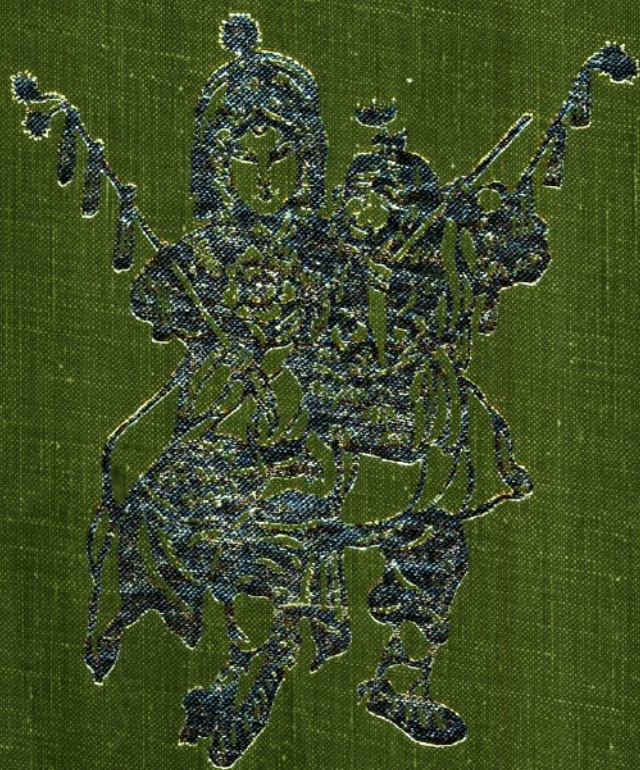


中華民族歌謠選集

THE COLLECTION OF CHINESE FOLK SONGS (I)

第一集



序

民謠有如一面鏡子，清晰的反映某一時代當地人們生活及情感，例如台灣民謠在日據時期明顯地表現出當時我們同胞受日本帝國主義的壓迫而生活痛苦的情形。使我們感受到其中充滿了哀怨與不滿。大陸西北的民謠則充份顯示出遊牧生活中的樸實與豪獷。因此，自民謠中我們可以窺見當時的史實及各地區不同的地方色彩。幾千年來中華民族生活在這塊秋海棠葉般的土地上，由民謠的歌聲中我們聽到他們的快樂與傾訴。

中華民國，幅員遼闊。乘著歌聲的翅膀，振衣崑崙之巔、濯足扶桑之餘：看「天山溶雪灌田疇，大漠飛沙旋落照」，聽斗酒塊肉的健兒，粗獷豪邁的歌聲，而風光旖旎的江南情調，却又是兒女情長別有一番滋味了。長城內外，數不盡歷代燕趙慷慨之士的高歌，大江南北，聽不完柔情似水的婀娜小曲。無論是兒歌、情歌、工作、生活、敘事、儀式，中華民族的祖先們，都曾經用自己的心聲，反映了時代，反映了生活，反映了中華民族那種不屈不撓，堅忍自強的民族性。「季扎觀樂，判國之隆污」，從數千年來，民間流傳的歌謠裏，我們堅信，中華民族的前途永遠是光明的，我們堅信，保持這種優良的倫理道德與文化傳統，必將使人類步入天下為公，世界大同的理想境界。

國父說：「國家之治亂，繫于社會之隆污，社會之隆污，繫于人心之振靡」，樂風可以反映民性，而民性也同時可以由良好的樂風而陶鑄。當舉世儘向物質文明進軍的時代，當少數用心叵測的人，想滅絕民族傳統文化的大危機裏，「復興民族文化」，乃是高瞻遠矚的偉大號召，也是匹夫匹婦人人有責的大事。整理民族歌謠，保存文化傳統，以發揚民族精神，正是文化復興工作重要的一環，願海內外專家學者，及愛好民族音樂的志士，共襄盛舉，以期我大漢天聲重震人寰。

宋楚瑜 謹識

Preface

Folk songs mirror their times. The folk songs of the people of Taiwan under Japanese rule were plaintive melodies reflecting their resentment over imperialist oppression. The songs of Northwest China recall simple and carefree nomadic life. Folk songs teach us something of history, geography and social conditions. The Chinese people have been living in "the land shaped like a begonia leaf" for thousands of years. Their folk songs tell us of their joys and sorrows through the centuries.

Folk songs transport the listener to every corner of the vast expanse of China --- from the beautiful land west of the Kunlun Mountains to the seascapes of the eastern coast. As one song goes: "Water flowing from Snow Mountain down to the fields; sands of the Gobi filling the air at sunset." The coarse, vigorous song of lusty youths is reminiscent of the broad landscapes and the romance of southern Kiangsu. Northern China once had knight errants singing songs of chivalry. People traditionally sang love songs in the valleys of the Yangtze River. The songs of children, lovers, toilers and storytellers, and the songs of ceremonies, were composed by the Chinese of long ago to represent the spirit of their times and the Chinese characteristics of courage, patience and self-reliance. Chi Cha, a philosopher of olden times, supposedly could listen to the music of a nation and judge whether it was rising or falling. Some of the Chinese folk songs have been sung for thousands of years. From this we can be assured that the future of the Chinese nation remains bright with hope. Chinese cultural traditions based on ethics and morality eventually will help mankind achieve the Confucian ideal of a Great Commonwealth of Nations.

Dr. Sun Yat-sen, the Founding Father of the Republic of China, once said: "National order depends on social mores, and these in turn depend on the morale of the people." Music not only reveals the character of the people but helps to shape their character. At a time when all the world is marching to the tune of materialism and when some people with evil intentions are attempting to destroy Chinese tradition, the revival of national culture is a worthwhile task for every Chinese. To preserve folk songs and cultural traditions to serve the national spirit is an essential part of Chinese cultural renaissance. If experts and scholars at home and abroad join with folk music lovers in these important undertakings, the traditional music of China will be heard all over the world.

James C. Y. Soong
June, 1980

序

先總統 蔣公，繼承 國父孫中山先生的遺志，闡揚民生主義全部精神與目的，追憶 國父平生對民生問題中的「育」與「樂」兩大問題有關談話所提到的政策構想，於民國四十二年發表「民生主義育樂兩篇補述」一書，以補 國父民生主義全部講稿中未完的缺憾。在本書第三章「樂的問題」整章的文字裏，提示國人探討「社會中變動的文藝」，指出「我們中國是一個博大的國家，又有悠久的歷史。各地域、各宗教、各階層，對於文學都有他的貢獻。我中華民族愛和平，尚忠信，所以無論是故事和傳說，或是詩歌或戲劇，都有其樸實的內容與真摯的情調」。尤其強調「音樂足以表現民族盛衰與國家興亡」，舉出陳將亡時產生的「玉樹後庭花」，和齊將亡時的「伴侶曲」，認為都是亡國之音，諄囑國人知所鑒戒。主張我們在這反共戰爭與革命建國事業中，一定要培養民族的正氣，鼓舞戰鬥的精神，以發揚蹈厲的氣慨，篤實光明的風度，貫注到音樂與歌曲，來糾正頹廢的音樂，和「淫靡的歌曲」。指出了「國民心理健康的特效劑」，和「國民教育的重要方法」。更賦予我們從事音樂工作者極為重大的責任。

我國古代文化，浩若瀚海，構成了中華民族的生存，繁衍的重心。從歷史上來探討，政治與社會成長於禮，而文學與音樂成長於詩。歐陽修謂：「詩三百，所作非一人，所作非一國，先後非一時，而世久失其傳」；至孔子出，才將這些行將失傳而零亂的民間歌曲加以刪正、排比，成為中國民間歌曲的泉源——詩經，這是中國知識份子對歌曲文學的偉大貢獻，更是古聖先賢重視人民情感發抒影響人類思想進步的巨大表徵。

古人論樂稱「治世之音溫以裕，其政平；亂世之音怨以怒，其政乖」。又說：「怒心感者其聲粗以厲，愛心感者其聲柔以和」。可見音樂對於個人與國家民族所發生的影響是如何的深遠。所以孔子刪詩定為三百篇，

然後說：「詩三百，一言以蔽之，曰思無邪」。這正是大教育家與大政治家所下的苦心，值得我們中華民族萬世子孫深切回味。

民生主義育樂兩篇補述中指出我國文學音樂在近數十年遭逢兩大劫運。第一、今日的音樂由營利的市儈來主辦。第二、文學和音樂的商業化，給予共匪利用的機會，把階級鬭爭的思想和感情，藉以灌輸到國民的心裏。於是，一般國民不是受黃色的害，便是中赤色的毒。我們國民革命為建國奮鬥已六十年，竟聽任這兩種毒素來殘害我國民的心理健康，實在感到萬分慚愧。我們回想卅年代共匪在文學音樂方面對於我民族思想的斷傷，和近廿年來毒害我大陸同胞的幼苗，實在憤慨無已；同時又面對着當前復興基地的音樂界，仍未警覺此一事實，因此，當前對於民間歌曲的整理改進，必須加倍努力，以期迅速達成此一嚴肅任務。

現在新聞局對於此項迫切任務，付出最大的心力。從我國民間歌謠，開始整頓，約集國內致力於民謠的專家，共同着手分期分區將全國民謠重新整理，這一繁重的工作，是要集中大家的精力與智慧，把握時間與空間兩大因素，逐步安排，向靡靡之音與赤色毒素，同時進軍，整理與製作，雙管齊下，才能達成移風易俗，消除共匪一貫陰謀的目的。

民謠的整理，是一樁非常繁重而費時較多的工作，因為民謠的發生，多有其古老的淵源；整理者必須溯其淵源，致力於使其滋生成長，才能符合復興傳統文化，創造更優美的新文化標準。因此，工作同仁，勢必以科學的方法，精細的態度從事，執簡而馭繁，以求在浩淼的資料與作品中，走向成功。以目前音樂表達的工具與能力而言，技術上有困難，其難是在風格與思想，如何使新與舊融合無間，賦於民間歌謠新的生命，使新生的一代能欣然接受，這是一個需要全力以赴的課題。

民謠分為三種形式：第一種是「舞蹈民謠」(dance folk song)，這一類歌曲，淵源古老，而且作者多半失傳，其中若干是在工作中歌唱，因此節奏重複而重音特多。第二種是「傳奇民謠」(legendary folk song)，這一類歌曲，也

有其較早的起源，多半是描述或歌頌早年人物的自然樂章。第三種是「創作民謠」(Composed folk song)，這一類歌曲大都是較為晚出的作品，作者大都為人所知，用來表現當代人的情感和生活。這一種分類法，自然較格列姆(Jacobludwing Carl Grimm)所謂「民歌的作者是它自己」(A folk song composes itself)較為嚴謹。尤其在共匪大力製造含有階級鬭爭毒素的民謠，來麻痹愚弄我大陸同胞，甚至我海外青年，今天，我們不必再行顧忌民謠發生的原則，必須在整理民謠之外，發揮我們音樂界同仁的智慧，改進古老的舞蹈歌曲，賦予新生命；創作歌頌時代英雄或者是表現當前民族精神，揭穿共匪暴政真象的民間歌曲，以與共匪散播的毒素，以及社會上流行的靡靡之音相對抗，使它在反共復國的大時代中，不僅發揮復興文化的偉大功能，而且兼具思想作戰的堅強戰力，這是政府與民間共同肩負的神聖使命。

這一項工作，意義重大而任務艱鉅，但我們確信在新聞局大力推動以及海內外音樂界同仁努力下，必能擊敗以歌謠為政治工具的邪惡陰謀，矯正當前社會風氣，振奮民族意志，增強戰鬥力量，這將是我們文化建設的一大成就。

丑 輝 瑛 謹 識

中華民國六十八年六月於台北市

Preface

Late President Chiang Kai-shek succeeded to Dr. Sun Yat-sen's last will and testament and expounded the spirit and purpose of the Principle of People's Livelihood. By recalling Dr. Sun's policies and concepts on education and recreation, he published in 1953 two supplementary *Chapters on National Fecundity, Social Welfare, Education and Health and Happiness*. They completed Dr. Sun's book *San Min Chu I (The Three Principles of the people)*.

Chapter III, "Health and Happiness," deals with "Literature and Art in a Changing Social Order" and points out: "China being a vast country with a long history, people in the different regions, of different religious faiths, and belonging to different social strata have each their peculiar contribution to literature. As the Chinese are peace-loving and believe in loyalty and truthfulness, all literary forms—be they stories, legends, lyrics, ballads or operas—are characterized by the simplicity of subject matter and genuineness of the writer's feelings and emotions."

He especially emphasizes that "a nation's music is a fairly good indicator of its prosperity or decline and of its rise or fall." He singles out in the book the "Song of the Jade Tree and Backyard Flower" and the "Lover's Serenade," which were widely popular in Chen and Chi, respectively, when the two dynasties were about to be overthrown, as classic examples of decadent music. Late President Chiang says it behooves us to reject them for their injurious effects on the national morale. He continues: It is, therefore, all too plain that in our present anti-Communist struggle and the work of revolution and national reconstruction we must foster our national sense of righteousness, encourage the fighting spirit, and infuse into our music and songs more vigor and dash, as well as a higher degree of truthfulness and honor. Only thus can we counteract the baneful influence of decadent music and frivolous songs."

Music is nothing less than a specific for the development of the citizen's mental health and should be given due emphasis in the curriculum of the education of the citizens. This puts a heavy burden on the shoulders of music workers in the Republic of China.

The immense ancient Chinese culture has constituted a pivot for Chinese national existence and propagation. From the historical point of view, political and social institutions developed from the propriety or rites, while literature and music developed from poems. Ouyang Hsiu said: "The three hundred poems were not written by one person, in one time or country; they were lost for some time." It was Confucius who edited and compiled these folk songs into the *Book of Odes*. It may be considered the greatest contribution by the Chinese intellectuals to music. The book also proves that ancient Chinese had attached importance to the expression of people's sentiments which bear on the progress of men's thoughts.

An ancient Chinese said on music: "Gentle and harmonious music in a time of peace expresses just administration; plaintive and roaring music in time of war or turmoil expresses perverse administration." Another said: "The voice of a singer who is stirred up by wrath is rough and severe; that of one who is moved by love is tender and soothing." Thus, music has a profound effect on the individual as well as the country. After

editing and compiling the *Book of Odes*, Confucius said, "The three hundred poems contain nothing but innocent feelings." This idea of the greatest Chinese educator and statesman is worthy of our deep thinking.

Chapter III points out that literature and music in China had encountered setbacks in the past decades. It says, "Today, music has fallen into the hands of businessmen who put on shows and offer entertainments to the public on a purely commercialization of literature and music had given the Chinese Communists an opportunity for inculcating the concept of class struggle into people's minds and working up their emotions towards that end. It continues: "Thus the general public becomes victims of either yellowbacks or Red propaganda. In our capacity as champions of the National Revolution, we should be fully ashamed of ourselves for having permitted, after 60 years of struggle for national reconstruction, these two kinds of poisonous stuff to undermine the mental health of our citizens." We must be indignant, as we are mindful of the damages the Chinese Communists had done in the thirties to our national feelings in literature and music and their poisoning of the thoughts of the younger generations on the Chinese mainland in the last two decades or so.

It is regrettable that the music circles in Taiwan have not awakened fully to this situation and made endeavors. We must double our efforts to set the folk songs in order and improve them expeditiously.

The Government Information Office has exerted the utmost effort in carrying out the urgent task. It has assembled folk song experts to undertake jointly the collection and reclassification of the folk songs according to their vernacular nature. The task requires wisdom and energy and must take into account the time and space factors. Attention must also be given to elimination of decadent music and poisonous Red thought if we are to change evil customs and deny Chinese Communist intrigues.

To set folk songs in order is a burdensome task and takes time. Workers must endeavor to find the derivations of the folk songs and develop them so as to revive the traditional culture and create a refined new cultural level. They must use scientific methods and be careful in classifying the vast material. Folk songs have variant styles and ideas. It is therefore difficult to blend the old with the new and give them new life, so that the younger generation can readily accept them. This is a problem that requires great effort.

Raymond Kandall, an American scholar, classified folk songs into dance folk songs, legendary folk songs and composed folk songs. Songs of the first category are usually old and their composers unknown. Some of them have repeated cadences and many stresses because they often were sung by people while working. The second category also has an early origin and most of its songs describe or chant of certain figures of old times. Those of the last category were composed in later times by people who are generally known. These songs express the emotions and lives of contemporaries. This classification is quite practical, as compared with J.C. Grimm's idea, "A folk song composes itself."

At a time when the Chinese Communists create folk songs with the poisonous thought of class struggle to intoxicate and fool our mainland compatriots and young overseas Chinese, we should not pay too much attention to the principles of the origin of the folk songs. We should improve the old dance songs and give them new life. We

also should create folk songs that chant of heroes of the times, express the present national spirit and expose the Chinese Communist tyranny. They may be expected to counteract the Chinese Communist poisonous thought and the prevailing decadent music in society and develop their own role in cultural renaissance and their strength in ideological warfare. This is a sacred task on the shoulders of the government and the people.

The task is certainly significant and arduous. However, we are convinced that with vigorous promotion by the Government Information Office and the concerted efforts of music workers at home and abroad, we shall be able to negate the Chinese Communist intrigue of using folk songs as a political tool, change the prevailing social trend, inspire national will and strengthen the cultural combat power. Thus we shall be making great achievements in cultural construction.

Ch'ou Hui-ying

June, 1979

前言

音樂是人類精神生活的一部份，也是一個民族的心聲。

聽久了西洋音樂的演奏，國內流行歌曲的播唱，很多人不禁要問：我們有沒有屬於自己民族的音樂？如果有，我們民族音樂的風格在那裏？

事實上，我們不僅有自己的音樂，而且豐富得很，祇是這個豐富的寶藏未能有計劃的去開發。我們傳統的音樂與地方民謠，就是我們民族的音樂，要明瞭我們自己民族音樂的風格，開發這個寶藏，即可獲得答案。

喜愛民族音樂的音樂家們，曾經設想予以開發，鑽研它的奧秘，無如這個礦藏既深且廣，浩瀚無邊，窮少數人之力，實難竟其全功。因而所能採集流傳者僅祇一鱗半爪，如欲全面發掘整理，似乎是不可能的事。

新聞局接掌大眾傳播事業後，無論出版、廣播、電視、電影均與樂教息息相關，除了消極的管理工作外，積極的輔導也是刻不容緩的事。於是，策劃開礦的工作遂默默進行。

民國六十四年十一月六日，新聞局邀請了對於我國民族音樂有志趣的音樂家和有關單位代表，舉行整理審查我國民族音樂第一次座談會，與會人員咸認這一有意義的工作，應該積極進行，並決定先從整理民謠歌曲着手。

全面整理民謠歌曲計劃隨即釐訂，並依照計劃逐步進行：

一、廣泛蒐集民謠歌曲資料，從國內外蒐集來的資料包括歌本、散頁、唱片、錄音帶等，統計所獲民謠歌曲多達三千餘首，很多熱心人士，並主動寄送資料，使此項工作順利展開，給予工作同仁莫大的鼓舞。

二、資料蒐集後，約請大專音樂科系同學余文媛、李翔青、凌喬治等三人負責分類、抄寫、聽錄、記譜等工作，此項繁重工作曾費時三閱月，其中部份資料並經多次親自深入民間加以查證。

三、成立民謠歌曲整理審查小組，邀請音樂家丑輝瑛女士、李中和先生、汪精輝先生、呂泉生先生、許常惠先生、黃瑩先生、劉德義先生等

組成，並推丑輝瑛女士擔任主席；另邀趙震傑先生、石裕清女士、劉昌博先生、羅瑞春先生，以及本局張佐為、葉天行、王心均、左棟臣、謝建三、曾煥棋、高肖梅等人參與工作，定時舉行審查研討會議。

四、全面整理工作告一段落後，即編印「中華民族歌謠選集」專輯，一方面保存傳統文化，一方面用以傳播推廣，以期恢宏我國民族音樂。

民謠歌曲產生於民間，本質上是通俗而大衆化的，用最自然的言詞，最自然的聲調，把最自然的情感發抒出來。所以民謠歌曲是人們感情生活最自然最純真的流露。中華民族歷史悠久，幅員廣濶，歷代流傳於民間的民歌，到處可拾，只可惜歷來乏人蒐集整理，使我們既有的國粹，始終埋藏於鄉野。今日我們整理全國各省民謠歌曲，尤感資料不夠，難以採集，即以新疆、蒙古、西藏、雲南、貴州、山西、陝西等省而言，任何一省所流傳散落於民間的歌曲，何祇三千餘首。

歷來偉大的音樂家都是十分重視民間音樂的，因為民間音樂生動的表現了廣大群眾的生活情緒，真實的反映了人生，這些都是藝術作品的靈魂。孔子編「詩經」，成為我國音樂有記載的最早經典。「詩經」區分為風、雅、頌三部份，雅、頌是祭典的音樂，風是民歌，也是最生動而有價值的一部份。漢代武帝時，設立「樂府」，從事收集及整理民謠歌曲，並邀請樂人與詩人創作民謠風格的歌曲，對民族音樂的推動不遺餘力。隋唐兩代，被稱為音樂盛世，外族音樂大量湧進，特別是在唐太宗到唐玄宗（公元六二五—七五六年）一百三十年間，是吸收外族音樂最多，也是消化外族音樂最快的時期。這些外族音樂後來就逐漸同化於中土音樂中，成為中國音樂的新血。隋唐盛世，中國融合了外來的音樂，使民族音樂的成長更形燦爛壯闊。今天我們正處於一個外樂大量湧來，而本身又缺乏音樂信心的時代，表面上看來我們的音樂並不消沉無聲，然而在實質上，却是一個外國音樂殖民地的繁榮，無怪乎一般國民經常大聲疾呼，我們急需要恢復自我的民族音樂，趕快拿出我們自己的音樂來。

基於此，當新聞局計劃整理我國各省民謠歌曲的時候，立即山鳴谷應，尤其是一群熱心的音樂家們，不顧他們平日工作的繁忙，毅然擔負起這項極為艱鉅的任務。

共匪在叛亂的過程中，特別利用音樂，尤其是民歌，他們採用原有的民歌曲調，重新配上了歌頌匪共打擊我政府的詞句，作為他們「革命鬭爭」施展心戰的銳利武器。他們也擴大渲染了民歌中反映人們生活工作辛苦的一面，把一切不合理不道德的現象歸咎於「舊社會的罪惡」。舉例而言，像流傳在山西河曲一帶的民謠歌曲「走西口」，多少年來總有不下百餘首，這些歌曲敘述河曲一帶人民，利用農閒時候經常出門前往綏遠寧夏一帶幫人農牧，用自己的勞力賺取金錢，以充實自己家庭的生活，說來也是極其正常的事。雖然遠出家門，千里迢迢，頗有背井離鄉之苦，但也有獲取合理的報酬後回家與妻子兒女團聚的喜悅，然而共產黨人無視於喜悅的情景，却一味歪曲喧囂『「走西口」是勞動人民遭受地主財富階級壓迫剝削下的痛苦呻吟』。今日大陸同胞在共產黨暴政淫威下被「支邊」「下放」，妻離子散，家破人亡，其痛苦悲慘的情形，若與「走西口」相比，實有地獄天堂之別。

所以，整理小組工作人員，面對數千首從各方面蒐集來的資料，一一研判考據，謹慎從事。

整理小組在工作展開時，首先決定了整理審查的原則和採取的方式：

一、儘量保持原有歌曲的真實性。曲調經後人改編者，其改編部份予以刪除，以保持原有的特色。

二、方言俚語加以註釋。詞意前後矛盾、文理不通及文字過份粗鄙者予以重新改寫，但應保持原有的意思。

三、邊疆和山地歌曲，歌詞應譯成國語，必要時可用國語注音符號標註原詞字音。

四、原屬民謠歌曲，歌詞如經共匪篡改，應恢復原有的歌詞。

五、曲調錯亂者予以調整，並賦予適當的調號。

六、曲調與歌詞有雷同或相似者，予以合併或刪減。

七、審查修正通過後的民謠歌曲，編印專輯時，曲譜同時採用五線譜及簡譜，歌詞大意並譯成英文。

整理期中，工作小組另先後邀請對客家民謠具有研究的楊兆禎先生參與客家民謠歌曲的審查，哈勘楚倫教授參與蒙古民謠歌曲之講解修改，隆超先生參與四川省民謠歌曲之審查，李拂一先生參與雲南民謠之審查，何可先生，藏胞活佛明珠阿旺旦曾先生對西藏民謠之解說，華愛先生提供山地民謠部份資料，阿不都拉先生提供部份新疆民謠資料，出力不少，由於他們熱忱的幫助，使整理工作審慎細密，順利進行。

我國地大物博，人口衆多，漢、滿、蒙、回、藏、苗、僮、黎、山地等各族各省由於生活習慣不同，產生了許許多多不同形式而旋律自然優美的民謠歌曲，使我國民族音樂的源流更為壯闊，因而有「歌海」之稱。我們從這些民謠歌曲中，不禁油然而生山河澎湃的熱情。「天蒼蒼，野茫茫，風吹草低見牛羊」，那種西北廣漠豪放粗獷的情景，以及那小橋流水，草長鶯飛的江南旖旎風光，在優美昂揚的民歌聲中，充分的表現出來。儘管千山萬水，大漠平原，生長在這塊土地上的中華兒女，用歌聲表達他們豐富的感情，和共同的願望，揉合了中華文化的特質，綻放出鄉土芬芳的花朵，我們應引以為驕傲。

我國民謠的分佈，邊疆地區遠超過中原及臨海地區，相信是因中原及臨海區域人口集中生活富裕，人民的感情生活可以戲劇或其他娛樂得以寄託。而邊疆地區地廣人稀，在遼闊的土地上，人們容易感覺到寂寞，藉著歌聲傳播他們的情緒，獲得心靈的慰藉。

台灣民謠包括閩南（福佬）、客家、與山地等民謠。產生於台灣的閩南語民謠為數不多，大都是由福建傳來，例如「天黑黑」、「桃花過渡」、「

都馬調」等。客家民謠以採茶歌為主，山歌仔、老山歌等都是屬於採茶歌這一系列的。山地民謠包括阿美族、泰雅族、賽夏族、邵族、曹族、布農族、卑南族、排灣族、魯凱族、雅美族等十個族，各具特色，而且指不勝數，在此僅以頗具特色的幾首作為代表。此外，有些流行歌曲傳至今日已有三十多年，頗具民謠風格，在此我們也收集於民謠歌曲中。這類歌曲充份反映出台灣省同胞在日據時代遭受日本軍閥壓迫的心聲，歌詞中充滿了憂愁與痛苦，旋律幽怨，例如「賣肉粽」、「補破網」、「心酸酸」、「三聲無奈」，以及各地的哭調等。

西北地區以甘、青、寧、新各省而言，新疆省的民間音樂與歌謠比較突出，也相當豐富，可惜蒐集的不夠多。新疆的各族同胞，載歌載舞，習以為常，他們的旋律簡捷輕快，歌詞爽朗，特具青春活潑的氣息，使聽者有輕鬆愉快的感受，聞歌起舞的興緻。其他各省，一般民間的歌謠，俗稱為「山曲」、「花兒」、「少年」等，多半是男女相逗、相慕、相戀、相怨以及感歎傷懷的故事。音調優美動聽，詞句大多引用野史傳說的事蹟，來比喻歌唱者的心意，即情即景而發，以男女對唱為主。無論誰唱第一句，第二句必須要針對第一句的意思相呼應，詞句雖不盡典雅，但情趣頗饒文學風味。

蒙古族同胞，在大漠雄風中成長，能騎善射，好勇鬥狠，慣於征戰，因而武功特盛，在此種背景下形成的歌謠，大多是激勵勇士、頌揚英雄事蹟，聲調自然趨向於雄壯的一面。藏族同胞，生長在高原上，承受大自然的薰陶，一方面要與高山急流、寒冷的氣候搏鬥，一方面趕著羊兒、牛兒、馬兒徜徉在廣大平坦的草原上，悠遊自在，故此發出的歌聲，調門悠長，節奏緩慢，有一種在沉重中流露著怡然自得的韻意。

西南地區部落多，民謠以山歌為主，每一部落都有他們不同的唱腔與歌詞。這些山歌大都是青年男女在山野間談情說愛時唱的，歌聲高亢熱情而且充滿山野風味，唱來如波似浪悠揚動聽。有時在深山翠谷中，只聽見

歌聲而看不見人，男女彼此問答，聲音宏亮，中氣十足，有時可以把一個音拉的很長。在全國的民謠中它們是頗具特色的。

山西、陝西兩省民謠以山歌（信天遊）為主，歌詞曲調豐富，這些民謠音調相當高，歌者必須運用假聲才能唱得嘹亮，站在山頭上可以傳到七、八里遠。在廣大的黃土高原上，深遠悠揚的歌聲傳來，不禁令人發生思古的幽情。

整理我國各省民謠歌曲，這只能算是保存我國文化資產的一個步驟，也只是一種起步，事實上推廣恢宏的工作更為重要，這需要更多的人力和更大的毅力經常去做。新聞局執行起步工作，也並不因此而滿意，相反的，內心却愈感惶恐，同樣在整理審查過程中，參與這項工作者，付出了自己全部熱忱，却也懷著如履薄冰的心情，總希望這是一次墾荒播種，至於將來會結出什麼樣的果實，姑且不必去管它，如果因此而獲得大家共同的關注，進一步去灌溉培植，也就心滿意足了。

「中華民族歌謠選集」在本年內先出版十六開精裝本兩冊，大約容納入選民謠歌曲八百餘首，以後繼續蒐集資料，整理審查，彙集相當數量時，再出版第三冊。並為了易於使用，將同時出版平裝較薄的單行本若干冊，發行各學校機關團體，期能普遍選唱，激發起對自己民族音樂的熱情，恢復自我的信心與面貌。

最後，我們再次對於支持我們的各個機關團體，參與實際整理審查工作的各位專家學者，以及為我們自動提供資料的各方人士表示由衷的謝忱。我們也相信疏漏缺失之處，在所難免，尚祈指正！

行政院新聞局 謹誌

中華民國六十八年六月於台北市

Foreword

Music is part of the spiritual life of mankind and also the echo of the aspirations of the people.

After listening to Western music including domestic pop songs, some people ask: Do we in the Republic of China have our own national music? If we have, we are asked what are their characteristics?

The answer is that we not only have our own music, but we possess a great legacy of it. Yet, we have not explored this legacy. The traditional music and the folk songs are the music of our people. If we want to know the characteristics of our own music, we must explore our legacy.

The musicians who love the music of our own people planned to explore this legacy and find its profundity. However, they found that it was so extensive that they could not succeed with their limited manpower. What they could collect was just a fraction of the Chinese folk songs; and they found it impossible to collect and classify all of them.

Since the Government Information Office was charged with the development of mass communication media, its directors have felt publications, radio broadcasting, television and motion pictures are closely related to musical education. In addition to passively controlling these media, the GIO has taken measures to assist them. This prompted the exploration of the folk song legacy of the Chinese people.

On November 6, 1975, the GIO gathered for the first time musicians and scholars interested in folk music to discuss collecting, classifying and screening the songs of our people. All the participants agreed that the task was meaningful and it should be carried out vigorously. They decided to begin with collecting and classifying the folk songs.

A comprehensive plan was mapped out and the work was carried on according to schedule. The job included:

1. Collecting at home and abroad as much folk song material as possible, including folk song books, leaflets, phonographic records and tapes—altogether more than 3,000 songs. Many enthusiastic people voluntarily sent material to the GIO, making the task easier and encouraging the workers.

2. Inviting three college music students, Yu Wen-yuan, Li Yi-ching and Ling Chiao-chih, for classifying, transcribing, recording and writing down the notes of each song. This task took three months. Many songs were checked in the field.

3. Organizing a folk song classification and compilation committee, made up of Ch'ou Hui-ying, Li Chung-ho, Wang Tsing-huei, Lu Chien-sheng, Hsu Tsang-huei, Huang Ying and Liu Teh-yi, with Ch'ou Hui-ying as chairman. The staff of the committee included Chao Chen-chieh, Shih Yu-ching, Liu Chang-po, Lo Jui-chun, Chang Tso-wei, Yeh Tien-hsing, Wang Sin-chuen, Tso Tung-chen, Hsieh Jan-san, Kao Hsiao-mei and Tseng Huan-chi. They attended screening meetings regularly.

4. Compiling the "Collection of Chinese Folk Songs," after completing the classification and screening. This book is intended to preserve the traditional musical culture of China and to aid broadcasting, so that Chinese national music can be propagated.

As all the folk songs came from the people, their lyrics and music are natural. We can say that folk songs are the best expressions of people's feelings. The Chinese people have a long history and their country is vast, so folk songs passed down from the various dynasties are available everywhere. They were buried in the countryside simply because nobody went to collect them. The number we have obtained is still limited. Folk songs in some individual provinces such as Sinkiang, Mongolia, Tibet, Yunnan, Kweichow, Shansi and Shensi total far more than 3,000 pieces.

All great musicians in the past paid much attention to the music of the people, because it reflects the feelings of the broad masses and is the cream of artistic works. The *Book of Odes* compiled by Confucius is one of the earliest collection of poems of China. This work is divided into three parts: *feng*, *ya* and *sung*. *Ya* and *sung* were ceremonial music and *feng* a collection of folk songs, the most valuable part of the book. During the reign of Emperor Wu Ti, the Han dynasty established a "Yueh-Fu", bureau of music in charge of collecting and screening folk songs. It employed musicians and poets to establish the criteria of folk songs. It did everything possible to promote the music of the people.

The Sui and Tang dynasties have been acclaimed as the golden era of music. Much foreign music was introduced into China during the 130 years between the reigns of Emperors Tai Tsung and Hsuan Tsung (625-756 A.D.). The foreign music was assimilated and became new blood of Chinese music, bringing to bloom the music of our people.

This explains why the plans of the Government Information Office to collect and classify the folk songs of various provinces drew enthusiastic responses, especially from the group of musicians. They offered to help.

During their insurgency, the Chinese Communists took advantage of the folk songs to arouse the people. They matched the music of familiar folk songs with anti-government verses as efficient weapons of psychological warfare. They amplified those folk songs portraying the hardships of the people and condemning the immoral facets of the old society. For example, "GOING TO THE WESTERN FRONTIER" was a very popular song in the Ho Chu district of Shansi, depicting the people's journey to the neighboring province of Suiyuan for employment by the farmers and grazers. There were no less than a hundred such folk songs, which depict merry family reunions as well as the hardships of work. However, the Communists ignored the happy side and emphasized the sad side of the songs. They branded "GOING TO THE WESTERN FRONTIER" as "the agonizing groans of the oppressed people under the exploiting landlord class." On the mainland today, countless people have been sent to the frontier districts by the Communist regime. They have been separated from their wives and other relatives. Their sufferings are far more miserable than those portrayed in "GOING TO THE WESTERN FRONTIER."

Members of the GIO committee were very cautious in studying the material coming from varied sources.

Before they began to work, they decided on the following principles and steps:

1. To do their utmost to keep the verity of each song. If they found that any part of the music was rewritten, they deleted that part, to keep the originality of the song.
2. To annotate the dialect expressions and slangs. If they found the wording was vulgar, they changed it but still kept the original meaning.
3. To translate the songs of frontier and aborigine dialects into mandarin. If