

從《絃歌必讀》到《國樂新聲》：丘鶴儔的粵樂出版定位

余少華*

摘要 自1916到1934年間，丘鶴儔共出版了七部“粵樂”教本。第一本《粵東音樂譜絃歌必讀》（1916）及第三本《粵調琴學新編》（1920）均以“粵東音樂”或“粵調”作為書名的前綴。但在此二書的增刻版（1921；1923）中，丘氏均刪掉了原來標示“粵樂”的前綴。而在其出版的最後的一本書，丘氏更以《國樂新聲》（1934）為名，用“國樂”取代“粵樂”。本文將深入討論作者於此七書的書名、內容、分類及其命名的變化，論證丘氏刻意將粵樂從地方音樂提升到“國家”的層次，所以取“國樂”為名。丘氏為粵樂做出的重新定位，其實是對當時上海、北京等大城市在傳統中國音樂已展開的種種改革的一個回應。

關鍵詞 粵樂 國樂 樂譜出版 香港音樂 西化 文化定位



* 作者為嶺南大學文化研究系兼任教授

FROM XIANGE BIDU (VOCAL MUSIC WITH STRINGS) TO GUOYUE XINSHENG (NEW VOICES OF NATIONAL MUSIC) : QIU HECHOU'S RE-POSITIONING OF CANTONESE MUSIC

YU SIU WAH *

ABSTRACT From 1916 to 1934, Qiu Hechou published seven manuals of Cantonese music in Hong Kong. Both the first (1916) and the third (1920) use “Cantonese tunes” as the beginning keyword in the title. However, in the later enlarged editions of these two books, Qiu removed the keyword that has a clear association with the concept “Cantonese.” In his final manual in 1934, Qiu chose to use the term “national music” (*guoyue*) instead. This article discusses how and why Qiu made such explicit changes in title, content, labels and categorisation in the seven books authored by him. It is clear that Qiu was furthering an agenda of transforming Cantonese music from its regional status to the national level, hence the new name of “national music.” Moreover, the article argues that what Qiu has done to his works echoed the reforms of traditional Chinese music that were taking place in Peking, Shanghai, and other cities in early twentieth-century China.

KEYWORDS Cantonese Music, National Music, Music Publications, Hong Kong Music, Westernisation, Cultural Orientation



* Yu Siu Wah is Adjunct Professor in the Department of Cultural Studies, Lingnan University