一般规则是在三次不成功的尝试之后），请回跳到学生能够成功完成的教学点。这对建立学生的信心也很重要，因为每次任务执行不成功时，如果学生不知道如何立即解决，就有可能变得灰心丧气。在再次 “逐步前进 “之前，应先 “后跃 “成功完成一项技能，并建立信心。

### 排序原则四：重复正确的习惯

当学生成功完成一个近似动作后，不要简单地转向更复杂的任务，尤其是在多次尝试失败后。让学生多次正确完成给定的近似运算。如果您有兴趣培养学生的良好习惯，这一步就不能省略。学习任何音乐技能都需要保持以前学习过的技能，这样才能在此基础上更上一层楼。就拿我们前面的例子来说，在一个八分音符的段落中进行轻巧、分离的发音，既要有行进又要有跳跃。为了演奏这样的乐段，学生必须有正确的演奏姿势，良好的音质，正确的发音，知道乐段中特定音符的正确指法，以及许多其他的技能，希望这些技能已经学会并成为习惯，或将在课程中学习到。如果学生能够自动掌握最基本的技能，那么他们就可以将注意力集中在手头更为复杂的任务上，同时保持之前所学的技能。

理解并执行这些原则，将有助于音乐教师培养学生良好的音乐表演习惯，并为成功的音乐表演者所需的基本技能打下坚实的基础。

欲了解更多相关资讯，请参阅罗伯特-杜克的著作《智能音乐教学》。

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# Building Good Musical Performance Habits

Introduction

Instruction of young musicians can progress much faster if they are building good habits of performance from the very beginning. A music teacher who is working with a beginner often has a set time schedule for performance "bench marks," where particular skills are expected to be met after a certain length of time. If instead the teacher takes each lesson as an opportunity to help the student build good habits, focusing on the current level of skill and only moving ahead according their actual capabilities, the student will ultimately achieve more in a similar time frame.

Teachers control the extent to which students succeed in every educational setting.

Because teachers are responsible for assigning a student the given tasks moment-to-moment in each lesson, it is possible to make them look extremely competent, and also make them look incapable of fairly simple tasks, all based on when you ask students to do what. At each lesson, students demonstrate what they know based on many different factors: their level of proficiency, what they remember from the previous lesson, what they practiced at home on their own, etc. How do you know where to begin at each lesson, and how quickly should you progress from one skill to the next? The concept of progressing students, step-by-step, through a lesson is called Sequencing and understanding this concept can help instructors answer these questions and provide the most effective instruction for their students.

## FOUR PRINCIPLES of SEQUENCING INSTRUCTION:

"All learning of complex knowledge and sophisticated skills must be approached by first learning more limited and simplified versions of what students are eventually intending to master. The nature of the simplifications—the substance and magnitude of each task, the sequence in which the tasks are presented, the speed of presentation, and the number of practice opportunities—has everything to do with the success rates of learners." (Robert Duke, Intelligent Music Teaching).

### Sequencing Principle #1: Start from Scratch, every day.

If you are interested in your student having the most success during any given lesson, the best place to begin is at the very beginning, in other words, "start from scratch, every day." What does this actually mean? Consider that if you want your student to build good habits of performance, it is extremely important that they are not performing bad habits, which can happen when tasks that are beyond the student's ability are requested. Start each lesson with fundamental skills that are essential to good performance and can readily be performed by the student, and you will set them up for success, build confidence, and more quickly progress to more challenging tasks that are more likely to be performed correctly.

### Sequencing Principle #2: Small Approximations

Any given performance task has degrees of difficulty that can be executed by different students based on their current level of proficiency. When deciding how to move forward from the beginning, the best way to choose which step should be next lies in the concept of "small approximations." An approximation is defined as a simplified version of the more complex performance goal of the day. For example, if you are attempting to have the student perform "light, separated articulation on a passage of eighth notes with both steps and leaps," you would not have

the student attempt the complete passage near the beginning of the lesson; instead wait until closer to the end of the lesson and start with a task the student can successfully complete, then progress forward with smaller steps (approximations) that will eventually lead to the complete passage. If your goal is good habits of performance, ensuring successful attempts by the student at each step is critical.

### Sequencing Principle #3: Inch Forward, Leap Back

If after presenting a task to the student that cannot be performed successfully (the general rule is after three unsuccessful attempts), leap back to a point in the instruction that the student can perform successfully. This is also important for confidence-building as each time a task is performed unsuccessfully, it is possible for a student to become discouraged if they do not know how to fix it immediately. Leap back in order to perform a skill successfully and build confidence before once again "inching forward" with small approximations.

### Sequencing Principle #4: Multiple Correct Repetitions

When the student has successfully performed a given approximation, do not simply move on to a more complex version of the task, particularly after any number of unsuccessful attempts. Have the student perform the given approximation multiple times correctly. This step should not be skipped if you are interested in building good habits. Learning to perform any musical skill requires that previously learned skills be maintained so that you can build upon them. Take our previous example of performing light, separated articulation on a passage of eighth notes with both steps and leaps. In order to perform such a passage, the student must be able to play with proper posture, good tone quality, correct articulation, know the correct fingerings for the particular notes in the passage, and many other skills that are hopefully already learned and have become habit or will be learned during the lesson. If the student can make the most foundational skills automatic, they can then focus their attention on the more complex task at hand, while maintaining the previous learned skills.

Understanding and executing on these principles will help music instructors build good musical performance habits in their students, laying a strong foundation for the fundamental skills needed to be successful performing musicians.

For more information on this topic, please see Robert Duke's book, "Intelligent Music Teaching."

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# “如何善用音乐教育引领儿童及青少年”

音乐是听觉的艺术，音乐艺术用有组织的音构成的听觉意象来表达思想情感，反映现实生活。儿童及青少年正处于生理的成长期和心理的塑造期，需要寻找恰当的表达和宣泄情感的方式与途径。音乐的旋律、节奏、速度、力度等元素的变化，恰好为情感的表达提供了载体，且在儿童及青少年情绪控制能力和认知水平的提升过程中发挥着至关重要的作用。发挥音乐教育在儿童及青少年成长过程中的引领作用，对儿童及青少年的健康成长和社会和谐有序发展均具有重要意义。

## 一、音乐的引领作用

（一）音乐在儿童及青少年心智发育过程中能够发挥积极作用。

音乐通过人类的听觉系统传递信息，儿童及青少年在欣赏、学习音乐过程中，其听觉能力和记忆能力得到不断促进，想象力与创造力也得到发展。有研究表明，音乐能够同时刺激数学、语言、记忆等相关的脑区活动，受过专业音乐训练的人在这些领域比普通人更加敏感，而一个人在儿童期通过音乐训练形成的更多的神经网络联结亦可终身存在。

（二）音乐在儿童及青少年社会化过程中能够发挥积极作用。

人是社会性动物。音乐本身即是一种社会性的非语言的交流形式，音乐活动需要在多人的互动之下进行，其本质上也是一种社交活动。于儿童及青少年而言，欣赏、学习音乐的过程，也是一个与他人建立、发展、保持良好人际关系的过程。在此过程中，儿童及青少年不仅可以锻炼出较好的人际交往能力、合作意识与能力、语言表达能力等，还可以构建起受益终生的人际关系，进而完成社会化，成为一个能够较好地在社会上立足的独立个体。

（三）音乐在儿童及青少年成就美好人生过程中能够发挥积极作用。

音乐学习的终极目标是培养健全的人格。通过欣赏、学习音乐，不仅可以学会感受音乐艺术之美，也有助于儿童及青少年成为一个温暖的、具有人文关怀精神的人；有助于儿童及青少年宣泄情感上的压抑感和束缚感，获得生命和心灵的自由，获取更加强烈的自信心；可以提升儿童及青少年综合素养，优化性格，使之更好地融入集体、融入社会。获得上述品质，能够助力儿童及青少年在漫长的人生过程中勇敢面对困难与挑战，成就更加美好的人生。

## 二、存在的主要问题

（一）学校音乐教育重视程度偏低。

音乐学习，无论是掌握某种乐器后演奏水平的提升，还是音乐欣赏水平的提升，都需要一个长期且持续的过程，在此过程中，大量的视听练习是必需且必要的。目前，各中小学普遍开设有音乐课，但课时通常较少，且在总学习课时中占比较小，这反映出学校教育中对音乐美育的重要程度仍然存在明显不足，对于儿童及青少年群体音乐素养的提升是不利的。

（二）社会音乐教育普及度不足。

无论是政府相关机构，还是社会音乐教育机构，其积极主动参与社会音乐教育普及工作都是近些年才有的事。而无论是政府相关机构还是社会音乐教育机构，其在做社会音乐教育普及相关工作时，要么大多持完成任务的心态，要么更多出于扩大影响、扩充招生规模的目的，导致相关普及活动数量、质量、深度均存在严重不足，效果不佳。尤其是专门针对儿童及青少年的音乐普及教育，更是长期处于被忽视或边缘化的状态。

（三）儿童及青少年参与社会音乐普及教育不足。

儿童及青少年是社会音乐教育的主要对象，但具有一定音乐演奏水平的儿童及青少年也应成为社会音乐教育的参与者。其参与可以是通过参加政府购买服务的方式，也可以是通过志愿服务的方式。在此过程中，既可以提升参与者自身

的责任感、获得感，又可以为其他儿童及青少年积极主动接受音乐教育提供很好的示范，实现一举多得。但实践中，这一群体参与社会音乐普及教育较少，仍有较大潜力可挖。

## 三、善用音乐教育引领儿童及青少年的建议

（一）做好学校层面音乐普及教育。

学校层面音乐教育可以分为两类，一是由学校开展的音乐专业教育，面向的是专门学习音乐的学生；二是由学校开展的音乐普及教育，面向的是全体学生。在儿童和青少年对应的中小学阶段，后者在发挥引领儿童及青少年作用中的重要性更大。为此，应加强学校音乐教育在资金、师资力量和时间上的投入，尤其是应提高中小学阶段音乐普及性教育时长。这样做有利于良性循环的形成，即，投入（资金、师资力量、时间）增加，音乐教育普及率提升，音乐素养提高，社会整体对于专业音乐产品的需求增加，专业音乐教育更受重视，从而推动音乐普及教育得以更好地开展。专业音乐教育与音乐普及教育在此过程中也得以实现相辅相成、互相促进，形成良性循环。

（二）做好社会层面音乐普及教育。

社会层面音乐教育既有专业性的，也有普及性的。前者主要表现为专业培训机构开展的教育活动，后者主要表现为政府通过购买服务形式提供的教育活动。但两者之间并非截然对立的关系，而是可以实现相互融合、相互促进。音乐普及教育需要政府层面人力、财力上的投入，也需要专业培训机构音乐教育工作者的积极参与。其参与方式，一方面是通过参与政府层面音乐普及教育购买服务，以合理取酬的方式，而向相关人群尤其是儿童和青少年人群提供服务；一方面是通过提供志愿服务的形式，参与普及教育活动。专业培训机构从事音乐专业教育的人士，应积极履行社会职责，进入社区和学校，积极从事面向社会公众的音乐普及教育志愿服务活动，尤其是面向儿童和青少年的音乐普及教育志愿服务。在此过程中，因喜好音乐群体基数提升，专业培训机构的业务也会水涨船高获得提升。

（三）推进艺术城市建设。

仓廪实而知礼节，衣食足而知荣辱。经济社会发展到一定程度，人们的整体审美水平得到大幅度提升，尤其是生活在城市里的人们，对于生活于其间的城市艺术氛围的营造提出了更高的要求。当下，已经有越来越多的城市启动了艺术城市的建设。音乐在艺术城市建设过程中无疑扮演了举足轻重的作用。应该通过政府购买服务的形式，面向儿童及青少年群体，免费或低价提供音乐演艺活动门票，鼓励该群体主动走进音乐厅等相关场所，欣赏音乐，提高音乐素养，从而提高城市整体的艺术氛围，助力艺术城市建设。

（四）鼓励儿童及青少年参与社区音乐普及志愿服务。

政府、社区、学校、家庭多方联手，鼓励具有音乐特长的儿童和青少年积极参与社区音乐普及志愿服务。此举益处有二：一方面可以为具有音乐特长的儿童及青少年提供展示才艺的机会，增加其舞台演出经验，提升其获得感，提高其深入学习音乐的积极性；一方面可以为其提供参与社区志愿服务的机会，借此培养儿童及青少年主动服务社会的意识和习惯，助力和谐社区、和谐社会建设，进而成就更好的自己。

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# How to effectively guide children and teenages through music education

Music is the art of sound, and musical art uses organized sound structures to express ideas and emotions and reflect real life. Children and adolescents are in a period of physical growth and psychological shaping and need to find appropriate ways and means to express and release emotions. The changes in melody, rhythm, tempo, and intensity of music elements provide a carrier for emotional expression, and play a crucial role in the process of improving emotional control and cognitive level of children and adolescents. The role of music education in guiding the growth of children and adolescents is of great significance for their healthy development and social harmony and orderly development.

## I. The guiding role of music

1. Music can play a positive role in the mental development process of children and adolescents.

Music transmits information through the human auditory system. In the process of appreciating and learning music, children and adolescents' auditory and memory abilities are constantly promoted, and their imagination and creativity are also developed. Research has shown that music can stimulate brain activity in related areas such as mathematics, language, and memory, and people who have received professional music training are more sensitive in these areas than ordinary people. More neural network connections formed through music training in childhood can also exist throughout life.

2. Music can play a positive role in the socialization process of children and adolescents.

Man is a social animal. Music itself is a social non-verbal communication form, and music activities need to be carried out under the interaction of multiple people, which is essentially a social activity. For children and adolescents, the process of appreciating and learning music is also a process of establishing, developing, and maintaining good interpersonal relationships with others. In this process, children and adolescents can not only exercise good interpersonal communication skills, cooperation consciousness and abilities, language expression abilities, etc., but also build lifelong relationships, thereby completing socialization and becoming an independent individual who can better stand in society.

3. Music can play a positive role in the process of achieving a better life for children and adolescents.

The ultimate goal of music learning is to cultivate a sound personality. Through the appreciation and learning of music, children and adolescents can not only learn to appreciate the beauty of music art, but also become warm and humane individuals with caring spirits; it can also help them release feelings of depression and bondage, obtain freedom of life and soul, and gain stronger self-confidence. It can enhance children and adolescents' comprehensive abilities, optimize their personalities, and enable them to better integrate into collectives and society. Obtaining the above qualities can help children and adolescents bravely face difficulties and challenges in the long process of life and achieve a better life.

## II. Major Issues

1. Low emphasis on school music education.

Learning music, whether it is to improve one's proficiency in playing a musical instrument or to enhance one's appreciation of music, requires a long and sustained process, which necessitates a significant amount of audio-visual exercises. Currently, most primary and secondary schools offer music classes, but the number of class hours is typically limited and accounts for a small proportion of the total study time. This reflects the inadequate emphasis placed on music education in schools, which is detrimental to the development of musical literacy for children and adolescents.

2. Insufficient popularity of social music education.

Whether it is government-related agencies or social music education institutions, their active participation in promoting social music education is only a recent development. However, whether it is government-related agencies or social music education institutions, the quantity, quality, and depth of related outreach activities are severely lacking, either due to a focus on completing

tasks or to expanding their influence and enrollment scale, resulting in poor outcomes. Especially for music education geared towards children and adolescents, it has long been overlooked or marginalized.

3. Inadequate participation of children and adolescents in social music education.

Children and adolescents are the primary targets of social music education, but those with certain music performance levels should also be encouraged to participate in social music education. Their participation can be achieved through either government-funded services or voluntary services. In this process, they can not only enhance their own sense of responsibility and achievement but also provide positive examples for other children and adolescents who actively seek music education, achieving multiple goals with one effort. However, in practice, this group's participation in social music education is limited and has significant untapped potential.

## III. Recommendations for using music education to lead children and adolescents

1. Strengthen school-level music education outreach efforts.

School-level music education can be divided into two categories: specialized music education provided by schools for students specializing in music, and music outreach education provided by schools for all students. In the corresponding primary and secondary school stages for children and adolescents, the latter plays a more significant role in leading them. Therefore, investment in school music education in terms of funding, teacher resources, and time should be strengthened, especially the duration of music outreach education in primary and secondary schools. This will help create a virtuous cycle, where increased investment (funding, teacher resources, and time) leads to higher music education outreach rates, improved musical literacy, increased demand for professional music products by society, and greater attention to professional music education, thereby promoting better music outreach education. Professional music education and music outreach education can complement and promote each other, forming a virtuous cycle.

2. Enhance social-level music outreach education.

Social-level music education has both professional and outreach components. The former primarily consists of education activities offered by professional training institutions, while the latter mainly comprises education activities provided by the government through purchasing services. However, the two are not entirely opposites but can be integrated and mutually reinforcing. Music outreach education requires investment in human and financial resources at the government level and the active participation of music educators from professional training institutions. Their participation can take the form of participating in government-funded music outreach education services and providing reasonable compensation to offer services to relevant groups, especially children and adolescents. It can also involve participating in outreach education activities by offering voluntary services. Those engaged in professional music education in professional training institutions should actively fulfill their social responsibilities by entering communities and schools, actively participating in music outreach education volunteer services, especially those geared towards children and adolescents. In this process, as the number of music enthusiasts increases, the business of professional training institutions will thrive and improve.

3. Promote the development of art cities.

As the saying goes, "when the barn is full, it knows the courtesy; when clothing and food are sufficient, one knows honor and disgrace." When economic and social development reaches a certain level, people's overall aesthetic levels are significantly improved, especially for those living in cities, who have higher expectations for the artistic atmosphere created by their cities. Currently, more and more cities have begun to develop as art cities, and music undoubtedly plays a pivotal role in this process. Governments should provide free or low-cost music performance tickets to children and adolescents through purchasing services and encourage them to actively visit music halls and related venues, appreciate music, improve their musical literacy, enhance the overall artistic atmosphere of the city, and help with the development of art cities.

4. Encourage children and adolescents to participate in community music outreach volunteer services.

Governments, communities, schools, and families should work together to encourage children and adolescents with musical talent to actively participate in community music outreach volunteer services. This has two benefits: firstly, it provides opportunities for children and adolescents with musical talent to showcase their skills, gain stage performance experience, increase their sense of achievement, and improve their motivation to learn music. Secondly, it provides opportunities for them to participate in community volunteer services, thereby fostering their awareness and habits of actively serving society, which helps with the construction of harmonious communities and society and ultimately leads to their own betterment as individuals. In addition, community music outreach volunteer services can also help to improve the overall quality of music education and promote the development of social music education.

In summary, music education plays a crucial role in the development of children and adolescents. To promote the healthy growth of this group, it is necessary to strengthen music education at both the school and social levels, encourage the participation of children and adolescents in music education, and promote the development of art cities. Through these efforts, we can create a virtuous cycle that promotes the development of music education, enhances musical literacy, and fosters the growth of children and adolescents.

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# Musical Threatre : Impacts of The Application of A Theatrical Project In Violin Teaching

ABSTRACT The Pedagogical Intervention Project entitled "Musical Threatre: Impacts of the Application of a Theatrical Project in Violin Teaching" was developed in the 2021/2022 academic year, at EMNSC, with the participation of 8 students from the Course of Musical Initiation – Violin. Along this investigation, it was intended to verify how the integration in a musical theatre project could contribute to musical and instrumental learning of violin students, from the Musical Initiation Course. For this purpose, the adopted methodology was based on an action-research methodology, which consisted on two groups of students: the control group – group A – and the experimental group – group B. Direct and participant observation, surveys using a questionnaire, a structured interview with the subject's teacher and audiovisual resources were the principal data collection and production techniques in this investigation. Data analysis and interpretation techniques consisted of content analysis of all qualitative records and data analysis of all quantitative research records. Therefore, the results showed that musical theatre has a positive influence on the performance of violin students in the Musical Initiation Course. For that reason, I consider the integration and development of creative approaches to be crucial as pedagogical resources in the teaching of the musical instrument.

Keywords: performance, violin, motivation, technique, theatre, pedagogical innovation

## 1. Introduction

The present research, entitled " Musical THREEatre: Impacts of the Application of a Theatrical Project in the Teaching of Violin in Students of Musical Initiation", aims to address issues in the field of musical theatre and its influence on the performance of violin students of the EMNSC Musical Initiation Course.

In 2016, "Musical THREEatre" was born, a project idealised by three EMNSC teachers Marilyn Brito and Carolina Gaspar and set designer Luís Santos. The element "THREE", which appears in the name of the project, alludes to the fact that there are three founders. It is also characterised by three related valences: theatre, music and scenography/painting. Lasting one week, this project that interconnects arts offers students the possibility to participate in vocal -instrumental classes, set construction workshops, acting workshops and theatre idealisation. The theme of the theatre is chosen at the beginning of the week and from there, an imaginative and creative process is developed cooperatively, culminating in a final public presentation of the project.

The justification for this topic was based on our particular interest and curiosity in exploring and verifying how the realisation of a musical theatre project contributes to the development of instrumental skills in violin students of the Musical Initiation course. This desire arose through the personal experiences of the authors over the years, with the growing taste and charm for the various arts. With this project, was intended to verify how the integration and participation of students in a theatre project contributes to the development of technical-performative skills, such as posture, tuning, dynamics, expressiveness, relaxation, sound quality, creativity, and also motivation and memorisation.

This article is divided into 4 sections: in the first part, there is the review of the state of the art, in which a literature review is made, about the most relevant contents around the investigated theme; in the second part, the methodology of this project is presented, as is the case of the specific objectives of the research, the characterisation of the participants involved, the timing of the procedures and, also, the techniques of collection, production, analysis and interpretation of data used; in the third part, the results and their conclusions are presented and discussed; finally, in the last part, the conclusions of this research are revealed as well as an evaluation of the project.

## 2. Literature review

2.1 Interdisciplinarity in Education

The word interdisciplinarity consists of three terms: inter - which means reciprocal action, action of A on B and of B on A; disciplinary - term that concerns discipline,

from the Latin discere - to learn, discipulus - the one who learns (...). The term nary corresponds to the quality, state or result of the action (Aiub, 2006, p. 108). According to Piaget, interdisciplinarity is understood as "the mutual exchange and reciprocal integration of various sciences" (cited by Marques, 2012, p. 22). It is the construction of knowledge, relating several disciplines around a certain theme (Miranda et al., 2010). In turn, Fazenda (2015) recognises that it is "an efficient approach to the learning process, respecting students' knowledge and its integration" (cited by Mendes et al., 2017, p.65). Pombo (2004) goes further and states that the involvement of different disciplines considerably benefits the acquisition of skills and knowledge (cited by Mendes, 2018). In the educational context, the development of interdisciplinary practices is still incipient. This is emphasised by the fragmentation of the curriculum and, consequently, of knowledge (Mendes et al., 2017). In this context, Lima et al. (2020) argue that interdisciplinarity "needs to be present in all educational spheres, contributing so that knowledge is not fragmented or isolated" (p.127). In this sense, Fragateiro (1993) emphasises that there is: "a need to break the boundaries and create bridges between the various disciplines and areas of knowledge, between the curricular and the extracurricular and between the school and the environment; the urgency of another school architecture that allows and encourages the breaking of these boundaries: the opening of spaces and times for experimentation and research so that the school is not only a reproducer of dominant knowledge, but also a place of discovery and research." (cited by Teixeira, 2016, p. 31).

Interdisciplinarity is considered an essential pedagogical strategy in the entire teaching-learning process, since it has the power to transform the student's life, inciting him/her to a more active and critical position towards life and society (Maingain & Dufour, 2008, cited by Mendes, 2018; Santos, 2010, cited by Mendes, 2018). Interdisciplinarity, when included in the field of music, can promote diverse and relevant contributions to the various areas of knowledge. For this reason, from Penna's (2006) point of view, the area of music education must be in constant dialogue with other artistic areas as well as with other areas of knowledge (cited by Silva, 2016). Oliveira et al. (2014) go further and state "interdisciplinarity, especially in art, but also in all disciplines, is an extremely productive need, and one that contributes profoundly to the formation of these students, making them create a much broader and more humane sense of education" (p. 1820). That said, theatre practice, when combined with art teaching, can result in an effective teaching proposal, which enables interdisciplinary activity, central to a broader view of the human being (Oliveira et al., 2014).

2.2 Creativity in education

The development of creativity in the school context is essential and acts as a driving force in the educational process (Sena & Martins, 2013, cited by Braun et al., 2017, p. 577). When employed from the early years of an individual's learning, it helps them not only to face various challenges and problems in a creative way throughout their lives, but also provides a sense of well-being and pleasure during learning (Craft, 2010, cited by Pelizzon & Beineke, 2019). Thus, creativity is a competence that should be developed and stimulated from the early years of an individual, with freedom being an essential value in the initial process. In this sense, the school universe has the duty to provide students with a creative and innovative environment that offers the necessary support for the stimulation of this ability (Amabile, 2012; Zilli et al., 2010, cited by Braun et al., 2017). Robinson (2012) believes that creative potential is directly related to training, the key point being to preserve creative capacity rather than just to acquire it (cited by Braun et al., 2017). Thus, it is possible to identify that creativity, when combined with the context of education, significantly influences the development of the individual and his individual and collective identity (Pelizzon & Beineke, 2019). Consequently, the teacher is considered not only the main responsible, but also the "model for creative behaviour" of their students, influencing and inciting the involvement and stimulation of creative processes (Braun et al., 2017).

2.3 Motivation in Learning a Musical Instrument

The word motivation has its origin in Latin, movere. This concept refers to the idea that something must be in motion for it to happen (Albuquerque, 2011). In this sense, Ryan and Deci (2000) state that "To be motivated means to be moved to do something" (p. 54). Thus, motivation is the force that stimulates an individual to act, taking into account a certain goal. In the field of psychology, motivation is defined as "the condition of the organism that influences the direction of behaviour" (Zerbinatti, 2009, p. 8). Schatt (2011) recognises that motivation plays a key role in the individual's day-to-day decision-making and choices. Furthermore, he adds that "Regardless of the situation, little may be achieved without the appropriate harnessing of motivation" (p. 1). O'Neill (2017) states that in children, differences in the development of musical skills "are not exclusively associated with cognitive abilities" (p.35). At the same time, he emphasises the idea that this difference is related to the effort and persistence of each one, with study time being one of the main factors. For this reason, he states that motivational elements play a central role in performance outcomes. Regarding the existing theories of motivation, I want to emphasise only one of the approaches that divides motivation into two strands: intrinsic motivation and extrinsic motivation, coming from internal and external agents. The teacher also plays an extremely important role in the development of the student in the study of a musical instrument. Thus, with a view to the success of instrumental learning, it is up to the teacher to keep a student's motivation levels high throughout the process, not forgetting that musical learning can help not only in the growth of the child as a musician, but also as a human being (Cardoso, 2007). Thus,

the instrument teacher, aware of his or her prominent position in both activating and maintaining the level of motivation, should try to make learning a musical instrument interesting and enjoyable, while seeking to achieve the various objectives that are being proposed (Machado, 2004, cited by Pizzato et al., 2010).

2.4 Theatre in Education

Theatre is a relevant tool in the field of teaching and learning, since, through its playful, motivating and engaging character, it encompasses several areas of human knowledge. Regarding theatre and its importance, Abreu and Maques (2020) believe that "its strength is equivalent to the strength of the dream, in it it is possible to deepen in the fantasy of make-believe" (p. 37). Fragateiro (1993) also recognises that theatre is "a space for the convergence of knowledge, themes and skills that break with disciplinary compartmentalisation" (cited by Teixeira, 2016, p. 32).Accordin g to Iturbe (2007), rehearsals are also an asset for the acquisition of knowledge and personal development, stating that the rehearsal "is a great school of the most forgotten values today: repetition, patience, work, (...), mutual support, monotony, perseverance" (cited by Vestena & Pretto, 2012, p. 6). Theatre is considered, in the school context, a facilitating element of the teaching-learning process, since it can influence and contribute to the social, cultural and psychological development of the student, in a very positive way (Soares, 2019). Through this art, the assimilation of programme contents can become easier and more evident, transforming them into more natural and intuitive learning (Oliveira & Stoltz, 2010). In this sense, when combined with a didactic proposal, it can assist not only in the consolidation of content, but also in the development of a series of characteristics in the human being, such as critical thinking, autonomy, creativity, awareness, dynamisation, attention, self-confidence, control and management of emotions, argumentation capacity, among others (Vale, 2019; Vestena & Pretto, 2012; Goldstein & Winner, 2012, cited by Silva, 2021). In Eisner's (1997) view, the creative processes that develop through dramatic activities enrich and stimulate initiative and imaginative capacity (cited by Silva, 2021). Through a study by Hughes and Wilson (2004) on the influence of theatre on young people's personal and social development, the following benefits were highlighted: (i) increased self-confidence; (ii) improved performance skills; (iii) greater receptivity to ideas and opinions different from their own; (iv) the establishment of new friendships; (v) decreased inhibition; (vi) increased capacity for work and co-operation; (vii) greater ability to express themselves; (viii) greater levels of well-being; and (ix) greater ability to avoid conflict and deal with difficult negative experiences. (cited by Silva, 2021, p. 8). Thus, not only theatre art, but also the whole process that is inherent in it, entails a need in the daily life and training of students, since, when framed within the scope of teaching, they have the power to provide multiple learning, contributing significantly to the integral development of the individual (Silva et al., 2019; Sousa, 2009; Vestena & Pretto, 2012).

2.5 Staged Concerts and Musical Theatre as a Pedagogical Resource in Learning

Gonçalo da Costa e Sousa, author of "Concerts by violin students in diverse contexts: motivation, learning and perceptions" (2016) developed a project based on the realisation of concerts in different environments. In order to analyse the results of the students' levels of motivation, study and learning, the involvement of their families during the learning process and the performance, and also to raise awareness and interact with the community and the public, he prepared and performed a series of 6 concerts in different contexts, which were attended by 14 children, violin students. The results achieved indicate that there is a greater motivation for learning the instrument, contributing not only to an improvement in musical skills, but also to the construction of identity. In the study developed by Pedro Gazalho Martins, under the title "The Musical Theatre, as a learning vehicle in Music Teaching: Musical Training" (2020), the author intended to recognise how musical theatre, combined with the discipline of Musical Training, can assist in the acquisition of musical skills. In this project, a questionnaire survey was carried out with students, in addition to bibliographic research and class reports, which proved an improvement in skills, such as increased motivation and interest in the discipline.

## 3. Methodology

The present research, of the pedagogical intervention type, is based on an instrumental case study. According to Coutinho and Chaves (2002), a case study is "a research plan that involves the intensive and detailed study of a well-defined entity: the "case"". The authors go further and clarify that "almost anything can be a "case": an individual, a character, a small group, an organisation, a community or even a nation". (p. 223). Stake (1995) reveals that a case study is appropriate when, through the particular study of a specific case, it is possible to conduct in-depth research to better understand a particular issue. To this end, in this method, the phenomenon should be studied and examined within its natural context.

In this situation, the case study is classified by an instrumental typology, since it presents the purpose of clarifying and deepening a particular subject, with a view to developing a theory or generic explanation (Coutinho and Chaves, 2002).

3.1 Objectives

Through the literature review carried out, I found that the practice of interdisciplinary approaches, integrated in

instrumental teaching, is still a scarce reality in Portugal. For this reason, I consider it pertinent to integrate instrument students in playful and interdisciplinary activities, which contribute to the acquisition of technical-performative skills in a playful and pleasurable way. To what extent do the skills inherent in musical theatre contribute to the development of technical-performative skills in beginner violin students?

Therefore, the general objectives of this research are the following:

- To understand the contribution of a theatre project in violin initiation students;
- To evaluate the development of musical, instrumental and performative skills;
- To verify the level of development of creative, imaginative and experimentation skills;
- Create and participate in a theatre project;
- Integrate movements in musical pieces;
- Raise awareness for the valorisation of collaborative work;
- Raise awareness for the practice of educational and interdisciplinary activities.

3.2 Procedures

The present investigation was composed of 8 violin students, from the Musical Initiation course, at EMNSC. The students were divided into two groups. Group A consisted of four students who did not participate in the musical theatre project - student 1, student 2, student 3 and student 4. Group B consisted of four students who collaborated in the project - student 5, student 6, student 7 and student 8. Throughout the school year, the students participated in four evaluative moments that were divided into two phases. Thus, through direct observation and consequent evaluation of skills, Professors Marilyn Brito and Mariana Marto evaluated, on a quantitative scale, from 0 to 20 the skills of each student, such as posture, tuning, dynamics, expressiveness, relaxation, sound quality, memorisation and creativity. To evaluate this last parameter, students were asked to choose 1 of the 3 suggested activities: creative drawing, creation of a song, creation of a story with 3 compulsory words. Thus, in the first phase, the last evaluative moment integrated an audition. Therefore, the first moment was precisely one week before. In the second phase, the assessment of group A was done in the same way. The second assessment before the theatre project started and the first one week before. Group B, on the other hand, had the first evaluation at the moment before starting the project. The second assessment was carried out after the project. At the end of the last evaluation moment, in each of the phases, was given each student a questionnaire survey to fill in with their level of motivation, interest, concentration, study time, among others. was also carried out a questionnaire survey, which I gave to the of the respective students in group B, in the two moments of the 2nd phase. All students and parents answered the questions that were asked of them. At the end of " Musical THREEatre", the author interviewed the teacher Marilyn Brito in order to understand the relevance and impact of the whole theatre project for the students of Musical Initiation.

3.3 Participants

The research was developed with 8 students of Musical Initiation - Violin - of EMNSC, aged between 6 and 10 years old. All the selected students belonged to the Violin class of the Music Initiation Course of the teacher Marilyn Brito. The participation of the students was authorised by each of the parents, who signed the request for consent to be part of this project, as well as authorising the collection of images and videos of their students. The data regarding the participants of this study are shown below in Table 1.

3.4 Data Collection and Production Techniques

The data collection and production techniques favoured in this research were: documentary analysis to support the research, direct and participant observation, recorded in specific grids of all moments of skills assessment, audiovisual resources of the evaluative moments, duly authorised by the Parents, questionnaire surveys to students and to the respective EE of students in group B and, also, structured interview conducted with professor Marilyn Brito.

## 4. Presentation and discussion of results

4.1 Direct observation

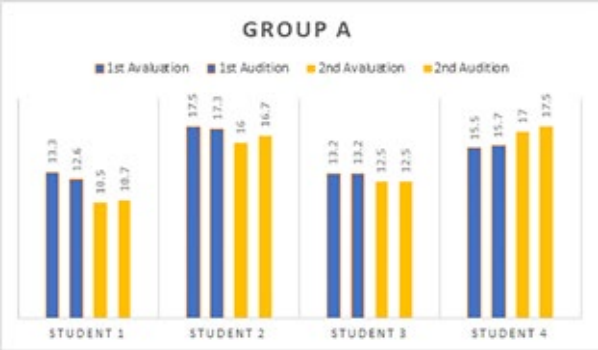
The evaluation of the skills of each of the students was recorded by me and my pedagogical supervisor, after direct and participant observation, and recorded in the matrix, with the following parameters: posture, tuning, dynamics, expressiveness, relaxation, sound quality, creativity and memorisation. Each of these competences was assessed with a numerical score from 0 to 20. It is important to mention that some of the students did not present any evaluative value in certain parameters. This factor is directly related to their instrumental level.

4.2 Data Analysis and Interpretation Techniques

Data analysis and interpretation techniques consisted of content analysis of all qualitative records and data analysis of all quantitative research records.A fter analysing the data presented related to the Evaluation of Competences of all the students graphs 1 and 2 were drawn up, referring to the average of each student in each of the assessments, in order to verify the results of the competences assessments. Therefore, the first two columns, coloured blue, refer to the 1st phase assessments, while the last two, coloured yellow, show the results of the 2nd phase.

**Grafic 1**

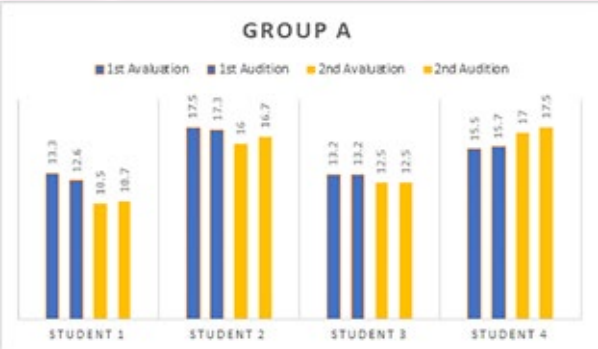
**Avaluation of competences: Group A**




After analysing the previous graph, it can be seen that in group A, external to the theatre, both pupil 1 and pupil 2 showed a slight decrease in the 1st phase. Pupil 3's score remained unchanged, while pupil 4's score rose slightly. In the 2nd phase, there was no decrease in the score, with one of the pupils remaining with the same score while the others went up moderately.

**Grafic 2**

**Avaluation of competences: group B**




Subsequently, when observing the graph above, regarding group B that integrated the musical theatre, the results show that, in the 1st phase, two of the students partially raised the values of their performance, instead of the remaining two who presented lower values compared to the 1st presentation. However, in the 2nd phase, marked by the culmination of the whole process involving theatre practice, all students showed an increase in values, in some cases marked. As can be seen after comparing the two graphs presented, the path taken by the students of group B stands out positively, showing the highest values in the last evaluation, carried out after the theatre project.

4.3 Questionnaires

The main objective of the questionnaires was to collect information about the motivation of each student, as well as study times, aspects related to performance, among others. To this end, the questionnaire I carried out, with a similar structure in the various phases, was based on the survey created by the author Margarida Alexandra Teixeira Neves in her Master's Dissertation entitled "A Performance Musical: Factor Of Motivation In The Study Of The Instrument".

The student questionnaires can be divided into three sections.

The first one is related to the student's identification, where aspects such as name, age and when the student started learning the violin are questioned. The second part is related to the initial motivation for the study of the instrument and sought to identify not only the reason that led the student to start musical studies, but also why he chose the violin, taking into account the other range of instruments and the way he perceives and experiences the study of the instrument. Finally, the third group of questions is directly related to the performance and aims to verify the perspective of each student in relation to the performing moment. It should be emphasised that the questionnaires submitted to the students were identical in both phases. However, some motivational questions were removed in the second questionnaire to avoid repetition.

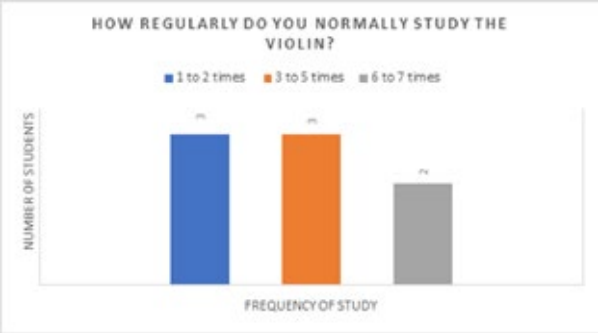
In turn, also the parents of the students belonging to group B, related to theatre, answered a questionnaire survey in both moments of the 2nd phase.

Student Questionnaires

The first group of questions, concerning the initial motivation for studying the instrument, starts with the question "Why did you start studying music?". The answers to the questionnaires indicate that 5 of the 8 students started studying music on their own initiative. Regarding the question "Why did you choose the violin to be your instrument?" it was found that 6 of the 8 students answered that they like the sound of the instrument. Through the answers to the question "Is studying music for you?" I found that 5 of the 8 students surveyed consider music a more serious activity rather than a hobby. In the next question, "Do you like playing solo or in an ensemble more?" 7 out of 8 students stated that they prefer playing in an ensemble. Then, regarding the question "Do you like to play the violin in public?" there was a homogeneity in the answers of the various students, since all respondents answered yes. As can be seen in Graph 3, to the question "Indicate, from 1 to 10, how much you like studying violin?" one student indicated the number 5, another indicated the number 7, while two of the students surveyed answered 9 and four students indicated 10, the highest value.

**Grafic 2**

**Avaluation of competences: group B**




**Grafic 4**

**How regularly do you normally study the violin?**

To finalise this range of questions on motivation, in relation to the question "How often do you usually study violin?", graph 4, presented below, indicates that three of the students study between "1 and 2 days a week", three practice violin "3 to 5 days a week", while two of the students dedicate themselves between "6 and 7 days a week".

Through these results, it was possible to verify that the students feel motivated and committed to the study of the instrument. Motivation plays an essential role in learning a musical instrument, thus becoming a factor that enhances learning. In addition, the students' interests in ensemble music and public performance are also very satisfactory. Next, I will present the results of the questionnaire surveys of each student, related to the performing moment in the respective phases. The answers below refer to the following questions: "Indicate from 1 to 10 how much you like the piece you played.", "How did you feel before playing in public?", "How did you feel while you were playing in public?" and, finally, "How did you feel after playing in public?".

**Table 11**

**Data by questionaire: group A**

| GROUP A | Piece | Before | During | After |
|---|---|---|---|---|
| 1st Fase | | | | |
| STUDENT 1 | 7 | Nervous | Nervous | Happy |
| STUDENT 2 | 10 | Nervous | Nervous | Happy |
| STUDENT 3 | 10 | Nervous | Nervous | Happy |
| STUDENT 4 | 8 | Trust | Concentrated | Happy |
| 2nd Fase | | | | |
| STUDENT 1 | 7 | Nervous | Deconcentrated | Happy |
| STUDENT 2 | 9 | Nervous | Nervous | Happy |
| STUDENT 3 | 8 | Nervous | Nervous | Happy |
| STUDENT 4 | 10 | Nervous | Concentrated | Happy |

Table 12

Data by questionaire: group B

| GROUP B | Piece | Before | During | After |
|---|---|---|---|---|
| 1st Fase | | | | |
| STUDENT 5 | 9 | Nervous | Deconcentrated | Happy |
| STUDENT 6 | 8 | Concentrated | Concentrated | Happy |
| STUDENT 7 | 9 | Nervous | Trust | Happy |
| STUDENT 8 | 10 | Trust | Trust | Happy |
| 2nd Fase | | | | |
| STUDENT 5 | 10 | Trust | Happy | Happy |
| STUDENT 6 | 10 | Trust | Concentrated | Happy |
| STUDENT 7 | 10 | Concentrated | Trust | Happy |
| STUDENT 8 | 10 | Trust | Trust | Happy |

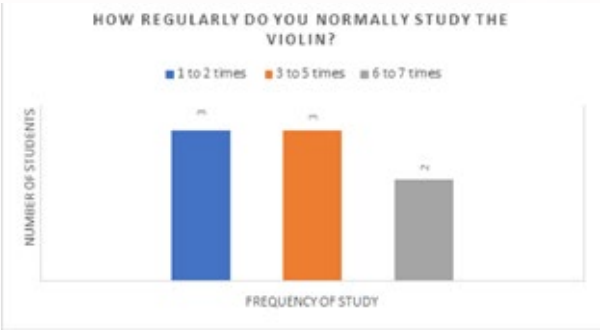
After analysing the questionnaire surveys carried out with the students, I found that, for the most part, the students liked the pieces they played in both stages, having given high values, between 7 and 10. Regarding the performance moments, in general, before the public presentations, the emotion that was most felt was nervousness. Nevertheless, concentration and confidence were other feelings experienced. At the time of the public presentations, several emotions were recorded, such as concentration, deconcentration, confidence, joy and nervousness. As for the emotions felt after the performance, the answers among all were unanimous, with joy being the choice. It should be noted that in the 2nd phase of group B, the students' responses regarding the presentation of the theatre project did not reveal any negative emotions, such as deconcentration and nervousness, contrary to what happened in the other moments.

- Questionnaire to the Parents

The questionnaire carried out to the parents of the students of group B begins with the question "How much time does your child dedicate to the study of the instrument?", and most of the answers confirmed that the students study violin between 3 and 5 days a week. Analysing the following graph, and according to the perception of the respective parents to the question "Does your child like to play the violin?", we can see that, during the project, two of the students raised their level of interest in playing the violin. Thus, in the 2nd phase, all parents of the students selected the highest answer option.

**Grafic 5**

**Does your child enjoy playing the violin?**

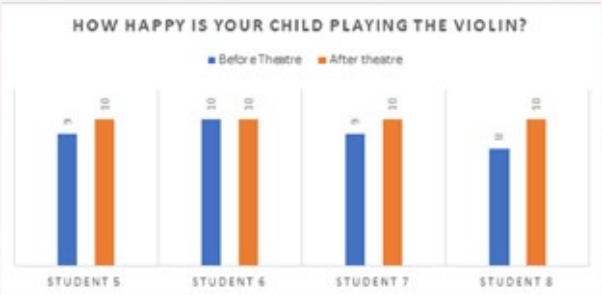


Next, to the question "Does your child feel motivated to study the violin?", the answers show that during the tetro week there was an increase in the level of motivation on the part of some students to study the instrument.Next, to the question "Does your child feel motivated to study the violin?", the answers show that during the theatree week there was an increase in the level of motivation on the part of some students to study the instrument.

**Grafic 6**
**Does your child feel motivated to study violin?**

Finally, regarding the question "How happy is your child playing the violin?" the answers were quite satisfactory. Although in the first phase the levels of happiness were already high, this project has increased them even more.

**Grafic 7**
**How happy is your child playing the violin?**




As can be seen from the results of the data provided by the students' EEs, the strategies adopted throughout the project reflected improvements in motivation levels, thus contributing to the development of learning, while stimulating the taste and pleasure for instrumental practice.

4.4 Structured interview with teacher Marilyn Brito

After finishing the " Musical THREEatre ", was conducted a short interview with Professor Marilyn Brito, one of the founders of this project and the main responsible for the musical part of the theatre, in order to find out her point of view about all the work developed.

Question 1: How do you think this project has contributed to the pupils?

"This project offers students the opportunity to understand and work in depth on the creation of a small musical theatre. In this way it enriches the artistic experience of each student, showing them the various areas of the creation and assembly of a show like this that has an interdisciplinary nature - the students perceive the existence of music, the writing/invention of the story, the texts of the songs, the creation of a scenario, the representation and movement on stage, all synchronised and intertwined between the various areas."

Question 2: Did you feel pupils were more motivated by participating in this project?

"The students are naturally very motivated to participate in a project of this kind. In addition to all the artistic part, mainly in the aspect of creation and imagination, which the students love, we also have the whole social part that the students also like a lot. They like to make friends and especially friends who also identify with these artistic areas. Most of the students who participated have already asked to come back next year because they loved the experience."

Question 3: Did you feel that by participating in such a project, students were able to improve skills such as memorisation, tuning, posture, sound quality and creativity more easily?

"I wouldn't say that the pupils were able to improve more easily, but more quickly. The THREEatre week is indeed very intense, and no pupil likes to show that they cannot fulfil the tasks asked. As a result, the pupils memorise quickly (texts and songs), they tune better, they become more skilful in playing (because they play every day), and they also work on their creativity and imaginative power. The fact that there are five days in a row working with the students makes everything more compressed and the result is an acceleration of the proposed or desired objectives - we have to do a lot of good work and quickly, because we have no time to waste. We have to put on a show at the end of the fifth day."

5. Conclusions

By analysing the whole sequence of the research, it is possible to verify that the objectives, initially proposed, were fulfilled. However, it is important to note that the small sample size had an impact on the research, giving rise to poor cross-cutting results. Thus, given the small group of participating students, the conclusions are not amenable to generalisations. According to the objectives presented, I formulated the guiding question of this whole study: "To what extent does the realisation of a musical theatre project contribute to the improvement of technical-performative skills in violin initiation students?". Based on the analysis and interpretation of the results, it is possible to verify that the integration of violin students, from the Musical Initiation course, in a theatre project, contributes to the stimulation of motivational development, consequently intensifying the acquisition and improvement of musical and instrumental skills. Through the data collected

through the competences assessments, it was possible to observe that the students inserted in group B presented more positive results compared to group A. Thus, for a better perception of the results, I have drawn up the following percentage tables, tables 13 and 14, where not only the final evolutionary average of each student is presented, but also the general average of each of the groups is indicated in the last column.

**Tabela 13**
**Comparation Table: grupo A**

| Group A | Student 1 | Student 2 | Student 3 | Student 4 | Fase 1 - Fase 2 |
|---|---|---|---|---|---|
| Posture | -20% | 0% | -5% | +5% | -5% |
| Tunning | ---------- | -5% | 0% | 0% | -1,6% |
| Dinamics | ---------- | ---------- | ---------- | ---------- | ---------- |
| Expressivity | ---------- | ---------- | ---------- | ---------- | ---------- |
| Relaxation | +5% | -15% | 0% | +20% | +2,5% |
| Sound Quality | -15 | -15 | -10 | +5 | -8,75% |
| Criativity | ¬---------- | 0% | 0% | 0% | 0% |

**Table 14**
**Comparation Table: grupo B**

| Group B | Student 5 | Student 6 | Student 7 | Student 8 | Fase 1 - Fase 2 |
|---|---|---|---|---|---|
| Posture | 0% | 0% | +5% | 0% | +1,25% |
| Tunning | 0% | -5% | +10% | +5% | +2,5% |
| Dinamics | +17,5% | +7,5% | ---------- | ---------- | +12,5% |
| Expressivity | +17,5% | ---------- | ---------- | ---------- | +17,5% |
| Relaxation | +5% | +5% | +15% | +5% | +7,5% |
| Sound Quality | 0% | 0% | +17,5% | +5% | +5,6% |
| Criativity | ¬+5% | +5% | +15% | +20% | +11,2% |

Then, after analysing the data recorded above, I created graphic 8, where the average evolution of each of the groups in the various parameters is represented. As I have already mentioned, some pupils were not assessed in certain parameters, which is due to the instrumental level in which they are inserted.

**Grafic 8**
**Grafic of comparation: group A and B**

It was then possible to observe that students belonging to group B, in the theatre, showed more satisfactory results compared to students in group A, outside the theatre. Through direct observation and consequent evaluation of competences, it was verified in group B a very satisfactory development and improvement of technical-performative aspects. The results of the questionnaire surveys proved that the musical integration of the students in the theatre group promotes both motivation and the intensification of positive feelings, distancing emotional states such as nervousness. In addition, the interview with the teacher Marilyn Brito corroborated these data, as she emphasised the increase in motivation and greater ease in the acquisition of musical skills. In short, through this pedagogical intervention, was found a significant improvement in technical-performative and motivational levels, an increase in individual study and a contribution to more positive emotional states in moments related to musical performance. Thus, we believe that the realisation of this type of activities, diversified and effective in the teaching of music is a strategy that can be taken into account by the teacher. This project can play an extremely important role in learning, as it provides learners with a variety of experiences through a series of educational activities that indirectly promote content that must be understood and assimilated. Thus, the use of theatre proved to be an asset for the promotion of positive behaviours. This teaching strategy can contribute to the increase of motivation, taking into account the cooperation that exists between all students and the group spirit that is inherent at the same time that it provides the student with his development at various levels, such as the personal and social level. In addition, it also helps to increase their confidence and motivation. In my opinion, this project resulted in a very enriching experience for each of the participating students, especially for their musical and cultural experiences. Throughout the week dedicated to theatre, the students showed a high degree of collaboration, commitment and interest in the various activities that were being proposed. It is important to highlight that, in this musical experience, several skills were valued and developed, such as musical learning, creativity, imagination, memorisation, performance, coordination, cooperation, mutual help, dramatic expression, among others. In the end, it was with great satisfaction that I witnessed, after the culmination of the project, the enthusiastic and radiant faces of all the students and their families, who were grateful for the whole experience, proud of their performance and with an enormous desire to start all over again. Therefore, we believe that this project, based on creative, innovative and motivating activities, was an effective approach to musical learning and to all instrumental involvement, awakening students to the world of the arts. With this research we intended to demonstrate the importance of teaching that values the motivation of each student through collaborative and interdisciplinary work, as well as benefiting the acquisition of skills, essential for instrumental learning.

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# 即兴演奏及其在古典音乐教育中不可或缺的角色

## 摘要

**作为古典钢琴教师，我们常常认为即兴演奏对于古典教育来说是不必要的。我们误以为这种技能只对爵士乐和流行音乐家有用。我将首先论证为什么古典音乐家必须发展即兴技巧。然后，我将提供几种有效培养这些技能的方法。**

## 为什么？

### 1. 听觉技能

即兴演奏中最明显的能力之一就是听觉技能。最优秀的即兴演奏者会用耳朵引导，在演奏前就知道下一个音符或和弦的音色。提高听觉技能的古典演奏家将在演奏中受益于多一层安全保障。对于那些过于依赖动作记忆的演奏者来说，多一种记忆方式尤其有益。此外，在演奏前创建一个内部听觉模型的做法，能增强演奏者从乐器中发出有意识声音的能力。

听觉技能课程往往只关注旋律方面，而忽视和声听觉。对于钢琴家来说，这是一个重大的疏忽，因为内部聆听和声的能力使我们能够有意识地选择声音。成功的即兴演奏者要学会聆听和声背景，提前知道哪些音符会出现不和谐，并预测它们应该如何解决。古典音乐中的复调音乐就需要这种聆听能力，才能做出令人满意的诠释。通过即兴演奏，我们可以开始培养这种聆听能力。

### 2. 和声流畅性

音乐理论与和声的学习往往与音乐表演脱节，使学生在完成理论课程的同时，并未培养出在表演中运用所学知识的能力。成功的即兴演奏需要在给定的节奏内应用音乐理论。因此，即兴演奏需要实时应用音乐理论技能，从而获得对和声的流畅理解。没有实时应用理论知识的能力，就无法实现流畅的和声。即兴演奏的实践需要实时应用。

我们经常发现，古典钢琴家在学习时死记硬背，只记住形体手势和视觉模式，却不了解基本的和声结构。这种逐个音符的学习方法就像逐个音节地背诵外语演讲稿。这种方法不仅效率低，而且容易出错和记忆力下降。此外，用这种方法背诵演讲稿会导致演讲生硬、不自然，因为演讲者没有直接联系到每个单词和短语的内在含义。虽然教师可以指导这些学生演奏出精致的音色和复杂的节奏，但他们的注意力仍然集中在表层，只是在处理微小的音乐细节，而没有对和声结构的深刻理解。钢琴即兴演奏要求学生从和声的角度进行结构性思考，这有助于培养他们对所学和所演奏的音乐有广阔的整体视野。

### 3. 阅读

即兴演奏需要对音乐有广泛的、结构性的理解，因此能培养更强的阅读能力。初学者可能会尝试逐个音符地阅读新乐曲，但流利的视奏者能识别和弦和和弦行进。通过即兴演奏常见的和弦进行，我们可以提高识别古典音乐作品中相同进行的能力。我们永远不会尝试逐字阅读这句话。相反，我们会大段大段地吸收整个单词和短语，因为这是流畅阅读单词的唯一方法。同样，流利地阅读音乐的唯一方法就是大段地识别和弦和和弦行进。即兴创作实践鼓励这种大尺度视角，尤其是在和声意义上。

## 怎么做:

### 1. 唱歌

到目前为止，唱歌是即兴演奏方式，因为它不需要理论知识来匹配音高。即使是声乐能力最有限的人，我们也能将脑海中想象的音高与我们唱出的音高相匹配。换句话说，我们的耳朵与我们发出的声音是直接相连的，不需要任何中介乐器。相比之下，我们可以在钢琴上弹奏出音符，却无法真正听到它们，而用我们自己的声音却几乎不可能做到这一点。因此，通过先唱后弹，我们可以说是把耳朵放在了手指前面。这可以通过直接模仿来实现（唱几个音符，然后尝试准确地弹出所唱的内容），也可以通过更宽松的方式来实现（唱一个音乐问题，弹一个音乐答案）。

**2. 建立界限**

也许开始即兴创作最有效的方法就是建立音乐界限。与“一切皆有可能”的方法相反，通过建立界限，我们可以有意识地产生音乐上令人满意的想法。这并不意味着我们需要保持拘束，因为随着乐曲的发展，我们可能会经常改变界限，但如果界限确定下来，将有助于我们开始。

对于年幼的学生来说，”只演奏黑色音符“这一界限非常有用。这样可以创造出一个悦耳的五声音阶，让学生绕过任何理论知识，专注于音乐性、动态和节奏的多样性、踏板的使用、旋律的想法、特征和情绪。教师可提供 Gb 或 Eb 小调的和声背景。有天赋的学生将能够对教师设定的动态、节奏、节拍、揉弦和音乐特征的界限做出反应。

一旦对乐理有了基本了解，我们就可以将调式或调性作为主要界限。我们所熟知的大多数伟大的古典作品都是先确定一个调性，然后将其留给第二主题（想想莫扎特将其调制为主调），因此我们应该做好旅行的准备，但我们也应该知道我们的起点。显然，我们选择的调性会对即兴演奏的特点产生影响。

时号、速度和节奏的选择提供了与时间相关的界限。也许我们应该从 4/4 拍、适度缓慢的节奏和基本节奏开始。和声语言也是一个有用的界限。我们会主要使用主和弦吗？主要使用三和弦和主和弦？还是大胆尝试扩展和声和更多的不协和音？专业即兴演奏者通常会使用和弦表或领奏表来提供即兴演奏的和声界限。

**3. 模仿**

一开始，使用既定的模式（如小步舞曲或进行曲）来确定即兴创作的界限可能会有所帮助。例如，小步舞曲以四分音符为单位，速度适中。左手主要演奏四分音符并勾勒和声，右手则更加抒情和富有旋律。进行曲为 2/4 或 4/4，右手弹奏强烈的重音和方形附点节奏。这些乐曲应在不同的调号下演奏，以获得最佳效果。

如果学生正在准备演奏巴赫的萨拉班德，可以尝试即兴演奏一首相同调性、相同织体、具有相同特征的萨拉班德。尽管萨拉班德通常演奏速度较慢，但为了取得更好的效果，在即兴演奏时采用更慢的速度可能会更有用。即兴演奏顺利进行后，可尝试使用相同的界限，但调性不同。任何音乐会曲目都可以作为范例。虽然我们的即兴演奏无法与我们模仿的大师作品相提并论，但这种模仿有助于我们发现每首乐曲的鲜明特点，同时对我们所学习的天才音乐家有更深刻的理解。

## 结论

即兴演奏要求我们实时应用音乐技能，培养和声和音乐流畅性，为阅读、记忆和结构理解奠定基础。因此，有意识地培养这种技能是古典音乐教育的重要组成部分。

20 世纪以前，人们普遍期望古典音乐家不仅会演奏，还会作曲和即兴创作。众所周知，巴赫、莫扎特、贝多芬、肖邦、李斯特、克拉拉-舒曼和拉赫玛尼诺夫都曾在私下和公开场合即兴创作。在我们这个专业化的现代社会，能够即兴创作的古典音乐家极为罕见。既然即兴演奏是培养全面发展、有文化的音乐家的一项基本技能，作为音乐教育工作者，我们有责任让年轻一代掌握这项不可或缺的技能。

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# Improvisation and it's indispensable role in a classical music education

## Abstract

As classical piano teachers, we often consider improvisation to be unnecessary for a classical education. We mistakenly imagine this skill to be useful only for jazz and pop musicians. I will first make the argument for why it is essential that classical musicians develop improvisational skills. I will then provide several methods for how these skills can be developed effectively.

## Why:

1. Aural skills

One of the most obvious abilities developed through improvisation is aural skills. The best improvisors lead with their ears, knowing the sound of the next note or chord before playing it.

Classical performers who develop their aural skills will benefit from an added layer of security in performance. Those who rely too heavily on motor memory will particularly benefit through adding an additional mode by which to memorize. Furthermore, the practice of creating an internal aural model before playing empowers the performer to make an intentional sound from the instrument.

Aural skills courses tend to focus on the melodic aspect only, neglecting harmonic audiation. For pianists, this is a significant oversight since the ability to hear harmony internally allows us to make intentional voicing choices. Successful improvisors learn to listen to harmonic context, knowing in advance which notes will be dissonant and predicting how they should resolve.

Polyphonic classical music requires this kind of listening in order to deliver a satisfying interpretation. Through improvisation we may begin to develop this kind of listening.

2. Harmonic Fluency

The study of music theory and harmony is too often disassociated with musical performance, allowing students to complete their theory courses without developing the ability to apply their understanding within a performance context. Successful improvisation requires the application of music theory within a given tempo. As a result, improvisation leads to a fluent understanding of harmony by requiring music theory skills to be applied in real time. Harmonic fluency cannot be achieved without the ability to apply theoretic knowledge in real time. The practice of improvisation requires real-time application.

Too often, we find classical pianists who learn by rote; memorizing physical gestures and visual patterns without an understanding of the underlying harmonic structure. This note-by-note approach is akin to memorizing a speech in a foreign language syllable-by-syllable. Not only is this method inefficient, it is prone to mistakes and lapses in memory. Furthermore, a speech memorized in this way results in a stiff and unnatural delivery since the speaker is not directly connected to the underlying meaning of each word and phrase. Although a teacher may coach these students toward refined sound and sophisticated pacing, they remain focused on the surface level, manipulating minute musical details without deep structural understanding of harmony. Improvisation at the piano requires the student to think structurally in a harmonic sense, which aids in developing a broad holistic view of the music they study and perform.

3. Reading

Improvisation develops stronger reading skills since it requires a broad, structural musical understanding. Beginning students may attempt to read a new piece note-by-note, but fluent sight-readers recognize chords and chord progressions. By improvising through common chord progressions, we improve our ability to recognize the same progressions in classical compositions. We would never attempt to read this sentence letter-by-letter. Instead, we take in entire words and phrases in large chunks since this is the only way to read words fluently. Likewise, the only way to read music fluently is by recognizing chords and chord progressions on a large scale. The practice of improvisation encourages this large-scale view, especially in the harmonic sense.

**How:**

1. Sing

Singing is, by far, the most intuitive instrument with which to improvise since it requires no knowledge of theory in order to match pitch. Even with the most limited vocal ability, we can match the pitch we imagine in our head to the pitch we sing. In other words, our ears are directly linked to the sound we make without an intermediary instrument. By contrast, it's possible to plunk out notes on the piano without really hearing them, it's nearly impossible to do this with our own voice. So, by singing first, then playing, we can place our ears in front of our fingers, so to speak. This can be done through direct imitation (sing a few notes, then attempt to play back exactly what was sung), or it can be done more loosely (sing a musical question, play a musical answer).

2. Create Boundaries

Perhaps the most effective way to begin an improvisation is by establishing musical boundaries. Contrary to an "anything goes" approach, by establishing boundaries we can intentionally generate musically satisfying ideas. This does not mean we need to remain constricted since we may often change the boundaries as the piece progresses, but it will help us to get started if the boundaries are established.

For a very young student, the boundary "play black notes only" is quite useful. This creates a pentatonic scale that is pleasing to the ear and allows the student to bypass any theory knowledge, allowing them to instead focus on musicality, variety of dynamics and rhythm, use of pedal, melodic ideas, character and mood. The teacher may wish to provide harmonic context in the key of Gb or Eb minor. A talented student will be able to respond to the teacher-created-boundaries of dynamics, tempo, meter, rubato, and musical character.

Once there is a basic understanding of music theory, we can use key or mode as the primary boundary. Most of the great classical works we know establish one key only to leave it for the second theme (think of Mozart modulating to the dominant) so we should be ready to travel, but we should also know our starting point. Obviously, the key we choose will have an effect on the character of the improvisation.

Time signature, tempo, and rhythmic choices provide boundaries as they relate to timing. Perhaps we should begin in 4/4 time, a moderately slow tempo, and basic rhythms. Harmonic language is also a helpful boundary. Will we use mostly primary chords? Mostly triads and dominant chords? Or will we venture into extended harmony and more dissonance? Professional improvisors often use a chord chart or a lead sheet to provide the harmonic boundaries within which they will improvise.

3. Imitate

It may be useful at first to use an established pattern, such as a minuet or a march to determine improvisational boundaries. For example, a minuet will be in ¾ and at a moderate tempo. The left hand will play mostly quarter notes and outline the harmony, while the right hand will be more lyrical and melodic. A march will be in 2/4 or 4/4 with strong accents and square, dotted rhythms in the right hand. These should be played in a variety of key signatures for maximum benefit.

If the student is preparing a Bach Sarabande, try improvising a Sarabande in the same key, with the same texture, with the same character. Even though a Sarabande is typically played slowly, it may be useful to take an even slower tempo for the improvisation for better results. Once this is going well, try using the same boundaries but in a different key. Any concert piece may be used as a model. Although our improvisations cannot compare to the masterpieces we emulate, this emulation helps us to discover the defining characteristics of each piece while also developing a deeper appreciation for the geniuses we study.

Conclusion:

Improvisation requires us to apply musical skills in real time, developing harmonic and musical fluency that serves as a foundation for reading, memorization, and structural understanding. Therefore, intentional development of this skill is a critical component in a classical music education.

Before the 20th century, it was a common expectation that classical musicians would not only perform, but would compose and improvise as well. Bach, Mozart, Beethoven, Chopin, Liszt, Clara Schumann, and Rachmaninoff were all known to create spontaneous compositions, both in private and in public. In our modern age of specialization, it is exceedingly rare that we encounter a classical musician who is capable of improvising. Since improvisation is an essential skill for developing well-rounded and literate musicians, it behooves us as music educators to equip younger generations with this indispensable skill.

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# Assessment Guitar Ensemble

The University of Texas at Dallas (UTD or UT Dallas) is a public research university mostly in Richardson, Texas, and partly in Dallas. It is one of the largest public universities in the Dallas area and the northernmost institution of the University of Texas System. It was initially founded in 1961 as a private research arm of Texas Instruments.

The young university has been characterized by rapid growth in research output and its competitive undergraduate admissions policies since its inception.(10) Less than 47 years after its founding, the Carnegie Foundation had classified the university as a doctoral research university with "Highest Research Activity"—faster than any other school in Texas.(11) The university is associated with four Nobel Prizes and has members of the National Academy of Sciences and National Academy of Engineering on its faculty with the most notable research projects including the areas of Space Science, Bioengineering, Cybersecurity, Nanotechnology, and Behavioral and Brain Sciences. UT Dallas offers more than 140 academic programs(12) across its seven schools and hosts more than 50 research centers and institutes. The School of Arts, Technology and Humanities houses all the liberal arts and traditional arts at UTD, including music. The School recently received $40 million gift from the Bass family to rebrand the school as a 21st century arts program, including funding for a new music building, schedule to open in 2026.

UTD as a non-traditional research university that focuses on the sciences. UTD has a department of music rather than a school of music. The music department is housed within the School of Arts and Humanities and provides supplementary training in music for non-music majors, a small number of music concentration students, and also a larger number of music minors. The challenge for me as a professor has been to develop courses that have the aim to develop both skills in music performance, and critical thinking and aesthetic awareness.

At the undergraduate level I teach guitar ensemble. Here is an assessment of the class which I submitted to UTD administration.

Assessment for MUSI 4316, Guitar III Ensemble
Spring 2018

The guitar ensembles are applied classes in the guitar studies curriculum at UT Dallas. The principle aim of this class is the preparation of ensemble music for performance in the end of semester festivals where all students in music classes offer performances with their faculty members. In the case of MUSI 4316 the learning of repertory and performances skills is complemented by theoretical knowledge and terminology of music. Emphasis on developing skills in music reading is stressed as well as other aspects of musicianship including knowledge of musical terms and the application of dynamics in performance.

**Guitar Ensemble MUSI 4316**

The objectives for the guitar ensemble are as follows:

- The development of performance technique requisite to an intermediate level guitar ensemble
- The increased awareness and use of aesthetic principles of music in performance

- For performance level to develop the discipline in order to be performance ready to participate in the Spring Festival at UTD
- Aesthetic instruction centers around characteristics of musical style periods i.e. Renaissance, Baroque, Classic periods with their requisite performance practice. The ability to summarize in written form via concert reports, the above principles that are taught in the class. This exercise requires critical thought and aesthetic judgment. These reports serve to sharpen perception and listening skills. The UTD Guitar Series thus functions as an applied "music lab" for students in this class. The students are required to submit papers at mid-term, and during finals. These papers show a progression in the recognition of the factors that constitute a "quality" performance. Thus, as students gain in musical and technical ability on the guitar, they are better able to assess this in our guest performers and competitors at the Texas Competition.

**Implementation:**

In order to achieve the first objectives – that of performance preparation – the class spent one half of each class session on technical drill. This type of drill instills in the student not only the recognition of what is needed to function as a musician on the guitar, but also the knowledge that this is an expectation of each class member. At the mid-term technical test all grades were in the B range, with one D. By the end of the semester grade distribution was more differentiated with four A level grades, five B level, one C, and one grade of F.

**Course Description - as per syllabus:**

Guitar Ensemble is also known as Guitar II in the Fall Semester and Guitar III/MUSI 4346 in the Spring Semester. This allows students to repeat the course up to three times in each section. Each class builds upon the skills introduced learned in Guitar I and is thus perfectly appropriate as a continuation point for these students. proper hand position and posture, an understanding of how to use the plucking mechanism for quality sound production, and competent note reading in the lower and middle ranges of the guitar fingerboard. MUSI 3381 is ensemble practice and performance. Repertoire for 2, 3, and 4 guitars is learned with multiple players for each part. Music is selected from classical and traditional sources with the goal to create a balance of music appropriate to the level of each group. The Spring Festival on April 27 will open with UTD Guitar Night. Please mark your calendar, and let's get to work and learn some great repertoire. A mid-term and a final exam are administered in this course. You must be present and take each test to pass this course.

**Written work:**

Two concert-master class summaries/reports are required as well. A third or more is considered as extra credit. Two-pages per event. All work is typed with standard double spacing.

Listed on the class calendar are the UTD Guitar Series concerts. This is an important Dallas area guitar series which will present an international selection of guitarists for your learning and enjoyment. Feel free to bring a friend. My recommendation is for you to attend all of the concerts. Concert reports are due the week after the concert. If you turn in three reports then the third will be counted as an extra credit. You will have a free ticket for UTD concerts.

Master Classes: this constitutes written homework. Class assignments of two- page summaries regarding "what I/you learned" are due on the following class date.

**Aesthetic Studies in music for graduate students:**

In order to develop and strengthen the curriculum at the graduate level, I developed an Iberian Studies major. Here is a assessment for Iberia: Music and Culture:

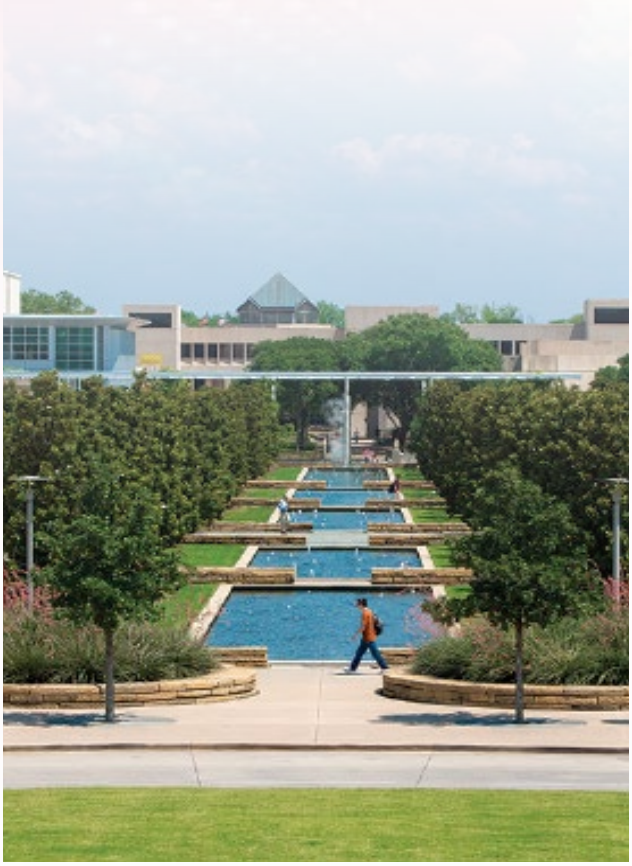
Assessment for HUAS 6334 Iberian Music and Culture

Fall 2015 Course Description - This is an interdisciplinary course focusing primarily upon Spanish music within an historic and a cultural context. Thus an important goal for this course includes a familiarity with the multicultural mosaic of Spain which constitutes the seminal elements of both European and Semitic cultures. Through history these traditions have made an imprint which is embedded upon the music and culture of Iberia.

Allied art forms to music such as, literature, cinema, and the plastic arts will add dimension to Iberian music, and will be present in the course content and class discussions. In music the formats studied will include the sacred and secular traditions of Spain. In so far as secular music is concerned we will survey art music such as the medieval cantigas, the villancicos, and the romances of the Golden Age of Spanish arts, the Zarzuela ed. Spanish opera, notable solo repertory for piano and guitar, as well as some popular and traditional music.

Learning objectives include an enhanced appreciation for the nexus of music in Spanish culture, and development of critical skills in listening and writing about the music studied in this course.

An important goal for this course includes a familiarity with the multicultural mosaic of Spain which constitutes the seminal elements of both European and Semitic cultures. Through history these traditions have made an imprint which is embedded upon the music and culture of Iberia.



The First Assessment was comprised of two parts:

1. Write a brief essay on the concept of convivencia in medieval Spain. Show how the music is a reflection of the times and the cultural values of the mosaic of cultures. Use terms which we have learned and discussed in this class.

2. How did the troubadour reflect his/her society? Discuss both southern France – Provence – and the parts of Spain in which this culture thrived.

This assignment was based upon student listening, in class discussion, and reading. On the reading list was a book entitled Convivencia: Jews, Muslims, and Christians in Medieval Spain, by Dodd, Glick, and Mann. Thus the topics concerning a mosaic of cultures living side by side, competing, and even borrowing from one another is introduced in order to establish the parameters for what ethnomusicologists and historians refer to as acculturation. Listening included examples of the Cantigas de Santa Maria from the Court of Alfonso X "the Wise", Nubas of the Andalusi music of the Muslim culture, and the music of Sefarad, the Sephardic or Hebrew tradition. Each of these traditions enjoyed a prominent place in medieval Spain and it is necessary to have contact with each to appreciate the diversity of the epoch.

Rubric 1: to distinguish between the three cultural types of Iberian music according to their musical characteristics. Each of the four students was able to use linguistic and musical elements to adequately distinguish between the musics.

Rubric 2: to distinguish between the sacred and secular in Iberian music. Students listened in this case for texture and the presence or absence of instruments to combine with the vocal line. Students in general were successful in this requirement.

Rubric 3: to distinguish texture in music. This was by far the most challenging learning

and I found the best way to accomplish a clear distinction in the students minds was to use visual clues and diagrams which combined with the listening achieved a satisfactory level of understanding in three of the four students.

Second Assessment: this was based on El Amor Brujo, Bewitched Love by Manuel de Falla. This is a seminal work of twentieth century musical, balletic, and even operatic art. The work has inspired choreographers such as Antonio Gades and cinema producer directors such as Carlos Saura to create popular versions of El amor brujo for the screen. The plot taken from gypsy lore presents a love triangle with a bride who loses her groom on their wedding night and is haunted by the ghost of her lost groom Candelo who was in fact unfaithful to her even as he was proposing marriage. The magical arts, flamenco dance, and rituals of fire are used to free the bride so that she can ultimately marry Luis the man who truly loves her.

Since El amor brujo exists as a musical work, a balletic work, and in cinema this gave me a fertile interdisciplinary format for aesthetic essays and critical analysis. As we had the Los Angeles Guitar Quartet perform their arrangement of the work on November 13, 2015 for the Guitar Series at UTD, this created a good model for comparison. The first question approached the question of musical modes of presentation, the second the ethos of the work, and the third regarded overall aesthetic preferences.

Rubric I: To transpose or not? Compare the orchestral suite of Falla's El amor brujo with two versions in transposition: the first for piano solo by Alicia de la Rocca and the second for four guitars performed live in concert by the LAGQ at UTD.

Result: student writing favored the stand alone piece "Ritual Fire Dance" on the solo piano three to one, while the completeness of the full score for orchestra to the version for four guitars as performed by the LAGQ was favored by all four respondents.

Rubric II: to understand gypsy lore and custom to distinguish what is meant by duende or spirit within the flamenco realm. Duende is both transformative and transcendant and is abundant in both the story line, music and dance of El amor brujo.

Result: the students were conversant with the ethos and all four had satisfactory verbal responses.

Rubric III: to distinguish which of the three modes of presentation was aesthetically the most complete for them.

Results: the class had a variety of responses: two chose the cinema, one the orchestra suite, and the fourth the ballet.

Conclusions: the medieval period and the twentieth century are juxtaposed in this course in order to display the richness of Spanish music, culture and history. The twentieth century example uses the gypsy culture to show how same theme is used in a variety of settings and modes of presentation. While the class showed initial shyness regarding music and making aesthetic judgements each of them in fact developed their critical processes sufficiently to satisfy course requirements. Grades: two A, one A-1, and one B. EM

Introduction and Professional History of Dr. Enric Madriguera:

Iberian and Aesthetic Studies which I have developed at AHT now has two doctoral candidates that have passed field exams, submitted a successful dissertation proposal, and are on track to defend their dissertations. They are James Wilder, and Nicholas Payne. Defense for each candidate will take place in Spring and Fall semesters respectively, with graduation anticipated in 2023.

October 19-26 Madeira festival master class, and performances at the Arte Contemporaneo, and for TV Madeira. At the conservatory I presented an Iberian studies lecture entitled Echoes of Sefarad, with music examples, and slides that were originally developed for the Society of Crypto Judaic Studies.

Erasmus linkage initiative (ongoing in 2022). A European Union-funded project invitation from the Conservatorio Superior de Musica de Malaga, Spain. The initial announcement was made in the A&H Nonesuch Newsletter: "A European Union-sponsored Erasmus grant has been awarded to the Conservatory of Music in Malaga, Spain. The program coordinator Dr. Sonia Carrillo contacted Enric Madriguera in September of 2020 and an agreement for cultural exchange between the two institutions. The initiative establishes UTD as the first partner for the Conservatorio de Malaga from North America. Dates for the grant are from January 2021 through July 2023.

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# 综合考察：音乐教育
# 对儿童和青少年发展的影响

**摘要**

本文探討了音樂教育對兒童和青少年的深遠影響，強調了音樂教育塑造兒童和青少年未來生活的多種方式。該研究涉及多個方面，包括紀律、承諾、創造力、團隊合作、價值鑒賞、自我表達等。通過分析，我旨在強調音樂教育在促進兒童和青少年全面發展方面所發揮的寶貴作用。

**導言**

音樂教育在塑造兒童和青少年的生活方面發揮著至關重要的作用，其範圍超出了單純的音樂能力。它涵蓋了廣泛的學習經驗，為兒童和青少年提供了發展各種技能和特質的機會，這些技能和特質對他們的未來至關重要。本文深入探討了音樂教育的多方面影響，強調了音樂教育對兒童和青少年個人、學業和職業生活的關鍵方面產生積極影響的能力。

為了研究這種影響的具體形式，我確定了十七個關鍵主題，每個主題都可以成為大量學術文獻的研究對象，並將其歸納為四個通用領域。它們是倫理領域、心理-生理領域、社會領域和知識-美學領域。 接下來，我將對這些領域及其相關主題進行逐一介紹和總結。

## 1. 倫理領域

### 1.1.紀律

音樂教育通過要求學生定期練習、遵循結構化課程、遵守表演或作曲的具體準則來灌輸紀律。在許多行業和教育領域，通過持續認真的音樂訓練所獲得的紀律性可以轉化到學生生活的其他領域，培養自製力、組織能力和毅力，這些都是在任何專業領域都具有最高價值的品質。

### 1.2.承諾：

對音樂素養的追求需要長期的投入。通過定期的練習、排練和演出，年輕的音樂家們學會了奉獻、努力和目標設定的價值。這些品質有助於他們在生活的其他方面保持專注和決心。嚴肅的音樂教學是培養奉獻精神的有效途徑，因為在音樂表演領域，立竿見影的成就是罕見的，甚至可以說是不可能的。

### 1.3.培養對辛勤勞動和持續進步的感激之情：

學習樂器或參加聲樂或器樂合奏需要奉獻精神、耐心和毅力--總之，就像前兩點所解釋的那樣，需要紀律和決心。在這一過程中，學生們將親眼目睹他們從基本技能到更複雜的音樂作品所取得的勞動成果。在這一過程中，學生深刻體會到勤奮、奉獻和持續努力所帶來的回報的價值，這種體會是雙重的：當針對學生自己來之不易的進步時，它培養了學生對自己的成就和自尊的健康自豪感；當針對他人的成就時，它培養了學生對自己的成就和自尊的健康自豪感。當讚賞他人的成就時，它使學生對這些成就所需要的努力和奉獻有一個客觀的衡量標準，從而產生對他人工作的尊重和讚賞之情。

**1.4. 尊重權威和優點：**

正如前文所述，音樂教育營造了一個高度尊重權威和優點的環境。學生要學會尊重音樂教師和導師，他們是學生音樂道路上的榜樣和指導者。這種尊重延伸到對其他音樂家成就的認可，強調團隊精神、合作和承認他人貢獻的重要性。在音樂教育的背景下，這種尊重的顯著特點是，它不是源於盲目的信仰或對權威人物怯懦的服從，而是植根於學生自身的學習經驗、對成長過程的承諾、對自身進步的尊重和清醒的評估。換句話說，對音樂權威的尊重是一種充分知情的尊重，這種尊重一旦形成，只會積極地應用於學生未來作為專業人士和公民的成人生活的其他領域。

看到這些專案的成功，美洲開發銀行於2007年6月6日宣佈提供1.5億美元的貸款，用於在委內瑞拉全國建設七個El Sistema地區中心。美洲開發銀行的許多銀行家最初反對這筆貸款，理由是古典音樂是為精英階層服務的。但該行隨後對在El Sistema接受教育的200多萬名青少年進行了研究，結果顯示，參加該專案與提高入學率、減少青少年犯罪和犯罪率有關。通過權衡這些效益，銀行計算出，在El Sistema專案上每投入1美元，就能獲得約1.68美元的社會紅利。在政府的支持下，El Sistema開始在公立學校的課程中引入音樂專案，目標是到2015年在每所學校都開設音樂課程，並為50萬名兒童提供支持。

## 2. 心理物理領域

**2.1.身體和呼吸意識的發展：**

演奏樂器或唱歌需要精確的身體動作和呼吸控制。音樂教育能增強身體和呼吸意識，改善協調、姿勢和呼吸技巧。音樂教育還能顯著提高學生在任何活動中的節奏感。這些技能不僅有益於音樂表現，而且在身心健康方面也有更廣泛的應用。有時，達到高水準的學生可能會被吸引，以推動他們的運動和呼吸控制的極限，或保護他們的身體健康，從可能的音樂訓練的壓力，從事傳統或現代的身心和諧的學科，如瑜伽，太極拳或Eutony。這絕對是這方面的額外好處。

**2.2.創造力：**

音樂教育通過鼓勵學生探索自己的想像力，嘗試不同的音樂元素，並通過作曲或即興演奏來表達自己獨特的想法，從而培養創造力--這也許是音樂教育帶來的眾多益處中最明顯、最受關注但卻較少被人理解的益處。這種創造性思維不僅僅局限於音樂，還能提高學生在各個領域解決問題的能力。創造性一方面要求學生打開想像力和自由聯想思維，但同時也要求找到適當的形式公式，以連貫的形式表達這些見解，並能夠傳達給聽眾。由此可見，音樂創作的挑戰是平衡人類大腦兩半球及其思維方式的理想訓練場。此外，與作曲家相比，演奏家的創造力在於如何平衡主觀體驗和聯想的範圍，這些主觀體驗和聯想在演奏家的腦海中由某一音樂作品引發，而客觀限制則來自於精確的書面文本、作曲家所處時代和地理位置的表演風格和方式，以及任何嚴肅表演所應參考的客觀歷史和文化因素。這一創作領域也是學生受益無窮的源泉。這也是筆者在2012年和2013年訪問上海科技大學時發現的許多著名理工科學校發展服務音樂系（即不提供學位的音樂系），並鼓勵他們的學生--未來新技術、新產品和新服務的發明者--通過音樂來發展他們的創造力的原因。

**2.3.自我表達：**

音樂為自我表達提供了一個獨特的途徑，使年輕人能夠通過表演或創作來交流他們的情感、思想和經驗。這種途徑可增強他們的自信心、情商和整體健康。此外，音樂對情感有著深遠的影響，可以作為情感表達的有力出口。音樂教育使兒童和青少年能夠與自己的情緒建立聯繫，並提供理解和表達複雜情感的工具。經常進行音樂表達的人實際上是在進行一種強有力的預防性心理治療，他接觸到自己的情感，承認並思考這些情感，並以一種既能解放心理（通常是以一種宣洩的方式）又能豐富審美並富有意義的形式發洩出來。音樂創作對情感的益處怎麼強調都不為過！

**2.4.敘事和講故事：**

音樂經常講述故事或喚起生動的想像。通過分析和表演具有敘事元素的音樂，學生可以培養講故事的能力，提高他們在各種場合傳達思想、喚起情感和吸引觀眾的能力。這些敘事能力的應用領域非常廣泛，既可以讓學生更好地以結構良好的敘事方式進行表達，也可以訓練學生分析、理解和解碼文學、戲劇或電影作品中的敘事線條和結構。

**2.5.自我組織和時間管理：**

音樂教育需要紀律、定期練習和有效的時間管理。事實上，可以肯定地說，如果沒有熟練的、有針對性的時間管理，在音樂方面取得任何重大進展幾乎是不可能的。通過參與音樂培訓，學生們學會了如何為自己的承諾分清主次，分配練習時間，並培養了強烈的責任感。這些技能可以轉化到生活的其他領域，如學業、工作和個人追求。

## 3. 社會性

**3.1.團隊合作：**

參與集體表演和合奏排練可以培養青少年音樂家的團隊合作能力。他們學會合作、認真傾聽、適應他人的演奏風格，並和諧地為音樂會做出貢獻。

**3. 社會**

**3.1.團隊合作：**

參與集體表演和合奏排練可以培養青少年音樂家的團隊合作能力。他們學會合作、認真傾聽、適應他人的演奏風格，並和諧地為集體做出貢獻。這些協作能力在專業和社會環境中都是非常寶貴的。委內瑞拉的 “El Sistema “音樂教育專案是一項基礎性的社會拓展音樂教育專案，其核心目標是將音樂教育作為社會化和社會融入的主要工具，尤其是針對生活在社會邊緣或面臨社會邊緣風險的青少年和兒童。正如我在引言中提到的，這份清單上的每個主題都可以成為大量學術研究的對象，而社會行為與合奏音樂培訓之間的聯繫是其中一個具有豐富學術前景的領域。我只想見證委內瑞拉的這一專案，以及受其啟發的阿根廷和巴西的其他專案（如古裏專案）在實現這一目標方面的成效。

**3.2.學習在觀眾面前演講：**

在許多沒有接受過早期表演藝術教育的人的生活中，當眾講話和在觀眾面前進行演講是一個令人緊張的時刻，即使是一個小觀眾。音樂教育通常包括公開表演的機會，使學生能夠發展基本的演講技能。這些經歷可以培養學生的自信、風度和有效的溝通能力，為他們將來的公開演講和專業演講做好準備。

**3.3.學會接受意見和批評：**

通過音樂教育，學生學會從教師、同伴和導師那裏接受積極和建設性的回饋。這一過程有助於培養他們的應變能力、開放性思維以及提供明確、建設性批評的能力。這就是為什麼教師鼓勵學生相互提供這種意見和批評如此重要，因為除了明顯的社會和心理益處外，它還有助於未來的領導者、教師和管理者磨練他們的專業溝通技能。

## 4. 知識和審美

**4.1.價值鑒賞**

通過音樂教育，兒童和青少年可以接觸到不同的音樂流派、風格和不同歷史時期的作品。這種接觸培養了對不同文化、傳統和藝術表現形式的欣賞，培養了同理心、寬容和文化意識。專心致志地參與音樂培訓可培養對人類和前人偉大成就的欣賞和驚歎之情，並教會兒童和青少年將這些成就視為具有巨大價值的財富，需要加以培育和管理。

**4.2.培養與審美價值觀的聯繫**

通過接觸各種音樂流派和風格，音樂教育可以培養學生對民族和世界審美價值的鑒賞力，使他們意識到這些價值的異同。因此，他們培養了高雅的美感、靈活多變的品味（不受地方或區域狹隘標準的限制）、情商和對文化多樣性的理解，這使他們能夠以更深刻和更有意義的方式參與藝術和文化。

**4.3.通過審美培養對歷史的興趣**

音樂是通向歷史的獨特門戶，使學生能夠探索不同時期和不同文化。通過學習和演奏不同時代的音樂，兒童和青少年對歷史事件、社會規範和文化背景有了更深刻的理解，更有意義的是，通過音樂探索這些歷史事件，他們體驗到的是活生生的、有形的事件，而不是教科書上抽象的日期和標籤。這種通過審美接觸歷史的方式培養了好奇心和更廣闊的世界觀。

**4.4.欣賞作為藝術品的樂器**

最後，音樂教育的一個經常被忽視的好處是，它鼓勵學生將樂器作為藝術品和人類智慧的結晶來欣賞。通過親身體驗和接觸不同的樂器，年輕的學習者會對這些作品的工藝、設計和歷史意義產生敬畏和欽佩之情。為了進一步培養這種鑒賞力，同時也出於實用性的考慮，我認為應該鼓勵所有演奏樂器的學生學習樂器保養課程。

在我發言的最後，我想提請各位聽眾注意，美國的醫學院和法學院非常看重那些在音樂學習方面有成就的申請者，除了滿足他們所申請學位的學術和/或硬科學要求之外。音樂教育提供了一套獨特的技能，如紀律、專注、團隊合作和創造力，這些都是未來醫學和法律專業人士非常需要的素質。此外，對音樂的追求展現了一個興趣廣泛、兼具藝術表現力和科學探索能力的全面發展的個人。

我希望這篇短文中提出的觀點能夠得到所有社區和國家的教育管理者和政治家的認真考慮、評估並付諸實踐，他們將努力為自己、為子孫後代創造更美好的生活，並使世界變得更加美好。

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# The Impact of Music Education on Child and Youth Development: A Comprehensive Examination

## Abstract

This paper explores the profound influence of music education on children and youth, highlighting the numerous ways in which it shapes their future lives. The study delves into various aspects, including discipline, commitment, creativity, teamwork, value appreciation, self-expression, and many more. Through this analysis, I aim to emphasize the invaluable role that music education plays in fostering holistic development among children and youth.

## Introduction

Music education plays a crucial role in shaping the lives of children and youth, extending beyond mere musical competence. It encompasses a wide range of learning experiences, offering children and youth opportunities to develop various skills and attributes that are crucial for their future. This paper delves into the multifaceted impact of music education, highlighting its ability to positively influence key aspects of their personal, academic, and professional lives.

In order to examine the specific way this impact takes forms, I have identified seventeen key themes, each of which could be the object of substantial study and the subject of voluminous scholarly literature, and grouped them into four generic areas. Those are Ethical area, the Psycho-physical area, the Social area and the Intellectual-aesthetical area. I will proceed to present and summarily examine each of these areas and their related themes.

## 1. Ethical area

1.1. Discipline

Music education instills discipline by requiring students to practice regularly, follow a structured curriculum, and adhere to specific guidelines for performing or composing music. It is a widely recognized fact in many industries and branches of education, as will be shown later, that the discipline acquired through sustained and serious musical training translates into other areas of the students' lives, fostering self-control, organization, and perseverance, all of them qualities of the highest value in any professional field.

1.2. Commitment:

The pursuit of musical proficiency demands long-term commitment. Through regular practice, rehearsals, and performances, young musicians learn the value of dedication, hard work, and goal-setting. These qualities contribute to their ability to remain focused and determined in other areas of their lives. Serious music instruction is a particularly efficient training ground for the virtue of commitment, since in the field of music performance instant achievements are a rarity not to say an impossibility, and difficulties in music are conquered and overcome only step by step, by means of dedicated, sustained work.

1.3. Cultivation of appreciation for hard work and sustained progress:

Learning to play a musical instrument or participating in a vocal or instrumental ensemble requires dedication, patience, and perseverance – in sum, discipline and commitment, as was explained in the previous two points. Throughout this process, students witness firsthand the fruits of their labor as they progress from basic skills to more complex musical pieces. This process instills a deep appreciation for the value of hard work, dedication, and the rewards that come from sustained effort, and this appreciation is twofold: when directed toward the students own hard-earned progress, it develops a healthy pride on his own

achievements and self-esteem. When applied to the achievements of others, it gives the student an objective measure of the effort and dedication such achievements require, and thus a feeling of respect and appreciation for the work of others arises.

1.4. Respect for authority and merit:

As argued in the previous points, music education fosters an environment where authority and merit are highly regarded. Students learn to respect their music teachers and mentors, who serve as role models and guides on their musical journey. This respect extends to recognizing the achievements of fellow musicians, emphasizing the importance of teamwork, collaboration, and acknowledging the contributions of others. The remarkable fact about this kind of respect in the context of music education, is that it does not stem from blind faith or sheepish obedience to authority figures, but it is rooted on the student's own experience of discipline in learning, commitment to the process of growing, and esteem for, and sober assessment of, his own progress. In other words, respect for authority in music is a fully informed kind of respect, one that, once developed, can only positively apply to other areas of the student's future adult life as a professional and as a citizen.

## 2. Psycho-physical area

2.1. Development of body and breath awareness:

Playing a musical instrument or singing involves precise physical movements and control of breath. Music education enhances body and breath awareness, improving coordination, posture, and breathing techniques. It also notably sharpens the student's sense of pacing in any activity. These skills not only benefit musical performance but also have broader applications in physical and mental well-being. On occasion, students that reach a high level of performance may be drawn, in order to push the limits of their motion and breath control, or to protect their physical health from the possible stresses of the musical training, to engage in traditional or modern body-mind harmonization disciplines, such as Yoga, Tai Qi Quan or Eutony. This definitely is an added benefit in this area.

2.2. Creativity:

Music education fosters creativity –perhaps the most obvious, most talked-about, and less understood of the many benefits it brings— by encouraging students to explore their imagination, experiment with different musical elements, and express their unique ideas through composition or improvisation. This creative thinking extends beyond music and enhances problem-solving skills in various domains. Creativity entails on one side an opening of the students' imagination and free associative thinking, but at the same time requires the finding of appropriate formal formulas for delivering these insights in a coherent form, capable of reaching an audience. In this regard, it should be obvious that the challenges of music creativity constitute an ideal training ground for the balancing of the two human brain hemispheres and their styles of thinking. Additionally, the creativity of a performer –as contrasted to the one of a composer— lies on the path of balancing the spectrum of subjective experiences and associations that are triggered, in the performer's mind, by a certain piece of music, with objective constrains that stem from the precisely written text, the styles and manners of performance prevalent in the composers time and geography, and objective historical and cultural factor that should inform any serious performance. This area of creativity is also the source of countless benefits for the student. That is the reason many prestigious science schools, as I found out in my visits to the Shanghai University of Science and Technology (理工大学) in 2012 and 2013, have developed service music departments (i.e. music departments that offer no degree as a major emphasis) and encourage their students, the future inventors of new technologies, products and services, to develop their creativity through music.

2.3. Self-Expression:

Music provides a unique avenue for self-expression, enabling young individuals to communicate their emotions, thoughts, and experiences through performance or composition. This outlet enhances their self-confidence, emotional intelligence, and overall well-being. Furthermore, music has a profound impact on emotions and can serve as a powerful outlet for emotional expression. Music education allows children and youth to connect with their own emotions and provides tools for understanding and expressing complex feelings. He who engages in musical expression regularly is in fact practicing a powerful form of prophylactic psychotherapy, by getting in touch with his own emotions, acknowledging and contemplating them, and letting them out in a form that is both psychologically liberating, often in a cathartic way, and aesthetically enriching and meaningful. The emotional benefits of music making cannot be overstated!

2.4. Narrative and storytelling:

Music often tells stories or evokes vivid imagery. By analyzing and performing music with narrative elements, students develop storytelling skills, enhancing their ability to convey ideas, evoke emotions, and captivate audiences in various contexts. These narrative abilities will find a wide field of application, both by way of allowing the student to better expose in well-structured narrative ways, as well as training the student in the analysis, understanding and decoding of narrative lines and structures in works of literature, theatre or cinema.

2.5. Self-Organization and Time Management:

Music education requires discipline, regular practice, and effective time management. In fact, it can be confidently stated that any serious progress in music without skillful, targeted time management, is close to impossible. By engaging in music training, students learn to prioritize their commitments, allocate time for practice, and develop a strong sense of responsibility. These skills translate into other areas of life, such as academics, work, and personal pursuits.

## 3. Social

3.1. Teamwork:

Engaging in group performances and ensemble rehearsals cultivates teamwork skills in young musicians. They learn to collaborate, listen attentively, adapt to others' playing styles, and contribute harmoniously to the collective effort. These collaborative abilities are invaluable in professional and social contexts. The foundational social outreach music education program, the Venezuelan "El Sistema", made it its central goal to use music education primarily as a tool for socialization and social insertion, in particular of youngster and children living in situations of social marginality or at risk thereof. As I mentioned in my introduction, each theme on this list could be the object of voluminous scholarship and studied, and the nexus between social behavior and music training in ensembles is one of those areas of rich academic promise. I will just bear witness to the effectivity of this program in Venezuela, as well as other programs in Argentina and Brazil (such as the Guri Program) which it inspired, in reaching this goal.

3.2. Learning to present in front of an audience:

A stressful moment in the lives of many people who didn't benefit from early performing arts education, is public speaking and in general conducting presentations inf front of an audience, even a modest one. Music education often includes opportunities for public performances, allowing students to develop essential presentation skills. These experiences build confidence, poise, and effective communication abilities, preparing them for future public speaking engagements and professional presentations.

3.3. Learning to accept input and criticism:

Through music education, students learn to receive feedback, both positive and constructive, from teachers, peers, and mentors. This process helps them develop resilience, open-mindedness, and the ability to provide well-articulated, constructive criticism in return. That is why it is so important for a teacher to encourage his students to offer each other this kind of input and criticism, since, besides the obvious social and psychological benefit it has, also helps future leaders, teachers and managers to hone their professional communication skills.

## 4. Intellectual and aesthetical

4.1. Appreciation of value

Through music education, children and youth are exposed to diverse musical genres, styles, and works from different historical periods. This exposure cultivates an appreciation for different cultures, traditions, and artistic expressions, fostering a sense of empathy, tolerance, and cultural awareness. Engaging in music training in a dedicated manner develops a sense of appreciation and wonder for the great achievements of humanity and past generations and teaches children and youth to relate to those achievements as to a treasure of great value, one that requires cultivation and stewardship.

4.2. Cultivation of connection with aesthetic values

Through exposure to a wide range of musical genres and styles, music education cultivates an appreciation for both national and universal aesthetic values, with their similarities and differences, of which students become aware. They develop thus a refined sense of beauty, a flexible and versatile taste (not constrained by the narrowness of local or regional canons), emotional intelligence, and an understanding of cultural diversity, which enables them to engage with art and culture in a more profound and meaningful way.

4.3. Cultivation of interest in history through aesthetics

Music serves as a unique portal to history, allowing students to explore various time periods and cultures. By studying and performing music from different eras, children and youth gain a deeper understanding of historical events, societal norms, and cultural contexts, and what is even more relevant, by exploring them through music they experience these event as living, embodied events, rather than as disembodied abstract dates and labels on a textbook. This engagement with history through aesthetics fosters curiosity and a broader worldview.

4.4. Appreciation for musical instruments as works of art

Finally, an often bypassed –if discussed at all– benefit of music education is that it encourages students to appreciate musical instruments as both works of art in their own right and as manifestations of human ingenuity. Through hands-on experience and exposure to different instruments, young learners develop a sense of awe and admiration for the craftsmanship, design, and historical significance of these creations. In order to further develop this appreciation, as well as for considerations of practicality, I believe all music students who play instruments should be encouraged to take instrument maintenance lessons.

To finalize my presentation, I would like to call the attention of this audience to the fact that medical and law schools in the United States highly value applicants who have demonstrated achievements in music studies, in addition to meeting academic and/or hard-science requirements for the degrees they applied to. Music education provides a unique set of skills, such as discipline, focus, teamwork, and creativity, which are highly desirable qualities in future medical and legal professionals. Furthermore, the pursuit of music showcases a well-rounded individual with diverse interests and a capacity for both artistic expression and scientific inquiry.

It is my hope that the points brought up in this short paper will be taken seriously into consideration, assessed and brough to life by education administrators and politicians of all communities and countries who strive to build a better life for themselves, for future generations, and to make the world a better place.

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# 共创音乐教育未来
# 培育全球青少年音乐人才

由秋溪艺术大学牵手打造的国际青少年音乐教育联盟是一个致力于促进全球青少年音乐教育发展与交流的联盟。我们的理念是通过合作与共享，培养和推广世界各地优秀青少年音乐人才，以推动音乐教育的创新与进步。

作为秋溪艺术大学打造的国际青少年音乐教育联盟平台，我们重视青少年的心态和平衡日常生活，帮助他们明白音乐是人类生活不可缺少的一部分，并利用音乐提供更合适的空间和正常思维。

首先，我们将提供一个积极、支持和鼓励的学习环境，以培养青少年对音乐的热爱和兴趣。我们将鼓励他们探索不同类型的音乐，了解音乐对情绪和情感的影响，以及音乐在不同文化中的重要性。通过丰富多样的音乐教育资源和活动，我们将帮助青少年发展他们的审美意识和音乐欣赏能力。

其次，我们将提供平衡和综合发展的音乐教育课程。除了演奏技巧和音乐理论的培训，我们还将注重培养青少年的创造力和表达能力。通过音乐创作、即兴演奏和合作表演等活动，青少年将有机会发展自己的个人风格和艺术表达。同时，我们将鼓励他们参与体育、社交和其他兴趣爱好，以保持身心健康的平衡发展。

我们还将强调音乐与日常生活的联系。音乐不仅是一种艺术形式，还是一种生活方式。

通过音乐，青少年可以培养情绪管理、自我表达和解决问题的能力。我们将组织与音乐相关的工作坊和讲座，探讨音乐如何与人类的日常生活相结合，如何利用音乐来放松、减压和提高思维活力。而秋溪艺术大学不仅仅投身于音乐专业的青少年学生，秋溪艺术大学有校级和市级的在线开放平台（室内乐和即兴钢琴演奏），让高雅艺术的教育和推广对普罗大众触手可及。目前我校正在申请全国的室内乐在线平台，随着全球演奏各类乐器的青少年的增加，而合作艺术（室内乐） 本身就是接纳、吸收、包容的艺术，随着平台的开放，我们用音乐专业去投射、影响到更多的人类生活和精神世界。

我们坚信音乐是一种无国界的语言，它有着巨大的力量可以跨越文化和地理的障碍，连接不同背景的青少年。联盟致力于打破传统教育的壁垒，以开放和包容的态度，鼓励青少年在全球范围内互相学习和合作，共同成长。联盟平台将为成员提供一个开放的交流平台，其中包括在线教育资源、教师培训计划、学术研究合作和国际音乐交流活动。我们鼓励成员之间的互动和合作，共同分享最佳实践和教育创新。通过联盟，青少年音乐家可以获得更广阔的国际舞台，与来自世界各地的同龄人共

同学习和表演，从而扩展他们的音乐视野和国际化素养。我们致力于推动音乐教育的全面发展，注重培养青少年的综合音乐素养，包括演奏技巧、创造力、音乐理论和批判性思维。我们鼓励青少年发展个人风格和表达力，同时注重培养团队合作精神和跨文化交流能力，使他们能够成为具有全球视野和创新精神的音乐家。

国际青少年音乐教育联盟希望通过合作与创新，推动音乐教育的全球发展，培养出更多具有国际影响力和创造力的青少年音乐家，为世界音乐事业的繁荣和文化交流的深化做出积极贡献。我们相信，通过共同努力，我们可以为全球音乐教育的未来开创更加美妙的乐章。

最重要的是， 秋溪艺术大学的合唱教育更是在乡村振兴领域发光发热，学校表示：“学校既要为国家培养高水准的音乐人才，又要关注和支持乡村音乐教师的专业发展。” 通过在世界范围内的每个角落更好地推广音乐艺术教育和不同的音乐文化，可以让更多的全球各地的青少年都拥有音乐所带给他们的一种美好的享受，甚至是精神的引领和推动。我们将鼓励青少年参与社区和国际音乐交流活动。通过与来自不同文化背景的青少年音乐家合作，他们将能够开阔眼界，增进理解和尊重，培养跨文化交流和合作的能力。这将有助于他们认识到音乐是一种全球性的语言，具有连接和团结人们的力量。通过上述的努力，我们希望能够引领青少年理解音乐作为人类生活不可或缺的一部分，并利用音乐提供一个更合适的空间和正常思维给人类。我们相信，通过音乐教育的力量，青少年能够培养积极健康的心态，找到平衡和快乐的生活方式，并为他们的个人成长和社会发展做出积极贡献。

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# Cultivate Exceptional Young Music Talent

The International Youth Music Education Alliance, created in partnership with Chugye University for the Arts, is an alliance dedicated to promoting the development and exchange of global youth music education. Our philosophy is to cultivate and promote exceptional young musical talent from around the world through cooperation and sharing, in order to advance innovation and progress in music education.

As the International Youth Music Education Alliance platform created by Chugye University for the Arts, we value the mentality and balance of young people in their daily lives, helping them understand that music is an essential part of human life and using music to provide a more appropriate space and positive thinking.

Firstly, we will provide a positive, supportive, and encouraging learning environment to cultivate young people's love and interest in music. We will encourage them to explore different types of music, understand the impact of music on emotions and feelings, and the importance of music in different cultures. Through a rich variety of music education resources and activities, we will help young people develop their aesthetic awareness and music appreciation skills.

Secondly, we will provide a balanced and comprehensive music education curriculum. In addition to training in performance skills and music theory, we will also focus on cultivating young people's creativity and expression abilities. Through activities such as music composition, improvisation, and collaborative performance, young people will have the opportunity to develop their own personal style and artistic expression. At the same time, we will encourage them to participate in sports, social activities, and other hobbies to maintain a balanced and healthy development of body and mind.

We will also emphasize the connection between music and daily life. Music is not only an art form but also a way of life. Through music, young people can develop their abilities in emotional management, self-expression, and problem-solving. We will organize music-related workshops and lectures to explore how music can be integrated into human daily life and how it can be used to relax, reduce stress, and enhance mental vitality. In addition, Chugye University for the Arts is not only dedicated to young students majoring in music, but also has campus-level and city-level online open platforms (chamber music and improvisational piano performance), making the education and promotion of high art accessible to the general public. Currently, our university is applying for a national online chamber music platform. As the number of young people playing various instruments around the world increases, collaborative art (chamber music) itself is an inclusive and absorbing art form. With the opening of the platform, we will use the music major to project and influence more human life and spiritual world.

We firmly believe that music is a borderless language with enormous power to cross cultural and geographic barriers, connecting young people from different backgrounds. The Alliance is committed to breaking down the barriers of traditional education and encouraging young people to learn and collaborate with each other globally, with an open and inclusive attitude, as they grow together. The Alliance platform will provide members with an open communication platform, including online educational resources, teacher training programs, academic research collaborations, and international music exchange activities. We encourage interaction and collaboration between members, and sharing of best practices and educational innovations. Through the Alliance, young musicians can gain access to a wider international stage, learn and perform with peers from around the world, and expand their musical horizons and international literacy. We are committed to promoting the comprehensive development of music education, emphasizing the cultivation of young people's comprehensive music literacy, including performance skills, creativity, music theory, and critical thinking. We encourage young people to develop their personal style and expression, while also focusing on cultivating teamwork and cross-cultural communication skills, so that they can become musicians with a global vision and innovative spirit.

The International Youth Music Education Alliance hopes to promote the global development of music education through cooperation and innovation, cultivating more young musicians with international influence and creativity, and making a positive contribution to the prosperity of the world's music industry and the deepening of cultural exchange. We believe that through our joint efforts, we can create a more wonderful movement for the future of global music education.

Most importantly, the choral education of Chugye University for the Arts shines in the field of rural revitalization. The school stated, "The school not only trains high-level musical talents for the country, but also pays attention to and supports the professional development of rural music teachers." By promoting music art education and different music cultures better in every corner of the world, more young people from all over the world can enjoy the beauty that music brings to them, even spiritual guidance, and promotion. We will encourage young people to participate in community and international music exchange activities. Through collaboration with young musicians from different cultural backgrounds, they will be able to broaden their horizons, enhance understanding and respect, and develop cross-cultural communication and collaboration skills. This will help them realize that music is a global language with the power to connect and unite people. Through these efforts, we hope to lead young people to understand music as an essential part of human life and provide a more suitable space and normal thinking for humans through music. We believe that through the power of music education, young people can develop a positive and healthy mindset, find a balanced and happy way of life, and make positive contributions to their personal growth and social development.

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# 音乐教育的社会正义
# 关注视障青少年的音乐学习

视障群体由于视觉感官的缺失无法看见世界，被认为是值得同情的人。除此之外，人们还带有许多其他负面的看法：在中国，“瞎子”这一词语通常带有贬义，在口语中常用来骂人；18世纪法国科学传统中认为“感觉和情感是不可分割的”，知识、情感和美德是通过同一个入口——感官进入灵魂的，所以在启蒙运动中，盲人被认为是理性的缩影并且缺乏敏感，甚至如狄德罗认为的那样，“盲人是不人道的”。这些都反映了社会对视障群体的排斥，这种排斥来源于视障群体感知方式的不同。

社会内部存在着多种感官模型。主流的感官模型可能会受到其他感官模型的挑战，但主流的感官模型将提供基本的感知范式以供遵循和抵制外部挑战。正如，我们通常以五种感知（视觉、听觉、嗅觉、味觉、触觉）作为感官基础，在这之中，视觉尤为重要。就视障群体而言，他们被认为丧失了重要的视觉通道，只剩下四种感官方式，所以在认知方面受到了阻碍，这形成了以视觉感知为界的非视障群体与视障群体。感知方式的不同造成了两种群体的认知差异，二者难以相互理解。视障群体在主流感官模型中被排斥、被忽视，甚至被污名化。

通常我们更关注视障群体的基本生存问题，而忽略他们在艺术方面的需求。

我所在的城市南京每年都会举办许多大大小小的音乐比赛，香港国际音乐节中特设的“关爱组”引起了我的思考。今年南京赛区关爱组的两位参赛者均来自南京盲校；我曾在公益项目中辅导过的学生也参加过往届的关爱组。我想，这样一个组别的设置，可能已经超越了一种所谓的“音乐竞技”，而走向了一种音乐教育的社会正义。

在我们的日常生活中，很难看见视障群体的身影。尽管城市中建设了许多无障碍措施，但是视障人士在生活空间上仍然受到限制。盲校的教育系统覆盖了从幼儿园到大学阶段，大多数的视障群体几乎在盲校中渡过了整个青少年时期。我们可以在盲校中发现各种境遇的孩子：一种情况是家庭较为富裕，家长负责；一种情况是家长把孩子放在学校托管，较长的节假日再去接孩子回家；也有的情况是小孩被家长抛弃，由福利院与盲校共同养育。

在南京盲校的培养中，音乐课的数量比大多数普通小学多，课程分为音乐课与器乐课。这赋予了每位不同出身背景的小孩以同样学习音乐的权利。我的团队在上半年对南京盲校的学生做过一项有关音乐学习的问卷调查：

83%的学生喜欢音乐，17%的学生一般喜欢音乐，没有学生不喜欢音乐；46%的学生参加了课外的音乐学习，而未参加课外学习的学生中有72%想参加。此外，有63%的学生未来想从事音乐相关的工作。

这个调查表明，盲校的学生对学习音乐有着极大的兴趣，并且超过一半的学生想要从事音乐相关的工作。盲人被普遍认为拥有更高的音乐天赋。早在帝喾尧舜时期，就有瞽人掌乐，也就是盲人作为专职乐人存在。而在当代大众的认知中，盲人与推拿/按摩行业紧密相连。盲人从事音乐相关的职业是极其困难的，当然，近些年我们可以在调律行业中见到他们的零星身影。总的来说，视障群体从事音乐相关的工作是极度困难的。

盲校是视障群体成年之前的乐园，在这个乐园中，他们被保护起来：简化的课程、宽松的环境、友好的爱心人士。正是这样的环境将他们封闭在一个小范围的群体中，一旦从盲校毕业，他们很难真正的融入社会，更难获得一份自己心仪的职业。造成该结果的因素是多重的，有来自个人的、家庭的以及社会的原因。

视觉的缺失使视障人士成为了社会的边缘群体。他们的行为方式主要在家庭与盲校习得。踏入社会，意味着面临更复杂的环境与人际关系，在社会交往过程中很容易被误解。

家庭的过度保护把渴望融入社会的孩子隔离了。小光考上了音乐学院，在学校外面租了房，家长整天带着他上下

学，他的一切行动都在家长的监视中进行，他不敢在家长在场的情况下与同学交谈专业无关的话题，家长也不允许他参加同学的音乐活动。他渴望与同学们交往，渴望交朋友，他告诉我，只有在琴房练琴时才是自由的，因为这时家长会短暂的离开。

在社会方面，某些音乐相关职业的入职条件将视障人士直接剔除。小奇从大学毕业后一直没有找到心仪的工作，因为她想去盲校当一名音乐教师，但是苛刻的入职体检条件将她排除在外。此外，她也失去了舞台表演的机会。

调查发现，视障青少年学习音乐的理由很多，一位家长告诉我“孩子学习架子鼓是为了解压”，当然，还有一些学生将其作为一种爱好或者职业理想。那么对于视障孩子来说，学习音乐的意义是什么？

学习音乐有助于学习协作与帮助。并不是所有的视障群体对音乐有着超越常人的感知。找音和记谱是他们在学习音乐初期必须解决的两个问题。

在盲校三年级的一次音乐课中，孩子们用一节课的时间学习《雪绒花》的两个乐句，老师要求他们脱离钢琴的辅助唱出正确的音高以及记住谱子，这对于年级尚小的他们是比较难的。音乐老师在一个个检查之后，让大家齐唱，歌声将他们分为了两个团体，这两个团体在一段歌声中不断对抗、拉扯：左边的孩子极度走音，右边的孩子则在调上。当左边的孩子跑调时，右边的孩子就用更大的声音纠正，将左边的孩子带回调上。在这种跑调与纠正的拉扯中，他们学会或强化了“协作与帮助”的概念。盲校的孩子有全盲与低视力之分，他们往往会互相搭伴。如果到了陌生的环境，低视力的孩子会凭借微弱的视觉感知牵引全盲的孩子。

## 学习音乐让他们学会一种理解与感悟世界的方式

小宇是一名7年级的走读生，先天全盲。他在听了表姐演奏的曲子后，主动要求学习钢琴。他的姑姑很支持他，接送他去机构上课。小宇说他喜欢坐在钢琴前面练习，也喜欢给别人表演。小宇对音乐的调性非常敏感，他喜欢所有降E调的曲子，他说老师教会他聆听音乐的内容。音乐的旋律、调性、和声描绘了他世界的色彩，勾勒了他从未触及过的远方。

## 学习音乐也能让视障青少年融入更大的群体

小佳是南京盲校的一位大三女生，她从小就被父母寄宿在南京盲校。小佳是三胞胎中的老大，因为出生时吸氧过度导致双目失明，她的妹妹和弟弟也都是残疾人。尽管她的父母均受过良好的教育、拥有不错的工作，但是日子仍旧拮据。小佳是一位不在乎自己外貌形象的姑娘，她说，“我一出生就没看见过自己的样子，所以即使他们说我胖，我也无所谓”。她对于声音有着独特的感知。她用耳朵倾听着世界的动向，根据声场判断地铁中人群的密度。小佳非常热爱音乐，但是她没有条件在校外找老师辅导，她的音乐知识几乎都是自学的，音乐设备也是自己从每个月的生活费中攒的。小佳会唱歌和混音，她网上遇到了一些同样喜爱音乐的朋友，于是他们一起策划在网络直播唱歌、演奏。

我们可以从这些例子中看到音乐让视障青少年突破了感官的界限。音乐延伸了他们的身体，超越五种感官之外，用音乐表达自己的诉求，向社会喊“我和你们一样，我可以进入你们的社会范围内，我可以走进你们的中心，我可以融入这个世界”。

## 学会表达、学会接纳，学会融入

其实在音乐比赛中，“竞技”只占了一小部分，竞技之外，它有着许多社会意义。我想，设立的“关爱组”就是在提醒我们音乐教育中的社会公平，无论是残障人士还是欠发达地区的孩子都有享受音乐、学习音乐的权利，音乐没有高低贵贱，学习音乐的人也没有。就像一位全盲音乐老师不断跟我强调得那样——我们不是有障碍的人，如果是，那么每个人都有障碍。而音乐则减少了我们的障碍，它是一场心灵的旅程，让我们在其中被治愈，学会表达、学会接纳，学会融入。

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# Social Justice in Music Education
# Music Learning for Visually Impaired Youths

The visually impaired, who are unable to see the world due to their lack of visual senses, are considered to be people to be pitied. In addition, there are many other negative perceptions, in China, the word "blind" is often used in a derogatory sense, and is often used in the spoken language to condemn people; in the 18th-century French scientific tradition, it was believed that "the senses and the emotions are indivisible", and that knowledge, emotions and virtues enter the soul through the same portal, the senses. Therefore, in the Enlightenment, blind people were regarded as the epitome of rationality and lacking in sensitivity, and even "blindness is inhuman", as Diderot thought. All these reflect the social rejection of the visually impaired, which stems from the difference in the way they perceive.

There are many sensory models within society. The dominant sensory model may be challenged by other sensory models, but the dominant sensory model will provide the basic perceptual paradigm to follow and resist external challenges. For example, five senses (sight, hearing, smell, taste, and touch) are commonly used as the basis of sensation, and among them, sight is particularly important. In the case of the visually impaired group, they are considered to have lost the important visual pathway and are left with only four sensory modalities and are therefore cognitively impaired, which forms the non-visually impaired group and the visually impaired group, which are bounded by visual perception. The difference in sensory modalities creates cognitive differences between the two groups, and it is difficult for them to understand each other. The visually impaired group is excluded, ignored and even stigmatised in the mainstream sensory model.

Often we are more concerned about the basic survival of the visually impaired than about their needs in the arts.

My city, Nanjing, hosts many music competitions every year, and the "Caring Group" of the Hong Kong International Music Festival has given me pause for thought. This year, two of the contestants in the Caring Group came from the Nanjing School for the Blind, and the students I have counselled in my public service projects have also participated in the Caring Group in the past. I think that the setting of such a category may have gone beyond the so-called "music competition" to a kind of social justice in music education.

In our daily life, it is difficult to see the visually impaired community. Despite the many accessibility measures in the city, the visually impaired are still restricted in terms of living space. The education system in schools for the blind covers the period from kindergarten to university, and most of the visually impaired spend almost their entire teenage years in schools for the blind. We can find children in various situations in the School for the Blind: in one case, the parents are responsible for the children because their families are relatively well-off; in another case, the parents put the children in the care of the school and pick them up at home during the longer holidays; or in another case, the children have been abandoned by their parents and are raised by the orphanage in conjunction with the School for the Blind.

In the Nanjing School for the Blind, there are more music lessons than in most primary schools, and the curriculum is divided into music lessons and instrumental lessons. This gives every child from different backgrounds the same right to learn music. In the first half of the year, my team conducted a questionnaire survey on music learning among the students at the Nanjing School for the Blind :

83% of the students liked music, 17% liked music in general, and no student disliked music. 46% of the students participated in extracurricular music learning, and 72% of those who did not participate in extracurricular learning wanted to do so. In addition, 63% of the students would like to work in a music-related job in the future.

This survey shows that students at the school for the blind are very interested in learning about music, and more than half of them want to pursue a career in music. Blind people are generally recognised as having greater musical talent. As early as the time of Emperor Yao and Shun, there were gozes in charge of music, meaning that blind people existed as full-time musicians. In contemporary public perception, blind people are closely associated with the massage industry. It

is extremely difficult for the blind to engage in music-related occupations, although in recent years we have seen a sporadic presence of them in the tuning industry. In general, it is extremely difficult for the visually impaired to engage in music-related work.

Schools for the Blind are a paradise for the visually impaired until they reach adulthood, a paradise where they are protected: a simplified curriculum, a relaxed environment, friendly and caring people. It is this environment that seals them into a small group, and once they graduate from the school, it is very difficult for them to truly integrate into society, and even more difficult for them to obtain a career of their choice. There are many factors that contribute to this outcome, including personal, family and social reasons.

Visual impairment makes the visually impaired a marginalised group in society. Their behaviours are mainly learnt at home and in schools for the blind. Entering the society means facing more complicated environments and interpersonal relationships, which can be easily misunderstood in the course of social interaction.

Over-protective families isolate children who are eager to integrate into society. Xiaoguang was admitted to the Conservatory of Music and rented a room outside the school. His parents took him to and from school all day long, and everything he did was under the supervision of his parents; he dared not talk to his classmates about non-professional topics in their presence, and his parents did not allow him to take part in the musical activities of his classmates. He longed to socialise with his classmates and make friends. He told me that he was free only when he practised in the piano room because his parents would leave him for a short while.

On the social front, the entry requirements for certain music-related professions exclude the visually impaired. Xiaoqi has not been able to find a job after graduating from university because she wanted to become a music teacher in a school for the blind, but she was excluded by the harsh entry requirements. She also lost the opportunity to perform on stage.

The survey found that there are many reasons for visually impaired youths to learn music. One parent told me that "my child learnt the drums to relieve stress", while some other students regarded it as a hobby or career aspiration. What is the significance of learning music for visually impaired children?

## Learning music helps to learn to collaborate and help.

Not all groups of visually impaired people have a superior sense of music. Finding sounds and notation are two of the problems that must be solved in the early stages of music learning.

In one of the music lessons of Grade 3 at the School for the Blind, the children spent one lesson on two phrases of "Snowdrops". The teacher asked them to sing the correct pitches without the aid of the piano and to memorise the music, which was difficult for them at this young age. After checking them one by one, the music teacher asked them to sing in unison, and the song divided them into two groups, which were constantly fighting and pulling during the song: the child on the left was extremely out of tune, while the child on the right was in tune. When the child on the left goes out of tune, the child on the right corrects it with a louder voice, bringing the child on the left back into tune. In this tug of war between the left and the right, they learn or reinforce the concepts of "collaboration and help". Children in the school for the blind are divided into those with total blindness and those with low vision, and they are often paired up with each other. If they are in an unfamiliar environment, the low vision children will use their weak visual perception to guide the totally blind children.

## Learning music teaches them a way of understanding and making sense of the world

Xiao Jia is a junior at the Nanjing School for the Blind, where she has been boarded by her parents since she was a child. The oldest of triplets, Xiao Jia was born blind due to excessive oxygen intake, and her younger sister and brother are also disabled. Despite the fact that her parents are both well-educated and have good jobs, they still struggle to make ends meet. Jia is a girl who doesn't care about her appearance, saying, "I haven't seen myself since I was born, so I don't care if they say I'm fat". She has a unique sense of sound. She listens to the world with her ears and judges the density of people in the underground by the sound field. Xiao Jia is very passionate about music, but she doesn't have the means to find a teacher outside of school, so she learned almost all of her music knowledge on her own, and saved up her music equipment from her monthly living expenses. Xiao Jia sings and mixes music, and she met some friends online who also love music, so they planned to sing and play live on the internet together.

We can see from these examples that music has enabled visually impaired young people to break through the boundaries of their senses. Music extends their bodies beyond the five senses, and they use music to express their aspirations and to shout to the society, "I am just like you, I can enter into your society, I can walk into your centre, I can integrate into this world".

## learn to express, learn to accept, learn to integrate

In fact, in a music competition, "competition" only accounts for a small part, and apart from competition, it has a lot of social significance. I think the establishment of the Caring Group is to remind us of the social justice in music education. Both the disabled and the children in less developed areas have the right to enjoy and learn music, and there is no superiority or inferiority in the people who learn music. As a totally blind music teacher kept emphasising to me - we are not handicapped, if we were, then everyone would be. Music reduces our barriers, it's a spiritual journey in which we are healed, learn to express, learn to accept, learn to integrate.

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# 音乐教育功能的变化
# 音乐教育的可持续性

摘要

本文探讨了当今音乐教育所面临的几个基本问题。在当今这个追求速度和即时性的时代，最大的挑战之一在于培养终身学习音乐的兴趣。重要的是要强调超越单纯技能培训的重要性，从一开始就打好基础，鼓励终身学习和热爱音乐。通过这篇短文，我旨在探讨上述问题，并分享我们作为音乐教育工作者如何恰当地支持这一目标的见解。

在过去，决定学习乐器的通常是年幼孩子的父母，他们这样做是因为这是应该做的事情。没有特别的目的，好心的人们会给孩子报个班，希望他们能演奏出让全家人都能高兴的曲子。但是，当这些年幼的孩子长大成人，成为青少年、青年，后来又成为完全成年的工作人士时，随着时间的推移，他们曾经伴随着他们成长的音乐就变成了遥远的回忆。这就是教育系统的缺陷所在，它无法在学习者人生的不同阶段和不同季节维持他们继续演奏音乐的兴趣。

我认为将音乐作为一种生活方式的一部分非常重要，就像人们习惯性地锻炼身体和健康饮食一样。音乐学习是一件令人愉悦和享受的事情，尽管我们都可以证明，它伴随着独特的、似乎永无止境的挑战、困惑甚至挫折。通过演奏音乐，我们获得了技能和技艺。但音乐的意义远不止于此。我们不应该把音乐当作苦差事或为了通过下一次考试而必须掌握的科目。音乐值得我们付出更多。它应该像一位与我们有着牢不可破关系的好朋友。也许有时会有不和，但我们总会找到彼此的归宿。诚然，良好的音乐教育所结出的果实弥足珍贵，无可替代。

我们必须在日常教学中转向一种更令人满意、更可持续的做法。我希望世界各地的音乐学习者，无论老幼，不仅有机会通过音乐展现自己的艺术才华，还能通过音乐丰富自己的人生。我也希望能有幸作为一名教育工作者，为培养终身学习和热爱音乐的人尽一份力。

# The Changing Functions of Music Education Sustainability in Music Education

Abstract:

This paper delves into several fundamental issues we face in music education today. In today's age of speed and instantaneity, one of the biggest challenges lies in cultivating a lifelong interest in music learning. It is important to highlight the importance of going beyond mere skill training and building on a foundation from the start to encourage lifetime learning and love of music. With this short paper, I aim to address said issues and share insights into how we, as music educators, can aptly support this goal.

Back in the day, the decision to take up a musical instrument was commonly made by parents of young children who did so because it was the thing to do. Without a particular objective, well-meaning folks would sign their children up for lessons in hopes they would be able to play tunes in which the whole family could collectively delight. But as these young children grow up to be teenagers, young adults, and later on full-grown working adults, with time, the music they once grew up with becomes nothing more than a distant memory. Herein lies the shortcoming of the education system to sustain interest to continue playing music throughout the different stages and seasons in a learner's life.

I posit the importance of making music be part of a lifestyle, just as one would habitually exercise and follow a healthy diet. Music learning is a delightful and enjoyable thing, though as we can all attest, it comes with its unique and seemingly unending challenges, confusion, and even frustration. Through playing music, we gain skills and craftsmanship. But music extends to so much more. We should regard music less like a chore or subject we have to master in order to pass the next test. Music deserves more from us. It should be akin to a good old friend with whom we have an unbreakable bond. There may and will be discord from time to time, but we would always find our way back to each other. Truly, the fruit of a sound music education is invaluable and irreplaceable.

It is essential that we shift towards a more gratifying and sustainable practice in our day-to-day teaching. It is my hope that music learners all over, young and old, will have an opportunity to not only express their artistry through music, but also have their lives be enriched through music. And I hope to be so fortunate as to do my part as an educator to foster a lifelong learning and love of music.

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# 音乐教育对青少年智商发展的重要性

简介：音乐教育在儿童的全面发展中发挥着至关重要的作用，它提供的好处远远超出了音乐本身的范围。通过参与音乐学习，孩子们可以获得多种有助于他们全面成长的技能，包括认知、情感、社交和语言能力。此外，音乐教育能够培养创造力，培养纪律性，提高学习技能，因而成为了青少年全面教育的重要组成部分。

## 一、音乐教育的发展益处

1、认知能力的发展

学习音乐涉及复杂的心理过程，例如阅读乐谱、识别模式和理解节奏。 这些活动刺激大脑并增强认知能力，包括记忆力、解决问题的能力和批判性思维能力。 研究表明，接受音乐教育的孩子往往在数学方面表现出色，智商分数也更高。

朱莉亚音乐学院预科毕业生被哈佛大学录取的比例很大，比如几年前有一届15个毕业生中就有9个学生被哈佛大学录取。钢琴毕业的本科生改行决定成立天使高科技公司，26岁已经把公司卖了，有能力继续他的音乐产业事业，这样的例子不胜枚举。我的小提琴学生13岁才出国，18岁就考上了西点军校，据说比常青藤学校还难考。

2、情感发展

音乐具有唤起情感并联系个人内心深处的力量。 通过音乐教育，孩子们学会表达自己，同情他人，获得自信和自尊感。 音乐为孩子们提供了一个探索情绪、应对压力、培养对他人的同理心和敏感性的平台。

我父亲林耀基教授曾说“生活中有很多种爱，对亲人、对朋友、对大自然.....这些加起来就是博爱。爱心是从小养成的，有了关爱，有了同情，才会想到用音乐抚平伤口，音乐才会感人，才会让人感觉分享了美。” 这是林耀基教学理念的源头。音乐是表达感情最直接的语言，从小学习音乐的孩子善于表达感情，音乐给他们带来极大的安慰，那么承受压力的能力自然而然也会增加。有一个很感人的故事：我父亲去慰问汶川地震受灾的孩子，去给他们上大师班，其中的一个学生失去了父母及亲人。当他演奏马斯涅《沉思》时，拉了几句就拉不下去了，此时没有语言可以表达他的悲伤，我父亲把他的琴接过来替他演完了整首乐曲。

3、社交能力的发展

参加合唱团或乐队可以使孩子们进入互相合作的环境，他们可以锻炼集体协作能力以及发挥团队精神。通过乐队或合唱排练及演奏，孩子们可以培养重要的社交技能。例如在我的音乐营里的青少年学生，来自不同的国家、不同的家庭背景，因为音乐每年夏天聚集在一起。他们之间存在语言的隔阂或是文化环境的差异，一起演奏音乐就是他们互相联系情感的最好桥梁。通过排练，积极倾听指挥或是导师的要求，通过一起合作，学习怎样互相谦让、互相聆听最终达到作曲家需要表达的各种情感。这些技能可以转移到生活与工作的各个方面，促进积极合作的关系和培养有效的团队合作精神。

4、语言表达能力的发展

音乐和语言有共同的元素，例如节奏、音高和旋律。学习音乐可以增强语言技能，包括语音意识、词汇发展和言语表达。 研究表明，接受音乐教育的孩子的阅读理解能力和语言流畅度都有所提高。

学习音乐的孩子非常善于表达自己的思想与感情，因为他们通过每日的练琴训练一次又一次通过音乐的不同力度及音乐的和声来表达自己的情感，用音乐讲述自己的思想与逻辑，无止境的表达使得孩子们能够不断的扩充他们的语言表达能力。

## 二、学习音乐的技巧的好处

1、纪律性和专注能力

音乐教育培养孩子们的纪律性、持久性和强烈的职业道德 。尤其是学习弦乐乐器比如小提琴，需要在音准、节奏与音色方面非常专心的倾听与反复纠正， 需要专注与耐心。 每日的练习都要设定目标并有效管理时间，持续的磨练，不怕繁琐重复，培养了孩子们的工匠精神以及持之以恒的好习惯，为将来不管在学术方面还是在各个行业领域走向成功铺垫了坚实的道路。

2、创造力和想象力

学习音乐鼓励孩子们挖掘他们的创造潜力。 通过创作、即兴创作或诠释音乐，孩子们可以发展他们的想象力，学会框外的思考，并采用创新的方法来解决问题。 这种创造性思维延续到其他学科，培养更全面和创新的思维方式。

孩子们生下来是具有无止境的想象力的，但是生活当中又需要他们遵守各种规则，尤其亚洲孩子们有着良好的纪律性及尊重长辈的好传统。而想象力与纪律性恰恰是对立统一的组合，需要掌握好平衡。音乐演奏就是对立统一的组合，在技术上遵守规则，比如训练音准、节奏与声音这些具备良好技术的基本要求，在此基础上才能充分表达对音乐的想象力，从而激发具有创造性的思维方式。

3、开发及同时应用多种感官

学习音乐需要同时调动听力、想象力、触摸感、视觉感甚至于第六感官等多种感官。 孩子们通过视觉阅读乐谱、耳朵敏感的听力来体会乐谱、协调身体动作，通过乐器用音乐表达感情。多感官整合、加强、提高了整体学习能力的敏感度。 它可以提高肢体与大脑的协调性、对时空的敏感想象力，从而对学习成绩产生积极影响。

越来越多的外科医生在病人演奏音乐的同时来进行高端的外科手术，这足以证明学习演奏乐器的重要性，尤其是练习小提琴。它的精细度对大脑以及肢体协调有着极大影响。

4、文化欣赏

音乐教育让孩子接触到世界各地不同的音乐传统、流派和风格。 通过探索不同的音乐文化，孩子们可以发展多元化文化及音乐的欣赏能力及好奇心，并对全球视角有更广泛的了解。 这培养了孩子对人的通融、同情和对多元文化的意识，造就了一个更具包容性和相互联系的社会。这些年我在各地主办及协办国际音乐节。通过单独课、大师班、室内乐、合唱及乐队课程，给来自世界各地的孩子们创造了一个以音乐作为桥梁的文化交流平台。通过线上和线下交流平台，让更多的青年老师了解了林耀基教学法的理念。传承林耀基的教学精神，是我的终身使命。

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# The Importance of Music Education in the Intellectual Development of Adolescents

INTRODUCTION: Music education plays a vital role in the overall development of children, and it provides benefits that go far beyond the music itself. By engaging in music learning, children can acquire a wide range of skills that contribute to their overall growth, including cognitive, emotional, social and language skills. In addition, music education is an important part of the holistic education of young people because it fosters creativity, discipline and academic skills.

## I. Developmental benefits of music education

1. Cognitive development

Learning music involves complex mental processes such as reading music, recognising patterns and understanding rhythms. These activities stimulate the brain and enhance

cognitive abilities, including memory, problem-solving skills and critical thinking. Research has shown that children who receive a music education excel in maths and have higher IQ scores.

A high percentage of Juilliard graduates are accepted to Harvard University, for example, 9 out of 15 graduates from one class a few years ago were accepted to Harvard University.

A few years ago, for example, 9 out of 15 graduates from one class were accepted to Harvard. The piano graduate with an undergraduate degree who changed careers and decided to start an angelic high-tech company has sold the company at the age of 26 and has the ability to continue his career in the music industry, and the list goes on and on. My violin student left the country when he was 13, and at 18, he was accepted to West Point, which is said to be harder than Ivy League schools.

2. Emotional Development

Music has the power to evoke emotion and connect with the depths of the individual. Through music education, children learn to express themselves, empathise with others, and gain a sense of confidence and self-esteem and gain a sense of confidence and self-esteem.

It provides a platform for children to explore their emotions, cope with stress, and develop empathy and sensitivity towards others.

My father, Prof Lim Yew Kee, once said, There are many kinds of love in life: love for family, love for friends, and love for nature. ..... All these add up to love. Love is nurtured from childhood. It is only with care and compassion that one thinks of using music to heal wounds, and music is touching and makes people feel that they are sharing beauty. This is the source of Lin Yao Ji' s teaching philosophy. Music is the most direct language to express feelings. Children who learn music at an early age are good at expressing their feelings, and music brings them great comfort, so their ability to withstand stress will naturally increase.

There is a very touching story: my father went to give a masterclass to children affected by the Wenchuan earthquake, and one of the students lost his parents and relatives. When he played "Meditation" by Massenet, he could not go on after a few lines, and there were no words to express his sadness, so my father took over his violin and played the whole piece for him.

3. Development of social skills

Participating in a choir or orchestra allows children to enter an environment of mutual co-operation, where they can exercise their ability to work together as a group and play in a team.

Through band or chorus rehearsals and performances, children develop important social skills. For example, the young students at my music camp come from different countries and different family backgrounds, and they come together every summer because of music. While there is a language barrier between them, playing music together is the best way for them to connect with each other emotionally, through rehearsals, active listening to the director or tutor, and through working together, they learn how to be humble and listen to each other to achieve the various emotions that the composer needs to express. These skills are transferable to all aspects of life and work, fostering positive relationships and effective teamwork.

4. Development of expressive language skills

Music and language share common elements such as rhythm, pitch and melody. Learning music enhances language skills, including phonological awareness, vocabulary development, and verbal expression. Research has shown that children who receive music education have improved reading comprehension and language fluency. Children who learn music are very good at expressing their thoughts and feelings through daily practice, time and time again, through the different strengths of the music and its harmonies, and they use the music to tell their thoughts and logic, and this endless expression enables children to expand their language skills.

## II. Benefits of learning music skills

1. Discipline and Concentration

Music education develops discipline, persistence and a strong work ethic. In particular, learning a stringed instrument such as the violin requires concentration and patience to listen and repeat corrections in pitch, rhythm and tone. Daily practice requires the setting of goals and effective time management. Continuous practice, without fear of repetition, fosters the spirit of craftsmanship and the habit of perseverance in the children. This paves the way for future success in academics and in various fields of endeavour.

2. Creativity and Imagination

Studying music encourages children to realise their creative potential. By composing, improvising or interpreting music, children can develop their imagination and learn to think outside the box and adopt innovative approaches to problem solving. This creative thinking carries over to other subjects which foster a more holistic and innovative way of thinking.

Children are born with a boundless imagination, but life requires them to follow rules, especially in Asia. Children in Asia particular have a tradition of good discipline and respect for their elders. Imagination and discipline are a unifying combination that needs to be balanced. Musical performance is a combination of opposites and unity, where rules are observed technically, such as training in pitch, rhythm and sound, which are the basic requirements for good technique. It is only on this basis that one can fully express one' s musical imagination and thus stimulate a creative way of thinking.

3. Developing and applying multiple senses at the same time

Learning music requires the simultaneous use of multiple senses such as hearing, imagination, touch, sight and even the sixth sense. Children learn music through reading music visually, listening to music with sensitive ears, coordinating body movements, and expressing feelings through music with musical instruments. Multi-sensory integrates, strengthens, and increases the sensitivity of the overall learning ability. It improves coordination between the body and the brain, sensitive imagination of time and space, and thus has an impact on academic performance.

The fact that more and more surgeons are performing high-end surgical procedures while their patients play music is a testament to the importance of learning to play a musical instrument, especially the violin. Its finesse has a great impact on the brain and on the coordination of the limbs.

4. Cultural Appreciation

Music education exposes children to different musical traditions, genres and styles from around the world. By exploring different musical cultures, children develop an appreciation and curiosity for diverse cultures and music, as well as a broader understanding of global perspectives. This fosters tolerance, empathy and an awareness of multiculturalism, resulting in a more inclusive and interconnected society.

Over the years I have organised and co-organised international music festivals around the world. Through individual lessons, masterclasses, chamber music, choral and orchestra programmes, I have created a platform for children from all over the world to connect culturally using music as a bridge. Through online and offline communication platforms, more young teachers to understand the philosophy of the Lin Yao Ji teaching method. It is my lifelong mission to pass on the spirit of Lin Yao Ji' s teaching.

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# 曲感人心 活用传统
## 从“访美图谱”和《梅兰芳歌曲谱》看梅兰芳的传统音乐文化观念

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一、曲感人心寓教化

中国戏曲是一门综合性艺术，是在戏剧表演为中心的原则下“以歌舞演故事”，表演者通过言其志之语言、动其容之舞蹈、詠其声之歌唱，将音乐、诗歌、舞蹈等艺术形式融为一体，在舞台上塑造活泼泼的人物形象、展现生动的故事情节。在“唱念做打”的戏曲表演技巧中，“唱”居首位，是戏曲中最重要的艺术手段，剧中人物内心抒情以及情节叙事的推进，均通过音乐来展现。以唱为主的“文戏”，需要帮腔或者乐队伴奏；过场戏依靠过场音乐作铺垫，而“做”、“打”的武场，亦依赖乐器伴奏烘托气氛。因此，元代曲家燕南芝庵在《唱论》中言：“续雅乐之后，丝不如竹，竹不如肉，以其近之也。”又云：“取来歌里唱，胜向笛中吹。”　人声是最自然和谐的音乐，直接表现人内心喜怒哀乐的情感，是高于乐器演奏的。声腔里的文辞，相较于抽象的音乐旋律，又更具指意性，易于被观者理解，其内容又多为百姓日常生活世界之故事，大有寓劝戒、明美刺、存掌故之意，形式寓教于乐，容易被老幼妇孺所接受，故而最易起到“教化”的作用，诚如明代徐渭所言：“夫曲本取于感发人心，歌之使奴、童、妇、女皆喻，乃为得体。”　清人梁廷枏亦曰：

惺斋作曲，皆意主惩劝，常举忠、孝、节、义，各撰一种。以《无暇璧》言君臣，教忠也；以《杏花村》言父子，教孝也；以《瑞筠图》言夫妇，教节也；以《广寒悌》言师友，教义也；以《花萼吟》言兄弟，教弟也。事切情真，可歌可泣，妇人孺子，触目惊心，洵有功世道之文哉！

戏曲音乐朗朗上口、易于传唱，用活泼泼的艺术感化形式，厚人伦，美教化，移风俗，尤其能将诗、词纳入到“曲唱”的艺术形式中，通过音乐的美感形式并“艺”、“道”、“理”、“事”于一体，在游于艺的状态中“以事释艺”，使观众在理想化的故事情境中，将“理”作为游于艺的价值依据，“道”作为艺术承载的内在精神，在“乐”的审美展开过程中，引导向善向美的心，潜移默化地起到教育的功能。故而近代以来，陈独秀直言：“戏曲，诚改良社会之不二法门”，“戏园，实普天下人之大学堂也”，“优伶者，实普天下人之大教师也”。戏曲艺术可听可视的通俗性使其“虽聋得见，虽盲可闻”，成为教育天下人的大学堂，戏曲演员便成为天下人的“教师”，而观众置身于特定的剧场空间，以舞台空间为媒介，感知艺术所呈现的虚构时空，体验表演建构的理想世界，潜移默化地向美向善，获得极大的教育。20世纪中国戏曲的杰出表演艺术家梅兰芳，继承戏曲表演之精华，在表演和舞台方面多有革新发展，更是注重戏曲音乐巨大的力量。曾有观众听过梅兰芳的唱，几十年后仍无法忘怀，梅兰芳回忆说：“听过这一天戏的老观众，到现在跟我谈起，还是津津有味地赞不绝口。仅凭一把胡琴的伴奏，就能令人心醉到几十年以后，还要想念他，可见得音乐感动人的力量，真是够深的。”

梅兰芳九岁学戏，十一岁登台。在初学唱戏的阶段，开蒙师傅吴菱仙便以教曲为重，“吴先生教唱的步骤，是先教唱词，词儿背熟，再教唱腔。”　音乐的技巧训练，必须经过长期反复的联系，才能熟练掌握。行腔娴熟之后，便可进入音乐内部，理解其情感与意涵，并按照自己的心声富有创造性地表现出来，形成个人鲜明风格，感染观众。青年梅兰芳年仅十四岁，其唱功就引得时人的关注。1907年，剧评家睡佛聆听《彩楼配》一出无不感慨：“（梅兰芳）歌喉之圆润，台步之整齐，颇具闺秀风范。惜其做作之间，微嫌呆

辞。”　初展蓓蕾的梅兰芳，年龄尚小，表演经验不多，身段略显呆板，但其天赋的歌喉，清晰的咬字，充沛的气息，圆润的行腔，使他的歌声极富感染力，已然吸引了剧界的目光。因此，梅兰芳一生注重戏曲音乐，钻研唱腔。尤其在民国初年，梅兰芳排演新戏，表现新式女性，便琢磨新式动听的新腔，以展现剧中人物。但与纯粹的“歌唱”不同，歌唱以音乐结构为首重，要注重旋律的和谐，不能流俗，忌讳旋律怪乱，“歌唱如同作文，做诗，写字，绘画，讲究布局、章法。所以繁简、单双要安排得当，工尺高低的衔接，好比上下楼梯，必须拾级而登，顺流而下，才能和谐酣畅。”　而戏曲的“唱”必须叙述故事，塑造剧中角色，既要向观众讲述故事，亦要表达情感感染观众，“戏是唱给别人听的，要让他们听得舒服，就要懂得‘和为贵’的道理，然后体贴剧情来按腔，有的悲壮淋漓，有的缠绵含蓄，有的富丽堂皇，有的爽脆流利。昆曲讲究唱出曲情，皮簧就要有‘味儿’”　。梅兰芳亦注意到音乐演唱与戏曲唱腔的差别，除了注重音乐技巧的训练外，尤其注重剧中人物的个性表现，他按照人物性格与情绪，唱出曲中的情感，生动地显现各具性格的人物，以极强的带入感，引领观众进入剧中的时空，进入芸芸众生的不同人生，感受人物的悲欢离合，体验生命存在的多样方式，与戏中人物共情共鸣，同悲同喜，“聆《黛玉葬花》，无花而觉花雨缤纷；观虞姬舞剑，有剑而剑影迷茫。前者寒梅孤标，清气绝俗，高才见姑，人情似纸；后者残局将终，烛影诡谲，侠风铮然，世味若纱。《西施》《太真》二传，华丽哀艳，有心警世；《奔月》《散花》，浑凝缥渺、妙相庄严。《廉锦枫》言勇生于德，探海如夷；《俊袭人》兴情海微澜，绘出世态。遏云之声，惊鸿之舞，一洗万古凡马。韶华水逝，甲子重周。东岳听松，琴岛观海,余音萦耳，犹如昨日顾曲，足见感人之深。”　可说，在京剧盛行的时代，梅兰芳凭借“歌”、“舞”演故事，以具有广泛群众基础的传统大众娱乐方式，达成“礼乐”教育的作用。因此，梅兰芳尤其重视中国传统音乐，在他首次访美，将中国京剧传统艺术向西方世界传播时，进行慎重而充分的准备，不仅以西方熟悉的五线谱翻译了《梅兰芳歌曲谱》，而且在《访美图谱》中对中国传统礼乐器乐作了详细的介绍，从而以艺术沟通的方式，让西方国家理解中国礼乐教化的文明系统。

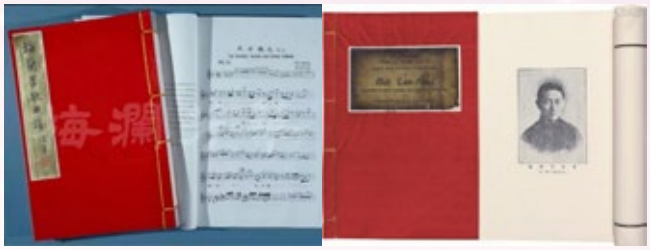
二、《梅兰芳歌曲谱》与《访美图谱》中的乐器与乐谱

1929年12月19日，梅兰芳经由天津去往上海，美国领事葛思曾在天津参加欢送宴会，梅兰芳在会上致辞道：“兰芳赴美之意，发动在十年之前。……但十年以来，虽数处订聘，皆未能妥洽。至今次赴美，则为自动的游历，以考察西洋戏剧为主旨，于相当时间略演兰芳所能之剧一二，以征求美洲人士对于兰芳个人艺术批评而已。”　十年间，梅兰芳做了大量铺垫和宣传的准备，克服了经济等障碍。

梅兰芳访美的宣传品类非常丰富，文字类的材料包括（1）《中国戏剧之组织》（2）《梅兰芳的历史》（分七章介绍了梅兰芳、旦角、梅兰芳艺术、梅兰芳艺术在中国戏剧中的地位、梅兰芳的国际筹措、梅兰芳在国内的接受情况、外国人眼中的梅兰芳）后受到经费制约前两者合并为《梅兰芳》。（3）《梅兰芳歌曲谱》（4）戏剧说明书。（5）送往报馆的宣传文字。鉴于文字性的宣传品只能满足少数人观众的阅读需求，在出国的材料中，还另外准备了一批悬挂出来供观众直观感受的图画。在随行携带的访美宣传品中，对两份珍贵史料的整理和解读，有助于我们考察和了解梅兰芳的戏曲音乐文化观念。

1、《梅兰芳歌曲谱》

《梅兰芳歌曲谱》是访美材料中单独成册的曲谱集，版本分精装本和普装本两种，分别用于馈赠贵宾及访美宣传。该曲谱集为双向翻阅的，依据中国传统阅读方式，书籍封面自左向右翻阅为工尺谱，依据西方阅读方式，书籍封面自右向左顺序翻阅则为五线谱。内容涉及剧目十八出，唱段94段，其中京剧53段，昆曲41段。内容围绕着梅兰芳赴美演出的全部演唱唱段。



《梅兰芳歌曲谱》的特别之处，就是使用了双乐谱记谱的手法。工作顺序是琴师徐兰沅、马宝明根据表演习惯记写传统工尺谱，再由刘天华翻译为五线谱。琴师持胡琴、笛子校对修改一稿。刘天华演奏小提琴，琴师进一步校改。交由梅兰芳反复演唱，刘天华再依腔修改。最后再将修正记写的曲谱以小提琴演奏给梅兰芳及徐、马、齐几位先生听，征求意见，从而进一步反复修改。大致持续了七八个月之后，又交由汪颐年女士代为画谱，杨筱莲，曹安和，周宜三位女士来帮着校对。《梅兰芳歌曲谱》将唱段从工尺谱进一步改写为有时值记载的工尺谱，再翻译成为五线谱，通过五线谱的记录，最大程度的客观呈现了梅兰芳在演唱中音高时值的变化。也通过将五线谱的符尾转换为“线”的方式对工尺谱的时值进行了进一步的注解，以便于两种谱面相互的参考，实现只掌握其中一种乐谱的读者能够顺利过渡阅读到另一种乐谱。这是对中国艺术文化的“解谜”，也是一种主动的文化沟通。

2、梅兰芳访美图谱中的乐器和乐谱

梅兰芳访美携带的图谱文献，是梅兰芳访美日程议定后才着手准备的材料。临行前许多梅兰芳的朋友建议“从前的宣传固然要紧，临时的宣传更是重要。因为西洋人无论做什么事宣传力都很大——差不多天天有宣传的文字来拨动人们的脑筋，新鲜的事体刺激他们的眼帘子”　。这批图像材料，是以文字资料《中国戏剧之组织》中的图像片段为基础增补扩充而成。由于对于戏曲介绍性的绘画并没有标准和依据，齐如山选择了由简入繁的方法。在搜集材料的过程中，随着范围的不断扩大，最后确定了十五个类别，包括：剧场、行头、古装衣、冠巾、胡须、扮相、脸谱、舞谱、舞目、切末、兵械、乐器、钟、宫谱、脚色。

梅兰芳访美的图谱文献以图片形式保存的有“中国戏剧图案”（缀玉轩藏，黑白照片集）和“梅兰芳访美图谱”（中国艺术研究院藏，彩色图谱）两种。在20世纪30年代梅兰芳访美前后，还有部分与“梅兰芳访美图谱”中图像产生交集的文献，如《中国戏剧图案》（齐如山，1930年）、《国剧简要图案》（齐如山，1935年）、《国剧浅释》（齐如山，1935年）都不同程度涉及了梅兰芳访美图谱中的乐器图像。中国艺术研究院对“梅兰芳访美图谱”进行了整理和增订，于2005以及2016先后两次出版了《梅兰芳访美京剧图谱》以及《梅兰芳访美京剧图谱》（增订版），2016年增订版中也将乐器和钟的图像收录其中，但仍没有对图像文献进行完整的收录。

图像文献中与音乐直接相关的图谱有三组，分别是：乐器、钟、宫谱。

① 乐器谱和钟谱

乐器图像在访美图谱中所占的比重偏大，在全部的206个图像卷轴中占74轴。梅兰芳访美图谱中对乐器记载分类明确，数量庞大，分类意识强。是近代以艺术家个人艺术活动为核心进行的大规模的乐器图像的绘制，具有较强的学术价值，且这批乐器图谱选择的乐器数量，远超于戏曲舞台实际使用的数量。

乐器谱

钟谱

梅兰芳访美图谱的“钟”谱是依据历史时期为线索进行的排序。在“钟”一类中，可见到周钟109件，汉钟5件，六朝钟3件，唐钟1件，宋钟1件，明钟2件，清钟3件。合计124件。从数量上看，访美图谱中周代钟型极为丰富，延续了周代雅乐金石之乐的审美风格。图像来源主要为宋代《重修宣和博古图》，图像中侧重了钟作为礼器的时代信息、形制特征。

梅兰芳访美图谱的乐器谱则依据中国独有的以乐器制作材料为参考，将乐器分为了金、石、丝、竹、匏、土、革、木八种，共绘制乐器图像516幅，来源则以宋代《乐书》以及清代《皇朝礼器图示》为主，将宫廷与民间乐器，中原与外来乐器进行了合理的归纳和整理，图像以全彩呈现了古代乐器的形制，还标注了使用的环境及消失的时间（如：鼓吹箫，唐宋元等朝恒用之。又如：教坊箫，唐朝用之后不见）

② 宫谱

梅兰芳访美图谱中　专门配以对中国宫谱进行介绍的图像材料8轴，内容分别有：律谱、宫谱、琴谱、瑟谱、唐宋词谱注法、唐宋官色应指字谱、工尺谱（斜注式）、工尺谱（旁注式）、工尺谱（直注式）、宋元词谱（王伯良曲律）、琵琶谱（刘天华创）、琵琶谱（旧式）、琵琶谱（太古传宗）、琵琶谱（李氏）、琵琶谱（沈氏）、新工尺谱（刘天华二胡独奏）、锣鼓谱（旧传谱班鼓谱）、锣鼓谱（皮黄锣鼓注法）、锣鼓谱（乡间套鼓注法）、僧经旧谱（刘天华君为中央研究院译出）。在图谱罗列展示的20个宫谱中，明确标注刘天华创的有三个，由刘天华经由在《梅兰芳歌曲谱》实践成熟的加了节奏时值标注的工尺谱，也纳入到了向世界展示的中国宫谱之列。图谱中对刘氏工尺谱的明确展示，也再证了梅兰芳访美活动中对中国传统文化的展示以及对国乐与西乐沟通转化的明确目的。

三、从访美文献看梅兰芳音乐观念

从《梅兰芳歌曲谱》里工尺谱与五线谱的对照记写，再到梅兰芳访美图谱中将刘天华改良过的、

带有时值标记的工尺谱以图像方式呈现，这也是一位中国艺术家沟通中外音乐艺术文化观念的具体表现。梅兰芳的音乐文化观念在访美文献中也较为集中的展现。

（一） 重传统的乐教观

《礼记·经解》有言："广博易良，乐教也。"孔颖达疏："以声音干戚以教人，是乐教也。"中国自古强调礼乐教化，"礼"制定秩序，"乐"感动人心，柔性的乐教同礼、刑、政三者相辅相成，感化人心，纯善民心，可以达到"乐以治心"、移风易俗的目的。乐的载体是乐器，代表周代礼乐体系的"八音"，即是礼乐的符号化象征。梅兰芳在《访美图谱》中，并没有使用宋元以后民间常用的"吹拉弹打"的乐器分类模式，而是绘制数量庞大的"八音"乐器，采用了周代礼乐中对乐器依据材质分类的"八音分类法"，即是有意识地以乐器符号体现中国传统"乐教"观念。

八音分类法是周代礼乐制度在乐器使用上的集中表现，这就是《尚书·舜典》所记载的"八音克谐，无相夺伦，神人以和"。在周代，八音分类法是有明确的雅乐边界的，即作为"雅乐"用乐器的主要分类标准，与立足于20世纪面临的需要整理的乐器数量并不相同。周代的八音分类法无法涵盖丝绸之路东西交流之后出现的"八音外"乐器,宋金元时期由北方传入中原的弓弦类乐器，以及在民间艺术中常用的说唱、戏曲类综合乐器，也均需要罗列其中。与其认为梅兰芳访美乐器图谱是依据周代"八音分类法"为基础分类，并立足20世纪的各类乐器进行的整理和扩充，不妨认为在梅兰芳访美图谱中的器乐及钟谱部分，首先关注到了周代的礼乐文化，其次关注到了宋代宫廷器乐中对礼乐文化的重建与民间器乐合奏形式的并存现象，再次关注到了清代宫廷器乐对礼乐的延续以及对外来乐器的吸纳，这是体现梅兰芳特意按照"八音"的系统，将戏曲艺术纳入到"礼乐"的层面，显示出中国传统音乐的"乐教"观念，亦拔高京剧为国之"礼乐"。

（二）重礼乐的延续性

梅兰芳访美图谱则立足中国传统文化立场，从十余个角度，以图像为媒介将中国传统文化呈现于世界舞台。在访美图谱的宫谱中，并非局限戏曲所用之乐谱，而是包含了中国传统音乐所使用的各类乐谱，可见梅兰芳的视野不仅局限于对戏曲的传播，亦是更广阔视野下对中国传统音乐的推广。在访美结束归国后，他与梅党又在对访美图谱在修订过程中做了"故都市乐图考"的补充绘制（这组图像目前与访美图谱一同保存于中国艺术研究院）。从绘制规格上，以及分类方式上，都能够看出与访美图谱的高度延续性。标注于图前的文字说明中提到，在北京沿街的叫卖腔调极具特色。旧居北京的人，只要一听"唤头"就知道其所售卖之物。这组图像的绘制保留了八音分类的方法，在沿街叫卖的市井生活中，金革传声最远、竹木次之、丝最少、匏土石三种几乎不见，但为了凑齐八音，又刻意"牵强"描绘了瓦盆、水瓢、琉璃喇叭。在图像绘制过程中，每图都附以百字文字说明，介绍了乐器适用的场景，除了对乐器本身进行具体描绘之外，还配以货郎使用乐器的具体场景。从绘制的思路上来说，在钟谱关注"礼"，乐器谱关注"乐"的基础上，充分思考了20世纪初乐器使用的实际场景，关注新的时代背景下的音乐"景观"与音乐"场域"，展现新出现的乐器使用的场景，为新的时代"礼""乐"作了补充与说明，在乐器整理方面可说具有一定的超前性。

（三）重东西音乐的融通

梅兰芳音乐文化观的重融通体现在《梅兰芳歌曲谱》关于东西方音乐的多重对话上。首先，是框架与细节的对话。传统工尺谱是使用标注核心框架音阶的记谱方式，这种框格式的表达为中国音乐增加了变化的可能。西方的五线谱则注重准确呈现音乐的信息，在情绪、速度、时值、强弱都有着明确的标记及标准。从一种框架的记谱方式，跨越到完全呈现细节的记谱方式，需要梅兰芳在自己的多种表演中选择最满意的一个，也需要记写者客观地予以呈现。这个过程，是对中国传统艺术表演者的新的挑战。其二，《梅兰芳歌曲谱》也是二胡与提琴的对话。刘天华在记写工尺谱后，会使用小提琴进行复奏，与乐师、梅兰芳反复核对修正。由于二胡与小提琴在材质、扩音共鸣方式以及演奏手法上的区别，导致同样的音高演奏之后效果存在差异。因此，在不断的演奏与修正后，才诞生了五线谱版本的《梅兰芳歌曲谱》。其三，《梅兰芳歌曲谱》代表中国与西方的对话，梅兰芳及其所代表的戏曲艺术，已经于1919年、1924年两度走出国门。作为东方文化的一次亮相，1930年的赴美是梅兰芳在准备过程中投入最多，历时最长，期望极大，困难也最多的一次。西方世界对中国的戏剧表现手法、音乐呈现方式都非常陌生，不同的时空观、舞台格局、审美立场甚至是对舞台上道具的解读都需要一一建立。这次对话不仅要跨越了地域，还

有文化。因此需要一个充分的解释和说明。其四，《梅兰芳歌曲谱》也传递出了，旧剧与新剧的对话与和解以及中国传统艺术的传承教育意识。《梅兰芳歌曲谱》是20世纪初中国乐谱向西方主动转化交流的直接例证。

梅兰芳访美图谱作为近代艺术家以个人艺术活动为背景进行的图像文献，有明确的文化传播立场，他将民间乐器纳入中国传统礼乐分类的系统之列，有着强烈的礼乐意识，以及将中国传统音乐文化播海外的意识。

四、梅兰芳传统艺术观念的当代启示

梅兰芳虽是戏曲演员，但他的学习却从不局限于戏曲本身，他不仅深谙戏曲表演的规则，且对戏曲这一综合艺术中所包含的音乐、舞美、道具、表演、导演等内容也有着充分的认识。戏曲是中国传统文化的重要宝库，在学习、演唱、呈现戏曲的过程中，传统文化也深植梅兰芳的血脉。因此，梅兰芳访美所携带的文献，尽管是在近代文化环境下编撰文献，却是站在深厚传统音乐文化根脉上进行的传播。他运用“八音”分类方法，纳入新的乐器编入传统的类别中，把戏曲作为新时代的“礼乐”推广到西方世界。同时，梅兰芳恪守传统而不泥古，兼具现代性与世界性的眼光，《梅兰芳歌曲谱》将戏曲工尺谱翻译成五线谱的过程，反映了东西方文化的碰撞与交融，代表着新剧与旧剧的对话。

在梅兰芳一生的演艺生涯中，梅兰芳扎根传统唱腔，又提倡创新，他反对墨守成规，亦步亦趋，尊重体察剧情自创一格的艺术家，称创造性地发展“谭派唱腔”陈彦衡“真不愧为一位卓越的戏曲音乐家”，敬服改革戏曲音乐伴奏的沈星培，认为他“在音乐方面，也是一位改革家。”历史地看，每一种戏曲声腔均是在传统音乐的沃土上生长起来的，没有“创新”，就不会形成新的声腔。例如明代魏良辅对地方昆山腔的改革，以新的“以字声行腔”的创腔方式，创造了典雅的昆曲；又如以徽、汉为主流的两种地方戏，晚清以来在北京受到欢迎，逐渐合流创新，发展成为京剧。梅兰芳一生都坚持“活用”传统，在传统的活水源头中寻求艺术资源，又按照自身的艺术观念创造性地发展，以再造传统的方式新编“古装新戏”，他指出京剧的特点是善于向各方面学习，例如“武打一门，吸收武术的不少架式，曲牌则大量采用昆曲的牌子，但都经过组织拆洗的工作，而变成自己的东西，这就不能不归功于许多前辈的旁搜博采，精心创造。”戏曲里的一切手、眼、身、法、步都是配合着音乐的，“在‘云台’上的舞蹈身段，是配合着音乐的节奏”；舞剑要与音乐相互配合；而念白虽然没有音乐伴奏，“但须具有一定的音乐性”。即便没有音乐的伴奏，“手、眼、身、法、步和语气都要自己控制节奏”。故而，梅兰芳非常强调角色创造的音乐性，要从现实生活中吸取各种类型人物的习惯语言、动作，琢磨唱腔，按照戏曲艺术的方式加工组织成“有规则的自由动作”，又根据音乐的韵律进行演绎，才能保持京剧的风格。

中国戏曲的“音乐性”，使其具有特殊的艺术感人力量，“操奏音节，有时于烘托剧情，渲染境界效率外，更能与戏词，神情，相互发挥”，加之梅兰芳唱的老戏，“都是取材于古代的史实，有些戏的内容是有教育意义的”；其新编时装戏，以现代性的眼光反映时代问题，塑造新女性，具有反思性的教育意义；而古装新戏则取法古典，又配合梅兰芳自己的工夫和经验，走出了一条戏曲改革的“康庄大道”，无不让观众耳目一新，回味无穷，经久难忘，进而得到艺术的享受，获得精神的启迪。梅兰芳的艺术道路看似专深，实则广博，他在时代的喧嚣中，谨守戏曲艺术的本真，从古典文化中吸取智慧，通过访日、访美、访苏等活动，维护戏曲的尊严，同时也用“现代性”的眼光，重新激活旧剧的创造性生机，他以国剧为媒介传播中国礼乐文化，又以国剧为载体以“美”化育观众，在不断的艺术创造中，实现了“优伶者，实普天下人之大教师也”的戏剧理想。

梅兰芳作为具有传播力、影响力的艺术家，其京剧表演艺术的传承、革新和发展，提炼展示了中华文明的精神标识和文化精髓。当下我们努力探索“加快构建中国话语和中国叙事体系，用中国理论阐释中国实践，用中国实践升华中国理论，打造融通中外的新概念、新范畴、新表述，更加充分、更加鲜明地展现中国故事及其背后的思想力量和精神力量”之时，梅兰芳的音乐文化观念的发掘、整理与表达，与这一时代主题深度契合。

# 国际音乐教育高峰论坛

## 音乐改变人生

Music Changes Life

音乐改变人生
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# 《让音乐点亮生活》

音乐家冼星海曾经说过："音乐是人生最大的快乐，音乐是生活中的一股清泉，音乐是陶冶性情的熔炉"。音乐是一种绚丽的艺术，是人类交流的最高境界，它无国界，无须语言，不仅可以代替人与人之间的交流，表达人们内心的丰富情感，还可以触动灵魂，给人们带来幸福、安宁和快乐。音乐以其深刻的蕴含和深不可测的力量，汇聚成一条川流不息的岁月长河。

伟大的浪漫主义作家雨果说过："开启人类智慧的钥匙有三把：一是字母、二是数字、三是音符。"从古之今，有很多哲学家、科学家和文学巨匠都与音乐有着不解之缘，著名物理学家爱因斯坦自幼酷爱音乐，具有很高的音乐素养，这对他在科学研究领域取得巨大成就大有裨益，他在谈到物理学研究时，一再强调"想象力比知识更重要"；小提琴在李四光从事的科学研究中也起到了巨大作用；梁思成、华罗庚、钱学森等对音乐也都有着很深的造诣和研究。音乐以其独特的艺术魅力和博大胸怀，吸引了众多爱好艺术的人，感染和激励着一代又一代人，为之努力和奋斗！

在某些人的思维和意识中，认为只有少数有音乐天赋的人才可以学习音乐，并将从事音乐作为终其一生的职业选择，事实上学习音乐可以分为两种情形：

一种是作为职业选择，对于那些酷爱音乐并具有音乐天赋，且执著于把音乐作为职业选择的学生来说，要让他们做好吃苦的心理准备，要有面对失败和挫折的勇气，因为无论做什么事情，仅仅依靠天份是不够的，必须通过后天的不懈努力和艰苦付出才有可能应对音乐道路上的挫折和挑战，收获喜悦和成功，这是对一个人耐力、体力和精神的多重考验。

另一种是非职业选择。音乐作为一种情趣和爱好，可以潜移默化地陶冶一个人的品格、意志和情操，提升人们对美好生活的追求和向往。通过努力掌握一种音乐技能可以增强一个人的自信心和成就感，充实和丰盈内心世界，学习音乐对青少年具有特别重要的意义：

## 一、提高社会交往能力

青少年正处在青春期，往往容易产生一种自我封闭的心理，面对生活中的压力和挫折，音乐作为沟通交流的渠道和情感寄托，可以缓解青少年身心各种压力，提高他们广泛交友的积极性，增强交往能力，并以音乐为媒介加快融入社会的速度。

## 二、提高智力，开发想象力和创造力

音乐作为一种魅力艺术，能够提高智力，带给人丰富的想象力和创造力，同时改善自我调节能力，锻炼独立思考解决问题的能力。在乐器演奏方面，比如提琴、钢琴、架子鼓和吉他等，它们都需要全身心全方位的配合，身体的协调和配合能力一定要强。青少年学习音乐也增加了自身的创造性，他们可以把喜欢的乐曲改编成自己喜欢的风格，从而开发想像力和创造力。

## 三、增强记忆力

青少年可以通过记住复杂多变的乐谱增强记忆力，在演奏音调上的精准度可以磨炼其精益求精的学习态度，也可以通过合奏等培养青少年之间的合作意识和团队精神，让他们意识到团队合作的重要性。

## 四、提高气质和灵感

青少年学习音乐可以提高自身的气质和灵感，提高其审美能力和鉴赏能力。通过丰富文化生活，加深对生活的感悟和认知，提升获得感和幸福感，树立正确的价值观和人生观。通过学习音乐，青少年的心态也会变得乐观。

## 五、促进身心健康发展

优美的音乐可以使人心旷神怡、心境舒畅。在演奏的过程中，演奏出一首完美的乐曲是对自己的最大肯定，可以快速激发学生学习音乐的主动性和积极性。部

分内向的孩子学习音乐后性情发生了很大改变，在对待人和事上变得主动积极，在陌生的环境中也能应对自如。

作为音乐工作者，我们的最高理想除了专业上的不断追求和进步，更重要的是如何做好青年一代的指路人和引航人，如何利用自身的影响力和感召力去引导他们学习音乐、热爱音乐、享受音乐，让音乐点燃他们的生命之火，以音乐为媒介去链接社会并缩短人与人之间的距离，共同创造一个和谐美好的未来。

这也是我们作为父母培养两个女儿的初衷，她们二人都在自己的工作岗位成为杰出人才，但都始终保持着对于音乐的热爱和挚爱，音乐是她们最好的伴侣也是她们引以为傲的精彩，她们今天的成就是与她们在音乐道路上的付出和追求密不可分的，也可视为最完美的结合。

音乐的真正意义在于使人幸福，使人获得鼓舞和力量。当漫步街头，路边店播放出的优美音乐会使你精神大振、忘却疲劳；当你泛舟湖上，远处飘来的音乐会使你怡然陶醉，乐不思返；当你倘佯在田间地头，清脆动人的山歌会使你心旌摇荡，忘记自我；当你躺在母亲怀里，温柔亲切的催眠曲会让你的心神俱宁，安然入眠.....

音乐是人类生活的永恒主题，音乐教会我们认识生活、感受生活和创造生活。热爱音乐吧，让跳动的音符点亮生活，装点世界，指引我们前进的方向，扬帆远航。

音乐改变人生
Music Changes Life

程胜
**Derek CHENG**
美国黑石集团高级顾问
香港科技教育基金会名誉会长

# 《音乐，我的生命之光》

尼采曾说“没有音乐，生命是没有价值的”。音乐，作为一种跨越时空的永恒的艺术形式，自古至今一直陪伴着人类。它带给我们无尽的欢愉，安抚我们的心灵，激励我们前行。在人生的高峰与低谷，音乐始终是一位最忠实的朋友陪伴在我的身边。

从记事起，音乐就一直是我生活中不可或缺的一部分。和煦的阳光中、灿烂的星空下、微拂的晨风里，聆听父亲口琴里飘出的一首首乐曲是我童年最欢快的时光，《送别》的婉转悠扬、《茉莉花》的清丽细腻、《花儿与少年》的欢快活泼引领我进入了无比绚烂的音乐王国，音乐的种子在心田开始悄然萌芽。

上学后，音乐课成了我最期待的课程，每当老师弹奏的钢琴旋律响起，世界瞬间变得无比美好，《蓝色多瑙河》为我展开了19世纪欧洲大地迷人的画卷、《乘着歌声的翅膀》带我去往古老神秘的恒河岸旁，《红河谷》则将北美温暖质朴的民风隔空送到一个万里之外的北京少年面前。

我的中学时代在北京四中度过，这是一个创立于1907年的具有悠久历史传统的学校，不仅以学习成绩优异闻名，更加强调学生的综合素质养成。学校设立了各种兴趣社团，尽管学业十分繁忙，刚进学校的我还是毫不犹豫地报名参加了合唱团。六年时光，《缆车》、《友谊地久天长》、《欢乐颂》等一首首脍炙人口的合唱曲目陪伴我度过了难忘的青葱岁月。沉浸在美妙的旋律中，我深切感受到人类最美好的情感-友爱、和平、团结、坚毅、包容、奋发… 音乐教会我发自内心地热爱生活，开始懂得欣赏、珍惜、关爱与协作。合唱团的音乐熏陶也使我深深迷恋上了演奏吉他，深情细腻的西班牙古典、清新真挚的校园民谣、热情奔放的流行摇滚，让我在沮丧时找到勇气，在欢快时倍感欢欣，音乐独特的魔力穿透心灵，唤起内心最深处的情感，化解了沉重的学习压力与青春期的困惑迷茫。音乐也让我学会了倾听和理解他人，每一首打动心灵的乐曲背后都有一个不凡的故事，通过聆听品味这些故事，我更加深入地走进词曲作者的内心世界，音乐让我更好地学会了理解共鸣与换位思考，帮助我完成了人生最重要的人格塑造，使我变得更加善解人意，开朗自信。

成年后，音乐在我人生中扮演了更加重要的角色。我职业生涯大部分时间从事金融与投资工作，面对瞬息万变的商业环境与日趋激烈的行业竞争，音乐成为了我内心的休憩殿堂，繁重的工作之余，每当走进北京国家大剧院、香港文化中心、维也纳歌剧院、纽约林肯艺术中心，置身于纯粹的音乐中，便立刻忘记了外界的喧嚣纷扰，静静享受音乐对心灵的抚慰与滋养，洗去一身的忙碌与疲惫，为生命注入新的热情与希望。音乐不仅激励我自己永不言弃，也帮助我在职场中带领团队不懈前行，遭遇挑战时我们高歌一曲《海阔天空》，送别战友时大家在《干杯，朋友》中相拥而别，面对成功时一首《我相信》让同事们的成就感瞬间点燃，音乐成为凝聚团队的精神纽带、焕发激情的精神食量。

工作之余，音乐也让我在生活中结识了许多志同道合的良师益友。同赴音乐盛会，分享音乐心得，共襄音乐盛举，音乐架起人与人心灵间的桥梁，使我们在人生道路上与知音知己同行，不再孤单。

音乐伴我度过了数十载春夏秋冬，它塑造我的心灵、启迪我的智慧，照亮我前行的道路，感谢音乐在我生命中的每一个阶段给予我力量和勇气，让我成为今天的自己。未来的日子里，音乐仍将是我生命中最美好的礼物和永恒的向导，愿我们每个人与音乐携手前行，共同谱写一段更加精彩的人生旋律。

音乐改变人生
Music Changes Life

黄甦
Prof. Frank Su HUANG
国家一级演奏员
原中国国家交响乐团宣传主管

# 《音乐是开启人生的钥匙》

我和音乐的不解情缘是系于父亲的教育和影响。

父亲萧黄（笔名，1926-2008），出生于浙江温州乐清的乡村童年与牛为伴。当地教堂传出的音乐，感召引领他步入了迷人的精神世界。在他虔诚的恳求下，终获美国传教士神父的青睐，传授风琴弹奏和英语双教学，取得了脱胎换骨的转变，为父亲开拓了认知世界的视野，从而从江浙农村，以英语为谋介考取并进入上海海关工作。虽然收入不菲，父亲仍省吃俭用积攒收入后，购买了一台钢琴而投入音乐学习之中。

他从电话本上寻找良师信息，随后经常在音乐家丁善德先生公寓窗下聆听他的钢琴演奏和教学，再回家进行练习。一个雨天，在听琴中断先生出门时得知父亲在室外听音乐学习深为感动，遂答应收父亲为学生，圆了父亲专业学习音乐的梦想。

1950年上海音乐学院成立，父亲考入成为建国后上音作曲系第一届学生，主科教授正是副院长、作曲系主任丁善德先生。1955年父亲从作曲系毕业留校任教，60年代创办"上海歌声"音乐刊物、后任上海音乐出版社主编，出版了大批的中国音乐作品，为中国音乐出版事业作出了贡献。

我的童年是在上海音乐学院湖南路福园宿舍度过的。在60年代初充斥西方世界糜糜之音的薰陶中，受父亲挑灯笔耕谱曲写作的影响，养成了刻苦练琴的习惯。经过特殊的十年历史时期，终以大提琴一技之长被成都军区战旗歌舞团录取并工作6年。复员后考入上音，毕业后入职上海舞剧院大提琴首席，经常参演星期广播音乐会，举办独奏、三重奏音乐会。

1986年是我人生的转折点，获得美国南加州大学全额奖学金赴美留学，很荣幸师从著名国际大提琴导师爱伦诺.勋菲尔德教授，在老师的悉心教导下获得了长足的进步。然而，在1989年面临毕业和就业的决择：如何融入当前的社会，是面包牛奶还是诗与远方？世界是多元化的，作为一个音乐的斗士，有与生俱来接受新事物挑战的精神和能力，我毅然决定先弃艺从商，等他日水到渠成再回来重拾旧梦！

我以学习音乐的理念，从空弦、音阶、练习曲、协奏曲，排练、合奏、音乐会、节目单、经纪人的系列过程，运用于商业模式之中。从未进入过餐厅后厨的我，通过勤工俭学的机会从头学起，竟然毕业后在洛杉矶市中心百老汇大道上，开办了人生的第一家"熊猫王"餐厅生意火爆。出乎意料之外，爱丽丝和爱伦诺姐妹教授还亲临现场予以祝贺！在我的毕业推荐信中，爱伦诺教授写道："黄甦的大提琴演奏，具备了良好的音乐品质和深切的乐感.....，他是一位具有事业心的人才"。我永远牢记老师的淳淳教导和期望，并承诺当我立足于社会后，一定会重返音乐舞台，并为创作中国的大提琴音乐作品多作贡献！

毕业十多年后，连锁餐厅一路开办顺利，还参与了报社、房地产和电子产品贸易等商业投资活动。终于在2002年重返故乡音乐舞台，在上海音乐厅公演了德伏夏克的大提琴协奏曲，并与上海交响乐团合作灌录出版了该协奏曲CD唱片，当我把唱片亲自送到老师手中时，我们都很激动，她为我实现了曲折的人生音乐之路表示了真诚的理解和赞赏，我也为完成了自己的承诺而深感欣慰！

我的女儿黄金从小喜欢音乐和文学，幼年学习钢琴、大提琴，中学起参加学校的乐队和迪斯尼乐园的演出，音乐带给她无限的欢乐。在伯克利加州大学本科学习英国文学/政治法律，以优异的成绩毕业后在州政府实习，后入职谷歌总部任部门行政主管。工作之余聆听音乐，出席歌剧音乐会，古典音乐伴随着她年轻快乐的生活不亦乐乎。

因为有音乐，人生更加充实、美好、精彩！一个学习过音乐的人、一个能够把音乐做到一定高度的人，在人生中做任何事业，也必然会做的更为出色。因为音乐代表着奉献、感恩、精致、热忱、激情澎湃和团队合作精神。这些特质无论在艺术天地或商业领域都同样适用。音乐是人生不可或缺的一把钥匙，可以开启无数未知世界的大门，使你终身受益韭浅且无往而不利！

音乐改变人生
Education Report

卜大炜
Dawei BU
国家一级演奏员
原中国国家交响乐团宣传主管

# 音乐教育的有教无类
# 略谈提升普通学校孩子的音乐素养

在教育领域，随着“双减”政策的落地，学科类培训的减少，艺术培训再次成为了家长们选择的热点。有数据显示，双减过后，选择校外艺术培训的人数相较往年有了大幅提升。　艺术已经不是兴趣课，而是必备课国家将提高民族艺术素养作为战略方针来推行。从这个方针出发，在孩子们的音乐教育方面，已经不能仅仅局限于普及层面，而是要向更精尖层面的拓展。

我在翻译著名小提琴教育家铃木镇一的《儿童音乐早期教育——理论与实践》一书时，被他在1947年写的序言深深震动了。日本自明治维新开始大规模地开展艺术教育，学校中各种乐队不计其数，但铃木并不满意这样的局面和所达到的艺术水准，他抱怨在义务教育体制下，“日本人没能展现出足够的才能，以跟上那些世界先进国家文化的步伐”，“在不知不觉当中，我们在世界文化的发展之中落伍了。”他认为：“一个民族的兴衰取决于它的人民的才能，民族才能的问题是教育的问题”，日本当时深处战后被美军占领、民族情绪一派悲凉低落之中，此时的铃木镇一将艺术教育提高到一个“拯救这一失落的民族，构筑一条通往明日之繁荣昌盛的、令其崛起的道路”的国家战略高度来看待。现在，日本普通中学的各类音乐表演团体达到训练有素的水准，同时，在近两届哈尔滨举行的勋菲尔德国际弦乐比赛上，来自日韩的选手形成一股强大的生力军。

当今，国内家庭以及亚裔家庭对孩子的音乐教育高度投入与重视，盼望孩子具有在与他民族共处的环境中脱颖而出的才能，我们的艺术教育成果应该能达到体现出我们民族竞争实力的功用与效果。我认为，不仅那些立志从事音乐专业的孩子要取得骄人的成绩，那些普通中小学和高校中的艺术教育也应提高到一个战略高度。我的第一个小提琴老师汪谙迪先生上世纪40年代毕业于上海圣约翰大学建筑专业，由于热爱小提琴，并且自幼受到过严格刻苦的训练，毕业后与圣约翰大学同学司徒华城（化学专业）又一同进入上海音专系统地学习小提琴。后来司徒华城没有从事化学专业成为了中央乐团的第一任乐团首席，而汪谙迪没有从事音乐事业而是成为了一名优秀的建筑师，但小提琴一直是爱好，并且钢琴也弹得不错。类似的事例还有当今的大提琴家李垂谊，他自幼学习钢琴和大提琴，朱莉亚音乐学院毕业后又进入哈佛大学经济系，毕业后在华尔街从事了几年金融工作，但后来再次研修音乐，进入了音乐界，成为了国际出色的大提琴家，入列香港青年才俊。几年前，美国斯坦福大学的三位华裔“学霸”姑娘分别演奏小提琴、大提琴和钢琴组成的“菁英”三重奏，在北大斯坦福中心举行了一台古典音乐作品的音乐会，曲目有贝多芬、肖斯塔科维奇、皮亚佐拉的三重奏作品和中国的《梁祝》。她们自幼就进行了严格的音乐训练，演奏具备音乐学院学生的专业水平，为我们树立了一个艺术标高。在欧美古典音乐发达的国家，这样的学生是很多的。在我们的校园中，许多非音乐专业的学生都曾在儿童和少年时期受到过严格的音乐训练，也具备举行这类专业音乐会的潜质，挖掘发扬他们的音乐潜质应是提高艺术教育的举措之一。其实，我们在音乐舞台已经能看到一些达到这样艺术标高的可喜的例子了。例如，人们在微信视频中看到

北京101中学金帆交响乐团演奏的芭蕾舞剧《红色娘子军》序曲后，纷纷议论说，声音与职业交响乐团无异。音乐可以培养孩子们追求理想的恒心，激发他们的想象力和创造力。他们之中大多数人将会从事非音乐事业，但他们会像我的老师汪谙迪一样，音乐修养对他们所从事的事业起到促进作用，同时，随着社会经济文化水平的发展，学校“双减”政策的进一步落实，他们中或许会有人像司徒华城和李垂谊那样，进入音乐专业领域也不是没有可能。因此，普通学校强化音乐教育，让更多孩子在少年儿童时期打下坚实的音乐基础，非常具有提升人才储备的战略意义。

86岁高龄的蒋雄达为艺术领路人的北京太阳青少年乐团，是没有一文官方资助的社会性青少年乐团，孩子们全部来自普通中小学。建团34年来乐团坚持提升美誉教育素质的理念、科学的方法、严格的管理和丰富的活动，演出的曲目都是思想艺术含金量较高的经典音乐作品，足迹遍及海内外，曾为美国前总统和日本前首相演奏、曾在联合国大厅演奏。在他们的音乐会上，可以看到十二三岁的孩子在乐团的协奏下独奏帕格尼尼的《钟声》和萨拉萨蒂的《流浪者之歌》这样高难度的经典小提琴作品，还可以看到由七八名孩子齐奏《流浪者之歌》共同炫技，这是乐团到达的艺术标高。这里培养出了一大批优秀青少年音乐人才，从这里走出了小提琴家朱丹、国家大剧院乐团首席李喆、杭州交响乐团首席袁泉等八大职业乐团的首席和副首席。在美国大都会歌剧院、朱莉亚音乐学院，柯蒂斯音乐学院、中央音乐学院、中国音乐学院中，都不乏老团员的身影。更有大批的孩子作为艺术特长生考入重点大学而成为建设祖国的栋梁之才。这是“一个供青少年学习音乐、展现音乐才能的平台——当初的梦想‘小树芽儿’长成现在的参天大树”

一年一届的香港国际音乐节今年迎来10周年。这是个“中西音乐，人才汇聚”的超级音乐大赛，香港国际音乐节的赛制很有特色，设个人项目和团体（乐队或重奏）项目，按照专业分组，再按照年龄分为幼儿组、少年组、青年组和成人组，每个组都按照分数决出前六名，最后所有前六名再决出全场个人总冠军和全场团体总冠军。器乐方面，西洋乐器不仅有弦乐、管乐和钢琴，还有竖琴、吉他甚至爵士鼓。民族器乐有拉弦、弹拨和吹管，甚至还有葫芦丝。声乐包括有美声、民族和流行通俗唱法。还设有原创歌曲奖，鼓励音乐创新。音乐节辐射到美加、韩日、东南亚和澳洲，更有内地各省市自治区开设了诸多初赛分赛区，报名者达六万人。这些选手年龄从四五岁到27岁，有音乐院校的学生，也有普通学校的幼儿和学生，这样就给了广大孩子们一个参赛机会。进入香港复赛的选手多达2600名，音乐节的规模和人气蔚为壮观，在国际音乐赛事中独树一帜。

香港国际音乐节聘请了来自世界各地的著名音乐家担任评委，评委大师们在营地举行一系列大师音乐会和大师班，这些音乐会为选手们打开一个个美丽的音乐花园，而他们在大师班上手把手地向选手们传道受业，令选手们获益终生。音乐节期间的乌溪沙青年新村营地，从早到晚音乐之声处处可闻，选手们不分年龄和籍贯，相互观摩、切磋和交流，极大地开阔了艺术视野。对于专业选手来说，这是一次实力大检验，而对于非专业的幼儿和少年小选手来说，这是一个欢乐盛大的音乐嘉年华，终生难忘。他们的头像都印在音乐节的特刊纪念册上，音乐节以巨大的包容性和高度的艺术标高，为这些充满童真的孩子们构筑起一个音乐寻梦的平台。这样，有志成为职业音乐家的孩子和将音乐作为终生爱好的孩子，在这个无差别的平台上都会得其所愿，收获满满。

上述的事例，为我们普通院校音乐教育的深入发展，提供了经略参考。大幅提高普通院校孩子的音乐素养，是最大限度提高全民音乐素养的重要而有效的举措，这需要我们动员一切有效的社会资源，来推动孩子们在校内校外音乐才能的培养活动。

音乐改变人生
Music Changes Life

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# 《音乐点燃生命之光》

一，引言

音乐是人类连结宇宙思维的通道，是我们的精神食粮，她影响我们的潜在意识思维，用以表达我们与生俱来的情感。学习音乐能使我们内心得到平静，提升我们的创造力、自信与成就感，同时激发我们内在的积极能量，音乐被称为“天籁之音”，是因为她的强大能量与宇宙相连接从而引领我们走向健康、富足、愉悦、良善的高纬度，让我们无所不能，成就我们得到辉煌的人生体验，音乐是我们心灵的导师。

1，音乐对我人生的影响与意义我出生在一个有四代古筝音乐艺术传承的家庭，自小就耳闻目染古筝音乐，那时我们的大家庭生活在一个类似于四合院的建筑中，每天清晨醒来就能够听到有人练琴的声音，闻鸡起舞是中国人的优秀传统，在我们家族中亦不例外。家人早起习筝精进是我们日常生活的一种常态。说起古筝最初能够在我们家族中传承也是因为曾外祖父“梦石老人”秉承着中国传统文化中的琴、棋、书、画意识，他早年努力致富，开办金银首饰铺、印刷厂、购置房屋地产、山林果园等。到了四十岁就开始投入到精神领域的增进与学习中。他四处拜师学习，与清末年间的许多艺术大师结为友人。他会邀请琴师、画师、围棋老师、书法老师等来家作客，小住一段时间，请他们教授各类艺术，并让家人都一起学习，他思想先进，无论男女都一一培养。

因此，在清末民初时期，曾外祖父在当地已颇有名望。后来他把生意从旅大地区做到天津、北京、首尔等地，所到之处他都会拜师学艺，在北京与国画大师齐白石老先生学习画虾，梅花、石榴等。他创作的梅兰竹菊一直是家族成员婚庆时必赠之作，到了后期曾外祖父拜会徐悲鸿先生，收藏他的作品“马”。

曾外祖父说:人生的修行不仅限于拜师学艺，大自然中的一切花草树木皆是我们的老师，与自然和谐相生，体会它们的自然美好就是修行最好的先生。这充分体现了中华传统文化中的精髓:内师心源，外师造化。在我很小的时候，家人就把我送到了南京在一所著名的儿童艺术学校学习，从那时起，我就开始登台表演，训练不畏惧舞台的能力。到了上学时期，我跟随姨父吕殿生教授，舅舅金坚教授、姨母金惠芳老师、表姐吕金教授学习古筝各大门派技法，之后参加了音乐学院附中招生考试，那时学习古筝的学生实为罕见，招生也不多，通常一个年级只招收一名学生或隔一年级招一名。招生一般在东北三省范围内也含括北京、天津等地。我以优异的成绩考入了当年著名音乐学府-沈阳音乐学院附中，师从著名古筝教育家阎莉教授，她是河南古筝派古筝家曹东扶先生的高徒，也是著名古筝教育家曹正的学生。十八岁时，我考入沈阳音乐学院本科，师从于著名古筝大师赵玉斋教授、古筝弹唱大师张景霞教授等。我的启蒙老师吕殿生教授说：人从三师艺才高，井淘三边水方甜。他积极鼓励我们多向不 同老师学习，达到精益求精，博学多闻，技术全面的能力。

2，音乐教育提高人类知识的全面性透过音乐的学习可带动提高个人在文学诗歌、历史与各地不同背景文化、风土人情的了解与认知。

对于青少年学习音乐我们通常采取在音乐课堂中，让学生通过欣赏音乐和歌唱活动，使学生的注意力、记忆力、想像力都会得到发展，思维也会活跃起来。弹奏乐器，会使学生手、脑、眼、耳并用，从而锻炼他们的协调能力和创造力、头脑灵敏度。

通过乐曲的释义，我们可以让学生们学习唐诗宋词的经典，比如，古筝有一首名曲《关山月》，出自唐代著名诗人李白的诗词，诗曰“明月出天山，苍茫云海间。长风几万里，吹度玉门关”这大气磅礴的诗句，所连带出的寓意、历史背景、地理名称、季节等诸多的信息 如何让学生们融会贯通地理解作者的心中所想，寓意表达与乐曲合一，就需要老师有丰富全面的文学功底，所以，每一位艺术家除了有自身演奏技能与专业外，还需要学习更多的辅助性知识来充实体现艺术造诣。

学习音乐艺术的孩子们内心总会徜徉在美好的想象中，他们会更专注于思考，具有强大的创造力，左右脑的均衡发展使他们尤为聪慧、纯洁而善良。所以说，音乐教育能够带动社会和谐美好并推动社会的良性发展。

近年来，我一直致力于音乐慈善爱心课程，重点是帮助社会低收入家庭中有艺术潜能的青少年有机会获得专业的音乐教育，让他们与其他青少年一样可以使自己的人生梦想得以实现。这一善举得到了社会各界的支持与鼓励，在今年的香港校际音乐节中，我培养的其中四名学生分别得到了古筝组比赛冠、亚、季军，为他们各自的学校带来了荣誉，也使他们充们自豪感与自信心。这就是我常常与大家分享的座右铭:以音乐点燃生命之光耀己照人。

音乐的学习是美学的范畴之一，音乐教育会帮助人们提高对美好事物的渴望，学习掌握自律、稳重、自爱的高贵品格。音乐的教育能够帮助人们内心纯良，和善，达到和谐地与人共处。最重要的是音乐教育会让每一个人了解音乐文化的意义与价值,体认音乐在生活中 的重要性，培养人人具有艺术文化的历史观,并有回馈社会的归属感。

音乐改变人生
Music Changes Life

周永东
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浙江电视台高级导演
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# 《请张开音乐的翅膀》

## 翅膀与远方

每一个人都有翅膀，每一个人都有远方。上世纪八十年代初，一个少年在中国浙江某小县城古旧的老城门上用低沉的嗓音抚摸青春的嘹亮，搜寻并想像掠过县城特有乡音的嘈杂，描绘色彩斑斓的乌托邦(那时流行把远方神话为乌托邦），少年坚信，那绵长而粗壮的歌声是翅膀，可以飞翔，去触摸远方。

就这样，在远方五彩斑斓的缤纷中，传来了浙江音乐高考的天音——杭师院音乐系，于是，自此没见过钢琴的少年借来脚踏风琴，急切地去窥视巴赫、车尔尼和风笛舞曲等。于1984年茫然撞进音乐殿堂，感觉那翅膀上长满了毛茸茸的音符了。

机缘巧合，后来从一名大学音乐教师转变成了电视导演工作，于是，音乐就像是跳脱的灵魂，植入了我的导演思维中，漫山遍野地自由伸长.....调性与色彩，和声的行进，气息与乐句，SOLO与交响等等无不尽心尽责地修正着导演文本，丰满导演主张。我感谢音乐是你用飘忽感性的艺术形象思谁成就了一名合格且优秀的导演。下面是我早期导演工作中的音乐实践点滴，与各位音乐人分享。

## 以音乐的名义导演

（《让音乐主导动机托举主题》2001第4期《视听纵横》）

用音乐主导动机托举主题（周永东）

在音乐术语中，有主导动机这一词语，辞海的解释为“大型音乐作品中，用以象征某一特定人物、境界、事物或概念等的动机或主题;每当这一人物(或境界等)再出现时,其主导动机亦反复出现，有时其节奏或音程略有变动。”在音乐创作中，音乐主导动机有着广阔发展的空间，它赋予了作曲家充沛的动力源,使之能张开灵感的翅膀自由飞翔。世界音乐大师贝多芬用了一个简朴的主导动机(333丨1.)完成了庞大的“命运”交响曲。它之所以能鲜明地反映出作曲家因不甘心被命运摆布而发出愤怒有力的叩问这样宏大的主题思想，是因为该音乐动机自始至终贯穿在庞大的乐思结构之中。又例如世界旋律之王柴可夫斯基用一简朴的花匠在工作中随口哼唱的一个乐句，奠定了他最为著名的、也是他一生中最辉煌、最为庞大的第六交响曲“悲怆”。这样的范例在音乐作品中举不胜举。

在艺术的历史长河中,电视文艺是近代的新生儿。但它借助于电视信号的传播飞速地成长着。广场性大型电视直播主题文艺活动又在电视文艺的成长中轰轰烈烈地诞生，因它的参与性、辐射性、影响性较大，故一出生就被世人瞩目。笔者不是这方面的名导演、电视名家，难以大刀阔斧地纵论综评，只在自己几年来执笔的大型电视直播文艺“五月的鲜花”和“十月的阳光”系列活动中求索到的一些感受来与大家探讨。

广场性大型电视直播文艺活动是依靠大场面、大背景、大参与和较强的现场感,利用电视镜头语言的连接和它强烈的时效感，而达到对该活动主题良好的宣传效果。除以上的要素之外,在整体节目的运转和具体节目的进行之中，如何能更好地加深现场观众和广大电视观众对主题的印象，从而把活动的主题提升呢?:笔者认为:用音乐主导动机能起到非常良好的效果!用这一丰富的文化艺术遗产来有机地糅和整体,来有机地派生具体,来有机地发展主题。

笔者在策划1998年“五月的鲜花”浙江省百校校歌电视大赛示范演唱直播活动中,初次运用了这一创作手法。因当时的节目源来自各类获奖学校校歌的演绎与展示，又在浙江大学的大草坪上,又因没有固定舞台。故而节目较多样性及松散性。好在它有着典型的校园文化氛围。为了突出本次活动的主题——学校文化(校歌演绎)，本人采用了以说唱节奏为主体的音乐主导动机贯彻于整体节目之中，并用它替代了常见的主持人报幕。每当它以八个充满青春活力的女生说唱起带有很强律动感的主持词时，总是给或激昂或悠扬、或充满希望或回顾

辉煌的校歌演绎之间带来一股清新、别致的校园风。它把整体节目很好地糅合在一起,既提升本次活动主题的鲜明度，又成为整个活动的一道特定亮色。比起具体节目，它或许更加符合电视观众的收视习惯,短快、精巧、漂亮、风格新颖、立意鲜明。

本人在执笔2000年“五月的鲜花”浙江省民办学校艺术教育成果展示电视直播的活动中，考虑到各参演学校带来的是不同风格、不同样态、不同形式的各类文艺节目,在展示出我省民办学校艺术教育成果的同时，如何释合好这个大拼盘，使之能围绕一条主线而又色彩斑斓呢?我再一次想到了音乐主导动机。用它的主导性、重复出现性可展开性来串起散落的果实。使那众多飘忽的光泽成为一团耀眼的光圈。于是，我用了光未然作词、阎述诗作曲的“五月的鲜花”的开头音乐作为音乐主导动机，衬在每个节目与节目之间的串联词上，或抑扬、或顿挫，使每个节目都染上了一道五月鲜花鲜红的色彩。并在整个活动的结尾处用大合唱、大歌舞、大对比，把它亲切而辉煌地展开,使之成为主题的最后再现与升华。

在把握2000年“十月的阳光”浙江省暨金华市民间艺术精品展演的大型电视直播活动时,为了使主题更加鲜明,本人与全体编导人员深入乡村,在农民兄弟、在老艺人的身上汲取了浙江民间艺术丰富而多汁的养分。其中流行在金华街头巷尾的金华道情说唱,引起了我们编导组的注意。这一古老的民间说唱艺术至今还有如此多的观众，可见它持久的生命力和影响力。在访老艺人中,在探阅众名段后,我们决定用它某句最具典型特色的唱段旋律作为本次活动的音乐主导动机,来搭建整台节目,让丰富多彩的金华民间艺术能因此音乐主导动机所带来的崭新生命力而倍放异彩。于是我们约请了道情说唱高手、词文整理专家、民间说唱音乐专家组成创作班子,最终同编导组一起成功编创出了四段充满浓郁原味和现代激情的金华道情串联。整个活动除了头尾的礼仪介绍外,我们又一次成功地舍去了主持人串联,而改用风格新颖独特的现代金华道情作为串联方式:20个穿着现代青春服饰的女孩、充满活力地再现着传统的竹筒与竹片夹,用鲜亮的嗓音演绎着古老的乐句(音乐动机),我认为它不仅成功地烘托了主题,而且很好地贯穿在整个活动之中，点缀在电视观众的视觉印象里。当地文化局的同志由衷赞叹,你们触动了金华民间文艺潜伏已久的筋脉。

电视文艺活动的广场性，适合音乐主导动机这样的创作手法的展开。电视文艺活动的广场性,决定了节目的表现形式。它要求现场节目绚丽多姿,要有较大视觉冲击力,要有大背景和若干小背景来衬映主要的表演样式。每个节目往往是二个或二个以上的主题互相交融，它适合于多样的表现形式的重叠，以达到广场性活动热烈、令人眼花缭乱的效果。综合以上等要素，一台大活动有一二十个节目组成,难免给人有走马观花之感。且我们通过现场摄像与电视导播的切换后，带给广大电视观众的的电视画面，又往往追求的是连贯、流畅和该节目的主题与主要表演形式及特点。它往往难以把握整台活动的主题性。故整台活动中,有一固定的、时常出现的音乐动机(包括它所附属的较为一致的表现形式)贯穿在整台活动中确实能起到明确并提升活动主题性的作用。

广场性电视文艺的直播，需要音乐主导动机所特有的动机式创作方式的串联。广场性电视文艺的电视直播，要求节目与节目之间连接的紧凑性、现场性和短促性。一个一个风格独特、个性强烈、表演形式丰富多样的节目在进行之中,它需要一个相对稳定的串联方式来体现主题。而直播现场的大场面也确实需要有一个相对固定的视觉点。它不像类似活动的电视录播，可以在任何地方甚至演播厅里设计一主题鲜明的连接方式。所以,这个“相对稳定的串联方式和“相对固定的视觉点”用音乐主导动机来支撑、来展开并作为主要表现手法,的确能点明并提升该活动的主题性。

确实，突出和提升大型广场性电视直播文艺活动主题的方法有很多。譬如在舞美上、在节目编配上、在节目串联词上等,都能够较好地把握它。在此本文不作一一展开。仅仅是在用音乐主导动机的创作手法来精心设计并使之更好地体现活动的主题、明确活动的宗旨上，谈论以上想法。

·音乐的主导动机，让音乐家们挥洒出了那么多宏伟的交响乐章。相信音乐动机的创作手法也必能给大型电视文艺活动带来更为广阔的发展空间，给广场性电视直播活动带来更加蓬勃的生机。 (作者单位:浙江电视台)

## 给翅膀音乐的力量

欣赏音乐，让人沉醉其中，心情愉悦，起伏跌宕，联想无垠。学习音乐，让人精神集中，左右协调，思路开阔，天高地广。创造音乐，让人情感丰富，合作精致，修养高远，气质超群。专业、专门、专攻音乐的人，追求的是让音乐表现能更加撼动人类的艺术灵魂和艺术价值。而其他喜欢、喜爱音乐的人，音乐带给他们无限的精感体验和美妙生活。尤其是理工科类者，音乐带给你们的将是形象思维的自由飞翔，创造发明的无限联想，数据公式的飞扬规迹。音乐让你们的逻辑严密而又充满创造性，让每一次成功事半功倍，本人深以为然。

张开怀抱，音乐便扑面而来。音乐需要热情的拥抱，同时，带给你的定将是梦的方向，诗和远方，那里，音乐环绕，春暖花开。

庄凯铃
**CHONG Hoi Ling, Helen**
英国皇家音乐学院考试翻译官
钢琴演奏家

# 《音乐教育的现代观念》

## 引言

在香港这个人人都讲究速度、效率的大城市，一般家长都希望自己下一代「赢在起跑线」，赶着让孩子获得大量证书、参加大量兴趣班和补习班，有备而战地希望被心仪的学校看到孩子的潜力和能力而获录取。当宝宝在牙牙学语的阶段，家长们已经急不可待把宝宝送去各类的兴趣班，而音乐启蒙班基本上大部分小孩子年幼都学过的。可见音乐在孩子的成长有举足轻重的重要性，普罗大众都知道音乐跟语言一样，越早学越好。音乐学习是一条漫长的路，乐器种类繁多、因应孩子的性格、爱好、家庭能提供的硬件条件、以至每天的练习时间和方式，每一个细节都是关键和值得探讨。

## 个人音乐发展起点

在现今知识和物质条件繁盛的年代，孩子们拥有的选择实在是太多。我就是典型的家庭，在幼儿园时期还在学 ABC 的时候就被父母领去学钢琴。在头几年的学习中，多半是在母亲的推动下学琴，每天乖乖练琴就能换来糖果、想要的礼物。我母亲说：「我自己不懂音乐，但拥有一技之长一定没错，好好学吧。」幸亏当时候的自己还是蛮听话的，如此就为我的音乐之路埋下了种子。

在修读英国皇家音乐学院的钢琴教学文凭的阶段是我在音乐路上的转泪点。当时只是抱着好奇心去学，却打开了我对音乐教育的世界的认知。原来，学钢琴和教钢琴，不仅仅是找一位合适的老师。学习音乐不光是坐在钢琴前面机械式地数音符、调姿势，以下会分享一些教学心得。

## 教学理念

以下是无论教哪一级和年纪的学生都要注意的：

- 慢弹：注意手型、手指的准备动作、放松、音色、分开手一丝不苟地做好每一个动作。
- 在开一首新曲之前先跟学生阅读谱子，讨论调性、结构、曲名给予什么提示该曲的风格是什么/技术上如何弹把此风格体现出来等。
- 在课堂上多跟学生互动、弹双重奏(老师只加上根音也可)、并鼓励学生问问题。
- 每一节课提议分为不同小节，包含音阶、曲目和听唱训练 (aural training)。每一首曲都提及乐理知识、曲目背景、视唱 (sight reading) 部分。
- 建立内在节拍 (internal pulse): 这对于视奏很有帮助。在每首曲开始之前一起数两个小节。有了内在节拍和明白和弦(chords) 的运作就可额外做即兴演奏训练 (play by ear) 了。
- 听唱 (aural training) 非常重要。看着音符能唱出so-fa-names和正确的拍子即熟练了那首曲的一半以上了。看着音符时脑子要能哼出音。
- 每一堂课结束之后，老师可作一个小总结那一节课学到了什么、重点在哪里、在家里练习需要注意的事项。说明后可以让学生自己重复告诉老师，确保他们清楚了解那星期该如何练习。
- 偶尔给予学生选择弹他们喜欢的歌曲，并趁机教授 play by ear, 移调等常被忽略却很实用技巧。
- 无论课堂上学生的表现如何，每一节课都在开心和轻松的气氛开始和结束。
- 每天在家练习的效率不在于练了多长时间，而是在于有没有把当天练习的目的达到（比如说当天的目的是把某个小节的节拍弄对）。
- 在下一堂课跟学生见面之前，可以让学生录制练习的视频给予老师。
- 弹琴是一种艺术，平常有机会时可以参加不同类型的演奏活动。开头可以在家弹给家里客人听、参加学校的乐队、然后参加外面的小比赛或演奏会。重点不在 于取得任何奖项但这是给予学生表现的机会于其他乐器合奏、观察与学习各类场合的应对和调整心理质素、以及得到观众的掌声和鼓励。

## 家庭音乐学习观念

家长们都要时刻提醒自己，学音乐绝不是为了考级那一纸证书。考试只是一个标示知道自己的大概程度以及一个小小的里程碑。学习音乐的过程是锻炼一个人的耐力、自律性、克服困难和待人处事的能力。达到一定程度时，音乐就是细条心灵的好方法。当然，世间上所有事都是先苦后甜的，学琴的过程一定有不少的挑战，这时候就非常需要家长和老师的鼓励、 陪伴以及在每一节课学习中的指导恰到好处。譬如说，家长们平常可以多带孩子去听音乐会、陪伴他们练琴，跟孩子一起聆听同一首曲的不同乐器或演奏版本、平常多播放不同类型的纯乐器音乐一起欣赏和讨论，都是启发孩子对音乐兴趣的好方法，是建立亲子关系重要的一环。相反地，为使子女不落人后、攀比、不惜破坏家庭关系来强迫孩子长时间练习，既让孩子对学习失去兴趣、成长路上就是天天为了没完没了的补习班兴趣班折腾，会弄巧反拙。

## 总结

音乐教育是一门边走边学的学问。每一个孩子都是独特的，有了老师、家长和学生三方的互相配合，为学生打开音乐之门是他们人生中最宝贵的技能之一。

音乐改变人生
Music Changes Life

高健
北京老战友军乐团艺术总监
北京音乐家协会会员

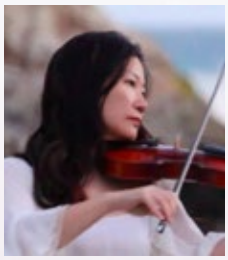
# 《我的音乐人生》

1991年10月10日，一个从哈尔滨104中毕业的十六岁少年，怀揣着儿时的梦想、对升旗任务的渴望，被北京武警军乐团特招入伍，这个少年就是我，当时我是哈尔滨市少年宫小雪花交响乐团的小号首席。从1991年到部队新兵连开始到现在，转眼过去了28年。时光飞逝，这期间我经历无数个第一次，第一次在天安门广场升旗的紧张与喜悦，第一次参加阅兵时的骄傲与自豪.....1996年8月16日我正式加入中国共产党，成为一名共产党员，同年11月正式提干。

1997年我从首都师范大学音乐系毕业后，被团领导任命为全团小号声部长。2002年5月1日我与我团唯一一名女升旗队员，长笛演奏员马宁完成了四年恋爱长跑，5月1日当天我跟爱人升旗结束后在天安门广场举办了让我们为之骄傲自豪，让爱人感到浪漫一生的国旗下的婚礼。我先后参加了1999年建国50周年国庆大典阅兵联合军乐团、2009年建国60周年国庆大典阅兵联合军乐团、2015年世界反法西斯胜利70周年天安门广场阅兵联合军乐团演奏任务。被联合军乐团评为优秀教练员、优秀业务标兵、背谱标兵（45首乐曲背奏考核全部优秀），荣立个人三等功一次。在27年的升旗任务中，我带领小号声部圆满完成国歌演奏638次，确保了万无一失，无一失误冒泡的现象。（天安门广场升旗任务出错是要给处分的）。完成了武警部队下基层演出、国家大型晚会、外事演奏各个国家的国歌任务近千余次。2006年9月我从解放军艺术学院本科毕业，年底赴北京现代音乐学院进修作曲和爵士演奏。2016年我为蒋大为老师作曲《天下最美的女人》，歌曲在中国华语歌曲排行榜连续11周评为第一名，并经常在中央电视台《回声嘹亮》《民歌中国》《音乐公开课》等音乐栏目播放。

2012年上海音乐学院出版了我编写的小号初级教材《从零起步学小号》，并配有DVD教学光盘全国发行。2015年9月3日阅兵结束后，词作家汪洋热泪盈眶激动的对我说："祖国强大了，军事领跑了"。看完阅兵电视直播后，她写了一首歌词叫《万岁祖国》，希望由我来谱曲，"正义必胜，和平必胜，人民必胜！中华民族繁荣富强，屹立在世界的东方..."！当我看到如此优秀的歌词后激动万分，第二天就完成了作曲部分，这首进行曲风格的作品表达了我对祖国繁荣富强的自豪和对祖国美好未来的憧憬，这也是我近百首歌曲作品中最喜欢的歌曲之一。2017年5月，我参加了为迎接香港回归二十周年暨第四届香港国际音乐节全球华语歌曲词曲创作声乐大赛，由我作曲，汪洋作词，董万基演唱的歌曲《我是祖国宠爱的儿女》荣获第三名的好成绩。2020年7月参加第七届香港国际音乐节新曲新词创作组公开组大赛，由我作曲，郑铁牛作词，蒋大为老师演唱的献给疫情白衣战士的歌曲《时代英雄》荣获第一名的好成绩。我能够取得今天的成绩和荣誉，离不开在我12岁的时候父亲为我选择学习小号的道路，从此我与音乐相伴而生，离不开在哈尔滨指导过我的两位老师——哈尔滨太阳岛乐团张艺辉和黑龙江省艺术学校李新华老师的谆谆教导，更离不开部队的培养、党的温暖、祖国的关怀。我要尽我所能来回馈社会、感恩父母、老师、部队、战友和所有帮助过我的朋友们。学习音乐让我有了精彩的人生，创作音乐让我有了美好快乐的生活。有人说人生最幸运的事就是把自己的爱好当成职业，我是幸运的，我热爱我的音乐事业！

音乐改变人生
Music Changes Life



麥 青 Christine MAK
美国影音使团项目发展主任
电影制片导演

# 《在眼睛的亮光中跳動的音符》

小時候學小提琴完全是懵懵懂懂的，聽父母說那個年代到一定年紀就要去上山下鄉，作為年長弟弟五歲的我，這個使命非我莫屬了。驚嘆於父母的未雨綢繆，從五歲開始我就被安排學小提琴。那個時候父母的公資應該是少得可憐，據母親說是用了父親一半的月薪才買來了¼ size，後來我又有了½ ¾等各種型號的小提琴。父親是我的啓蒙老師，我一直很佩服父親，他早年的小提琴英語外貿業務等都是自學的，不愧是當年的尖子學生被保送入大學，雖然還在那個節衣縮食的年代，父母就已經花錢請老師教我拉琴參加樂隊，一直貫穿整個小學中學，後來與少時玩伴聊起，他們當年提到的那個"會拉小提琴的女生"指的就是我，那個年代也實數鳳毛麟角了。雖然談不上什麼遠大抱負，與舒曼的"音樂是靈魂的完美表現"更不可相提並論，但多年後我才意識到就是從那個時候開始，音樂的種子就已經在我的心裡埋下了。

以後許多年在美國學習和工作的我並沒有成為音樂家，也沒有做與音樂相關的工作，雖然讓兩個女兒從小學習鋼琴，也沒有以"虎媽"的態勢出現，還是多以鼓勵與放鬆的形式，除了每年的各地旅行聽音樂會看音樂劇以外，在家中就偶爾以一台grand piano一台digital piano加我的一把violin來個即興trio，參加學校的音樂劇表演，我也偶爾在學校管弦樂團客串violin II。在我的花言巧語下，女兒們也總算是把鋼琴十級證書考到手了，之後也就是偶爾動動手指頭自娛自樂而已。

直到有一年的夏天，我們在加州Carmel的一家咖啡館休息，那是一家佈置簡樸但很溫馨的小店，牆壁的顏色是我喜歡的嫩娥黃，上面掛著一些藝術家的畫作，靠牆是一排書架，上面有各類書籍雜誌，牆角有一台看上去已經有一定年份的upright piano，也許是很久沒有人彈過了，看得出有一些琴鍵都不function 了，老式沙發隨意擺放著，間中有幾張桌椅和一些綠色植物點綴著。捧著咖啡我把自己蜷進柔軟的沙發裡，對大女兒說，"寶貝，過兩天就是妳的recital了，去那個piano練習一下妳的曲子?"她一開始還有些猶豫，還認真地去問店主可不可以彈一下那部鋼琴，店主說"Sure, have fun!"我還記得當時女兒彈的是肖邦的Fantaisie Impromptu (Op.66) 一曲下來我還沉浸在咖啡的bitter&sweet之中，也沉浸在音符的跳躍與流暢交替之中，完全沒有留意周遭。

這時候一個柱著拐杖滿頭銀髮的美國老太太慢慢走到我們面前，"young lady,"她對女兒說，"I played this Chopin piece when I was a little girl too, you reminded me..."其實她具體講什麼我已經忘了，但我永遠記得她充滿sparkles的眼睛和被幸福回憶照亮的臉龐。老太太不停地講述著，她的一隻手還模擬敲打著鍵盤，眼睛中的亮光彷彿是她當年置身在舞台中央，微微泛紅的臉頰彷彿是她激情演奏深深陶醉在樂曲當中...我完全被她的語調神情和動作吸引，第一次親眼看到和體會到音樂如是打動一個人，如是把一個人的回憶情感和內心世界徹底調動翻轉！只記得她最後說了一句"...Young lady, thank you for reminding me of all these wonderful memories, you really made my day! Thank you!"我對大女兒說，"這不就是學習音樂的真正意義所在嗎?!既不是為了考級，也不是為了讓大學申請essay顯得多麼漂亮。將來妳們離開父母自己出去看世界，一路上總有高高低低，已經與妳們血液相融的音樂成為一種救贖，有一天會為自己也為他人帶來愉悅帶來感動！"正如莫札特所說的，"生活的苦難壓不垮我，我心中的歡樂不是我個人的，我把歡樂注入音樂，為的是讓全世界感到歡樂"。我也終於明白，當年父親手把手在我心中埋下的音樂種子，許多年後在太平洋彼岸在下一代的手中開花結果。

音乐改变人生
Music Changes Life

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# 《音乐人生》

2023年5月30日晚，在香港文化中心音乐厅，《我和我的祖国暨何占豪90岁生辰全国巡演大型交响音乐会》上，当我以小提琴领奏完《筑梦昊天》及《我和我的祖国》乐曲时，全场发出经久不息的掌声，我的眼睛不禁湿润了。乐曲优雅婉转的旋律，表达出真挚深沉的家国情怀，深深打动在场的所有观众的心。尤其身为非专业人士，能参与这场音乐盛会并出任艺术顾问，能得与来自美国茱莉亚音乐学院的马金怡小姐及深圳爱乐城市交响乐团合作演出，是我人生的一个重要里程碑！我轻抚琴弦，深切感恩小提琴带给我的丰盛人生。

冼星海曾说过：「音乐，是人生最大的快乐；音乐，是生活中的一股清泉；音乐，是陶冶性情的熔炉。」德国伟大的音乐家贝多芬也曾说：音乐是比一切智慧、一切哲学更高的启示；谁能说透音乐的意义，便能超脱常人无以自拔的苦难。

说起与小提琴结缘，还是年少无知的少年时期，一次到鼓浪屿度假，当漫步在路静人稀的小巷时，从小洋楼的百叶窗中传出悠扬的小提琴声，瞬间就被这温柔美妙的乐声深深震撼住了。那些轻快的音符，宛如一些活泼轻盈的精灵，占据了我年幼的心灵，让人陶醉，让人快乐：世界上原来还有这样扣人心弦的天籁之音。从此迷上了这「乐器之后」！我买上最好的乐器，四处寻找最好的老师，与志同道合的乐友一起日夜勤学苦练，我的琴技慢慢在家乡一带小有名气。音乐小精灵为我打开一个美妙的世界，展现一片开阔的心灵视野，小提琴成了我人生最好的伴侣。

1969年夏，一股「上山下乡」狂潮席卷全国，成千上万正处于长身体、长知识花樣年华的学子离开城镇奔赴乡村。我也被抛掷到远离家乡百千里外的山区穷乡僻壤，每天做着沉重的体力劳动，出工、收工，过着毫无意义的辛酸日子，不少同学想办法、找门路陆续调离山村，最后留下形单影只的自己，对着四围透风漏雨的小茅屋，惟一能找到安慰的就是那把小提琴，陪伴自己度过无数孤单夜晚。那时候，我日以继夜的近似疯狂的拉着拉着.....从琴声中得到慰藉，燥动得以平静，烦恼得以缓解，音乐成了知己，在音乐的世界中，找到安祥和力量。

1970年，因为兴建「龙坎铁路」，当地公社组织文化宣传队。又是这把小提琴，让我顺利进了宣传队，成为首席小提琴手，每天练琴八小时以上。短短一年

多的宣传队生涯，是「上山下乡」最愉悦的时光，不仅可以与小提琴朝夕相对，更可以借琴声抒发心中情绪。音符洒落在心田，将自己的感情蕴含其中，通过情感的抒发，仿佛飘飘然进入另一个世界。此时此刻，更深深体会到哲学家柏拉图所说的：「音乐之于心灵，犹如空气之于身体。」

1972年，是命运的一大转折，我以侨属身份成功获批准来港定居，开家乡知青来港的先河而成为当地一桩传奇。小提琴四根琴弦又一次引领我迈上人生另一个台阶，有幸告别山乡，来到「东方之珠」的香港。虽然为了生活不得不要把绝大部份时间投入到维持生计，但总不会忘记那把小提琴，它已经是我生命中不可或缺的一部份。工作之余，总要挤出时间会会「老知己」。从乐声中舒缓心情，在音乐中得到释放，那是一种享受，使你更积极乐观，热爱自己的生活。

又一次风云际会，2021年7月，香港各界与全国人民一道，迎来中国共产党建党100周年纪念，我与香港立法会议员、政党领袖、律师、新华社记者等一众人士拿起自己的拿手乐器，以「云合奏」的形式，共同奏响这首最著名的国际共产主义运动颂歌《国际歌》。当那悲壮的旋律从琴弦上发出，我知道此时的琴声已经不是简单的音乐，而是从音乐的角度集中昭示了共产党的「初心」和「使命」。歌曲的旋律有一种崇高神圣、悲怆壮烈之美，表达共产党人对主义、对理想的信仰之美、信念之美。此时的音乐灵魂又得到新的升华。

今年8月，我将有幸应邀出席长春音乐会并参与演出，这将是我音乐人生上的又一次新高峰。对此我充满憧憬，期望音乐带给我更多的美好，让人生更多姿多彩，更充满幸福感，并走向更广阔的前程！

《晋书·乐志》说：「是以闻其宫声、使人温良而宽大；闻其商声，使人方廉而好义；闻其角声，使人恻隐而仁爱；闻其征声，使人乐养而好施；闻其羽声，使人恭俭而好礼。」

回首往事，从当年青涩懵懂到如今从心所欲，小提琴陪伴了我大半个世纪，见证了我人生道路上的高低起伏，顺境时给予我乐观愉悦，逆境时给予我力量鼓舞。也充分印证了《史记·乐书》中所说的：「故音乐者，所以动荡血脉，通流精神而和正心也。」音乐能改变人生，它的魅力就是能把握人的性格与行为，在潜移默化中塑造人、感化人、陶冶人，从而体悟到人生的真谛和生命的意义。今后，音乐将永远是我人生旅途上净化心灵、陶冶情操、提升境界、坚定信念的良师益友。

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# 《音乐学习对我正面影响的经验》

介绍：音乐和科技在塑造我的生活中扮演了重要角色，交织在一起影响了我的个人成长、职业成就和社交关系。作为一名年轻的音乐家，我开始了一段音乐之旅，这段旅程让我在各种学校管弦乐团中演奏，展示了我作为小提琴手和后来作为中提琴手的才华。之后，我在软件工程方面的职业生涯蓬勃发展，与JPL、NASA等知名机构合作，为具有开创性的项目做出贡献，现在我正在参与欧几里得太空望远镜的工作。在本文中，我将探讨音乐、科技和社交体验如何交织在一起，为我的个人发展、艺术追求和职业成功作出贡献。

音乐与社会联系：在我的求学生涯中，我积极参加各种管弦乐队，排练和公开演奏的经历。从奥兰治联合学校的全小学管弦乐队到初中、高中和大学的管弦乐队。这些经历不仅培养了艺术成长的机会，还培养了持久的友谊和对音乐的共同热情。同时，我参加过由许多同事（通常是工程师和科学家）组成的合奏小组。在麦克唐纳道格拉斯公司，同事们每周都会一起聚在一起排练室内乐，并进行表演。在喷气推进实验室、我加入了西方/加州理工学院交响乐团（Occidental/Caltech Symphony Orchestra），一共参加了四个演出季。在加州理工学院，我有幸与达里奥-法达（Dario Fadda）博士紧密合作，他是一位杰出的物理学家，也是音乐学院出身的长笛演奏家。达里奥同时攻读音乐和物理学家。有时，我们在研究一个难题时会说："好吧，我们没有进展。让我们找一个房间，来几首二重奏。我们的演奏对象包括巴赫、莫扎特、贝多芬等人。这也是科学家同时也是音乐家的一个很好的例子。

多才多艺和伴奏：除了我对小提琴的熟练程度外，我还在音乐技能方面展现了多才多艺，特别是在视奏方面。这种技能为我在音乐比赛中伴奏其他弦乐学生打开了大门，这不仅提供了宝贵的演出经验，还让我能够为其他音乐家的成长做出贡献。通过这些伴奏机会，我加深了对合作、适应性和支持他人在音乐追求中的力量的理解。我还因此得到了报酬。

探索和转向中提琴：我作为一名大学管弦乐小提琴手的时光在加入由Peter S. Odegaard教授指挥的UCI交响乐团后出现了意外的转折。作为一名高中志愿者，后来成为音乐专业的学生，我在乐团中弹奏小提琴。然而，在一次排练中，几个音不准确的音符引起指挥的注意，他建议我探索一下中提琴（中提琴手是管弦乐团笑话的主要目标）。在一个美妙的安排下，他提出以教授我中提琴为回报。被这个继续在乐团中演奏的机会所吸引，我接受了这个转换，最终担任首席中提琴手。尽管这个位置可能会在少数几名中提琴手之间轮流担任，但这次经历扩大了我的音乐曲目，教会了我适应新挑战的价值。

音乐和科技的交互作用：在本科三年级，我从音乐专业转变为信息和计算机科学专业。来自音乐学习中所获得的技术技能和解决问题的能力并没有被浪费，正如一些主张专注技术学位的人所说的那样。作为一名音乐学生，我学习了和声、对位法、形式和分析以及音乐史。所需的严谨性有助于培养我的认知和分析技能，这在软件开发的技术世界中非常有用。音乐和技术的结合为我提供了独特的机会，桥梁创意和技术领域之间的鸿沟，为我成为一名全面发展的音乐家和技术人员做出了贡献。众所周知，许多数学家和科学家也是音乐的学生，并会演奏乐器。当我遇到爱丽丝·肖恩费尔德时，她对我说："所以你来自加州理工学院，你听说过马克斯·普朗克吗？"我说："是的，我听说过。"然后她告诉我，她曾在1930年代在柏林与他一

起演奏贝多芬的小提琴和钢琴奏鸣曲。她说他是一位出色的钢琴家。一个惊人的例子：量子力学的创造者 - 一位伟大的物理学家和出色的钢琴家。再多的言语也无法形容。

结论：音乐、技术和社交经历的变革力量以非凡的方式塑造了我的生活。从我学校时期的管弦乐活动到作为中提琴手探索新的音乐领域，这些经历不仅磨练了我的艺术能力，还促进了社交联系、适应性和合作。同时，我的软件工程职业生涯蓬勃发展，与我的音乐追求相结合，扩大了我的视野，并为太空探索等开创性项目做出了贡献。音乐、技术和社交方面的交互作用塑造了我的个人成长和职业成功，培养了我的韧性，以及对音乐和技术的终身热爱。我建议所有年轻人学习演奏乐器，享受音乐，并学习与他人合奏。

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# 《My Experience with the Posi6ve Influence of Musical Study》

Introduction: Music and technology have played integral roles in shaping my life, intertwining to influence my personal growth, professional achievements, and social connections. As a young musician, I embarked on a musical journey that led me to play in various school orchestras, showcasing my talents as a violinist and later as a violist. Later, my career in software engineering has thrived, contributing to groundbreaking projects in collaboration with esteemed organizations like JPL, NASA, and my current involvement with the Euclid Space Telescope. In

this article, I will explore how music, technology, and social experiences have interwoven to contribute to my personal development, artistic pursuits, and professional success.

Music and Social Connections: Throughout my school career, I actively participated in various orchestras, enjoying the experience of working in rehearsal and playing in public. From the Orange Unified School all-elementary school orchestra to junior high and high school orchestras, and university. These experiences not only provided opportunities for artistic growth but also cultivated lasting friendships and a shared passion for music. Over the years, I have been in many ensemble groups of co-workers, usually engineers and scientists. At McDonnel Douglas, fellow workers got together weekly to rehearse chamber music, and gave performances. At JPL,

I joined the Occidental/Caltech Symphony Orchestra for 4 seasons. At Caltech, I had the pleasure of working closely with Dr. Dario Fadda, a brilliant physicist and conservatory-trained flautist. Dario had worked on his PhD in both music and physics at the same time. Sometimes, we'd be working on a difficult problem, and we'd say, "OK, we are getting nowhere. Let's find a conference room and work on some duets. The targets of our playing included CPE Bach, Mozart, Beethoven, to name a few. Again, a great example of scientists who are also musicians.

Versatility and Accompaniment: In addition to my violin proficiency, such as it is, I developed versatility in my musical skills, particularly in sight-reading. This proficiency opened doors for me to accompany other string students on the piano for music contests, which not only provided invaluable performance experience but also allowed me to contribute to the growth of fellow musicians. Through these accompaniment opportunities, I deepened my understanding of collaboration, adaptability, and the power of supporting others in their musical pursuits. I also got paid for the appearances.

Exploration and Transition to Viola: My time as a college-orchestra violinist took an unexpected turn when I joined the UCI Symphony Orchestra under the direction of Professor Peter S. Odegaard. As a high-school volunteer and later as a music major, I played violin in the orchestra. However, during one rehearsal, a few out-of-tune notes led the director to suggest that I explore the viola (viola players are the primary target of orchestral humor). In a wonderful arrangement, he offered to give me viola lessons in return. Intrigued by the opportunity to continue playing in the orchestra, I embraced the switch and ultimately served as the principal violist. While the position may have been rotated among a small number of violists, the experience broadened my musical repertoire and taught me the value of adaptability and embracing new challenges.

Interplay of Music and Technology: In my junior year as an undergrad, I changed majors from music to Information and Computer Science. The technical skills and problem-solving skills that came from the study of music were not in any way "wasted", as some who push technical degrees might suggest. As a music student, I studied harmony, counterpoint, form and analysis and music history. The rigor required contributed to my cognitive and

analytical skills, which turned out to be very useful in the technical world of Software Development. The combination of music and technology has provided me with unique opportunities to bridge the gap between the creative and technical realms, contributing to my growth as a well-rounded musician and technologist. It's well-known that many mathematicians and scientists are also students of music and play instruments. When I met Alice Schoenfeld, she said to me, "So you're from Caltech, have you heard of Max Planck?" I said, "why, yes I have." She then told me she used to play the Beethoven Violin and Piano Sonatas with him in Berlin during the 1930s. She said he was a wonderful pianist. An amazing example: the creator of quantum mechanics – a great physicist and wonderful pianist. No more can be said.

Conclusion: The transformative power of music, technology, and social experiences has shaped my life in extraordinary ways. From the orchestral engagements of my school years to the exploration of new musical territories as a violist, these experiences have not only honed my artistic abilities but also fostered social connections, adaptability, and collaboration. Simultaneously, my career in software engineering has thrived, merging with my musical pursuits to expand my horizons and contribute to groundbreaking projects in space exploration. The interplay of music, technology, and social aspects has sculpted my personal growth and professional success, resilience, and a lifelong love for both music and technology. I recommend that all young people learn to play a musical instrument for enjoyment and also recommend that they learn to play with other people.

My Experience with the positive influence of music study by Alice Schoenfel

音乐改变人生
Music Changes Life

秀拉
Xiu La
前新疆广播电视台 主任记者
著名音乐原创词曲作者

# 《音乐伴我成长》

我是秀拉，艺名巴秀拉，是一位词曲作者兼歌手。蒙古族，新疆精河县人， 新疆人民广播电台蒙编部主任记者，1972年来到了乌鲁木齐，在新疆人民广播电台 从事新闻翻译编辑采访工作35年；1984年毕业于新疆职大新闻专科班，2007年退休。

伟大的导师卡尔·马克思曾经说过“音乐是人类的第二语言”。俄罗斯著名的作曲家柴科夫斯基也说过“音乐是上天给人类最伟大的礼物.....”情伴人幸福，歌伴人快乐！我喜音乐这个人类的第二语言，它伴随我的人生给予了我无限的快乐，我还喜欢音乐这个伟大礼物，我是它的直接受益者！音乐的力量无限，音乐的想象力无限，音乐的创造力无限，使我用一辈子的宝贵时间成就了大约两辈子才能完成的梦想。

人的成长成熟不是岁月而是经历。人民日报写道:“脚步丈量不到的地方,书可以；眼睛到不了的地方,书可以。读书的根本目的是为了让自己明白世界、看清自己.....“。爱读诗书的写作爱好和特长让我现在变成了一位词作者。喜欢音乐爱唱歌的兴趣爱好让我现在变成了一位曲作者。我读初中的年代是文革停课“闹革命“ ，空闲时间多，我从我们中学的阅览室借过很多书，白天读了不够，晚上父母关灯让我早睡，我就在被窝里用手电筒照着读。有几本书是我的最爱，读了好几遍。我喜欢《李白诗集》中的“将进酒“ 这首诗的积极意义、正能量在于“天生我材必有用”，让我有了自信自强奋斗不息的信心,受益匪浅。书不在多，在于精，读一本好书，如同交了一个良师益友，能启迪心灵，提升思想，指引方向。一本本好书对我的影响这么大，那么我写词作曲，辛苦奋斗八年想出一本原创歌曲集是为了什么呢？高尔基说过“出书是人类进步的阶梯”。我是想用我正能量的好歌词好旋律舒缓和消除读者的生活压力，敲开郁闷封闭的心境，治愈情感心灵的创伤，启发读者听众的想象力和创造力，形成积极向上的心态去工作和生活。

最近，《巴秀拉原创歌曲集》一书，将由内蒙古文化出版社已经排版 ，印刷出版发行。这对我来说也是件激动我心的大事儿，灵验了蒙古人的古老谚语“只要活着就有金碗喝水的一天“。这本书包含了我辛勤耕耘八年创作出178首蒙语汉语原创歌曲，其中包括五首合作歌曲。这一漫长的创作过程是我把梦想付诸于行动，萃炼心智，词曲积累由少变多，音频视频歌曲质量由量变到质变的一个升华过程。这本书的诞生过程不是我一蹴而就的，是我的成长、成熟、作品积累达到一定数量的结果，犹如一步步台阶一个个脚印，拾级而上，步入到了出书的神圣殿堂。

我出生在一个热爱民族民间音乐的家庭，我在民族音乐熏陶下成长长大。父亲巴生和母亲是蒙酷爱蒙古民间长调和小调的歌者，他们那高昂的歌喉唱一天一夜都不会哑，令我敬佩。母亲还爱弹蒙古族民间乐器托布秀儿，在音乐爱好方面我父母是我的第一任老师，这对我日后创作民族音乐奠定了坚实基础。“一个好汉三个帮，一个篱笆三个桩”，我还感谢我刚入门音乐殿堂时，指导过我的原创音乐的音乐教学大师敖云朝格图老师；感谢给我一对一上过钢琴弹奏课的音乐教学大师杨洋老师；感谢给我一对一上过俄罗斯民间乐器巴扬琴弹奏课的音乐教学大师娜迪拉老师。奥地利著名的作曲家海顿说过“艺术的真正意义在于使人幸福，使人得到鼓舞和力量”。在新疆精河第一小学，老师教过简谱，因为我喜欢音乐，我学的很认真，达到了能看简谱学一般性歌曲的程度。那时候父亲给我买了一个小洋琴，我和弟弟非常喜欢轮流弹奏小洋琴玩，会唱的歌儿都能用那个洋琴弹出来，这是我们小时候最开心快乐的记忆。我十岁多的时候，父母教会了我蒙古民间的许多短调歌曲，母亲还教会了我弹奏托布秀儿了。我在精河第一小学上四年级的时候，是右胳膊上有三道红杠的少先队大队长，那时侯全校进行了一次歌咏比赛，我的班主任老师让我代表班级上台唱一首蒙古语歌曲，我勇敢的上台唱了父母教给我的蒙古民间古老的短调歌曲《托尔胡忒故乡》，赢得了得了全校师生的热烈鼓掌和老师的奖品。1961年长春电影制片厂摄制的风光音乐故事片《刘三姐》在我们精河小县城的电影院总共演了16场，一场门票是两角五分钱，我那热爱音乐的父母带着我和我弟弟新代一场不邋的看了16场音乐故事片《刘三姐》，我父亲为了带我们看音乐电影几乎把当月几十元的工资花光了。看16场音乐故事片《刘三姐》，我都学会唱刘三姐用山歌反抗财主莫怀仁的大多数歌曲了，父母还非常喜欢我唱刘三姐的歌给他们

听。 那个年代 还有”八大样板戏 《红灯记》、《沙家浜》等普及过，其中的许多片段我都爱唱。

德国著名的诗人音乐家舒曼说过“没有热情，就不可能创作出任何真正的艺术作品” 退休后，我发挥余热，写词作曲参赛，梦想出一本自己的原创歌曲集是我多年的梦想。我在我的小工作室里，每天加班加点，白天忙这忙那社会和生活琐事儿，多半是利用安静的夜晚搞创作。自從2014年開始，八年来我没看电视，很少出门旅游，很少逛商场，把闲余时间都用在了创作上，习惯半夜两三点睡，有时坐着坐着不知不觉天亮了。写一首歌，歌词是比较难完成的环节。我经常是一遍又一遍的返工，一遍又一遍的修改，直到自己满意为止。有的时候，一首歌词一两个星期才能出手。退休生活比上班还忙，是因为我自己给自己加码了，所以无怨无悔。我为完成231首音频歌曲的创作，出本《巴秀拉原创歌曲集》付出了多少心血、精力和资金，只有家人知道。我用一年多的时间，用视频剪辑软件给我所有原创歌曲配了视频歌曲形式，把音频歌曲连同视频歌曲都发布到了腾讯音乐网、网易云音乐网、天堂草原网。腾讯音乐网上公布了我的歌曲的播放量是160多万次。我写词作曲的流行歌曲和民风歌曲题材多样：有爱国歌曲，有赞美山河的抒情歌曲，有励志歌曲和情感疗伤歌曲，有感恩父母歌曲，有爱心歌曲，有爱情歌曲。我的词曲风格不拘一格，意境形象、比喻贴切、句句接地气，行行感人肺腑，曲调优美动听，不仅重视了歌曲的表现技巧，更重视了歌曲的情感之韵，或大爱深情，热情洋溢，或气势磅礴，铿锵有力，呼唤爱心，弘扬正气。新疆音响出版社出版发行了我的个人原创歌曲四个专辑（CD），包含有70多首汉语蒙语流行歌曲和民风歌曲。2017年5月我的原创歌曲《同庆回归》荣获香港举办的庆祝香港回归20周年《全球华语原创词曲歌曲声乐创作大赛》（网络征歌大赛），我荣获原创词曲一等奖金杯，香港著名歌唱家潘攀荣获决赛演唱一等奖金杯，当我手捧着香港赛事方秋邮寄给我的沉甸甸的金杯和获奖证书时，我心潮澎湃、热泪盈眶；心情像是快乐的湖面激起了高高的浪花，我在浪花之上跳跃一样，兴奋不已，这是音乐的力量能让人的心灵达到快乐无比的境界。 2019年元月我在新疆电视台“德艺双馨”电视台电视春晚，上台演唱了自己的原创歌曲《新疆最美》荣获最佳演员奖和奖杯。 2019年10月我在新疆电视台举办的庆祝国庆70周年大型文艺晚会“盛世中国梦”，上台演唱了自己的原创歌曲《游子爱国爱北京》荣获最佳演员奖和奖杯。2020年9月18日，我的原创歌曲《白衣天使之歌》参加了新疆第十五届“永远跟党走”新疆赛区抗疫原创短视频歌曲网络大赛，荣获乌鲁木齐赛区一等奖。

在音乐创作方面，我能有这么丰硕的成绩，最厚实的铺垫经历是我在新疆电台蒙语编辑部工作和学习的35年，我从一个羽翼未丰的青年，成长成了精通蒙语汉语文字和语言的业务骨干主任记者，成熟成了一位优秀的新闻记者，经常参加自治区人大、政协、妇联会议做采访报道。我在职期间前后担任过新疆人民广播电台蒙编部采编组副组长、通联组组长、电台党委纪检委员、电台妇委会委员。如果没有从事新闻事业的学习和锤炼，如果没有在电台蒙编部从事新闻的翻译、编辑、采访业务的成长过程，我是不可能拥有才智积累，不可能变成一个词曲作者。我退休前的35年，作为广播电台蒙语编辑部的主任记者，经常参加自治区人大、政协、妇联会议的采访和翻译工作。在职期间我 经常深入天山南北农村牧区采访写作，报道过长篇人物通讯、访问记、专访、游记、散文等报道50多篇，（人物通讯）；《天山之骄傲》（访问记）；《舍己救人的大学生加卡》等新闻作品，荣获过全国蒙古语优秀广播节目二、三等奖。退休后我和丈夫党增国内外旅游，在广播和报纸上发表和刊登有《北欧王国——瑞典》、《西欧明星——法国》《马克思的故乡——德国》、《蒙古高原上的彩虹——乌兰巴托》、《自然博物馆——拉萨》等20 多篇游记。

1985年4月，电台蒙编部派我在电台举办的《全疆蒙古语新闻编辑记者播音员培训班》当老师上《通讯写作》课，我结合自己的新闻采编译实践，备课近万字给来自天山南北地方台的蒙古族新闻记者编辑播音员讲课。1995年8月22日新疆广电厅妇联授予秀拉同志《巾帼建功先进工作者》光荣称号。

人的潜能是无限的，我精通汉蒙两种语言和文字，八年多的时间里，写词作曲，出资请几位编曲音乐人编曲，做出了民族音乐和流行音乐相结合的、优美动听的民族风歌曲178首，我将其中的53首蒙语歌曲翻译录制成民族

风汉语歌曲，使原创歌曲总数达到了231首。我的歌曲题材多样， 写词谱曲不拘一格，意境形象 、比喻贴切。不仅重视歌曲的表现技巧，更重视歌曲的情感之韵，我的歌曲或大爱深情、热情洋溢、动听优美，或气势磅礴，铿锵有力。词意健康，呼唤爱心，传播正能量。原创音频视频歌曲都由我自己演唱，发布到了腾讯音乐网、网易云音乐网、天堂草原网。秀拉同志有事业心，热爱生活，酷爱音乐，勤奋好学，努力创作优秀歌曲，努力为民族音乐和流行音乐的繁荣和发展做着应有的贡献。我过去的新闻事业不但硕果累累，退休后的音乐创作也硕果累累。 音乐的力量伴随着我的人生，音乐能够企及的造诣点亮了我的心灵，开启了我的思维，照亮了我的人生，成就了我现在的新闻事业和原创音乐成就。

我的人生就像圆规一样，以心为定点，步伐从心，初心不变，脚步坚定，圆圆的画出了圆满；执着的走出了成功，精心的写出了这一本有意义的书。

音乐人词曲作者秀拉

2023年 05月 01日

# 音乐改变人生
## Music Changes Life

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### Introduction

Music has been an important part of human culture for thousands of years. It helps us process and express complex emotions like love, loss, grief, joy and hope. Besides, it can help us relax and reduce stress. From our educational experience, Music can be a powerful tool for language learning because it engages multiple areas of the brain, including those associated with memory, emotion, and language processing. This paper would like to describe why music is an important tool for promoting children to learn a second language and provide examples of using music to teach English in the lesson.

### Reason for Music to promote language learning

First, listening to songs in the target language can help learners acquire new vocabulary and improve their pronunciation. Researchers (Kantartzis et al., 2016) found that listening to music with lyrics in a foreign language improved vocabulary acquisition and retention among language learners. Music can be an effective tool for foreign language vocabulary learning. Gardiner (2012) found that the music program positively impacted children's language and literacy development, including vocabulary acquisition, phonological awareness, and storytelling abilities. Music can be an effective tool for promoting language learning and literacy development in young children. Besides, Songs in a second language showed significant improvement in their second language vocabulary and grammar skills compared to a control group. Degé & Schwarzer (2011) concluded that music can be a powerful tool for promoting second language learning in young children. A music program that included songs in a second language showed significant improvement in their second language vocabulary and grammar skills. Music can be a powerful mnemonic device, helping learners remember new vocabulary and grammar structures more easily. By associating new language material with a catchy melody or rhythm, learners are more likely to remember it long-term. Ludke (2013) found that listening to music with lyrics in a foreign language improved memory retention of vocabulary and grammar structures among language learners.

Second, Music can help children develop language skills, including vocabulary, grammar, and phonological awareness. It can help young children develop phonological awareness, which is the ability to hear and manipulate the sounds in language. Singing songs with rhymes and alliteration can help children recognise and produce sounds, which is an important precursor to reading and writing. Songs can also be used to practice grammar structures in context. Many songs use common grammar structures, such as verb tenses and prepositions, effectively reinforcing what learners have already learned. Wang & Liu (2016) found that music can improve pronunciation, intonation, and rhythm in language learning. It can effectively promote language learning, particularly for developing learners' oral skills". Music can improve phonological awareness and reading skills in children with dyslexia, and music-based interventions can be an effective tool for improving phonological awareness and reading skills in children with dyslexia (Tierney & Kraus, 2013). Learning a new language can be a challenging and sometimes frustrating experience. Music can help learners stay motivated by providing a fun and engaging way to practice and improve their language skills. Music can be used to enhance language processing in young children and it can enhance language processing by increasing attention and engagement (Habibi et al., 2018).

Third, Music can be a powerful tool for fostering cultural understanding and promoting intercultural communication in language learning contexts (Chun, 2011), and it can be used to enhance cultural understanding and promote intercultural communication in language learning. Singing songs and listening to music in different languages can also expose children to different cultures and help them develop an appreciation for diversity. Music can expose learners to the culture and customs of the target language. By listening to songs from different genres and periods, learners can better understand the language's cultural context and the customs and traditions of the people who speak it. Singing and dancing to music with others can help young children develop social skills, such as turn-taking, sharing, and cooperation. Music can also provide a fun and inclusive way for children from diverse backgrounds to come together and learn from each other. Music can promote social and emotional development in young children and can be an effective tool for promoting social and emotional skills, including empathy, self-regulation, and social competence (Cassidy & MacDonald, 2007).

Forth, Music can help children develop important cognitive skills, including memory, attention, and problem-solving. For example, learning to play an instrument requires children to use both sides of their brains, which can help improve their overall cognitive function. Music training improved verbal memory and auditory discrimination more than the control group (Moreno et al., 2009). It has been shown that music training can positively impact children's cognitive function. Music can provide children with opportunities to socialise and collaborate with others. Music can positively impact children's social development and relationships, and it showed greater improvements in their social skills, including empathy and perspective-taking, compared to a control group (Jansson & Saarikallio, 2014). Besides, Music can help children express and regulate their emotions, an important part of their social and emotional development. Singing songs, playing instruments, and listening to music can all provide children a safe and fun way to explore and express their feelings. Music therapy can help children with autism to improve their social and emotional skills, including communication, emotional expression, and social interaction (Geretsegger et al., 2012).

Last, Playing a musical instrument can help children with motor impairments improve their grip strength, dexterity, and hand-eye coordination (Kim et al., 2016). It has been shown that music can positively impact children's physical development and motor skills. Playing an instrument or dancing to music can also help children develop physical coordination and motor skills. Playing an instrument, in particular, requires children to use fine motor skills and hand-eye coordination.

### Integrated Educational Centre

Our educational centre is one of the integrated educational centres which teaches music, arts and language learning. We introduce our teaching method for using music to facilitate early childhood to learn English.

Before the lesson, the teacher chooses songs appropriate for young children and uses simple vocabulary and repetitive phrases. Then, the teacher introduces the song to the children by singing it slowly and clearly, using simple gestures or movements to accompany the words. The teacher repeated the song several times, encouraging the children to sing along and imitate the gestures or movements. After singing

the song, ask the children to identify new vocabulary words and provide explanations and examples of these words. After that teacher use the vocabulary from the song in subsequent language learning activities, such as storybooks and role-plays. At the end of the lesson, we encouraged the children to create songs using the new vocabulary words they learned.

By incorporating music into language learning activities, teachers can make the learning experience fun and engaging for young children. Music can help children to remember new vocabulary words and phrases, improve their pronunciation, and develop their listening and speaking skills.

## Conclusion

Music can be an especially effective tool for language learning in early childhood, as young children are naturally drawn to music and learn through playful and engaging activities. Music can be a fun and effective tool for language learning in early childhood, providing young children with a playful and engaging way to develop their language skills. Whether singing songs, playing musical games, or listening to music from different cultures, incorporating music into early childhood language learning can help children develop a lifelong love of language and learning. From improving vocabulary acquisition and phonological awareness to promoting social and emotional development and enhancing language processing, music can be a powerful tool for supporting young children's language and literacy development. Music can provide children many benefits, from cognitive and language development to social and emotional growth.

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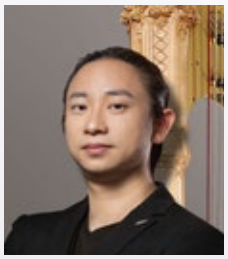
# 国际音乐教育高峰论坛

# 良好论文

Good Essay

良好论文
Good Essay



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# 《小学音乐教育中学生创造力培养研究》

随着新一轮课改的深入，对学生创新能力的培养越来越受到人们的重视。音乐是基础教育中不可缺少的一部分，它对培养学生的创造性有很大的作用。音乐本身具有不确定性和自由性的特点，不同的学习者在听完同一首歌后，会产生不同的表达欲和创造力。小学生正处于思维活跃、想象力丰富的时期，音乐教师可以通过有效地引导，促使学生形成创造力，进而为培养创新型人才奠定良好的基础。在这一背景下，本文对小学音乐教学中如何培养学生的音乐创造力作了初步的探索。首先，对有关概念进行了界定，然后对小学音乐教学中培养学生音乐创造能力的意义进行了分析。第三，对影响小学音乐教学中学生音乐创造能力的因素进行了研究；最后，本文提出了一些有针对性的建议，希望能给其他一线教师提供一些经验参考，从而促进我国音乐教育事业的发展。

关键词：音乐教学；创造力；培养

## 一、引言

创造是人类文明与进步的真正动力，是民族振兴的希望。无论是时代的发展、还是科技的进步，没有发明创造是不现实的。同时，根据教育进展国际评估组织的调查：计算能力排名世界首位，但想象力排名倒数第一、创造力排名倒数第五的都是中国学生，其中只有4.7%的学生觉得自己有求知欲和好奇心，而只有14.9%的学生希望培养自己的好奇心和创造力。由此可以看出，虽然中国学生计算能力突出，但是在创造力和好奇心方面不具有优势。因此，如何来培养发展学生的创造力是当今社会值得深思的问题。小学阶段正是塑造学生个性品格的重要阶段，也是培养创造力最关键的基础期。虽然《新课标》提出的“创造力”内容逐渐被教育届所重视，但是就其该“创造领域”的效果评估方面，课程标准只给出了评价内容、评价方式和方法，没有根据学生学龄段指出具体的评价内容、评价标准。

## 二、相关概念界定

（一）创造力

“创造力”这一术语由美国心理学家吉尔福特首先提出，他认为多样性是创造力的本质，并根据前人的研究结果，认为创造力的核心在于创造性思维，它具有独特性、灵活性和流畅性，这里的独特性指的是对事物有独到见解；灵活性指的是能适应各种情况，不被固定的思维方式和心理所影响，并能提出新的观点和想法；而流利则指的不仅仅是快速的反应，更重要的是能在极短的时间内表达出多个想法。创造力的定义是：在一定的知识结构、性格以及特点的基础上，以及特定的环境中，通过多种思维方式、手段，在揭示事物本质与内涵的同时，产生新颖独特且具有社会价值的成果的能力。创造力和其他能力的最大区别在于，创造力具有原创性和新颖性，它的主要成分是发散思维。

（二）音乐创造力

音乐创造力是指在音乐领域内能够创造出新颖、恰当、有价值的作品。音乐创造力是一种基于发散性思维，对所从事的音乐活动有独到的见解，并能将其表达出来的音乐创造力是创造力在音乐领域的具体表现，音乐创作能力与创作能力之间存在着共性与个性、特殊性与普遍性之间的关系。其次，音乐创造力是指一切“音乐活动”，包括作曲、演奏、欣赏等等。再次，音乐创造力的表达方式必须是流畅性的，除了可以用音响表达以外，还可以用动作、语言、文字、绘画等多种形式进行流畅性的表达，这就构成了音乐创造力形式的多样化。

（三）音乐创造力的培养

从教师角度分析，教师的创造能力会对学生产生潜移默化的影响。教师可以从创造性思维发展、创造产品特质、创造产品类型和音乐创造层次几个方面去培养学生的创造力。创造性较强的教师可以在更大程度上培养学生的创造性写作能力。代尔奇多指出，创造力的培养有赖于教师确认学生创造潜能、认识创造产出、鼓励个体品质等与创造力相关的能力，并且构建一种有利于创造力发展的教育环境。由此可见，教师的创造能力在一定程度上影响着学生创造力。因

此，本文研究音乐创造力的培养一方面是教师通过自身的创造才能以及开展丰富多彩的音乐课堂内外创造实践活动，促进学生的音乐创造力(音乐创造性思维)发展而进行的音乐教育活动。

站在学生的角度来看，创造力是人人都有的，这并不是天才和学霸的“专利”，正如陶行知在他的《创造宣言》中所说的：“到处都是创造的地方，每一天都是创造的时间，每一天都是创造的天才。”小学生正处于世界观、人生观、价值观初步形成的关键时期，在这个时期，对他们展开音乐创造力的培养，能够更好地激发小学生的学习兴趣，丰富小学生的想象力和创造力，培养小学生的审美情趣，让小学生拥有正确的人生观和远大的理想，最终成为社会所需要的有用的人才，这也是音乐教育的一项重要任务。因此，不管是对社会还是对个人的全面发展来说，培养小学生的创造力都是非常重要的。

## 三、加强培养小学生音乐创造力的重要性

（一）有助于提升小学生音乐能力

从心理学的角度来说，有学者把从事音乐互动的心理状态与能力称为音乐感与音乐能力，也有学者把音乐感也包括在能力的范围内，将其统称为音乐心理能力。音乐心理能力结构具体包括了以下五部分：音乐感觉能力、音乐想象能力、音乐感知能力、音乐运动觉能力以及音乐记忆能力，其中音乐感觉能力是音乐心理能力结构的核心。这五个方面相互影响，有着紧密的联系。要想使学生的音乐素质得到提高，就必须掌握好音乐感觉能力与其它四项能力的关系。

在小学生音乐教育中，要通过各种音乐活动来培养学生的音乐创造力，在此过程中，学生的情绪体验、记忆力和想象力都会得到很好的发展，比如，当学生在欣赏和聆听音乐作品的时候，音乐中的旋律、节奏、力度、和声等因素的变化，可以加深学生对音乐作品所蕴含的情绪的感受和记忆，并在大脑的想象力和创造力的“加工创造”下，产生独特的情绪。

（二）有助于培养创造性人才

《国家中长期教育改革和发展规划纲要》中，对学生的学习能力、创新能力、实践能力等进行了详细的阐述，并在相关的教育文件中，对创新人才进行了详细的阐述。此外，在党的十八大上，还指出：加强学生创新精神的培养，是办好人民满意教育的基础。由此可以看出，创新人才的培养对促进社会进步起着举足轻重的作用。在世界经济发展中，由于竞争的日趋激烈，对人才的需求也越来越高，他们不但要有坚实的理论知识基础，还要具有丰富的创造力和想象力、敏捷思维等特点。如果想要拥有以上的特点，那就需要学生拥有更高的创造力和智慧，而这一切都离不开音乐教育，音乐教育中的自由性和不确定性，可以极大地促进学生的创造力的发展，与此同时，审美趣味和智慧之间也存在着某种联系。梁启超曾经说过：“少年强，则国强。”一个有创造力的民族，就一定有很强的竞争能力。

（三）有助于满足创新型国家发展需求

创造力作为21世纪最重要的资源，也是当今世界各国竞争制胜的“法宝”。如果一个国家的创新能力很强，那么它就会站在产业链的中端，不但可以为自己的创新付出高昂的代价，还可以在不牺牲资源和环境的情况下，获得更多的利益。创新能力既是一个国家竞争力的体现，也是衡量一个国家活力的一个重要指标。在小学高年级音乐教学过程中，对学生的音乐创造力进行培养，能够为后续的创造型人才的培养打下坚实的基础，进而满足创新型国家建设的需要。

## 四、制约小学生音乐创造力发展的因素

（一）学校教学环境的制约

完成一节理想的、有质量的课程，教学环境必不可少。在活泼轻松的教学环境中可以更好地激发学生音乐学习的兴趣、发展学生的音乐创造力。因此，构建一个良好的教学环境对学生音乐创造力发展有着重要的影响。然而，我国是一个发展中国家，人口基数大，农村人口比例较高，东西部发展不均衡，南北差异较大，此种差异不仅是体现在地理环境和经济发展等方面，在教育发展方面也存在着较大差别。例如：部分农村小学存在音乐教学设施配置较低、校园面积狭小，音乐师资力量不足等问题，主要体现在缺乏最基本的音乐教科书和一系列乐器设备，更甚者部分农村小学连音乐教室都未设置，音乐课的学习只能“就地取材”，共用文化课教室。因此，在学校教学环境的制约、不具备教学设备的情况下如何开展有效的音乐创造力教学，是一个急需重视、思考并解决的问题。

（二）音乐学科地位被人为降低

近年来，教育部虽不断颁发、出台加强美育教育的相关文件，甚至将中小学生艺术素质测评结果纳入中、高考成绩，但传统应试教育观念仍然根深蒂固地影响着教育者对音乐学科地位的重视程度。一方面表现为部分教师只重视语数英等所谓的主课考试科目，从而经常轻视、挤占非应试考试科目的课时。如，轻视、挤占音体美等相关科目的课时;另一方面表现为一些学校领导依然持有“重智育、轻美育”的旧思想，他们始终认为音乐课是“副科”，很少给学生安排音乐课。正因为如此，也就导致了小学生音乐教育“无足轻重”、浮于表面的现状，音乐课顺理成章地就变成了一门“可有可无”的课程。在这两种不正确的教育思想的影响下，使得小学音乐教育质量每况日下，对学生创造能力的培养和发展所造成的伤害，更是难以弥补。

（三）音乐教材中创造力内容较少

当前我国音乐教材中部分民族音乐、世界名曲的选段篇幅过大，极少设计学生感兴趣的创造力内容，音乐课只能进行一些简单的节奏、节拍、音准的练习或者某一歌曲的教唱，整学期下来学生们都在教师的教唱或者带唱下学习音乐。虽然是小学音乐教育，但也不是教会几首歌，学会某个节奏、音准，完成教学任务那么简单。因此，想要改变音乐教材中创造力内容较少现状，在音乐课堂内外开展丰富多彩的创造实践活动是非常有必要的。

## 五、小学生音乐创造力培养的途径

（一）构建创造性的教学环境

陈鹤琴先生曾说:“引导儿童在艺术的环境中有兴趣的与环境发生互动，激发其积极主动性，能更好的培养其对音乐的感受、理解、体验和表现能力。”教学环境是培养小学生音乐创造力的外因之一。在音乐教学中，教师不仅要尊重个性，鼓励学生积极参与创造，而且还应以创设一种轻松、民主的教学氛围，以此来激发、感染、陶冶、启迪小学生的音乐创造力。

陶行知先生认为：“创造最重要的条件是民主，这表明民主是学生创造的先决条件。”民主的教学氛围可以激发小学生的创造精神，使其得到充分的施展，学生只有在一种民主的教学氛围中才会思维敏捷，也才敢表达自己与众不同且富有个性的见解。因此，在进行音乐创造活动之前，教师应为学生创设一个民主的环境氛围，让学生对创造不胆怯，不扭捏，为其大胆表现自我，最大限度地发挥想象力、创造力创设条件。当然，自由、民主的教学氛围不是绝对而是相对的，对教师来说既不能不管学生，唱“独角戏”、退居“舞台”完全地置身事外;也不能为了活跃课堂氛围而忽略学生习惯养成。

（二）提高音乐课程地位

随着国家多次出台有关艺术教育的文件、意见，如:将艺术素养纳入高考、中考、部分地区纳入小考以及确保艺术课程总量不低于国家课程方案规定占总课小课时9%的下限等。这对提高音乐课程的地位来说可能是个利好消息。一方面，学音乐课程可时的安排一样能会占有和“主科”课程同样的地位，音乐课的课时和“主科”，音乐会成为一门“必修课”，而不再是“兴趣课”、“放松课”。另一方面，一些学校领导充分认识到审美是实施素质教育、提高学生素质、促进学生真善美和谐发展的重要途径，以往“重智育、轻美育”的旧思想、音乐审美的核心地位浮于表面的情况将不复存在，音乐教育与审美教育更加完美、有机的融合在一起。

（三）课外校外创造实践活动

课外音乐创造实践活动是音乐创造实践活动的组成部分之一，它与课内音乐创造实践活动互相补充、互相促进。课外音乐创造实践活动的开展可以加深巩固学生在课内音乐创造实践活动中所学的音乐“双基”知识，同时，反过来又可以让学生接触到在课内学习不到的音乐知识与技能，对扩大学生知识储备，充实学生精神世界，培养学生的探索意识和创造兴趣有着重要作用。

课外音乐活动有着多种多样的形式，开展音乐课外创造实践活动，应根据每个学生的兴趣爱好、音乐才能，选取适合小学生发展特征的形式，如合唱团、兴趣小组、乐队、舞蹈队、综合类团队、音乐讲座等。除上述课外音乐创造活动形式以外，还可以利用当地音乐资源状况包括青少年宫、音乐学校(院)等，开展校外的音乐创造实践活动，让学生在不同的课外活动中发展自己的爱好，进一步培养和提高学生的创造能力。

## 五、结论

处处是创造之地，天天是创造之时，人人是创造之人。由此可以看出，创造力是一种人特有的思考能力，它对于促进社会的发展和个人的全面发展起着举足轻重的作用。在小学生音乐教育中，创造力是一个非常重要的环节。所以，老师们在进行小学生音乐教育的时候，应该充分意识到对学生进行音乐创作的重要性，在持续提高自己的专业水平的同时，还要营造出一个良好的课堂气氛，注重对学生创作素质的提高，并且根据小学生的特点，灵活运用各种教学方式，提高小学生的音乐创造力，为今后培养出一批创作型人才，促进国家的发展打下坚实的基础。

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良好论文
Good Essay

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# 《大学生通识音乐教育的现代化设想》

摘要：随着素质教育改革的深化，通识音乐教育逐渐受到了人们的重视和关注，在通识教育中艺术类课程和人文类课程数量开始增多，很多高等院校也开设了通识音乐课程，但是由于开展时间相对较晚，缺少相关教学经验，导致在音乐教学过程中存在很多不完善的地方。通识音乐课程应该围绕审美教育展开，对学生展开全新人文教育，同时创新教育模式和教学理念，才能增强学生的创新能力。

关键词：大学生；通识音乐教育；现代化设想；课程改革

引言：在新的历史时期，随着素质教育改革的深化，我国高等院校开展了人才培养机制改革，在教育实践过程中，将通识教育和专业教育有机结合起来，发挥出课程协同育人的作用，共同促进学生的全面发展，同时国家在教育发展规划中非常重视素质教育和通识教育的融合发展，这也为高等院校的人才培养提供了发展方向。通识音乐教育对学生群体的情商以及性格塑造产生重要的影响，同时还能培育学生的创新能力，有利于实现学生的全面发展。

## 一、通识音乐教育的概述

通识音乐教育属于通识艺术教育的重要组成部分，通识音乐教育也是多学科的音乐教育，将音乐和舞蹈、戏剧等内容有机的结合在一起，在教学过程中，通过对人文内涵的深入挖掘使得学生将音乐知识和其他艺术学科知识联系在一起，从而对音乐艺术有着更加深刻的理解。通识音乐教育能够有效培养学生群体的创新能力，这也和音乐课程的本质属性有关，音乐作为一种特别的艺术形式，能够感染人的情绪，影响人的思维认知方式，同时音乐学科和其他艺术学科又存在着一定的差异性，音乐学科是一门综合性较强的学科，由于具有丰富的内涵使得人们对音乐产生了无限的想象空间，在学习课程中可以开发人的智力和想象力。同时通识音乐教育也是人文艺术的重要内容，因此在价值引领中可以发挥出独特的作用。在当前阶段，高等院校的音乐教育主要分为两类，分别是通识音乐和专业音乐，在教育模式上也会存在一定的差异，专业音乐教育更加重视对于音乐家以及音乐教育者等音乐专业人才的培育，通识音乐在教学过程中则更加重视培养学生群体的音乐素养和音乐兴趣。高等院校在开展通识音乐教育时需要重视培育学生的音乐素养，音乐素养通常有着非常丰富的内涵，音乐作品鉴赏、音乐感知能力以及音乐中蕴含的文化精神都是音乐素养的范畴，因此通识音乐教育的受众面相对较大，教学的内容也较为丰富，学生群体在学习过程中学习难度相对较小。现阶段很多学校的通识音乐教育都是围绕音乐作品赏析展开的，将音乐教育和思政教育有机的结合在一起，可以更好地发挥出全程育人的作用，促进学生群体的全面发展，在高校的教育实践中，不论是思政教育内容还是通识音乐教育内容，从本质上进行分析，都是引导学生群体形成正确的思想认知，更好地实现生命的发展，同时调动学生群体的学习主动性，借助通识音乐课程的形式实现思政教育的内容。音乐艺术和思想政治知识都是在一定程度上体现着人类的精神世界，精神世界将人类的思想文化浓缩于生命之中，从而使得生命更加有意义和价值，人类的实践经验都是源于身体器官对于外界环境的感知，生命则是这种感知体验的起点，通过音乐中的旋律可以呈现出生命中的情感，生命节奏和音乐艺术有着非常紧密的联系，二者之间互相促进，互相融合。也正是因为音乐艺术的独特属性，在教学过程中才能够帮助学习者更好地感悟人生。大学生通识音乐教育将音乐知识和其他艺术学科知识有机的结合在一起，教育对象主要是非音乐专业的学生，属于一种综合性的音乐教育学科，随着国家素质教育改革的不断深化，高校在教育目标的制定上也更加注重培养学生的创新精神，通识音乐课程的开设使得高校的教育体系更加完善，同时还能显著增强学生群体的综合素养，音乐通识教育课程设置主要围绕舞蹈类、戏剧类、器乐类等音乐相关学科展开，可以让学生群体在音乐鉴赏过程中联系其他学科知识，从而在思维方式

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# 《小学音乐核心素养实践路径研究》

“核心素养”一词，最早出现在2002年欧盟发布的《知识经济时代的核心素养》研究报告中，意思主要表述为可迁移的一种能力。2005年世界经合组织把“核心素养”向教育实践层面进行了推进[1]。我国关于核心素养的研究是在素质教育的背景下，课堂教学方式方法不断改革，对学生的培养理念越来越注重学生的长远发展。故而，在各学科教学中突出核心素养的实践成为课堂教学的重点课题。

小学音乐可以给学生带来精神愉悦，释放压力并陶冶情操、美化心灵、丰富人生。为此，本文以核心素养为背景，具体探讨小学音乐核心素养的实践路径，从而促进小学音乐审美思维、知识传授、能力培养的核心素养实践提升。

## 一、核心素养概述

(一)核心素养的内涵

核心一词的意思可以理解为中心、关键、最突出的部分。素养的英文写法是Literacy，翻译过来是读写能力的意思，在汉语里的表达是为教养的同义词。核心素养是党的教育方针的具体化，是连接宏观教育理念、培养目标与具体教育教学实践的中间环节。新课标对核心素养概念的界定主要是以培养学生的创新精神和实践能力为重点，是关于学生知识、技能、情感、态度、价值观等多方面要求的结合体。据此，核心素养可以理解为适应社会发展的终身学习能力、综合素质。主要包括文化、道德、创新实践等方面。

(二)小学音乐核心素养的界定

《义务教育艺术课程标准》（2022版本）最引人注目的变化就是确立核心素养在课程目标中的导向作用，把培养音乐学科核心素养提到一个前所未有的高度。从开篇的指导思想中就将“聚焦中国学生发展核心素养”作为重要内容提了出来。并指出坚持问题、目标、创新导向，注重幼小衔接，从一年级开始，到九年级循序渐进地培养学生的音乐学科的核心素养。在低年级段增加了唱游、情景表演等内容培养学生的心理素质和审美情绪。三年级到九年级的音乐任务中增加了编创展示、探索生活中的音乐等，从而让学生会用音乐的眼光观察现实世界、学会用音乐的思维思考现实世界、会用音乐的语言表达现实世界的艺术审美。

例如低年级段音乐游戏《龟兔赛跑》，教材配备了相应的音乐故事场景，教师播放的时候逐一替换，学生通过模仿小乌龟慢吞吞的动作，体会小兔子骄傲的心理，激发学生体验故事角色的热情，同时渗透德育教育，让学生懂得只要不放弃既定目标，只要肯努力，慢也会到达终点。这一过程中需要经过学生的感官、感情和理智处理完成后，让学生的审美趣味更加全面和高尚，从而更好地落实了小学音乐教学核心素养的音乐知识、能力和审美思维的实践培育。

## 二、小学音乐核心素养实践现状

在新课标要求下，小学音乐积极将培养学生音乐审美能力和音乐学科素养落到实践中，取得一些成绩，但也存在不足。

（一）小学音乐核心素养实践的优势

小学音乐核心素养实践开展以来，取得一些进展，表现在：

一是审美思维培养。小学音乐核心素养教学实践中，需要将小学音乐的审美实践与音乐的教学等内容结合起来，进而升华为美的教育。如学唱《郊游》时，可以带领学生走进大自然，体验纯天然的快乐，在趣味多变的音乐实践活动中陶冶审美的情操。

二是音乐知识传授。小学音乐课程是由教学内容、教学方法等组成，在核心素养背景下，要做到音乐知识与核心素养同向实践，扩充音乐知识容量。如对基本乐理知识的学习，教师在课堂上运用现代信息技术，采用视频和音频等媒体信息传播，或者把课堂学习的重点乐理知识等通过思维导图的模式展示给学生，并建立

资源共享平台，供学生随时查找观看，加深对自己感兴趣的音乐内容学习的机会，有效延展了课堂40分钟教学效果，提高学生音乐学习兴趣。

三是音乐能力提升。小学音乐实践可以实现知识传授和审美思维的有效衔接，在音乐能力上更自觉，在价值培养上更有导向作用。仍以音乐游戏《龟兔赛跑》为例，教师为了提升学生的音乐能力，可以让学生大胆猜想可以用哪一种乐器表现龟兔的角色形象，学生发挥想象选用不同乐器比较后，锻炼了自己的音乐核心素养实践实操能力，也感受到音乐立德树人的魅力。

（二）小学音乐核心素养实践的不足

尽管小学音乐核心素养实践取得一些进展，但还存在一些不足，表现在：

一是学习音乐知识被动。在应试教育的漫长教学发展历程中，唯分数的思想高居不下，学生在课堂学习比较机械化，对于基本的音乐知识学习不主动，比如：在让学生分清楚民谣 、 童谣、山歌、信天游等音乐风格的学习中，学生注意力不集中，难以分辨记忆，影响了学生音乐兴趣的培养。

二是审美思维锻炼不浓。在欣赏不同音乐作品时，音乐作品所展现的张力、节奏容易唤起学生不同的情感共鸣，形成审美思维。部分小学生认为音乐与主科学习关联不大，也有时侯与教师调动学生情感体验动力不足有关，导致学生音乐审美感悟不深。如越剧《天上掉下个林妹妹》，其独特的唱腔是带给学生戏剧的音乐审美，但教师只是简单播放，缺乏讲解以及练唱等实践难以让学生对名家名曲深入理解，不能在潜移默化培养学生音乐思维。

三是音乐能力培养不强。目前，小学音乐教学中，大多由教师按照教学大纲播放曲目，学生在听的过程中，流于形式，教师不能用音乐基础知识诠释音乐作品背后的核心素养，学生无法解释音乐作品的音乐感召力。学生主体地位没有得到充分尊重，也就无法形成较高的音乐学习能力。

## 三、核心素养融入小学音乐的实践路径

根据核心素养内涵与小学音乐教学实践特征分析，在小学音乐中实践核心素养，主要把握以下三点：

（一）核心素养融入小学音乐教学内容

核心素养融入小学音乐教学内容就是把核心素养元素与小学音乐教学内容结合起来，在歌曲演唱中加深小学生对音乐知识的理解等。众所周知，在小学音乐教材中不乏关于劳动、健康、爱国等教育内容的传承，通过演唱，可以引起小学生的情感共鸣，从而达到核心素养渗透的培育目的。比如教师在教学《少先队植树造林歌》这首歌曲时，可以在演唱前启发学生思考：我们家乡的绿树是哪里来的呢？每年的植树节你都做了什么呢？植树造林有什么好处？这样从身边的事情入手，让小学生深刻感受到环保的重要性，也知道滥砍乱伐树木对环境危害，从心底里迸发强烈的环境保护意识，进而激发小学生要用自己的行动来改变环境，为家乡的绿色贡献力量的决心。从而，在歌曲演唱时，明白休止符的出现是为了表现小树苗排列整齐的样子，它们欢快的跳着舞蹈，演唱的情感也要轻快富有弹性。在附点音符的处理中，让小学生感受到要把小树苗种到山坡上的急切心情，升华了小学生绿化祖国的崇高理想。从而在音乐实践中加深对音乐知识的理解并在演唱中熟练地加以运用。

（二）核心素养融入小学音乐教学方式

把核心素养元素融入小学音乐教学方式中，就是要多元化落实新课标对小学音乐的教学要求，利用多媒体等多元教学方式调动学生的情感配合，培养小学生音乐审美思维。比如：小学音乐教材低年级段的唱游、情景表演等，可以让学生反复练习，巩固音乐知识的同时，形成审美思维。对于三年级往上的编创展示、探索生活等音乐实践可以让学生用音乐的语言表达现实世界的艺术审美。仍以越剧《天上掉下个林妹妹》为例，教师课前布置学生搜集关于越剧的资料，明确小生、花旦、丑角等行当名词的含义，对贾宝玉、林黛玉人物形

象有了初步的了解之后，在课堂教学实践中组织学生对贾宝玉、林黛玉的音色和动作表演进行编创练习，可以让学生由被动变为主动，在模仿演练中增强对音乐知识的理解，也带动学生音乐审美思维的培养，深刻理解越剧具有清悠婉丽的音乐风格特点。

（三）核心素养融入小学音乐教学活动

核心素养的根本意义在于能力获得，在小学音乐教学活动中，将小学音乐学科教学与信息技术深度融合，可以有效提高小学生学习音乐的效率，提升小学生学习的能力，从而激发小学生音乐学习兴趣，收获核心素养与音乐学习深度融合的快乐。如，对《落雨天》的音乐能力培育，教师利用多媒体出现客家方言，可以模仿流行的段子编写音乐术语方言，在学生的跟唱中，教育学生懂得保护方言的重要性，知道我国的方言文化也是我国的优秀传统文化内容之一。同时在赏听的时候，教师引导学生体会歌曲的感情特征，带着问题，再次播放，学生强烈感受到歌曲的优美中有那么一点点悲伤，可以在多媒体课件展示悲伤的表情，让学生带着这样的情感来演唱，更具有音乐感染力，真切体会到音乐的魅力。

音乐新课标侧重艺术实践，主要通过四个板块来实现。欣赏、表现、创造和联系四个方面十四项内容让学生在核心素养中收获音乐的精神食粮，得到心灵的净化。特别是对欣赏能力的培养，比如《蜗牛与黄鹂鸟》的音乐欣赏，教师不仅在让小学生体会到台湾歌曲的民族特色同时，也可以进行适当的拓展，知道台湾自古以来是我国的领土，我们要有祖国统一的大局意识。在蜗牛锲而不舍的追求中也让学生产生内化的学习动力，表现音乐实践对核心素养的有效反馈。

## 四、结语

由上可以看出，在小学音乐教学中，进行核心素养的教学实践，要遵循音乐新课标，突出导向作用，结合新课标的小学音乐学科教学要求，创设重视小学音乐课程的氛围，为开展课程实践育人，增强小学音乐学科的教育意义与艺术感染力，培养小学生音乐审美能力和音乐学科核心素养做出新的贡献。在核心素养的小学音乐实践中让小学生收获音乐音乐知识、培育审美思维，得到音乐能力的提升和心灵的净化。

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良好论文
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# 《高一音乐教育对中学生的影响》

摘要：随着社会的进步，教育理念也在发生巨大的变化，传统的授课模式已经无法满足当今社会对学生全面发展的需求，因此素质教育也已成为教育的主流。在这种环境下，培育中学生的综合能力显得尤为重要，而音乐素养则是其中一个重要的组成部分，它对中学生的成长具有积极的影响。所以，在高一音乐教育工作中，教师需要超越传统的模式，不仅要传授知识，还应重视培育同学们的审美能力、鉴赏能力以及核心素养，这样的教育才更有意义。鉴于此，下文就对高一音乐教育对中学生的影响做出探讨。

关键词：高一音乐；中学生；影响

引言

在进入到新时代之后，人民生活水平不断提升，社会秩序稳定，经济进步迅速，我国也在科技、体育、教育等领域持续发展，而音乐课也受到了国家的重视。将全新的教育方法融入音乐日常教学，是当今时代的新趋势，也是我们走向新道路的新理念和新方法。所以传统的教学理念和观念需要进行适当的调整，高一音乐教师需要进一步学习和提升自己的能力，这样才能达到培育优秀人才的目标。

## 一、高一音乐教育的价值

（一）提升艺术审美

高中生通常把大部分的时间和精力放在文化课的学习上，然后把少量的空余时间用于玩耍和休息，所以他们很少有机会去探索不同的艺术领域。而高一音乐课程为他们提供了一个很好的机会去探索不同的艺术领域，随着教育改革的推进，音乐课程的内容也发生了变化，越来越多的内容也可以在课程中找到。鉴于在高中阶段，由于学业繁忙，许多学生无暇欣赏世界各地的精彩音乐，因此通过参加音乐课程，学生可以吸收来自世界各地的优秀文化，从而为他们的学业发展做出贡献。这样在高中阶段，在教师的指导与协助下，就可以协助同学们提升音乐艺术审美能力，从而使他们的人格得到全面进步。

（二）增强文化自信

在全球经济一体化的背景下，国际文化的交流日益紧密，中国的改革开放政策也使得国内文化变得越来越多样化，同时外来文化的侵略也是不可忽视的。比如，许多同学喜欢西方的音乐风格，却对中国的音乐文化缺乏兴趣，不愿意深入研究。但是，在高一音乐课程中，同学们不仅可以更全面地了解国内外的音乐文化，还可以深入探索本土特色的音乐内容，通过了解不同的音乐形式，就能增强文化自信心，还能培育爱国情怀。

## 二、高一音乐教育对中学生的影响分析

（一）开展美学教育，促进学生进步

高一音乐教师应当意识到，实际操练的重要性，通过让同学们深入体验音乐的魅力，就可以协助他们更好地理解和欣赏它，从促使其形成美育素质。所以，理论知识是必不可少的，但更重要的是，我们还需要在课堂上向学生介绍如何欣赏音乐，以便他们能够更加熟练地掌握并运用所学的技巧。这样随着时间的推移，同学们逐渐意识到，只有通过自身的探索和发掘，才能感受到美的力量，并且把它融入到日常生活之中。比如，在讲授钢琴曲《少女的祈祷》时，首先教师可以通过播放音频，让大家接触这首名曲，并在课堂上进行专业的鉴赏知识讲解和传授，促使同学们学会如何欣赏这首钢琴曲。通过这种方式，中学生就可以更好地理解这首名曲，并能够独立欣赏它。此外，如果音乐教室拥有钢琴，教师还需要通过演奏来协助学生更好地理解音乐，并通过练习来体验曲子中的童心未泯、温暖而真诚的情感，借助这种方式，学生不仅能够欣赏到优秀的作品，也能够通过演奏来探索、发现、创作出更多的艺术作品。再比如，高中音乐教师在讲授《黄河大合唱》的时候，首先可播放一段令人震撼的《保卫黄河》现场版视频，让学生感受到这首歌曲中雄浑的气势和激昂的情感，仿佛黄河就在眼前咆哮一般。接着，我们可以深入探究《黄河大合唱》的第七乐章，它源自中国抗日战争时期，为学生提供一个更加深刻的历史认识。讲解之后相信同学们一定会产生一种新的感受，一种激昂的爱国情怀

将在学生年轻的心中澎湃。这样，高中音乐教师通过对历史的补充将美学融入进去，会让同学们感觉到乐曲和词作的另一种美感和深刻含义，从而达到良好的美育成效。

（二）注重鉴赏教学，提升课堂效果

高中音乐教师需要跳出传统的应试教育模式，重新审视音乐课程的教学方法，应该意识到音乐鉴赏对同学们思维和精神品质的重要性。而为了实现这一目标，教师需要在两个方面努力：第一，他们应该深入分析和研究音乐鉴赏教学手段，并结合音乐课程理论和课改方针来设计更科学的教学方案。第二，应加强对生本教学理念的认识，以便更好地指导学生鉴赏音乐。所以在教学过程中，我们应该充分尊重中学生的能动性，努力激发他们的学习兴致，并鼓励他们积极参与课堂活动。而为了确保音乐鉴赏课程的顺利进行，教师还需要明确鉴赏教学目标，并采取有针对性的措施来改进不合理的鉴赏教学方式。在新时期背景下，音乐鉴赏课程的目标应该既符合新课程改革的要求，又能体现出教学的针对性，并根据同学们的实际情况制定相应的教学流程，这样才可以更好地增强同学们的鉴赏能力。所以这个目标不宜过大，也不能过小，教师需要平衡好新课改的要求和学生的实际情况。比如，在对《我和我的祖国》开展音乐鉴赏的过程中，教师在教学期间就可以设置多层次的教学目标：第一，要让学生对混声合唱的音乐演唱知识形成充分的了解；第二，要让学生对作品的创作背景予以解读；第三，培育学生的爱国情怀和民族精神，从音乐素养上升到人文素养。这样就好进一步强化同学们的鉴赏能力。再比如，对《多彩的民歌》开展鉴赏的过程中，教师通过引入西北地区的特色景观和历史文化，可以让同学们通过观看和讨论来加深对西北地区的理解。当学生对这些地方的特色和历史文化有了初步的认识时，教师就可以运用多媒体工具来协助他们更好地理解和欣赏这些地方的音乐。通过反复演奏和欣赏，同学们可以更加深刻地领会这些歌曲所传递的情感，通过深入探究和欣赏音乐文化，便会培育出良好的音乐鉴赏能力，并且可以增强他们的乐感，这将有助于他们的整体水平的大幅提升。

（三）强化核心素养，发挥教育作用

音乐教育中，培育中学生的核心素养是至关重要的，其实音乐是一种听觉艺术，因此在教学过程中，我们应该重视倾听，而不是仅仅依靠语言和逻辑性的表达。我们应善于利用“音乐思维”来协助同学们感知和体验音乐，使之通过对音乐的深入理解和情感体验，来增强听力和欣赏能力，从而更好地发挥教育的作用。比如，在《草原放牧》的课程中，教师可以通过引领同学们观察蒙古族少年龙梅和玉荣，了解他们在大雪天气中如何保护自己的家园，通过对这两位英雄的故事进行深入探究，教师还可以将自己与他们的生活联系起来，并将叙事与音乐结合起来，感受到大草原上那些美丽而动人的传说。在音乐教育中，我们应该重视培育学生的节奏感、旋律感、速度感和力度感，这样才能协助他们更好地理解、欣赏和掌握音乐。第一个主题充满活力，节奏明快，与内蒙古的传统长调相协调，让观众在不同的旋律和情绪中感受到独特的音乐氛围。借助这些元素的运用，我们希望让学生更加深入地理解这首作品的艺术魅力，并利用各种方法来表现出它的独特性。如此一来，就会将歌曲与作者的思维相结合，可以更好地表达情感，并让学生理解它的含义。再比如，在《非洲歌舞音乐》的授课中，教师可以利用鼓的独特魅力，让同学们深入体验非洲音乐的精髓，促使他们感受到非洲音乐的节奏感，并且鼓声的复杂变化的韵律，传达出人们的情感，从而更好地展现非洲文化的独特魅力。其实鼓不仅可以作为一种音乐的媒介，也可以模拟语言，传递信息，更能够深刻地影响非洲人的生活，从而展现非洲文化的精髓。此外，依托多种艺术形式，如歌声、舞蹈、肢体语言和手势节奏，同学们就可以感受非洲乐曲的丰富多彩，并欣赏到非洲民族音乐的独特魅力，有助于核心素养的进一步提升。

## 结语

总而言之，通过高一音乐课堂来促进教师和学生之间的交流和互动，会协助同学们建立良好的知识基础和思维能力，并为他们的人格发展提供支持，这种富有活力的课堂可以通过生态课堂的方式来实现，并在核心素养的指导下进行。所以高一音乐教师需要构建了一个充满活力的音乐课堂，这样会在协助同学们提升他们音乐学科核心素养的同时，也强化他们的审美以及鉴赏能力，可以说这种课堂既具有活力，又能够激发中学生的兴致，让其更好地理解和掌握课程内容，所以上文就对这部分内容作出了探讨，以供参考。

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国际音乐教育高峰论坛

# 国际音乐教育高峰论坛

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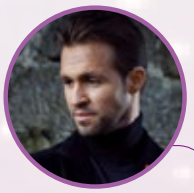

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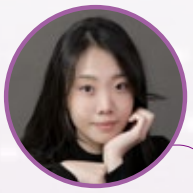

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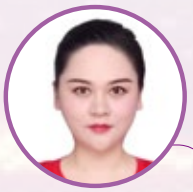

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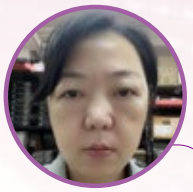

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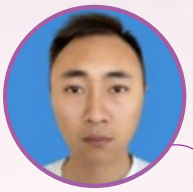

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# 国际音乐教育高峰论坛

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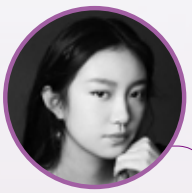

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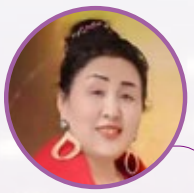

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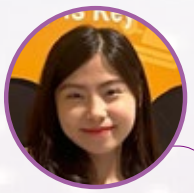

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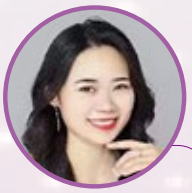

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