

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

四、聲源（樂器學） IV. Sound Sources (Organology)			
作者 Author	篇名 Title	期數 Issue No.	頁數 Page Nos.
羅基敏 Kii-Ming LO	由閹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
葉娟初 Jiuan-Reng YEH	古箏演奏技法與記譜之傳統與變遷在台灣現代箏樂作品中的體現 The Performing Techniques and Notations of the Contemporary Musical Works of Gu-Zheng in Taiwan	10.06	103-121
張清郎 Ching-Lang CHANG	「台灣歌曲」之「字調、詞調」與「曲調、歌調」之美學關係——以呂泉生（居然）之詞、曲創作《杯底不可飼金魚》為解析範例 The Aesthetic Relations between “Words” and “Melody” in Taiwanese Songs — With a Song by Mr. Chuan-Sheng Lu (Chu-Ran), “It Can’t Raise Goldfishes at the Bottom of the Cup”, as Example	12.04	73-103
焦元溥 Yuan-Pu CHIAO	法國鋼琴學派在二十世紀的轉變 The Transformation of the French Piano School in the 20th Century	12.06	127-141
黃玲玉 Ling-Yu HUANG 王靖玟 Chin-Wen WANG	從臺灣社會變遷中探討以吉他為題材之創作歌謠 A Study of Guitar-Themed Creative Ballads Arising from the Societal Development and Change in Taiwan	13.05	109-155
張清郎 Ching-Lang CHANG	「臺灣歌曲」之「字調、詞句調」(Words)與「曲調、歌調」(Melody)之美學關係——以張炫文、林武憲之曲、詞創作〈草仔枝〉；呂泉生（居然）之詞、曲創作〈杯底毋通飼金魚〉為例 The Aesthetic Relations between “the Tone of Characters” and “the Melody of Songs” in Taiwanese Songs — With Two Songs as Examples: “A Blade Grass,” Music by Chang Hsüan-Wen, Words by Lin Wu-Hsien and “No Fish at Bottom of Glass” by Lu Chuan-Sheng	13.06	157-208
劉克浩 Ke-Hau LIU	笙中之簧、非笙中之簧——漢族口簧琴文獻資料考 Research of Reed Instruments Sheng and Huang — A Survey of Chinese Documents on Jew’s Harp of the Han-People	14.01	1-19
李婉淳 Wan-chun LEE	從【雲飛】論臺灣皮影戲唱腔之傳承 From “Yun-fei” to View the Inheritance of the Singing-Style in Taiwanese Shadow Play	14.02	21-52
劉新圓 Hsin-Yuan LIU	台灣客家絃索八音的即興模式 The Patterns of Improvisation in Hakka Xiansuo Bayin	15.01	1-23
游素凰 Su-Huang YU	歌子戲教育根本問題之探討 A Study on the Basic Problems Regarding Ge Zi Xi Education	17.01	1-22
黃慧玲 Hui-Ling HUANG	論析崑曲曲牌音樂之體製規律及其變異——以《牡丹亭·遊園》為例 The Analysis of Rules and Variation of Kunqu Music: The Case of <i>The Peony Pavilion Garden</i> from Kunqu Opera	17.02	23-49

李燕宜 Yen-I LEE	淺談鋼琴合作之教育——以美國為例 Analysis of Collaborative Piano Education in America	17.05	103-132
黃鴻文 Hong-Wen HUANG	古琴的物理結構與譜式改革 The Relationship between the Physical Structure and Score for the Qin	18.01	1-23
李燕宜 Yen-I LEE	聲樂伴奏之基本認知概論——以德文藝術歌曲為例 The Basic Concept of Vocal Accompanying	18.02	25-56
楊宜樺 I-Hua YANG 蔡振家 Chen-Gia TSAI	古箏彈絃位置之音色分析與演奏實踐 Plucking Positions on the Guzheng Strings: Timbral Analysis and Performance Practice	19.01	1-30
李燕宜 Yen-I LEE	淺談器樂合作之基本認知概論——以二重奏鳴曲為例 The Basic Concept of Instrumental Accompanying of Duo Sonata	20.02	39-72
Joys H. Y. CHEUNG 張海欣	Ear-Pleasing or Not: Listening to <i>Qin</i> Music in Shanghai during the Interwar Period 琴音不媚耳：兩戰期間上海的音樂和聽琴	23.03	73-115
Robert GROHMAN 羅伯特·格羅曼	“Not the Slightest Reverberation” — Did Mozart’s Fortepiano Lack Knee Levers? 「沒有絲毫干擾」——莫札特的鋼琴是否有膝槓桿踏板？	25.03	69-101
戴麗雪 Li-Hsueh TAI	1968 年「民歌採集剪輯錄音」——美濃客家〈催眠歌〉研究 “The Edited Recording of Folksong Collection in 1968” — Research on Meinong Hakka’s “Lullaby”	26.01	1-29
馮麗朱 Li-Chu FENG	蕭斯塔可維奇《為劇場樂團而作之組曲》管樂改編版和管弦樂版配器差異處以及指揮詮釋上之比較 A Comparison on the Instrumentation and Conducting for Shostakovich’s <i>Suite for Variety Stage Orchestra</i> and Meij’s Arrangement for Wind Band	27.02	49-83
林雅琇 Ya-Hsiu LIN	北管音樂中古箏的存見情形概覽 The Use of Zheng in the Beiguan Music	28.02	19-54
黃鴻文 Hung-Wen HUANG	古琴斂音研究 A Study on Guqin Xian Sound	29.02	47-64
戴麗雪 Li-Hsueh TAI	1968 年「民歌採集剪輯錄音」——客家系〈採茶歌〉、〈山歌仔〉研究 “The Edited Recording of Folksong Collection” in 1968: A Study on Hakka’s “Tealeaf-Picking Tunes” and “Mountain Songs”	30.01	1-32
劉芬華 Wei-Hua LIU	傳統琵琶樂曲分類之探討 An Investigative Study on the Traditional Classification of Classic Pipa Scores	34.03	63-93
Xiao ZHANG 張曉 Kyle FYR 凱爾·費樂	The Use of Traditional Chinese Elements in Selected Saxophone Works by Lei Liang 梁雷薩氏管作品選曲中中國傳統音樂元素的運用	35.04	123-154
劉芬華 Wei-Hua LIU	從民國初年兩位琵琶樂人看琵琶音樂的繼承與變遷 The Heritage and Transformation of Pipa Music in the First Half of the Twentieth Century: A Case Study of Two Pipa Musicians	36.03	95-143

Ampai BURANAPRAPUK 安派·布拉納普 拉普魯克	Chopin's Singing Melody: Coloratura and Beyond 蕭邦的歌唱旋律：花腔及其他	37.01	1-39
Joys H. Y. CHEUNG 張海欣	Making Chinese Instrumental Relics in Pre-UNESCO Modernity: Datong Music Society's "Heritage" Project 製造中國樂器文物在聯合國教科文組織以前的現代性：大同樂會的 「遺產」計劃	39.01	1-53
張儷瓊 Li-Chiung CHANG	從聲腔曲韻到器樂語境：《變體孟姜女》的互文背景及再語境化歷程論析 Adaptations of Folk Songs to Instrumental Music: On the Intertextuality and Recontextualization in <i>Variations on Meng Jiangnu</i>	40.01	1-46
謝惠如 Hui-Ju HSIEH	融合與對話：從尹伊桑作品《滑奏》探討東西方文化對大提琴演奏 詮釋之影響與啟發 Fusion and Dialogue: On the Influence of Eastern Cultures and Western Theories in Isang Yun's <i>Glissées</i> for Cello	41.01	1-36
Katrin SÁČKOVÁ 卡特琳·薩奇科 娃 Jana CSÁMPAIOVÁ 雅娜·查姆帕約 娃	The Eighteenth-Century Recorder Concerto in Germany 十八世紀德意志地區的直笛協奏曲	41.04	105-154
Dan GUO 郭丹 Kyle FYR 凱爾·費樂 Sha YU 喻莎	An AI-Assisted Study on the Vibrato of the French Flute School Based Upon Philippe Gaubert's 1919-1920 Recordings 依據戈貝爾 1919 至 1920 年的錄音以人工智慧輔助研究法國長笛學 派的抖音演奏	41.05	155-194