

# 跨身體的界， 也跨出國樂器的界線

文 / 李俐錦  
圖 / 李俐錦

到國外演出並沒有想像中困難，只要我們真心渴望，願意排除萬難、鏗而不捨地去多方嘗試，機會終會降臨。但想要能夠讓這樣的機會持續發生，更重要的是演出的內容。回顧我自己的演出歷程，雖然演奏的是傳統中國樂器，但每次演出，對我都是思考如何顛覆眾人對傳統國樂器既定印象的機會。雖然有時得根據場合和節目安排演奏國樂經典曲目，致敬它所代表的文化象徵。然而，我更常在樂曲的適當段落進行即興演奏，保留傳統技巧，運用旋律動機，加入個人審美再創作，發展出另一種屬於「當下」的音樂樣貌。建議有興趣嘗試新方向的朋友，在充分掌握樂曲與演奏技巧之後，也可以進行這樣的即興練習。



2023 C-LAB 聲響藝術節委託製作《地平線上的新笙景：雙城記》(攝影師：JC.PAN)

## 是國樂，也可以不只是國樂

要如何以「國樂」走到國際上呢？我個人的經驗是，要靠的不只是國樂。或許不要將自己侷限在單一音樂類型中，在嘗試各種音樂風格之後，挖掘出自己感興趣並且熱愛的元素；透過長時間的練習和表演，讓這些元素逐漸內化成屬於我們個人的「音樂設定」。擁有這樣的「個人設定」，在音樂的旅程中會遇到許多與我們合作、交流的夥伴，會相互影響激盪再生，逐漸改變各自的音樂風格和內建系統。如同展開即興一樣，確保自己擁有扎實的演奏技巧，是打造出屬於個人「音樂設定」的基石。

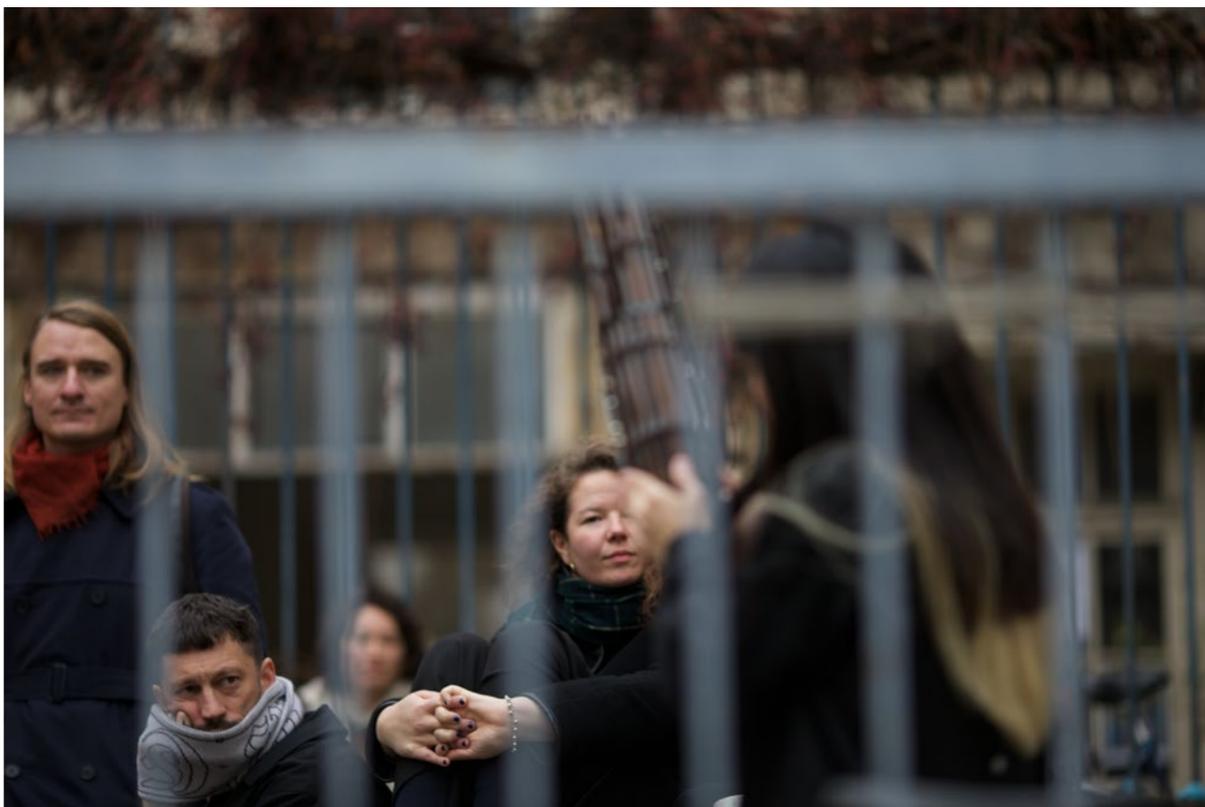


笙音樂家李俐錦近年在臺灣及歐洲之間生活及工作 (攝影師：58kg)

## 打造出專屬自己且難以被替代的表演性

第一次以國樂器跨出臺灣，是 2014 年，我用笙演奏《超級瑪莉歐》的影片，受到英國 BBC、紐約《每日新聞》(New York Daily News)、美國 The Verge、法國 20minutes、瑞典 Feber、日本 Rocket News24 等國際媒體關注。當時 25 歲的我並不曉得這個「成就」從此也成了我的隨身標籤；直到現在，仍有不同國籍的人對我訴說他們看到那支影片的驚奇感想。於此並不是想要鼓吹大家粗暴地將國樂器西奏，而是主張要試著辨別樂器的特性與優勢，並將這樣的獨特性演奏出來。當時選擇演奏電玩音樂，主要是因為笙的音色跟電子合成器近似的特性，而笙豐富的和聲色彩，不僅能夠融入西方交響樂團和電子音樂的聲響中，同時也能透過注入傳統技巧，在一片和諧裡顯現出東方韻味及其獨特魅力。我想這也正是笙在與西方元素交融的過程中，和其他國樂器有所區別的關鍵所在。

2023 年初，我獲得亞洲文化協會 (Asian Cultural Council) 的獎學金，在紐約生活了半年。因緣際會下，一腳踏入紐約的自由即興圈。每天晚上有數十個羅馬競技場，不管你是學院派還是自學成才，來自世界各地的音樂家各個自帶鎂光燈，進場過招、毫不客氣。在我交流過為數不多的亞洲傳統器樂音樂家中，印象深刻的包括畢業於波士頓柏克萊音樂學院 (Berklee College of Music) 的韓國伽椰琴音樂家 DoYeon Kim，以及畢業於加州藝術學院 (California Institute of the Arts) 的韓國奚琴音樂家 Jeonghyeon Joo，她們以精湛的演奏技巧，成功以「各自獨特的詮釋」展現傳統器樂的當代性。我在這看到的「成功」，是透過嚴謹的傳統技巧，搭配當代藝術與音樂的訓練，找到專屬個人且無可替代的表演風格。傳統器樂在西方的音樂藝術場域中，本身具有反映文化與身份的符號性，演奏家演奏傳統音樂 (國樂) 曲目及現有的經典旋律，當然可以視為是「其中一種」表達自己的音樂元素。但除此之外，我建議可以進一步思考及挖掘出，融合當代表演藝術與挑戰觀眾期待的可能性。如此一來，我們不僅能夠擴大傳統器樂在國際表演市場的發展空間，演奏家本身也可以主動爭取到或開發出與其他藝術創作結合的機會。



2021 巴黎西鐵駐村期間創作《當聲音成爲一種邀請》(攝影師：Cédric-Isham CALVADOS)

## 只要人在現場，許多機會都將因著你的準備 / 獨特而到來

在巴黎西鐵國際藝術村 (Cité Internationale des Arts) 進駐的半年期間，是我人生中感到最清醒、最開放、也最貼近藝術家本質的時刻。我與上百位來自世界各地、不同領域的藝術家，共同生活在位於市中心的這個小型地球村。每個人擁有各自獨立的創作空間和完全自由的靈魂。在這樣的環境裡，我只要專心生活，就能夠感受到無所不在的藝術能量。因此，主動建立各種合作連結，及對未知領域的學習探索，也在此行悄然萌芽。在音樂發展方面，我與旅法作曲家陳珩共同開啓了一項笙與各國作曲家合作的中長期計畫《地平線上的新笙景》。透過作曲家的當代視角重新詮釋傳統器樂，並一同創造出我們所認爲屬於這個世代的音樂語彙。同時，藉著這個項目的長時間合作，也促動了一些無形與有形的跨國網絡在這裡集結。在表演領域方面，我觀看了超過百場各類型的展演，包括劇場、歌劇、音樂會、現場表演 (live performance) 及各式展覽。我觀察到的現象是，歐洲當下與表演藝術相關的表現內容，很少以單一演出形式呈現，大多難以定義屬於特定的表演藝術領域，是融合了多樣藝術形式與專業的「複合式表演」。從中我意識到一個關鍵的因素：音樂家的身體潛能無限。這不僅爲我解惑了在綜合表演藝術徵選中的失利，也提點出我在個人表演及創作中存在的不足感。我因此得到重要的啓發：「音樂家的身體」需要進一步「擴充設定」，來因應當前表演藝術在國際演出的市場需求與發展趨勢。對我而言，這也提醒了我，國樂，甚至整個音樂圈可能的未來發展方向。



2023 C-LAB 聲響藝術節委託製作《地平線上的新笙景：雙城記》(攝影師：位子)

## 看清楚自己的目標，並且決不停止追求它的決心

有了這些認知，我在巴黎展開了我的身體訓練，賦予長年隱身在樂器後的身體更多的感知。我向法國長笛音樂家同時也是動作演員 (movement performer) 的 Elsa Marquet Lienhart 學習。課程內容除了練習身體與意識間的掌握，還有身體與樂器之間、音樂與動作之間的關係探索。音樂家的身體如同一張白紙，擁有無窮無限的發展潛力。因此，無論是戲劇性或舞蹈性的身體表達，我們都能根據個人喜好，去尋求能夠做出特定表現的身體動作練習。透過有方法、系統性的身體訓練，音樂家不僅能夠突破演奏中的慣性動作，在擁有良好的身體條件基礎上，更能在跨領域結合的場域，展現音樂家的多元表演性及角色多樣化。

再舉幾個影響我至深的藝術家爲例。我很喜歡比利時視覺藝術家 Miet Warlop 的創作，她經常以音樂家爲作品要角，運用各種媒材及技術，進行不可預期的視覺性結合。她的作品 *Fruits of Labor*、*Ghost Writer and the Broken Hand Break* 以及去年在法國亞維農藝術節首演的 *One Song*，都在述說器樂演奏家的身體有無限可能性。值得一提的音樂表演作品還有瑞法全才藝術家 James Thierrée 的 *Room*，以及法國全才導演 Pierre Meunier 的 *Bachelard Quartet*。從這兩位擅長自導自演 (奏) 的天才型藝術家身上，我看見西方表演藝術在各個專業領域的實驗結合的成功案例，而像這樣的跨領域專業人才在西方則不在少數。

## 結語

綜合我個人這幾年在歐美旅居的觀察，以及我過去在表演藝術上的實踐得到的經驗，我深信調整及擴充「個人設定」，發展出器樂演奏者身體表演的無限可能，是我要持續學習、練習與推動的選擇。在這個資源豐沛的網路時代，我們都可以輕鬆地獲取世界各地重要的表演藝術相關資訊；然而，要跨出我們所熟悉的舒適圈，要跨出地理上與身體上的界限，需要更多的決心和更大的行動力。我會期勉自己多關注這個世界正在發生的事；從聚焦小我，到能夠運用自己的表演能力去詮釋想法與關懷，逐漸擴大到能對這個世界作出提問。我想，這是我面對未來要持續努力與世界接軌的自我期許與提醒。

# Refuse to Be Limited by Body or Chinese Musical Instruments

Text / LI Li-Chin

Images / LI Li-Chin

Performing abroad isn't as inconceivable as we imagine. If our hearts are true and our wills are strong, opportunities will eventually come. As no pain, toil or delay shall stop us from moving forward. But for it to happen, the content of the show is of prominent importance. Looking back on my own journey, every performance is not just a showcase of traditional Chinese instruments, but an opportunity to think, reflect, and subvert people's established impressions of what traditional Chinese musical instruments can do. It is impossible to avoid performing classic repertoire on occasions as a tribute to the culture it represents, but more often than not I would choose to insert improvisation in-between appropriate moments. The combination of traditional techniques, motives, and personal preference will rewrite the music pieces and develop them into new on-site adaptations. I sincerely recommended interested individuals to try and improvise your own version after having full control of a repertoire and required techniques.



C-LAB Sound Festival: Diversonics' commissioned work: *Landscape on the New Horizon of Sheng: A Tale of Two Cities*. (Photographer: JC.PAN.)

## Chinese Music and Much Much More

How can Chinese music go international? Personally speaking, I believe it is instrumental not to limit yourself to a single music form. Chinese music is not an island. Musicians should embrace all music forms, look for elements they love or feel intrigued by, and then, through prolonged practice and repeated performance, gradually internalize everything learned to form a personal music set up. We carry the personal setting with us in our later pursuit of music. All the partners and friends we meet along the way will resonant, influence, and help generate new music energy. These newfound respects will again change our respective music styles and built-in systems. It goes without saying that, just like improvisation, solid performance skills are the always the cornerstone of creating our own personal musical setting.



Sheng musician LI Li-Chin's life and work in Taiwan and Europe in recent years. (Photographer: 58kg.)

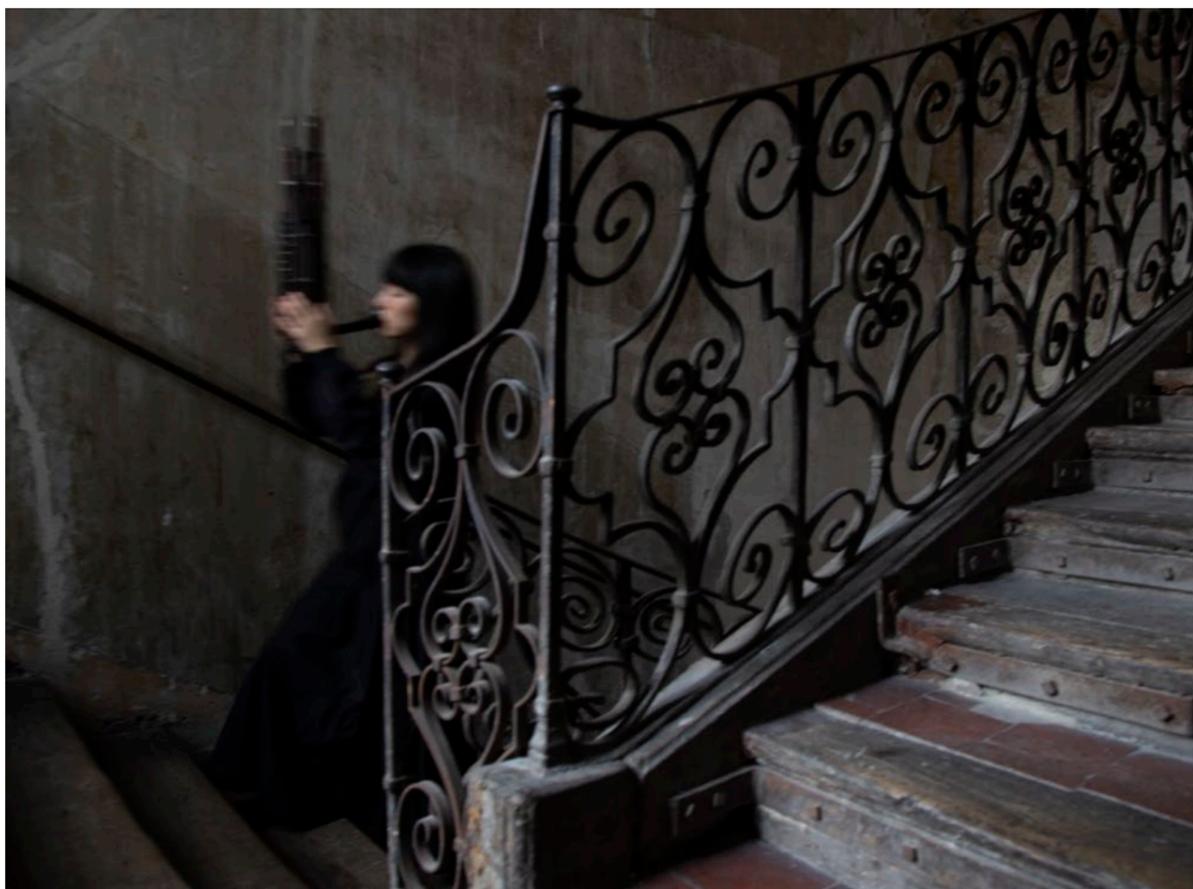
## Create a Performance That Is Uniquely You and Only You Can Do

The first time people noticed my performance using Chinese musical instrument outside Taiwan was in 2014. A video of me playing Super Mario with Sheng attracted the attention of various international medias including the British BBC, New York Daily News, The Verge in the United States, 20 minutes in France, Sweden's Feber, and Japan's Rocket News24. I was 25 years old at the time. Little did I know, the "achievement" would become my signature. To this day, people of different nationalities still rave about the video when they see me. This story was not meant to encourage the act of playing western music with Chinese musical instruments. Rather to explain that it was done because of the characteristics and strength of the instrument were fit to do so. Understanding what you have and use it correctly is the key. At that time, I chose to play video game music mainly because the sound of sheng has characteristics similar to that of an electronic synthesizer. As a versatile harmony instrument, the sound of sheng can be blended perfectly into western orchestra and electronic music works. With the right traditional skills, the oriental flair and distinctive charm in harmony with western music clearly set the instrument apart from other traditional Chinese musical instruments as the two music worlds meet.

I won the Asian Cultural Council scholarship in early 2023. During my six-month stay there, I stepped into the world of improv in New York by chance. There were dozens of Roman Colosseums every night. Formally taught and self-taught musicians from all over the world bring their A game to the party. Amongst the Asian traditional instrumental musicians whom I have connected with, DoYeon Kim, a Korean gayageum musician who graduated from Berklee College of Music in Boston, and Jeonghyeon Joo, a Korean xiqin musician from California Institute of the Arts, have left a deep impression on me. Both musicians excel in reinterpreting traditional instrumental music with their unique understanding and exceptional performing skills. The success, I believe, is built upon a unique and irreplaceable performing style formed through rigorous training of traditional skills and an extensive knowledge in contemporary art and music. In Western music and arts, traditional instrumental music symbolizes certain culture and identity. Traditional music (Chinese music) and existing classic repertoire can certainly be regarded as one of these cultural symbols, as it is also a way of expressing musical elements which one identifies and resonates with. However, I would like to further explore the possibility of incorporating contemporary performing arts into Chinese music and encourage musicians to challenge the audience's expectations. This way, we will be able to widen our reach of traditional instrumental music in the international performing arts world. The musicians will also have more space actively seeking or developing opportunities to collaborate with other artistic disciplines and creations.

## Be Present and Opportunities Will Come as You Are Unique and Ready

The half-year residency at Cité Internationale des Arts in Paris was a time when I felt the most awake, liberated, and artistically inspired. I lived in a small global village downtown with hundreds of artists from different fields all over the world. Everyone had their own independent creative space and amazing free spirit. In such an environment, all I had to do was to concentrate on living a life immersed in ubiquitous artistic energy. It was then I started networking and exploring unknown areas. As for musical progress, CHEN Heng, a composer living in France back then, and I launched a medium- and long-term project for Sheng called the Landscape on the New Horizon of Sheng which involved many composers from various countries. Through this project, composers reinterpreted traditional instrumental music in contemporary perspective, creating a music glossary that we believe belongs to this generation. At the same time, we managed to establish some tangible and intangible networks through these prolonged collaborations. In the field of performance alone, I watched over one hundred performances across a wide spectrum, including theatre, opera, concert, live performance, and exhibitions of all sorts. I realized that the current performing arts works in Europe were rarely presented using only a single form of performing arts. Most of them were fusion performances which integrated various art forms and professional skills. They were unlikely to be defined as belonging to a specific performing arts field. The idea of musicians' physical potential crossed my mind. Limitless and filled with possibilities, it is key to this fusion trend. This not only clarified the reason for my failure in fusion performance auditions, but also pointed out my shortcomings in personal performances and creations. It dawned on me that a musician's body setting needed to be further expanded to respond to the current market demand and development trends of international performing arts. As a matter of fact, the Chinese music world or even the entire music industry might have found a path worth exploring.



*When the Sound Becomes an Invitation*—created during the residency at Cité Internationale des Arts. (Photographer: Cédric-Isham CALVADOS.)



C-LAB Sound Festival: Diversonics' commissioned work: *Landscape on the New Horizon of Sheng: A Tale of Two Cities*. (Photographer: JC.PAN.)

## Know Your Goal Clearly and Never Stop Until You Reach It

With this in mind, I started training my body in Paris. It had been hidden behind instruments for many years. To gain body awareness and sensation, I learned from French flutist and movement performer Elsa Marquet Lienhart, handling the connection between body and consciousness, and exploring the relationship between body and instruments, and music and movement. A musician's body is like a blank piece of paper waiting to be painted. The possibility is endless. Therefore, whether it is the use of body language in theater or dancing, we can formulate a routine designed specifically for desired effect based on personal preference. Through methodical and systematic body movement training, musicians will be able to do more than simply playing the instruments. Excellent physical condition also allows musicians to deliver diversity in performances and play a variety of different roles in cross-disciplinary works.

Let me give you a few examples of artists who have a profound influence on me. I truly admire the creations of Belgian visual artist Miet Warlop. She combines various medias and techniques to create surprising visual effects in her works, often with musicians as the focal point. Her works *Fruits of Labor*, *Ghost Writer* and *the Broken Hand Break*, as well as *One Song*, which premiered at the Avignon Festival in France last year, all illustrate the infinite possibilities of the instrumentalist's body. Other phenomenal music performances include *Room* by jack of all trades Swiss-French artist James Thierrée, and *Bachelard Quartet* by the ingenious French director Pierre Meunier. Both are talented artists/ directors who have skills in many different areas. In western performing arts world, cross-disciplinary experimental works have already won the approval of many audiences. Many artists in the West are commonly skilled in more than one profession.

## Conclusion

Based on my personal observations while living in Europe and the United States over the past few years, as well as my experience in practicing performing arts, I firmly believe in adjusting and expanding one's "personal setting". As an instrumentalist, the importance of exploiting the infinite possibilities of body through continued learning and practice should not be underestimated or overlooked. In the age of information explosion, news regarding performing arts is easy to come by. However, pushing ourselves to break limits, reach out to unfamiliar territory, or explore new prospects requires stronger will power, determination and action. I vow to pay more attention to what is happening around the world. Starting by transforming myself, expressing thoughts and passion through performances, and then dare to go bigger and aim higher- challenging the world out there. I believe, going forward, one must never forget to reach out and continue networking with the world.