

# 搖擺吧！國樂

## 在傳統與現代之間悠遊的自由音樂人

文 / 傅明蔚

圖 / 臺北市立國樂團



既可吹笛子、又會彈鋼琴、還能作編曲的刁鵬，無疑是自由的音樂人

三分微醺、八號酒窖、十分搖擺，國樂也可以很 chill！當夜幕低垂，紅男綠女們踩著輕快步伐，彷彿踏入 lounge bar，不曾想卻是進了音樂廳，新奇的反差感刺激著觀眾的視聽覺，一場別開生面的「搖擺國樂」就此展開。由 Fusion 演奏團「行草 Grass Walkers」與臺北市立國樂團一起瘋玩的音樂派對，輕鬆遊走在戲曲、爵士、拉丁、DISCO 與 J-Pop 之間。對於 21 世紀臺灣的國樂演奏家而言，國樂的定義也在搖擺著，傳統的包袱與界線，在他們自幼學習音樂的環境和歷程中慢慢消融，就像在音樂會中既可吹笛子、又會彈鋼琴、還能作編曲的刁鵬一樣，他們是能悠遊在傳統與現代之間的自由音樂人。

我想，音樂人的靈魂不是自由的，就是在追求自由的路上，樂種的隔閡、中西的對立、文化的束縛、政治的拉扯……，社會上有太多影響音樂創作的因素，但這些枷鎖，終究會隨著一個又一個時代的落幕而終結，更準確的說，是隨著一代又一代音樂人的努力而超越解脫。繼 2023 年 4 月 8 日「搖擺國樂」驚艷全場後，5 月 26 日「春之祭—黃佳俊 & TCO」更是震撼國樂界，由王辰威移植的史特拉溫斯基《春之祭》，深獲肯定。就如同王辰威在社群媒體上的自述：「我常用於評估一首國樂作品的粗略方式，就是問自己：這首曲若用交響樂團演奏，會不會效果更好？」面對「西樂中奏」這個自上世紀國樂誕生之初便衍生的大哉問，這次的《春之祭》翻轉了上述問題，針對那些發揮國樂團個性與異質性專長的旋律聲響，以及運用埙、巴烏、葫蘆絲、大胡、椰胡等特殊樂器的樂段，都讓人不禁讚嘆：這裡用國樂團演奏的效果也太好了吧！



王辰威運用埙、巴烏等特殊樂器，在《春之祭》中發揮國樂團專長



顏名秀創作的史上第一首喇叭協奏曲《義民傳奇》，具象的使用了傳統音樂素材

在文化相對論（Cultural Relativism）的框架下，音樂並無優劣好壞之分，追求文化多樣性似乎成為另一種普世價值（Universal Value），平等尊重各式各樣的聲音、樂器、律制……乃至每一個音樂文化體系，是當代音樂人的核心素養。藉此，得以擺脫傳統與現代、國樂與西樂的二元對立和線性史觀，讓兼容並蓄的自由創作成為可能。從這個觀點看 2023 年的臺北市傳統藝術季，以及臺北市立國樂團 2022 至 2023 年的樂季規劃，便可理解節目安排的理念宗旨。2022 年底，顏名秀創作了史上第一首喇叭協奏曲《義民傳奇》，具象的描繪了客家義民之戰、褒忠義民廟的牛車傳奇，讓觀眾彷彿親臨般身歷其境。但同一時間點的另一場音樂會，陳樹熙譜寫的組曲《歲樂足跡》當中，《絕情》也運用了客家歌謠為基礎材料，卻是把音樂轉化為一場愛情戲。陳樹熙在樂曲解說中寫道：「我面對傳統音樂素材的基本態度，借用、引用皆是為了勾起聯想來接地氣，我只想寫出世間男女的愛恨情愁。」這兩首樂曲在傳統素材的處理上，無論是樂器或歌謠，顏名秀與陳樹熙採用了截然不同的作法，卻不存在高下對錯之分，他們無疑都是自由的。

鄭思森作曲、許惠美編舞的民族舞劇《七夕雨》，講述牛郎織女的故事很有東方韻味；朱雲嵩的打擊協奏曲《涿鹿幻想》，採用蚩尤大戰黃帝的史詩傳說，充滿了歷史典故；王辰威的二胡協奏曲《臺北風華》，以臺北三個人文地景：大稻埕、孔廟、101 大樓為題材，新舊併陳各有異趣。用音樂敘事是國樂團擅長的表現手法，時序進入 21 世紀，故事的題材越發多元，音樂家們總是天馬行空的找尋靈感，而作為主辦方、委託創作者，臺北市立國樂團則提供了自由的創作平台。5 月 6 日「皇天后土」音樂會中，恩爵·史奈德寫給笙與國樂團的《魔鬼與靈魂的秘密》，就是一首取材極其特別作品，擷取中國神、靈、鬼的幾個片段事件或現象作為創作元素，包含農曆 7 月 15 日「中元鬼門開」、描寫趕屍習俗的「湘西不死族之夜」等。選用如此古老且充滿禁忌的宗教題材譜曲，觀眾在驚嚇之餘，卻又對這般大膽不受限制的創作，感到驚喜。



「涿鹿·夢蝶」音樂會中由大提琴詩人王健帶來優美的《莊周夢》



國際知名笙演奏家吳巍演繹恩爵·史奈德寫給笙與國樂團的《魔鬼與靈魂的秘密》，選用古老且充滿禁忌的宗教題材



江賜良的《桂枝湯》  
以中醫理療中的「萬方之祖」桂枝湯為發想進行創作

2023 臺北市民族器樂大賽獲勝者符珈琦演繹王辰威的二胡協奏曲《臺北風華》  
運用臺北三個人文地景發想創作

無獨有偶，同場音樂會中，江賜良為梆笛與國樂團而作的《桂枝湯》，也是一首素材動機都十分新穎的樂曲，中醫理療中的「萬方之祖」桂枝湯，正是作品主角。樂曲從描寫患者發熱、惡寒開始，綿延不斷的三連音、深沉無力的低音，象徵頭昏眼花，驚恐的音量對比，則是急性腹痛；而後患者服下桂枝湯，樂團各聲部的對位，顯示藥效在身體裡的各種「走法」，最後達到「營衛調和」的療效。從神鬼到中醫，恩爵·史奈德與江賜良選擇了南轅北轍的素材，看似斷裂疏離，但若換一個角度切入，從笙到笛，這兩首協奏曲是不是又採用了相近的素材呢？

「橫看成嶺側成峰，遠上高低各不同」蘇軾登臨廬山後的感悟，蘊含了深刻的美學觀點及見解，欣賞國樂自是如此。當我們從不同的位置凝視與聆聽，自會獲得不同的美感體驗，總結出不同的音樂評論。因此，期待國樂的定義與框架能搖擺起來，在解構、解殖、解放中獲取自由。若試圖規範國樂「應該」是什麼樣子、「需要」是什麼樣子，終究是徒勞，畢竟世人皆「不識廬山真面目，只緣身在此山中。」



黃佳俊與 TCO 帶來由其編配的《展覽會之畫》

# Swing It! The Free Musical Spirit Soaring between Tradition and Modernity

Text / FU Ming-Wei

Image / Taipei Chinese Orchestra

Imagine stepping into the unexpected rhythm of a lounge bar only to find yourself in a concert hall. This surprising twist in ambiance invigorates the audience's senses, setting the stage for a unique and refreshing journey through Pulsation of the Swing Music. This playful musical party, co-hosted by the Fusion ensemble Grass Walkers and the Taipei Chinese Orchestra (TCO), masterfully weaves diverse opera, jazz, Latin, DISCO, and J-Pop elements.



DIAO Peng, a versatile talent who can play the dizi and piano and even compose music, is undeniably a musician with a free soul.

In Taiwan, the 21st-century Chinese Music performers' definition of Chinese Music is evolving. The boundaries and restrictions of tradition gradually dissipate throughout their childhood musical learning journey. Like DIAO Peng, who can play the dizi and piano and compose arrangements in a concert, these versatile musicians can navigate seamlessly between the traditional and modern realms.

For a musician, the soul is either free or on the path to freedom. Too many societal factors like genre barriers, East-West opposition, cultural confines, and political influences can restrict musical creation. However, these constraints inevitably diminish with each passing era.



WANG Chenwei masterfully uses distinct instruments such as the xun, bawu, and hulusi, showcasing his expertise in Chinese Music within *The Rite of Spring*.

More precisely, they are transcended through the relentless efforts of successive generations of musicians. This belief underscores the awe-inspiring performance of Pulsation of the Swing Music on April 8, 2023.

Next came *The Rite of Spring* - Kahchun WONG & TCO on May 26, causing a stir in the Chinese Music scene. WANG Chenwei's transposition of Igor STRAVINSKY's *The Rite of Spring* has received high praise, illustrating this progression. As WANG Chenwei once shared on social media: "A common method I use to roughly evaluate a piece of Chinese Music is to ask myself: Would this piece sound better if a Symphony Orchestra performed it?"

This performance of *The Rite of Spring* confronted the longstanding question of 'Playing Western Music in a Chinese style,' a debate originating from the inception of Chinese Music in the last century. Its melodic sounds emphasized the individuality and heterogeneity of the Chinese Orchestra, and sections featuring special instruments like the xun, bawu, hulusi, dahu, and yehu presented an exceptional Chinese Orchestra performance that resonated deeply with the audience.

Under the lens of Cultural Relativism, no music is superior or inferior, good or bad. In this era, pursuing cultural diversity is becoming a Universal Value. The ability to respect diverse sounds, instruments, tonal systems, and even every musical cultural paradigm has become the core competency of contemporary musicians.



Kahchun WONG and TCO present *Pictures at an Exhibition*, arranged by WONG.



LAI Yi-Chun, the principal dizi of TCO, interprets Simon KONG Su Leong's *Cinnamon Twig Decoction* for Bangdi and Chinese Orchestra, a work inspired by the cinnamon twig decoction, the "ancestor of ten thousand prescriptions" in Chinese medicine.

FU Chia-Wei, the 2023 Taipei Chinese Instrumental Competition winner, interprets WANG Chenwei's erhu concerto *Charms of Taipei*. The piece was inspired by three cultural landscapes of Taipei.

This respect allows them to move beyond binary oppositions of traditional versus modern, Chinese versus Western Music, and linear historical perspectives. The result is eclectic creative freedom, breaking away from preconceived notions and boundaries.

This philosophy is evident in the 2023 Taipei Traditional Arts Festival and the 2022-2023 season planning of the TCO. The program schedule's philosophical purpose becomes apparent from this perspective. In 2022, YEN Ming-Hsiu composed the first-ever Labaxian concerto, *The Legend of Yimin* for Labaxian and Chinese Orchestra. The concerto depicts the battle of Hakka Yimin and the legendary ox-cart of the Baozhong Yimin Temple, creating an immersive experience for the audience. At the same time, another concert featured CHEN Shu-Si's *Memory of The Year* suite with *Heartless*. This composition uses Hakka folk songs as the foundational material, transforming the music into a love drama. CHEN Shu-Si wrote in the program notes: "My fundamental attitude towards traditional musical materials is to evoke associations and connect with ordinary people's lives. I only want to write about the loves, hates, passions, and sorrows of men and women in the world."

YEN Ming-Hsiu and CHEN Shu-Si handled traditional materials in completely different ways, whether they were instruments or folk songs. Yet, there is no distinction between right or wrong, high or low. Their approach, like that of many contemporary musicians, is an exemplification of creative freedom.

The traditional dance drama *Eternal Love Across the Magpie Bridge*, composed by CHEN Si-Sum and choreographed by HSU Hui-Mei, tells a story brimming with oriental charm. It shares the narrative of Cowherd and Textile. On the other hand, CHU Yun-Song's percussion concerto *Zhuolu Fantasia* is rooted in the epic legend of the battle between Chiyou and the Yellow Emperor, filled with historical allusions.

WANG Chenwei's erhu concerto *Charms of Taipei*, which uses three cultural landscapes of Taipei: Dadaocheng, Confucius Temple, and Taipei 101 as subjects, offers a unique blend of old and new.

Storytelling through music is a performance technique that Chinese Orchestras excel in. As we move into the 21st century, the themes of these stories are becoming increasingly diverse, highlighting the evolving nature of Chinese Music. Musicians seek inspiration freely, and organizations like the TCO provide a creative platform as the organizer and commissioning creator.

In the "Heaven and Earth" concert on May 6, Enjott SCHNEIDER's *The Secret of Demons & Spirits* for Sheng and Chinese Orchestra was a particularly unique piece. It took snippets of events or phenomena related to Chinese gods, spirits, and ghosts as creative elements. Incorporating the "Ghost Gate" opening on the 15th day of the 7th lunar month and the "Night of the Undying in Xiangxi," portraying the custom of corpse driving, proved bold and unrestricted in its creativity.

In the same concert, another piece that captured the audience's attention was Simon KONG Su-Leong's composition, *Cinnamon Twig Decoction* for Bangdi and Chinese Orchestra. This work chose an unusual protagonist - the cinnamon twig decoction, the "ancestor of ten thousand prescriptions" in Chinese medicine. The music narrates a patient's journey, depicting symptoms of fever, chills, dizziness, and blurred vision through continuous triplet notes and deep, weak bass notes. At the same time, dramatic volume contrasts depict acute abdominal pain. Then, as the patient takes the cinnamon twig decoction, the counterpoint of different parts of the orchestra demonstrates the various movements of the medicinal effect in the body, ultimately achieving the therapeutic effect of "harmonizing the nutrient and defensive qi."

From gods and demons to traditional Chinese medicine, Enjott SCHNEIDER and Simon KONG Su Leong chose dramatically different materials, which might seem disconnected at first glance. However, if we shift our perspective and look from the angle of the instruments used, from the sheng to the dizi, don't these two concertos indeed employ similar materials?

SU Shi's reflections after ascending Mount Lu — "Viewed from afar, it resembles a ridge; close up, it is a peak. The vista changes — near, far, high or low, each unique." — carry profound aesthetic viewpoints and insights. This sentiment applies perfectly to the appreciation of Chinese Music as well. Our aesthetic experiences and music critiques vary as we gaze and listen from different positions.

Thus, the definition and framework of Chinese Music should be allowed to sway, obtaining freedom through deconstruction, decolonization, and liberation. The imposition of a standardized notion of what Chinese Music "should" or "needs" to be is ultimately futile. The true essence of Chinese Music, much like the true face of Mount Lu, is elusive to discern; we are amid the music, immersed in its mysteries, and our understanding evolves with each new perspective we adopt.



At the Invocation concert, YEN Ming-Hsiu unveiled his creation, *Invocation* for Two Labaxians, Zhouhu and Cello, offering a unique glimpse into the distinctive timbre of the labaxian.