

回顧臺灣國樂創作的歷程 思索你我期待的國樂新聲

Reviewing the History of Traditional Chinese Music Creation in Taiwan
and Thinking about its New Form that We Are Looking Forward to

1956年中國廣播公司國樂團設立了「中廣作曲室」，特聘專員作曲，開啓了臺灣的國樂創作之路，在超過一甲子的歲月裡，歷經變革，不僅體現在作品風格上，甚至在樂器型制上，也有了極大的轉變。本期〈新思路〉，環繞著2024年臺北市民族器樂大賽「作曲」項目的精彩賽事熱度，帶領讀者們回顧臺灣各界以及臺北市立國樂團（下稱TCO）的國樂創作歷程。

萬智懿〈臺灣國樂創作之路的回顧〉一文，爬梳了1950年代至今，中廣國樂團、救國團、教育部、國樂學會、國立臺灣藝術教育館、文建會、國家文化藝術基金會、國立傳統藝術中心等單位，致力於國樂創作累積的成果。文中更附上許多珍貴的節目單、剪報等歷史文獻，相信每位國樂同好，都能從裡面找到幾個你所熟悉的名字，想起他們曾帶來的美好樂音。顏采騰〈引領國樂未來——臺北市立國樂團四十年來對於國樂作曲的推廣與貢獻〉一文，則從陳澄雄團長自1984年來推動委約創作機制開始，到「中國作曲家研討會」的「作品發表會」環節，再到「文建會民族音樂創作獎」與「TCO國際作曲大賽」，將TCO歷年來與職業作曲家的合作、舉辦作曲大賽、研討會、工作坊等，這些為國樂創作所做的努力，一一盤點紀錄。

同樣以TCO為主要報導對象，劉馬利〈樂自山中來——北市國的三場音樂會〉，為我們展現了21世紀當代國樂創作更廣闊多元的面向，5月4日「愛的三部曲—湯沐海&TCO」音樂會，將演出譚盾《風與鳥》手機國樂交響詩，令人期待3C產品的電子音響與現場樂團的演奏，能激盪出什麼樣的聲景。此外，文章中介紹3場與小提琴合作的音樂會，也突顯當代國樂東西共融的特質，可打造出無界線的異質對話空間。國樂創作從小提琴乃至於手機的加入，讓我們看見國樂聲響的豐富性與延展性，在聲響議題上，除了仰賴作曲家的無限創意，還需要樂器性能的完美配合，李巧昱〈臺灣的國樂樂器製作發展歷程與維護環境概況〉一文，便為我們拓展了這方面的新知。文中介紹近3年各大學院校舉辦的講座，讓樂器製作師李春正與單志淵、琵琶維修師林宗賢等人，開拓音樂學子的視野。比較2023年北京國際樂器展舉辦的「中國民族樂器改良與發展論壇」與「2023首屆中國民族改良樂器精品展示區」，則令讀者們反思臺灣的樂器製作發展現況。

面對4月26日即將登場的「樂無盡——2024臺北市民族器樂大賽——作曲決賽音樂會」，我們期待讀者朋友從本期新絲路精選的數篇專文中，回顧國樂創作在臺灣一路行來的歷程，同時思索新世代國樂作品的樣貌、音樂旋律的輪廓，以及你我心中期待的國樂新聲。

In 1956, the Orchestra of Broadcasting Corporation of China established the "Composition Studio of Broadcasting Corporation of China" and hired specialists to compose music, paving the way for Taiwan's Chinese music creation. Over the past more than 60 years, it has undergone changes, not only in the style of its works, but also in the form of its instruments. This issue of "The Route to Innovation" revolves around the exciting competition of the "Composition" project at the 2024 Taipei Chinese Instrumental Competition, leading readers to review the creative process of traditional Chinese music by various sectors in Taiwan and the Taipei Chinese Orchestra (TCO).

WAN Cih-Yi's article "A Review of the Path of Taiwan's Chinese Music Creation" summarizes the achievements accumulated by various institutions from the 1950s to the present, including the Orchestra of Broadcasting Corporation of China, The China Youth Corps., the Ministry of Education, the Taiwan Chinese Music Association, the National Taiwan Arts Education Center, the Council for Cultural Affairs, the National Culture and Arts Foundation, the National Center for Traditional Arts. The article also attaches many precious program lists, newspaper clippings, and other historical documents. I believe that every Chinese music enthusiast can find a few familiar names from them, recalling the beautiful music they once brought to us. YEN Tsai-Teng's article "Leading the Future of Chinese Music: Taipei Chinese Orchestra's Promotion and Contribution to Chinese Music Composition in the Past 40 Years" starts with CHEN Tscheng-Hsiung's promotion of the commissioned creation mechanism since 1984, goes to the "Works Release Conference" section of the "Chinese Composers Symposium", and then to the "CCA Ethnic Music Creation Award" and "TCO International Composition Competition", recording TCO's efforts in collaborating with professional composers, organizing composition competitions, seminars, workshops, and more over the years for Chinese music creation.

Similarly, with TCO as the main reporting object, LIU Ma-Li's "Music from the Mountains - Three Concerts of TCO" showcases a broader and more diverse perspective of contemporary Chinese music creation in the 21st century. On May 4th, the "A Triptych of Love-TANG Muhai & TCO" concert will perform TAN Dun's *Secret of Wind and Birds* Symphonic Poem for Cellphone and Chinese Orchestra, which is expected to create a different music scene with the electronic sound system of 3C products and the performance of live orchestras. In addition, the article introduces three concerts in collaboration with the violin, highlighting the characteristic of the integration of East and West in contemporary Chinese music, which builds a heterogeneous dialogue space without boundaries. The addition of violins and even cellphones to the creation of traditional Chinese music has shown us the richness and extensibility of its sound. In terms of sound issues, in addition to relying on the infinite creativity of composers, perfect coordination of instrument performance is also required. LEE Chiao-Yu's article "The Building, Evolvement and Maintenance of Chinese Musical Instruments in Taiwan" has expanded our new knowledge in this area. The article introduces lectures held by various universities and colleges in the past three years, allowing instrument makers LI Chun-Cheng, along with SHAN Cih-Yuan, pipa repair technician LIN Tsung-Hsien, and others, to broaden the vision of music students. Comparing the "Forum on the Improvement and Development of Chinese Ethnic Musical Instruments" held at the 2023 Beijing International Exhibition on Music with the "2023 First Exhibition Area of Chinese Ethnic Improved Musical Instruments", readers are prompted to reflect on the current development of Taiwan's musical instrument production.

Faced with the upcoming "Eternity of music-2024 Taipei Chinese Instrumental Competition Composition (Final Round)" on April 26th, we look forward to readers reviewing the journey of Chinese music creation in Taiwan from several selected articles on "The Route to Innovation" in this issue. At the same time, we will reflect on the appearance of new-generation Chinese music works, the outline of musical melodies, and the new voices of Chinese music that we are looking forward to.