

Subject Description

Subject Code 科目編號	CHC5313
Subject Title 科目名稱	Music and Language in Traditional Chinese Poetry and Drama 中國傳統詞曲中的語言與音樂欣賞
Credit Value 學分	3
Level 程度	5
Pre-requisite/ Co-requisite/ Exclusion	Nil
Objectives 科目宗旨	<p>The goal of this course is to introduce students to musical and linguistic features of traditional Chinese poetry and song lyrics, including the effects of these features on composition of both new melodies and new poems. This is a unique aspect of Chinese culture because the manner of poetic and musical composition in premodern China is different from that of the West, with linguistic considerations exerting a great influence on music, and musical considerations exerting a great effect on poetry.</p> <p>這門課的目的是介紹中國傳統詩詞、戲曲的語言與音樂方面以及其間的互動。因為中國傳統詩歌著作與音樂演奏的要求關係密切，與西方作曲的過程呈現明顯對比，可以說是中國文化很重要、獨特的一面。</p>
Intended Learning Outcomes 學習成果	<p>Upon completion of the subject, students will be able to:</p> <ol style="list-style-type: none"> Know the major genres of Chinese poetry and dramatic song lyrics, such as <i>shi</i>, <i>ci</i>, and <i>qu</i>, including their formation, rules, and special features. Know the basic history of Chinese official languages and vernaculars, as well as the related histories of rhyme books, dictionaries, and prosody manuals. Know major genres of music for which Chinese poets composed lyrics, such as <i>Qingshang yue</i>, <i>Yanyue</i>, and <i>Kunqu</i>. Know major authors of musical poetry and drama like Cao Cao, Bai Juyi, Guan Hanqing, Chen Duo, Tang Xianzu, and Hong Sheng, as well as the special musical and linguistic features of their works. Know basic theories of cognitive musicology and grammar that aid interpretation of musical and poetic composition choices. <p>修完了這門課之後學生應該能：</p> <ol style="list-style-type: none"> 明了中國傳統詩歌與戲曲的主要體裁的歷史發展、特征與要求，如詩、樂府、詞、曲。 明了中國官話、文言與白話的歷史概要以及有關的詞典、韻書、格律譜等文獻的重要性。 熟悉中國傳統歌詞的主要音樂體系的歷史發展與主要特征：如清商樂、燕樂與昆曲。

	<p>d. 熟悉幾位重要作者的音樂與語言方面的成就，如：曹操、白居易、關漢卿、陳鐸、湯顯祖與洪昇。</p> <p>e. 熟悉認知科學的一些基本概念應用於詩歌、音樂互動的方式。</p>
<p>Subject Synopsis/ Indicative Syllabus</p> <p>科目摘要/ 教學大綱陳述</p>	<p>Week 1: Overview of Chinese Language and Music History Week 2: Pre-Qin Poetry, Instruments, and Music/Performance Theories Week 3: Han Dynasty Music and Poetry: <i>Xianghe ge</i>, <i>Yuefu</i>, and <i>Fu</i> Week 4: Regionalization in Chinese Music, Language, and Poetry Week 5: Medieval Innovations and Foreign Influence Week 6: Song <i>ci</i> and Storytelling Week 7: Yuan <i>qu</i>, <i>zaju</i>, and origins of <i>Qupai ti</i> Week 8: Ming <i>chuanqi</i> and the rise of <i>Kunqu</i> Week 9: Cognitive Poetics and Musicology: Figure and Ground, Expectation Week 10: Music Professionals: Courtesans, Singing Teachers, and Guilds Week 11: Poets as Composers: <i>Jiqu</i>, Suite, and Melody Arranging Week 12: Qing Dynasty <i>banqiang ti</i> and Regional Traditions Week 13: Chinese Music, Poetry, and Drama in Global Context</p> <p>第一週：中國語言、音樂歷史概要 第二週：先秦詩歌、樂器以及“樂”的理論 第三週：漢代詩歌與音樂：相和歌、樂府、賦 第四週：中國音樂、語言與詩歌體裁的區域性 第五週：中古時期的新發展與外來因素 第六週：宋詞與說唱曲藝的興起 第七週：元曲、雜劇以及“曲牌體”的早期發展 第八週：明傳奇與昆山腔的興起 第九週：語言、音樂的認知科學角度：主題背景以及期待等效果 第十週：樂工：妓女、樂師與行會 第十一週：詩人也是作曲家：集曲、套曲以及“度曲”的過程 第十二週：清朝“板腔體”的興起與地方戲的發展 第十三週：中國音樂、詩歌、戲曲的全球地位與國際影響</p>
<p>Teaching/Learning Methodology</p> <p>教學方式</p>	<p>The course will combine lectures with discussion and practical demonstrations/videos of Chinese music and performance. Assignments will include a term paper, preparing for discussion and in-class presentation, and working on exercises related to music and prosody concepts. By not simply reading, but also watching and even attempting basic practice of poetic, musical, and dramatic arts, students will attain a more practical understanding.</p> <p>這門課用演講、影片、討論、演示等方式來介紹中國音樂與詩歌的重要特征與互動。作業包括期末論文（包括大綱、草稿以及定稿）、三次格律作業以及閱讀的課堂報告與討論。學生不僅讀、寫，也觀賞各種表演的影片、試圖按照各種規律填寫自己的歌詞等作業以達到更切身的體會。</p>

<div>Assessment Methods in Alignment with Intended Learning Outcomes</div> <div>考核方式</div> <div>(與學習成果相呼應)</div>	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)						
			a	b	c	d	e		
	1. Attendance, In- Class Presentation 出 席、課堂報告	30%	✓	✓	✓	✓	✓		
	2. 3 Prosody and Music Exercises Assignments 格律、 音樂作業 (1000 characters 字)	20%	✓	✓	✓				
	3. Final Paper 期末論 文 (6~7,000 characters 字)	50%	✓	✓	✓	✓	✓		
	Total	100 %							
	<div>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</div> <div>Task (1) is designed to assess students’ engagement with lectures, discussions, and reading assignments. By requiring students to discuss and offer oral presentations on reading assignments, deeper engagement with materials may be encouraged and assessed. Task (2) is meant to enhance students’ practical experience with musical and poetic rules and concepts, deepening intuitive understanding and appropriation for artistry. Task (3) requires students to explore one particular issue of choice in greater depth, and also functions as an assessment of the skills of research and writing. By offering comments on outlines and rough drafts the instructor will encourage students to improve their academic writing.</div> <div>任務（1）要求學生更深刻地了解課堂內容與閱讀作業。口頭報告能讓老 師有效地評核學生閱讀的情況與課堂討論的深度。任務（2）能提高學生 對填詞、作曲的格律等實踐能力與欣賞能力。任務（3）要求學生更深入 地探討某一個題目（可自選），也是提高學術研究與寫作能力的方式。老 師對大綱、草稿的評語可使學生有機會提高此方面的能力。</div>								
<div>Student Study Effort Expected</div> <div>學生學習時數</div>	Class contact:								
	▪ Lecture 講課					26 Hrs.			
	▪ Group Discussion, Presentation 口頭報告、 討論					13 Hrs.			
	Other student study effort:								
	▪ Reading Assignments 閱讀作業					26 Hrs.			

	<ul style="list-style-type: none"> Preparation for Presentations 口頭報告準備 	10 Hrs.
	<ul style="list-style-type: none"> Prosody and Music Exercises Homework 音樂、格律作業 	13 Hrs.
	<ul style="list-style-type: none"> Research and Writing of Final Essay 期末論文研究與寫作 	32 Hrs.
	Total student study effort	120 Hrs.
Reading List and References 參考書目	<p>Required:</p> <p>陳應時：《敦煌樂譜解釋辨證》，上海音樂學院出版社，2005</p> <p>董維松：“京劇二黃腔句的基本句型與變格句型”，《中國音樂》，1992</p> <p>Huron, David: <i>Sweet Anticipation: Music and the Psychology of Expectation</i>, MIT, 2006</p> <p>蒯衛華：“崑曲曲牌曲腔關係研究——以南曲商調曲牌為例”，《中國音樂學》，2009</p> <p>洛地：《詞樂曲唱》，人民音樂出版社，1995</p> <p>Pian, Rulan Chao: <i>Song Dynasty Musical Sources and Their Interpretation</i>, 2003.</p> <p>錢建華：“聯曲體與板腔體兼備的戲曲藝術——析雁北耍孩兒戲的音樂特征”，《戲曲藝術》，2009</p> <p>錢志熙：《漢魏樂府的音樂與詩》，學苑出版社，2011</p> <p>任半塘：《唐聲詩》，上海古籍出版社，1982</p> <p>施德玉：《板腔體與曲牌體》，國家出版社，2010</p> <p>Smith, Jonathan: “《詩經》疊音詞的語音象徵”，《嶺南學報》，2016</p> <p>宋晨清：“早期五言詩中的聲調對立：三組詩歌作品的量化分析”</p> <p>Stock, Jonathan: ‘The Application of Schenkerian Analysis to Ethnomusicology: Problems and Possibilities,’ <i>Music Analysis</i>, 1993</p> <p>Thrasher, Alan R. <i>Qupai in Chinese Music: Melodic Models in Form and Practice</i>. Routledge, 2016.</p> <p>王鳳桐、張林：“宋代均拍非均等節拍——與莊永平等先生討論”，《上海音樂學院學報》，1993</p> <p>Wichmann, Elizabeth: <i>Listening to Theatre: The Aural Dimension of Beijing Opera</i>. University of Hawai'i Press, 1991</p> <p>Wong, Patrick. C., and Randy Diehl: “How can the Lyrics of a Song in a Tone Language be Understood?” <i>Psychology of Music</i>, 2002</p> <p>許莉莉：“古調因時曲而改——論明代時尚曲作對曲牌格律及音樂的遷移”，</p>	

	<p>《文學評論》，2014</p> <p>俞偉民：“論昆曲上聲字的字聲特征腔格”，《戲曲藝術》，2005</p> <p>Yung, Bell: <i>Cantonese Opera: Performance as Creative Process</i>. Cambridge University Press, 1989.</p> <p>張林：“宋遏雲社《鼓板棒數》圖譜分析”，《樂府新聲》，2009</p> <p>周來達：“昆曲曲牌唱調由何而來”，《中國音樂學》，2016</p> <p>Recommended:</p> <p>青木正兒：《中國近世戲曲史》，中華書局，1975</p> <p>Chao, Yuen Ren: <i>Aspects of Chinese Sociolinguistics: Essays by Chao Yuen Ren</i>. Stanford University Press, 1976.</p> <p>林謙三：《隋唐燕樂調研究》，商務印書館，1936</p> <p>Jakobson, Roman, Stephen Rudy, and Jindřich Toman. <i>Selected Writings</i>. Mouton, 1962.</p> <p>Mair, Victor and Tsu-lin Mei: “The Sanskrit Origins of Recent Style Prosody,” <i>The Harvard Journal of Asiatic Studies</i>, 1991</p> <p>Patel, Aniruddh: <i>Music, Language, and the Brain</i>. Oxford University Press, 2008.</p> <p>王守泰等編：《崑曲曲牌及套數範例集·南套》，上海文藝出版社，1994</p> <p>王耀華：《中國傳統音樂樂譜學》，福建教育出版社，2006</p> <p>吳梅：《吳梅詞曲論著四種》，商務印書館，2010</p> <p>楊蔭瀏：《中國古代音樂史稿》，人民音樂出版社，1981</p> <p>莊永平：《音樂詞曲關係史》，國家出版社，2010</p>
<p>Medium of Instruction</p> <p>授課語言</p>	<p>Chinese (Putonghua)</p> <p>中文 (普通話)</p>