

解嚴三十年臺灣音樂生態變遷

顏綠芬

德國柏林自由大學音樂學博士

國立臺北藝術大學音樂學研究所專任教授

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

Dr. YEN, Lu-Fen

Professor, Music Dept., Taipei National University of the Arts

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