

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