

北市國的多元風貌—— 當代國樂跨界濫觴與影響

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圖 / 臺北市立國樂團

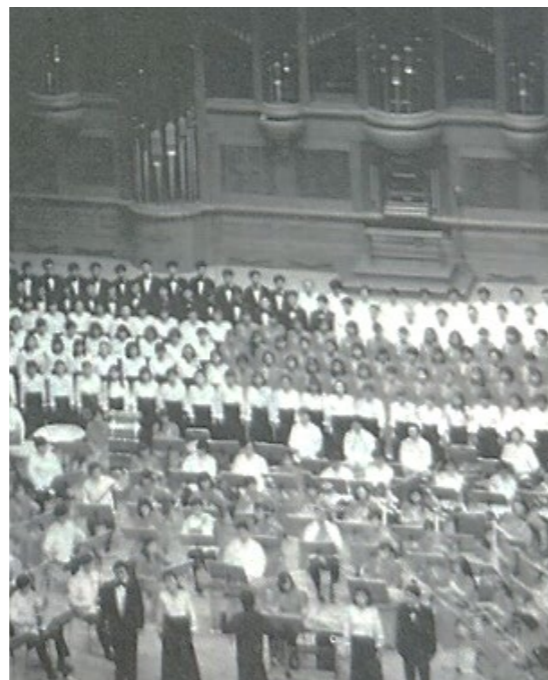
前言

臺北市立國樂團（以下稱北市國）創立於西元1979年9月1日，是臺灣第一個由公部門成立的職業國樂團，引領著臺灣現代國樂走過45個年頭。從1984年起，北市國策畫臺北市藝術季節目安排，已有「跨界」合作展演的脈絡可循，使國樂不受制於傳統器樂表現，為國樂埋下跨界濫觴。2007年後至今，北市國將「跨界」作為核心，更讓國樂走向世界殿堂，展現創新的當代國樂新美學，並影響臺灣整個國樂生態有了更多元的激盪與發展。本文以探究北市國跨界展演脈絡與影響，來做為北市國在當代引領國樂的未來與展望。

跨界先行者

在全球化、多元化的現代，表演藝術已是多元性的發展，藝術創作者不再是單一的創作取材而是不斷朝多領域，並以多線性的方向融入作品中，跨界藝術創作的對話、重組、融合，是當代表演流行趨勢。

「跨界」（Crossover）一詞，在葛羅夫音樂網路辭典《Grove Music Online》中說明了「跨界」主要是用於音樂產業上的一個術語，用來指唱片或藝人除了登上原先的排行榜外，也跨足到另一個不同類別的排行榜上。」¹原是在流行音樂產業的排行榜上，最先為美國黑人榮登白人流行音樂榜上，之後再指為一張唱片排行於不同音樂類別。²「跨界」從標榜唱片在美國流行音樂排行榜，不同的跨足進而慢慢的演變，在音樂藝術不同型態的融合、換置、轉化，形成多元的音樂創作與火花。學者陳慧珊對跨界的釋義：「『跨界』一詞從八零年代以降，至今仍是整個藝術表演的風潮，並蔓延於當代社會的產、官、學各界中，作為表演藝術的一環，當代音樂的發展愈來愈專業的專家化特徵，或是多元的跨文化面貌，跨界發展似乎已是共同的趨勢。」³因此我們可以知道跨界在表演藝術的創作，甚至在音樂發展上已是銳不可擋的顯學。



1987年北市國應邀兩廳院首場開幕演出「黃鐘天籟奏新章」音樂會與百人合唱齊心演出
In 1987, the TCO performed with a hundred-person choir at the National Concert Hall's inaugural concert, titled "Melodies of the Yellow Bell: A New Chapter."

¹ 參見 Grove Music Online。擷取日期：2024年04月20日。網址：<http://dict.revised.moe.edu.tw/>。

² 高千珊，2014，頁9。

³ 陳慧珊，2016，頁4。



1984年陳澄雄接任臺北市立國樂團團長一職
In 1984, CHEN Cheng-Hsiung took over as the leader of the TCO

北市國成立之初，以弘揚中國傳統音樂與推展社會樂教責任為主要，並舉辦各種類型的音樂會展演，也進行研究與推廣工作。⁴1979年委請當時臺北市立交響樂團團長陳墩初兼任國樂團團長一職；1984年6月由陳澄雄接任團長兼指揮。⁵陳澄雄團長帶領北市國7年期間，對樂團進行大膽變革與創新，除了鼓勵創作新曲、引進其他國家的優秀作曲家曲目外，並在展演上有跨界的合作型態。首先在1984年臺北市藝術季與民族舞劇《七夕雨》的演出，開創國樂團第一次與民族舞劇不同表演型態的合作，⁶隔年1985臺北市藝術季演出主題為「從傳統到現代」，其中「大提琴與中國樂器」協奏曲，為北市國有了與西方樂器的詮釋對話，開創中西樂器的交流。⁷1990年赴德以國樂樂器演奏貝多芬樂曲，打響西樂中奏的第一炮。⁸就任期間多次與大型樂舞劇、國劇、古典文學以國樂結合，呈現國樂團多元化的表演。在當時「跨界」一詞並未流行在臺灣整個音樂圈，北市國以創新的思維，運用西方樂學理念與訓練方式，提升樂團演奏技術，將傳統音樂串聯其他表演藝術，並與西方音樂並駕齊驅，開啓當代國樂展演的跨界濫觴，為往後的國樂帶來嶄新的風貌。

⁴ 參見《北市國樂》合訂本（1985-1999）。臺北：臺北市立國樂團，介紹頁。

⁵ 參見《臺北市立國樂團》網頁。擷取日期：2024年04月20日。網址：<http://www.tco.taipei.gov.tw/>。

⁶ 參見《北市國樂》雜誌，1985，8月28號。臺北：臺北市立國樂團。

⁷ 參見《北市國樂》雜誌，1985，11月8號。臺北：臺北市立國樂團。

⁸ 參見《PAR表演藝術雜誌》，2007，6月，頁55。擷取日期：2024年04月20日。<https://doi.org/10.29527/PAR.200706.0026>



2022年臺北市立國樂團製作國樂臺語歌劇《蔥仔開花》，演繹馬借夫人精彩人生。
In 2022, the TCO produced the Taiwanese opera Formosa Bloom, which depicts the remarkable life of Mrs. Mackay with Chinese Music

創造國樂新美學

1949年後臺灣的國樂發展，開始以歐洲藝術音樂交響樂團作為仿效，組織國樂團，其編制呈現出交響化的型態。樂曲創作核心價值則是固守傳統，技法上如和聲、配器等則是借鑒西方音樂進行移植以為途徑。至2007年由鍾耀光接任團長，領導核心提出以「跨界」作為方向，及「國外名家」合作交流為兩大發展主軸。以國樂作為與世界音樂接軌的「新絲路」，將臺灣去地域化的限制，並以世界音樂來開拓國樂的新視野。身為作曲家的鍾耀光於接任北市國團長後，認為國樂若想要走向世界，首先則是要重新定義國樂，將其廣義定調為「所有國家的國樂」，而不是單純將國樂西方化，或是西學中用，而是應該思考其跨種族、跨文化的角色。⁹ 其就任8年期間，為國樂團寫下大量曲子，最重要的則是促成北市國與國際知名音樂家的演出合作，其作品有長笛與國樂團《胡旋舞》、長號與國樂團《蒙古幻想曲》、《打擊樂協奏曲》等等。也與國光劇團合作京劇歌唱劇《孟小冬》，為北市國跨界展演增添另一個創新首例。東方與西方文化交匯，以國樂為中心，加入適合民族語彙的西方音樂，以此融合，創造跨文化與跨領域的激盪，北市國改寫國樂的傳統定義，讓國樂不再侷限一個國家的音樂，而以海納百川無設限的自我框架，創造國樂新美學，並將國樂帶入另一個藝術形式的轉變，產生了新審美價值，在當代為傳統國樂呈現更多元的風貌，更深遠的影響到爾後國樂的發展。

多元璀璨的影響

北市國作為第一個由公部門設立的職業國樂團，引領臺灣國樂生態與時俱進的發展是無庸置疑，北市國由1984年與跨領域藝術合作到2007跨界發展主軸至今，莫不影響到其他國樂團的發展，現今臺灣除了北市國為職業樂團外，有臺灣國樂團、高雄市國樂團、臺南民族管絃樂團以及桃園市國樂團。縱觀國樂在共時性的發展，以共存於同一個時空，是會與其他不同的樂種相互學習，吸取優點，做為成長與發展的養分，相對於北市國身為職業國樂團的領頭羊，為國樂長期耕耘增加多元的新意，讓國樂有新的語境，並以歷時性的脈絡來看待國樂，從傳統音樂到跨界創新演繹，在當代有了新的主流發展趨向，顯性的影響到其他職業國樂團的發展，現今也與跨界多元的不同類型藝術合作，積極與他國做跨文化演出，以及戲劇、戲曲、馬戲、流行音樂、爵士樂多元領域的運用等等。除了職業國樂團有跨界的展演外，包括業餘國樂團也紛紛以跨界作為主流，由此可見北市國的帶領方向，不僅影響到國樂生態圈在共時性的學習成長，以及歷時性的發展，都在淺移默化的讓整個臺灣當代國樂環境有了多元的變化。



2023.4.8「搖擺國樂」音樂會中，由 TCO 琵琶演奏家鄭聞欣與行草 Grass Walkers 聯手帶來《大正紅居酒屋》
TCO pipa artist CHENG Wen-Hsin and Grass Walkers perform The Taisho Red Izakaya at the 'Pulsation of the Swing Music' concert on April 8, 2023.

結語

瑞士音樂學家庫爾特（Ernst KURTH）曾說：「種種具有新的表現形式藝術，就在深藏著創造力與思考力的能量基礎之上湧現出來。每一種單一的藝術，不僅保持著與其它藝術聯合新的渴望，保持著越出各自的邊界向無限外溢的特性，而且保持一種奇特的、貌似陌生，而事實上是屬於同一族類的其他藝術要素的淺移默化。」¹⁰ 北市國自創團至今，一直在突破自我與創新。先是以借鑒西方音樂的優點，讓國樂交響化，傳統文化得以提振與延續，並加入不同的表演型態，讓國樂得以展現更多不同的風貌。然而隨著社會迅速的變化與轉型，國樂的發展過程當中，有了不同的選擇，在展演上的作品不像過往的以發揚傳統中華文化為目標，而是更多嘗試打破傳統既定文化語境的框架，在既有的基礎上轉化為國樂美學的新創造，翻轉傳統國樂定義，更存有新的詮釋與再現。北市國是臺灣國樂的指標，並無疑地影響到當代國樂的發展方向，放諸四海的國樂團，以傳統樣貌展演為主要，而臺灣國樂現今以多元不設限的演出風貌，與世界接軌。

我們期許臺灣國樂領航者的北市國，在引領國樂步上時代腳步的同時，進而能影響到海外，讓一直不斷蛻變的國樂，有新美學的內在價值而再創當代國樂新語境，並讓臺灣國樂在世界發光發熱。

¹⁰ 庫爾特，王元方譯，1993，頁 39。

The Versatile TCO—— The Birth and Impact of Contemporary Chinese Music Crossovers

Text / GUO Pei-Qing

Image / Taipei Chinese Orchestra

Preface

Taipei Chinese Orchestra (TCO) was founded on September 1st, 1979. The orchestra was the first professional Chinese orchestra established by the government of Taiwan and has been the pioneer of modern Chinese music on the island for 45 years. The concept of crossover can be traced back to the TCO program proposed for the Taipei Art Festival as early as 1984. It was an attempt made to release Chinese music from the limitation of traditional instrumental music. The success laid the foundation for a series of crossover projects afterwards. Starting from 2007, crossover became the core of TCO's music creations, which consequently brought Chinese music to the world stage. The new and innovative aesthetics of contemporary Chinese music drove the development and prosperity of the entire Chinese music ecology in Taiwan, fueling the potential of this genre. This article follows the trajectory of TCO's crossover performances and explores their impacts as a way of looking into the future of Chinese music in the contemporary era under the guidance of TCO.

The Pioneer of Crossovers

Globalization and diversification are highly valued in the modern world, and performing arts is no exception to this formidable trend. Artists no longer focus on only a single source of creative material but constantly integrating multiple elements from several different fields into one work with adaptive approaches. The dialogue, deconstruction, and fusion crucial to Crossover has become mainstream in performing arts.

Grove Music Online states that Crossover is " ...a term used mainly in the music industry to refer to a recording or an artist who has moved across from one Chart to another. "¹ The first crossover happened in the pop music industry when a black American made the white pop music charts. Later the term was used to refer to albums crossing over from one speciality chart to another. ² As time goes by, the meaning of crossover evolved, going from describing hit albums making different charts to signifying the fusion, interchange, and transformation of music forms. This fueled the industry with great diversity and ingenious ideas in music creations. Scholar CHEN Hui-Shan believes that "crossover has been a major trend in performing arts since the 80's. Today the prevalent art form is still a predominant force to be reckoned with. Crossover happens in the academia, the government, and the industry as an invaluable link of performing arts in the contemporary society. Contemporary music is becoming more and more specialized and expert oriented. The interest in diversified or cross-culture creations multiplied. It seems that crossover has grown into a common trend across the globe."³ In short, crossover is without a doubt a mainstream choice and quite unstoppable when it comes to performing arts and music.

¹ Grove Music Online. Retrieval date: April 20, 2024, <<http://dict.revised.moe.edu.tw/>>

² GAO Qian-Shan, P 9, 2014.

³ CHEN Hui-Shan, P 4, 2016

⁴ TCO Music, introduction, bounded edition, Taipei Chinese Orchestra, 1985-1999, Taipei.



2023.4.8「搖擺國樂」音樂會中，由 TCO 琵琶演奏家鄭聞欣與行草 Grass Walkers 聯手帶來《大正紅居酒屋》
TCO pipa artist CHENG Wen-Hsin and Grass Walkers perform The Taisho Red Izakaya at the 'Pulsation of the Swing Music' concert on April 8, 2023.

The vision of TCO was to promote classic Chinese music and further music education in communities upon establishment. The orchestra held various types of concerts and showcases as well as conducted research and promotional work. ⁴ In 1979, CHEN Dun-Chu, director of Taipei Symphony Orchestra was commissioned to take on the position as the director of TCO concurrently. CHEN Tscheng-Hsiung took over the leadership in June 1984 as director and conductor. ⁵ During the seven-year leadership, director CHEN Tscheng-Hsiung was not afraid to make bold changes and implemented many innovative measures. In addition to encouraging the composition of new songs and introducing the repertoire of outstanding composers from other countries, he also initiated crossover collaborations in showcases. The first one being the Traditional Dance Drama *Eternal Love across the Magpie*, debuted in 1984 at the Taipei Art Festival. This was an ice breaking attempt at a whole new performing arts form that incorporated Chinese music and folk dance.⁶ The following year, the theme of the 1985 Taipei Art Festival was revealed to be From Classic to Modern. The program featured Cello and Chinese Instruments Concerto, a dialogue between TCO and Western instruments with new interpretations. This was the first musical exchange between Chinese and Western instruments in Taiwan's music history. ⁷ In 1990, TCO performed Beethoven with traditional Chinese musical instruments in Germany. For the very first time, Western music was performed with Chinese musical instruments.⁸ During his tenure, director CHEN Tscheng-Hsiung married traditional Chinese music with large-scale musicals, Chinese operas, and classical literature, embracing diversity in TCO performances. At that time, the term crossover was still strange to the music circle. This forward and innovative thinking allowed TCO to improve the performance skills of the musicians through Western musicology and training methods. Chinese music earned a place alongside western music through these crossover works incorporating Chinese music and other performing arts forms. The success laid the cornerstone of the crossover trend and turned a new chapter in contemporary Chinese music.

Create New Aesthetics of Chinese Music

Post 1949, the development of Chinese music in Taiwan began to follow the example of European symphony orchestras. Chinese orchestras were established, combining instruments from different families to form a large instrumental ensemble. The core of music creations back then was to adhere to tradition. Techniques used such as harmony and orchestration were borrowed from Western music. In 2007, CHUNG Yiu-Kwong became the director of TCO. He set up two major development goals for the orchestra: Crossover and collaboration with virtuosos from other countries. The aim was to use Chinese music as the new Silk Road to connect with the global music world, free Taiwan from the restrictions of geographic boundaries when it comes to music and broaden the horizon of Chinese music with melodies from other countries. As a composer, director CHUNG believed that redefining Chinese music was essential to the exposure of this music genre. To be recognized on a global scale, Chinese music

⁵ Taipei Chinese Orchestra, Retrieval date: April 20, 2024, <<http://www.tco.taipei.gov.tw/>>

⁶ TCO Music, August 28, 1985, Taipei Chinese Orchestra, Taipei.

⁷ TCO Music, November 8, 1985, Taipei Chinese Orchestra, Taipei.

⁸ TCO Music, June 25, 1990, Taipei Chinese Orchestra, Taipei.



2023 年由首席指揮張宇安帶領臺北市立國樂團舉辦一場音樂大派對「搖擺國樂」音樂會
In 2023, Principal Conductor CHANG Yu-An led the TCO in a grand music party concert "Pulsation of the Swing Music."

should not be narrowly defined as the national music of the Chinese culture. As a matter of fact, it should be viewed as the national music of all countries in the world. Rather than simply westernizing traditional Chinese music or adopting Western thinking in the development of this music form, the new Chinese music should be universal and embrace all racial or cultural elements.⁹ During his eight years in office, he wrote a large number of songs for TCO. The most important achievement was that he facilitated the collaboration between TCO and world renowned virtuosi through his works including *Whirling Dance* for flute and Chinese orchestra, *Mongolian Fantasy* for flute and Chinese orchestra, and *Concerto for Percussion and Chinese Orchestra*. TCO also took part in the creation of Beijing opera *Meng Xiaodong* together with GuoGuang Opera Company, making yet another first in music crossovers. At this stage, with Chinese music as core, the genre incorporated the essence of both Eastern and Western cultures. Western folk music gave Chinese music new life and charm. This cross-culture and cross-domain phenomenon was the answer to TCO's bold act of redefining Chinese music. Chinese music belongs no longer to one single country, but to all cultures and countries in the world, as it is tolerant and full of potential and possibilities. The new Chinese music aesthetics transformed traditional Chinese music, created new values and generated new prospects. This far more diversified version of traditional Chinese music in the contemporary era had a profound impact on the development of Chinese music in the future.

Diverse and Brilliant Influences

As the first professional Chinese orchestra established by the public sector, TCO's dominance and authority in the healthy development of Taiwan's Chinese music industry is self-evident. TCO spearheaded cross-disciplinary collaborations in 1984 and started exploring crossover collaborations in 2007. The orchestra opened doors for all the other Chinese music orchestras, consequently changing the music ecology in Taiwan. Today, in addition to TCO, other professional Chinese orchestras on the island include National Chinese Orchestra Taiwan, Kaohsiung Chinese Orchestra, Tainan City Traditional Orchestra, and Taoyuan Chinese Orchestra. Taking a snapshot of the Chinese music world, synchronic studies indicated that given a particular period, music forms drew on the eternal and universal elements taken from each other to flourish and grow. TCO, as the leader of professional Chinese orchestras, infused richness and diversity into Chinese music, giving this genre new context. Diachronically

9 PAR Performing Arts Magazine, June 2007, p. 55, Retrieval date: April 20, 2024. <<https://doi.org/10.29527/PAR.200706.0026>>



2023 年臺北市立國樂團舉辦一場音樂大派對「搖擺國樂」，融合戲曲、爵士、拉丁、DISCO 與 J-Pop，展現國樂的多元風貌
In 2023, the TCO held a grand music party, "Pulsation of the Swing Music," blending traditional opera, jazz, Latin, DISCO, and J-Pop to showcase the diversity of Chinese Music.

speaking, Chinese music gravitated towards innovative crossover from pure classic as time goes by. This growing mainstream choice has significantly affected the development of all other professional Chinese orchestras. Currently, TCO's crossover project encompasses many types of arts. The orchestra also actively takes part in cross-cultural performances with other countries. Drama, opera, circus, pop music, and jazz are all prominent domains TCO showed abundant interest in. In addition to crossover performances by professional Chinese orchestras, amateur Chinese orchestras also embrace the idea of crossover with enthusiasm. This shows TCO's vision and authority in synchronic music learning and the diachronic development of Chinese music. Little by little, the orchestra brought diversity into the contemporary Chinese music world in Taiwan.

Conclusion

Swiss musicologist Ernst KURTH once said, "All innovative art forms must have a robust foundation of creativity and independent thinking. Every single art form has the desire to merge and integrate with other arts. The vibrance and energy constantly overflows, regardless of frames or restrictions. This dynamic state allows it to impact other seemingly strange or unfamiliar artistic elements that actually belong to the same category." ¹⁰ TCO has been making breakthroughs and innovations since day one. Drawing on the merits of Western music to create orchestral Chinese music and infuse new life into traditional culture was step one. New performing types subsequently further enriched the artistic expression of this traditional music genre. However, as the society quickly changes and transforms, more options opened up. The promotion of Chinese culture was no longer the sole aim when performing in showcases or concerts. More and more effort was put into breaking away from the traditional and set cultural context, redefining Chinese music, create new interpretations and form innovative expressions by building new Chinese music aesthetics on the old foundation. TCO is the beacon of Taiwan's Chinese music world. Its decisions will undoubtedly have a great influence on the development of contemporary Chinese music. While other Chinese orchestras in the world still hold onto traditional Chinese music, Taiwan is already a step ahead, reaching out to the music world around the globe with an open mind and unrestrained energy.

We wish that TCO, the pioneer of Taiwan's Chinese music world, will lead Chinese music forward and keep it young and alive whilst extending its influence beyond the boundaries. So that Chinese music will, as it evolves and grows, create a contemporary context with new esthetics. This way, Taiwan's Chinese music shall dazzle and shine on the world stage.

10 Kurt, page 39, translated by WANG Yuan-Fang, 1993.