

2013年北市國
傳統藝術季 搶先看
A preview of Taipei
Traditional Arts
Festival

國樂為經 影像為緯 Music as Latitude Film as Longitude

北市國 勾勒臺北地圖 TCO is videomapping and music-mapping Taipei

臺北市有十二個行政區，就像有十二片拼圖，每個行政區由一位音樂家搭配一位電影導演。每片拼圖的故事，由國樂來告訴你，並搭配五分鐘微電影，細細品嚐臺北，最後就會拼出我們熟悉的，臺北。

Taipei city is made up of 12 districts, much like the pieces of a jigsaw puzzle. One musician of each district pairs up with one film director to tell its own music with Chinese music and a five-minute long film. Savor the unique stories laid out ahead, and we would rediscover our Taipei all over again.

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圖／梁啟慧提供
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PHOTO / Chi-Hui Liang

臺北是繁榮的，還是純樸的；是人文的，還是商業的；是流轉快速的，還是閒適緩慢的？臺北市立國樂團在明年臺北市傳統藝術季當中，以國樂為經，臺北行政區為緯，邀約十二位作曲家和十二位導演共同合作，一人一首曲子，感受著你我記憶中的「臺北地圖」。

這場「臺北地圖」音樂會的策展人梁啟慧，曾經獲得金曲獎殊榮，梁啟慧說臺北市有十二個行政區，就像有十二片拼圖，每個行政區由一位音樂家搭配一位電影導演。每片拼圖的故事，由國樂來告訴你，搭配五分鐘微電影，細細品嚐臺北，最後就會拼出大家所熟悉的臺北。

Is Taipei a complicated metropolitan, or a simple city; is the city vibrant with culture or commercial; is it a rapid white water paddle, or a leisure stroll? Taipei Chinese Orchestra will take music as latitude, film as longitude, and match-make one musician with one film director for each city district to create one composition from the treasured memories of Taipei to create Taipei Map.

The curator of *Taipei Map* concert, Golden Melody Awardee Chi-Hui Liang compares the 12 city districts to a jigsaw puzzle. One musician of each district pairs up with one film director to tell its own

COVER STORY

對於「跨界」一詞，梁啟慧認為更應該要審慎思考，很多成功的跨界是需要精心去設計的，它才會變成一個很完整的藝術作品。



但如何用國樂來為城市說話，以她自己為例，梁啟慧這次也將負責內湖區，梁啟慧說，即便當年出國讀書，但每到寒暑假她都會回內湖，內湖的變化一點一滴，她都深有所感。「這次的音樂是我對內湖的記憶，對內湖的回顧。我會透過音樂告訴觀眾內湖改變很多，從稻田的時代到大樓林立。我會帶著觀眾往回走，從稻田的時代開始，用音樂來呈現這三十年的變化。」

將電影配樂概念帶入音樂會

對於音樂和微電影影像的結合，從事電影配樂的梁啟慧並不陌生，但這次最大的差別就是「音樂為主，影像為輔。」梁啟慧強調，當影像遇到音樂的時候，通常是音樂來配合電影。「但是這次由音樂為主，影像為輔。」梁啟慧說，通常一般作法是電影導演決定整體的走向和氛圍。但是這次反向操作，以音樂為主，作曲家們必須先將想法訴諸於文字，然後與導演溝通合作。作曲家先確立了表達的內容，再由導演來寫微電影的腳本。音樂會整體不設限導演影像呈現的手法和方式，留給觀眾有更多想像空間。

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Exactly how will this work, Liang took herself for instance and also the representing musician of Neihu district, retraced how she saw the gradual changes of her home surroundings with each return from abroad during summer or winter vacations. "This time, the music is exactly how I remember Neihu. I will take the audience on a journey back in time, from the time when it was just rice fields, and depict over three decades of change."

跨界需要精心設計

臺北市立國樂團團長鍾耀光，十分樂於嘗試新的表演形式，梁啟慧對於鍾耀光團長的開放態度讚譽有加，對這次「臺北地圖」演出與微電影的合作，市國與作曲家都躍躍欲試。

這樣的跨領域合作對北市國來說，並不是第一次。梁啟慧說，幾年前北市國曾經跟雲門舞集二團舞者合作《跳TONE》，讓她看到了國樂團更多的可能性。但對於「跨界」一詞，梁啟慧認為更應該要審慎思考，「關於跨界，大家都以為甚麼跨甚麼就是跨，混搭就是跨，但是我認為這件事情是需要去思考的。當然有時候會有無心插柳而成功的事情，但很多成功的跨界是需要精心去設計的，它才會變成一個很完整的藝術作品。」

梁啟慧認為，國樂如果要永續經營，必須吸引更多觀眾進到音樂廳。除了本來國樂的基本觀眾群之外，更應該要吸引不是這個領域的觀眾進來欣賞，跨領域或跨界的合作是一個很好的辦法，但是也不能夠本末倒置，讓國樂淪為「只是出聲音的東西」，因此對於跨領域或跨界的合作，必須非常謹慎。也許是因為梁啟慧本身具有國樂與西樂的背景，對於跨界一事，她反而認為西方的邏輯，有時候會打破國樂演奏者對國樂的慣性框架，反而會給國樂呼吸和嘗試的空間。



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A Conceptual Movie Soundtrack Concert

Bringing music and film together is no stranger for Chi-Hui Liang, the biggest difference this time is "music being the main actor, films are supporting roles." Liang explained in most cases involving both genres, music always supported film, and this time is a total reverse. While most film directors defines the concept and direction of the total outcome, this time, the composers will be upfront and the mastermind of the outcome, and put their ideas into written text in order to communicate with directors. Film directors will then proceed to write a movie script with the definitive concept composer had given. This concert will not restrain directors from any form of expression, and in turn, will provide our audiences with more room for imagination.

Crossovers Requires Delicate Design

TCO General Director, Yiu-Kwong Chung is known to be an adventurer for new expressions. Liang praised Chung for his openness that enabled the composers and directors to jump at this opportunity.

Crossovers like this are not uncommon at TCO. Liang saw new opportunities

for Chinese music when she saw TCO's collaboration with dance company, Cloud Gate 2 in What a Tone! The term, crossover, once popular but have been shied away recently led Liang to caution her tread. "People widely believe crossover to be literally one field crossing a step to another field, and mix-and-match is crossover. I think this deserves our careful planning, thinking and communicating. Sometimes success seem easy, but mostly it's a lot of hard work and delicate designing to make it art."

Liang also stated her sand on the sustainable future of Chinese music is to draw in more audience. In addition to the core fans of the genre, the challenge is to develop new audience and crossover collaborations are means toward this goal. Crossovers are a delicate matter so that Chinese music does not become just an accompanying sound. Trained in both Chinese and western music, Liang suggests that western logic may do some good in breaking old habits and frames of musicians performing Chinese music, and lend breathing space and trial opportunities for the unique art form.

Chi-Hui Liang and Film

On Chi-Hui Liang, it is not hard to find both qualities of the exquisiteness of Chinese culture and the openness of the western world. When worlds are expected to clash, Liang thinks there's not a contradicting cell in her. She embraces the best of both worlds. Her familiarity with Chinese music and instruments enables her to utilize this knowledge in her movie scores, compositions and arrangements. Her talent coupled with fervor attracts musicians from diverse backgrounds together and create.

COVER STORY



這場「臺北地圖」音樂會的策展人梁啟慧，目前也是唯真新民樂團團長。

This time, *Taipei Maps* use Chinese music and film together to catapult new thinking for this traditional music form. "Chinese music is rich is history, and like ancient history, it loses favor with contemporary audiences, and the young generation care less for traditions. It is through collaborations such as this to make new impressions, and add more to the ancient picture of an old man with erhu, or a trio of old men playing string instruments under the tree. This can reach way beyond the imagination."

梁啟慧與影像的不解之緣

在梁啟慧身上看到東方的精髓與西方的開放，她不認為東西方文化差異讓她身上的音樂細胞產生矛盾，反而讓她吸取更多不同文化之間的優點。熟知國樂各種樂器的特質，讓她應用在電影配樂上，或作曲、編曲上，都能巧妙地展現國樂手的演奏技巧，又同時能夠吸引更多不同音樂背景的音樂人對彼此的音樂產生興趣。

這次「臺北地圖」利用國樂跟影像合作的方式，梁啟慧是希望讓大家對於國樂這件事情重新思考，「國樂畢竟是老祖宗的東西，這幾年來國樂人口逐漸式微，年輕一輩比較不在乎這個傳統樂器。但經由這樣的跨領域合作，會讓人對國樂產生新的看法，更不會只是老人拉二胡，或鄉下樹蔭乘涼時有人彈三弦的刻板印象。」

音樂會便利貼

臺北地圖

日期：2013 / 3 / 26 (二) 19:30 地點：臺北國家音樂廳

指揮 | 另行公告
演唱 | 王治平、謝宇威
臺北市立國樂團附設合唱團
臺北市立國樂團

曲目：
《唱遊臺北》給合唱團與國樂團
鍾耀光《超時空的城牆》

12位作曲家《臺北地圖》

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