<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>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</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Other Contributor(s)</strong></td>
<td>University of Hong Kong. Dept. of Music.</td>
</tr>
<tr>
<td><strong>Author(s)</strong></td>
<td>Yung, Bell</td>
</tr>
<tr>
<td><strong>Citation</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Issued Date</strong></td>
<td>1998</td>
</tr>
<tr>
<td><strong>URL</strong></td>
<td><a href="http://hdl.handle.net/10722/54789">http://hdl.handle.net/10722/54789</a></td>
</tr>
<tr>
<td><strong>Rights</strong></td>
<td>This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.</td>
</tr>
</tbody>
</table>
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

by Professor Bell Yung,
B.Sc. Calif; PhD MIT and Harv

Mrs. Helen Woo
Music Library
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 its 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 musicking. 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 humanitarian 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.
音樂的實在價值並不在於它本身；音樂的價值，不在於它能娛樂我們；音樂的價值，在於它能教導我們。音樂能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。音樂本身，就是教導我們的工具。它能教導我們，因為它能教導我們音樂本身。
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善長於音樂，也善長於文字。音樂系的教員部分時間都用在閱讀、思考、討論及寫作工作，經常會提到評論的問題。在會談的過程，音樂系的教員對於樂曲的評價及評價的樂曲的傳播，他們更以文字的力去衡量樂曲的價值，影響文學及音樂的態度和評價。他們堅強的信念及為數不計及化，及社會對音樂的態度和評價。他們的言論影響力很大，而且也直接左右了音樂的發展。

現代的音樂學界，早就已經斷定音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。

現代的音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。

現代的音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。

現代的音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。

現代的音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。

現代的音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。

現代的音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。

現代的音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。

現代的音樂的價值不能從簡單的音高及和聲的複雜的和聲結構來評價。在世紀初時有幾個愛好西洋音樂教育的中國高階知識份子，發表文章及演講評擊中國音樂。他們身處文創界領導的地位，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發展。
音樂在科學的領域裡也能佔一席地位？一份貢獻嗎？

音樂在科學的領域裡也能佔一席地位？一份貢獻嗎？

音樂在科學的領域裡也能佔一席地位？一份貢獻嗎？
音樂能令我們激動或平靜？手舞足蹈或熱血奔騰？為什麼音
樂在今天會變成人際娛樂的中心？
以上的研究課題都是極為複雜的。音楽學家 penetrate 並不熟
悉科學研究的方法，譬如實驗室工作、運動及數學模
式等。更何況研究音楽及研究科學在方法上有基本的衡
突。因為音楽是社會性極強的活動，所以研究工作很難在實
驗室中進行；音楽家的思維每每不依常規進展，所以音樂
創作不能用邏輯去解釋，更遑論開始數學模式了。

雖然在研究方法上困難的一種做法是音楽學家作一些初
步的進修工作。有些音楽學家早就領會到音楽其實也是
一種社會科學，他們用自修或正式讀學位的方式去補充自己，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，這種情況偶爾會
有。和生物學家或哲學家合作的例子則非常少，但也不
是没有。特別是提出了別具特質的音楽與數學思考的能力的關
系，引起了廣泛的注意。和事識被批評為不流行。科學
家，但毫無疑問是一個開始，且各學者在交流中得益不少。

作為演講的終結，我將引用粵劇作為例子來解釋以上所
論的觀點。粵劇是一種大型戲劇形式，流行於珠江
三角洲及其他用粵語的地方，像東南亞及北美州等。
粵劇是中國音樂中重要的之一，特別是粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地位。粵劇的發展，使
粵劇在世界音樂中占有重要的地
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一個佼佼者。在全國六百多年來地方戲劇發展史中，粵劇在絕大部分時間內佔據有著舉足輕重的地位。粵劇在廣東、港澳、以及臺灣、東南亞等華人家鄉具有極其深厚的影響力。在粵劇的發展過程中，產生了不少傑出的粵劇表演藝術家，如馬師曾、余其聞、歐齊、陳略、譚秀春、姚雨青等，他們的表演風格獨特，內容豐富，深受人們喜愛。粵劇的角色有生、旦、淨、丑四類，角色的扮演有著嚴格的程式和規律。

中國傳統音樂ologists view that the development of music has been shaped by various historical and cultural factors, and that the study of music can provide insights into the social and cultural contexts in which it was created. The integration of music with other arts, such as drama and dance, has also played a significant role in the development of Chinese traditional music. The study of music can help us to understand the complexity of Chinese culture and its influence on the world.
Mars. 781.17 Y95 e6
Yung, Bell.
Entertainment? art? science? :
the place of music in a
university : from the Kwan
Fong Chair in Chinese Music.
Department of

<table>
<thead>
<tr>
<th>Date Due</th>
<th>Date Due</th>
<th>Date Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Binding</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Binding</td>
</tr>
</tbody>
</table>
就職演講

娛樂? 藝術? 科學?  —
音樂在大學裡的崗位

香港大學文學院音樂系
群芳中國音樂講座教授
就職演講

榮鴻曾 教授
加州大學柏克萊分校工程物理理學學士
麻省理工學院物理學哲學博士
哈佛大學音樂學哲學博士