

# 2024 TCO國際作曲大賽

## 4月底圓滿落幕

### 整體創作水準提升 評審團精闢點評

文 / 顏采騰

圖 / 臺北市立國樂團

享譽國際的「臺北市民族器樂大賽」今（2024）年再度以作曲為比賽項目，以「TCO國際作曲大賽」為名，於4月22日、26日舉辦複賽及決賽。決賽由6位海內外作曲新銳共同競爭，最終由劉德奕《樂園鳥》奪得首獎，葉瀟陽《戲神》獲第二名，卓綺柔《夜路》則同時獲得第三名、TCO團員特別獎以及最佳人氣獎。

資深作曲家暨大賽評審賴德和指出，國樂為現代化而在近一世紀前模仿了西方交響樂團，發展出所謂的「現代國樂」，其表現技法、呈現形式與內容眾說紛紜，有待更多人、更多作品投入這項全新的當代樂種。因此可以說，「TCO國際作曲大賽」是為現代國樂注入活水的絕佳途徑之一。

#### 不限於「傳統」 國樂新作的共同評選標準

「TCO國際作曲大賽」以「鼓勵新創國樂作品」為宗旨，主要徵集10至15分鐘之大型合奏曲，對於創作題材、美學理念、樂章體裁則不設限。因此，參賽者不必然要考慮所謂的「傳統」或「國樂風格」，而更是要以寫作技巧、個人特色以及創新性等面向取勝。

本屆大賽的七位評審雖各有不同背景、地區、年代以及創作美學<sup>1</sup>，但他們的評選理念異中有同，共享著一定的評分標準。首先，他們都重視創作者對於國樂樂器法及管弦樂法的掌握。陳錦標認為，參賽者應充分了解每樣中國樂器的性能和特色，並進一步發揮其所長；王辰威則反面舉例，同一個複雜和弦「可能在西樂隊上會充滿戲劇性，但配在國樂隊上則聽起來雜而尖銳」，換言之，優秀的（西樂）作曲家未必是好的國樂作曲家，創作者必須不斷鑽研國樂的語彙，為國樂團量身創作。

另一方面，潘皇龍、何啓榮等人都將「自我原創性」或說「個人的聲音」視為重要的評選依據，其中何啓榮表示：「作曲家如何藉由國樂團表達其想法？他是否有獨特的聲音，以創造一個令人信服的音樂世界？這是最重視的面向。」除此之外，幾位評審分別提及「可聽性」、「風格前瞻性」以及「想像力」等不同的面向，可見創作者必須兼顧的方面之多，要在賽事中脫穎而出並不簡單；反過來說，所謂的優秀作品並沒有單一標準。

<sup>1</sup> 本屆評審團包含潘皇龍、瞿春泉、賴德和、王辰威、陳錦標、何啓榮（Vincent HO）及陳明志等七位作曲名家，來自臺、港、星、加等地，其中潘皇龍擔任評審長。



2024 年「TCO 國際作曲大賽」大合照

左起（前）廖元鈺、瞿春泉、王辰威、何啓榮、陳明志、潘皇龍、賴德和、陳錦標、陳慧君、徐端容，左起（後）卓綺柔、陳冠凱、姜均、劉德奕  
Group photo from the 2024 TCO International Composition Competition  
From left to right (front): LIAO Yuan-Yu, Qu Chunquan, WANG Chenwei, Vincent HO, CHAN Ming-Chi, PAN Hwang-Long, LAI De-Ho, CHAN Joshua, CHEN Hui-Chun, HSU Tuan-Jung; from left to right (back): CHO Chi-Jou, CHEN Kuun-Kai, CHIANG Chun, LIU De-Yi.





2024 年「TCO 國際作曲大賽」大合照  
Group photo from the 2024 TCO International Composition Competition

## 曲風多元 入選作品驚艷眾評審

整體而言，本屆的入圍作品普遍優異，在基礎技法上均有一定掌握，其風格美學也大異其趣。潘皇龍認為，比起2016年的第1屆大賽，今年的整體水平更加提升，在創意、技術、多元化上都精進許多；尤其是在創作美學上，「有近乎『國民樂派』的，有模仿『印象主義』的，有仿效『表現主義』的，有追隨『好萊塢電影音樂』的，有跟隨『東歐層面音響與機遇音樂』的……，可說是琳瑯滿目」，這樣的多元性及創作水平，無疑值得肯定。

本屆大賽的三件得獎作品，可說是特別彰顯了上述的多元美學、技法發揮以及個人思維。以《樂園鳥》獲得首獎的劉德奕，現就讀國立臺灣藝術大學中國音樂學系三年級，他從現代詩作中汲取靈感，並以中國詩人戴望舒的同名詩作為題，描繪了該作中樂園的破敗、鳥兒的道途與心境等故事場景。陳錦標盛讚其「旋律的寫作及音高的掌控得心應手、配器的合奏氣氛良好」，潘皇龍則肯定其「對於樂園裡各種鳥類的描述非常生動，多少參照了表現樂派『延展性』的表達方式。」

第二名葉瀟陽為中國作曲家，現於上海音樂學院攻讀民族音樂作曲方向。他的獲獎作品《戲神》以泉漳廈潮和臺灣流行之「嘉禮戲」（布袋戲）為題，大膽使用傳統民樂的支聲複調（Heterophony）技法，音響與手法之罕見深獲各評審青睞。王辰威說明，現代國樂創作仍普遍採取西方藝術音樂框架，民俗音樂的框架則仍有許多探索空間；因此《戲神》可說是回應了「國樂要以何種形式合奏」的大哉問。潘皇龍與陳錦標則分別認為，該曲不少片段寫法雖較機械化，原創性與前瞻性仍有成長空間，但有效發掘了國樂團樂器組合的聲響可能性。



得獎作曲家與評審留影，左：劉德奕、右：卓綺柔  
Winning composers with the judges. Left: LIU De-Yi, Right: CHO Chi-Jou.

第三名卓綺柔為全職音樂創作者，其創作橫跨國樂、電影配樂、劇場、動畫音樂等領域，其經歷是三位得獎者之中最突出者。獲獎作品《夜路》仿效好萊塢配樂風格，描繪詭異恐怖的超現實場景，具有強烈的故事性及電影氛圍。潘皇龍認為，該曲以西方管弦樂技法寫作，音樂流暢自然，在商業市場中亦可成立。陳錦標則盛讚《夜路》對於和聲的品味十分良好，為賽事中最具可聽性的作品。

## 比賽勝負一時 創作之路學無止盡

除了獲獎作品，其他入圍樂曲其實也各有特長，有幾首特別被評審欽點。如陳冠凱《勾欄瓦舍》結合傳統與新穎效果，王辰威肯定該作，在無調性織體之中表現民族性氛圍，並巧妙使用口笛、埙、板鼓等特殊樂器；陳錦標則肯定其對於中國打擊樂器的發揮。另外，陳錦標也提及姜均《990921，車籠埔》，認為該作展現了作者對於現代派技法的良好掌握。

在予以肯定之餘，評審團也對本屆參賽者給予了整體建議。根據潘皇龍的分析，本屆作品有幾項共同徵象：（一）樂器音域、記譜的錯誤、西方管弦語法的錯誤套用；（二）變化拍成為國樂現代化的「定心丸」，有依賴之虞；（三）創作僅限於「寫景」的描寫，「寫情」與「寫意」者則屬稀缺。除此之外，陳錦標亦特別提及「打譜」的問題：「大部分『參賽者』在打譜時並未考慮使用者的角度，例如他們為了安插記譜符號而過度拉寬聲部距離，讓樂譜總尺碼降到最低，不管放大多少都難以閱讀。」這些創作或是寫作上的缺誤，都需要這些年輕創作者持續學習精進，在實作中自我修正。

其實，比賽勝負只是一時，創作與學習之路則是作曲新秀們的終生課題。何啓榮建議年輕作曲家們盡可能地接觸更多音樂風格、傳統和美學，尤其可以利用網際網路的便利性，發掘出更多的聲音與音樂可能性。王辰威和潘皇龍也對落選者溫情喊話，有時過度前衛或不討喜的作品落選在所難免，因為比賽成績只不過是某些評審品味與某種計分方式下的結果；王辰威表示：「時間才是對作品最真實的考驗，參賽者們都還有時間繼續發展，希望各位再接再厲！」





評審長潘皇龍於決賽中講解賽事  
Chief Judge PAN Hwang-Long discussing the competition during the finals.

## 評審長的期許：定期辦理、打造樂團品牌

回歸比賽本身，評審長潘皇龍特別建議，國際作曲比賽應該以週期性、常態性的規律定期舉辦，如此將能吸引更多作曲家參與，也更能提升觀眾欣賞的寬廣度；重要的是，樂團將能累積更多優秀作品，進一步創造自我品牌。可見其實作曲大賽不只是發掘作曲新秀的途徑，也是承辦樂團的品牌經營、樂迷忠誠度的養成，更是對於整個國樂界的涵養。期許「TCO國際作曲大賽」往後持續舉行，成為國樂創作領域的定期盛宴，也成為創作新人才的穩定平臺；國樂的歷史，將不斷地邁開嶄新的篇章。

# 2024 TCO International Composition Competition Concludes with Enhanced Creativity and Expert Insights

Text / YEN Tsai-Teng

Image / Taipei Chinese Orchestra

The esteemed "Taipei Chinese Instrumental Competition," rebranded in 2024 as the "TCO International Composition Competition," held its semifinals and finals on April 22 and 26. This global contest drew 6 innovative composers to vie for top honors. Ultimately, LIU De-Yi triumphed, capturing first place with his composition *Birds of Paradise*. YE Xiaoyang's *Theatrical Deity* claimed second, while CHO Chi-Jou's *Night Road* secured third place and earned the TCO Members' Special Award and the Most Popular Award.

Senior composer and competition judge LAI De-He highlighted that Chinese Music has transformed into "Modern Chinese Music" through nearly a century of adopting Western symphonic elements. He emphasized that the competition is crucial for infusing new energy into this evolving genre, given its diversity in performance techniques, presentation forms, and content.



2024 年「TCO 國際作曲大賽」評審群，左起為陳錦標、瞿春泉、賴德和、潘皇龍、陳明志、何啓榮、王辰威

Group photo from the 2024 TCO International Composition Competition

Judges for the 2024 TCO International Composition Competition, from left to right: CHAN Joshua, Qu Chunquan, LAI Deh-Ho, PAN Hwang-Long, CHAN Ming-Chi, Vincent HO, WANG Chenwei.





特邀廖元鈺指揮北市國演繹「TCO 國際作曲大賽」比賽作品  
Special guest conductor LIAO Yuan-Yu leads the TCO in performing compositions from the TCO International Composition Competition

## Beyond "Traditional": Establishing New Standards for Chinese Music Works

The "TCO International Composition Competition" champions innovative compositions in Chinese Music. It invites entries for large ensemble works lasting between 10 and 15 minutes without thematic or stylistic restrictions. This encourages participants to emphasize originality, personal expression, and technical skills over traditional Chinese Music styles.

This year's panel of 7 judges brought diverse backgrounds and shared a common scoring philosophy, prioritizing a deep understanding of Chinese orchestral and instrumental techniques. CHAN Joshua noted the importance of exploiting each Chinese instrument's unique traits, while WANG Chenwei exemplified that the same complex chord "might sound dramatic in a Western orchestra but would sound cluttered and sharp in a Chinese Orchestra." In other words, an excellent (Western) composer may not necessarily be a good Chinese Music composer. Creators must continuously delve into the language of Chinese Music to tailor their works to Chinese Orchestras.

On the other hand, PAN Hwang-Long, Vincent HO, and others emphasized "individual originality" or "personal voice" as crucial criteria. Vincent HO stated, "How does a composer express their ideas through a Chinese Orchestra? Do they have a unique voice that creates a convincing musical world? Such aspects are my most important consideration." Additionally, several judges mentioned factors such as "listenability," "forward-looking style," and "imagination," highlighting the many facets creators must balance to stand out in the competition. Conversely, this also means no standard for excellent work exists.



特邀廖元鈺指揮北市國演繹「TCO 國際作曲大賽」比賽作品  
Special guest conductor LIAO Yuan-Yu leads the TCO in performing compositions from the TCO International Composition Competition

## Diverse Styles Impress Judges

The competition showcased a remarkable variety of styles and high technical proficiency. PAN Hwang-Long observed a significant advancement in creativity, technique, and diversity compared to the inaugural competition in 2016. The entries varied from nearly traditional to those influenced by modern movements such as Impressionism and Expressionism, and even Hollywood film music, presenting a rich array of creative expressions.

The 3 winning works of this competition particularly highlighted the aforementioned diverse aesthetics, technical execution, and personal thinking. The first prize was awarded to LIU De-Yi for his piece *Birds of Paradise*. LIU, currently a third-year student in the Chinese Music Department of the National Taiwan University of Arts, drew inspiration from modern poetry, using Chinese poet Dai Wangshu's poem of the same name to depict the ruined paradise, the birds' journey, and their moods. CHAN Joshua praised his "excellent melody writing and pitch control, with good orchestration and ensemble atmosphere," while PAN Hwang-Long appreciated his "vivid depiction of various birds in paradise, somewhat referencing the 'expansive' expressionist style."

Second-place winner YE Xiaoyang is a Chinese composer studying Chinese Music composition at the Shanghai Conservatory of Music. His award-winning piece, *Theatrical Deity*, is based on the "Jiali Play" (puppet show) popular in Quanzhou, Zhangzhou, Xiamen, and Taiwan. He boldly used the heterophony technique of traditional folk music, a rare sound and technique that deeply impressed the judges. WANG Chenwei explained that modern Chinese Music compositions generally adopt Western art music frameworks, while folk music frameworks still have much room for exploration. Therefore, *Theatrical Deity* responds to the grand question of "what form should Chinese Music ensembles take." PAN Hwang-Long and CHAN Joshua both believed that although some sections of the piece were somewhat mechanical and there is room for growth in originality and foresight, it effectively explored the sound possibilities of the Chinese Orchestra's instrumental groups.

Third-place winner CHO Chi-Jou is a full-time music creator, with her work spanning Chinese Music, film scores, theater, and animation music, making her the most diverse of the three winners. Her winning piece, *Night Road*, emulates Hollywood film music style and depicts eerie and surreal scenes with a strong narrative and cinematic atmosphere. PAN Hwang-Long believed that the piece, written with Western orchestral techniques, was smooth and natural, also suitable for the commercial market. CHAN Joshua praised *Night Road* for its excellent taste in harmony, making it the most listenable work in the competition.





「TCO 國際作曲大賽」評審留影  
Judges of the TCO International Composition Competition

### Competition Results Are Temporary: The Path of Creation Is Endless

Besides the winning works, other shortlisted pieces also had their strengths, with several specifically highlighted by the judges. For example, CHEN Kuan-Kai's *Theaters and Teahouses* combined traditional and innovative effects, with WANG Chenwei recognizing its expression of ethnic atmosphere within an atonal texture, cleverly using special instruments like the whistle, xun, and bangu. CHAN Joshua also appreciated its utilization of Chinese percussion instruments. Additionally, CHAN Joshua mentioned CHIANG Chun's *990921 Chelongpu*, praising the piece for its good grasp of modern techniques. While acknowledging the participants, the judges also offered comprehensive suggestions for this year's competition. According to PAN Hwang-Long's analysis, the works this year shared several common traits: (1) errors in instrument range and notation, incorrect application of Western orchestral syntax; (2) reliance on changing time signatures as a "stabilizer" for modernizing Chinese Music; (3) compositions limited to "scenic" descriptions, with "emotional" and "spiritual" works being rare. Furthermore, CHAN Joshua specifically mentioned the "engraving" issue: "Most 'participants' did not consider the user's perspective when engraving, excessively widening the staff distance to insert notation symbols, making the score extremely hard to read even when magnified." These compositional or writing errors need continuous learning and self-correction in practice.

While competition results are temporary, the path of creation and learning is a lifelong journey for emerging composers. Vincent HO suggested that young composers should be exposed to more musical styles, traditions, and aesthetics, especially using the convenience of the internet to discover more sound and music possibilities. WANG Chenwei and PAN Hwang-Long also encouraged those who did not win, stating that sometimes overly avant-garde or unappealing works may not win, as competition results are just the outcome of certain judges' tastes and scoring methods. WANG Chenwei said, "Time is the true test of a work, and participants still have time to continue developing. Keep pushing forward!"



得獎作曲家卓綺柔與副團長徐端容留影  
Winning composer CHO Chi-Jou and deputy leader HSU Tuan-Jung



評審何啓榮於決賽後講解賽事  
Judge Vincent HO discussing the competition during the finals.

### Chief Judge's Vision: Regular Competitions to Build Orchestra Brand

As to the competition itself, Chief Judge PAN Hwang-Long advocated for regular and periodic competition hosting to attract more composers and enhance audience appreciation. He emphasized that such events not only discover new talent but also build the hosting orchestra's brand and deepen audience loyalty, contributing significantly to the cultural richness of Chinese Music. It is hoped that the "TCO International Composition Competition" will continue to be held, becoming a regular feast in the field of Chinese Music composition and a stable platform for emerging talent. The history of Chinese Music will continue to unfold with new chapters.