

ACHIEVEMENTS / BIOGRAPHY / MAIN WORKS

沈洽氏の民族音楽学における業績

Achievements in Ethnomusicology by Professor SHEN Qia

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沈洽氏を紹介するにあたり、原則として繁体字の漢字表記を交えた英文記載を主とすることとする。理由は、学歴や職歴の記載をするうえで、日本人にとって充分理解できて紙面の節約をはかることができること、また、台湾との関係が深い氏の一面を表すことができるからである。記載内容によっては、英文記載と和文記載を併記する。

Born: Shanghai, 14 July 1940 上海生まれの氏の学歴および職歴については、1958-1963 studied in Shanghai Conservatory of Music 上海音楽學院, majoring in musicology, especially in theory of traditional Chinese music 民族音楽理論. 卒業後就職 After graduation, worked in Shanghai Musical Publishing House 上海音楽出版社 as editor of music 音楽編輯 (1963-1972) and for Ganan Song and Dance Ensemble 贛南歌舞團 as a conductor and composer (1972-1978). 學業再開 Then re-studied in Nanjing Art College 南京藝術學院 (1978-1981) and was awarded master's degree by China Academy of Arts 中國藝術研究院 (1982). 教職は Since 1981 until present he has been teaching at China Conservatory of Music 中國音楽學院, including serving as Assistant of President 院長助理, Curator of Library and Chinese Music Archives 圖書館長 & 中國音楽資料館館長, Director of the Research Institute of Music 音楽研究所所長 and the Chief of the Research Division 研究部部長. Presently, he is functioning as a tutor of doctoral students. 目下、博士論文指導にあたっている。

氏の學問上の影響力は北京に限定されることはなく、国内外の関係者との連携作業を通して文化多元主義的な民族音楽學一般の發展に寄与した。His academic influences have by no means been limited to Beijing; but rather, his efforts of establishing bridges between various regions domestic and abroad made significant contributions to development of ethnomusicology in general. This attitude named by himself "cultural pluralism" is well reflected in his service as the chairman for the Institute for Traditional Music in China 中國傳統音樂學會, as the first liaison officer of China chapter of International Council for Traditional Music, as the first secretary general of Asia-Pacific Society of Ethnomusicology 亞太民族音樂學會, and as associate editor-in-chief of Music Study 音楽研究. His contribution to a Japanese publication, 「中国—漢民族の音楽」(井口淳子訳; 『岩波講座 日本の音楽・アジアの音楽』別巻I、1989年:185-198) "Music of the Han Chinese" Nippon no ongaku, Azia no ongaku Musics of Japan, Musics of Asia (Iwanami Shoten) was made certainly along this line.

各地の研究機関や研究者に講演者として招聘されることも多かった。The institutions and scholars that have invited him to deliver lectures include: Chinese University of Hong Kong 香港中文大學 (1985, Prof. Dr. Pen-Yeh Csao 曹本冶); The Society for Promoting Chinese Culture 中華文化促進會 in Hong Kong (1985, Prof. Jao Tsung-I 饒宗頤); Humboldt-Universität, Berlin (1989, Prof. Christian Kaden); Freie Universität, Berlin (1989, Dr. Josef Kuckertz); Museum für Völkerkunde, Berlin, (1989, Prof. Dr. Artur Simon); Institut für Vergleichende Musikwissenschaft (1989, Prof. Dr. Max Peter Baumann); Universität Essen (1989, Prof. Dr. Helmut Schaffrath); Academia SINICA 中央研究院 (Taiwan 台灣) (1990, Prof. Chuang Ying-Chang 莊英章), National Taiwan Normal University 國立台灣師範大學 (Taiwan) (1990, Prof. Hsu Tsang-Houei 許常惠); Durham University (1995, Prof. Dr. Robert Provine); University of Oxford (1995, Prof. Glen Dudbridge); National Taiwan University 國立台灣大學 (Taiwan) (2004, Prof. Dr. Shen Dong 沈冬). 専任教授をも勤めた南華大學では、雅樂復元活動にも関わり。北京の本拠地にそのための研究所を本年1月に創設した。From 2001-2010, he worked as a fulltime professor at Nanhua University 南華大學 in Taiwan 台灣 (Prof. Chou Chun-yi 周純一), during which time the reconstructing activities in Chinese 雅樂 at Nanhua University must have influenced him and led to establishment of a large-scale institution dedicated to 雅樂 covering various historical periods in Chinese history. In January 2011, 雅樂研究中心 as attached to China Conservatory of Music 中國音樂學院 was established, where he together with Chou Chun-yi 周純一 and Xie Jia-xin 謝嘉幸 is now making efforts in its early days as a center for reconstructions of yayue 雅樂 in different periods and areas of Chinese culture.

氏の學術上の業績は「主要著作」でわかるように多岐に亘っている。大別すれば、1) 漢民族の音楽に関するもの、2) 30以上の中国少数民族を野外調査した報告、3) 西洋や日本の代表例を紹介しつつ中国的な視野に立って民族音楽學一般を論じたもの、4) 音楽的形態論の領域で具体的な方法を提示し應用したものとなる。Professor SHEN Qia's contributions to ethnomusicology in academic terms are versatile, which can be grasped in the next section "Main Works". They can be roughly classified into four groups: 1) descriptive studies dealing with various music traditions of the Han Chinese; 2) monographic studies of the music cultures based upon fieldworks among more than thirty ethnic minorities of China; 3) methodological detailed discussions of ethnomusicology in general, introducing Western and Japanese representative works to Chinese ethnomusicologists with remarkable attitudes to absorb and/or digest them from Chinese perspectives; and 4) his own concrete proposals and applications in the field of musical morphology.

上記のうち第四のものは、「音腔理論」として広く公認されていて、中国傳統音楽を響かせる最小単位としての音腔が頭・體・尾から成っているという前提に立って、さらに高いレベルで音楽表現を分析した業績で、西洋音楽の形態論や意味論において音(音階音)・動機・

樂句といった概念單位で論じるのとは異なる。The last-mentioned studies can be represented by what is now generally recognised and known as the “yinqiang theory”. According to this theory, each yinqiang as the minimum structural unit consists of tou 頭 (lead), ti 體 (nucleus) and wei 尾 (ending). Starting from this basic assumption, he analyses traditional Chinese music in its own terms, leading to even higher levels of music expressions, rather than relying upon Western concepts and methods of musical morphology and semantics such as “tones, motifs, and phrases”.

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沈洽氏主要著作 Main Works by Professor SHEN Qia

《阿炳事考一、二及其它》“Several Events’ Facts on A-bing and Some Others” 南京藝術學院學報 The Journal of Nanjing Arts College, 1980 II: 42-47.

《全國民族音樂學學術研究會開幕詞》“Address to Nationwide Forum for Ethnomusicology” (on behalf of the College President Huang You-kui 黃友葵). 南京藝術學院學報 The Journal of Nanjing Arts College, 1980, II:4.

《音腔論》“The Yinqiang Theory (a longer abstract)” 中央音樂學院學報, The Journal of Central Conservatory of Music 1982 IV:13-21 and 1983 I:3-12. Republished in Ethnomusicology Collected Works by Shanghai Literature & Arts Press 上海文藝出版社, 1989. Its shorter abstract republished by Union Music 聯合音樂, Hong Kong 香港, 1987-1988. Its shorter abstract translated in English by Chang Gang (Abstracts of Articles from the Journal of Central Conservatory of Music 中央音樂學院學報 1980-1990 年論文選摘, 1980~1989).

《民族音樂學問題》“The Problems on Ethnomusicology” 音樂研究 Music Study, 1982 IV:33-40

《沈心工傳》“A Biography of Shen Xin-gong” 音樂研究 Music Study, 1983 IV:54-64, 95.

《民族音樂學的當務之急 — 修撰音樂民族誌的必要性與意義》“The Urgent priority of Ethnomusicology: Its Necessity and Significance Editing Musical Ethnography” 中國音樂 China Music, 1984 III:26-28.

《民族音樂學導論》“An Introduction of Method on Ethnomusicology” 中國音樂學 Musicology in China, 1986 I:62-77,II:92-102, III:57-67.

《民族音樂學家的音樂觀》“Ethnomusicologists’ Outlook on Music”音樂研究 Music Study, 1987 I:66-74. 《沈心工年表》“A Chronicle of Shen Xing-gon’s Life” 中央音樂學院學報 The Journal of Central Conservatory of Music, 1987 IV:28-32.

“Characteristics of Ying Qiang 音腔 Functions p(t), d(t), c(t)” The 20th World Conference of ICTM, (1989, Schladming, Austria).

《基諾人關於音樂的概念行為模式及其文化內涵》“Behavior Model on Musical Conceptions of Jinuo people and its Cultural Intention” The Collected Works of International Conference of Chinese Music 《國際中國音樂研討會文集》 271-289, Hong Kong 1988, edited by The Chinese Music Archives of The Chinese University of Hong Kong 香港中文大學中國音樂資料館 and The Research Institute of Ethnomusicology in Hong Kong 香港民族音樂研究會, published by Shandong Education Press 山東教育出版社, 1989.

學堂樂歌之父——沈心工先生 The Father of School Songs—Mr. Shen Xin-gong 沈心工.China Music Press 中國音樂書坊 (Taiwan 台灣) 1990.

“Traditional Chinese Music and Its Future: What We Can Do?” TOKUMARU Yosihiko et alii (eds.) Tradition and Its Future in Music : Report of SIMS 1990 Ôsaka. Fourth Symposium of International Musicological Society (Tôkyô; Ôsaka: 1991):165-168

《雲南樂器王國考察記》“The Investigations of Instruments Kingdom in Yunnan” Chinese Musicians AV Publisher 中國音樂家音像出版社, 1990. (Visual documents, two volumes, 360 minutes) .

《民族音樂學十年》“Ten Years of Ethnomusicology in China” 1990’ Music Yearbook of China 中國音樂年鑑, 1990:338-355.

“北京 Beijing” ニューグローヴ世界音楽大事典 Japanese edition of New Grove Dictionary of Music and Musicians, 1991 (Japan) 16:80 (翻譯協力：仲万美子 translated and edited by NAKA Mamiko).

《二十世紀國樂思想的“U”字之路》“The ‘U’ Road of Sino-Musical Thought in the 20th Century” 音樂研究 Music Study, 1994 II:67-74

《音樂文化的雙視角觀照——民族音樂學的一種新定位》“Double Angle Observation of Musical Culture—A Kind of New Orientation on Ethnomusicology” 中央音樂學院學報 The Journal of the Central Conservatory of Music, 1995 III:18-21.

《民族音樂學在中國》“Ethnomusicology in China” Dynamics of Asian Music—Tradition and Its Modification (Published by Japan National Museum of Ethnology and The Asia Pacific Society for Ethnomusicology, 1995) pp. 199-205,. Revised version, Musicology in China 中國音樂學, 1996 III:5-21, Transported with response by Jonathan J. Stock, in The Journal of Music in China, Initial issue, 1999 The United States of America:7-38.

《“雙視角觀照法”在民族音樂學中的實踐和意義》“On Practice and Significance of the ‘Double Angle Observation’ Method in Ethnomusicology” 中國音樂學 Musicology in China, 1998 II:65-85.

《民族音樂與文化國策》“Traditional Music and National Policy on Culture” China Music 中國音樂, 1998 III:23-25,43.

《中國南方氐羌、越濮、苗瑤三系族群的音樂文化》“The Musical Cultures of Three Populations: Di-Qiang, Yue-Pu and Miao-Yao in South China” 音樂研究學報 The Journal of Music Research VIII (The Annuals of The Music Research Institute of National Taiwan Normal University 國立台灣師範大學音樂研究所, 1999):105-118.

《我的音樂教育理念》第十一屆中國傳統音樂學會年會 (The 11th ITMC, 2000 Xijiang 新疆). “An Idea of Mine on Music Education” An announcement at the 11th Conference of The Institute for Traditional Music in China.

《基諾人的音樂與他們的歌》“Jinuo People’s Music and Their Songs” 民族藝術研究 National Arts Research, 2001 III:23-30 .

“The Minorities’ Musics in Southern China” TOKUMARU Yosihiko et alii (eds.) The Garland Encyclopedia of World Music, Volume 7, 2001:485-493.

貝殼歌——基諾族血緣婚戀古歌及相關人文敘事 Cowries Ballad—An Archaic Song on Jinuo

Ancestors' Consanguineous Marriage and Its Related Narrations on Jinuo's History, Society and Culture. 上海音樂出版社 Shanghai Music Publishing House 2004.

《沈洽教授談雅樂的重建》 “Prof. Shen Qia 沈洽’s Talking about Reconstruction of Yayue” (interviewer Xu Tian-xiang 徐天祥). 人民音樂 People’s Music 2009 II:72-75.

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