

關渡音樂學刊

Guandu Music Journal

琨玄題



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主編序

又到了《關渡音樂學刊》與大家見面的時刻了!第十四期的投稿十分踴躍，也各有特色，上期留下的三篇稿件中，有一篇撤稿，有兩篇經過修改後通過再審，於本期刊登；而本期收到了九篇稿件，其中有一件退稿，一件撤稿，另有三篇論文未能在審稿會議前，收到審稿意見，只好留到下期刊登；所以本期收錄有六篇論文，但研究內容相當豐富：

國外的學者Timkehet Teffera在〈Musical Organization in Traditional East African Cultures: A Case Study of the *Embaire* Xylophone〉文中對東非Basoga地區Basoga人所演奏的木琴Embaire，從學術的觀點來探討其使用、排列的方式、演奏的技巧等有詳實的論述，並透過所錄製的影像資料進行旋律—節奏結構的分析等等，是值得閱讀的文章。Julia Chieng在〈Unheard Sound: Inequality in Time Structuring in *Sampé* Music〉文中，雖然只對單一的四絃彈撥樂器Sampe從音響上觀察與探究，但透過細微的觀察，及應用現代科技聲譜儀的測量，發現了演奏此樂器時，有一個音響特質，即在一個長音後接隨著一個短音的特質，這種特質，雖然過去已經有人注意到，但卻沒有進一步探究，此文即是針對此議題做一個有系統性探討，並透過實際的訪談演奏者去印證此一現象的存在。李婧慧的〈從文字到數字：日本清樂工尺譜的改變與衰微〉一文，針對日本清樂的保存、應用與發展，從譜式應用提出了傳統音樂在社會變遷中的盛衰消長變化，值得大家省思。吳玲宜〈台灣音樂新意象—潘皇龍《東南西北》古箏與弦樂四重奏〉，以潘皇龍《東南西北》音樂文本為研究對象，藉此觀察台灣作曲家在新意象下的音樂表述。蔡明玲以〈文姬歸漢的離散：黃友棣《聽董大彈胡笳弄》析論〉一文，從離散主義出發探討黃友棣的合唱作品《聽董大彈胡笳弄》。馬上雲〈澎湖法教普庵派儀式音樂裏的南管曲調及其運用〉一文，提出了南管音樂在澎湖法教祭儀儀式中應用的古老性，並嘗試與洞館式曲唱做一比較，探析法師在儀式中，欲藉南管曲調突顯的儀式意義。

本刊編輯小組在此要特別感謝音樂學院劉慧謹院長的鼎力支持，院長室秘書張智琦與助理陳咨伊的協助，以及每位作者的賜稿、審查委員辛苦的審查、編輯小組等協助，本刊才得以順利出刊，下一期主編將交由音樂系盧文雅老師擔任，期待音樂學界先進朋友繼續支持與鼓勵，祝大家平安喜樂，研究、創作，事事如意!

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林珀姬 謹識

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澎湖法教普庵派儀式音樂裏的南管曲調及其運用

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摘要

澎湖聚落宮廟的信仰儀式活動興盛，儀式核心人物為法師，派別以普庵派居多。法師儀式裏的唱腔，除了運用普庵派本身固有之曲調系統外，若干儀式還運用了南管曲調。

根據目前蒐集所得，法師在儀式裏運用南管曲調的方式主要是引用曲調，再配上相關儀式唱詞，但少部分則與南管有相同唱詞。各宮廟之間法師運用的曲目或有異同，然其唱唸皆質樸少頓挫。

本文以澎湖縣馬公市、西嶼鄉若干聚落宮廟，普庵派法師主持的儀式為例，首先記錄含有南管曲調的儀式項目及內容；其次整理南管曲調在諸等儀式裏運用的情形，同時採譜其曲調內容及分析音樂特徵；接著歸納唱詞種類，分析曲調與唱詞的結構，以及比對曲調與唱詞之間的對應關係；進而探析法師在儀式裏欲藉南管曲調突顯的儀式意義；末了則探討南管曲調在澎湖普庵派儀式音樂裏的定位。

關鍵詞：儀式音樂，普庵派，法師，南管，澎湖

The Tunes and Application of *Nanguan* in the Ritual Music of *Pu-An* Sect in *Fa-Jiao* at the Pescadores

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Abstract

The rituals about the folklore belief are active in the village temples of the Pescadores. These rituals are conducted by the ritual masters. Most of the masters belong to *Pu-An* Sect.

Including the original tunes, the masters sing the *Nanguan* tunes with the ritual text. The list quoted from *Nanguan* tunes may be different among different village temples; however, the articulation of all the tunes is straight and simple. The main accompanying instrument is *Ai*.

This topic is based on the examples collected from the village temples of the Pescadores. First, I will present the rituals which contain *Nanguan* tunes. Secondly, I will notate and analyze the content of these *Nanguan* tunes. Then, I will discuss the relationship between the tunes and the text. At last but not least, I will try to scrutinize what these ritual masters intent to convey through *Nanguan* tunes in their rituals.

Keyword: Ritual Music, *Pu-An* Sect, Ritual Master, *Nanguan*, the Pescadores

引言

一般而言，澎湖的法師隸屬於其居住所在地的聚落宮廟，他們為聚落裏的住民處理有關常民信仰的私人事務，諸如：收驚、民宅安神位、入厝等，同時也以聚落宮廟為據點，施行宮廟的各種相關儀式以處理公眾的信仰事務。有關聚落宮廟的儀式，就舉行時機而言，可以分成常年例行行事以及為某特殊事件而安排的儀式，常年行事諸如每月初一、十五的犒軍、拜廟口或請壇，正月十五的元宵節活動，以及宮廟所奉神祇們的聖誕紀念日，其中以慶賀主祀神祇之聖誕日而舉行的系列儀式最為重要；特殊事件的舉行則無固定日期，通常是為因應宮廟某特殊事件而舉行，例如為宮廟重修事宜舉行出火、入火，以及與王爺信仰相關的迎王、送王等儀式，活動皆盛大而隆重，並投入大量人力、物力與財力。

觀察法師主持之各類儀式的音樂，可以發現其中若干儀式運用南管曲調作為儀式歌樂的一部分，¹這些儀式包括：造橋、獻供、栽花與操營等，主要施行於宮廟慶賀神明聖誕、宮廟重建落成等吉慶類場合，成為系列儀式裏的一部分，而這些儀式也是每屆新批小法學成出館時得展現於鄉親面前、受眾人檢視驗收的儀式項目。

本論文即以訪查之聚落宮廟為例，探查宮廟法師在這些儀式裏演唱南管曲調的情形，受訪之聚落宮廟包括：馬公市案山北極殿、馬公市前寮朱王廟、馬公市鐵線清水宮、馬公市烏坎靖海宮，以及西嶼鄉外垵溫王宮，實地調查日期在2005年7月至2008年7月之間，受訪法師之派別擇定以普庵派為主。²

運用於普庵派儀式音樂裏的南管曲調，根據目前蒐集所得，包括：【逐水流】、【水車歌】、【北青陽】、【短相思】、【將水令】、【烏煙讚】、³【炁姨歌】、【福馬】、【潮陽春】等，運用方式大都是借用曲調再配上儀式唱詞。⁴法師主要是向宮廟前輩法師學唱這些南管曲調，所以一般而言法師並不像南管館閣子弟那般，擁有紮實的音樂理論概念與技巧，有些法師甚至不知曉所唱曲調之名稱。法師演唱這些南管曲調時，唱唸頓挫較質樸直接，未有細膩雕琢的唱工，整體而言，曲調細節與歌唱韻味較接近諸等南管俗唱的樂種。這些南管曲調在儀式進行裏，與法師固有曲調系統相互配合，共同構成澎湖法教普庵派儀式音樂之歌樂。⁵

那麼，這些吸收自南管音樂的曲調，如何安排於各儀式步驟中？其曲調內容與音樂特徵為何？諸等曲調又如何與儀式唱詞搭配？以及儀式裏運用了這些南管曲調的歌唱，其與儀式意義有何關係？下文首先擇定運用了南管曲調的儀式，介紹各儀式步驟及記錄各步驟運用之

1 本文所稱之「南管」探廣義解，涵蓋南管館閣、南管戲、交加戲、太平歌、車鼓調等樂種的曲調，但諸等樂種在詮釋南管音樂時，有風格上的不同。呂鍾寬教授即指出，各個樂種所演唱的南管曲風格上有若干程度的差異，而詮釋南管曲調的差異性，主要在於唱唸法以及樂隊編制方面。（呂鍾寬2005:127）

2 澎湖另一法師派別為呂山派，目前人數較普庵派少，呂山派法師同樣運用了南管曲調。有關呂山派運用南管曲調的情形，參見拙文〈法脈綿延，樂聲薪傳——記澎湖法教呂山派小法出館儀式及其音樂〉（馬上雲2010）。

3 在獻供儀式裏，馬公市鐵線清水宮陳能安法師稱此曲調為【烏煙讚】，然而【烏煙讚】內容同於【將水令】。

4 但其中【炁姨歌】為例外，法師在造橋儀式裏藉【炁姨歌】及其疊拍【炁姨疊】曲調所唱的唱詞，與南管指《弟子壇前》裏的【請月姑】、【直入花園】相同，曲調內容參見下文。

5 此外尚有少數法師會加入唸謠類的歌曲，例如馬公市案山北極殿造橋儀式裏，加入近似唸歌方式的【道童歌】。

南管曲調名稱；其次以眾南管曲調為綱，彙整各曲調在不同儀式項目與步驟裏的運用情形；並呈現各曲調之內容及分析其音樂特徵；接著歸納唱詞種類，討論曲調與唱詞的結構，及曲調與唱詞之間的對應關係；進而探索法師在諸等儀式裏藉由演唱這些南管曲調，所欲表達的儀式意涵與目的，瞭解南管曲調在澎湖法教普庵派儀式音樂裏的定位。

壹、運用南管曲調之儀式

首先介紹法師運用南管曲調的儀式，本文將依序例舉造橋、獻供、栽花與操營，分別描述這些儀式之內容，並記錄各儀式步驟裏使用之南管曲目。

一、造橋

造橋儀式是由法師奉請神祇、調召兵馬「建造」平安橋，以及開路關、度十二生宮等步驟，再加上住民們過橋的動作，以求為住民們消災解厄的儀式，就細節的比較來看，造橋儀式是一項在各聚落宮廟之間內容差異較大的儀式，因此本文舉三座宮廟的儀式實例說明。

首先以馬公市案山北極殿法師舉行的造橋儀式為例，儀式內容為：開臺；開壇；奉請觀音佛祖、臨水夫人、中宮太乙君、鄭氏仙姑、行罡正法陳夫人、湄州媽祖；⁶召營；和尚、尼姑段落；宣告造橋的用途及說明與凡間橋的差異；觀音段落（包含觀音出場、道童出場、掃白虎、讚頌觀音、勸世段落、觀音退場）；度十二生宮過限；元帥開路關；宣告過橋的好處；過限；謝神拆橋。運用南管曲調的步驟，包括：奉請觀音、臨水、中宮、湄州的部分，唱以【奉請觀音·福馬】等；⁷召營唱以【一聲龍鞭·逐水流】；和尚尼姑段落唱以【東傍出日·逐水流】；觀音段落裏唱以【南海座上·逐水流】、【五色彩雲·逐水流】與【急急修來·逐水流】；以及元帥開路關裏唱【大路通通·北青陽】。

其次以馬公市前寮朱王廟的造橋儀式為例，儀式內容為：奉請觀音佛祖、陳氏夫人、韓氏夫人；⁸觀音娘媽渡法；種綿；鎮橋腳；開路關；度十二生宮；過限；謝神拆橋。其中南管曲調【逐水流】唱於奉請觀音等諸位神祇；觀音娘媽渡法裏亦以【逐水流】唱奉請三宮皇母娘、仙姑鄭小娘、湄州媽祖；以及演唱【請月姑咒·炁姨歌】及【直入花園·炁姨疊】。

再以西嶼鄉外垵溫王宮的造橋儀式為例，儀式內容為：說明宮廟主公之由來；⁹拜請觀音佛祖、九天玄女、鄭氏仙姑；和尚、尼姑段落；種綿織布段落（包含：拜請春光、種綿、夾綿、造綿車、打綿、輦綿、製綿線、織布）；奉請本師；召營；開路關、獻紙錢；過太歲關與白虎關；過陰陽橋、平安橋；奉請湄州媽祖、行罡正法陳夫人、福州臨水夫人；獻紙錢；度十二生宮；

6 依馬公市案山北極殿蔡榮旺法師提供之抄本，上面記載要奉請這六位神祇，但是根據該宮廟於2006年11月4日舉行的造橋儀式裏，則無演唱奉請鄭氏仙姑、行罡正法陳夫人。

7 曲名之記法為取唱詞之開頭四字，再於間隔號“.”之後標記南管曲調名。

8 在這個奉請觀音等神祇的步驟裏，四名小法師扮演四位仙姑的角色，所以受訪者馬公市前寮朱王廟黃再添法師稱這個段落為「四仙姑」。

9 所謂宮廟主公即指該宮廟之主祀神，按：西嶼鄉外垵溫王宮之主祀神為溫府王爺。

對答過橋的好處；過限；謝神拆橋。其中，以【福馬】曲調演唱奉請觀音佛祖、九天玄女與鄧氏仙姑；請神末了唱【急急修來·逐水流】；和尚尼姑段落唱【東傍日出·逐水流】；種綿、織布段落裏唱【拜請春光·潮陽春】、【差人就去·潮陽春】、【左手安弓·潮陽春】、【左手輦綿·潮陽春】，以及【魯班先生·將水令（有頭）】、【一條烏龍·短相思】、【織機娘子·水車歌】；召營時唱【奉請東營·將水令（有頭）】等；開路關、過太歲關與白虎關，過陰陽橋、平安橋與獻紙錢，皆唱以【將水令（無頭）】的曲調。

各聚落宮廟的造橋儀式在細節上雖有出入，但仍可看出有著共同的基本架構，即大致包括請神、造橋前置工作、調召兵馬來造橋、開路關、過限等，至於在步驟情節與曲目運用上，則可說是諸宮廟各具特色，例如案山北極殿的造橋儀式主要是在觀音降凡這個段落作發揮；前寮朱王廟的造橋儀式在於觀音與娘媽的段落；外垵溫王宮的特色則在種綿、織布的段落。

二、獻供

獻供儀式是奉獻香、花、茶、菓等各種供物予神明，每一件供品在獻給神明之前，都先由兩名小法師手持該供品，在歌唱聲中舞動身體，唱畢呈遞予鄉老，再由鄉老敬拜獻予神明。

以馬公市鐵線清水宮為例，儀式內容包括：鄉老宣告儀式目的；奉請觀音；奉獻各物（香、花、燈、茶、菓、法水、珍饈、財寶）；獻四季景（春、夏、秋、冬）；群仙會；排陣表演；鄉老宣告獻供禮畢。其中運用南管曲調演唱者包括：奉請觀音時唱【拜請觀音·逐水流】；奉獻各物唱【烏煙讚】，例如：【讚此壇前·烏煙讚】等；獻四季景唱【春日遲遲·北青陽】等。

三、栽花

栽花是項祈求子嗣的儀式，但若安排於聚落宮廟的公眾場合，則是為全體住民祈求子孫繁盛、絳衍不斷的共同願望。不過，目前若干澎湖聚落宮廟在慶祝宮廟主神聖誕等的系列儀式裏，已經省略此儀式，或是改執行具有類似儀式目的的請婆。

以西嶼鄉外垵溫王宮前輩法師許清孟先生根據抄本所作之口述，以及參酌馬公市安宅周王廟、馬公市北甲北辰宮之抄本，栽花儀式內容包括：鄉老宣告儀式目的；奉請觀音佛祖、九天玄女、仙姑鄧小娘、陳氏夫人、臨水夫人；奉請祖師、本師來栽花及敕花盆；扶乩降壇；排十二婆姐陣；栽花；奉請本師、祖師來整花及獻紙錢；拜請各宮婆姐；勸世段落（講述母親懷胎十月的辛苦與二十四孝的事蹟）。其中在南管曲調的運用上，十二婆姐陣末唱【拜請春光·潮陽春】；拜請各宮婆姐的尾聲，唱以【龍皇行上·北青陽】以及【靈臺座上·潮陽春】。

四、操營

操營是調召五營兵馬前來操練的儀式，後續必接結界，即由操練完成的兵馬執行結界，以防止邪怪入侵，二儀式相輔相成密不可分。

以西嶼鄉外垵溫王宮舉行之操營為例，整場操營儀式的內容包括：開壇；請神；奉請本師、祖師；召營；及各種陣式操演。另以案山北極殿的操營為例，其儀式內容包括：開臺；開壇；召營；點軍；香花請；奉請各營聖者；陣式操練；小法退場。其中的召營段落，二宮廟法師皆運用【將水令】曲調來演唱，例如：調召東營時唱以【一聲法鼓·將水令】。¹⁰

貳、南管曲調的運用情形及音樂特徵

前述造橋、獻供、操營、栽花儀式裏，運用的南管曲調包括：【逐水流】、【水車歌】、【北青陽】、【短相思】、【將水令】、【烏煙讚】、【尪姨歌】、【福馬】、【潮陽春】，其中【烏煙讚】與【將水令】內容相同。以下整理各南管曲調出現於各宮廟儀式的情形，接著舉例採譜呈現各曲調，再歸納其音樂特徵。

一、南管曲調在諸宮廟各儀式中之運用情形

根據目前蒐集所得，整理諸等宮廟在各儀式裏運用南管曲調的情形，表列如下（表1），表格裏冒號之前為儀式步驟名稱，冒號之後取法師唱詞之開頭四字作標示。

表1 南管曲調運用於諸宮廟各儀式一覽

儀式/ 地點 曲調	造橋			獻供 (鐵線清水宮 例)	栽花 (外垵溫王 宮口述例)	操營 (外垵溫王 宮例)
	案山北極殿例	前寮朱王廟例	外垵溫王宮例			
逐水流	◎召營：一聲龍鞭 和尚尼姑：東傍出日 觀音段落：南海座上、五色彩雲、急急修來	請神：拜請觀音等 觀音與娘媽渡法：觀音座落等	請神：急急修來 和尚尼姑：東傍出日	奉請神祇及灑淨：拜請觀音		
水車歌			種綿織布：織機娘子			

10 另有操營儀式裏調召各營時並未唱【將水令】的例子，諸如馬公市烏坎靖海宮的作法，其仍以【觀音調】之衍生曲調來唱調召各營，而奉請各營聖者時才唱【將水令】。該宮廟之操營儀式內容是：開壇、召營、奉請聖者、香花請、分營、操演陣式。

北青陽	開路關：大路 通通			獻四季景：春 日遲遲、夏來 日頭、秋來月 色、冬來霜雪	拜請各宮婆 姐的尾聲：龍 皇行上	
短相思			種綿織布：一 條烏龍			
將水令 ：有頭			召營：奉請東 營 種綿織布等： 魯班先師、自 古相傳			召營：一聲 法鼓
無頭			開路關獻紙 錢：大路通 通、太歲頭 縛、白虎雙 目、陽間造橋 獻紙錢：元帥 過了			
烏煙讚				奉獻各物： 讚此壇前、五 色黃皇、七寶 殿前、採菓 二娘、崑崙山 上、珍饈美 味、龍王進寶 等		
炷姨歌		觀音與娘媽渡 法：請月姑（炷 姨歌）、直入花 園（炷姨疊）				
福馬	奉請神祇：拜 請觀音等		奉請神祇：拜 請觀音等			
潮陽春		種綿渡法：拜請 春光	種綿、織布 等：拜請春 光、差人就 去、左手安 弓、左手鞏綿		十二婆姐陣 之尾聲：拜請 春光 拜請各宮婆 姐之尾聲：靈 臺座上	

二、曲調內容

澎湖普庵派法師所唱的南管曲調內容如下（譜1~8）。限於篇幅，各南管曲調僅分別擇一例作採譜呈現，且由於運用在普庵派儀式裏的南管曲調，其結構主要皆是以一個包含上下句之樂段，作多次的相同重覆或變化重覆，所以譜例裏僅呈現各曲調之開頭樂段，不過因為有些曲例的開頭樂段之上句，又與後續作為多次重覆的樂段之上句不同，即所謂有「換頭」的

情形，此時則再呈現換頭後的第一樂段。

(一) 【逐水流】

以案山北極殿蔡榮旺法師在造橋儀式裏唱的【東傍出日·逐水流】為例，開頭樂段（譜1中之A段）之上句唱以自由拍，下句始以規律拍演唱；後續則以換頭後的樂段（譜1中之A' 1段）來重覆演唱，各樂段之末音為羽音，但是最末處另接之尾句則結束於宮音。此曲調尚有直接以開頭樂段（即譜1中之A段）演唱全部唱詞的方式，例如馬公市鐵線里清水宮法師在獻供儀式裏所唱的【拜請觀音·逐水流】。¹¹

譜1【東傍出日·逐水流】開頭樂段與換頭後之第一樂段

馬公市案山北極殿
蔡榮旺法師範唱

自由拍
A 上句

東 傍 (唉) 出 日 西 (la) 邊 烏,

5 下句

和 尙 舉 拿 [不 汝] 掩 /掩/ [個] 尼 姑, (啊)

9 A'1 上句

尼 姑 本 是 [當] 和 [個] 尙 (啊) 某,

11 下句

和 尙 本 是 [不 汝] 尼 /尼/ [個] 姑 奴。

(二) 【水車歌】

以外垵溫王宮李冬至法師等範唱之【織機娘子·水車歌】為例，其採換頭方式演唱，開頭樂段（譜2中之A段）與換頭後的第一樂段（譜2中之A' 1段）內容如下：

11 有關【逐水流】在澎湖普庵派造橋儀式裏的多樣運用，參見拙文〈澎湖普庵派造橋儀式中之【逐水流】曲調及其運用〉（馬上雲2008）。

譜2【織機娘子·水車歌】開頭樂段與換頭後之第一樂段

西嶼鄉 外垵溫王宮
李冬至法師等範唱

♩ = 50 A 上句

織機(u)娘子 / 娘子對中央, (啊) (啞)

5 下句
左手[來]牽來(u) / 牽來 / 一(ku)下梭, (啊) (啞)

9 A' 上句
萬風改危(啞) / 改危 / 日日遲, (啊) (啞)

13 下句
正是[來]排機(u) / 排機 / 織(u)布時, (啊) (啞)

(三)【北青陽】

以鐵線清水宮陳能安法師等唱之【春日遲遲·北青陽】為例，【北青陽】在法師唱腔裏，亦採用換頭方式演唱，開頭樂段（譜3中之A段）與換頭的第一樂段（譜3中之A'段）內容如下：

譜3【春日遲遲·北青陽】開頭樂段與換頭後之第一樂段

馬公市鐵線清水宮
陳能安法師等唱

♩ = 88 A 上句

春日遲(啊)遲 / 遲(啞) (啊)景色新

3 (啞)

9 下句
萬花似錦 / 錦 / 百草

13 埔 / 百 草 埔 /

17 A' 上句 諸 葛 (啊) 臥 龍 造 計 智 (啊) / 智 / (呀)

21 (呀)

25 下句 千 真 萬 樣 一 般

29 一 般 / 心

(四) 【短相思】

以外坡溫王宮李冬至法師等範唱之【一條烏龍·短相思】為例，【短相思】在法師唱腔裏亦採用換頭方式演唱，開頭樂段（譜4中之A段）與換頭後的第一樂段（譜4中之A' 1段）內容如下：

譜4【一條烏龍·短相思】的開頭樂段

西嶼鄉 外坡溫王宮
李冬至法師等範唱

1 = 50 A 上句 一 條 烏 龍 盤 山 (lu) / 盤 山 / 裡 (呀)

5 下句 一 支 采 仔 [不 汝] 一 支 采 (噢)

8 仔 [是] 討 分 討 分 / 明 (呀)

12 A' | 上句

采 頭 紡 出 龍 絲 聲, (啊) (啞)

15

采 尾 紡 出 紗 燈 成, (啞)

18 下句

紡 紗 仙 姑 [不 汝] / 紡 紗 仙

21

姑 / [是] 請 出 / 請 出 / 去, (啞)

(五) 【將水令】

以外坡溫王宮李冬至法師等範唱之【魯班先生·將水令】為例，法師在開頭先唱出起始句（譜5-1），即是所謂「有頭」的唱法，後續再以完整的上下句樂段（譜5-2）的曲調內容作重覆：

譜5-1【魯班先生·將水令】的起始句

西嶼鄉 外坡溫王宮
李冬 至法師等範唱

♩ = 92 起始句

(噢) 魯 班 (哪) (啞)

譜5-2 【魯班先生·將水令】之樂段

6 A1 上句
/魯 班/ (唉) 先 生 正 繞 /正 繞 崎,
10 下句
(即) 做 成 綿 車
14
(ha lu) /做 成 綿 車/ [疑] 來 夾 /來 夾/ 綿,

(六) 【炆姨歌】

以前寮朱王廟黃再添法師等演唱之【請月姑·炆姨歌】、【直入花園·炆姨疊】為例，二曲調之開頭樂段分別如下（譜6-1、譜6-2），之後則依唱詞結構作較多變化的重覆。

譜6-1 【請月姑·炆姨歌】開頭樂段

♩ = 80 A1 上句 下句
請 月 姑。 請 月 姨。
馬公市前寮朱王廟
黃再添法師等唱

譜6-2 【直入花園·炆姨疊】開頭樂段

♩ = 96 A1 上句 下句
直 入 花 園 (哦) 花 味 香, 直 入 (吶) 酒 店 (啊) 面 [個] 帶 紅。
馬公市前寮朱王廟
黃再添法師等唱

法師在造橋儀式中唱之【炆姨歌】與【炆姨疊】，其唱詞與南管指套《弟子壇前》相同。

(七) 【福馬】

以外垵溫王宮李冬至法師等範唱之【拜請觀音·福馬】為例，法師以相同的樂段作重覆來演唱整首咒語，樂段內容如下（譜7）每次重覆樂段的尾曲雖然落在角音，但是全曲曲末最後結束在羽音。

譜7【拜請觀音·福馬】的開頭樂段

西嶼外垵溫王宮
李冬至法師等範唱

♩ = 92 A1 上句

拜 請 觀 音 [是] 大 慈 /大 慈/

5 下句

悲, (啞) 救 度 眾 生 (na lu) /救 度 (na lu)

9

眾 生 / [是] 無 盡 /無 盡/ 時, (啞)

(八) 【潮陽春】

以外垵溫王宮李冬至法師等範唱之【拜請春光·潮陽春】為例，法師以相同的樂段演唱整首咒語，樂段內容如下（譜8）：

譜8【拜請春光·潮陽春】樂段

西嶼鄉 外垵溫王宮
李冬至法師等範唱

♩ = 92 A1 上句

拜 請 春 光 正 月 天,

5 下句

(啞) 正 月 十 五 元 宵 嘸, (啞)

三、音樂特徵

此處分析與歸納這些曲調的音樂特徵，包括：曲調結構、音階調式、伴奏及唱腔詮釋，以瞭解普庵派法師處理南管曲調時之音樂特色。

（一）曲調結構

法師選用於儀式裏的南管曲調，曲調結構皆為以包含上、下句之樂段，¹²演唱時配合所填唱詞之篇幅作一次或多次的重覆。但是，有些曲調的開頭樂段和後續作多次重覆的樂段，在上句部分會不同，例如【逐水流】、【水車歌】、【北青陽】、【短相思】等，呈現「換頭」情形；而【將水令】則有在曲首加上一個起始句的「有頭」唱法，以及無起始句的「無頭」唱法；至於【福馬】與【潮陽春】則以相同的樂段作重覆。另外與南管指有相同唱詞的【請月姑·炁姨歌】、【直入花園·炁姨疊】，各樂段間曲調的細節雖較大，但仍是建立在以上下句組成之樂段、作多次變化重覆的結構。此外附帶一提的是，普庵派歌樂的固有曲調系統，其曲調結構亦是以樂段作多遍反覆為主，再視唱詞需要在曲調上作相對應的變化。

（二）音階調式

儀式裏法師主要是以首調概念演唱各南管曲調，¹³各曲調之音階調式分析如下：【逐水流】五聲音階宮調式；【水車歌】五聲音階羽調式；【北青陽】五聲音階羽調式；【短相思】五聲音階羽調式（加上臨時變化音）；【將水令】五聲音階羽調式；【炁姨歌】五聲音階宮調式；【福馬】五聲音階羽調式（加上臨時變化音）；【潮陽春】五聲音階宮調式。可見音階調式以五聲音階羽調式居多。

（三）伴奏

除了【將水令】以外，法師演唱各曲調時的主要伴奏樂器為旋律性吹奏樂器小吹（嗩），操營儀式裏演唱【將水令】時則用大吹伴奏，嗩吶樂師通常是外聘之專業樂師，並非法師成員，此外尚可視所邀之樂師或幫忙之人手，加入品（笛）、殼子絃、大廣絃等。旋律樂器主要奏以與歌唱曲調相似的主旋律，並由樂師自行加花伴奏，有時會加上敲擊樂器例如大鼓、大鈴、二鈔、金（鑼），輕奏節奏性聲響。

（四）唱腔詮釋

有關法師詮釋南管曲調之特色，在語音方面，法師之唱腔採用一般的臺語發音，無分解字音的唱法，而以較直接的方式來呼字，造成這種情況的原因，一來可能是法師選用的南管曲調，均是速度較快的一撩或疊拍曲調，二來可能是法師不注重分解字音的技巧，只靠一般說話的發音習慣，來演唱配以南管曲調的唱詞。在運腔方面，法師唱腔為圓腔式，未有如南管藝師細膩雕琢的頓挫唱工處理，添加之轉韻音的手法亦較單純，呈現質樸的曲調進行。

12 見前文各譜例中之標註。

13 由於法師是以首調概念來演唱，而非南管館閣音樂之管門概念，所以雖然各南管曲調在南管館閣裏又各有慣屬之管門，但此處針對法師演唱之各曲調，僅以音階調式的觀點予以分析。

在虛辭的運用上，除了延用南管曲慣用之「不汝」、「于」，法師還加上一般臺語裏慣用的「啊」、「唉」、「呷」等聲辭，以及「來」、「當」、「個」等襯字，這些虛詞的曲調亦較單純。

法師在儀式裏所運用的南管曲調，普遍見於各種運用南管曲調的樂種，包括：交加戲（高甲戲）、南管戲、車鼓戲等，以及福建安溪鼓吹樂裏的花鼓唱（中國民族民間器樂集成福建省編輯委員會編輯1994:826），另外亦可在擁有嚴謹師承與寫傳傳統的南管館閣，找到相同名稱的曲名及近似的工尺譜內容。然而就唱腔詮釋而言，法師的南管曲調處理與歌唱韻味，較接近諸等南管俗唱樂種。

參、南管曲調與儀式唱詞的關係

將同一曲調配上不同的唱詞，這是南管曲中常見的曲調運用手法，因此法師將南管曲調配上儀式唱詞的手法，可說是沿用了相同的思考模式。以下分別從南管曲調在儀式裏搭配唱詞之種類，曲調與唱詞的結構，以及與唱詞間的對應關係，來看南管曲調與唱詞之間的關係。

一、南管曲調搭配之唱詞種類

依據這些以南管曲調的唱詞，可以分成：與南管有相同的唱詞，以及僅引用南管曲調而改填其他唱詞的情形。

（一）與南管有相同唱詞

在馬公市前寮朱王廟的造橋儀式，運用【炁姨歌】、【炁姨疊】時，其唱詞同於南管指套裏《弟子壇前》的【請月姑】、【直入花園】。

（二）僅引用南管曲調，改填唱詞

僅引用南管曲調，改填與儀式相關的唱詞，這種情形是法師運用南管曲調的主要手法，而根據所改填之唱詞的內容，則又可細分成改填神眾類唱詞與改填事物類唱詞。

1. 改填神眾類唱詞

南管曲調被引用來演唱神眾類唱詞者，有【逐水流】、【福馬】與【將水令】。儀式裏配以南管曲調演唱奉請的神祇，包括觀音佛祖、臨水夫人陳靖姑、九天玄女、鄧氏仙姑、三姑、湄州媽祖、中宮太乙君等。¹⁴另外，【將水令】在操營儀式則用來演唱調召五營。

2. 改填事物類唱詞

儀式裏被填以敘述事物類唱詞的曲調，包括：【北青陽】、【水車歌】、【短相思】、

14 然而拜請觀音、調召各營的唱詞，在請神、犒軍等其他儀式裏，則是唱以法師固有唱腔系統的【觀音調】及其變化之屬。

【潮陽春】等。¹⁵

二、曲調與唱詞的結構

觀察各南管曲調與搭配之唱詞，可以發現南管曲調之樂段結構與法教儀式唱詞，具有相同的結構模式，亦即皆以上、下句組成之段落作為基本單位，因此在南管曲調改填神眾類唱詞及改填事物類唱詞時，曲調與文字之結構可以契合。

三、曲調與唱詞之間的對應關係

（一）一曲一詞的專用

這種情形為曲調與唱詞之間的專用關係，亦即該南管曲調在法師唱腔裏不再配上其他唱詞，而唱以與南管相同的唱詞，例如：前寮朱王廟造橋儀式裏的【請月姑·炁姨歌】及【直入花園·炁姨疊】。

（二）多曲一詞

這種情形是指在不同宮廟或不同儀式裏，以不同的曲調配唱同一內容之唱詞的情形。例如：拜請觀音的唱詞內容，在案山北極殿的造橋儀式裏唱以【福馬】，在前寮朱王廟造橋儀式以及鐵線清水宮獻供儀式裏唱以【逐水流】；調召五營的唱詞內容，在案山北極殿的造橋儀式裏唱以【逐水流】，在外垵溫王宮的操營儀式則唱以【將水令】。

（三）一曲多詞

一曲多詞是指同一曲調配以多則內容不同的唱詞，又可分成在單一儀式裏的情形，以及在不同儀式裏的用法。在單一儀式裏，同一曲調配以不同文詞者，例如在西嶼外垵溫王宮的造橋儀式裏，【潮陽春】在種綿織布段落裏，分別配以【拜請春光】、【差人就去】、【左手安弓】之唱詞內容。同一曲調，在不同的儀式裏配以不同的詞者，例如：【潮陽春】在造橋儀式裏配唱以【拜請春光】、【差人就去】等，內容述及各月、不同季節的情事與活動；而在栽花儀式裏則配以不同唱詞的【拜請春光】¹⁶，內容述及各月栽花情形。

在一曲多詞的情況裏，有時法師又分別對配上不同唱詞的相同曲調，冠以不同的曲調名稱，例如操營儀式裏的【一聲法鼓·將水令】，與獻供儀式裏的【讚此壇前·烏雲讚】，二者的曲調相同，但曲調名稱不同。

15 這些事物類的唱詞，則未被唱以法師的【觀音調】系統。

16 西嶼外垵溫王宮的造橋儀式與栽花儀式皆有【拜請春光】且皆唱以【潮陽春】曲調，但二者只有開頭兩句唱詞相同，後續內容則不同。

肆、南管曲調與儀式意義的關係

根據目前觀察發現，並不是所有的普庵派儀式都運用南管曲調，而即使是使用了南管曲調的儀式，往往僅運用於儀式裏的若干段落，選用曲目亦各宮廟有所出入。此處即觀察運用南管曲調之諸等儀式的施行場合，探查各運用南管曲調之儀式步驟裏參演者之狀況，試述南管曲調之運用與儀式意義之間的關係。

一、運用南管曲調之儀式的施行場合

儀式裏運用南管曲調者主要有造橋、獻供、操營、栽花等，這些儀式常被宮廟法師安排於慶祝宮廟神誕的常年行事場合，或是宮廟重建入火落成大典裏，其中造橋儀式還會被安排於宮廟元宵節的慶祝活動中。

所以儀式音樂裏有南管曲調的儀式，主要是安排於聚落宮廟的吉慶類儀式場合，事由為具公眾性質者，這些配上儀式相關文字的南管曲調，與法師固有曲調共同構成儀式之歌樂。

二、運用南管曲調時儀式參演者的狀況

儀式裏的參演者包括神眾、法師與信士，澎湖法教普庵派神眾體系中包括：神佛類、兵馬類及低階神祇類（馬上雲2009:50~73），由於「壇」是澎湖法教普庵派行法裏的重要核心概念，以此概念來看其神眾系統中的神佛類，則可將其劃分成：以壇為核心的神祇與壇以外的神祇，而前者以普庵大教主為首，後者以觀音佛祖為首；法師團體為儀式主要的宣行者，他們接受信士的委託，以法術專業宣述與歌唱各類咒語，執行法術手續以達成儀式目的，並配合諸等儀式內容宣演不同的角色；信士則是支持儀式舉行的主要動力來源。

以下即彙整諸等儀式步驟運用南管曲調時，其相關之神祇種類、宣行者角色與信士參與情形，進行討論。

（一）神祇種類

造橋、獻供儀式裏運用南管曲調奉請之神祇，是以觀音佛祖為首，與臨水夫人、湄州媽祖、鄭氏仙姑等，這些可說是屬於壇以外的神祇，所用曲調為【逐水流】與【福馬】。¹⁷

（二）宣行者角色

儀式裏演唱南管曲調時，宣行者主要是依各儀式而扮演相關角色，例如在造橋儀式裏，案山北極殿的宣行者分別扮演有觀音、善才、龍女與道童、元帥等角色；前寮朱王廟則扮演四仙姑、觀音與娘媽等，外垵溫王宮則有和尚、尼姑、種綿仙子、魯班先師等角色；在操營儀式裏，則有元帥、先鋒與各營的角色；獻供儀式裏則有童子角色，這些角色的定位可從宣行者在該儀式段落裏的扮身、動作、道具，及其唱詞內容來察得。

17 其他諸如祭外煞、祭江等儀式，奉請觀音佛祖等神祇時，主要是唱以法師固有唱腔之【觀音調】曲調家族。

（三）信士之參與情況

依照法教儀式之性質，有些儀式是忌諱閒雜人士在場，但有些則是允許信士圍觀，甚至是期望信士們的參與，這些儀式諸如本文所討論的造橋、獻供、操營等，其中在造橋儀式裏，信士們一一步過儀式裏造成的橋，以獲得過限、求平安的功效；獻供則是由信士代表 鄉老參與於儀式中，捧持供品向神祇敬獻；操營儀式則是歡迎、不排斥信士圍觀，而這些儀式也正是運用了南管曲調的儀式。

伍、南管曲調在澎湖普庵派儀式音樂裏的定位

此處歸納各宮廟諸儀式裏選用南管曲調時的習慣規則，討論這些南管曲調的音樂特質在整體儀式音樂裏，藉由與其他音樂種類之差異，所突顯出的特定意涵。

一、儀式裏運用南管曲調時的習慣規則

（一）運用於擁有容許變化之段落的儀式

根據目前的觀察，諸如造橋、操營、獻供等儀式，其中皆有可由法師添加情節的段落，例如造橋儀式裏，可添加造橋前的種綿、織布等情節，或觀音降凡的情節。而諸等添加段落在各宮廟間的差異，呈現這些段落是容許變化的，而諸等容許變化的段落，正是南管曲調發揮之所在。

（二）選用之南管曲調結構必須能適宜表現法師咒詞結構的曲調

選用之南管曲調需能配合法師咒語之結構，故以具有上下句組成的樂段結構者為主。

（三）有助於表現儀式意義、達成儀式目的者

例如【逐水流】、【福馬】在傳統樂種裏，原即用於與佛事相關情節之唱腔，因此這些曲調即較適於引用到儀式裏，演唱表達與拜佛、敬佛相關的唱詞；另外，【將水令】在傳統戲曲裏，即常用於元帥命令兵卒的唱腔表現，因此適合於表達操營儀式裏調召五營的唱詞。

二、藉由南管曲調之音樂特質突顯出特定之儀式意義

儀式音樂裏，不同樂種的音樂特質，甚至同樂種內的不同曲目與演唱特點，在儀式裏正藉以表達不同的儀式目的、烘托儀式氣氛與陳述法事情節。

澎湖普庵派法師運用於儀式裏的音樂，包含法師本身固有的曲調傳統，以及吸收自其他傳統樂種的音樂，包括南管、唸歌與鑼鼓（澎湖當地亦稱五音、牌子），而相對於音響鏗然、威武雄壯的鑼鼓音樂，這些南管曲調呈現出的是陰柔且典雅的音樂風格。

造橋儀式裏，演唱陰柔的南管曲調，以襯托儀式裏企圖形塑的陰界場境；獻供儀式裏，

亦運用演唱典雅的南管曲調，可表現典雅與虔敬的氣氛，並藉以美化與在意境上提昇供物的價值，將普通凡物誇述為特級仙品。

三、豐富儀式中允許變化之段落的音樂內容

前述提及南管曲調出現於特定儀式裏允許變化之特定段落，而在這些段落裏，法師藉由南管曲調的歌唱，來充實儀式歌樂的內容，並藉伴奏樂器的運用來增添音聲的豐富度。

由於各宮廟運用的南管曲目不同，例如：馬公市大案山北極殿的造橋儀式裏使用了【福馬】、【逐水流】、【北青陽】等；馬公市前寮朱王廟的造橋儀式裏使用了【逐水流】、【潮陽春】，以及【炆姨歌】與【炆姨疊】；西嶼鄉外垵溫王宮使用了【福馬】、【逐水流】、【潮陽春】、【短相思】、【水車歌】、【將水令】，¹⁸也就是曲目隨著各宮廟法師之南管音樂學養，以及當地音樂傳統背景而各有不同，進一步來看，則是各宮廟展現自我特色之處。不過法師在音樂方面變化的手法，大抵也僅是南管的曲目借用、唱詞的填配，並未涉及曲調的創作等，其他則是在動作、裝扮、道具與佈置上的著墨。

四、藉由南管曲調承載陳述教義、歷史、故事、神話等唱詞

漢人傳統社會裏的忠孝義理，亦是法教儀式裏欲宣導的普世信念，而諸等歷史故事乃至神話傳說的宣揚，也表現在儀式的內容裏，這些內容往往藉由歌唱方式傳達，以吸引信眾的注意，而南管曲調正是儀式裏承載這些唱詞的曲調來源之一。

五、藉用南管曲調來配合舞蹈動作

儀式裏藉由舞蹈以讚頌神恩或是表現儀式裏的情節時，此時所配合的歌聲也是以演唱南管曲調為主，例如在造橋儀式裏四仙姑的舞蹈，唱以【逐水流】的曲調；獻供儀式裏，童子的舞蹈則唱以【北青陽】來奉獻四季美景，以【烏煙讚】來奉獻各項供品。

結語

由於法教儀式非制式化、非經典化的特質，加上其與常民文化有密切關係，所以若以微觀角度來看各聚落宮廟法師主持之儀式，即使屬於同一派別的法師，在儀式細節仍會有出入，在運用吸收音樂的部分也會有所不同，然而這種多樣化的音樂現象，卻成為澎湖普庵派儀式的特徵之一，也成為澎湖法教儀式音樂饒富趣味之處。不過即使儀式細節的差異，但儀式仍架構於同一神祇譜系、運作於相同的儀式骨幹與思考模式之下。

本文討論澎湖法教普庵派儀式音樂，可以發現其歌樂與流傳在地的傳統樂種，有著密切的關係，這道關係除了可從儀式歌樂裏吸收了南管的曲目來確認，更可從儀式之固有曲調與

18 各宮廟法師演唱之曲調，在曲調細節與演唱速度等的表現上，尚有個別差異的存在，此乃另一議題的討論，暫不於本文處理。

吸收之南管曲調有著相同的音樂特徵來印證，亦即澎湖法教普庵派儀式音樂之固有音樂，可說是與南管樂種有著相同的音樂概念。

南管曲調在儀式裏，除了能豐富儀式音樂內容外，更是吸引信士、引起信士情感共鳴的倚賴途徑。藉由傳統樂種之曲調，承載儀式內容的文字，在陳述儀式意義方面，亦發揮了增強的效用，也因此南管曲調成為法師執行儀式時不可或缺的音樂選項；在儀式容許變化的步驟裏，法師藉由吸收曲調來加以表現，而吸收之對象則以傳統樂種南管音樂為重要來源。在傳統樂種式微的今日，儀式的功能性或許是延續傳統樂聲、傳播與保存傳統音樂的另一出路。

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從文字到數字：日本清樂工尺譜的改變與衰微¹

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摘要

「清樂」指清代音樂，原為中國東南沿海一帶的民間音樂與戲曲，於十九世紀初經由貿易路線傳到日本長崎，並散播至日本各地，在清日戰爭(1894-95)之前頗為流行。清樂原以工尺譜記譜，一般只記骨譜，作為備忘用。在西式記譜法未盛行於日本之前，工尺譜也用來記錄日本俗曲等樂曲。然而對日本人而言，清樂畢竟是異國音樂，傳統工尺譜僅記板位，未詳標節拍的方式，於學習上頗有隔閡。於是清樂家們運用各種方式，包括自創標示節拍的符號、挪用簡譜的小節線與時值標示等記號，到最後連工尺譜字也換成數字，直書改橫書，至此完全被簡譜取代。

然而清樂樂譜中，詳細標示節拍的譜本與年代先後並無絕對關係，各種加入自創或挪用簡譜節拍標示的譜本，與使用傳統工尺譜的譜本，同時間流通於市面上。對照於與清樂同一系統，但流傳於臺灣的北管音樂來看，後者仍沿用傳統的工尺譜記譜與傳習。這種現象帶給吾人另一層面的思考，到底記譜法的改變，與音樂實踐、傳習方法有什麼樣的互動？對該樂種的興衰有沒有影響？而清樂樂譜從工尺譜到數字譜的改變，除了因應教與學的需求之外，背後隱含的訊息與意義又如何？本文檢視清樂樂譜的改變過程，並討論其變遷與衰微背後所隱含的現代性及他者的轉移等意識和歷程。

關鍵字：清樂、明清樂、工尺譜、記譜法、記譜法的改變

1 本文中文初稿發表於「2009臺灣音樂學論壇」(2009/11/27-28於師大)；英文稿以“Beyond the Transformation: the Change and Decline of *Gongche* Notation (工尺譜) Used in *Shingaku* (清樂) in Japan”為題，發表於國際傳統音樂學會東亞音樂研究小組第二屆國際研討會(The Second International Conference of ICTM SG MEA, 2010/08/24-26於韓國韓國學中央研究院)。本文為國科會97年度學術性專書寫作計畫「台灣北管與日本清樂的比較研究」(計畫編號：NSC 97-2420-H-119-001)的部份研究成果，感謝國科會的經費補助。又，本文的修訂，感謝三位審查委員的寶貴意見。

Behind the Transformation: the Change and Decline of *Gongche* Notation Used in *Shingaku* in Japan

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Abstract

Shingaku was originally a type of folk music from Southeastern China which entered Nagasaki in Japan via trade routes at the beginning of the nineteenth century and became popular before the Sino-Japan War (1894-95). 'Shin' refers to the Qing dynasty of China while 'gaku' means music. The *gongchepu* (*gongche notation*) is a kind of Chinese notation which uses Chinese characters to notate pitches. *Shingaku* utilized a simple format of *gongchepu* that merely notated skeletal melodies. In addition to *shingaku*, *gongchepu* was used to notate Japanese folk music, school songs, and other music in the Edo and Meiji eras. Traditionally, the *gongchepu* did not notate the rhythm in detail. Therefore, it was not precise enough for Japanese people to learn a foreign music genre such as *shingaku*. *Shingaku* masters applied various devices including adding signs of beat to notate the rhythm precisely. When contrasted with a similar music genre, that of *beiguan* in Taiwan, which still consistently maintains the traditional format of *gongchepu* for transmission, *shingaku* masters appropriated metric and measure signs of cipher notation to *gongchepu*. This allows speculation as to how this new notation affected the music and teaching traditions. Furthermore, why the appropriation of signs of cipher notation was chosen to improve *shingaku* notation which eventually led to the decline of the *gongchepu*? In this paper, I examine the transformation and innovation of notation used in *shingaku*. I argue that behind the transformation of the notation used in *shingaku*, there were negotiation of the old and the new as well as ideology and process of changing a new 'other'.

Keywords: shingaku, minshingaku, gongchepu, notation, transformation of notation.

前言

「清樂」指清代音樂，原為中國東南沿海一帶的民間音樂與戲曲，於十九世紀初(江戶晚期)經由貿易路線傳到日本長崎，並散播至日本各地，以一種來自先進文化的高雅且具異國情調的音樂身份，流行於文人階層及中上家庭，後來普及於常民百姓。清樂包含了器樂與歌樂，所用的樂器中以月琴最受歡迎，在清日戰爭(1894-95，即甲午戰爭)之前頗為流行。

然而因清日戰爭，清國戰敗，清樂連帶受到致命的打擊；²另一方面清樂的日本化和通俗化甚至低俗化³，不但淡化了異國風的趣味，更失去了清樂的高雅形象，使得日本人轉而選擇另一個異國風且具現代化形象的「他者」—西洋音樂；(參見塚原康子1996: 265, 312-3, 328)清樂終於走上衰微的命運。⁴

由於從明治時期(1868-1912)開始，清樂也常被稱為「明清樂」，此因當時的清樂曲目亦收入數首明樂曲目—「明樂」指明代(1368-1644)末年由魏氏家族傳入日本的中國音樂。⁵然而廣義來說，「明清樂」一詞指明樂和清樂，二者性質不同，傳播的管道也不一樣。為了避免混淆，本文以「清樂」為討論範圍及樂種名稱。

清樂傳入日本後，第一代實踐者之日本文人隨著來自中國，精通詩詞音樂等之船主、紳商學習中國音樂，其中有成為清樂教師者，⁶再將清樂廣傳開來。那麼他們如何學？又如何教？而清樂於代代相傳中，其傳授方法與樂譜有沒有改變？

相信學習異國音樂比起學習母文化的音樂，除了口傳之外，更須借重於寫傳—樂譜的助益，這一點可以從清樂譜本的大量出版或傳抄得到印證。雖然樂譜的出版，一方面得力於日本現代化印刷工業之興起，⁷另一方面也受到學習異國音樂的大量樂譜需求之刺激。樂譜印刷出版之興盛，有助於清樂的普及；而清樂學習人口的增加，又反過來促進樂譜市場之興盛。因此，除了清樂教師們因傳授法之須求而加註樂譜標示之外，在市場需求下，為了因應學習者之易於學習與成效，尤其因應自學風氣⁸之盛行，樂譜的記譜法也發生變化。因而清樂譜本

2 參見林謙三1957；吉川英史1965；Malm 1975；平野健次1983；塚原康子1996等。

3 由於走唱藝人以月琴伴奏，於街頭演唱〈法界節〉(〈九連環〉的日本化與通俗化之歌曲，流行於1880年代至1890年代初期)，使得清樂的規格，從上層社會的高雅品味，淪為下層走唱藝人的街頭表演，嚴重地破壞了清樂的上品形象。(浜一衛1967: 6；伊福部昭1971a: 70；中西啟與塚原廣子1991: 88, 294；大貫紀子1988: 111)

4 相較於原傳入的兩百多首曲目，如今僅存約二十餘首，而仍有公開演出的團體，僅有長崎的明清樂保存會及東京的坂田音樂研究所。

5 明樂是由福建人魏之琰(號雙侯，?-1689)於1628-44年間傳入長崎的中國音樂；魏氏家族從事貿易，因避明末之亂而來到日本，1666年定居長崎，1672年入籍日本，取名鉅鹿氏。其曾孫魏皓(字子明，號君山，?-1774)於日本京都傳授明樂。(平野健次1983: 2465；另見林謙三1957: 177；塚原康子1996: 267；錢仁康1997: 133)

6 例如荷塘一圭、曾谷長春、三宅瑞蓮、穎川連(參見平野健次1893: 2466等之清樂傳承系統表)及葛生龜齡等第一代日本清樂教師。

7 感謝上野學園大學日本音樂史研究所所長福島和夫教授展示該所珍藏植西鐵也編《聲光詞譜》(1894)之版本；他並且提到關於印刷工業與清樂譜本出版事業興盛之關係，(筆者訪問福島先生，2006/07/25於東京上野學園大學日本音樂資料室)對本文的分析有很大的啟發。

8 至遲在1891年已有自學用樂譜(指樂譜名稱中有「獨稽古」、「獨習書」或「獨案內」...者)出版，如《三味線月琴曲筆獨稽古》(岡本純編，1891)。此類樂譜刊本據筆者的調查至少有23種，約佔清樂譜本的1/5。可見當清樂從文人階層廣傳至常民百姓時，已有許多人使用自學用樂譜習樂。

中，譜式的改變也是觀察音樂移植他鄉的一個重要面向。

清樂譜本所用的記譜法為傳自中國的工尺譜；如同其原傳地，一般只記骨譜(基本曲調)，作為備忘用。第一代日本清樂教師所用的樂譜，其譜式不一，但多半只記曲辭(歌曲)或工尺譜字(器樂曲)，以及標示分句的小圓點等(例如葛生龜齡《花月琴譜》，1832)。流傳最廣的《清風雅譜》(竊木溪庵編，1859)也只記工尺(無辭)，且僅以圓圈標出樂句。這種記譜法頗似明代徐會瀛《文林聚寶萬卷星羅》卷17「簫笛譜式」中的譜式，亦見於李家瑞《北平俗曲略》中的樂譜(1964/1933)。

對於日本人而言，清樂畢竟是異國音樂，使用未標示節拍的傳統工尺譜，終究有困難與隔閡。為了解決節拍標示的問題，清樂家們運用各種方式，包括自創節拍符號、挪用西式樂譜的小節線與時值標示記號等方法，來減輕學習者的困難。發展到最後，甚至一改由上而下直書的中式樂譜為由左而右橫書的西式樂譜，最後一步更將工尺譜字換成數字，變成另一種記譜法——簡譜了。

值得注意的是清樂譜本中，詳標節拍的譜本與年代先後並無絕對關係；換句話說，同一時間，一部分譜本加入自創或挪用自西式樂譜的節拍記號時，另一部分的譜本仍沿用傳統工尺譜。這種情形，可能與編輯者個人及樂譜使用者與目的有關。再者，對照於與清樂傳自同樣地區與音樂系統，但流傳於臺灣的北管音樂來看，⁹後者仍沿用傳統的工尺譜記譜與傳習。這種現象帶給吾人另一層面的思考：到底記譜法的改變，與音樂的傳習方法有什麼互動？對於該樂種之興衰有沒有影響？而清樂樂譜從工尺譜到數字譜的改變，除了因應教與學的需求外，背後隱含的訊息與意義又如何？本文檢視清樂樂譜的改變過程，並討論其變遷背後所隱含的現代性及他者的轉移等意識和過程。觀察的對象為筆者所見約120種之清樂譜本，包括刊本與寫本(手抄本)。文中所稱記譜法(notation)，指音樂實踐所根據的樂譜，包括原刊印，及學習者為個人學習/演奏備忘用而加註節拍符號或譜字之版本。所用樂譜名稱中，「刊本」指刊印出版的樂譜，「抄本」指手抄本，「譜本」則通稱二者；所舉譜例以較普及的單曲類(包括器樂曲及歌曲)為主。¹⁰

一、清樂記譜法

如上述，日本清樂使用傳自中國的工尺譜記譜，最初的譜式是一種綱要性，只記骨譜的記譜法，¹¹經常只有劃分樂句的標示。工尺譜之傳入日本，對日本音樂的傳習也有很大的影響；在西式記譜法未傳入日本之前，工尺譜已流行於日本，並且用來記錄除了雅樂、能樂與

9 參見李靖慧2009。

10 當清樂普及於常民百姓，自學風氣興起，小曲類因易學而流行，長篇套曲(包括【碧波玉】、【桐城歌】、【雙蝶翠】等曲牌)及戲曲(如《雷神洞》)反因難度較高而不易普及，因此其記譜法只用工尺譜(直式)，未見改用數字譜者。套曲部分偶見有加註節拍符號的例子，例如《清風雅譜》(得我女史)、《清風雅唱》、《清樂曲譜》(沖野勝芳)、《明清樂の榮 橫笛の榮》等，後二者尚加上西式節拍符號於譜字右側。至於戲曲《雷神洞》的記譜方式均為工尺譜，未見加註西式符號。

11 清樂的音樂織體為支聲複音，樂譜所記為領奏樂器月琴的樂譜，其他樂器則根據此譜各自加花合樂。

文樂等樂種以外的俗曲。(大貫紀子1988: 105)小泉文夫認為清樂中有一些日本傳統音樂所沒有的全新要素，其中之一是工尺譜的使用。雖然日本的雅樂、能樂與聲明等各有專用樂譜，但民間音樂的傳承仍依賴口傳；即使有樂譜，除了箏譜之外，難以確切地記錄音高與節奏。而工尺譜的譜字可以記錄音高、節拍與音符長度，高八度可在譜字左側加上「イ」，高兩個八度則加「イ」，可以明確地表示音高；加上後來清樂的一些入門樂譜(指獨習書或獨案內等樂譜)，詳細指導學習者使用樂譜，一般人也因此養成使用樂譜的習慣。(1994/1977: 246-247)

基本上清樂使用五聲音階，但也用到七聲音階。所用譜字及其假名與羅馬拼音如表一：

表一、清樂記譜法的工尺譜字、拼音及與西洋唱名之對照表

工尺譜字	合	四/士	乙	上	尺	工	凡	六	五	乙	仕
假名拼音	ハウ	スイ	イ	ジャン	チエ	コン	ハン	リウ	ウ	イ	ジャン
羅馬拼音	hau	sui	yi	ziang ⁱ	chie ⁱⁱ	kon	han	riu	wu	yiイ	ziang
訂正				(siang)	(chhe)			(liu)			
西洋唱名	sol	la	ti	do	re	mi	fa	sol	la	ti	do

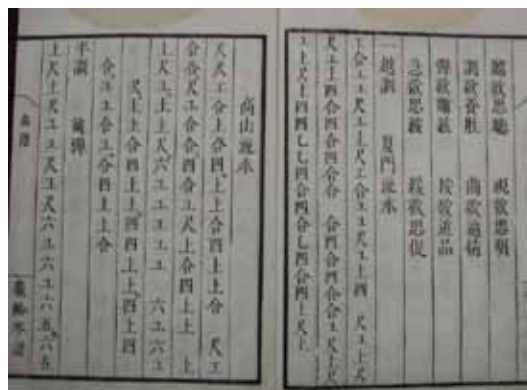
i 坪川辰雄指出清樂工尺譜字「上」的讀音‘ziang’，事實上是不正確的(1895/11: 24)；伊福部昭則拼為‘siang’(1971a: 70)。

ii 如果統一用羅馬拼音的話，這裡也可拼成‘chhe’。

在這些譜字中，「合」和「六」、「四」和「五」可以互換(中西啟與塚原ヒロ子1991: 13；山野誠之1991: 10等)。至於板撩(節拍符號)，在清樂諸樂譜刊本中，因師承而有各種不同的標示法或未標示；部分樂譜刊本尚有遺漏等問題。為了彌補節拍未詳記之問題，一些清樂教師自創符號以詳標節拍，並由門生另以紅筆抄記於譜本上，詳見下面的討論。

二、多樣化¹²的演變過程

現存最早的清樂譜本為葛生龜齡的《花月琴譜》，其譜式為只記曲辭(歌曲)或工尺(器樂曲)，直書，由上而下，右而左，以空格表示分句，另有手寫「。」記於工尺譜字下方，同樣表示分句(見圖一)。而竊木溪庵編《清風雅譜》是目前所知第一本教學用的譜本(坪川辰雄1895: 12；塚原康子1996: 284)，只記工尺譜，並以「。」記於譜字下方，表示分句。圖二(左)為原刊印樂譜；這



圖一：摘自葛生龜齡《花月琴譜》(1832)，右頁以空格，左頁以手寫「。」於譜字右下角，表示分句。

12 渡邊岱山提到各派清樂者所用的拍子記號中，使用了種種錯雜的譜點(參見〈清樂拍子譜點に就て〉《音樂雜誌》1894/41: 13)。

種綱要式樂譜必須倚賴口傳心授，學習者自然會記筆記，在譜上加一些記號¹³，以確保唱/奏節拍的正確。圖二(右)之版本，其中小圓點及直線是樂譜使用者加上的記號：小圓點「·」於譜字右上角表示「板」，左上角表示「撩」，左下角表示前一音的延長；連接兩個譜字的直線表示該二字合為一拍，斜線可能表示附點音符。



圖二左：摘自《清風雅譜》(完)，古香閣藏版(1888/1859)，上野學園大學日本音樂史研究所藏，編號18867。

右：摘自《清風雅譜》(完，1892/1890)，長崎歷史文化博物館藏。

如前述，清樂以其異國音樂的身份，加上傳統工尺譜的綱要性記譜所引發的學習隔閡，其寫傳方式為了適應教與學之需，免不了產生變化：包括標記歌詞的假名拼音與節拍等。於後者，清樂家們策略運用了一些自創或學自西方的輔助符號，以詳細標示節拍。下面將清樂譜本的譜式歸納整理，並舉數種樂譜實例，概要呈現及說明清樂譜式的變化過程：

(一)曲辭旁加假名拼音

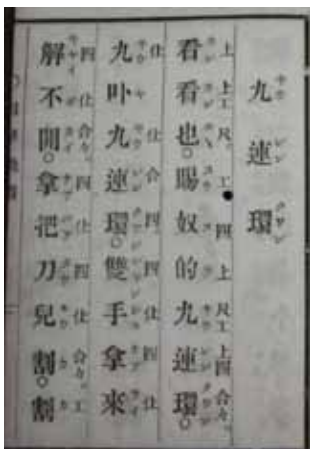
清樂譜本最初的變化是在曲辭右側逐字加註唱唸發音之假名拼音，以解決唱唸歌詞時之困難。事實上早期的樂譜，如《花月琴譜》、《清樂曲譜》(清朝俗歌譯)及觀生居《月琴詞譜》(1860)等並未加註假名拼音，但在現存的上述譜本中，見有使用者以手寫加註的拼音，如圖三。



圖三：手寫加註假名拼音的譜例，摘自觀生居《月琴詞譜》，上野學園大學日本音樂史研究所藏。

13 吾人可從譜本上有無手寫記號判斷該譜本有沒有被使用過。大致上來說，國會圖書館的譜本鮮有記號，長崎歷史文化博物館和上野學園大學日本音樂史研究所收藏的譜本多半有記號。

最早在刊印譜本時就已加註假名拼音的樂譜刊本，可能是《月琴樂譜》(1877，包括元、亨、利、貞四卷)，其譜式(圖四)由左而右依序為曲辭、假名拼音、工尺譜字；此後這種作法成為譜本中附有曲辭的常見譜式之一。



圖四：摘自《月琴樂譜》(元)，長崎歷史文化博物館藏。

(二)加上節拍記號的各種策略

記寫節拍的想法，不必然學自西方；早在清樂之前的明樂譜本《魏氏樂譜》，已用格子表示相當於板或小節的概念：將曲辭寫於格子中，一格相當於一小節，旁邊留一行空白，讓學習者自行按節拍將工尺譜記於格子中，如圖五。譜中並且以書寫空間距離劃分拍子，在唱奏時能夠掌握細部的節拍。(參見徐元勇2001: 140)



圖五：摘自《魏氏樂譜》，藝香堂刊本(1768)，國文研究資料館藏。譜中「口」為「合」之略記。「ノ」為同前音。這種樂譜只印格子與曲辭，由學習者自行填上譜字。此譜例中只有第一、二行有加上工尺譜字，後兩行空白。

然而為什麼清樂沒有採用明樂的格子譜？是因為不知道？還是另有想法？筆者認為清樂家極有可能瞭解傳統工尺譜在節拍與旋律加花的彈性表現空間，也深知其反面—對於學習者的限制與困難；因而仍然保持原傳譜式，透過口傳心授，由門生模仿老師的教學示範，自行在譜上加註節拍與加花插字的譜字(如圖六)。

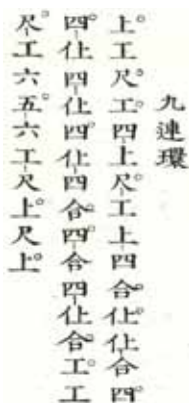


圖六：手寫加花插及節拍的譜例；摘自《清風雅譜》(完)，古香閣藏版(1888/1859)，上野學園大學日本音樂史研究所藏，編號18866。

當然，也有清樂家直接在譜上加註節拍符號而刊印者，如下：

1. 直式工尺譜加上「板」和節拍的符號

柴崎孝昌的《明清樂譜》(1877)可能是最早加上輔助符號，以標示節拍的清樂刊本。譜中「。」表示板，而「|」記於兩譜字間，表示上下兩字合為一拍；如圖七。當工尺譜加上了小節與節拍符號時，其曲調便固定成型，見譜例一。



譜例一

九連環 柴崎孝昌《明清樂譜》

李靖慧譯譜

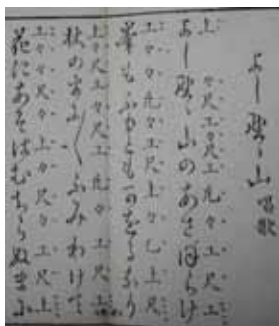


圖七：摘自柴崎孝昌《明清樂譜》，東京國會圖書館館藏。

2. 直式工尺譜逐拍標示的譜式

長原梅園(1823-1898)是清樂梅園派的創立者，其特色在於以月琴演奏日本俗曲，用工尺譜記譜。所編的三種譜本：《清樂詞譜》(1885)、《月琴俗曲今樣手引草》與《月琴俗曲爪音の餘興》(1889)中，《清樂詞譜》為清樂的曲目，其譜式未詳標節拍；後兩種譜本清一色為日本俗曲，或許是為了適應日本俗曲之傳習，而逐拍標示節拍(見圖八)。譜中的「、」表示一

拍，兩拍為「、」、，以此類推，渡邊岱山稱之為「雨滴拍子」；¹⁴兩音一拍則以短縱線註於上下兩譜字之間。¹⁵又，長原春田(1859-?)，長原梅園之子)編《新撰明笛和樂獨習之榮》(1906)則以「・」點出小節中的每一拍，而且已引用西式樂譜的節拍概念於工尺譜中(如圖九)。



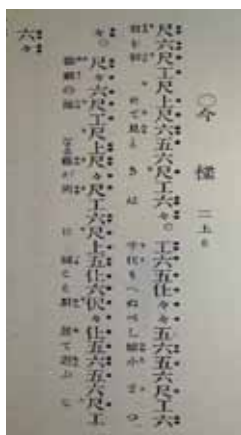
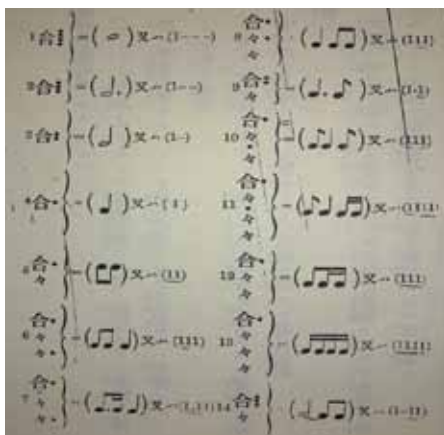
圖八：〈吉野之山〉，摘自長原梅園《月琴俗曲今様手引草》(1889)，長崎歷史文化博物館藏。¹⁶

譜例二

吉野之山

長原梅園《月琴俗曲今様手引草》

李婧慧譯譜



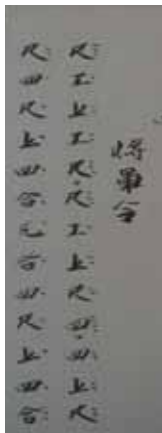
圖九：摘自長原春田《新撰明笛和樂獨習之榮》(1906)，東京國會圖書館藏。此曲「今様」(圖右)是日本中世紀的流行歌曲，譜式為工尺譜加上標示節拍的小圓點。譜本前另附有五線譜音符及簡譜對照圖(圖左)。

除了逐拍標示之外，也有用「、」、或「・」表示更小單位時值者，例如庄司昌造編《新選花月遇友》(1895)、柚木初次郎編《明清樂譜》(1898)等，每一小點「、」、或「・」相當於半拍。(見圖十、十一)

14 註於所刊登的梅園派樂曲之前，參見《音樂雜誌》1894/41: 14，1894/42: 9，1894/43: 10，1895/55: 11，1896/56: 17等。

15 一般記在兩音中間(如圖七)，《月琴俗曲爪音の餘興》則記在兩譜字之間的靠右邊。

16 〈吉野之山〉的曲調為Lowell Mason (1792-1872)於1824年改編的基督教聖詩。原詩歌之英文標題為“*When I survey the wondrous cross*”。此曲標題下方有「唱歌」兩字，表示此曲已被吸收為日本西式音樂教育的學校歌曲之一。此譜是借用西方曲調，填上日文歌詞，以中國的工尺譜記譜，作為學校歌曲的一個例子。



圖十：摘自庄司昌造《新選花月迺友》(1895)，上野學園大學日本音樂史研究所藏。



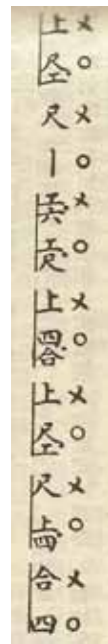
圖十一：摘自柚木初次郎《明清樂譜》(1898)，東京國會圖書館藏。

(三)挪用西式樂譜符號，結合中西樂譜形式

於直書工尺譜譜字右側加劃直線，以表示譜字時值的作法，在清順治年間(1644-1661)的《北西廂絃索譜》中已見用，時間上早於數字簡譜¹⁷的發明。民初沈紹周的《瀛州古調》(1916)則將直線改於譜字左側，後來劉天華也沿用此法，並使之更完備。(薛宗明1981: 344-348)

在十九世紀中國，附加西式節拍符號之例尚有清末來華的英國傳教士李提摩太(Timothy Richard, 1845-1919)夫婦所編的《小詩譜》(*Tune—Book in Chinese Notation*, 1883, 圖十二)。他們為了教信徒唱詩，結合中西音樂知識而編了工尺譜的樂理與視唱教材，其中節拍符號係以直線標於譜字左側。這種作法已具有與西式樂譜相同的節拍標示功能，是西洋音樂對中國音樂的影響中，在記譜法方面的一個例子。(陶亞兵2001: 146)

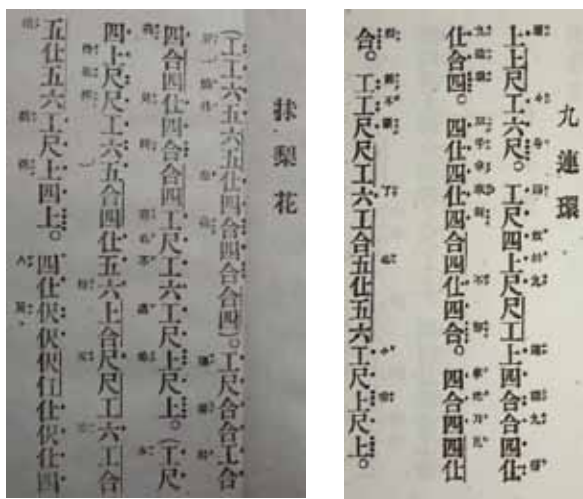
圖十二：李提摩太《小詩譜》的譜例(摘自陶亞兵2001: 145)。譜中「×」和「○」分別表示板、眼，譜字下方的「|」表示延長一拍，兩譜字中的「·」表示一拍分為兩字，其左另劃直線。(劉奇1988: 27)



17 數字簡譜的概念，創始於十七世紀法國天主教方濟會神父J. J. Souhaitty為了教信徒唱詩而創用的一種用數字譜歌唱的方法，分別於1665、1679發表論文；十八世紀中葉盧梭闡揚數字簡譜的優點，但兩位的努力，均遭到反對。後來經過P. Galin (1786-1821)與A. Paris (1798-1866)的改進，加上十九世紀法國音樂教育家E. J. Cheve (1804-1864)的系統化整理，終於受到民眾的歡迎與法國政府當局的承認。此數字簡譜因而稱為Galin-Paris-Cheve記譜制。(劉德義1992: 129-130)

清樂譜本中，也有與上述例子異曲同工之例，結合中、西樂譜記號，保留直書的工尺譜，而輔以西式樂譜中的節拍記號或再加上小節線。同樣地，其譜式因不同的編者而多樣化。舉例如下：

1. 町田久(櫻園)的《明笛清笛獨案內》(1893)與《新譜雜曲月琴獨習》(1898)等，以「・」表示一拍，右側的縱線表示兩字為一拍。(圖十三)

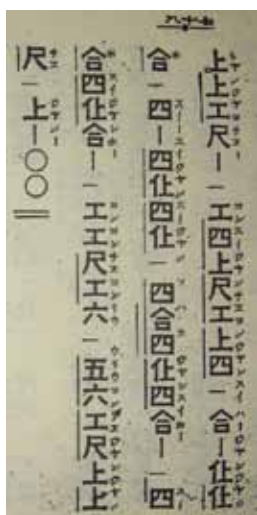


圖十三：

左：摘自《明笛清笛獨案內》(1893)。

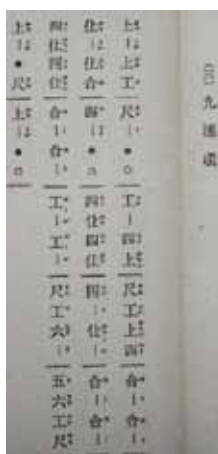
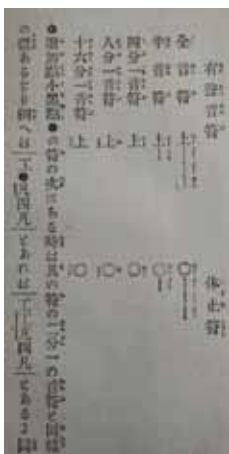
右：摘自《新譜雜曲月琴獨習》(1898)。

2. 後藤露溪的《明笛獨習》(1898)，加上西式記譜的小節線，以及譜字左側的縱線表示兩音為一拍，雙縱線則相當於十六分音符，譜字下方的直線表示前一音延長一拍，「○」表示休止，假名拼音是工尺譜字的讀音。(圖十四)



圖十四：摘自《明笛獨習》(1898)。

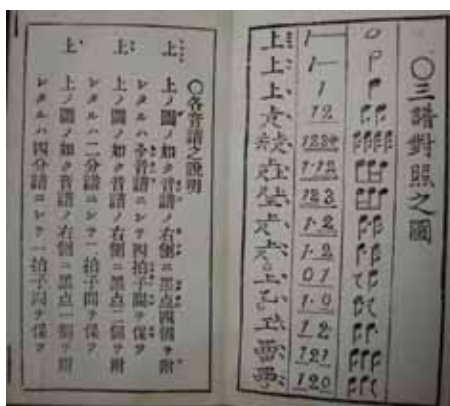
3. 以沖野勝芳18《清樂曲譜》(1893)、箸尾竹軒《月琴清笛胡琴日本俗曲集》(1893, 圖十五)及《月琴清笛胡琴清樂獨稽古》(1906, 圖十六)為例, 三者譜式均為直書工尺譜加上小節線與節拍記號。這種譜式保留了傳統工尺譜的直書精神, 附加的西式節拍符號彌補了節拍不明確的問題。值得注意的是, 除了傳習實用目的之外, 工尺譜混合了西式樂譜的小節線、節拍與休止符等符號, 也意謂著如Malm所說, 更為「現代」的形式, (1975: 160)更符合了明治初期伊澤修二(1851-1917)¹⁹所定案的東洋音樂與西洋音樂折衷案之明治時期日本音樂教育政策與精神。他主張混合不同的傳統, 而且學習新的東西融合之音樂, 必須從日本雅樂、俗樂、西洋音樂與清樂等的學習開始。²⁰(同上; 另見吉川英史1965: 365-6)



圖十五：摘自《月琴清笛胡琴日本俗曲集》(七版, 1912/1893), 長崎歷史文化博物館藏。

圖十六：摘自《月琴清笛胡琴清樂獨稽古》, 長崎歷史文化博物館藏。

上述例子, 均有意吸取西方樂譜之符號, 併於傳統工尺譜中, 以利傳習。這些譜本常附有凡例, 將西式樂譜的節拍加於工尺譜字上來說明讀譜方法。例如靜琴樂士的《清樂速成月琴雜曲自在》(1898, 圖十七), 以及前述長原春田的《新撰明笛和樂獨習之栞》(1906)等。



圖十七：摘自《清樂速成月琴雜曲自在》(1898), 長崎歷史文化博物館藏。

18 曾於長原春田門下學習清樂(參見〈長原春田氏の略傳〉, 《音樂雜誌》1892/25: 11)。

19 明治時期日本音樂教育制度的建立者。

20 在同樣政策下, 明治12年(1879)「東京音樂取調掛」成立, 為了折衷東西音樂而作曲之須, 調查日本之雅樂、俗樂、洋樂與清樂, 並且用五線譜記譜。

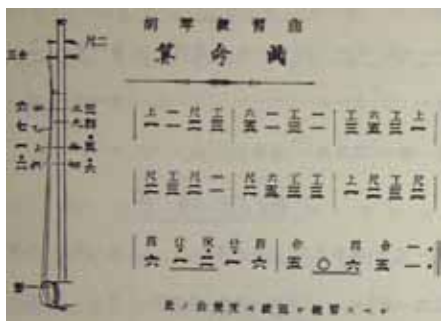
(四)直書改橫書

隨著西化勢力排山倒海而來，清樂的譜式也受到波及。一旦它借用了西式樂譜的節拍與小節線等符號，接下來在形式上也改直書為橫書，由左而右的西式記譜法，直接套用簡譜的譜式，但保留工尺譜字以記寫音高(見圖十八)；這種橫書簡譜加工尺譜字的記譜法，亦散見於明治時期發行，日本第一本的《音樂雜誌》第十五期起的各期中，例如刊登於第十五期(1891)，由仙花氏(四竈訥治)試以「歐風拍子法」改譯的明樂曲〈秋風辭〉的橫式工尺譜。而仙花氏登於該雜誌之曲譜，均為橫式工尺譜。²¹



圖十八：摘自山田要三《明笛胡琴月琴》(1900)，東京國會圖書館藏。

改為橫書工尺譜的下一步就是將工尺譜字改為數字了；耐人尋味的是一部分的譜本編者用漢字的數字(一、二、三…) (見圖十九)，是否另有原因？²²而且譜例中見有工尺譜字與數字並列的狀況(圖二十、二十一)，或許可以適應不同使用者的讀譜習慣，也見證了這種從文字到數字的改變過程。其他的譜本則直接將工尺譜字換上阿拉伯數字，變成了數字簡譜。清樂記譜法發展至此，已經歷了革命性的變化，工尺譜直書的精神完全被拋棄，轉而套用橫式的西式樂譜，甚至當工尺譜字換成阿拉伯數字時，意謂著清樂樂譜的完全西化—工尺譜已被簡譜所取代(圖二十二)。



圖十九：摘自大塚寅藏《明清樂獨まなび》(1909)，東京國會圖書館藏。

21 〈秋風辭〉見《音樂雜誌》第15期之頁13；其他例子如仙花氏譯譜之明樂曲〈瑞鶴仙〉(1892/16: 13-14)，以及「試作」之〈釧舞の歌〉(22: 11)等。

22 譜式雖然改為西式橫書，卻用漢字的數字而非阿拉伯數字的原因，筆者認為雖然清日戰爭使日本人對清國產生鄙視心態，他們大可改用阿拉伯數字記譜，卻仍用漢字數字，箇中原因，可能是一方面漢字早已是日本人日常使用之文字，另一方面也顯示出清樂家個人面對西化的堅持。

尺譜與漢文歌詞的接受度高且較無困難，常民百姓就難有此條件。²⁴因此清樂家們無不費盡心思，自創或挪用可以明確標示節拍的符號，以利傳習。特別在清樂普及後，自學用的譜本大量出版時，為了有助於學習成效，節拍標示清楚而易於學習，就成為行銷樂譜的重要條件。換句話說，清樂譜本市場的競爭，促使出版商爭相推出節拍標示明確，易於使用/學習之樂譜。這一點可以從一些樂譜廣告內容得到印證，例如：《三國史》譜本出版的廣告中，提到記譜完善便利，拍子緩急抑揚高低標示清楚；(《音樂雜誌》1893/34: 21)箸尾竹軒著《月琴清笛胡琴清樂三曲獨稽古》的廣告中，提到用仿西洋樂譜改良的樂譜，初學者也可十日內速成而自在演奏。(同上，1893/36: 29)這種節拍標示詳細的工尺譜，也有利於日本俗曲、學校「唱歌」與軍歌等之記譜，²⁵因這些歌曲多為固定節拍，當用工尺譜記譜時，節拍符號的標示就更重要了。

因之，當清樂的傳習，從傳統的拜師與口傳心授，走向依賴入門樂譜的自學方式時，獨習書、獨案內等自學用樂譜之大量出版，正因應了現代社會廣大學習人口之需。²⁶

(二) 現代化的需求與影響

對十九世紀的日本而言，工尺譜係傳自先進的中國文化。隨著現代化印刷工業的興起，清樂譜本，尤其是自學類樂譜的大量刊印，一方面得力於清樂的普及，另一方面樂譜的大量出版又促進了清樂的流行。隨著清樂之普及於常民百姓，一定程度帶動了自學風氣²⁷與自學用樂譜市場的需求，習樂方式於是從依賴口傳轉而加重依賴樂譜。換句話說，在現代化印刷工業、西式音樂傳入，及清樂普及等條件下，清樂的學習方式產生重大的改變，並且影響到記譜法的變遷——工尺譜混合了西式樂譜之符號。這種混合中西記譜法的情形，也可以解釋為在現代化情境下的產品，而這種融會東、西的形式，正如前述，符合了伊澤修二對於結合東、西音樂的主張。(Malm 1975: 160, 另見吉川英史 1965: 365-366)不僅如此，清樂記譜法改變的背後，也顯示出一個在全盤西化背景下的一個新的轉移方向。

(三) 他者的轉移

前述之現代化實際上離不開西洋文明之吸收，而且在譜本中採用西式樂譜符號的編輯者中，例如箸尾竹軒、四竈納治、長原春田等清樂家，都精通和(日本)、漢(清樂)與洋樂。他們

24 這一點也可以從加註節拍符號或改為西式記譜的樂譜中，未見有難度較高的戲曲類曲目得到理解。參見註10。

25 如本文之「一、清樂記譜法」所述，在西式記譜法未傳入日本之前，工尺譜也用來記錄日本音樂中，除了雅樂、能樂、文樂與聲明等以外之俗曲等之樂譜。(參見大貫紀子 1988: 105 及小泉文夫 1994/1977: 246-247)因此日本俗曲、學校「唱歌」與軍歌等之曲調，甚至英、美國歌(收於《清笛明笛獨習自在》)等外國歌曲等，也用工尺譜記譜，與清樂曲目共同收錄於清樂譜本中。此類譜本數量頗多，約佔清樂譜本的40%。

26 這一點可以從《明笛胡琴月琴獨習新書》(全)於1910年發行第20版得到印證。

27 事實上十九世紀末樂譜市場上已出現不只清樂，尚有西洋樂器的獨習類樂譜，例如箸尾竹軒編《手風琴獨案內》(1893, 1894)、《手風琴獨案內征清歌曲集》(1896)、《手風琴獨案內流行歌曲集》(1897)等；及四竈納治編《管屬樂器獨習之友》(1895)、《手風琴獨習之友》(1891, 1892)、《懷中フルガン[風琴]彈法》(1888)、《樂器使用法》(1888, 包括鋼琴、風琴及小提琴)等，可見當時自學風氣之盛行。

除了引進西式記譜法於清樂譜本之外，另編有洋樂方面的樂譜。²⁸值得注意的是，清樂譜本於明治初期仍用工尺譜(或加上自創輔助記號)，直到1890年代工尺譜才有西化現象。為何如此？事實上明治初年西洋音樂已藉政府力量首先從軍樂管道大量傳入，之所以沒有立即取代同樣是外來音樂的清樂，或許是當時社會上喜歡追尋異國情調或現代文明的人士，在清樂與洋樂之間各有選擇，或二者皆投入(例如箸尾竹軒與四竈納治等)，因而清日戰爭之前的日本社會呈現的是和樂、洋樂與清樂三種並列的情況。²⁹然而戰爭帶來關鍵性的影響—當日本一舉打敗清國，粉碎了「先進國」之假象時，連帶清樂也受到貶視。另一方面，明治維新之改革，音樂方面以洋樂之引進，及和樂之求新發展令人注目，在這樣的衝擊下，早先處於來自「先進文化」地位的清樂，逐漸失利而拱手將舞台讓予新的異國音樂—西樂；(鄭錦揚2003: 67)清樂之記譜法亦然。因此當工尺譜完全被西式數字譜—簡譜取代時，除了因應教學之需求，有助於大眾化之因素外，也出於他者的轉移。

(四) 與清樂家/編輯者之理念、教學法和譜本用意等之關係

然而並非所有清日戰爭後出版的樂譜均改用簡譜，³⁰顯然清樂譜式的改變，尚有其他因素—包括清樂家及譜本編者的理念、教學法與選擇，與該譜本的用意等。從多樣化的清樂譜式中，可以看出清樂家對譜式的不同選擇：例如《音樂雜誌》46期(1894/46: 14)中就有兩種不同的記譜法：以直式工尺譜加上西洋拍子記號的〈廈門流水〉(水野波次郎作)，和用自創符號點板的〈銀河泉〉(富田寬作)。富田寬為鐫木溪庵之高徒，二位均為清樂名師，於傳習時均用原傳工尺譜加上自創節拍符號的譜式。此外，擅長清樂與西樂的四竈納治(別名小仙或仙花氏)也提出直式工尺譜附加西式拍子記號的記譜法—「仙華記譜法」³¹，雖然他提到這種記譜法雖便於清樂獨習者使用，只恐怕會遭到清樂家一時之非難，³²由此可知當時清樂家們對於記譜法有不同的態度與堅持。反觀清樂家長原春田雖也是風琴名家(同上，1894/47: 22)，精通西樂，他發表於《音樂雜誌》上的曲譜³³及所編樂譜《新撰明笛和樂獨習之榮》(見圖九)，仍用直式工尺譜輔以「、」或「。」標示拍子的記譜法。就譜本用意來看，絕大多數獨習自學用譜本均提供詳標節拍之樂譜，其譜式大略可分為三類：(1)延用傳統工尺譜或加上自創節拍符號，(2)直式工尺譜加上西式節拍符號，以及(3)橫式數字譜/工尺譜等，各類數量不相上下。³⁴如此詳

28 例如在洋樂方面，箸尾竹軒與四竈納治均編有西式樂器之樂譜(見註27)，並且擅長西洋樂器：例如根據《音樂雜誌》(1893/31: 18)的音樂會報導，節目當中就有四竈納治的單簧管(clarinet)獨奏。此外，長原春田也被稱為「風琴名家」(同上，1894/47: 22)。

29 吉川英史1965: 360；此外，散見各期《音樂雜誌》的音樂會報導中亦不乏一場音樂會中包括和、漢、洋樂曲目者，例如第25期(1892)的〈春季音樂會演奏番組〉記載音樂會的曲目(頁13-14)，包括清樂、和樂及西洋音樂(例如洋琴獨奏，洋琴即鋼琴)，甚至還有箏與小提琴的合奏，以及陸軍軍樂師的「歐洲吹奏樂」節目，演出清樂及日本樂曲。

30 筆者所見1895-99年間的樂譜，仍保持傳統工尺譜或加上節拍記號的方式，例如《清樂曲譜寒泉集》(1895)、《月琴雜曲清樂速成自在》(1897)等，計有十三種直式工尺譜加上節拍記號者。

31 此外他也有用橫式工尺譜加西式小節線與拍子記號的「歐風拍子法」，改記明樂曲〈秋風辭〉、〈瑞鶴仙〉等，收於《音樂雜誌》第15期(1891)與16期(1892)。

32 見小仙著，〈清樂自在〉(第一回)，刊於《音樂雜誌》1894/42: 10。

33 第14, 27, 45, 46, 48期。

34 就筆者所見25種自學用譜本中，第一、二類各有8種，第三類有9種。

加符號，當然是為了明確表示節拍，以利學習；但歸根究底，與指導者的個人因素與傳承方式有關。事實上也有譜本，例如嵯崎富子編《月琴獨稽古》(1893)，雖為自學用樂譜，且收有日本俗曲，卻仍延用清樂最初傳入時的綱要式記譜法。因此清樂譜式的變遷，取決於傳授者或編輯者的理念與選擇，以及譜本的用途；後者仍然受到編者的理念與傳習方式等之左右。

四、結論

本文檢視日本清樂工尺譜的改變與衰微，從加註曲辭的假名拼音、清樂家自創各種附加的節拍符號，進而挪用西式樂譜的小節線與時值標示符號，結合中西樂譜形式，更將直書改為橫書，最後將文字換上數字，變成西式的數字譜等過程。這些譜式的改變，肇因於傳習之需和現代化的影響等，背後也隱含了異國風與他者的轉移，和傳承者個人的理念與選擇。

從清樂譜本的多樣化與大量出版，可看出清樂記譜法的改變，降低學習的困難與隔閡，促進流行與普及於常民百姓。從其因應日本人學習異國音樂而改變的經歷，也顯示出記譜法的變化，是音樂移植於他鄉而產生的變化之一。然而譜式的改變，一定程度影響到樂種的實踐，對於該樂種特色的維持與音樂表現，是助力還是阻力，有待探討。考察清樂譜式之變化過程，特別是從綱要性記譜走向詳細標示節拍，使音樂的實踐趨於定型化，失去了自由發揮的空間，反而淡化了樂種的特色。

誠如前言所述，清樂在清日戰爭之前頗為流行，然而戰爭時清樂先後被定義為敵國與戰敗國的音樂，頓時失去流傳的正當性與舞台，³⁵加上清樂的日本化、通俗化而失去異國風色彩，更不堪西樂傳入的衝擊，清樂終究走向衰微。(參見塚原康子1996: 265, 312-3, 328)在清樂從興盛到衰微的過程中，其記譜法的改變，確實帶來清樂的興盛，然而另一方面導致被西式簡譜取代，也是不爭的事實。工尺譜的衰微雖然不是清樂衰微的主要原因，無可否認地，也帶來間接的影響。然而誠如前言所提，對照於與清樂密切相關而流傳於臺灣的北管音樂來看，³⁶後者仍沿用傳統的工尺譜記譜與傳習，並且維持相當比例的活傳統。因此長遠來看，記譜法的維持或改變，對於樂種的興衰不必然有決定性的影響；記譜法及相關的傳承方式，只是樂種興衰的多重因素之一。

35 參見Lee2007: 77-78；許多學者認為清日戰爭是導致清樂迅速衰微的主要原因(例如林謙三1957；吉川英史1965；Malm 1975；平野健次1983；塚原康子1996等)。

36 參見李靖慧2009。

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文姬歸漢的離散：黃友棣《聽董大彈胡笳弄》析論

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摘要

黃友棣先生（1912 - 2010）創作的《聽董大彈胡笳弄》一曲，涉及唐人詩歌、唐代琴曲、鋼琴協奏、朗誦與混聲四部合唱的藝術形式，其敘事內容則源自東漢末年的文姬歸漢歷史事件。本文從文姬歸漢歷史事件的正史敘事和蔡文姬詩作〈悲憤詩〉中，提取離散的特質，並就離散在西方文化裡原創的意義加以剖析，進而討論此項離散特質存在於作品結構與作者心靈的學理依據，最後以此離散特質析論黃友棣的《聽董大彈胡笳弄》，並以之做為文學與音樂關係研究的一次實踐。

關鍵字：離散、黃友棣、文姬歸漢、胡笳十八拍、文學與音樂

***An analysis of Listening to Dong-Da's Performance on a qin melody* composed by Professor Hwang Yau-tai**

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Abstract

Listening to Dong-Da's Performance on a qin melody is a musical poetry composed by Professor Hwang Yau-tai (1912 – 2010). This work features a Tan Dynasty's poetry, Qin melody, piano solo, recital and four voices chorus. All the features concerns the history of "Cai Yen's Captivity and Return" happened in the end of Han Dynasty. Through analyzing Hwang Yau-tai's work this paper will prove that the "diaspora" as a leitmotiv could exist in the mind as well as in the works written or composed with the stories of Cai Yen's Captivity and Return. What has been addressed in this paper includes the following issues: to find a characteristic of "diaspora" from the history of Cai Yen's Captivity and Return as well as Cai Yen's poetry named "Bei Fen"; to trace and illuminate the meaning of diaspora; to give a theoretical elucidation to the phenomenon that the diasporal characteristic is in the mind and in the works. This paper is also expectedly seen as a practice on the study of the relationship between literature and music.

Keywords: Diaspora ,Hwang Yau-tai ,Cai Yen's Captivity and Return ,The Eighteen Songs of Nomad Flute ,Literature and Music

一、前言

本文擬藉黃友棣先生（1912-2010）《聽董大彈胡笳弄》一曲之析論，探討兩個議題。首先，黃友棣的《聽董大彈胡笳弄》一曲，結構上包含詩歌朗誦、鋼琴協奏和混聲四部合唱，此三項結構所蘊含的敘事內容與文姬歸漢歷史事件有關。發生在東漢末年的文姬歸漢歷史事件（約西元192至203年），¹ 見載於《蔡琰別傳》² 和《後漢書·列女傳》，迄今一千九百餘年以來，文學與各種藝術形式的創作者據以做為題材，透過諸種藝術手法將其敷衍成詩歌、小說、音樂、繪畫、戲曲、電影與電視劇等不同藝術形式的作品，包括蔡文姬自我書寫的〈悲憤詩〉。這些散佈在不同時間與不同形式的作品，本文將其名為「文姬歸漢系列作品」，其中，黃友棣的《聽董大彈胡笳弄》即是1967年於香港譜曲的作品。文姬歸漢系列作品若是見存的現象，則這些作品的意義正如其自身所展現的，那麼，它們如其自身所展現的意義是什麼？這個意義在黃友棣《聽董大彈胡笳弄》一曲中又是如何展現？這一層關於文姬歸漢歷史事件的意義探索，即是本文擬探討的第一個議題，它與離散的概念有關。

其次，黃友棣《聽董大彈胡笳弄》一曲所採用的歌詞，源自唐代詩人李頎³的七言古詩《聽董大彈胡笳弄，兼寄語房給事》，文學與音樂二者之間的密切關係在此是顯然存在的。文學與音樂的關係研究，嚴格來說，應該是「文學學」與「音樂學」的關係研究，也就是「詩學」與「音樂學」的關係研究，能夠促成兩門學科之間的關係研究，重點不在於這兩門學科本身的特質，而在於為這兩門學科建立關係的第三元，詩學與音樂學若是兩個被拿來研究彼此有何種關係的個體，則第三元是指建立此二者學科關係的某種特質或元素。第三元的概念，得自張漢良先生在探索比較文學這門學科時，提到比較文學是處理文學關係的學問，也就是為兩個文學個體建立關係的學問，而此關係的建立有賴於第三元的運用（張漢良28）。筆者依此概念來思考文學與音樂的跨學科關係研究，也就是如何為文學作品與音樂作品這兩個個體尋找建構關係的第三元。於是在這樣的思考基礎上，黃友棣的《聽董大彈胡笳弄》此曲的標題音樂形式，具備了豐富的文學意涵足資探究，本文擬探討的第二個議題即是通過黃友棣《聽董大彈胡笳弄》此曲的析論，證明第三元的探尋是文學與音樂關係研究的一個方向。

二、文姬歸漢歷史事件的意義整體：離散

文姬歸漢是歷史事件，目前關於這個歷史事件的文獻記載，見存最早的是《後漢書》。

- 1 文姬歸漢的「文姬」是指東漢末年的一位才女，本名蔡琰，東漢名儒蔡邕（蔡中郎）的女兒，本文視論述之所需，以「文姬」稱之，間或使用「蔡文姬」和「蔡琰」兩個名字。戲曲小說作品中偶稱「中郎女」。
- 2 已佚，見錄於《北堂詩鈔》、《藝文類聚》、《太平御覽》和《樂府詩集》，本文採用《樂府詩集》卷五九蔡琰〈胡笳十八拍〉解題中所錄的內容做為論述的依據。
- 3 李頎（690？-- 751？），趙郡（今河北趙縣）人，長期居潁水之陰的東川別業（今河南登封）。偶爾出遊東西兩京，結交當代文士。開元二十三年進士及第，不久任新鄉尉。經五次考績，未得遷調，因辭官歸東川。其詩以邊塞詩著稱，可與高適、岑參、王昌齡等互相頡頏。李頎的〈聽董大彈胡笳弄，兼寄語房給事〉堪稱中國較早以文字描寫音樂的詩篇。

文姬歸漢歷史事件被記錄在《後漢書》並且被理解為一個事實，史官范曄讓這個被認為是事實的歷史事件具有令當權者稱心如意的意義，史官敘事話語中的這種權威在場，為文姬歸漢歷史事件給出了「離鄉、別子、歸漢」三段式的敘述模式。這個敘述模式指出文姬的情感，擺盪在「離」與「歸」的矛盾抉擇之間。文姬面臨「離」與「歸」的矛盾抉擇，肇因於胡人逐鹿中原，俘虜文姬北去，迫使文姬從此經歷了遠離故鄉、于歸匈奴王、離棄胡兒、回歸中原的十二年離散生活。

關於離散的討論，在西方，是以猶太人歷史上的離散經驗做為認識的起點所展開的，但是，近來學者所關注的焦點則在於各種越境的現象，也就是跳開傳統的猶太人歷史研究，而將研究範圍伸入二次大戰之後因帝國與殖民的關係所衍生的跨國旅途的敘事和論述，尤其深化了國族、性別、社群和認同等相關議題的研究，研究態度也擺脫了初始的歐洲世界觀。

然而，離散論述的研究範圍和研究態度的改變並沒有影響離散一詞所指涉的基本概念，從猶太人歷史上的離散研究開始，離散一詞所指涉的基本概念必須涵蓋「返鄉願望和欲念的行動表現」這一層次的思考，因此，凡以離散之名所進行的各個藝術人文層面的研究，離不開對追尋「家」、「家園」、「家國」、「故鄉」，甚至是「心靈終極家園」的思考，文姬歸漢歷史事件中的「歸漢」正是這種返鄉願望和欲念的行動表現。從這一層意義上看，東方華夏民族自詩騷文本中早已鉤掘的離散情結和屬於廣土眾民的離散經驗，一如猶太民族的離散遭遇，只是在文姬個人身上，以其自述生平的悲憤詩歌為整個民族所承受的離散情結給出了自覺性的書寫，而這一份自覺性的書寫，又因北宋靖康之難以後所激活的華夷思辨，使得原本屬於個人的自覺性書寫，被張揚為華夏民族的集體離散情結。離散一詞所關涉的恐怖、遷移、拋擲、恐懼、被帶往各處、顫抖、離散和驚嚇的特質，⁴以及對於「家」、「家園」、「家國」、「故鄉」，甚至是「心靈終極家園」的追尋，在此已不必做出離散是屬於整個民族抑或屬於文姬個人的區別。

離散議題涉及的「心靈終極家園」的討論，對文姬來說，是擺盪在落葉歸根與落地生根之間的思索，「生仍冀得兮歸桑梓，死當埋骨兮長已矣」（郭茂倩 7），蔡琰只能從「雲山萬重兮歸路遐，疾風千里兮揚塵沙」（郭茂倩 6）的異域景觀中去捕捉文化中原的想像。歷代以文姬歸漢做為題材所創作的文學與藝術作品，在心靈終極家園這個層面的探索，即是以離散這個特質做為創作上的對話主旋律，這個主旋律在呈示 (expose) 之後，以對位的方式發展 (develop)，成為華夏民族文化中的離散精神。

所謂對話主旋律的呈示和發展，就中國歷史上的情形來看，文人士大夫的貶謫、災異的人口遷徙，以及輿圖換稿的族群易位，尤其到今天這個人口大量轉移的時代，難民、流放者、旅居國外者以及各國之間的移民，其間積累的離散、遊離、懸而未決的生存思索，

4 這些關於離散概念的特質，整理自《舊約聖經》的〈申命記〉(Deuteronomy) 第28章第25節，其英譯和中譯的版本包括：New Revised Standard Version (NRSV), King James Version (KJV), American Standard Version (ASV), John Darby Bible Version (DBY), World English Bible Version (WEB), Young's Literal Translation (YLT), English Standard Version (ESV), New International Version (NIV), The Apostles' s Bible (a modern English Translation of the Greek Septuagint), Navigating the BIBLE® II written and developed by World ORT, 繁體中文和合本。

在文姬歸漢的歷史事件中獲取到「心靈對位」(psychic contrapuntal) 的生命旋律。對位(contrapuntal) 一詞，在音樂術語中，指音樂事件的對應發展，例如一個樂句在呈示之後，其他樂句以各式各樣的音樂技法與其相互唱和，這些唱和的技巧包括模進、轉位、轉調、重覆等音樂技法，於是形成一種依此樂句所發展出來的樂段，呈示的樂句與發展樂段中的樂句具有對話的格局，如同若干人依據同一個話題以各異其趣的言談方式進行交談。

波勒士 (Christopher Bollas) 曾經在主持一次演講時，⁵ 引用一段薩依德 (Edward William Said, 1935-2003) 書寫流放者在多元文化處境中的對位情形，波勒士並且啟用「心靈對位」的概念，用以說明薩依德的流放經驗中所揭示的一種心靈活動，這個心靈活動發生在流亡者自身覺察到的多元視野，而所謂呈示的樂句與發展樂段中的樂句所展開的對話，即是指向流亡者以自身為話題，流亡者自己審視多元文化在其自身所展開的交談。薩依德出生在耶路撒冷，以遊歷多種文化的姿態，却自認為是各種文化之外的局外人，從而藉著書寫《東方主義》(Orientalism, 1978) 和《文化與帝國主義》(Culture and Imperialism, 1993) 等書向世人揭示文化的多樣本質，並且透過回憶錄《鄉關何處》(Out of Place, 1999) 向世人傾訴一種「格格不入」的悲情：地理上的流離失所在精神上所承受的無所適從的文化衝突。薩依德在格格不入的文化衝突中找不到精神家園，却在他自己的書寫中找到了歸宿。波勒士所引薩依德的這一段書寫，內容如下：

大部分的人大抵意識到一種文化，一個環境，一處家；流亡者 (exiles) 則至少覺察到兩種，而此多元的視野引起一種關於並時領域 (simultaneous dimensions) 的理解，借用音樂術語，這種理解是對位的 (contrapuntal)。對於流亡者而言，生活習慣、經驗的表達或在新環境中的作為，不可避免地與另一環境裏的這些事物的記憶相對應 (Said 8)。

波勒士藉薩依德將音樂對位運用在文化論述的做法，提出「心靈對位」之說，意指流亡的經驗使人在鄉關與異域之中意識到某些可以做為對話的主旋律。薩依德曾經在《世界·文本·批評者》一書中，描寫奧爾巴哈 (Erich Auerbach) 寫作《模擬》(Mimesis) 時的異域環境條件，並且引述奧爾巴哈的說法：能夠寫成《模擬》這本書，是因為遠離歐洲，身在伊斯坦堡，所以遠離歐洲傳統，讓自己超越了這個傳統，才讓這本做為批評的書變得真正有效力 (薩依德 17)。薩依德認為這是流亡帶來的價值，但是薩依德也說：

我雖然把奧爾巴赫刻畫成遠離歐洲的人，他的作品卻根植於歐洲的實在，恰如他特有的流亡處境提供了條件才能夠以批評觀點具體地重新發現歐洲。我們看見，奧爾巴赫既與生長地文化有血脈相連的關係，又因為流亡，而藉批評意識和學術工作而隸屬自己的文化 (薩依德 29-30)。

5 波勒士 (Christopher Bollas) 是英國精神分析會的成員，2001年12月6日在倫敦佛洛伊德博物館的聚會上，薩依德受邀演講〈佛洛伊德與非歐裔〉一題，會中波勒士擔任主持暨引言人，負責介紹薩依德。

薩依德關注人們因流亡或離散經驗所帶來的異域觀點，對於人們創作行為的影響是「以無從預見的方式行旅穿過時間的、文化的與意識形態的疆界」（薩依德 24），即便如此，人們所從來的故鄉根源，依然不受限於時間的、文化的與意識形態的疆界，而在創作的作品中保留了故鄉元素的痕跡。

就文姬歸漢的歷史事件而言，這個可以做為對話的主旋律即是蔡琰自身。遭逢離散之前的蔡琰和遭逢離散之後的蔡琰，各以不同的文化視野展開對話，若「中原的蔡琰」是這個呈現出來的樂句，則經歷離散之後的蔡琰，提供了她自己心靈對位的場域，這個做為對位的主旋律呈現出來的樂句，一方面讓蔡琰以身在漠北異鄉的身分召喚出另一段與之對話的樂句，一方面也讓人們在意識或無意識中將異域體驗對位於蔡琰的離散經驗，於是在薩依德所謂的並時領域之外，蔡琰的離散經驗「以無從預見的方式行旅穿過時間的、文化的與意識形態的疆界，伴隨在後代歷史與後續藝術中，展現為一個嶄新團體 (ensemble) 的一部分」（薩依德 24），這個後代的嶄新團體是文姬歸漢系列作品的創作者和欣賞者共同完成的一個對話場域，在這個場域裡，人們獲取了某種心靈交響的滿足，也在人們心中埋下心靈故鄉的思索。

文姬歸漢歷史事件中的離散特質，鉤掘了積澱在華夏民族文化中的離散精神，而能夠讓歷代的文姬歸漢系列作品承載這份離散精神的緣由，即是創作者共同看視了這個離散特質，這個離散特質之所以能夠被看視，在於此一特質的存有性格，因為存有性格，這個特質於是在創作者的心中，也同時呈現在文姬歸漢系列作品的結構形式之中。藉由高達美 (Hans-Georg Gadamer, 1900–2002) 關於共時性 (contemporaneity) 的研究來說明離散此一特質的存有性格，依高達美的說法，我們把離散此一特質視作一種意義整體 (meaningful whole)。

這個意義整體的內涵是關於「回到自己」的思索。

就創作者而言，歷史的和社會文化的脈動是文姬歸漢系列作品的創作者無法迴避的處境，創作者的意識在處境的限制之下，針對文姬歸漢歷史事件進行詮釋時，詮釋的經驗發生在創作者意識中的兩個視域的融合 (fusion of horizon)：創作者當下的歷史視域，以及文姬歸漢歷史事件當時（東漢末年）的視域。在視域融合中所進行的對話過程，使創作者得到一個磨合之後的關於文姬歸漢歷史事件的意義，磨合的意思，是指這是一個能被現在與過去互相接納的意義，而這個意義被納入歷史傳統中，繼續和後代的創作者展開對話，獲得另外一次新的詮釋經驗，此即文姬歸漢系列作品能在不同的社會歷史階段不斷被創作的一種樂趣。

被歷代創作者詮釋出來的意義，是一個什麼樣的意義？該如何描述這個意義？為什麼可以在不同的社會歷史條件之下描述這個意義？理解是人們存在的一種方式，人們通過理解而與存有之間產生內在的關聯，若我們理解文姬歸漢系列作品中的離散此一特質是一個意義整體 (meaningful whole)，則離散此一特質必須是可以被置放在存有之中來討論的。無論過去、現在或未來的文姬歸漢系列作品，其所以能夠被標誌為文姬歸漢系列作品的原因，在於這些作品的創作者在進行文姬歸漢歷史事件的詮釋過程時，總是不能忽略離散這個意義整體。所

有藝術作品的本性是藝術作品的存有 (Being)，失去存有學上的思考，藝術作品只能是一些實質性的與料 (givenness) 而欠缺理念性的意義，只剩下技巧的展現而沒有意義的傳達。所謂藝術作品擁有離散這個意義整體時，意思是說，離散在作品的存有中，離散是這些作品的同一性，依高達美的說法，這個同一性是指作品有一個相同的結構 (structure)，這個相同的結構是恒久的，創作者可以不斷重覆欣賞它和詮釋它。

高達美曾以「轉型到結構去」(transformation into structure) 的概念，說明作品中的意義整體。所謂轉型是指形式 (form) 的轉換，也就是從實質的與料 (givenness) 領域轉變到抽象的理念領域去，於是在高達美的論述中，藝術作品不僅是一件實際與料所完成的東西，藝術作品同時擁有某個理念性的結構，換言之，藝術作品具有理念性的意義。離散是文姬歸漢系列作品的理念性意義，離散不斷在歷代的文學作品和藝術作品中以不同的形式呈現自己，用高達美的話來說，就是離散在前後不同的歷史階段或不同的藝術形式中演出 (play，也譯作遊戲) 自己，「前後」是一種時間的概念，文姬歸漢系列作品雖然在前後不同的時間裡出現，但是，這些作品之所以能夠共有一個意義整體、一個相同的結構、一種同一性，甚至是一個原型，⁶ 原因即在於藝術作品所出現的前後時間概念並非量化可數的時間，它們不是在客觀的時間之流中紛散地前後出現，而是，這些作品的時間概念是置放在共時性 (contemporality) 的時間概念中來加以理解的。

離散做為文姬歸漢系列作品的理念性意義或是一種意義整體，它向著創作者開放，觸動創作者，讓創作者通過文學的語言和藝術的語言來說出他們所瞭解的文姬歸漢歷史事件的意義，說出意義即是詮釋。創作者參與 (participate) 在這些作品的意義裡，當這些作品呈現在人的面前成為被詮釋的對象，而人以詮釋者的角色瞭解 (understanding) 這些作品，那麼，人和作品的關係從時間概念上看是共時性的，意即人與作品之間的相互關係是一種「共在」(Dabeisein) 的狀態。「共在」是高達美討論時間概念的時候，主張人要成為藝術作品的真正觀賞者所處的一種狀態，陳榮華對「共在」曾有如下的譬喻和說明：

在藝術經驗中，真正的時間性不是同時性，而是共時性 (contemporaneity)。對於共時性，我們可藉由觀賞戲劇的經驗來說明。……高達美指出，要成為一個真正的觀賞者，人必須在一種狀態下——他稱之為Dabeisein。這個概念可譯作『共在』。Dabeisein中的”Sein”是『存有』或『正在』，”dabei”是指『正在那裡與之遭逢』或『緊靠』，『一起在那裡』的意思。孔子曾說，『祭神如神在』。在祭典中，若神是在的，則神不是一個站在那邊，與我遙遙相對的冷漠事物，而是神與我共在——神與我相通感應。我接受神的啟示，由

6 陳榮華在說明高達美「轉型到結構去」的內涵時，起用「原型」一詞指涉高達美所說的「結構」，並且指出這個結構做為藝術作品的意義整體具有重覆性和變異性，陳榮華從藝術的模仿這個議題說明了原型的重覆性和變異性，並且拿柏拉圖 (Plato, 427 B.C. – 347 B.C.) 和高達美 (Hans-Georg Gadamer, 1900–2002) 二人對於模仿的觀點來做比較，陳榮華認為柏拉圖所說的模仿是單純外型上的類似，而高達美所說的模仿是知識的、意義的或真理的呈現。(參見陳榮華，1998，《葛達瑪詮釋學與中國哲學的詮釋》，台北：明文書局，頁57)。

此瞭解祂，或者說，這是我開放我自己，讓神充塞在我的開放性中，由此我與祂共在。在共在中，人才能真正瞭解當時的祭典及其中鬼神的意義。所以，與某物共在的意思是指，與它相通感應，接納它、讓它充滿我的意識，與之合一和瞭解它（陳榮華 2004:27）。

文姬歸漢系列作品的各式文本雖然在創作者賦予新的詮釋和文姬歸漢歷史事件原有的意義之間存在著磨合的現象，但是磨合之後，這些新的詮釋與原有的意義之間却又是統一的，這是因為這些文本各以不同的方式，呈現一個相同的意義整體，雖然這些不同的方式演出創作者當下各自不同的詮釋，但是，這些作品實則統攝在一個相同的意義整體之中。

那麼，本文主張的「意義整體是一種回到自己的概念」，又是什麼意思呢？

離散呈現在新舊文本之中，新舊文本的各自意義同時出現，彼此並不互相區隔獨立，它們互相融貫也互相詮釋，形成詮釋過程中的視域融合 (horizontal fusion)，藉此視域的融合更加充實了文姬歸漢歷史事件的意義，所以，歷代文姬歸漢系列作品在翻新中提出新的詮釋，但却在視域融合的詮釋者互動之中，保有了離散這個意義整體，這是一種在變化中回到自己的概念。回到自己，是指文姬歸漢系列作品雖然以不同的文類和不同的創作技巧被呈現出來，但是它們依然保有相同的特質，這個相同的特質是指「相同的重現」(repetition of the same)，重現的是離散此一意義整體，而不是實際上詮釋經驗的重覆，詮釋手法總是翻新的，但在翻新之中重覆相同的離散特質，所以，在每個新的「現在」裡，保有了「過去」，並以這個保有過去的相同性又繼續邁向「未來」，在下一次的詮釋來臨時，得到另一個新的「現在」，以此循環不息。離散特質在歷代不同形式的作品中重覆呈現，召喚了歷代的創作者對自身展開存有的思索，所謂轉型到結構，或即是說回歸到離散特質所蘊涵的對於心靈故鄉的終極追尋，這是一種「回到自己」的思索。高達美所稱的結構，不只是形式上的一種程式或模子，也是一種理念上的內容。陳榮華曾以中秋節為例，說明了意義整體在節慶 (festival) 中重覆的情形。

節慶有一種獨特的時間性格，它不斷重覆它自己，這是說，每隔一段時間，它會回來一次。例如中秋節，它每年都重覆來臨一次。並且，每次重覆時，它依然是一樣的中秋節。這似乎是說，它總是往前，但又回到過去的自己，再在現在中出現。然而，更奇怪的是，它的每次重覆都不是完全抄襲它的過去，而是總有改變的。正如每次的中秋節，都可用不同的方式來慶祝，但在不同的慶祝裡，卻依然是相同的中秋節。

節慶不是一個客觀的事件，正如一個事物的擺在手前。真正的節慶是在慶祝 (celebration) 中呈現它自己。因此，要瞭解節慶的時間性，不能由客觀的反省或觀察，而是要在慶祝中，參與在節慶裡，與之互動。在慶祝時，人投入和

參與在節慶裡，在互動中與之合一，由此瞭解它。在真正的互動和合一中，不是僅有當下的瞬間，反而，節慶的過去和將來，通通呈現。正如在慶祝中秋節時，過去的嫦娥和後羿，歷代的中秋節慶，以及它在將來的再次來臨，都全部呈現於現在的慶祝裡。而現在的中秋節，雖然是在新的慶祝中，但它依舊是相同的中秋節；同理的，將來要慶祝的中秋節，雖然在另一個新的慶祝中，但它仍舊是相同的中秋節。節慶永遠在新的現在裡，保留了它的過去，維持它自己的相同性，繼續邁向將來，並且，再在下一次的來臨裡，得到另一個新的現在，由此循環不息，在翻新中保持相同，這也可以說，在變化中回到自己去（陳榮華 2004:29-30）。

「在變化中回到自己去」的存有概念，說明了文姬歸漢系列作品在不同的藝術形式和不同的創作者處境之中，能夠回歸到離散這個意義整體的開顯。所謂不同的藝術形式，指的是出現在各個時代中的文學作品、音樂作品、戲曲作品、電視作品或電影作品，它們的創作者以各自不同的處境，運用不同的藝術技巧來呈現文姬歸漢這個題材，藝術形式與藝術技巧雖然不同，但是離散這個意義整體所開顯的「回到自己」的存有思索，已內化在所有作品的結構形式與創作者的心靈之中。

三、黃友棣對於離散的衍義

離散做為意義整體，反覆呈現在文姬歸漢系列作品的結構形式中，也反覆呈現在歷代創作者的存有思索中，但是，這樣的反覆呈現並不是一成不變的再現，而是經由創作者的詮釋，對於離散這個意義整體的把握，常常賦予了新義，本文稱這是一種把離散這個意義整體加以衍義的作法。

近代作曲家黃友棣的合唱作品《聽董大彈胡笳弄》(Op. 41, 1967) 藉由呈現蔡琰的離散經驗，透視了自身心靈終極家園的追尋，其中，採用唐代詩人李頎的七言古詩〈聽董大彈胡笳弄，兼寄語房給事〉做為歌詞，無疑更是蔡琰、李頎、黃友棣三人書寫離散的三重奏。黃友棣身受學堂樂歌和五四新音樂運動的啟發，中年之後又負笈羅馬追尋中國調式和聲的起源，在其創作的歌曲之中，以中國古典詩歌做為歌詞的創作意蘊，加上中國調式和聲的運用，實則展現了黃友棣接受西學洗禮又能觀照傳統文化的襟懷，而其一生與民國同齡，隨著紛擾動盪的時局邁開了離鄉的步伐，從廣東到香江，再從香江到台灣，離散的遭遇是近代中國人的宿命，而黃友棣熱衷於將古典詩詞譜成旋律的欲念，是一個飽嚙動亂又身在邊緣的知識份子迴向文化傳統以求安身立命的一種作為。

說到做為一個知識份子，黃友棣飽讀詩書，鑽研古代的音樂文獻，在所著《中國音樂思想批判》一書中，對中國的音樂思想既提出批判，又有所肯定。他批判古籍之中以占卜鬼神說樂、以陰陽五行說樂、以政治興衰說樂，反對「亡國之音」之說，也反對「候氣應律」之論，主張音樂來自民間，認為「俗樂」是音樂的源泉，對於歷代儒者為追求雅樂的權威性而

爭辯雅樂俗樂之間的孰優孰劣，深為政治力干預音樂發展而感到失望悲哀。他尤其贊成《禮記·樂記》裡的說法：唯樂不可以為偽、大樂與天地同和、黃鐘大呂…樂之末節也、大樂必易，這些儒家音樂的美學思想都落實在黃友棣的音樂創作之中，他的作品正是順著時勢傾訴抗日愛國、思鄉念親的自然感情，樂曲本身也淺近易懂、和諧單純。時代環境的劇變，使得像黃友棣這樣的許多知識份子，離鄉背井，流亡海外，他們對於隔絕的中國故土，聊借歌聲，抒寫哀懷。與民國同庚的黃友棣更在風雨飄搖的時局中，隨著離鄉腳步的越走越遠，凝鍊出「邊陲性」的個性。

黃友棣個性上的「邊陲性」，據為他立傳的沈冬所述：

他的一生，幾乎一直帶有邊緣性格；他苦學音樂，多半靠自修，相對於正統學院派的音樂家，他就是邊陲；他年輕時一直生活在廣州，沒有去北京、上海這兩個主要的音樂中心參與活動，這也是一種邊陲性；即使抗戰時候，無可否認，重慶才是大後方的音樂中心，但他還是遠離了中心，在邊陲的廣東鄉下默默耕耘。

一九四九年以後，他移居香港，香港是個國際化的大都市，但在國共對峙的兩岸架構裡，香港依舊是屬於邊陲的；晚年他回台定居，因為健康的因素，他選擇了高雄，依舊遠離了政治文化中心的台北。⁷

離散的經驗，不只是空間遷移所帶來的跋涉之苦，更多的是心靈上漂泊無依的彷徨，此時，複踏蔡琰離散的悲歌，正是「古道照顏色」，⁸ 千古得知音，百年不孤獨。

黃友棣採用唐代李頎的七言古詩〈聽董大彈胡笳弄，兼寄語房給事〉做為歌詞，身為知識份子的唐代詩人李頎，一日受邀前往房琯門下做客（房琯是詩人，官至給事中）。席間琴師董庭蘭⁹彈奏古琴〈胡笳弄〉一曲，李頎有感而發，寫成〈聽董大彈胡笳弄，兼寄語房給事〉一詩，董大即董庭蘭，「弄」是段落的意思。詩歌內容如下：

7 沈冬，2002，《黃友棣：不能遺忘的杜鵑花》，台北：時報文化，頁147-148。

8 此句是文天祥〈正氣歌〉的最後一句，抒寫文天祥在元蒙大都的牢獄之中，秉持浩然正氣得以在惡劣的環境之中不至成為「溝中瘠」，而且這樣的養氣修為早有前賢為鑑，所謂「典型在宿昔」，文天祥自認與這些賢哲們同輝。參見文天祥，1962，〈正氣歌〉，《文文山全集》卷十四〈指南後錄〉，台北：世界，頁375-376。

9 董庭蘭（約695 -- 765，隴西人），唐代琴師，古琴演奏家兼作曲家，享譽當代，唐代高適詩句「莫愁前路無知己，天下誰人不識君」，「君」指的就是董庭蘭。董庭蘭曾隨陳懷古學習當時流行的「沈家聲」和「祝家聲」，並且據此創作古琴曲〈胡笳十八拍〉。據《樂府詩集》引唐代劉商〈胡笳曲〉序：「蔡文姬善琴，能為離鸞別鶴之操。胡虜犯中原，為胡人所掠，入番為王后，王甚重之。武帝與邕有舊，敕大將軍贖以歸漢。胡人思慕文姬，乃捲蘆葉為吹笳，奏哀樂之音。後董生以琴寫胡笳聲為十八拍，今之胡笳弄是也。」董生即董庭蘭，胡笳弄即古琴曲〈胡笳十八拍〉，也是李頎詩中所指的「胡笳聲」。所以，祝家聲、沈家聲、胡笳曲、胡笳聲、胡笳弄、胡笳十八拍都指涉蔡琰創作胡笳曲的典故。這些流傳下來的古琴曲，有時伴以歌詞，則稱為琴歌。琴曲和琴歌的發展，漸成獨立的兩支系統，二者彼此或有消長，或共存共榮，然而無論是琴曲的系統，或是琴歌的系統，都可見到蔡琰創作胡笳曲的典故。關於蔡琰創作胡笳曲的典故在琴曲系統和琴歌系統的傳譜情形，參見唐翠蓉碩士論文〈琴歌《胡笳十八拍》音樂之研究〉，頁60-95。

〈聽董大彈胡笳弄，兼寄語房給事〉¹⁰ 李頎

蔡女昔造胡笳聲，一彈一十有八拍。
胡人落淚沾邊草，漢使斷腸對歸客。
古戍蒼蒼烽火寒，大荒陰沉飛雪白。
先拂商弦後角羽，四郊秋葉驚撼撼。
董夫子，通神明，深松竊聽來妖精。
言遲更速皆應手，將往復旋如有情。
空山百鳥散還合，萬里浮雲陰且晴。

嘶酸雛雁失群夜，斷絕胡兒戀母聲。
川為靜其波，鳥亦罷其鳴。
烏珠部落家鄉遠，邇娑沙塵哀怨生。
幽音變調忽飄灑，長風吹林雨墮瓦，
迸泉颯颯飛木末，野鹿呦呦走堂下。
長安城連東掖垣，鳳凰池對青鎖門。
高才脫略名與利，日夕望君抱琴至。

詩中首先寫到蔡琰創作〈胡笳十八拍〉的歷史場景〈蔡女昔造胡笳聲，一彈一十有八拍〉，其次描繪董大的琴音曼妙〈幽音變調忽飄灑，長風吹林雨墮瓦〉，最後讚美主人房琯的人品高潔及其禮遇琴家的襟度〈高才脫略名與利，日夕望君抱琴至〉，李頎為董大的得遇知音，隱約表露了羨慕之情。

董庭蘭琴藝不凡，琴聲揚起宛如可以「驚」秋葉、「通神明」，就連深山的妖精也來「竊聽」，古琴的聲情更是跌宕起伏，如同空山百鳥的忽聚忽散〈空山百鳥散還合〉，又像浮雲蔽日或是雲過天青〈萬里浮雲陰且晴〉，然而，更令人悸動的是琴聲描摹蔡琰捨離愛子時的「嘶酸」，竟讓河川為之靜流、百鳥為之罷鳴〈川為靜其波，鳥亦罷其鳴〉，這等扣人心弦的聲情在李頎心中激活了仕宦不如意的孤獨悲涼，也牽動了黃友棣「邊陲」個性的隱痛，離散的經驗在蔡琰、李頎、黃友棣三人的生命中成為對話的主旋律。

那麼，離散情結如何外象於《聽董大彈胡笳弄》此曲的結構形式之中呢？

文姬歸漢歷史事件中的離散這個意義整體，存在於創作者追尋心靈終極家園的存有思索之中，而據海德格 (Martin Heidegger, 1889-1976) 的說法，作品本身也具備存有層次上的探討空間，並且與作品所使用的媒材之間有著緊密的關係。如果說屬於存有思考層次上的意義整體——離散，存在於作品之中，則意謂著作品的結構形式承載了離散情結所觸動的關於心

10 這首詩歌錄自陳鐵民、彭慶生主編，增訂注釋，2001，《全唐詩》，卷122，北京：文化藝術，頁985。原題〈聽董大彈胡笳聲兼寄語弄房給事〉，「聲」字蓋涉本詩首句而誤衍。弄，當移至「笳」字下。

靈終極家園的存有思索。海德格在討論藝術作品的本源時，曾以希臘神廟、康拉德 (Conrad Ferdinand Meyer, 1825-1898) 的詩歌〈羅馬之泉〉(La Fontaine Romaine) 和梵谷 (Vincent van Gough, 1853-1890) 畫作《鞋》(The Shoes) 為例，說明藝術作品的材料 (earth) 在它們的物性 (thingliness) 之外，還同時閉鎖著 (concealing) 藝術家的世界 (world)。材料一詞指涉實有的物料，earth譯作「材料」，也譯作「大地」，可以理解為做為大地沃土中的材料是一種實質的、具體的物料，例如樂曲的五線譜、製作樂器所用的皮革或絲線、神廟的岩石材料、畫作的畫布和顏料，以及詩歌作品的語言文字，這些材料的物性以它們現在所是的樣貌臨現，而在臨現成為神廟、畫作、詩歌和樂曲的藝術作品之前，這些材料是閉鎖在它們的物性裡面，只有當藝術作品「形成」(arising) 時，這些材料才被藝術作品中的藝術性加以開顯出來，對藝術創作者來說，藝術作品的形成則是創作者建立了一個屬於藝術精神的世界，海德格說：「建立世界和敘述材料是屬於作品存有的兩個特質。」(Heidegger 2002) 就合唱音樂作品而言，音符、五線譜、樂句、織體、獨唱、朗誦、合唱、鋼琴協奏、節奏、速度、和絃、調性等音樂材料，當作曲家黃友棣將它們配置在一起成為一首音樂作品的時候，這些音樂材料所構成的各種音樂事件，將建立一個屬於黃友棣的藝術精神世界，就《聽董大彈胡笳弄》此曲而言，也就是音樂事件承載了離散這個意義整體所指涉的作曲家自身心靈終極家園的存有思索。

談到作曲家黃友棣的自身心靈終極家園的存有思索，檢視黃友棣與民國同庚的一生，「生命歷程既遍佈荊棘，而小我生命在大時代動亂中更流離失所」，¹¹ 舉凡求學、生活、工作，時常因為個人家庭因素或時代因素，有所延宕耽誤，幾番離開故鄉的離散情結，藉由《聽董大彈胡笳弄，兼寄語房給事》此詩的譜曲過程，獲取了自我療癒的可能，事實上，董庭蘭撥彈《胡笳弄》之際，以及李頎聽音寫詩的作為，都有可能是一種自我療癒的書寫，而這樣的書寫過程正是創作者藝術精神世界的建構過程。黃友棣《聽董大彈胡笳弄》此曲的音樂事件中，除了歌詞以直接的文字符號成為離散這個意義整體的載體之外，本文特為提舉鋼琴模仿古琴聲情此一音樂事件，以證離散這個意義整體內化在音樂作品結構之中的可能性。茲分析如下。¹²

第1小節到13小節的引曲（譜例一），鋼琴獨奏首度模仿古琴音色彈出「商、角、羽」三音構成的和絃，這個和絃據作曲者黃友棣說：「我為此詩所作的引曲，取材於詩內一句『先拂商絃後角羽』；我就用『商、角、羽』三個音為樂曲的動機，把它移調，開展，裝飾，引伸，而成前段。」（黃友棣 244）。黃友棣所說的「此詩」即指唐代詩人李頎所作的〈聽董大彈胡笳弄，兼寄語房給事〉一詩，黃友棣將「商、角、羽」三音的音程寫在此曲第1小節的第一拍、第2小節的第一拍和第3小節的第一拍，分別是g小調的Do、Re和Sol（首調唱名）三個音，

11 陳素英，〈歷史之音〉，《黃友棣音樂數位博物館》，高雄市政府文化局，<http://mim.khcc.gov.tw>，2010年5月20日下載。

12 以下分析所採用的歌譜，摘自黃友棣，1992，《黃友棣作品專集（九）--清唱劇·歌劇·舞劇選》，香港：香港幸運樂譜騰印服務社，頁36-37。

並以這三個音為根音展開琶音和分解和弦，模仿了撫琴時「拂」至各絃的散音。

第14-23小節是混聲四部合唱，鋼琴在這個樂段不是主奏的樂器，僅有調性和絃的伴奏功能。

第24-82小節，鋼琴獨奏第二次以模仿古琴音色出場，也就是再現由「商、角、羽」三個音構成的g小調和絃，並以60個小節的樂段盡情地表現了古琴琴聲的變幻莫測（譜例二）。

第83-111小節，c小調，以混聲四部合唱的方式唱出對於文姬歷史事件的追憶，鋼琴扮演伴奏的角色，隨著合唱的旋律奏出調性和絃（譜例三）。此時的鋼琴不是以模仿古琴音色所牽動的文人情感特質在場。這一段回顧文姬的歷史事件，以別子場面為主要訴求，鋼琴退出模仿古琴音色的角色，這是模糊了文人撫琴時對主體生存思索的自我肯定，讓主體重新拋回荒遠的漠北世界。

第112-131小節，降G大調轉g小調，鋼琴獨奏第三次以模仿古琴音色出場，也就是再現由「商、角、羽」三個音構成的g小調和絃，並以分解和絃表現撥琴的俐落（譜例四）。

第132-148小節是尾聲，G大調，混聲四部合唱，鋼琴在一級（I）和絃的轉位之間做為合唱的伴奏。

李頎的詩中多處描寫古琴彈奏的技巧和音色，稱得上是「詩中有樂」，而黃友棣把李頎的詩譜成朗誦、鋼琴協奏、合唱三者融為一體的音樂，則可以說是「樂中有詩」。合唱與朗誦的進行過程中，鋼琴分別與之搭配而扮演了兩種不同的角色，當鋼琴與合唱配合時，鋼琴只做為伴奏的配角，而當鋼琴與朗誦配合時，鋼琴則代言古琴聲情成為了主角。所謂鋼琴是主角或配角的區別，在於鋼琴是否代言古琴成為離散主旋律而出場。¹³古琴聲情是離散情結的音樂語言，黃友棣此曲根據唐代詩人李頎的詩作譜成合唱曲，李頎創作此詩則又是根據聆聽當代琴家董庭蘭的古琴演奏所寫的琴詩，董庭蘭演奏的正是以文姬歸漢做為題材的琴曲〈胡笳弄〉，因此，這首合唱曲中的鋼琴所敷衍的琴聲變幻，雖為比擬董庭蘭的琴藝非凡，實則撫琴這件事指向了蔡文姬、董庭蘭、李頎以及黃友棣等文人對其主體生命存有的思索，鋼琴以代言古琴聲情出場時，指向文人思索主體生命存有的兌現。

近代新音樂時期以降的合唱曲，詩詞和旋律的配合做為合唱曲的主要表現部份時，鋼琴伴奏往往只是陪襯的性質，多在前奏、間奏和尾奏部份扮演起興、過渡和收束的角色，若如黃友棣將《聽董大彈胡笳弄》譜成合唱、朗誦、鋼琴協奏三者並列的結構，則明顯強調鋼琴成為主角之一的用意，黃友棣說過：「此曲作成於1967年，目的是想例證中國風格和聲的應用，並且要把朗誦，合唱，獨奏，三者結成一體。」（黃友棣 246）。這首合唱曲中，鋼琴代言古琴出場，或是，鋼琴做為合唱的伴奏而其代言古琴的角色退場，鋼琴的角色多次在這樣的出場與退場過程中轉換，形成一種「出場-退場-出場」的結構形式，借用海德格的

13 本文討論黃友棣通過鋼琴模仿古琴聲情的方式來刻劃離散情結，實則在文姬歸漢的歷史事件中，胡笳才是初始的標的物，而非古琴，唐人李頎〈聽董大彈胡笳弄，兼寄語房給事〉一詩所云的〈胡笳弄〉是一首古琴曲，歷來以胡笳之名而作的古琴曲，其間存在著「笳聲入琴」的背景討論，由於本文聚焦在黃友棣的鋼琴聲情，因此，對於胡笳曲和琴曲之間相互消長的相關研究，則請參考筆者另作：蔡明玲，2007，〈從漢匈關係的視域討論胡笳在漢文化中的意義展演〉，《徐州師範大學學報》（哲學社會科學版），33卷3期，頁18-25。

說法，¹⁴存有的開顯過程中遇上人們因怖慄的經驗而退回到現實世界時，猶如人把自己拋回世界而遮蔽了存有，但是良知促使人們面對存有，鋼琴的再度以代言古琴的角色出場，即是存有的開顯得到兌現，「兌現-遮蔽-兌現」一如「出場-退場-出場」的結構，是離散這個意義整體所激活的存有思索。

鋼琴代言的古琴聲情，之所以能夠象徵文人或知識份子追尋心靈家園的存有思索，緣自古琴被稱為文人琴，它和中國文人之間的心靈維繫，是文人士大夫的隱逸精神向生存手段轉型時的一種兌現，古琴也就成為文人士大夫們在逃避於隱遁和高蹈之外的一種自覺的審美方式的選擇（楊乃喬 340-341），古琴這項樂器承載了華夏文化傳統文人思索心靈終極家園時的情感厚度，楊乃喬教授說：

文人士大夫操琴，從來就不是為了在世俗的享樂中接受一種快感式的娛樂，他們操琴實質上是操一種高尚的人格，他們撫琴實質上是在用心與琴完成一種交融和碰撞，是在一種理念的層面上完成一種人格境界的鑄造，並且這種人格境界的鑄造被深化到哲學的層面上，所以建構一琴風、琴德、琴道是那些撫琴的文人士大夫其最終歸依的目的（楊乃喬 342）。

離散情結通過古琴聲情而內化在西方音樂結構形式裡，黃友棣《聽董大彈胡笳弄》曲中的鋼琴模仿古琴聲情的音色變化，這些聲音美學和彈奏詮釋上的特色，還必須建基在古琴音樂的單音旋律思維所蘊含的多層次空間感的思考上，離散情結才能夠落實在聲音藝術的音樂語言中而得到開顯文人存有思維的機會。古琴音樂以其線狀單旋律的特徵，以及彈者和聽者的聽知覺機制對於泛音、散音、按音與「應合」¹⁵所產生的聲音層次錯覺，在撥絃得「聲」之後的多樣餘「韻」，使得古琴音樂暗示了一種多層次的、有距離感的、有深度感的虛擬空間，這個虛擬空間是真實地被聽者所知覺到的，對於聽者來說，那是一個真實存在的虛擬空間知覺，所有這些虛擬的豐富聲響實際上僅僅源自單一旋律的思維，所謂「一音一世界」、「絃聲斷而意不斷」，這個既虛幻又真實的古琴音樂空間，是中國文人士大夫寄託存有思維的空間，所對應的是空遠、虛無、幽微的情感世界，來自文姬歸漢歷史事件的離散情結無可置疑地在這個空遠、虛無、幽微的情感世界裡從古琴聲響中得著依歸。

四、結語

離散是文姬歸漢系列作品的意義整體，從記錄文姬歸漢歷史事件的相關文本中發掘出來

14 Martin Heidegger, *Being and Time*, sec. 40, New York: State University of New York Press, 1996 (1953). 陳榮華，2006 (2001)，《海德格存有與時間闡釋》，台北：國立臺灣大學出版中心，頁132-137。

15 古琴音樂中的「應合」是指音高在跳躍一至三個八度之外遙相呼應，也就是同名音遊走在高低任何一個八度中。這種音高上的特色是通過「泛音」、「散音」、「按音」的彈奏指法讓單旋律的古琴音樂可以產生音域寬廣、音色多樣和音量變化的立體結構效果。（參考黃瓊慧，2007，〈古琴音樂中的多層次單音結構與聽覺上的空間感〉[輔仁大學主辦，《『古琴、音樂美學與人文精神』跨領域、跨文化會議論文集》，台北，頁65-80）

的這個離散特質，烙印在華夏民族文化的集體記憶裡，人們在約定俗成的理解中，這個特質被拿來反覆呈現在歷代不同形式的文學作品或音樂作品中，這裡所說的呈現，是指創作者藉由創作技巧為這個離散特質做了符合自身當下的解釋，從而讓這個離散特質具備了被衍義的事實。在黃友棣《聽董大彈胡笳弄》一曲中，離散這個意義整體所指涉的存有思索，主要體現在作曲家黃友棣運用鋼琴模仿古琴聲情的音樂織體中，而借用李頎古詩做為歌詞的情形，則是文學被納入音樂織體去行使了一種說故事的功能。檢視文姬歸漢這個題材被運用在黃友棣《聽董大彈胡笳弄》一曲中所給出的文學與音樂關係研究方向，我們看到了這樣的脈絡：《後漢書》正史中的一段關於文姬歸漢的文字紀錄，被敷衍成唐代琴師董庭蘭在宴饗席間彈奏助興的琴曲，並由唐人李頎以詩歌的語言寫下聆聽此曲的讚歎，然後在民國時代的黃友棣手裡，將此詩納入合唱作品做為歌詞。這一個文學與音樂之間互相影響的現象，本文認為聚焦在離散這個意義整體的提取，是一個合理的做法，足以體證不同時代與不同藝術形式的文姬歸漢系列作品，得以因為離散這個第三元的發掘，成就了文學與音樂關係研究的一次實踐。

【譜例一】

The musical score is for a piece in Piano, marked *Andante*. It consists of four systems of music, each with a vocal line and piano accompaniment.

- System 1 (Measures 1-4):** The piano part begins with a forte (*f*) dynamic. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.
- System 2 (Measures 5-8):** The piano part continues with a half note G4, followed by a quarter note A4, and then a half note B4. The vocal line features a series of chords in the right hand and a melodic line in the left hand.
- System 3 (Measures 9-12):** The piano part continues with a half note G4, followed by a quarter note A4, and then a half note B4. The vocal line features a series of chords in the right hand and a melodic line in the left hand.
- System 4 (Measures 13-16):** The piano part continues with a half note G4, followed by a quarter note A4, and then a half note B4. The vocal line features a series of chords in the right hand and a melodic line in the left hand.

The score includes the following lyrics:

蔡女昔造胡笳聲， 一彈一十有八拍。

【譜例二】

The musical score is divided into three systems, each with piano and orchestra parts. The tempo changes from *Andante* to *Moderato* at measure 28.

- System 1 (Measures 28-31):** The piano part begins with a melodic line in the right hand, marked *pp*. The orchestra provides harmonic support. The tempo is *Andante*. Chinese annotations include "(獨奏) 先掃高絃" (Solo: first sweep high strings) and "接龍羽" (Join dragon feather).
- System 2 (Measures 32-35):** The piano part continues with a more complex melodic line, marked *pp*. The orchestra part features a prominent melodic line in the right hand. The tempo is *Moderato*. A Chinese annotation "(獨奏) 四彈收琴身減減" (Solo: four strikes, reduce the body of the qin) is present.
- System 3 (Measures 36-39):** The piano part continues with a melodic line, marked *pp*. The orchestra part features a prominent melodic line in the right hand. The tempo is *Moderato*.

43 (齊誦)
重夫子,

47 通神明, *p* 深松竊聽 來故精。 言遲更速. *sva...*

51 皆應手, *f* 將往復旋 如有情. *sva...*

55 *mf cresc.*

【譜例三】

90 *Andante*
(Chorus)

p 嘶 酸 離 雁 失 群 怨, *mf* 斷 絕

95 胡 兒 戀 母 聲, *p* 川 為 靜 其 波, 烏 亦 罷 其

The musical score is written for voice and piano. The vocal line is in G major and 4/4 time, with a tempo of 'Andante'. The lyrics are in Chinese. The piano accompaniment is in G major and 4/4 time, with a tempo of 'Andante'. The score is divided into two systems, with measures 90-94 and 95-99. The lyrics are: '嘶酸離雁失群怨, 斷絕胡兒戀母聲, 川為靜其波, 烏亦罷其'.

【譜例四】

(116小節的細明體文字為筆者之說明)

Handwritten musical score for a piece in 11/2 time. The score includes lyrics in Chinese and a tempo marking "Moderato". The key signature changes from G major to g minor at measure 116.

Measure 112: *Moderato* (齊誦) *mf* 幽 音 變 調 忽 飄 灑

Measure 115: 長 風 吹 林 雨 望 瓦, 逆 泉 漲 藏 飛 木 末,

Measure 116: 降G大調轉g小調

Measure 117: *dim.* 野 鹿 呦 呦 走 堂 下.

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臺灣音樂新意象-潘皇龍《東南西北V》古箏與絃樂四重奏

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摘要

1982年由歐洲學成的潘皇龍，結合現代及傳統，作品充滿個人特色而在國際樂壇嶄露頭角。而且，他對於臺灣新音樂的立足及發展更是盡心盡力，從創立「國際現代音樂協會臺灣總會(International Society for Contemporary Music)」到接任「臺灣作曲家協會(Taiwan Composers' Association)」及「亞洲作曲家聯盟(Asian Composers' League)」，繁複的行政工作、經濟力量的尋求，都顯現其對音樂的熱情及努力。執教多年的潘皇龍在2009年退修，臺北藝術大學為其舉行回顧音樂會。本篇論文將以音樂會中作品《東南西北V》古箏與絃樂四重奏，做為本文主要的研究，這個作品如同作曲者的里程碑，紀錄個人對生命的禮讚、生命的尊崇及友誼的歌頌。它敘述潘皇龍創作生涯上的若干重要事件，象徵著作曲者「當下」、「未來」與「過往」的三個階層。樂曲描述的同時，我們不難看出臺灣作曲家他們共創臺灣現代音樂的澎湃景像。

關鍵詞：國際現代音樂協會臺灣總會、臺灣作曲家協會、亞洲作曲家聯盟、古箏與絃樂四重奏

New Image of Taiwanese Contemporary Music: Hwang-Long Pan 《East and West V》 Music for Zheng and String Quartet

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Abstract

Hwang-long Pan, who accomplished his study of composing in Europe on 1982, combining the composing with modern and traditional art, made his works full of personal characteristics and became remarkable and outstanding internationally. Furthermore, Hwang-long Pan's efforts in the development of new music in Taiwan, from the creation of "Taiwan International Society for Contemporary Music Association" to "Composers Association of Taiwan" and "Asian Composers League", were overwhelming. Otherwise, his abilities of administration and search for financial aid also showed his passion and exertion on music.

Taipei National University of the Arts held a memorial concert for him when Pan Hwang-long ended his teaching carrier on 2009. His work "East and West V for Zheng (Chinese old Koto) and String Quartet", which was played in the concert, is the major part of investigation in this paper. This work is a milestone for the composer Hwang-long Pan. It is full of his praise of life, respect of life and celebration of friendship. East and West V for Zheng and String Quartet is also representative of three stages of the composer himself, "present, future and past". While this music is performing, it is not difficult to imagine the prosperous vision of Taiwan current music which was created by these Taiwan composers.

Keyword: International Society for Contemporary Music, Taiwan Composers' Association, Asian Composers' League, Zheng and String Quartet

壹、前言

當前臺灣社會的音樂，以樂曲的文化背景論之，可分為通俗音樂、歐洲藝術音樂、創作的藝術音樂，及傳統音樂。前兩者的活動蓬勃，後兩者雖然隱性而微貌，卻最能體現臺灣音樂文化的特徵¹。1982年從歐洲學成的潘皇龍，結合現代及傳統，多年來沈潛鑽研，努力於創作具有豐厚思想的作品，這些成果使他的作品充滿個人特色而在國際樂壇嶄露頭角。不僅如此，潘皇龍對於臺灣新音樂的立足、發展更是盡心盡力，從創立「國際現代音樂協會臺灣總會(International Society for Contemporary Music)」到接任「臺灣作曲家協會(Taiwan Composers' Association)」及「亞洲作曲家聯盟(Asian Composers' League)」，繁複的行政工作、經濟力量的尋求，都顯現其對音樂的熱情及努力。2009年對於潘皇龍是重要的一年，多年教職將告一段落，臺北藝術大學為其舉行回顧音樂會，本篇論文將以音樂會中作品《東南西北V》古箏與絃樂四重奏，做為本文主要的研究，這個作品如同作曲者一個里程碑，當中紀錄對其生命的禮讚、生命的尊崇並加上對友誼的歌頌。本曲由三個樂章所構成，分別記錄了個人生涯上的若干重要事件，象徵著作曲者「當下」、「未來」與「過往」等三個音樂創作上的階層。樂曲描述的同時，我們不難看出臺灣作曲家他們共創臺灣現代音樂的澎湃景象。

貳、《東南西北V》之創作意圖

一、傳統樂器與西洋樂器結合，重新建立「創作」與「傳統」的關連

潘皇龍的作品《東南西北》系列為中西樂器的結合，從1992年《迷宮·逍遙遊》系列開始，由傳統樂器獨奏到傳統樂器重奏，潘皇龍也漸漸嘗試將傳統樂器與西洋樂器混搭一起而有了《東南西北》系列，除了揭示新音列、新調性與新結構創作語法的理論與實踐外，也試圖從意念的凝聚、樂想的擴充至精神表徵上，體驗東西文化水乳交融、相容並蓄的美感。此系列作品目已有五首《東南西北I-V》。《東南西北I》為吹管、雙簧管、中提琴、古箏與豎琴的五重奏曲。《東南西北II》為胡琴、單簧管、琵琶、擊樂與鋼琴的五重奏，各種形態的組合都是潘皇龍樂於嚐試的，而今日這首《東南西北V》為古箏與絃樂四重奏的組合，也在他特別的構思下完成。

潘皇龍為「傳統器樂」的創作範圍較廣，不僅包括國民政府遷臺後帶入臺灣所謂的「國樂」²也包含在臺灣孕育較長時間的台灣傳統器樂，例如像原住民器樂、南、北管音樂等等。臺灣作曲家和「國樂界」長期以來一直有疏離的現象，四、五〇年代在國民政府政策的影響下，「國樂界」演奏人才有相當大的發展。但是在創作方面，特別是在曲目的開發都

1 呂鍾寬，2007，《臺灣傳統音樂概論·器樂篇》，臺北市：五南出版。

2 泛指在於西式音樂傳入中國後，由劉天華改良民間劇種而成的新形式，國民政府遷臺後帶入臺灣所謂的「國樂」。呂鈺秀，2003，《臺灣音樂史》，臺北：五南出版社。

依舊向中國作曲家尋求新作，反而對於近在身旁的臺灣作曲者的作品都不太演奏。或許是臺灣「國樂界」演奏名家都傾向演奏中國名曲、或是臺灣作曲界的作品傾向前衛音樂發展…等等原因。作曲與演奏人才多年未充分的結合，這真是臺灣音樂界的損失。

潘皇龍看出這些弱勢，便積極尋找不同美學形式的作品，1991年，當文建會委托他策畫臺灣作曲家樂展時，他立刻邀約作曲家創作傳統樂器的音樂來促進二者的結合。臺灣作曲家基本上學的是西洋音樂系統，因此，這個活動對他是個挑戰。潘皇龍並不是此時才注意到中國樂器。回國後，雖然在學校講授的是西洋音樂理論，但是他相當鼓勵學生接觸傳統音樂，尤其在「樂器學」的課程中，每年一定安排相當時數，邀請專家為學生介紹中國樂器，他也藉此對中國樂器之語法做更深刻的瞭解。那年的樂展定名為「傳統與現代的兩極對話」，在音樂會之前，他辦了一系列的「傳統樂器示範演奏研討會」，每個月一次，維持一年，前後共有六首委託作品交件，之後，音樂發成功地在臺中、高雄、臺北展開表會。潘皇龍以《釋、道、儒》傳統樂器六重奏曲呈現多年的構思³，而參與樂展的作曲家另有盧炎、曾興魁、吳丁連、溫隆信、陳樹熙等五位，這幾位臺灣作曲界的翹楚；也藉由此次的機會為傳統樂器創作，臺灣作曲界爾後繼續寫作這類音樂，正是此樂展身負重要的契機。潘皇龍也因此投注更多的時間與心力，為中國傳統樂器創作。他以《迷宮逍遙遊》一系列作品也向文建會提出「臺灣作曲家樂展」⁴的發表，展開一年十多場傳統器樂示範研討會，讓臺灣作曲家更了解傳統器樂的各項技巧及特殊的音響色彩。

1992年潘皇龍積極尋找合作對象，「采風樂坊」是他首選的樂團。多次的合作演出，將傳統音樂運用到現代音樂的創作中，成功地實現理想。潘皇龍也順利將「采風樂坊」推向國際舞臺，多年來他的作品經由「采風樂坊」參與過的藝術節不計其數⁵。不僅如此，如此獨特的絲竹音樂，已經吸引世界各地的作曲家為「采風樂坊」創作新的作品。

潘皇龍將傳統音樂元素或樂器本身特殊的音響色彩，運用到現代音樂的創作中，不論是單純的傳統器樂演奏或與西方現代樂團同臺的演出，他尋得一條獨具特色，橫跨在東方與西方、傳統與現代之間的橋樑，並使其成為一個音樂交流上重要的地位，開創出一番全新的氣象。

3 該樂曲後來曾於1996年應北京「華夏室內樂團」邀請在北京演出，之後並由該團於法國的現代音樂節當中再次演出。

4 1990年「臺灣作曲家樂展」節目單。

5 參與過的藝術節有西班牙巴塞隆納奧運藝術節(Barcelona Arts Festival, Spain 1992)、哥斯大黎加文化節(Costa Rica Culture Festival, 1998)、波蘭「世界青年作曲家夏令營」(Warsaw Contemporary Music Festival, Poland 1992)、奧地利維也納「Hoergaenge」現代音樂節(Hoergaenge Contemporary Music Festival, Austria 2000)、德國科隆音樂節(Cologne Music Festival, 2001)、克羅埃西亞現代音樂雙年祭(Biennale Zagreb, Croatia 2001)、立陶宛現代音樂節(Gaida Contemporary Music Festival, Lithuania 2002)、柏林三月音樂節(MaerzMusik Festival / Berliner Festspiele, Berlin 2002, 2004)、英國現代音樂節(Huddersfield Contemporary Music Festival, England 2004)、韓國首爾現代音樂節(Festival Dimension, Seoul, Korea 2009)更曾受邀至法國參議院博達廳演出(2004)，海外演出成果豐碩。除此之外，「采風樂坊」也與國際知名現代樂團合作，如：維也納聲響論壇(Klangforum Wien 2003)、維也納20世紀室內樂團(XXXJ - Ensemble of the 20th Century 2005)、荷蘭新室內樂團(Nieuw Ensemble Amsterdam)、北德廣播交響樂團(NDR Sinfonieorchester, 2008)、巴黎著名現代樂團(Ensemble 2e2m 2008)、紐約Jack弦樂四重奏(Jack String Quartet New York, 2009)。

二、從西方到臺灣的現代音樂

臺灣對於現代音樂⁶的創作是近四十年的事情，雖然早在日據時代江文也在日本樂壇展露鋒芒，並且在1930年以《臺灣舞曲》管絃樂曲進入國際樂壇，成為一名國際性的作曲家。可是後來由於戰爭及時代變遷，臺灣「現代音樂」創作漸漸消聲，其中只有少數的人默默地創作，例如郭芝苑⁷所創作的《交響變奏曲—臺灣風土為主題》、管絃樂曲《交響變奏曲臺灣風土為主題》。這個沒落的情況一直到許常惠教授留法返國才又漸漸出現轉機。1960年6月14日臺北中山堂的作品發表會，由許常惠帶領下，才又有計劃性地展開一系列「現代音樂」創作的發表。陸續又有新的「現代音樂」團體出現，像「製樂小集」、「新樂初奏」、「江浪樂集」、「五人樂集」、「向日葵樂會」等，帶來創作的高潮⁸。這之後也有馬水龍、盧炎、吳丁連、曾興魁加入臺灣現代音樂的努力。

1982年在歐洲六年學習的潘皇龍，眼見臺灣現代音樂需要薪火，也歸心似箭。回顧其創作學習的生命歷程1978年至1982年客居柏林時期，遇上恩師拉亨曼(Helmut Lachenmann)是音樂創作上重要轉變。國立漢諾威音樂戲劇學院(Staatliche Hochschule für Musik und Theater in Hannover)的拉亨曼是二十世紀後半葉音樂界所公認的翹楚，紮實的作曲技巧以及對於「新音響」的開發、「音響典型」的特殊運用、「噪音的美化」等等的美學思想與創作理念，經過二十年來的奮鬥，如今他已經是國際樂壇上作曲泰斗⁹。拉亨曼的老師-諾諾¹⁰ (Luigi Nono, 1924.01.29-1990.03.08) 是荀白克(Arnold Schoenberg, 1874-1951)的女婿，後來轉往德國柏林音樂學院教授音樂。對於一個1920年代出生的作曲家而言，可以理解的是他們創作的手法建立在「十二音列作曲法」上。諾諾深受荀白克與魏本(A. Webern 1883-1945)風格的影響，但是，那不是全盤的移植，而是以此為創作基礎，再開拓出來的五十年代初期的「系列音樂」語法。當然，我們可以從諾諾早期的作品《路卡墓誌銘三》，看到魏本的影響。他如同魏本一樣，將單音處理的完全孤立，而提昇了單音的意義與重要性，並以此成功地鑄造出「休止」在結構素材上的地位。而且像魏本所創造出來的多重層次的音響層面、音響定影法以及噪音的介入音樂；繼而將更弱的樂音變化成噪音，或將噪音轉化成樂音。尤其他對那「音響的色澤」與「色澤的噪音」的使用更有獨到之處。所以他不只以傳統的素材來創作，而是舉凡足以發

6 顏綠芬指出臺灣現代音樂在臺灣學院派的語彙中，現代音樂有時傾向狹義的定義，廣義是指接受西方作曲技法的當代音樂創作，主要發展是在1950年代之後。taiwanpedia.culture.tw/web/content?ID=21333

7 郭芝苑1955年管絃樂曲《交響變奏曲—臺灣風土為主題》，七月於臺北中山堂，由王錫奇指揮省交響樂團初演。1956年一月由臺北市政府主辦「臺北市與美國印第安那波那斯市(Indianapolis)交換音樂演奏會」，其管絃樂曲《交響變奏曲台灣風土為主題》代表參加演出。參閱吳玲宜，1998，《在野的紅薔薇》，臺北：大呂出版社。

8 游素風，2000，《臺灣現代音樂探索》，臺北：樂韻出版社，頁9。

9 其實早在六、七十年代，拉亨曼的創作在音樂會上其他作品並列，顯得格格不入。有些演出還引起不少反對與怒罵！因為不管他的哲學思想、美學觀念，以至於素材的選擇、音樂表現的語法，都與當年的音樂作品，有很大的不同。今日經過二十年來的奮鬥，他帶給樂壇的是個充滿著「挑戰性」與「突破性」的新局面。

10 諾諾：義大利當代作曲家，義大利共產黨員，因創作了具有強烈左翼思想的歌劇《偏狹的1960年》而引人注目。他的風格與另外兩位同時期作曲家貝里奧和布梭諦並稱為二十世紀末的義大利三傑，諾諾因為迎娶了荀白克的女兒，且後來轉往德國柏林音樂學院教授音樂。（1999，《新訂標準音樂辭典》，臺北市：美樂出版社）

出音響的材料，都成了他創作音樂的素材了。而往前看，「十二音列」的祖師爺-荀白克¹¹，他所發展提倡的音樂形成了二十世紀以來空前轟烈的浪潮。1904年，荀白克與哲林斯基等一群年輕的作曲家們組成了「創樂協會」，放手於新音樂的推展，而演出了不少新派的作品，從此打響了他的知名度，引來了許多才氣洋溢的青年。他們在作品中將半音和聲發揮的淋漓盡致，音調結構愈來愈無法捉摸，1909年《op.11為鋼琴的3首小品》和連篇歌曲《空中花園之篇》(Das Buch der hangenden Garten)中，他的無調性音樂發展完成，演出時毀譽參半。1911年出版《和聲論》(Harmonielehre)在此同時，荀白克也用畫筆發展出動人的「表現主義」¹²風格正符合他的音樂作品。

其實，潘皇龍回國之前作品已先後在歐、美、亞、非四大洲，由國際著名的樂團，如：柏林愛樂管弦樂團、巴黎現代音樂室內樂團等發表演出；也經常在世界各大音樂節慶中，與當代作曲泰斗，諸如史托克豪森（德）、布烈茲（法）、貝里歐（義）、凱基（美）等聯合發表作品，引起不少迴響。以他當時的條件，繼續留在歐洲繼續作曲生涯亦無不可，1982年他選擇回來的重要原因就是想為臺灣音樂界貢獻力量。他不僅自我期許「繼續創作有代表性的作品」，也希望藉著影響力將臺灣的音樂文化帶到國際舞臺。因此，他在1984年整合有心人士共同創立「臺北現代音樂中心」，致力拓展國內現代音樂環境，促進國際音樂文化交流，並克服萬難，積極準備加入「國際現代音樂協會(ISCAM)」。為了熟悉音樂協會的環境以排除加入的阻力，潘皇龍首先以觀察員的身份於1985、1986、1988年遠赴荷蘭、匈牙利、香港參加年會，介紹臺灣現代音樂作品、爭取會籍。歷經五年的努力，1989年臺灣終得入會，潘皇龍無怨無悔，因為這是臺灣作曲家能順利且方便參與世界現代音樂創作交流的最佳方式。1991之後，潘皇龍又開始為另一個國際活動努力，在1991~1996年間，他數度應「聯合國教科文組織」邀請，代表臺灣出席「國際作曲家評議委員會」。這個活動的主題是世界性的廣播節目交流，各會員國提供該國作曲家最新的錄音資料於會場播放，同時並選擇其他國家一定數量作品回國播放，因此各會員國作曲家的最新作品能快速地在世界各國被傳播，而作曲家們也可以同步瞭解其他國家音樂界最新的創作模式與風格。而為了讓這些得來不易的珍貴資料在臺灣有播放的空間，潘皇龍進而在中廣與李蝶菲聯合主持了一個節目「音樂萬花筒」，使這些音樂得以發揮最佳的功效。推薦臺灣現代音樂作品、強化國際音樂文化交流一直是潘皇龍堅持的理念。因此，即使他在國內舉辦音樂活動時，也運用其睿智發揮信念。1997年開始，他應邀開始承辦「音樂臺北」創作比賽，雖僅是國內音樂創作比賽，他卻構想

11 1999，《新訂標準音樂辭典》，臺北市：美樂出版社。

12 表現主義的興起是在十九世末，在視覺、文學、表演藝術倡導的一種手法、手段、理論。其始目的為一些(當時德國地區)前衛及藝高膽大的藝術工作者，想突破文藝復興以來「學院派」以「求真」「求美」的創作手法。但表現主義的作品重心因為內移，有意或不自覺地，以不同的手法或理論加強其創作者的內在感受和感性。於是之作品的外在形態亦可能產生、誇張、變化、抽象、卡通化、扭曲甚至完全失去或改變，因而表現主義之名詞，通常都會與抽象派、立體派、超現實主義等同時出現利用線條及色彩之誇張與扭曲達到激情表現目的。用明亮與黑暗的對比色，粗線條及筆觸，以及誇張而曲扭的造形，以宣洩內在的感受。表現主義是藝術家通過作品著重表現內心的情感，而忽視對描寫對象形式的摹寫，因此往往表現為對現實扭曲和抽象化的這個做法尤其用來表達恐懼的情感——歡快的表現主義作品很少見。

邀請部份外國評審，並同時舉辦座談會與外籍評委專題演講，讓國內外作曲家增加交流的機會，不僅一樣達到比賽的目的，選出優秀的作品，無形中，也讓來臺的外國當代作曲家瞭解臺灣作曲的現況，甚至不少評審，更將參賽作品帶走，在國外發表。受邀擔任評審的奧地利莫札特音樂學院院長亞格(Klaus Ager)便在1998年於「薩爾茲堡新音樂景觀」的音樂會中，演出整場「音樂臺北」的得獎作品與兩首潘皇龍的作品¹³。

無庸至疑的，潘皇龍為臺灣「現代音樂」的發展上有著相當重要的地位，2009年潘皇龍擔任臺灣三個音樂協會「國際現代音樂協會(International Society for Contemporary Music, 1922)臺灣總會(Taiwan Section, 1989)」、「亞洲作曲家聯盟(Asian Composers' League, 1971)臺灣總會(Taiwan National Committee, 1973)」與「臺灣作曲家協會(Taiwan Composers' Association, 1989)」的會長。他的生命是與臺灣現代音樂緊緊相扣，臺灣的音樂樂章能開花結果，他的努力功不可沒。

參、《東南西北V》分析

本曲由三個樂章所構成，以回顧生命中重要階段，象徵著作曲者「當下」、「未來」與「過往」等三個音樂創作上的階層。第一樂章象徵著作曲者正處於「當下」的壯年，也是其藝術生涯最為豐收的年代，第二樂章人生重大年代記錄，也期望「未來」藝術創作生命能夠永無休止的進行下去。第三樂章「禮讚」，正逢馬水龍七十大壽，題獻給馬水龍教授。¹⁴

每個樂章中潘皇龍都運用一些特別的象徵，例如他遇到的人、事、物、時間、音樂學會、組織的英文名稱中，或是代表年代的數字，均轉為內含之音高，他在這個曲子中找到自己新的語法，而且不斷地開發它，從音高到動機，發展成完整的樂章。

本曲的配器法，由古箏加上絃樂四重奏為樂器的組合，這樣屬性的樂器組合在潘皇龍的想法屬於「直接的親屬關係」、「有如人際社會的血親關係。運用在創作上，如樂器編制上屬於同一類組，其發聲原理或音色辨別較相近者謂之。如小提琴與大提琴同屬絃樂器，然而前者音域較高，後者音域較低；長笛與單簧管同屬木管樂器，然而前者屬於無簧樂器，後者屬於單簧樂器；古琴與琵琶都屬於中國傳統樂器，然而古琴屬彈絃樂器，琵琶屬於撥絃樂器。以上各例均有一定的親屬關係，當然親屬關係越接近，其發聲原理與音響色澤也越相似，所以要光憑直覺的聽力去區分，也就越顯得困難了。¹⁵」所以要區分小提琴、大提琴的音色，遠比區分英國管與法國號的音色難。作曲家廣泛地創作鋼琴三重奏、絃樂四重奏、木管五重奏，在相似的音色中做出不同創作元素。在此曲的配器法，作曲者試圖在同與不同之間找出更多的可能性。古箏獨奏與絃樂四重之間奏的呼應、互動精神，

13 簡巧珍〈刺耳的噓聲與繞樑的掌聲-堅持「原創性」、「前瞻性」、與「專業性」的理念-汲汲追求音響意境的潘皇龍〉，樂覽第55期，<http://www.ntso.gov.tw/magazine02.aspx?id=58&cid=481>。

14 2009年12月11日「潘皇龍-藝大回顧展」節目解說。

15 潘皇龍，1995，〈音響意境音樂創作的理念〉，《關渡音樂學刊》第六期。

第一樂章

4/5拍子

曲式：三段體，第一段Largo第1-10小節，第二段Moderato第11-35小節，第三段第36-60小節Andante。

第一樂章象徵著「現在」，作曲者討論著自己現在所處的現狀，用了他投入最多時間的作曲協會，也暗示著其藝術生涯豐收的年代。

譜例一

[illegible]

本樂章的音高素材，取之於個人獨特的古箏定弦，以譜例一為定弦音，中間之D音為中心音，上下對稱擴增，往上的音程愈密，從（Zheng譜之第2小節）D-F-G-B^b-C-D-E-G-A^b-B^b-D^b，D音為中心音往下的音程愈寬，從D-B-A-F[#]-E^b-D-C-A-E-C-A（Zheng譜之低音譜號第1小節-尾音往前算，從上往下），這些古箏定弦音也成本樂章的骨幹音。第1小節古箏以極為單純的D音出發，第2小節用手掌拍擊琴絃的手法(*geschlagen*)將骨幹音之聲響重述，預告音樂的起步。作曲者在此曲多次運用到以手掌拍擊琴絃的手法，即為潘皇龍善用的「陌生化」手法。所謂的「陌生化」，「是指在創作的過程中，捨棄傳統式、習慣性的手段，而將其刻意加以重疊、扭曲或改造以達到陌生效果的一種作法。它一方面足以拓展樂器演奏的性能，一方面亦可擴展創作的語彙，組成新的可行性。然而不管它來之於有形的演奏方式或無形的組合語彙，常因時間與空間的不同，而有著相當大的差異性，也因個人欣賞習慣與經驗之不同，而有著截然不同的反應。」此曲在第3小節第1拍手掌拍擊琴絃後馬上將音按住，聲響不揚，再作D音的重述，古箏以極為單純的音來對應著絃樂四重奏。絃樂四重奏利用支聲複音(*Heterophony*)¹⁶的寫作方式，從D-F音小3度，極大聲至小聲地滑奏(*gliss.*)，以近橋滑奏到正常位置的滑奏(*s.p.-ord.*)，作出不同音響的層次變化，造成一種由點狀聲響開始，卻以線條延長的效果。第二次的滑奏D-F-G宣告主題的出現，進入第二段Moderato。前奏的Largo以4/5拍子，極緩的不安定進入第二段Moderato安定的4/4拍子。

16 支聲複音，被視為非西方音樂中最具特色性的一種表現方式，其著重在即時表演性，與西方著重預設創作性是不一樣的。在哈佛音樂辭典中將*Heterophony*譯為「異音」，解釋為：「引用來形容一種即興式的複音音樂，由兩個或更多的演奏者演奏同一曲調，但精巧的加入一些裝飾」。葛洛夫網路辭典中，亦以民族音樂學的角度將之解釋為「同一曲調以刻意地、偶發地同時呈現的變奏形式」。吳祖強將複音音樂分為模仿性與非模仿性，模仿性的像是卡農、賦格，而非模仿性又可分成對比性與支聲性，對比性是將兩種不同材料並列，而支聲性就是指支聲複音。實際上，支聲複音普遍存在於非西方音樂的合奏(唱)中，例如南管、北管、江南絲竹、漢人傳統戲曲的唱腔與音樂、日韓的宮廷音樂、東南亞的甘美朗，甚至回族、猶太族的民族音樂。

Handwritten musical score for "Moderato". The score is written on five staves, labeled I, II, III, Ia, and Ic. The music is in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. Key markings include "s. post.", "ord.", "gliss.", "arco", "geschlagen", "pizz.", "f", "mf", "p", and "TCA". A large oval highlights a section of the score, and a smaller circle highlights a specific measure in staff III.

17 2009年12月11日「潘皇龍-藝大回顧展」節目解說。

亞洲作曲家聯盟(Asian Composers' League) (ACL) 延伸為 (H, E,) 代表創辦人 A, E^b, A, C, E^b, E, E^b, E, A, G, E 和 Taiwan Composers' Association A, A, C, E^b, E, E^b, E, C, A (TCA), E^b 為轉折銜接的作用, 各協會主題以多重層次音響層面鋪呈, 後現代手法創作, 轉換這些內含之音高, 讓三個音樂協會有不同的展現。(ISCM)「國際現代音樂協會」由大提琴奏出旋律(第11小節), 也利用之前使用的近橋滑奏到正常位置的滑奏做E-A音的滑入, 之後第13小節做E-F音小二度滑動。第14小節小提琴做A-C音小3度滑動, 小提琴 II 也使用手掌拍擊琴絃的手法, 古箏在第15小節奏出主題, A音以長音作變化, 此處正是作曲者多年專研中國傳統樂器的想法, 他認為『中國傳統音樂對「單音」情有獨鍾, 在「一音一世界」的大宇宙小宇宙觀念下, 將「單音」賦予栩栩如生的意境, 聽起來方覺得有韻味。』『運用傳統音樂的手法, 在長音或重要音上, 從音的形成到消失, 加以潤飾, 賦予新的生命力與美感。』完美而多變的「一音世界」也豐富了絃樂四重奏之音色。主題E-A-A-E^b-C-E-F-C-E-A-E^b-C代表最年輕的TCA「臺灣作曲家協會(Taiwan Composers' Association, 1989), 小提琴ACL代表「亞洲作曲家聯盟(Asian Composers' League, 1971)A, A, E^b, E, C,」, 「國際現代音樂協會」1922成立之年轉換成1-C音9為音程2為D音, 1922做出C-D-D-D的聲音出現在大提琴上。第21小節小提琴 II 奏出1971年許常惠法國留學歸國, 發起新音樂風潮, 而且另一次主題再現, 在第24小節中提琴大提琴再奏出ISCM「國際現代音樂協會」的旋律, 而上聲小提琴 II 奏出1973年ISCM在臺灣正式成立。

譜例三

The image shows a handwritten musical score for a string quartet and guqin. The staves are labeled Vln. I, Vln. II, Zhn. (Guqin), Vla. (Viola), and Vc. (Violoncello). The score is written in a mix of standard musical notation and Chinese characters. Two passages are circled in red: one in the Vln. II staff (measures 14-15) and another in the Vln. I staff (measures 21-22). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pizz.' and 'arco'.

譜例五

The image shows a handwritten musical score for a piece titled "Andante". It consists of five staves, labeled from top to bottom as n. I (Violin I), n. II (Violin II), hn. (Harp), la. (Viola), and /c. (Cello). The score is written in a fluid, handwritten style with various musical notations including trills, glissandos, and dynamic markings. A rectangular box highlights the Cello part in measures 46-48, and a circle highlights a specific technique in the Harp part. The tempo marking "Andante" is written at the top left of the score.

第46小節大提琴有一特別手法-強大的壓力壓在絃上(mit dem intensiven druck die Saite pressen),製作出強烈的效果。作曲者重新探討音色的可能性,而逐漸地導入強大音響的追求與運用及新的突破,樂曲的最後,聲部之配置由之前小提琴 I、II 為一組、箏為單獨的聲部、中提琴和大提琴為一組,跳換至小提琴 I、箏、中提琴為單獨不同的三個聲部、小提琴 II 和大提琴為一組。關係變化帶來新的可能性,各聲部以滑音、帶出長音、再以振音、顫音或震音去持續它的進行,也將音樂帶入第一樂章結束的高潮。作曲者不僅「意念的凝聚」、「樂想的擴充」以至於到「精神的表徵」都兼容並蓄的發揮極至之藝術精神。(譜例五-1)

譜例五-1

Handwritten musical score for Violin I, Violin II, Zither (Zhn.), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems, with measures 41-45 and 46-50. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Measures 41-45):

- Violin I (Vln. I):** Measures 41-45. Includes markings like *arco*, *gliss.*, and *tr.*
- Violin II (Vln. II):** Measures 41-45. Includes markings like *gliss.* and *tr.*
- Zither (Zhn.):** Measures 41-45. Includes markings like *tr.* and *tr.*
- Viola (Vla.):** Measures 41-45. Includes markings like *gliss.* and *tr.*
- Violoncello (Vc.):** Measures 41-45. Includes markings like *and. > s.p.*

System 2 (Measures 46-50):

- Violin I (Vln. I):** Measures 46-50. Includes marking *geschlagen*.
- Violin II (Vln. II):** Measures 46-50. Includes marking *geschlagen*.
- Zither (Zhn.):** Measures 46-50. Includes marking *geschlagen*.
- Viola (Vla.):** Measures 46-50. Includes marking *ab geschlagen*.
- Violoncello (Vc.):** Measures 46-50. Includes markings like *and.*, *geschlagen*, and *tr.*

tr. = Mit dem intensiv Druck die Saite pressen.

第二樂章 Lento assai

「採空間記譜法記譜，並以圖像式的滑音為主要素材，建構了層面的立體音場：中間鑲嵌著古箏的泛音或柱音，與弦樂的點狀光芒。而若干重大年代註記，在此已轉化為演奏進行小節的秒數。」¹⁸

潘皇龍1974年榮獲瑞士「茹斯汀基金會」全額獎學金赴歐深造，進入「蘇黎世音樂學院」隨雷曼及布倫兩位教授，攻讀理論與作曲。小提琴 I、II 圖像式的直線線條代表了學習的二位老師雷曼及布倫，極為嚴格的雷曼老師，每星期要寫多首賦格曲，雷曼老師為布梭尼 (Ferruccio Benvenuto Busoni, 1866-1924) 學生，布梭尼為 Bach 作品校定的功力，也讓雷曼極為重視賦格作品。布倫老師教法極為自由，讓潘皇龍可以依照自己的興趣。這段學習的過程二位老師的要求讓潘皇龍如魚得水，一方面汲取扎實的基礎，另一方面極為自由的探究現代音樂的奧秘。此樂章如同作曲者人生的中途之站，弦樂的點狀光芒表示著若干重大年代註記，在此已轉化為演奏進行小節的秒數。例如樂曲的開始，1945年出生於台灣省南投縣埔里鎮，每小節為1、9、4、5的秒數（譜例六）。

譜例六

Handwritten musical score for "Lento assai" (II). The score is for Violin I, Violin II, Zheng (Guzheng), Viola, and Violoncello. It features a series of vertical lines and numbers (1, 9, 4, 5, 9, 6) above the staves, representing time intervals in seconds. The score includes various musical notations such as notes, rests, and dynamic markings like "pizz.", "arco", "gliss.", "mf", "f", "p". At the bottom, there are handwritten notes in German: "1: So hoch wie möglich der Saiten" and "2: Sehr hoch der Saiten", and a Chinese note: "火: 高山流水."

1、9、6、0去1的秒數，0以延長記號代替，象徵離開故鄉到臺北求學，代表生命轉折中無限的可能、作曲者先後畢業於「省立臺北師範學校」普通師範科（國立臺北師範學院前身）、

18 2009年12月11日「潘皇龍-藝大回顧展」節目解說。

1967年入「國立臺灣師範大學」音樂學系，以完整的1、9、6、7的秒數。1、9、7、17的秒數代表了大學畢業。1974年赴歐深造，1、9、7、4的秒數，去1的秒數，9、7、4的秒數持續向前，進入「蘇黎世音樂學院」隨雷曼及布倫兩位教授，攻讀理論與作曲。1976年畢業後前往德國，進入「漢諾威音樂戲劇學院」隨拉亨曼教授研究作曲；於1978年赴「柏林藝術學院」隨伊伊桑教授專攻二十世紀作曲法。1980年0以G.P記號整小節休息，象徵學成回國。1982年應「國立藝術學院」邀請返國服務，19??年中之19是具趣味的數字，對數字敏銳的潘皇龍，又神來一筆地將9分割為4加5或是5加4，或是1加4加4，各種的可能性在他的曲中延展、持續與消失。第1-25小節二直線旋律賦格對位，生命的成長，記錄了筆者追求作曲生涯這些年來的歷程，第26小節 G.P休息 整小節後進入曲線狀-圖像式的滑音，也代表了生活安定，藝術生涯安定的1982年代，生活平靜、音樂教育或現代音樂推廣工作、教學生涯、創作的累積，以平均值4、5或是5、4小節的秒數轉化演奏，各聲部曲線狀的滑音不固定和聲融合，鑲嵌著古箏的泛音滑奏，帶出了滿足聲韻。創作中「瞬息」與「意境」耐人尋味。（譜例七）

譜例七

II. Duration = ca. 5'

潘皇龍生命的歷程，大約有十八年臺北藝術大學教學生涯回顧。這歷程從1982年他應「國立藝術學院」邀請返國服務，至2002年膺選為音樂學院院長。教學生涯不僅是他教學相

長的好時光，校內的同儕，如馬水龍、徐頌仁、錢南章、潘世姬、楊聰賢、賴德和、洪崇焜等人都是臺灣重要的作曲家，他們互相觀摩、激勵，他們也都以較現代技法創作，每年多次的樂展、國際性的學術會議、音樂節、國內外現代音樂講座及展演，他們都能同舟共濟、同心協力，激蕩出許多臺灣現代音樂的作品。潘皇龍重要作品綜合管弦樂曲、室內樂、獨奏曲、聲樂曲等，至目前為止總計將近一百五十餘部，以身兼行政要職多年的生命歷程而言，這份成果所展現的是，是潘皇龍創作重要的舞臺。

在學術上他不僅教授很多作曲的理念，更重要的是他將西歐現代音樂現況及重要作曲家編輯成冊，出版《現代音樂的焦點》（1983全音樂譜出版社）、《讓我們來欣賞現代音樂》（1987全音樂譜出版社）也讓臺北藝術大學以外的學子，在現代音樂上有多面向的想法。之後，他也把自己的作曲理念發表在《音響意境音樂創作的理念》（1995 國立藝術學院藝術評論第6期），讓大家更了解他的音樂，它不再是抽象的，難以親近的。而文字中解釋著利創作理念的完成、「意念的凝聚」、「樂想的擴充」與「精神的表徵」，讓人充分感受其嚴謹的治學態度。

第三樂章 禮讚Andante Adagio

題獻給馬水龍教授

首演於2009年5月17日臺北藝術大學音樂廳「水龍吟音樂會」¹⁹

曲式：二段體，第一段Andante第1-24小節 4/5拍子，第二段Adagio第25-49小節 4/7拍子

潘皇龍對馬水龍的尊敬，讓他也仿效貝爾格(Alban Berg,1885-1935)的「室內協奏曲」的作法²⁰，1925年貝爾格完成為鋼琴、小提琴和13件木管樂器而作的《室內協奏曲》，讚美了由勛伯格、韋伯恩和他組成的三人組。曲子中不僅只是對生命的尊崇，更是對友誼的歌頌。馬水龍（1939年7月17日-）出生於基隆，是臺灣現代音樂重要的創作者，年長潘皇龍六歲，二人都在臺灣完成大學教育，也先後赴德國深造，馬水龍1972年到德國雷根斯堡音樂院學作曲，潘皇龍 1974年進入蘇黎世音樂學院，之後轉赴「柏林藝術學院」，時間上馬水龍早一點回到臺灣，潘皇龍在1982年返國。他們二人同樣在德國學習作曲，但是作品風格卻極為不同，具體地說，他們當代音樂的範疇中，各自在現代與民族的二端遊走，但是在遙遠的二端卻在某些時刻是有交集的；長期運用西洋音樂的邏輯系統，表達極為現代「音響意境」音樂創作理念的潘皇龍，卻也在這極「新」的音樂探索旅程中，逐漸領悟到與歐美作曲家在思考邏輯與音樂美學觀上的差異性，而有了「從中國文學的獨特結構，導向現代音樂創作」的啟示²¹。在《五行生剋》、《釋、道、儒》…等作品中，擇取中國傳統文化的藝術精神與美學觀。而

19 水龍吟音樂會為馬水龍七十歲生日音樂會，當天另有許多曲目都是題獻給馬水龍，如，絲國正：《農耕曲》、張瓊櫻：《歲月之痕》、蔡欣微：《如鶴》、陳彥文：《轉玲瓏 玲瓏轉》、李至豪：《弦樂四重言》、王思雅：《Groupe-Segment樂響區隔》、黃士眉：《秋陽 亮淨利落 秋陽·台北2》、蔡凌蕙：《佛跳牆》、鄭玉雲：《嚴，且親且敬》、陳攻琪：《鳥朝鳳》、賴德和：《為水龍兄慶生》（大提琴獨奏）參閱《關渡音樂學刊》第十期，2009。

20 潘皇龍，2009，〈禮讚〉，《關渡音樂學刊》第十期，頁341-346。

21 潘皇龍〈國家文藝獎得獎感言〉國立臺灣師範大學數位校史館 - archives.lib.ntnu.edu.tw/c4/c4_2_5.jsp

馬水龍的音樂，創作之初就以傳統的、民族的素材出發，如鋼琴曲《雨港素描》、《梆笛協奏曲》均以較「傳統蘊涵」、「含蓄詩意」、「文化層面」的方向，而近年來較前衛的音響追求，也多少影響作曲的方向。但是馬水龍也「避免自陷於完全抽象，只注重形式、結構、音的組合的『純音樂』式的冷漠與疏離，嘗試讓樂曲抒發情感、表達詩意、傳遞人性」²²，2005年完成的古箏曲《尋》嘗試結合傳統與現代語彙²³，已經成功的兼顧兩者，而達到至高的境界。

『本樂章「禮讚」的音高素材，取之於「馬水龍(Ma Shui-Long, 1939)」、「國立藝術學院(National Institute of the Arts, 1982)」與「潘皇龍(Hwang-Long Pan, 1945)」的英文名稱中，內含之音高作為骨架（下段文章將仔細分解），逐次賦予肌肉線條，發展為層面音響意境；並於尾聲中，在不同聲部間，鑲嵌著耳熟能詳的「生日快樂」歌曲旋律，透過「樂想的擴充」，成就了「精神的表徵」。』²⁴（譜例八）

譜例八

Handwritten musical score for "IV. 禮讚" (IV. Hymn) by Ma Shui-Long. The score is written for Violin I, Violin II, Zheng (Guzheng), Viola, and Violoncello. It features various musical notations including notes, rests, and dynamic markings. Handwritten annotations in Chinese and English are present throughout the score, including "Andante", "arco sul Ponticello", "ord.", "molto vibr.", "arco", and names like "(NIA)", "(MA)", "(PAN)", and "(1945)". There are also circled areas highlighting specific musical phrases or techniques.

22 顏綠芬，2008，〈馬水龍的文化觀與音樂教育理念的實踐〉，《馬水龍作品學術研討會論文集》，（臺中縣：國立臺灣交響樂團，2008），頁37。

23 陳漢金，2008，〈驀然回首，那人卻在燈火闌珊處- 馬水龍的古箏曲《尋》〉，《馬水龍作品學術研討會論文集》，臺中縣：國立臺灣交響樂團，頁251。

24 2009年12月11日「潘皇龍-藝大回顧展」節目解說。

聲部之配置小提琴 I、II 為一組代表「國立藝術學院(NIA, National Institute of the Arts 1982)」以 A-E^b-E^b 音為主(小提琴 I 第3小節)小提琴 I, 1982 為 C-D-C-D (小提琴 II 第8小節), 箏為單獨的聲部代表、中提琴和大提琴為一組聲部之配置小提琴 I、II 為一組、箏為單獨的聲部代表「馬水龍(Ma 1939)」、中提琴和大提琴為一組代表「潘皇龍(Pan, 1945)」。第1小節主角馬水龍出現, 古箏內含之音高 A, E^b, H, G (H 音也是 B 音) 由 Ma Shui-Long 中截取 A、H、G 音與第3小節「國立藝術學院(NIA)」出現在兩把小提琴, 內含之音高 A, A, E^b, E, F, H, E, A, E^b 由組成和第4小節潘皇龍(Pan) Hwang-Long Pan 出現, 中提琴與大提琴 A-G-G-A 音代表等音作為骨架, 三位主角出現之順序是經過安排, 也巧妙地讓三位主角出發的第一音都在 A 音, 第6小節古箏之 1939 年馬水龍出生 C-D-E-D 音之後古箏在第7、8小節古箏定弦, 中間之 D 音為中心音, 上下對稱擴增, 往上的音程愈密, 從 D-(F)-G-B^b-C-D-E-G-A^b-B^b-D^b, (F 音) 在第一樂章未出現, 往下的音程愈寬, 從 D-B-A-F[#]-E^b-D-C-A-(F)-C-A, (F) 為原第一樂章定 D-B-A-F[#]-E^b-D-C-A-E-C-A 之 E 音替代, 古箏定弦音也成本樂章的骨幹音。三個角色慢慢漸層向外地擴張, 上聲一片一片向上鋪陳, 組群交錯運用, 達到音群的連續與重疊、層面的擴張與組合。

譜例九

Adagio

Vln. I

Vln. II

Zhn.

Vla.

Vc.

Bogenwechsel additivus 自由突換上下弓

a sehr hohe Ton der Saiten a Am höchsten Ton der Saiten 弦弦最高音 弦弦最高音

第二段（譜例九）Adagio第25-49小節 4/7拍子，第27小節※代表(Bogen -wechsel adlibitum 作曲者在譜上記錄)自由變換上下弓加上▲代表(Sehr hoher Ton der Saite)該弦相當高音奏出，也有▲(Sehr hoher Ton der Saite)該弦最高音奏出，第36小節之後織度變濃厚，第41小節（譜例十）小提琴利用特別演奏法-「橋後奏」(hinter dem Steg)，古箏由敲擊背板到亂音彈奏法。

譜例十

14

arco hinter dem Steg

Viol. I

Viol. II

Zhn.

Vla.

Vc.

(多餘音)

arco hinter dem Steg

Hk: hinter dem Steg; 1. Zwischenraum bezieht sich auf 1. Saite, 2. auf 2. etc. 第一間代表第一弦餘音彈奏。

音樂會正值馬水龍生日，作曲者於尾聲中第41-49小節，在不同聲部間，巧妙鑲嵌著耳熟能詳的「生日快樂」歌曲旋律，為臺灣作曲界的大師馬水龍祝賀。雖然說是耳熟能詳的「生日快樂」歌曲旋律，其實在首演的現場並不是人人都聽的出來，此手法也是近年來西方當代音樂「歌唱性」的壓制性，也有人說是旋律流失現象²⁵，「歌」與「聲音」界線的模糊是當代音樂普遍的現象，也同樣在潘皇龍的曲子中看出，二十世紀若干作曲家刻意以各種音高材料或樂器演奏手法的處理將一般聽者熟悉的旋律或音響加以變形，藉以「疏離」聽者傾向於悅耳音調的積習，以喚起聽者理性地、分析地、批判地聆聽音樂的態度。潘皇龍也在他的《音響意境音樂創作的理念》提出音樂創作「陌生化」，「陌生化是指在創作的過程中，捨棄傳統式、習慣性的手段，而將其刻意加以重疊、扭曲或改造以達到陌生效果的一種作法。它一方面足以拓展樂器演奏的性能，一方面亦可擴展創作的語彙，組成新的可行性。然而不管

25 2000年，日本作曲家細川俊夫在一篇追憶武滿徹，題為《作為「歌」之集積的管絃樂》的文章中，針對西方當代音樂之「歌唱性」流失現象。細川俊夫，〈歌の集積としてのオーケストラ武滿徹のオーケストラ曲について〉，收於長木誠司、樋口隆一主編，2000，《武滿徹音の河のゆくえ》，東京：平凡社，頁36-50。

它來之於有形的演奏方式或無形的組合語彙，常因時間與空間的不同，而有著相當大的差異性，也因個人欣賞習慣與經驗之不同，而有著截然不同的反應。²⁶「生日快樂」歌曲旋律就由「陌生化」手法鑲嵌在音樂風景中唱出了一段 表情極其豐富的人間之歌，他也利用「陌生化」技巧，將噪音美化於樂音的層面中，提升了噪音在音樂創作中的地位，它不只是樂音與噪音的精密組合；更是傳統音響與現代音響交溶並蓄的新嚐試。使得這部作品的音樂空間更為廣闊，並藉由節奏、敲擊的、旋律變形的對比，豐富了音樂的表達深度。潘皇龍透過音樂，成功地完成其精神層面的具體表現。（譜例十一）

譜例十一

The image shows a handwritten musical score for a piece titled 'Southeast and Northwest V' by Pan Huanglong. The score is written on four staves, likely representing a Guqin and a String Quartet. The notation includes various musical symbols, dynamics, and performance instructions. Key markings include 'arco', 'gliss.', 'pizz.', 'stacc.', 'molto rit.', 'geschlagen', and 'separat'. The score is written in a mix of standard musical notation and Chinese characters. At the bottom right, there is a handwritten note: 'I. Duration: ca. 2'35" / Taa. 2009.06.04'.

肆、結語

《東南西北V》古箏與絃樂四重奏是其退休前夕，所創作的內省作品，潘皇龍在第七屆國家文藝獎得獎感言中說：「我對音樂創作一直有著深厚而獨特的情感，也在這三十餘年

26 潘皇龍，〈國家文藝獎得獎感言〉，國立臺灣師範大學數位校史館 - archives.lib.ntnu.edu.tw/c4/c4_2_5.jsp

來，逐漸培養了自己與作曲之間的共生關係。」西方的「表現主義」對於音樂音響的極限、變化、抽象、扭曲，也確實在潘皇龍的作品中表達。或許，我們會期待在潘皇龍的音樂中得到一些較和聲的、旋律的、感性的…，但這些手法並不是他想要的，也不是一貫師承下所追求的東西。雖然潘皇龍不太喜歡稱他的作品具「後現代性」²⁷。但「後現代性」的特質：對於「過去」的一種新的態度。重新建立「創作」與「傳統」的關連。「兼容並蓄」的折衷趣味。容許異質並存，接納多元。「溝通」的可能。使作品廣泛地被演奏，讓音樂群眾易於了解、接受。在他的作品都符合這些要件。

他的作品是要紮實而精密的，是把物體從自動的狀態下抽取的陌生化手法，是把知覺的難度加大、在過程中拉長晦澀艱澀的手法。本文研究的《東南西北V》，藉著層面與層面的組合與擴張形成潘皇龍所營造出的「音響意境」逐次呈現，或與其他組群交錯運用，達到音群的連續與重疊、層面的擴張與組合，用以揭示標題的意指，大量的簡約主義與序列音樂…，潘皇龍以現代作曲技巧為手法，從傳統思維找出口，清楚地作品中所呈現個人風格。從「原創性」帶來台灣音樂的新意象是值得大家一再地討論的。中西樂器的結合，聲音的質感磨合，相同屬性的樂器，在相似的音色中做出不同創作元素，也在和諧中將聲音抽離、撕裂、疏離，在複雜的音樂中更進一步的繁衍，作曲者試圖在同與不同之間找出更多的可能性，作品的簡鍊、充滿組織及精緻更是令人佩服。潘皇龍說：「在不斷的創作與展演旅途上，苦中作「樂」，生活充滿了無限的挑戰……！」他以一貫中國文人「悠然見南山」的輕鬆態度面對。但是我們也不能排除，對於人生，是否也如他的老師拉亨曼在其作品《樂章-在麻痺之前》(Movement, vor der Erstarrung)的「序」寫著這一段充滿哲學思想的話語²⁸：「這是一種音樂，從死亡的運動而來，幾近乎最後的痙攣。它那錯誤的活動：空曠的廢墟—複點的三連音符式、發動機式的一節奏本身從內在的麻痺顯現出於外在的導向……。」²⁹或許，同樣的潘皇龍在本作品，回顧其創作生涯上若干重要事件、每一次的里程碑、個人對生命的禮讚、生命的尊崇及友誼的歌頌的同時，也紀錄生命的種種過程-消逝與否定的美學，它積極地反映當代的人文景觀，也帶來了對自我生涯不斷的反省與檢討。樂曲描述的同時，我們是不是也可以聽見象徵著作曲者「當下」、「未來」與「過往」三個階層的內在聲音，正是他在抽離、撕裂、疏離後之重生的重要紀錄。

27 潘皇龍作曲學生謝均倫在文章中提到「雖然潘老師一直不甚喜歡「後現代」一詞，但我覺得他已經成功的表現出音樂的後現代精神了！」，<http://sites.google.com/site/yunlunhsieh/>

28 潘皇龍在《現代音樂的焦點》中第十六節-拉亨曼，寫著他的老師拉亨曼在其作品的「序」寫著都是他的哲學思想。

29 潘皇龍，《現代音樂的焦點》，（臺北市：全音樂譜出版，1983），151頁。

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Unheard Sound: Inequality in Time Structuring in *Sampé* Music

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Abstract

The *sampé* is a stringed instrument from Borneo. In listening to a speed reduction playback of the recording of the piece *Datun Jelut* (*Datun Julud*) played on *sampé* by Tusau Padan, an unexpected rhythmic feature of the music was perceived. Ironically, this feature was not noticed previously in the normal speed playback. Further study was then carried out through interviews, transcriptions, and analyses of frequency spectrums. The findings on the characteristics of this sound appearance bring implications to the playing techniques, the musical culture of the *sampé* players, and the outcomes of this rhythmic feature.

Keywords: Borneo, Ethnomusicology, frequency spectrum, inequality, *sampé*, sound appearance, time structuring

Introduction To Sompé

The *sompé* is a stringed instrument of some peoples of Sarawak, Malaysia and East Kalimantan, Indonesia such as the Kenyah, Kayan, Penan, Punan, Kajang, Kelabit and Iban (see Figure 1). The instrument is often being described as boat-shaped, long-bodied, and short-necked lute. According to the standard organological descriptions by von Hornbostel and Sachs (1914/1961), the *sompé* belongs to the family of zithers with finger board, of which its strings are attached to the tuning pegs and on the board near the bottom of the instrument.

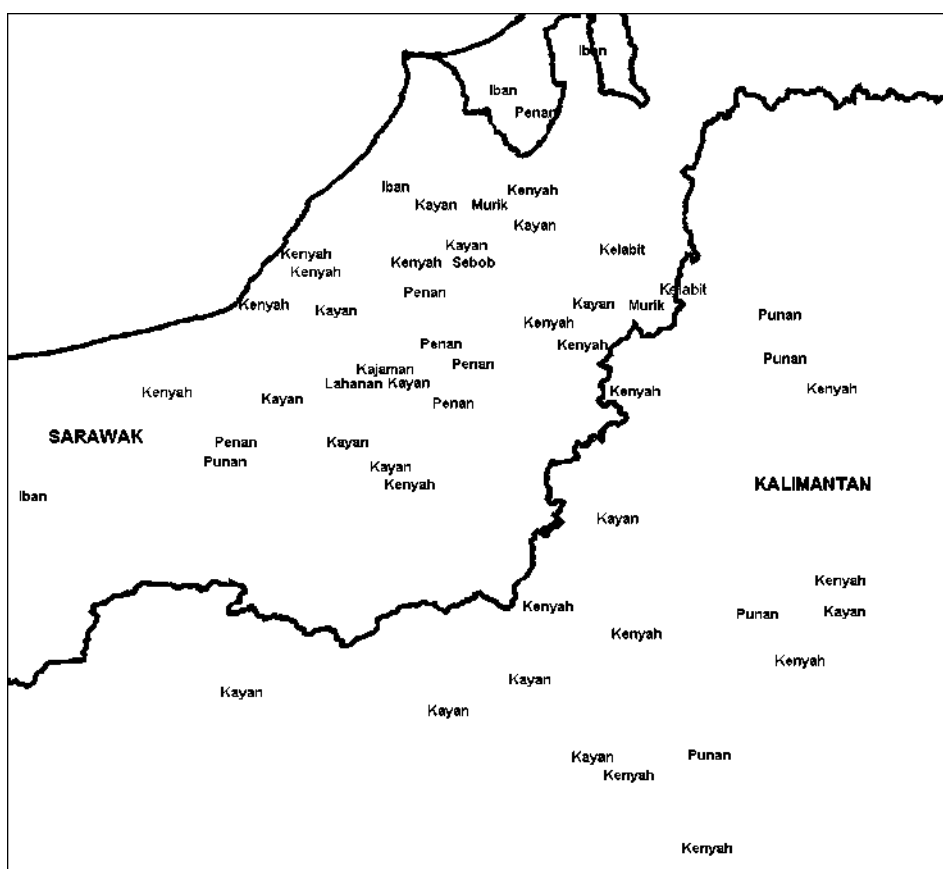


Figure 1: Some of the peoples in some parts of the Borneo who plays the *sompé*. (Adapted from Huffman, n.d.)

The body of the *sompé* is made of wood and is carved from a single bole. The types of wood usually used include *meranti* (*Shorea* sp.), and Borneo ironwood (*Eusideroxylon zwageri*). The size of a *sompé* varies according to the size of the tree trunk that is found as well as the preferences of the player. For example, the *sompé* made by Mathew Ngau Jau, a Ngorek from Long Semiyang, shown in Figure 2 is 113 centimetres (cm) in length, 16 cm in width at the middle of the instrument and 7 cm in

depth. The *sampé* in Figure 3, which is also made by Mathew Ngau Jau, is 126.5 cm, 22 cm, and 9.5 cm in length, width, and depth respectively (both instruments are currently placed at the Music Department of Universiti Putra Malaysia, Serdang campus). A *sampé* usually has three or four strings. The strings were formerly made from creeper or rattan, but at present, steel wires or guitar strings are commonly used. The sound of a *sampé* varies slightly from one to the other in terms of tone colour, pitch, and volume, depending on the type of wood used for its body, the size, as well as the material of the strings. There are also *sampé* with electric pickups attached, where the sound can be amplified.

Figure 2: The front, side, and back views of a four-stringed *sampé* made by Mathew Ngau Jau. (Photo by G. Jähnichen, August 17, 2009)



Figure 3: Aban Engan from Long Semiyang playing a four-stringed *sampé*. (Photo by J. Chieng, March 2009)

A *sampé* of four strings usually has its two lower strings—counted from the face position of the player when the instrument is held in a diagonal playing position—tuned to the same pitch. The third

string from below is a fifth higher whilst the uppermost a twelfth higher than the two lower strings. Frets are attached to the instruments underneath the strings, of which Gorlinski (1988: 79) stated:

... [The moveable frets] are placed under the lowermost string only, and are 10-16 in number, depending on the style and preference of the musician and the tune to be played. For a given tune, the performer temporarily glues the frets in their proper positions on the face of the *sape* with *lanyut*, a sticky, black wax obtained from a particular species of bush bee.

In a *sampé* with moveable frets, usually only the needed frets are placed at the fingerboard. The player rearranges the frets whenever he changes to play another tune with different tones. A Kenyah from Lebu' Kulit, Endam Uleh, took approximately twenty minutes to adjust the moveable frets on his three-stringed *sampé* before playing a tune.

At present, instead of moveable frets, there are *sampé* that have frets permanently fixed to the pitches accommodating to the pentatonic, diatonic major or chromatic scale of Western Art music in a span of almost three octaves. Furthermore, the number of strings has been increased from two, three or four strings to six strings in order to be able to play a wider range of repertoires from traditional tunes to contemporary fusion compositions or arrangements. For example, Jerry Kamit, has his six-stringed *sampé* tuned to the key of F major with the strings, from the lowermost, tuned to F₄, F₄, C₅, A₄, B^b₄, and G₄. To play a piece in minor tonality, the second string from the lowermost will be tuned to D₄. Jerry Kamit is an Iban from Serian, Sarawak and is currently attached to *Tuku 'Kame'*—a pop and fusion musical band of Sarawak Cultural Village (a living museum with reconstruction of seven ethnic houses).

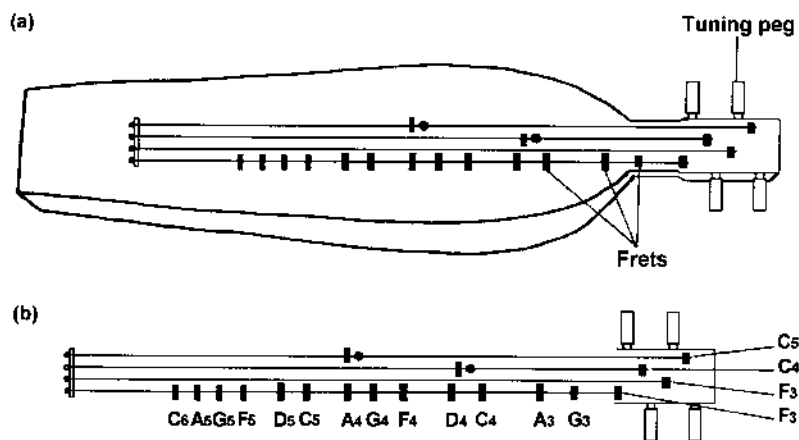


Figure 4: (a) Some parts of a four-stringed *sampé*; (b) An example of the tuning of strings (F₃, F₃, C₄, and C₅), and frets that are affixed to anhemitonic tones. (Picture by J. Chieng, April 5, 2010)

The melodic patterns of a *sampé* piece are played using the index, middle or ring finger of the left hand by slightly pressing and moving along the frets while the thumb of the right hand plucks the lowest string by upward and downward movements. Sometimes, the right hand thumb strums the two lower strings together, and at certain points, all strings are strummed together. Gorlinski (1989: 133) mentioned that “some players will employ upward plucking of the *leka* [means fretted string in Kenyah Umaq Jalan language] with the index finger, especially in the passage which are accompanied by the *tu* [means top string in Kenyah Umaq Jalan language]”. The plucking or strumming by the right hand thumb and/or index fingers produces rhythmic accents and fills the melodic sound with a further layer, as Gorlinski (1989: 125-126) described:

The interaction between these two strings (the *laba kedua* [means second string in Kenyah Umaq Jalan language] and the *tu*), alone and in combination with the *leka*, yields a prominent rhythmic/ melodic pattern...fall generally into one of three categories: 1. Drone, 2. Ostinato, 3. Punctuation.

The fingers of the left hand also pluck or touch the strings on the fingerboard to produce the melodic tones, ornaments or articulations. Gorlinski (1989: 134-135) cited two known basic kinetic gestures called “hammer” or “hammer-on”. These two respective gestures and their combination result in what she mentioned as grace-note ornaments, mordent, and compound ornaments of upper-neighbour grace and lower-neighbour grace as well as click articulation (Gorlinski, 1989: 135-142). The execution of these playing techniques in the right hand and left hand fingers produces embellishments of melodies and rhythmic elaborations.

The *sampés* are usually played in a duo:

The *sapeh* is usually played in pairs (and the instrument is also constructed that way, that is, one pair of *sapeh* is made from a single tree trunk). One player performs the melody of a given tune, while the second performer plays a short ostinato figure, repeated throughout a given piece, to provide the required drone part. (Matusky, 1986: 189)

The concept of registral alternation forms the basis of large-scale melodic movement in *sapé'* performance. From a central pillar tone, the musician will work his way up and down the frets in an undulating fashion to sound the melody in the high, central and low registers of the instrument....In duo *sapé'* performance, the principle of registral alternation is combined with the concept of registral opposition. If the leader of the duo, for example, chooses to play in the upper register, his partner will perform in the lower register. When the leader indicated melodically that he is about to descend to a lower register, the second player quickly prepares for a complementary ascent in his part. (Gorlinski, 1988: 82)

Sampé tunes come from oral tradition, and the tunes and the playing are usually learnt by rote in the longhouses. Thus, there are variations in tunes and playing styles among individuals and different ethnic groups. *Sampé* playing is considered as a personal creativity and experience, which is being described as a “complex, virtuosic and highly developed art form” (Gorlinski, 1988: 93).

Sampé music was used by the shaman to perform his or her ritual. Prattis (1963: 72) witnessed a ritual of summoning the spirit at Uma Bawang, stating that,

Laing [a Kayan] took the native harp (*sapeh*) and began to play the tune to summon the *dayong* or spirit; and the old woman started chanting, a long mournful dirge with frequent stops. The *sapeh* was passed from person to person, the same tune ensuing...All that is heard is the stamp of her feet on the boards, and the strains of the *sapeh*.

The *sampé* is also an instrument played to accompany recreational dances. Rubenstein (1973: 1241) mentioned that, “For the women, it is an undulating dance, to *sape*’ music...For the men, it is a warrior dance, also to *sape*’ music”. Besides, the *sampé* was played as an act of courtship as “fine *sape* playing embodied an attractive, masculine appeal for the women” (Gorlinski, 1992: 12). A Kayan Uma Apan in Sarawak explained that “in former years, young men would play outside the door of the girlfriends’ longhouse apartments to beg for admission at night” (Gorlinski, 1988: 81). Likewise, Matthew Ngau Jau described that a man would sit at the veranda of the longhouse and play the *sampé* to convey indirectly to the girl in the nearby room that he intended to come to visit her (personal communication, October 1, 2008).

Due to the conversion from animism and Bungan beliefs to Christianity which mostly happened after Second World War, along with the influence of modernisation and globalisation, the ritual and courtship practices in *sampé* playing have become moribund. To some, *sampé* has become a social instrument of which its use is as a form of entertainment either as instrumental music or accompaniment for recreational dances and singing.

Inequality In Time Structuring

A particular rhythmic phenomenon was detected from the listening of the piece *Datun Jelut* from the recording “Masters of the Sarawakian *Sape*: Featuring Tusau Padan” produced by Randy Raine-Reusch. This tune is usually played to accompany long dance, and thus apparently should be called ‘*Datun Julud*’ (this term will be used in this paper). The piece was performed by Tusau Padan (1930-1996), a Kenyah from East Kalimantan who grew up in Long Nawang. Tusau went to Sarawak after World War II, and did artwork for the Sarawak Museum and private collectors. He was a skilled *sampé* performer and teacher with a wide repertoire including different tunes for dance and ritual

(Society Atelier Sarawak & Museum Sarawak, 1997). The piece is played on a four-stringed *sampé* with electric pick-ups and amplifier attached, in August 1989 at Tusau's home at Kampung Seratau, Sarawak; the recording was initially used as study tapes (Raine-Reusch, 1999).

When hearing the piece, the melodic and rhythmic patterns of the piece were found to be rather intricate. Thus, the speed of the playback was reduced to half of its normal for detailed listening purposes and music transcription. Unexpectedly, a fast rhythmic phenomenon of a long tone followed by a shorter tone was heard occasionally. These two consecutive tones of different duration were not noticed in the normal playback and were merely perceived as two tones of equal tone values. Nevertheless, after realising the presence of this rhythmic feature, this unequal rhythmic phenomenon could sometimes be identified in the normal speed playback.

Prior to this detection, a non-Kenyah *sampé* learner, Chan Cheong Jan, once pointed out that there is a driving "swing" rhythm in Mathew Ngau Jau's singing of a Kenyah song *Liling* and in one part of his *sampé* playing of the same song. Chan was referring the "swing" to the playing of eighth notes on the first and third parts of a beat similar to swing jazz music, and is a rather obvious rhythmic feature occurring infrequently and in longer note values (personal communication, March 2009). When listening to Henry Anyie's *sampé* playing in Kuching, Chan also recognised the presence of inequality in tone duration in his playing (personal communication, March 23, 2010). Besides this, in one of Gorlinski's transcriptions of *sampé* music, she noted that:

...some of the sixteenth notes are not played "straight", or rhythmically even. Rather, in this particular performance of "Baléng", many of the sixteenth notes are rhythmically uneven in a manner difficult to notate in duple or triple subdivisions of a beat. (Gorlinski, 1988: 93)

Hence, the title of this paper—"unheard sound", refers to a sound appearance which is initially not heard by the author, or some others who have heard *sampé* playing. Some of the rhythms in *sampé* playing are also not perceived as unequal as observed in some *sampé* playing by new learners, *sampé* music transcriptions, and in pedagogical teaching in classroom context. Moreover, this sound feature may not be consciously known or described by some *sampé* players. This title also indicates that this rhythmic phenomenon is not noticed through mere "hearing" but can only be perceived through attentive "listening" either in normal speed playback or live *sampé* playing. "Inequality" in this paper constantly refers to the difference in the duration of two tones, that is, a long tone followed by a shorter one in two comparatively fast tones in succession. "Time structuring" here refers to the formation of the rhythm structure in the melody played only on the fretted string of the *sampé*.

This preliminary study intends to focus on the presence of inequality in a few audio productions of *sampé* tunes for dance accompaniment. For more concrete observation, frequency spectral visuali-

sations generated using Adobe Audition 3 were used, and the analyses were followed by discussions of some raised questions and implications of this sound appearance. Musical examples were chosen randomly from different tunes played by different *sampé* players, namely Tusau Padan, Erang Lahang and Uchau Bilong, Mathew Ngau Jau, and Jerry Kamit. As complement, few sessions of learning the basic playing of the *sampé* and interviews were made with Mathew Ngau Jau and Jerry Kamit in 2009. There were also some observations and involvements made in the singing of Kenyah songs and learning of long dance from Kenyah people during the fieldtrip in March 2009 to Long Semiyang, Long Tungan, and Lio Mato in Ulu Baram, Sarawak.

The transcriptions in this paper only show the melodic tones played on the fretted string of *sampé*. Each stave shows a phrase. The brackets (┌┐) above the melodic tones refer to the tones that are unequal, or could be heard as equal note values but are actually unequal in length. In the spectrograms, the small black squares underneath the time series of the spectrum clearly denote the points where the tones sounded.

Musical Appearances Of Inequality

In an excerpt of the transcription of *Datun Julud* performed by Tusau Padan (Figure 5), each occurrence of inequality is shown with a bracket above the melodic tones. In Figure 6, the frequency spectrum of the first four pulses of the piece shows a more concrete observation of the equal tones in the first pair of semiquavers (melodic tones E^b-E^b) but inequality in the next four pairs of semiquavers (melodic tones E^b-F, B^b-F, G-B^b, G-F).

Datun Julud

performed by Tusau Padan

♩ = ± 84



Figure 5: Transcription of *Datun Julud* performed by Tusau Padan (from beginning to 22 seconds of the recording).

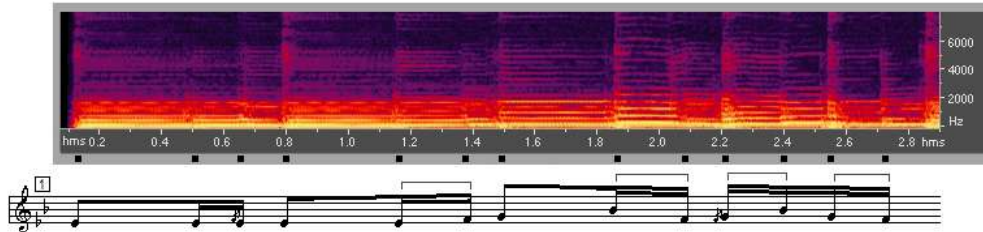


Figure 6: Frequency spectrum of *Datun Julud* performed by Tusau Padan: first four beats in phrase 1.

Another example of *sampé* music is taken from *Ngaleput* performed by Mathew Ngau Jau. Ngau is a Ngorek, a group who identify themselves with Kenyah. He learnt the *sampé* since young by observing the players from his longhouse at Long Semiyang, Ulu Baram. He owed his first *sampé* when he started to work as a teacher in Bau, Sarawak. He has been actively involved in many local and international performances and after early retirement at the age of fifty-five, he is engaged as a full-time *sampé* player. The tune of *Ngaleput* is for man's solo dance. The former name of the piece is *Jempen Laki* which means 'man's buttock'. Ngau has replaced it with a more decent sounding title for public performances, and the piece is presently used for a man's dance on hunting with a blowpipe. The transcription of the piece *Ngaleput* (Figure 7) shows occasional occurrences of inequality. The first appearance of the unequal duration of tones in the melodic tones G#-F# and B-G#-B-G# are shown in the spectrograms given in Figures 8 and 9 respectively.



Figure 7: Transcription of *Ngaleput* performed by Mathew Ngau Jau (from beginning to 30 seconds of the recording).

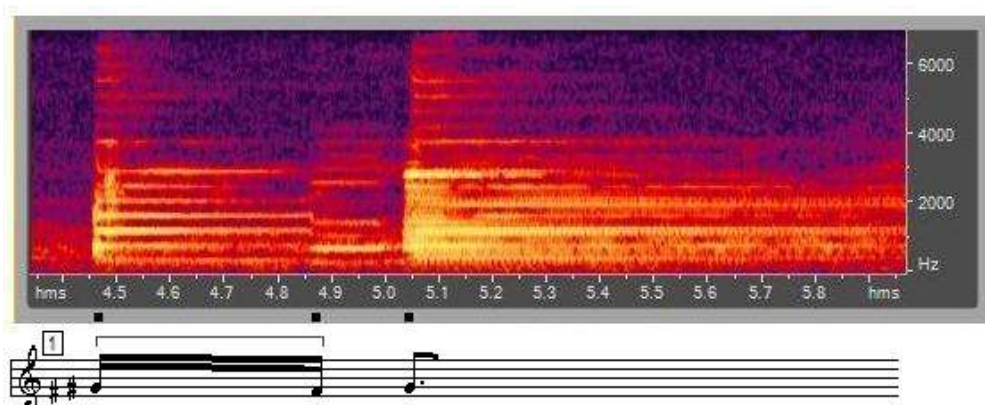


Figure 8: Frequency spectrum of *Ngaleput*: the melodic tones G#-F#-G# in phrase 1.

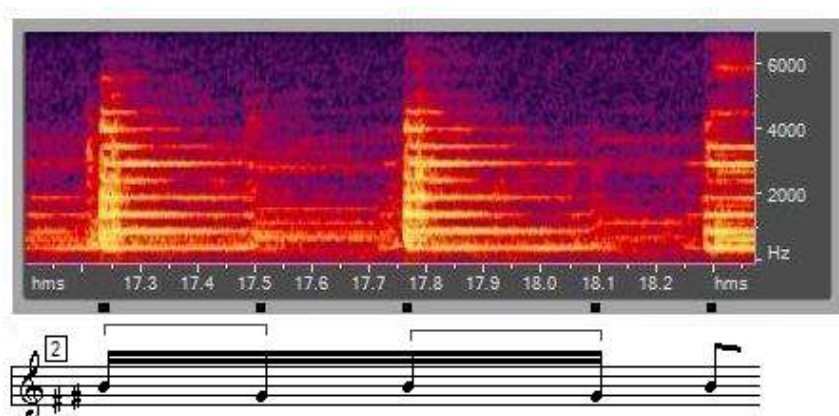


Figure 9: Frequency spectrum of *Ngaleput*: the melodic tones B-G#-B-G#-B in phrase 2.

This unequal rhythmic phenomenon is also heard in the speed reduction playback of *Ilun Jebut*. According to Ngau, *Ilun Jebut* is a women dance. ‘*Jebut*’ is a female name, and ‘*Ilun*’ means a girl or woman whose mother has passed away (personal communication, March 24, 2010). This piece was recorded by Randy Raine-Reusch when it was performed on two *sampés* by Erang Lahang and Uchau Bilong on 26 October 1997 during the World Music Exposition 1997 in Marseilles, France. Erang Lahang is a Kenyah from Long Mekabah in the upper Baram River, Sarawak and “his playing technique is a good example of an older style that can still be occasionally found in the Baram region” (Raine-Reusch, 1999: 4). Uchau Bilong (1941-2009) is a Kenyah from East Kalimantan and he performed occasionally with Tusau Padan and Mathew Ngau Jau. Figure 10 shows an excerpt of the piece with occurrences of inequality in *sampé* 1 during each playing of the melodic tones B^b-A.

Ilun Jebut

performed by Erang Lahang and Uchau Bilong

♩ = ±70



Figure 10: Transcription of *Ilun Jebut* performed by Erang Lahang and Uchau Bilong (from beginning to 16 seconds of the recording).

The inequality is also heard in the other two dance pieces played by Tusau Padan: *Sampe Letoh*—a tune for female solo dance imitating the flight of a hornbill, and *Dediet Tapong Kitan*—for group dancing or male solo dance imitating the movements of battle (Raine-Reusch, 1999). *Suling Apoi*, a *sampé* tune for single man warrior dance, played by Mathew Ngau Jau also has this rhythmic feature. Some examples of the occasional appearances of inequality in melodic tones are as below:

Sampe Letoh: A-A-A-C-C-A, A-G-A-G, F#-E, F#-A

Dediet Tapong Kitan: E- F#, D-E, F#-E

Suling Apoi: A-G#, A-B

Another example is taken from *Datun Julud* from “*Sape Easy Listening Vol. I*” performed by Jerry Kamit. He is a songwriter and composer, and began to play *sampé* seriously since 1996 when he was 23 years old. Formerly a guitarist, he learnt to play the *sampé* mostly by listening to recordings by players such as Tusau Padan and Dungau Tegong (personal communication, October 2, 2008). The piece *Datun Julud* was played on a six-stringed *sampé* in an ensemble with instrumental overdubs. However, the inequality phenomenon was not heard in the playing in both normal and speed reduction playbacks. An excerpt of transcription of the melody played on the lowermost string is shown in Figure 11.

Datun Julud

performed by Jerry Kamit

♩ = ± 112



Figure 11: Transcription of *Datun Julud* performed by Jerry Kamit (from beginning to 34 seconds of the recording).

As seen in the music transcriptions in Figures 5, 7 and 10, the inequality does not appear at all times or at all similar pairs of tones. This indicates that the sound appearance of inequality is inconsistent and occurs in between equal and unequal tones. The duration of the long and the short tones is observed in enlarged frequency spectrums to see the differences of the lengths precisely. In the first four beats of *Datun Julud* (refer Figure 6), the duration for each identified pair of unequal tones—the melodic tones E^b-F, B^b-F, G-B^b, and G-F are measured (Figure 13). For example, the spectrum in Figure 12 shows inequality in the melodic tones G-B^b and G-F with duration of time between tones. The first tone in the melodic tones G-B^b is 0.186s in length whilst the second tone is 0.150s, and the first tone in the melodic tones G-F is 0.173s whilst the second 0.141s. As a comparison, the tones that appear to be not unequal in the first four main pulses of *Datun Julud*—the melodic tones E^b-E^b—are also measured and shown in Figure 14.

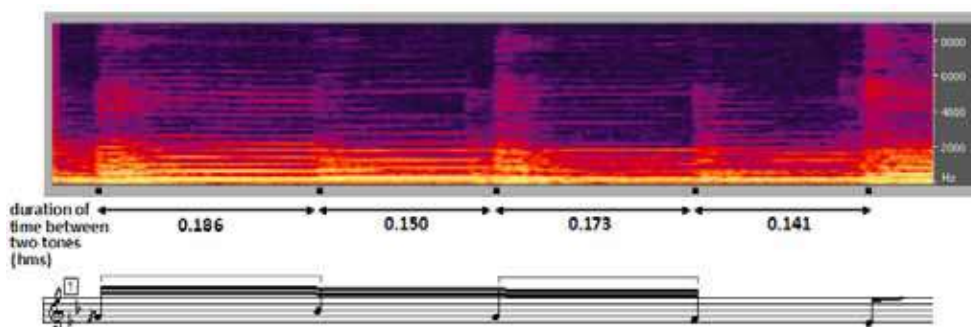


Figure 12: Frequency spectrum of *Datun Julud* performed by Tusau Padan: the melodic tones G-B^b-G-F-E^b in phrase 1 with duration of time between tones.

Melodic Figures with Inequality	Duration of First Note (s)	Duration of Second Note (s)	Proportion of the First Note in the Pair of Notes
E ^b -F	0.219	0.117	0.6518
B ^b -F	0.221	0.129	0.6314
G-B ^b	0.186	0.150	0.5536
G-F	0.173	0.141	0.5510

Figure 13: Duration of unequal tones in the first four beats of *Datun Julud* performed by Tusau Padan.

Melodic Figures with No Inequality	Duration of First Note (s)	Duration of Second Note (s)	Proportion of the First Note in the Pair of Notes
E ^b -E ^b	0.166	0.142	0.5390

Figure 14: Duration of tones that are not unequal in the first four main beats of *Datun Julud* performed by Tusau Padan.

From the examples of the four melodic tones with inequality (Figure 13), on average, the long and short tone is approximately in the ratio of 1:0.68. The length of time of the first tone in the pair of the inequality falls around 2/3 of the time space between the two tones. Thus, the unequal tones are not considered as dotted rhythm but similar to triplet as the ratio between the two does not equal or near 3:1. Moreover, the duration of inequality varies in length without consistency. Melodic tones E^b-F and B^b-F have more distinct differences in length compared to G-B^b and G-F. Furthermore, seeing that the length of each tone is not more than 0.23 seconds, the inequality in the time structuring of *sampé* music can be considered as a micro-feature.

In *sampé* playing, the melodic movements are usually stepwise along conjunct frets. Disjunctive tones are occasional and from the music transcriptions in this paper, the widest interval is of the distance of two frets in the melodic tones B^b-F. Hence, most of the time, the inequality appears in stepwise melodic movement. This is with the exception of *Datun Julud* performed by Jerry Kamit as the piece was played on a *sampé* with the frets arranged according to a diatonic major scale of Western Art music along with the incorporation of innovated playing techniques and style.

Discussion

On the right hand, the thumb is used to strike the string by plucking or strumming downwards or upwards. Chan, a *sampé* learner, pointed out that in his observation, the up stroke and down stroke of the thumb may cause the inequality (personal communication, April 2009). As the *sampé* is being held diagonally when playing, the down stroke is easier and faster in comparison to the up stroke where the thumb is against the relaxation of muscles and its weight is against the pull of gravity. Subsequently, the up stroke needs longer time to prepare for the second stroke. Thus, if a tone is played with a down

stroke followed by an up stroke for the next tone, this could cause a slight delay of the second tone and consequently the ‘stretched’ time of the first tone. Besides this, it is noticed that the down stroke is used more intently by the player and the main pulses are usually played using down strokes. The up strokes are commonly used in weaker beats and sometimes not deliberately but only as a ‘passing by’ for another down stroke. This makes the down strokes sounding stronger compared to the up strokes. This interplay of up and down strokes may cause inequality.

On the left hand, the fingers used are commonly the index, middle, and sometimes the ring finger. Most of the time, the index or the middle finger moves along the frets at the lowest string by sliding and stopping at certain points. Occasionally, the middle and the ring fingers are used to add ornamentalities by touching the string, tapping or plucking. The tones change swiftly as *sampé* music is generally vigorous with brisk playing of short rhythmic units and melodic tones. When the same finger moves from one point to another, time is needed in the shifting. Therefore, amidst the busy activities going on with the fingers on the left hand, the sliding or movement of a finger from a fret to another may have to “steal” time to “travel”. Thus, the moment of the departure of one finger from a fret will not be the exact moment of arrival at another fret. The duration of time needed may cause the slight delay on the second tone, especially when the distance between the frets of the two consecutive tones is wider.

For example, in the spectrum in Figure 15, the melodic tone B^b is on the main pulse and is sounded at the point marked ‘a’. The moment of departure to the next melodic tone F, is at the point marked ‘b’, determined by the change of sound and the different appearances in the frequency spectrum. The arrival of the melodic tone F comes slightly later at the point marked ‘c’. The point marked ‘d’ is the sound appearance of the next melodic tone G. The distance of ‘a’ to ‘b’ (indicated by the first arrow from left) is rather equal to the distance between ‘c’ and ‘d’ (indicated by the second arrow). This means that from the melodic movement of tone F to G, the duration of time is similar to the former melodic movement of tone B^b to F. This shows that the player intends to move to another tone “on time”. However, due to the distance of space when moving from the fret of the melodic tones B^b to F, the arrival to that particular tone is delayed.

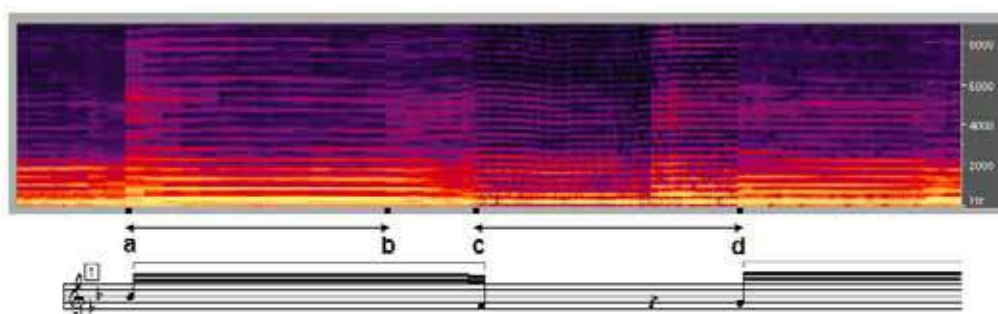


Figure 15: Frequency spectrum of *Datun Julud* performed by Tusau Padan: the melodic tones B^b-F-G in phrase 1.

Besides this, Figure 13 shows that the length of inequality in different pairs of tones varies slightly. This inconsistency could be caused by the differences in distance between the frets of the melodic movement. Among the four pairs of tones in Figure 12, the melodic movement of tone B^b to F takes the most time on the first tone. This could be a subsequence of having the longest distance as the tone B^b is moving pass a fret—crossing over the fret of tone G, before reaching to tone F.

Inequality does not occur at all times in certain parts of a piece that contains this rhythmic feature. It could be due to the short distance of movements between the two frets or the fingering in the playing where the second tone is played by another finger on the left hand either by pressing, tapping or plucking of the string. Possibly, the inequality feature may not happen if the music is played slower where the musician can manage and control the playing purposely without having time limitation when shifting along the frets. For example, the inequality may be absent in the playing of a beginner. The inequality also does not occur in Jerry Kamit's *Datun Julud*. This could be because the pulse of the piece is augmented as compared to Tusau Padan's *Datun Julud*: a melodic phrase of eight beats in Tusau Padan's is played in sixteen beats in Jerry Kamit's. Despite the tempo of the beginning of Tusau Padan's *Datun Julud* is approximately 84 crotchet beats in a minute (the piece was played gradually faster and towards the end, the tempo becomes 88 crotchet beats in a minute) whilst Jerry Kamit's is approximately 112 crotchet beats in a minute, Jerry Kamit's playing is slower due to the augmentation of pulse. As Jerry Kamit's playing is unconventional, the inequality may be obscured or replaced through his innovative playing techniques.

Surrounding the description of “unheard sound”, it is interesting to discuss whether this inequality happens with or without the player's intention. From the discussion of technical aspects of the playing of *Datun Julud* by Tusau Padan as abovementioned, the existence of inequality appears to be not deliberately produced by the player. From the point of the techniques in playing and consideration of the velocity of the melodic tones and rhythms in *sampé* music, as well as the very short duration of time when inequality happens, it is questionable whether this micro-feature is an action within human capability and consciousness to keep their fingers under control to play it asymmetrically in time. Nonetheless, in *Ngaleput*, the inequality is comparatively more obvious and seemed to be executed with intention by the player.

It is possible that the entrenched practice to play the *sampé* with the mobility of the left hand and in the way of up-down movements of the right hand have caused certain rhythmic habits. By playing and listening to much *sampé* music with this inherent inequality, it may then lead to the adoption and integration of this rhythmic feature into their music practice. This musicality could also have been deeply incorporated in the *sampé* players due to other cultural influences, and the playing could be intuitively following a certain aesthetic rule. Further research is needed to determine these aspects.

Rather than by careful thought, inequality in *sampé* playing could be a manifestation of cultural style. When Mathew Ngau Jau was asked whether he noticed this long-short rhythmic incidence in his playing, he did not seem to identify with the author's description of this particular musical element (personal communication, March 24, 2010). Lian Usat from Kenyah Lebu' Kulit also showed similar response (personal communication, March 26, 2010). Both of them also did not describe or teach this musical feature directly. Nevertheless, in their *sampé* playing, as well as while Mathew was demonstrating the melodic tones of a *sampé* tune by singing using nonsensical syllable, inequality in tones was heard occasionally. This could mean that this rhythmic feature may not be produced from deliberate and conscious action but is an acoustical by-product of their musicality, which is an intrinsic part of the performing style in the music making process.

This musical feature of inequality is audible through attentive listening to *sampé* playing. Nevertheless, it is also possible that it may not be generally detected in some fast pieces but its presence still affects the overall style of the music. One of the characteristics of *sampé* music caused by this inequality is its rhythmic drive. The long-short rhythm in inequality creates a sense of movement. Moreover, when the unequal rhythmic patterns are produced in between the equal rhythms in the melody line and the emphasised pulses of the drone, ostinato or punctuation, they fill in the time spaces with slightly increased tension. Tension and relaxation presented in this particular time structuring generate a driving motion or "groove". Thus, this musical appearance of inequality may transmit emotion and motional impulses. In consequence, there is a momentum which engages behavioural and body responses. Correspondingly, the sound of *sampé* usually evokes the desire to dance and the music has often been fittingly used to accompany dance.

Conclusion

The inequality in *sampé* music, and in singing, seems to be immanent although it is not primarily felt or described by some. It is believed that this inequality is part of their musicality that has been passed down in tradition. However, it is not certain whether this inequality did exist in former playing style of *sampé* with two strings where the music was less elaborated or ornamented.

The extent of inequality in time structuring in *sampé* music between individuals, communities, and geographic areas is yet to be completely discovered. Further research is needed to study and compare wider repertoires of different players from different places in Borneo to confirm whether the occurrence of inequality is a common stylistic trait in *sampé* playing by all the ethnic groups as well as those who are not 'native' to the instrument but have well-adopted the playing. Research could also be extended to study if this inequality occurs in all types of *sampé* tunes, which include not only tunes for dance accompaniment but also for ritual, courtship, and singing accompaniment.

Whether it is deliberately produced through technical means, or by the player's intention, musicality and performing style, the outcome of this time structuring in *sampé* music is unique. Its presence may not be significantly heard or distinctively felt at all times, but its absence will undeniably make *sampé* music another rather different story. In the recent adoption of innovative playing techniques of *sampé*, and changes of musical style in meeting different musical taste and to cater for stage performances, cultural shows and classroom teaching, there should be considerations whether this musicality is to be omitted amid new inventions in the new settings.

As observed thus far, the inequality does not appear constantly in a performance (unlike, for example swing jazz where every pair of quaver notes swings), or in all types of *sampé* playing. The discrepancies and inconsistencies make this sound appearance an interesting feature. It is not easily gauged when it 'swings' or which tones to play it unequally as this occasional sound appearance is not 'predictable' and sometimes indistinguishable. It is intriguing not only when and why it exists, but also why it is not present in certain parts of a playing or in other players.

However, this rhythmic feature does not stand on its own but is a cause and effect element which has inter-dependencies with other musical elements especially the melodic formation, of which it is subject to further research. The correlative insights of time structure and melodic formation will certainly give us deeper understanding of the musical creativity, perception and cultural background of *sampé* playing. Furthermore, it will broaden our methods and auditory perception in musical observation, as well as putting in consideration special appearances, even an "unheard sound", as essential elements to certain cultures.

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Musical Organization in Traditional East African Cultures: A Case Study of the *Embaire* Xylophone

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Abstract

The *embaire* log xylophone is used among the *Busoga* of southeast Uganda. It is still popular today in this region, reflecting certain cultural and aesthetic preferences. In practice, the *Basoga* gather together and celebrate various events involving singing, dancing and xylophone playing. This paper takes a closer look at musical organization in selected East African traditional societies with special reference given to the musical organization in the *embaire* playing tradition of the *Basoga*.

The first part of the discussion provides a short overview on East African xylophones, their types and their geographic distribution. This will be followed by the portrayal of Ugandan xylophones. In due consideration of past and present-day *Busoga* the *embaire* will be discussed in terms of its use, method of its set-up, its playing technique, the order of its keys in accordance with the traditional tuning as well as the allocation of keys among musicians belonging to the xylophone group.

The second part of the assessment dwells with musical analysis that is based on recorded audiovisual material. It will thus specifically refer to melodic-rhythmic structures of separate *embaire* patterns and of the resulting tone bank when all patterns interlock¹. In accordance to this matter, aspects of pattern perception and recognition will be reviewed both from intra- and inter-cultural viewpoints.

¹ I would like to express my special appreciation to Prof. Peter Cooke for his kind support during the phase of my analytical work of the collected data. His replied my endless questions (E-Mail) giving me fruitful advises and suggestions and simultaneously criticizing some of my thoughts. I thank him for his patience and understanding. I would also like to acknowledge the Ugandan musician Isabirye for sharing his experience on the Ugandan music in general and the *embaire* playing in particular. His constructive suggestions were extremely important, since they are based on the viewpoint of a culture bearer (etic). So the cooperation of these two scholars has played an essential role in shaping my paper in the appropriate direction.

Keywords: East Africa, Uganda, xylophone, ensemble, interlocking, pattern perception, *embaire*, *amadinda*, *entaala*, *akadinda*, *Soga*, *Busoga*, *Basoga*², *Ganda*, *Buganda*, *Baganda*, *Bantu*, *ekisoko* / *ebisoko*, *ebitundu* / *ekitundu*

2 Names appearing with the prefix 'Bu' or 'Ba' such as *Busoga* and *Basoga* present various meanings. The term *Busoga* is used to indicate the geographic region of the *Basoga* people. The same is applied for the *Baganda*, *Banyoro* and *Bagwere* who reside in *Buganda*, *Bunyoro* and *Bugwere*.

Introduction

While discussing East African music cultures, one fact that should be taken into consideration is the millennia-long series of migration of *Bantu* peoples³ which not only changed its demographic makeup, but also that of the entire region of Sub-Sahara. Today a good part of this region is inhabited by more than 400 *Bantu*-speaking groups classified into central, eastern, western and southern *Bantu*. The early history and evolution of *Bantu* populations has so far not been - documented to any extent due to lack of written or other reliable sources of information. This predicament also applies to their music traditions for which scholarly accounts are either inadequate or absent. For that matter, detailed evidence of the extent as to how the *Bantu* may have possibly crossed miles to penetrate new settlement areas and influenced other populations is unknown.

The *Basoga* belong to the Eastern *Bantu* group. They inhabit the region to the east of the Nile between Lakes *Victoria* and *Kyoga*, and the *Mpologoma* river in the present politically organized districts called *Kamuli*, *Namayingo*, *Buyende*, *Namutumba*, *Jinja*, *Iganga*, *Bugiri*, *Mayuge*, *Busiki* and *Kaliro*.

Busoga has undergone drastic changes in the past triggered by environmental and climatic conditions which defined its demography. External influences of neighbouring communities, largely the *Baganda* have additionally played a vital role in the transformation of the social, cultural and political spheres of the *Basoga*. Ever since the first settlers of *Busoga* occupied the lake-shore areas of modern *Bukooli*, around the fourteenth century⁴, people's movements to, from as well as inside the *Busoga* territory took place over a long period of time. These movements have greatly contributed to the intermingling of people and cultural exchanges traditional music practices, music repertoires and instruments. We may for instance cite the occurrence of a wide assortment of instruments found in contemporary *Busoga* such as *enkwanzi* panpipes, *endingidi* tube fiddles, *endere* flutes, *endongo* lamellophones, *ensaasi* rattles, *engoma* drums and *embaire* xylophones just to mention but a few (see Cooke 2001a: 37).

My discussion proposes the concepts and rules of musical organization in East African traditions.

3 The *Bantu* migration is perhaps one of the largest ever witnessed in the history of mankind. The origin of the Eastern *Bantu* is believed to be the Democratic Republic of Congo. Initially, the *Bantu* settled in the then sparsely populated region of Uganda along Lake Victoria ca. 1000 A. D. It is also assumed that it was the *Bantu* who introduced metal work, farming and other technologies. Wherever they settled, they established central governments and created strong social, cultural and communal structures. *Bantu* people further expanded their settlement areas within Eastern Africa, e.g. Uganda to Kenya. They came into contact with south Cushitic peoples whom they strongly influenced. Thus, eastern *Bantu* groups who for instance inhabit the present day Uganda, Kenya and Tanzania represent the population majority in these countries.

4 The earliest settlers, probably the *Langi*, *Iteso* and *Bagisu* were at a later time, influenced by *Bagandan* migrants.

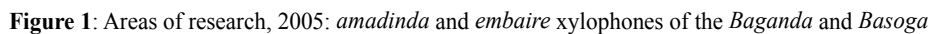
This will particularly be based on aspects of perceiving, understanding and interpreting music, here the *embaire* tradition. Thus, the following major questions of concern therefore deserve due attention as the investigation proceeds: How do oral cultures create music to transform it into a “humanly organized”, and expressive sound? How is music conceived and interpreted in cultures with no written music theories, vocabularies and terminologies, compared with the elaborately evolved Western music and its written notation system that can describe or prescribe performance in great detail?

My analysis is based on data I collected during my fieldwork in Uganda in 2005. It began in the country’s capital, Kampala where I was able to examine the *amadinda* xylophone and conduct interviews with expert musicians who served the former *Bugandan* court⁵ as musicians⁶. Following this, I visited the *embaire* group⁷ in the *Nakibembe* village located in *Busoga* (figure 1) where I met *Bidah Mpola Rashid*, the leader of the music group and his fellow musicians: singers, dancers and instrument players. In Sub-Saharan Africa various types of xylophones are found. These are leg, log, pit, box- or trough-resonated, pot as well as xylophones with individual resonator/s. The number of keys which either rest on temporary supports e.g. banana stems, or permanently attached to one another or to a supporting resonator such as a gourd, varies considerably from one area to the next.

5 The *Bugandan* court was discovered around 1862, but its court probably existed much earlier. For a long period the royal palace played a significant role in cultivating traditional music (Kubik 1982: 14-16; 2010: 249-151). However, today a large portion of this musical legacy is diminishing. In this regard, Cooke states the following: “The majority of the royal ensembles no longer function today. Most ensembles vowed not to play again until their king was restored in 1993. In 1987 I made a survey of the state of the traditional groups which I submitted to the Kabaka. He did nothing, and still does little about restoring any of them. Sometimes he will call for some musicians to come and play for some public event but it is often amount to just two or three players on only the xylophone” (e-mail 09.02.2011).

6 I would like to express my gratitude to the late court musician Albert Ssempeke (who passed away shortly after I concluded my fieldwork) and Ludovico Serwanga as well as his son Albert Bisaso Bisaso who provided me with information about the music culture of *Buganda*. Albert also accompanied me on my trip to the neighboring *Busoga*.

7 This music group was founded around 1976. Since then its members travel throughout *Busoga* performing music on different events, e.g. weddings and funerals.



8 The *akadinda* (17 or 22 keys) might probably no more exist today. By the time Wachsmann et. al. (1953: 315) conducted his researches in Uganda (around the early 1950s or earlier), only a few specimens of the *akadinda* seemed to have existed. “... incidentally its rarity made it difficult for young players to get sufficient experience. The *akadinda* demands a specialized technique for the various parts; it is practically impossible for a player to change places with another man at short notice. ... a full complement of musicians has been unobtainable latterly, and when the *akadinda* was played at all the number of keys had to be reduced by one octave, i.e. by five to seventeen. Recent visit put some heart into the musicians and a promise was given to revert as soon as possible to the traditional range of twenty-two keys (*ibid.*)” Isabirye informed me that there is currently an *akadinda* set played by students at the department of performing arts of the Kyambogo University (E-Mail 21.03.2011).

9 The *entara* is a 16-18-key and the *entala* or *miruli* a six-key log xylophone. The slats of both instruments are laid on banana trunks. In the case of the *entala* short sticks are additionally pushed between the keys to void twisting. A drum serving as extension of the lower slats accompanies this xylophone. Written accounts record that the *entala* was so scarce already in the 1940s and 1950s. Later on it was superseded by the *namaddu* drum set (Wachsmann et. al. 1953: 318-320).

10 The *ndara*, an 8-key pit xylophone, made of the *anga* wood (*Cordia Abyssinica*). The keys are laied on bundles

not used today (Micklem et. al. 1999: 29-30). Trough xylophones called *marimba* has been reported on Zanzibar and Pemba Islands as well as among the *Zaramo*, *Sambaa* (*Shambala*) and the *Bondei* of north east Tanzania (Kubik 2001c: 85; 2001d: 856). In south east Tanzania the *Makonde* play a six-key log xylophone *dimbila*¹¹. Gourd resonated xylophones called *ambira* are found among the Kranga of Mosambique, an instrument believed to have been imported by a Portuguese missionary ca. mid of the sixteenth century. Xylophones known by the name *manza* and *kpaningba* (also *kponingbo* or *pan-dingbwa*) are played by the Sudanese *Azande*¹² (also *Zande*, *A-Zandeh*, *Sandeh*, *Zandeh*; see Evans-Pritchard 1963: 191; Kubik 2010a: 102-109).

Ugandan Xylophones: Ethnomusicological studies have been carried out at different periods particularly on the south Ugandan xylophones, *amadinda*, *akadinda*¹³ and *embaire*. As to the *embaire*, only a few studies are at our disposal. For instance, the article Micklem et al. (1999) provides an in-depth overview about this instrument to the interested reader. This group of scholars visited a number of *Busoga* villages (*Nakibembe*, *Bugwere*, *Watamu*, *Namundidi* and *Nakisenyi*) looking for *embaire* playing areas. In this article methodological music transcriptions are presented by means of graphic and staff notations using the numbers 1-5 which represent the pentatonic arrangement of the *embaire* keys. Basing this, the distinct structures of separate patterns, their inner structures and rules of melody and rhythm variations, their principles of interlocking, and the resulting tone bank are examined. Other points of discussion refer to additional music instruments (particularly percussion idiophones) which usually accompany an *embaire* group. Furthermore, Kubik's articles (1964, 1982, 1988, 1992 and 2001) which deal with the organology of the *embaire*, its playing technique, musical organization, and its theory of culture are essential source materials from which comprehensive information can be acquired.

The *embaire* is assumed to be the source for the emergence and development of xylophone playing in *Buganda*¹⁴. Of course, there are differences and similarities in terms of instrument making, numbers of keys and musicians and music repertoire. All these attributes reflect specific regional and

of grass pegged on the ground and mounted over a pit. This used to be a solo instrument played to entertain the Sultan of *Alur*. Therefore, it was also preserved in the Sultan's house. The *ndara* is presumably no more used today (Wachsmann et. al. 1953: 318-320.).

11 Communities in southern Tanzania and northern Angola apply the name *Madimba* for the same instrument (Kubik 2001d: 856-857).

12 Larger groups of the *Azande* reside in north Zaire as well as in eastern Central African Republic.

13 Cooke's and Kubik's researched made on the *amadinda* and *akadinda* of the *Baganda* may be regarded as basic reference materials. See further details in Cooke 1970, 2001a and 2001b and in Kubik 1964, 1969, 1979, 1980, 1982, 1983, 1988, 2001 and 2010. These scientific publications are results of personal experiences made by learning to play the instrument(s) from expert musicians.

14 "During the nineteenth century, *Busoga* was a vassal of *Buganda*, and at the same time an important source for cultural innovation in the *Bugandan* kingdom. *Buganda's* court music assimilated many creative impulses from *Busoga*. By the mid nineteenth century*Busoga* musicians were regularly recruited to the court of *Kabaka Mutesa I*....The basic structural identity between the *amadinda* and *embaire* log xylophone music testifies to the intimate relationship between the two musical cultures (Kubik 2010a: 51)."

local cultures.

Scholarly studies report of *embaires* with 15, 17, 21 and 25 wooden keys made of the *lusambya*, *munyenye* or *mukeremba* trees (*Markamia platycalyx*, *Fagara species* or *Vitex fischeri*; Wachsmann et. al. 1953: 316). The number of musicians playing *embaire* and other accompanying music instruments may vary from one ensemble to another.

In the past few decades, changes were observed in the *embaire* playing tradition. Let us for example review the research results of Kubik and Barz: In 1963 Kubik (1964: 143-144) reports



Figure 2a: 15-key *embaire* with one of the accompanying drums; Photograph: Gerhard Kubik, *Bumanya*, Uganda, 1963 (see Kubik 1982: 82)

of a 15-key *embaire* (figure 2a) observed in *Bumanya* played by three musicians and accompanied by a drums called *ngoma*, *mugave/mugabe* and *kagoma katono*. The drums were deliberately positioned near the lower keys. He writes: “During the recording session I suggested that the drums should be placed somewhere else, so that the lower xylophone keys could be heard more distinctly on the recording. The musicians refused. The drums, so I was instructed, were ‘a part of the xylophone’ and had to stand near the lowest keys of the *embaire*. They were regarded as a continuation of the xylophone keys into the deep register.”

Furthermore, the photograph given in figure 2b (made by K. Wachsmann in 1954) shows a 17-key *embaire* with five musicians playing the xylophone and two playing drums placed near the lower slabs likewise figure 2a. Hence, the function and purpose of the drum set is apparent.

Most likely at the beginning of the millennium (2000), Barz encountered *embaires* with 21 and 25 keys in a few *Busoga* villages and in the neighboring

Bugwere. He explains that “the extension of slabs is perhaps the most striking innovation in contemporary *embaire* performance (2004: 31). But in this relation one may raise the question which connection *Bugwere* has with the *embaire*? James Isabirye, a Ugandan musician, made a plausible remark: “The large xylophone came to *Busoga* around the early 1970s from *Bugwere* and *Bunyoli*. They used to be called “*embaire edhe Bunhole*” - xylophone from *Bunyole* or ‘*embaire edha Banhole*’ meaning xylophones of the *Banyole* people. There were groups of people who went to settle in



Figure 2b: 17-key *embaire* and two drums positioned near the lower keys; Photograph: Klaus Wachsmann 1954; published with permission of Philipp Wachsmann

Bunya from Bugwere and Bunyoli and mixed with other societies. They were the first to play the large xylophone in Busoga. At that time, the best players of that xylophone were groups from Butaleja and Busakira (areas near Tororo). I remember when I was a boy, in ca. 1977 a group from Busakira came to play near my home hired by a rich neighbor. They arrived late at night and started playing the xylophone. We (kids) left home immediately to see this amazing instrument with a group of men singing so well. It was the rather poignant rhythm and loud but sweet singing that the Banyoli groups introduced and by which Basoga musicians were attracted. So after some time of adapting the new instrument and the styles of playing, Nakibembe musicians including other groups from the neighboring villages started playing their version of the large embaires singing typical Lusoga songs accompanied by the low and large slabs which overtook the role of drums. But, what they play is not what those early groups used to play. The current embaire groups rather play drum rhythms on the low slabs, whereas the former groups used to play the basic tune deriving from the starter's and mixer's parts. The rhythm was rather irregular" (E-mail 01.03.2011).

So the *embaire* was gradually enlarged by adding 6 to 10 new keys to the lower octaves thus increasing the number of slabs from 15 or 17 to 21 up to 25. This does however, not mean that 15- and 17-key *embaires* have disappeared all over *Busoga*. In some few localities especially the 15-key *embaire* is still played together with sets of drums, shakers, panpipes and tube fiddles (Micklem et.

al. 1999: 30). Large xylophones with 21 to 25 keys are rather preferred and at least in *Nakibembe* it seems to have become vogue (Mpola Rashid 2005).

Prior to examining the changes and innovations in the *embaire* tradition in detail, I would at first like to explain the process of its set-up which I observed and recorded in *Nakibembe*.

Setting-up the *Embaire*: In the *Nakibembe* village, there is center spot where major music events and social gatherings take place. Here is a trench or pit with ca. 50 x 250 x 50cm width, length and depth exclusively reserved for the *embaire* performances. After such an event, the trench is usually covered with grass, iron sheets or wooden boards. The use of a trench serving as an amplifying chamber is presumably a recent invention besides the addition of new xylophone keys (Barz 2004: 26). The process of the set-up involves several work phases described as follows: At first *Bidah Mpola Rashid*, the master musician, uncovered the pit, excavated some earth with a pick axe to make minor corrections. Then he felled two banana trunks, *omuteteme*, and positioned them along both edges of the pit (figures 3). He fixed the stems by inserting thick wooden twigs (figure 4). Thin bundles of elephant grass, *ikungu*, were laid on top of the stems to serve as a cushion for the xylophone slabs and to help them vibrate freely when played (figure 5). Finally the 21 slabs were placed in-line one after the other (figures 6-7). Thin vertical twigs of the *enzo* wood (*Teclea nobilis*) were pushed into the stems between the keys to prevent them from sliding and twisting when stroked (figure 8).

The surface of the keys is elaborately decorated with black ink. Each key is additionally indicated with a serial number that serves a practical purpose for the musicians, namely to lay the keys in line without proving their respective pitches. So the arrangement of the keys from the shortest to the longest became optically apparent.

These huge *embaires* are not accompanied by sets of drums like the 15-key xylophones, since the new bass keys substitute drum sounds. Thus, instead of physically existing drums, the *Nakibembe embaire* is accompanied by *enseege*, *nsase* or *ensaasi* shakers (flat metal boxes, figure 9) and wooden concussion idiophones (figure 10) for rhythmic accentuation together with the lower keys.

Nearly half a century after Kubik's visit in *Bumanya* (1963), the huge *embaire* I observed in *Nakibembe* (2005) proves that a process of change has taken place that may be evaluated from various perspectives. One reason seems to be the scarcity of trees and consequently the unaffordability of wood for drum manufacturing. Another reason is however, related with aesthetical and practical preferences of *Basoga* musicians who were inspired by huge *embaires* which were introduced by musicians from *Bugwere* in the early 1970s as already cited earlier. The changes can not only be reduced to the unaffordability of wood. Cooke also suggests that apart from the fact that it may be hard to get wood for drums it is also hard to find good quality *lusambya* tree for the wide and long bass keys (E-Mail 12.02.2011). Barz (2004: 31-32) suggests "...that since making drums is

especially time-consuming and expensive; effecting the drum-like extension of the embaire is a logical innovation. This explanation is supported by comments made on several occasions. A second explanation is that embaires have always been an ongoing developing musical tradition, and the extension of keys should be understood as part of normative progression. The second explanation centers on change and adaptation as inherent aspects within historical embaire tradition. In most cases the reality is probably somewhere in between the two explanations.”

Isabirye on the other hand, argues “... that the Nakibembe musicians preferred huge xylophones out of fascination and not due to material shortage for making drums. Drums are still played with embaires in certain areas. Drums are made in Kalalu in Bugweri (close to Nakibembe) to date. There is the Muwewesi Mbaire group (also near Nakibembe) which includes drums in the xylophone music and the combination is interesting to hear. Therefore, those groups who want to include drums in embaire performances are quite able to do so. The main point is that many groups including the Nakibembe group, preferred and still today prefer the large embaires.”

Another justification for the absence of drums in *embaire* ensembles could perhaps be understood from a practical viewpoint. Depending on the degree of its reputation, an *embaire* group is usually invited to perform music on various occasions. It is possible that the transportation of heavy drums may not be that easy. These groups do not only put up performances in the musician's residential areas, but sometimes also far away outside of the locality. So given this perspective, the best solution is just to transport the keys (tied in bundles) including other weightless instruments to perform music against payment. In this regard Isabirye explains the following: “Until very recent time, the musicians of such an ensemble group came walking from their home area to the place they were hired to entertain. They used to carry the instruments and costumes alternately until they reached their destination. Young boys and girls carried one or two slab(s) each according to age, role in the group and sex. Senior musicians as well as young girls usually do not carry anything” (E-Mail 22.03.2011).



Figure 3



Figure 4



Figure 5



Figures 6



Figures 8



Figures 7

Figures 3–8: Process of the *embaire* set-up; Photographs: T. Teffera Nakibembe, Uganda, 21.05.2005



Figures 9



Figures 10

Figures 9-10: Musicians playing *ensaasi* shakers and wooden concussion idiophones; Photographs: T. Teffera Nakibembe, Uganda, 21.05.2005

The popularity of the *embaire* is a representation of shifting value system. *Basoga* musicians have gone along with the innovations, adaptations thus, guaranteeing the sustainability of this musical practice without completely throwing away the old.

Process of learning of musical skills: In many African cultures terminologies are not applied for every aspect of music. Kubik (1979: 222) writes: “... a terminology specific to a given culture only becomes possible where phenomena have to be distinguished from an intercultural standpoint. An ethnic unit, which only knows a single dance will have no name for it, but only a generic name for “dance”. However where a number of dances are customary there will soon be a need for distinctive designations so as to make it possible to refer clearly to them. In this way a terminology is gradually built up”.

In traditional African cultures informal learning of musical skills usually begins in early childhood. Apart from cradle songs through which an infant becomes acquainted to the music of its society, it is part of the everyday life for an African mother to carry her baby on her back and participate in various music events. This is the start of children’s experience with music. Certainly, there is no doubt that the natural talent of every individual also plays a major role in the conscious process of musical perception (Nketia 1974: 58-60; Agordoh 2005: 30-31; Merriam 1964: 158-162; Kubik 2010: 42). Parallel with the informal music learning, the understanding of the respective rules of music is, of course, important as well. Blacking’s (1995: 57-58) study among the *Venda* people of South Africa may be mentioned as an example: “The *Venda* consider that anyone who is not totally deaf ought to be able to recognize and understand different patterns of sound, and to perform music. They learn techniques of composition and performance without any stated theories, and adult members of the society are expected to make knowledgeable musical judgments. In making these judgments and in learning their musical tradition, the *Venda* assess what is right and wrong, or good and bad in music, according to a system of musical behavior whose principles are acquired in society by processes which are not always directly related to the production of music. Although *Venda* music is systematic and could be taught according to a set of rules, like the grammar of a foreign language, it is not learned as such and its most important creative principles can be acquired only by growing up in *Venda* society. Even if it is learned behavior that could be described in terms of stimulus-response theory (which I doubt), it is certainly not always consciously learned, because many of its rules are hidden and non-musical. The surface structures of *Venda* music reflect not only the musical conventions of *Venda* culture which are transmitted from one generation to another, but also cognitive and social processes which are endemic in all aspects of their culture and particularly present in musical activity.”

Regarding informal music learning, I made an observation in 2005 during my field research in the *Tanga* region of northern Tanzania, in the *Vuga* village inhabited by the Bantu-speaking *Wasamba*.

There are traditional music performances, generically called *ngoma* executed in male and female groups. Thus, besides the male *ngoma* group *ngoma dumange* ‘drums of men’, there is the female group known by the name *ngoma ya kidembwa* ‘drums of women’. Unlike the male group, the female ensemble includes a pair of single headed cylindrical drums and a number of wooden duct whistles. From the group of women who attended the music performance with singing, dancing or instrument playing, at least five of them held babies on their backs (figure 11). Children who were old enough, participated and interacted in the musical performance by themselves singing and dancing together with the adults (see Teffera 2009a: 305-318; see also figure 12).

A similar teaching-learning practice also occurs in *embaire* playing starting at an early age. Nketia (1974: 61) cites the eastern African *Chopi* who put a high value on learning xylophone starting at the age of seven. This process of learning enables the child to cultivate a feeling to the instrument. Converging on the aspects of rhythm and movement patterns in traditional African music teaching, Kubik (1979: 226-228) remarks that rhythm entails something that sounds, whereas movement “includes musical phenomena which are completely without sound.One can define African music in one of its fundamental structural aspects as a system of movement patterns. Consequently, in the situations which arise when teaching African music one emphasizes in many cases not only the sonic auditory aspect but primarily the motional production process..... For the player of *mendzan*, a xylophone in southern Cameroon, it is in the first place important to know at what point of time he must strike which key, in this is what he learns....during the teaching process... patterns of movement are imparted “physically” by the teacher to the pupil, for instance by a xylophonist holding his pupil’s hands an imparting direct impulses to them until the pupil has absorbed the movement pattern and his hands holding the sticks act at the correct instant. The mental or even physical absorption of pattern of movement in the learning process is one of the secrets of understanding as a musician or a participating dancer.”



Figure 11 - 12: *Ngoma Ya Kidembwa* ‘drums of women’ performance Photographs: T. Teffera, *Vuga*, Tanga region, north Tanzania, 13.06.2005

During the set-up of the *embaire* in *Nakibembe*, a large group of children was watching the entire happening with great attention. Before the adult musicians started to perform, three boys between ca. six and eight years of age took a seat in front of the xylophone and started striking the keys (figure 13). Each of them seemed to take full control over the respective number of the keys they were allocated. While listening to their music, one could tell that they have acquired the basic rules and a certain level of know-how in playing the *embaire*. Each player stroked a different pattern thus creating the common interlocking style. Isabirye (E-mail 23.03.2011) suggests the following in this relation “...to learn an instrument the hearing ability of a child is very important. Thus, children hear songs played on *embaire* in the evening and learn the parts by listening and as soon as they get to the xylophone they play the song easily. Then they get to point of imagining a mixer part for a starter which they have never heard before but they base on the knowledge of the instrument. This is the level many young boys aspire to reach in order to be regarded master players. Then one would say they learnt the instrument not songs on the instrument”. By the time the adult musicians started playing the xylophone, a young boy participated in the music performance as the youngest member of the *embaire* group (figure 14).

Kubik (1964: 138-139) discusses his practical experience in learning the *amadinda* xylophone from his teacher Evaristo Muyinda over a long period of time (i.e. in 1959/60, 1961, 1962 and 1963). The learning starts with getting orientation as to how to hold the sticks and where to strike the keys to produce the required sound quality. To teach the ‘good’ and ‘bad’ playing, Evaristo applied certain metaphorical terms in the local *Luganda* language such as *akudaliza* and *okwawula* or *okubwatula* and *okugugumula* thus illustrating the correct and/or aesthetically desired playing techniques on the one hand and the incorrect and/or bad way of playing that are by no means tolerated. Kubik describes the terms quoting his translator. He argues about the problem of communication he faced between him and his teacher due to lack of a common language. In the course of his long years of repeated researches carried out in Uganda and elsewhere in Africa, Kubik has doubtlessly acquired a lot of knowledge and the *amadinda* xylophone learning is just one of his plentiful concrete experiences made in the field. Now one may imagine that unlike a non-native observer like Kubik, who uses a methodology to learn this xylophone, a native does usually not face difficulties to understand the local language. As a member of a traditional African community one learns and absorbs music and making music more practically than theoretically, since music is an inseparable part of social life that goes hand in hand with other cultural activities and experiences. So, what appears to be difficult for a non-native at the start is a natural process for the natives that are simply taken for granted.



Figure 13: Children playing the *embaire* **Figure 14:** Young boy performing together with adult musicians in the *embaire* group; Photographs: T. Teffera Nakibembe, Uganda, 21.05.2005

Members of an *embaire* group mostly live in the same village. They have ample chance to play music either on real events or on repeated rehearsals. The extensive experience of playing together in one and the same ensemble generally enables musicians to become experts. This includes children who, at an appropriate time, become full members of a music group.

Embaire groups perform their music, among others, on weddings, private parties, funerals, rituals and several other occasions. Songs alternately performed by a song leader and choir group always belong to *embaire* performances. The song leader, *omulesi owolwemba*, plays a vital role in leading the chorus group, *abanukuzi*. He is responsible for keeping a good mood during music performances through his lyrics.

The *embaire* is closely related with rituals for which certain ceremonies are carried out at certain moments. The members of an *embaire* ensemble therefore, still hold strong ritual beliefs associated with the instrument¹⁵. For example, “...a chicken is sacrificed for the tuning, and a goat sacrificed to remember the spirits of the ancestors and late members of the group who placed the xylophone. Blood from the goat is splashed on the underside of key 15, which is considered to be the heart of the xylophone. New members have to provide a chicken for their initiation into the group to be sacrificed before their first performance. The group also uses a reed stick with herbs inside to protect them from the witchcraft of rival groups: the stick is taken to performances, and planted in the mound of the ex-

15 *Embaire* is also played in possession cults, usually accompanied by four drums. Cooke writes his observation like this: “In the one example I recorded and filmed the xylophone was a 12 or 15 key instrument. Often however the xylophone is only used before and after the ritual as part of the warm-up and cooling-down dances. In 1988 I also recorded and filmed a twenty-key *embaire* at a healer’s compound in Kawete village a few miles north of Iganga. No drums were used with this one (E-mail 10.02.2011).”

cavated earth beside the xylophone”(Mickhelm et. al. 1999: 32).

Song lyrics applied in *embaire* music may reflect the social, cultural and political life of the *Ba-soga*. Such lyrics may for example express good or bad harvest, natural calamities and times of joy and sorrow the community went or goes through. New song texts narrating the latest incidents may also be inserted on previously existing melodies. “Many of the improvised lyrics supporting the music and dance reflected current social issues, such as the famine that had swept the Basoga region (Barz 2004: 30).

Player’s Arrangement: The number of *embaire* keys that may vary from one instrument to the other and from one village to the next, is determining for the amount of players who are mostly also active members of the respective music group. Thus, to play an *embaire*, two to more than six musicians are required. The 15-key *embaire* Kubik (1988: 156-162) studied, is played by three musicians called *mulangalira*, *mugoiti* and *mudumi* (figure 15). More than six musicians play the 25-key *embaire* (Barz ebd.: 32), while the 21-key *embaire* I was able to observe in *Nakibembe* was operated by six musicians.

In figure 16 Micklem et. al. (1999: 33-34) who visited the same *embaire* group in *Nakibembe*, illustrate the playing areas of the six musicians. Each player is distinguished by his *Lusoga* name, whereas the English connotation is given in brackets.

The numbers indicated in the centre of the keys with 5-4-3-2-1...etc signify the *embaire* pitches representing a pentatonic tuning to be discussed below. So here, we have two totally different scale conceptions resulting from traditionally learnt and adapted behaviors; i.e. either the highest or the lowest pitch serves as the point of departure of a given traditional tuning (Kubik 1964: 139-140; 1979: 222 and 1985: 36-37). My version of the playing areas of six musicians is shown in figure 17.

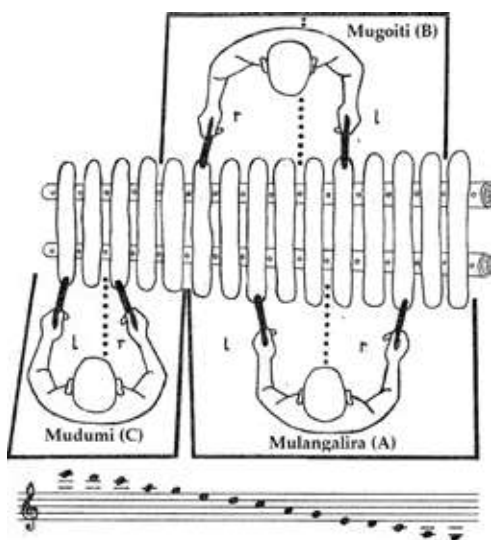


Figure 15: 15-key *embaire*, Source: Kubik 1988: 157

If a pentatonic scale characterizes the music of the *Basoga*, it is then obvious that in the case of the *embaire* all other pitches appearing after the first five are repetitions in the lower octaves providing a tonal range of two, three or four octaves consistent with the amount of the slabs.

Depending on the melodic structure of a given musical piece of an *embaire* performance; a certain pitch or pitches play a central role being frequently highlighted hence, sounding in different octaves¹⁶. The starter and mixer each play ten keys, namely 6-15 and 3-12, whereas the top key musician is provided with the first five highest keys (1-5). All three musicians use a pair of wooden sticks that are called *nzo* or *enzo* to play their keys. The tenor, bass and bottom key musicians altogether play keys 13-21. Usually they strike their keys with a stick (right hand), whereas they ‘half-mute’ (left hand) the center of the key after each strike with the stick. Based on my observation, it is above all the bottom key player who frequently pounded the center of his single key with his left hand. At certain spots of the song, he rapidly struck the key with a pair of sticks for brief periods. The tenor and bass key musicians used their left hands to ‘half-mute’ the keys almost always immediately after a stroke with the stick (figure 18).

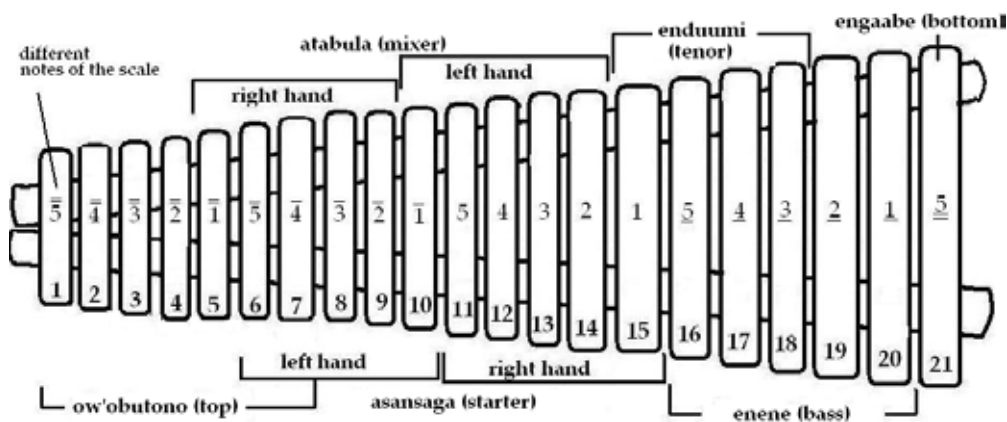


Figure 16: Playing areas of six musicians according to Micklem et. al. 1999: 34

16 This aspect may be compared with *Berta* flute and trumpet ensembles of Ethiopia and Sudan. One of them is known as *bol negero* (flute-drum). It comprises 10-24 flutes of various lengths each producing a single pitch. The group I examined in Ethiopia (2005) consisted of 19 flutes, a kettledrum and 2 end-blown calabash trumpets (quite uncommon in such groups). It is possible that the number of musicians playing in one ensemble may differ accordingly, but a minimum of five musicians should play together (each of them playing one pitch on his instrument). All additional instruments added to these basic five are therefore just octave duplications in the higher or lower registers. This, however, would neither alter nor influence the identity and the musical structure being performed. For detailed description see Teffera 2009b: 199-277.

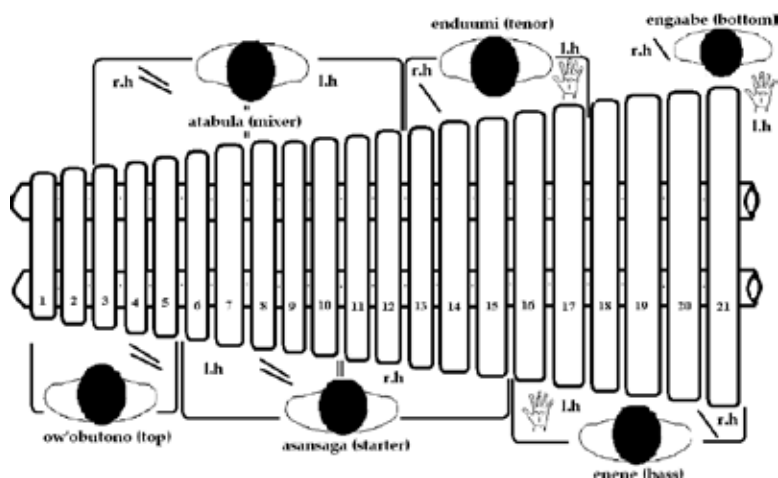


Figure 17: Playing areas of six *embaire* players according to my observation made in *Nakibembe*

The arrangement of the all 21 *embaire* pitches is demonstrated in figure 19. The shortest key is to be considered as the departure point of the pentatonic tuning 5-4-3-2-1. This is sequence is duplicated in the steadily descending octave registers. The tone range from top to bottom is more than 4 octaves. Before the performance started I recorded each pitch as demonstrated by a musician. When I listen to the recording I perceive the pitches of the first fifteen keys as a pentatonic sequence even if they are not very accurate.

The six lowest keys though, have weak fundamentals so that the harmonics (2nd, 3rd) are rather perceived (Kubik 1964: 143; Mickhelm et. al. 1999: 31-32). Cooke remarks: “*I usually find that the middle octaves are the most ‘accurately’ tuned in respect of cultural norms and the ones at the bottom octave may sometimes be mistuned, since it is harder to hear the fundamental and also that the highest are often out of tune for purely practical reasons - the smallest keys can have their pitch more easily affected by frequent battering so that they get worn and sharpen. I think that in Uganda the set of keys covered by starter and mixer are in tune it is less important if the others at the ‘top’ and xylophone makers create and tune the middle keys first. Musicians might take the view that as long as ‘bottom’ somewhat go out of tune* (E-Mail 18.02.2011¹⁷).

17 P. Cooke supported me in filtering the pitches by cutting the treble and middle frequencies, while amplifying the bass. Then, the fundamental pitches of the lower octaves were clearly audible.



Figure 18: Playing positions of the *enduumi*, *enene* and *engaabe*

Photographs: T. Teffera Nakibembe, Uganda, 21.05.2005

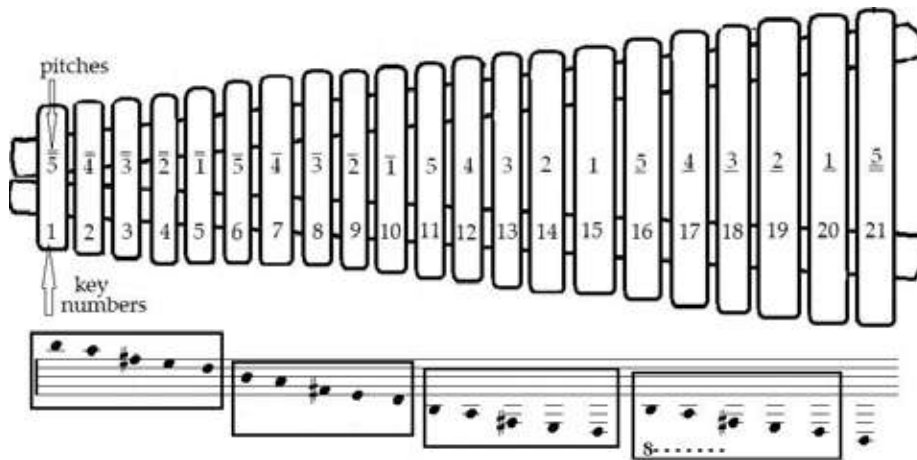


Figure 19: Pentatonic pitch progression of the *embaire* keys; tone range = < 4 octaves

Kubik (1982: 82) describes the *Basoga* scale as a pentatonic system in which an octave consisting of 1200 cents is divided into five pitches with equal standard intervals of ‘theoretically 240 cents equivalent to 2.4 semitones of the Western scale. Pitch fluctuations may be tolerated to a certain degree, since this does not refer to Western tempered pitches. “...the extent to which we may theorize at all on South Ugandan scales largely depends on the amount of deviation from pure octaves.... If a deviation in octave tuning of say up to 20 cents is tolerable or even desirable to the musicians, we know a norm where our speculation has to stop” (Kubik 1964: 140). Also Cooke (1992: 119)

argues about pitch tolerances in Ugandan instrument tunings that may extend from “a few cents to more than 60 cents from the theoretical equal spaced norm of successive intervals of 240 cents”. He rightly raises the question whether the ‘equal-stepped tuning’ is such a relevant issue for *Baganda* and *Basoga* musicians at all. He notes (ebd. 124): “The frequency of pen-equidistant tunings in Ganda and Soga musical traditions have given rise among researchers to the concept “equi-pentatonic”. My researches suggest that this concept is no invalidated by the existence of measured instrumental tunings that include non-equal intervals. They further suggest that, however they are measured; differences in interval size of up to 80 cents (possibly more) are not ‘emically’ significant.i.e. they do not cause problems for the musicians themselves (not counting octave comparisons). In addition, the readiness with which Ganda musicians transpose their melodies up or down one or more steps in the *amadinda* xylophone and other instrumental traditions (flute, lyre, harp and fiddle playing) without admitting to any ‘modal’ difference, lends support to possessing an unverballed cognitive scheme of equidistance.”

Music Analysis: The *embaire* song analyzed here is entitled “*Wompa omuwala oyo waire nzira nte*” = ‘Please, give me that (your) girl so I can marry her even if I do not have cows for her bride price’¹⁸. The song consists of solo and chorus parts with call-response pattern.

This section considers the inner layout of the *embaire* music and takes a thorough look at each pattern, its structure and the resulting tone bank. I recorded the six *embaire* patterns separately before the performance started. Consequently, my analysis will be divided into two parts: namely on the one hand patterns 1, 2 and 3 of the *asansaga*, *atabula* and *ow’obutono* (starter, mixer and top parts) representing the melody, and patterns 4, 5 and 6 played by the *enduumi*, *enene* and *engaabe* (tenor, bass and bottom parts) signifying the drumming (rhythm) patterns mainly that is closely related with the dancer’s task on the other. Isabirye confirms that the lower xylophone keys accompany the dancer(s) (*omukini* = plu. *abakini*) by playing drum rhythms called, e.g. *Tamenhaibuga*, *Nalufuka* and *Irongo* (e-mail 02.03.2011). Michelm et. al. (1999: 44) explains that “....these parts are derived from the several drums (*enene*, *enduumi* and *engaabe*) that accompany Soga ensembles. On the *embaire*, these ‘drumming’ parts add variety, and control the pace and excitement of the performance, while reflecting dance movements: it is important for these players to be able to see the dancers.”

It would be expressive to make some general remarks about reciprocal characteristics of all the *embaire* patterns that are of a certain length and which are generally repeated in a cyclic form.

18 Isabirye further adds the following referring to the content of the song: “The other words are “*Oyo omuwala awomera amaka, otabona bukaire nanvu*”- ‘That girl is (potentially a wife) good for a home, Do not judge me (to be so old) by looking at (my) old age and grey hair’. As you can see, the singer is a man requesting the hand of a girl in marriage but he is being denied for his old age and not having cattle to pay her bride wealth. At introduction ceremonies such songs are requested for by the groom’s party to prepare for the bargain of how much the bride’s parents will ask for” (E-mail 01.03.2011).

Melodic and/or rhythmic variation(s) *ekisoko* (pl. of *ebisoko*) seem to be common in all patterns, though mainly in the starter's and mixer's patterns. But, the basic melody and rhythm should not be disrupted, but constantly shine through. Particular notes may temporarily be replaced by others, but they should not be shifted from their regular position, while other notes remain in their exact time place. The time-span of a pattern which may for instance contain 12, 24 and 36 beats per cycle, generally remains unaltered.

The song consists of four to five distinct song parts called *ebitundu* (sing. *ekitundu*. "...*ekitundu* literary means a part. In a piece of music it can mean a verse or section that can be clearly identified" (Isabirye: E-Mail 03.03.2011).

Ebitundu parts are arranged differently in close relation with the song lines (lyric). Listening to the complete performance together with the song lines makes clear, how the *embaire* patterns are adjusted when a new *ekitundu* begins. These changes take place "*smoothly and abruptly, without any breaks in the performance. It seems likely that some part changes are intended to allow a better correspondence of the xylophone notes with particular song lines. For people familiar with the music, the delicately altered pattern of notes might then suggest the rhythm and tones of the words of that song line, so to them, it is almost as if the xylophone is singing those words* (Mickhelm et al.: 1999: 38). The transcriptions represented in the figures 20-27 refer to only a single course (a pattern with 48 beats) taken from one long *ekitundu* (song part). Since the piece consists of several long or short *ekitundu*, the melodic and rhythmic arrangements and their interlocking styles may differ from one another¹⁹.

Songs comprising several sections are for example widespread among the *Amhara* people of Ethiopia. Between 1996 and 1999 I studied ca. 80 traditional wedding songs. The songs are mainly performed by solo, *awraj* and chorus, *tekebayoch*. As a result of my analysis, I discovered how smoothly the shifting from one section to the next occurs²⁰. Song sections are usually melodically and/or rhythmically related with one another, while the moments of shifting are also expected by both participants and listeners. The solo singer is the motor of the group, hence in charge of keeping a good mood. He/she may determine when to end one part and move to the next. Depending on the melodic and rhythmic arrangements, song lines give way to moments of tension and relaxation. Unlike the relaxed parts, moments of tension frequently induce intensive dances, clapping, shouting, ululating and instrument playing. In other words such parts motivate the entire group to respond and react correspondingly. Additionally, the lyric comprising the core message of the given song is formative. The relaxed and tense moments in the *Amhara* songs are closely related with the content of the lyric

19 For detailed information see transcriptions of different *ekitundu* in Mickhelm et. al. (1999)

20 There are no equivalent terms applied for song sections in the *Amhara* musical culture as in the case of the *ebitundu* and *ekitundu*. There are two comparable *Amharic* terms used refrain = *azmatch* and stanza = *gitim*. But, the different song sections do not only consist of *azmatch* and *gitim*, but may as well comprise other fragmented melodically and rhythmically distinct parts.

(Teffera 2001). For this reason, I assume that the different *ebitundu* in the *Basoga* songs might as well have analogous features and effects.

Starter, mixer, top player's patterns: In the starter's and mixer's parts (figures 20a-c) in which each note comprises an equal length, every stroke of the starter is instantly followed by that of the mixer. These two patterns are played in octave parallel, while many of the pitches intermingle. In the transcriptions however, only one the higher octaves notes are written down for the sake of simplicity. The resulting tone bank is also based on the starter-mixer parts. They influence and control the entire performance. One full pattern contains 48 beats divided into two equal halves, each 24 cycle, except for the slight differences at their ends. Unlike the starter's pattern that remains unchanged in its endings, in the mixer's pattern the last four notes **5-1-5-4** of the first half are altered into **5-1-5-5** in the second²¹ (figure 22).

The top player's part (figure 21) is apparently atypical, compared to the first two patterns. In the analyzed music example it is played fairly free. Mickhelm et. al. (1999: 38) also describes this pattern as the most inconsistent, although it is arranged on a reliably "*consistent framework: the exact pattern of notes and associated rhythms varies subtly from one cycle to the next, so that the same pattern is rarely repeated identically in two consecutive cycles.*" Figure 22 shows which octave notes of the starter and the mixer are duplicated in the top player's part. When he however, does not duplicate octave notes, then he often plays notes that 'harmonize' with other concurrently sounded notes of the starter or mixer, in this case for instance note $\overline{3}$ with $\overline{5}$ (f#''-b') note $\overline{1}$ with $\overline{4}$ (d''-a') or $\overline{2}$ with $\overline{4}$ (e''-a'). These are intervals of approximately fourth and/or fifth (ca. 480 and 720 cents) that have been cited by Kubik in several of his publications specifically referring to south Ugandan xylophones (see e.g. 2010: 260-261). Cooke assumes that the main purpose of the 'harmonizing' pitches played by the *ow'obutono* might from the perspective of *Basoga* musicians are not meant to achieve this effect, but rather to bring rhythmic transparency to the instrumentalized text. The harmonizing note is far enough away from the principal melody pitch to sound as a separator and the fact that the 'harmonizing' pitches are created could probably just be a coincidence (E-Mail 25.02.2011; see also Cooke 1970: 76).

In the resulting tone bank **114115314245114114314424** or **114115314245114114314525** (i.e. first and second halves of the pattern) one may notice the pitch progression **11411** repeatedly appearing in certain gaps. This is one of the common pitch progressions in the music of the *Basoga*²². The tone

21 The *Nakibembe* group has several interlocking styles of starter-mixer parts (see also Mickhelm et. al. 1999: 39).

22 In the *Kiganda* music this pitch progression habitually stands for a text of several syllables sung on pitch 1. The text often consists of four syllables, short-long-short-short with the long syllable made up of two morae 1 and 4, but the pitch 4 is not performed by the voice but serves as a rhythmic instrumental interruption in the flow - it is far enough in pitch from the main pitch (1) not to distract from perception of the main pitch but gives a rhythmic impetus to the whole (Cooke Email: 25.03.2011).

bank as such however, does not always occur in this arrangement, since there are several *Kisoga* styles. In some styles there are occasional gaps that are filled in by other players. In some of the other *Kisoga* styles there may be holes (gaps) in the tone bank that may be filled by other players notes (see three different *Kisoga* styles in figure 23; the first style corresponds to the song example discussed here).



Figure 20a separate pattern of the starter and **20b** separate pattern of the mixer (*asansaga* and *atabula*); **20c**: interlocking result of the starter and mixer



Figure 21: Pattern of the *ow'obutono* (top key player) with 48 cycles

	1/2 cycle = 24 beats												1/2 cycle = 24 beats																	
top	1	1	1	3	2	2	1	1	4	5	5	5	1	1	1	3	3	2	2	1	1	1			4	4	4			
starter	1	4	1	3	4	4	1	4	1	3	4	2	1	4	1	3	4	5	1	4	1	3	3	4	4	2				
mixer		1	1	3	1	2	3	1	1	5	1	4	4	1	1	5	1	2	3	1	1	3	1	3	3	5				
tone bank	1	1	4	1	1	5	3	1	4	1	1	4	3	1	4	4	2	4	1	1	4	1	1	5	3	1	4	5	2	5

Figure 22: *Embaire* music: Resulting tonal compass of the starter, mixer and top key musicians

starter			x		x		x		x		x		x		..
mixer				x		x		x		x		x		x	..
starter			x		x	x		x	x		x	x		x	...
mixer				x		x		x		x		x		x	...
starter			x		x	x		x	x		x	x		x	...
mixer			x	x		x	x		x	x		x	x		...

Figure 23: Three different *Kisoga* styles of interlocking according to Mickhelm et. al. (1999: 39)

The first three so far discussed *embaire* patterns reveal analogous features with the three patterns played on the *amadinda* xylophone, *omunazi*, *omwawuzi* and *omukoonezi*. In both cases the starter's and mixer's patterns are interlocked in the same manner, whereas the tasks of both third musicians differ. Hence, in the *amadinda* the *omukoonezi* listens to the lowest two keys (*amatengezi*) and duplicates a pattern that is created in his auditory perception on his two highest keys. The *omukoonezi*'s pattern is according to as Kubik (2010a: 71) an inherent rhythm. On the other hand the *ow'obutono* on the *embaire* usually plays a five-note pattern on the *embaire* that determines the melodic scope. In his pattern, the *ow'obutono* similarly picks out notes sounding in the lower octaves to duplicate them on his keys, but this pattern is not inherent with the starter's and mixer's patterns as in the case of the *omukonezi* on the *amadinda*. For that matter, *ow'obutono*'s pattern may thus be regarded as a completely new 'construction' (Kubik 1964: 149 and 2010: 70-73).

Tenor, bass, bottom key players: The patterns of the tenor, bass and bottom key (figures 24-26) have a different arrangement than the first three patterns. I suppose it is difficult for the musicians to demonstrate such apparently 'infringing' patterns, since they can only make sense in the complete performance. These patterns are not always played as given in the transcriptions below. I watched the movements of the player's hands on the xylophone during the performance and later on in the recorded film. I realized that they differ wholly or partially from the ones played individually. Unlike the bottom key player who is allocated just one key, both tenor and bass key players in fact, not always play all the keys they are allocated, but just one or two notes. Nonetheless, I was surprised when at the beginning of the performance the bass key musician played a completely different pattern than that illustrated in his separate pattern (figure 25). He also joined the ensemble after two and a half patterns. The bottom key musician as well played various patterns at different spots of the performance by applying two playing techniques; i.e. either with stick and hand or with a pair of sticks.

In figure 27 the full score of the six *embaire* patterns including the *ensaasi* (shaker) is demonstrated. The tenor musician's beats occur at every third beat which fits in adequately with the tone bank. The first half of his pattern ends on note 4, the second half on 5. His sixth and seventh notes in that first half of the cycle 'harmonize' with the note in the tone bank: 3 with 1 and 5 with 3 (note that the tenor notes are in a low octave). All other notes are identical with the notes in the tone bank.



Figure 24: *Enduumi* (tenor key player) pattern

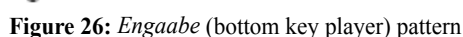
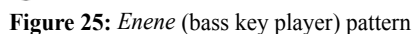


Figure 27: *Embaire* music: Resulting tonal compass of all *embaire* players (1-6) including the shaker (ensaasi)

The bass key mainly plays the pattern shown in the chart with slight variations and accentuations. At times he stops playing for a certain while and then starts playing again. The bottom key player also makes several breaks. As soon as the complete performance begins, separate patterns that were perceived at first fade away and are replaced by shifting patterns. The excess of pitches sounding from the different keys together with the group song influence the human auditory perception so that one may start searching for new reference points in the high, middle and low octave registers. We may simultaneously extract more than one pattern or sub-patterns depending on our subjective perceptive capacity. So, regardless of their arrangement, the perceived patterns may be compared with puzzles belonging to one piece. These pieces can only then make a complete picture when they are fitted together to build a unified entity. Kubik (1979: 233) explains that already in much earlier periods African musicians used auditory patterns for composition purposes by using the reaction of human auditory perception. Such inherent patterns are recognized intuitively in the auditory perception by the African musician, then picked up and played on the instrument by trial and error up to the level of mastering. These musicians created this composition technique by inserting new patterns on already existing patterns in order to ensure an uninterrupted flow of melody and rhythm. This technique possesses a completely structured internal order and organization. In this conjunction, he uses the term

‘inherent patterns’ (ebd.: 232) and he makes the following remarks: “*Inherent patterns are auditory patterns which stand out of the overall complex of melodic/rhythmic models of a musical passage. They are not produced directly by any musician, but they are a perceptive phenomenon. they are provided as part of the composition. The composers of the relevant types of African music make skillful use of the characteristics of human auditory perception. The total melodic/rhythmic models of a composition are constructed in such a way that the notes of different pitch layers form sub patterns with one another. These sub patterns are located in the total complex; they are inherent in it.*” In many African cultures inherent patterns are carriers of text phrases or fragments. Thus, they can only be picked up and properly used by the musician who is either native speaker or one who has mastered the respective language.

Conclusion: The organology of the *embaire*, its musical, traditional and social meaning discussed in this paper mainly reflects my etic viewpoint. In order to make the discussion as plausible as possible, appropriate analytical tools (graphic and Western staff notation) and terms, e.g. scale and melody in accordance with *Lusoga* terms e.g. *mugave*, *enseege* and *asansaga* have been used. Relevant publications of scholars who are strangers like me to the *Busogan* music tradition, of course, have largely supplemented my studies, broadened my horizon on this music practice, and gave me reassurance in a number of my thoughts. The emic perspective coming from the culture bearers, the *Basoga* musicians, is limited to facts I gathered during my fieldwork. Although I felt to have collected quite satisfactory information in the field, new questions always arise in the process of material analysis.

The *embaire* music possesses complex rules that can only be conceived in an extended oral process of teaching and learning. Hence, every new generation interpreted the inherited music tradition and contributed its part to the adaptations and innovations of the *embaire*, its playing style, its music repertoire in conformity with existing social and cultural circumstances. So, the frequent use of the *embaire* still practiced in today’s *Basoga* supports the idea that this musical practice is not a short-lived tradition. My fieldwork in *Nakibembe* and the subsequent analytical work, which took me quite a while to understand the secret of the *embaire* music, has made me conscious about the fact that the *Basoga* musicians cannot just be regarded as ‘village musicians’, but literate scholars of music. It was extremely captivating to observe the performance, feel the rhythm of the *embaire* music, and observe how these musicians took full control over the instrument thus playing their respective patterns, while simultaneously actively taking part in the song.

In traditional African cultures musical expressions are manifested through performances. All existing and essential performance methods and rules are handed down from one generation to the next as has been observed in the case of the *embaire* playing tradition. Compared to oral knowledge of

music, one may ask whether Western music might be a captive of its meticulous theory and notation system. Holding this point of view, it may be quite interesting to find out whether this ‘captivation’ might eventually have hampered its ‘free and/or unrestricted’ development.

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「關渡音樂學刊」徵稿細則

本細則經2009年12月11日關渡音樂學刊編輯委員會審議通過
2009年12月28日院務會議備查

一、緣起

本學報之目的在於促進國內系（所）、院校間跨領域的音樂學術交流，結合音樂學、音樂理論與演出實務，以公開徵稿及嚴謹審查制度的方式，進而提升音樂研究水準，期許成為具有公信力的學術性刊物。

二、徵稿內容

以音樂相關領域之學術性論述為主，若有分期刊登之連續性論文（最多二期），其各單一論文內容之論述必須完整終結。徵稿對象包含以下各類：

- (一) 音樂學術論著：具原創性或發展性之研究論文，主題不拘。每篇字數以10000字至20000字為上限，含圖表、譜例以不超過20頁為原則。
- (二) 音樂理論：每篇字數以10000字為上限，含圖表、譜例以不超過15頁為原則。
- (三) 表演詮釋：每篇字數以10000字為上限，含圖表、譜例以不超過15頁為原則。
- (四) 當代音樂論述：每篇字數以10000字為上限，含圖表、譜例以不超過15頁為原則。
- (五) 譯萃與刊登重要譯稿、學術及音樂表演動態或其他資料性研究，每篇字數以10000字為上限，含圖表、譜例以不超過15頁為原則。
- (六) 影音資料、書評、樂評及其他類：每篇字數以6000字為上限。
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