



会议册

广西非遗项目中的多声部音乐研讨会
暨广西南宁第五届ICTM多声部音乐学术研讨会

Fifth Symposium of the ICTM Study Group on Multipart Music
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第五届 ICTM 多声部学术研讨会
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会议议程及文章摘要

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广西艺术学院国际交流处

广西艺术学院学报编辑部

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The International Council for Traditional Music (ICTM)

Short Introduction

The ICTM was founded on 22 September, 1947, in London, England, by scholars and musicians as The International Folk Music Council. Ralph Vaughan Williams became its first president, followed by Jaap Kunst, Zoltan Kodaly, Willard Rhodes, Klaus P. Wachsmann, Poul Rovsing Olsen, Erich Stockmann, Anthony Seeger, Krister Malm, Adrienne L. Kaeppler, and currently, Salwa El-Shawan Castelo-Branco. In 1949, the Council was one of the Founding Members of the International Music Council - UNESCO, and is currently an NGO in formal consultative relations with UNESCO. Through its wide international representation the Council acts as a bond among peoples of different cultures and thus serves the peace of humankind.

The AIMS of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. To these ends, the Council organizes meetings, world conferences, study groups and colloquia. In addition the Council maintains a membership directory and supervises the preparation and publication of journals and bulletins.

国际传统音乐学会

简介

国际传统音乐学会于1947年9月22日在英国伦敦成立，最初名为国际民族音乐学会。Ralph Vaughan Williams 为其首任主席，Jaap Kunst, Zoltan Kodaly, Willard Rhodes, Klaus P. Wachsmann, Poul Rovsing Olsen, Erich Stockmann, Anthony Seeger, Krister Malm, Adrienne L. Kaeppler 为历任主席，现任主席为 Salwa El-Shawan Castelo-Branco。1949年，本学会成为为联合国教科文组织国际音乐学会的创立成员之一，目前为联合国教科文组织的正式顾问单位。本学会广泛参与全球音乐学术活动，是链接不同文化的纽带和文明与和平的使者。

国际传统音乐学会致力于推进对世界各国传统音乐和舞蹈的研究、表演、记录、保护和传播，为此，学会组织学术会谈、国际会议、研究组和研讨会。此外，学会实行会员制，指导会员单位学术期刊和布告的发布。

ICTM Study Group for Multipart Music

Short Introduction

Multipart music represents one of the most fascinating phenomena in numerous local musical practices. It has therefore been a favoured object of research for a long time, particularly in the national framework. Regional studies extending beyond political boundaries are, however, rare.

A network of researchers, many of them ICTM members, was working since 2003, focusing first on multipart music traditions in Europe within the framework of the “Research Centre of European Multipart Music” established at the Institute for Folk Music Research and Ethnomusicology of the Vienna University of Music. Results of the research are presented in the books “European Voices I. Multipart Singing in the Balkans and the Mediterranean” (Vienna: Bohlau, 2008) and “European Voices II. Cultural Listening and Local Discourse in Multipart Singing in Europe” (2011).

Fragments of the work had also been presented in panels at ICTM World Conferences (Sheffield 2005 and Vienna 2007). All of this work served as the basis of the negotiations with the ICTM Board for the establishing of a Study Group on Multipart Music. The board reached a positive decision on the formation of the group in July 2009 after the ICTM World Conference in Durban, South Africa.

The Study Group symposia and seminars, which have taken place so far are:

- 1.The First Symposium: 15-21 September 2010, Sardinia, Italy
- 2.The Second Symposium: 22-29 April 2012, Tiranë and Vlorë, Albania
- 3.The Third Symposium: 12–16 September 2013, Budapest, Hungary
- 4.The First Seminar: 19-20 September 2014, Tallinn, Estonia
- 5.The Fourth Symposium: 4 – 7 July 2016, Singapore

国际传统音乐学会多声部音乐研究组

简介

多声部音乐是常见的音乐创作实践类型，因此，以国别为基础对其进行研究由来已久。然而，跨越国界的区域内研究合作还很少。

在这方面，有些学者率先于2003年开始进行了尝试，其中包括一些国际传统音乐学会的成员。他们在维也纳音乐大学成立的民族音乐与民族音乐学研究所开展了关于欧洲多声部音乐传统的研究。研究成果被收录于《欧洲的声音1：巴尔干半岛和地中海沿岸地区的多声部演唱传统》和《欧洲的声音2：欧洲多声部演唱传统中蕴含的文化聆听和本土话语体系》两本书中(2011)。

部分研究成果还在国际传统音乐学会全球大会的小组讨论上进行了分享（2005年的谢菲尔德大会及2007年的维也纳大会）。这些研究成果促成了国际传统音乐学会管理委员会同意成立多声部音乐研究组。2009年7月，委员会在南非德班市举行的国际传统音乐学会世界大会上通过决议成立多声部音乐研究组。

多声部音乐研究组迄今召开的研讨会如下：

- 1.第一次研讨会于2010年9月15-21日在意大利撒丁岛举行；
- 2.第二次研讨会于2012年4月22-29日在阿尔巴尼亚地拉那和发罗拉举行；
- 3.第三次研讨会于2013年9月12-16日在匈牙利布达佩斯举行；
- 4.第一次研讨班于2014年9月19-20日在爱沙尼亚塔林举行；
- 5.第四次研讨会于2016年7月4日-7日在新加坡举行。

A Brief Introduction to the Guangxi Arts University

The Guangxi Arts University (GXAU) is situated in the city of Nanning, the capital of southwestern China's Guangxi Zhuang Autonomous Region dubbed national ecological garden city and the permanent home to China-ASEAN Expo. GXAU has been enjoying the joint support of the Chinese Ministry of Culture and the People's Government of the Guangxi Zhuang Autonomous Region in its development as an institution of higher learning for the arts.

GXAU's origins can be traced back to the Guangxi Arts Faculty Training School, founded in 1938 by three celebrated artists: musician Man Qianzi, modern painter and fine arts teacher Xu Beihong, and musicologist and composer Wu Bochao. With four campuses located in two of Guangxi's major cities (three in Nanning and one in Guilin), GXAU comprises nineteen faculties. GXAU now enjoys an enrolment of about 15,000 students and a teaching staff of 1,000, with renown artists in every major and specialty.

It offers master programs in six first-level branches of learning (namely arts theory, musicology and choreology, drama, film and television, fine arts, design, journalism and communications) and thirty-seven in second-level branches of learning. Of the thirty undergraduate programs GXAU offers, half are designated as specialized at provincial level, seven at state level and one as pilot project.

GXAU focuses its whole attention on research and artistic creation. Since 2010, it has conducted 76 research projects sponsored by governments at provincial or state level, over three hundred other research projects, and obtained eighteen patents. Teachers and students alike have so far collected around 700 national and international awards in various competitions and events of the arts. Meanwhile, GXAU's Department of Fine Arts has successfully turned the Lijiang Painting School into the university's own cultural brand as a means to reach to, and link with the outer world. There are currently three events held by GXAU which have already turned into specialized forums of international influence: the China-ASEAN Music Week, the China-ASEAN Forum on Architectural Space Design, and the China-ASEAN Dance Forum and Festival.

GXAU maintains collaborative relationships and cultural exchanges with more than fifty institutions across the world. In May 2012, the State Ministry of Foreign Affairs and Ministry of Education jointly established in GXAU the China-ASEAN Training Center for Artists so as to allow the further strengthening and developing of cultural exchanges with other ASEAN countries. In March 2017, jointly initiated by Guangxi Arts University, the ASEAN-China Center and the Southeast Asian Ministers of Education Organization Regional Center for Higher Education and Development, ASEAN-China Arts Colleges Alliance was established with GXAU as permanent secretariat in China.

广西艺术学院简介

广西艺术学院位于中国—东盟博览会永久举办地南宁，现为中华人民共和国文化部与广西壮族自治区人民政府共建的高校。

学校前身是我国著名艺术家满谦子、徐悲鸿、吴伯超于1938年在桂林倡议建立的“广西省会国民基础学校艺术师资训练班”。现有四个校区，下设19个教学单位，1所艺术研究院，全日制在校生15000余人，教职工1200余人，各学科专业都有一批在区内外具有较大影响的艺术大师，师资力量雄厚。现有艺术学理论、音乐与舞蹈学、戏剧与影视学、美术学、设计学、新闻传播学6个一级学科硕士学位授权点，37个二级学科硕士学位授权点，3个专业学位授权点。在36个本科专业中，自治区级以上特色优势专业占50%，其中国家级特色专业7个，教育部专业综合改革试点项目1个。

2010年以来，学校承担省部级以上科研项目76项，其他各类科研创作项目763多项，获得专利18项。以学校美术教师为主体的“漓江画派”已发展成为走向世界的文化品牌，学校主办的“中国东盟音乐周”已跻身为全国“新音乐”创作的三大平台。

学校积极开展对外教育合作与文化交流，先后与美国、英国、俄罗斯、新加坡等50多个国外院校和艺术团体开展了艺术交流与教育合作。有中英、中美等中外合作及交流项目。2012年5月，成为“中国—东盟艺术人才培训中心”载体单位。2017年3月，我校与中国—东盟中心和东南亚教育部长组织高等教育发展区域中心联合发起成立了中国—东盟艺术高校联盟。

Mission Statement

The name of the organization is ICTM Study Group on Multipart Music. The Study Group is an appointed committee of the Executive Board of the International Council for Traditional Music [ICTM Rules 1984: paragraph 8, article i]. The ICTM is a non-profit non-governmental international organization in formal consultative relations with UNESCO.

The Study Group shall promote multipart music through research, documentation, interdisciplinary and cross-cultural study and shall provide a forum for cooperation among scholars and students of multipart music by means of international meetings, publications and correspondence, intending a tight collaboration with local singers and musicians also in the discussion processes. The Study Group may undertake such projects as are in support of its stated objectives, including, but not limited to, organization of Study Group symposia, and formation of sub-study groups.

主 旨

本组织名称为国际传统音乐学会多声部音乐研究组，是国际传统音乐学会指导成立的（参见国际传统音乐学会章程1984：第8段，第i条）国际传统音乐学会是联合国教科文组织指导建立的非政府间、非盈利性国际组织。

多声部音乐研究小组致力通过研究、记录、开展跨学科和跨文化研究促进多声部音乐的发展。同时以国际大会、出版、通信等方式为致力于多声部音乐研究的学者提供合作与研讨的平台。此外，加强与各国、各地区本土演唱者与音乐家的合作也被提上了研究小组的工作日程。研究小组还将组织契合组织主旨精神的研究项目，例如多声部音乐研究小组研讨会或在小组的基础上成立分组研究机构。

5th Symposium of the ICTM Study Group on Multipart Music

7-12 May 2017

Nanning, China

THEMES

1. The Understandings of Multipart Music in Diverse Research Traditions

Investigations carried out in various practices and times have led to the establishment of different understandings of music and processes of music making, including those connected with multipart music. Discussions in the symposia of our Study Group have shown that such differences are connected with the specifics of the musical practices and the understandings of the music makers as well as with the different ways of the establishment of the research traditions in question. At the centre of the discussions on this theme will be questions on how multipart music is understood, expressed and defined in diverse research traditions to know more about the kind of distinctions and possible common features.

2. A specific use of sound in space and time: polymusic and soundscape

The neologism *polymusic* was coined in 1991 at a seminar of the French Ethnomusicology Laboratory of the CNRS as being the total result of the simultaneous, deliberate presence of several autonomous musical entities, without any coordination in time. This happens in different parts of the world, for example in rituals, when individuals or groups make music on their own, at the same place and simultaneously. The result has been characterised as controlled disorder.

In the last symposium of the Study Group the discussions about this phenomenon were linked with that of *soundscape*, meaning a component of the acoustic environment that can be perceived by humans. In this context, mostly the part of soundscape which is called *anthrophony* (all of the sound signatures generated by humans) seems particularly appropriate for discussion. Other views are certainly welcome.

The intention here is to lead a possibly broader discussion about specific uses of sound in space and time and about performances of different musical acts simultaneously and deliberately.

3. New research

广西非遗项目中的多声部音乐研讨会暨广西南宁

第五届 ICTM 多声部音乐学术研讨会

2017. 5. 7-2017. 5. 12

中国·南宁

主题

1. 不同的研究背景下对多声部音乐的理解

对不同时期和不同类型音乐创作实践的研究使得我们对包括多声部音乐在内的音乐和音乐创作过程有了不同的理解。多声部音乐研究小组已召开的几次研讨会上的讨论意见都认为，这些不同的理解源自不同的音乐创作实践中的元素、创作者及所处学术研究背景的传统。本主题探讨的核心问题是：不同的研究背景下对多声部音乐的理解、展示和定义，了解多声部音乐的类型及其中可能蕴含的共同特征。

2. 特定时间与空间中对声音的使用：复调音乐及声音景观

“复调音乐”一词 (polymusic) 诞生于 1991 年法国国家科学研究院民族音乐学实验室举办的一次研讨班上，指的是几种可以独立存在的音乐自发的、不约而同的同时发生的现象。这个现象在世界各地均有存在，例如在各种仪式中，个人或是群体在同一时间、同一地点演奏。这个现象的显著特征就是“受控制的无序”。

在最近一次的多声部音乐研究组的研讨会上，专家们将上述的现象与“音景” (soundscape) 联系起来，即声音环境中可为人类感知的元素。在本次研讨会上，“音景”中重要的因素“人类音素”(anthrophony, 一切由人类发出的声音符号) 是主要的讨论对象。我们也欢迎与不同的观点进行商榷。

3. 研究新领域

PROGRAMME

Sunday, 7 May 2017

Arrival of the participants

19:30 Welcome dinner

Monday, 8 May 2017

Venue: Guangxi Arts University, Academic lecture hall

08:30 – 09:00 Registration

09:00 – 09:30 Welcome Addresses

09:30 – 10:30 **Keynote:** Fan Zuyin (Bei Jing)

Analysis of the Reason for Multi-Part Structural Differentiation between
Chinese and Western Music

Chair: Chen Kunpeng (Guang Xi)

10:30 – 11:00 Coffee and Tea Break

11:00 – 12:00 **Keynote:** Rudolf M. Brandl (Austria)

The Magical Anhui Nuo Ritual Luogu (Gong & Drum-)Pattern in Time and Space
(China)

Chair: Ardian Ahmedaja (Austria)

12:00 – 15:00 Lunch Break

15:00 – 16:30 **Session I:**

The Understandings of Multipart Music in Diverse Research Traditions

Chair: Zhanna Pärtlas (Estonia)

Ignazio Macchiarella (Italy)

Shared Creative Musical Constructions

Chong Pek Lin (Malaysia)

Comparing kerintuk and belian dado' (Kenyah multipart vocal genres) and Exploring Features in Common with the Choral Traditions of the Indigenous Groups of Taiwan

Ardian Ahmedaja (Austria)

On Designations of Local Multipart Music Practices and their Understandings in Albania

20:00 – 21:30

Multipart Music Concert

Venue: Guangxi Arts University, Concert Hall

Tuesday, 9 May 2017

Venue: Guangxi Arts University, Academic lecture hall

08:30 – 10:00 **Session II:**

Research on Polyphonic Folk Song in Dong and Zhuang Ethnic Groups (1)

Chair: Li Xiuqin (Taiwan)

Yang Xiuzhao (Guang Xi)

Summary of the Research on Zhuang-Dong Two-Part Folk Songs

Wu Rongshun (Taiwan)

The Research and Observation on the Diachronic of the Taiwanese Bunun Polyphonic Song Pasibutbut

Chu Zhuo (Guang Xi)

Discussion on Organization Principles of Zhuang-Dong Ethnic Group's Multi-Voice Folk Song

10:00 – 10:30 Coffee and Tea Break

10:30 – 12:00 **Session III:**

Research on Polyphonic Folk Song in Dong and Zhuang Ethnic Groups (2)

Chair: Wu Rongshun (Taiwan)

Chen Kunpeng (Guang Xi)

On the Heteroglossia of the Lyre in Zhuang - Dong Ethnic Group

Lê Văn Toàn (Vietnam)

Preserving Traditional Music in Contemporary Life

Liu Wen (Jiang Xi)

On the Dual Yin-Yang Structure of the Mind in Chinese Traditional Polyphonic Music

12:00 – 15:00 Lunch break

15:00 – 16:30 **Session IV:**

A specific use of sound in space and time: polymusic and soundscape

Chair: Ignazio Macchiarella (Italy)

Anda Beitāne (Latvia)

Is it a Competition? Sound in Space and Time for Suiti Singers

Bernd Brabec de Mori (Austria)

Simultaneously Creating Common Landscapes: Polyphonic Singing among the Shipibo-Konibo (Western Amazon Lowlands)

Žanna Pärtlas (Estonia)

The Phenomenon of polymusic in the Seto Song Tradition: The Case of the Wedding Songs Called kaasitamine

18:30 Dinner offered by the local organisers

Wednesday, 10 May 2017

Venue: Guangxi Arts University, Lecture Hall, 18th Floor, Lijiang Painting School Arts Center

08:30 – 10:00 Session V: New Research (1)

Chair: Ulrich Morgenstern (Austria)

Lin Wei-Ya (Austria)

Local Bi-/Multi-Musicality: A Case Study about the Musical Self-Conception of Professional Musicians at the University of Music and Performing Arts Vienna

Lu Yu-Hsiu (Taiwan)

Study on Melodic Texture of Septet Ensemble in Dishi

Tamaz Gabisonia (Georgia)

Practice and Challenges of the Terminology Denoting Polyphony Using the Example of Georgian Traditional Music

10:00 – 10:30 Coffee and Tea Break

10:30 – 12:00 Session VI: New Research (2)

Chair: Anda Beitāne (Latvia)

Larisa Khaltaeva (Russian Federation)

Bourdon Multi-Voice: Its Genesis and Evolution in the Traditional Music of Turkic-Mongolian Peoples

Ulrich Morgenstern (Austria)

The 14th-Century Triple-Chanter Bagpipe from Stara Russa.

Reconstructing Early Multipart Textures in Russian Instrumental Music

Gertrud Maria Huber (Germany)

Viennese Sound vs. Munich Sound. A Study on Standardized Zither Tuning in Comparison to Older Varying Tunings and Their Consequences for Multipart Zither Music.

12:00 – 13:30 Lunch Break

13:30 Visit to the Guangxi Ethnic Museum

Thursday, 11 July 2016

Fieldwork in Ma Shan

Friday, 12 May 2017

08:30 – 10:00 Final Discussion

10:00 – 10:30 Coffee and Tea break

10:30 – 12:00 Business Meeting and Closing Ceremony

议 程

2017年5月7日，星期日

签到

19:30 欢迎晚宴

2017年5月8日

地点：广西艺术学院学术报告厅

08:30 – 09:00 签到

09:00 – 09:30 欢迎致辞

09:30 – 10:30 **主题发言：**

樊祖荫（北京）：《中国传统多声部音乐的思维特征》

主持：陈坤鹏（广西）

10:30 – 11:00 茶 歇

11:00 – 12:00 **主题发言：**

Rudolf M. Brandl (奥地利)：《安徽雉仪式锣鼓空间与时间模式》

主持：Ardian Ahmedaja (奥地利)

12:00 – 15:00 午餐

15:00 – 16:30 **第一部分：不同研究背景下对多声部音乐的理解**

主持：Zhanna Pärtlas (爱沙尼亚)

Ignazio Macchiarella (意大利)：《协作式音乐创作》

Chong Pek Lin (马来西亚)：《肯雅族多声部声乐类型与台湾原住民和声演唱传统
共性研究》

Ardian Ahmedaja (奥地利) : 《阿尔巴尼亚本土多声部音乐命名及释义》

20:00 – 21:30 多声部音乐会

地点 : 广西艺术学院音乐厅

2017年5月9日

地点 : 广西艺术学院学术报告厅

08:30 – 10:00 **第二部分 : 壮侗语各民族多声部民歌研究 (1)**

主持 : 李秀琴

杨秀昭 (广西) : 《壮侗族群二声部民歌要略》

吴荣顺 (台湾) : 《台湾布农族的複音歌 pasibutbut 的贯时性研究与观察》

楚卓 (广西) : 《论壮侗语族多声部民歌的组织原则》

10:00 – 10:30 茶歇

10:30 – 12:00 **第三部分 : 壮侗语各民族多声部民歌研究 (2)**

主持 : 吴荣顺

陈坤鹏 (广西) : 《论壮侗语族群中天琴的多声性》

Lê Văn Toàn (越南) : 《当代生活中的传统音乐保护——以越南民族音乐和官贺民歌为例》

刘雯 (江西) : 《论中国传统多声部音乐的阴阳二元结构思维》

12:00 – 15:00 午餐

15:00 – 16:30 **第四部分 : 声音在时间与空间中的具体运用 : 多声部音乐与声音景观**

主持: Ignazio Macchiarella (意大利)

Anda Beitāne (拉脱维亚)：《时间与空间中的 Suiti 歌手的声音——这是个竞赛吗？》

Bernd Brabec de Mori (奥地利)：《即兴创作共同的风景：Shipibo-Konibo (亚马逊西部洼地) 盛行的复调演唱》

Zhanna Pärtlas (爱沙尼亚)：《歌曲传统中的多声部音乐现象：以婚礼歌曲 kaasitamine 为例》

18:30 晚餐

2017 年 5 月 10 日 星期三

地点：广西艺术学院漓江画派艺术中心 18 楼学术报告厅

08:30 – 10:00 **第五部分：研究新领域及进展 (1)**

主持: Ulrich Morgenstern (奥地利)

Lin Wei-Ya (奥地利)：《本土双重/多重音乐性：以维也纳音乐与表演艺术大学专业音乐人才的自我感知为例》

Lu Yu-Hsiu (台湾)：《Dishi 中七重奏作品中的旋律特征的研究》

Tamaz Gabisonia (格鲁吉亚)：《复调音乐术语的使用及挑战：以格鲁吉亚传统音乐为例》

10:00 – 10:30 茶歇

10:30 – 12:00 **第六部分：研究新领域及进展 (2)**

主持: Anda Beitāne (拉脱维亚)

Larisa Khaltaeva (俄罗斯联邦)：《低音多重唱：起源及其在土耳其-蒙古民族传统音乐中的流变》

Ulrich Morgenstern (Austria)：《旧鲁萨地区第十四世纪的三管风笛重构——以早期俄罗斯器乐作品中的多声部结构为例》

Gertrud Maria Huber (Germany) : 《维也纳乐音与慕尼黑乐音：标准齐特琴调音与旧式齐特琴调音对比及其对多声部齐特音乐的影响》

12:00 – 13:30 午餐

13:30 参观广西民族博物馆

2017年5月11日，星期四

前往马山地区进行田野调查

2017年5月12日 星期五

08:30 – 10:00 集体讨论

10:00 – 10:30 茶歇

10:30 – 12:00 会议及闭幕仪式

ABSTARCTS

Keynote address: Fan Zuyin (China)

Analysis of the Reasons for Multi-Part Structural Differentiation between Chinese and Western Music

The author uses the viewpoint of “harmony in diversity” and “being harmonious based on differences” to express the multi-part music structural differences between Chinese and Western music. The author would firstly like to point out that the way of thinking of traditional Chinese multi-sound music has two characteristics: one attaches great importance to the performance of the melody, embodying the thinking mode mainly based on the linear thinking. The second is about the structure of the music and its development, fully using the variation method, which is not only taking it as the main method of melody development and the most important structural principle in the lateral direction, but also appearing the form composed by the variant superimposition of the same melody of all parts in the longitudinal direction. The paper analysis the melody in multi-part music and its variant parts and textures by taking examples and playing musics from synthesizing type textures of cohesion type texture, heterophony type texture, homophony type texture, polyphony type texture, gong and drum music type texture, to analyze the traditional Chinese multi-part music melody and its variant parts and textures.

Research on the reason of multi-part thought formation from the early western music forms. Describing multi-part music structural differentiation between Chinese and Western by using “harmony in diversity” and “being harmonious based on differences” refers to a kind of discriminatory and diversified unity, so that it is different from the "uniformity". Chinese traditional music is like Chinese painting and sculpture, which “does not attach importance to the tridimensional character, but pays attention to the flowing line”, and shows the simplicity, ethereal, quietly elegant, peaceful and beautiful artistic conception which conforms to the aesthetic

requirements for harmony and unity and harmony in diversity of the Chinese people. European multi-part music emphasizes the viewpoint of “being harmonious based on differences” and expressing the “combination of the things of mutual exclusion that the different tones can make the most beautiful harmony” and considers that behind opposition and conflict there is some degree of harmony, and only by means of the unity of opposition and conflict can harmony be produced. This “harmony in diversity” and “being harmonious based on differences” all conforms to the law of the unity of opposites of things; in music, it takes the pursuit of harmony as a goal, but both have differences in their cognition of “harmony”. Its starting point and its focus of attention are different, so that the ways and methods to reach the goal are different, and therefore have created the different musical cultures of China and the West. From it, it seems that we also can see all the details of the formation of the world’s cultural diversity.

论文摘要

主题发言：樊祖荫

中国传统多声部音乐的思维特征

作者用“和而不同”与“不同而和”的观点，表达中西多声音乐结构的差异。首先指出，中国传统多声部音乐的思维方式有两个特点：一是高度重视旋律的表现作用，体现出以横向线性进行为主的思维方式；二是在音乐的构成与发展上充分运用变奏方法，不仅将它在横向上作为旋律发展的主要手段、在曲体构成上作为最重要的结构原则，而且在纵向上也呈现为各声部多由同一旋律的变体叠合构成的形态。通过举例、播放音乐作品的方式，详细从接应型织体、支声型织体、主调型织体、复调型织体、锣鼓乐的综合型织体五种织体类型，分析中国传统多声部音乐的旋律及其变体声部与织体形态。从西方早期音乐的形态研究多声思维的形成原因。用“和而不同”与“不同而和”描述中西多声音乐结构的差异：“和而不同”中的“和”是指一种有差别的、多样性统一，因而有别于“同”。中国传统音乐，如同中国的绘画雕刻艺术一样，“不重视立体性，而注意在流动的线条”，表现出简朴、空灵、淡雅、和平且优美的意境，符合中国人和谐统一、和而不同的审美要求。欧洲多声部音乐强调的“不同而和”表达了“相互排斥的东西结合在一起，不同的音调才能造成最美的和谐”的观点，认为在对立与冲突的背后有某种程度的和谐，对立和矛盾统一起来才能产生和谐。“和而不同”与“不同而和”都符合事物的对立统一规律，在音乐上都以追求和谐为目标；但二者对“和谐”的认知不同，其出发点与着眼点不同，因而为达到目标的途径和手段也不相同，并因此造就了包括多声音乐在内的中西迥然不同的音乐文化。从中似乎也可窥见世界文化多样性的形成原委。

Keynote address: Rudolf M. Brandl (Austria)

**The Magical Anhui Nuo Ritual Luogu (Gong & Drum-)Pattern in
Time and Space (China)**

(with video)

Summary:

Inviting the Haotao spirits to the Yao Clan villages by special sacrosanct rhythmical and spectral pattern and tonecolours the space of the Ancestor Hall is purified by maskdancers in a local version of Yubu (exorcising dance of the deified legendary Emperor Da Yu – the Great Yu). The overall sound pattern is constructed by cosmological numbers and figures.

主题发言： Rudolf M. Brandl (奥地利)

安徽雉仪式锣鼓空间与时间模式

(附视频)

摘要：

利用充满神秘感的韵律、曲式和音色将神灵引入姚氏村落，使得村落祖宅大厅在佩戴面具的舞者的禹步(一种与传说中的大禹有关的驱邪舞蹈)中得到净化。音乐结构由数字和图形构成。

Session I: The Understandings of Multipart Music in Diverse

Research Traditions

Ignazio Macchiarella (Italy)

Shared Creative Musical Constructions

Within the general phenomenon of multipart music, a substantial bi-polarization is identified between, on the one hand, music practices consisting of interlocking between individual sound gestures, i.e. each constitutive and distinctive sound action is performed by one voice or by one instrument; and, on the other, music practices in which each distinct and perceptible aural component is realized by two or more persons who synchronically sing (or play) the same sound gesture, thereby giving less or no relevance to their individuality as performers. At one end of the scale lie musical expressions in which the contribution of each performer is evident. At the other extreme, the individual performers lose (or tend to lose) their individuality and become part of a kind of different micro-‘collective identities’. This basic distinction is not taken into consideration within the studies on polyphony which consider sound outcomes in terms of texture.

My paper deals with this bi-polarization, trying to add a new element to the research that I have presented in the previous symposia of the Multipart Music Study Group. In particular, I would like to focus on some special private meetings (usually called rehearsals) between formalized multipart singing groups during which musical mechanisms are carefully experienced while distinctive sound images are jointly elaborated, developing specific and different ideas of music creativity. My discussion will be based on my research experiences in Corsica and Sardinia on both confraternity singing practices characterized by the interlocking of individual sound gestures and non professional and amateur choirs that are based on collective synchronizations of “collective identities”.

第一部分：不同研究背景下对多声部音乐的理解

Ignazio Macchiarella (意大利)

协作式音乐创作

在多声部音乐中存在显著的两极分化现象。一方面，多声部音乐由构成整体又具有个性特色的音素组成，也即，构成多声部音乐的每个音素都由独立的人演唱或是演奏。另一方面，多声部音乐中可感知的、特点鲜明的音乐要素都是由两人或多人同时演唱或是演奏实现的，因此无法体现个人作为表演者的特点。一方面，每个表演者对多声部音乐作品的贡献清晰可见。另一方面，表演者个体则丧失(或倾向于丧失)了自己的个性，成为“集体”的一部分。在复调音乐的研究中，声音的产生是以质地论的，上述特征没有被考虑在内。

本论文主要论述这个两级分化，是我研究的新方向。其中，我会介绍几个正式的多声部演唱组合间的联合排练，其中呈现独特的音乐创造性。我的发言基于我在科西嘉岛和撒丁岛上开展的研究，这些研究探究的是岛上彰显个体特色的合唱组合及业余的凸显“集体”音乐元素的合唱团。

Chong Pek Lin (Malaysia)

Comparing kerintuk and belian dado' (Kenyah multipart vocal genres) and Exploring Features in Common with the Choral Traditions of the Indigenous Groups of Taiwan

The Kenyah are an Austronesian indigenous group who live in the interior of Borneo. Kerintuk and belian dado' are different genres of Kenyah vocal repertoire. Although both involve multipart singing, they differ in melodic and rhythmic structure, and "harmonic conventions", as well as in hierarchy of participants. This paper compares the two genres, and discusses factors which led to their nurture and preservation.

The occurrence of this phenomenon may provide a musical link to the cultures of Taiwan indigenous groups and provide validation for Bellwood's Austronesian migration theory (1988), which proposed that the Austronesian peoples of South-east Asia and Polynesia migrated out of Taiwan. Highly developed multipart singing has been reported among various ethnic groups in Taiwan (Loh, 1982; Hsu & Lu, 2006; Jordania, 2006). Taiwanese groups have linguistic and cultural ties with South-East Asian groups, and anthropologists have been trying to establish musical links. Blench's (2004) article "Musical aspects of Austronesian culture" cited common music and dance elements of various far-flung tribes in Taiwan, South-East Asia, Madagascar and Polynesia as supporting evidence for Austronesian migration routes. Although multipart choral styles are prevalent in Polynesia, he was unable to find evidence in South-East Asia of this practice.

The Kenyah could provide this missing link. Towards this end, common features in Kenyah and Taiwanese (Amis, Atayal, Bunun, Paiwan, Puyuma and Saisiyat) multipart traditions are explored in this paper. Music has been shown to be potential marker for migrations in a recent study (Brown et al., 2013) which, incidentally, was based on the choral songs of Taiwanese indigenous groups. Multipart songs were chosen as the focus of the study as "constraints involved in coordinating musical parts among multiple singers would make this repertoire the most resistant to change over time".

References

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Chong Pek Lin (马来西亚)

肯雅族多声部声乐类型与台湾原住民 和声演唱传统共性研究

肯雅人是居住在婆罗洲腹地的奥斯特罗尼西亚土著族群。Kerintuk 和 belian dado' 是该族群两种不同的声乐类型，尽管都是多声部演唱形式，但是它们在旋律、节奏、“和声”及演唱者的阶层上都不相同。本论文将对两者进行比较，探讨影响两者形成和流传的因素。

这种现象的出现可以与台湾原住民族群的音乐联系起来，并为 Bellwood 的奥斯特罗尼西亚迁移理论提供了佐证。该理论认为，东南亚和波利尼西亚的奥斯特罗尼西亚人来自台湾岛。发展完备的多声部演唱在台湾的多个少数民族中存在 (Loh, 1982; Hsu & Lu, 2006; Jordania, 2006)。台湾原住民与东南亚族群之间存在着语言和文化联系，人类学家一直致力于探究他们之间是否存在音乐方面的联系。Blench (2004) 的文章“奥斯特罗尼西亚文化中的音乐方面”介绍了台湾、东南亚、马达加斯加和波利尼西亚等地原住部族共同的音乐和舞蹈元素，作为奥斯特罗尼西亚迁徙路线的佐证。在波利尼西亚，多声部合唱形式盛行，但他没能在东南亚找到相同的音乐模式。

肯雅族群的音乐或许可以弥补这个缺憾。为证明这一点，本论文研究了肯雅族群和台湾各土著民族的多声部音乐传统。对台湾原住民合唱歌曲的研究表明，音乐可以作为追溯人类迁徙的印记。本论文以多声部歌曲作为研究对象，是由于“多声部歌曲因为需要各声部每位歌者的协作故而在历时的过程中最不易发生变迁”。

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Ardian Ahmedaja (Austria)

On the Designation of Local Multipart Music Practices and their Understanding in Albania

Multipart music is crucial for the cultural distinctiveness of several local practices in Albania. Therefore, discussions about their designations and understandings are of particular importance both for music makers and research. This is particularly the case in southern Albania, where these traditions have been intensively investigated since the second half of the 20th century.

From the beginning, researchers have used terms from the “Western art music” they were educated in to designate this music. One of them is këngë polifonike - “polyphonic songs”. In Albanian ethnomusicological literature and the mass media, until today it has indicated multipart songs practiced in the South. Therefore it is not astonishing when performers use it occasionally when talking to people outside of their communities. When they talk to each other the songs are named after the first verse, after the place’s name the song is supposed to come from, or after the name of the singer to whom the song is attributed.

These local practices are included in the UNESCO list of intangible cultural heritage under the designation iso-polifoni in the meaning of “drone polyphony”. The use of the term under such prominent “protection”, although far from the local terminology, has brought further aspects into the discussions. The attempts of singers and musicians in northern Albania to use it as a tool in identifying features and designations of their multipart music practices (still hardly taken into consideration by researchers) are remarkable in spite of the noticeable differences in music and language to that of the South.

This presentation will focus on the ways the terminology influences the perception and the view of the protagonists of the music they make. The results of empirical explorations will be analyzed in connection with knowledge in linguistics and cognitive psychology about the question of language and thought.

Ardian Ahmedaja (奥地利)

阿尔巴尼亚本土多声部音乐命名及释义

多声部音乐是阿尔巴尼亚几个独特的文化特征的核心要素。因此，对多声部音乐的命名和理解对音乐创作者和研究者来说都极为重要。这一点在对阿尔巴尼亚南部文化的研究中尤为突出，在那里，自 20 世纪下半叶以来，人们对当地文化的研究延续至今。

起初，研究者们都是使用他们学习的西方音乐艺术术语来命名本土的音乐，këngë polifonike- 即复调歌曲即为典型例子。在阿尔巴尼亚的民族音乐学文献和媒体话语中，这个词迄今指代的都是该国南部的多声部歌曲。歌者与该地区之外的人们谈论这类歌曲时，偶尔会使用这个名词进行指代。但是歌者之间进行交流，则以歌曲第一句歌词、歌曲的来源地或是歌曲演唱者的命名。

上述做法在联合国教科文组织的非物质文化遗产名录中都归入 iso-polifoni 条目下，意为“蜂鸣复调音乐”。这个名正言顺地处于“保护”状态下的术语跟阿尔巴尼亚当地相对应的术语尽管完全不同，但是也给我们的研究带来了启示。阿尔巴尼亚北部地区的歌者和音乐家都以这个术语作为辨识和定义他们多声部音乐作品和实践的特点的工具，北部地区的语言和音乐都与南部地区有着显著的区别。

本人此次发言主要阐述术语命名在音乐创作者感知和诠释自己的作品中的主人公等方面的影响。本人的研究还将经验式的追索与对语言和思想的语言学及认知心理学研究结合起来。

Session II: Research on Polyphonic Folk Song in Dong and Zhuang

Ethnic Groups (1)

Abstract to Session II and III

Research on Polyphonic Folk Song in the Dong and Zhuang Ethnic Groups

A population of over 80 million from more than 20 nationalities in six countries still consider themselves members of the Dong and Zhuang ethnic groups, including the Zhuang, Bunong, Dong, Shui, Mulao, Maonan, Li, and Chashan Yao nationalities in China, Thai nationality in Thailand, the Chan nationality in Burma, Lao Loum nationality and Thai nationality in Laos, Thai, Dai, Nong, Lao, Lu, Reyi, Laha, Bubiao, Buna, Buyi, Duyi, Shui, and Song nationalities in Vietnam, and Ahongtai nationality in Assam of India. According to historians, these nationalities all have their roots in the Tai-Kadai ethnic group in ancient China. These descendents of the Tai-Kadai culture constitute a symbiotic musical and cultural grouping with a long history.

In recent years, China and Southeast Asian countries have seen frequent exchanges concerning their music cultures. Musicians have noticed that polyphonic folk song, a cultural phenomenon featuring ethnic symbiosis, is only seen in the Dong and Zhuang family of ethnic groups. This polyphonic folk song is characterized by its covering a wide area, great popularity, a complete system for its transmission, extensive occasions on which it is played, and diverse artistic forms among the peoples from the Dong and Zhuang ethnic groups. It therefore occupies an important position in their musical life.

The discussion is oriented towards the cultural background against which it exists, the common characteristics of the songs, and their evolution during transmission.

第二部分：壮侗语各民族多声部民歌研究（1）

第二及第三部分简介

会议主题：壮侗语各民族多声部民歌研究

壮侗语族各民族在中国包括壮、布依、侗、水、仫佬、毛南、黎等民族和茶山瑶，在国外包括泰国的泰族，缅甸的禅族，老挝的老龙族、泰族，越南的泰、岱、依、佬、卢、热依、拉哈、布标、布那、布依、都依、水、宋等民族和印度阿萨姆邦的阿红泰人，共计 20 多个民族，8000 多万人，跨越 6 个国家。史学家们一致认为，这些民族都源于中国古代的百越族群，是百越文化的嫡宗传人，形成了一个历史悠久的共生音乐文化圈。

近年来，中国与东南亚各国在音乐文化上有着密切的交流，音乐家们已经深刻的注意到，多声部民间歌曲作为一个族群共生的文化现象，还只有壮侗语族这一群，形成了壮侗语各民族多声部音乐文化圈现象，多声部民间歌曲在壮侗语各民族中，流传地域广泛、群众基础扎实、传承体系完整、系统场合广泛、艺术形式丰富，因此，在其音乐生活中占有极其重要的位置。

本研讨专题试图从其生存的文化背景、音乐内在的共同特征、传播的流变性等方面展开讨论。

Yang Xiuzhao (Guangxi)

Summary of Zhuang-Dong Two-part Folk Songs

The Zhuang-Dong ethnic group is a general name for groups that share the Zhuang-Dong branch of the Sino-Tibetan language. This group inhabits the Guangxi Zhuang Autonomous Region and southern Guizhou province. Their musical tradition contains exuberant two-part melodies and realistic two-part folk songs, has drawn the attention of domestic scholars for a long time. However, foreigners know little about this unique art. This summary thus aims to provide an introduction to Zhuang-Dong two-part folk songs to foreign scholars in three aspects. First is the general picture. In this part, there will be a systematic introduction about the respective names of folk songs of different groups, the combination of voice parts, the forms of singing, the notion of multi-voice, the thinking of multi-parts, etc. Second is the musical form, with the emphasis on the organization of the tone, the refrain or changing structures, the corresponding melody, the harmonious rhythm, the integrated texture, and the pristine harmony. The third part is about the custom, which will discuss the role and function that two-part folk songs play in local areas, the basis of their development, as well as their cultural connotations through such activities as antiphonal singing in the Song Fair, exchange visits among villages and the celebration of festivals.

杨秀昭（广西）

壮侗族群二声部民歌要略

壮侗族群，即汉藏语系壮侗语族各民族的总称。这个族群主要聚居在以广西与贵州南部为中心的广大地区，它们的传统音乐都蕴含有丰富的二声部或事实上的二声部民间歌曲，其独特的艺术风采虽早已引起国内学者们的关注，但在国外则不完全为人所知。由是，在此将对其要旨向外宾专家们作些概说性阐释。所述大体分为三个部分。首先是阐释壮侗族群二声部民歌的概貌，分别对壮侗语各民族二声部民歌的称谓、声部组合、歌唱形式、多声观念、多声思维等等进行有序梳理。二是阐释壮侗族群二声部民歌的音乐形态，重点论述其音组织的简洁、结构的叠变性、旋律的相对性、节奏的协调性、织体的综合性、和音的纯朴性。三是阐释壮侗族群二声部民歌的沿用习俗，从歌圩对唱、村寨互访、喜庆节日等三个方面探讨其角色功能、生存根基与文化内涵。

Wu Rung-Shun (Taiwan)

Research and Observation of the Diachronic of the Taiwanese Bunun Polyphonic Song called Pasibutbut

Pasibutbut is a very special traditional polyphony song circulated between the mountain community (Take Banua) of the Bunun and the county community (Isi - Bukun). Scholars in the past called it “the song of praying for the millet harvest” or the planting song. The Bunun people call it Pasibutbut. Through its discovery and dissemination by music scholars, Pasibutbut has become the best known Taiwanese aboriginal folk song internationally, and in the eyes of ordinary people it has undoubtedly become the “totem” of Bunun music, and the cultural heritage of Bunun. Now, however, many people in academic circles still think that the polyphonic style is generated and unconsciously influenced by western music or church music. However, after comparisons between its history and the history of ethnic group migration, such a deduction cannot be made.

After more than 30 years of investigation, the author has deeper meaning of the interactivation and causation, between the two issues of “transformation of the historical factors and existing conditions” and “singing style and the formation of the aesthetic view” related to Pasibutbut. Along with the change of seasons, human thought and lifestyle are changing today, and what is the status of traditional Pasibutbut singing? The new singing style and aesthetic thinking of the singing tradition of this song after 30 years development will be the main question to discuss in the paper.

吴荣顺（台湾）

台湾布农族的複音歌 pasibutbut 的贯时性研究与观察

pasibutbut 流传于布农族的峦社群 (take banua) 与郡社群 (isi-bukun) 之间，是非常特殊的一首传统複音歌谣。学者过去称之为「祈祷小米丰收歌」或「初种小米之歌」，族人则自称为 pasibutbut。经由音乐学者的发掘与传扬，pasibutbut 成为国际间最为人所熟知的台湾原住民歌谣，而在一般人的眼中，它无疑地已成为布农族音乐的「图腾」，也是布农族特有的文化遗产。虽然至今学界中仍有为数不少的人认为，布农族的複音风格乃是受西方音乐或教会音乐的潜移默化而产生，然而这样的推论，在与历史和族群迁移史互作比对之后，此说并不能成立。

三十年来一起经历了多次的参与与观察，有关 pasibutbut 之「历史要素及存在条件的转变」与「演唱风格及美学观之成形」两课题之间的因果互动关系，在笔者心中再度产生更强烈的冲击与思考。随著时序的物换星移，人类思想及生活型态遽变的今日，pasibutbut 演唱传统的现况又是如何呢？本论文所欲探讨的，即是这超过三十年来的今日，此曲的演唱传统在穿越时空的改变后，呈现出何种不同的演唱风貌与新的美学思维。

Chu Zhuo (Guangxi)

Discussion of the Organizational Principles of the Zhuang-Dong Ethnic Group's Multi-Voice Folk Song

The Chinese Zhuang-Dong ethnic group belongs to the Sino-Tibetan peoples, and mainly uses the Zhuang Dong language as its primary language. It includes eight nationalities - among which Zhuang, Buyi, and Dong - which are distributed across the region of southern China. Multiple-voice singing exists in Zhuang, Dong, Mulao, Maonan, Lao and other groups in the Zhuang-Dong group and implies isomorphism. That is, in the same way as language also polyphonic multi-sound thinking produces a homogeneous structure. Through research on the polyphonic folk songs of all the nationalities in the Zhuang-Dong group, it has been discovered that there are many links between homogeneous structures of the polyphonic folk songs of each nationality.

This presentation explores the similar organizational principles expressed in the polyphonic folk songs of several nationalities from the performing scene, the music melody, harmony, texture, singing style etc., and in the integrity of the structure of the polyphonic folk songs of the Zhuang-Dong group. Thus it can be seen that the similar language, culture and thinking of multiple parts affect the singing of and the development of the polyphonic folk song, so that it produces the homogeneous structure characteristic of polyphonic folk songs of the different nationalities in the same ethnic group.

楚卓（广西）

论壮侗语族多声部民歌的组织原则

中国壮侗语族群属于汉藏语系，以壮侗语族语言为主，主要包括壮、布依、侗等 8 个民族，分布在中国南方地区。壮侗语族群中有壮族、侗族、仫佬族、毛南族、佬族等民族存在多声部民歌现象，蕴含了显现的同型论特征，即同语言方式、同支声性多声思维下产生了同质性结构。通过对壮侗族群中多个民族多声部民歌的研究发现，这种同质性结构与各民族多声部民歌间存在诸多的联系，由此特征派生出若干隐性的亚原则，称作组织律。演唱者依照组织律经验而形成各种声音场域，构成了图形和背景、接近性和连续性、完整和闭合倾向、相似性、转换律、同方向运动等六种组织原则。文章从壮侗语族多声部民歌的表演场景、音乐旋律、和声织体、演唱方式等方面，探究多个民族中多声部民歌表现出相似的组织原则，继而得出壮侗语族多声部民歌整体性的结构特征。由此可见，相近的语言文化和多声思维影响着多声部民歌的传唱与发展，从而产生同一族群中不同民族多声部民歌的同质性结构特点。

Session III: Research on Polyphonic Folk Song in Dong and Zhuang

Ethnic Groups (2)

Chen Kunpeng (Guangxi)

On the Heteroglossia of the Lyre in the Zhuang - Dong Ethnic Group

The Zhuang nation's lyre can be traced back to Luo Yue people from warring states in the period of the Han Dynasty, which is a two-thousand year history. Its origins are in Jinlong town, Longzhou county, Guangxi province and from the local shaman's ritual instrument, the "Ding Ding." From the start of the song's dynasty to the early 19th century, it sequentially spread to Guangxi Pingxiang, Ningming, Fangcheng and other places, and after the Sino-French War to northern Vietnam next to Guangxi province. When playing the lyre, you can use the left hand to fix it and press the string and often the thumb, middle finger and ring finger of the right hand to form three points to hold both sides of the lyre's section panel and play the string with the tip of the index finger. You can also use the right hand playing on the lyre by the plectrum. The string is often set according to a fourth or fifth relationship. With the inner string as the treble and the outer string as the bass, the range could extend up to two and a half octaves. But usually you only use slightly over an octave of the bass area, which is the singing voice used in vocal range. The lyre's sound is bright and full and its tone is sweet and mellow, commonly with a single tone, double tone, playing tone, long tone, pause tone, glide tone and other playing skills. It is especially effective to play two contrasting parts as midrange and bass. For multi-acoustic combinations, there are supporting voice, contrast, imitation and a variety of sound-type contrasts and other forms. The neutral tone phenomenon has become its multi-acoustic feature.

第三部分：壮侗语各民族多声部民歌研究（2）

陈坤鹏（广西）

论壮侗语族群中天琴的多声性

壮族天琴可追溯到战国至汉代的骆越人，距今已有两千年的历史。其发源地在广西龙州县金龙镇，源于当地巫师的祭祀法器“叮鼎”。从宋代至 19 世纪初相继流传到广西凭祥、宁明、防城等地，中法战争后流传到与广西相邻的越南北部地区。天琴演奏时左手扶琴按弦，右手常以拇指、中指和无名指构成三点按住琴筒面板两侧，用食指指尖弹弦，也可用右手执拨片在琴筒上方拨弹。常按四度或五度关系定弦，内弦定为高音、外弦定为低音，音域可达两个半八度以上，但通常只使用中低音区的一个八度多，即人声吟唱所用的音域范围。天琴发音明亮丰满，音色圆润甜美，常用单音、双音、打音、长音、顿音和滑音等演奏技巧，尤其用中音和低音演奏两个对比声部时效果更佳。多声结合有支声、对比、模仿和各种音型烘托等形式，中立音现象成为其多声性特征。

Lê Văn Toàn (Vietnam)

Preserving Traditional Music in Contemporary Life

Vietnam has 54 ethnic groups, including 53 ethnic minorities and one ethnic majority (the Kinh people). Vietnam has made great efforts to preserve and promote traditional cultural and artistic values. Especially during the last 20 years, seven Vietnamese performing arts have been included in the Representative List of Intangible Cultural Heritage of Humanity by UNESCO.

In particular, the Kinh people have many items of their musical heritage which have been recognized by UNESCO as part of the representative intangible cultural heritage of humanity, such as the Quan họ folksong of Bắc Ninh province, Ca trù singing, and the Xoan singing of Phú Thọ province. However, with the present trend towards globalization, Vietnamese production models are gradually being industrialized and modernized, and as a result there are many signs of the gradual loss of a suitable cultural space for these traditional types of art.

In the past, the Quan họ folksong of Bắc Ninh province was not accompanied, whereas now there is the appearance of many instruments and the professional harmony of musicians on the stage in the performance programs of Quan Họ Bắc Ninh groups, and also on radio or on television. At present, in addition to the spring festival, at weddings or the new-house ceremony, Quan họ is also performed on television, on amateur stages, on professional stages, or in the activities of the Quan họ clubs.

黎文全(越南)

在当代生活中保护传统音乐

越南共有 54 各民族，其中包括 53 个少数民族，一个是占人口大多数的越族。越南在促进传统文化的保护方面付出了巨大的努力。在过去 20 年来，越南有七位艺术家入选联合国教科文组织人文类的非物质文化遗产名录。

尤其值得一提的是，越族音乐独有的一些物件也成为了联合国教科文组织非物质文化遗产名录中的一部分，其中包括北宁省的官贺民歌，歌筹演唱，喧曲。然而，在全球化浪潮的冲击下，越南许多的表演形式逐步被模式化，并被进行现代的改装，传统艺术的生存空间显著缩小。

在过去，北宁省官贺民歌是无伴奏的。现在，无论在广播还是电视上，官贺都有乐器伴奏和歌手和声伴唱。如今，除了春节、婚礼或是乔迁仪式，官贺民歌也在电视舞台、业余舞台、专业舞台或是官贺俱乐部的活动中演出。

Liu Wen (Jiangxi)

On the Dual Yin-Yang Structure of the Mind in Chinese Traditional Polyphonic Music

If the Western polyphony musical mind is a theoretical system, then the yin and yang dual structure of the mind that is active in the Chinese family of peoples is a different concept of a polyphony system. It has not entered into the main channel of the Chinese music academy curriculum, but it frequently presents itself in folk music, and is "ignored" by people. In this case the law of the multi-sound structure is easily "ignored". For example, Nan Dong's multi-parts thought of "female immobilization and male changes" states that the female vocal melody is more fixed and the male vocal melody is variable, Bunuyao Tonggu musicians' multi-parts thought of "female and male chases and imitation" that the female and male chase and imitate each other, the Qiang nation's multi-parts thought of "high and low exchanges" that the high and low part of the melody in the song imitate each other and so on. As it is said in the Lu Shi Chun Qiu, "The origins of music are far too complicated. It was created in temperament, being based on the nature, which lead to Yin and Yang (the two forms) Yin and Yang changes up and down to integrate the music." The pursuit of the cosmic life ontology in Yin and Yang is the purpose of traditional Chinese philosophy and aesthetics. Along this main line of the concept of the dual yin and yang structure, we can open a door to the spacious multi-acoustic mind. There we can see all kinds of polyphonic music trees with the same root but having a variety of forms to show us the historical and unique "multi-voice composing scene" of all Chinese nations.

刘雯（江西）

论中国传统多声部音乐的阴阳二元结构思维

如果说西方多声音乐思维是一种理论体系,那么活跃在中国各民族的阴阳二元结构思维不失为另一种多声理念体系,它至今未进入中国音乐院校课程的主航道,然而它在民间音乐中的大量存在,并为人们所“司空见惯”,但其背后的多声音乐结构规律却常常容易被人“视而不见”。例如南洞人的母声部旋律较为固定、公声部旋律不断变化的“母固公变”的多声思维,布努瑶铜鼓乐手的公、母声部互相追逐、互相模仿的“公母追仿”的多声思维,羌族多声部民歌中高、低声部旋律相互模仿、相互交替的“高低互换”的多声思维等等。正如《吕氏春秋》所言:“音乐之所由来者远矣,生于度量,本于太一,太一出两仪,两仪出阴阳,阴阳变化,一上一下,合而成章。”阴阳之中追寻宇宙人生本体,正是中国传统哲学、美学的宗旨。我们可以沿着阴阳二元结构观这条主线,打开了一条宽敞的多声思维之门,在这里我们可以看到各种同根异态的多声部音乐树,向我们展示了中华各族人民的源远流长而又独特“多声作曲图景”。

Session IV: A specific use of sound in space and time: polymusic and soundscape

Anda Beitāne (Latvia)

Is it a Competition? Sound in Space and Time for Suiti Singers

There is a singing ritual in several Latvian multipart music practices in which two groups sing against each other. At the beginning both groups sing alternately, but at one point they begin to sing simultaneously. Such performances are often connected with wedding rituals, and it is usually done with quite sharp humour and teasing, provoking the second group to answer the same way. The result of this provocation can be simultaneous singing where it is sometimes not possible to understand the content of the lyrics. It can be characterised as chaos and is always welcome and enjoyed by the listeners. No one has tried to describe, designate or at least understand what this disorder means and why it takes place, because all the research from the very beginning has been focused only on the songs themselves.

This kind of singing is called *apdziedāšanās* [singing about] in the local research tradition. However, the translation of this designation does not help very much to understand its meaning nor the original Latvian term itself. Implemented by the founder of the research of Latvian traditional music Andrejs Jurjāns in 1907, this designation has been used up to the present day without any critical analyses, and often by the singers as well. Recent definitions show attempts to explain this local term, describing it as a satirical singing dialog between two competing groups. Is it really a competition? Based on my fieldwork I would like to discuss not only this subject of “polymusic” (for Suiti singers) or “soundscape” (for the listeners) but, even more, how looking from this different perspective can change the research from terminology to results, raising questions that have never been asked.

第四部分：声音在时间与空间中的具体运用：多声部音乐与声音景观

Anda Beitāne（拉脱维亚）

时间与空间中的 Suiti 歌手的声音——这是个竞赛吗？

在拉脱维亚的几种多声部音乐创作实践中，有这样一种模式，即两组歌者对唱，在演唱初起，两组歌者轮流演唱，然后同时演唱。这样的演唱方式通常出现在婚礼上，其中穿插幽默的逗趣和相互调侃，这就使得有些演唱的片段的唱词让人无法清晰地听见和理解。这样的演唱方式可以说有些混乱，但受到听众的欢迎和喜爱。但还没有人对这样“无序而混乱”的演唱方式进行描述、定义，甚至还没有了解其产生的渊源，因为对这样的演唱方式，研究的中心一直停留在歌曲本身。

这种演唱方式在当地被称为 apdziedāšanās（即“关于……的演唱”），但这个译文对理解这个源于拉脱维亚的名词本身的内涵没有多大助益。自1907年被拉脱维亚传统音乐研究奠基人 Andrejs Jurjāns 沿用至今，没有受到任何质疑，并时常为歌者引用。近来，研究者尝试对该词进行新的定义，将其定义为两组相互竞赛的歌者以演唱的形式开展的嘲讽对方的对话。这真的是一场竞赛吗？结合我的研究工作，我想谈谈“多声部音乐”（Suiti 歌者）和“声音景观”（听众），还想谈谈不同的审示角度对术语命名和研究结果的影响，以及一些尚未被提出的学术疑问。

Bernd Brabec de Mori (Austria)

Simultaneously Creating Common Landscapes: Polyphonic Singing among the Shipibo-Konibo (Western Amazon Lowlands)

In South America, simultaneous sonic events are often perceived within a positive aesthetic framework: for example, processions of brass bands in the Andes, people listening to music on bus rides played back from various cell phones, or dance groups performing simultaneously. A particularly interesting phenomenon within this context are ritual performances of magical songs among the indigenous group Shipibo-Konibo. Specialists for healing and sorcery perform during night-time sessions involving the ingestion of a hallucinogenic brew called ayawaska. Their songs are meant to manipulate the visually perceived appearance of spirit worlds seen by those who ingested the brew. The songs create landscapes (rather than soundscapes, because of their multimodal or synaesthetic characteristics) that are said to be shared among singers. Songs are semi-improvised, because the melodic-rhythmic form is often repeated, while the performance style (voice masking), tempo and lyrics depend on the ritual context. The resulting polyphonic and polyrhythmically shifting “auditory landscapes” show a high degree of organization: lyrics of two or more singers often refer to each other, and the melodic and rhythmic patterns overlap and integrate on a higher level. It is said that when they sing “in tune”, they are situated in the same landscape within the spirit world; if they parted, the integrated whole of the songs would fall apart, too. This example shows how multipart singing is apt to create an auditory space that does not overlap with the three-dimensional space constructed by visual/tactile perception but rather with a landscape constructed by mythology, peopled with powerful beings that may react to musical stimulation in order to magically manipulate circumstances of singers and clients. These explicit correlations of auditory, visual, and mythological with material worlds may serve as a paradigmatic case study for the multimodal study of various related performances in other parts of the world.

Bernd Brabec de Mori (奥地利)

即兴创作共同的风景： Shipibo-Konibo (亚马逊西部洼地)

盛行的复调演唱

在南美洲，即兴的音乐表演在人们的审美概念中是积极美好的，安迪斯山脉的铜管乐队行进演奏、乘坐巴士旅行的人们使用不同的手机听音乐的人们一起演奏、多个舞蹈团体一起起舞表演等等。这其中尤其有趣的一个现象是当地土著部落 Shipibo-Konibo 进行祭拜仪式时充满神秘色彩的歌曲。在晚间进行的仪式上，精通妖术的专业人士还会进食一种叫做 *ayawaska* 的具有迷幻作用的酒。演唱的歌曲是使得饮酒后的人能操控他们能看到的神灵。这些歌曲能创造为歌者所能看到的风景（由于歌曲本身具有的通感特点，它们营造出的不是声音景观，而是风景）。歌曲是半即兴式的，节奏和韵律常常是重复的，表演方式（以声音的脸谱化）、拍子、歌词则根据仪式的具体内容而定。最后呈现的复调而富有多重节奏的声音图景具有完备的组织模式：二位或是多位歌者的歌词常常相互观照，节奏和韵律的模式高度重叠。据说，歌者的歌声合二为一时，他们在神灵世界中是处以同一场景的；当他们不处于同一场景，则歌曲也会瓦解。这个例子正说明，多声部演唱易于营造出与由视觉/触觉营造的三维空间不同的声音空间，在这个声音空间中的人们具有神奇而神秘的力量，在受到激发时能操控歌者和观众。这个听觉、视觉和物质世界中的神奇力量之间的显著联系可以作为一个研究范式，对世界其他地区的多模态研究提供参考。

Žanna Pärtlas (Estonia)

The Phenomenon of polymusic in the Seto Song Tradition:

The Case of the Wedding Songs Called kaasitamine

Performance practices in which different musical entities simultaneously co-exist in the same space and time without any temporal coordination are widely known in many musical traditions throughout the world. In recent times, these practices have often been referred to as polymusic (Rappoport 2013). This phenomenon was observed by different ethnomusicologists long ago, but its nature (purposes, meanings, perception, etc.) has still not been sufficiently investigated. There are some classifications and descriptions of different forms of polymusic (Yengovatova 1997; Pashina et al. 2005; Rappoport 2013). However, the great diversity of particular polymusical practices makes generalizations on this topic rather difficult.

In the present paper, the phenomenon of polymusic will be discussed using the case of Seto (South-East Estonia) wedding songs kaasitamine (kaas'kõlõmine, kaas'kutmine). These are specific two-part songs (with a certain tune) performed by the female relatives of the groom – kaasikud – before the bride and groom go to the church. These songs are often performed antiphonically by two small groups of singers. The second group enters before the first one ends the strophe; and then they sing in a kind of free “canon”, but without any rhythmic and formal coordination.

The paper aims to reveal the purposes and meanings of such forms of song performance. Special emphasis will be also placed on the analysis of the sound outcome as a phenomenon of ‘controlled disorder’. The sound recordings of different years show that the extent and the aspects of this control can change over time.

Žanna Pärtlas (爱沙尼亚)

Seto 歌曲传统中的多声部音乐现象：以婚礼歌曲 kaasitamine 为例

不同的音乐主体在相同的时间和空间上同时进行表演,这样的表演形式在世界各地都存在。近年来,这样的表演形式被称为“复调音乐”(Rappoport 2013)。不少民族音乐学者对这一现象进行了研究,但对这一现象的本质(目的、意义、理解,等等)的探究甚少。目前,人们对复调音乐有几种分类和描述(Yengovatova 1997; Pashina et al. 2005; Rappoport 2013)。然而,复调音乐在实践中呈现的多样化使得对这一现象的归纳很难进行。

本论文将以 Seto (爱沙尼亚东南部)地区的婚礼歌曲 kaasitamine (kaas'kõlõmine, kaas'kutmine)为例进行复调音乐的研究分析。这类歌曲是特定的一些二声部歌曲(具有特定的曲调),由新郎的亲人——称为kaasikud——在一对新人前往教堂前表演,通常由两组歌者轮对演唱。在第一组歌者唱完最后的词句前,第二组歌者开始演唱,接着,两组歌者以“卡农”式的相互“追赶”的方式演唱,没有任何旋律和形式上的协调。

本论文旨在分析这样的音乐表演方式的目的和意义。同时也将谈论“有意制造的可控的无序”的创作方式产生的音乐。不同时期的歌曲录音表明,在不同的时期,“可控的无序”体现的程度和角度不尽相同。

Session V: New Research (1)

Weiya Lin (Austria)

Local Bi-/Multi-Musicality: A Case Study about the Musical Self-Conception of Professional Musicians at the University of Music and Performing Arts Vienna

In ethnomusicology, the concept of bi-musicality or multi-musicality, introduced by Mantle Hood in 1960, describes the ability to articulate oneself in several musical languages and styles. The 14-month research project entitled “Bi-Musicality” considers the University of Music and Performing Arts Vienna (in short: mdw) today as a social entity and space for students, teachers and individuals from different backgrounds, musical socialization and cultural values. Details about the development of an individual’s musical self-conception, related environments and expertises are investigated by conducting semi-structured interviews and fieldwork with fifteen selected interview partners. The aims of this project are to analyse and understand different facets of bi- or multi-musicality, as well as to present the results at the mdw’s 200th anniversary celebration. This can provide new aspects and arguments for supporting the future development of curricula in order to meet the requirements of “real” life after studying at mdw.

This concept of bi-musicality or multi-musicality has raised controversial discussions during the past decades. An overview of these theoretical debates will be provided in this paper. On the other hand, the following questions will also be addressed: Since terms such as musical language, genre or style are basic criteria for defining whether an individual is bi- or multimusical, how should we differentiate these terms from each other? And is it possible to define the term musicality? Why does and how can a professional musician become bi-/multi-musical, and how can this process be defined? What is the relationship between bi-/multi-musical ability and an

individual's musical self-conception, and what kinds of factors are essential for it? These issues will be discussed with reference to some audio-visual examples from the accompanying fieldwork.

第五部分：研究新领域与进展（1）

Weiya Lin (奥地利)

本土双重/多重音乐力：以维也纳音乐与表演艺术大学专业 音乐人才的自我觉知为例

在民族音乐学中，Mantle Hood 于1960年引入的概念“双重音乐力”或“多重音乐力”描述的是人们能够使用几种音乐语言和风格清晰地表现自我的能力。一个历时14个月的名叫“双重音乐力”的研究项目以维也纳音乐与表演艺术大学（简称mdw）为研究对象，将其视作一个社会实体，教师、学生和拥有不同的社会背景、音乐教育背景和文化价值观的人们在其中生活。本项目通过对这个社区中15个人进行半结构化的采访和田野调查以掌握影响个人音乐能力自我认知水平发展和相关的环境因素的细节。此项目旨在分析和掌握双重/多重音乐力的各组成要素并在维也纳音乐与表演艺术大学建校200周年时公布研究成果。此项目的研究将促进该校教学课程的改进，以使得教育与社会无缝衔接。

在过去几十年中，双重或多重乐力的概念引起了很多争议。本论文将回顾这些论断。此外，我们还将讨论以下问题：音乐语言、类别、类型都是定义一个人是否具有双重或多重乐力的基本指标，那这些概念我们如何区分？“乐力”是否可以被定义？为什么一个专业的音乐家（音乐从业者）可以具有双重/多重乐力？这个能力如何培养？养成的过程如何定义？双重/多重乐力与个人在音乐方面的天赋的自我觉知之间有什么联系？其中关键性的因素是什么？讨论以上问题时我们将呈现与之相关的试听材料。

Lu Yu-hsiu (Taiwan)

Study on Melodic Texture of Septet Ensemble in Dishì

A small village called Dishì is mostly constituted by Nisu, a branch of Yi minority in the remote Ailao Mountain of southeastern Yunnan province. An ancient ensemble survived in Dishì, which consists of 7 instruments: namely sixian (4-stringed lute), sanxian (3-stringed lute), erhu (2-stringed fiddle), dizi (flute), bawu (a bamboo clarinet-type shawm with a copper reed), caogan (made of homegrown reed and the vibrating lamella is part of the reed itself) and a leaf (a free reed instrument). They accompany the singing and dancing whenever villagers are gathered for entertainment. Since 1954, after the establishment of People's Republic of China, they stepped out of the mountain successively and performed in different cities.

A kind of singing and dancing called zebi by Nisu people, or lezuo dance by Han people, is accompanied by this ensemble. Although zebi consists of 13 pieces nowadays, 10 pieces was its original form. These 10 pieces have their own dance movements, whereas the singing part only has two melodies. As for the instrumental accompaniment, even though each instrument shares several melodies together by itself in these 10 pieces, performers play different melodies during one piece is performed.

The aim of this study is to discuss how melodic texture of this septet ensemble in oral tradition composes polyphony music. After deconstructing the instrumental accompaniment, a pattern with 2 components, improvisation and ostinato, has been played repeatedly and besides, some instruments change their ostinato in specific pieces. The changing rate of ostinato might be related to the time, when the instruments were imported or their playing techniques.

Lu Yu-hsiu (台湾)

Dishi 中七重奏作品中的旋律特征的研究

在云南省东南部的哀牢山区，有一个名叫Dishi的村子，其中绝大部分村民是彝族的一个分支Nisu 人。该村子中流传了一支古老的合奏音乐，音乐由七种乐器合奏，分别是四弦（一种有四根弦的琴），三弦（一种有三根弦的琴），二胡，笛子，八乌（一种竹管铜簧片的管乐器），草竿（使用芦苇制作的乐器，其中的震动体为芦苇杆的一部分）及树叶（一种免费的簧乐器）这个合奏音乐节目常常在村里人欢聚娱乐时为歌舞伴奏。自1954年起，这支合奏音乐就走出了大山，到了不同的城市演出。

Nisu人独有的一个歌舞表演节目Zebi，还有汉族舞蹈Lezuo,也是由这支乐曲伴奏。如今，表演Zebi 需要使用13件乐器，其中10件还保持原貌，每一件乐器都对应一种舞蹈动作，而歌曲部分则只有两种旋律。这10件乐器都可相同的七种旋律，但是在表演一支歌曲时，每位演奏者演奏不同的旋律。

本研究探讨这首口口相传至今的七重奏作品旋律及其多声部音乐元素。乐曲是二元结构，具有固定音型，且为即兴创作。其中有些乐器在演奏某些特定的作品时改变音型。音型变化的频率或许跟乐器的演奏技巧有关，也跟乐器在乐曲中出现的时间有关。

Tamaz Gabisonia (Georgia)

Practice and Challenges of the Terminology Denoting Polyphony Using the Example of Georgian Traditional Music

Most of the basic forms encountered in the world's various multipart cultures are present in Georgian traditional multipart music (some are presented only fragmentarily, such as point heterophony and imitation). Accordingly, there are opportunities as well as threats for terminological searches here. More precisely, the discussion of the following themes has not yet had any clear results in the Georgian musicological space:

The adequacy of the notions of “polyphony” and “multipart music” with folk material and the overlapping of their scopes;

The problem of the legitimacy of separate terms;

Attempts to introduce new terms without criticizing the already-existing ones;

The application of schemes and terms of parallel classification;

The definition of vocal and instrumental multipart layers by means of analogous/different methods;

Problems in the definition of antiphonal or simultaneous performance of individuals or various groups;

Other lesser important issues

Besides, in terms of giving names to separate layers, the Georgian terminological paradigm reveals an orientation which differs from the systems of academic schools of thought (for instance, the refusal to consider vocal parallelism as heterophony, the consideration of the bass drone as a functional voice, etc).

The motivation to create terms denoting types and components of multipart music can be grouped as follows: 1) Association; 2) Imagination of voices as graphic vectors; 3) Specificity of separate voices and layers; 4) Genre, social and performance formats.

In our opinion, the semiotic method is very effective for the normalization of the multipart music terminology of certain cultures and its harmonization with other systems, which is the particular focus of this paper. As for the agreement of the criteria in different planes within the same system (in Georgian reality: the “criteria of the bass”, “voices direction”, “model”, “initiative”, “completeness”, “performance

regulation” (Gabisonia)), the autonomous systems defined by these criteria should necessarily be grouped as facets and presented as one multidimensional system.

This paper provides some terminological recommendations using the example of Georgian traditional music.

Tamaz Gabisonia (格鲁吉亚)

复调音乐术语的使用及挑战：以格鲁吉亚传统音乐为例

世界上各种各样的“多部分”文化现象的基本形式在格鲁吉亚的传统多声部音乐中都有体现(有些是零散的衬腔音乐和拟声的形式出现)。因此,术语的使用是个巨大的挑战。换句话说,格鲁吉亚音乐学研究中还没有就如下问题达成明确的学术结论:

“复调音乐”和“多声部音乐”作为研究概念及其涵盖的民俗材料是否足够支撑相关的研究,这两个概念内涵中相互重叠的部分;

·这两个术语命名是否正确、恰当;

在不批评现存术语的情况下引入新的术语;

研究策略的应用及相近分类范畴中其他的术语;

以相似或不同的方式在声乐或是器乐的范畴做多声部层级的定义;

·对轮流吟唱或是同声齐唱表演中表演个人或是团组的定义;

·其他问题

此外,在对不同的层级进行命名的做法上,格鲁吉亚的命名范式与学院派的命名法不同。(如,不将声乐作品中的并行副歌诗视作衬腔音乐,不将持续低音视作功能性乐音,等等)。

以下原因促进了创造定义多声部音乐类型及其中组成部分的术语:1)组织;2)将声音假想为平面向量;3)对不同声音以层次的精确定义;4)类别,社会及表演模式。

我认为,符号化的定义方式在对特定文化中的多声部音乐进行归纳式研究并将其与其他的文化系统进行链接中非常有效。这也是本文的主旨。在同一系统中不同层面的标准的统一性方面(以格鲁吉亚为例,这些标准包括“低音的标准”,“声音的方向性”,“模式”,“起源”,“完整性”,“演出规范”(Gabisonia),由这些

标准定义的自成体系的系统应当以不同的侧面进行分类，并呈现为多层面的系统。

本论文以格鲁吉亚传统音乐为例提出了一些对术语命名的建议。

Session VI: New Research (2)

Bourdon Multi-Voice: its Genesis and Evolution in the Traditional Music of Turkic-Mongolian Peoples

Vivid and diverse layers of Turkic-Mongol music – with bourdon multi-voice that had absorbed colors of past and present times give us an opportunity to have a look at the problem of bourdon genesis and development from different points of view and see it as a whole picture.

There are various forms of bourdon multi-voice performance such as vocal (solo two-part throat singing), an instrumental plucked idiophone, plucked chordophones and bowed chordophones, double-pipe wind instruments and, – vocal-instrumental (open flute with voice bourdon, voice or throat singing accompanied by an instrument – plucked idiophone, open flute, plucked and bowed chordophone).

The connection of bourdon multi-voice of Mongol-Turkic music with cosmogonic ideas penetrates the whole complex of knowledge about bourdon multi-voice as deliberated by traditional culture itself and reconstructed on the basis of indirect evidence – historical records, ethnographical and philological information, musicological analysis and other sciences: its spiritual beginning (legends about the emergence of musical instruments and throat singing etc.), material base (material, manufacturing methods, the form of musical instruments), its genuine musical nature (bourdon multi-voice – in the system of musical-expressive means, its constructive, spatiotemporal and other peculiarities).

In the present context, the musical instrument serves as an equivalent of the World Tree, and bourdon multi-voice serves as a sound equivalent of the World Tree's image, and the creative process is perceived as an act of universe creation. Thus, bourdon multi-voice in the music of Turkic-Mongol peoples presents a musical-mythological spatio-temporal structure with an opposite functional differentiation of voices.

And all the process of bourdon multi-voice incipience and development is seen in the image of a marvelous tree with the roots going deep into ancient cosmogonic, tengrian ideas with a rich crown which has given a birth to the diversity of bourdon (and not only bourdon) multi-voice.

第六部分：研究新领域及进展（2）

低音多重唱：起源及其在土耳其-蒙古民族传统音乐中的流变

土耳其—蒙古音乐生动而多层次—有着汲取了古今精华的多重低音—使得我们得以管中窥豹，从不同的角度了解低音的起源和发展，并以整体的视角审视它。

低音多重音乐有多种不同的形式，如演唱（二声部的独唱），非膜质打击乐演奏、手拨弦乐演奏、弓拉弦乐器演奏、双排管乐器演奏、口吹式乐器演奏，或是以上乐器伴奏下的演唱。

蒙古-土耳其音乐中的低音多声部音乐与天体演化理论之间存在联系，这个观点贯穿于关于这种音乐类别的整个知识体系，其中既包括文化传统中的有关论述，也包括其他间接的文献构建出的知识框架——历史记录、民族志学和文献学记录、音乐学分析及其他的科学依据。已知的知识体系包括：其精神起源（关于乐器和演唱起源的传说），物质基础（物质，制作方法，乐器的形式）其音乐本质（低音多重音乐—在音乐表现体系中，它的构成、空间与时间的属性及其他特点）。

在目前的语境下，乐器可以视作世界树的当量，低音多声部音乐可以视作世界树形象的当量。低音多声部音乐的创作过程可以视作宇宙诞生的过程。因此，低音多声部音乐在土耳其-蒙古人民心目中代表着一种具有神秘色彩的、兼具时间与空间特性的、通过声音的不同表达实现不同的功能的结构。

低音多声部音乐的产生与发展被视作一座繁茂的大树，其根系发达，直抵古老的天体进化学说；树冠繁华，并衍生了多种类型的低音（不只是低音）多声部音乐类型。

Ulrich Morgenstern (Austria)

**The 14th-Century Triple-Chanter Bagpipe from Stara Russa.
Reconstructing Early Multipart Textures in Russian
Instrumental Music**

In 2016 European music archaeology was faced with a sensation. A bagpipe chanter was unearthed in the Stara Russa district of the Veliky Novgorod Province. Immediately after the online publication Russian archaeologists and ethnomusicologists and the international bagpipe community started a vivid discussion.

This only survived part of a bagpipe found on the Russian ethnic territory raises many questions, particularly with regard to tuning, playing technique and therefore to musical texture. Most likely the triple chanter was intended for playing in a drone-less multipart texture, including sporadic triads.

The finding from Stara Russa enriches our knowledge on the musical culture of medieval Novgorod and its relation to Central/Western European secular music. It gives reason to discuss again the presence of multipart concepts in Russian music history as well as to a systematic study of drone-less bagpipes with multimedodic chanters in historical and comparative perspective. This includes historical sources from the European Middle Ages—both from Western Europe and Byzantium— as well as recent droneless pipes from the Adria and the Greek islands, the Black-see/Caucasus region and the Central Volga basin. For a comparative analysis of playing techniques and musical texture the ergological difference between a monoxyle multimedodic chanter and a chanter composed from several reed or elder tubes is of limited significance.

The paper gives a preliminary analysis of the bagpipe from Stara Russa with its ergology, technology and possible musical texture and outlines perspectives for further research on droneless multimedodic bagpipes.

Ulrich Morgenstern (奥地利)

旧鲁萨地区第十四世纪的三管风笛重构 ——以早期俄罗斯器乐作品中的多声部结构为例

2016年，欧洲音乐考古界经历了一场大震动。一根风笛管在大诺夫哥诺德省的旧鲁萨地区被挖掘出土。网络上报道这一事件之后，俄罗斯考古学家、民族音乐学家和国际风笛研究界开始了一场热烈的讨论。

这一次在俄罗斯境内出土的风笛管给人们提出了很多问题，尤其是关于风笛的调音、演奏技巧和音乐特点。这个风笛最可能是作为多声部音乐中的一个演奏乐器。

旧鲁萨地区的考古发现丰富了我们对于中世纪时期大诺夫哥诺德省与欧洲中西部的世俗音乐的关系的认识，也使得我们有理由再次讨论俄罗斯音乐史上是否存在多声部音乐概念的存在，并以比较和系统的视角研究可演奏多旋律的无低音风笛管。其中可以借鉴的史料来自中世纪时期的欧洲——包括西欧和拜占庭——以及最近从阿德里亚和希腊的岛屿、黑海-高加索地区及中伏尔加盆地出土的无低音乐器音管。在对演奏技巧和音乐特点进行比较分析中，可演奏多旋律的乐器管与具有多簧片的乐器管在机能上的差别微不足道。

本论文对从旧鲁萨地区出土的这个风笛的机能、制作工艺和可能产生的音乐的特性进行了初步分析，并对无低音、可演奏多旋律的风笛的进一步研究提出了基本的视角。

Gertrud Huber (Germany)

Viennese Sound vs. Munich Sound.
A Study on Standardized Zither Tuning in Comparison to Older
Varying Tunings and their Consequences for Multipart Zither
Music.

The Alpine zither would seem to be predestined for multipart musical performance on account of its two independent playing fields - strings on a fret board and, behind these, open harp-like strings. Relevant research findings on the development of the Alpine zither in general are scarce. If anything, discussions on the fully chromatic instrument in today's standardized tuning can be found in connection with contemporary musical performance, varying musical styles, collections, repertoires and contemporary aesthetics. The actual variety of multipart zither music possible with non-standardized or alternative zither tunings is still an unknown field for musicologists.

The first to discuss the wealth of musical variants available with former zither tunings were Joan Bloderer with her study on the Viennese zither player Johann Petzmayer, and Alexander Mayer with his study on Nikolaus Weigel's zither manual. Both scholars assume that variety in multipart zither music has been strongly affected by the development of standardized stringing.

These facts in combination with an alarming decline in zither playing in general as well as the disappearance of a typical zither repertoire can be explained as the effect of different tunings on multipart playing. I want to consider the hypothesis that standardized tuning has led to massive under-representation of zither music in connection with today's music business.

On the basis of famous examples of zither music such as "The Third Man" from Anton Karas, I would like to explore typical differences in the music that result from

playing the same zither repertoire in various tunings. In particular, I would like to examine aspects of fingerings, voice leading, ornaments and accompaniments with special regard to the question of whether the repertoire essentially changes with the use of varying tunings. My field research is based on my emic access as an active zither player in Bavaria.

Gertrud Huber (德国)

维也纳乐音与慕尼黑乐音：标准齐特琴调音与旧式齐特琴调音 对比及其对多声部齐特音乐的影响

阿尔卑斯齐特琴有着两个独立的演奏区：有一块指板，指板背面是开放的像竖琴一般的琴弦。这一结构特点使得其天然地适合演奏多声部音乐。总的来说，世界上有关这种琴的发展历史的文献很少，能找到的相关文献仅限于这种全彩色乐器在当今的标准化调音方法，如能演奏不同音乐类型，收藏，演奏曲目及其与当代美学的关系。经过非标准化调音的齐特琴可能演奏的多声部音乐种类有多少，对音乐学家来说依旧是个谜。

最早的对齐特琴调音能实现的音乐变体进行研究的是Joan Bloderer和Alexander Mayer,她们分别对维也纳齐特琴演奏家Johann Petzmayer和Nikolaus Weigel的手稿进行了研究。这两位学者都认为，多声部齐特琴音乐的类型深受标准化上弦的影响。

目前齐特琴演奏以惊人的速度式微，经典的齐特琴演奏曲目的消亡以及上述的多声部齐特琴音乐类型深受标准化上弦的影响这一事实，都体现了不同的调音对多声部演奏的影响。本人正思考的是这样一个假设：在当今的音乐产业行业发展状况下，标准化的调音导致了齐特琴音乐的显著式微。

我将以著名的齐特琴音乐，诸如Anton Karas演奏的“第三个人”为例，探索使用同一把齐特琴使用不同的音调演奏相同的曲目得出的显著差异。我尤其会关注指法、声音引导、装饰和伴奏，以检验不同的调音结果对演奏曲目呈现效果的影响。我的研究都基于我在巴伐利亚作为齐特琴演奏者的工作经历。