

**《音樂研究》期刊文章分類**  
**Journal of Music Research**  
**Classification of Articles**

八、音樂與其他藝術（舞蹈、戲劇、文學等） VIII. Music and the Other Arts (Dance, Theater, Literature, etc.)			
作者 Author	篇名 Title	期數 Issue No.	頁數 Page Nos.
羅基敏 Kii-Ming LO	由阉歌手與褲裝角色看歌劇中聲音與性別錯置之音樂戲劇美感 Cross-Dressing in Operas: On the Musical-Theatrical Aesthetics of Castrato and Trouser-Role	10.02	17-32
范揚坤 Yang-Kun FAN	粉蝶兒花衣勝剪裁：〈冥盼〉曲譜傳遞變化的認識與分析 The History of an Operatic Act: An Analysis of Tang Xianzu's "Judgment in Hell" Scene from the Opera <i>Peony Pavilion</i> and Later Adaptations	10.05	79-101
馬上雲 Shang-Yun MA	視框外之音樂——以華格納《崔斯坦與伊索德》為例 Offstage Music — In the Case of Wagner's <i>Tristan and Isolde</i>	11.01	1-15
陳啟成 Chi-Cheng CHEN	虛構的魅力 The Charm of Fabrication	13.01	1-13
林嘯貞 Kou-Chang LIN	音樂·政治·戲——曾興魁之《超級衝突：319的聯想》 Music/Politic/Drama: Shing-Kwei Tzeng's Music <i>Super Collision</i>	13.02	15-46
葉自強 Tzyh-Chyang YEH	佛洛伊德藝術相關理論信度與效度之探討 Ascertaining the Reliability and Validity of Freudian Art-Related Theories	13.03	47-77
連憲升 Hsien-Sheng LIEN	音樂的陌生化與可聆性——與大江健三郎一起傾聽武滿徹和大江光的音樂 Defamiliarization and Comprehensibility in Music — Listen to the Music of Tōru Takemitsu and Hiraki Ōe with Kenzaburō Ōe	14.04	77-111
邱映潔 Ying-Chieh CHIU	許瑞克歌劇《遠方的聲音》 Franz Schreker's <i>Der ferne Klang</i>	15.03	51-72
錢善華 Shan-Hua CHIEN	帛琉傳統音樂舞蹈的過去與現在——以山口修與阿貝爾斯之研究為例 The Study of Palau Traditional Music & Dance — Based on Studies by Yamaguti Osamu & Bigit Abels	16.01	1-23
Kevin ROMANSKI 李凱文	Premiering <i>The Who's Tommy</i> in Taiwan 搖滾音樂劇《The Who's Tommy》台灣首演報告	16.03	63-80
謝斐紋 Fei-wen SHIEH	德布西音樂的「新藝術」特質：以慕夏作品為例 The Characteristics of Art Nouveau in the Music of Debussy: Based on Works of Mucha	16.04	81-119
施德玉 Te-Yu SHIH	高雄地區（2009–2010）車鼓現況及其曲簿音樂之探析 Music Research of Kaohsiung Area's Che Gu and It's Music Current Status (2009-2010)	16.05	121-152
林嘯貞 Kuo-Chen LIN	給下一輪太平盛世之台灣當代音樂備忘錄 Some Taiwan Music Memos for the Next Millennium	17.04	75-101

王淑容 Shu-Jung WANG	「愛之死」的構圖：三島由紀夫的〈憂國〉、電影《憂國》與華格納的《崔斯坦與伊索德》 The Composition of “Love-death”: Mishima Yukio’s <i>Patriotism</i> and the Film <i>Patriotism</i> and Wagner’s <i>Tristan und Isolde</i>	19.04	91-115
劉立行 Li-Sing LIU 鄭曉駿 Hsiao-Chun CHENG	垂直蒙太奇框架下的電影音樂敘事分析：以〈無樂不作〉、〈國境之南〉、〈野玫瑰〉三首配樂為例 A Study of Narrative Function of Source Music in <i>Cape No. 7</i> : Eisenstein’s Vertical Montage and Music-Scene Theories as an Analytical Framework	20.01	1-38
陳慧珊 Hui-Shan CHEN	反思「跨界音樂」：從音樂多元本體觀論當代音樂之跨界 Reflecting “Crossover Music”: On the Crossover of Contemporary Music from the Multiple Ontologies of Music	21.02	23-51
陳怡文 Yi-Wen CHEN	莫札特「德語歌唱劇」《後宮誘逃》——藝術作品？！ Mozart’s Singspiel: <i>Die Entführung aus dem Serail</i> — A Masterwork?!	22.01	1-34
沈雕龍 Diao-Long SHEN	「歌劇裡，詩必須是音樂乖順的女兒」——以莫札特三部維也納諧劇為例談義語歌劇的韻文入樂 “bey einer opera muß schlechterdings die Poesie der Musick gehorsame Tochter seyn”: On Setting Italian Verse to Music with Examples from Mozart’s Three Viennese Opere Buffe	23.01	1-32
林貝亭 Pei-Ting LIN	從戲劇到歌劇：布列頓《仲夏夜之夢》的精靈魔幻與象徵 From Drama to Opera: The Fairy Fantasy and Metaphor in Britten’s <i>A Midsummer Night’s Dream</i>	23.02	33-71
陳怡文 Yi-Wen CHEN	揭開理查·史特勞斯首版《納克索斯島上的阿莉雅德娜》形式之謎：框架、歌劇與轉場 The Genesis of the First Version of Richard Strauss and Hugo von Hofmannsthal’s <i>Ariadne auf Naxos</i> : the Frame, the Opera, and the Transitional Scene	24.03	75-113
黃千珮 Chien-Pei HUANG	抗戰音樂會至抗戰音樂劇中的國軍文藝創作解析 Creation Analysis of the Military Literature and Arts — From the Concert to the Musical in Honor of the Victory of the Resistance War Against Japanese Aggression	25.02	39-68
范揚坤 Yang-Kun FAN	上大人，一齣亂彈戲的歷史知識考掘 The Adaptation of Historical Knowledge in Theatrical Operas: An Archeological Analysis on the Luantan Script of <i>Shang-Da-Ren</i>	29.01	1-45
邱秀穎 Hsiu-Yin CHIU	達拉畢克拉早期的十二音列嘗試：合唱作品《囚歌》研究 On the Way to Dodecaphony: A Study on Luigi Dallapiccola’s <i>Canti di prigionia</i>	30.04	83-111
彭宇薰 Yushun Elisa PONG	一種文學啟示性的音樂創作：以作曲家楊聰賢為例 Music Composition Inspired by Literary Works: The Example of Composer Tsung-Hsien Yang	33.03	71-111
蔡永凱 Yung-Kai TSAI	泰戈爾詩與廿世紀早期英國歌曲：以羅納德、法爾茲與布瑞基之創作為主要考察對象 Rabindranath Tagore’s Poetry and English Songs in the Early Twentieth Century: On Musical Settings by Landon Ronald, John Foulds and Frank Bridge	35.02	37-83
曾子嘉 Tzu-Chia TSENG	淬鍊「現代」——從《賴德和檔案》初探作曲家賴德和於 1970-1980 年代音樂創作之歷程與思考 Refining “Modernism” — A Study on the Musical Compositions from the 1970s to 1980s by Deh-Ho Lai from an Archival Perspective	35.03	85-122

彭宇薰 Yushun Elisa PONG	試論現代作曲家創作風格之變：以臺灣作曲家柯芳隆為例 On the Stylistic Metamorphosis of Modern Composers: The Example of Taiwanese Composer Fan-Long Ko	37.03	93-130
蔡永凱 Yung-Kai TSAI	重探齊馬諾夫斯基《四首歌曲——選自泰戈爾《園丁集》文字》：作品起源、音樂與詩文關係及意義 On the Genesis and the Relationships between Poetic Text and Musical Techniques in Karol Szymanowski's <i>Vier Gesänge — Worte aus "Der Gärtner" von Rabindranath Tagore</i>	40.02	47-98
沈雕龍 Diau-Long SHEN	被擱置的「十二音」技術和作品：許常惠的《兵車行》(1958/1991) The Shelved "Twelve-Tone" Technique and Work: Hsu Tsang-Houei's Cantata <i>Army Carts</i> (1958/1991)	41.04	105-159