

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 20th 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