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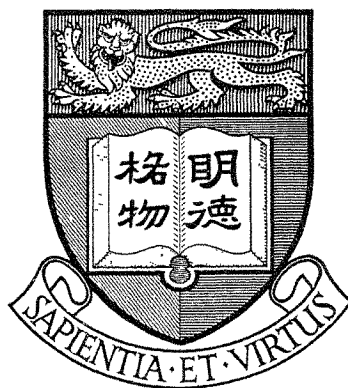
Entertainment? Art? Science? — The Place of Music in a University

from the Kwan Fong Chair in Chinese Music
Department of Music
delivered on November 11, 1998

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Music moves, music excites; music pleases, music saddens; music lifts our spirits, music calms our nerves; music sets our feet shuffling, music sets our blood boiling. Indeed, the power of music has been universally acknowledged and exploited since mythological time.

In today's affluence, music above all entertains, and the thirst for entertainment is limitless. Witness the number of record stores, inside of which are miles of CD racks, the seemingly innumerable radio stations on the air; live music performed in concert halls, in stadiums, in clubs, and on street corners; music heard but not consciously listened to such as those in department stores and supermarkets, and what comes to us via TV programmes and commercials. There's also the music one tries to avoid in answering machines and computer games, lifts and fancy hotel toilets. Indeed, compared with literature, painting, film, dance, and so forth, music may be considered the most ubiquitous and inescapable form of entertainment — simply put, one cannot shut one's ears to music. It follows that music is also most closely identified with entertainment — to many, it is nothing but entertainment, or at least very little else; and thus it is for all intents and purposes synonymous with entertainment. Despite this, and perhaps because of this, music is also often considered to be frivolous and peripheral to the important things in life, and therefore dispensable. After all, it is mere 'entertainment'.

The perception of what music is and what music does, and its perceived value or lack thereof, inevitably follow music into the university. After all, a university is part of the larger society and all university personnel also live in the larger world. It is only natural that many university personnel share the perceptions and values of the larger society.

Yet, the place of music performance and music composition in a university could be, and should be, different from that in the society at large, not only because of the expertise within its Music Department, but also because of the presumably greater concentration of intellectual potential in a university as compared to society as a whole. The university has the responsibility and the means to offer music that explores new listening expectations rather than perpetuates routine ones, challenges old listening habits instead of submitting to them, and inspires rather than merely maintains the status quo in style, taste and value. After all, the educational mission of the university is to explore, challenge and inspire, in whatever discipline, be it

science, medicine or the arts. Music in the university should fit into this mission, albeit in a unique medium different from other activities in the university. Such music may justifiably be considered to be more than mere entertainment, but to be Art as well. Without belabouring the definition and meaning of Art, we shall simply adopt the common sense notion that Art differs from entertainment in being more original, more challenging and longer-lasting. Art is considered to have intrinsic value that crosses generational and cultural boundaries. Music in a university certainly should also entertain, but it strives to be more. It strives to be Art.

But music is more than merely a vehicle for entertainment or for individual aesthetic experience and creativity. Music, be it entertainment or Art, inevitably exerts an impact on society at large, and vice versa: it crystallises how a people see its communal past; it motivates a people's collective vision for a shared future; above all, it forges an identity and binds a people into a whole. Among all the arts, music serves this function particularly well because of the immediacy and inclusiveness that are characteristic of musical performance. It is no wonder that songs are often at the core of political rallies and religious congregations. It is also not surprising that according to the Book of Music, which reputedly contains the ideas of Confucius, "Music unites ... through union the people come to be friendly toward one another." This function of music is effective and powerful both in times of adversity, when people need to rally behind a specific cause, and in the long process of building and maintaining a communal, national, or even transnational identity. The Music Department in a university recognises the potential and power of music in this regard, and places it at the core of its mission, of its research and teaching programmes.

However, music by itself is like the wind: it has the power to sweep a sailboat to the far shores, but the boat needs a rudder to guide its course. This all important rudder is language. As the 3rd Century Chinese philosopher/musician Xi Kang expounded succinctly in his celebrated essay entitled "Music Expresses Neither Sorrow Nor Joy," a composer often needs words in order to communicate with the listener and guide him to appreciate the music as it is intended, whether through a descriptive title, a song text or program notes. Even more importantly, musicologists, theorists and critics serve as an additional driving force in the transmission and dissemination of compositions. They influence and shape public opinion relative to the evaluation of

individual pieces and performances: which one is a masterpiece, which one is second rate, and so forth. Indeed, they are the helmsmen that manipulate the rudder.

This is where the university plays a particularly important role. The faculty members in a university's music department are not only musicians, but are also very good with words. Like other members of the university, they spend most of their lives reading, thinking, talking and writing, in addition to musiking. They are experts in two communicative arts: music and language. Among their varied research activities — and writings — is the critical analysis of music, which has the aim of postulating and establishing, backed by theoretical arguments, the merits, artistic and otherwise, of compositions and performances, composers and performers. They wield the magical wand of words to argue, persuade, condemn and exalt. Through their words, they become the main arbiters of artistic success and failure.

Two examples serve to illustrate the point. In the European Classical Music tradition, Beethoven's music is pronounced by many to be among the greatest. At the same time, words generated by his music, in the form of scholarly books, research essays, journalistic articles, and fictional creations (who hasn't heard — and been moved by — the stories behind the Moonlight Sonata or Für Elise?) fill shelves and shelves of library space. Certainly love of his music has induced people to write; but one cannot discount the fact that reading the words in which Beethoven is exalted has equally induced people to love the music.

Another example concerns the perception and evaluation of Chinese music in modern times. From early in this century until today, many influential Chinese intellectuals who received a Western education have proclaimed that the music of China is backward and inferior when compared to that of the West. That they are sincere in their belief and honourable in the intention behind their criticism does not justify their ignorance. That they were products of their time — a period of national spiritual crisis in which the Chinese people seriously questioned their cultural heritage — is no excuse for their narrow-mindedness. Without experiencing the great variety of Chinese music in depth and without understanding its underlying aesthetic principles, they merely perceive that a Mei Lanfang does not have the sheer vocal power of a Domingo; that

a Jiangnan Sizhu ensemble is pitifully modest in terms of size alongside the grandeur of a symphony orchestra; that the subtle nuances of qin music pale when compared to the architectonic harmonic structure of a Beethoven piano sonata; that the master-to-disciple method of training is amorphous and unpredictable compared to the strict discipline of a Western musical conservatory.

Modern scholars have long taken the position that music should not be judged by such simplistic standards as how loud someone sings, how large the orchestra is, or how complicated the structure of a composition is; that music is inextricably connected to the philosophy and religion, the customs and behaviors, and indeed the heart and soul, of a people; that comparing the value of music cross-culturally is akin to comparing apples and oranges. But that is not the point I want to make here.

My concern here is, rather, to stress the power of words: how the words of a small number of highly-respected leaders in society could, and has, affected the evaluation and perception of Chinese music throughout the 20th Century. The pen is indeed almighty, not merely mightier than the sword. Even today I occasionally have to confront questions asked with deadly earnestness by someone who knows little about Chinese music: "Why is Chinese music so backward? How can we improve it?" I know of people who love certain kinds of Chinese music, but are almost embarrassed to admit it. The most prestigious musical conservatories in China today focus their training mainly on Western music, rather than the music of the students' parents and grandparents. While one may be disturbed by these examples and worry about the future of Chinese music, one should be more concerned with the broader implications: the ignorance of — and indeed antipathy towards — one's own musical heritage is merely the tip of an iceberg of a larger ignorance and loss. The countless number of words spoken, written and published about China and the evaluation of Chinese culture must bear a considerable responsibility for this unfortunate situation.

Thus, the place of the music department in a university involves more than merely making music; more important is the talking and writing about music. Although what we publish is mainly books and articles intended for fellow scholars, these writings nevertheless will exert a broad and long-lasting influence through several stages of transmission. But we also occasionally write for newspapers and popular magazines as a way

of addressing the general public directly. And some of us deliver Inaugural Lectures to our colleagues and students. Whatever our vehicle, our aim is the same: we look beyond personal likes and dislikes in music, and address the broad meaning of music beyond that of entertainment and Art. We assert and investigate music's aesthetic, political and social values in life, society, and history. We accomplish this by drawing upon our two parallel trainings: our extensive musical experience and knowledge, and our proficiency in the use of words.

We recognise that there are musically and linguistically trained specialists outside the university who also write and publish, mainly in the mass media, and in so doing exert an even more direct influence upon society through their words. However, being in a university, professional musicologists enjoy the institutional support in terms of both its infrastructure and financial resources, as well as intellectual stimulation amongst colleagues and students. Most importantly, we are in the company of fellow scholars from other disciplines, all trained in using words through which we can communicate. This may be the most important function of a university: it offers a forum in which scholars from cognate disciplines can interact with one another, a forum that is lacking for independent scholars. Such interdisciplinary interaction sharpens our perceptions, broadens our views, and renders our words even more powerful and effective. We are especially privileged, and thus bear a heavier responsibility than non-university colleagues.

Now what about science? Is there a place for music in a university that can make a contribution to science? The study of music as a physical phenomenon obviously involves the science of sound: from the timbral characteristics of a musical tone to the acoustical properties of musical instruments and concert halls. The age of the computer has ushered in the world of computer and electronic music, with some composers becoming students of computer science and some computer scientists venturing into musical composition. The above are some obvious examples.

If science is understood broadly as a search for explanations, and ultimately as the postulation of fundamental theories that underlie such explanations, of the myriad physical, biological and social phenomena, then I argue that the search for answers to fundamental

questions pertaining to music belongs to the greater family of scientific research, and that such explanations contribute to our overall understanding of human individuals and societies. Musicologist John Blacking, in his now classic book called *How Musical Is Man?*, states that the study of music is ultimately the study of human beings. His premise is based upon two widely accepted assumptions in musical research: (a) that music is unique to the human species; and (b) that music is found universally among all ethnic groups. The obvious corollary is that there is something which we may term musical nature that is found in all human beings, and that may contribute to a comprehensive understanding of what makes us human. A fundamental question then is: "what is this musical nature that all human beings share?"

Even though all human beings are potentially musical by nature, they nevertheless produce and appreciate drastically different kinds of music and possess different musical abilities. Thus, another fundamental question is "what makes the music of different people different?" For example, can musical style be influenced by geographical and climatic environments? Because music is a communal and social activity as well as an individual creative activity, any musical performance must involve social interaction and organisation. Therefore, is musical development related to other cultural developments that have social interaction at their base, such as political and social systems, language, and religious beliefs? A question that follows is therefore "what do the musical characteristics of a people tell us about their culture beyond the sphere of music?"

Other fundamental questions that throw light upon the universality and specificity of human individuals and societies include those asked at the very beginning of this talk. Why does music, and what kind, move us and excite us? Why does music, and what kind, please us and sadden us? Why does music, and what kind, lift our spirits and calm our nerves? Why does music, and what kind, set our feet shuffling and our blood boiling? Indeed, why, and how, has music come to reign supreme in our world of entertainment?

The questions posed above are by no means simple. Musicologists, though equipped with the ability to treat musical phenomena analytically and technically, are not trained to formulate such fundamental problems

and to solve them using recognised scientific methodology. There is also an intrinsic incompatibility between musical research and scientific methodology, such as laboratory experimentation, logical deduction, and mathematical modeling. Music is by definition performed and heard by human beings in a social environment; and human beings, particularly musicians and artists of exceptional creativity, are again by definition unpredictable and irrational — at least occasionally. Thus music research as a rule cannot be conducted within a laboratory setting; explanations of musical behavior may not be fully argued based upon logical deduction; and theoretical constructs probably cannot be convincingly represented by mathematical models.

Despite these difficulties, questions related to music can, and should, be approached in the same spirit as the study of the physical or biological universe, if not in exactly the same manner. For music, which is entertainment and art, has a third function: it offers a unique window through which we may gain a deeper understanding of human individuals and societies. We cannot afford not to exploit this phenomenon in attempting to achieve our ultimate goal of understanding the universe around and within us.

One way to overcome some of the difficulties mentioned above is for musicologists to venture into other disciplines through self-study or the formal pursuit of a degree. Some musicologists are well trained in areas such as anthropology, sociology and psychology in order to tackle research projects that are considered to be in the realm of social sciences as much as the humanities and the arts. Probably an even more effective approach is through collaborative research with their social science colleagues. Collaborative research between musicologists and physical or biological scientists are relatively rare, but by no means non-existent. One example is the high-profile, and highly controversial recent research on how certain compositions of Mozart may affect children's intellectual development, specifically mathematical thinking. A more serious example was the 1990 conference in Stockholm entitled "Language, Speech, Music, and Brain" sponsored and organised by the Department of Speech Communication and Music Acoustics of the Swedish Royal Institute of Technology. As one of the speakers representing the area of musicology, I met and exchanged ideas with colleagues in the fields of linguistics, cognitive psychology, and neurophysiology. Although no

breakthrough theories were proposed, it was a small step towards similar future ventures.

A comprehensive university with various faculties, including the physical, biological and medical sciences, offers ample opportunity for such collaborative research. After all, the word university is derived from the Latin root 'universus', which means 'whole, entire, complete'. It implies that a university encompasses all fields of knowledge. But may it not also imply that this wholeness and completeness must include a holistic approach to knowledge and research, one that breaks down and crosses artificially constructed disciplinary boundaries?

To conclude this talk, I would like to use Cantonese opera as an example. This is appropriate because the donors of the Kwan Fong Chair in Chinese Music, from which I deliver this lecture, are themselves accomplished Cantonese Opera singers. In particular, Dr Katie Yang is among a very small number of truly great artists; she single-handedly propelled the vocal art to new heights, and in so doing influenced several generations of singers and listeners. She may not have written new operas, but her creativity in vocal style and her long range significance are no less than those of certain well known European composers of the 18th and 19th Centuries.

Cantonese opera has been for more than a century the most important form of mass entertainment throughout the Pearl River Delta Region, and among Cantonese-speaking populations in Southeast Asia, North America and elsewhere in the world. While the degree of its popularity may rise and fall depending upon changing political, social and economic situations, and may vary from one locale to another, its vitality is persistent and unmistakable. Even in these economically difficult times, Cantonese operas continue to be staged in Hong Kong frequently, more than any other kinds of music, in state-of-the-art concert halls as well as in temporarily-built sheds on outlying islands. Countless amateur singers meet to sing regularly in clubhouses and homes, and occasionally to perform publicly as a way of raising money for charitable purposes. It is undeniably a major form of entertainment today.

Cantonese opera is also one of the most important genres in Chinese theatre and music from the artistic point of view. It is important historically because of its central position in the development of the matrix of more than 300 kinds of regional opera found throughout

China during the past 600 years. It is important nationally because of its intimate historical and artistic relationships with several other major genres of Chinese opera. It is important culturally because of its literary content, which reflects the history, legends and myths of China both nationally and locally, and because of its relationship with the Cantonese language. It is important artistically because of its rich musical material and its vigor in creative processes. It is important socially because it speaks in the voice of and captures the heart of, Cantonese in a broad range of social classes and educational levels.

Unfortunately, there are still people who, without knowing very much about it, denigrate Cantonese opera as crude and vulgar. Even more sadly, a small segment of Cantonese opera professionals themselves doubt the worth of their art. This unfortunate situation arose to a considerable extent because of casual comments or formal publication by those who may be either ignorant or prejudiced, and who confuse personal preferences to absolute value. The university is in a position to assess and assert the value of Cantonese opera, and place it in its proper position within the larger historical, cultural, artistic, and social contexts.

From the scientific point of view, Cantonese opera can also be viewed as a living laboratory offering unique data for the investigation of, among other things, the issue of creativity. My book on Cantonese opera, published ten years ago, focuses on the issue of the creative process whereby singers perform on stage. Imagine a singer having to sing six operas in six days, each four hours long, with no musical notation and no rehearsal—and in perfect coordination with her fellow singers on stage! How in the world does she do it? To the accomplished singer it is almost as natural as speaking and breathing. But to the musicologist it is an example of exceptional creative capability and ingenuity. Making this apparently astonishing phenomenon the central focus of my research, I approached the investigation in a manner not dissimilar to that of a physicist. What most people accept as ordinary and natural phenomena in the physical universe are perceived by the physicist as mysterious and magical, yet embodying perfect order. What physicists attempt to do is to explain this order by positing fundamental theories about it, and in so doing

they enhance our understanding of, and consequently increase our respect for, the workings of our physical universe. I approach research in Cantonese opera and other kinds of music with the same kind of awe and seriousness, hoping to enhance our understanding of the mystery of creativity, and consequently to increase our respect for human ingenuity.

Such understanding will also help us to nurture and fully develop the power of creativity, not just musical creativity, but creativity in general, which is a critical ingredient that needs to be added to the work of scientists, engineers, politicians, economists and others as they solve the world's practical problems. Even more importantly, the increased respect for humanity that results from such understanding will hopefully help motivate scientists, engineers, politicians, economists, etc. to solve practical problems in the service of peace and prosperity for all, rather than selfishness and greed.

After many years of study, I certainly cannot claim to have answered my original research question on Cantonese opera with anything approaching completeness, nor did I ever think I would; in fact I barely scratched the surface of the creative process in Cantonese opera and of musical creativity in general. But I believe that by carrying out such studies I have moved one small step closer to understanding the mystery that is Art, or even Entertainment, and one small step closer to understanding the mystery of what we call 'the human being.' To me that is the goal and spirit of Science. Quoting Albert Einstein: "The most beautiful thing we can experience is the mysterious. It is the source of all true art and science." I would like to follow that with "the mystery of art is the beginning of particularly intriguing science."

In closing, I want to express my sincere thanks to the Kwan Fong Charitable Foundation for their generous contribution to the teaching and research of music, particularly Chinese music, and to the University of Hong Kong for its strong and multi-faceted support of music and humanistic studies in general. In this age when science and technology reign supreme, such contributions and such support, are exceptional and desperately needed, and reflect upon the wisdom and vision of the donors and the University. Thank you.

音樂感動我們，也刺激我們；令我們哀，也令我們樂；它能令我們心高氣揚，也能令我們心平氣靜；令我們手舞足蹈，或熱血奔騰。音樂的無窮魔力是古今中外公認的。在今天，音樂最普遍的功能毫無疑問的是娛樂。只要看看唱片店裡一行的鐳射唱碟，收音機裡無數的音樂電台；無數類型的音樂會在各種的場地演出；從紳士淑女雲集的現代音樂廳到潦倒的賣藝人求乞於街頭；還有無處不在的電視節目及廣告、百貨商店和超級市場，都有音樂；更有避無可避的等電話音樂，電子遊戲音樂，甚至有些電梯和廁所竟然也有音樂。環顧我們的日常生活，娛樂很少離不開音樂，而對大眾市民來說，音樂幾乎等於是娛樂。和文學、電影、圖畫、舞蹈等比較起來，音樂無疑是最為普及，及在日常生活最不能避免的娛樂。

雖然音樂和娛樂有如此密切的關係，而娛樂又是大家所追求的，但是可能正因為如此，一般人反而覺得音樂是可有可無，主要只是用作點綴及調劑生活，價值並不高，與科技、政治、經濟等更不能相提並論。

這種對音樂的態度及評價，也普遍存在於大學中。這是難怪的，因為大學是社會的一部分，而大學成員也是普羅大眾的成員。

但是，音樂在大學中的崗位是應該較為特別的，這不但因為大學裡的教職員和學生理應對精神生活有較大的容納力及興趣，且因為大學裡的音樂系更是音樂專家的集中點。大學有資格，更有責任，去探索新的聆聽音樂的習慣，擴展音樂的領域，及向舊的品味、觀念及評價提出挑戰。大學的目標本來就是去探索、擴展及挑戰，在科學的領域如是，而在人文藝術方面也如是。大學裡的音樂正該加入這行列。如

果能達到這個目標，那麼大學裡的音樂並不單只是娛樂，而可以說是提升為藝術了。

這裡並不是討論藝術定義的時間及地方。但是一般都公認藝術所異於娛樂處，最重要就是它有創新的成份，能刺激思考，並且能經得起時間的考驗。藝術是被認為含有內在的本質價值，這種價值超越文化及時空的界限。大學裡的音樂，不應該只滿足於娛樂的功能，而必須向藝術的方向邁進。

但是音樂的價值並不只是在美學上或是個人創作上的問題。音樂是娛樂也好，是藝術也好，都是社會性的範疇：音樂影響社會，也受社會所影響。音樂能把一群人對緬懷共有的過去及希望共享的將來，以某種型態表達出來。換句話說，音樂像其他形式的藝術一樣，有潛力幫助一群人去尋獲一個共同自我，把他們團結起來。而在各種藝術型態裡，音樂在這方面的力量是最具全面性及包容性的。可不是嗎？多少的群體政治遊行或示威必有唱歌，或至少有音樂性豐富的共同喊口號，而宗教集會更免不了頌經唱歌。二千多年前的〈樂記〉已經說「樂則為同……同則相親」。音樂的力量，在亂世時能激起大眾的齊心合力來克服困難，而在盛世時亦能協助一個團體、一個政制、一個國家、甚至在國與國之間，建立起一個意識型態上的共識。大學裡的音樂系深深的認識到音樂在這方面的潛力、功能和價值；從而影響到在教學及研究工作方面的設計及推行。

但是音樂的潛力像一陣風，雖然能把一艘帆船送往彼岸的目的地，它仍然需要一把舵去引導準確的航線。這把重要的舵就是文字了。就像第三世紀的哲學、文學和音樂家嵇康的一篇很有名的文章叫〈聲無哀樂論〉中所說，音樂本身並

沒有內在或固定的意義。所以作曲家經常需要文字來解釋他所創作的樂章，引導聽者如何去準確的了解他所希望音樂表達的含意。他可以用標題，用曲詞，或乾脆寫一篇文章作題解。隨後，音樂學家，理論家，或評論家更會以文章來推動樂曲的傳播。他們更以文字的力量去衡量樂曲的價值，影響了聽眾對樂曲的評價及喜惡。

這正是大學所必須負起的責任。大學音樂系的教員一般來說不單止只是專長於音樂，也專長於文字。音樂系的教員除了在音樂方面的活動外，就像大學裡其他的成員一樣，大部分時間都用在閱讀、思考、討論及寫作方面。音樂系的教員特別之處是他們活動於兩種傳播訊息媒介之間：音樂與文字。他們的研究及寫作工作，經常會牽涉到評論方面的問題，對樂曲、樂種、作曲家、演奏家等提出價值上的意見，輔助以理論上的根據及假設。他們用文字的魔力去褒和貶，從而多多少少的影響了一般人的看法。

我用兩個例子來說明這一點。在歐洲古典音樂傳統裡，貝多芬的音樂是被公認為偉大的作品。有關貝多芬無盡的書和文章，嚴謹學術性也好，抒情小品性也好，把圖書館的書架子擠得滿滿的。有誰沒有聽過有關〈月光奏鳴曲〉或〈送給愛麗斯〉感人的故事呢？當然，因為人們喜歡貝多芬的音樂，才引起那麼多的迴響；但是也因為有了那麼多頌讚的文字，鼓動了許多聽眾接受及喜愛貝多芬。

第二個例子是有關廿世紀以來一般人對中國傳統音樂的評價。在世紀初時有幾位受了西洋音樂教育的中國高級知識份子，發表文章及演講抨擊中國音樂落後於西洋音樂。他們身處文藝界領導的地位，有的是大學教授，有的是音樂學院院長，他們的言論影響力很大，而且也直接左右了音樂的普

及化，及社會對音樂的態度和評價。他們堅強的信念及為救國救民誠懇的出發點，不能掩蓋他們的無知和偏見。當然，他們是動盪時代的產品，用現代的眼光去評價是不太公平的。但是我們還是應該正視及論述他們狹窄的胸襟。他們並沒有真正的去認識中國音樂繁雜的種類和風格，也沒有去探討一下中國傳統美學的哲理。但是只是覺得梅蘭芳的聲量沒有杜明高(DOMINGO)的宏偉；江南絲竹的陣容沒有西洋管弦樂隊的龐大；古琴單線旋律沒有貝多芬鋼琴奏鳴曲複雜的和聲結構；傳統的師徒傳授方法比不上音樂學院嚴謹及規律化的教學等等。

現代的音樂學界，早就已經斷定音樂的價值不能從簡單的因素如音量大小、樂器多少、結構的複雜程度去衡量，而音樂學院規律化的教學的方法也未必適合用於所有樂種。音樂風格的形成是和民族的哲理、宗教、風俗、習慣等有著密切的關係，音樂也代表了一個民族的精神和靈魂。把不同民族的音樂互相比較及評價不異於把牛頭搭上馬嘴，絕不可行。

言歸正傳，我所希望在這裡主要強調的並不是中國音樂好壞的問題，而是文字傳媒的力量。以上的例子指出了一小撮在社會上佔有領導地位的人士，如何以文字影響了整個廿世紀對中國音樂的評價。西洋諺語所說的「一筆比劍威力更大」確是一語道中。在今天還是有人充滿誠意的問我，雖然他未必聽過許多中國音樂：「為什麼中國音樂如此落後？我們應如何去改良它？」有些人雖然心中喜歡某些中國音樂，但嘴上卻羞於承認。在國內幾間頂尖的音樂學院把大部份資源都放在西洋音樂上，而大部分學生也都學西洋音樂，把他們父母及祖父母輩的音樂都棄之不理。這是多麼的可悲！他們不但對自己民族的傳統缺乏認識，更積極的抗拒。這一代

的青年人如何會有這種心態呢？答案當然不簡單。但是可以肯定的是無數有關及評論中國文化的文字必定要負起一部分的責任。

所以大學在音樂上的工作及對音樂的責任，不單只是創作及演奏，更重要的是評論、研究、及寫作。音樂系的教員主要發表學術性的書本和文章。雖然直接的讀者只是學術界的同事和學生，但是仍然能夠間接的引起廣泛及深遠的影響，包括知識及輿論方面。除了學術性文章外，我們也在報章和雜誌上寫一般性的小品文章，直接的向大眾市民提供資訊及意見。我們更偶然會作講座教授的就職演講，向大學的同事和同學們及所邀嘉賓互相交流。不論以何種形式及方法，目的是一致的：我們的研究工作必須撇開個人（對音樂）的喜惡，視野要放得廣及遠，並不單純的把音樂只作為藝術或娛樂來看，更應該認識到音樂在政治、社會、經濟等方面的作用及影響，從而對國家和民族的價值觀念作出適當的批評及建立起正確的理论。基於我們擁有在音樂方面的專業知識，利用文字去達到這個目的。

在大學以外當然也有學者和評論家書寫有關音樂的文字，大多發表在大眾的傳播媒介，更直接的及非常有效的教育群眾及影響社會上的輿論。但是，我們在大學裡享有難得的各種設備、資源，和與音樂系的同事及學生們互相學習的架構。更加重要的，是大學供給了我們機會和其他院系的同事接觸及交流。雖然大家的學術目標、內容、研究問題及方法有或多或少出入，但是大家都能用文字和語言溝通。這種特權正是大學的特殊結構所能發展的最大的威力。如果，我們能充份利用這種特權，我們的眼光會更遠大，觀察會更尖銳，從而使所寫的文字也更有效。

音樂在科學的領域裡也能佔一席之地？作一份貢獻嗎？答案是肯定的。音樂離不開聲響，而有關聲響的科學研究包括音色的分析，樂器的結構，及音樂廳的設計等等。在今天電腦雄霸的時代，電腦及電子音樂的創作及製作更離不開科學，這些是最明顯的例子。

如果我們給科學研究下一個極廣義的定義：試圖解釋宇宙運作的基本原理，包括生物及非生物的大自然世界及人造的社會世界，那麼音樂的研究亦在這個範圍之內。已故的英國音樂學家在他著名的書《人的音樂性》中說，研究音樂即是等於研究人。他這個論點是從兩項音樂學中的基本假設所堆理而成，即是（一）在生物世界裡唯有人類有音樂；（二）所有種族從古到今都有音樂活動及觀念。這兩項假設的必然結論是：人類的各種特有本性中包括了音樂性。研究什麼是「音樂性」，也就是研究何謂「人」。音樂研究中一個極基層的課題就是如何為「音樂性」找尋一套基本的原理。

雖然全人類都有音樂活動，且每一個人天生有「音樂性」，但是各民族卻發展出許多不同風格的音樂活動及作品。第二個基層的研究課題自然就是「何種因素引起如此多姿多采的音樂形式及風格？」是地理環境嗎？氣候嗎？因為音樂活動是個人創作亦是群體傳播媒介，所以音樂活動和群體生活中所形成的其他文化及社會制度是否有密切的關連？如語言、宗教、政制及各種信仰習俗等等？連帶起的研究課題就是「從研究各民族的不同音樂形式及風格中提供了那些知識及理論去協助研究文化及社會的特徵呢？」

本文開始時提出的一系列問題，亦提供了科學性的研究方向。譬如，為什麼某種音樂能令我們哀或樂？為什麼某種

音樂能令我們激動或平靜？手舞足蹈或熱血奔騰？為什麼音樂在今天會變成人類娛樂的中心？

以上的研究課題都是極為複雜的。音樂學家一般並不熟悉科學研究的方法，譬如實驗室工作，邏輯推理，及數學模式等。更何況研究音樂和研究科學在方法上有基本上的衝突。因為音樂是社會性極強的活動，所以研究工作很難在實驗室中進行；音樂家的思維每每不依常規進展，所以而音樂創作不能用邏輯去解釋，更遑論建設數學模式了。

雖然在研究方法上有重重障礙，但是用科學研究的精神及態度去研究音樂還是值得嘗試的。音樂是娛樂，是藝術，但也提供了研究人類生理、心理及文化社會的一面獨一無二的透視鏡。我們能夠不去好好的利用它嗎？

克服在研究方法上困難的一種做法是音樂學家作一些初步的進修工作。有些音樂學家早就領會到音樂其實也是一種社會科學，他們用自修或正式讀學位的方式去充實自己，學習人類學、社會學、心理學各方面的學識和研究方法。可能更有效的是和社會科學院的同事合作研究；這種情況偶然會有。和生物學科或理科學者們合作的例子則非常少，卻也不是沒有。最近有學者研究音樂能否影響兒童思考的發育進展，特別是提出了莫札特的音樂與數學思考的能力的關係，引起了廣泛的注意和爭論，被批評為「波普」(Pop)科學。較為嚴肅的是1990年的一次跨學系學術研討會，主題是「語言、音樂和腦」，由瑞典皇家理工學院在首都斯德哥爾摩舉辦。參加的學者有來自世界各地的音樂學家、語言學家、心理學家和神經系統專家。雖然並沒有提出重大或突破性的理論，但毫無疑問是一個開始，且各學者在交流中獲益不少。

一座全面性的大學有多個學院，提供了合作研究的條件。可不是嗎？大學兩字的含義本來就包含了博大全面的意思。不但是指主要學科都存在於整個架構之中和校園之內，且更有全面性，跨系和跨院的探討及追求智識的雙重意義。

作為演講的終結，我將引用粵劇作為例子來解釋以上所提出的一些看法。在這裡引用粵劇極為適當，因為群芳講座教授的兩位設立者，楊梁麗芳女士和李曾超群女士都是粵劇造詣極深的藝術家。尤其是楊女士，也即是芳艷芬小姐，更是中國近代傑出的藝術家。她以天賦的才能及不斷的努力，創出新的唱腔，把粵劇及中國戲曲藝術推向一個新的境界，影響了幾代的演唱家，展開粵劇唱腔一個新紀元。雖然她是一位狹義的作曲家，但是她對音樂的前景有著一定的影響，她的貢獻媲美於歐洲十八、九世紀的幾位偉大的作曲家。

粵劇是這一個多世紀來非常重要的大型戲劇形式，流行於珠江三角洲及其他用粵語的地域，像東南亞及北美州等。粵劇是這些地區最受普羅大眾的粵人喜愛的戲曲及音樂。雖然粵劇因政治、經濟及社會環境的變遷而經歷時盛時衰的過程，但是它充沛的內在活力及它在粵人文化思想中的地位使它能夠長期保持在娛樂界及藝術界強於一切的位置。在今年經濟動盪的時期，粵劇演出的頻率並沒有顯著的下降。不論在市區設備齊全的音樂廳，或是在離島臨時搭起的竹棚下，熟悉的鑼鼓聲和婉轉的唱腔依然吸引無數的觀眾。而無數的粵曲社和業餘演唱家更自發性努力的操練，且經常作公開的慈善演出。毫無疑問，粵劇是今天粵人聚居群中非常重要的藝術型態及大眾娛樂。

從藝術方面來看，粵劇亦是中國三百多種傳統戲劇劇種中的佼佼者。在全國六百多年以來地方戲劇發展史來看，粵劇在錯綜複雜的南、北地方戲關係中佔有極為重要的地位，與許多北方重要的地方劇種都有直接或間接的劇本、藝術和唱腔關係。粵劇故事內容牽涉到全國性及地方性的歷史及傳說，替中華及粵人的文化留下一個寶貴的見證。粵劇唱腔和粵語的密切關係及唱腔豐富的音樂性，更反映了藝術家們創作的成果。從社會學方面來看，粵劇更代表了很大一部分粵人的心聲，無論他的教育程度，經濟能力和在社會上的地位。

很可惜，今天仍有些人批評粵劇為低俗及粗糙，缺乏藝術價值。甚至粵劇界內部也有人如此想法。正如上所說，這種觀念的形成一部份來自某些無知或有偏見的人，利用語言和文字攻擊粵劇。大學中的學者有責任及能力把這些錯誤的判斷矯正過來，正確的指出及解釋粵劇藝術在中國歷史、文化和社會上的價值。

再從科學研究方面來看。作為一種表演藝術，粵劇是一個很獨特、豐富及活的科學實驗室，提供資料給學者去研究藝術創作的奧秘。我在十年前發表的專著〈粵劇唱腔：從表演中看創作〉就是研究唱者在舞台上即興創作的理論。試看，一位演唱者必需在六天內演出六齣戲，每齣約四小時，而唱者並沒有樂譜，更沒有排練。在鑼鼓響後，慢幕升起，即能從容自在的唱出各種板腔，且和同台的演員互相配合。資深的粵劇演員並不當這是一回事，對他們來說這就像說話和呼吸一樣的自然。但是在一個音樂研究者的眼光中，這是一個不可思議的創作現象，亦成為我的研究課題。而我研究的目的和態度並不異於一位科學家。比如以物理做例子：一般人認為極普通自然的現象，一位物理學家卻看到神奇的一面，深信及尋找現象背後必定有的基礎定理，從而使我們對

宇宙神奇奧妙的運作增加一份了解和尊敬。我抱著同樣的目的和心態去研究粵劇和其他的音樂，看到和聽到音樂現象及音樂活動神奇的一面，深信及尋找現象及活動背後必定有的基礎定理，從而使我們對音樂創作增加一份了解，更對人性增加一份尊敬。

我們對人類創作性能增加了解後，也就能幫助培養及發揮創作的潛質及力量。這種潛質及力量在發展科技，政治，經濟等各類措施上都占中心的地位。再進一步說，我們對人性增加了一份尊敬以後，也更會體會到各種科技，政治，經濟的發展應該去造福社會和人群，而不只是為自私自利者想。

經過多年的研究，我仍然並沒有對粵劇藝術的創作過程得到，或奢望過得到，完滿或全面性的理論，而只是僅僅認識了一些皮毛。但是從研究過程中對了解廣義的藝術和娛樂跨出了一小步。也就是說，對人性的一小部分增加了少少的認識。這不就是科學的目的及精神嗎？二十世紀偉大的物理學家愛因斯坦曾說過：「不可理解的經歷是最美麗的經歷，也是真正藝術和科學的根源。」讓我加一句：「不可理解的藝術，是最有趣的科學的根源。」

最後，我衷心感謝群芳慈善基金會對音樂教學及研究作出慷慨的貢獻，也衷心感謝香港大學對音樂及其他人文藝術學科在多方面大力的支持。在今天重視科技的時代，這是極為難得和急切需要的，也顯示出基金會和大學的智慧和遠見。謝謝。

THE UNIVERSITY OF HONG KONG

香 港



大 學

就 職 演 講

娛樂？藝術？科學？—— 音樂在大學裡的崗位

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