

国际音乐教育高峰论坛

音乐教育学术报告

Music Education Academic Report

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第二届国际音乐教育高峰论坛

活 动 背 景

Activity background

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。网络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，能让同住一个地球村的人类可拥有一个更美好和谐的世界了。

2023年我们成功举办首届国际音乐教育高峰论坛，论坛在「中央政府驻港联络办宣传文体部」和「香港特区政府文化体育及旅游局」的指导和支持下，获得空前成功；艺术发展局主席霍启刚太平绅士担任高峰论坛主礼嘉宾同时，称赞活动是艺术界的先锋，本活动为音乐艺术界作出重大贡献，认为活动是非常成功和有价值，必须努力继续办下去。

今年，我们即将迎来第二届国际音乐教育高峰论坛，在首届活动的基础上继续邀请国际知名音乐教育学者和教授们一起莅临香港，共同研讨透过音乐教育去启发及激发人类的正向思维，如何透过学习音乐提升青少年及儿童的自信心、品德行为、社交共融和自理学习能力提升等等。在论坛之后我们会邀请国际大师们进行音乐编曲、音乐分类和整理，创作出音乐教育大纲，在幼儿园和小学进行推广，让音乐教育成为解决心里问题的方式。

Music is the expression of infinite human emotions, the primary entertainment tool for human beings, the inheritance of crucial human culture, and the indispensable spiritual food for human life; music is said to be a world language without borders and a culture shared by human beings. Art, with the changes of the times, music has never been forgotten. Music is becoming more and more critical to humanity around the world. Governments of various countries are paying more and more attention to music education, and music classes have long been the only compulsory course in middle schools, primary schools, and kindergartens worldwide. Subject.

The world also knows about music because of its importance to humanity; various countries have also invested a lot of resources in music education to cultivate many musical talents. Everyone is also rushing to invest in the art of music, hoping to achieve high singing , performance, and creation standards. Healthy. Competition and cultivating talents are good things, but they can only improve the musical attainments of some people. Different scholars often publish multiple benefits of studying music on the Internet. These benefits are not only about how high a person can achieve by studying music but also how music can invisibly and positively affect human life after learning music.

Have you ever thought about it? Music is an essential spice in human life. It not only entertains people and enriches human life but also stimulates human wisdom, guides human spiritual behavior, and stimulates and relaxes human beings. Brain nerve, if we can have a set of practical ways to use music, we can lead the positive thoughts of today's teenagers, stimulate the positive energy and self-improvement spirit of young people, and enable them to understand self-love better and have the spirit of great love. As the saying goes, young people are the masters of the earth's future. In the infinite universe, a community with a shared future for humanity is an indisputable fact. If music can effectively lead young people, they will be filled with the spirit of mutual help and love, and they will like to make progress, share responsibility, and love together. Peace can enable humans living in the same global village to have a better and harmonious world.

In 2023, we successfully held the first International Music Education Summit Forum. Under the guidance and support of the “Propaganda, Culture, and Sports Department of the Liaison Office of the Central Government in Hong Kong” and the “Culture, Sports, and Tourism Bureau of the Hong Kong SAR Government,” the forum achieved unprecedented success. Chairman of the Arts Development Council, Mr. Fok Kai Kong JP, served as the officiating guest of the summit forum. At the same time, he praised the event as a pioneer in the art world and made a significant contribution to the music and art world. He believed the event was very successful-successful and valuable and must be continued with great effort.

We will usher in the second International Music Education Summit Forum this year. Based on the first event, we will continue to invite internationally renowned music education scholars and professors to come to Hong Kong to discuss how to inspire and stimulate positive human thinking through music education. , how to improve teenagers' and children's self-confidence, moral behavior, social inclusion, and self-care learning ability through learning music, etc. After the forum, we will invite internationals to arrange, classify, and organize music, create a music education syllabus, and promote it in kindergartens and primary schools, making music education a way to solve psychological problems.

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第二届国际音乐教育高峰论坛
主 席 献 词
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今年是我们举办第二届国际音乐教育高峰论坛，我们继续以音乐教育对人类的影响和如何善用音乐教育引领儿童及青少年作为主题研讨。

音乐是人类无尽情感的表达，是重要的文化遗产和精神食粮。音乐被视为无国界的世界语言，是人类共同拥有的文化艺术。随着时代的变迁，音乐越来越重要，各国政府也高度重视音乐教育。

各国正大量投入资源发展音乐教育，培养音乐人才。但我们应该意识到，音乐教育的目标不应仅仅是追求个人的演奏水平或创作成就，更应该关注音乐如何无形中影响人的一生。

音乐是人类生活中重要的调剂品，不仅可以娱人自娱、丰富生命，更可以激发智慧、引领精神行为。如果我们能掌握有效的音乐使用方法，就可以引领青少年的思想，激发他们的正能量和自强精神。

青年人是地球未来的主人，音乐能有效引领他们，使他们充满互助互爱精神，热爱和平，这将为人类创造更美好和谐的世界。

本次音乐教育高峰论坛旨在探讨更适合儿童和青少年的音乐教育方案，为音乐如何启发和激发人类思维提供参考，为人类命运共同体、同居地球村的青少年，为和平友爱做出贡献。

This year marks the second edition of our International Summit for Music Education. We will continue to explore the impact of music education on humanity and how to leverage music education to lead the youth in a positive direction.

Music expresses humanity's boundless emotions, crucial cultural heritage, and spiritual nourishment. Music is regarded as a universal language transcending borders, a cultural and artistic asset all humanity shares. As times change, music has become increasingly important, and governments around the world have placed a high priority on musical education.

Countries worldwide invest significant resources in developing music education and cultivating musical talents. However, we should be aware that the goal of music education should not just be the pursuit of individual performance skills or creative achievements but how music can subtly influence and shape one's life profoundly.

Music is essential in human life, entertaining and enriching us. Moreover, music can spark wisdom and guide our spiritual behavior. If we can master effective methods of using music, we can influence the thoughts of youth, inspiring them with positive energy and a solid, self-reliant spirit.

Young people are the future masters of the earth. Music can effectively guide them, instilling a spirit of mutual help, love, and passion for peace. This will create a more beautiful and harmonious world for all of humanity.

This Music Education Summit aims to explore more suitable music education programs for youth, providing references on how music can inspire and stimulate human thinking. The goal is to contribute to the community of a shared future for humanity and the global village of youth, promoting peace and amity.

第二届国际音乐教育高峰论坛 音乐教育学术报告

Music Education Academic Report



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Prof. Frank Su Huang

国际著名大提琴演奏家
勋菲尔德国际音乐协会副主席



勋菲尔德国际音乐协会
Schoenfeld International Music Society

音乐是开启人生大门的钥匙

1. 受益于音乐教育5-15岁

音阶琶音基本训练
练习曲奏鸣曲名曲（音乐技术）
重点：
· 正确的方法
· 勤奋的习惯
· 快速的反映
· 良好的审美
（每天1个小时的练习）

4. 音乐教育贯穿整个人生

挑战的能力 独到的见解（社会精英）
· 反向思维
· 正向验证
· 勇于表达
· 善于发现
（保持参与音乐活动）

2. 排练演出团队合作

音乐会和公益演出（面对观众）
重点：
· 学以致用
· 合作关系
· 舞台实践
· 临场不惊

5. 高尚的品格 人格的魅力

· 求学与学历
· 踏上社会舞台
· 建立生活圈
· 快速行动能力

3. 收益于音乐教育16-25岁

独立的精神 自由的思想（与众不同）
· 化练习为思考
· 拒绝人云亦云
· 广泛接触作品
· 涉猎古今中外

6. 用音乐钥匙开启人生大门

· 正确的人生观和国际视野
· 善于学习的方法多方涉及
· 与科技金融结合跨界搏击
· 美好的音乐人生终身受益

上音和南加大同学·薛苏里师从爱丽斯·黄甦师从爱伦诺·
在老师雕像落成暨勋菲尔德国际弦乐比赛十周年庆贺之际·
留影于老师雕像前。2023
年9月6日中国哈尔滨。



薛苏里·黄甦和哈市领导、联合国赛会秘书长、俄罗斯美术
家协会主席、俄总领事等人士为老师勋菲尔德教授3米高



雕像永久落成
于哈尔滨音乐
厅揭幕典礼留
影。2023年9
月6日中国哈
尔滨。

香港国际音乐节
HONG KONG INTERNATIONAL MUSIC FESTIVAL

第二届国际音乐教育高峰论坛

音乐教育学术报告

Music Education Academic Report



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《管弦乐训练的变革性力量》

引言

音乐教育可以采取多种形式，如私人乐器或声乐课程、教会或小区合唱团、学校乐团等。其中，通过学校、高中和大学的管弦乐教育，提供了一种独特而全面的方法。它不仅培养了音乐技能，还促进了年轻音乐家的个人、社交和学业发展。在本演讲中，我着重介绍管弦乐训练的好处，特别是早期的管弦乐训练(本文定义为从童年或青春期初期[通常6-14岁]开始的管弦乐教育和参与)。这一重点是基于我的个人经验和专业知识，并不意味着管弦乐训练在音乐教育方法上具有内在优越性。目的是概述早期和进阶的管弦乐训练如何提供音乐教育所提供的最理想益处。

1. 认知领域

音乐教育显著增强了认知发展，通过提高大脑可塑性、记忆力、注意力、解决问题能力和空间时间推理。研究显示音乐训练与学业成绩，特别是数学和阅读方面，有着积极相关。学习音乐也增强了批判性思维技能，转化为学术环境中更好的解决问题能力。此外，音乐教育还可以提高语言技能，促进新语言的学习。在管弦乐团中演奏要求快速决策、高级听觉处理和出色的多任务处理能力。音乐家必须快速解读指挥的暗号、与同伴协调一致，并实时调整演奏。这需要高水平的多任务处理和听觉处理能力，培养认知灵活性和执行功能，可以转化到生活的其他领域。音乐教育的认知益处，如增强记忆力、注意力和整体大脑功能，都为将其纳入青年发展计划提供了有力论据。

小学：通过歌唱、节奏活动和简单乐器演奏的早期音乐接触，可以刺激大脑发展，为记忆力和注意力等认知技能奠定基础。

中学：更结构化的音乐课程和合奏参与，可以进一步增强解决问题和批判性思维等认知能力。学习乐谱阅读和乐器演奏也发展了空间时间推理。

大学(音乐专业和非音乐专业)：音乐专业的高级音乐研究可以将认知技能提升到很高水平，而非音乐专业学生通过选修音乐课程或合奏参与，也可以维持和增强自己的认知能力。

具体来说，管弦乐训练在学习乐谱阅读方面提供了一个独特的优势。与抽象的solfa练习不同，管弦乐实践提供了在实际背景中阅读节奏和旋律的亲身体验。这种实践经验允许学生通过观察和模仿同伴来练

习、纠正和改善自己的阅读技能，这是语言习得的基本机制。这种沉浸式的方法不仅加快了音乐识字的获得，还通过实时应用和反馈，加深了对知识的理解。

2. 情感、心理和个人发展

音乐教育在学生的全面发展中发挥了关键作用，培养了团队合作、同理心、自律、自信和情感表达。就情感和心理健康而言，音乐教育对学生的生活有重大影响。研究表明，参与音乐课程可以减少焦虑、压力和抑郁，提高社交技能，增强归属感，从而在他们的心理健康中发挥关键作用。通过音乐发展情商有助于学生表达自己的情感、理解自己的情绪，并培养同理心，从而有利于人际关系和情感健康。

音乐教育在提升自尊和自信方面也扮演着重要角色。掌握乐器或在舞台上表演，能给人成就感和自我效能感，从而改善心理健康和整体福祉。此外，音乐练习所需的自律和专注，培养了时间管理和坚韧等关键生活技能，对学生的学业和职业发展都有益。

小学：集体音乐创作，如群体歌唱和音乐游戏，可以促进情感表达，帮助孩子们培养同理心和团队合作技能。即使是学会一首简单的歌曲或演奏一个基本节奏，也可以增强孩子的自信。

中学：参加管弦乐团或乐队，可以进一步增强情商、自律和团队合作，因为学生们需要共同努力创造统一的音乐表演。练习乐器和参与合奏所需的自律，培养了毅力和时间管理技能。

大学：对于音乐专业的学生来说，表演机会和合作可以增强自信和抗压能力。非音乐专业的学生也可以参与音乐相关活动，以管理压力和提高情感健康。两者都可以通过持续的音乐练习和表演机会，进一步发展自律和自信。

管弦乐训练带来的一个常被忽视但重要的好处是，它为培养道德推理和行为提供了独特的环境。在管弦乐团中，每个音乐家的表现都会受到同伴和指挥的持续评估，培养了对卓越的钦佩以及对自身和他人技能的批判性评估。这种动态鼓励发展个人的批判性思维和解决问题能力，必须在集体需求和指挥的艺术指导下进行协调。此外，有效的时间管理也成为这种训练的关键方面，在集体练习和个人练习之间保持平衡，确保每个成员都能为乐团的 success 做出有效贡献。

3.团队合作和社交技能

管弦乐团培训提供了在团队合作、协作和有效沟通方面无价的经验。这些经历帮助学生发展在现代工作场所至关重要的人际交往技巧。合奏表演需要合作与协作，培养了参与者间强烈的团队精神。通过管弦乐训练习得的技能，如有效沟通、积极倾听和相互支持，可以无缝转移到非音乐领域，提升在学术小组项目、工作团队和小区活动中的表现。

小学：学生会倾听他人、遵守指令，并在小组音乐活动中合作。

中学：作为管弦乐团的一员，学生必须共同努力实现共同目标，培养了必要的人际交往和领导技能。

大学：音乐专业和非音乐专业学生的管弦乐经验都在不断提高协作和沟通技能，为未来许多现代工作场所的协作性质做好准备。

从小学到专业乐团，管弦乐团都是多层面的社交网络。音乐家们同时要处理与同侪水平的关系，还要应对层级结构，通常最终归结于指挥的最终诠释权威。管弦乐演奏的互联性质要求小提琴手同时与自己的部门、整个弦乐组、整个乐团、可能的独奏者和指挥保持联系，这反映了处理任何社交网络的复杂性。尽管其他形式的团队合作，如体育运动，也提供了类似的收益，但管弦乐演奏独特地结合了社交导航与集体艺术和表达性任务的完成。这增添了情感性和其他深层次价值，这些价值并不总是存在于纯竞争活动中。

在管弦乐训练中培养的团队和协作技能很容易转移到职业环境中。管弦乐队的结构反映了企业的层级制度，要求个人在团队中协作，同时服从领导。反过来，部门首席或乐团首席在管弦乐团中发展的领导技能也直接适用于各行业的团队管理角色。跨行业的项目管理反映了管弦乐团各部门之间所需的协调。在合奏中至关重要的积极倾听技能在客户服务、辅导或谈判中同样宝贵。此外，在压力下的表演也转化为任何职业中按期完成工作的能力。练习的纪律培养了有益于任何职业的成长心态，而在管弦乐团中发展的领导技能也直接适用于团队管理角色。此外，通过协作音乐诠释培养的情商增强了任何工作场所的人际互动，促进了沟通和冲突解决。

4.文化意识

音乐教育通过让学生接触不同的音乐传统、风格和历史时期来培养文化理解和欣赏。这种接触促进了宽容，增强了欣赏能力，并有助于跨文化交流，有助于缩小文化差距，培养全球理解。通过探索不同的音乐传统，学生会更对文化多样性有更深入的了解，这有助于建立一个更加包容和互联的世界。

中小学：学生学习不同文化和时期的音乐，拓宽了视野，促进了宽容。

大学：更深入地探索音乐历史和民族音乐学课程，可以进一步增强学生对音乐文化意义的理解。

指挥选择的曲目对乐团实现其更广泛使命的能力有重大影响，这超越了单纯的表演。这些选择不仅塑造了年轻音乐家的音乐发展，也深深地影响了他们所服务的小区。通过谨慎地选择能引起特定小区共鸣的作品 - 无论是学校还是更广泛的区域 - 乐团可以培养更深厚的联系感和相关性。例如，融入当地民间旋律、展示区域作曲家的作品，或编排反映小区文化遗产的音乐，以及总体上调整曲目以反映当地小区的文化、

社会和历史方面，都可以丰富学生对自身遗产的理解和欣赏。这种方法不仅可以提升艺术体验，也可以成为小区参与和文化表达的强大工具。

此外，这种关系是相互的。如果小区看到自己的故事、传统和抱负在乐团演奏的音乐中得到体现，他们就更有可能会拥抱并支持自己的乐团 - 无论是学校乐团还是专业乐团。这鼓励了小区成员的积极参与，因为他们认识到自己的文化遗产和经历在乐团演出中有回响。这种双向交流创造了一个良性循环，乐团作为一面文化镜子，反映和放大小区的独特身份，而小区则将乐团视为其社会结构和文化大使的重要组成部分。因此，尽管曲目选择对乐团计划的教育成果至关重要，但它们也在培养乐团与小区之间的牢固支持关系中发挥着关键作用。最后，接触多样化的音乐传统使学生能够与来自不同背景的人们的情感、故事和文化表达相连，培养同理心和对人类经验多样性的更深理解。

5.职业发展机会

音乐教育为人们打开了各种各样的职业发展机会，不仅包括音乐演奏、制作、音乐治疗和音乐教育，还包括技术和相关领域。许多成功人士都将他们的职业道路归功于早期的音乐经历。从音乐教育中获得的技能，如创造力、批判性思维和解决问题的能力，在许多专业中都极其宝贵。音乐职业包括音乐治疗师、音响工程师、音乐制作人、音乐记者、艺术管理员、音乐技术人员和教师等。此外，通过音乐教育获得的可转移技能也可应用于各种其他职业，突出了音乐背景的广泛适用性。

小学和中学：早期接触音乐可以激发终生的热情，并导致音乐方面的职业发展。

大学(音乐专业)：音乐专业学生接受专门培训，并培养成为演奏者、作曲家、音乐治疗师、音乐教育者和音乐行业专业人士所需的技能。

大学(非音乐专业)：通过音乐教育获得的可转移技能，如创造力、纪律性和协作能力，在音乐领域以外的各种专业中都非常宝贵。

音乐教育者的一个关键作用是告知学生及其家人音乐所提供的各种职业发展道路。这包括强调除了表演之外的其他机会，如音乐治疗、作曲、音乐制作、音响工程、音乐新闻、艺术管理、乐器维修和音乐教育本身。通过扩大对潜在职业的理解，学生和家人可以做出明智的决定，选择是否攻读与音乐相关的专业，并设想一个他们的音乐热情可以转化为令人满意的职业的未来。

Conclusion结论

总之，音乐教育，特别是管弦乐项目，提供了远超出培养音乐才能的丰富收益。从促进认知提升和情感健康，到培养团队合作、纪律性和自我表达等基本生活技能，音乐教育在塑造全面发展的个体中发挥着至关重要的作用。无论学生将音乐作为职业还是仅作为选修课或课外活动，音乐教育对他们的个人、社交和学业发展的影响是不可否认的。通过培养对音乐的热爱，并提供音乐表达的机会，我们赋能年轻音乐人，使他们得以发挥自身的全部潜力，丰富自己的人生，无论是在个人还是职业方面。管弦乐教育所获得的技能和经验都会留下持久的印记，使学生具备在生活的各个方面都能茁壮成长韧性和适应性。让我们为音乐教育，特别是管弦乐项目，作为每个孩子发展不可或缺的一部分而发声。倡导增加资金和资源投入，确保所有学生都有机会体验音乐的变革性力量。

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Music Education Academic Report



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The Transformative Power of Orchestral Training

Introduction

Of the different ways in which music education can be offered to children—such as private instrumental or singing lessons, church or community choirs, school bands, etc.—orchestral education, through school, high school, and college programs, offers a unique and comprehensive approach. It fosters not only musical skills but also personal, social, and academic development in young musicians. In this presentation, I focus on the benefits of orchestral training, particularly early orchestral training (defined for this paper as orchestral education and participation that begins in childhood or early adolescence, usually between the ages of 6-14). This focus is based on my personal experience and expertise and in no way suggests an intrinsic superiority of orchestral training over other methods of musical education. The aim is to outline how early and advanced orchestral training provides the most desirable benefits music education offers to the youth.

1. Cognitive Area

Music education significantly enhances cognitive development by improving brain plasticity, memory, attention, problem-solving, and spatial-temporal reasoning. Research shows a positive correlation between music training and academic performance, particularly in math and reading. Learning music also enhances critical thinking skills, translating to better problem-solving abilities in academic settings. Additionally, music education can improve linguistic skills and facilitate the learning of new languages. Playing in an orchestra requires quick decision-making, advanced auditory processing, and exceptional multitasking skills. Musicians must rapidly interpret the conductor's cues, synchronize with their fellow performers,

and adjust their playing in real-time. This requires a high level of multitasking and auditory processing, cultivating cognitive flexibility and executive function that can translate to other areas of life. The cognitive benefits of music education, such as enhanced memory, attention, and overall brain function, make a compelling case for its inclusion in youth development programs.

Primary School : Early exposure to music through singing, rhythmic activities, and simple instrument play can stimulate brain development and lay the foundation for cognitive skills like memory and attention.

Secondary School : More structured music lessons and ensemble participation can further enhance cognitive abilities, including problem-solving and critical thinking. Learning to read music notation and play an instrument also develops spatial-temporal reasoning.

College (Music Majors and Non-Music Majors) : Advanced music studies for music majors can refine cognitive skills to a high level, while non-music majors can still benefit from elective music courses or ensemble participation to maintain and enhance their cognitive abilities.

Specifically, orchestral training offers a unique advantage in learning to read music notation. Unlike abstract solfeggio exercises, orchestral practice provides a hands-on experience of reading rhythms and melodies in a real-world context. This practical experience allows students to model, correct, and improve their reading skills by observing and imitating their peers, which is a fundamental mechanism in language acquisition. This immersive approach not only accelerates the acquisition of music literacy but also deepens understanding through immediate application and feedback.

2. Emotional, Psychological, and Personal Development

Music education plays a crucial role in the overall development of students by fostering teamwork, empathy, self-discipline, self-confidence, and emotional expression. Regarding emotional and psychological well-being, music education significantly impacts students' lives. Research indicates that participation in music programs reduces anxiety, stress, and depression, improves social skills, and promotes a sense of belonging, thereby playing a crucial role in their mental health. Developing emotional intelligence through music helps students express themselves, understand their own emotions, and develop empathy, contributing to better interpersonal relationships and emotional well-being.

Music education also plays a vital role in boosting self-esteem and confidence. Mastery of musical instruments or performing on stage instills a sense of accomplishment and self-efficacy, contributing to improved mental health and overall well-being. Moreover, the discipline and dedication required in music practice cultivate essential life skills like time management and perseverance, benefiting students in both their academic and professional pursuits.

Primary School : Group singing and music games, as forms of collective music making, can promote emotional expression and help children develop empathy and teamwork skills. Even small achievements in music, like learning a simple song or playing a basic rhythm, can build confidence in young children.

Secondary School : Participation in orchestra or band can further enhance emotional intelligence, self-discipline, and teamwork, as students work together to create a unified musical performance. The discipline required to practice an instrument and participate in ensembles fosters perseverance and time management skills.

College : For music majors, performance opportunities and collaborations can build confidence and resilience. Non-music majors can engage in music-related activities to manage stress and enhance emotional well-being. Both groups can continue to develop discipline and confidence through ongoing music practice and performance opportunities.

An often overlooked yet important benefit of orchestral training is that it provides a unique environment for developing ethical reasoning and behavior. In the orchestral setting, each musician's performance is constantly evaluated by their peers and the conductor,

fostering both a healthy admiration for excellence and a critical assessment of one's own skills and those of others. This dynamic encourages the development of individual critical thinking and problem-solving abilities, which must then be negotiated within the collective needs of their section and adhere to the artistic directives of the conductor, who serves as the ultimate authority and acts as a unifying force, guiding individual efforts towards a shared vision. Furthermore, effective time management becomes a crucial aspect of this training, balancing ensemble rehearsals with the ethical obligation of committing to individual practice, ensuring that each member contributes effectively to the ensemble's success.

3. Teamwork and Social Skills

Orchestra training provides invaluable lessons in teamwork, collaboration, and effective communication. These experiences help students develop interpersonal skills that are crucial in the modern workplace. Ensemble performances require collaboration and cooperation, fostering a strong sense of teamwork among participants. The skills acquired through orchestral training, such as effective communication, active listening, and mutual support, seamlessly transfer to non-musical settings, enhancing performance in academic group projects, workplace teams, and community activities.

Primary School : Students learn to listen to others, follow instructions, and cooperate in group music activities.

Secondary School : As part of an orchestra, students must work together to achieve a common goal, developing essential interpersonal and leadership skills.

College : Orchestra experiences for music majors and non-music majors alike continue to hone collaboration and communication skills, preparing students for the collaborative nature of many modern workplaces.

Orchestras, from elementary school to professional ensembles, are multilayered social networks. Musicians navigate both horizontal relationships with peers and a hierarchical structure, normally culminating in the conductor's ultimate interpretive authority. The interconnected nature of orchestral performance, where a violinist must simultaneously connect with their section, the larger string section, the whole orchestra, potential soloists, and the conductor, mirrors the complexities of navigating any social network. While other forms of teamwork, such as sports, offer similar benefits, orchestral playing uniquely

combines this social navigation with the accomplishment of a collective artistic and expressive task. This adds a layer of emotionality and other profound values not always present in purely competitive activities.

Teamwork and collaborative skills honed in orchestral training readily transfer to professional settings. The orchestral structure mirrors corporate hierarchies, requiring individuals to collaborate within teams while following leadership. In turn, leadership skills developed by section leaders or concertmasters in an orchestra are directly applicable to team management roles in various industries. Project management across industries mirrors the coordination required between orchestral sections. Active listening skills, vital in ensemble playing, prove invaluable in customer service, counseling, or negotiations. Additionally, performing under pressure translates to meeting deadlines in any profession. The discipline of practice fosters a growth mindset beneficial to any career, and leadership skills developed within the orchestra apply directly to team management roles. Furthermore, the emotional intelligence cultivated through collaborative music interpretation enhances interpersonal dynamics in any workplace, fostering communication and conflict resolution.

4. Cultural Awareness

Music education cultivates cultural understanding and appreciation by exposing students to diverse musical traditions, styles, and historical periods. This exposure promotes tolerance, enhances appreciation, and facilitates cross-cultural communication, helping to bridge cultural divides and nurture global understanding. By exploring different musical traditions, students develop a deeper appreciation for cultural diversity, which contributes to a more inclusive and interconnected world.

Primary and Secondary School : Students learn about music from different cultures and time periods, broadening their perspectives and promoting tolerance.

College : More in-depth exploration of music history and ethnomusicology courses can further enhance students' understanding of the cultural significance of music.

The repertoire choices made by a conductor significantly impact an orchestra program's ability to fulfill its broader mission, which extends beyond mere performance. These selections not only shape the musical development of young musicians but also resonate deeply

within the community they serve. By carefully selecting pieces that resonate with the specific community—be it the school or the wider region—an orchestra can foster a deeper sense of connection and relevance. For instance, incorporating local folk melodies, showcasing the works of regional composers, or programming music that reflects the community's cultural heritage, and in general, tailoring repertoire to reflect the cultural, social, and historical aspects of the local community, can all enrich students' understanding and appreciation of their own heritage. This approach not only enhances the artistic experience but also serves as a powerful tool for community engagement and cultural expression.

Furthermore, this relationship is reciprocal. A community is more likely to embrace and support its orchestra—whether a school ensemble or a professional one—if it sees its own stories, traditions, and aspirations reflected in the music performed. This encourages active engagement from community members who recognize their own cultural heritage and experiences echoed in the orchestra's performances. This two-way exchange creates a virtuous cycle where the orchestra acts as a cultural mirror, reflecting and amplifying the community's unique identity, while the community, in turn, embraces the orchestra as a vital part of its social fabric and cultural ambassador. Therefore, while repertoire choices are pivotal in shaping the educational outcomes of an orchestra program, they also play a vital role in fostering a strong, supportive relationship between the orchestra and its community. Last but not least, exposure to diverse musical traditions allows students to connect with the emotions, stories, and cultural expressions of people from different backgrounds, fostering empathy and a deeper understanding of the human experience in all its diversity.

5. Career Opportunities

Music education opens doors to a diverse range of career opportunities, not only in music performance, production, therapy, and education but also in technology and related fields. Many successful individuals attribute their career paths to early music experiences. Skills gained from music education, such as creativity, critical thinking, and problem-solving, are highly valuable in numerous professions. Career pathways in music include roles in music therapy, sound engineering, music production,

music journalism, arts administration, music technology, and teaching. Additionally, the transferable skills acquired through music education can be applied to various other professions, underscoring the broad applicability of a background in music.

Primary and Secondary School : Early exposure to music can spark a lifelong passion and lead to a career in music.

College (Music Majors) : Music majors receive specialized training and develop the skills necessary for careers as performers, composers, music therapists, music educators, and music industry professionals.

College (Non-Music Majors) : The transferable skills acquired through music education, such as creativity, discipline, and collaboration, are highly valuable in various professions outside of music.

A key role to be played by music educators is to inform and educate students and their families about the diverse career paths music offers. This includes highlighting opportunities beyond performance, such as music therapy, composition, music production, sound engineering, music journalism, arts administration, instrument repair, and music education itself. By broadening their understanding of potential careers, students and families can make informed decisions about pursuing music-related studies and envision a future where their passion for music can translate into a fulfilling profession.

Conclusion

In conclusion, music education, particularly through orchestral programs, offers a wealth of benefits that extend far beyond the development of musical talent. From fostering cognitive enhancement and emotional well-being to promoting essential life skills like teamwork, discipline, and self-expression, music education plays a vital role in shaping well-rounded individuals. Whether students pursue music as a career or simply engage in it as an elective or extracurricular activity, the impact of music education on their personal, social, and academic growth is undeniable. By nurturing a love for music and providing opportunities for musical expression, we empower young musicians to reach their full potential and enrich their lives, both personally and professionally. The skills and experiences gained through orchestral education leave a lasting imprint, equipping students with the resilience and adaptability to thrive in various aspects of life long after their formal education has ended. Let us champion music education, particularly orchestral programs, as an integral part of every child's development. Advocate for increased funding and resources to ensure that all students have the opportunity to experience the transformative power of music.

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Music Education Academic Report



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音乐教育对青少年的转化影响： 亚洲、美国和欧洲方法的比较分析

引言

音乐教育对全球青年的发展和未来轨迹有着深远的影响。它的影响跨越了文化界限，但不同地区的音乐教育方法却大不相同。我的演讲旨在探讨音乐教育如何影响青年，并比较亚洲、美国和欧洲的方法。

音乐教育与青年发展:

音乐教育培养青年的认知、情感和社会发展。通过学习演奏乐器、理解音乐理论和参与合奏表演，年轻人可以提高记忆力、注意力和解决问题的能力等认知技能。此外，音乐教育为情感表达提供了一个平台，有助于减压和促进青年的心理健康。在社会方面，参与音乐合奏有助于培养团队合作、沟通和同理心，塑造协作和富有同理心的公民。

亚洲的音乐教育方法:

在许多亚洲国家，特别是东亚国家，音乐教育深深地融入了文化之中。传统上，亚洲的音乐教育强调纪律、掌握技术和遵循传统。学生往往从小开始接受严格的培训，在严格的老师指导下学习。重点主要放在古典音乐上，并强调技术熟练度。然而，这种方法正在不断演变，越来越重视创造力和个人表达在音乐教育中的重要性。

在韩国，K-Pop的浪潮在过去20年中急剧上升，导致古典音乐观众数量下降，而选择商业音乐专业的学生人数增加。过去儿童必修的钢琴和小提琴课程如今不再强制性，流行音乐和K-Pop等类型的音乐教育变得更加普及。在过去5年中，K-Pop的全球知名度使得美国大学开始提供K-Pop课程和专业。尽管发生了这些变化，但亚洲的音乐教育仍然很健康，因为任何类型音乐对儿童生活的积极影响都得到了良好的认识。

美国的音乐教育方法:

在美国，音乐教育以多样性和包容性为特征。课程涵盖了从古典、爵士、流行到民俗等各种音乐流派。学生被鼓励探索自己的音乐兴趣，并尝试各种乐器和风格。此外，美国的音乐教育高度重视创造力、即兴创作和自我表达。学校通常提供合唱团、管乐队和管弦乐队等课外活动，为学生提供表演和协作的机会。

过去，音乐是必修科目，让更多学生接触到音乐。然而，随着音乐从公共教育课程中移除，孩子们的生活质量下降，美国大学开始为选择深入音乐教育作为课外活动的学生提供显著的入学优势。这是因为接受过音乐教育的孩子在许多方面都表现出优越性，与未接受音乐教育的孩子相比。这个例子清楚地说明了音乐教育对孩子的重要性。

欧洲的音乐教育方法:

欧洲拥有悠久的音乐传统，音乐教育在整个欧洲大陆都备受重视。受其文化和历史背景的影响，不同欧洲国家在音乐教育方法上有所差异。例如，德国和奥地利拥有深厚的古典音乐教育传统，音乐学院提供严格的专业音乐培养。相反，英国和瑞典则更着重全面的教育方法，将音乐融入更广泛的课程之中，强调创造力和创新。

比较分析:

虽然不同地区在音乐教育方面各有特色，但它们都共同追求培养人才、激发创造力和促进文化欣赏的目标。然而，在课程设置、教学方法和文化背景等方面仍存在差异。亚洲国家更注重纪律和技术水平，而美国则更强调多样性和个人表达。欧洲各国的方法各不相同，反映了该大陆多元化的文化景观。

结论:

总的来说，音乐教育在塑造青年未来中发挥着关键作用，影响他们的认知、情感和社会发展。尽管不同地区在音乐教育方法上存在差异，但它们都有助于培养具备深厚艺术和音乐欣赏能力的全面发展的个体。通过了解和学习彼此的方法，教育工作者可以更好地调整音乐教育课程，满足全球青年多样化的需求，确保未来世代持续受益于音乐的变革性力量。

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Music Education Academic Report



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The Transformative Influence of Music Education on Youth: A Comparative Analysis of Asian, American, and European Approaches

Introduction:

Music education holds a profound influence on the development and future trajectory of youth worldwide. Its impact transcends cultural boundaries, yet the approaches to music education vary significantly across different regions. My presentation aims to explore how music education influences the youth and compares the approaches in Asia, the United States, and Europe.

Music Education and Youth Development:

Music education fosters cognitive, emotional, and social development in youth. Through learning to play instruments, understanding music theory, and participating in ensemble performances, young individuals enhance their cognitive skills such as memory, attention, and problem-solving abilities. Moreover, music education provides a platform for emotional expression, aiding in stress reduction and promoting mental well-being among youth. Socially, engagement in music ensembles cultivates teamwork, communication, and empathy, shaping individuals into collaborative and empathetic citizens.

Asian Approach to Music Education:

In many Asian countries, particularly in East Asia, music education is deeply ingrained in the cultural fabric. Traditionally, Asian music education emphasizes discipline, mastery of technique, and adherence to tradition. Students often start at a young age,

undergoing rigorous training under the guidance of strict instructors. The focus is primarily on classical music, with an emphasis on technical proficiency. However, this approach has been evolving, with greater recognition of the importance of creativity and individual expression in music education.

In Korea, the wave of K-Pop has surged dramatically over the past 20 years, resulting in a decline in the classical music audience and an increase in students majoring in commercial music. The once mandatory piano and violin lessons for children are no longer obligatory, with music education in genres like pop and K-Pop becoming more prevalent. In the past five years, K-Pop's global recognition has led American universities to start offering K-Pop courses and majors. Despite these changes, music education in Asia remains robust, as the positive impact of any genre of music on children's lives is well recognized.

American Approach to Music Education:

In the United States, music education is characterized by diversity and inclusivity. The curriculum encompasses a wide range of musical genres, including classical, jazz, pop, and folk. Students are encouraged to explore their musical interests and experiment with various instruments and styles. Moreover, music education in the U.S. places a strong emphasis on creativity, improvisation, and self-expression. Schools often offer extracurricular activities

such as choir, band, and orchestra, providing students with opportunities for performance and collaboration.

In the past, music was a compulsory subject in the curriculum, exposing more students to it. However, as music was removed from public education and the quality of children's lives declined, American universities began offering significant admissions advantages to students who chose in-depth music education as an extracurricular activity. This is because children who grew up with music education demonstrated superiority in many areas compared to those who did not. This example clearly illustrates the importance of music education for children.

European Approach to Music Education:

Europe boasts a rich musical heritage, and music education is highly valued across the continent. European countries vary in their approaches to music education, influenced by their cultural and historical backgrounds. For instance, countries like Germany and Austria have a strong tradition of classical music education, with conservatories and music academies offering rigorous training for aspiring musicians. In contrast, countries like the UK and Sweden prioritize a more holistic approach, integrating music into the broader curriculum and emphasizing creativity and innovation.

Comparative Analysis:

While each region has its unique approach to music education, they share common goals of nurturing talent, fostering creativity, and promoting cultural appreciation. However, differences exist in terms of curriculum structure, pedagogical methods, and cultural context. Asian countries prioritize discipline and technical proficiency, whereas the U.S. emphasizes diversity and individual expression. European approaches vary widely, reflecting the continent's diverse cultural landscape.

Conclusion:

In conclusion, music education plays a pivotal role in shaping the future of youth, influencing their cognitive, emotional, and social development. While the approaches to music education vary across regions, they all contribute to the cultivation of well-rounded individuals with a deep appreciation for music and the arts. By understanding and learning from each other's approaches, educators can better tailor music education programs to meet the diverse needs of youth worldwide, ensuring that future generations continue to benefit from the transformative power of music.



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新加坡艺人工会
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当 AI 与音乐教育共舞

在科技的长河中，AI如一位神秘的旅者，不经意间踏入了音乐的圣地，它不仅是时代的信使，更是音乐的变革者。AI与音乐教育即将共舞，演绎着一曲未来与经典的交响乐章。

一、AI引领下的音符新纪元

传统音乐教育，如一位慈祥的长者，用双手传递着音乐的温度，用言语描绘着旋律的轮廓。然而，AI的降临，却如同一个充满魔力的魔法师，它用冰冷的代码编织出音乐的网，将音乐知识以全新的方式呈现给学生。

智能学习软件成了学生的私人音乐导师，AI教练则化身为无形的指挥家，实时纠正学生的每一个动作，让每一个音符都准确无误。AI教师，这位来自未来的教育者，通过大数据分析，洞察学生的学习状态，为他们量身打造最适合的学习路径。在这里，没有枯燥的重复，只有精准而高效的进步。

二、人机交织的旋律挑战

然而，这场科技与艺术的交融并非一帆风顺。AI的精确与冷静，有时会让人质疑音乐教育中那份独特的情感温度。音乐，不仅仅是音符的堆砌，更是情感的流淌。如何在AI的精准与人类的情感之间找到平衡，成为了音乐教育者必须面对的难题。

这是一场人机之间的对话，也是一场关于音乐本质的思考。或许，只有当AI不再仅仅是冷冰冰的机器，而是能够真正理解音乐的灵魂时，它才能真正成为音乐教育中的得力助手。

三、AI与音乐创作的奇妙邂逅

除了在教学领域的革新，AI还在音乐创作领域展现了惊人的才华。它像是一位博学多才的作曲家，通过海量的音乐数据，探索着音乐的无限可能。

在AI的笔下，音符仿佛有了生命，它们自由地在虚拟的空间中跳跃、碰撞，创造出前所未有的旋律。这些作品或许在情感上尚显稚嫩，但在技术层面却已经达到了令人惊叹的高度。AI的参与，不仅为音乐创作注入了新的活力，更为音乐艺术的创新开辟了新的道路。

然而，AI创作的音乐作品是否真正具备艺术价值？这是一个值得深思的问题。或许，真正的艺术并不在于作品是否出自人类之手，而在于它是否能够触动人心，是否能够让我们在其中找到自己的影子。

四、未来之路：人与AI共舞

随着AI技术的不断进步，音乐教育将迎来更加广阔的天地。AI教师将逐渐普及，让更多的人能够享受到优质的音乐教育资源；AI的参与也将推动音乐创作的多样化，让音乐艺术焕发出更加绚烂的光彩。

然而，这一切并不意味着人类教师在音乐教育中的地位将被取代。相反，人类教师与AI教师将形成互补，共同推动音乐教育的进步。人类教师的情感与智慧将与AI教师的精准与高效相结合，为学生带来更加全面而深入的音乐教育体验。

五、反思与前行

AI与音乐教育的结合，既是一场技术革命，也是一场文化探索。在这个过程中，我们需要不断反思与前行。我们要思考如何更好地利用AI技术的优势来提升教学质量和效率；也要警惕其可能带来的负面影响，如过度依赖、情感疏离等。

同时，我们还需要关注音乐教育的本质和目的。音乐教育不仅仅是为了传授知识或技能，更是为了培养学生的音乐素养和创造力。因此，在AI的辅助下，我们更应该注重学生的情感体验和审美发展，让他们真正爱上音乐，享受音乐带来的快乐。

在AI的时代浪潮中，音乐教育正在迎来新的春天。让我们携手共进，共同探索音乐教育的未来之路。



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新加坡艺人工会

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When AI dances with music education

In the long river of technology, AI is like a mysterious traveler who has inadvertently stepped into the sacred land of music. It is not only a messenger of the times, but also a revolutionary of music. AI and music education are about to dance together, performing a symphony of the future and the classics.

I. A new era of musical notes led by AI

Traditional music education, like a kind elderly person, uses their hands to convey the warmth of music, and uses words to depict the outline of the melody. However, the arrival of AI is like a magical magician, who uses the cold code to weave a musical web, and presents musical knowledge to students in a brand-new way.

Intelligent learning software has become the private music tutor for students, and the AI coach has transformed into an invisible conductor, real-time correcting every move of the students, ensuring each note is accurate. The AI teacher, an educator from the future, through big data analysis, gains insights into the students' learning status, and tailors the most suitable learning path for them. Here, there is no dull repetition, only precise and efficient progress.

II. The challenge of interweaving melodies between human and machine

However, this integration of technology and art is not without its challenges. The precision and coolness of AI sometimes makes people question the unique emotional warmth in music education. Music is not just a collection of notes, but also the flow of emotions. How to strike a balance between the accuracy of AI and the emotions of humans has become a dilemma that music educators must face.

This is a dialogue between humans and machines, as well as a reflection on the essence of music. Perhaps, only when AI is no longer just a cold machine, but is able to truly understand the soul of music, can it truly become a powerful assistant in music education.

III. The wonderful encounter between AI and music creation

In addition to innovations in the field of teaching, AI has also shown remarkable talent in the field of music creation. It is like a widely knowledgeable composer, exploring the infinite possibilities of music through massive amounts of music data.

Under the 'pen' of AI, the notes seem to have come alive. They freely leap and collide in the virtual space, creating unprecedented melodies. These works may still appear somewhat immature in terms of emotions, but they have already reached an astounding level in terms of technique. The involvement of AI has not only injected new vitality into music creation, but also opened up new avenues for innovation in the art of music.

However, does the music created by AI truly possess artistic value? This is a question worthy of deep contemplation. Perhaps, true art does not lie in whether the work comes from the hand of a human, but whether it can touch the heart, and whether we can find our own reflection in it.

IV. The Path Ahead: Humans and AI Dancing Together

As AI technology continues to advance, music education will usher in a much broader horizon. AI teachers will gradually become more widespread, allowing more people to enjoy high-quality music education resources. AI's involvement will also drive the diversification of music creation, allowing the art of music to shine with even more brilliance.

However, this does not mean that the position of human teachers in music education will be replaced. On the contrary, human teachers and AI teachers will form a complementary relationship, jointly promoting the progress of music education. The emotions and wisdom of human teachers will be combined with the precision and efficiency of AI teachers, bringing students a more comprehensive and in-depth music education experience.

V. Reflection and Moving Forward

The integration of AI and music education is both a technological revolution and a cultural exploration. In this process, we need to constantly reflect and move forward. We need to think about how to better utilize the advantages of AI technology to improve the quality and efficiency of teaching; we also need to be alert to its potential negative impacts, such as excessive reliance and emotional alienation.

At the same time, we also need to focus on the essence and purpose of music education. Music education is not just about imparting knowledge or skills, but more importantly, it is about cultivating students' musical literacy and creativity. Therefore, with the assistance of AI, we should pay more attention to the emotional experience and aesthetic development of students, so that they can truly love music and enjoy the happiness it brings.

In the tidal wave of the AI era, music education is ushering in a new spring. Let us join hands and explore the future path of music education together.

香港国际音乐节
HONG KONG INTERNATIONAL MUSIC FESTIVAL
第二届国际音乐教育高峰论坛
音乐教育学术报告
Music Education Academic Report



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音乐教育的新模式

在一个所有事物都可以用可交易货币和普遍交换的世界里，音乐完全是无用的。

上述陈述具有一定的冲击性，很可能会引发音乐教育界和热爱音乐的人们的冷淡和轻视。音乐作为最高艺术形式所拥有的短暂特质，怎能被简单地归结为商品化呢？

然而，音乐学界无法正视与回答“音乐功用”这个问题，这是一个需要立即关注的重要问题。这种忽视使我们深爱的学科陷入了认识论最底层，远远低于科学、法律、哲学等领域。我们面临着独特的挑战，可能指向前所未有的存在危机，例如突飞猛进的技术进步蹂躏了消费者的注意力，人们对需要基础熟悉的古老艺术形式的价值观不足，日常生活中大量被设计成可忽略和不被审视的声音，以及早期音乐教育只局限于有充裕经济条件的人群。

除了这些外部因素之外，大专音乐院系和主要演出公司在内部也一意孤行，屈从于陈腐、苍白和男性化的节目编排流派，自暴自弃地试图给谁留下深刻印象。很难想象，在不久之前，平衡的节目编排还涉及到历史时期、作曲风格和流派，甚至是主次关系等问题。现在，当这些因素与性别、种族和受害者身份相权衡时，都显得过时了。

幸运的是，一切都还没有结束。我们有机会从实用性、艺术性和教育性的角度来论证音乐的不可或缺性。

有趣的是，支持音乐教育重要性的论点在于多元性。这不是政府强制的“多元性”，而是因为我们都有神经多样性，音乐教育对有神经多样性的学习者有显著好处和适用性。随着神经科学的进步，它进一步证明了我们的认知发展与接触音乐之间存在天然的特殊关系。科学研究证明，音乐对促进大脑可塑性有影响，实际上会导致音乐家大脑的重塑。遗憾的是，大脑可塑性的增强并不会与智商提升相关。不过，设计针对0-2岁儿童(前额叶发育最关键的时期)的经过科学验证的早期音乐教育课程，其认知效益或许可以与良好饮食和父母与幼儿阅读、交谈所证实的效益相提并论。

从新生婴儿到大学后期学生，音乐教育的价值也需要重

新定义。首先，延续了几个世纪的传统音乐学院模式，包括名师指导、乐器专攻以及学术课程安排，都需要重新评估。尽管听起来颇具争议，但大多数音乐表演专业的学生在拿到驾驶执照前必须达到1万小时的练习时间。在大学黄金时期将他们的智力好奇心限制在不必要的课程中，这实在是浪费时间在浪费。那些晚成的学生又如何呢？坦率地说，随着表演水平不断提升到更高的技术要求，声称一年级学生缺乏基础技能也能成功追上技术更加出色的同学，这是欺骗性的，也是令人羞耻的。从实际出发，任何想弥补在乐器上耽误的时间的学生，都应该选择正规音乐表演学位之外的培训模式，选择更加深入和定制化的学习环境，成功的概率会更高。

那么，重新设计的音乐课程应该是什么样子呢？这是一个充满希望和乐观的愿景。首先，重点放在可转移技能上是至关重要的。根据2017年Munnally对大学音乐系学生的研究，79%的学生预期自己将成为自雇人士；85%的学生预期将在音乐领域担任多份工作；92%的学生认为大学音乐项目有责任传授在创意经济中适用的商业管理技能。优秀的中世纪对位技术被替换成诸如如何进行谈判、自我推广、预算管理、市场营销、AI应用最大化、数字媒体运用，以及组建个人董事会等主题。总之，上述要素都集中在一个艺术孵化平台上，经过严格筛选的学生必须提出创意构想来推广自己的艺术愿景。

这并不是要贬低乐器技艺的重要性。最高水平的演奏技能定义了一个专业音乐家，并为终生艺术成长提供了道路。然而，我们的艺术形式的延续性，取决于吸引并留住最优秀的思想领袖来传承火炬，而不是一群意外进入这个行业的平庸之辈。无论是有意设计还是必然演变，回归到不完全依赖于学位授予的音乐前职业培训，似乎是不可避免的。回到19世纪法国音乐学院出现前的时代，那时工会和学徒制度是主导的培训模式。音乐家供过于求的情况，最终会得到校正，我们行业内 有远见的领导者已经在制定超前布局的下一步棋。

(此中文譯本僅供參考之用，如有差異之處，概以英文版本為準。)

NEW MODULATIONS IN MUSIC EDUCATION

In a world where everything has tradable currency and universal exchange, Music is utterly useless.

The shock value of the above statement likely inspires complacent dismissal from the entrenched double corridors of music's educational establishment and passionate musical lovers. How can the ephemeral qualities that elevate music as the highest art form be reduced to commoditization?

However, the current state of music academics' failure to acknowledge the 'utility question,' let alone answer it, is a pressing issue that needs immediate attention. This neglect lowers our beloved discipline to the bottom of the epistemological wrung, peering up at science, law, philosophy, and the like. Unique challenges abound that may point to existential threats never previously encountered, such as blistering technological progress ravaging consumers' attention spans, an undervaluing of archaic art forms that require base-level familiarity, the ubiquity of sounds in daily life that are designed to go unnoticed and be unexamined and ceding early music education as a niche offering available to those with flush financial capacity.

In addition to these external factors, post-secondary music departments and leading performance companies have internally been hell-bent on succumbing to the insanity of the stale, pale and male school of programming in a self-flagellating attempt to impress who knows whom. It's hard to imagine a not-so-distant time when balanced programming involved questions of historical periods, compositional style and genre, and even key-signature relationships. All of these considerations now seem quaintly old-fashioned when weighed against gender, ethnicity, and victimhood status.

Fortunately, all is not lost. There is an opportunity to make the case for music's indispensability in terms of practical, artistic and educational merit.

Ironically, the case for supporting music's educational importance lies in diversity. Not the state-mandated capital 'D' diversity but rather the demonstrated benefits and applicability of music education for neuro-diverse learners precisely because we are ALL neuro-diverse! As neuroscience advances, it further demonstrates the innate special relationship between our cognitive development and exposure to music. Scientific research proves the impact of music on promoting brain plasticity, which literally results in the reshaping of musicians' brains. Unfortunately, expanded brain plasticity does not correlate with increased IQ. Still, it is not inconceivable that a scientifically vetted early music education program designed for 0-2-year-olds, when frontal lobe development is most crucial, could have the same cognitive benefits as has been proven by dietary intake and parents who read and converse with their toddlers.

Jumping forward eighteen-plus years from newborns to post-secondary age students, there are opportunities for redefining the value of music education. Firstly, the traditional conservatory canon of master teachers, instrument specialization, and unchanged academic curricula that go back centuries need to be reevaluated. As controversial as it may seem, most music performance majors must hit ten thousand hours before they have a driving license. What an utter waste of time to restrict their intellectual curiosity during their peak university years with unnecessary coursework that they should be able to more successfully attain independently. And what about the late-bloomer student? Frankly, as performance standards climb to ever-greater technical heights, it's deceitful and shameful to purport that a first-year student lacking core foundational skills can successfully bridge the gap to surpass their more technically advanced peers. Practically speaking, any student looking to make up for lost time on their instrument would have a higher probability of success outside of a formal music performance degree structure, opting for a more intensive and bespoke training environment.

So, what does a redesigned music curriculum look like? It's a vision that offers hope and optimism. Firstly, a priority on transferable skills is essential. According to a 2017 Munnely study of undergraduate music students, 79% expect being self-employed; 85% percent anticipate holding multiple jobs in the field of music; 92% believe university music programs are responsible for imparting business management skills applicable to the creative economy. Excellence in medieval species counterpoint is replaced with such topics as how to negotiate, self-promotion, budgeting, marketing, maximizing AI, digital media, and assembling your personal board of directors. Essentially, the above components are combined in an arts incubator platform where carefully screened students have to pitch ideas to promote their artistic vision.

None of this is meant to diminish the importance of instrumental excellence. The highest standard of performance proficiency defines a professional musician and provides a pathway for lifetime artistic growth. However, the longevity of our art form is predicated on attracting and retaining the best and brightest minds to take up the torch rather than a legion of mediocrity who accidentally stumbled into the profession. Whether by design or necessity, a transition back to pre-professional musical training that is not necessarily predicated within the lens of an academic degree seems inevitable. A return to a pre-French conservatoire environment of the 19th Century where guilds and apprenticeships were the training platform of the day. The eventual correction of an over-supply of musicians against the demand of the market is inevitable, and savvy leaders in our sector are already plotting their next moves to be ahead of the curve.



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“意大利的音乐教育，介于传统与创新之间”

作为2007年以来布雷西亚、科莫和加拉拉特音乐学院院长的角色，我能够观察到，自1999年第508号法律改革音乐大学学习体系以来，音乐学院逐渐失去了预科教学的控制权，仅承担了大学阶段的角色，无论是在课程组织还是学生入学年龄方面。

直到millennium转折点之前，音乐学院一直遵循1930年的法律建立的课程体系，允许任何年龄段的学生进入学院，从很小的年龄就开始进行学术研究。这些都是非常严格的音乐学习，重点放在音乐乐器的研习上，同时打好理论、和声、分析和音乐史的基础。

在改革之前，音乐学院是一个非常严格选拔的学院。由于在考试时需要很高难度和复杂度的音乐课程，主要是乐器类，因此很少有学生能够进入音乐学院并顺利毕业。随着音乐学习领域的改革使音乐学院成为了大学，预科阶段的教学主要交由外部音乐学校、学院和国立音乐中学来承担。

因此，音乐课程必须进行更新，增加了多门理论和音乐学相关的科目，以培养更加文化修养和自觉意识的学生，让他们能够发展自己的音乐个性。这不可避免地导致了学生演奏的技术水平和曲目难度的下降，但同时也拓宽了学生的范围，吸引了更多学生。

另一个关键是对新的音乐语言的开放：爵士音乐和流行音乐，这些之前并未包含在意大利音乐学院的课程计划中。特别是在意大利音乐学院，爵士音乐课程的水平很高，已有近三十年的教学经验。在流行音乐方面，我认为仍需要加强课程建设，明确教学目标。

与此同时，隶属于音乐学院的学校专注于运用创新的音乐教学方法，针对年轻学生，从很小的年龄开始使用不同的音乐学习方法：广泛采用了山叶和铃木的教学方法。意大利传统的教学方法（钢琴、声乐和弦乐）仍然是音乐学院专业音乐学习的具体基础。在面向儿童和业余爱好者的音乐学校中，逐步采用了英国的教学方法（ABRSM）以及山叶和戈登的教学方法，用于学习音乐语言，培养学生的个性特质。

在这个全新的音乐教学概念中，重点首先在于将音乐视为一种语言，用来表达自我、抒发情感、进行社交互动，将音乐作为一种通用的交流媒介。这不仅适用于专业音乐家，也适用于任何热衷于

音乐实践的学生。专业音乐家和演奏家将全部工作时间都用于追求技术和风格上的完美，这是一种“较少社交”但必要的方式来达到很高的专业水平。而业余音乐家可以以更自由的方式投入于音乐，演奏自己喜欢的曲目，不必过多地顾及要达到专业水平的技术要求。音乐将陪伴他度过人生的各个阶段，也许还会与其他业余音乐家一起演奏。这种社交层面是非常重要的。

另一个关键是对新的音乐语言的开放：爵士音乐和流行音乐，这些之前并未包含在意大利音乐学院的课程设置中。特别是在意大利音乐学院，爵士音乐课程的水平很高，已有近三十年的教学经验。在流行音乐方面，我认为仍需要加强课程建设，明确教学目标。

与此同时，附属音乐学院学校专注于对年轻学生采用创新的音乐教学方法，从很早的年龄就使用不同的音乐学习方法：广泛使用山叶和戈登的教学方法，同时融合源自18世纪末的意大利音乐传统教学方法。从生命的最初几天开始，声音、歌唱和音乐就成为婴儿生活的一部分。声音事实上是婴儿最早感知到的现象之一，甚至在触觉和视觉之前就对其认知发展有所贡献。

如果将这种日常生活常规与第一旋律结合，就可以鼓励婴儿初次接触音乐，这将增强他耳朵对声音的敏感度，直到能够区分周围各种不同的声音。通过这种方式，孩子对聆听音乐会越来越好，会仔细分析听到的每一个噪音或声音；他将能够具体地识别和区分它们，从而提高对旋律和歌曲的敏感度。

在这方面，声音、色彩、触感、气味和味道都是孩子认知发展的基本方面，他会本着探索的欲望去接近这些。尤其是良好的音乐教育在帮助孩子发现音乐世界方面非常重要，使他对声音的感知更加敏锐，这也会影响他的情感状态。因此，音乐教育必须从幼儿园开始实施，通过声音刺激和特别设计的项目，引导小朋友走向正确的音乐道路，让他们更贴近音乐世界，这对他们的成长很有裨益。向孩子们教授音乐涉及使用特定的音乐学习方法，如戈登方法和山叶方法。但这些技术到底是什么呢？接下来就让我们了解哪些音乐教学方法适合于幼儿园。

Gordon 方法

即 E.E. Gordon 的音乐学习理论，包含一系列基本的音乐学习阶段：就像母语一样，音乐可以在孩子生命的早期以完全自然和自发的方式学习。因此，最好自出生起就让孩子接触旋律和音乐，并鼓励一种完全自然的方法，这将有助于他们轻松独立地学习音乐语言。这种方法强调在孩子的早期生活中，通过自然而富有感染力的方式接触音乐，而不是过早进行正规的音乐训练。这样可以让孩子就像学习母语一样，自然而然地吸收和掌握音乐的语言。

Gordon方法包含了特定的阶段，可以促进正确的音乐学习，并带来许多好处，包括：

- 让孩子更贴近音乐世界；
- 刺激对各种声音和旋律的感知；
- 促进认知发展；
- 增加音乐知识和文化；
- 让孩子更接近歌唱和使用声音；
- 帮助孩子认识不同的音乐类型，并深化他们对乐器的使用。

Yamaha 方法

雅马哈音乐教育方法主要针对学前儿童，包括不同的项目，将陪伴他们成长的整个过程。每个年龄段都有相对应的音乐项目，其目的是维系孩子们与音乐世界的密切连接。其目标正是提高在早期给予儿童的音乐教育，使之伴随他们的整个发展过程，激发他们的创造力和想象力。

通过接触音乐，幼儿可以发现一种自由感，并通过旋律和声音表达自己的情感。音乐的探索正是通过聆听而进行的，这是教导小朋友认识声音和音乐流派多样性的基础性环节，目的不仅是让他们能够识别，还能记住。这种方法的目的正是通过以完全自愿和轻松的方式引导孩子学习音乐，来提高他们的声音感知能力。然后，引入音乐乐器的介绍不仅会促进这些教学，同时也会让小朋友感到这是一种真正的休闲活动，从而感到愉悦。

因此，我们很容易发现，这两种音乐教育方法之间没有具体的差异，因为它们都倾向以完全自然和本能的方式接触音乐。然而，聆听是将孩子们引入音乐世界的最重要工具，通过这种方式可以提供正确的指导，并引导他们识别声音、歌唱和旋律。

音乐学习理论的基础建立在人本主义音乐治疗之上。也就是说，它没有原始美国方法中的“教条主义”那样的限制，比如不允许调音不正确的父母对孩子唱歌，因为父母与孩子之间的关系因素和情感联系远远超过了父母不唱歌所带来的好处。我们永远不应忘记，所有音乐活动的最终目标都是个人的整体幸福感：只有通过愉悦来帮助发展智力。新一代的孩子需要教师们应用更新的教学方法，以适应他们的心理特点。

毫无疑问，与前几代人相比，他们的学习能力要快得多、高得多，但同时也更加分散，因为他们受到的信息流远比前几代人多得多。即使在非常年轻的时候，他们也能完美地使用平板计算机和科技产品。

他们拥有多任务处理的能力，这就是为什么教学必须考虑到符合他们特点的信息速度和流动性。在他们的接受模式中，声音、色彩、动作和游戏都融入在一种共同的信息流中。我们几乎可以说，借助科技，音乐学习正在以一种潜意识的方式发生，融入了大量其他信息流中。

作为一所大学高等教育机构(音乐学院)的院长，我很少涉及到儿童音乐教学方法。

在意大利的音乐传统中，培养音乐听觉和一个面向学生每一个感性和理性层面的全面音乐学习路径是基础：隶属于音乐学院的音乐学校实施由音乐学院制定的教学计划，该计划是基于一个有利于衔接学士学位课程的垂直式课程设计：从通过游戏和肢体打击引导孩子学习基本音乐知识的方法，到为各种乐团编配的作品编写，再到供高年级学生使用的理论教材，学生和教师都能在意大利的各种教学方法中找到有用而有效的学习和技能发展工具。音乐学院肩负着培养年轻音乐人才、培养未来专业人才的使命。

课程设置非常密集，重点放在乐器学习、音乐理论、和声分析、音乐史等课程也保持了很高的水平，使得学生能够深入理解音乐，获得非常高水平的音乐训练。

特别是在意大利的教学方法中，非常注重乐器演奏技巧的发展。在最初几年，学生会以高强度和结构化的渐进式曲目训练，进而奠定足够的技术基础，能够流畅地演奏大型曲目，并具备丰富的演奏诠释能力。

这并非偶然，在过去的七十年里，意大利出现了许多非常年轻的演奏家在国际比赛中脱颖而出，或是在很年轻的时候就开始了演奏事业。

当然，这并不代表全体学生，而是少数精英学生的情况。这些学生在非常年轻的时候就已经进入音乐学院学习，通常在12-14岁就开始了他们的音乐事业。这些天赋异禀的学生主要集中在钢琴、弦乐、木管和吉他等少数乐器方面。

我深信，在培养早期音乐天赋方面，意大利达到了卓越的水平。我亲身见证了79所音乐学院，特别是南部的音乐学院，能够听到极具天赋的年轻演奏家，他们不仅在技术层面出类拔萃，在纯粹的音乐素质上也同样出类拔萃。这些已经成熟的杰出音乐人物，实质上就是专业音乐家。

如今，音乐学院、音乐中学、音乐学校和音乐学院提供了广泛的音乐教学课程，能够满足各类学生的教育需求和培养要求。我认为这对于音乐的现在和未来都非常重要。这有助于培养一个有意识的观众群体，他们能够以音乐为快乐、分享和社交的体验。我认为这也正是香港国际音乐节的启发性精神所在。

香 港 国 际 音 乐 节
HONG KONG INTERNATIONAL MUSIC FESTIVAL
第二届国际音乐教育高峰论坛
音乐教育学术报告
Music Education Academic Report



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Conservatorio di Musica
GIACOMO PUCCINI
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义大利加拉拉泰普契尼国立音乐学院
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“Music teaching in Italy, between tradition and innovation”

In my role as Director of Italian music Conservatories since 2007, at Brescia, Como and Gallarate Conservatories, I have been able to observe that, since the reform of music-university studies law 508/1999, the conservatories have gradually lost control of pre-college teaching, having assumed an exclusively university role, both in the organisation of courses and in the age of the students who access these courses.

Until the turn of the millennium, the conservatories had a program established by a 1930 law, which allowed all students, of any age, to enter the conservatory and undertake academic studies from an early age. These were very serious musical studies focused on the study of the musical instrument with a solid foundation in theory, harmony, analysis and music history.

The pre-reform Conservatory was a very selective academy: very few students managed to enter the conservatoire and graduate due to the difficulty and complexity of the musical programs, mainly instrumental, required during the exams. With the reform of music studies that led to the Conservatoires becoming Universities, pre-college area teaching was mainly entrusted to external music schools-academies and state music high schools.

Consequently, the music curricula were necessarily updated, adding several theoretical, musicological subjects to form a more cultured and aware student, capable of developing his or her own musical

personality. This has inevitably led to a lowering of the technical level and repertoire played by students but has simultaneously widened the range to a wider contingent of students.

Fundamental was also the opening up to the new languages of music: jazz and popular music, which were not previously included in the study plan of Italian conservatories. Particularly in the Italian music conservatories, the level of jazz classes is very high, having almost thirty years of teaching experience. In popular music, I believe that there is still a need to consolidate the courses and target the educational objectives well.

At the same time, the schools affiliated with the Conservatoire have specialised in an innovative musical approach with young students, using different methodologies for learning music from a very young age: Yamaha and Suzuki methods are used extensively. Traditional Italian didactic methods (Piano, Singing and Strings) remain the specific basis of professional music studies in the Conservatories. In music schools for children and amateurs, English teaching methods (ABRSM), the Yamaha and Gordon methods were gradually adopted for learning the musical language and developing the student's personality.

In this new concept of music didactics, the focus is first and foremost on learning music as a language to

express oneself, to express one's emotions, to socialise and to transform music as a means of communication on a universal level, not only by professional musicians, but by any student who is dedicated to musical practice. The professional musician, the concert performer, devotes his entire studio time to the search for technical and stylistic perfection, in a dimension that is 'less social' but necessary to reach high professional levels. The amateur musician can dedicate himself to music with more freedom, playing what he wants without worrying about having to reach professional technical levels. Music will accompany him through all stages of life, perhaps playing with other amateur musicians. This social dimension is very important. Fundamental was also the opening up to the new languages of music: jazz and popular music, which were not previously included in the curricula of Italian conservatories. Particularly in the Italian music conservatories, the level of jazz classes is very high, having almost thirty years of teaching experience. In popular music, I believe that there is still a need to consolidate the courses and target the educational objectives well.

At the same time, the schools affiliated with the Conservatory specialise in an innovative musical approach with young students, using different methodologies for learning music from an early age: Yamaha and Gordon methods are widely used along with the great Italian musical tradition methods, which date back to at least the late 18th century. From as early as the first days of life, sounds, singing and music become part of an infant's life. The sound aspect is in fact one of the first phenomena perceived by the child and contributes to its cognitive development even before touch and sight.

If this daily routine is combined with the first melodies, it is possible to encourage the baby's first approach to music, which will increase the perceptibility of his ear to the point of being able to distinguish all the various sounds around him. In this way, the child will become increasingly curious about listening and will thoroughly analyse every noise or sound he hears: he will be able to recognise and distinguish them concretely, thus

increasing his sensitivity to melodies and songs.

In this regard, sounds, colours, touch, smells and tastes are fundamental aspects of the child's cognitive development, which he will approach driven by a desire to discover and explore. In particular, good music education is very important in helping the child discover the world of music, making his perception of sounds even more sensitive, which will also influence his emotional state. Music education must therefore be implemented as early as the nursery school by means of acoustic stimulation and projects designed specifically to set the little ones on the right path and bring them closer to the world of music, which is useful for their growth. Teaching music to children involves the use of specific musical learning methods known as the Gordon Method and the Yamaha Method. But what exactly do these techniques consist of? All that remains is to find out which musical methods can be offered to children for kindergarten.

Gordon Method

The Gordon Method, i.e. E.E. Gordon's Music Learning Theory, consists of musical learning characterised by fundamental stages: just like the mother tongue, music can be learned in the early stages of a child's life in a completely natural and spontaneous way. For this reason, it is a good idea to expose the child to melodies and music as early as birth and to encourage a completely natural approach that will help it to learn the language of music effortlessly and completely independently.

The Gordon Method is made up of specific phases that can promote correct musical learning and bring numerous benefits, including:

- bringing the child closer to the world of music;
- stimulates the perception of various sounds and melodies;
- promotes cognitive development;
- increases musical knowledge and culture;
- brings children closer to singing and the use of the voice;
- helps children recognise different musical genres and deepens their use of instruments.

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Music Education Academic Report

Yamaha Method

The Yamaha music method is primarily aimed at pre-school children and includes different projects that will accompany them throughout their growth. Each age will be matched by specific musical projects whose task is to maintain the children's close connection with the world of music. The aim is precisely to increase the musical education given to children at an early age, so that it accompanies them throughout their development, stimulating their creativity and imagination.

By approaching music, young children can discover a sense of freedom and express their emotions through melodies and sounds. The approach to music takes place precisely through listening, which is a fundamental aspect of teaching the little ones about the diversity of sounds and genres with the aim not only of being able to recognise them but also to memorise them. The purpose of this method is precisely to raise the child's sound perception by guiding him or her in the teaching of music in a completely voluntary and effortless manner. Associating then the introduction of musical instruments will not only facilitate these teachings but at the same time entertain the little ones who will perceive music as a real leisure activity.

It takes very little, therefore, to notice that there are no specific differences between the two musical methods since they both favour approaching music in a completely natural and instinctive way. However, listening is the most relevant tool for introducing children to the musical universe, thanks to which it is possible to provide the right instruction and guide them in

identifying sounds, singing and melodies.

The Music Learning Theory is underpinned by humanistic music therapy. That is, there is no 'fundamentalism' as in the original American method, which restricts, for example, the 'out-of-tune' parent from singing to their child, as the relational factor and the emotional bonding of him doing so far outweigh the benefit of him not doing so. It should never be forgotten that the ultimate goal of all musical activities is the overall well-being of the person: only pleasure helps develop intelligence. The new generations of children required teachers to apply an updated teaching methodology, adapted to their psychology.

There is no doubt that their learning capacity, compared to previous generations, is much faster and higher, but also more dispersive, as they are stimulated by a much greater flow of information than previous generations. Even at a very young age, they use tablets and technology perfectly.

They have multitasking abilities, which is why teaching must take into account a speed and flow of information that is inclined to their approach in which sounds, colours, movement and play come into operation in a kind of common flow of information. we could almost say that learning music takes place in a subliminal mode through a flow of a lot of other information with the help of technology.

As the director of a conservatoire, a university institution of higher education, I rarely deal with teaching methodologies for children.

In the Italian musical tradition, the formation of the musical ear and a global musical learning path open to every sensitive and rational aspect of the student is fundamental:

The music Schools affiliated to the Conservatoire apply a teaching programs established by the Conservatoire, based on a vertical curriculum that adequately prepares for entry to higher Bachelor's degree courses: From methods that guide children in learning the first musical notions through play and body percussion, to transcriptions for ensembles of various compositions that foster musical practice, to theoretical books for more advanced courses, students and teachers can find useful and effective tools for learning and developing their skills in the various Italian teaching methods. The Conservatoire maintains its mission to develop young musical talents, the professionals of the future.

The curriculum is very intense and focused on the study of the instrument. the courses in theory, harmony and musical analysis, and history of music also maintain a high level of excellence, so that the student is able to understand music and have a very high level of musical training.

Particularly in the Italian didactics, emphasis is placed on the development of instrumental technique, which, in the first years, is carried out with great intensity and with a well-structured progressive repertoire that leads the student to tackle the large repertoire having the technical bases to play with fluency and full interpretative awareness.

It is no coincidence that in Italy, even in the last seven decades, very young performers have distinguished themselves by excelling in international competitions or by starting a career with concerts at an early age.

Of course, this does not represent the masses, but represents a select group of students, who already study at the conservatory at a very young age and often start their musical careers at the age of 12-14. These talents are found mainly on a few instruments: piano, strings, woodwind and guitar.

I am fully convinced that in the area of teaching early talent, Italy represents a level of excellence. I am witness to the 79 conservatories where, especially in those in the south of Italy, one can hear very young performers of stratospheric levels; not only from a technical point of view, but also from a purely musical point of view. Great personalities, already formed; in short, professionals.

Conservatoires, music lyceums, music schools and academies today offer a wide range of musical teaching and courses that can meet the educational needs of each segment of students and their training requirements. I consider this very important for the present and future of music. For the formation of a conscious public that experiences music as joy, a moment of sharing, sociality. I think this is also the inspiring spirit of the International Music Festival in Hong Kong.

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上海音乐家协会副主席



哈尔滨音乐学院
Harbin Conservatory of Music

音乐的美育功能和教化潜能：思考与呼吁

音乐自古以来，即被用来彰显并象征某一社会或某种文化的核心价值——如在中国古典文化中，“和”的观念始终支配着中国的音乐理念和具体音乐实践，而位于“琴棋书画”之首的“琴道”则体现着中国传统文人的至高人生境界与精神向往。放眼世界，在“前现代”社会中，音乐一直在宗教的传统中发挥着至关紧要的作用，音乐不仅直接卷入教堂仪式，而且在某些时候甚至成为仪式的主体成分——如“弥撒”（Mass）在文艺复兴时期成为支配性的音乐体裁，其影响力一直延续至19世纪。在世俗领域，音乐受到社会精英阶层的高度重视和关注，常被用于赞颂王权的高贵和尊严（法国严肃歌剧和意大利正歌剧），同时也孕育了贵族阶层对于高雅品位的追求及对于艺术生产的赞助。至启蒙运动之后的近现代社会，中产阶层和平民登上历史舞台，具有现代意识的音乐家（尤其是莫扎特、贝多芬之后的重要音乐家）开始在音乐中弘扬平等、博爱和独立的现代价值观，并以具备强烈个性的音乐语言风格探索和开掘人类心灵的广阔领域和细微层面，“真善美”的人类生存理想在无数优秀的经典音乐佳作中得到进一步的肯定与弘扬。

正是由于古往今来的音乐经典佳作中沉淀着人类“真善美”的价值理想和追求，音乐便具备了显在的美育功能和深邃的教化潜能。在现当代社会，音乐已经无处不在，唾手可得。原来仅限于“王公贵族”享用的精美音乐，在现当代社会已经“走入平常百姓家”：19世纪末至20世纪初，欧美中产阶层家庭几乎家家都会购入钢琴——而包括中国在内的

东亚诸国在一个世纪后几乎完全重现了这样一个社会性的音乐普及现象。而20世纪以来的唱片录音业和近来的互联网发展，更使得音乐的高度“普及化”和“民主化”成为完全可触及的现实。

面对这样的情势，我想提出以下的呼吁：所有卷入音乐教育的工作者和从业者，都应该重视和开掘音乐中的价值内涵，从而让音乐在教育中发挥其应有的美育功能和教化潜能。我的具体提议是：1）针对孩童，从教者应该注意启发音乐琴童在音乐中感受“美”的表现和内涵，让琴童在学习音乐技术的过程中及时得到“美”的熏陶和滋养；2）针对青少年，从教者应注意让音乐学习者及时补充音乐知识（包括乐理知识和简单的历史知识）的给养，从而让具有一定理解能力的青少年了解并体会音乐中“善”的伦理维度和人文向度（尤其是音乐与社会、历史、以及文学和艺术等姊妹艺术的关系）；3）进入高等音乐教育阶段和提高性的社会音乐普及工作（面向有知识和文化兴趣的乐迷和成人），我们应重视音乐人文内涵的挖掘和价值的确认，并在当代多元文化的环境中挖掘音乐经典佳作中复杂而多面的“真”的价值内涵，建立价值的批评性重估意识，从而营造健康、理性而有深度的音乐文化氛围与环境。

以上所谈仅为个人一家之言，不妥或不当敬请批评指正。



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Music's Aesthetic Function and Educational Potential: Reflections and Appeals

Music has been used since ancient times to highlight and symbolize the core values of a particular society or culture. In traditional Chinese culture, the concept of "harmony" has always dominated the Chinese musical ideology and practice. The "Way of the Qin," which is placed at the forefront of the "Four Arts" (qin, chess, calligraphy, and painting), embodies the highest level of life and the spiritual aspiration of the traditional Chinese literati. Looking at the world, in "pre-modern" societies, music has played a crucial role in religious traditions. Music was not only directly involved in religious rituals, but at times even became the central component of these rituals, as exemplified by the Mass during the Renaissance period, whose influence continued into the 19th century. In the secular realm, music was highly valued and focused upon by the social elite, often used to praise the nobility and dignity of the ruling power, as seen in French grand opera and Italian opera seria. At the same time, the aristocratic class also pursued a refined aesthetic and sponsored artistic production. After the Enlightenment, the rise of the middle class and the common people on the historical stage led modern-era composers (especially the important composers after Mozart and Beethoven) to promote the modern values of equality, benevolence, and independence in their music. They explored the vast and subtle realms of the human spirit through their distinctive musical language styles, further affirming and promoting the human ideals of "truth, goodness, and beauty" in their numerous outstanding classical masterpieces.

Precisely because the classical musical masterpieces of the past and present have distilled the human ideals and pursuits of "truth, goodness, and beauty," music possesses an inherent aesthetic function and profound educational potential. In contemporary society, music is ubiquitous and readily accessible. The exquisite music once limited to the enjoyment of the nobility and aristocracy has now "entered the ordinary homes of the common people": from the late 19th to the early 20th century, almost every middle-class household in Europe and America owned a piano - and a century later, this social phenomenon of musical dissemination has been largely replicated in East Asian countries, including China. Furthermore, the development of the recording industry since the

20th century and the recent advancement of the internet have made the "popularization" and "democratization" of music a fully achievable reality.

In the face of such a situation, I would like to make the following appeal: all workers and practitioners involved in music education should pay attention to and explore the value connotations in music, so that music can give full play to its aesthetic function and educative potential in education. My specific proposals are: (1) for children, teachers should pay attention to inspiring music learners to feel the expression and connotation of 'beauty' in music, so that they can be nurtured and nourished by 'beauty' in the process of learning music skills; (2) for teenagers, teachers should pay attention to letting music learners feel the connotation of 'beauty' in time; (3) for young people, teachers should pay attention to letting music learners feel the connotation of 'beauty' in time. (2) For adolescents, teachers should pay attention to the need for music learners to supplement their musical knowledge (including knowledge of music theory and simple historical knowledge) in a timely manner, so that adolescents with a certain degree of comprehension can understand and appreciate the ethical and humanistic dimension of 'goodness' in music (especially the relationship between music and society, history, as well as sister arts, such as literature and fine arts). In order to enter the stage of higher music education and improve the popularisation of music in society (for music fans and adults with knowledge and cultural interests), we should pay attention to the excavation of music's humanistic connotations and recognition of its values, as well as the excavation of the complex and multi-faceted 'true' values of music classics in the contemporary multicultural environment, so as to build up a critical reevaluation consciousness of the value of music. In the contemporary multicultural environment, we should explore the complex and multi-faceted 'true' value connotations of music classics, and establish a sense of critical reassessment of values, so as to create a healthy, rational and in-depth music cultural environment.

The above is only a personal opinion, please criticise and correct me if it is wrong or inappropriate.



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全民教育

长期以来，我一直热衷于帮助学生。我特别喜欢与那些来自不寻常或不太有利背景的学生合作。无论是悉尼大学加迪加尔中心（Gadigal Center）的外联项目（由土著大学适龄学生决定是否申请到悉尼大学学习，以及他们可能就读的院系），还是在东南亚乡村学校教授音乐，我都将在今年9月开展这项工作。

在我的职业实践中，我看到的是包容性的巨大推动力，但仍然缺乏多样性。音乐。有人问我，古典音乐具有排斥性是否重要，我们如何才能阻止古典音乐成为中产阶级的专利。

音乐教育中的全纳有几个重要原因：音乐教育中的全纳丰富了所有学生的学习体验，促进了平等和社会凝聚力，并为年轻人在一个多样化和相互联系的世界中茁壮成长做好了准备。通过拥抱全纳，音乐教育工作者可以释放学生的全部潜能。

艺术的创造离不开外界的影响。全纳音乐教育汇聚了来自不同文化和社会经济背景的学生，营造了一个可以分享不同音乐传统和观点的环境。多样性鼓励创造力，因为学生可以接触到广泛的人类经验。

在协作式音乐环境中开展全纳音乐教育，有助于培养社交技能、同理心和情商，对社会和情感都有好处。音乐通常被描述为一种通用语言，可以消除背景各异的学生之间的隔阂，创建一个具有凝聚力和支持性的学习社区。

在我生活和任教过的许多地方，我观察到一种趋势，即只有名校才有机会接触古典音乐。然而，确保所有学生，无论其背景或能力如何，都能接受音乐教育，可以促进机会均等。音乐具有振奋人心和增强个人能力的力量。机会均等有助于打破

障碍，缩小教育差距，让每个学生都有机会发现和发展自己的音乐天赋。

当学生看到自己的文化和经历在所学的音乐中得到反映时，他们的身份就得到了确认，并鼓励他们更多地参与其中，激发他们的兴趣。这种代表性对于培养来自代表性不足群体的学生的自豪感和自我价值感至关重要。这是为全球影响本地的所有方式做准备的一种形式。

音乐教育不仅仅是学习演奏乐器或阅读乐谱，而是要培养学生广泛的认知、情感和社交技能。全纳音乐教育确保所有学生都能从这些全面发展的机会中受益，帮助他们成为全面发展的人。这种方法可以培养批判性思维、创造力、纪律性和协作精神，这些在任何领域都是宝贵的技能。当我们了解到大多数学习音乐的学生不会成为专业表演者时，这些技能也是非常重要的。

音乐帮助人们克服口吃或腭裂等语言障碍的例子比比皆是。我自己也是在童年时因多年临床耳聋而无法发出鱼、汤或沙拉等常见的咝声后，才开始将音乐作为一种语言治疗方式。通过学习唱歌，我终于克服了这一问题。但这给我留下了终生的全球学习障碍，这意味着我无法通过漫长的书面申请程序获得为希望学习音乐的贫困儿童提供的奖学金。我代表了许多学生所遇到的困难。

如何做到兼容并蓄的问题则更难界定。但我认为，古典音乐缺乏多样性和包容性可归因于几个相互关联的因素，包括历史排斥、障碍（如系统性偏见）以及缺乏平等的代表性等等。

欧洲传统音乐源远流长，在古典音乐机构中造成了历史性的排斥。从历史上看，我们看到的是欧洲白人男性对主要由他们创作、演奏和赞助的音乐的青睐。这种传统通过曲目、文化观念和制度障碍得以保留。

古典音乐曲目被划分为经典作品，在演奏和录音时受到青睐。这种经典作品在高端音乐教育机构中得以延续，但往往只集中于一小部分作曲家的作品，而这些作曲家大多是白人和男性。这限制了人们接触和欣赏来自不同背景的作曲家的贡献。编制节目时优先考虑传统曲目，而不是更具包容性的曲目，加剧了多样性的缺乏，不可避免地使一些潜在的音乐家转向更具包容性的流派。

有一种文化观念认为古典音乐是精英的、难以接近的，这种观念也会疏远来自不同背景的潜在音乐家和听众。再加上古典音乐的正式传统，有时甚至是僵化的传统，会让那些认为自己不属于这个世界的人感到反感，从而阻碍更多的人参与到这个行业中来。

此外，主要的古典音乐机构，如管弦乐团、音乐学院和歌剧院，也存在体制障碍问题。这些古典音乐界的堡垒历来较少为代表性不足的群体所利用。进入著名的音乐学校和专业乐团往往需要大量的资源，包括经济和教育资源，而许多边缘化群体缺乏这些资源。这就形成了一个循环，使这些群体获得高水平培训和专业机会的机会受到限制。随着财政资金从艺术和教育领域向其他领域转移，这一问题变得更加严重。

当然，这份清单是在完整的社会背景下产生的产物，并非古典音乐界独有，但却直接影响着它的创作和复制。古典音乐界的系统性偏见和隐性偏见问题会影响到招聘、节目编排和教育方面的决策。这往往会导致对不同作曲家作品的低估，进而导致不同背景的音乐家在重要岗位上的代表性不足。这种代表性的缺失导致古典音乐中缺乏不同的榜样，进而打击了来自代表性不足背景的有抱负的音乐家的积极性。当年轻的音乐家们在古典音乐界的重要职位上看不到与自己相似的人时，他们就很难设想自己在这领域的位置。这样一来，排斥的恶性循环就会持续下去。

最后，私人课程、乐器、乐谱和其他必要资源的高昂费用会让许多家庭望而却步。而且由于该领域竞争激烈，需要投入大量的时间和金钱，这限制了那些家境不富裕的人获得音乐教育的机会。这意味着接受高质量音乐教育的机会分布不均，资金不足地区的学校往往缺乏提供全面音乐课程的资源。这种差距意味着来自边缘化社区的学生不太可能接受早期音乐教育，而早期音乐教育对于从事古典音乐事业至关重要。

解决这些问题需要整个社会的个人和机构共同努力。但在我们的社区内部，诸如包容性的节目编排、为代表性不足的学生提供无障碍奖学金、外联计划以及推广多元化的榜样等举措，都有助于打破这些障碍，创造一个更具包容性和代表性的古典音乐世界。

香 港 国 际 音 乐 节
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第二届国际音乐教育高峰论坛

音乐教育学术报告

Music Education Academic Report



洁丝·贺斯姬
Prof. Jassy Husk

Renowned vocalist and music artist
Professor of Sydney Conservatorium of Music, Australia



澳洲悉尼音乐学院
Sydney Conservatorium of Music

Education for all

I have long been a passionate student enabler. I particularly like to work with students that come from unusual or less advantaged backgrounds. Whether that is an outreach program for the Gadigal Center at the University of Sydney (where Indigenous college age students decide if they will apply for study at the University and what faculty they might enroll in) or teaching music at rural schools in Southeast Asia, as I will in September.

What I have seen in my professional practice is a huge push towards inclusion yet still a lack of diversity. Music. I am asked if it matters that classical music is exclusionary and how we can stop classical music becoming solely for the purview of the middle classes.

Inclusion in music education matters for several reasons: inclusion in music education enriches the learning experience for all students, promotes equality and social cohesion, and prepares young people to thrive in a diverse and interconnected world. By embracing inclusion, music educators can unlock the full potential of their students.

Art is not created in isolation from outside influence. Inclusive music education brings together students from varied cultural and socio-economic backgrounds, fostering an environment where diverse musical traditions and perspectives can be shared. Diversity encourages creativity, as students are exposed to a broad spectrum of human experience.

There are social and emotional benefits to inclusive

music education in a collaborative music environment that helps to build social skills, empathy, and emotional intelligence. Music, often described as a universal language, can bridge gaps between students with diverse backgrounds, creating a cohesive and supportive learning community.

There has been a trend that I have observed in many places that I have lived and taught. towards having access to classical music only in elite schools. However, ensuring that all students, regardless of their background or abilities, have access to music education promotes equal opportunities. Music has the power to uplift and empower individuals. Equal opportunities helps to break down barriers and reduce disparities in education, giving every student the chance to discover and develop their musical talents.

When students see their own cultures and experiences reflected in the music they study, it validates their identities and encourages greater participation and interest. This representation is crucial for fostering a sense of pride and self-worth among students from underrepresented groups. It is a form of preparation for all the ways the global influences the local.

Music education is not just about learning to play an instrument or read music; it is about developing a wide range of cognitive, emotional, and social skills. Inclusive music education ensures that all students can

benefit from these holistic developmental opportunities, helping them to become well- rounded individuals. This approach nurtures critical thinking, creativity, discipline, and collaboration, which are valuable skills in any field. Important skills, too, when we understand that most students studying music will not go on to be professional performers.

There are many examples of music enabling individuals to overcome speech issues like a stutter or the speech impediment left by a cleft palate. I myself only came to music as a form of speech therapy after several years of being clinically deaf as a child which left me with an inability to produce common sibilant sounds like Fish, soup, or salad. I was able to over come this with singing lessons. But that left me with a lifelong global learning disorder that then meant access to the lengthy written application process for scholarships offered for disadvantaged children wanting to study music was inaccessible for me. I represent many of the struggle’s students come up against.

The problem of how to be inclusive is much harder to define. But I believe the lack of diversity and inclusion in classical music can be attributed to several interrelated factors including historical exclusion, barriers, like systemic bias, and a lack of equal representation to name a few.

There is a long history within European traditions that lends itself to historical exclusion within the classical music

institution. Historically, we see a favouring of music that is predominantly composed, performed, and patronised by white, male Europeans. This legacy is then preserved through repertoire, cultural perception and institutional barriers.

The way the classical music repertoire is delineated in canonical works that are then favoured in performance, recording. This canon is then perpetuated at high end music education establishments, but it often focuses on a narrow selection of works by a small group of composers, who are mostly white and male. This limits exposure to and appreciation of the contributions of composers from diverse backgrounds. Programming decisions that prioritize the traditional canon over more inclusive repertoire reinforce the lack of diversity and inevitably turn some potential musicians towards more inclusive genres.

There are cultural perceptions that perceive Classical music as elitist and inaccessible, this perception can also alienate potential musicians and audiences from diverse backgrounds. This coupled with the formal and sometimes rigid traditions of classical music can be off-putting to those who feel they do not belong to this world, discourages a wider participation and engagement within the industry.

Further, the problematic institutional barriers found at major classical music institutions, such as orchestras, conservatories, and opera houses. These bastions of

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the classical music world have historically been less accessible to underrepresented groups. Admission to prestigious music schools and professional ensembles often requires significant resources, both financial and educational, which many marginalized communities lack. This creates a cycle where access to high-level training and professional opportunities is limited for these groups. This becomes further problematic as there is a fiscal diversion from arts and education toward other areas.

This list is of course a product born within a full social context that is not exclusive to the classical music world however does directly inform its creation and reproduction. Issues of systemic bias and implicit biases within the classical music world can affect decisions about hiring, programming, and education. Often leading to an undervaluation of works by diverse composers and in turn underrepresentation of musicians from varying backgrounds in prominent roles. This lack of representation then feeds a lack of divergent role models in classical music which then can discourage aspiring musicians from underrepresented backgrounds. When young musicians do not see people like themselves in prominent positions within the classical music world, it can be challenging for them to envision a place for

themselves in the field. This then just perpetuates the cycle of exclusion.

Finally, the high cost of private lessons, instruments, sheet music, and other necessary resources can be prohibitive for many families. And due to the competitive nature of the field it requires significant investment in terms of time and money, limiting access for those from less affluent backgrounds. Meaning that access to a high-quality music education is unevenly distributed, with schools in underfunded areas often lacking the resources to provide comprehensive music programs. This disparity means that students from marginalised communities are less likely to receive the early music education that is crucial for pursuing a career in classical music.

Addressing these issues requires concerted efforts from individuals and institutions within from the community at large. But from within our community initiatives such as inclusive programming, accessible scholarships for underrepresented students, outreach programs, and the promotion of diverse role models can help to break down these barriers and create a more inclusive and representative classical music world.

国际音乐教育高峰论坛

音乐改变人生

M u s i c C h a n g e s L i f e

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音乐改变人生

Music Changes Life



黄晓枫

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《音乐改变人生 — 从科学视野认识交响乐》

音乐是一种跨越语言和文化的艺术形式，其力量可以深刻地改变人们的生活。交响乐作为音乐的重要分支，以其复杂的结构和丰富的表现力，特别能影响人的思想和情感。从科学视野来看，交响乐不仅是一种艺术表现形式，更是运用了数学和科学原理的音乐类型。

讨论交响乐时，通常人们将其归类为“西方音乐”，这是一种基于表象的理解。实际上，交响乐是透过理性的作曲方法体系创造，类似于工业化中应用的数学和科学原理。因此，有必要区分交响乐和其他主要基于民族特色的音乐类型。前者俱有普遍性（即世界性），而后者虽然也由交响乐团演奏，但以其民族特色和情感质量为特征，代表一种民族音乐形式。

在中国，交响乐的发展经历了多种探索与融合：

1. 科学交响乐：以理性的作曲方法论为基础，强调结构和逻辑性，具有普遍的音乐语言。

2. 民族性科学交响乐：结合中国传统音乐元素，既保留了交响乐的科学性，也体现民族特色。

3. 民族音乐：主要以中国传统音乐为基础，透过交响乐团演奏，强调情感表达与民族特质。

中国需要主动打造自己的音乐和作曲家。中国社会是中国交响乐的肥沃土壤，民众渴望中国自己的作品。中国作曲家应该在传承和创新中寻找平衡，透过融合民族性和世界性的音乐语言，创作出具有中国特色的交响乐作品。

透过科学视野认识交响乐，我们可以更深刻理解这种音乐类型的本质和价值。同时，积极打造并推广中国的交响乐作品，这将有助于让世界听见中国声音，提升中国在国际上的影响力。

香 港 国 际 音 乐 节
HONG KONG INTERNATIONAL MUSIC FESTIVAL
第二届国际音乐教育高峰论坛
音乐改变人生
Music Changes Life



約爾格·利薩

Jörg Lieser

萨尔州立交响乐团单簧管助理首席

萨尔布吕肯大學音樂系教授

Music is Versatile (Duocaiduoyi de)

There are many different styles of music that delight and positively move me. Primarily, it is classical music, but entertaining music from jazz, rock, and pop also plays a significant role in my life. Music can be so versatile, and I am happy to discover and enjoy different and new pieces every day.

I particularly enjoy listening to and playing the works of Beethoven, Mozart, Bruckner, Strauss, and Wagner, whose Ring operas we are currently performing in Saarbrücken.

All the rich experiences and impressions from various compositions in style, expression, nationality, etc., naturally enrich my teaching activities as well. As a professor of clarinet, I must ensure that, alongside technical studies, a stylistically confident flexibility and musical expressiveness are achieved.



贝索·范卓斯

Basil Vendryes

Principal Viola, Colorado Symphony

Faculty, Lamont School of Music, University of Denver

Music as a career

I have always felt very blessed to be able to teach, perform and interpret music as a career. I have been able to draw parallels between life experience and musical expression and am grateful to share those thoughts with students and audiences over the years. Melodies follow me through most every day and I'm always working to problem solve a phrase or bowing. All of us in the field of music are truly lucky!!

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Khor Kar Hoe

Music Director & Conductor, Choir Master, Music Arranger
Master Degree in Sacred Music

樂团的灵魂 - 指揮

在音乐的海洋里，有一位舵手，他便是乐团指挥。他的每一次挥手，每一个眼神，都如同海浪中的灯塔，引领着乐团在音乐的波涛中航行。然而，这位舵手有时也会在迷雾中迷失，犯下一些或许看似微小，但足以掀起巨浪的错误。

一、沟通的缺失

乐团指挥与乐团成员之间，本应有一根无形的纽带，那是默契与信任。然而，当这纽带断裂，音乐之船便会迷失方向。若指挥忘却了与乐团的交流，不了解他们的心声和呼吸，那音乐便成了一潭死水，失去了生机。

二、乐谱的枷锁

乐谱，是音乐的蓝图，是乐团航行的地图。但过于依赖这地图，便会束缚了音乐之船的双翼。优秀的指挥，应能超越乐谱，凭借对音乐的感悟和生命的体验，引领乐团翱翔于音乐的天空。

三、情感的荒漠

音乐，是情感的河流，是心灵的呐喊。若指挥的指挥棒下只有技巧，没有情感，那音乐便成了干涸的河床，失去了灵魂。优秀的指挥，应能深入音乐的骨髓，用情感点燃乐团的激情，让音乐成为情感的洪流。

四、应变的盲区

在音乐的海洋中，风浪无常，危机四伏。若指挥缺乏应变能力，面对危机手足无措，那乐团便会如同迷失在风暴中的船只，摇摇欲坠。优秀的指挥，应能在危机中保持冷静，凭借敏锐的洞察力和快速的反应能力，引领乐团化险为夷。

五、风格的桎梏

每个指挥都有自己的指挥风格，那是他们的独特印记。然而，若指挥过于执着于自己的风格，忽视了音乐作品本身的风格和要求，那便会如同给音乐穿上了不合身的衣裳，使其显得不伦不类。优秀的指挥，应根据不同的音乐作品调整自己的指挥风格，让音乐作品焕发出最耀眼的光彩。

乐团指挥，是音乐的舵手，是乐团的灵魂。他的每一次决策，每一个动作，都牵动着整个乐团的命运。因此，他必须谨慎行事，避免犯下以上这些错误。只有这样，他才能引领乐团在音乐的海洋中乘风破浪，驶向成功的彼岸。



林乐芸

韩国庆熙大学 博士在读
研究员 · 深圳青少年发展基金会

《儿童音乐教育与心理健康：一场无声的心灵对话》

在当今社会，儿童的心理问题越来越受到人们的关注。随着教育理念的进步，我们逐渐认识到，除了传统的知识传授，音乐教育在儿童心理健康的培养中也扮演着举足轻重的角色。本文将深入探讨儿童音乐教育与心理健康之间的密切联系，以期引发读者对这一话题的深入思考和讨论。

首先，音乐教育能够激发儿童的创造力与想象力。音乐是一种无形的艺术形式，它可以通过旋律、节奏和音色等要素，将儿童带入一个充满奇幻色彩的世界。在这个世界里，孩子们可以自由地发挥想象力，创造属于自己的音乐故事。这种创造性的过程不仅有助于提升儿童的认知能力，还能培养他们的审美情趣和人文素养。

其次，音乐教育有助于培养儿童的情绪管理能力。音乐具有独特的情感表达功能，它可以引导儿童在音乐的熏陶下，学会识别、表达和管理自己的情绪。当孩子们在音乐中感受到喜悦、悲伤、愤怒等不同情感时，他们会逐渐学会如何在现实生活中面对和处理这些情绪。这种能力的培养对于儿童的心理健康至关重要，有助于他们建立积极的情感态度和应对压力的能力。

此外，音乐教育还能促进儿童的社交技能发展。在参与音乐活动的过程中，孩子们需要与同伴进行合作，共同完成音乐作品。这种合作过程不仅锻炼了他们的沟通能力，还让他们学会了如何尊重他人、倾听他人的意见，以及如何在团队中发挥自己的作用。这些社交技能对于儿童未来的成长和发展具有重要意义，有助于他们更好地融入社会、建立和谐的人际关系。

然而，值得注意的是，儿童音乐教育的实施需要遵循一定的原则和方法。教育者应该根据儿童的年龄特点和兴趣爱好，选择适合他们的音乐作品和教育方式。同时，还需要关注儿童在音乐学习过程中的情感体验和心理需求，为他们创造一个宽松、愉悦的学习环境。

综上所述，儿童音乐教育与心理健康之间存在着密切的联系。音乐教育不仅能够激发儿童的创造力与想象力，培养他们的情绪管理能力和社交技能，还能为他们的心理健康奠定坚实的基础。因此，我们应该重视儿童音乐教育的发展，将其纳入教育体系的重要组成部分，为儿童的全面发展提供有力的支持。

同时，我们也需要认识到，音乐教育并非一蹴而就的过程，它需要家长、教育者和社会的共同努力。我们应该关注儿童音乐教育的普及和推广，让更多的孩子能够接触到音乐，享受音乐带来的乐趣和益处。此外，我们还需要深入研究音乐教育对儿童心理健康的具体作用机制，以便更好地指导教育实践，提高音乐教育的针对性和实效性。

最后，我们希望通过本文的探讨，能够引发更多人对儿童音乐教育与心理健康关系的关注和思考。让我们携手努力，为孩子们创造一个更加美好、健康的成长环境，让他们在音乐的陪伴下茁壮成长，成为具有健康心理、全面发展的未来之星。

(此文章为香港国际音乐节 2024 国际音乐论坛而作)

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Mrs. VU THI THU HA

Professional vocal coach
Founder of "RAS Music & Art"

"Melodies of Growth: The Transformative Power of Music"

Music is closely associated with my life; it is my breath, my joy and also my endless concern. Despite that, I am always grateful for those feelings of concern. This is because it helps me to always try harder every day to become better versions of myself, my family and society. You might wonder, what are my concerns? It is all about how to help your students improve after each lesson and how we can help them fly higher and farther.

Life can seem to have ups and downs like melodies, with each note representing every single special moment in our own timeline. With the inspiration of music, I feel like there is an invisible source of strength guiding and empowering me to discover greater goals in my journey. Moreover, music has taught me how to feel about life, which requires more love, sharing, and sympathy.

Throughout my music career, I always have my own encouraging quote that stays in mind : "Music is joy as it is a journey of self-discovery." I always try to help my students be oriented in the right direction with music and show them that they need to be humble in their pursuit of music. However, you need to be confident in yourself and your personality.

Additionally, my biggest dream is that every student who reaches out to music can become a sparkling star in their own way as they show the best version of themselves, just like how they tried their best to shine when coming to the "Hong Kong International Music Festival."



佘晓雪

She Xiao Xue

Full time first violinist, Vancouver Symphony Orchestra

Violin instructor, Vancouver Academy of Music S.K Lee collage

I love to be a music doctor

1. Feeling about music :

I feel that music is definitely a window of time. Traveling with the music, we can get to know different composers and their music styles. It is also very interesting to see that how different musicians showing different music ideas, but by playing the same piece.

2. Your music teaching :

Teaching music for me is introducing my “big toy” to my students, showing them how to use different tools and gradients, to make different styles of music. Studying different music pieces is like playing different video games. I am also constantly learning while teaching my students, I really enjoy finding different ways to help my students fix different problems.

3. My life with music.

Music has always been a big part of my life since I was a child. I always feel fortunate to get to know classical music, and be a professional musician for living. I enjoy learning different techniques and music styles when I am in school. I am quite happy that I can be a “doctor” , to try out different ways to fix different projects now, and also grateful to experience different kinds of music, from chamber to symphony.

4. Music with my family.

I am quite happy that my non-musician husband started to go to symphony regularly after we met; and I can play duo with my 4 year old daughter who’ s learning cello.

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何枫

Fung HO

Music Director & Conductor

Olympia Youth Orchestra, Los Angeles, California, USA

Continual Education of the Next Generation

Since age 15, music has been a wonderful part of my life but not without disappointments. However, the satisfaction music brings to one's life far surpasses anything unpleasant. Growing up in Hong Kong, I began learning the violin at age 9. Like most children, I played violin for the satisfaction of my parents.

During high school (Diocesan Boys' School), even though I had met several mentors who brought out my interest in music, I still ended up in the United States studying Biology and receiving a Masters Degree in Hematology. While I insisted on keeping up with the violin on my own, under a more open education system and continued taking lessons, luck eventually led me to several of my most important mentors in my life. After going back to music school and finishing my Masters in Music from the Manhattan School of Music, I settled down in Los Angeles to continue with my musical endeavor.

As one steps into the real music world, one needs more than luck and hard work to establish oneself. We practiced to become the best player we can be, yet we need the knowledge of how we can move on to the next steps. There is nothing more important than the promotion of one's art and continual education of the next generation. The music world has become much more competitive these days, many more talented young musicians flock to join many live or on-line national and international competitions. This opened up the door for the need and the opportunity for music education which go hand in hand with each other.

I had the opportunity of joining the Hong Kong International Music Festival as a member of the jury for several years. I was very impressed with the success of music promotion as well as raising the bar in the level of students taking part in the competition. We need to realize that in order to be able to nurture better musicians in the future, we must put our emphasis on a good and effective educational system. Be open so the young and talented students can have opportunities to meet other young and talented students from different parts of the world.



Danna Xue

Product Manager

Artist

The Importance of Classical Music Education in Today's World

As the world's challenges become increasingly complex, humans are expected to become increasingly interdisciplinary and expand their skills to become more familiar with "systems" mindsets and frameworks.

Classical music empowers students with the creative and intellectual foundation necessary to become the global change makers and peacekeepers of tomorrow. There are several known ways in which engaging with classical music can strengthen peoples' abilities: by improving memory, improving cognitive function, and reducing stress.

Yet, few realize that in addition to individual cognitive benefits, classical music also appeals to larger institutions within our society. According to Walnut St., an educational talent development agency, students who play classical instruments are more likely to develop unique and interdisciplinary leadership positions and passion projects, which can help with admission to Ivy League and top tier schools. In fact, the weight that a classical music background carries extends beyond the classroom. Case studies conducted by global institutions and consulting firms such as McKinsey¹ revealed that the creative skill sets associated with classical musicians empowers them to become unique leaders and experts in their professional work as well.

Even within the various fields of music itself, classical music remains a fundamental discipline that musicians can continue to inspire and build upon. Producers of popular music, a 28.6 billion dollar industry, often come from classical music backgrounds and play classical instruments.

Engaging with the chords, melodies, and patterns found in classical music serves as a springboard for further innovation, continuing to serve as a platform for both innovative self expression and cultural preservation.

Overall, the significance of making classical music accessible for all members of our society cannot be undermined. Educational opportunities, competitions, and summits are critical for not only preserving the artform, but also increasing the access, opportunity, and improving the methods by which students can continue to appreciate and engage with classical music.



欧慧贤

Mary Au

Music Director, Trinity Presbyterian Church
Keyboard collaborative artist accompaniment

Music making who I am today

Mary Au dedicates herself to furthering her commitment to share her musical fabric with audiences worldwide.

1. Your life with music

I am a very lucky person who gets to make a living doing something that I am passionate about: making music.

When I reflect on my music career, I am blessed to have worked as a performing artist, coach and teacher, and collaborated with renowned classical musicians such as Nathaniel Rosen, Christine Brewer and Elizabeth Pitcairn. I was also fortunate to experience the pleasure of working among some of the most powerful individuals in the music world. My business career within the entertainment industry (at the Grammy Awards and at a record label) gave me the opportunity to develop a relationship with some highly respected world class recording artists, pedagogues, composers, engineers and executives such as Van Cliburn, Rostropovich and Sting. My association with these individuals gave me a profound understanding of artistic excellence and strengthened my commitment to embrace a career of service through music. Their encouragement and recognition of my musical talents led me to pursue my passion to perform music, especially for people who would not otherwise have the opportunity to attend live classical performances, “audiences starving for the peace and beauty that music provides”. This helps to further the artistic, cultural and humanitarian mission of individuals, organizations of our country and of our world.

2. Your music teaching

Mary Au, a committed advocate of music education is currently a member of the piano faculty at California State University, Dominguez Hills. She has presented master classes in music festivals, universities and music conservatories and taught in institutions of higher learning as well as privately in the United States and China. Au has performed, coached and collaborated with numerous young artists in various music festivals and camps. She has fostered opportunities and open doors for young artists and be a mentor to them. Many of her students are soloist, recording artists, orchestral and chamber musicians, music teachers and laureates of international and national music competitions. She has also been a judge on competition juries. Her dedication to guiding and nurturing developing musicians has earned her the “Remarkable Women Award” and the “Mellon Excellence in Mentoring Award” .

My career as a professional musician has taught me that every detail and idea in music is critical to the meaning of the whole work. As an educator, we should always be sensitive to what works best for the student within the context of the musical passage: fingering, interpretation... Loud and soft is not a sufficient tonal vocabulary; the color and life of the piece need to burst out. All the details: the direction, mood, colors, climax, story, harmony and history surrounding the piece need to be directed on the goal of creating a beautifully interpreted and performed piece of music and helping students direct their concentration toward the goal of making the best music they can.

3. Your feeling about music

Music has the power to help people in our society to unite through the beauty of music and work toward the common good of a society where our resources are spent on educating our youth. It can create positive feelings in individuals; keep our children focused and provide a sense of community for all.

4. Music with your family

My parents brought me up to believe that I can accomplish anything I put my mind to. They fostered my desire to learn, to pursue my dreams, and to bring joy to others through my music and work. Their dedication, encouragement, love and understanding as well as all those I have had the privilege to work with have contributed to my development and made me who I am today. I dedicate my service through music to all of them and continue to uphold my commitment to a lifetime of music making, providing opportunity for audiences to experience the beauty and hopefulness of live classical music.

My parents and siblings can all play a musical instrument.

Mary Au, Ms. Au is a graduate of the Royal Academy of Music and the University of Southern California. She is currently a member of the piano faculty at California State University, Dominguez Hills. As a former executive of the GRAMMY Awards.



陈佳璐

中國湘南学院大學生

《刍议美育沁润在中小学音乐教育中的实践与思考》

音乐学科作为“副科”其空间在中小学教育教学过程中被挤占的情况屡见不鲜，因而音乐教育能够给中小学生带来什么以及我们要给孩子们呈现出怎样的音乐课堂是音乐教育工作者们一直以来都在思考的问题。从义务教育音乐课程标准（2011年版）中②提出的三维目标（情感·态度·价值观·过程与方法·知识与技能）到普通高中音乐课程标准（2017年版 2020年修订）中③提出的学科核心素养课程目标（审美感知·艺术表现和文化理解），再到义务教育艺术课程标准（2022年版）中④提出的与普通高中阶段相似的核心素养课程目标

（审美感知·艺术表现·创意实践和文化理解），不难看出中小学音乐教育相比于之前更多地将重心放在了审美教育和情感教育上。有关音乐教育对于中小学生的意义，我认为一方面音乐作为文化与情感的载体，有助于培养学生的审美能力，帮助学生了解不同地区、民族的文化，增强情感表达能力，促进学生身心发展；另一方面音乐教学过程中由于其区别于其他文化类课程的实践性，对学生的右脑发展有促进作用。

一、音乐对学生情感表达的影响

语言和文字作为表达的载体，的确能传达各种情感内容。古今中外大量饱含深情的诗词、小说、散文等等，无不彰显着语言和文字的魅力。但是，这并不意味着文字和语言就可以在情感表达上进行“垄断”，这个世界上同样存在着太多无法用语言和文字描绘的情感内容，因此具有非语义性、非具象性的音乐同样是情感表达的绝佳载体。

根据人的身心发展阶段理论，中小学生正处于一个情感丰富但又懵懵懂懂的时期，此时的他们，有着十分丰富的心理活动和情感体验，不仅有千情百感，甚至在不断转变，他们自己本身可能也不能完全清楚如何描述自己的情绪以及如何释放和调节自己的情绪。音乐作为一种倾听的艺术，通过和声和旋律传递情感和信息，学生可以通过演奏乐器、唱歌或创作音乐来表达自己的情感和思想获得情感体验，从而进一步加深他们对情感的理解，有助于他们在自己的生活实践中感受情感、理清自己的情感从而更好地进行情感表达。

都说眼睛是心灵的窗户，耳朵又何尝不是呢，音乐通过耳朵传到人的内心，在人的心中

① 陈佳璐：本科，从事音乐教育相关研究，研究方向：钢琴、声乐教育与演奏

② 义务教育音乐课程标准（2011年版）中华人民共和国教育部制订，北京师范大学出版社

③ 普通高中音乐课程标准（2017年版 2020年修订）中华人民共和国教育部制定，人民教育出版社

④ 义务教育艺术课程标准（2022年版）中华人民共和国教育部制订，北京师范大学出版社

泛起涟漪，就可以给人以最直观的感受，加深对情感的理解。诚然，一千个读者心中有一千个哈姆雷特，同一首音乐作品给带给人的感受也是因人而异的，但这并不妨碍中小学生学习通过音乐来感悟情感，音乐可以丰富他们的情感表达。

二、音乐对学生审美能力的影响

对艺术的审美每个人都有，但并不是每个人都有高情趣的审美，审美能力的培养是需要外界进行引导的，现如今抖音神曲大行其道，我身边朋友的家庭现在刚上小学，前两年跟着爸妈和姐姐刷抖音，每天挂在嘴边的就是“热爱 105°的你”，“白月光在照耀”等一些抖音热门歌曲的旋律，久而久之对音乐的审美也就拘泥于这些歌曲了。事实上，对音乐的审美并不局限于单纯感性认识上的好不好听，更有在深入了解了其历史背景、文化背景、作曲者思想、甚至在学习过相关音乐理论知识后了解到的和声、旋律、和曲式特点后所认识到的理性的美。

音乐审美本身没有对错之分，但音乐作品有优劣之分，好的作品能使人观识不同的时代、社会、种族及生活场景、文化特点和艺术风格等，进而更准确、更深刻地认识现实社会和历史，能更好地辨别正伪与美丑，有利于人的世界观、人生观和价值观的形成与发展，反之，则会对人产生不利影响。

三、音乐对学生综合能力的影晌

音乐作为一种表达情感和创造力的媒介，在培养学生综合素质方面发挥着独特作用。音乐学习除了能够帮助学生提高对美的感知能力、培养审美情感、激发创造性思维和想象力外，音乐活动还能够锻炼学生的协作能、促进情感智力的培养，因此有助于塑造积极向上的个性。此外，在聆听和欣赏音乐的过程中，学生也能够以音乐为媒介，结合文学与历史知识，了解到世界各地各民族不同时期的文化特点，有助于在培养学生对于不同文化的尊重与包容的态度的同时树立文化自信。

音乐对学生综合能力的体现，可以用跨学科的思维方式来体现。例如音乐与语文、音乐与历史进行结合。在教学中，本作者有过一年的课题经验，将古诗词作品寓于音乐课堂中，提升学生的音乐兴趣，同时也积累了文化素养。合唱课中选择类似于《江城子·乙卯正月十二日夜记梦》、《大江东去》、《枫桥夜泊》等在语文教材中出现过的古诗词艺术歌曲，在介绍背景和理解诗词含义的阶段邀请同学们结合语文课堂上的所学进行分享，教师在同学们讨论的基础上加以补充和完善。同时插入一些音乐元素，如引导学生借用古人吟诵古诗的方式来吟诵歌词，从而加深学生对古诗的理解，使学生的诵读与音乐融为一体，帮助学生找到吟诵

香 港 国 际 音 乐 节
HONG KONG INTERNATIONAL MUSIC FESTIVAL

第二届国际音乐教育高峰论坛

音乐改变人生

Music Changes Life

古诗的共通点，发现古诗中内含的节奏美，体会诗乐结合的美妙。跨学科音乐课堂的结合方式，促进了学生在课堂中协作能力的成长，具体表现为：

1. 将合唱歌曲定为语文课堂上学习过的古诗词艺术歌曲后在音乐课堂上愿意主回答问题 的学生变多了；同时，由于选择的诗词均为他们所熟悉的，对于第分诗乐如何结合感兴趣的学生也比较多，整个音乐课堂氛围肉眼可见地比原来加活跃。部分学生甚至会在课后问自己喜欢的某首诗有没有被编写成为艺术歌下节课能否介绍一二，甚至还有好奇古诗词艺术歌曲编写逻辑的同学，这些化都使我非常欣喜。

2. 偶然和班级语文老师沟通后发现部分原本对语文学科没有什么兴趣的学生在乐课堂上学习过古诗词艺术歌曲后甚至反过来燃起了部分对于语文学科中最令头疼的古诗文板块学习的兴趣，在语文学科的学习上更加敢于尝试了。

3. 合唱课在班级举办的小型音乐会上部分小组在上节课听到了自己组和其他组同的效果后吸收了教师给的建议，同学们各唱各的想要各自突出的情况有了明改善，更多的同学在实践中认识到了合唱与独唱的区别，在演唱中会主动注意身边同学的声音。

例如，在聆听《黄河大合唱》时，从其卡农的手法以及其综合了民间劳动号子和西方近代多声部合唱技术后所展现出的音响效果当中，学生虽然并未亲历抗战年代，没有体会过革命先辈们坚强不屈的斗争精神，也依旧仿佛可以看到黄河的宏伟气势，感受到当时的中国人民抗击日寇、反对侵略的决心与勇气。这样的力量比书本上文字的力量要强烈百倍、千倍。再例如，通过聆听中东地区的传统音乐，透过其独特的微分音音阶特点和旋律的即兴性和装饰性，学生们可能并未去过中东地区，却也能够从音乐中感受到其浓郁的异域风情，跨越时空地体会到伊斯兰文化的神秘氛围和感性表达。

四、音乐对右脑发展的作用

众所周知，人的大脑分为左脑和右脑，两侧大脑分工不同但又相互联系。左脑掌管人的逻辑、语言、分类等功能，右脑负责身体协调、想象、空间感知、情感处理等功能，在实际的生活中不可能只需要用到单侧大脑的功能，二者需要通过中间的桥梁胼胝体来互相传递信息相互配合进行工作。例如哪怕以逻辑性和严谨性著称的数学在解决问题时经常也需要依靠尝试、灵感和想象，因此绝不能够只注重一侧大脑的发展而忽略了另一侧。

传统的学科教育像语数英政史地物化生这些就是在传授知识的同时开发以及锻炼左脑的能力，只是不同学科的侧重点不同，如数学物理侧重逻辑思维，语文英语侧重语言能力，化学生物侧重以实验为基础进行探索的科学思维等。反过来，音体美由于其在教学过程中以实践为主的学科特点，则与

传统学科教育互补，更能够促进学生身体协调和情感处理等右脑功能的发展，综上与学科教育共同促进学生成为全面发展的人。

音乐创作与其他学科不同，因为音乐在不同的运用中，有其不同的理解和把握。一般作品的原创为一度创作，若是通过演唱或演奏者来表达，就会加入一些他们自己的理解和想法，这时就与原创有所不同了，即为二度创作。而在了解原创和欣赏演唱之后又会产生新的感受，此时为三度创作。对音乐进行再创作的人，是通过自己的想象在原有认识的基础上产生新的认识，在原有的感受上产生新的感受。而在音乐活动中，人的思维可以得到扩张，这正是发明和创造能力所需要的。与此同时，在欣赏音乐时，人常常会陶醉在此情此景的氛围下，想象着栩栩如生的画面，这种想象源于生活又高于生活，带有一定的创造力。若将这种想象力转换到学生的学习当中来则将对学生的发散思维和创造力产生很大的帮助。

另外，音乐和美术不同，它是建立在时间上的艺术，具有即时性。例如如果要完成一幅画，那么中间花了多长时间，中间是不是不小心画错了（只要能够修改，或者大不了重新画过）都不要紧，最后能够呈现在人们眼前就够了。音乐不同，他需要我们在演唱/演奏的过程中充分调动相关身体部位的机能并进行有机协调，使得人在同一时间往往需要兼顾很多东西，十分锻炼人的反应能力。

五、结语

总而言之，审美作为音乐教育的核心，就是通过一系列教育手段培养学生认识美、发现美、感受美和创造美的能力，是提升学生审美素养和人文素养的重要方法，既是知识教育，又是情操教育，还是心灵教育。小学音乐作为对学生实施美育的重要学科，不仅

要让学生掌握基本的音乐知识，学会鉴赏音乐的方法，更重要的是让学生主动感知音乐作品所要表达的情感内涵，从而产生高度的情感共鸣，实现自身审美素养稳步提升，促使学生在多元化的美育课堂中获得素养的提升，实现全面发展。



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《爱国教育与音乐教育及如何落实》

引言

音乐不仅培养学生审美情趣、促进个性发展方面发挥着重要作用，同时具有一定的审美教育功能。音乐教育也承载着传承民族文化、弘扬民族精神的重任，因此是爱国教育体系中不可或缺的部分。本文旨在探讨爱国教育与音乐教育之间的内在联系，探讨如何在教育实践中有效落实两者的结合，以培养具有深厚爱国情怀和高尚审美情操的新时代青年。

一、爱国教育与音乐教育的内在联系

（一）爱国教育是音乐教育的精神内核

爱国主义作为中华民族的精神支柱，是音乐创作的重要主题之一。许多经典音乐作品都蕴含着深厚的爱国情感，如《义勇军进行曲》的激昂、《我和我的祖国》的深情等。这些作品不仅是音乐艺术的瑰宝，更是爱国主义教育的生动教材。通过学习和欣赏这些作品，学生能够深刻感受到祖国的伟大和民族的荣耀，从而激发爱国热情，树立正确的价值观念。

（二）音乐教育是爱国主义教育的重要载体

音乐以其独特的艺术魅力，能够跨越时空、超越语言的界限，直接触及人心，引发情感共鸣。在爱国主义教育中，音乐教育发挥着不可替代的作用。通过音乐课堂的教学活动，学生能够在轻松愉快的氛围中接受爱国主义教育，增强对祖国的认同感和归属感。此外，音乐教育还能够培养学生的审美情趣和创新能力，为他们的全面发展奠定坚实的基础。

二、如何落实爱国教育与音乐教育的结合

（一）课程设置与教学内容的优化

为了有效落实爱国教育与音乐教育的结合，学校应该在课程设置和教学内容上进行优化。一方面，可以适当增加爱国主义主题的音乐课程，如中国革命歌曲、民族民间音乐等；另一

方面，在现有音乐课程中融入爱国主义元素，通过讲解音乐作品的创作背景、歌词意义等方式，引导学生理解并感受其中的爱国情感。

（二）教学方法的创新

在教学方法上，教师应该注重创新，采用多种形式的教学手段来激发学生的学习兴趣 and 积极性。例如，可以通过组织学生进行合唱比赛、音乐剧表演等活动，让他们在实践中感受音乐的魅力，增强对爱国主义情感的体验和认同。此外，还可以利用多媒体教学手段，如播放音乐视频、展示图片资料等，让学生更加直观地了解音乐作品的创作背景和时代背景。

（三）校园文化氛围的营造

校园文化氛围的营造对于落实爱国教育与音乐教育的结合至关重要。学校可以通过举办音乐节、艺术节等活动，为学生提供展示自己音乐才华的平台，同时也让他们在活动中感受到音乐的魅力和爱国主义的氛围。此外，学校还可以在校园广播、宣传栏等管道播放和展示爱国主义主题的音乐作品和相关资料，营造浓厚的爱国主义教育氛围。

（四）家校合作与社会支持

爱国教育与音乐教育的结合需要家校合作和社会支持。学校应该与家长保持密切沟通，共同关注学生的爱国主义情感和音乐素养的培养。同时，学校还应该积极争取社会各界的支持和帮助，如邀请音乐专家来校讲座、组织学生参观音乐馆等活动，为学生提供更加丰富的学习资源和实践机会。

三、具体歌曲在爱国教育与音乐教育中的应用

古今中外，唱响爱国情怀的歌曲不在少数。因应香港中外文化交融及其独特的历史背景，具体歌曲选材的范围可扩阔至全世界，让学生感知爱国教育与音乐教育相结合是通行做法，两者可相辅相成、相得益彰。

（一）中国歌曲

《义勇军进行曲》- 作为中国的国歌，具有极高的政治意义和象征意义。其激昂的旋律和坚定的节奏，表达了中国人民反抗侵略、争取自由的坚定信念和英勇精神。在音乐教育中，国歌的教学和传唱是爱国主义教育的重要环节。通过组织学生学唱国歌，让他们在庄严的旋律中感受国家的尊严与荣耀，增强对国家的认同感和爱国情怀。教师可以结合国歌的创作背景、歌词意义以及它在不同历史时期的应用，引导学生深入理解国歌所承载的深厚情感和伟大意义。

《我和我的祖国》- 是一首具有鲜明爱国主义色彩的中国歌曲，其歌词朴实真挚、旋律优美动人，表达了人们对祖国的深厚情感和无限热爱。在音乐课堂上，教师可以引导学生通过学唱这首歌曲，感受歌曲中的爱国情感，增强对祖国的认同感和归属感。教师能结合歌曲创作背景和时代背景的分析，让学生更加深刻地理解爱国主义的内涵和价值。

《黄河大合唱》- 是中国抗日战争期间创作的经典革命歌曲，其歌词深刻反映了中国人民抗日战争的英勇精神和历史意义。在音乐教育中，这首歌曲可以作为爱国主义教育的重点教材。通过学习和欣赏这首歌曲，学生能够深刻感受到中华民族在危难时刻的团结一心和坚韧不拔，从而树立正确的历史观和民族观。《黄河大合唱》的音乐风格独特、气势磅礴，也适合作为音乐技能训练和艺术表现的素材。

（二）其他国家歌曲

《伏尔加船夫之歌》- 是一首流传广泛的俄罗斯民歌，它深刻地揭示了沙皇统治下俄罗斯人民群众的艰辛生活和他们的坚韧精神。在音乐教育中，这首歌曲可以作为引导学生了解异国文化、增强国际视野的素材。同时，通过对歌曲创作背景的分析 and 讨论，学生可以感受到人民群众在困境中的不屈不挠和团结一心，从而激发对祖国的热爱之情。此外，《伏尔加船夫之歌》的旋律优美、节奏鲜明，也适合作为音乐技能训练的教材。

《华尔兹玛蒂尔达》与《皇家烟火音乐》- 虽然并非直接与爱国主义相关，但它们作为世界音乐宝库中的经典之作，对于拓宽学生的国际视野、培养跨文化交流能力具有重要意义。在音乐教育中，通过引入这些国际经典曲目，学生可以接触到不同风格、不同文化的音乐作品，从而增强对世界多元文化的理解和尊重。这种跨文化的体验不仅能够丰富学生的音乐素养，还能够培养他们的全球意识和国际视野，为他们在未来国际交流中打下坚实的基础。

《尼伯龙根的指环》- 作为德国作曲家瓦格纳的鸿篇巨制，不仅在音乐艺术上具有极高的成就，还蕴含了丰富的文化内涵和历史意义。虽然它与直接的爱国主义教育联系不那么直接，但通过对这部作品的分析和欣赏，学生可以了解到欧洲古典音乐的发展历程和艺术特色，从而增强对世界音乐文化的认识和理解。此外，《尼伯龙根的指环》所展现的壮丽场景和深刻情感，也能够激发学生的艺术想像力和创造力，为他们的音乐创作和表演提供灵感。

四、结语

爱国教育与音乐教育作为教育体系中不可或缺的部分，它们之间存在着紧密的联系和相互促进的关系。通过将两者相结合，我们不仅能够传承和弘扬民族文化、激发学生的爱国热情，还能够提升学生的审美情趣和创新能力，促进他们的全面发展。为了有效落实爱国教育与音乐教育的结合，我们需要不断探索创新的教学方法和途径，优化课程设置，营造积极向上的校园文化氛围，并加强家校合作与社会支持。以下是一些进一步的建议和展望：

（一）加强师资队伍建设

教师是教育事业的关键力量，他们的专业素质和教学能力直接影响着教育质量的提升。为了更好地落实爱国教育与音乐教育的结合，学校应该加强师资队伍建设，提高教师的专业素养和教学能力。这包括组织教师参加相关培训和研讨会，提升他们对爱国主义教育和音乐教育的理解和认识；鼓励教师进行教学创新和实践，探索适合学生的教学方法和手段；以及建立科学合理的教师评价机制，激发教师的工作热情和创造力。

（二）注重学生主体性的发挥

在爱国教育与音乐教育的结合过程中，应该注重学生主体性的发挥。学生是学习的主体，他们的兴趣和需求应该成为教学设计的出发点和落脚点。教师应该尊重学生的个性差异和学习特点，采用多样化的教学方法和手段，激发学生的学习兴趣 and 积极性。同时，还应该鼓励学生参与到教学活动中来，让他们在实践中体验和感受爱国主义情感和音乐艺术的魅力。

（三）加强实践教学环节

实践教学是爱国教育与音乐教育结合的重要途径。学校应该加强实践教学环节的设计和组织的，为学生提供更多的实践机

会和平台。例如，可以组织学生参加合唱比赛、音乐剧表演、音乐创作比赛等活动，让他们在实践中锻炼自己的音乐技能和表现能力；还可以组织学生参观爱国主义教育基地、博物馆等场所，让他们在亲身体验中感受爱国主义情感的真实和深刻。

（四）推动课程整合与跨界融合

随着教育改革的深入推进，课程整合与跨界融合成为教育发展的新趋势。为了更好地落实爱国教育与音乐教育的结合，学校应该积极推动课程整合与跨界融合。这包括将爱国主义教育元素融入音乐课程中，让学生在学音乐的同时接受爱国主义教育；还可以将音乐课程与其他学科相结合，如历史、语文等，通过跨学科的教学活动来增强学生对爱国主义情感和音乐艺术的认识和理解。

（五）关注时代发展与社会需求

爱国教育与音乐教育的结合应该关注时代发展与社会需求。随着时代的变迁和社会的发展，爱国主义情感和音乐艺术的表现形式也在不断变化。学校应该及时关注时代发展的脉搏和社会需求的变化，不断调整和完善教学内容和教学方法。例如，可以引入当代爱国主义主题的音乐作品和创作手法，让学生感受到时代气息和创新精神；还可以结合社会热点问题和时代背景来设计教学活动和实践项目，让学生更好地理解和适应社会发展的需求。

爱国教育与音乐教育的结合是一个长期而复杂的过程，需要不断探索、创新和实践。通过加强师资队伍建设、注重学生主体性的发挥、加强实践教学环节、推动课程整合与跨界融合以及关注时代发展与社会需求等措施的实施，我们可以更好地落实爱国教育与音乐教育的结合，为培养具有深厚爱国情怀和高尚审美情操的新时代青年贡献力量。

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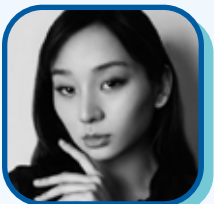
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世人學習音樂
音樂是什麼

音樂教育對人類的影響
The impact of music education on human beings

如何善用音樂教育引領兒童及青少年
How to effectively guide children and teenagers
through music education

第二届

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2nd International Summit for Music Education 2024

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

主办单位： 香港国际音乐节  香港教育促进会

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