

“Objects, memory and cultural identity in (re)construction”

「文物、記憶與文化認同的建構」國際學術研討會

Taiwan Historica, Nantou & Feng-chia University, Taichung, Taiwan

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Sound, Song and Cultural Memory

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Abstract

Since the beginning of the twentieth century, there have always been two spiritual dimensions which exist in the Taiwan's history of musical creation: the pursuit of modernity and the enlivenment of tradition. Almost all Taiwanese composers have taken a great deal of effort to present their personal feelings, particular aesthetics and cultural identities by means of different musical languages and techniques which were learned from Japan, Europe and the United States. No matter what kinds of language or techniques they use: tonal or modal, polytonal or atonal, serial or electroacoustic, the folksongs and traditional musical materials always inspire them in their creations. They directly quote the folksongs' melodies in their works, transform them or develop them, and sometimes draw from the traditional musical materials the characteristic elements – pentatonic scale, vocal declamation, instrumental timbre –, while employing them to enrich their works and to evoke in some way the listener's underlying cultural memory.

In this article, by discussing the works of different creators and their different styles, we will try to explain how the contemporary Taiwanese composers enliven their familiar folksongs, traditional musical material as well as the tunes and sounds which exist around them by using different musical languages and compositional techniques. Written for western or traditional Taiwanese instruments, chorus or electroacoustic new technology, these works of abstract sound have not only penetrated the cultural memory of the Taiwanese people, they have also presented the common character of contemporary Taiwan music: the pursuit of modernity in spite of the delay, and the coexistence of tradition and modernity as well as the coexistence of modern and postmodern thought.

Keywords: folksong, electroacoustic music, twenty century, contemporary Taiwan music, modernity

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聲音，歌與文化記憶

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中文摘要

二十世紀以來，台灣的音樂創作自始即存在著「現代」與「傳統」這兩個精神向度的追求，作曲家們無不努力地運用他們習自日本或歐美先進國家的各種音樂語彙和技法來表現其個人情感與審美理念。無論是採用古典調性、調式語法，二十世紀的多調性、非調性、十二音音列語言，或電子音響等音樂新科技，素樸的民歌與傳統音樂素材始終仍是大多數台灣作曲家們從事創作活動時的寫作材料和靈感來源。作曲家或直接引用民歌旋律，或將民歌素材加以發展、變形，或從傳統音樂中擷取富於鮮明文化色彩的要素—如五聲音階、樂器音色、人聲等—來表達他們的文化認同，透過抽象的聲音組合來喚起聽者的情感共鳴與文化記憶。

本文將透過半個世紀以來幾部風格迥異的音樂創作作品來呈現台灣作曲家們如何藉由各種音樂語言與現代作曲技法來賦予民歌、傳統音樂素材，乃至於這些作曲家生活週遭隨處可聞的音調或音響以嶄新的生命和面貌。藉由各種傳統或西方樂器、人聲和電子音響，這些音樂作品在不同的歷史時空中非但以聲音的抽象形式參與塑造了台灣人的文化記憶，也呈現了台灣音樂創作的某些共同特質：在延遲中追求現代，以及傳統與現代、現代與後現代的並存。

關鍵字：民歌，電子音響，二十世紀，當代台灣音樂，現代性