

1968 年「民歌採集剪輯錄音」— 客家系〈採茶歌〉、〈山歌仔〉研究

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摘 要

1968 年，史惟亮（1926-1977）為協助德國成立「中國音樂研究中心」，帶著「民歌採集運動」採集成果前往德國，其中有一檔案為 1960 年代民歌採集成果之剪輯錄音，此剪輯錄音共收錄 20 首民歌，內容涵蓋客家系、福佬系、原住民系等最具代表性的歌謠，每首歌謠之創作背景及音樂內涵，值得深入探究剖析。

本文非涵蓋此「民歌採集剪輯錄音」之完整內容，是以目錄之序號 1、序號 2，由賴碧霞（1932-2015）演唱兩首客家系民歌〈採茶歌〉、〈山歌仔〉為研究主體，並從三個面向加以探究：一、賴碧霞演唱客家民歌當年是誰負責採集？1965 至 1967 年期間，民歌採集隊進行多次小型的採集活動，直到 1967 年 7 月才展開大規模「民歌採集」運動。採集賴碧霞演唱是在 1965 至 1967 年的小型採集活動期間？還是在 1967 年 7 月大規模「民歌採集」運動？二、為何賴碧霞演唱版本能雀屏中選，被輯錄在「民歌採集剪輯錄音」檔案之中？三、分析〈採茶歌〉與〈山歌仔〉兩首山歌之音樂內涵。藉由研究，期使「民歌採集剪輯錄音」之〈採茶歌〉、〈山歌仔〉的採集時空及音樂內涵得以明朗，讓埋身德國長達半世紀的聲音檔案及其歷史脈絡得以彰顯。

關鍵詞：「民歌採集剪輯錄音」、民歌採集運動、採茶歌、山歌仔、賴碧霞

“The Edited Recording of Folksong Collection” in 1968: A Study on Hakka’s “Tealeaf-Picking Tunes” and “Mountain Songs”

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Abstract

To help facilitate the establishment of the “Center for Chinese Music Studies” in 1968 in Bonn, Germany, Wei-Liang Shih (1926-1977) headed for Germany with the result of his long-term research project, “Folksong Collective Movement.” Among the files and music recordings he carried with himself, there was a soundtrack entitled, “The Edited Recording of Folksong Collection,” with 20 folksongs included. The content of the recording ranges from typical hakka, hoklo, to indigenous songs, which were recorded and compiled into the album in the 1960s. The social and cultural background of composition and the music content of these songs are worthy of further investigation.

Instead of discussing all the songs collected in “The Edited Recording of Folksong Collection,” this paper focuses on two hakka folksongs sung by Pi-hsia Lai (1932-2015), “Tealeaf-Picking Tunes” and “Mountain Songs,” which are listed as track No. 1 and No. 2. The author tries to answer the following questions: 1. Who was in charge of the collection of “Tealeaf-Picking Tunes” and “Mountain Songs?” When were they collected, between 1965-1967 or in July 1967 during the large-scale folksong collective movement? 2. Why was the rendition of Pi-hsia Lai selected for “The Edited Recording of Folksong Collection?” 3. What are the music and verbal contents of the two songs? This research also contextualizes the album within the cultural and historic background of the collection in order that the folksongs, which have been preserved in the archives in Germany over half a century ago, can shed new light on related studies.

Keywords: “The Edited Recording of Folksong Collection,” “Folksong Collective Movement,” “Tealeaf-Picking Tunes,” “Mountain Songs,” Pi-hsia Lai

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