

様式 A-1
(FY2024)

2024 年 12 月 20 日

サイエンス・ダイアログ 実施報告書

1. 学校名・実施責任者氏名: 栃木県立佐野高等学校・茂木幹雄
2. 講師氏名: Dr. Hui-Ping LEE(李惠平)
3. 講義補助者氏名:
4. 実施日時: 2024 年 12 月 19 日 (金) 14:50 ~ 15:45
5. 参加生徒: 高1年生 67人、高2年生 71人 (合計 138人)
備考: 高校1年生は文系選択予定者、高校2年生は文系選択者がほとんど
6. 講義題目: A Historical Overview of Japanese Scholarship on Music in Taiwan.
7. 講義概要: 経歴に関する話を混ぜながら、日本の音楽研究者による台湾音楽研究の歴史について説明していただきました。
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 10 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、実験・実習等は無し
 - 3) 事前学習
有 ・ ☒ 無 (どちらかに○をしてください。)
使用教材
9. その他特筆すべき事項:

Form B-2
(FY2024)
Must be typed

Date (日付)
05/01/2025 (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): Hui-Ping Lee 李惠平 (ID No. P24003)

- Name and title of the lecture assistant (講義補助者の職・氏名)

None なし

- Participating school (学校名): Sano High School 栃木県立佐野高等学校

- Date (実施日時): 19/12/2024 (Date/Month/Year: 日/月/年)

- Lecture title (講義題目):

A Historical Overview of Japanese Scholarship on Music in Taiwan
日本人研究者による台湾音楽研究の系譜

- 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) 5 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))

Used Projector for slides and played several audio clips for appreciation

- Lecture summary (講義概要): Please summarize your lecture within 200-500 words.

Given that the primary goal of the Science Dialogue program is outreach and knowledge dissemination, I aimed to present content and perspectives that are not easily accessible elsewhere. As a result, alongside the main topic of my lecture, I included a brief introduction to my career path, an overview of musicology as an academic discipline, and a concise history of Taiwan.

As a researcher in the humanities rather than the natural sciences, I am aware that many people may not recognize the existence of such a career path. Therefore, I believed that sharing my journey toward becoming a musicologist — particularly as a foreigner working in Japan for the past six years — would be valuable for high school students, who are soon to face significant life decisions. Drawing from the findings of my dissertation, which advocates for a “situated” (music) historiography, I encouraged the students to reflect on how they are “situated” within their own contexts, regardless of the career paths they choose in the future.

In a nutshell, the answer to how I became a musicologist is this: I followed my own interests, stayed true to myself, and continuously sought to understand my position in relation to others. This ongoing process of self-discovery, coupled with my passion for all music and the sense of

fulfillment whenever I accomplish an academic task, is what keeps me firmly on this path.

After introducing the field of musicology and providing a brief history of Taiwan, I transitioned to the core of my lecture, which examined the genealogy of Japanese scholarship on music in Taiwan. I focused on the works of scholars such as Tanabe Hisao, Kurosawa Takatomo, Koizumi Fumio, and the generations that followed. Despite their academic goals and their seemingly objective pursuit of musical knowledge, their work was deeply intertwined with the dynamics of colonialism and cultural imperialism. These scholars often approached the music of Taiwan's indigenous peoples with an evolutionary perspective, framing it as containing "primitive" traits of ancient music. By Koizumi's time, however, such linear and progressive views of human culture were being significantly challenged by paradigm shifts in the academic world. This shift coincided with a decline in Japanese scholarly interest in Taiwanese music.

Considering that some of the concepts I discussed might have felt complex for high school students, I concluded my lecture by presenting three key takeaways to help them better absorb the content:

1. **Self-discovery is a lifelong journey.** Whether you choose a career in academia or not, finding your path is a process of ongoing exploration and reflection.
2. **Musicology is a diverse field.** It consists of three main subdisciplines: historical musicology, systematic musicology, and ethnomusicology.
3. **The history of Japanese scholarship on music in Taiwan reflects a larger history.** It tells a story not only of colonialism and cultural imperialism but also of significant paradigm shifts in music studies, from an essentialist approach to a more egalitarian one.

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

Thanks to the thoughtful arrangements made by the staff at Sano High School, my colleagues (other invited JSPS fellow) and I had the privilege of observing an English class and a music class prior to our lectures. I was delighted to witness the frontlines of Japan's secondary education and was particularly impressed by the students' overall proficiency in English. The music class was an introduction to recorder performance, where the teacher skillfully guided the students through the basics of the instrument while maintaining a lively and friendly atmosphere.

We also learned that Sano High School has a dedicated room for tea ceremony and Ikebana, a feature rarely found in high schools across Japan. With such rich facilities, its long-standing designation as a "Global High School" by the Ministry of Education, and the tireless efforts of its teachers and staff, I am confident that the students of Sano High School will thrive and go on to play significant roles in Japanese society and beyond in the future.

- Impressions and comments from the lecture assistant (講義補助者の方から、本プログラムに対する意見・感想等がありましたら、お願いいたします。):