

ISSN 2096-3084
CN 31-2131/J

当代舞蹈 艺术研究

Contemporary Dance Research



2023

1

季刊, 中/英文, 2016年创刊
第8卷第1期

2023年3月30日出版

Quarterly, Chinese/English, started in 2016

Volume 8, Issue 1

Published on March 30th, 2023

联合国教科文组织国际戏剧协会 支持
Supported by International Theatre Institute

上海国际舞蹈中心发展基金会 支持

Supported by Shanghai International Dance Center Development Foundation

当代舞蹈 艺术研究

目 录

2023年 第8卷第1期

2022国际舞蹈日：舞蹈与传统——传统舞蹈的多元面向 International Dance Day 2022: Dance and Tradition—Aspects of Traditional Dance

- “2022国际舞蹈日：舞蹈与传统——传统舞蹈的多元面向”国际学术论坛
主旨发言(一)“舞蹈传统的跨文化研究与批评”发言纪要 本刊讯 1
Summary of Keynote Speech (I) “Cross-cultural Studies and Criticism of Dance Traditions”
at the International Academic Forum of “International Dance Day 2022: Dance and
Tradition — Aspects of Traditional Dance” CDR Reports

学科建设 Discipline Construction

- 论中国舞蹈研究生人才培养与学科体系建构
——兼及艺术门类研究生教育学科专业设置 刘青弋 21
On Dance Talent Fostering of Postgraduate and Discipline Construction in China
— Considering the Recategorization of the Academic Disciplines of Postgraduate Programs in Arts Liu Qingyi 41
对新增舞蹈专业学位博士点及舞蹈学建构的几点思考 夏燕靖 41
Reflections on the Newly-added Dance Doctoral Programs and the Construction
of Dance Discipline Xia Yanjing

历史研究 Historical Studies

- 朝鲜族“农乐”发生之厘辨 朴永光 48
On the Origin of Nongak Dance in the Korean Ethnic Group Piao Yongguang
延续与交融：北魏墓葬舞蹈图像研究 元空 55
Continuity and Intermingling: A Study of Dance Paintings in Northern Wei Burials Yuan Kong

创作研究 Creation Studies

- 中国当代“舞剧自我批评”举隅
——中国当代舞剧批评研究随笔之四 于平 67
Examples of Contemporary Chinese Dance-drama Self-criticism
— One of the Essays on the Criticism of Contemporary Chinese Dance-drama Yu Ping 78
汉唐舞蹈剧场中的数字交互实践 田湉 78
Integration of Digital Interaction into the Dance Theatre of the Han and
Tang Dynasties Tian Tian

教育研究 Education Studies

- 中国民族民间舞教学法认知的再思考 王昕 88
Rethinking the Cognition of Chinese Ethnic Folk Dance Teaching Methods Wang Xin

Contemporary Dance Research

CONTENTS

Volume 8, Issue 1 (2023)

论性格舞对中专芭蕾舞表演专业学生表现力的培养 ——以上海戏剧学院附属舞蹈学校为例	魏之音	96
On Character Dance for the Cultivation of Expressiveness among Students of Ballet Majors in Polytechnics — Taking the Affiliated Dance School of Shanghai Theatre Academy as an Example	Wei Zhiyin	
舞蹈音乐研究 Dance Music Studies		
舞蹈专业人才音乐能力提升的有效路径 ——基于学科交叉互渗与课程混编的探讨	李 莘	106
An Effective Way to Improve the Musical Competence of Dance Professionals — Based on Interdisciplinary Interpenetration and Curriculum Mixing	Li Xin	
舞剧音乐的声音设计意识 ——从《永不消逝的电波》探中国舞剧音乐的新思路	宋 宁	113
Acoustic Design Consciousness of Dance-drama Music — Exploring the New Thinking of Chinese Dance-drama Music from <i>The Eternal Radio Wave</i>	Song Ning	
拉班研究 Laban Studies		
Labanotation Scores as Resource for Analysis: An Examination of the Relationship between Existing Music and Dance in the Works of Doris Humphrey	[UK] Stephanie Jordan	119
作为分析资源的拉班舞谱：多丽丝·韩芙莉作品中现存的音乐与 舞蹈关系考察	[英]斯蒂芙尼·乔丹	
创作手记 Creation Notes		
《我本楚狂人》创作手记 Creation Notes on <i>Free Man from the South</i>	曹诚渊 Cao Chengyuan	128
征稿启事 Call for Papers		136
封面速写 Cover Sketch	赵士英 Zhao Shiying	

当代舞蹈 艺术研究

2022 国际舞蹈日：舞蹈与传统——传统舞蹈的多元面向
International Dance Day 2022: Dance and Tradition
—Aspects of Traditional Dance

“2022 国际舞蹈日：舞蹈与传统——传统舞蹈的多元面向”国际学术论坛主旨发言（一） “舞蹈传统的跨文化研究与批评”发言纪要*

本刊讯

【编者按】2022 年是“国际舞蹈日”创立 40 周年，由国际戏剧协会上海代表处、上海戏剧学院主办，上海戏剧学院舞蹈学院、《当代舞蹈艺术研究（中英文）》编辑部承办，上海国际舞蹈中心发展基金会、上海戏剧学院附属舞蹈学校支持的“2022 国际舞蹈日：舞蹈与传统——传统舞蹈的多元面向”国际学术论坛暨上海高校国际青年学者论坛于 2022 年 10 月 14—15 日召开。论坛以线上、线下相结合的形式进行，来自国内外 20 多所高校和研究机构的 86 名知名专家、优秀青年学者相聚云端，分享学术成果。在论坛核心议题之“舞蹈传统的跨文化研究与批评”的主旨发言环节中，11 位知名学者分别从中西身体哲学、身体政治、身体美学、舞蹈传播等角度，深入探讨中国舞蹈的“斯文”重塑、身体的技术和身体作为技术的演变、身体动作与身体政治、身体的综艺化和影视化、作为内行动的舞蹈哲学。这些多角度、跨学科的讨论使论坛议题有了新的推进，也率先展开舞蹈在“新文科”视角下的思考。本刊梳理了其中 9 位学者的发言纪要，以期为广大读者进一步多维度、多视角地思考“舞蹈传统的跨文化研究与批评”的诸多问题提供参考。

【中图分类号】J702 【文献标识码】A 【文章编号】2096-3084(2023)01-0001-20

【DOI】10.20070/j.cnki.cdr.2023.01.001

【Title】Summary of Keynote Speech (I) “Cross-cultural Studies and Criticism of Dance Traditions” at the International Academic Forum of “International Dance Day 2022: Dance and Tradition—Aspects of Traditional Dance”

*论坛主旨发言（一）举行时间：2022 年 10 月 14 日 14:00—18:30；论坛地点：上海国际舞蹈中心；召集人：周志强。上半场主持人：吴冠军；评议人：刘成纪；发言人：王一川、吴琼、汪民安、周志强、刘昕亭、马春靓。下半场主持人：吴琼；评议人：周志强；发言人：吴冠军、刘成纪、姜宇辉、陈琰娇、王德胜。其中陈琰娇的发言《综艺舞蹈的影像感知与舞蹈——影像的技术“灵韵”》已经发表于《当代舞蹈艺术研究（中英文）》2022 年第 2 期；马春靓的发言《从流畅的动律到断顿的姿态——“出圈”古典舞身体韵律的改造逻辑》即将发表于《当代舞蹈艺术研究（中英文）》2023 年第 2 期。发言纪要整理：夏菲悦、张紫嫣、韩菲。

当代舞蹈 艺术研究

学科建设 Discipline Construction

论中国舞蹈研究生人才培养与学科体系建构

——兼及艺术学门类研究生教育学科专业设置

刘青弋

【内容摘要】按照通识的概念及定义理解,“专业”是指社会的科学和生产分工方面形成的“行业”中的“业务”,“学科”是“相对独立的知识体系”,因此,高校的“学科”建设即是“专业”人才培养所依赖的基础——既包括支撑“专业”人才培养的“相对独立的知识体系”及由这一体系形成的课程、教材、教学方法,又包括创新和传授这一体系的科研和师资队伍以及保障这一体系得以贯彻、提升教育质量的相关制度和管理、服务机构。然而,在《研究生教育学科专业目录(2022年)》中,艺术学门类的学科专业设置却将理论人才培养归为“学科”,实践人才培养归为“专业”,显然是对于“学科”和“专业”概念上的误用,不仅导致学科专业设置理论与实践的割裂,逆中国艺术学历史发展的趋势而行,而且导致研究生人才培养目标不明。艺术的功能之一是为提升人民的想象力、创造力服务。艺术家的创新往往不按常理出牌,不受理性约束,以良好的感性思维、逆向思维,想象力和创造力打破传统实现创新,而研究生教育往往以学院派规范和普适的知识以及评价标准对人进行规训,形成人的第二种天性;另外,将博士学位作为高级人才培养的标准,用于艺术,尤其是表演艺术这类不以年龄、学历学位论英雄,极其依赖舞台实践的人才培养领域,既有失公允,又背离人才培养规律,还会破坏艺术行业的生态。因此,中国艺术教育领域应以严谨的学术精神、实事求是的态度,科学设置研究生教育的学科专业学位和人才培养方式,且行且慎重。

【关键词】学科建设;专业设置;舞蹈学科;艺术学门类;研究生人才培养

【中图分类号】J70-05 **【文献标识码】**A **【文章编号】**2096-3084(2023)01-0021-20

【DOI】10.20070/j.cnki.cdr.2023.01.002

【Title】 On Dance Talent Fostering of Postgraduate and Discipline Construction in China

—Considering the Recategorization of the Academic Disciplines of Postgraduate Programs in Arts

【Author】 Liu Qingyi

【Abstract】 According to the general definition, “profession” refers to the “business” in the “industry” based on the division of labor in society, while “discipline” is a “relatively independent knowledge system”. Therefore, the

【作者简介】刘青弋,女,博士,中国艺术研究院研究员、博士生导师;上海戏剧学院特聘教授、博士生导师,东亚传统宫廷舞蹈国际研究会会长兼联合艺术总监。主要研究方向:舞蹈史论、舞蹈教育。

对新增舞蹈专业学位博士点及舞蹈学建构的几点思考*

夏燕靖

【内容摘要】2022年9月13日,《研究生教育学科专业目录(2022年)》正式颁布。其中,艺术学科学位点在此次学科专业目录调整中是增幅最大的。2022版学科专业目录的实施,必将促进艺术类专业学位的快速扩充。以舞蹈专业学位博士研究生培养而论,目标是培养特定职业的专业高级人才。对照其职业来看,舞蹈教师的专业能力,尤其需要集行业多元能力为一身。质言之,专业学位博士研究生培养回应了舞蹈的基本学科专业属性。新增舞蹈专业学位博士点的建设问题,首先是要厘清专业学位博士的培养目标与规格;其次是明确专业学位博士的培养方向;最后是推进实现理论与实践双导师制的有效执行机制。

【关键词】《研究生教育学科专业目录(2022年)》;专业学位;博士点;舞蹈学;艺术学

【中图分类号】J70-05 【文献标识码】A 【文章编号】2096-3084(2023)01-0041-07

【DOI】10.20070/j.cnki.cdr.2023.01.003

【Title】Reflections on the Newly-added Dance Doctoral Programs and the Construction of Dance Discipline

【Author】Xia Yanjing

【Abstract】On September 13, 2022, the *Catalogue of Graduate Education Disciplines (2022)* was officially endorsed and promoted. Among all the specialties, the discipline of art is the degree program with the largest increase in suggested adjustments. The implementation of the new version will certainly promote the rapid expansion of art professional degrees. In terms of the cultivation of doctoral degrees in dance, the goal is to develop advanced dance professionals satisfying the needs of specific occupations. In comparison to other occupations, the professional competence of dance teachers, in particular, includes a combination of multiple theory based knowledge and practical skills. In other words, the fostering of professional doctoral students is in accordance with the basic attributes of dance. In adapting to the current specialty agreement, we should first clarify the goal and specification for professional doctoral students; secondly, we should specify the fostering orientation; finally, we should advance the effective implementation of bi-tutor mechanism that integrating theory and practice.

【Keywords】*Catalogue of Graduate Education Disciplines(2022)*, professional degree, doctoral programme, dance, art

引言

2022年9月13日,酝酿近两年的《研究生教育学科专业目录(2022年)》[以下简称《目录(2022)》]终于在教育部网站正式颁布。其中,“艺术学”学科门类较之此前的《学位授予与人才培养学科目录(2011

年)》[以下简称《目录(2011)》]变化最大,设置为“艺术学”一个学科学位点加上六个专业学位点,如若再算上交叉学科中的设计学,整个艺术学学科专业学位点便是“2+6”。从这一点看,艺术学科在此次学科专业目录调整中是增幅最大的学位点。也因此,《目录(2022)》的实施,必将促进艺术类专业学位的

【作者简介】夏燕靖,博士,上海交通大学人文学院特聘教授、上海戏剧学院特聘教授、南京艺术学院艺术研究院二级教授。主要研究方向:艺术史及艺术史学、古典艺术文献、艺术教育。

*本文根据笔者2022年11月2日参加北京舞蹈学院“BDA舞蹈论坛(2022)”之分论坛“新版学科专业目录下艺术学(舞蹈)学科专业体系建设与人才培养”的发言修订而成。

当代舞蹈 艺术研究

历史研究
Historical Studies

朝鲜族“农乐”发生之厘辨

朴永光

【内容摘要】关于朝鲜族“农乐”的发生,学界迄今为止众说纷纭。文章首先对“农乐”之“祈愿仪式发生说”“模拟农作发生说”“乞粒演艺发生说”“军乐游戏发生说”四种主要的观点进行分析和解读,探讨四种不同观点的学理与异同,尤其重点对“祈愿仪式发生说”进行阐释;其次,检视舞蹈发生学理论,解读“起源”“发生”等相关概念,认为舞蹈的发生研究应从“缘何”“如何”“何果”等结构关系作为框架,探讨舞蹈发生的学理依据与研究理路;最后,文章提出“农乐”的发生是在以上诸说的基础上,核心要素为“农乐乐器”在不同历史和情境语境中的引入,且依照该语境中的“语法”、运用“语素”形成“语篇”,由此生成相应的“农乐”形态。在不同语境下,不同形态的“农乐”会持续发生,这也是文化的新生和再生的实践。

【关键词】朝鲜族“农乐”;舞蹈发生学;农乐乐器

【中图分类号】J709 **【文献标识码】**A **【文章编号】**2096-3084(2023)01-0048-07

【DOI】10.20070/j.cnki.cdr.2023.01.004

【Title】 On the Origin of Nongak Dance in the Korean Ethnic Group

【Author】 Piao Yongguang

【Abstract】 On the origin of Nongak Dance in the Korean ethnic group, there are many different opinions in the academic field about the occurrence of Nongak Dance, a kind of farmers' dance popular among members of the Korean diaspora. This paper starts by probing into four major views and theories on the roots of "Nongak Dance", namely, as a "Prayer Ceremony" theory, a "Farming Simulation", a "Begging Ritual", and finally as a "Military Music Game". It goes on to analyze the similarities and differences between these four theories with emphasis on the discussion of the "Prayer Ceremony" theory. Then, this paper goes on to review the theories of dance genesis, making interpretations of the "origins" and "occurrence" of dance. It postulates that the study of dance genesis should be based on the framework of the "where", "how" and "what" of specific dances. Ultimately, the paper proposes that the core element in the development of the dance type is the introduction of "Nongak Dance instruments" in different historical and situational contexts. In different contexts, different forms of "Nongak Dance" will thus continue to occur, which is also a practice of cultural renewal and regeneration.

【Keywords】 Nongak Dance in the Korean ethnic group, dance genesis, Nongak Dance instrument

【作者简介】朴永光,博士,中央民族大学舞蹈学院教授、博士生导师,北京舞蹈学院民族舞蹈文化研究基地特聘专家,中南民族大学、内蒙古艺术学院特聘教授。主要研究方向:民族舞蹈学。

延续与交融：北魏墓葬舞蹈图像研究

元 空

【内容摘要】北魏是汉唐之间乐舞文化转型的重要阶段。北魏墓葬舞蹈图像作为对当时舞蹈相对直观地反映，一方面延续了汉代以来中原周边地区所保存的中原艺术传统，另一方面又对北方游牧民族、汉族和西域诸民族的艺术因素进行了重组和融合。在以平城为都城的北魏时期，墓葬舞蹈图像没有体现出统一的规范，北方游牧民族文化型、汉族文化型和西域诸民族文化型三类图像并存，处于一种“杂而不融”的状态。在北魏迁都洛阳以后，三种文化型的舞蹈图像进入了深度融合的阶段，产生了一些新的艺术形式，这对后来艺术的发展具有深远的影响。

【关键词】北魏；墓葬；舞蹈；图像

【中图分类号】J709 **【文献标识码】**A **【文章编号】**2096-3084(2023)01-0055-12

【DOI】10.20070/j.cnki.cdr.2023.01.005

【Title】Continuity and Intermingling: A Study of Dance Paintings in Northern Wei Burials

【Author】Yuan Kong

【Abstract】The Northern Wei Dynasty is an important stage in the cultural transformation of music and dance between the Han and Tang Dynasties. As a relative intuitive reflection of the during that period, the paintings of the cemetery dance of the Northern Wei Dynasty continued the artistic traditions of the Central Plains which had been preserved in the neighboring areas of the Central Plains since the Han Dynasty. What's more, those images were rearranged, integrating the artistic elements of the northern nomadic culture, Han Dynasty culture, and the culture of the western regions. In the period when Pincheng was the capital of the Northern Wei Dynasty, the images of cemetery dances lacked uniform norms, exemplified by the coexistence of three different and independent images, including the northern nomadic culture-based images, the Han Dynasty culture-based images, and the images with western regions' characteristics. Followed by the relocation of capital in Luoyang, the three distinctive images heralded the stage of "in-depth integration", giving birth to some new artistic forms, which left a lasting imprint on the development of the arts.

【Keywords】Northern Wei Dynasty, tomb, dance, image

北魏是汉唐之间乐舞文化转型的重要阶段：一方面，作为游牧民族的鲜卑族统治者以多种途径吸收和延续了汉代以来的乐舞传统；另一方面，随着“夷夏融合”的不断加深，汉族、北方游牧民族和西域诸民族的乐舞被组入一个整体性的框架之中^①，并对之后的

东魏、西魏、北齐、北周，乃至隋唐的乐舞艺术的形式和制度产生了重要影响。相比于其他朝代，北魏的汉文化表达尚且不多，传世文献中对其舞蹈的记载不够充分^②。而且，在北魏这样一个多元文化交融的时代，舞蹈（尤其是少数民族舞蹈）作为一种“非语言文字

【作者简介】元空，博士，中国艺术研究院舞蹈研究所助理研究员。主要研究方向：舞蹈史、中国美学。

【基金项目】本文为中国艺术研究院“2023年青年人才资助项目”（项目编号：XJ2023000703）、国家社科基金艺术学重大项目“传统礼乐文明与当代文化建设研究”（项目编号：17ZD03）的研究成果之一。

① 参见：元空. 北魏乐舞的文化整合与制度化[J]. 北京舞蹈学院学报, 2021(2): 23-28.

② 从郭茂倩编撰的《乐府诗集》、严可均编撰的《全上古三代秦汉三国六朝文》、马国翰整理的《玉函山房辑佚书》、永瑢等人主编的《四库全书总目提要》等文献中记载的各朝诗歌、文章、书籍的总量来看，北魏的文献相对匮乏。参见：郭茂倩. 乐府诗集[M]. 北京：文学古籍刊行社，1955；严可均. 全上古三代秦汉三国六朝文[M]. 北京：中华书局，1958；马国翰. 玉函山房辑佚书[M]. 扬州：江苏广陵古籍刻印社，1990；王云五，永瑢. 四库全书总目提要[M]. 北京：商务印书馆，1923.

当代舞蹈 艺术研究

创作研究
Creation Studies

中国当代“舞剧自我批评”举隅

——中国当代舞剧批评研究随笔之四

于平

【内容摘要】作为“中国当代舞剧批评研究随笔”系列，“舞剧自我批评”是继“舞剧现象批评”“舞剧文化批评”和“舞剧本体批评”之后的第四篇。所谓“舞剧自我批评”，指的是舞剧创作者（编导）的“创作谈”，是创作者对舞剧创作历程的自我审视与反思。这种审视与反思就其本质而言，体现的是舞剧创作者的创编理念和美学原则。文章对于这类批评的“举隅”，有刘少雄《丝路花雨》的“创作谈”、唐满城《文成公主》的“创作谈”、舒巧《奔月》的“创作谈”、孙颖《铜雀伎》的“创作谈”、王世琦《森吉德玛》的“创作谈”以及张守和《无字碑》的“创作谈”。这一类型的批评对当代舞剧史和舞剧创作理论的研究，都有十分重要的价值。

【关键词】当代舞剧批评；舞剧自我批评；《丝路花雨》；《文成公主》；《奔月》；《铜雀伎》；《森吉德玛》；《无字碑》

【中图分类号】J723 【文献标识码】A 【文章编号】2096-3084(2023)01-0067-11

【DOI】10.20070/j.cnki.cdr.2023.01.006

【Title】Examples of Contemporary Chinese Dance-drama Self-criticism

—One of the Essays on the Criticism of Contemporary Chinese Dance-drama

【Author】Yu Ping

【Abstract】As a series of essays on the criticism of contemporary Chinese dance-drama, dance-drama culture criticism is the fourth essay after the “dance-drama phenomenon criticism”, “dance-drama cultural criticism”, and “dance-drama ontological criticism”. The so-called “dance-drama self-criticism” refers to the “creation discussion” of the creators (choreographers), a self-examination and self-reflection of the creation course. Probing into the nature of this kind of self-examination and self-reflection, it is the embodiment of the creators’ choreography philosophy and artistic principles. This paper cited six pieces of literature, including “creation discussion” of Liu Shaoxing’s *Flower Rains along Silk Road*, “creation discussion” of Tang Mancheng’s

【作者简介】于平，博士、教授、博士生导师，南京艺术学院舞蹈学院名誉院长，北京市文联特约评论家。主要研究方向：舞蹈历史与理论。

【基金项目】本文为国家社科基金艺术学重大项目“当代中国舞剧的历史脉络、创作实践与发展态势研究（1949—2019）”（批准号：19ZD17）阶段性成果之一。

汉唐舞蹈剧场中的数字交互实践

田 湑

【内容摘要】舞蹈剧场是20世纪70年代以来,随电子与媒体社会形态的确立而出现的一种新的剧场形式。其围绕“剧场性”,展开着不同元素的话语形式——肢体、声音、装置、光影、多媒体投影等各跨界剧场元素。它们被同时调用,为剧场服务。汉唐舞蹈剧场是以汉唐舞蹈风格为主体形态,在打破传统舞蹈作品创作模式的基础上,将“跨界”“交互”“多元”“媒介语言”等运用到剧场表达中。汉唐舞蹈剧场的数字交互实践,伴随《俑》系列(包括《俑》《俑Ⅱ》《俑Ⅲ》)剧场舞蹈作品及其他以汉唐舞蹈形态为主体的行浸剧场、开放性空间等作品(如《元》《宇宙手谈》等)的生发而展开。在一次次创作排演过程中,不断介入、升级、丰富舞者与媒介之间的数字化关系及其“交互设计”,从而赋予作品新的意义。文章以汉唐舞蹈剧场中的交互设计为研究对象,从传统舞蹈的多元面向切入,展开传统舞蹈中数字交互实践的新话题,旨在探讨如何在当代中国舞蹈剧场创作中,创造性地运用数字交互技术与交互设计。

【关键词】汉唐舞蹈剧场;实时交互;激光编程;H5; NFT; AI

【中图分类号】J704 **【文献标识码】**A **【文章编号】**2096-3084(2023)01-0078-10

【DOI】10.20070/j.cnki.cdr.2023.01.007

【Title】 Integration of Digital Interaction into the Dance Theatre of the Han and Tang Dynasties

【Author】 Tian Tian

【Abstract】 Digitally interactive dance theatre is a new form of theatre that has emerged since the 1970s thanks to the development of technology and media. It puts onstage different elements of discourse, integrating body, sound, installations, light, shadow, multimedia projection, and other cross-field elements through technological augmentation of a theatre piece. “Dance Theatre of the Han and Tang Dynasties” uses said techniques to pivot around the Han and Tang Dynasties’ dance styles, breaking the shackles of traditional dance creation to unleash the power of these tech-driven cross-field interactions for the richness of theatre discourse. This has been evidenced in the multimedia presentation of staged renditions of the *Terracotta Warriors* (including *The Terracotta Warriors II*, *The Terracotta Warriors III*) and other immersive theatre and open areas works (including *Yuan* and *Universe Chess-play*), where digital and immersive theatre techniques converged to create something heightened and entirely new. This paper, based on the interaction design of the “Dance Theatre of the Han and Tang Dynasties”, discusses the implementation of digital interaction in traditional dance. Its intention is to shed some light on how to creatively integrate digital interaction technologies and interaction design into contemporary dance theatre creation.

【Keywords】 Dance Theatre of the Han and Tang Dynasties, real-time interaction, laser programming, H5, NFT, AI

【作者简介】田湑,女,博士,北京舞蹈学院副教授。主要研究方向:舞蹈编创理论、中国古典舞理论研究、数字交互舞蹈创作研究。

中国民族民间舞教学法认知的再思考

王 昕

【内容摘要】中国民族民间舞教学法是一个颇为复杂的概念,它不仅包括一般意义上的“广义的教学法”和“狭义的教学法”,也包括依照学科专业特点自然生发的“教材教法”。文章分析了中国民族民间舞教学法的概念及内涵、以“教材”为中心构建的教学法、依据“广义的教学法”架构的教学法和中国民族民间舞“狭义的教学法”。回顾其发生与发展历史脉络的同时,阐明其客观存在的事实:中国民族民间舞教学法建设不能忽略其他而只谈教学法,脱离了教材支撑、课程限定和学级制约的教学方法,如无源之水、无本之木,会陷入虚化、泛化、空化的困境,其建设不能脱离舞蹈专业教学实体,更不能背离高等教育原则和规律。

【关键词】中国民族民间舞;教材教法;广义的教学法;狭义的教学法

【中图分类号】J722.2 **【文献标识码】**A **【文章编号】**2096-3084(2023)01-0088-08

【DOI】10.20070/j.cnki.cdr.2023.01.008

【Title】Rethinking the Cognition of Chinese Ethnic Folk Dance Teaching Methods

【Author】Wang Xin

【Abstract】The teaching method of Chinese ethnic folk dance is a rather complex concept, which includes not only “teaching methods in a broad sense” and “teaching methods in a narrow sense” in the general sense, but also “teaching materials and methods” that naturally arise according to the characteristics of the discipline. In this paper, the author analyzes the concept and connotation of the Chinese ethnic folk dance teaching methods, the teaching method centered on “teaching materials”, the teaching method based on the framework of “a teaching method in a broad sense” and the construction of “a teaching method in a narrow sense” of Chinese ethnic folk dance. With the review of the historical context of its occurrence and development, the real and objective fact is clarified: The construction of Chinese ethnic folk dance teaching methods cannot ignore other contents. Teaching methods that are divorced from the support of teaching materials, curriculum restrictions, and academic level constraints are like water without a source and wood without roots, which will fall into the dilemma of blurring, generalization, and cavitation, and its construction cannot be separated from the teaching entity of dance majors, let alone deviate from the principles and laws of higher education.

【Keywords】Chinese ethnic folk dance, teaching materials and methods, teaching methods in a broad sense, teaching methods in a narrow

【作者简介】王昕,博士,北京舞蹈学院人文学院教授。主要研究方向:北方民族舞蹈、舞蹈人类学。

论性格舞对中专芭蕾舞表演专业学生表现力的培养

——以上海戏剧学院附属舞蹈学校为例

魏之音

【内容摘要】文章针对性格舞对中专芭蕾舞表演专业学生表现力的培养进行了深入分析,并以上海戏剧学院附属舞蹈学校的性格舞教学为例,从课程设置和实际教学经验出发,围绕性格舞的表演要素、训练要求、基本原则、教学途径以及训练价值五个方面,探讨性格舞之于学生表现力形成的关系以及培养过程和价值。文章基于长期的一线教学实践,结合历史教学经验,不仅涉及教师素质、教学方法的归纳总结,更注重探讨综合训练方式的过程和价值,提出中专芭蕾舞表演专业学生身体表现力、音乐表现力以及情感表现力合一的综合训练方法,即教学细节和风格特性兼顾、古典规范与民间技巧融合、动作表达和音乐内在呼应,是提升学生身体素质、完善学生舞蹈技术和表演能力、平衡情感和技术的失衡、激发创造力和艺术潜力的有效途径,从而全面提升学生舞蹈表现能力。

【关键词】性格舞;表现力;中专芭蕾舞表演专业;上海戏剧学院附属舞蹈学校

【中图分类号】J703 **【文献标识码】**A **【文章编号】**2096-3084(2023)01-0096-10

【DOI】10.20070/j.cnki.cdr.2023.01.009

【Title】 On Character Dance for the Cultivation of Expressiveness among Students of Ballet Majors in Polytechnics—Taking the Affiliated Dance School of Shanghai Theatre Academy as an Example

【Author】 Wei Zhiyin

【Abstract】 This paper analyses in depth the cultivation of expressiveness among students of ballet majors in polytechnics. Taking the character dance teaching in the Affiliated Dance School of Shanghai Theatre Academy as an example, it, based on the course arrangements and practical teaching experiences, probes into the relationship between character dance and expressiveness and discusses the importance of expressiveness and the cultivation of expressiveness from the following five aspects: performance elements, training requirements, basic principles, teaching methods and the value of training. Inspired by a large number of front-line teaching practices and past teaching experiences, this paper highlights the process and significance of comprehensive training, apart from teachers' competence and teaching methods, suggesting a new method that integrates physical expressiveness, musical expressiveness, and emotional expressiveness. By combining movements with music, and classical norms with techniques of folk dance, this comprehensive training method could prove to be effective in improving students' physical quality, dance skills, and performance competence, helping them to find a balance between emotional expression and the implementation of dance techniques as well as unleashing creativity and artistic potential. In summary, it can raise the overall level of dance performance of students.

【Keywords】 character dance, expressiveness, ballet major of polytechnic schools, Affiliated Dance School of Shanghai Theatre Academy

【作者简介】魏之音,女,上海戏剧学院附属舞蹈学校讲师。主要研究方向:芭蕾舞教学。

当代舞蹈 艺术研究

舞蹈音乐研究
Dance Music Studies

舞蹈专业人才音乐能力提升的有效路径

——基于学科交叉互渗与课程混编的探讨

李 莘

【内容摘要】通过完善创新音乐课程建设理念,实现舞蹈专业人才音乐能力的有效提升,是舞蹈高等教育中学科交叉辅助的重要内容和预期目标。文章通过具体分析舞蹈类艺术院校在音乐课程设置、课程相互渗透和具体教学内容中突出存在的问题,剖析教学实践过程中尚未解决的矛盾及原由。在充分调研和实践总结的基础上,以培养和引导舞蹈专业学生获得对音乐的感知、阐释、理解和评价的能力为具体目标,提出双学科课程的具体搭建方案、音乐记忆能力训练、内心听觉训练的目的和重要性等问题,以供未来课程建设参考。

【关键词】舞蹈专业人才;音乐能力;音乐教学;学科交叉辅助;混编课程

【中图分类号】J70-05 **【文献标识码】**A **【文章编号】**2096-3084(2023)01-0106-07

【DOI】10.20070/j.cnki.cdr.2023.01.010

【Title】 An Effective Way to Improve the Musical Competence of Dance Professionals
—Based on Interdisciplinary Interpenetration and Curriculum Mixing

【Author】 Li Xin

【Abstract】 Upgrading and innovating the philosophy of music curriculum arrangements and realising the effective enhancement of the music competence of dance professionals is an important goal of cross-disciplinary education in the higher schools of dance. This paper, by citing concrete examples, analyses the protruding issues in musical curriculum arrangements, cross-disciplinary education, and teaching practices. Based on meticulous investigation and teaching practice, this paper, with the aim of develop and guiding dance students to improve their music perception, comprehension, and evaluation ability, highlights the importance and purpose of making a double-disciplinary plan, providing training for music memorisation and inner hearing, hoping to pave the way for future curriculum building.

【Keywords】 dance professionals, musical competence, music teaching, interdisciplinary assistance, mix course

【作者简介】李莘,女,北京舞蹈学院人文学院教授。主要研究方向:舞蹈学、音乐学跨学科理论。

【基金项目】本文为北京舞蹈学院2020年校级科研项目(国家社科基金单列学科项目,项目编号:0120016/018)研究成果之一。

舞剧音乐的声音设计意识

——从《永不消逝的电波》探中国舞剧音乐的新思路

宋 宁

【内容摘要】随着观念与技术的变革,中国当代舞剧音乐创作突破传统作曲技法层面的思维模式,作曲家在创作时融入更多声音设计意识,探索从声音入手建立音响结构样式。文章以舞剧《永不消逝的电波》为例,首先引入默里·谢弗(R. Murray Schafer)的“声音景观”(soundscape)概念,分析舞剧音乐结构和声音元素所构成的声景中存在的两层空间,以及基于声音在空间维度的涉身经验所区分的声景的三个层次;其次论述音效音乐化意识,探讨音效如何在不失其原有听觉特性的情况下,借用作曲技法融入音响的整体构成,配合声景观念形成音乐统一体;最后分析电子音色超越合并概念融入整体音乐的方法,以及电子音乐简洁高效的造型手法。

【关键词】《永不消逝的电波》;声音设计;声音景观;音效音乐化;音乐音响化

【中图分类号】J70-05 **【文献标识码】**A **【文章编号】**2096-3084(2023)01-0113-06

【DOI】10.20070/j.cnki.cdr.2023.01.011

【Title】 Acoustic Design Consciousness of Dance-Drama Music

—Exploring the New Thinking of Chinese Dance-Drama Music from *The Eternal Radio Wave*

【Author】 Song Ning

【Abstract】 With the concept reformation and technological transformation, the musical composition of the Chinese contemporary dance-drama breaks through the traditional thinking that only takes into account composition techniques. Instead, it starts to explore how to establish an acoustic structure through sounds. This paper, taking *The Eternal Radio Waves* as an example, firstly introduces the concept of “soundscape” put forward by R. Murray Schafer, discussing the two-tier space between musical structure and acoustic elements and the three different levels of soundscape based on the embodied experience of sounds on the spatial dimension. Secondly, it analyses the importance of taking the sound effects as a kind of music and discusses how to integrate them into the musical composition by some techniques without obscuring their distinctive features, thus presenting a harmonious unity. Finally, this paper probes into the method of integrating electronic music into the overall music style and how to make the integration more succinct and effective.

【Keywords】 *The Eternal Radio Wave*, acoustic design, soundscape, sound effect musicalization, music acoustics

一直以来,音乐在传统舞剧艺术中的功能和作用主要是从听觉层面为舞蹈提供动律、韵味和风格,通过音乐的作曲技法,有效传达舞剧叙事和角色情感,强化音舞结合后的审美体验。随着音乐和声音观念

的不断变革、当代数字声音制作技术的不断革新,以及各艺术门类之间的相互影响,舞剧音乐的创作理念与创作手法逐步产生变化,人们对其相应的认知与审美观念也变得更为复杂多元。作曲家突破传统舞剧

【作者简介】宋宁,女,南京艺术学院传媒学院在读博士研究生,南京艺术学院舞蹈学院讲师。主要研究方向:舞蹈音乐理论、数字媒体艺术。

【基金项目】本文为江苏高校哲学社会科学一般项目“舞蹈表演与数字媒体的交互行为研究”(项目编号2021SJA0416)研究成果之一。

当代舞蹈 艺术研究

拉班研究 Laban Studies

Labanotation Scores as Resource for Analysis: An Examination of the Relationship between Existing Music and Dance in the Works of Doris Humphrey

[UK] Stephanie Jordan

【中图分类号】J703 【文献标识码】A 【文章编号】2096-3084(2023)01-0119-03
【DOI】10.20070/j.cnki.cdr.2023.01.012

【标题】作为分析资源的拉班舞谱：多丽丝·韩芙莉作品中现存的音乐与舞蹈关系考察
【作者】[英]斯蒂芙尼·乔丹

The recent increased accessibility of notation scores and film provides a unique opportunity for the examination of Doris Humphrey's work. Nine of her pieces to existing scores have been notated in Labanotation and at least fourteen have been filmed entire or in part. Of these, nine are recorded in notation and on film.^① Fortunately, the Humphrey films and scores span her entire choreographic career and represent a wide range of music from the 18th to the 20th century.

So far I have studied three pieces, each from the both filmed and notated selection, *Passacaglia and Fugue in C minor* (1938), the available 4 movements from *Partita in G major* (1942), and the first movement of *Brandenburg Concerto No. 4 in G major* (1959), created with Ruth Currier. All three employ scores and titles of Bach, and all make oblique reference to the music visualisation tradition from which Humphrey emerged.

This visualisation tradition was first established by Ted Shawn and Ruth St. Denis in 1916 or 1917, and it provided the principles of music visualisation as well as. Creating the formulae for the creation of dance pieces to music already familiar to the choreographer.

In an article entitled "Music Visualisation" Ruth St. Denis wrote:

'Each note must have its correlative translation—an eighth note (for instance) has a definite length, and its visualisation must be a movement exactly as long ...'

'The rise and fall of the melody should have some answer in the rise and fall of the body above the plane of the stage ...'

She talks about texture and counterpoint, staccato

【作者简介】斯蒂芙尼·乔丹(Stephanie Jordan),女,英国罗汉普顿大学名誉教授。主要研究方向:舞蹈音乐和舞蹈评论。

① This list does not include those films of St. Denis and Shawn which form an important basis for comparison.

当代舞蹈 艺术研究

创作手记 Creation Notes

《我本楚狂人》创作手记

曹诚渊

【内容摘要】1979年，香港城市当代舞蹈团成立。1987年，在《咏李白》节目中，3位编导分别以李白3首诗为灵感创作作品。其中，以《庐山谣寄卢侍御虚舟》创作的《我本楚狂人》诞生，这部作品时长20分钟，舞者以群舞的形式边诵边舞。2020年9月，在1987年创作的基础上，《我本楚狂人》再次选取李白26首诗为创作素材，对应其诗中经常出现的“山、水、花、月”四个主题，作品也相应地分为四幕。文章立足2020版《我本楚狂人》的创作过程，阐释了该作品的创作主题、动作编排、音乐特征、服装色彩的设计和象征。

【关键词】《我本楚狂人》；李白；创作主题；动作；音乐；象征

【中图分类号】J704 【文献标识码】A 【文章编号】2096-3084(2023)01-0128-08

【DOI】10.20070/j.cnki.cdr.2023.01.013

【Title】Creation Notes on *Free Man from the South*

【Author】Cao Chengyuan

【Abstract】In 1979, the City Contemporary Dance Company (CCDC) in Hong Kong was established. In 1987, three choreographers created works inspired by three poems of Li Bai in the program “Ode to Li Bai”. Among them, *Free Man from the South* was created based on the poem *A Ballad of Mt. Lushan to the Shi Royal of Lu Xuzhou* by Li Bai. The work lasts only 20 minutes, and the dancers will both be reciting the elegant verses as well as dancing through the intricate movements. In September 2020, on the basis of its creation in 1987, *Free Man from the South* once again selected 26 poems by Li Bai as creative materials. The piece is set in four acts with Mountain, Water, Flower, and Moon, the four favorite subjects that appeared throughout LI Bai’s poems. Based on the creation process of the 2020 edition of *Free Man from the South*, this paper explains the creation theme, movement design, music features, costume color design, and symbol of the work.

【Keywords】*Free Man from the South*, Li Bai, creation theme, action; music, symbolize

【作者简介】曹诚渊，北京雷动天下现代舞团艺术总监，香港风临山海舞蹈制作总监，香港艺术发展局舞蹈组艺术顾问。主要研究方向：舞蹈创作、艺术策划、艺术管理。