

社會變遷中的音樂教育訓練： 軍事院校的軍歌比賽在 教育實踐中的變革

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摘要

軍中藝文展演模式隨著國防政策的轉型及社會變遷的脈絡，逐漸從宣傳愛國思想、體現愛國情操的意義轉向。現階段的藝文展演以及相關活動，也跳脫單純以強化國防結構來作為主體意識，更著重軍民關係的建立，並且將群眾客體的回饋也視為政策擬定的參考依據，顯見軍中藝文政策無論在活動的內容、本質，或是在目標對象的主從性判定上，都有了重新建構。

本研究以次級資料分析，呈現軍中藝文政策變革對軍事藝術呈現的影響，並透過三場軍歌展演的探討，作為藝文政策轉向與軍中藝術教育實踐變革的案例分析。亦希望本次的分析結果，可作為後續相關研究在探討藝文政策效益問題時的環境分析依據，同時讓活動參與者對於國軍藝文政策擬定與辦理的概念，可以落實在主辦者、閱聽者反映、社會現況的三角元素中，進一步與國防政策、社會動脈結合，並發揮其實踐功能性。

關鍵詞：軍中音樂教育、教育實踐、社會變遷、軍歌展演、資料研究

*本篇文章為社會學領域，採用 APA 格式。

Music Training within Social Changes: The Evolution of Military Song Competition in the Educational Practice within Military Academies

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Abstract

With reforms in national military policies and social changes, the cultural activities in the military also undergo paradigmatic reform. Currently, artistic exhibitions and music performances no longer serve to reinforce patriotism; instead they function to strengthen the military-civilian relationships. The feedback of the civilian audience is, then, taken into consideration when new policies are formulated. It is apparent that the cultural policies in the military have been renovated in its nature, content and in the understanding of primary/secondary audience.

This study uses secondary data analysis to trace the changes in military cultural policy and its impact on artistic representations. By investigating three military song performances, the author observes the policy changes and the art education reform in military academies. It is expected that the results can serve as a cross-reference in environmental analysis for reconsidering the efficacy of cultural policies. At the same time, new concepts of national defense can be conveyed to the participants of these activities and be practiced by the organizers, the audience and the society at large, which hopefully can further link national defense policy and the pulse of the society.

Keywords: military music education, educational practice, social changes, military song performances, data research

* This article, written on the subject of sociology, uses APA format.

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Music Training within Social Changes: The Evolution of Military Song Competition in the Educational Practice within Military Academies

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Summary

Social changes and technological advancement have greatly transformed the living style in Taiwan in recent years. Within this tide of movement, the artistic and cultural activities in the military and their marketing strategy also require new dimensions; and one of the factors which trigger the genesis of these new dimensions is the national defense policy. In the last few years, the Ministry of National Defense promotes a scheme entitled, “all-out defense,” which appeals to the camaraderie spirit of all the civilian citizens. To achieve this, much relies on effective education. Under this premise, it becomes a norm that the military cultural activities should serve as channel for education and propaganda. Because the target audience is all citizens, therefore the design of these activities should take into consideration the social milieu as well as the communication channels. In practice, these changes inadvertently revolutionize the organization of cultural activities in the military, and the most prominent example is military song competition. Over the years, these competitions, organized at regular intervals, using songs taught and sung in the army and propagated among young students through singing competitions in high schools, become recognized as an essential part of military art. Grounded upon this presupposition, this study focuses on the military song competition in the army in 2012, 2014, and 2015 and those in Fu Hsing Kang College, a military academy in the North of Taiwan from 2016-2018. Recordings of these events are to be reviewed for underlining the changes in the

military song competitions and discussing the implications on educational practice. This paper tries to answer the following questions:

1. What is the relationship between the changes in cultural policies and social changes?
2. From the cases sampled, what strategies are applied to present the changes in cultural policies?
3. What more can be done in the military song performance to reflect the social changes?

Primary materials for this study include live recordings made by the author in the capacity as an educator as well as the video clips available from Youtube. Samples include the military song competition for the army for 2012, 2014, 2015 together with “2016 Competition of Military Songs for Patriotic Education,” “2017 Competition of Military Songs for Patriotic Education,” “2017 Military Songs Competition for All Armies,” and “2018 Competition of Military Songs for Patriotic Education” organized by Fu Hsing Kang College. The paper comprises of two parts. Part One looks into the structure of the military song competitions from 2012 to 2018 and observes the changes made in the 7 competitions in relation to the concurrent social changes. Part One also attempts to answer the first question: What is the relationship between the changes in cultural policies and social changes? Part Two focuses on the three military song competitions organized by Fu Hsing Kang College in 2017 and 2018. From the perspective of educational practice, the author discusses the themes, the presentation, and the contents of these events. Contextualizing them within the transformation of the milieu of the military culture and the social environment, the author further investigates the structure, the procedures, and the formats and how they reflect the cultural diversity in the contemporary society. As the advisor of these competitions, the author studies these cases with secondary data analysis to probe into the art education. Through questionnaires done with 68 students and 5 military staff, the author collects data to analyze whether the audience identifies with the military song competition. Analysis on the structure and the

format of the performance attempt to answer the second question: From the cases sampled, what strategies are applied to present the changes in cultural policies? With the feedback of the audience based on the questionnaire, the author answers the third question: What more can be done in the military song performance to reflect the social changes?

In the video recordings, A, B and C performances not only presented the singing of military songs but also featured actions which add to the atmosphere of the events. These are done with dialogues written in the humorous language and slangs popular in youth subculture. From the perspective of cultural significance, these young people fail to bring out more cultural depth so that these added passages are mostly irrelevant to the thematic concern of their performances. On the other hand, D, E, F, and G bear great similarities in the basic design of the competition. With closer investigation, we find that Performance D follows the standard format. In the interlude, the participants did some relatively simple assembling, dissembling and march and they are conventional in the wearing of uniform and the use of instruments. On the contrary, E, F, and G have more elaborate aesthetic designs. In addition, the research further explicates the impact of E, F, and G performances, their techniques and their influence on art education. These teams were able to maintain the solemn military style and elements while at the same endowed their performance with diversity and multi-layered aesthetic expressions, so that they can avoid the stereotypical performance styles. This also demonstrates that the military song performances emphasize creativity and innovation; nonetheless, it is important that these events should convey cultural values with more depth. In the questionnaire, participants and the audience confirm the output in innovation and education and acknowledge the contribution of art performance and competition upon practical military work. The researcher synthesizes the results from the questionnaire and concludes the following:

1. Reinventing the value of the activity. Military song competition can reflect the current situation in the army, continue the repertoire, solidify

the esprit de corps, and stimulate the morale among fellow soldiers and students. With proper propaganda and good use of online and social media, these activities can have added values while at the same time facilitate the improvement in the skills of cultural administration.

2. Creating diversity in performance art. Under the impact of population flow and free market, musical cultural tends to showcase a diversity because of complicated interlocking of social, ideological, and commercial factors. This is an inevitable procedure for the development of military musical art and performance. The liberal social milieu propels artists to explore and reinvent performance patterns. In the meantime, more emphasis should be given to inspire the creativity of the participants.
3. Reinforcing educational practice: the efficacy and legacy in training the participants. The challenges of social change stimulate progress in teaching, learning and curriculum design in the military art education, and the military song competition cannot be exempted. In the process, all the participants become educational practitioners who are given the responsibility to carry on the musical heritage in military art. Through artistic educational training and practice, the promotion of military song competition can preserve the cultural heritage, facilitate the implementation of government cultural policies, but more importantly create new values for military art.

Keywords: military music education, educational practice, social changes, military song performances, data research

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