

2025.7.16 - 7.20

4th CMEFF International Biennial

· Resonance · 响 · Becoming
Heritage 遗产

Audiovisual
Ethnography

第四届
华语音乐影像志展映
暨国际音乐影像志双年展

CMEFF

嘉宾寄语

WORDS FROM THE COMMITTEE

声音是时间的容器。

当古老的歌谣在钢筋森林中回荡，
当仪式鼓点化作数字时代的脉搏，
我们听见的不仅是旋律的流转，
更是文化基因在当代的自我言说。

「遗产」在传唱中重生，
「回响」于碰撞中显影，
「生生」不息者，
恰是那不断被重新定义的
传统与未来的对话——在人人，人神与人物之间。

镜头凝视下的每个音符，
是文明寄给时间的消息，也是文化在田野中的留痕。

—— 萧梅
上海音乐学院教授
亚欧音乐研究中心主任

Sound is a vessel of time.

When ancient songs echo through concrete forests,
When ritual drumbeats become the pulse of the digital age,
What we hear is not merely the flow of melody,
But culture speaking for itself in the contemporary moment.

'Heritage' finds rebirth through singing,
'Resonance' takes shape through collisions,
And 'Becoming'—unceasing and ongoing—
Is the ever-redefined dialogue between tradition and the future,
Between human and human, human and the divine, human and the world.

Every note captured through the lens
Is a message civilization sends to time—
A trace of culture, left behind in the field.

— Xiao Mei
Professor, Shanghai Conservatory of Music Director,
The Asia-Europe Music Research Center, SHCM

影像的多维呈现，使民族音乐学的观察方式与表述成为更具现场、更具影音文献价值与独立人格的学术表述体系，华语音乐影像志集中中国民族音乐学田野实践与理论探索的最新影音成果为盛典，更自觉、更贴近民族音乐学本体和影音表现力的观察与表述是双年展不断发展、不断提升的标识与过程。

—— 刘湘晨
影视人类学家

2019年，“华语音乐影像志展映”在上海开元。作为创始团队的一员和亲历者，我见证了中国音乐影像志发展进程中每个场景的变换与更新：从拓荒时期的“年度展”到发展时期的“双年展”，在步步进阶的六年中，双年展都展现出了主办者的前瞻眼光与战略格局：从“音乐”的学术主旨出发，以“跨界”的学科建设策略和“民族志”的影像建构方法与呈现方式，纵横四海，舒展八方。

志者，记也；这是“音乐影像志”的立身之本。作为音乐人类学框架中的“民族志电影”，“志”是音乐影像志区别于其它影像语篇形式的学术特质。对此，我坚信不疑。期待更多的同好、后学加入到中国音乐影像志事业发展的进程中来，共襄盛举。

祝贺“第四届华语音乐影像志双年展”在沪鸣锣！

—— 刘桂腾
上海音乐学院特聘教授
资深音乐影像志调查人

The multidimensional presentation of audiovisual media has transformed ethnomusicology's modes of observation and expression, making them more field-based, more audiovisually archival, and more reflective of an independent academic voice. The musical ethnographic films showcased at CMEFF represent the latest audiovisual achievements emerging from the intersection of field practice and theoretical exploration in China. A more self-aware, field-sensitive, and media-conscious approach to ethnomusicological observation and representation has become both the defining hallmark and the ongoing developmental trajectory of this biennale.

— Liu Xiangchen
Visual Anthropologist

In 2019, the Chinese Musics Ethnographic Film Festival (CMEFF) opened its first chapter in Shanghai. As a founding team member and direct participant, I have witnessed every transformation and renewal in the developmental trajectory of musical ethnographic filmmaking in China. From the pioneering phase of the 'Annual Showcase' to the current 'Biennale' format, the past six years have consistently reflected the organizers' foresight and strategic vision. Grounded in the academic core of 'music', CMEFF has adopted a 'cross-disciplinary' strategy for disciplinary development and employed 'ethnographic' methodologies for filmic construction and presentation—bridging scholarly, cultural, and geographic boundaries with growing scope and depth.

The Chinese term '志 (zhi)', meaning 'to record', stands as the epistemological foundation of Musical Ethnographic Film. As a form of ethnographic filmmaking within the framework of music anthropology, 'zhi' defines the academic distinctiveness that sets musical ethnographic films apart from other audiovisual genres. On this, I remain firmly convinced. I sincerely hope that more colleagues and future scholars will join the ongoing development of musical ethnographic film in China and contribute to this important collective endeavor.

Warm congratulations on the grand opening of the 4th Chinese Musics Ethnographic Film Biennale in Shanghai!

— Liu Guiteng
Distinguished Professor, Shanghai Conservatory of Music
Senior Field Investigator in Musical Ethnographic Film Practice

策展人语 CURATORIAL STATEMENT

2025年，是中国电影诞生120周年。对于一个以“音乐影像志”为名的展示集合来说，这是一个关乎影像历史、民族记忆与文化再生的重要时刻。

回望1956年，毛泽东主席在全国人大会议上提出“抢救少数民族社会历史资料”的指示，开启了中国民族志电影的国家行动。这一历史政策，不只是一个时代的文化救援，更是一种持续至今的学术责任与文化使命。

CMEFF的成长轨迹，同样是一种“生生”的过程。从2019年第一届的无主题起步，到2021年的经验积累，再到2023年提出“人·音乐·可持续(Humanity, Musicality, Sustainability)”，我们一直在追问：影像中的音乐、人与社会、环境与历史，究竟如何生成彼此？

2025年，我们将第四届的主题定为：“遗产·回响·生生(Heritage · Resonance · Becoming)”。

“遗产”，指向历史与现实交织的文化积累。

“回响”，是对声音、音乐与影像的重新感知与再生产。这个词在中文里天然具有音乐性，它不是单向的“传播”或“扩音”，而是一种身体性的、空间性的、多层感知的震荡。它关乎声波在空间中的折返，也关乎情感在时间中的反复激活。每一部音乐影像志作品，都是一次关于听觉、感知、身体与记忆的“回响”实验。从创作者、被拍摄者，到每一位观众，回响在每一个感知主体之间流动、生成，正如一场持续的共振过程。

2025 marks the 120th anniversary of Chinese cinema. For a platform named after 'Musical Ethnographic Film', this is a historically significant moment—one deeply connected to visual history, collective memory, and cultural regeneration.

Looking back to 1956, Chairman Mao Zedong's directive at the National People's Congress to 'rescue and document the social and historical materials of ethnic minorities' initiated a state-led ethnographic film movement in China. This policy was not merely a cultural rescue effort of its time; it established an enduring academic responsibility and cultural mission that continues to shape our practice today.

The developmental trajectory of CMEFF has likewise been a process of 'shengsheng' (生生)—continuous becoming. From the themeless experimentation of our first edition in 2019, to the experiential accumulation in 2021, and the articulation of 'Humanity, Musicality, Sustainability' in 2023, we have persistently asked: How do music, people, society, environment, and history co-generate and reshape each other within the frame of the camera?

For the fourth edition in 2025, we have chosen the theme: 'Heritage · Resonance · Becoming'.

'Heritage' points to the cultural accumulation forged through the entanglement of history and the present.

'Resonance', inherently musical in the Chinese language, refers not to unidirectional 'dissemination' or 'amplification', but to a bodily, spatial, and multisensory vibration. It speaks of sound waves folding back in space and emotions reactivated across time. Every musical ethnographic film presented here is an experiment in listening, sensing, embodiment, and memory. From filmmakers to subjects to each audience member, resonance flows and generates between all perceptual bodies, much like an ongoing field of sonic and emotional interplay.

而“生生”，指向生成与过程，强调影像与文化之间永不终止的互动状态，也是我们此次有意识的新译词，是对“*becoming*”这一人类学概念的本土化回应。这一词汇，既来自Tim Ingold等学者对过程性世界观的强调，也源于我们自身文化语境中对“生生不息”的体认与感知。与西方学术语境中强调过程与未完成性的“*becoming*”不同，我们希望“生生”所呈现的，是一种带有情感流动性、文化生命力与伦理指向的动态——一种在历史、身体、社会、自然之间持续生成、持续流变的存在形式。

本届CMEFF共收到93部海内外参评作品，为历届之最。最终入围55部，内容涵盖当代音乐生活、器乐、民歌、曲艺、戏曲、节庆、仪式等多个领域，涉及汉、苗、蒙古、彝、壮、傣、纳西、裕固、维吾尔、哈尼等多个民族。这些影像共同勾勒出一幅开放、多义、未完成的中华音乐文化影像图谱。特邀影片六部，包括郑君里导演的历史档案影片《民族万岁》。该片是对中国抗战时期多民族支援历史的视觉见证，也是国家电影档案中极珍贵且极具民族志意义的史料。今年选其为开幕影片，也是对中华民族抗日战争暨世界反法西斯战争胜利80周年的纪念与回应。

空间布局上，本届CMEFF首次实践“街区式音-影地图”模式，以上海音乐学院为核心，联动上音附中、思南文学之家、上海电影博物馆等文化地标，共计五个分会场。打破校内外边界，让影像真正进入城市文化肌理。

内容形态上，我们进一步拓展：

1. 三场主题讲座，从乔治城大学Benjamin Harbert基于柏林、纽约等城市交响影片的讨论，探讨城市声音景观与实验影像语言；到上海音乐学院刘桂腾以中国羌族与彝族非遗影像项目为例，深入分析当代民族志影像实践中的跨视角叙事策略与“新类他者”现象；再到哈佛大学Richard Wolf通过塔吉克—阿富汗边境与南印度尼尔吉里山区的长期田野影像，反思民族音乐学者在影像制作中的艺术性、科学性与

‘Becoming (生 生)’，emphasizes process and emergence, signaling the never-ending interaction between image and culture. As a consciously adapted term, 'shengsheng' is our localized translation of the anthropological concept of 'becoming'. It draws on Tim Ingold's processual worldview while resonating with the Chinese cultural sensibility of 'shengsheng buxi' (endless regeneration). Unlike the neutral, process-oriented tone of 'becoming' in Western academic contexts, our 'shengsheng' invokes an emotionally charged, ethically attuned, and culturally vibrant dynamic—a state of continual unfolding across history, body, society, and nature.

This year, CMEFF received 93 film submissions from across China and beyond—a record high. Fifty-five films were selected for the final program, covering contemporary musical life, instrumental traditions, folk songs, narrative singing, opera, festivals, and ritual practices across multiple domains. The films represent ethnic groups such as Han, Miao, Mongol, Yi, Zhuang, Dai, Naxi, Yugur, Uyghur, Hani, and more. Collectively, these works sketch an open-ended, multi-layered, and unfinished visual map of Chinese musical cultures. Six specially invited films, including the archival historical documentary *March of the Minorities* (Minzu Wansui) directed by Zheng Junli, will be featured. This film serves as a visual testament to the multi-ethnic support during China's Anti-Japanese War and remains a rare and invaluable ethnographic resource within the National Film Archive. Screening it as the opening film is both a commemoration of the 80th anniversary of the Chinese people's victory in the War of Resistance Against Japanese Aggression and the global triumph over fascism, and a reflection on the political significance of ethnographic filmmaking in China's cinematic history.

Spatially, this year marks CMEFF's first implementation of a 'Neighborhood Sound-Image Map', with the Shanghai Conservatory of Music as the central hub, extending into the Affiliated High School of SHCM, Sinan Mansions, and the Shanghai Film Museum. This approach symbolically breaks the conventional boundaries between campus and city, embedding music ethnographic films into the urban cultural fabric.

In terms of program structure, we have further expanded:

1. Three keynote lectures: From Georgetown University's Benjamin Harbert's discussion of city soundscapes and experimental urban film language—drawing on examples like Berlin and New York city symphonies—to Liu Guiteng from the Shanghai Conservatory's analysis of

社会行动力。这三场讲座将从不同文化背景与研究传统出发，聚焦音乐影像志在当代社会、学术与美学之间的边界拓展与方法革新。

2. 一场“摄像机与音乐感知”实操工作坊，以具身感知与摄像机控制为主题，结合身体训练与实操拍摄，探索身体感知如何转化为影像语言，帮助参与者实现“人—机—环境”之间的感知流动与动态统一。

3. 一场“敢想·敢拍·敢讲”开放麦，鼓励未完成、在生长中的影像想法被大胆表达，亦旨在打破导演、评委与策展人之间的传统权力结构，打造一个开放、平等的对话空间，让不同角色的参与者围绕影像创作中的困惑与灵感，坦诚交流、互相汲取，为音乐影像志的未来可能性探寻新的突破口。

4. 两场公共论坛首次走入思南文学之家，“从蚕丝到电声：多元视听媒介的民族志可能”与“听见云南：影像、田野与声音的边界”，将音乐影像志的讨论推向更公共、更城市化的对话空间。

更大的背景是政策语境的变化。从“非遗影像记录工程”到“铸牢中华民族共同体意识”，再到“中华文化走出去”，以上活动意味着CMEFF正在从学术内部话语，转向一个更具公共影响力的文化行动平台。四届以来，我们始终相信：音乐影像志，不只是“如何记录”的方法论课题，更是“如何在时代中生成意义”的社会实践。

2025年，是音乐影像志的大年，更是整个“音乐影像志学”的重要里程碑。国际传统音乐与舞蹈学会影音民族音乐学研究分会首次将全球年会选址上海音乐学院，与CMEFF同期举办。这一历史性并置，让本届CMEFF成为一次真正的“世界对话现场”。来自不同文化背景、学术传统与影像实践路径的参与者将在同一座城市、同一周时间内展开深度交流。这不仅体现了学科影响力的拓展，也体现了我们对多元声音、跨文化视角与对话空间不断扩大的努力与期待。

cross-perspective narrative strategies and the emergence of 'Neo-Others' through audiovisual projects on the Qiang and Yi ethnic groups, and finally to Harvard University's Richard Wolf, who reflects on the artistic, scientific, and socially engaged nature of ethnomusicological filmmaking based on long-term fieldwork along the Tajik-Afghan border and in the Nilgiri Hills of South India. Together, these lectures address the expanding boundaries and methodological innovations of music ethnographic filmmaking across social, academic, and aesthetic dimensions.

2. A hands-on workshop—'Camera and Musical Perception'—focuses on embodied perception and camera control. Through physical training and on-site filming, participants will explore how bodily sensation can be translated into visual language, achieving a dynamic integration of body, camera, and environment.

3. An open-mic session—'Dare to Imagine, Dare to Film, Dare to Speak', encouraging the bold articulation of emerging and evolving film ideas. This session seeks to dismantle traditional hierarchies between directors, jurors, and curators, creating an open and egalitarian dialogue space where all participants—whether filmmakers, reviewers, or audiences—can openly share doubts, inspirations, and creative challenges, exploring new possibilities for the future of musical ethnographic film.

4. Two public forums, for the first time held at Sinan Mansions: 'From Silk to Electric: New Ethnographic Possibilities across Audiovisual Media' and 'Listening to Yunnan: Boundaries of Image, Fieldwork, and Sound'. These forums will further push the discourse on musical ethnographic filmmaking into broader public and urban contexts.

2025 is not only a landmark year for CMEFF but also a milestone for the entire field. For the first time, the Audiovisual Ethnomusicology Study Group will hold its World Conference at the Shanghai Conservatory of Music, concurrently with CMEFF. This historic convergence will transform the 2025 CMEFF into a truly global dialogue site. Participants from diverse cultural backgrounds, academic traditions, and filmmaking practices will gather in the same city, within the same week, for intensive exchange. Beyond expanding the academic influence of our field, this reflects our ongoing commitment to fostering a space for diverse voices, cross-cultural perspectives, and dialogic inclusion.

SCREENING SCHEDULE

排

片

表

7/16 周三 Wed.

上海音乐学院附中小音乐厅
Concert Hall, Affiliated Music Middle
School of SHCM

08:45-09:30
开幕式及合影
Opening Ceremony with Group Photo

09:30-10:45
民族万岁
Long Live the Nation

+ 特邀嘉宾郑大里对谈
+ A Conversation with the Special Guest
Zheng Dali

10:55-12:25
主旨演讲一 (主持人: 莱昂纳多·达米科)
本杰明·J·哈伯特:
作为声音的城市: 当代城市交响中的实验技法研究
Keynote Lecture 1 (Chair: Leonardo D'Amico)
Benjamin J. Harbert:
The City as Sound: Experimental Techniques in the Contemporary City Symphony

14:00-14:30
声聚故里
Voices Gathering in the Homeland: A Visual Narrative of the Spring Festival Musical Memories of the Dedu Mongol Ethnic Group

14:30-15:10
浑善达克的深处
In the heart of Hulan Sharga Daaga

15:10-15:45
群山的呼唤
The Call of the Mountains

15:45-16:20
听到鼓声回家
Following the Drums Home

16:20-17:30
天门之下
Threshold of the Shamans

19:30 - 20:50
特邀: 两个诗人与一条河
Specially Invited: *Two Poets and a River*

上海音乐学院汾阳路校区 A 楼
4-1 共享合作排练厅
Building A, 4-1, Fenyang Campus

14:00 - 14:20
以歌为途: 纳西姑娘在歌唱
Song as the Way: The Naxi Girl is Singing

11min

14:20 - 15:10
听潮
listen to Teochew

38min

15:10-15:35
回鲑
The salmon

15min

15:35-16:55
无边的沙漠永恒的旋律
Boundless Desert: Eternal Melody

11min

思南文学之家
Sinan Mansions

14:00 - 15:10
三个世界
Arbors, Herbs and Banana Leaves

62min

15:10-16:25
弦上风烟
Wind and Mist on the Strings

66min

7/17 周四 Thu.

上海音乐学院汾阳路校区 A 楼
4-1 共享合作排练厅
Building A, 4-1, Fenyang Campus

10:00-10:40
民间一人
One Folk

36min

10:50-12:20
主旨演讲二
(主持人: 程俏俏)

刘桂腾:
互观视角下的新类他者——羌彝信俗型“非遗”影像记录的个案分析
Keynote Speak 2
(Chair: Zhiyi Qiaoqiao Cheng)
Liu Guiteng:
Interperspectivity and the Emergence of the 'Neo-Others': A Case Study of Audiovisual Documentation of Qiang and Yi Belief-Based Intangible Cultural Heritage (ICH)

13:00-13:25
木偶拾遗记
Three Sticks

41min

13:25-14:10
草原上的普哈喆
Pu zhe zhe on the grassland

33min

14:10-14:30
象脚鼓·波应站
Elephant-foot drum

10min

14:30-15:00
哈帕哈巴
Ancient Songs of Hapa

22min

15:00-15:25
以信仰之名
In the Name of Faith

13min

15:25-16:05
何以天籁
Carving The Sound Of Nature

30min

16:05-16:35
岁月芳华
Years and Youth

20min

思南文学之家
Sinan Mansions

13:30-15:00
弦外之音——粤乐宗师吕文成
Sound Beyond Strings -- Lui Mansing, Master of Cantonese Music

85min

15:10-16:10
特邀
弦浪: 田进勤与弦控琴
Specially Invited:
String Waves: Tian Jinqin and the String-Controlled Instrument

50min

7/17 周四 Thu.

思南文学之家
Sinan Mansions

16:30-18:00
公共论坛一
从蚕丝到电声——中国乐器改革的声音轨迹
(与谈人:萧梅、姚卫平、纪冬泳)
Public Talk I:
From Silk to Electronic - A Sonic Trajectory of Chinese Instrumental Reform

上影博物馆艺术放映厅
Shanghai Film Museum

13:30-14:10
晓补孜莫毕
Xiaobuzimo Bi: An Audiovisual Ethnomusicology of Yi Bimo Rituals in Daliangshan
24min

14:20-15:00
龙溪丧鼓
Wind and Percussion Music in Funeral Ceremonies of Longxi Town
30min

15:10-15:35
今声古调
Ancient Tones in Modern Times
16min

15:45-16:15
哈帕哈巴
Ancient Songs of Hapa
22min

16:25-17:00
三十年:回访《中国少数民族民间传统音乐舞蹈大系(云南诸族)》
Thirty Years: Revisiting the Traditional and Folklore Music and Dances of Chinese Ethnic Minorities: a Full-Length TV Series (Yunnan Ethnic Groups)
26min

7/18 周五 Fri.

上海音乐学院汾阳路校区 A 楼
2-1 共享合作排练厅
Building A, 2-1, Fenyang Campus

10:50-12:20
主旨演讲三
(主持人:马尔科·卢祖)
理查德·K·沃尔夫:
作为艺术、科学与社会行动的
民族志电影制作:一位民族音
乐学家的视角
Keynote Speak 3
(Chair: Marco Lutzu)
Richard K. Wolf:
Ethnographic Filmmaking as Art, Science, and Social Act: An Ethnomusicologist's Perspective

13:00-13:30
“绕”出来的野声
Wild Voice: RAO
18min

13:30-14:25
像雜草一样
Weeds like us
48min

14:25-14:55
方生方死 放肆放声
Born to die, wild and loud
18min

14:55-16:10
弦上风烟
Wind and Mist on the Strings
66min

16:10-16:40
辽西鼓事
The Rhythms of Western Liaoning
22min

16:40-17:50
坐坛
Seated at the Altar: New Year in Rural North China
56min

15:10-16:00
晓补孜莫毕
Xiaobuzimo Bi: An Audiovisual Ethnomusicology of Yi Bimo Rituals in Daliang Mountain
24min

16:00-17:20
曼夕声声布郎调
Blang Melodies
73min

思南文学之家
Sinan Mansions

13:00-14:10
特邀
寻根—寻访 100 个非遗传承人
Specially Invited:
Root-Seeking -- Visiting 100 Inheritors of Intangible Cultural Heritage
60min

14:10-16:00
思南特别活动单元:
Sinan Mansions Special Program:
公共论坛二:听见云南——民族音乐
的多声部记忆地图(与谈人:黄凌飞、
徐欣、汪洋、徐菡)
Public Talk II: Listening to Yunnan --
A Multi-Voice Memory Map of Ethnic
Minorities' Music

上影博物馆艺术放映厅
Shanghai Film Museum

13:30-14:10
特邀:
曼诺伊: 钟声永续
Specially Invited:
MANNOI: The Enduring Sound of Bells
34min

14:20-15:30
特邀:
两个诗人与一条河
Specially Invited:
Two Poets and a River
76min

15:40-16:10
浑善达克的深处
In the heart of Hulan Sharga Daaga
26min

16:20-17:30
天门之下
Threshold of the Shamans
60min

7/19 周六 Sat.

📍 上海音乐学院汾阳路校区 A 楼
2-1 共享合作排练厅
Building A, 2-1, Fenyang Campus

10:00-11:00

咁嘵
Guzhe

51min

11:00-12:00

五月五花炮节

The Firecracker Festival on the Fifth Day of the Fifth Lunar Month

45min

13:30-14:20

坡上彝风

Yi Cultural Practices on the Slope

40min

14:20-15:30

寨坑唱船

Sending Off the deities

58min

15:30-16:00

兴呀，旺呀，发呀——九龙江水居社的仪式与生活

Sailing Through the Time -- The living Rituals and Lives of Jiulong River

17min

📍 上海音乐学院汾阳路校区 A 楼
4-1 共享合作排练厅
Building A, 4-1, Fenyang Campus

10:00-10:40

三十年：回访《中国少数民族民间传统音乐舞蹈大系（云南诸族）》

Thirty Years: Revisiting the Traditional and Folklore Music and Dances of Chinese Ethnic Minorities: a Full-Length TV Series (Yunnan Ethnic Groups)

26min

13:30-14:40

三个世界

Arbors, Herbs and Banana Leaves

62min

14:40-15:40

人神的欢愉

The Joy of Man and Gods: The Raosanling Ceremony of Bai People

52min

15:40-16:30

“雪山回响”（一个纳西家族的八百年音乐守望）

Echoes from Snow Mountains: An 800-Year Musical Legacy of the Naxi Family

30min

7/20 周日 Sun.

📍 上海音乐学院汾阳路校区 A 楼
2-1 共享合作排练厅
Building A, 2-1, Fenyang Campus

9:30-11:30

特邀

罗盈经
Specially Invited:
Revive

109min

「敢想 敢拍 敢讲」
CMEFF 开放麦

(评委嘉宾与策展共同参与)
「Dare to Imagine, Dare to Film, Dare to Speak」— CMEFF Open Mic
*with all CMEFF jury members and curators on site

📍 上影博物馆艺术放映厅
Shanghai Film Museum

13:30-14:30

像雜草一样
Weeds like us

48min

14:30-16:05

弦外之音——粤乐宗师吕文成
Sound Beyond Strings -- Lui Mansing, Master of Cantonese Music

85min

16:05-17:05

特邀

弦浪：田进勤与弦控琴

Specially Invited:
String Waves: Tian Jinqin and the String-Controlled Instrument

50min

EVENT LOCATION

活

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位

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1

上海音乐学院附中小音乐厅：
上海市徐汇区东平路9号

Concert Hall, Affiliated Music Middle
School of SHCM: 9 Dongping Road,
Xuhui District.

2

上海音乐学院汾阳路校区：
徐汇区淮海中路1209号 (建议从音乐学
院3号门进入, 可导航至城市会客厅)

(上音内放映场地有两个, 在同一栋楼内)

1. 上海音乐学院汾阳路校区
A2-1 (2F-共享合作排练厅)
2. 上海音乐学院汾阳路校区
A4-1 (4F-共享合作排练厅)

**Shanghai Conservatory of Music
(SHCM), Fenyang Campus:**
1209 Huaihai Road, Xuhui District

Building A, Fenyang Campus:
A2-1 (2F-Rehearsal Hall)
A4-1 (4F-Rehearsal Hall)



复旦大学
附属华山医院

上海音乐学院汾阳路校区
Shanghai Conservatory of Music (SHCM),
Fenyang Campus

2



武康路历史
文化名街

上海图书馆

1

眼耳鼻喉科医院

上海音乐学院附中
The Music Middle School Affiliated to
Shanghai Conservatory of Music

4



上海电影博物馆
Shanghai Film Museum



3



一大会址·新天地

3

思南公馆 - 思南文学之家：
黄浦区复兴中路523号思南公馆1层

Sinan Mansion - Sinan Book Club:
523 Fuxing Road(M), Huangpu
District.

4

上海电影博物馆：
徐汇区漕溪北路595号

Shanghai Film Museum:
595 Caoxi Road(N), Xuhui District.

1. 来宾步行或搭乘公共交通的, 可按本导
览指引前往园区入口, 或导航至“上海电

马当路

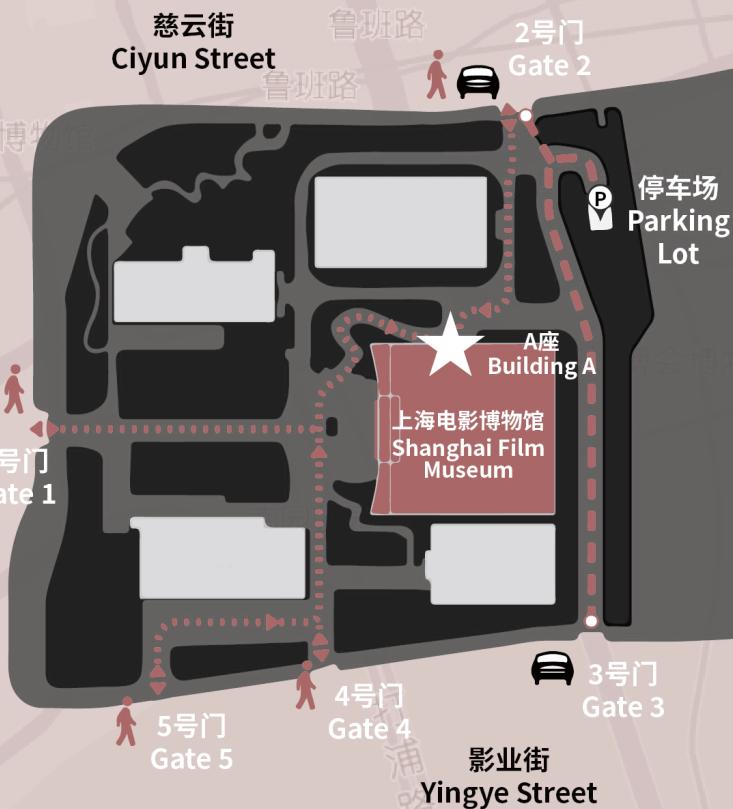
上海市
人民医

影广场1号门、2号门、4号门、5号门”。

2. 来宾驾驶机动车的, 可按本导览指引前往车辆入口, 或启用导航至“上海电影广场2号门、3号门”。进入园区后请驶入地下停车场停放车辆。

1. Visitors who walk or take public transportation can follow the directions in this guide to reach the entrance of the park, or use a navigation app to go to 'Entrance 1, 2, 4, and 5 of Shanghai Film Square'.

2. For those arriving by car, please follow the directions in this guide to the vehicle entrance, or use a navigation app to go to 'Entrance 2 and 3 of Shanghai Film Square'. After entering the park, please drive into the underground parking lot to park your vehicle.



DIRECTOR AND FILM INTRODUCTION

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演

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《民族万岁》 75min

《民族万岁》是由中国著名演员、导演郑君里编导的大型抗战纪录片，影片反映了中国西北、西南地区等少数民族支援抗战的事迹。其中，各族同胞为抗日前线将士捐献粮食，苗族同胞在崇山峻岭中开山修路等，内容十分感人，许多英美等西方国家放映的有关修建滇缅公路的历史镜头，也是取自这部纪录片。另外影片还拍摄到回族、蒙古族、藏族、土族的生活、信俗、民间歌舞等场景。

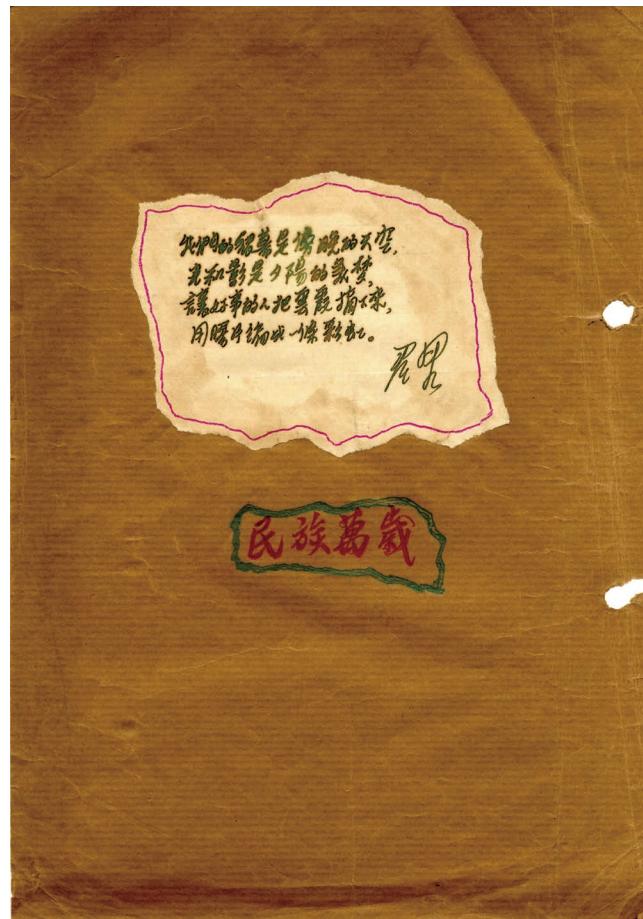
该片拍摄于 1939 年，1940 年在重庆首映后母带不知所踪，直至 2017 年经数码技术修复重现。作为中国首部多民族题材纪录电影代表作，该片兼具抗战宣传与社会历史档案价值，为研究民国时期中国少数民族影像、人类学与民族音乐学研究皆提供了珍贵素材。值纪念中国人民抗日战争暨世界反法西斯战争胜利 80 周年，该影片的播放极具意义。

Long Live the Nation is a major documentary about the War of Resistance, written and directed by the renowned Chinese actor and director Zheng Junli. The film documents the stories of ethnic minorities from China's northwest and southwest regions supporting the war effort.

Among its deeply moving scenes are people from various ethnic groups donating grain for the soldiers on the front lines, and the Miao people carving roads through treacherous mountains. In fact, much of the historical footage of the Burma Road's construction, which was later shown in Western countries like the UK and the US, was also taken from this documentary. Additionally, the film captures scenes of the daily lives, religious customs, and folk songs and dances of the Hui, Mongol, Tibetan, and Tu peoples.

Filmed in 1939, the master tape was lost after its premiere in Chongqing in 1940 and did not resurface until it was digitally restored in 2017. As a pioneering work and China's first representative documentary to feature multiple ethnic groups, the film holds value both as wartime propaganda and as a socio-historical archive. It provides invaluable material for the study of visual representations of Chinese ethnic minorities during the Republican era, as well as for research in anthropology and ethnomusicology.

On the occasion of the 80th anniversary of the Victory of the Chinese People's War of Resistance Against Japanese Aggression and the World Anti-Fascist War, the screening of this film is of great significance.



2025-07-16 | 09:30-10:45 | 上海音乐学院附中小音乐厅

Middle School Affiliated to Shanghai Conservatory of Music

LONG LIVE THE NATION

导演 郑君里

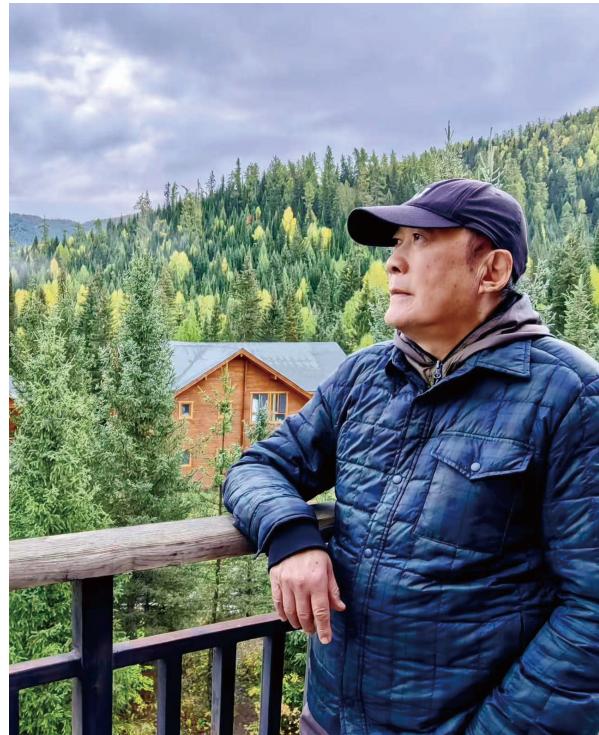


郑君里（1911年12月6日—1969年4月23日），曾用名郑重、千里，出生于上海，原籍广东中山。电影演员，导演。他曾在《火山情血》《奋斗》等近20部影片中担任主要或重要角色，擅长拍摄人物传记片，与蔡楚生合作编导《一江春水向东流》，曾执导《林则徐》和《聂耳》《乌鸦与麻雀》等影片，曾获得文化部1949-1955年优秀影片一等奖、“有突出贡献100电影工作者”等奖项荣誉，出版论著《角色的诞生》《画外音》，译著《演讲六技》《演员自我修养》等。

Zheng Junli (December 6, 1911— April 23, 1969), formerly known as Zheng Zhong and Qian Li, was born in Shanghai with his ancestral home in Zhongshan, Guangdong. He was a film actor and director. He played leading or major roles in nearly 20 films, including Volcano in the Blood and Struggle. Specializing in biographical films, he co-wrote and co-directed The Spring River Flows East with Cai Chusheng, and his directorial works include Lin Zexu, Nie Er, and Crows and Sparrows. He received numerous honors, including the First Prize for Outstanding Film from the Ministry of Culture for the years 1949-1955 and was named one of the '100 Filmmakers with Outstanding Contributions'. He also published theoretical works such as The Birth of a Role and Voice-over, and translated books including Six Techniques of Speech and Stanislavski's An Actor Prepares.

DIRECTOR ZHENG JUNLI

特邀嘉宾 郑大里



郑大里，原上海电视台导演，制片人，主要负责国家级与上海市大型活动节目。曾任哥伦比亚大学助理研究员，中国影史独立撰稿人，参与著作《郑君里全集》《民族万岁》《我和君里》等。任电影沪语版《乌鸦与麻雀》、方言版《一江春水向东流》制作与监制人。Zheng Dali, former director and producer at Shanghai Television, was primarily responsible for large-scale national and Shanghai-based event programs. He has served as an assistant researcher at Columbia University and an independent writer on Chinese film history. He has contributed to works such as The Complete Works of Zheng Junli, Long Live the Nation, and Me and Junli. He also worked as the producer and supervisor for the Shanghai dialect version of The Crow and the Sparrow and the dialect version of The East River Flows East.

SPECIAL GUEST ZHENG DALI

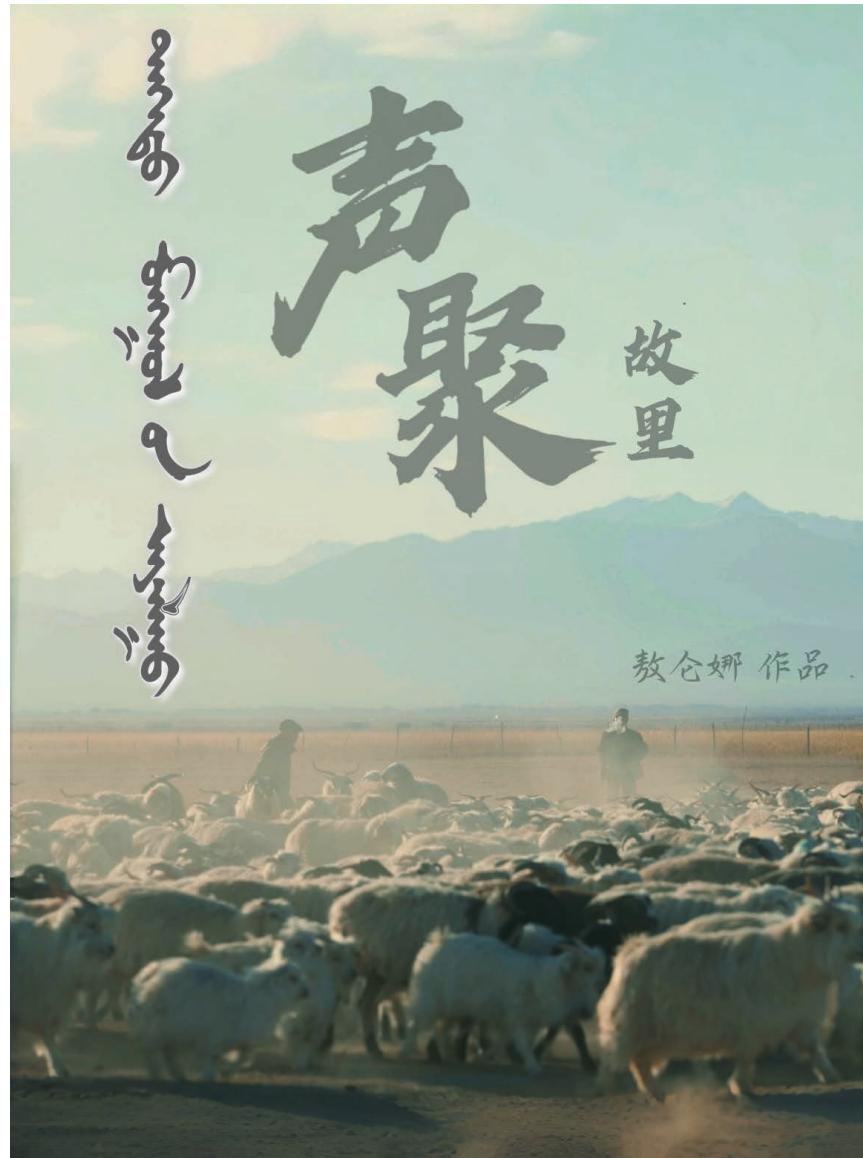
本片以青海海西州德都蒙古族春节民俗为观察窗口，通过民族音乐影像志的纪实手法，系统记录了该族群在年节期间以民歌为纽带的情感互动、文化传承与社会关系重构过程。影片聚焦德都蒙古族从年节筹备到仪式展演的完整周期，涵盖祭火仪式、家庭宴歌、长调吟唱等场景，结合音乐社会学视角，揭示了民歌在当代游牧文化语境中的多重意义。

This documentary, taking the Spring Festival customs of the Deed Mongols in Haixi Prefecture, Qinghai as its observational lens, employs the ethnographic approach of musical visual anthropology. It systematically records how folk songs serve as a bond for emotional connection, cultural transmission, and the reconfiguration of social relationships within the community during the New Year period. The film traces the complete cycle of the Deed Mongolian New Year, from preparation to ritual performances, covering scenes such as the Fire Worship Ceremony, family banquet singing, and long-tone chanting. Viewed through a music-sociological perspective, it reveals the multifaceted significance of folk songs within the contemporary nomadic cultural context.

《声聚故里》 23min

2025-07-16 | 14:00-14:30 | 上海音乐学院附中小音乐厅

Middle School Affiliated to Shanghai Conservatory of Music



**VOICES GATHERING IN THE HOMELAND:
A VISUAL NARRATIVE OF THE SPRING FESTIVAL MUSICAL MEMORIES OF THE DEDU MONGOL ETHNIC GROUP**

导演

敖 仑 娜



敖仑娜，蒙古族，青海海西人，中央民族大学少数民族艺术专业硕士研究生。纪录片作品《道日吉》曾入围 2024 广西民族志影展、首届田野灵光民族志影展、第四届世界游牧影展，获第二十届北京青少年公益电影节优秀影片奖。剧本《扎亚的风马》曾获第二届 SHISW 上海国际短片周秋季剧本大赛最佳短片剧本奖。

Ao lunna, a Mongolian from Haixi, Qinghai Province, is a Master's student in Ethnic Minority Arts at Minzu University of China.

DIRECTOR

AO LUNNA

《浑善达克的深处》 23min

在当代工业化生产模式下，马头琴作为蒙古族传统乐器的物质文化形态正经历着巨大的变革。本作品以影像民族志方法记录了锡林郭勒盟牧民苏德手工制作马头琴的当代实践，通过“牛犊皮革再造为琴箱面板”的个案，探讨草原音乐文化的生态哲学。在标准化乐器生产占据主流的当下，浑善达克沙地深处依然延续着“生命循环”为核心的手工制琴传统，这种依托自然的造物实践，既承载着蒙古族朴素的自然观，更构建起乐器、自然与民族文化记忆之间的象征性关联。

Under the contemporary industrial production model, Morin Khuur, as a material cultural form of the traditional musical instrument of the Mongolian ethnic group, is undergoing tremendous changes. This work uses the method of visual ethnography to record the contemporary practice of Sud, a herdsman from Xilingol League, in handcrafting Morin Khuur. Through the case of 'reconstructing the calf leather into the front panel of Morin Khuur soundbox', it explores the ecological philosophy of the grassland music culture. At a time when the standardized production of musical instruments dominates the mainstream, the tradition of handcrafting Morin Khuur with the core concept of 'the cycle of life' still continues in the depths of the Hunshandak Sandy Land. This kind of creation practice relying on nature not only carries the simple view of nature of the Mongolian people, but also constructs a symbolic connection among the musical instrument, nature and the ethnic cultural memory.



2025-07-16 | 14:30-15:10 | 上海音乐学院附中小音乐厅

Middle School Affiliated to Shanghai Conservatory of Music

2025-07-18 | 15:40-16:10 | 上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room

**IN THE HEART OF
HULAN SHARGA DAAGA**

导 演

大 洋



蒙古族，曾就读于中央民族大学新闻与传播学院，作品曾获全国大学生广告艺术大赛、大学生广告艺术节学院奖、第八届西湖青年纪录片论坛优秀奖、第四届搜狐青幕计划入围奖、2024 海上影展新锐纪录短片竞赛入围奖等多个奖项。

I am of the Mongolian ethnic group. I once studied at the School of Journalism and Communication, Minzu University of China, and I am currently studying at the School of Education, Minzu University of China. My works have won several awards, including awards in the National College Students Advertising Art Competition, the College Awards of the College Students Advertising Art Festival, the Excellent Award of the 8th West Lake Youth Documentary Forum, and the Finalist Award of the 4th Sohu Youth Film Project, etc.

DIRECTOR

DA YANG

《群山的呼唤》 24min

本片以一位北漂少年的视角，展示贵州苗族清明节“挂亲”的习俗，以及非物质文化遗产“吹八仙”。“八仙”是苗族地区以唢呐为主的乐器组合，常用于祭祀，相传由仙人韩湘子以“唢呐草”炼化而成，被奉为“八仙之音”，其音乐意在沟通阴阳，慰藉生者，恭送往生。影片旨在让观众深入了解苗族的传统文化与独特风情。

This film, through the eyes of a young man works far from home, showcases the Miao custom of gua qin during Qingming Festival and the intangible cultural heritage of chui ba xian /Blowing for the Eight Immortals. This is a musical ensemble centered on the suona, commonly used in rituals. Legend says it was crafted by the immortal Han Xiangzi from suona grass and is revered as the 'Sound of the Eight Immortals'. Its music aims to bridge the worlds of yin and yang, comforting the bereaved and guiding the departed. The film offers a deep look into the traditional culture and customs of the Miao people.

THE CALL OF THE MOUNTAINS

2025-07-16 | 15:10-15:45 | 上海音乐学院附中小音乐厅 / Middle School Affiliated to Shanghai Conservatory of Music



群山的呼唤

导演 胡平

导演

胡平



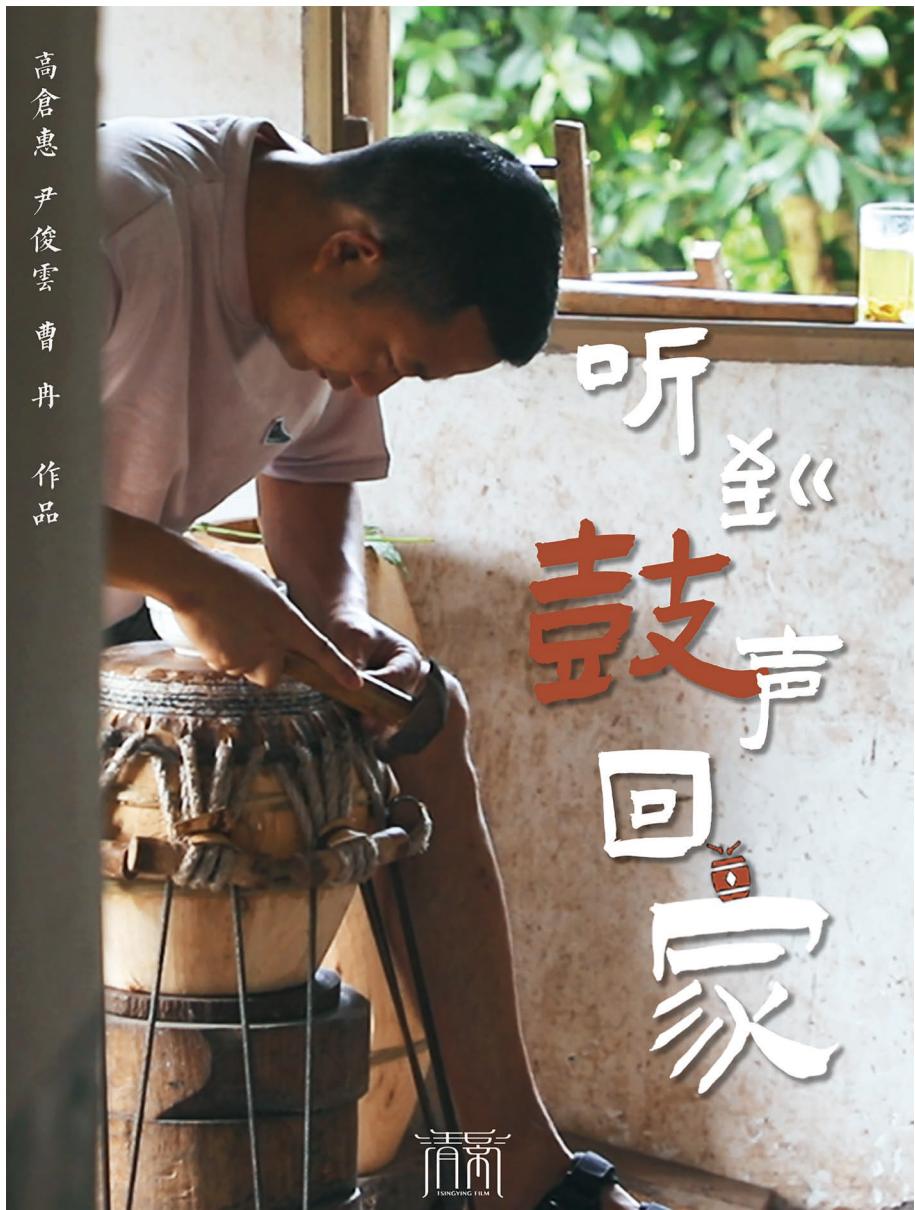
胡平（龙鸿牧甘），彝族，男，1998年生，云南丽江人，中南民族大学民族学在读硕士。摄影作品《诗薇的美术课》获得第十届四川省大学生原创微电影大赛剧情片一等奖，上海翠麒麟电影节年度最佳少数民族短片。摄影作品《在此山中》入围第六届香港国际青年电影节，入围塞尔维亚21114电影节（已上映），美国独立短片奖季度最佳短片铂金奖。

Hu Ping (also known as Long Hong Mu Gan), Yi people, born in 1998 in Lijiang, Yunnan Province. He is currently pursuing a master's degree in ethnology at South-Central Minzu University. His cinematographic work Shiwei's Art Class won First Prize in the Narrative Film category at the 10th Sichuan Province College Students' Original Microfilm Competition and was named Best Minority Short Film of the Year at the Shanghai Cuiqilin Film Festival.

DIRECTOR

HU PING

《听到鼓声回家》 25min



2025-07-16 | 15:45-16:20 | 上海音乐学院附中小音乐厅

Middle School Affiliated to Shanghai Conservatory of Music

在四川江安，非遗牛皮鼓是当地丧葬中沟通生死、寄托哀思的工具，也是李小青一家的谋生手段。次子李世多自幼随父学艺，后外出漂泊。如今，他选择返乡继承父业，继续手工制鼓。鼓声既象征生命的终结，也预示新生的到来。李家与鼓的故事，在岁月的流转中愈发深厚，绵延不绝。

In Jiangan, Sichuan, the intangible cultural heritage of the oxhide drum is a tool for communicating with the deceased in funerals and a livelihood for the Li family. The second son, Li Shiduo, learned the craft from his father before leaving home. He has now returned to inherit and continue the tradition of handcrafting drums. The drum's sound symbolizes both life's end and new beginnings, deepening the Li family's unbreakable bond with their craft through generations.

FOLLOWING THE DRUMS HOME

DIRECTOR



高仓惠，清华大学新闻与传播学院 2019 级本科生、
2023 级硕士生。

TAKAKURA MEGUMI, an undergraduate student of the 2019 grade and a master's student of the 2023 grade at the School of Journalism and Communication, Tsinghua University.



尹俊雲，清华大学新闻与传播学院
2019 级本科生、2023 级硕士生。

Yin Junyun, a 2019 undergraduate and 2023 master's student at the School of Journalism and Communication, Tsinghua University.



曹冉，中央民族大学新闻与传播学院 2023 级广播
电视专业硕士生。

Cao Ran, a master's student majoring in Radio and Television at the School of Journalism and Communication, Minzu University of China, class of 2023.

导 演

高仓惠 尹俊雲 曹冉



在蒙古科尔沁草原，萨满是沟通人神的渠道。本片以人类学视角，完整记录了八旬高龄的科尔沁老萨满钱玉兰，为传承信仰而举行的最后一次入巫闯关仪式。影片追踪了三天三夜的仪式全貌，包括献牲血祭、请神附体、闯关试炼等传统环节，客观呈现萨满神歌与仪式进程的关联，以及参与者的通灵状态。这部影像不仅留存了萨满信仰的珍贵仪轨，也成为科尔沁萨满文明存续的鲜活民族志。

On the Horqin grassland of Mongolia, shamans are channels to the divine. This film, from an anthropological perspective, documents the last initiation rite held by Qian Yulan, an 80-year-old Horqin shaman, to pass on her faith. It follows the entire three-day ceremony, including traditional practices like blood sacrifices, spirit possession, and trials. The documentary objectively presents the link between shamanic songs and the ritual process, as well as the participants' trance-like states. This film not only preserves precious shamanic rituals but also serves as a living ethnography of the Horqin shamanic civilization.

2025-07-16 | 16:20-17:30 | 上海音乐学院附中小音乐厅 / Middle School Affiliated to Shanghai Conservatory of Music

2025-07-18 | 16:20-17:30 | 上影博物馆艺术放映厅 / Shanghai Film Museum Art Screening Room

《天门之下》 60min THRESHOLD OF THE SHAMANS

导演

沐子 安启迪



沐子（左），汉族，音乐经纪人，纪录片导演。

过往作品：纪录片《回声》（2023年）。

Mu Zi (left) , Han nationality, music agent, documentary director.

Previous work: Documentary Echoes (2023).

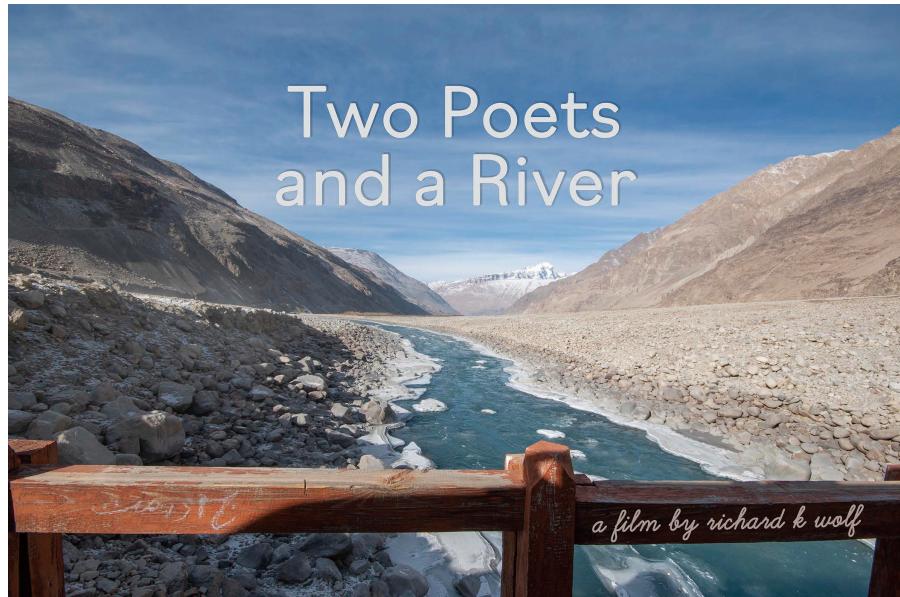
安启迪（右）（1995—），蒙古族，旱獭乐队成员，纪录片导演，中国民族音乐文化遗产专业委员会秘书，内蒙古师范大学口传音乐研究与数字化应用中心学术助理，中国传统音乐学会会员，中国少数民族文物保护协会会员，内蒙古潮尔协会理事，ALASH 乐队（俄罗斯联邦图瓦共和国）学术顾问。

Qidi An (right) , Mongolian, member of Marmot band, documentary director. Secretary of Chinese Folk Music Cultural Heritage Professional Committee, academic assistant of Oral Music Research and Digital Application Center of Inner Mongolia Normal University, member of Chinese Traditional Music Society, academic advisor of ALASH Band (Republic of Tuva, Russian Federation).

DIRECTOR

MUZI AN QIDI

特邀《两个诗人与一条河》 76min



影片《两位诗人与一条河》以阿姆河（即奥克苏斯河）为一个创作母题，通过中亚和南亚两位最杰出、最具创新精神的瓦罕族音乐诗人——塔吉克斯坦的库尔班大师和阿富汗的道拉特大师——的生平与音乐诗歌，探讨了爱与失的主题。这两位诗人歌手拥有共同的语言、信仰和家族，却因 19 世纪中亚“大博弈”的历史变迁而分隔两地。被一条河分隔的境况唤起了“离愁”(firāq) 之情，并使诗人们对爱与失的探讨植根于他们自身的生活以及他们的音乐艺术之中。理查德·K·沃尔夫历时两年半（2012-2024 年）拍摄并制作了这部影片，剪辑过程与库尔班和道拉特二人合作完成，他们也用瓦罕语、塔吉克语和达里语为影片担任旁白。本片及电影原声带由“纪录片教育资源”机构（Documentary Educational Resources）发行。

Using the Oxus river as a topos, the film Two Poets and a River explores themes of love and loss through the lives and musical poetry of the two most prominent and innovative Wakhi musicians in Central and South Asia: Qurbansho in Tajikistan and Daulatsho in Afghanistan. These two poet-singers share a common language, faith, and family network and yet remain separated by vicissitudes of the 19th c. Great Game in Central Asia. The condition of being separated by a river evokes the feeling of separation (firāq) and grounds the poets' discussions of love and loss in their own lives as well as in their musical arts. Richard K. Wolf shot and produced the film over 2.5 years (2012-2024) with the editorial collaboration of both Qurbansho and Daulatsho, who narrate the film in Wakhi, Tajik and Dari. The film and soundtrack are distributed by Documentary Educational Resources.

2025-07-16 | 19:30-20:50 | 上海音乐学院附中小音乐厅

Middle School Affiliated to Shanghai Conservatory of Music

2025-07-18 | 14:20-15:30 | 上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room

**Specially Invited:
TWO POETS AND A RIVER**

导 演

理查德·K·沃尔夫



理查德·K·沃尔夫系美国哈佛大学音乐与南亚研究终身教授，四十年来致力于南亚与中亚的民族音乐学研究。他有两部专著、主编三部论文集，研究领域包括：南印度古典音乐中的社会文化风格、南印度尼尔吉里山脉科塔部族对空间、时间与音乐的观念，以及印度与巴基斯坦伊斯兰公共场域中的鼓乐、吟诵与音乐实践。他目前正在进行的研究项目包括：聚焦诗人歌者的专著《夜莺的哀愁：大中亚的音乐与道德存在》（The Nightingale's Despair: Music and Moral Being in Greater Central Asia）以及与他人合编的论文集《音乐性的思维：诗歌、即兴与理论》（Musical Thinking: Poetry, Improvisation and Theory，牛津大学出版社）。

Richard K. Wolf, G. Gordon Watts Professor of Music and Professor of South Asian Studies, has been conducting ethnomusicological research in South and Central Asia for four decades. Author of two monographs and editor of three collections, Wolf has published on such topics as social-cultural 'style' in South Indian classical music, conceptions of space, time and music among the Kota tribal people in the Nilgiri Hills of south India, and drumming, 'recitation', and music in public Islamic contexts in India and Pakistan. Wolf's current projects include a monograph on poet-singers entitled *The Nightingale's Despair: Music and Moral Being in Greater Central Asia* and a co-edited volume entitled *Musical Thinking: Poetry, Improvisation and Theory* (Oxford University Press). As an ethnographic filmmaker, Wolf spent ten years making *Two Poets and a River* (Documentary Educational Resources), a film focusing on the poetry, music, and lives of two Wakhi poets living on opposite sides of the river that divides Tajikistan and Afghanistan. He is currently working on a series of films, entitled *Pots of Millet, Faces of Gold*, concerning transformations in the indigenous Kota community of South India over the past century. He holds a 2023 article prize from the International Council for Traditions of Music and Dance for, 'The musical poetry of endangered languages: Kota and Wakhi Poem-Songs in South and Central Asia' (Oral Tradition 35). From 2012-2018 Wolf held a Friedrich Wilhelm Bessel Research Award from the Alexander von Humboldt Foundation. During the 2018-2019 academic year he was the Carl and Lily Pforzheimer Foundation Fellow at the National Humanities Center in Research Triangle Park, North Carolina. His most recent book-length publication is *Thought and Play in Musical Rhythm* (OUP 2019), a volume he coedited with Stephen Blum and Christopher Hasty. Wolf is also a writer of creative non-fiction and a performer on the South Indian vina.

DIRECTOR

Richard K. Wolf

《以歌为途：纳西姑娘在歌唱》 11min

邹志敏，纳西族姑娘，奶奶与母亲的歌谣伴随着她的成长。耳濡目染，有样学样，伴着母亲口中厚重温暖的旋律，她的歌唱人生也就此开启。考学途中遇伯乐，邹志敏在初中时期进入了由格桑顿珠与和艳丽两位老师合办的民族音乐传承发展工作室，正式开始学习歌唱。随后，她将纳西族的歌曲带上了大大小小的舞台，在这一过程中，邹志敏也萌生出要通过自己的歌声，将纳西族的文化带出山、走出来、传下去的理想。本片即为对邹志敏是如何与“歌唱”结缘，最终又是如何通过“歌唱”找到人生理想的记录。同时也传递出纳西人对本族文化传统的集体认同，以及纳西民歌这一口头传统目前的活态传承现状。

Zou Zhimin, a Naxi girl, the songs of her grandmother and mother accompanied her growth. She was influenced and learned from them. Accompanied by her mother's thick and warm melody, her singing life began. Through advices, she entered the folk music inheritance studio co-organized by two teachers, Gesang Dunzhu and He Yanli during middle school, and officially began to learn singing. Afterwards, she brought the songs of the Naxi people to the stage. In the process, Zou Zhimin also came up with the idea of bringing the Naxi culture out of the mountains, and passed on through her own singing. This film is a record of how Zou Zhimin became attached to 'singing' and how she finally found her life through 'singing'. At the same time, it also conveys the collective identity of Naxi people to their own culture, as well as the current living inheritance status of Naxi folk songs.

2025-07-16 | 14:00-14:20

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus

SONG AS THE WAY: THE NAXI GIRL IS SINGING



导 演

高 苑



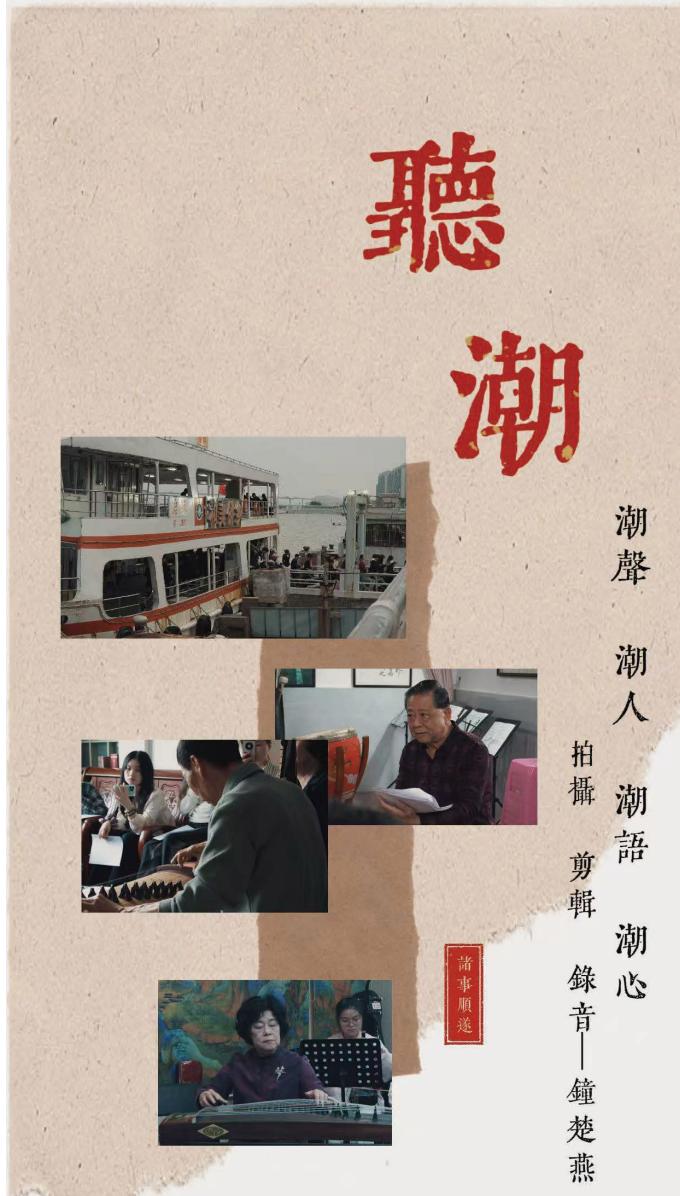
DIRECTOR

GAO YUAN

高苑，陕西省榆林人，汉族，本科就读于西安音乐学院音乐学系，2024年以优异成绩考入上海音乐学院音乐影像志学专业，师从萧梅教授。

Gao Yuan, from Yulin, Shaanxi Province, Han nationality, studied in the Department of Musicology of Xi'an Conservatory of Music as an undergraduate. In 2024, she was admitted to the Shanghai Conservatory of Music with honors, majoring in musical ethnographic film study, under the guidance of Professor Xiao Mei.

《听潮》38min



潮州，一座被韩江水浸润千年的古城；汕头，一个现代与传统并存的潮文化的中心，这里的一砖一瓦都浸染着潮音古韵。岁月如潮，卷走了旧时街巷的斑驳砖墙，却冲不散流淌在血脉中的潮州弦诗。以三位不同代际、不同命运的潮汕人为脉络，探寻潮州音乐如何以音符为锚，成为他们心中对潮音文化的根脉。镜头穿梭于祠堂、老街道、港口与现代都市，记录下潮州音乐在时代浪潮中的挣扎与新生。听潮，不止是听潮州音声，还有潮语潮心。这是一曲献给潮州人故土的情书，也是一场潮音的聆听盛宴——当传统不再沉重，当潮起有了声音，潮州人的故事便永远未完待续。

Teochew (Chaozhou), an ancient city steeped in the waters of the Han River for a thousand years, and Shantou, a center of Teochew culture where modernity and tradition coexist – every brick and tile here is imbued with the ancient charm of Teochew sounds. Time, like the tides, has swept away the mottled brick walls of old streets and alleys, but it cannot wash away the Teochew string melodies flowing in the veins of its people. Through the lives of three Teochew individuals from different generations and with diverse fates, we explore how Teochew music, anchored by its notes, becomes the root of Teochew culture in their hearts. The camera weaves through ancestral halls, old streets, ports, and modern metropolises, documenting Teochew music's struggles and rebirth amidst the currents of time. Listening to the Teochew is not just about hearing Teochew sounds, but also about understanding the Teochew language and spirit. This is a love letter dedicated to the homeland of the Teochew people, and a feast for the ears to experience Teochew music. When tradition is no longer a burden, and when the tide rises with a voice, the story of the Teochew people will forever continue.

2025-07-16 | 14:20-15:10

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus

LISTEN TO TEOCHEW

导演

钟 楚 燕



钟楚燕，上海音乐学院在读研究生一年级，音乐影像志学专业。几年前无意间进入贵州雷山县拍摄了一个关于芦笙舞的小影片，发现自己对音乐视觉的捕捉中比较敏感，而此对音乐影像开始感兴趣，后2024年进入上音学习。

Zhong Chuyan, a first-year graduate student at the Shanghai Conservatory of Music, majoring in Musical ethnographic films. A few years ago, she unexpectedly filmed a short video about the Lusheng dance in Leishan, Guizhou province, and realized her interest to capturing music visually. This experience leads her to begin the studies at the Shanghai Conservatory in 2024.

DIRECTOR

ZHONG CHUYAN

《回鮓》 15min

THE SALMON

2025-07-16 | 15:10-15:35

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus



卡玛萨室内乐团创始人恩特合达一直在致力于发扬东北亚传统音乐。纪录片以恩特合达的旁白为线索，讲述他与“大马哈”以及修复失传的传统乐器的故事。卡玛萨一直致力于通过音乐的方式，展示传统音乐风采，传播民族文化。

Enteheda, the founder of Karmashsa Chamber Orchestra, has been committed to promoting traditional music in Northeast Asia. The documentary follows Enteheda's narration as a clue, telling the story of his relationship with 'Salmon' and the restoration of lost traditional musical instruments. Karmashsa has always been committed to showcasing the charm of traditional music and spreading national culture through music.

导 演

刘 育 兴



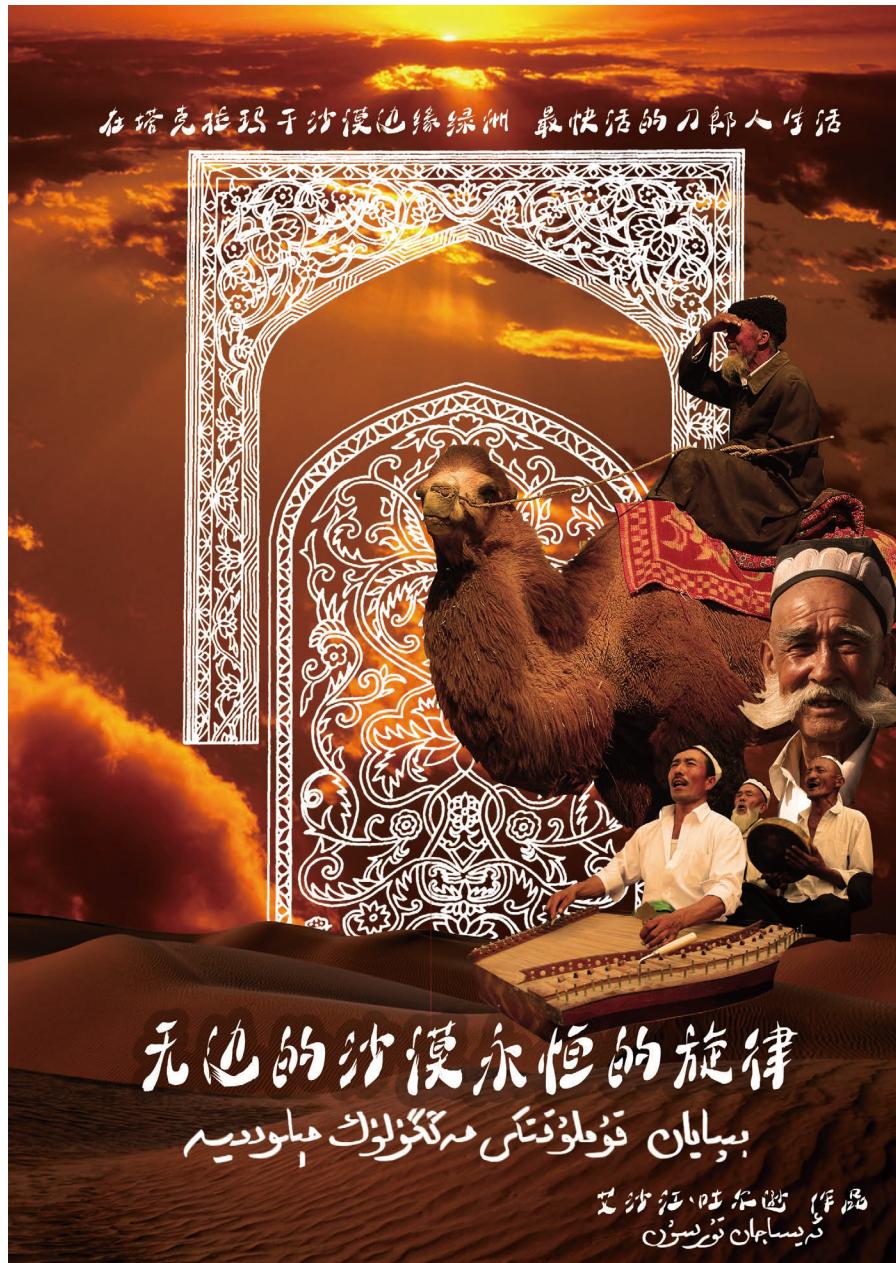
刘育兴，青年导演、编剧，入选北京电影家协会首都青年电影人才 2024 年创作营，现就读于辽宁大学广播影视学院硕士研究生。短片作品有《无言湿地》《尾号故事》等，曾入选及获得中国金鸡百花电影节、北京大学生电影节、亚洲国际青年电影节、亚洲微电影艺术节等奖项。

Liu Yuxing, a young director and screenwriter, was selected for the 2024 Creative Camp of Beijing Film Association's Capital Youth Film Talents. He is currently studying for a master's degree at the School of Radio, Film and Television of Liaoning University. His short films include 'Silent Wetland', 'Tail Number Story' etc. He has been selected and won awards at the China Golden Rooster and Hundred Flowers Film Festival, Beijing University Student Film Festival, Asian International Youth Film Festival, Asian Micro Film Art Festival and other awards.

DIRECTOR

LIU YUXING

《无边的沙漠永恒的旋律》11min



《无边的沙漠永恒的旋律》聚焦中国新疆喀什麦盖提县塔克拉玛干沙漠边缘，以独特镜头语言展现刀郎木卡姆与壮阔地理环境的交融共生。记录了当地人民对这一传统音乐形式深沉的热爱，无论男女老少，都能在音乐中释放情感。在党的关怀下，刀郎木卡姆艺人获得诸多国内外演出机会，让这古老艺术走向世界舞台。本片以细腻人文视角与壮阔地理背景相结合，全方位呈现中国新疆喀什地区麦盖提县独特的音乐文化生态，能为观众打开一扇领略新疆独特音乐魅力的窗。

The film focuses on the edge of the Taklamakan Desert in Maigaiti County, Kashgar, Xinjiang, China, and uses a unique visual language to showcase the integrated coexistence of Dolan Muqam and the magnificent geographical environment. It documents the profound love of the local people for this traditional musical form, where men, women and children of all ages can unleash their emotions through music. (The artists) have gained numerous performance opportunities at home and abroad, stepping onto the world stage.

2025-07-16 | 15:35-16:55

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus

Boundless Desert: Eternal Melody

导 演

艾沙江·吐尔逊

艾沙江·吐尔逊，男，高校教师，毕业于北京电影学院，获得艺术学硕士学位，荣获“北京市优秀毕业生研究生”“北京电影学院优秀毕业研究生”荣誉称号。艺术作品多次在国内外艺术活动中展映并获得《苏新平奖》《最佳纪录片奖》《最佳摄影奖》《学院奖》《最佳创意短视频》《优秀奖》《优秀收藏作品》等。

Aishajiang Tuinxun, an university teacher, graduated from the Beijing Film Academy. He has been awarded the titles of 'Outstanding Graduate of Beijing' and 'Outstanding Graduate of Beijing Film Academy'. His works have been screened in numerous domestic and international art activities and have won awards such as the Su Xinping Award, Best Documentary Award, Best Photography Award, Academy Award, Best Creative Short Video Award, Excellence Award, and Outstanding Collection Work Award, etc.



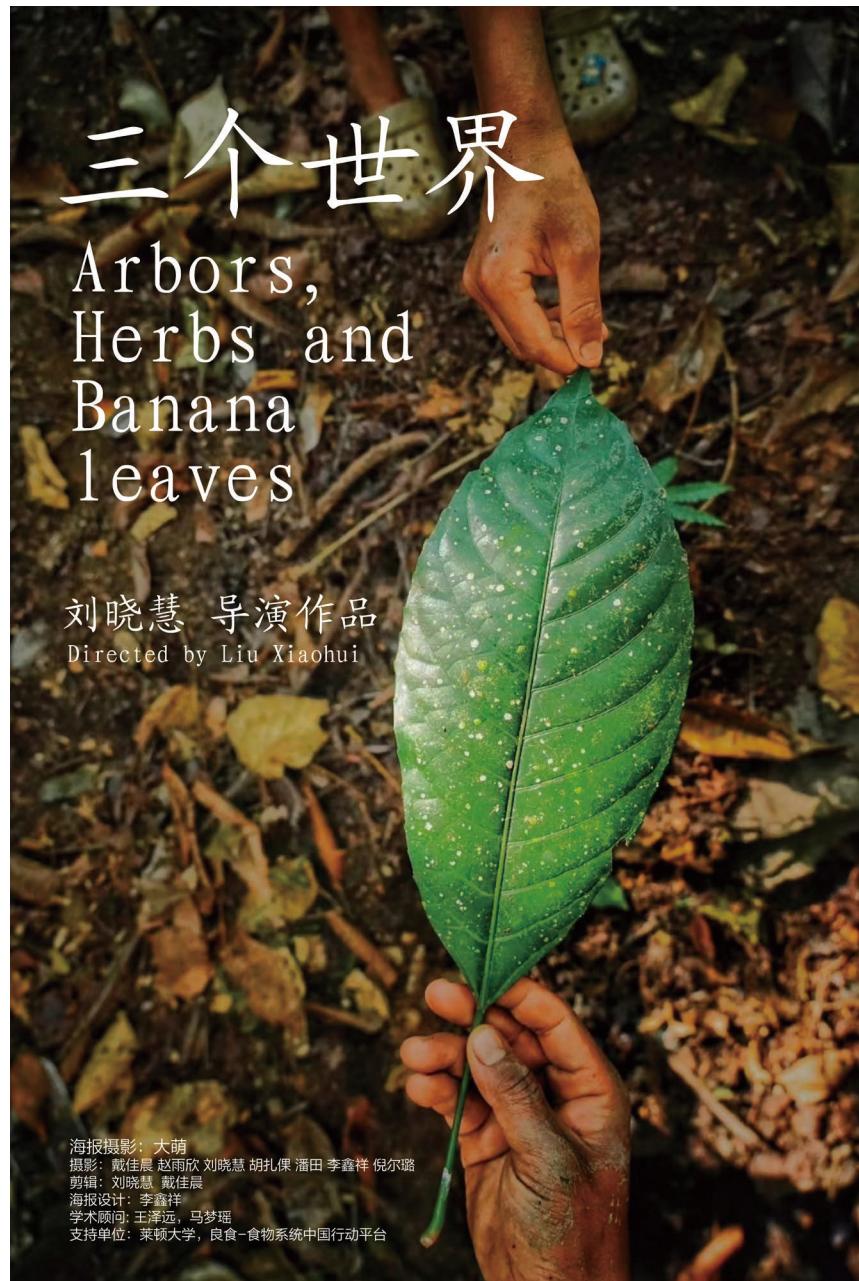
DIRECTOR

AISHAJIANG TUERXUN

《三个世界》 62min

植物与人类的世界相互缠绕、相互影响。人有人世，植物亦有植物世。在中国云南景迈山，布朗族与各种各样的野生植物生活在一起，植物编织了布朗族人的物质世界和精神生活。人们相信部分乔木具有改变天象的神力，草本植物可用作食材和草药，芭蕉叶既是人们与祖先之间进行沟通的精神媒介，也是生活中不可或缺的物质产品。这部民族志影片旨在展现布朗族人与各种野生植物之间的多元关系，以及族人所能感知到的植物主体性。因此，影片采用了多物种民族志视角，并通过植物音乐的实验性媒介，试图将植物呈现为一个主体，而不仅仅是人类活动的客体，将西南大地上人与植物相依相生的故事娓娓道来。

In the mystical mountains of Yunnan, China, the Blang people and wild plants share a sacred dance of existence - where trees possess divine powers, herbs heal bodies, and banana leaves whisper to ancestors, revealing that in this ancient relationship, plants aren't merely objects to be used, but subjects with voices of their own.



2025-07-16 | 14:00-15:10 | 思南文学之家 / Sinan Mansions

2025-07-19 | 13:30-14:40 | 上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅 / Building A, 4-1, Fenyang Campus

ARBORS, HERBS AND BANANA LEAVES

导演

刘 晓 慧



刘晓慧，人类学纪录片导演、摄影师。德克萨斯大学奥斯汀分校人类学博士候选人，荷兰莱顿大学人类学硕士、中央民族大学民族学硕士。关注多物种人类学、原住民文化、气候变化、多媒介艺术表达等议题。独立导演纪录片《三个世界》入围 2025 英国皇家人类学电影节，获得 2024 广西民族志影展暨非遗影像展新锐单元优秀影片。

Liu Xiaohui, an anthropological documentary filmmaker and photographer, is a PhD candidate in Anthropology at the University of Texas at Austin. She holds a Master's in Anthropology from Leiden University in Netherlands and a Master's in Ethnology from Minzu University of China. Her work focuses on multispecies anthropology, Indigenous cultures, climate change, and multimedia artistic expression. This film was selected in RAI film festival.

DIRECTOR

LIU XIAOHUI

《弦上风烟》 66min



本片讲述了生活在凉山美姑的彝族民间艺人俄木曲体，与在大学追求音乐梦想的儿子之间的故事。父亲历经生活的种种磨难，依然保持着对生活和音乐的热爱。然而，他面对同样热爱音乐的儿子，却极力反对，由此产生了父子之间的隔阂。影片以平行时空的视听创作手法，展现了传统与现代的冲突、现实与理想的冲突，同时呈现了父亲用音乐战胜人生磨难，以及儿子用音乐铺就人生希望的历程。

This film tells the story of Eimu Quti, an Yi folk artist living in Meigu, Liangshan, and his son, who pursues his musical dreams at the university. Despite enduring numerous hardships in life, the father remains deeply passionate about both life and music. However, he strongly opposes his son's similar love for music, creating a rift between them. Through a parallel narrative structure in both visual and auditory storytelling, the film explores the conflicts between tradition and modernity, as well as reality and ideals. It simultaneously portrays the father's journey of overcoming life's challenges through music and the son's path of building hope for his future with music.

2025-07-16 | 15:10-16:25

思南文学之家

Sinan Mansions

2025-07-18 14:55-16:10

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

Building A, 2-1, Fenyang Campus

WIND AND MIST ON THE STRINGS

导 演

立里达哈

立里达哈、彝族、四川凉山人、记录片导演、凉山州非物质文化遗产保护中心助理馆员，中国少数民族文物保护协会数字化专业委员会会员。作品《克智少年—吉则尔曲》《弦上风烟》《嫫妮阿芝》等记录片曾获得过第四届“中国民族志纪录片”铜奖、“首届华语音乐影像志”最佳导演奖、“2019年文化遗产日非遗影像展”评委会推荐影片奖。

Li Lida, an ethnic Yi from Liangshan, Sichuan, is a documentary filmmaker and an assistant curator at the Liangshan Prefecture Intangible Cultural Heritage Protection Center. He is also a member of the Digital Specialized Committee of the Chinese Association for the Protection of Minority Cultural Relics. His documentary works, including The Kzhi Boy—Jizerqu, Smoke on the Strings, Moni Azhi, and other works have won the Bronze Award at the 4th Chinese Ethnographic Documentary Awards, the Best Director Award at the 1st CMEFF, and the Jury's Recommended Film Award at the 2019 Intangible Cultural Heritage Day Film Exhibition.

DIRECTOR



LILI DAHA

《民间一人》 36min

2025-07-17 | 10:00-10:40

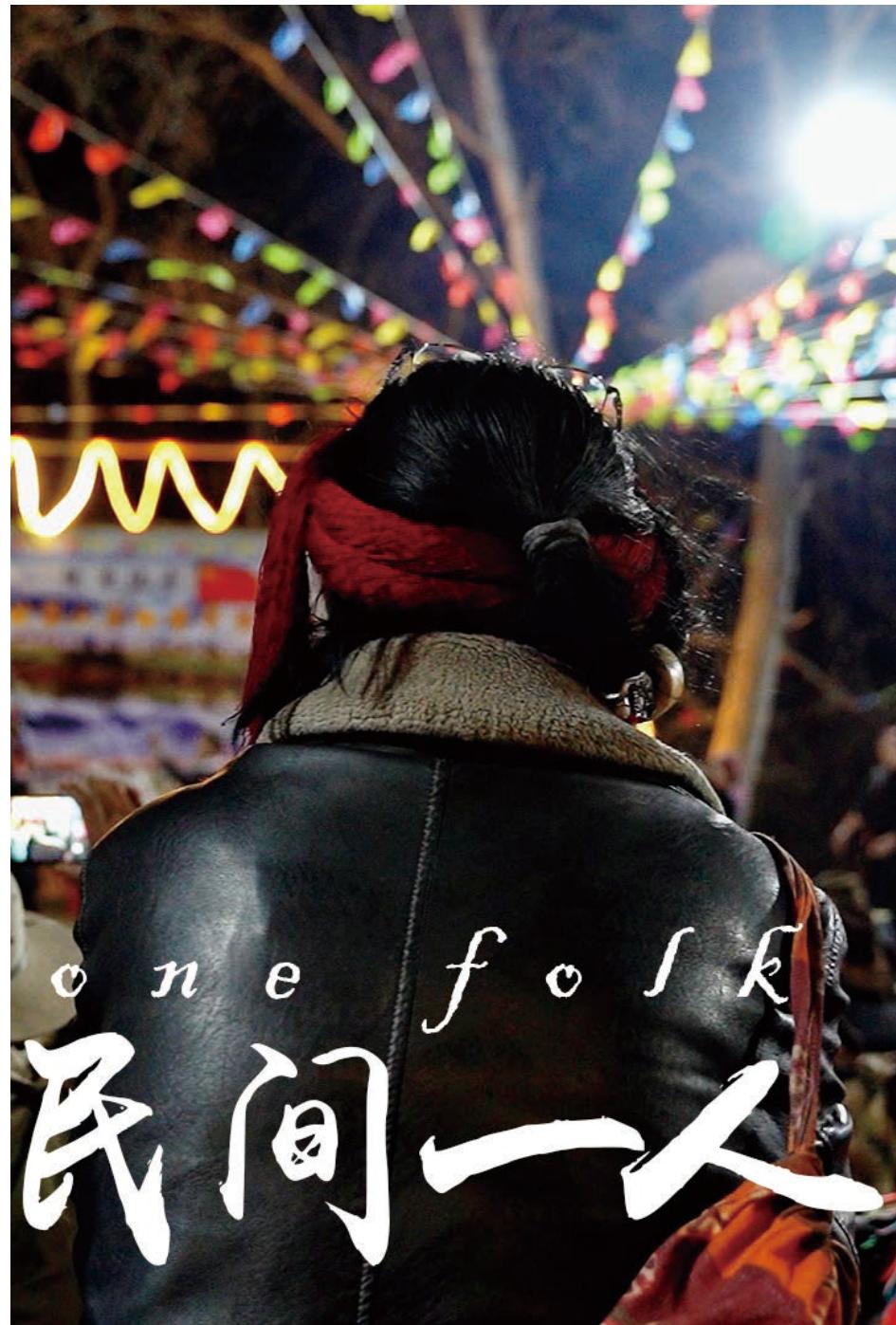
上海音乐学院汾阳路校区 A 楼 2-1 共享

合作排练厅

Building A, 2-1, Fenyang Campus

江松次仁是一位穿梭于雪山与都市间的民间艺人，他擅长弹奏弦子，弦子的曲调奔放与内敛并存。如同游吟诗人一般，江松在弦子的旋律与念经的韵律中找到内心的归属。他将现实生活比作幽深的峡湾，总在游走中寻求内心的平静。纪录片《民间一人》聚焦江松次仁，通过记录他的日常生活与深度访谈，以藏族弦子音乐文化为背景，讲述他的人生故事，展现他豁达、自在的人生态度。

Jiāngsōng Cili is a folk artist who shuttles between snow-capped mountains and cities. He specializes in playing the XianZi, an instrument whose tunes blend unrestrained boldness with subtle restraint. Like a wandering bard, Jiāngsōng finds inner belonging in the melody of the XianZi and the cadence of Buddhist chants. He compares real life to a deep fjord, always seeking inner peace in his travels. The documentary One Folk focuses on Jiāngsōng Cili. By recording his daily life and in-depth interviews, the film uses Tibetan xianzi musical culture as a backdrop to tell his life story and showcase his optimistic, carefree attitude toward life.



ONE FOLK

导演

松丁江初



松丁江初，男，清华大学新闻与传播学院
2019 级本科生、2024 级硕士生。

Songding Jiangchu, Tibetan, an undergraduate
student of the School of Journalism and
Communication, Tsinghua University, Class of
2019; master's student, Class of 2024.

DIRECTOR

SONGDING JIANGCHU

《小莫》 30min

本片以青年小莫的多维音乐实践为叙事主线，通过音乐影像志的记录观察，呈现了当代青年在多重文化空间中实现传统承袭与现代转换。影片聚焦主人公穿梭于城市艺术教育者、天琴乐队成员、民间仪式专家、海边话民歌传承人等多重角色间的动态过程，记录他从艺术学院毕业后，在城市工作生活轨迹——天琴田野采风、成为仪式专家和海边话民歌传承等具身化实践过程，最终形成“知识返乡”文化自觉的转变路径，勾勒出非遗音乐在当代社会存续与创新的生态图景。

This film takes the multi-dimensional musical practices of Mo Enhua (Xiao Mo) as its narrative mainline. Through ethnographic musical documentation, it presents how contemporary youth achieve the inheritance of tradition and modern transformation within multiple cultural spaces. The film focuses on the main character's dynamic transitions between multiple roles: an urban arts educator, a member of a Tianqin (a traditional string instrument) band, a folk ritual specialist, and an inheritor of coastal dialect folk songs. It records his life and work trajectory in cities after graduating from an art institute—including fieldwork for Tianqin music, becoming a ritual expert, and practicing the inheritance of coastal dialect folk songs—ultimately tracing his path toward a cultural consciousness of 'knowledge returning to his hometown'. This narrative outlines the ecological landscape of the survival and innovation of intangible cultural heritage music in contemporary society.



2025-07-17 | 13:30-14:10

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XIAO MO

导 演

吴宁华 李孝程



吴宁华，广西艺术学院艺术研究院教授，中央音乐学院音乐学博士，研究方向为西南少数民族音乐文化及东南亚民间音乐研究，从2019年开始涉及音乐影像志的创作，作品《土法造音人》曾入围华语音乐影像志节影展和广西民族志电影展，并获收藏。

Wu Ninghua is a professor at the Institute of Art Research, Guangxi Arts University, Ph.D. in Musicology from Central Conservatory of Music, Beijing. Her research focuses on the music culture of ethnic minorities in Southwest China and folk music of Southeast Asia. Since 2019, she has been involved in the creation of musical ethnographic films. Her work *The Artisans of Indigenous Music* was shortlisted for the Chinese Music Ethnographic Film Festival and the Guangxi Ethnographic Film Festival, and was collected as a featured piece.



李孝程，广西艺术学院艺术研究院民族音乐理论方向2023级研究生，师从吴宁华教授。

Li Xiaocheng is a 2023 graduate student in the field of Ethnomusicology at the Institute of Art Research, Guangxi Arts University, under the supervision of Professor Wu Ninghua.

DIRECTOR

WU NINGHUA LI XIAOCHENG

《皮影娃》 23min

2025-07-17 | 14:10-14:35

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

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北京的龙在天皮影艺术剧院里有一群袖珍人演员，“鲁哥”鲁德峰就是其中一位。本片将镜头聚焦于他们的日常生活，讲述他们与皮影戏之间的关系。对他们来说，演皮影戏是对非遗文化的传承，更是他们存在与生活的方式，他们就是为皮影戏而生的……

In the Beijing Long Tian Shadow Puppet Art Theatre, there is a group of little people performers, and 'Brother Lu' Lu Defeng is one of them. This film focuses on their daily lives and explores their relationship with shadow puppetry. For them, performing shadow puppetry is not only a way to inherit the intangible cultural heritage, but also a means of existence and a way of life. They seem to be born to perform shadow puppetry...

PEOPLE BORN FOR SHADOWPLAY

导 演

宋 丽 童



宋丽童，中央民族大学广播专业学生，
热爱纪录片创作。

A student majoring in Broadcasting and Television
at Minzu University of China, with a passion for
documentary filmmaking.

DIRECTOR

SONG LITONG

26min

《看见贤孝》

本片以国家级非遗凉州贤孝的省级传承人、“明眼”艺人董永虎为核心展开。影片通过明暗两条线索：一方面以董永虎为代表的“明眼”艺人，展现贤孝在新时代的蜕变；另一方面则通过他与师傅，以及另一对母子艺人的关系，探讨盲艺人与“明眼”艺人间的传承。影片认为，当“明眼”艺人成为主流，贤孝的曲艺形式和文化内涵并不会因此消逝。

This documentary centers on Dong Yonghu, a provincial-level inheritor and 'clear-eyed' artist of Liangzhou Xianxiao, a national intangible cultural heritage. The film follows two narrative threads: one focuses on 'clear-eyed' artists like Dong, showcasing Xianxiao's evolution in the modern era. The other explores the transmission of the art form from blind to 'clear-eyed' performers through his relationship with his master and another mother-son duo. The film suggests that even as 'clear-eyed' artists become the norm, the cultural essence of Xianxiao will endure.



2025-07-17 | 14:35-15:10

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SEEING XIANXIAO

导 演

张 毅



张毅，男，汉族，甘肃渭源人，艺术硕士，现就职于甘肃银行股份有限公司。

Zhang Yi, male, Han nationality, from Weiyuan, Gansu Province, master of art, currently works for Bank of Gansu.

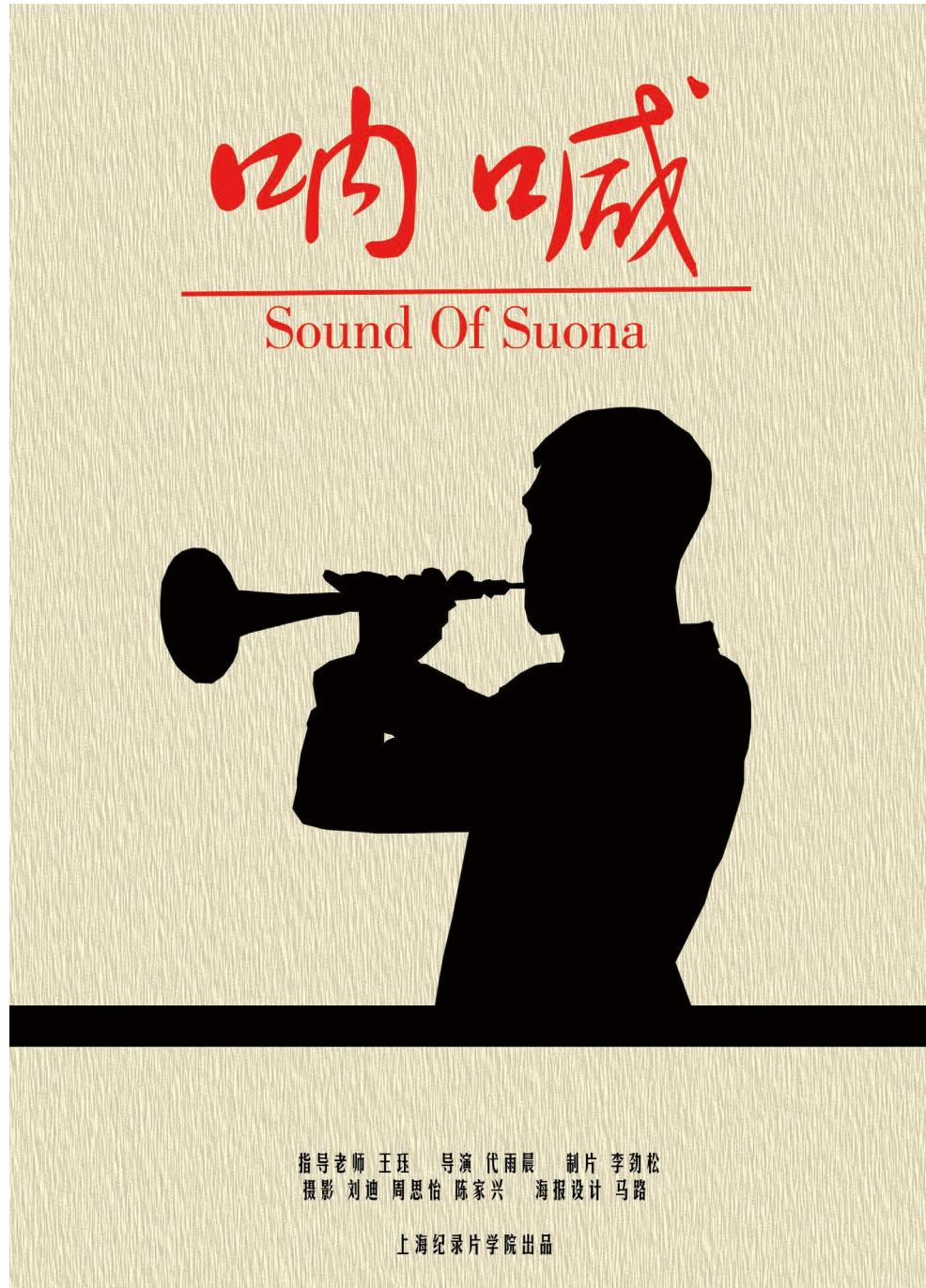
DIRECTOR

ZHANG YI

《呐喊》 21min

《呐喊》是一部记录甘肃省庆阳市国家级非物质文化遗产——唢呐艺术传承人马自刚老师的故事的作品。影片通过马自刚老师的授课及演奏，展现了唢呐艺人的生活。本作通过记录唢呐艺人的日常生活，通过对在寿宴、葬礼等场合下的演奏的记录来展现唢呐与当地人民生活的联系。本作试图探讨传统艺术扎根于当地社会的存在形式。

The Cry is a documentary that tells the story of Ma Zigang, an inheritor of the national intangible cultural heritage of suona art in Qingyang City, Gansu Province. Through Ma Zigang's teaching and performances, the film showcases the life of a suona artist. By documenting the daily lives of suona performers and capturing their performances at events such as birthday celebrations and funerals, the film explores the deep connection between suona music and the lives of local people. This work seeks to examine the ways in which traditional art is rooted in local society.



2025-07-17 | 15:10-15:40

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Building A, 2-1, Fenyang Campus

THE CRY

导 演

代雨晨 毕学艺



代雨晨，2001年出生于山东省青岛市，目前就读于京都艺术大学硕士课程，2023年6月毕业于上海政法学院纪录片学院。

Dai Yuchen was born in 2001 in Qingdao, Shandong Province, and is currently pursuing a master's degree at Kyoto University of the Arts.



毕学艺，上海政法学院上海纪录片学院广播电视学学生，热爱纪录片创作。

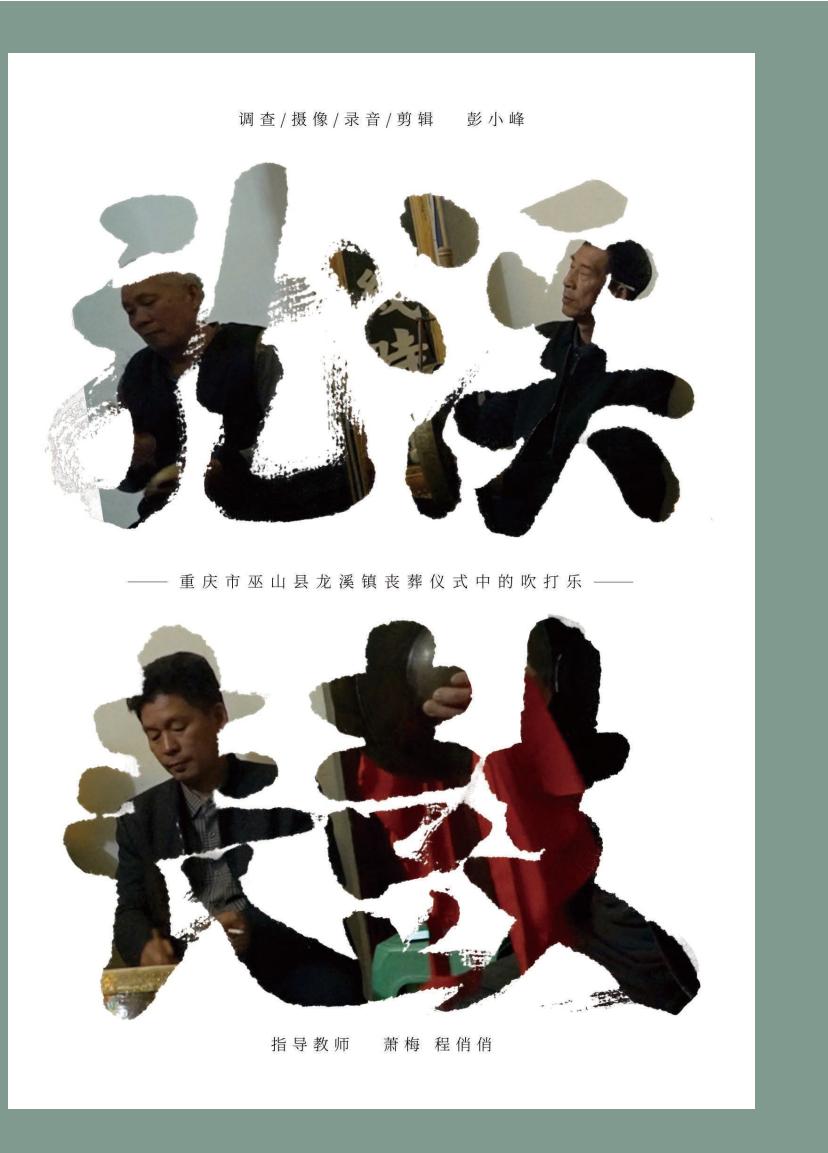
Bi Xueyi: A student majoring in Radio and Television Studies at the Shanghai Documentary School of Shanghai University of Political Science and Law, Bi Xueyi is passionate about documentary filmmaking.



DIRECTOR

DAI YUCHEN BI XUEYI

《龙溪丧鼓》 30min



影片以重庆市巫山县龙溪镇为田野观察点，通过共时性的影像记录，追踪当地民间吹打乐班在传统丧葬仪式中的文化实践。这座被群山、绿水环抱的巴渝古镇，至今保留着“鼓乐伴灵柩”的古老传统。影片以两类吹打乐班——主班（坐堂锣鼓）与客班（花圈锣鼓）的表演行为为叙事线索，呈现其在“坐夜”“送花圈”“发丧”等仪程中的文化功能差异。

The film uses Longxi Town in Wushan County, Chongqing, as its ethnographic observation site. Through synchronic visual documentation, it traces the cultural practices of local folk wind and percussion bands within traditional funeral ceremonies. Nestled amidst mountains and green waters, this ancient town of Ba-Yu culture still preserves the ancient tradition of 'accompanying the coffin with drum music'.

2025-07-17 | 15:40-16:20

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Building A, 2-1, Fenyang Campus

2025-07-17 | 14:20-15:00

上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room

WIND AND PERCUSSION MUSIC IN FUNERAL CEREMONIES OF LONGXI TOWN

导演

彭小峰



DIRECTOR

PENG XIAOFENG

彭小峰，男，上海音乐学院2023级博士研究生，研究方向：中国传统音乐理论。导师：萧梅教授。主要关注川渝地区丧葬习俗与吹打乐。

Peng Xiaofeng, male, a doctoral student (Class of 2023) at the Shanghai Conservatory of Music. His research focuses on Chinese Traditional Music Theory under the supervision of Professor Xiao Mei. He is currently conducting fieldwork primarily in the Sichuan and Chongqing regions, with a focus on the funeral customs and wind-percussion ensemble music.

《低唱》 11min

在云南红河的梯田里，一代又一代哈尼族人用歌声记录着自己的生活。他们的歌像山风一样穿行在哀牢山脉之间，也像清澈的山涧水一样流淌不息。陈习娘老师，是哈尼族多声部民歌的国家级非遗传承人。他用低沉又带着叹息的嗓音唱祖先，唱家园，也唱着一种正在慢慢远去的生活方式。

In the terraced fields of Honghe, Yunnan, generations of Hani people have recorded their lives through song. Their melodies drift like mountain winds through the ailao Mountains and flow endlessly like clear mountain streams. Teacher Chen Xiniang is a national-level inheritor of the Hani polyphonic folk songs, recognized as intangible cultural heritage. With a deep, sighing voice, he sings of ancestors, homeland, and a way of life that is slowly fading away.



拍摄 剪辑 指导老师
袁哲 徐菡

2025-07-17 | 16:20-16:40

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SUBDUED VOICES

导 演

袁 哲



袁哲，云南大学民族学专业硕士研究生，本科毕业于上海外国语大学翻译专业。

YUAN Zhe holds a Master's degree in Ethnology from Yunnan University and graduated with a Bachelor's degree in Translation from Shanghai International Studies University.

DIRECTOR

YUAN ZHE



特邀《寻根—寻访 100 个非遗传承人》60min

本片以白族舞蹈家董继兰走访云南各民族村寨寻访非遗传承人，了解传统音乐舞蹈产生的文化根源、肌理脉络；在向非遗传承人学习音乐和舞蹈的过程中，重新认识土地、自然和自己的关系。本片采用董继兰的第一视角，以自我民族志的叙事方式，探寻传统音乐舞蹈中身体的意义，以及舞蹈影像跨媒介表达的可能性。

This documentary follows Bai ethnic dancer Dong Jilan as her journeys through ethnic villages across Yunnan Province, engaging with inheritors of intangible cultural heritage to trace the cultural roots and contextual fabric of traditional music and dance. Through learning these art forms directly from the inheritors, the film re-examines the interconnected relationships between land, nature, and selfhood. Adopting Dong's first-person perspective and an auto-ethnographic narrative approach, the work investigates the embodied significance of traditional music and dance while exploring possibilities for intermedial expression in dance film.

2025-07-17 | 19:00-20:10 | 上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅 / Building A, 2-1, Fenyang Campus

2025-07-18 13:00-14:10 | 思南文学之家 / Sinan Mansions

**Specially Invited:
ROOT-SEEKING: VISITING 100 INHERITORS
OF INTANGIBLE CULTURAL HERITAGE**

导 演

董继兰 汪洋



董继兰，青年舞蹈家、编舞家，杨丽萍基金会特邀舞蹈家、孔雀当代舞团首席舞者。

Dong Jilan : A renowned young dancer and choreographer.



汪洋，云南艺术学院影视学院副教授、纪录片专业主任。

Wang Yang : Associate Professor and Head of the Documentary Program at the School of Film and Television, Yunnan Arts University.

DIRECTOR

DONG JILAN WANG YANG

《琴韵伊犁》 41min



《琴韵伊犁》是一部挖掘伊犁地区手风琴文化独特魅力的纪录片。伊犁是多元文化的交汇之地，手风琴文化在这里绽放异彩。影片通过丰富的历史背景和生动的现实场景，展现了手风琴从传入伊犁到与当地文化深度融合的过程，记录了手风琴在伊犁地区的发展脉络，以及在民间与专业领域的广泛应用。

'Accordion Journeys of Yili' is a documentary that explores the unique charm of accordion culture in the Yili region. Yili is a place where diverse cultures converge, and accordion culture shines brilliantly here. Through rich historical backgrounds and vivid real-life scenes, the film shows the process of the accordion's introduction into Yili and its deep integration with local culture, recording the development trajectory of the accordion in the Yili region and its wide application in both folk and professional fields.

2025-07-17 | 10:00-10:50

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus

ACCORDION JOURNEYS OF YILI

导 演

石 柏 帆



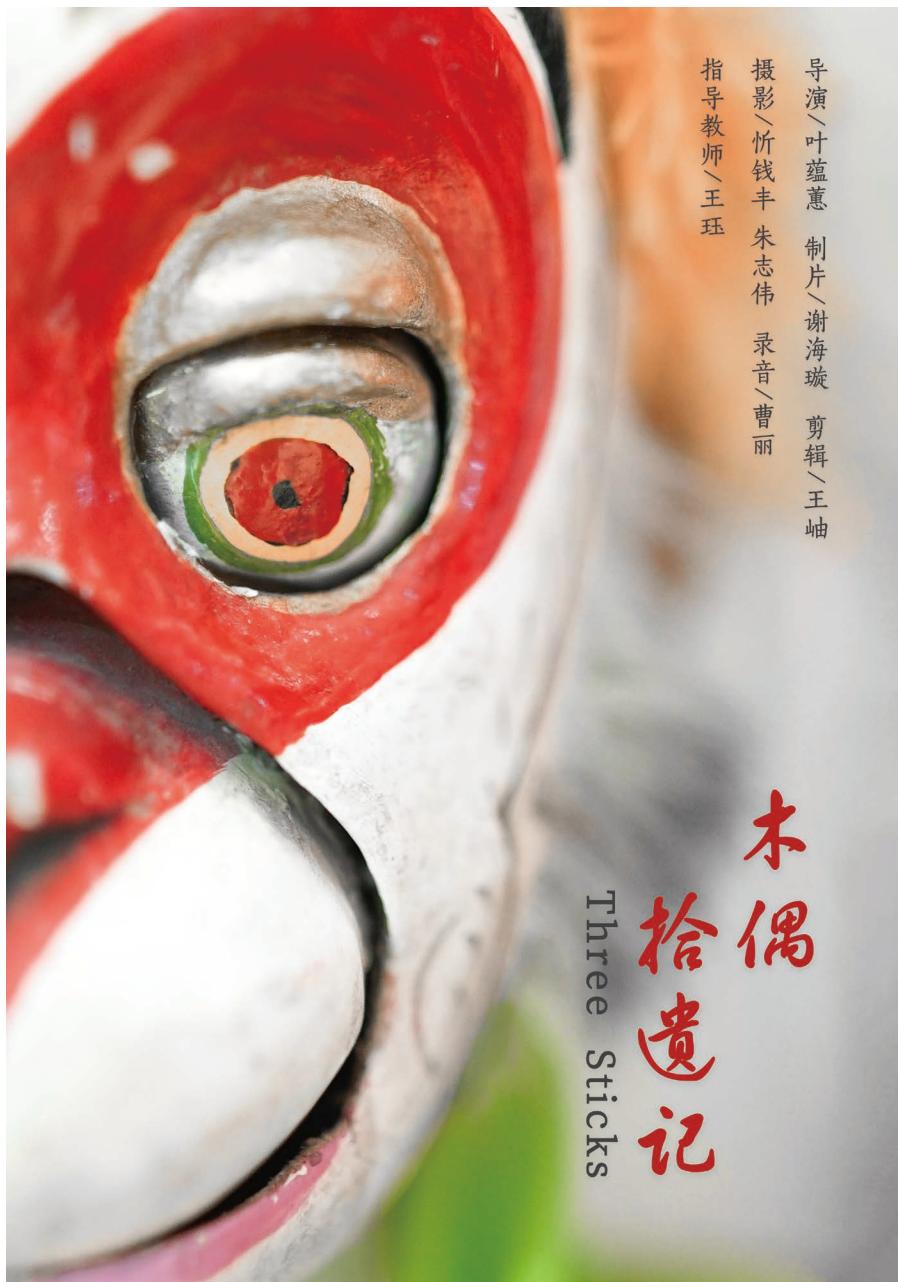
石柏帆，男，汉族，新疆艺术学院传媒学院 22 级研究生。

Shi Bofan, male, Han nationality, is a graduate student of the 22nd grade at the School of Media, Xinjiang Arts University.

DIRECTOR

SHI BOFAN

《木偶拾遗记》 14min



导演／叶蕴蕙 制片／谢海璇 剪辑／王岫
摄影／忻钱丰 朱志伟 录音／曹丽
指导教师／王珏

本片旨在溯源邵家班子杖头木偶，挖掘并关注其发展现状。邵家班子“最后的传承人”们，一边竭尽全力克服困难，努力保护着这项险要失传的技艺，一边也在回忆老一辈人的故事，学习他们的匠人精神。

The purpose of this film is to trace back to the puppets of the Shao in Zhangye, Gansu, paying attention to its current development. 'The last inheritors' of Shao are trying their best to overcome the difficulties and protect the skills from disappearing. At the same time, they are also recalling the stories of the older generation and learning their craftsmanship.

2025-07-17 | 13:00-13:25

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

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THREE STICKS

导 演

叶 蕴 蕙



叶蕴蕙，上海戏剧学院广播专业硕士，本科毕业于上海政法学院上海纪录片学院。

Ye Yunhui, Master of Fine Arts from Shanghai Theatre Academy, Bachelor of Arts from Shanghai Documentary Academy.

DIRECTOR

YE YUNHUI

《草原上的菩恰恰》 33min



影片片名为《草原上的菩恰恰》，其中“菩恰恰”在裕固语中的含义为“老师”。影片主要以记录裕固族传统婚礼传承人安梅英日常生活为主，在影片中主要展现裕固族游牧生活中的原生态民歌、颂词在不同场域中的演唱与部分仪式的举行，记录原生态口头文学里的“原汁原味”，去除粉饰，把鲜活的、原始的生命唱给观众听。

The film is titled 'Pu Zhe Zhe on the Grassland' ('Pu Zhe Zhe' means 'teacher' in Yugur language). The film mainly records the daily life of An Meiying, the traditional wedding inheritor of the Yugur ethnic group. In the film, it mainly shows the singing of original folk songs and hymns in different fields and the holding of some ceremonies in the nomadic life of the Yugur ethnic group. It records the original flavor of original oral literature, removes embellishments, and sings fresh and primitive life to the audience.

2025-07-17 | 13:25-14:10

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

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**PU ZHE ZHE
ON THE GRASSLAND**

导 演

于 聪



于聪，男，中共党员，西北民族大学中华
民族共同体学院 2024 级博士。

Yu Cong, male, CPC member, doctoral candidate.

DIRECTOR

YU CONG

《象脚鼓·波应站》 10min

本部影片为全程手机录制品。“象脚鼓”是代表傣族及其周边少数民族文化特色的乐器之一，本片通过纪实性镜头语言和完整的叙事程式，展现了象脚鼓传统乐器的独特魅力和深远影响。影片以象脚鼓为核心，详细描绘了它的制作工艺过程。以西双版纳景洪市曼春满村傣族为调查地点，乐器制作者波应站为拍摄对象，记录了制作象脚鼓的全部过程。

This film is a full-length work recorded on a mobile phone. The 'elephant-foot drum' is one of the representative musical instruments of the Dai people and their neighboring ethnic minorities. Through documentary-style camera work and a complete narrative structure, this film showcases the unique charm and profound influence of the traditional elephant-foot drum. The film centers on the elephant-foot drum, detailing its entire production process. The investigation was conducted in the Dai village of Manchunman in Jinghong City, Xishuangbanna, with Bo Yingzhan, the instrument maker, as the subject. The entire process of making the elephant-foot drum was recorded.



2025-07-17 | 14:10-14:30

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ELEPHANT-FOOT DRUM

导 演

乌 云 娜



乌云娜，蒙古族，中共党员，内蒙古艺术学院讲师，内蒙古大学艺术学院民族音乐学硕士，民族音乐学专业。

Wu Yunna, of Mongolian ethnicity and a member of the Communist Party of China, is a lecturer at Inner Mongolia University of Arts. She holds a master's degree in Ethnomusicology from the School of Art of Inner Mongolia University.

DIRECTOR

WU YUNNA

《哈帕哈巴》 22min

六十岁的陈习娘是国家级非遗项目哈尼族多声部民歌的代表性传承人，他与家人生活在云南红河的哈尼族村寨洛么。在洛么，年长的妇女每天都会在屋顶上浸染、晾晒土布。陈习娘的母亲就是这样一位染布妇女。“哈帕”（Hapa）是哈尼语的“布”，“哈巴”（Haba）是哈尼古歌。本片以“布”为线索，记录了传承人的生活与哈尼族的古歌传统。

Chen Xi' niang, 60, is a national-level inheritor of Hani polyphonic folk songs, living in the Hani village of Luomo in Yunnan. In Luomo, older women dye and dry homespun cloth on their rooftops daily, a tradition practiced by Chen's mother. 'Hapa' means cloth in the Hani language, and 'Haba' refers to ancient Hani songs. The film uses cloth as a narrative thread to document the inheritor's life and the ancient song traditions of the Hani people.

2025-07-17 | 14:30-15:00

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus

2025-07-17 | 15:45-16:15

上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room



摄像/剪辑 鲁森森

指导 徐菡

翻译 车志雄 李旭东

ANCIENT SONGS OF HAPA

导 演

鲁 淼 淼



DIRECTOR

LU MIAOMIAO

鲁淼淼，26岁，女。现在是就读于云南大学民族学专业的博士研究生，毕业论文关注境外阿卡人，和这部影片拍摄的哈尼族是同一族群。

Lu Miaomiao, female, a ph.D student in Yunnan University majoring in Ethnology. Her research focuses on the Akha people abroad, which is the same sub-group as the Hani people in this film.

《以信仰之名》 13min

长期以来，教会音乐主要以西方音乐为基础，然而，非西方国家的基督徒如何在基督教音乐中表达自身文化？这部民族音乐学纪录片记录了长老教会牧师、教会音乐教育家以及民族音乐学家骆维道 (I-to Loh) 与苏蕙蓁 (Hui-chin Loh) 致力于基督教音乐事工的历程。骆维道创作了超过三百首融合在台文化的圣诗，他强调现代化不应只是西方化，而应展现台湾独特的文化魅力。

For a long time, church music has been primarily rooted in Western musical traditions. However, in non-Western countries, many Christians express their cultural identity through contextualized hymns and gospel songs. This ethnomusicological film documents the journey of I-to Loh, a Taiwan Presbyterian pastor, church music educator, and ethnomusicologist, along with his wife, Hui-chin Loh, in their dedication to Christian music ministry. I-to Loh has composed over 300 hymns that incorporate elements of Taiwan folk songs and expressive forms, emphasizing that modernization should not equate to Westernization but should instead highlight Taiwan's unique cultural richness.

IN THE NAME OF FAITH: THE JOURNEY TO THE 2009 EDITION OF THE TAIWAN PRESBYTERIAN CHURCH HYMNAL

2025-07-17 | 15:00-15:25 | 上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅 / Building A, 4-1, Fenyang Campus



导 演

郑 叙 平



郑叙平，1999 年出生于台湾，目前就读于台师大民族音乐学研究所多媒体应用组硕士班。

Cheng Hsu-Ping, born in 1999 in Taiwan, is currently a master's student in the Multimedia Applications track at the Graduate Institute of Ethnomusicology, Taiwan Normal University.

DIRECTOR

CHENG HSU-PING

《何以天籁》 30min

吴寒，古琴斫琴家，琴者，接到了复刻“天籁铁琴”的任务。依文献记载“天籁”二字为晋代隐士孙登所写。面对已经锈迹斑斑的铁琴，斫琴家吴寒该从哪里着手复刻，他也只能摸索，两年的时间就连测试用的木质模型都差强人意，他甚至几度放弃。但当他看到 1700 多年前的双勾镶嵌金丝的工艺，吴寒再收初心，坚定信念，誓要把铁琴复刻成功，让历史上第一张能发声的铁琴“天籁”，古琴重现。

Wu Han, a master Guqin luthier and player, undertakes the monumental task of recreating the legendary 'Sound of Heaven' iron Guqin. Historical records indicate the inscription 'Sound of Heaven' was originally penned by the Jin Dynasty recluse Sun Deng. Confronted with the heavily corroded original iron instrument, Master Wu Han faced immense uncertainty about where to begin the replication process. His journey was one of painstaking trial and error; even after two years of effort, the wooden test models remained unsatisfactory, leading him to the brink of abandoning the project multiple times. However, upon discovering the over 1,700-year-old 'double-line gold inlay technique' used in the original's craftsmanship, Wu Han renewed his resolve. With steadfast determination, he swore to successfully recreate this historic iron Guqin, ensuring the 'Sound of Heaven' – renowned as the first iron Guqin capable of producing sound – would resonate anew.



2025-07-17 | 15:25-16:05

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus

CARVING THE SOUND OF NATURE

导演 DIRECTOR

制片 PRODUCER



高明一，剪辑师 / 导演，毕业于北京电影学院导演系。

导演作品：纪录片《落脚城市》。

剪辑作品：纪录片《落脚城市》、纪录片《一直看着你来的路口》、纪录片《由此进入》、纪录片《脊柱医生》。

Gao Mingyi, Editor / Director, Graduated from the Directing Department of Beijing Film Academy.

Director Credits: Arrival City

Editor Credits: Arrival City; Eternal Gaze; The Never Ending Start; Chinese Backbone Doctors.



徐秋丽，制片人资深媒体人，纪录片制片人发行人，曾任首都纪录片发展协会监事长。中国纪录片大会总顾问、提案大会主持人、广州国际纪录片大会决策人、北京国际电影节纪录片单元终评委、厦门国际短片节纪录片单元评委。

参与制作发行纪录片《看不见的顶峰》《冰上时刻》《落脚城市》等。

Xu Qiuli, a senior media professional, documentary producer, and distributor. Formerly Supervisor of the Capital Documentary Development Association; Chief Consultant and Pitching Forum Host of China Documentary Conference; Decision-Maker for the Guangzhou International Documentary Festival (GZDOC); Final Jury Member of the Beijing International Film Festival Documentary Section; Judge for the Documentary Section of Xiamen International Short Film Week. Producer and distributor of documentaries including Invisible Summit, Burning Ice, and Arrival City.

高明一 GAO MINGYI

徐秋丽 XU QIULI

《岁月芳华》 20min

关于作曲家陈钢及其作品的故事

The Story of Composer Chen Gang and His Music.



2025-07-17 | 16:05-16:35

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus

YEARS AND YOUTH

导 演

沈 雅 琪



沈雅琪，2022 级上海音乐学院音乐影像志专业学生。

Shen Yaqi, a master's student majoring in Music Ethnographic Film at the Shanghai Conservatory of Music, Class of 2022.

DIRECTOR

SHEN YAQI

《弦外之音——粤乐宗师吕文成》 85min



这是首部系统讲述粤乐宗师吕文成一生的纪录片。影片以当代性视角，尊古不复古，守正不守旧，展现了吕文成各时期的音乐创作与粤乐经典。影片融合纪实探访、搬演重现与写意镜头，以散文体叙事和配音式自述，深刻呈现了以吕文成为代表的中国音乐人薪火相传、不断丰富“中国乐派”内涵的传承与创新精神。

This is the first documentary to systematically chronicle the life of Cantonese music master -Lui Mansing. Adopting a contemporary perspective that honors tradition without being confined by it, the film showcases Lui's compositions and classic Cantonese melodies. It blends documentary fieldwork, re-enactments, and evocative cinematography with prose-style storytelling and voice-over narration. The film profoundly illustrates the spirit of inheritance and innovation embodied by Chinese musicians like Lui, who have enriched the 'Chinese Music School' for generations.

2025-07-17 | 13:30-15:00 | 思南文学之家

Sinan Mansions

2025-07-19 | 14:30-16:05 | 上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room

**SOUND BEYOND STRINGS
-LUI MANSING, MASTER OF CANTONESE MUSIC**

导 演

刘 薇 李 柯 锋



刘薇，担任《弦外之音—粤乐宗师吕文成》导演，负责影片策划、创意、创作等工作，带领摄制组突破性完成影片摄制。从事纪录片导演工作15年。

Liu Wei, Director of Sound Beyond Strings - Lyu Wencheng, Master of Cantonese Music, was responsible for the film's planning, creative vision, and artistic execution. With 15 years of experience as a documentary filmmaker.

李柯锋，担任《弦外之音——粤乐宗师吕文成》联合导演。从事纪录片导演工作多年。

Li Kefeng, co-director of the documentary Sound Beyond Strings - Lyu Wencheng, Master of Cantonese Music has been working as a documentary filmmaker for many years.



DIRECTOR

LIU WEI LI KEFENG

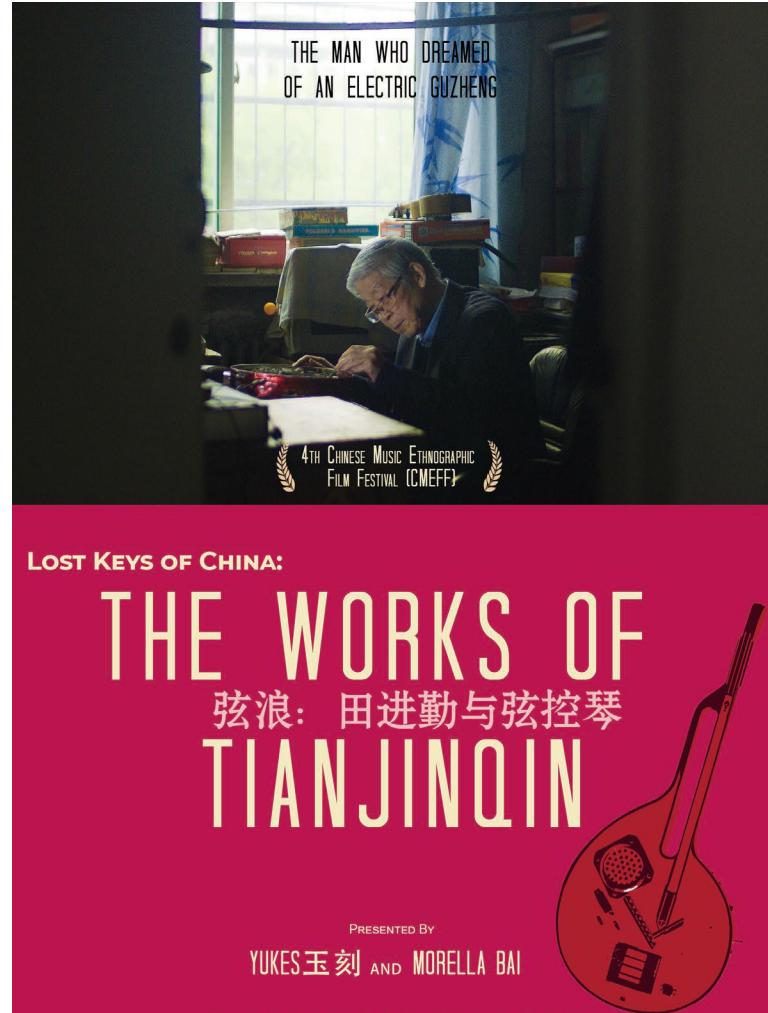
特邀《弦浪：田进勤与弦控琴》50min

2025-07-17 | 15:10-16:10 | 思南文学之家 / Sinan Mansions

2025-07-19 | 16:05-17:05 | 上影博物馆艺术放映厅 / Shanghai Film Museum Art Screening Room

本纪录片《弦浪：田进勤与弦控琴》，阐明了田进勤先生的先锋角色。他毕生致力于将中国传统音乐遗产与电子音乐创新进行融合。作为一位自学成才的发明家，田进勤早在二十世纪七十年代就从古筝、二胡等中国传统弦乐器的形制与表现技法中汲取灵感，并研发出了“弦控琴”——一种触感式、无品的电子乐器。他的工作以独特的方式将传统音乐中的滑音、揉弦、颤音以及音色质感的细微变化，转化至电子界面，其深层动因源于对中国声响文化传统的深厚敬意。

This documentary, String Wave: Tian Jinjin and the String-Controlled Instrument, illuminates the pioneering role of Mr. Tian Jinjin, who has dedicated his life to fusing China's traditional musical heritage with innovations in electronic music. As a self-taught inventor, Tian drew inspiration from the forms and expressive techniques of traditional Chinese string instruments like the Guzheng and Erhu as early as the 1970s. This led him to develop the 'Xiankong Qin' (弦控琴) — a tactile, fretless electronic instrument. His work uniquely translates the slides, vibrato, tremolo, and subtle changes in timbre and texture found in traditional music onto an electronic interface, a process deeply motivated by his profound reverence for China's traditional sound culture.



**Specially Invited:
STRING WAVES: TIAN JINQIN AND
THE STRING-CONTROLLED INSTRUMENT HERITAGE**

导 演

玉刻 白梦薇



DIRECTOR

玉刻（左），一位精通多种乐器的音乐人、传统中国乐器与当代中国电子设备结合应用的产品专家及影像制作人。

Justin Scholar (left) :

Known in China by his artistic name, Yu Ke, is a multi-instrumentalist, a product specialist in the integration of traditional Chinese instruments with contemporary Chinese electronic devices, and a filmmaker.

白梦薇（右），独立艺术家、音乐制作人、影像制作人，华东师范大学西方哲学硕士，研究方向为音乐哲学。

Bai Mengwei (right) :

An independent artist, music producer, and filmmaker, she holds a Master's degree in Western Philosophy from East China Normal University, with a research focus on the philosophy of music.

**JUSTIN SCHOLAR
BAI MENGWEI**

《晓补孜莫毕》 24min

2025-07-17 | 13:30-14:10

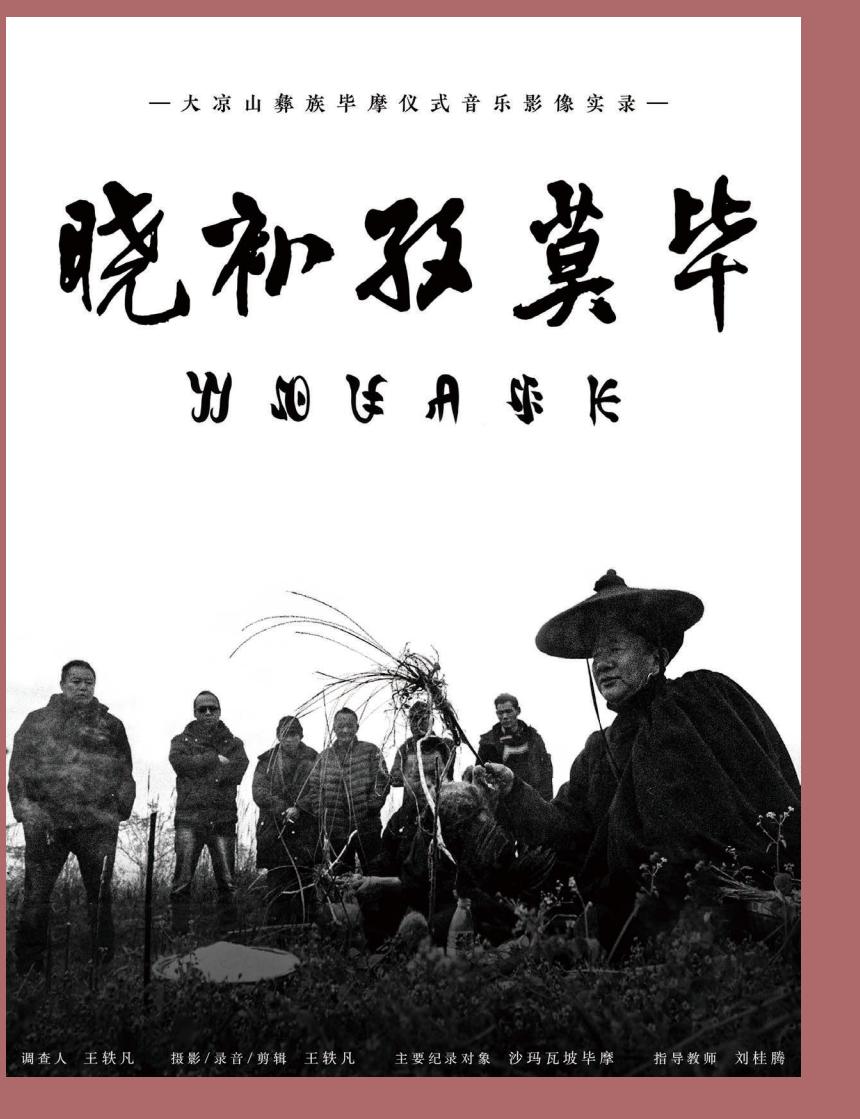
上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room

2025-07-18 | 15:25-16:00

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus



— 大凉山彝族毕摩仪式音乐影像实录 —

晓补孜莫毕

彝族毕摩仪式

“晓补孜莫毕”是大凉山彝族在春耕前举行的传统祛秽祈福仪式。仪式中，祭司毕摩受主家邀请，通过摇动神铃和唱诵经咒，实现人神对话，为家庭消灾祈福。本片基于深入的田野观察，发挥“单兵作战”的采录优势，完整展现了著名世家毕摩家族——沙玛瓦坡毕摩，为吉则布都家举行“晓补孜莫毕”仪式活动的全过程。

'Xiaobuzimo Bi' is a traditional Yi ritual in the Daliangshan region, held before spring plowing to dispel impurities and pray for blessings. A Bimo (ritual specialist) is invited by a host family to communicate with deities by ringing a sacred bell and chanting scriptures, seeking peace and protection. Based on in-depth fieldwork and leveraging the strengths of 'solo ethnographic recording', this film documents the complete 'Xiaobuzimo Bi' ritual performed by the renowned, hereditary Shama Wapo Bimo for the Jize Budu family.

XIAO BU ZI MO BI:
AN AUDIOVISUAL ETHNOMUSICOLOGY OF
YI BI MO RITUALS IN DALIANGSHAN

导 演

王 轶 凡



DIRECTOR

WANG YIFAN

王轶凡，男，24岁，上海音乐学院音乐影像志方向硕士研究生。曾就读于云南艺术学院广播电视台编导专业纪录片方向。2023年考入上海音乐学院音乐影像志专业，同时也进行过多次田野调查，加强音乐影像志的实践能力和作战经验。2024年7月，参加中国传统音乐学会第23届年会，在“实录型音乐影像文本的书写”单元中分享研究成果《田野音乐事件进程的“连续拍摄”与后期语篇建构中的“大组合段”》。

Wang Yifan, male, 24 years old, is a master's student specializing in Audiovisual Ethnomusicology at the Shanghai Conservatory of Music. He previously studied Documentary Filmmaking under the Broadcasting and Television Directing program at Yunnan Arts University. In 2023, he was admitted to the Audiovisual Ethnomusicology program at the Shanghai Conservatory of Music, where he deepened his studies in ethnomusicology and anthropology. He has also conducted multiple fieldwork projects, strengthening both his practical skills and field experience in audiovisual ethnomusicology.



南音流传了千年，这样古老的声音一步步流传至今，而它特有的仪式背后，还流传着什么样的传说？影片拍摄于厦门与晋江东石两地，以南音郎君祭为主要拍摄对象，用南音传承人的采访为主线，呈现两地不同风格的南音郎君祭。

The millennia-old tradition of Nanyin music has been meticulously preserved through generations, yet what ancient legends lie behind its unique ceremonial practices? This documentary, filmed in both Xiamen and Jinjiang Dongshi region, focuses on the Langjun Ritual of Nanyin as its primary subject. Through interviews with Nanyin inheritors, the film presents the distinct regional variations of the Langjun Ritual practiced in these two locations.

2025-07-17 | 15:10-15:35

上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room

2025-07-18 | 13:30-13:55

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus

《今声古调》 16min

ANCIENT TONES IN MODERN TIMES

导 演

钟 情

钟情，上海音乐学院音乐影像志学硕士，福建厦门人。

Zhong Qing, a graduate of music ethnographic film study at Shanghai Conservatory of Music, from Xiamen, Fujian.



DIRECTOR

ZHONG QING

《三十年：回访〈中国少数民族民间传统音乐舞蹈大系（云南诸族）〉》

26min

2025-07-17 | 16:25-17:00

上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room

2025-07-19 | 10:00-10:40

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

Building A, 4-1, Fenyang Campus



本片是一部音乐影像民族志文本，以 1992-1996 年《中国少数民族民间传统音乐舞蹈大系》摄制组在滇拍摄的 15 个少数民族的音乐影像为基石，以本人于 2024 年走访滇西、滇西南、滇西北，对上述诸族进行回访，从而采集到约 89 小时的影像素材为材料，通过对《中国少数民族民间传统音乐舞蹈大系》所呈现的历史影像与本人的田野资料，展现了上述在滇民族横跨 30 年的音乐实践之差异，探寻了少数民族的音乐生态与文化传承之变迁。

This film is a music ethnographic text, founded on the musical footage of 15 ethnic minorities in Yunnan, filmed by the Traditional and Folklore Music and Dances of Chinese Ethnic Minorities: a Full-Length TV Series crew between 1992 and 1996. In 2024, the investigator revisited communities in western, southwestern, and northwestern Yunnan, gathering approximately 89 hours of new footage. By comparing the historical imagery from the Traditional and Folklore Music and Dances of Chinese Ethnic Minorities: a Full-Length TV Series with the investigator's contemporary field data, the film illustrates differences in the musical practices of these Yunnan ethnic groups over a 30-year period.

THIRTY YEARS: REVISITING THE TRADITIONAL AND FOLKLORE MUSIC AND DANCES OF CHINESE ETHNIC MINORITIES: A FULL-LENGTH TV SERIES (ETHNIC GROUPS IN YUNNAN)

导 演

鄢杜玖坤



鄢杜玖坤，云南昆明人，上海音乐学院音乐学系音乐影像志学硕士

研究生，国际传统音乐舞蹈协会（ICTMD）会员。

Yan Dujiukun, a master's student in Music Ethnographic Film at the Department of Musicology, Shanghai Conservatory of Music, and a member of the ICTMD.

DIRECTOR

YAN DUJIUKUN

《焰火的事》 47min

在云南深山的传统村落里，杨庭华（网名“云南第一甩头哥”）是个异类——他身穿亮蓝西装，脚踩金钻皮鞋，日夜直播甩头舞，渴求改变命运。面对家人的冷漠、村民的嘲讽，他独闯昆明，却在网红竞争中屡屡受挫。朋友离开、徒弟放弃、爱情无果，他仍扛着音箱倔强起舞。最终，他回到家乡的山野，在烟花绽放的新年之夜，与自己和解。这是一个关于孤独、梦想与坚持的草根传奇。

In the traditional villages deep in the mountains of Yunnan, Yang Tinghua (known online as 'Yunnan's First Head-Shaking Brother') is an outlier—dressed in a bright blue suit and golden diamond-studded shoes, he livestreams his head-shaking dance day and night, yearning to change his fate. Facing indifference from his family and mockery from villagers, he ventured alone to the city Kunming, only to repeatedly stumble in the competitive world of internet fame. Friends left, apprentices gave up, and love eluded him, yet he stubbornly danced on, carrying his speaker. Ultimately, he returned to the mountains of his hometown, reconciling with himself on a New Year's night amidst fireworks. This is a grassroots legend about solitude, dreams, and perseverance.

2025-07-18 | 9:10-10:00

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

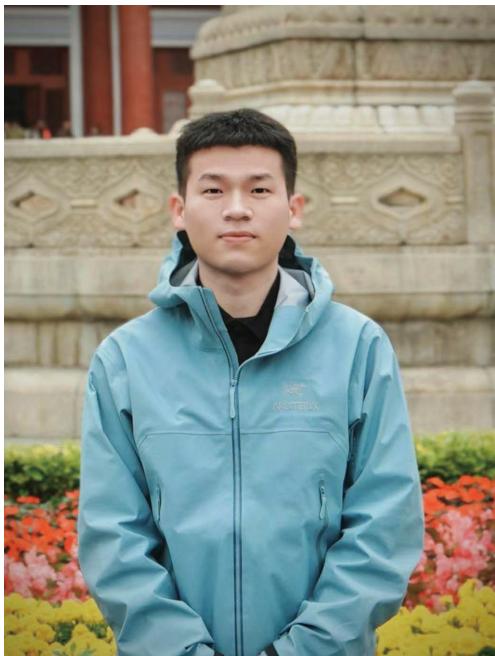
Building A, 2-1, Fenyang Campus



ABOUT FIREWORKS

导 演

张智超 陈曦



DIRECTOR

ZHANG ZHICHAO CHEN XI

张智超、陈曦：云南艺术学院 2021 级广播 电视编导学生，代表作《竹国寺：拆迁废址中的信仰文化》《生生：红河龙玛人民的难题》。

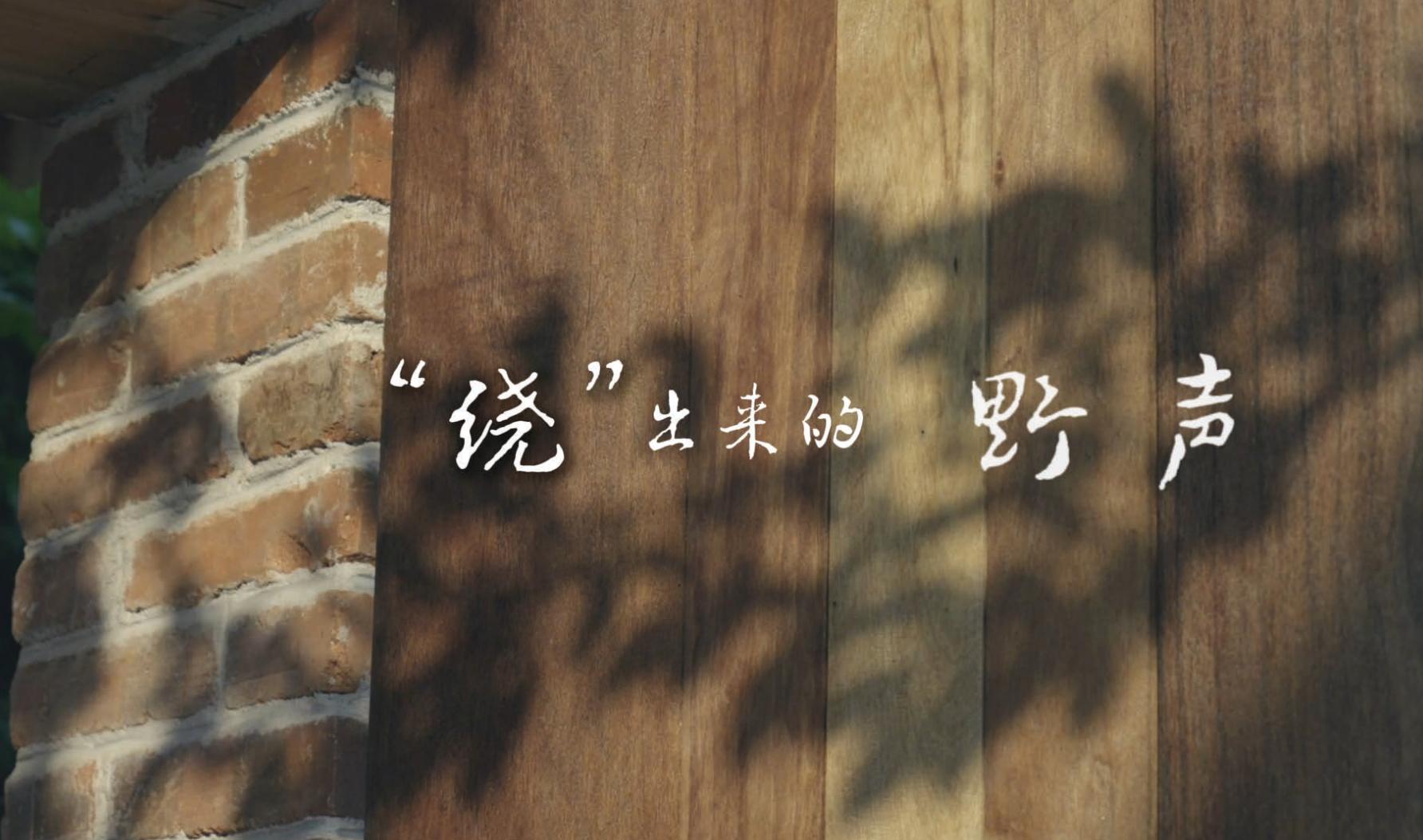
Zhichao Zhang & Xi Chen, 2021 students majoring in Radio and Television Directing (Documentary Filmmaking) at Yunnan Arts University, representative works include Faith Culture in the Demolition Ruins of Zhuguo Temple, The Dilemma of the Longma People in Honghe; in Sheng Sheng.

《“绕”出来的野声》 18min

2025-07-18 | 13:00-13:30

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

Building A, 2-1, Fenyang Campus



“绕”出来的 野 声

纪录一个上海小众乐团。

Documenting a niche band in Shanghai.

WILD VOICE: RAO

导 演

李 乃 馨

李乃馨，上海音乐学院音乐影像志专业硕士研究生。

Li Naixin, master's student majoring in Music Ethnographic Film, Shanghai Conservatory of Music.



DIRECTOR

LI NAIXIN

《像雜草一样》 48min

2025-07-18 | 13:30-14:25

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

Building A, 2-1, Fenyang Campus

2025-07-19 | 13:30-14:30

上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room



影片以广州本地独立音乐厂牌“琪琪音像”为切口，记录了这个蚊型厂牌以一种 DIY 式的音乐实践，搅动广州的独立音乐场景，并重建人与人、人与“附近”的联系。主人人小吉每天在做唱片、乐队排练、办演出之间切换，勾连起更多热爱独立音乐的年轻人。他们用音乐对抗不确定性，像杂草一样，是野生的、散漫的、脆弱的，却也充满生命力、无所不在的。乐队会解散，空间会消失，但现代城市的缝隙里仍有新的力量在生长。

The film takes Guangzhou-based independent music label 'Qiqi Snacks Record' as a lens to document how this mosquito-sized label stirs up the city's indie music scene through DIY music practices, rebuilding connections between people and with the 'nearby'. Founder Xiaoji struggles daily tasks like producing records, band rehearsals, and organizing shows, bringing together more young indie music enthusiasts. They use music to defy uncertainty—like weeds, they are wild, sprawling, fragile, yet full of vitality and omnipresent. Bands may disband, venues may vanish, but in the crevices of modern cities, new forces still emerge.

WEEDS LIKE US

导演

王丽思



DIRECTOR

WANG LISI

王丽思，高校教师、纪录片导演、影视广告策划，暨南大学艺术硕士。关注独立音乐、家庭影像、困境儿童、动物保护等议题，保持记录与创作，探索具有视觉感染力与情感穿透力的影像。

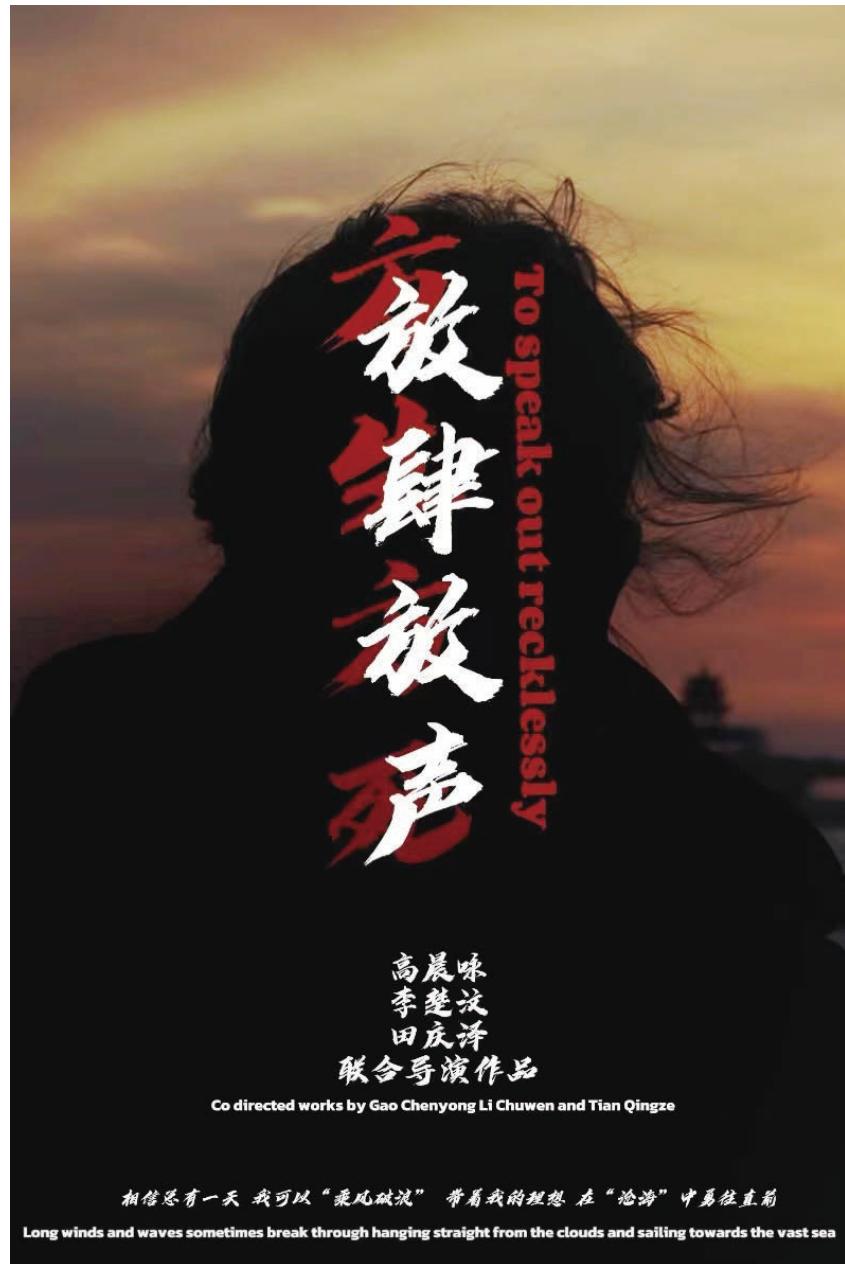
Wang Lisi, a university lecturer, documentary director, and film/TV advertising producer, holds a Master of Fine Arts degree from Jinan University. Her work focuses on independent music, home videos, children in adversity, and animal welfare.

《方生方死 放肆放声》 18min

2025-07-18 | 14:25-14:55

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

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39岁的丁亚东没车，没房，没存款，没对象，有的是一屁股债和对音乐和国学的执着，他沉浸在自己的音乐世界十几年，直到贷款的利息超出了他的能力范围，他不得不面对生存压力，此时他的理想会不会逐渐褪色……

Ding Yadong, 39, has no car, no house, no savings, and no partner—only a pile of debt and an unshakable passion for music and Chinese classical studies. For over a decade, he lost himself in his musical world, until the crushing weight of loan interest surpassed what he could bear. Forced to confront survival's harsh realities, he now watches his dreams fade, grain by grain…

BORN TO DIE, WILD AND LOUD

导 演

高晨咏 李楚汶 田庆泽



高晨咏、李楚汶、田庆泽：北京电影学院在校生。

Gao Chenyong, Li Chuwen & Tian Qingze,
are the current student at the Beijing Film Academy.

DIRECTOR



《辽西鼓事》 22min

2025-07-18 | 16:10-16:40

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

Building A, 2-1, Fenyang Campus

在铢珠镲近几十年的传承与发展中，王树丰是一位不可或缺的人物。王树丰 1954 年出生于凌源，从 12 岁开始跟随村里的老艺人学习铢珠镲。生病之后，他更是克服种种不便，自掏腰包投入数万元置买服装及各种乐器，多次组织民间鼓乐培训班。在他的持续努力下，2008 年，榆州鼓乐被列入朝阳市级非物质文化遗产名录项目。

In the inheritance and development of 'Zhu Zhu Cha'(traditional cymbals) over recent decades, Wang Shufeng has been an indispensable figure. Born in 1954 in Lingyuan City, Liaoning Province, Wang began learning 'Zhu Zhu Cha' from village elders at age 12. After suffering partial paralysis, he overcame significant physical limitations, investing tens of thousands of his own yuan to purchase costumes and instruments. He repeatedly organized folk drum music training workshops. Thanks to his persistent dedication, Yuzhou Drum Music was inscribed on Chaoyang City's Intangible Cultural Heritage List in 2008.

THE RHYTHMS OF WESTERN LIAONING

导演

张伟浩



张伟浩，沈阳音乐学院音乐舞蹈研究所科研人员。辽宁省电影家协会会员，中国高等院校影视学会会员，松下签约讲师及导演。

Zhang Weihao is a researcher at the Music and Dance Research Institute of Shenyang Conservatory of Music. A member of both the Liaoning Provincial Film Association and the China Association of Film and Television Education (CUSAC), he also serves as a Panasonic Certified Lecturer and Director.

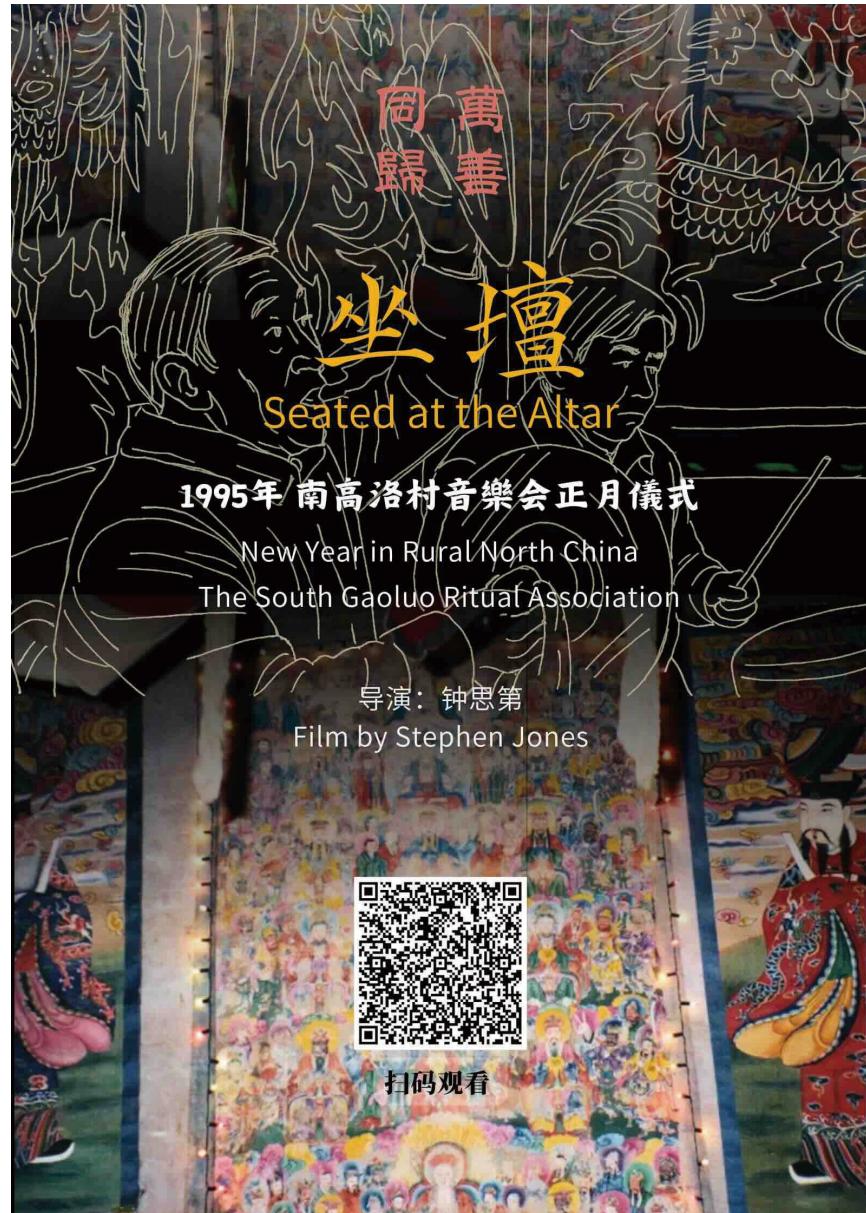
DIRECTOR

ZHANG WEIHAO

《坐坛》 56min

本片利用 1995 年在河北涞水县高洛村拍摄的珍贵影像，生动再现了当地善会的新年仪式。在为期四天的“坐坛”期间，影片聚焦于灯棚内的神像祭祀、善会间的互相拜会，以及穿插其中的念经、笙管大套和庄重的锣鼓等仪式活动，展现了华北乡村的传统仪式与声景。

Using precious footage from 1995, this film vividly portrays the New Year's rituals of devotional associations in Gaoluo village, Hebei. It focuses on the four-day 'Seated at the Altar' period, capturing daily offerings to deities inside the Lantern Tent, processional visits between associations, and the interspersing of vocal liturgy, shengguan melodic suites, and majestic percussion—revealing the traditional ritual and soundscape of the North China countryside.



2025-07-18 | 16:40-17:50

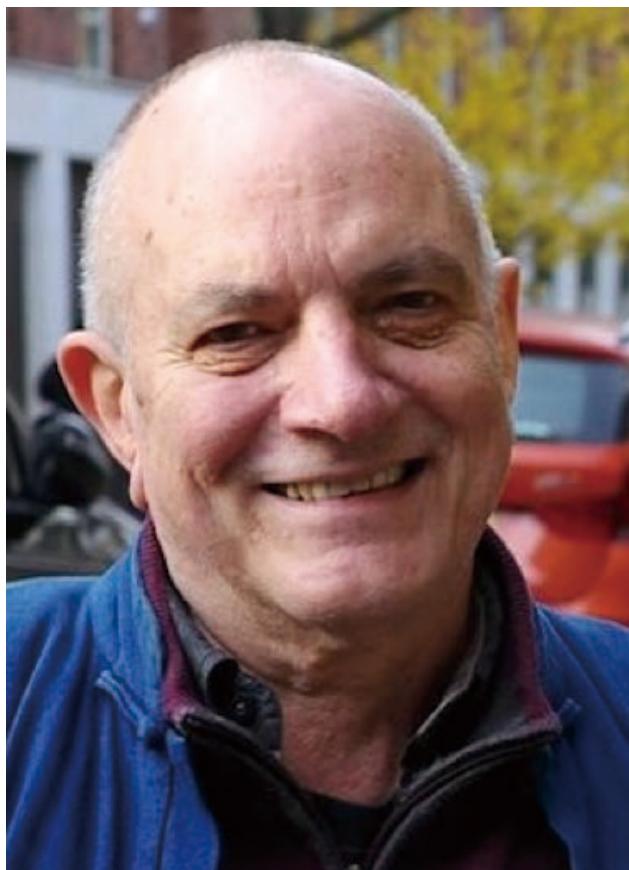
上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

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**SEATED AT THE ALTAR:
NEW YEAR IN RURAL NORTH CHINA
THE SOUTH GAOLUO RITUAL ASSOCIATION, 1995**

导 演

钟思第



DIRECTOR

STEPHEN JONES

钟思第，独立学者，英国伦敦。1972-1976年于剑桥大学学习唐代历史。自1986年与中国艺术研究院音乐研究所的同仁合作，在中国华北乡村进行一系列关于民间仪式与音声的田野考察。

Stephen Jones is an independent scholar based in London. Having studied Tang history at Cambridge from 1972 to 1976, from 1986 he began regular fieldwork projects on ritual life and soundscapes in the north Chinese countryside, working closely with colleagues from the Music Research Institute in Beijing.

《裁光作戏》33min

在云南省腾冲市，流传着一门传承着一门来自中原地区古老技艺——皮影戏。二百年前，皮影戏流传至此，在这片土地上生根发芽，发展出自己独有的特色。本片聚焦于腾冲皮影戏的现状，不仅呈现老艺人如何以沧桑之手守护传统技艺，更敏锐捕捉到年轻一代传承人的创新尝试。光穿过影成了戏，在彩云之南生生不息……一盏灯，一张幕，演尽人间百态。

In Tengchong City, Yunnan Province, an ancient art from the Central Plains is passed down - shadow play. Two hundred years ago, the shadow play tradition came here, took root in this land, and developed its own outstanding characteristics. This film focuses on the scenes of Tengchong shadow play, not only showing how the old artists protect the traditional skills with their vicissitudes of life, but also keenly capturing the innovative attempts of the younger generation of inheritors. Light travels through shadows to become a play, which continues to thrive in the south of the colorful clouds... A lamp, a curtain, and a variety of human life.



CUTTING LIGHT TO SHADOW

导 演

肖 润 祺

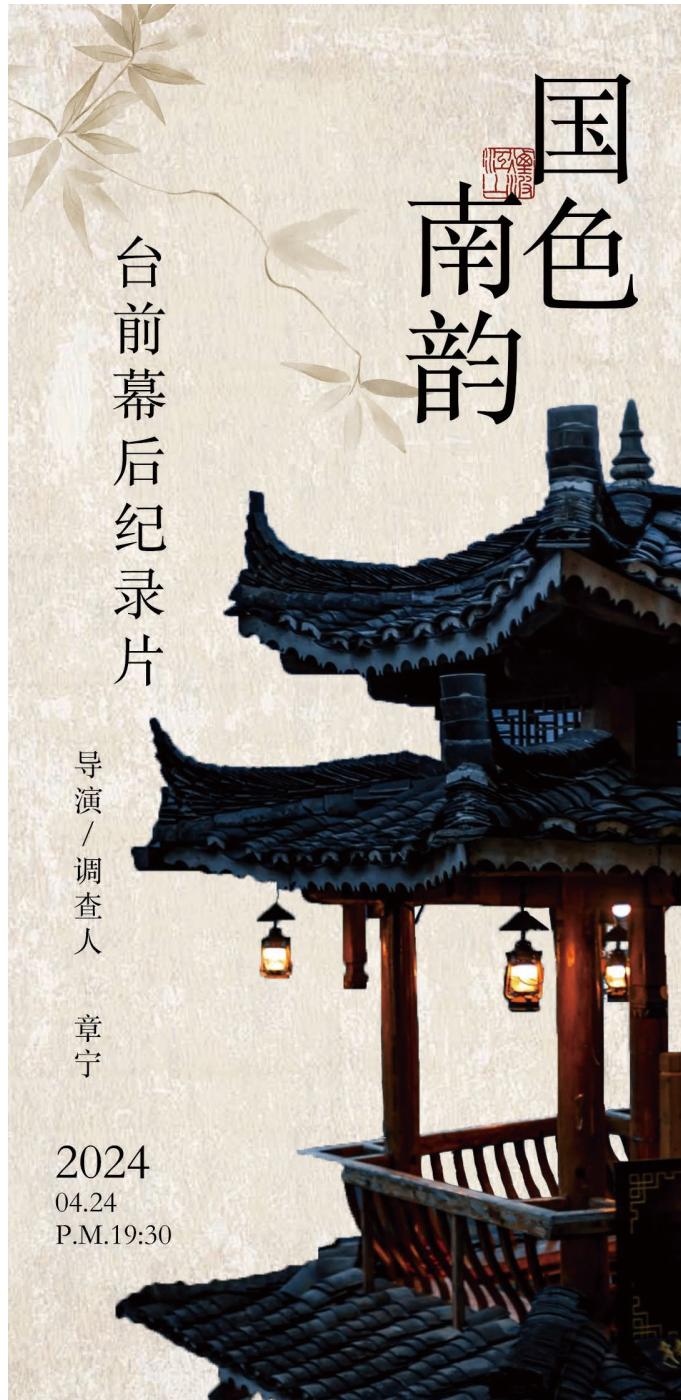


南京艺术学院音乐传播系本科在读

Undergraduate student of Music
Communication Department, Nanjing
University of the Arts

DIRECTOR

XIAO RUNQI



《<南韵国色>台前幕后纪录片》

18min

2025-07-18 | 13:00-13:30

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《<南韵国色>台前幕后纪录片》以《南韵国色》数字媒体技术音乐会的台前幕后工作为对象，围绕音乐会的制作团队成员展开，讲述《南韵国色》数字媒体技术音乐会上映前后的故事。

This documentary centers on the backstage production of the Southern Charm & National Elegance digital media technology concert. The film chronicles the team's experiences before and after the staging of the Southern Charm & National Elegance digital media concert, capturing both the challenges and breakthroughs in merging traditional artistry with cutting-edge technology.

**BEHIND THE SCENES:
DOCUMENTARY OF
SOUTHERN CHARM & NATIONAL ELEGANCE DIGITAL MEDIA CONCERT**

导 演

章 宁

章宁，1999 年生，浙江籍贯，汉族人，浙江音乐学院音乐学本科，上海音乐学院音乐影像志专业硕士。

Zhang Ning, born in 1999, is a Han Chinese from Zhejiang Province. She holds a Bachelor's degree in Musicology from Zhejiang Conservatory of Music and a Master's degree in Musical Ethnographic film study from Shanghai Conservatory of Music.



DIRECTOR

ZHANG NING

《渡嵯峨》 19min

2025-07-18 | 13:55-14:25

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嵯峨，是每个人一生中必须会经历的坎坷道路。本纪录片将聚焦一位先天失明的盲人陈勇，展现他在追求音乐梦想道路上的无限热爱和执着追求。希望通过这部电影，引起社会对弱势群体的更多关注和理解支持，为他们创造更好的发展环境。

The steep mountain peaks are the bumpy roads that everyone must experience in their lifetime. Mr. Chen Yong, who was born blind, encountered the most dangerous mountain peak of his life from the moment he was born. Transcending himself - Chen Yong's exceptional musical talent from a young age gave him direction for his future life. With the unconditional support and companionship of his wife, he did not compromise in the face of the injustice of fate, but fought to the end.



邱文君 导演作品
徐昕锐 剪片 薛安成 徐昕锐 摄影 徐昕锐 剪辑
代春燕 方文静 周毅 美术 鄢怡婧 指导教师
特别鸣谢 陈勇 钟燕 陈馨馨
天爱之音艺术团 岩羊手工礼品店

FERRYMAN OF LIGHT

导 演

邱 文 君



DIRECTOR

QIU WENJUN

邱文君，四川省 2025 届优秀毕业生，广播 电视编导本科在读。热爱纪实影像创作。

Qiu Wenjun, an outstanding graduate of the class of 2025 in Sichuan Province, is currently pursuing a bachelor's degree in radio and television directing. I love creating documentary images.

《黑苗白事》 49min

2025-07-18 | 14:25-15:25

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

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贵州省安顺市紫云苗族布依族自治县麻山地区的苗族曾经与世隔绝，在城市化都市化的今天，分布在麻地区的黑苗依然在守望着传统文化。每当有人去世，在举办葬礼时都会有一群名叫“东郎”的群体来为死者超度，在葬礼上唱诵《亚鲁王》……

In the mashan region of Ziyun Miao and Buyi Autonomous County in Anshun, Guizhou Province, the Black Miao people were once isolated from the rest of the world. In the midst of urbanization and modernization, the Black Miao people living in the mashan area still hold onto their traditional culture. Whenever someone passes away, a group known as 'Dong Lang' comes to perform rituals for the deceased during the funeral, reciting the epic 'Yalu King'.



THE FUNERAL OF THE MIAO NATIONALITY

导 演

狄 志 君



DIRECTOR

DI ZHIJUN

狄志君，男，1999年9月生，2019年考入云南师范大学商学院学习广播电视台编导专业，师从纪录片导演魏星、邱雨。

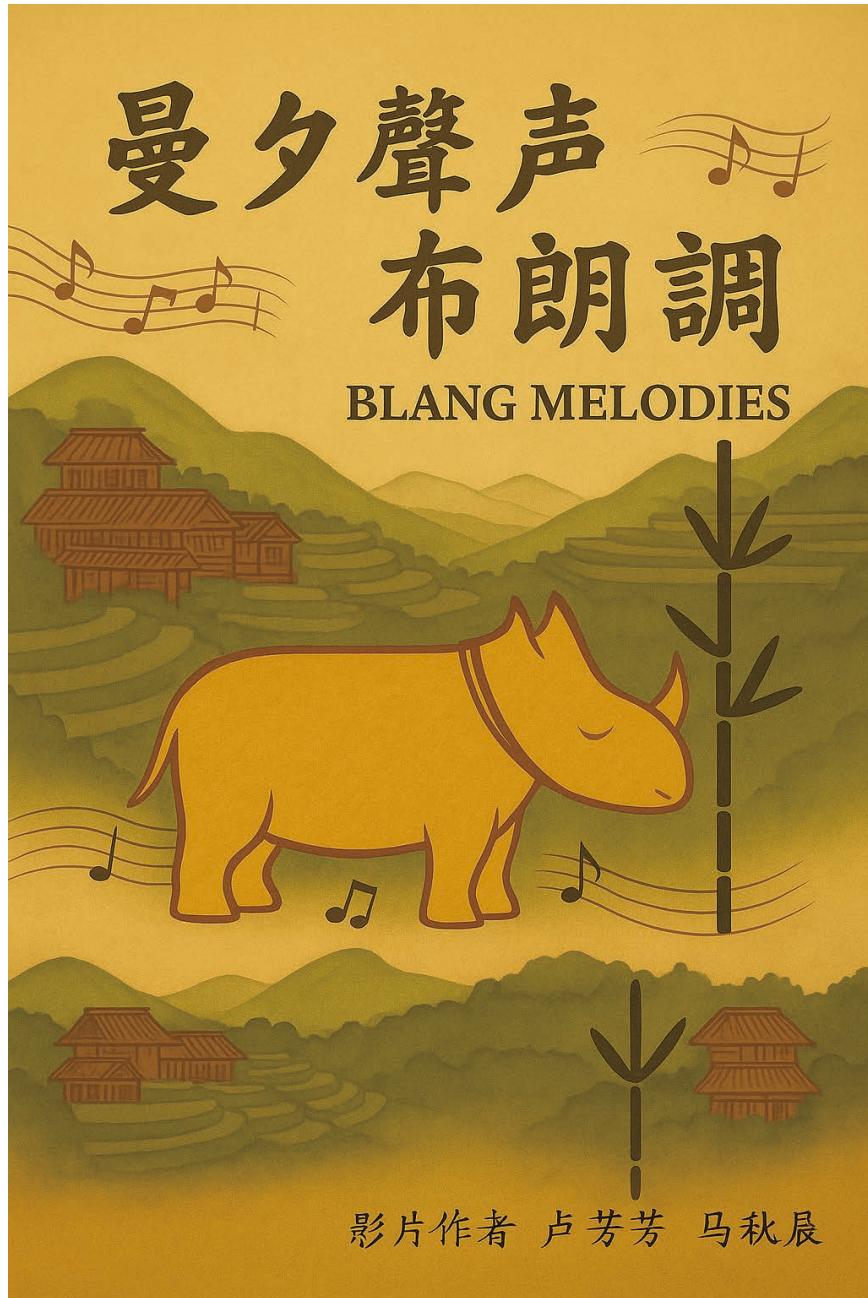
Di Zhijun, male, born on September 3, 1999, was admitted to Yunnan Normal University Business School in 2019 to study radio and television directing. He studied under documentary directors Wei Xing and Qiu Yu.

《曼夕声声布朗调》 73min

2025-07-18 | 16:00-17:20

上海音乐学院汾阳路校区 A 楼 4-1 共享合作排练厅

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本片基于 2014 至 2022 年对云南勐海县曼夕村的多次田野调查，以布朗族民歌为核心展开。布朗民歌以“宰”“拽”“索”三种古老曲调为基础。影片通过影像记录，展示了布朗民歌在当代社会中的社会功能与文化亲昵性，并探究其在地方日常生活和社会变迁中的整体性作用。

Based on extensive fieldwork in Manxi Village, Yunnan, from 2014 to 2022, this film centers on Blang folk songs, which are founded on three ancient melodic forms: 'Zai', 'Zhuai', and 'Suo'. Through visual documentation, the film showcases the social functions and cultural intimacy of these songs in contemporary society, exploring their holistic role in daily life and amidst social change.

BLANG MELODIES

导 演

卢芳芳 马秋晨

卢芳芳，中国社会科学院民族学与人类学研究所影视人类学研究室副研究员。主要承担本片的调查、拍摄工作。

Lu Fangfang is an associate research fellow at the Visual Anthropology Division of the Institute of Ethnology and Anthropology, Chinese Academy of Social Sciences. In this film, she was primarily responsible for research and cinematography.



马秋晨，中央民族大学人类学专业在读博士研究生，研究方向为影视人类学、节日文化。主要承担本片的后期剪辑工作。

Ma Qiuchen is a doctoral candidate in anthropology at Minzu University of China. His research focuses on visual anthropology and festival culture. For this film, he was primarily responsible for post-production editing.

DIRECTOR

LU FANGFANG MA QIUCHEN

特邀《曼诺伊：钟声永续》34min

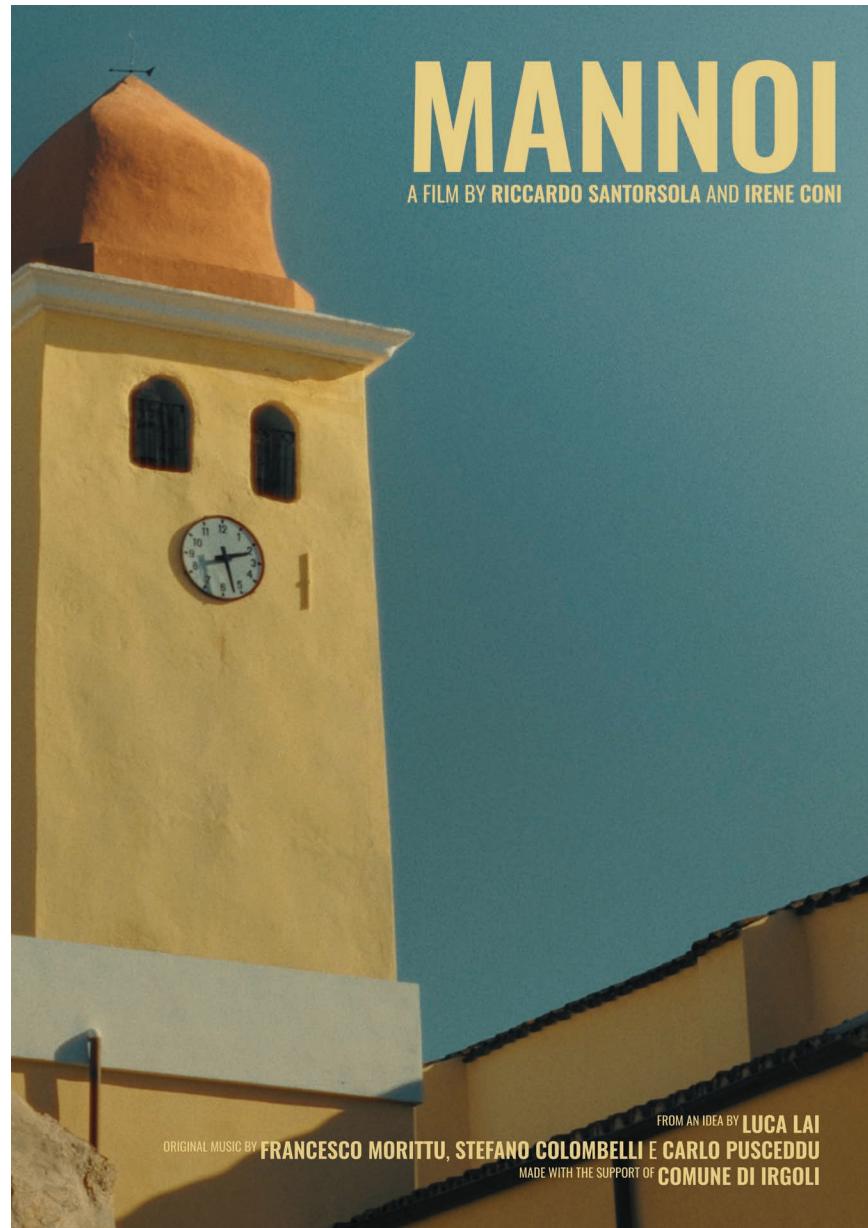
2025-07-18 | 13:30-14:10

上影博物馆艺术放映厅

Shanghai Film Museum Art Screening Room

圣尼古拉教堂的钟声在意大利撒丁岛腹地的伊尔戈利古镇历史街巷间回荡。在这座岛屿上，教堂钟声曾在历史上作为一种结构化的声响系统，服务于宗教与世俗生活。本纪录片探讨了伊尔戈利敲钟实践的文化与音乐意涵，聚焦于钟楼及其四位敲钟人。它探索了敲钟所具有的仪式、传播与音乐维度。

The bells of the Church of San Nicola ring through the historic streets of the village of Irgoli, in the heart of Sardinia. On the island, church bells have historically functioned as a structured acoustic system for religious and civic life. This documentary explores the cultural and musical significance of bell ringing in Irgoli, focusing on the bell tower and its four ringers. It explores the ritual, communicative and musical dimensions of the bell strokes (arrepicos), which are perceived by the community as a local cultural heritage.



**Specially Invited:
MANNOI: THE ENDURING SOUND OF BELLS**

导 演

IRENE CONI



Irene Coni, 意大利卡利亚里大学人文系博士研究生。

Irene Coni (12/02/1993) Since the 2023/2024 academic year, she has been a PhD student in History, Cultural Heritage, and International Studies at the University of Cagliari. Her research focuses on the intersection between ethnomusicology and sound/audiovisual archives, with particular attention to preservation and the ethical issues related to repatriation and accessibility.

DIRECTOR

IRENE CONI

51min

《咕噜》



咕噜是彝语唱歌跳舞的意思，本片记录了云南楚雄地区的彝族左脚舞国家级非物质文化遗产传承人普清荣与其生活的楚雄蟠猫乡大古岩彝村的老人们，在一起欢唱左脚调的情景，展现了作为国家级非物质文化遗产继承人，他时刻不忘传授传统技艺的态度。

'Guzhe' means singing and dancing in the Yi language. This film records the scene of Pu Qingrong, a national-level inheritor of the intangible cultural heritage of the Yi people's Left-foot Dance, singing the Left-foot Tune together with the elderly in Daguyan Yi Village, Panmao Township, Chuxiong, where he lives. It shows his attitude as a national-level inheritor of the intangible cultural heritage, always remembering to pass on traditional skills.

2025-07-19 | 10:00-11:00

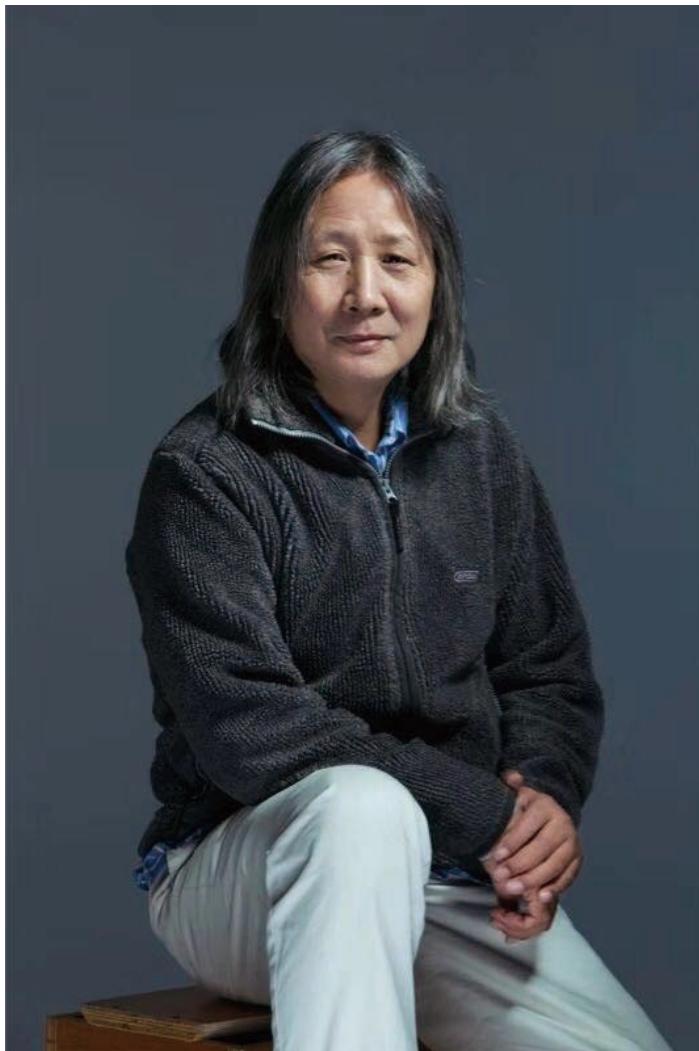
上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

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GUZHE

导演

王 鹰



王鹰是一位加拿大籍华裔纪录片作者，自 2015 至今应聘在青岛电影学院（原北京电影学院现代创意媒体学院）教授纪录片创作等相关课程，任副教授。

Director Wang Ying is a Chinese-Canadian documentary filmmaker. Since 2015, he has been employed as an associate professor at Qingdao Film Academy (formerly the Modern Creative Media College of Beijing Film Academy), teaching relevant courses such as documentary creation.

DIRECTOR

WANG YING

《五月五花炮节》 45min

2025-07-19 | 11:00-12:00

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

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农历五月五花炮节是广西那坡县龙合镇世代相传的民间庙会，辐射周边村屯。本片通过记录花炮制作、吃斋诵经、接花炮、祭祀、花炮巡游等六个章节，全景式再现了2023年龙合五月五花炮节的盛况。影片旨在为研究桂边地区人类社会的发展，提供丰富的影像资料。

The Firecracker Festival on the Fifth Day of the Fifth Lunar Month is a traditional folk temple fair in Longhe Town, Guangxi, with influence reaching surrounding villages. Through six chapters documenting its rituals—including firecracker crafting, scripture recitation, and processions—the film panoramically captures the 2023 festival. It aims to provide rich visual material for research on the social development of this border region.

THE FIRECRACKER FESTIVAL ON THE FIFTH DAY OF THE FIFTH LUNAR MONTH

导 演

蒙 德 珠

蒙德珠，独立纪录片人。纪录片作品《绝壁探奇》获 2011 年度广西广播电视台奖长纪录片类一等奖、广西新闻奖长纪录片类一等奖。

Meng Dezhu is an independent documentary filmmaker. His documentary Adventure On the Cliff received the First Prize in Long Documentary Category at both the 2011 Guangxi Radio and Television Awards and 2011 Guangxi Journalism Awards.



DIRECTOR

MENG DEZHU

《坡上彝风》 40min

2025-07-19 | 13:30-14:20

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

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影片以广西那坡县达腊彝寨的妇女梁桂仙操持儿子婚事为切入口，记录了当地白彝（彝族分支）的传统婚礼。通过近距离纪实拍摄杀猪、备菜、接亲、喜宴等流程，影片不仅立体呈现了白彝的传统婚俗，也展现了普通彝族妇女梁桂仙在家庭、情感与外部环境的冲突下，对本民族传统文化的坚守与守望。

The film follows Liang Guixian, a Yi woman from Dala Yi Village in Napo County, Guangxi, as she prepares for her son's wedding, offering a window into the traditions of the local Bai Yi (a subgroup of the Yi). Through immersive documentation of rituals like pig slaughtering, food preparation, and the wedding procession, the film provides a vivid look at Bai Yi wedding customs. It also captures how Liang Guixian, amidst conflicts between family, personal emotions, and external pressures, remains committed to preserving her ethnic heritage.



YI CULTURAL PRACTICES ON THE SLOPE

导 演

蒙 德 珠



蒙德珠，独立纪录片人。纪录片作品《绝壁探奇》获 2011 年度广西广播电视台长纪录片类一等奖、广西新闻奖长纪录片类一等奖。

Meng Dezhu is an independent documentary filmmaker. His documentary Adventure On the Cliff received the First Prize in Long Documentary Category at both the 2011 Guangxi Radio and Television Awards and 2011 Guangxi Journalism Awards.

DIRECTOR

MENG DEZHU

《寨坑唱船》 58min

2025-07-19 | 14:20-15:30

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

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江西赣州南康区的客家村落寨坑村，每年正月都会举行盛大的“上元”祭祀活动，当地称“送大神”。本片以仪式进程为主线，完整记录了这场复杂的庆典。影片通过扎船、迎船唱船、送船三个部分，具体阐释了请神、扎神、起神、移船、唱船、划船、送船等七个环节，深入呈现了这一独特的客家民俗。

Zhaikeng, a Hakka village in Ganzhou, Jiangxi, holds a grand 'Shangyuan' sacrificial festival every Lunar New Year, locally known as 'Sending the Great God'. This film documents the entire complex ceremony, following the ritual process as its narrative core. Structured in three parts—Boat Making, Boat Welcoming & Singing, and Boat Sending—it details seven key stages, offering an in-depth look at this unique Hakka folk tradition.

SENDING OFF THE DEITIES

导 演

刘 丽 芸



刘丽芸为江西南康人，2015年毕业于厦门大学，获戏剧与影视学博士学位；2006年至今任职于赣南师范大学，现为新闻与传播学院副教授，硕士生导师。

The director of this film, Liu Liyun, is from Nankang, Jiangxi. She graduated from Xiamen University in 2015 with a Ph.D. in Drama and Film Studies. Since 2006, she has been working at Gannan Normal University, where she is currently an associate professor and master's supervisor in the School of Journalism and Communication.

DIRECTOR

LIU LIYUN

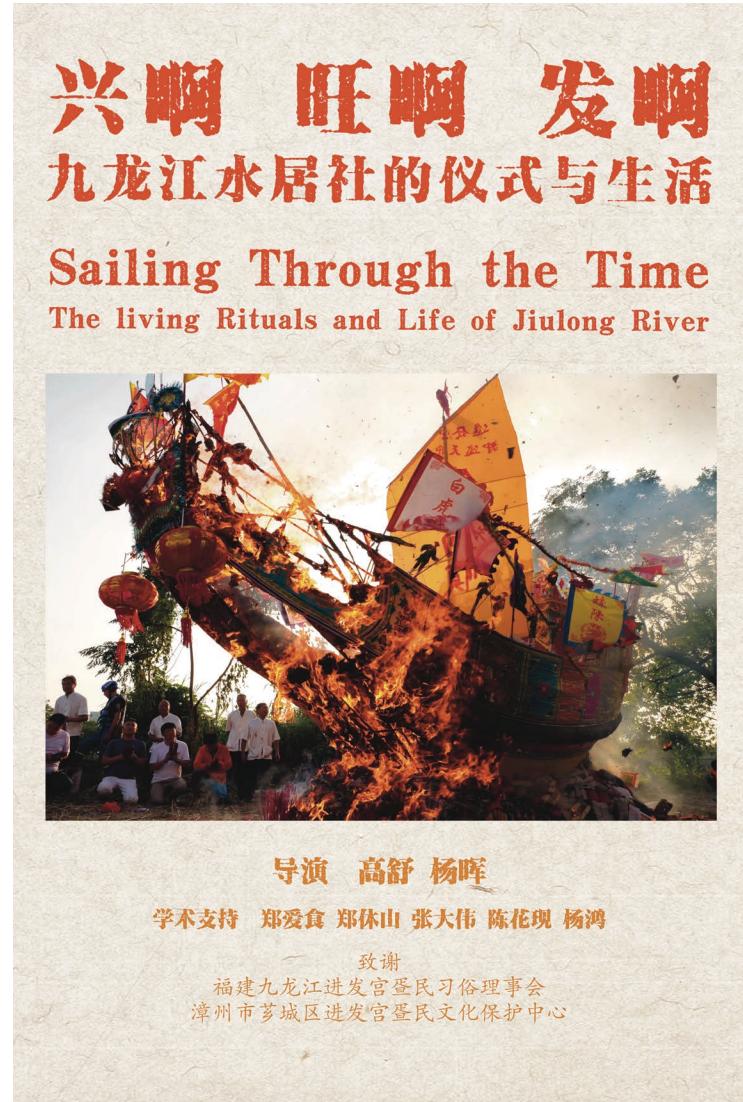
《兴呀，旺呀，发呀——九龙江水居社的仪式与生活》

17min



《兴呀，旺呀，发呀——九龙江水居社的仪式与生活》，记录了福建九龙江水居社的仪式和生活。2020年12月，中国、马来西亚联合申报的“送王船——有关人与海洋可持续联系的仪式及相关实践”成功列入联合国教科文组织人类非物质文化遗产代表作。九龙江水居社进发宫是参与申报的代表性宫庙。

'Sailing Through the Time-The living Rituals and Lives of jiulong River' documents the rituals and daily existence of Fujian's water-dwelling community along the Jiulong River. In December 2020, 'Wangchuan / Ong Chun: Rituals and Practices for Sustainable Human-Ocean Connections'—jointly nominated by China and Malaysia—was successfully inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.



2025-07-19 | 15:30-16:00

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SAILING THROUGH THE TIME- THE LIVING RITUALS AND LIVES OF JIULONG RIVER

导 演

高 舒 杨 晖



高舒，博士，中国艺术研究院研究员、硕导。

Gao Shu, Ph.D., is a researcher and master's supervisor at the Chinese National Academy of Arts.



杨晖，地方文史研究者、纪录片工作者，生活和工作于厦、漳两地。

Yang Hui, a researcher of local history and culture and a documentary filmmaker, lives and works in Xiamen and Zhangzhou.

DIRECTOR

GAO SHU YANG HUI

《人神的欢愉》 52min

2025-07-19 | 14:40-15:40

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本片历时四年，持续记录国家级非遗项目白族绕三灵的代表性传承人赵坯鼎。影片通过他的口述史和真实生活，带领观众走进大理苍山洱海间的千年民俗盛会。绕三灵是集民族信仰、传统音乐与民间集市为一体的白族特有活动。观众不仅能感受其盛况，还能聆听传承人展示历史悠久、内涵丰富的白族大本曲。

This four-year documentary project follows Zhao Piding, a national-level representative inheritor of the rao san ling Ceremony of Bai People, a national intangible cultural heritage. Through his oral history and daily life, the film immerses viewers in this millennium-old folk festival held between the Cangshan Mountains and Erhai Lake. The rao san ling is a unique Bai event integrating faith, traditional music, and folk fairs. Audiences can also hear inheritors perform the historic and rich Bai Dabenqu music.

THE JOY OF MAN AND GODS:
THE RAOSANLING CEREMONY OF BAI PEOPLE

导 演

张松 朱万领



朱万领（导演）纪录片导演，从事影视工作
15 年。

Zhu Wanling, Documentary Director. With 15 years of
experience in the film and television industry.

DIRECTOR

ZHANG SONG ZHU WANLING



张松（导演、编剧）云南大学出版社有限责任
公司电子音像部主任，副编审，纪录片导演，
从事影视工作 10 年。

Zhang Song, Director, Screenwriter. With 10 years of
experience in the film and television industry,
specializing in ethnographic imaging, intangible
cultural heritage documentaries, and humanistic
documentaries. He has presided over or participated
in multiple national and provincial key projects.

《“雪山回响”（一个纳西家族的八百年音乐守望）》

30min



本片深入丽江白沙细乐的起源地，为国家级非遗传承人和凛毅先生勾勒了一幅鲜活的传承图谱。摄制组围绕口述历史、教学传承、实践活动等维度展开深度记录，见证他亲手传授技艺，参与民俗展演，并观察这门古老艺术在现代社会中的生存图景。影片聚焦《笃》《一封书》等经典乐章，以细腻的镜头语言，串联起白沙细乐的前世今生，留存珍贵文化记忆。

This film delves into the birthplace of Baisha Xiyue music in Lijiang, creating a vivid portrait of its national-level inheritor, Mr. He Linyi. Following him through oral histories, teaching sessions, and public performances, the film documents the transmission of this ancient art form and its survival in modern society. Focusing on classic pieces like Du and A Letter, the documentary uses delicate cinematography to connect the past and present of Baisha Xiyue, preserving its precious cultural memory.

2025-07-19 | 15:40-16:30

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ECHOES FROM SNOW MOUNTAINS: AN 800-YEAR MUSICAL LEGACY OF THE NAXI FAMILY

导 演

刘小毅



DIRECTOR

LIU XIAOYI

刘小毅，男、满族、导演。1972年出生，北京电影学院毕业，在昆明电视台任20年电视编导工作。多年来致力于云南民族文化电视片拍摄，创作的多部片子多次荣获国家奖。

Xiaoyi Liu, Male, Manchu. Born in 1972, he graduated from the Beijing Film Academy and worked as a television director at Kunming Television Station for 20 years. For many years, he has been dedicated to filming documentaries on Yunnan's ethnic cultures, with multiple works awarded national prizes.

特邀《罗盘经》101min

Specially Invited: REVIVE

风水，即藏风得水。地为大母，入土为安，象征开启新的生命。故英文片名为 *revive*，有轮回再生之意。本片以罗盘风水、普庵教、降神…为皮肉元素，讲述的还是浮生流年，一个乡村智者的豁达人生。老周这个传奇人物，年青时吹拉弹唱，用村里人话说，吊儿郎当。闯荡大江南北，访遍名山胜水，他说是为了实地求证所学。

Feng Shui means 'to shelter from the wind and access water' (藏风得水). The earth is seen as the great mother; to be laid to rest in the soil is to find peace, symbolizing the start of a new life. Hence, the English title of the film is *Revive*, which carries the meaning of reincarnation and rebirth. While the film uses elements like compass-based Feng Shui, the Pu'an school of folk religion, and spirit channeling as its thematic framework, at its heart, it tells a story of life's fleeting passage and the open-minded, philosophical life of a village sage.

2025-07-20 | 9:30-11:30

上海音乐学院汾阳路校区 A 楼 2-1 共享合作排练厅

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CHINESE/HAKKA/109MINS

内容简介

风水，即藏风得水。地为大母，入土为安，象征再生。故英文片名 *To Relive*。轮回再生之意。

本片以罗盘风水、客家喪葬風俗、普庵教、降神；為皮肉元素。

讲述的还是浮生流年，一个乡村智者的豁达人生。

老周这个传奇人物，年青时吹拉弹唱，用村里人话说，吊儿郎当。当年生産隊長不晉社員下田，自己却在田埂上道過拉二胡。壯年時參加「梅花黨」，因「反革命」獲罪十年。至今他端羅盤和飯碗的手總抖個不寧，據說是當年被公安拷下的後遺症。

他的祖上曾是一位古山為王的草寇，老周口口聲聲稱自己也是一當代草寇，口氣裏含着自豪和自嘲。閩客大江南北，訪遍名山勝水，他說是為了實地求證所學。

這樣一個飽經風霜的老人，他身上有真學、有故事、有風吹雨打後的平靜、有老人應有的慈祥；

导 演

鬼叔中



DIRECTOR

GUI SHUZHONG

鬼叔中，本名甯元乖，诗人，独立影像作者。多年致力于家乡福建宁化及周边客家区域文化信息和地方知识的搜集、拍摄与整理。

Gui Shuzhong, whose real name is Ning Yanguai, is a poet and independent filmmaker. For many years, he has dedicated himself to collecting, filming, and compiling cultural information and local knowledge from his hometown of Ninghua, Fujian, and its surrounding Hakka regions.

FINAL JURY PANEL

委

评

评

终

刘 桂 腾

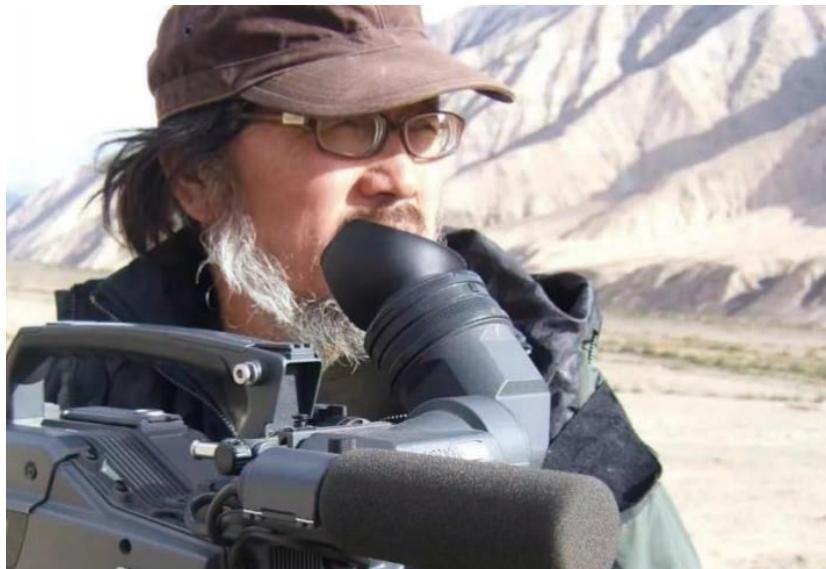


上海音乐学院特聘教授，中国传统音乐学会副会长。长期从事中国传统音乐研究，以满族音乐和萨满仪式音乐研究为专业。

Liu Guiteng is a distinguished professor at the Shanghai Conservatory of Music and Vice President of the Chinese Traditional Music Association. He has long been engaged in the study of Chinese traditional music, specializing in the research of Manchu music and Shamanic ritual music.

LIU GUITENG

刘湘晨



纪录片导演，影视人类学家，作家。现任中央民族大学民族艺术研究院特聘研究员，中央民族大学新闻与传播学院硕士研究生导师。

Liu Xiangchen is a documentary director, visual anthropologist, and writer. He is currently a specially-appointed researcher at the Institute of Ethnic Arts, a master's supervisor at the School of Journalism and Communication at Minzu University of China.

LIU XIANGCHEN

朱 靖 江



中央民族大学民族学与社会学学院教授，人类学博士生导师，兼任中国民族学会理事，影视人类学会副会长。

Zhu Jingjiang is a professor and doctoral supervisor in anthropology at the School of Ethnology and Sociology, Minzu University of China. He also serves as a council member of the Chinese Ethnological Society and Vice President of the Visual Anthropology Society.

ZHU JINGJIANG

宋文胜



目前主持台师大数位典藏中心技术研发，亦任教于民族音乐研究所。

Song Wensheng currently directs the technical research and development at the Digital Archiving Center of Taiwan Normal University (NTNU) and also teaches at the Graduate Institute of Ethnomusicology.

SONG WENSHENG

庞 涛



中国社会科学院民族学与人类学研究所研究员，人类学电影作者。目前担任中国民族学学会影视人类学分会常务副会长。

Pang Tao is a researcher at the Institute of Ethnology and Anthropology, Chinese Academy of Social Sciences (CASS), and an anthropological filmmaker. He currently serves as the Executive Vice President of the Visual Anthropology Committee of the Chinese Ethnological Society.

PANG TAO

梁君健



清华大学新闻与传播学院副教授、博士生导师，美国南卡罗来纳大学人类学系访问学者。

Liang Junjian is an associate professor and doctoral supervisor at the School of Journalism and Communication, Tsinghua University, and a visiting scholar at the Department of Anthropology, University of South Carolina, USA.

LIANG JUNJIAN

黃凌飛



云南艺术学院教授，研究生导师，中国传统音乐学会、中国少数民族音乐学会理事，云南省非物质文化遗产保护中心专家评审委员。

Huang Lingfei is a professor and graduate advisor at Yunnan Arts University, a council member of the Chinese Traditional Music Association and the Chinese Ethnic Minority Music Association, and an expert review committee member for the Yunnan Provincial Intangible Cultural Heritage Protection Center.

HUANG LINGFEI

萧 梅



上海音乐学院音乐学系教授，亚欧音乐研究中心、中国仪式音乐研究中心主任，中国传统音乐学会会长。

Xiao Mei is a professor in the Department of Musicology at the Shanghai Conservatory of Music, director of the Center for Eurasian Music Studies and the Center for Chinese Ritual Music Studies, and president of Chinese Council for Traditional Music.

XIAO MEI

PRELIMINARY JURY PANEL

初

评

评

委

卢凤岗



穿青人，现任贵州民族大学传媒学院研究生导师，专注于纪录片与非遗影像创作领域的教学工作。

Lu Fenggang, Chuanqing people, is currently a graduate advisor at the School of Media, Guizhou Minzu University, focusing on teaching in the fields of documentary and intangible cultural heritage filmmaking.

LU FENGGANG

许 馨 文



印第安纳大学民族音乐学博士，现为台师大民族音乐研究所副教授。

Xu Xinwen, who holds a Ph.D. in Ethnomusicology from Indiana University, is currently an Associate Professor at the Graduate Institute of Ethnomusicology, Taiwan Normal University (NTNU).

XU XINWEN

汪 洋



云南艺术学院影视学院纪录片方向教师，长期关注并从事从自身感知出发的电影教育、艺术教育和纪录片创作。

Wang Yang is a faculty member in the documentary program at the Film and Television School of Yunnan Arts University. She has long focused on and been engaged in film education, art education, and documentary creation originating from personal perception.

WANG YANG

张 谦



音乐学博士，中国传媒大学音乐与录音艺术学院教授、美国麻省理工学院访问学者，香港中文大学访问学者。

Zhang Qian, who holds a Ph.D. in Musicology, is a professor at the School of Music and Recording Arts, Communication University of China, a visiting scholar at the Massachusetts Institute of Technology (MIT), and a visiting scholar at The Chinese University of Hong Kong.

ZHANG QIAN

苗 漪



中国民族博物馆非遗部副主任。长期从事中国优秀传统文化遗产的保护与宣传工作，致力于铸牢中华民族共同体意识的文化实践与研究。

Miao Yan is the Deputy Director of the Intangible Cultural Heritage Department at the Chinese National Museum of Ethnology. She has long been engaged in the protection and promotion of China's outstanding traditional cultural heritage, dedicating her work to the cultural practice and research of forging a strong sense of community for the Chinese nation.

MIAO YAN

高 贺 杰



西安音乐学院教授、硕士生导师。陕西高校青年创新团队带头人，担任陕西省高等学校教学指导委员会音乐学类工作委员会委员兼秘书长。

Gao Hejie is a professor and master's supervisor at the Xi'an Conservatory of Music. He is the leader of the Shaanxi Universities' Young Innovation Team and serves as a committee member and the Secretary-General of the Musicology Committee of the Shaanxi Provincial Higher Education Teaching Steering Commission.

GAO HEJIE

程 俏 俏



爱尔兰国立科克大学博士候选人，上海音乐学院音乐影像志学专业特邀讲师，国际传统音乐学会影音民族音乐学分会秘书，CMEFF 常设策展人。

Cheng Qiaoqiao is a Ph.D. candidate at University College Cork, Ireland; a guest lecturer in Audiovisual Ethnomusicology at the Shanghai Conservatory of Music; Secretary of the Study Group on Audiovisual Ethnomusicology of the International Council for Traditions of Music and Dance (ICTMD); Permanent Curator of CMEFF.

CHENG QIAOQIAO

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Chief Planner: Xiao Mei

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Lingfei, Cheng Qiaoqiao

Academic Director: Liu Guiteng

Executive Coordination: Han Bin

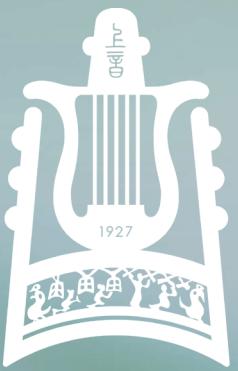
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