

様式 A-1  
(FY2025)

2025 年 12 月 4 日

## サイエンス・ダイアログ 実施報告書

1. 学校名: 千葉県立磯辺高等学校
2. 講師氏名: Dr. Hui-Ping LEE
3. 講義補助者氏名:
4. 実施日時: 2025 年 12 月 4 日 (月) 10:55 ~ 11:45
5. 参加生徒: 3 年生 35 人、 年生 人、 年生 人 (合計 35 人)  
(普通科の生徒)
6. 講義題目: From Social Darwinism to "Music in Culture": A Genealogy of Japanese Scholarship on Music in Taiwan
7. 講義概要: 自己紹介、音楽学、台湾の歴史、日本が行う台湾の音楽研究、
8. 講義形式:  
対面 ・ オンライン (どちらか選択ください。)
  - 1) 講義時間 45 分 質疑応答時間 5 分
  - 2) 講義方法 (例: プロジェクター使用による講義、実験・実習の有無など)  
プロジェクター使用による講義。
  - 3) 事前学習  
有 ・ 無 (どちらか選択ください。)  
使用教材: 授業担当講師による事前学習プリント
9. その他特筆すべき事項:

Form B-2  
(FY2025)  
Must be typed

Date (日付)  
1/1/2026 (Date/Month/Year: 日/月/年)

**Activity Report -Science Dialogue Program-**  
(サイエンス・ダイアログ 実施報告書)

- Fellow's name (講師氏名): LEE, Hui-Ping (李惠平) (ID No. P24003 )
- Name and title of the lecture assistant (講義補助者の職・氏名)  
なし
- Participating school (学校名): 千葉県立磯辺高校
- Date (実施日時): 4/12/2025 (Date/Month/Year: 日/月/年)
- Lecture title (講義題目):  
From Social Darwinism to "Music in Culture" A Genealogy of Japanese Scholarship on Music in Taiwan
- Lecture format (講義形式):  
◆  Onsite ・  Online (Please choose one.) ( 対面 ・ オンライン) ((どちらか選択ください。))  
◆ Lecture time (講義時間) 40 min (分), Q&A time (質疑応答時間) 10 min (分)  
◆ Lecture style (ex.: used projector, conducted experiments)  
(講義方法 (例: プロジェクター使用による講義、実験・実習の有無など))  
プロジェクター使用による講義
- Lecture summary (講義概要): Please summarize your lecture within 200-500 words.

The core content of this lecture comprises four distinct yet implicitly interrelated stories. The first is a brief introduction of myself, with particular attention to how I became a musicologist who obtained a PhD in Japan and how I navigated the hardships brought about by the COVID-19 pandemic. As an individual who had no formal musical training prior to entering the field, this story aims to encourage high school students to discover and pursue their lifelong passions.

The second story offers a succinct overview of the conventional tripartite division of musicology into historical, systematic, and ethnomusicology. Given the general unfamiliarity with music as an object of scholarly inquiry, I situate musicology within the broader domain of the humanities and frame it as a specialized field fundamentally concerned with reading, writing, and thinking critically about music.

An overview of Taiwan's history provides the basis for comprehending the academic lineage explored in the following story. For general Japanese audiences, the most important historical fact about Taiwan is Japan's fifty-year colonization of the island, as well as its cultural,

political, and social repercussions of which persist to the present day. In this part of the lecture, the audience was encouraged to reflect on the complexity of East Asian history that has shaped the world we inhabit today. The lecturer's personal episode, focusing on his grandfather's colonial experiences and the imposed silence of the postwar era, illustrates this historical intricacy on an individual scale.

Building on this context, the last story examines the genealogy of twentieth-century Japanese music scholarship through a focus on music in Taiwan. Drawing on the works of prewar figures such as Tanabe Hisao, Kurosawa Takatomo, and Masu Genjirō, as well as influential postwar studies by Koizumi Fumio, Lu Bing-Chuan, and Kishibe Shigeo, I identify the enduring influence of Social Darwinism in their approaches to the music of Taiwan's Indigenous peoples that extended well into the postwar period. While certain postwar pioneering efforts exhibited early signs of paradigmatic change, the decisive moment, based on the lecturer's latest research findings, is represented by Tsukada Ken'ichi's master's thesis submitted in 1977.

Building on earlier comparative models, Tsukada ambitiously sought to trace the origins of polyphonic singing by comparing the musical practices of Taiwan's Indigenous peoples with those of an Indigenous community in Papua New Guinea. Although his analysis illuminated possible connections between polyphonic singing and the Jew's harp—an instrument widely used in both communities—Tsukada explicitly expressed frustration with methodologies rooted in Social Darwinism and instead advocated an approach centered on understanding “music in culture.” This stance clearly articulates a critical turning point at which Japanese music scholarship began to align more closely with the orientations of contemporary ethnomusicology.

◆Other noteworthy information (その他特筆すべき事項):

Thanks to the general support of JSPS and the dedication of Mrs. Uekusa at Isobe High School, this lecture is my second participation in the JSPS Science Dialogue Program during my postdoctoral fellowship. In contrast to my previous lecture, this time I had the opportunity to address a comparatively small audience with a high level of English-language proficiency. As a result, it seemed to me that most students were able to follow my talk with ease and offered insightful feedback through thought-provoking questions.

One student asked why I chose to engage with music through scholarly research rather than through performance or composition. I responded that individuals possess different talents, and that it is crucial to recognize one's own strengths accurately. Another student raised questions concerning canon formation in music. Given my limited understanding of the students' background knowledge in Western classical music, I addressed the issue by discussing the relationship between music and nationalism, emphasizing that attentiveness to such dynamics is an important responsibility of musicologists.

Impressed by the students' enthusiasm, I also felt a strong sense of accomplishment, coupled with an unspoken hope that this lecture offered them perspectives not easily accessible elsewhere and might, in some way, prove meaningful as they move forward in their lives. It is worth noting that the audience consisted mainly of third-year high school students who will face the university entrance examinations in less than two months. I am deeply grateful for their time, focus, and engagement despite their demanding schedules.

