

# 采風是創作的開始

Folk Culture is the Foundation of Creation

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人們常說，讀萬卷書不如行萬里路，這句話似乎也適合用在藝術創作上。就某種意義而言，好的作品應該是用腳「寫」出來的，作曲家對於風土人情、樂器特性和演奏者愈是熟悉，創作出來的曲子就愈具藝術創作生命力。采風的重要性，不言可喻。

現代國樂除了承襲前人的文化遺產之外，也需要源源不絕的新曲創作，才能延續它的發展。有些作曲家習慣關起門來創作，作品往往只屬於自己的個人想像，中間缺乏交流，十分可惜。尤其國樂有許多作品屬於「標題音樂」，背後是在述說一個故事，與人事時地物習習相關，若作曲家能實地尋找富有地方特色的音樂素材，或是和演奏家有更深入的討論，作品就能展現更多藝術上的表現深度。

有鑑於此，臺北市立國樂團便計劃透過許多指標性的委託創作，邀請作曲家和演奏家以創作主題進行采風，同時也讓二者有更多互動。今年 2 月 10 日，配合 12 月節目的國樂協奏新作，樂團與二胡演奏家黃正銘、作曲家顏名秀，一同至苗栗縣銅鑼鄉拜訪客家藝師賴仁政，一探臺灣獨有的樂器 — 喇叭弦。

喇叭弦的外型及演奏方式與二胡相似，賴老師一面講解，一面為大家示範演出，且隨口便開始唱起了客家山歌，豐富的聲線條與簡單的弦音搭配得恰到好處。而兩位演奏家和作曲家在實際觸碰到樂器之後，了解其演奏方式，聽見其音色與不同把位、音域之特色，都認為對自己的幫助甚大。

采風對創作是很重要的，過程中的所見所聞，都會成為靈感的一部分。我們希望讓樂曲在形成之前是可以參與的，而非閉門造車，或是成為時間壓力下急就章的產物。在作曲家和演奏家的協同創作上，過去也不乏經典，作曲家劉文金與二胡演奏家閔惠芬的《長城隨想》二胡協奏曲便是最好的例子。

找一個時間，換一個空間，讓創作和演奏可以交流，有了互動之後，作曲家筆下的空間必定會更寬廣。

He that travels far knows much. This saying also applies to the composition of music creations. On certain level, good music should be inspired by travel. When composers have a higher understanding and appreciation for landscape, regional culture, characters of the instruments and musicians, they are more likely to create music that embodies the spirit of things that truly matters to a generation. The importance of drawing inspiration from folk culture goes without saying.

Though studying the cultural heritage from predecessors is rudimentary to the development of modern Chinese music, there is no denying of the significance of new music creations. Chinese music must evolve with time. Rolling stone gathers no moss. Some composers are used to create works behind closed doors. These works are mostly the manifestation of personal imagination. The lack of communication with others and the world is quite unfortunate indeed. As a matter of fact, many works of Chinese music are title music. This means the repertoire is telling a story relating to certain people, place, and affairs. If the composer is willing to travel, gather information on local culture and character or engage in a more in-depth conversation with the musicians who perform, the new musical creations will certainly grow in sophistication and profundity.

In view of this, Taipei Chinese Orchestra (TCO) initiated the bellwether program, commissioning composers and performers to gather information together through travel. This also serves as an opportunity for further acquaintance between the two. On February 10<sup>th</sup>, a new Chinese music concerto scheduled to debut in December, HUANG Zheng-Ming, the performer and YAN Min-Xiu, the composer, called on Hakka maestro LAI Ren-Zheng in Tongluo township, Miaoli. Their mission was to explore the beauty of a rarely seen Taiwanese instrument, Tiexianzai — a two-stringed fiddle with a characteristic metal amplifying at the end of its neck.

Tiexianzai resembles Erhu both in appearance and playing techniques. Mr. LAI explained the inner workings of the instrument and performed a piece to a Hakka folk song for the audience. The rich and resonating voice is in perfect harmony with the simple string music. Both artists learned a great deal more after playing with the instrument themselves and having a basic understanding of the way it works, the sound it produces and the characters of the performance it gives.

Gathering information and material from field excursions are paramount to music creations. The experiences and findings are all ground for new artistic work. We hope to encourage more participation and increase stimuli throughout the creative process. Working alone behind closed doors or rushing to meet a deadline is not the ideal scenario for outstanding music creation. There were in fact, examples of great success produced by the collaboration of composers and performers. Case in point, *The Great Wall Capriccio* — Erhu concerto, was the exceptional work of composer LIU Wen-Jin and Erhu virtuoso MIN Hui-Fen.

Give the composers and the performers a chance to meet somewhere new and explore unfamiliar territory together. The chemistry may surprise you. One plus one equals two wings that flap and allow Chinese music to soar high.