

# 建構臺灣音樂文化主體性：從《臺灣音樂百科辭書》談起

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## 摘要

臺灣，由於它特殊的海島地理位置，兼容並蓄，擁有多元的語言族群。但臺灣因之所擁有的音樂歷史，卻因政治的更迭，總是經由他人的詮釋，並無建立以「臺灣」為主體的音樂史觀。1987年，臺灣解嚴，第一本以「臺灣為名」的史書終於出版：1991年許常惠的《台灣音樂史初稿》出版，使過往「有歷史，卻無名分」的臺灣音樂文化，終能以自己真正的面貌讓世人了解，也繼之有了示範的作用，帶領起臺灣音樂文化的研究，逐漸建立其音樂史觀的主體性。

2008年底出版的《臺灣音樂百科辭書》，更是將「臺灣音樂」規劃分為「原住民篇」、「漢族傳統篇」、「當代篇」與「流行篇」，即原住民族音樂，漢族400年來的傳統音樂，當代創作音樂與音樂教育，和與庶民生活息息相關的流行音樂。這本工具書函括2000筆以上的辭條，代表著21世紀初臺灣音樂研究的具體成果，也使臺灣各類型音樂的具體實踐，有了系統性的闡述，兩者相輔相成，互為表裡。筆者有幸參與這個浩大的文化工程，並成為「流行篇」的主編，願以此篇論文來論述，一本音樂百科辭書的編撰與成書，在音樂專業上，代表那個時代的學術觀點、研究成果，但更具時代意義的是，音樂人、音樂愛好者，甚至一般的民眾，經由查閱瞭解臺灣擁有的寶貴音樂資產，繼而肯定自身的音樂文化而產生的文化認同，才是建構臺灣音樂文化主體性的基礎，這也是此時，解嚴30年的當務之急。

## 關鍵詞

音樂文化、主體性、許常惠、《臺灣音樂百科辭書》、文化認同

# **To Establish the Subjectivity of the Musical Culture in Taiwan:**

## **Perspective on the related issues in the *Encyclopedia of Taiwan***

### ***Music***

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### **Abstract**

Situated on a special geographical circumstance, Taiwan is an island of many ethnic groups with their own traditional cultures and languages. Because of the changes of the political regimes in the past few centuries the understanding of the history of music in Taiwan has always been studied and defined by the foreign interpreters. That's why there was no such a musical history concept which is based on Taiwan's point of view before 1990. In 1987 the martial law was abolished. After that, the first history book entitled "Taiwan" was finally printed -- HSU Tsang-Houei, *Preliminary Draft of History of Music in Taiwan*. (1991). This publication broke through the situation of "having historical activities, but not being recognized" in Taiwan's music culture. Since then the music world has become aware that there is Taiwan's interpretation on her own music. It is possible to say that HSU's work, holding a perspective on Taiwan's subjectivity, has played a leading role of studies and researches into the field of music culture of Taiwan.

The topic "Taiwan Music", in a 2,000 entries contained *Encyclopedia of Taiwan Music* (2008), was divided into four parts, namely "Topics of Aboriginal Music", "Topics of Han Music", "Topics of Contemporary Music" and "Topics of Popular Music." And each part dealt respectively with the subjects of the music of aboriginal groups, the traditional music of Han group of the last 400 years, the contemporary music and music education, and the popular music of the daily life. This dictionary represents the achievements of Taiwan music studies in the early 21st century, which systematically expounds the concrete practice of various types of music in her socio-cultural contexts; and the practice and the expounding complement each other and support each other as well. Gratefully, I had the privilege and honor to participate in the project and serve as the editor of the part of "Topics of Popular Music".

In this article I'd like to discourse that, the editing and publishing of a music encyclopedia represent the academic thinking and the accomplishments of researching in that era. Besides, it is more valuable for the musicians, music lovers and the general

public to build up their culture identity through looking at the related discourses in this dictionary with the understanding of the precious music assets they have inherited. Significantly, understanding and self-affirmation on Taiwanese culture is the foundation of the “Taiwan First” subjectivity.

**Keywords**

musical Culture, subjectivity, HSU Tsang-Houei, *Encyclopedia of Taiwan Music*, culture identity

# 臺灣音樂群像資料庫：數位化的臺灣音樂史

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## 摘要

自 2011 年起，臺灣音樂館以系統化方式建置「臺灣音樂群像資料庫」，為臺灣的音樂藝術保存重要人事時地物之文字、圖像、作品、著作文獻、影音資料等相關內容，藉由數位化方式匯整儲存並公開分享，成為一般民眾皆可查詢的數位資訊分享平臺。如今，該資料庫累積數年有成，從原件典藏、資料數位化、到檔案內容的篩選與詮釋，儼然成為記錄臺灣音樂與音樂家之新式檔案庫典範，提供給所有人認識、學習、研究臺灣音樂的珍貴數位資源。與過去倚重原件典藏的文史檔案儲存記錄形式相比較，檔案採用「數位典藏」的優點與便於系統化檢索利用的高效率，不僅突顯近年來全世界重要檔案庫數位化的發展趨勢，同時亦指出臺灣音樂史研究數位化的未來新策略與新方法。

## 關鍵詞

臺灣音樂群像資料庫、數位典藏、資料篩選與詮釋

# **Online Database of Taiwanese Music and Musicians:**

## **An Example Moving onto the Digitization of Taiwan Music**

### **History**

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### **Abstract**

“Online Database of Taiwanese Music and Musicians” was built continually and systematically by Taiwan Music Institute since 2011 to preserve and to digitalize Taiwanese music art from the forms of words, pictures, compositions, literature, audio and visual materials, etc., so as to compile, to save and to share on digital platform. After several years of accumulation and hard works, this online database has already been a model for Taiwanese music and musicians archive to record in original formats, to its digitalization, and to the selection and interpretation on its archival data, which provides a valuable digital resource for everyone to recognize, to learn and to research Taiwan music. In comparison with the historical archives which relied only on the original formats in the past, digital archive, with its advantages on the efficiency of preserving and retrieving data, becomes the latest trend to preserve music files and to point out some new strategies and methods on the research of Taiwan music history in the future.

### **Keywords**

Online Database of Taiwanese Music and Musicians; Digital Archive; Selection and Interpretation on Archival Data

# 如何建構臺灣音樂史中的聲音世界

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## 摘要

音樂史建構的素材中，有聲資料可說是最為重要的部分。二十一世紀許多早期有聲資料的發現及公開，讓重構台灣音樂史中的聲音世界，有了新的可能性。民族音樂學在二十世紀五十年代興起，帶動了音樂語境的研究，許多深刻的反省，讓我們重新審視從前那些僅僅注重文本分析的音樂，是如何在它的社會語境下被應用與聆聽。而二十一世紀大量台灣早期有聲資料的出現，則讓我們能對於音樂的時代意義性，包括例如聲音載體的歷史與社會，聲音響起的地理空間與地標，聲音發出所引發的懷舊情節與政治意涵等，進行了更多面向的闡釋。

但要了解音樂，甚至進行音樂這種無形文化資產的傳承與延續，還是必須進行音樂文本的分析。在本世紀學者們的努力下，利用既有錄音的音樂文本分析，已經不再是脫離語境的分析，而是結合了社會脈絡與部落的族群思維，結合了舞蹈與身體動作等所進行的探討。另外雖然有些早期錄音並非典型性與代表性，但卻是架構當時聲音景觀以及了解早期常民文化的重要證據。利用如此的思維與方法，音樂文本分析，不但讓開始有有聲資料的這一百年來的錄音，被解構與認識，以利用來進行音樂史的架構，且透過音樂文本的分析，音樂元素被提煉與檢視，成為了往前建立有聲資料出現前，音樂歷史發展道路的有利證據。

## 關鍵詞

臺灣音樂史、聲音景觀、樂譜，音樂語境、唱片

# **How to Reconstruct the Sound World in the Music History of Taiwan**

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## **Abstract**

Audio data can be considered as the most important element for constructing the music history. The discovery and publishing of the early audio data of the 21st century bring new possibilities for reconstructing the sound world of the Taiwan music history. The rising of the ethnomusicology in the 50s of the 20<sup>th</sup> century invigorated the research of the music context, and the introspection to this music text-oriented analyzation method has led us to re-examine how the analyzed music was applied and listened in its social environment. When a large amount of early audio data of Taiwan music was discovered in the 21st century, the interpretations of the significance of the music in its time were then made possible, which include the history and the society for the music carrier, the geographic space and landmark remarked by the sound, and the nostalgia plots and political implications invited by the music.

However, to better understand the music, or even to pass down or extend the life of this intangible cultural heritage, analyzing the musical text is a must. Under the effort of contemporary scholars, the analyzation of musical text of existing music is no longer an independent action from the music context, it is an investigation based on the social environment, the group thought of the tribe, the dance and the body movement etc. Even though some recordings are not typical or representative of the music of their times, they are vital evidences for reconstructing the soundscape of those times and learning the culture of early ordinary people. Analyzing the musical text through this thinking and method, the audio data recorded in the past century after the innovation of recording devices has not only begun to be deconstructed and understood for construction the music history, musical elements have also been extracted and examined to become powerful evidences for further constructing the music history constructed before the finding of the early audio data.

## **Keywords**

Taiwan music history, soundscape, notation, music context, record

# 許石的「民歌行動」—兼談民間音樂史料的整理研究

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## 摘要

本文透過許石手稿及相關唱片文物，就音樂家許石進行的臺灣民歌調查以及創作發表活動—統稱之為「民歌行動」—進行考察與梳理，並就其內容、個人的表述及實際發揮的文化積累，將其民歌行動放到臺灣歌謠發展整體脈絡中。

許石的民歌行動成果豐碩、影響深遠，他承繼了前輩音樂家的「歌謠整理」、「改良舊歌」的精神，透過行動與實踐，也成為本土認同、臺灣意識的先驅之聲。然而，在 1970 年代之後建立的臺灣音樂研究學院中，其作品幾乎沒有獲得相應的關注與考察，其間除了音樂審美等問題外，也涉及了學術考量、音樂風格的認同，乃至族群、國家文化認同的問題。

整理「民間音樂家」的作品與其系譜，特別是聽見許石的聲音，是讓「大眾」在音樂史中「現聲」的開始。不過，由於史料散佚、唱片折損，相關脈絡的研究與重建，仍仰賴大規模的民間音樂史料徵集與整理作業。在許石研究中，除了音樂家家屬奉獻的私藏文書之外，民間收藏家慷慨捐贈的文物，或慷慨分享的唱片資訊，更是至關重要。唱片不僅直接保留了許石的音樂作品，相關目錄的建置作業成果，更可拼湊出許石音樂製作的約略概念與流變。

此外，在相關研究起步與累積的同時，具公信力的開放資訊平臺，是讓資料活化、回歸民間的基礎。民間音樂前輩秉持「要向民間親走去」的精神，採譜、分析與創作，透過唱片、歌本，向大眾發表音樂作品，這些作品現仍多以唱片、歌本、私藏文獻等文物的形式，零碎地流傳民間，如能善加考查、重建，適當地重新演繹，許多仍能讓現今的大眾聽覺、感同與共鳴，不僅是歷史回顧的研究題材，更是激發不同世代音樂對話、重組臺灣音樂記憶的文化資產。

## 關鍵字

民歌、流行歌、唱片工業



# **Hsu Shih's "Folksongs Movement" and the Research of Historical Materials in Folk Music**

Dr. HUANG, Yu-Yuan

## **Abstract**

Engaged in Hsu Shih's manuscript and related record artefacts, this study focuses on the musician Hsu Shih's investigation about Taiwanese folksongs and creative publication activities, named the "Folksongs Movement" and places it into the context of the Taiwanese folksongs development in terms of its contents, Hsu's personal statements, and the overall cultural contribution.

Hsu Shih's Folksongs Movement is substantial and influential. He continued the "folk songs archives" and "old songs improvement" spirit, which were left by predecessor musicians. Through the actions and practice, he has become the pioneer of local identification and Taiwanese conscious. However, his work is often neglected by those Taiwanese institutes of music established after 1970s, due to not only aesthetic reasons, but also academic consideration, the recognition of musical style, and even ethnical and national identity issues.

By archiving the works and genealogy of folksong musicians, especially hearing Hsu Shih's voice, is the beginning of presenting the "mass" in the history of music. Yet the missing of historical documents and damages of the records make related researches and the reconstruction of the context depend heavily on large-scale collection of folk music historical materials.

In addition to the private collection provided by the Hsu family, the generous contribution of amateur collectors is especially important. Those antique records preserve Hsu's musical work, and by reconstructing the table of contents of the records, we are able to trace the transformation of Hsu's musical concepts and production.

Meanwhile, an open information platform with credibility is crucial to return the knowledge from academia back to the mass. Through publishing records and songbooks, predecessors in the field of folksong music transcribed, analyzed, and composed with the spirit of "walking with the folks." Those music works are still circulating in pieces in the forms of records, songbooks or private collections, and are

still able to arouse sensations and resonate with the mass audience when they are properly reconstructed and represented . Therefore, the genealogy and musical documents of folksong musicians is not only a historical review, but also an cultural heritage that promotes communication between generations and reconstruct the musical memory of Taiwan.

**Keywords**

folk song; popular music; Record industry

# 走入大眾的藝術：從「布瑞頓－皮爾斯基金會」的成功經驗

## 探究

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## 摘要

位於英國奧德堡的布瑞頓－皮爾斯基金會（Britten-Pears Foundation, BPF）延續了當代作曲家布瑞頓（Lord Benjamin Britten, 1913-1976）與男高音皮爾斯（Sir Peter Pears, 1910-1986）對音樂推廣的理想，以布瑞頓的作品與每年舉辦的奧德堡音樂節（Aldeburgh Festival）為軸心，建立一個蒐集、典藏、研究推廣與應用英國當代音樂史料的永續經營模式，其成功經驗可供建立臺灣當代音樂史學研究與未來的應用推廣之相關計畫參考學習。

奧德堡音樂節的節目與活動內容顯示出布瑞頓為大眾創作的藝術信念，許多舞台作品安排當地居民與專業音樂工作者共同演出，並邀請作曲家的音樂、藝文界朋友共襄盛舉，提供室內歌劇、室內樂、獨奏、文學戲劇講座、繪畫雕塑品展覽等多元藝文活動。今日奧德堡音樂節已成為國際知名當代音樂活動的代名詞，具有都會概念的英國城鄉文化節慶，不僅開發出新的觀眾群體，也帶動當地的文化觀光產業。

布瑞頓與皮爾斯在奧德堡的故居由 BPF 信託管理，漸漸轉型為收藏豐富當代音樂史料的公共圖書館，從作曲家的手稿、書信、日記與個人藏書等文獻保存與整理，提供世界各地的音樂學研究者申請使用，並時常舉辦展覽或藝文講座。BPF 另外一個重要使命是推廣布瑞頓作品與支持相關研究，並培育青年音樂家與鼓勵當代音樂的創作。

奧德堡音樂節繼續實現布瑞頓讓藝術貼近聆賞者的心願，除了不斷將作曲家的作品搬上世界舞台，也配合文化政策、經濟觀光活動與教育計畫將藝術資產活化應用。BPF 經由行政管理、社區再造、資源分享與培育人才，讓當代音樂融入大眾生活中。

## 關鍵字

布瑞頓、奧德堡音樂節、布瑞頓－皮爾斯基金會、當代音樂、大眾文化

# **The Art Applied into the Masses: Exploration of the Successful Experiences from the Britten-Pears Foundation**

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## **Abstract**

The Britten-Pears Foundation (BPF), sited in Aldeburgh England, has sustained the works of contemporary composer Lord Benjamin Britten (1913-1976). With popularising and disseminating the ideal of musical apprehension, Britten and his civil partner Sir Peter Pears (1910-1986), incorporating the themes of the works of Britten and the annual Aldeburgh Festival since 1948, have managed with an aim to become a perpetual going-concern basis in collecting, studying, promoting and applying the historical data of contemporary British music. The successful experience provided by BPF may well be established the relevant project for study and application as the historical source of information in the contemporary music of Taiwan.

The programmes and events at Aldeburgh Festival could appeal to the general public, that stage productions were arranged for the performance in concert with local residents and professional musicians. And the Festival became a popular rendezvous for the artists of celebrities invited by Britten and Pears, which offered multi-cultural activities for chamber opera, chamber music, literature and drama lectures, painting and sculpture exhibitions. Today Aldeburgh Festival has stood for renowned contemporary music activities, with the concept of rural culture away from metropolitan centre, not only for new group of audiences, but for the local cultural industry.

The Red House that Britten and Pears ever lived has been managed now by BPF, and been gradually a mode of a public library for the transformation of resource in historical data of contemporary music, the documents from the compositional sketches, manuscripts, letters, diaries and personal collections and so forth that is offered for anyone who is interested in them. In the meanwhile, Exhibitions or arts lectures often take place. Another important commission on BPF is to promote Britten's works, to support related researches, and to encourage young musicians and the contemporary music composed.

BPF has proceeded to fulfil Britten's desire by way of the Aldeburgh Festival,

that is closer to the listeners. In addition to the composer's works staged in the world, the preservation of artistic heritages are also achieved in adaptive reuse by coordinating with cultural policies, economic activities and educational programmes. The contemporary music is applied into the Masses through music administration, comprehensive community development, share in resource, cultivation of talents via BPF.

**Keywords**

Benjamin Britten, Aldeburgh Festival, Britten-Pears Foundation, Contemporary music, Mass culture

# 歷史、藝術與傳承：中爪哇宮廷對於傳統文化資產的保存與維護

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## 摘要

印尼是一個文化極為多元的國家，其各種藝術文化型態受到各國的注意，許多的藝術形態甚至成為聯合國教科文組織所保護的對象，例如甘美朗、皮影戲、竹筒琴、短劍，蠟染等項目，而扮演保存、維護與傳承這些印尼國家瑰寶的重責大任，往往落在政府政策的制定、學校對傳統藝術的教育與宮廷的保存、維護與傳承，其中宮廷更扮演著舉足輕重的地位。本文主要討論主軸在於從歷史發展，藝術型態以及文化傳承等三個角度，深入探究中爪哇宮廷對於傳統文化的保存與維護。

## 關鍵詞

歷史、保存、維護、文化資產、中爪哇宮廷

# **History, Arts, and Inheritance: The Preservation and Maintenance of Traditional cultural Heritage at Central Java Palace**

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## **Abstract**

Indonesia is a country with diverse cultures. Its various forms of art and culture have drawn the attention of countries in the world. Many of its artistic forms, such as *gamelan*, *wayang kulit*, *angklung*, *kris*, and *batik*, have even become the protection targets by UNESCO. And the government policies, school's traditional arts education and the court's preservation, preservation and inheritance always take the heavy responsibility. Among them, the Central Java courts play a decisive role. For exploring the preservation and maintenance of traditional cultural heritage by Central Java courts, this article mainly focus on the following three perspectives: historical development, art form and cultural inheritance.

## **Keywords**

History, Preservation, Maintenance, Cultural Heritage, and Central Java palace

## 談柏林有聲資料檔案庫的建置、保存與影響

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### 摘要

今天被認為世界級有聲資料收藏品的重鎮之一，德國「柏林有聲資料檔案庫」(Das Berliner Phonogramm-Archiv)，可回溯到 100 多年前，由當時柏林菲德利希-威廉大學(Friedrich-Wilhelm University, Berlin)哲學教授與實驗心理學研究所所長卡爾·史頓夫(Carl Stumpf, 1848-1936)，基於對聲音心理學的興趣，於 1900 年 9 月對來自泰國皮帕特(Piphat)宮廷樂隊「布拉喜特塔翁樂團」(Prasit Thawon Ensemble)受邀到柏林客座演出的機會，進行首次以愛迪生滾筒式臘管錄音；從此引發了一連串的收錄國外音樂家與團體到德國演奏，或當時非音樂圈內人士在國外旅遊時，所做的田野調查採集活動，奠定了今天「柏林有聲資料檔案庫」音響資料收藏品的基石。

出生於音樂愛好者的家庭，從聲音心理學的角度出發，史頓夫於 1911 年出版了《音樂的起源》(Die Anfänge der Musik)一書，總結了他 25 年來透過理論與實踐經驗的探索，累積了音樂學上的研究成果；所以被視為比較音樂學與民族音樂學的先驅，也奠定了民族音樂學在西方作為一門研究世界各族群音樂的始創者。

史頓夫第一次錄音的 100 年後，也就是西元 2000 年，聯合國教科文組織(UNESCO)派代表到柏林，頒發證書給「柏林有聲資料檔案庫」，正式將其列入聯合國科教文組織—「世界文化遺產」(World Heritage)的名單中。

目前歸屬於柏林國立博物館，普魯士文化資產-民族學博物館(Staatliche Museen zu Berlin, Preussischer Kulturbesitz-Ethnologisches Museum)的「柏林有聲資料檔案庫」，所收藏錄音的年代介於 1900-1943 期間，其歷史錄音資料幾乎包括世界所有的國家，有來自亞、非、美洲、歐洲及大洋洲等地區豐富的民族器樂與聲樂。其中有關 1900 年以前的錄音資料，是後來由學者或他人所提供，並非是資料庫主動所採錄的。

資料檔案庫蒐藏這些深具歷史意義的音響檔案，總數超過 3 萬個滾筒(Walzen, Cylinders)，其中包括原帶、滾筒負片即所謂的銅質負片(Galvanos)、蠟質副片及 2 千個硬唱盤(Schellackplatten, shellac disc)。這些音響資料除了其本身深具一定的歷史價值外，很多這些當時採錄的資料，目前在當地國家已經消失了



（如阿根廷的火地島）或是已經找不到相對的音樂形式；所以這些檔案資料就變成了唯一的歷史證物，也是此後相關研究工作的第一手資料。

### **關鍵詞**

柏林有聲資料檔案庫、卡爾·史頓夫、泰國布拉喜特塔翁樂團、愛迪生蠟管、世界文化遺產

# **On the Construction, Preservation and Influence of *Berlin***

## ***Phonogramm-Archiv***

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### **Abstract**

The Berlin Phonogramm-Archiv, one of the world's most important collections of audio-visual collections today, dates back more than 100 years ago by Carl Stumpf (1848-1936), a professor of philosophy and director of the Institute of Experimental Psychology of Friedrich Wilhelm University, Berlin. In September of 1900 a Thai Piphat court music and theater ensemble (Prasit Thawon) performed in Berlin, Stumpf based on his interest in sound psychology, used this opportunity to make recordings with the Edison phonograph. These recordings formed the foundation of the Berlin Phonogramm-Archiv. Since then, a series of recordings of foreign musicians and groups playing in Germany or non-musicians when traveling abroad have been taken. The collected field data was the cornerstone of today's collection of audio materials from the Berlin Phonogramm-Archiv.

Stumpf was born in the music lover's house, from the perspective of sound psychology, Stumpf published in 1911 "The Origin of Music", a book was the culmination of more than 25 years of empirical and theoretical research in the field of music. It is regarded as a pioneer of comparative musicology and ethnomusicology, also laid the ethnomusicology in the West as a pioneer of the study of the world's ethnic music. 100 years later after the first recording of Stumpf, that is, in year 2000, the United Nations Educational, Scientific and Cultural Organization (UNESCO) issued a certificate to the Berliner Phonogramm-Archiv, which was formally included in the UNESCO the list of World Heritage.

The "Berlin Phonogramm-Archiv", which is currently owned by the German government's National Museum of Ethnology (Staatliche Museen zu Berlin, Preussischer Kulturbesitz-Ethnologisches Museum), is a collection of recordings that date between 1900-1943 and its historical recordings including most the countries of the world, from Asia, Africa, America, Europe, Australia/Oceania, and other regions rich in ethnical instrumental, and vocal music. The recordings of the data before 1900 was later provided by scholars or others, not by the database.

The Archive collects these historical materials with a total of more than 30,000 s (Walzen, cylinders), including the original cylinders, the so-called copper negative (Galvanos), wax sub-pieces and 2 thousand hard shellac disc (Schellackplatten). In addition to their own deep historical value, many of these sound data were currently in the local country have disappeared (such as Argentina's fire island) or have been unable to find the relative form of music; so the data on became the only historical evidence, but also become the relevant research work first-hand information.

**Keywords**

The Berlin Phonogramm-Archiv, Carl Stumpf, Edison phonograph, Prasit Thawon, Walzen, cylinders, World Heritage

# 從報紙和唱片重建日治時期臺灣音樂史

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## 摘要

日治時期臺灣音樂生活由於西洋音樂、日本音樂、以及唱片和廣播等現代聲音科技的引進而歷經了重大改變。這些改變持續影響著戰後臺灣的音樂生活，直到現在。但是戰後的臺灣民眾在國民政府的統治下對於日治時期的過去疏於認識，直到一九九零年代，臺灣的音樂學者才開始重新發掘日治時期的臺灣音樂歷史。

自從二零零零年開始，隨著七十八轉唱片的陸續出土和報紙電子資料庫的完成，上述的情形有了重大的突破。有鑑於唱片和報紙資料的重要，臺灣大學建置了「臺灣日日新報聲音文化資料庫」。另外，臺灣大學和臺灣師範大學也各自建構了 78 轉唱片資料庫。我想利用此機會介紹上述資料庫的建置情形及其重要。我也會將利用我對張福興和古倫美亞唱片的研究作為例子，說明報紙和唱片資料庫對於實際研究如何產生互補的作用。

## 關鍵字

報紙、78 轉唱片、資料庫、日治時期、臺灣音樂史

# **Reconstructing the History of Music in Colonial Taiwan through Newspapers and 78 RPM Records**

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## **Abstract**

The musical life in Taiwan during the Japanese colonial period underwent drastic changes due to the introduction of Western music, Japanese music, and modern sound technology such as recording and broadcasting. These changes continued to affect the musical life in post-war Taiwan until now. However, under the rule of the Nationalist government, Taiwan's general public had become alienated from its colonial past. It was not until the 1990s that musicologists in Taiwan began to rediscover the history of Taiwanese music before 1945.

Starting from 2000, with the continual unearthing of 78 rpm records and the complete of newspaper databases, there have been important breakthroughs. In view of the importance of records and newspapers, National Taiwan University has created the "Taiwan Daily News Sonic Culture Database". Moreover, both National Taiwan University and National Taiwan Normal University have each completed a database of 78 rpm records. In this paper, I will introduce the above databases and their importance. I will also use my own research on Zhang Fuxing and Columbia Records as examples to illustrate how newspaper database and 78 rpm record database can complement each other to facilitate our research.

## **Keywords**

newspaper, 78 rpm records, database, Japanese colonial period, history of music in Taiwan

# 如何建構臺灣現代音樂資料中心－以法國的 CDMC 與 MFA 為例

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## 摘要

由法國文化部主導的委員會在歷經兩年的集思廣益與籌備之後所設立的兩個機構－現代音樂資料中心（Centre de documentation de la musique contemporaine，簡稱為 CDMC）與專門補助法國音樂影音出版品的品牌機制 MFA（Musique Française d’Aujourd’hui），從 1978 年開始營運，至今已活躍近四十年，對促進法國新音樂的發展、推廣、研究、資料保存與應用，可說都有重要的影響。本論文擬以這兩個組織為例，來探討如何建構一個臺灣現代音樂資料中心。首先簡短介紹這兩個組織成立的歷史緣由，再論及其功能與貢獻，希望透過這個例子來思考國內建構一個現代音樂資料中心的可能性。現代音樂的創作與發表是臺灣音樂史的進行式，這篇論文期望對當今國內的音樂創作發展以及未來的臺灣音樂史能提供一份具參考價值的資料。

## 關鍵詞

巴黎現代音樂資料中心、法國今日音樂 MFA、臺灣音樂館、十方樂集

# **Constructing a contemporary music documentation centre of Taiwan – through the case of CDMC and MFA in France**

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## **Abstract**

In 1978, two projects led by the Ministry of Culture in France were implemented: a documentation centre of contemporary music (CDMC) and a system of support for the commercial publication of sound and video recordings (MFA) were founded. Since four decades, these two organizations are now still active and bring a large contribution to the development of contemporary music in France. After a brief introduction to the historical background of the CDMC and MFA, I shall present their function and contribution. Through the case of CDMC and MFA in France, the present paper aims to discuss about the possibilities of constructing a contemporary music documentation centre of Taiwan, and expects to make some contributions to the development of the music creations in Taiwan.

## **Keywords**

CDMC Paris, MFA, Taiwan Music Institute, Forum Music Auditorium.

# 解嚴三十年臺灣音樂生態變遷

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## 摘要

1987年7月，政府解除了實施38年的戒嚴法，先是解除了報禁、黨禁、歌禁等；1991年廢除「動員戡亂時期臨時條款」、修正刑法一百條(內亂罪)，民主化逐漸落實，民眾得以自由出國留學、創作、演出。本土化的呼聲逐漸擴大，原被邊緣化、自生自滅的臺灣傳統音樂，開始被重視、扶持；原住民族也從族外人的研究論述轉回自我認同，從內部復育傳統文化。而自由開放的社會，不僅促使國內教育環境優質化、留學國外的青年亦明顯增加。優秀音樂人才分佈於國內外，從演奏、演唱到指揮、作曲、音樂學，人才輩出。原民會成立於1996年，客委會成立於2001年，國立傳統藝術中心成立於2002年，文化資產局成立於2012年，相繼釋出資源給予傳統音樂文化的保存與推展。但是，新興媒體的興起(如網路、智慧型手機)、商業掛帥及民粹主義的政治環境、瞬息萬變的國際情勢，也一一影響了臺灣的音樂文化生態。

本文將從解嚴三十年來，在政治、社會、經濟、教育環境的改變下，探討傳統音樂與現代音樂創作生態的因應與發展。探討焦點將放在原住民音樂與傳統念歌仔/戲曲、客家音樂的保存與轉化，音樂表演者的突破與適應，以及藝術音樂的風格與意念方面。

## 關鍵詞

傳統音樂的轉化、當代音樂、臺灣音樂、解嚴



# **Phenomenon and Development of Music in the Past 30 Years after the Lifting of Martial Law in Taiwan**

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## **Abstract**

The Taiwan government ended the 38 year long martial law in July, 1987 and lifted the ban on newspaper, political parties and songs. “Temporary Provisions Effective During the Period of National Mobilization for Suppression of the Communist Rebellion” and “Offences against the internal security of the State” were abolished in 1991 so that democratization in Taiwan was gradually implemented and people can study abroad, create, perform as their free will. Thus, voice of localization became louder, Taiwan traditional music started to be valued and supported. Indigenous people also turn from the expatriate research discourse back to self-identity to re-breed traditional culture internally. The free and open society not only optimized domestic environment of education but also increased the amount of students studying abroad significantly.

Outstanding Taiwanese music performers, singers, conductors, composers and researchers are all over the world. Council of Indigenous Peoples was established in 1991, Hakka Affairs Council was established in 2001, National Center for Traditional Arts was established in 2002 and Bureau of Cultural Heritage was established in 2012 which released resources for preserving and promoting traditional music culture. But with the rise of new media (e.g., internet, smart phone) commercialized and populist environment as well as rapidly changing international situation affect the music cultural ecology in Taiwan,

This article will discuss how traditional and modern music developed in the past 30 years in the change of politic, society, economics and education after the lifting of martial law. The article will focus on preservation and conversion of indigenous music, traditional ballade songs/ operas and Hakka music, breakthrough and adaptation of music performers as well as style and idea of art music .

## **Keywords**

Conversion of Traditional Music, Contemporary Music, Music in Taiwan, After the Lifting of Martial Law