

加州大學洛杉磯分校中國音樂教授 李琦的教學理念與方法

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李琦老師 2005 年指揮中國樂集公演實況

前言

中國音樂於 19 世紀隨著華人移民進入美國，至今全美已有 20 多所大學提供相關課程。³ 其中，加州大學洛杉磯分校（University of California, Los Angeles，以下簡稱 UCLA）的中國音樂課程由已故的中國音樂演奏家、作曲家、教育家呂振原（LUI Tsun-Yuan）教授於 1961 年開設，至今已超過半世紀的歷史。呂振原教授於 1991 年退休，幾年後，李琦（Chi LI）教授——一位畢業於中央音樂學院的傑出二胡演奏家與音樂教育家——承接了呂振原教授的志業。作為新一代的音樂教育者，李琦教授一方面延續呂振原教授的課程理念，另一方面也創造出屬於自己的教學風格。她不僅在學校開設中國器樂演奏、古典樂舞以及戲曲等課程，也創辦了 UCLA 中國樂集（Music of China Ensemble），她的努力為 UCLA 的中國音樂教育奠定了扎實的基礎，也為南加州中國音樂愛好者提供了學習資源。今年 4 月 24 日，本文作者之一許馨文在 UCLA 音樂學院訪問到李琦教授，過程中她談到自己的學習歷程，以及 26 年來在美國推動中國音樂教育的經驗。

少女李琦

李琦教授自幼隨父親學習多種樂器，她說：「因為我的父親是小學的管弦樂老師，小時候沒有玩具，我的玩具就是樂器」。中學期間，她經歷了文化大革命，因緣際會學習了各種民俗舞蹈，包括扇子舞、紅綢舞與傣族舞，以及說唱、戲曲等中國藝術形式。文革結束後，她成為第一批進入中央音樂學院的學生，儘管專攻二胡，但因興趣廣泛，當時她仍經常與同學們一起演奏各種樂器。這些學習經驗，讓她後來得以開設多種中國音樂課程。

從熠熠星光的舞臺到諄諄不倦的校園

中央音樂學院畢業後的李琦教授即擔任中央民族樂團的二胡獨奏家。20 世紀 80 年代，她時常在北京的國宴上擔綱演出，也常受邀出國巡演。移居美國後，她持續從事中國音樂的演出與教學工作。1997 年，她受邀至 UCLA 教授中國音樂。她十分推崇呂振原教授的貢獻，「有些學校可能持續了一段時間就斷掉，呂先生從 60 年代在這裡連續 30 年不間斷地授課，這是非常了不起的事情」，「前人栽樹、後人乘涼。能夠在呂先生那麼多年的基礎上有這個機會來教書，我覺得非常難得，非常地感恩。」

目前李琦教授在民族音樂學系共開設六種中國音樂課程，包括給初學者修習的初階實作課程 68A、68B、68C，以及給較有經驗學生修習的進階實作課程 168A、168B、168C。另外，與李海倫（Helen REES）教授合開的課程 158 則整合了中國音樂理論、樂器史與音樂展演實作。上述課程對全校學生開放，李琦教授指出，事實上，來修習中國音樂的學生中，來自音樂學院的學生（包含民族音樂學系、音樂史與音樂產業相關人員）僅佔近半，大多數學生來自其他系所。

李琦教授提到，早期她總認為學生應該能表現的如她所想，但「後來因為一些契機，所以思想方法就跟原來有一些變化」，現在的她重視「把自己知道的東西貢獻出來」，她了解「每個人的條件不一樣，能練習的時間也不一樣」，「既然你到了我的課上，就說明你有這個慾望願意學；既然你願意學，那我就把我知道最好的告訴你。」

親力親為、因材施教

李琦教授所開授課程均由她親自設計與規劃。由於參與課程的學生來自不同學習背景，她會在開學前兩週先了解每位同學的演奏基礎，判斷適合使用的教材，並根據學生的喜好和條件，為他們選擇樂曲。考慮到每位學生程度和學習樂器的差異，她有時需要為學生編寫樂譜，「上課主要使用簡譜，古琴課則使用減字譜，此外，有時我也會依照學生程度將樂譜改成五線譜，方便學生閱讀。」

除了為樂曲製譜，李琦教授提到她有時也需要為學生重新編曲。「有些學生從未接觸過特定樂器，此時就需要我改編一下，讓他們能夠馬上上手，然後下個學期他才可以彈比較複雜一點的曲子」。她強調：「教學的目的，是使同學在其基礎上取得進步；學生的需求各異，因此要確保他們都能夠提升，這才是教學的核心任務，而非追求標準化的音樂表現。」

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³ 參見呂家珩。2023。〈異鄉異地異文化——淺談美國兩所大學國樂團的發展〉。《新絲路》第 88 期，頁 26-37。

有求必應、教學相長

李琦教授說，學生都知道她拉二胡，但還是經常有學生問她：「我想學笛子可不可以？」、「我想學琵琶可不可以？」我說：「當然可以」，「這樣我自己也可以彈一些、學一些，就是教學相長」。她提到在 UCLA 任教的第一個學期，有位同學表達了對於學習琵琶的濃厚興趣，雖然學習琵琶對當時這位學生頗有難度，但她認為要是學生有興趣，她一定要想辦法滿足他們的需要。後來這位學生跟她學習了許多年，後來也學習作曲，最終還投身電影配樂工作，「他寫了七、八部電影作品，經常使用中國樂器」。目前，李琦教授每學期固定教授絲竹合奏、古琴、戲曲、民俗舞蹈，以及古箏等課程，讓學生有不同的選擇。

李琦教授雖然強調因材施教，但是對於學習成果還是有客觀的評量方式。課堂成績包括學生的課堂表現和課堂作業：李琦教授要求學生每次上課必須能夠演奏上一堂課所學的樂曲段落，以評估學生是否花了時間自主練習；期中作業則要求學生繳交演奏的錄影檔案，以評估其指法、節奏和音高的正確性；到了期末，學生必須參與期末呈現，但呈現方式有很大的彈性：比如，課程 158 中，學生可以根據個人喜好和技巧，選擇以新學的樂器進行作曲，老師會與學生討論，並共同編修曲目；此外，學生也可以選擇舉辦迷你音樂會，或是繳交論文做為期末作業。針對絲竹合奏、古琴、戲曲、民俗舞蹈和古箏課等實作課程的學生，李琦教授要求其平時固定找老師上課，期末則可選擇參與團體演出或個人獨奏；團體演出部分，她會根據學生的演奏能力與樂器，協助規劃他們在團體演出中的角色。



中國樂集 2018 年於 UCLA Jan Popper 劇場中排演

實踐互動、缺一不可

除了參與校內課程，李琦教授也帶領學生參與校內外音樂會。校內的音樂會按季節劃分，包括 1 至 3 月間舉辦的冬季音樂會、4 至 6 月間舉辦的春季音樂會，以及 10 月至 12 月間舉辦的秋季音樂會；校外音樂會則多在社區活動中心、中小學、安養中心。音樂會的籌備從節目構思、樂器配置、人力規劃到演出彩排，皆由李琦教授與學生共同完成，演出內容涵蓋傳統與現代曲目，形式則強調與觀眾互動，讓學生透過參與社會實踐，學習分享與跨文化交流。

透過修課與參與校內外演出，李琦教授希望能讓學生認識中國音樂的特色，她強調，這些認識不僅需要字面上的了解或聆聽，還需要與樂器親身互動，由認識樂器的構造開始，延伸至其歷史脈絡、演進過程，再到實際演奏。這些階段是學習音樂文化不可或缺的要素。

結語

李琦教授因材施教、有求必應的教學理念，讓不同能力、不同程度的學生能在有彈性的學習過程中成長與發揮；她強調親身體驗、參與社會互動的教學方法，則讓不同專業、不同背景的學生都能體驗中國音樂之美、參與跨文化交流。她的教學理念與方法促使中國音樂成為在地社會多元文化的重要養分，或可提供其他中國音樂與世界音樂教育工作者作為參考。

Chinese Music Ensemble at UCLA
The UCLA Herb Alpert School of Music, Department of Ethnomusicology

Music of China Concert
Chi Li, Director
7:00 pm, Friday, March 4, 2022
Lani Hall, 1200 Schoenberg Music Building

Program

- Silk and Bamboo Music**
He Tang Yue Se (Moonlight over the lotus pond) — Yu Huaiqing
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Zheng unison**
Xi Xiang Ci (The West Chamber Poem) — Hukka traditional music
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Zheng unison**
Ban Hu Shu (Half an Um of Yarn) — Liu Keyi
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Zheng unison**
Chang An Bu Jing (Eight Charming Scenery of Chang'an) — Li Wanfeng
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Xun and Zheng Duet**
Mian (Carpenter) — Cao Jiarun
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Hukou Unison**
You Yi Mei de Di Fang (A Beautiful Place) — Fei Yang
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Qin unison**
Yu Lou Chun Xiao Gong Anives at the Jade Villa
Manuscript of Mei'an Qin Pu (1930) — Wang Yangrong
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Erhu unison**
Lang Zhu (Bamboo Lizard) — He Zhunhan, Chen Gang
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Jing Style Big Drum**
Chou Mo Yin Chu (Before Dawn) — Traditional music
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Qin and Xun Duet**
Bu Kan (The Unlearned) — Jian Hongyi
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li
- Traditional Music and Dance**
Chun Jiang Hua Yue Yue ("The Mountain Night on Spring River") — Traditional Music and Dance
Dancer: Yushan Wang, Yuting Li
Shihong Li - Pipa; Yuchen Liu - Xian
- Kun Opera Aria**
Mu Dan Ting - You Yuan (Pleasy Pavilion - Visiting the Garden) — Tang Xianzu (1550-1632)
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li, Zechuan Rao

Additional performance posted: <https://ucla.in/30Ydth>

1. Ensemble one
Xin Chun Le (Happy Spring) — Chi Li
Cao Yun Zhu Yue (Colorful Clouds Chasing the Moon) — Cantonese music
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li

2. Zheng unison
Xi Xiang Ci (The West Chamber Poem) — Hukka traditional music
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li

3. Zheng unison
Ban Hu Shu (Half an Um of Yarn) — Liu Keyi
Accompanied by: Anthony Chi-Yuen Lam, Shihong Li

UCLA 中國樂集 2022 年冬季音樂會節目單

Prof. LI Chi's Pedagogy: The Art of Chinese Music Education at UCLA

Text / HSU Hsin-Wen and CHIU Wei-En

Images / LI Chi

Introduction

Chinese Music made its way into the United States in the 19th century alongside Chinese immigrants. Today, more than 20 universities throughout the U.S. offer courses in this field. The Chinese Music program at the University of California, Los Angeles (UCLA) was established in 1961 by the late Professor LUI Tsun Yuen, a renowned Chinese musician, composer, and educator. Following his retirement in 1991, Professor LI Chi, an accomplished erhu player and music educator from the Conservatory of Chinese Music, took up his mantle. As a modern educator, LI continues LUI's educational legacy and brings her unique teaching style. She has introduced courses in Chinese instrumental music, classical dance, and Peking opera and founded the UCLA Music of China Ensemble. Her contributions have solidified the foundation of Chinese Music education at UCLA and provided valuable learning resources for Chinese Music aficionados in Southern California. On April 24 of this year, one of the authors, HSU Hsin-Wen, had the opportunity to interview Professor LI at the UCLA Herb Alpert School of Music, where she shared insights into her educational journey and her 26 years of experience in advancing Chinese Music education in the United States.



Students from the UCLA Chinese Music course performed outdoors at the Huntington Library in Los Angeles during the 2011 Lunar New Year

LI Chi as a Young Girl

From her early years, Professor LI Chi learned a variety of musical instruments under the tutelage of her father, a primary school orchestra teacher. She said, "I didn't have toys as a child, but because my father was a school orchestra teacher, my toys were musical instruments." During her middle school years, she experienced the Cultural Revolution, a period that led her to learn various forms of folk dance, including fan dance, red silk dance, and Dai dance, as well as other Chinese artistic forms like storytelling and Peking opera. After the end of the Cultural Revolution, she was among the first students to enter the Conservatory of Chinese Music. Although she majored in erhu, her wide range of interests at the time still led her to frequently play various instruments alongside her classmates. These learning experiences later enabled her to offer a variety of courses in Chinese Music.



The Music of China Ensemble, conducted by instructor LI Chi, performed at UCLA's landmark Royce Hall in 2017

From the Glittering Stage to the Tireless Campus

After graduating, Professor LI took up the role of a solo erhu player with the China National Traditional Orchestra. In the 1980s, she was a frequent performer at state banquets in Beijing and was often invited for international tours. Upon moving to the U.S., she continued to engage in both performance and teaching of Chinese Music. In 1997, she was invited to teach at UCLA, where she greatly valued the contributions of Professor LUI Tsun Yuen. "Some courses might continue for a while and then cease, but Mr. LUI taught here continuously for 30 years since the 1960s, which is quite remarkable," she said, "One generation plants the trees, so the next can enjoy the shade. Having the opportunity to teach on the solid foundation built by Mr. LUI over so many years is precious and something I am deeply grateful for."

Currently, Professor LI offers six Chinese Music courses in the Department of Ethnomusicology at UCLA. These include introductory practical courses 68A, 68B, and 68C for beginners and advanced practical courses 168A, 168B, and 168C for more experienced students. In addition, she co-teaches course 158 with Professor Helen REES, which integrates Chinese Music theory, the history of musical instruments, and practical music performance. Open to all students across the university, Professor LI notes that nearly half of the attendees in these Chinese Music courses are from the music department, including students from Ethnomusicology, Music History, and Music Industry programs, with the majority coming from other departments.

Professor LI initially expected her students to perform according to her vision. However, later, her teaching philosophy evolved. She now emphasizes sharing her knowledge and understanding that each student has different conditions and practice time. "If you are in my class, it shows your desire to learn; if you're willing to learn, I'll impart the best of my knowledge to you."

Hands-on, Tailored Teaching

Every course offered by Professor LI is personally designed and planned by her. Recognizing that her students come from diverse learning backgrounds, she takes time before the start of each term to understand each student's foundation in playing, selects appropriate materials based on their preferences and capabilities, and chooses pieces that cater to their individual goals and conditions. Given her students' varying skill levels and instruments, she sometimes writes music scores for them, "primarily using simplified notation, reduced notation for guqin classes, and occasionally adapting music into staff notation to facilitate easier reading for students based on their proficiency."

In addition to composing music scores, Professor LI Chi also adapts compositions to suit her students' needs. "Some students have never played a particular instrument before, so I modify the pieces to help them start easily. This way, they can progress to more complex pieces in the following semester," she explained. She emphasized, "The goal of teaching is to meet students at their unique starting points, nurturing their individual progress. As each student has different needs, ensuring everyone improves is crucial. This approach, focusing on personal growth rather than standardized musical performance, captures the essence of teaching."

Responsive Teaching, Mutual Learning

While known primarily as an erhu player, Professor LI often receives requests from students to learn other instruments, like the flute or pipa. “Of course, you can,” she responds, viewing these requests as opportunities for mutual learning. She recalls one student who showed a keen interest in learning the pipa. Despite initial challenges, the student mastered the pipa under her guidance and pursued composition, eventually contributing to film scores featuring Chinese instruments. Professor LI teaches various courses each semester at UCLA, including ensemble, guqin, Peking opera, folk dance, and guzheng, thus providing students with a wide range of options to explore.

While Professor LI Chi emphasizes tailored teaching, she also employs objective methods for assessing learning outcomes. Grades are determined by classroom performance and homework. She requires students to play segments of music learned in previous classes to gauge their independent practice efforts; mid-term assignments involve submitting video recordings to evaluate their technique, rhythm, and pitch accuracy. For final assessments, students engage in presentations with flexible formats. For example, in course 158, students may compose using newly learned instruments, discuss and revise their pieces with the professor, or even organize mini-concerts or submit research papers. In practical courses like ensemble, guqin, Peking opera, folk dance, and guzheng, regular class attendance is mandatory, with an option for students to participate in group performances or solo recitals for their finals. Professor LI carefully plans each student’s role during group performances based on their instrumental proficiency and playing ability.



Students enrolled in the Chinese Music course performed a folk dance at the Jan Popper Theater at UCLA in 2018

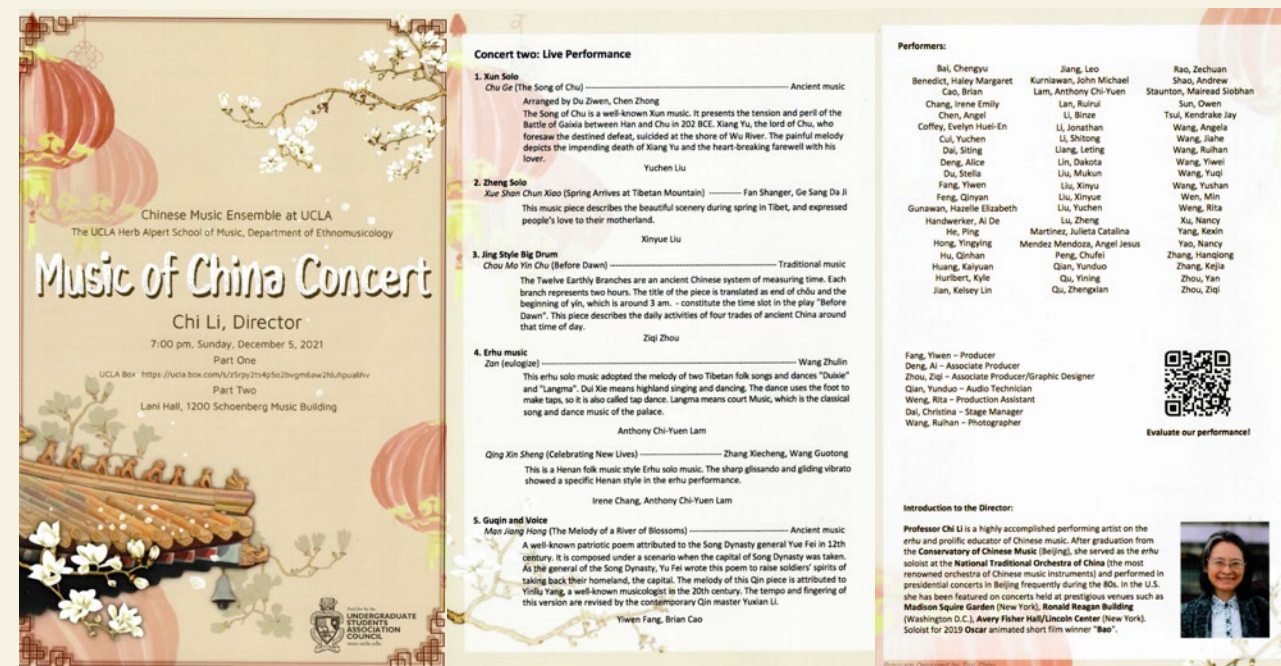
Interactive Practice, Indispensable Experience

Beyond the classroom, Professor LI guides students in participating in both on-campus and off-campus concerts. The on-campus concerts are seasonally themed: the Winter Concert occurs from January to March, the Spring Concert is held between April and June, and the Autumn Concert takes place from October to December. Off-campus concerts are primarily held in community centers, schools, and nursing homes. The concert preparation, from program planning, instrument arrangement, and human resources organization to dress rehearsals, is a collaborative effort between Professor LI and her students. The performances blend traditional and modern pieces and emphasize interaction with the audience, enabling students to engage in social practice, share knowledge, and participate in cross-cultural exchanges.

Through coursework and performances, Professor LI Chi aims to immerse her students in the unique aspects of Chinese Music. She stresses that understanding this genre involves more than just theoretical knowledge or listening; it requires direct interaction with the instruments, understanding their structure, historical context, evolution, and actual performance. These aspects are vital for a comprehensive understanding of musical culture.

Conclusion

Professor LI’s tailored guidance and responsive education approach allow students of diverse abilities to grow within a flexible learning framework. Her methods, centered around firsthand experience and social engagement, enable students from various fields and backgrounds to immerse themselves in the beauty of Chinese Music and partake in cross-cultural exchange. Her educational philosophy and methods enrich the local multicultural fabric and serve as a valuable reference for other educators in the fields of Chinese and world music education.



Students from the UCLA Chinese Music course performed outdoors at the Huntington Library in Los Angeles during the 2011 Lunar New Year