

邁向臺灣音樂史研究的新局

王櫻芬

國立臺灣大學音樂學研究所

臺灣音樂在過去數百年間的發展跟臺灣的殖民歷史密不可分。自十七世紀起，臺灣便歷經不同的殖民者，包括荷蘭、西班牙、中國、日本。不同時期的移民帶來了他們各自的音樂，而不同時期的外來統治者及其殖民政策，更深刻地左右了台灣音樂的質變。而在這期間，日治時期所帶來的改變最大，影響也最深遠。這是因為日本殖民統治者的音樂教化政策和現代科技的同時引進，加上西方教會人士的推波助瀾，將表面上代表「啟蒙」的西方音樂深植台灣，改變了臺灣人們的音樂觀念和行為，也改變了臺灣音樂的聲響。這些改變又與日治時期台灣人民對於現代性（modernity）的追求有著密切的互動關係，並在戰後持續影響著臺灣社會，直到現在。因此，要了解臺灣音樂的現在，不能不了解臺灣音樂的過去，尤其是日治時期的臺灣音樂情形。

在過去二十年間，雖然有不少臺灣音樂學者日益注意到臺灣音樂史的重要，但是相關研究卻進展有限。究其原因，一方面是由於台灣音樂內容多元，包含原住民音樂、漢人音樂、西樂、甚至日本音樂，因此史料蒐集不易。另一方面是過去有關臺灣音樂史的研究，大多仍然聚焦於個別音樂家或個別樂種之音樂風格與技術之演進的探究上，較少深入探討其音樂生活與社會脈動之間的關係，而且往往大量倚賴口述歷史，無法充分利用歷史文獻來進行驗證和補充。之所以有如此之困境，一個重要原因是因為臺灣歷史文化的傳承在戰後有

過嚴重的斷層，研究者對於臺灣史和史料缺乏基本認識，而音樂史料也較其他史料取得不易，尤其是有聲資料。

近年來，隨著一些新的歷史材料的出現，臺灣音樂研究有了一些重要的突破。其中最重要的首推日治時期田野錄音和商業錄音的出土。這些錄音及其檔案資料過去大多隱埋在日本或歐美的資料館或是私人手中，但是拜網路之賜，以及臺灣與日本和歐美學者的合作，這些錄音及其相關檔案資料終能為臺灣音樂學界所利用，也觸發了一些新的研究。我近來完成的專書《聽見殖民地：黑澤隆朝與戰時臺灣音樂研究（1943）》（2008）便是一例。在旅日學者劉麟玉的協助下，我透過黑澤資料的爬梳和歷史文獻的補充驗證以及田野訪談，試圖重建其當年的調查動機、過程、及成果，並藉此勾勒戰時漢人音樂生活和日治時期原住民音樂的持續與變遷。近年來我也與日、韓學者共同合作，以日本國立民族學博物館收藏的古倫美亞唱片為主要基礎，比較日本本土及其殖民地的唱片工業之異同，以探討當時的音樂發展與殖民主義、全球化、民族主義、現代性等因素之間的互動關係。

除了歷史錄音之外，日治時期報紙的數位化和檢索系統為我們提供了探討日治時期音樂活動的寶庫。目前本所組成一工作團隊，正在進行《臺灣日日新報》的爬梳，希望能為日治時期臺灣的各種音樂活動建立資料庫。

探討臺灣音樂史的另一個途徑是私人日記的音樂活動記錄。中央研究院近年來出版了兩套私人日記校註版，一是《水竹居主人日記》，一是《灌園先生日記》，兩者加總起來涵蓋了日治初期到戰後初期。前者的作者張麗俊是臺灣中部的地方仕紳，以觀看北管等傳統戲曲作為其主要休閒娛樂；後者的作者林獻堂則是日治時期臺灣政治菁英的領導者，其音樂興趣多元而寬廣，舉凡臺灣

的、中國的、日本的、西洋的，各種音樂種類都是他聆賞的對象。因此，這兩套日記恰好讓我們得以一探這兩位臺灣仕紳在日人殖民統治下的日常音樂生活和聆賞經驗，並可進一步探討他們對於臺灣音樂之殖民現代性的兩種不同的回應和參與方式。

由以上幾例可見，隨著史料的出土和研究視角的拓展，臺灣音樂史的研究正步入一個新局。除了材料上的突破之外，我們在研究方法和角度也有了重大的進展。相較於過去以口述歷史為主，或是以個人音樂家之音樂風格或創作技法為主的研究，越來越多的臺灣音樂史研究者已經採用音樂社會史的角度和方法，利用口傳、耳傳、和寫傳的材料，並結合史學和民族誌的方法進行研究，以探討音樂生活、音樂調查活動、歷史錄音與社會、政治、經濟之間的密切互動關係，以便重建臺灣音樂史及其學科史。這些研究呼應了音樂學界最新的一些發展趨勢，包括歷史錄音的重新復刻和再研究、對比較音樂學的再研究等等。我期待這些議題日受重視，也希望臺灣音樂史和學科史的研究可以作為這類研究的參考。

值得注意的是，臺灣音樂史和學科史研究的另一特點，在於臺灣殖民歷史和被殖民經驗的特殊性。由於對臺灣成為現代社會影響最劇的殖民統治者並非西方強國，而是同屬於亞洲國家的日本，而日本本身也是西方文化的被殖民者，因此臺灣的殖民現代性牽涉到重層的殖民與被殖民關係（西方—>日本—>臺灣漢人—>臺灣原住民），再加上日本向來尊崇漢文化，使得其中的關係更為複雜，所以臺灣音樂史和學科史為音樂與殖民現代性的議題提供了具有挑戰性的研究題材。

最後我想要強調的是，近年來不論是歷史學界或是文化研究學界，似乎都

注意到過去對視覺的過度重視和倚賴以及對人類聽覺和其他感官的忽視，因此聽覺歷史（auditory history）、聽覺文化（auditory culture）、音景（soundscape）等相關研究紛紛興起。同時，歷史學界也開始注意到殖民活動、錄音科技的發明、與比較音樂學發展的密切關係。因此我認為這正是音樂學界與其他學界對話的大好時機。同時我也期待音樂學各個分支領域能夠打破界限，而各國音樂學界也能有更多互動，共同為「全球（民族）音樂學」的實現而努力。

Towards A New Era for the Study of Taiwan Music History

Ying-fen Wang

Graduate Institute of Musicology, National Taiwan University

In the past few centuries, the development of Taiwan music has been closely connected with its colonial history. Taiwan has been colonized by a series of colonizers since the 17th century, including the Dutch, the Spanish, the Chinese, and the Japanese. The immigrants that came to Taiwan in different colonial periods brought their own musics to the island. The colonizers and their colonial policies further influenced Taiwan's musical life. Among the colonizers, the Japanese made the largest impact and had the most long-lasting influence. They brought in western music as an important tool to discipline the islanders and to turn them into civilized citizens in Japan's efforts to modernize Taiwan as its first model colony. In addition, the Christian churches and the record industry and radio broadcast further help disseminate western music to the public. Thus, as symbol of "enlightenment", western music was deeply rooted in Taiwan society and fundamentally transformed the musical concept, behavior, and sound of Taiwanese people. These transformations were further closely connected with the pursuit of modernity by Taiwan people, especially during the 1920s and 30s, and continued to influence the society in post-war Taiwan until now. Therefore, to understand the present condition of Taiwan's musical life, we have to understand its colonial past, especially during the Japanese period.

In the past twenty years, musicologists in Taiwan increasingly saw the urgency for the study of Taiwan music history. However, their research was limited by several factors. First of all, Taiwan music history involves the music of the aborigines, Han Chinese, western, and even Japanese, thus making the collection of its historical data more difficult than, say, that of the study on the arts or the traditional operas. Secondly, their studies mostly focused on individual musicians or individual genres

and their musical style or compositional techniques, and rarely look closely into their musical life in relation to the socio-political changes in Taiwan society; moreover, most of these studies tend to rely largely on oral history, and did not make full use of historical documents. This was mainly due to the fact that in post-war Taiwan, most people were alienated from its colonial past, and consequently most music researchers lacked sufficient knowledge about Taiwan history and historical sources. It also made the collection of musical data more difficult, especially sound recordings.

Fortunately, some very important historical sources for the study of Taiwan music have become available to us since 2000.

The most important of all, I believe, is the availability of the field recordings and commercial recordings made of Taiwan music from the 1910s to the 40s, both by Japanese linguists and musicologists and by record companies. The field recordings as well as their accompanying archival materials used to be kept at libraries or archives or in personal possessions in Japan and the West. Due to the help of the internet as well as the collaboration between musicologists in Taiwan and abroad, these materials are now becoming increasingly accessible to Taiwan musicologists and have stimulated some new research. One example is my own restudy on Kurosawa's wartime survey of Taiwan music in 1943 (Wang 2008). With the help of Liou Lin-yu, a Taiwanese musicologist in Japan, I examined Kurosawa's materials and supplemented them with interviews and other historical sources and recordings in order to reconstruct the motivation, process, and outcome of his survey. I also used his recordings and documents as a starting point to sketch out the wartime musical life of Han people and the continuity and change of aboriginal music during the Japanese period. Another example is my collaboration with Japanese and Korean musicologists to compare the record industries in Japan's colonies; using the Columbia records kept at the National Museum in Ethnology as our core data, we analyze the entangled relationship between colonialism, globalization, nationalism, modernity, and music.

Beside historical recordings, the digitized newspapers issued in the past provide us with a wealth of information about the musical life of Taiwan. Currently a research

team at my institute is combing through Taiwan Daily News, the official newspaper of the Government-General of Taiwan, to build up a database of musical events in Taiwan during the Japanese period.

Diaries are also invaluable sources for studying musical life. Two sets of annotated diaries that have been published recently are particularly noteworthy. Together they cover the period from the early 1900s to the 1950s. One was written by a local elite, who spent most of his leisure time watching traditional operas, while the other by a leading Taiwanese intellectual, whose musical experiences ranged from the Taiwanese, Chinese, Japanese, and Western. Thus, the diaries enable us to look into the everyday musical life and auditory experiences of two contrasting types of elites under Japanese rule and to compare their responses to the colonial modernity of Taiwan music.

The above examples suggest that the study of Taiwan music history has entered a new era. Beside the rapid increase of historical sources available, we are approaching Taiwan music history from the methods and perspectives of social history of music by incorporating the oral/aural and written and by combing historical and ethnographic method.

It should also be noted that Taiwan's colonial history is unique in that despite being Taiwan's colonizer, Japan itself was also colonized by the West culturally, thus resulting in multi-layers of colonization (the West → Japan → Han Chinese in Taiwan → Taiwan aborigines). Japan's tradition of holding high respect for Han Chinese culture made the situation even all the more complicated, thus making the study of Taiwan music history and its research in relation to colonialism a challenging and rich topic for research.

Finally, I would like to call attention to fact that historians are paying increasing attention to human auditory experiences, as evidenced by the newly emerging field of auditory history (also referred to as auditory culture or soundscape study). Some historians have also written about the history of comparative musicology and German colonialism. Therefore I believe that this is the high time for musicologists to have

more dialogue with other disciplines. I also look forward to more integration among the branches of musicology and more exchanges among musicologists in different countries and regions so that we can work toward a “global (ethno)musicology”.