

古典跨界音樂之重思

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摘要

古典跨界 (classical crossover) 是古典音樂市場的新氣象，從非古典訓練出的美聲波伽利 (Andrea Bocelli) 到歌劇出身的莎拉布萊曼 (Sarah Brightman)，古典出身的棒辣妹四重奏 (Bond) 到柏林愛樂的十二把大提琴，都顯示出古典和流行音樂融合的新趨勢。將這類音樂冠上「古典」之名，對演出者、銷售者、和消費者來說，都產生了不同的意義和影響。古典跨界的擴展雖然增加了聽眾在音樂上的選擇和樂趣，對唱片市場和音樂工作者來說，卻同時衍生了不少問題，包括古典跨界的定義和分類，古典跨界音樂家的評價和地位，以及古典跨界音樂市場對傳統古典音樂市場的衝擊和影響。此篇研究將從回顧古典跨界的起源和近年來的發展開始，進而探討古典音樂和流行音樂在古典跨界中的矛盾和相關議題，最終提出希望能將古典跨界正名為跨界音樂—獨立為古典音樂和流行音樂外的第三類音樂，非古典也非流行，以容許此類音樂建立其自身的審美標準和永續發展。跨界音樂為古典和流行的複合體，是一個必須獨立出來探討的領域，無法再以傳統的音樂分類和審美標準來檢視。如後殖民主義學者霍米巴巴 (Homi Bhabha) 對文化複合體 (hybrid) 的見解：「不同的，新的…一個意義和表現方式需要進一步討論的新的領域。」¹

關鍵字：古典跨界、音樂分類、跨界音樂、流行音樂、複合體

¹ Homi Bhabha, *Nation and Narration* (London: Routledge, 1990), 211.

“Classical Crossover Music” Reconsidered

Tiffany Sung

Abstract

From Andrea Bocelli to Sarah Brightman, and from the Bond quartet to the twelve cellos of the Berlin Philharmonic, “Classical crossover” is a new trend in the classical music market. Categorizing this mixture of classical and popular music into the realm of classical music has also caused some confusion and difficulties, including the definition of what classical crossover music exactly is, the profession of classical crossover musicians, and its impact on the traditional classical music market for artists, sellers, and consumers. By reviewing historical occurrences and current discussion of crossovers in both classical and popular music, this study contextualizes crossover music, explores issues surrounding the categorization of classical crossover music, and ultimately proposes viewing the mixture of classical and popular music known as “crossover music” as an independent category that does not privilege classical music.

Key words : classical crossover, music categorization, crossover music, pop, hybrid

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