

SCO

新加坡华乐团

新加坡国际华乐作曲大赛 2015  
Singapore International Competition  
for Chinese Orchestral Composition 2015

研讨会 2015  
Symposium 2015



### **我们的展望**

出类拔萃, 别具一格的新加坡华乐团

### **我们的使命**

优雅华乐, 举世共赏

### **我们的价值观**

追求卓越表现

发挥团队精神

不断创新学习

### **Our Vision**

We aspire to be a world renowned Chinese Orchestra  
with a uniquely Singaporean character

### **Our Mission**

To inspire Singapore and the World with our music

### **Our Values**

Strive for excellence in our performances

Committed to teamwork

Open to innovation and learning



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## 新加坡国际华乐作曲大赛2015

### 比赛目标

主办单位希望通过比赛:

1. 促进音乐创作, 并探索具有南洋风与新加坡特色华乐作品的潜力。
2. 提高国际音乐界对南洋地区音乐与新加坡特色华乐作品认识。
3. 引领并推动具有南洋风与新加坡特色华乐作品。

### 论坛目标

本论坛是继新加坡国际华乐作曲比赛之后的一项活动, 借此让评审团、得奖作曲家及其他专家们能齐聚一堂, 讨论与本次比赛成果的相关话题, 并探讨南洋风格作品的未来发展。



## 音乐总监序

转眼2015年的新加坡国际华乐作曲大赛已过去了两年，这本记录了论坛发言的册子将把您带回到当年专家云集，高论满堂的会场！

2006年的比赛如同“一石掀起千层浪”，而2011年的比赛则因李显龙总理的捐款支持而呈现“海阔天空”之势。但这次2015年的大赛更象征着“南洋音乐”之火逐渐燎原，华乐的“南洋”之旅已渐入坦途。

2015年的比赛我们共有129名作曲家报名，收到188部作品，入围作品13部，最后获奖作品5部。

这本书真实地记录了赛后论坛的过程，其中既有平实的历史回顾与分析，又有动人肺腑的作曲心得分享，更有高瞻远瞩的前景展望，也有画龙点睛的最终总结。

抚今追昔看将来，华乐南洋之途虽长，但我们有重新出发的决心，百折不回的信心，也有这些年积累的宝贵经验，我看好这今后的10年！

## 从民族到世界

### 刘太格博士 - 资深董事 雅思柏设计事务所

谢谢伟山。音乐总监葉聰、朱添寿先生、嘉宾们，先生们女士们，早安！

今天的论坛具有双重意义。其一是为颁发作曲比赛的奖项，这些奖项的背后，具有三大目标：1、促进音乐创作；2、提高国际音乐界对南洋与新加坡华乐作曲家作品的认识；3、为新加坡华乐团提供具有新加坡与南洋特色的华乐作品。

论坛的另一重要意义是为即将举办的研讨会，提供“热带音乐创作”的讨论与研究提供一个平台，希望借此引导本地未来音乐发展的新思维。

基于以上两大重要意义，所以我把今天的讲题定为“从本土到世界”。这句话其实是借用了鲁迅先生的一句名言“只有民族才有世界”。如果我们想让新加坡的艺术创作引起世界人士的关注，我们必须先从自我、本土文化和地理特色去思考。无论是表演艺术、视觉艺术、设计艺术甚至是建筑，对于任何形式的艺术与设计都是具有重大的意义。在座的各位或许知道我是一位建筑规划师，我对这课题也十分关心。

我在此要恭贺葉总监，同时支持他和他的同僚，为新加坡设下如此艰难但崇高的艺术愿景。这愿景为何如此重要？让我谈谈我的一些看法。

首先，有关艺术和设计的议题，我曾听过一位宝马汽车公司的设计师给予很高明的定义。他说艺术是艺术家纯为自己的构想而创作的。如果他的作品中反应出他个人对当地的风土人情及美学传统的特色。秉持此抱负的艺术家，在当今世界正朝向成为地球村“同一性”的趋势下，来得更有意义。

至于设计呢，设计创作者必须聆听客户的需求。与此同时，公司盈利、消费社会的压力，以及为成品创造知名度，对设计也有着一定的影响。幸运的是，近来设计鉴赏水平已有所提升。那些反映对当地气候及生活方式的设计产品，既能提升其使用者的满足感，又能同时提高投资者的盈利润。有鉴于此，今后的设计行业中，我们可以期待看到有区域性特色的作品。

随着说清了艺术和设计的本质的区别，我接下来要提的是，既然今日的新加坡逐渐成为国际都会，我们是否也应该更积极为我们的艺术与设计创作争取全球的赞赏和认可？将新加坡、东南亚、南洋甚至是亚洲文化、风味和价值观与世界分享。让我再次引用鲁迅先生的话“只有民族才有世界”，我觉得，唯有在我们能创作出既反映本土与地域特色又具有广泛吸引力的作品时，我们才能赢取全球的认可。

其实，我们已有实例来证明新加坡是能够办得到的。首先，新加坡华乐团，这乐团的名声不仅享誉亚洲也名扬国际。我们的土生文化也不能不提。我常和别人介绍说，如果有人要在本地寻找全球独一无二，而又具代表性的创作，本地土生文化肯定是其中之一。另外，在美术画坛上，上世纪四十和五十年代的“热带画派”对新加坡当时的艺术发展带来巨大的影响。而时至今日，我们对郭宝崑先生的舞台剧仍记忆犹新。这些案例，可以说是我们的艺术成就有代表性的缩影。

现在让我们看看设计层面。刚才提到我们应该追随理想，设计出反映新加坡，又或是东南亚及亚洲的特色的作品。我们的五脚基店屋都是值得引以

为荣的。虽然东南亚和中国南方各地都有店屋，但是各地的设计都不同。我们的店屋设计与汕头、厦门或檳城有别。这就是所谓的既有本土特色，又能广泛吸引全球的重视的好例子。除了反映出新加坡、南洋或亚洲风格，我很高兴地让大家知道，最近新加坡本地也有以建屋发展局(Housing Development Board - HDB)为主题的餐具。是 Supermama 设计公司的产品。我从没想过会有设计师想用组屋来当作他们的创作灵感。另外，还有服装设计品牌 Hansel 也利用组屋的设计元素为设计主题。换句话说，在万变的环境里，我们应善用成功案例，推动从民族到世界的创作。

我们会常问，新加坡是不是真的能在世界舞台上培育艺术巨人？我的答案是“行的”。让我举些例子，在建筑界里，世界著名的建筑师有：北欧小国里有阿瓦尔·阿尔托(Alvar Aalto)、沙利文(Sullivan)及约·乌松(Jorn Utzon)。在爱尔兰，一个人口比新加坡还小的国家，有著名的作家詹姆斯·乔伊斯(James Joyce)。在捷克，有出名的作曲家德沃夏克(Dvorak)。纽西兰则出了著名的女高音卡纳娃(Kiri Te Kanawa)。反过来说，作为一个小国，在新加坡的我们得意识到，我们可能会陷入同质化思想的状况。因此，我认为我们应更坦然接纳外来人才，协助我们参与创作的工作。今天在座的音乐总监葉聰就是其中一人。

我期待在音乐、视觉艺术、设计与建筑方面推广南洋风，会给国人带来自豪和认同感，提升我们对同胞、文化和国家的归属感及爱国心。今天，我们见证了一份为推动民族走向世界的努力。我祝愿这次的比赛和仪式圆满完成，并期望几十年后，当我们在这音乐厅庆贺我们受世界认可的艺术家时，会记得这次的论坛。

谢谢。

## 新加坡华乐之路

### 朱添寿 - 总裁 (至2017年) 新加坡华族文化中心

朱先生的本科是园艺科学，获纽西兰林肯大学本科和澳洲国立大学硕士学位。於1976年任职新加坡公园与游乐署（后改组为国家公园局），1996年卸职时为公园局副局长。1996-2003年任新加坡国家艺术理事会总裁，2003-2014年任南洋艺术学院院长，自2014年4月至2017年5月，是新加坡华族文化中心总裁。

历年来，他也在许多文艺机构担任委员及董事。他曾任新加坡交响乐团董事，新加坡艺术学院董事，两届大华银行年度绘画比赛评委主席。现任新加坡赛马博彩管理局艺术基金主席，新加坡华乐团董事，新加坡词曲版权协会独立董事，鼎艺团董事，新加坡华乐总会顾问，全球汉诗总会会长，新加坡报业控股华文报集团咨询团团员，艺术理事会全国华乐比赛筹委会主席等。

朱先生是一位艺术爱好者，热爱东西方古典音乐、书法、中国诗词文学，地方戏曲，也喜欢收集古玩。

他於2001年出版了他的第一本旧体诗集《洒落人间尽粉妆》，也在论坛及座谈会发表有关园艺和文艺专题演讲和在杂志，报章发表文章。





## 论音乐的民族性、本土性和个人性 —— 兼谈南洋音乐的回顾与展望

杨燕迪教授 - 副院长  
上海音乐学院

杨燕迪, 音乐学家、批评家、翻译家。现任上海音乐学院副院长, 音乐学教授、博士生导师。兼任中国音协理论委员会副主任, 中国西方音乐学会会长, 中国音乐评论学会副会长, 中国音乐美学学会常务理事, 《人民音乐》副主编, 上海市政协委员, 上海音乐家协会副主席, 上海市美学学会副会长, 上海市翻译家协会理事。留学英国, 并曾在美国与德国从事研究。发表著译300余万字, 包括《音乐的人文诠释》、《音乐解读与文化批评》、《西方文明中的音乐》(保罗·亨利·朗原著, 合作译著)、《作为戏剧的歌剧》(约瑟夫·科尔曼原著, 译著)、《音乐史学原理》(达尔豪斯原著, 译著)、《古典风格》(查尔斯·罗森原著, 译著)等, 论域涉及音乐学方法论、西方音乐史、音乐美学、歌剧研究、音乐批评与分析、音乐学术翻译、中国现当代音乐评论、音乐表演艺术研究等多个专门化领域。获得“国家百千万人才工程入选者”“国家级有突出贡献中青年专家”“教育部新世纪人才”“文化部优秀专家”“上海领军人才”等多种荣誉称号, 并获得中国文联文艺评论一等奖、二等奖、上海市人文社科优秀成果等多种学术成果奖。

## 新加坡国际华乐作曲大赛2015

评选委员会:

主席	葉聰
初选	高平 约翰·沙普利 刘斌
决赛	陈怡 钟耀光 何志光 松下功 许舒亚 余家和

得奖者:

创作大奖	作曲者	作品
创作大奖首奖	狮舞弄清韻	冯迪伦 (香港)
创作大奖二奖	来自远山的呼唤	刘韦志 (台湾)
创作大奖三奖	穿越热带雨林	孔志轩 (中国)
新加坡作曲家奖	Krakatoa	黄佳俊
新加坡青年作曲家奖	梦亭	周俊安
南洋奖	从缺	

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# 主题发言

# 新加坡华乐之路

## 朱添寿 - 总裁 (至2017年) 新加坡华族文化中心

各位, 我今天的讲话, 分作3个部分。先是对中国音乐的发展做一个很简略的绪论, 不在于上历史课, 是要点出中国音乐从古至今, 都是以“海纳百川”的心胸, 接纳外来文化而加以消化和融合。第二是谈到新加坡的华乐过去和将来, 以及目前面对的课题。最后接上这次活动的主题, 谈谈华乐的新作品, 并分享我个人的一些看法。首先, 我要声明, 我不是一位音乐家, 只是音乐爱好者。主办方很清楚的告诉我, 就是看中我没有学术和专业的包袱, 纯粹从一位经常出席音乐会的听众, 来分享一位普通听众的意见。听过后, 认同的请点点头, 不能苟同的, 就摇头叹息好了。

### 1. 绪论历史

让我们先了解什么是中国音乐? 十九世纪中 (1840年) 以前, 中国音乐指的就是中国传统音乐。但是, 自鸦片战争以后, 中国人学习了西方音乐技术和理论而创作音乐, 又应用西方乐器来谱曲和演奏中国音乐。现在所谓的中国音乐, 是泛指从古代传承下来的音乐 (数目不多), 也指中国人借鉴西方音乐理论创作和改编的音乐。

那么, 什么是中国传统音乐呢? 指的是“中国人运用本民族固有的形式, 来创作具有本民族固有形态特征的音乐, 包括相传至今的古代作品”。

今天在中国称作的民乐, 是“中国民族音乐”的简称。20世纪二、三十年代, 用“民乐”来泛指从古代传承下来的, 在近代又有所发展的音乐。但也有人认为“民乐”应该是指“用中国传统乐器, 以独奏、合奏形式演奏的民间传统音乐”。我个人认为这个定义太狭隘了。

还有许多其它的新名词, 如“交响化的民乐”、“新民乐”、“新音乐”等, 这里就不参与讨论和争论, 有兴趣的朋友可以上网搜索。大家熟悉的王甫建, 刘锡金, 朱践耳, 金兆钧, 孙文燕, 罗艺峰等大师都对这个议题有很精辟的见解。

中国称为民乐的, 在东南亚一带 (新、马) 称华乐, 因为在19世纪初大量华人移民到东南亚, 我们被称为华人, 所以我们华人的音乐叫做华乐。

香港称之为中乐, 应该是取其源自中国或中华大地的音乐。

台湾因为政治的关系, 把它定位为国家的音乐, 故称国乐。

综合起来, 港、新、中、台的称谓就是 (中、华、民、国) 乐。

为了讨论的方便, 我们用本地的称呼, 叫作华乐。

从文化艺术的发展过程, 萌芽——发展——成型——碰撞——吸收——融合——转变——创新——继承, 是不变的真理, 古今中外皆然。就以华族传统音乐为例, 我们今天听到的所谓华族传统音乐, 鲜少是夏、商、周时期或孔子推崇周礼时的雅乐了。他们留下来的是为数不多的古琴曲和钟鼓乐。在漫长的历史过程中, 中原大地有五胡乱华, 有万国来朝, 有辽、金、元、清的非汉族政权统治。汉、唐的壁画以及画卷, 明显的有中亚如波斯人的画像。汉以前, 就已经有中国四域的少数民族音乐流入中原, 并在宫廷仪式中演奏。大约从西元四世纪末期 (南北朝), 北方 (中原地区) 逐渐输入西域音乐, 如西冷乐、天竺乐和龟兹乐。六世纪

时, 在隋、唐的时代, 连流行清商乐的南方, 也输入了胡戎音乐。唐朝衰亡后, 教坊、梨园解体, 宫廷乐师流入民间, 影响了民间音乐。值得注意的是, 当时的胡乐也影响到文学, 以致诗演变成长短句的词 (这是另一个议题)。在乐器方面, 最能体现少数民族音乐文化与汉族音乐文化交融的代表, 可以举胡琴为例。清朝徽班入京, 京剧成熟, 从胡琴家族产生了专为京剧伴奏的高亢京胡。而其它同样为了适应目的而发生的转变, 如梆子戏的板胡、粤剧的高胡、潮剧的二弦等。

此外, 琵琶于南北朝 (420-589) 时由印度经过龟兹 (今新疆库车) 传入。扬琴源自波斯 (今伊朗), 阿拉伯, 明末时传入。这些外来乐器, 经过长久的流传和发展, 现在已是中国传统音乐中, 不可缺少的主要乐器。而在康熙年间, 简谱、五线谱和西洋基础乐理, 就传入中国, 但真正普及是在19世纪末。

中国称为民乐的, 在东南亚一带 (新、马) 称华乐, 因为在19世纪初大量华人移民到东南亚, 我们被称为华人, 所以我们华人的音乐叫做华乐。

香港称之为中乐, 应该是取其源自中国或中华大地的音乐。

台湾因为政治的关系, 把它定位为国家的音乐, 故称国乐。

综合起来, 港、新、中、台的称谓就是 (中、华、民、国) 乐。

为了讨论的方便, 我们用本地的称呼, 叫作华乐。从文化艺术的发展过程, 萌芽——发展——成型——碰撞——吸收——融合——转变——创

新——继承, 是不变的真理, 古今中外皆然。就以华族传统音乐为例, 我们今天听到的所谓华族传统音乐, 鲜少是夏、商、周时期或孔子推崇周礼时的雅乐了。他们留下来的是为数不多的古琴曲和钟鼓乐。在漫长的历史过程中, 中原大地有五胡乱华, 有万国来朝, 有辽、金、元、清的非汉族政权统治。汉、唐的壁画以及画卷, 明显的有中亚如波斯人的画像。汉以前, 就已经有中国四域的少数民族音乐流入中原, 并在宫廷仪式中演奏。大约从西元四世纪末期 (南北朝), 北方 (中原地区) 逐渐输入西域音乐, 如西冷乐、天竺乐和龟兹乐。六世纪时, 在隋、唐的时代, 连流行清商乐的南方, 也输入了胡戎音乐。唐朝衰亡后, 教坊、梨园解体, 宫廷乐师流入民间, 影响了民间音乐。值得注意的是, 当时的胡乐也影响到文学, 以致诗演变成长短句的词 (这是另一个议题)。在乐器方面, 最能体现少数民族音乐文化与汉族音乐文化交融的代表, 可以举胡琴为例。清朝徽班入京, 京剧成熟, 从胡琴家族产生了专为京剧伴奏的高亢京胡。而其它同样为了适应目的而发生的转变, 如梆子戏的板胡、粤剧的高胡、潮剧的二弦等。

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1920年, 上海的大同乐会在古乐的演奏和华乐合奏的试验中, 提出了由吹、拉、弹、打等乐器组成的新型华乐队的编制设想, 可以说是近日华乐队的前身。近几十年的华乐发展, 在座的专家学者知之甚详, 我就不重复。我之所以花些时间很笼统地



回顾了中国音乐的发展,目的就是要强调,中国音乐在漫长的历史长河中,吸收也融汇了大量的外来音乐。今天,华乐的转变和多元纷杂的情况,就和传统中华水墨画所面对的情况一样。从魏晋、南北朝到唐,吴道子和顾恺之的人物山水画,到元明的花鸟画到清朝民国的岭南和海派,到今天的创意水墨画,在在都显示出华族艺术的生命力,融合力,以及吸收力。

接下来,谈谈本地的华乐状况。

## 2. 本地华乐的起源和发展

我国的文化艺术团体和活动,从殖民地时代,是靠民间自发自立,刻苦经营的。在华族方面,主要是由宗乡团体、学校、乐社提供资源组织起来。

1950年代,新加坡的华乐团寥寥无几,《新加坡华乐发展史略》作者吴奕明说:“新加坡华乐发展基本是从几个民间乐团开始的”。

1965年新加坡独立之后,在百废待兴的艰难时期,政府通过国家剧场信托委员会,成立了国家剧场合唱团和华乐团。过后,于1968年,人民协会成立了人民协会华乐团,1974年走向职业化,是中国以外第一个全职华乐团,本地华乐初见曙光。这一时期出现了一批至今仍活跃的华乐界先锋。

1973年,电台华乐团成立,后来改名为新加坡广播局华乐团。新广华乐团与人民协会华乐团当年双足鼎立,是本地最具实力的华乐团,为本地华乐发展奠定了基础。新广华乐团于1993年易名为狮城华乐团。

1980年代中,我国开始迎来了国外专业音乐家,其中从中国来的为主,他们或是加入人民协会华乐团,或是参加民间乐队,或自己授徒成立乐团。本土华乐界前辈艰辛奋斗,在很短时间内,把本地华乐水平推上一个新的高度。1992年,人民协会华乐团改名为新加坡华乐团。1996年,新加坡华乐团有限公司正式成立,成为了国家华乐团。政府拨出新加坡大会堂作为国家华乐团的家,提供华乐团行政、排练和演出的场地和资源。乐团运作经费,90%由政府负担。中国民族管弦乐学会会长朴东生先生2009年接受早报访问时说:“新加坡人口不到500万,比不上中国一个城市,但以学习华乐的人口密度来说,它在中港台华人地区里是普及率最高的,水准也不差,且年年都有提升。”

回首来时路,新加坡的华乐从艰难中起步,本地的华乐先驱,无论是团体或个人,都面对经费、资料、场地、乐器、师资等等的不足,在没有师资的情况下掌握演奏技术,在没有作曲家、没有乐谱的情况下,靠反复听唱片、录音带记录乐谱,在追求华乐艺术的道路上摸索着前进,为本地华乐后来的飞跃性发展打下基础。

## 3. 现状

### 3.1 教育组织和民间组织

目前,我国的华乐生态,由两个方面组成,教育组织和民间组织。

教育组织方面,音乐只是选修科。教育部鼓励各学校依各校的条件,开展种类繁多的课外艺术活动,其中华乐是很受欢迎的一项,在中小学,以及大专都很普及,有些学校还有友族同胞参加。华乐

的学历教育,只有南洋艺术学院和莱佛士音乐学院开设的专业文凭和学位文凭课程。南艺旗下的少年儿童艺术学校也开办周末华乐天才课程。个别音乐家或演奏家,也开班收学生。从事专业华乐演奏、教学的估计有150人(包括新加坡华乐团的音乐家)。

目前在籍学习华乐演奏的(专业和非专业)可多达一万人。其中在国内外攻读华乐本科的在籍音乐学院学生约25到30名。

民间的华乐组织,我们有华乐总会、由校友会、民众俱乐部、会馆、私校属下的华乐队,以及由国内外华乐毕业的年轻音乐家自发组织的小型乐队。这些民间发起的团体人才济济,十分活跃。本地的大小华乐团体(包括学校和民间华乐团)有大概150个,活跃的团体有约30个。过去的一年,本地的华乐演出有250场到300场,单只新加坡华乐团本身就有超过100场。

### 3.2 人才的栽培

学校乐队会聘请声部老师集体教导学生,很多学生在校上课之外,也私下再向个别老师上课,提高乐器演奏水平。

国家艺术理事会主办两年一度的全国华乐演奏比赛,发掘、奖励有才华的华乐新苗。教育部也举办两年一度的学校华乐团全国华乐比赛。国立大学,南洋艺术学院和上音音乐学院,都每年举办华乐乐器演奏分级考试。加上个别音乐团体举办的一些较小规模的华乐比赛,这些活动,为华乐的推广、普及和提升,发挥了一定作用。

### 3.3 观众年轻化,欣赏水平提升。

以新加坡华乐团为例,他们每年举办115场音乐会,平均上座率近82%,超过两万5千名观众购票欣赏演出,而出席免费演出活动的观众人数将近3万5千人。(资料来源:新加坡华乐团有限公司2013/2014年报)

新加坡华乐团的观众也普遍年轻化,25岁以下的观众50%。

### 3.4 随着经济全球化,国际文化艺术交流也日益频繁。

新加坡华乐团、以及其他的华乐团,出国交流演奏并参加比赛,也频频获奖,而国外的优秀华乐演奏家或指挥家和乐团也常受邀到新加坡演出,促进我国华乐水平的提升。以新加坡华乐团例,2009年,它成为历史上第一支应邀在爱丁堡艺术节开幕星期演出的华乐团。2010年,华乐团也参与新加坡艺术节在法国巴黎的演出。2014年,乐团参与上海之春国际音乐节。这些海外音乐会提升了新加坡华乐在国际音乐界的声誉。

## 4. 目前的不足

### 4.1 缺乏正规本科教育系统

虽然学校华乐团遍布全岛,但目前只有南洋艺术学院音乐系和莱佛士音乐学院提供专业的华乐学历课程,尤其是南洋艺术学院,十多年来,为本地培养了为数可观的华乐青少年人才。反观新加坡艺术学校、拉萨尔艺术学院和杨秀桃音乐学院都没有



华乐专科课程。今天在本地华乐界渐露苗头并在国内外获奖的鼎艺团和多位演奏家，就是南艺的毕业生。

但是，本地华乐普及、推广之余，是否够深入？我国资深并极受尊重的华乐前辈郑朝吉博士就曾经发问，华乐教育的目标是什么？技巧娴熟的背后，学生的文化素养和音乐修养是否也达到了同样的高度？他认为华乐要有源远流长的发展，就必须有长远规划，尤其要在教育上深耕细作，文化建设更不可能一蹴而就。演奏技艺到了一定程度，就需要理论的深度才能更进一步，因此学术研究势在必行。郑先生本人62岁高龄在北京师范大学攻读音乐博士学位，对华乐不懈追求，是一个模范。

#### 4.2 缺乏华乐学术、理论方面的研究

本地这方面的出版物，据我所知，就只有吴奕明编著的《新加坡华乐发展史略》。2013年12月成立的新加坡华乐总会设学术/教育研究处，相信也希望将带动本地华乐学术研究发展，弥补这方面的不足。我更希望总会能编辑一本我国的华乐发展史，因为我们要能够知道过去的成败，才能够策划未来。

另外一个很重要但目前我们完全忽略的，是对华族音乐的讨论、研究和出版。台湾音乐教育家许常惠在他的著作《寻找中国音乐的泉源》说：“所有的艺术，所有的学术或文化，必然有它的理论与实行，研究与发扬的两面。在音乐中，音乐学或音乐理论属于前者，作曲与演奏属于后者。这两面是互相密切联结在一起的，尤其没有研究工作的深厚基础，发扬工作不可能有辉煌的成就”。这可是另一个大议题，今天就点到为止。

#### 4.3 缺乏作曲和指挥人才

本地土生土长加上外来的华乐作曲家，和受过专业训练具学历的指挥家，加起来就只有十来位。这反映出本地作曲和指挥人才匮乏的局面。他们之中，除了几位是在中国大陆和台湾受专业本科作曲训练之外，其余的较为年轻的作曲家，基本上受到的是西方作曲法的训练。很大程度上，对中华文化、艺术的知识不深，对中国乐器的掌握也不够。

#### 5. 前景

##### 5.1 怎么培养更多年轻、水平高的乐手、作曲、指挥、艺术行政人员？

民间自发的行为引燃了本地华乐的火种，但发展至今，必须有国家政策的支持，本地的华乐才能取得更长足的发展。从教育着手，重视本地青年乐手、作曲、指挥和行政人员的培养，给予政策和资金上的支持。我国是多元民族和文化的一个社会，在普及教育方面，不宜强调个别种族的文化。但是在大专学府里，既然可以设立中文系，希望也可以在音乐系里加重华乐的课程。目前在南洋艺术学院学习华乐的学生，大专的课程内容还是以西乐为主，得学西乐的历史、理论、作曲法，而对华乐的认识，基本上只是对乐器演奏技巧的掌握。学生对中华文化，美学理论、对中华音乐的多面性，对华乐的发展历史，所知极少，充其量只由一两节课的民歌和近代音乐史。而上本科的学生，因为挂钩的大学是英国皇家音乐学院，课程完全没有华乐的元素。据我了解，院方正在对明年的新学年，增加对中华文化课程的比重，但是还是远远不够的。这方面碰到的困难，不是南艺单方面能够解决的，但虽然起步维艰，却也得坚持下去。

##### 5.2 怎么坚固我们现有的成绩，进一步从普及提升，塑造平台，分享资源，再攀高峰？

在目前已有的演奏和作曲比赛、演奏分级考试、演出、考乐团，报考音乐学院等基础上，怎么突围？我们怎么整合全国华乐界的资源，成立更完整的体系来发展我们的民族音乐，从领头羊新加坡国家华乐团，华乐总会，各个乐团、协会、私立学院、艺术家，如何结合国家对传统艺术的支持，把本土的华乐打造成高水平、又雅俗共赏，吸引年轻人，能走出国门，具影响力的乐种？

随着中国的崛起，国际社会对中华华语的学习热忱旺盛，对中华文化艺术兴趣与认识也日益加深加强，中国文化中心刚开幕，而我国的新加坡华族文化中心也将在2017年启用。新加坡华乐团也从教育部手中接管了新加坡青年华乐团。现在可以说是最具天时、地利、人和的华乐时代。

##### 5.3 从新出发——打造、发扬有新加坡特色的华乐

新加坡华乐团音乐总监葉聰极力打造南洋风格华乐，多年来也把华乐团训练成一支音色通透，音准到位，层次分明，中西并蓄，具有鲜明特色的华乐团。但什么是南洋华乐？是限于曲目、乐器和音阶的选择，还是更深层的音乐表现手法和风格？这200年来，南移的华族，主要以南部沿海各省的人群，即闽、粤、潮、客、琼，而他们带来的民间音乐和地方戏，和中原及北方的民间音乐和剧种，差异甚大。我们这里又是人种和文化交汇的地域，不只是移民的文化，也有当年殖民政府，这其中有英国、荷兰、西班牙、葡萄牙等国遗留下来的文化。这里的气候、物种、山水、风景、人文、宗教，音乐风格，也和中原大地很不同。上世纪5、60年代，新

加坡画坛兴起了一股“南洋画风”，经过半个世纪，画界对南洋画风，还没有达至一个共识。南洋风格的华乐，这个概念，还是很新的。我们的音乐界，还得在这方面，多多探讨，才能理清思绪，进一步强化我们的定位。

#### 6. 总结

中国音乐的演变，自公元前2世纪西汉张骞出使西域，到19世纪西方列强侵入中国大陆以来，华人初步接触西方文化，到20世纪初，西方音乐正式被接纳，尤其是近50年来，华族音乐的发展，经历艰难和曲折，走过自封、否定、模仿、探索、盲从，到自省、发掘、应用、尝试等过程。从“学堂乐歌”，到依照西洋管弦乐队体制复制的华乐团，对华族乐器的改良，改进音色，拓宽音域。这些发展，丰富了华乐的表现力。但是，有些发展，却不禁让音乐界引起关注，比如，把西乐器登堂入室地纳入华乐团的体制内，甚至还作为主要乐器（大提琴、倍大提琴、定音鼓、军乐鼓、钢管琴、钢片琴）、以唢呐代替号角、用二胡演奏巴加尼尼的小提琴曲，用阮来弹奏六弦琴协奏曲。用华乐团来演奏改编或移植的西方名曲，如比才的“卡门”“阿莱城的姑娘”。以西洋美声法来唱华语民歌，圆浑厚重的口音喉音发音代替了轻快婉转的齿音唇音，以至有时我们听不出是华语歌曲。这些变革，是不是华族音乐要走的道路，是值得我们认真探讨的。

我们常说，“古为今用，洋为中用”。我们得认清什么是洋，什么是中。我的理解，洋是技巧、是手段；中是内容，是精神。钢琴曲“牧童短笛”，用西洋作曲法和西洋交响乐队演奏的“黄河钢琴协奏曲”、“梁祝小提琴协奏曲”、改良京剧“沙家浜”、“智取威虎山”，是成功的，因为这些作品，很好地利用

# 第一部分： 交流会

了西方乐器的特点，表达了华族文化的内涵和特色，我们觉得熟悉。上世纪60年代，香港粤曲，很巧妙地用小提琴，色士风管，探戈节奏，不只创作了许多的舞步小曲（由钟云山、崔妙芝、冼剑丽、芳艳芬等人唱红），连经典大曲如帝女花和十绣香囊，也适当的用了些西乐器和节奏。这些融合，因为改变有度有理，因此获得群众的接受。正如王甫建说的：“任何声音，只要使用得当，都能打动人心”。另一方面，因为我们华乐器，没有像西乐有一群同一个家族的铜管乐器，要用华乐团来演奏交响乐曲，是很勉强的，缺乏那种金碧辉煌，大气磅礴的效果。音乐家是否可以从华族音乐的多种曲式，如锣鼓乐、弦索乐、丝竹乐、吹打乐、单曲和套曲等形式，考虑作曲法和乐曲的结构？以及正确地利用华族乐器的特点，来重新考虑华乐团的编制？比如，如何更好地突出华乐的特点，如弹拨乐器和敲打乐器，而这些却正是西洋交响乐队所缺乏的。综合以上这两点，我要提出的，今天的本地年轻作曲家，见识广，接触面大，可惜对中华文化的认知，比对西方的认识少。他们都具有高技巧的作曲知识和手法，但是对华乐曲式的认识，更重要的是对华族乐器的特色、音色和潜质，缺乏深入的了解。因此有些作品，会让听者觉得刺耳，格格不入。

其实我们先人很早就有乐队的组织，钟鼓之乐的时代，钟、磬、鼓、配合弹奏乐器瑟和簧管乐器笙，交织出肃穆庄重的威严效果。这以后的歌舞大曲，结合了汉族音乐和外域各族音乐大交流，汉唐的乐府，有几十人的演唱加上乐队伴奏。这些都可以从流传下来的壁画和画卷印证。其他如民间歌曲（号子、田歌、山歌、信天游、小调），各种具地方特色的合奏曲如西安鼓乐、福建南音、潮州弦乐、广东小曲、江南丝竹，还有宗教（佛、道）音乐。这些素

材，可以是华乐取之不尽的作曲元素。如何在这个新的时代，从我们祖先的文化遗产汲取养料，结合今天东西文化大熔炉的机遇，让华族音乐再现大唐的融合、消化和吸收的体裁多样、色彩斑斓的时代。

最后，让我引用两位音乐教育家的两段话，作为我这次与大家分享的结束语。

“我们应该学习近代西洋优越的方法”但“特别是我们接受及实行西洋音乐到某一个高潮的时候，我们最后会考虑到它与我们民族文化传统的关系。”——王光祈

“一个民族的文化，假定不能不断的发展，即不断的吸收新的生命力，不断的创新的话，是无法保持其璀璨的光辉的。传统，真正的传统不是只能使人回忆过去的光阴的东西，而是实实在在仍活在我们的心里，仍强烈的在我们生活中存在的意识。”——许常惠

谢谢各位。

2015年11月20日

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## 获奖者创作心路旅程

### 黄佳俊 - 新加坡作曲家奖

各位好! 我是来自新加坡的黄佳俊。荣获这次的新加坡作曲家奖项, 我感到非常高兴也很激动。我要感谢评委、华乐团及葉总监给予这作品的肯定, 这个奖项对我来说意义重大。《克雷克吐尔火山》(Krakatoa) 原本是一部管乐作品, 由爱乐管乐团(The Philharmonic Winds)于2010年为庆祝创团十周年委约创作。我深受印尼及此区域的音乐风格所影响, 因此有些部分以标题式进行。说实话, 我的音乐灵感很多来自于电影音乐, 如《魔戒》、《星球大战》、《侏罗纪公园》是我成长中看过的电影, 而当中的电影音乐也深具启发性。基本上这些电影音乐都由真实的乐团演奏。通过《克雷克吐尔火山》, 我想唤起火山爆发前后不同阶段的画面。这些画面对我极为重要。因为那次的火山大爆发后, 火山灰烬飘浮于大气层远至欧洲。这股灰烬激发爱德华·蒙克(Edvard Munch)创作出《呐喊》名画。我的作品由几个部分组成: 先是序幕, 乐曲结束时也会再次出现于结尾。另一部分, 安排梆笛与新笛于后台演奏, 梆笛开始, 新笛结尾, 这效果取自于爪哇甘美兰(Gamelan)的五音阶(slendro), 以描绘平和美丽的乡村生活。来到音乐的中段, 开始体现出混乱感, 可听到警报与尖叫声(以唢呐双簧片在台下吹奏)。我热爱马勒的作品, 受其第6交响曲的启发, 乐曲以大铁锤般一击结束一切。我们又回到乡村曲调但是完全不同的特色, 宛如哀叹或祷告。这是我第一次为华乐团创作的作品。我在新加坡的管乐团度过成长岁月, 后来转移领域, 目前担任西乐团指挥, 是我梦寐以求的职业。给华乐团创作乐曲实在是新尝试, 因此特别珍惜这次机会。我听着新加坡华乐团音乐会成长, 出席过无数次的音乐会, 乐团的音乐对我启发很大。我希望您会喜欢我的作品, 期待不久的将来能与您见面。谢谢!

### 冯迪伦 - 创作大奖首奖

首先, 我想对新加坡华乐团表示感谢。其实, 在葉老师的指挥下、俞嘉老师的精湛演出, 我的奖项是属于乐团里的每位乐手的。俞老师在九月的时候已经跟我通电话, 与我谈琵琶分部的细节。她的专业精神将这琵琶独奏完全发挥了出来, 还感谢各位。现在就谈一下音乐的部分。大家也许知道我来自香港, 中学一年级开始学习二胡。之后我参加了中学的中乐团, 但这有一个问题, 我在学校里的中乐团有一个“先天的残缺”, 就是什么声部都没有。那怎么办呢? 没有老师, 只有乐器。除了拉二胡, 我还自学其他乐器, 唯独没学扬琴。这就是我如何掌握所有的华乐乐器。我觉得民族音乐对我们来说是块瑰宝。如果深入探究民族音乐, 你也许可找到丰富的创作材料和好用的审美观。我也去探索日本音乐, 其中有一乐器 - 萨摩琵琶。它的音色十分丰富, 但是我作为一个香港人, 那个琵琶对我来说, 始终是个比较遥远的东西。那我就在想, 中原有什么乐器能做这么多的音色变化, 不就是我们自己的琵琶嘛。我花了不少时间钻研传统琵琶的音色, 因为在华乐中好像没什么传统音色可维持十分钟之久。不过, 在琵琶方面, 因为华乐作曲家们利用了特殊的创作技巧, 让琵琶音色也能达到以上所提的时间。就如江南丝竹《老六板》, 是华乐的主调式在不少华乐曲子里都用了这调子来创建新素材。利用现有素材来作曲是华乐常有的。这创作手法也在文艺复兴时期出现。我为何偏好利用广东音乐为创作素材呢? 因为我父母亲都是广东人, 我也顺理成章是广东人了。广东小曲的特色是大多行云流水的。整个旋律(melody)很流畅(smooth), 但是若要用它的时候是不容易的。比如说巴托克(Bela Bartok)的音乐有保加利亚(Bulgarian)和匈牙利(Hungarian)的元素, 像舞蹈那样, 因为这就是匈牙利民间音乐的本色。在广东音乐多数很流畅且很长。我该如何利用广东音乐呢? 最好的方式是分析广东音乐。我的参

赛作品《狮舞弄清韵》旋律素材来自广东音乐《醒狮》。在分析《醒狮》这曲子时, 我发现有很多好用的音程和切分节奏并运用在我的作品中。我觉得广东乐曲的用途是无限的。除了广东小曲还有粤剧和南音。这些都是属于我们广东人的声音。我们要如何应用这些广东音乐呢? 这还需要各位多多的专研。我在此要祝福新加坡华乐团的业务蒸蒸日上。在葉总监的指挥之下, 我们有很多新的南洋作品。这些南洋作品, 我觉得美感(aesthetics)对每个作曲家他们的根、本身的文化来说是很重要的。我相信新加坡华乐团与葉总监已尽力推动南洋风格, 我希望他们下来的成绩会更上一层楼。谢谢!

## 孔志轩 - 创作大奖三奖

大家好! 各位评委老师好! 各位听众好! 这次我参赛的作品是《穿越热带雨林》。在创作这部作品的时候, 我学习了东南亚地区的民间音乐, 吸收并运用了两个音乐素材: 一个是克隆钟歌曲 (Kroncong) 的节奏与音调, 还有一个是甘美兰 (Gamelan) 音乐组织方式。我从小学习竹笛, 对民乐队有比较早的接触, 大学毕业后在南京民族乐团担任笛子演奏员, 那时候接受了乐队大量的排练, 对民乐队的音响有更深入的认识。我创作这部作品的时候思考了几个问题: 首先是乐队音响组合的问题, 目前我们接触较多的还是上世纪的民乐, 大多数作品都是一条旋律加上伴奏音型, 然后再加上低音——这样的形式。在我这部作品当中, 我希望实现更为立体的节奏和线条的层次: 节奏上作出较为复杂的碰撞和交织, 旋律线条上作出丰富的对位; 第二是如何兼顾音乐的可听性与时代感的问题。我在聆听学习了甘美兰音乐后, 意识到它和简约派音乐有着相似的形态。在运用甘美兰素材时我也借鉴了简约派的发展手法, 循环重复、微变的节奏、色彩丰富的和声等, 使音乐易于理解且符合当代的审美; 第三是如何表现音乐内涵的问题。这部作品表达自然界对人类精神的引领。这颗星球是人类唯一赖以生存的地方, 人类站在自然界面前总会感到自己的渺小。我在乐曲中运用了音画式的写法, 营造了几种氛围和情绪: 黑夜、雷雨、人类的喜悦与忧虑。在快板中运用了很多紧张、急促的音响, 象征着自然界给人类敲响的警钟——对人与自然的关系作出警示, 希望表达人与自然和谐相处的愿望。以上是我创作这部作品的几点想法。谢谢大家!

## 周俊安 - 新加坡青年作曲家奖

大家好! 我是周俊安。当我开始构思《梦亭》时, 我很早就意识到印度尼西亚的甘美兰 (gamelan) 音乐是织体丰富的, 其音乐就象墙纸一般, 装饰着传统印尼舞蹈、故事及歌曲中音乐的主题。于是推动我创作一部纯织体且不倾向单一主题或动机的华乐作品。这部作品层层堆砌, 并以不同技巧使乐器进出于织体中, 比如大提琴近琴马演奏、管乐器随意指法及卷舌法吹奏, 以及弹拨乐器拍击拨弦。以上的技巧只为凸出乐团的特性。刚才朱添寿先生在演讲中提到西方乐器在华乐曲目所扮演的角色, 其实在我创作的过程中也有过这样的想法。究竟该如何运用这些乐器? 我是为一个乐队而创作的, 一个具有艺术敏感度且能够诠释我对南洋风格或新加坡音乐的理解的乐队。概念是织体性质的, 所写的并非为了凸显任何乐器独特之处, 而是让乐器成为乐团的一员。另一方面, 我以另一种手法运用在管乐当中——较多的管子以及倍低音管。这么一来是将音色融为一体, 成为一个统一的华乐器乐组合, 而非为单一乐器声部而写。因此我专注于达到我想要的音质。乐曲建立在修饰的甘美兰皮洛 (Pelog) 音阶上。其实我让皮洛音阶转化为具有如增四音程等音程的音阶。为了不太直接表达, 我以象征手法呈现南洋音乐, 但从某种角度来说运用工具或是元素/素材来表达我对南洋音乐的艺术思考。结构是三段曲式, 但最后一段的再现部的概念其实来自于具灵活性的甘美兰音乐, 其动机可通过取代横向素材再生原有的音乐动机, 以致整个再现部其实就是乐曲的开始 (不同乐器组的运用), 挪动四小节, 并产生新的对位法及和声设计。很高兴能在此与您分享, 谢谢。



## 刘韦志 - 创作大奖二奖

我得先说明,我其实不是一个特别在意所谓民族性,地区性的作曲家,而是追求“个体化”的创作者。这次作曲大赛,其中一项宗旨是以所谓“南洋风格”来创作华乐,我看到简章上面定义南洋,还包括了客家族群,我觉得非常有意思,因此我选择客家的老山歌,作为本次创作上,音高的基础素材。这其实是我纯艺术取向的音乐里,第二首以特定民族色彩的音高组织來创作的作品。第一首,我取材自台湾的原住民达悟族的传统古谣,当时我运用这些素材的方式,就不是把音高以西方传统作曲定义的发展进行,而是将它融入我自己擅用的,以音色和音高组成的音响为主的手法中;因此,以这次得奖作品为例,即使我表明用了客家的元素,且听众也会听到,但是整首听下来,最明显的却是音响的色彩。这也是我追求的目标,虽然运用了民族的素材,这类非常有指涉性的乐种和乐器,可我还是在追求个人的艺术境界。这首曲子叫做《来自远山的呼唤》,标题我分为两个层面来看,一个是民族的、人文性的,以客家山歌旋律为代表。並且大部分用对唱的方式呈现,有时是两个乐器的对唱或是三个乐器;以乐器重现,出期人们在山里对唱老山歌的情形。接著,它会慢慢带出音色,也就是第二个层面,音色在我的认知里,是更符合自然的,因为自然里面不一定有明显的旋律。我们听到海声,风声或是自然界各种声响,其实都不一定有旋律,但你还是会有点感受。而我希望这些乐器能够制造出这种感受,回归到音色这件事。刚才很多演讲都提到文化性,我觉得这是一个非常大的议题。什么叫做Chinese Music(华乐)?就是在当代它是什么?也许这很难有个答案,因为我们通常对文化的定义不是在当下,要过一段时间才有办法知道它是什么。我想我们还是在发展当中,而且我们也很高兴参与其中。谢谢各位。

## 评委分享会

### 刘斌 - 初选评委

我有担任了几届的南洋作曲比赛的评委工作。有些部分演奏员也和我反映了,我觉得我们每一次比赛是在进步。虽然不是很多,但还是在进步中。在作曲的技术上或是对南洋风格的了解上,是有进步,但是还不是很够,让我谈一下我的理解。

前几天正好有空和罗伟伦先生交流了一下意见,我们都觉得对Rimsky Korsakov学派是比较崇拜的,我相信我们写作的音乐要用比较简单的方式表现比较多的内容,而不是用很复杂方式来表现很少的内容,或者是不能让人家了解。我觉得我们的作曲家如可以,应该多接触乐队,在写作的时候应该体会到演奏者心里的活动。一首作品如果从头到尾让演奏员处于紧张的状态上,很难让演奏员有很好的思考空间,有时候我们觉得会有这样的问题。

还有我们的作曲家每一首作品写下来以后,比较缺少南洋风格、华族风格或特别是快板的作品是非常少的。大多数南洋特色就是印尼的风格,那种冥想性的东西会比较多。对生活乐趣或生活性那方面的作品会缺少一点。我在新加坡住了二十多年,我对南洋风格的了解其实是一种比较轻松的生活形态。我们了解南洋的音乐或听到民间的风格乐曲,其实生活没那么紧张,对生活的了解也不像我们华人那么努力的工作,讲的好听点是比较闲散一点,不好听的是慵懒一点。我们的音乐给我的感觉是我们的作曲家用西方技术,想象力来描绘我们南洋的风格。这变成紧张的东西是蛮多的,轻松悠闲的南洋生活形态就少了一点。

我希望下一次比赛的时候,我们的作曲家们能够多了解所谓南洋这题目。我们作为一个南洋作曲比赛是一次次在进步,但是如果我们能够继续把这东西推展下去,能够能发扬光大,使这个南洋作曲比赛能够作为一个南洋乐派,那就是了不起的。

还有一点,我希望我们年轻的作曲家你们去想想,如果你们的作品是给新加坡华乐团,是唯一的作为南洋地区的专业乐团,马来西亚也许有几个业余的乐团,也不是比新加坡的业余乐团高到那里。我本身的立场是,我也是作曲出身的,我在法国读音乐分析。我在新加坡二十多年,在新加坡国立大学读硕士(MBA),对这个市场比较重视。我在这边的工作是我们公司负责承包一些学校的乐团的教学工作。我本身是指挥,我比较会体会到我们作曲对这社会的影响。如一首作品给新加坡这么专业的华乐团一次过不能视谱(sight reading)奏下去的话,我相信给新加坡华乐团以外的所有在南洋的任何乐团,他们奏半年也很难奏下来。如果我们这作品是南洋风格,就算是你得奖了,你这作品除了新加坡华乐团在南洋演奏以外,没有乐团可以奏的,我觉得这样的价值就不会很高了,我就会有点怀疑了。我希望我们的作曲家能够用自己的努力作出真的是多年以后会被历史所承认的一个南洋民族(华族)乐派。我就讲到这里,谢谢大家。

注:全文如果中英文有不同含义,请以中文的原本为准。



## 陈怡 - 决赛评委

其实,这次来我深有感触。葉聰老师这么有魄力,而且这么有效地办这个工作,而且我感觉到上下的支持很重要。这么短期的发展,只有十几年,可以说是取得了长足的进步。这些都是我们刚才听见几位发言者(刘博士和朱先生)说的,我以为这跟领导和一个文化的发展都很有关系。然后,加上你们的毅力和这么有效率的工作,使这十几年的发展可以说是取得了很可喜的成果。我可以想象十多年前肯定不可能在一个上午奏出这么难的十三部作品,所以刚才刘斌老师说这个可能达不到,可是他们做到了,这可以说是事在人为,又有支持。也就是说有领导领路方面,还有实际作为方面,这是可以达到高度的,就看时间。

还有,最重要的是需要高瞻远瞩。为什么呢?刚才听了所有得奖人的讲话,我发现他们这两条路子都是很有效的。在探索什么是我们的本土音乐和怎么走向世界时,他们每人都有自己的想象、评价和努力。听见冯迪伦先生的作品就知道他很系统地深入研究过中国传统的民族音乐,所以他把琵琶所有的指法、甚至民间音乐的分节性变奏的结构方式,都用在自己的曲子里头。再加上西洋配器的手法,所以这也属于他探索的一个路向。然后到第二名的作品,《来自远山的呼唤》,你看到刘韦志先生另一种探索,他从音色音乐的角度来实现自己的主张。他有自己对音响的想象,再用这种特殊的民族乐器编制来达到他表现这种想象的目的。因为以前不一定所有乐曲都为这种组合而写,他用了你们这种乐器组合来表达他的想象和挖掘出这种方法来表现,这也是一个很个性化的创作。我觉得这个很可喜,因为这两条路最后终于会走到哪里,走到多深远或者是有个结合,都是有可能的。

正如说以后我们的发展还是要看我们怎么在书写这活着的文化,从这方面来看,我觉得新加坡从政府一直到文化机构和国立的华乐团,这上下的努力都是分不开,这次的比赛也能很好地体现出这几个方面合作与互动的成果。我这次深受教育,也是给我们很多地区、机构和音乐家们做出了很好的榜样。谢谢你们。

## 何志光 - 决赛评委

大家早上好!这项华乐作曲比赛我已参与了好几次。我本身与新加坡华乐团和这项作曲比赛的联系从早期开始就相当密切。我非常同意评委们的看法,每次的比赛中我们都见到新作品、新的诠释方法和对南洋风格的领略。对于刘太格博士刚才说南洋生活是诗情画意的,我看那不会在今日的新加坡常见。特别是在大学任教的,下周是考试周,我们根本闲不下来。

言归正传,我还是想说南洋风格多少是源于早期的绘画-我们从画中看到当时的生活方式、当地相关的事物和人们如何过日子。根据这点让我对这南洋概念做个大胆的反驳,也许某些南洋元素在乐器的音质中不存在又或者是不可改变的?如果你在在一副南洋风格的画作,不少事物是明确的,如:人物、结构、树木植物和人在做什么。如果那些都是灵感,我们又如何把这景象呈现在音乐中呢?如南洋风格全部跟音色和节奏相关,那旋律动机呢?

要解释南洋风格的方式不少,我想目前我们还在收集南洋音乐作品和解释方法,这做法是好的。我们别局限在某种思维上,例如:我们用西乐格式来创作,对我们一些同僚来说这不怎么适合。我们谈了音质及和声扩张,也得说说旋律动机,因为一首曲子里有变化是挺好的。其实,想要做到这一步我觉得不简单,因为要根据主题来创作比较困难,况且还要是流畅的音乐作品。例如:我们的获奖者们尝试把动机融入他们的音乐里,过程中就发觉不容易。不过,他们发挥了自己的方法,是可圈可点的,我希望他们能再接再厉。

我们看见更多的年轻作曲家们不只是挑选某些乐器的音色来代表南洋风格,而是花了不少心思去了解音乐的整体元素才做选择。南洋风格其实是很广的,我现在也无法给你一个肯定的答复,我可来场三小时的讲课概括很多领域。这也许就是我们这里的生活方式。我们接触到的音乐、对事物的体会和经历、食物的味道和环境的气味。以上所提可说是经验的一部分,当然我不是提议在下次新加坡华乐团在办南洋华乐作曲比赛时先让参赛者在在新加坡住上六个月来体验。我个人觉得身处这区域,感受这里的生活方式,可能加深对南洋的体会和了解。

最后,我希望作曲家们会继续探索,寻找如何凸显他们的创造力,同时体验这区域的生活以助他们在下次比赛中做出更出色的作品。谢谢大家!



## 许舒亚 - 决赛评委

大家好!我接着杨燕迪教授的话来讲。

首先,我要感谢新加坡华乐团和葉聰总监。这次我终于能来到担任决赛的评委。如果大家有印象,2011年那一次,当时印上了我也是决赛的评委,最后没能来也没机会与大家道歉,我要借这机会说声抱歉。当时,我在上海音乐学院做行政管理工作,担任院长职务,因事务问题没有来成。现在已不做院长了,对于音乐创作,我个人也有个体会。

这次比赛,我觉得其实有很多不同类型的作品,这些作品反映出每个年轻作曲家在在华乐创作上有他自己的考虑。对我自己而言,如果作为一个作曲家,每个作曲家都有自己的创作风格倾向,自己比较喜欢追求哪一种方向。比如说,我们说非常本土化/民族化或者很国际语言的相对。

我曾在法国留学、工作、生活了二十一年,之后2009年回到中国在上海音乐学院工作。我就觉得自己有个变化,就是说当你听年轻人的作品的时候,这时候应该不再是你个人身份喜欢,而是客观的角度。什么是客观角度?比如今天获奖中有些作品,《狮舞弄情韻》、《穿越热带雨林》和《克雷克吐尔火山》,这三部作品都倾向使用的语言相对是传统和民乐和民族管弦乐这些更接近的。但也有另外一种作品,像《来自远山的呼唤》和《梦亭》是另外一种不同的语言。我开始看到谱子,很有兴趣,对民乐的作品他用这样一个写作的织体-节奏、组织方向、配器方式等等。因感兴趣,所以要听听它是怎样的。对于民乐的理解,实际上还是用乐器的语言去体现。总之,我觉得这结果是挺开放式的,大家对于民乐华乐的管弦乐的理解,未来发展等等体现一种包容。我觉得是一种不同语言的并存。两种不同的语言,我觉欧美其实从

莫奈特和贝多芬时代,也不是完全相同的,而今天的欧洲、美洲创作和亚洲创作,每个人都有自己的思考。

在这基础上,我更推荐,鼓励我们每个作曲家包括这次参赛者在考虑到民族,本土语言,南洋等等之外,尽量去激发大家的个人的创作灵感。我还是感觉创作灵感非常重要。当然,灵感不是每天都有。我原来的一年里的十二个月几乎没有精力坐下来去作曲。因白天行政工作之后,脑子全灌满了,很多矛盾要解决,有时解决不了很烦,回来晚上还要想,那时候没法作曲了。作曲的时候不能说是在世外桃源,但也要有一种感觉。你要抛开一些世俗的东西。因为我们讲艺术的追求,其实有的时候是在生活中能实现不了或暂时实现不了的,但是我们需要艺术家们利用他们的想象力,给人语言,让人在语言中找到希望,得到一种人性或得到这民族,这国家,一种很积极的意义。这时候就已经超越语言了,这就是为什么说有两种创作风格,其实都可以并存,继续发展。当然我们不知道会不会有一天,两种风格融合成为新的,那是未来的事情。

目前最重要的是大家只要很诚恳的对待自己的创作,然后努力的走下去,我觉得这就是一个未来的发展。我看倒不一定要提到获奖的,我觉得还有很多参加了决赛尽管没拿到那些奖项,他们每个人的创作都有个人的特点。只不过比赛是残酷的,要在最后做个抉择,有些奖只有一个,有些奖只有三个,不能把每个人都选进去。我觉得作品能来到决赛,也是大家相互了解,让我们做评委看到了不同的创作。很多人还是很努力地对这社会,文化的理解,去创作,自己走自己的路。最后,我对所有参赛者表示祝贺,也希望未来的作曲家的创作之路会走得更好。谢谢大家。

## 约翰·沙普利 - 初选评委

恭喜葉总监和新加坡华乐团成功主办这次的国际华乐作曲比赛。国际参赛作品的素质都很优秀,这将给华乐团未来的演出增加了曲目。以下是我个人对这次比赛的感言。

首先,能在初选阶段过目这些国际参赛作品,令人感到非常喜悦。经过马不停蹄地评选工作,隔天我的脑子虽然有些迟缓但却是很振奋的,因为我好像见证了一个实体的演变,就是华乐团。也许在贝多芬时代,西方交响乐团是个新兴成长的集体实体。有数以千计的音乐作品应运而生,但是至今我们知道的只有少数。尽管如此,这上千的作品还是必要的,因为他们促成了西方交响乐团这实体的产生。我觉得管弦乐队本身就是一个有机体、一个实体,而这机体需要培养。

葉总监和新加坡华乐团能成为这人文实体的先锋,实在是非凡的成就。我们谈了很多有关南洋和东西交汇,我个人偏向把人文看作一个整体,将它看成是把人类、地球及其他星球牵引在一起的东西元素。

要给弦乐团创作出有说服力作品不容易,必须先有大量的技艺存在。从乐谱上我们便能在第一时间知道作曲人是否有技艺。技艺因素和结构能让评委们明确的做出判断。另一方面,艺术技巧、想象力、原创性和诚意等因素能凸显一部作品。不过,如果多部作品都展现扎实技术、很好的艺术技巧、想象力、原创性及诚意,要在这当中挑选出第一奖非常不容易,不然就成了徒然工作。这要怎么说起呢?当音乐作品达到高水准时,如何断定一组的创意涌现就胜过另一组呢?为什么要有第一奖呢?我觉得我们身处在一个常常以排名来办事的社会里,其实我们根本不需要这一套。其实我们根

本不需要这一套。我认为每个能进入大决赛的作曲家就已经是赢家了,证明他们的作品是真实受认可的。作曲家们能把自己的理念传达给乐团,乐手们能感受的到,更进一步把理念通过音乐传达给作为观众的你们。这就是互联互通!

毕竟我们都是这宇宙中的一份子。不过,大家可能都在想我们都是个体,有自己的思维,我们都在想:“我正坐在位子上。”、“我自己正在聆听。”与此同时我们都有集体意识。我们就在这个人和集体的双重性中生存。那管弦乐团是什么?乐团何尝不是由技艺高超的乐手们集合而成的集体组合呢?这以上的双重性可说是天生的,它也形成音乐气氛或能量的核心。对每个乐手、指挥甚至是观众,这意味着什么?最重要的是对作曲家来说又代表什么?潜力可能是无限的。

再看看我们的周边世界和内心世界,似乎有些混乱。有什么方法可以带给我们更平静日子呢?音乐可把我们联系起来-跨文化、语言,人种和信念。不妨想象如果我们每个人在这刻同时制作出音乐,那音乐氛围会是怎样的?这合作会如何呈现?音乐才能有多好?对我而言,管弦乐团就是在扩充集体意识。因此有人得问我们为什么要把乐手聚集在一起组成乐团呢?二胡乐手在说什么?笛子乐手又有什么话说呢?他们在一块儿会同时说什么?不是乐器和乐谱里的音符而是人与人之间的互联互通使乐团生气勃勃。

虽然商业主义和娱乐活动可能已扎根于世界某一角,不过,是否有其他方面可探索?有的,这“另一个”方面就是艺术的本质和目的。谢谢!

## 余家和 - 决赛评委

我很高兴用南洋主题为比赛作品走到了第三届，但是南洋这样的一个作品还没有结论，很难有结论。对我来说没必要有个结论。不管你生长在这个地区用圈内人来看，何谓的南洋文化或者你用圈外人来看属于这样的一个南洋文化，我觉得都行，而且每一个都很重要。我们知道在南洋地区都是属于岛国文化。岛国文化的一特点就是各个地区在不同的时间和时期都有不同的民族移民到热带雨林。我们岛国也没有一个核心制体的文化，所以每个移民带来的文化是并存的。在这样的一个并存文化下，我觉得没必要找到一个这就是代表南洋了。南洋的文化可以是多样化，这是我的一个体会。主要是各位参赛的年轻作曲家还有一天时间，我鼓励你们去找一个食物来吃，就是我们这里很有名的罗惹(rojak)。谢谢大家。

## 本地作曲家分享会

### 何仲实

这回能再次参加比赛我感到很高兴。过去这些年，我活跃于新加坡华乐团的研究项目。刚才有人提及要认识这个区域、生活方式、我们如何过日子和如何把这些元素融入音乐中，我认为新加坡华乐团在这方面已做了不少，灌输音乐创作精神。听了昨天的音乐会，相当鼓舞人心，但我觉得也许还有可提升的空间，特别是在重新思考华乐团的定义。

今早，我们听到了华乐团是如何成立的。不过，昨晚我在听音乐会时，脑海里浮现一个想法：近几十年新媒介如何影响我们的生活，不知华乐团会不会像西乐团那样变成一个社交媒介？如果管弦乐团成了社交媒介，乐手和观众之间又是什么关系呢？

稍早前，有人说到华乐的角色，华乐在国际舞台又代表了什么？当然，我们在过去几年看到新电子媒体的演化，虽然我不是刻意去想到它，但是如果你把它当成一个社会实体，对作曲家来说，眼前还有许多工作得完成。我们并不能把音乐当成是完成品 - 表演后，录音然后迅速变成商品。我想到的是更大的文化。谢谢大家！



## 许美端博士

感谢你们让我成为这活动的一份子。我很高兴能听到五首精彩且让人激动的作品。我不仅会从一位作曲人的观点，也想以一位观察者的角度来分享我的意见。第一首作品我极为喜欢，来自台湾的年轻作曲家表现非常出色。你说到寻找个人的语言，我尤其喜欢。你最终选择利用客家元素，以较独立方式呈现。作为作曲家，我相信我们看素材时是一个层面，在运用时就会找自己的方式把它凸显及融入个人的语言里，这就和陈怡老师及许舒亚老师之前所提到的幻想相呼应。这部作品令我感到兴奋，不单是作品的色彩而是作曲家如何把色彩融入音乐层次当中呈现声响色彩。第二部作品由黄佳俊创作，这部作品和第四部作品给我同一个感觉就是构思是由多种音色的旋律编成的。因为旋律元素是衍生物，我们在聆听时会比较留意改编技巧多过于音乐的格式。至于第三部作品，里头不同的音响板块互相切入扣人心弦。虽然我期待更大的音乐板块，但是你已经把许多承诺写在音乐里了。第五部作品让我非常喜爱，因为乐团在演奏时非常流畅。今早，你解释了你如何进行分析，如何把分析所得放入自己的语言当中，我认为论点充分有理，这是一首有说服力的作品。

这五部作品让我思考和应付一些不这么熟悉的元素。我在新加坡成长，十八岁时出国，在外国也呆了十八年，因此我就好像在国外过了半生。我和许教授的经历有些相似，在“回家”即回到出生地时所面对的困境，曾经喜爱的事物或地方已物换星移。坦白说华乐或亚洲音乐与我的教育背景有一段距离。其实，要理清所代表的身份和自己真正的内化思想是非常困难的。下来我想谈一下有关南洋元素。我目前在南洋艺术学院执教，得面对一个问

题——到底什么是南洋风格呢？回来新加坡已经十年了，回顾过去，如果要我归纳，它与中国早期画家移民到东南亚的风气及他们日后发展出的新绘画风格有关，就如何教授所提过的。对我而言，最基本就是创新，个人如何运用时代的元素，加上现有方式或所学过的技术，来创出新作品。这创意精神与其说是南洋风格，我更愿意认为它是南洋精神。我很赞同刘韦志先生和许教授的观点，身为作曲家，他得找出“那把声音”。一把诚恳和真实的声音，能让你表达出独特的体验，包含所有的差异及当地的文化影响，若我能沿用刘博士的比喻，有本土也有世界。谢谢！

## 吴多才博士

谢谢！我想祝贺新加坡华乐团成功推动音乐创作。一系列的读谱过程对作曲家来说是很重要的。在众多作曲家中，有一些是初次尝试为华乐团作曲，因此没机会学习当中的技巧。从一个教育工作者的角度来看，如果有机会多进行小型的读谱场次，可以是连同新加坡华乐团、鼎艺团或来自不同学校较好的小型乐团或弹拨乐团，那会是一件好事。这些乐团提供一个平台让年轻作曲家们把他们的作品拿出来读一读，至少他们可以从中了解到编配和器乐谱写，这是实践方面。另一方面是文化意识及音乐学研究技巧，我觉的这是重要的。你要如何寻找一首音乐的资料？什么是马来社交舞(Joget)？什么是从宫廷流传下来且经时代改变的保姆舞(Inang)？马来舞蹈音乐之间有什么不同？要从何对这些音乐做研究？我们应寻找音乐的本质，将它利用在自己的创作中。在课堂上，应该教导学生如何正确地做研究和认识本区域的民间音乐。在我们周边其实是有很多音乐元素待发掘，不仅限于甘美兰音乐(gamelan)。就如余家和先生提到的，这区域有许多早期来自葡萄牙的移民形成我们的欧亚社群，他们的音乐来自Kristang，是一种葡萄牙语为基础的混合式语言。因此这些不同种类的音乐是需要好好研究的。你得有深入的理解才能善用这些元素在创作中。我认为教育是重要的，让学生们有多些接触，并有机会从编配、音乐创作和研究角度来学习技巧。谢谢！

## 埃里克·沃森

在很大程度上我觉得自己是新加坡人。我热爱美食，那也许是新加坡人的好指标。我是挺喜欢这里的气候和市中心外的地方。我来自英国，那正是我的文化背景。除了一些不幸的战争故事，在我的成长岁月中没有华人，也没有东南亚，因此我对新加坡的音乐有不同的观点。

现在，我想谈有关“兴起的传统”，因为通常我们说到历史时，如某人开始给称谓或评论，你可能会说：“我就知道会这样。”你可以说给称谓是个潮流，也是“兴起的传统”。过去十年，我们经历了非常好的“音乐创业”，让“南洋”这一称谓崭露头角，大家从不同角度以这称谓来创作。谈起“南洋”音乐就好像是说新加坡音乐，我觉得身处新加坡的我们要谈这题目还太嫩了。

这领域的深度还不够，我们也不能谈得太深入。我将它比喻成很浅的溪流。这领域还需要多些时间发展和成长。我们为何这么说？

其实，目前我们看到稍有成绩的是一种传统。这一传统会何去何从我也不晓得。我看过了三届的比赛，应该说是三次有非常不同结果的比赛。那我们应该说那全是南洋音乐吗？或是我想说音乐中有南洋精神？

这就把我引入下个话题，未来我们提起南洋精神，我们会想起什么呢？

在创作中，这是我会自问的一重要问题。也许每个作曲家在某个阶段会想自己到底为谁而创作？我在写什么？这是什么？我再回到音乐创业上，稍有不同的是不管是强迫或自愿的创意，都是在找某样东西，要往外看，因此在某种情况下我来到新加坡谋生。就是在这种情况下会激发出人的创意，直到后来令人不可抗拒。

作为一个作曲家，我希望能先灌输一种探索精神和好奇心，之后进而转变成创意。也许在五十年后，来回顾我们现在这段日子会说是“南洋”的黄金时代。

以上这个别例子就能称是“南洋”吗？这不好说。我是在做灌输方面的工作但不想给它一个称谓，这精神我很理解也欣然接受。我想把这南洋精神推向世界，让他们知道这是我们可以向往和该灌输的。在此，创意就好比青春的泉源，而传统的演变就始于这财富之泉。谢谢！

## 钟启荣

大家早上好！我觉得我非常同意之前的讲员和同事们的观点。对于这次比赛尤其Joyce(许美端博士)做了的分析。同事之间也反映出了南洋风格的一个追求问题和一个探讨问题。我觉得这都是一个重要的课题在发展当中，但是我非常感谢葉聰老师和华乐团“收留”我成为他们其中的一个作曲家团队，就等于邀请我们参与和一起探索南洋风格等问题。我是说有了这个平台，对作曲家的我们可以说是有一个很棒的个人化艺术的展现平台。同时，也需要有个愿意体现作曲家的意愿的音乐平台。如果没有了这个华乐团，没有了葉聰指挥的邀约，这些都是不可能发生的，所以我觉得在乐团在这部分起着一个非常重要的一个过程。华乐团也给我们另一个更重要的方面是采风。专门到马六甲看了土生文化(Peranakan)，在那里就可以了解当地的音乐文化。我们还去过泉州南音和客家山歌采风以便更了解当地的文化。我一直建议在我们的教育体系里头能采用这采风的课程，虽然我经常和吴多才博士和其他的作曲同事说起在我们的音乐教育应该有这课程，南艺的前院长朱院长也常提起为什么在音乐教育里面不能有采风的项目呢？也可能在教育的规则上不太能实行。以个人的意愿，像我自己有做过几个音乐活动/音乐节，像葉老师一样，我们提供一个团队，虽不属于一个学院，但是一个集体(Collective)。我们下乡去采集素材的时候，我们可以运用在我们的创作的过程中。在这过程里面，尊重传统，同时发扬传统。不管是南洋或亚洲也好，这些素材都是我们非常精彩的一个文化遗产。因为在新加坡，很多的老文化已经开始消去，当这文化消去后，你只能到博物馆去，所以这种活着的文化，如果不在当下采集，它再也不能重现了。就好比

方言，客家话、闽南话、潮州话，当这语言不在你家里发生的时候，它就是只变成一种回忆，就只能好像听过我奶奶说过这样的话，但是你若真正去体会这些音调的时候(还有食物)，你不能很贴切的运用在你的音乐中，你只能引用(quote)。如此你就不需要在新加坡你也能写，因为只要去图书馆，有音像就可以了。但是我觉得作曲家很多时候以个人本身的艺术体会，如你对客家话掌握的非常好，你的表现张力非常大。我记得周文中老师曾说，你先要是个“完整”的人就是要有整体的艺术体会，同时要在你的音乐语言要诚实，实实在在表现你的音乐。不管你用什么风格的技法，至少你的音乐体会是非常真诚的，能感动当中的听众。我觉得这是我们作曲家唯一非常重要的一件事情，要真正的知道自己在写什么。为谁而写？为自己还是为自己的艺术理念而继续？当中这南洋的精神才会存在。如你只是从网上采集资料反而没真正切身的体会，我觉得会少了实际经验(hands-on)手感有点虚假的，我觉得创作者需要真正去体会文化现象。我建议大家多多跟葉聰老师和大家同事一起下乡采风。这是我非常愿意看到的事情。谢谢。



## 第二部分： 专题演讲

# 论音乐的民族性、本土性和个人性—— 兼谈南洋音乐的回顾与展望

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大家下午好。谢谢葉聰老师的引荐。非常荣幸和很高兴能接受邀请到这个论坛来做主题演讲。实际上，我没有资格来谈南洋风格，这是葉聰老师给我的“命题作文”，所以我就要兼谈一下。我对南洋并不了解，我这是第一次来到贵国。来到新加坡，印象很深刻。但以我粗浅的印象来兼谈，我能从什么角度来谈呢？我就设想了一下，来谈点宏观的理论和历史问题。也谈些西方音乐，因为我主要是搞西方音乐，比较熟悉。跟中国作曲家做些比较，最后来谈些南洋风格问题。

我的讲题想先做个概括，但是我在后来做了改动，我想从音乐创作中追求民族性的这样一个现象入手。从理论高度和历史来总结世界音乐发展过程中民族性诉求的原因和成就。今天我们整个论坛的主题实际上就是民族性。怎么来追求音乐的民族诉求；然后我希望对这个民族性做一些分析，尤其今天上午大家多次提到在创作的过程中所谓本土性元素的应用。为什么要用本土性元素，它的价值何在？我来做一些论述。在这基础上，也结合我们前几天所举办的华乐比赛的实践，我也观摩了整个比赛过程，还有一些相关的音乐创作。因为叶老师，也感谢华乐团的同事给我寄来一些资料，但因我的时间有限，我不能很多的引用，所以就来探讨一些南洋风格的音乐，它的构成和前途，并就更大的问题来做一些思考。

我先抛出我的立场，我非常认同今天上午台湾的作曲家刘韦志先生所提到的观点——在音乐创作过程中，关键是个人性，我也很认同这个观点。我认为音乐中无论怎么样来运用本土性元素并凸显所谓的民族性，但在创作和接受的过程中，不仅是创作者而且是作为我们听者的接受过程中，最终的落脚点和成果的体现确实是音乐风格中的所谓的个人性。貌似吊诡(Paradoxically)看似矛盾但确

实上是个真切的事情，只有通过鲜明的个人视角，个人风格才能真正彰显艺术创造中的民族性的真谛。这个观点可能跟上午的那位美国作曲家的观点不太一样。我还是更加强调，只有通过个人性才能凸显民族性的看法。我的讲题大概就分成这几个方面：(1)关于音乐中的“民族性”；(2)关于民族性的历史回顾，主要是西方从19世纪以来一直到现在；(3)谈一点华人作曲家，当然我更熟悉的是中国作曲家的探寻和取向；(4)“南洋风格”的可能与展望；(5)最后，做点小结。

### 1. 关于音乐中的“民族性”：宏观理论-历史视角

在音乐中出现的“民族性”意识，在英文中是“nationalism”倒不是“ethnic”。这个概念的出现实际上跟我们人类社会文化中的“现代性”(modernity)现象紧密相关。大家知道在现在目前人文和社科领域中关于所谓“现代性”的概念有很多的讨论。这个现代性(modernity)的概念就是认为人类社会在原来的发展过程中，都属于传统的社会，但是人类大概从文艺复兴与启蒙运动后，就逐渐进入所谓的现代。当然这“现代”在西方也称为“近代”。一般在西方历史的学习中，从文艺复兴往后就叫modern，即我们所谓的近代和现代史。现代社会有一些比较突出的特征，比如现代社会一般讲究理性，所谓“祛魅”，即破除了非理性的迷信。传统的社会更多是一种没经过理性思考，传统习惯更多在控制着的社会，但是从文艺复兴到启蒙运动后，理性和科层化各个领域的独立构成了我们现代社会的特征，所以就出现“现代性”的文化现象。在音乐中出现“民族性”的意识跟我们人类社会中所说的“现代性”的出现有很紧密的关系。我们不妨来回顾一下，西方从文艺复兴、宗教改革，就是从十四、十五世纪到十六



世纪的宗教改革以后，一直到启蒙运动十八世纪，在这过程中西方出现了一个很重要的现象。原来在中世纪，西方文化整个是“大一统”，是以拉丁语作为统一的官方语言和宗教语言。大家不论什么族，国族、民族的概念不清晰，因为大家有个统一的语言。从教会的角度来说，这是个教会“大一统”的局面。使用的语言都是拉丁语。这个“大一统”的文化随着文艺复兴和宗教改革运动以后，就逐渐开始出现所谓的“本土俗语”这种分裂，英文称为vernacular。我们知道现代的欧洲语言包括英语、法语、德语、俄语、意大利语都是当时方言，当时各地的语言。西方文化就是相当年轻的文化，与我们中国文化不好比。西方文化是在拉丁语文化统一的这局面被打破以后，各个民族开始出现以自己方言为主的民族文化，所以“民族性”这概念的产生跟拉丁语“大一统”文化逐渐让位予“本土俗语”这一过程有紧密的关联。英语、法语、意大利语成熟的比较早(德语是较晚的)，这几种语言的分割，与政治语言和宗教语言都出现了“本土语言”这种分化有直接关系。随后从十七世纪以后，法国民族国家的强盛，开始对民族意识的提高功莫大焉，开始出现有明确的民族意识。我们每个国家有自己独特的语言体系，于是就注意自己有独特的文化传统。这就包括了法国、德国、英国、意大利到后来的俄国都出现的这样的意识。小国也随之跟进，这就变成了一个巨大的运动，各个国家开始独立，语言传统及文化传统的不同，因此产生了政治诉求。新加坡也是在这运动过程中出现这现象，我查看了历史，了解新加坡是在1965年独立的。为什么会独立？就是国族和政治诉求，独立的民族因此出现这样的主权要求。二十世纪风起云涌，民族意识现在遍布全球，普遍的政治和文化意识。刚才我们说的都是比较的宏观政治文化现象。

现在来考虑文化、艺术与音乐中的“民族意识”，完全与上述现象是相呼应的。既然出现了独立的政治和文化诉求，那么在音乐、文化上就开始出现对“民族性”的强调。这就包括了我们要熟悉的欧洲的音乐强国：意大利、法国、德国。这里我尤其要提起德国。我们在中国学音乐，很多时候要接触所谓的“德奥音乐”。“德奥音乐”在十八世纪以后成为很有影响力的音乐单位。但是原来我们在学习的过程中，不太强调“德奥音乐”也是有很强烈的“民族意识”推动。这方面我们强调还不够。从贝多芬以后到韦伯(Weber)、瓦格纳(Wagner)、布拉姆斯(Brahms)都有很强的“民族意识”推动。希特勒将这种民族意识推到了一个极致。“德奥音乐”对德国人的“民族性”的身份(identity)认同具有很大的作用，包括Wagner和Brahms都有很强烈的“民族意识”推动。可以看到整个我们原来熟悉的西方音乐中，“民族意识”是很重要的意识形态推动。

我们要问为什么“民族性”在音乐中为什么这么重要？“民族性”在音乐中的价值何在？这与我们今天的课题紧密相关。我们可以这样来思考，我想了三点，但不一定全面。

1. 现代性观念在文化和艺术中有其逻辑的后果。现代性观念里有理性，我们现在所秉持的一些价值理念-独立、平等、自主，这些都是现代性概念。现代性在艺术中要落实的就是要体现“民族性”。因为每个国族、民族都要追求自己的独立、平等，自己能在这个世界上能够有个立足之地，要体现我的独特价值，所以在艺术和音乐当中也要体现我的价值。“民族性”首先是个现代性概念，是现代性在文化和艺术中的逻辑后果。

2. 在音乐本身的发展和探索过程中，音乐的历史发展，它的疆域和资源不断的扩大。那么追求“民族性”所带来的好处或者后果就是能引入新鲜的血液和文脉。音乐的表现和色彩能更加丰富。由于有不同的国族和不同的地方性元素进入音乐，所以音乐这个大传统就变得越来越丰富，资源越来越广阔，因此“民族性”在音乐中是个正面价值，值得大家去追求。
3. 音乐风格中的个人性，可以通过民族性的诉求得到更好的凸显。为什么作曲家要创作音乐？很重要的就是要找到“个人的声音”(personal voice)，怎么去找呢？通过民族性的渠道，能够得到更好的滋养和发挥。

我大概想民族性为什么在音乐是正面价值，值得这么多人包括欧洲那些音乐大国都要追求民族性，可能跟这几个方面有关。现代性的追求，音乐本身的资源的扩大，以及音乐中的“个人性”能得到更好的凸显。这几方面都有内在的关系。

## 2. 音乐民族性的落实：“本土性”元素与19世纪以来的创作实践

“民族性”既然是个正面价值，我们怎么在音乐中寻找？我们来看一下历史，看“本土性”元素与19世纪以来的音乐创作实践。如何在音乐中凸显各自的“民族性”？这就变成了创作问题。我相信直到现在这都是个凸显的问题。对于每个作曲家包括我们这次华乐大赛都是这个问题。怎么通过音乐这媒介来显现这个音乐是这个民族的。答案似乎是很清楚的：运用“民族的”、“本土的”、“民间的”音乐元素(音乐材料)。不论是音阶、音色，这些民间的元素来进行创作，寻找“民族性”。

因为这“本土”、“民间”元素，具有天生的优越性和内在的价值——它是原创的(original)、未经污染的。世界每一个地方的音乐和它的风土人情直接相关，都会诞生只属于这个民族的声响(sonority)和感觉，包括调式和节奏，所以就携带了可贵的文化“基因”。“本土”的音乐元素就是一种基因，通过这基因可以发展新东西。音乐中运用了这样的本土元素，民族性似乎就能够得到体现和凸显。然而，事情没有这么简单。创作问题是高度复杂的，其中的关键问题是：如何协调民间的本土元素与深厚的艺术音乐传统的所谓“高艺术”要求？每个地方都有自己的民间元素，民间音乐(各自不同的音调、节奏和音色等等)，但是要写出的音乐能进入艺术音乐的传统。这艺术音乐我们必须承认，它主要是西方艺术音乐。

西方的艺术音乐本身的历史非常悠久，即便从开始有记谱(Gregorian chant 格里高利圣咏)的9世纪开始，也有上千年的历史。在西方音乐的发展过程当中一直吸收民间音乐素材或受其影响，但情况和实践在历史上很不一样。我们不妨来回顾一下。

从文艺复兴到巴洛克，我们来问民间音乐有没有进入艺术音乐？有的，但是大家去听听原来的音乐，那个时候的民间音乐或者是所谓的俗语传统，也进入了高文化的宗教音乐。原来在巴洛克或文艺复兴，主要是宗教音乐，比方弥撒和经文歌，民间音乐更多是一种隐而不见的种子或基础，不是凸显在前面的。如文艺复兴所谓的parody mass，弥撒里头用一些当时的民间歌调，但民间歌调都把它们变形了，比如在某个固定调(cantus firmus)用些民间音乐，但是藏在里头的，不让人听到。你在听这作品的时候，也不会意识到某个声



部或主旋律或某个动机是来自民间音乐，更多是个基础。在巴洛克时期还有Chorale(众赞歌)的前奏曲(Prelude)、变奏曲(Variation)也用民间音乐。很多Chorale就是德国的民间歌曲，都是藏在里面，不凸显。到古典时期(Classical period)产生了一特别的关系：比如我刚翻译了Charles Rosen的著作《古典风格》(The Classical Style)，这里头说到在启蒙运动的时候，18世纪中后叶，高艺术与民间元素之间达成一种特别的关系，形成了一种彼此需要的局面。尤其是在海顿的晚期弦乐交响曲或是弦乐四重奏和莫扎特晚期如歌剧《魔笛》，这里头的学究气(learned style)复杂对位的技术(counterpoint)与民间因素变成了相辅相成。比如海顿很多的交响曲末乐章的歌调完全就像民歌一样，但它们变成了交响曲的主题。这交响曲的末乐章需要这样一种民间的感觉，然后在发展中用了复杂的对位技术来处理。这学究气里的东西和folk music/folk material就完全相辅相成。我们听到了很民间的东西，但是做了很艺术的处理。这是古典时期产生的一特别的关系。

到了19世纪，民间元素的引入更为复杂。民族性这个概念凸显出来，这里就产生了复杂关系。我这里总结了一下：

1. (Exotic)概念产生，这概念原来是没有的。因为19世纪西方的殖民扩张(包括新加坡-英国殖民)，西方人的视野开始扩展到很多的东方和非洲国家。接触了那个国家或地区的一些民间音调，就把它引入西方的音乐作品中。但是这种做法更多是外在的效果。Exotic我们中文翻译成“异域风情”或是“异国情调”。Exotic不是个正宗的东西，只是借来做个外表的修饰，比较表面，不是真正的实质。比如19世纪的歌

剧就出现了大量的东方主义。有个学者现在在中国大陆影响很大(Edward Said)，他专门提出了所谓的"Orientalism"东方主义，就是西方人看东方带着有色眼镜。这种做法最后的结果不是真正的表现东方而是一种 exotic。这里以出名的歌剧《阿依达》举个例子，威尔第(Verdi)写的，他有到过东方吗？没有，他写的是埃及，他也没来过埃及，根本不太了解埃及，但音调里作曲家用了比如“减二度”的音调，学阿拉伯的，这是一个典型的 exotic。第一幕第二场战前神秘而庄严的祈祷仪式，威尔第就写了个假造的“埃及风格”，从专业上是写的很好，表现了埃及的地方色彩(local colour)。还包括普契尼的《图兰朵》写中国、《蝴蝶夫人》写日本等等，都是 exotic 的用法。不是真正深入的去了解地方的风土人情而是通过效果色彩来表达。

2. 真正对本土元素的深入挖掘，对本土民族的风土人情比较深切的展现。19世纪的民族乐派就是这个动向。比较突出的应提到俄国的穆索尔斯基(Mussorgsky)，他有独特的世界观和艺术观。穆索尔斯基真正抓住了俄罗斯音乐中最本质的东西，而且突出表现了民族最伟大和复杂的方面。他最伟大的作品是Boris Godunov，一部伟大的政治歌剧。这歌剧里把整个俄罗斯人民做了个全方位的展现，上至沙皇下至最底层的乞丐，展示了俄罗斯人民的人种和各种风土人情。我觉得我们对穆索尔斯基的了解还远远不够，包括在中国，更多只知道柴科夫斯基和拉赫曼尼诺夫。实际上对俄罗斯表现最深入的是穆索尔斯基，他甚至被认为像是文学里的陀思妥耶夫斯基，但是不像陀思妥

耶夫斯基完成这么多伟大的巨作。一般人也仅仅知道他的《图画展览会》。我在这里举个有趣的例子。穆索尔斯基擅于捕捉俄语的口吻，当然我也不懂俄语。他写过一组有趣的艺术歌曲《育儿室·甲虫》展示俄罗斯的孩童。他有个独特的艺术观，认为艺术就要真正的写实，要有生活体验。这组歌曲道出孩子看到甲虫的兴奋觉得好玩，穆索尔斯基就把它写成了一首歌曲。如果不告诉你这首歌曲是19世纪穆索尔斯基写的，你完全会认为是20世纪的现代作品。穆索尔斯基有强烈的现代性，他会极端敏感地捕捉俄语中的韵味，这是真正的民族音乐，展现了俄罗斯最本质的方面，大家注意这不是 exotic。因为他是俄罗斯人，一辈子生活在俄罗斯，对俄罗斯的人民和风土人情有深切的感受，而且用音乐表达出来。另外如斯美塔那、德沃夏克的(Dvorak: Dumky Trio op. 90, 1)捷克民间舞蹈节奏和西方技术结合得非常好，格里格的挪威风情等。这些音乐都远远超越了我上面所提的第一层面，不是 exotic 而是真正深入到了民族的本质。

到了20世纪，整个音乐语言发生了大变化。调性的瓦解带来不谐和音的解放，还有各种元素的大发展，包括节奏和音色。民间元素就提供了语言建构的新的可能性。民间音乐在20世纪给作曲家提供了一种新的探索语言的可能性，包括我们的华乐比赛，我们可以看到这样的一个强烈倾向。这里最杰出的代表，至今大家公认，无人能超越：匈牙利的贝拉·巴托克。巴托克做过非常精深的民间音乐的田野调查field work和仔细的记谱。他虽然是匈牙利作曲家，但是做调查民间音乐不是在匈牙利，他走遍了东欧广阔的土地包括保加利亚、罗马尼亚、阿尔巴尼亚整个东欧最土的农民音乐，他完全

掌握了，之后把它们彻底吸收。因此在调式、节奏和句法方面形成了非常独特的语言。另一方面，他的音乐又有高度的艺术性，把欧洲最传统的巴赫到贝多芬的复调和动机技术都结合在一起，充满了现代感，达到了最高的艺术成就。到现在为止，无人能超越他。拿民间音乐的东西，同时把它上升到非常高的艺术高度，他是个最伟大的代表。随意举个例子，不是巴托克早期的民歌的改编，巴托克最成熟的作品不再做民间改编，他只要一下笔，就是一个匈牙利巴托克自己的味道。比如弦乐队《嬉游曲》，演奏并不多，但极其优秀的作品，是1940年作品，比较晚期成熟的作品。它绝对不是民间音乐，是巴托克自己写的。留意它的调式和节奏，强烈的韵味，一听就听出是巴托克/匈牙利，但是是创作出来的，完全掌握了民间音乐的精髓。这种音乐不是 exotic，我们在听时，就感觉是匈牙利的，尽管我们不一定去过匈牙利，但音乐把匈牙利的本质带出来，突出了巴托克个人的风格。

再看其他在较小的程度上，这些作曲家都达到对这个民族，他所在的那个国家的民族的很深刻的表现。比如：

- 美国的科普兰 Aaron Copland 中期
- 西班牙的德·法雅 Manuel de Falla
- 巴西的维拉-洛勃斯 Villa-Lobos
- 阿根廷的皮亚佐拉 Piazzolla

例证：Copland: Billy the Kid---Street in a Frontier Town - 很多双调性、多调性、错音技术、美国味道，只有美国人写的出。大家注意民间音乐和现代音乐包括双调性和错音都是现代的，但大家感觉贴合的非常好。从民间音乐看到了建构现代音乐的可能性，取得了很高的成就。



我们回顾了民族性在西方艺术音乐中的发展一直到现在。我个人的感觉，民族性的诉求在西方五、六十年代弱化了，比如序列音乐、偶然音乐、实验性的东西站在前排以后，民族性往后退撤。但是自八、九十年代由于东方(亚洲)的作曲家的群体包括了陈怡老师，他们这代作曲家对东方元素的诉求，在西方又重新回过来了，再次凸显在音乐中追求民族性的诉求。

### 3. 华人(中国)作曲家的探询与取向

20世纪以来，当然讲中国的音乐很复杂。上午朱院长做了非常好的梳理，我个人没有意见，完全同意他的观点。就创作音乐而言，我们不说传统音乐，就作曲家写作的音乐而言，在中国的历史确实是在20世纪以后才开始。20世纪以前，很难举出个中国作曲家，大家注意。作曲(Composition)这个体制是西方概念。这与文学和艺术有不同。我们的文学有灿烂的传统，从《离骚》到唐诗宋词元曲到绘画书法都有深厚原来的传统。在音乐中更多的原来是民间传统，没有一个作曲家创作的传统。在20世纪以后华人(中国)作曲家开始登上历史舞台，显然是中国的现代性，“西风东渐”的后果之一，至今已有百年的历史。现在可以进行回顾和总结。我最近在上海音乐学院想推一个项目，“中国钢琴音乐百年的回顾”。钢琴音乐创作的概念刚好到现在也是一百年。第一首曲子是赵元任写的，很有意思。客观来讲，成绩很多，很不容易，但也存在一些问题。干扰比较多，整个中国的音乐进程常常被外力阻断，包括抗日战争、政治的不稳定及在各方面的曲折，包括文革是个倒退，影响了正常的发展。

我们来看20世纪以来中国音乐的核心命题对音乐创作和作曲家而言是什么?依然是“民族性”，很显然这是最大的题目(biggest issue)。怎么用音乐来创造出中国人自己的声音?这一直是一个很大的问题。因此可以说跟19世纪民族乐派以来的俄国、东欧、美国、拉美等国家的音乐发展，是同样的课题。但是中国的问题是更为尖锐的，因为东西方文化的差异非常大。中国传统和民间的素材如何与“舶来”的西方来的技术、观念达成协调?这一直是个困惑或者说是让所有创作者和中国音乐界人士萦绕于怀的一个重大课题。这个课题的协调和发展过程有一百年，我做宏观的观察。

依据时代的不同，大致可以分为几个路向和阶段：

- 1) “以西纳中”(西学为体，中学为用)在学术界有这样一个说法。用中式的素材，用传统的西式处理，是极为重要的一条线路，一直到20世纪七、八十年代，到现在为止都还有这条路向。我们上午也谈到，在现在的创作当中依然还有根据民间或者使用比较传统的东西。我们例子很多，比如我们上海音乐学院的贺绿汀院长(1903 - 1999)的《牧童短笛》是标志性的作品。从钢琴本身是西方的，是个三段曲体，包括和声和一些复调的技法(所谓对比的复调)，这些技法都是西方的，但是元素是中国的。还有刘铁山、茅沅管弦乐《瑶族舞曲》和大量的钢琴曲(民歌改编或变奏曲)等，都是“以西纳中”。
- 2) 坚持(传统)本土的特色，但是纳入西式的一些思路和观念，我称它为“以中纳西”(中学为体，西学为用)，主要的还是中国自有的东西。

中国的器乐(华乐或中国称为民乐)的创作，很大程度上是这一路向。因为乐器这一载体是中国自身本土原有的器物。这里头最突出的代表是刘天华(1895 - 1932)，他主要是二胡曲的创作，大家听到《光明行》很多是大调，调式完全是西方式，但实际是二胡曲，是这路向很重要的一个代表。还有就是我们现在的华乐，中国民族管弦乐这样的一个载体就是在这样的一个思路下取得的——彭修文(1931 - 1996)模式，从1950年代以后的建制，虽然仍有争论，我们今天看到一些评委依然有不同的想法，但是它显然已经是个成熟的建制。这就是坚持本土特色，这里头的乐器现在都是中国乐器，而这建制显然是根据西方管弦乐队移植过来的，是一个“以中纳西”的一过程。

- 3) 改革开放以后大量出现了“中西合璧”，就是现代或“后现代”的观念，以及音响关系的不协和性的解放，各类现代派技法都进入我们的视野和创作过程中。在观念上我也观察和思考了一下，我觉的我们不再纠结表面的“中西融合”，也不再追求表面和音响层面的“中国风格”，而更多开始探求精神和内涵意义上的“中国性”。对于新加坡来说，更多是到底什么是“新加坡性”或是“南洋风格”，不但是在音响层面上，更多的是思考精神层面上怎么来最求这东西。这里头很重要是现代技法与民间元素要产生契合。这是改革开放以来三十多年的实践，我想举两个小例子。比如在1990年代以后大量产生而出现的现象，就是采用混合编制，特别多的是管弦乐队加一个独奏中国器乐。这里比较突出的一个例子是我们的上海音乐学院院长杨立青先生(1942-2013)，他

的一个民乐作品极其突出，叫《荒漠暮色》，是为交响乐队写的。独奏完全是中国音调，里头明显的中国民间音调比如哭腔、滑音、揉弦，但乐队的处理完全是现代写法。大家知道杨立青写乐队的色彩很丰富。这作品的演出率很高，现在公认是这方面的代表。《荒漠暮色》是个比较悲剧性的作品。大家可以听得出乐队的处理是先锋的，讲究色彩，我们听到独特的小号，独奏完全是中国的音调。听上去不是一个拼贴，非常好，找到了现代的技术和中国传统音调的结合点。另外一个例子，我想举陈其钢(生于1953年)的一个很奇特的作品，是为17个弦乐器写的，叫《走西口》，也有个“离别”的法文标题。我听了这作品印象很深。大家知道《走西口》是陕西出名的民歌，他做了非常复杂的处理，但又很好听，“音色”的写法非常细腻，同时照顾到“可听性”。可以说是“音色音乐”或“织体音乐”(texture)的编织。中间有高潮，在结束时非常轻盈、色彩的弦乐处理。这作品写得非常细腻，运用了现代的“音色”音乐或织体音乐的作法，但对中国的民间音乐做了很奇特的个人处理。这都是很好的例子，真正做到了个“中西合璧”试图来表现中国精神。这是中国作曲家的一个诉求，我们可以看到清晰的线路。

### 4. 南洋风格的可能与展望

在这样的背景下，我们看到在西方整个艺术音乐有很强大的追求“民族性”的洪流，中国作曲家也做出了非常可喜的探索。我们怎么来看南洋风格的可能与展望。关于“南洋”作为一个文化和地理概念，我没资格来谈这个问题。我相信在座的每一位都有自己的思考。今天包括在小组讨论会很



多人都谈了这样一个概念。到底对它怎么定义,我相信大家逐渐有了共识。它是一个不断生长,不断发展的,更开放性的一个概念。在南洋我相信在音乐上有它的特色地域色彩,所谓中国有一句古话:“一方水土养一方人”,一方水土也养一方“乐”。任何地方,这是我们人类的一个伟大之处。只要有人群不同的存在,就会诞生与这个民族所有的生活习惯、气氛、地理、气候都相关的音乐或声响,因为有语言和各种不同的生活。这就是形成“风格”(风味)的基础。关于什么是“风格”?我们可以再探讨,那又是个复杂的问题。我想举两个例子:(1)罗伟伦先生一是华乐团提供给我的资料。这作品据我了解是来自中国的一个算新加坡的老一辈的作曲家,很有专业技术,很明显受过专业训练。他也参加了前两届的华乐比赛。我们来听点《海上第一人郑和·海誓》。我觉得这里头就有南国味道,这里的味道,用了特别的调式,很清楚的。显然的他的技术是比较传统的,包括他的和声语言,有比较动听和明确的旋律的写作。(2)这里再举个例子,这是在家准备的,在来这之前我并不认识余家和,我是听音乐中的独特,这作品一下子抓住了我。我不知道曲子的意思,来了问了余家和先生什么是《Bayang》,他说是皮影戏,我才知道。里头有很多说话,我也听不懂,是马来语,我也是请教了余先生。中间有一部分产生全新的音响和音调,包括里面的一些锣很清脆高频,在其他地方没有。曲子后面蛮有趣的,还有些变化,完全不同的音响,这种音乐我从来没听过,因我孤陋寡闻。这音乐有强烈的本土色彩(local colour),只能产生在某个地域的音乐。

### 本届2015新加坡华乐作曲比赛

这届2015年的华乐大赛,我们看到确实可喜可贺的丰收。在“南洋风格”上,我们觉得青年作曲家都有明确的追求,包括在音调、节奏、音色和结构。比如:大奖获得者冯迪伦的《狮舞弄清韵》有狮舞的完成过程,这作品比较有趣的是它不仅技法也有叙事,如大家看节目单有十/十二段。充分挖掘了独奏琵琶和乐队的表现力。

其他的作品如二奖《来自远山的呼唤》、三奖《穿越热带雨林》和《梦亭》我觉得比较偏于“音色”写法,较为前卫,同时又在调式音阶上采用“南洋”独特结构。就“南洋风格”而言,我们这回没颁“南洋风格”奖,但作曲家奖《克雷克吐尔火山》很有意思,我们听到作曲家的表述,取材就是南洋这地方的一故事,而且音乐素材是南洋的。聆听的实际效果也富于南洋味道,张力和高潮的结构感比较舒服,最后乐队队员是投给这作品,说明演奏效果也比较舒服的一作品。

通过这些例子,我们是在提出一个理论问题:什么是“风格”?尽管这里说到了“南洋风格”,但是我对“风格”这概念做了思考,真正所谓“风格”,大家都发现很多评委和作曲家在到底能不能谈“南洋风格”还比较谨慎;更多谈“南洋体验”或“南洋精神”。因为“风格”实际上是艺术创作的至高境界。艺术创作什么是最高的目的?就是创造风格,而这风格尤其是以个人风格为一独特的标志。当然也有群体风格(Collectiveconsciousness)。我个人觉得在风格中最突出的就是要追求个人的风格。风格要形成,有一些比较高的要求。这是我的不成熟的总结:(1)独特的表现范畴和独特的观察世界与人生的视角。有的作曲家不是什么都写,但大作曲家是什么都能写,像莫扎特和

贝多芬。有些是小作曲家但他也有风格,比如格里格(Edvard Grieg)他不是个很大的作曲家,但我们一听就知道是格里格,他写出了北国的冷。他的音乐听上去是“冷”的,他有独特的表现范畴。有的人特喜欢柴可夫斯基,他非常独特地表达了悲情,另外比如肖邦,也有独特的观察世界和人生的视角,一个艺术家应该具备,这是最重要也是很难的。(2)个人化的、自成一体的独特音乐语言表达方式。我相信每个作曲家都在探索,是极其困难的一件事。(3)要有相当数量的作品积淀和累积。一、两个作品不能叫做风格,哪怕独特和很好听或是在市面上流传很广,也很能称为风格。因为风格必须要有个“量”,相当大的一个数量才能撑起一个风格。(4)作品整体中又有丰富的变化和生态,形成所谓“世界”。能表达很多不同的方面,比如巴托克、西贝柳斯都有独特的个人精神表现。这其中,最关键的仍是艺术家(作曲家)的个人创见和创意。音乐中无论怎样运用“本土性”元素并凸显“民族性”,在创作和接受的过程中,最终的落脚点 and 成果体现却是音乐风格中的“个人性”——貌似吊诡(paradoxically),只有通过鲜明的个人角度和个人风格,才能真正彰显艺术创造中“民族性”的真谛。我的个人观点:在个人性与民族性这个问题上,我更为看重的是如何通过个人性达到民族性,而不是相反。因为我们是通过肖邦来理解波兰的民族性,通过穆索尔斯基、柴科夫斯基、肖斯塔科维奇的不同个人性来达到对俄罗斯民族性的认识。我们期望,在中国音乐的民族性追求上,也最终产生具有个人风范的中国音乐。已有可喜的例证,如王西麟、陈其钢、谭盾、瞿小松,也包括我们的陈怡老师,都有明确的个人性的追求。

最后我们做点小结。通过对民族性、本土性和个人性等核心艺术命题的理论、历史探讨,我们重新认

识和理解其中的学理问题和艺术问题。艺术创作包括作曲是高度复杂、极端困难的创造活动。要有所成,必须在各方面形成良好的土壤和环境:

- 1) 合适的社会文化氛围 - 一个困难的课题。比如现在大家觉得时机是非常好的,中国整个华人在世界上的政治、经济和社会地位都在迅速提高,那么文化要怎么来跟进?是不是有适合的文化氛围?;
- 2) 良好的机制体制保障 - 我们叶聪老师就在创造这种机制,通过这样一个比赛机制来进行保障;
- 3) 丰厚的艺术资源和传统支撑 - 包括南洋在内,有丰富的风土人情;
- 4) 艺术家个人的天才 - 天才不是指技术层面,是对世界、对人生、对艺术的独特感悟、内容和表达范畴。

这几样东西合在一起,最后产生了风格,所以这是一件不太容易的事情。

最后,我的观点是20世纪的中国和华人的音乐创作已经在历史中留下深深印记,在新的世纪,随着世界的多元化进程和全球社会经济一体化的推进,中国和华人音乐的机遇和机会一定更多、更大。中国音乐“民族性”品质,终将通过中国(华人)音乐家的个人努力,在世界乐坛上得到凸显和体现!

我的发言到此为止,谢谢大家!



# 我的南洋心路

## 余家和 - 决赛评委

谢谢大家!我听到杨院长从理论上的高度总结,我受益不浅。在这里我是想用作曲家本身对音乐的一些探索过程,尤其是在我2006年很幸运地得奖后就被葉老师纳入作曲团的一份子,我们也走过了好多个实地采风的过程。今天我想分享这几年来我对世界各地的采风,包括我和葉老师到过印尼、婆罗洲、古晋、沙巴、马来西亚-马六甲等地。令我印象最深刻地就是在印尼采风的时候,我对gamelan和wayang kulit音乐上的一些看法。Wayang kulit中文称为皮影戏。皮影戏之所以这么吸引我有两个特点。第一,它的音乐结构上的不同,“gongan”结构是一种循环圈的结构。第二,皮影戏在演出之前,有一些宗教仪式“开台仪式”(BukaPanggung),我的2006年音乐作品就是以这样一个开台仪式来作的。最近,和葉老师到马来西亚吉兰丹州(Kelantan)皮影戏采风时,遇到皮影戏大师,我们称他为Pak Chu。我们现场给他剧本,然后他就开始创作这场皮影戏人物的角色,以及根据我们给他的故事内容进行了一场作品演出。这民间艺术真的很活性,音乐演奏、故事演讲都是即兴演出。下来我让大家看一小部分的皮影戏。这是马来西亚吉兰丹州的皮影戏。

在2008年我与葉老师、Eric Watson和一些作曲家团友到了印尼靠近梭罗的一地方进行民间音乐采风。这是一出蛮有趣的皮影戏。过后,我还不满足,还跑到巴厘岛去欣赏当地不同特色的皮影戏表演。以上欣赏了三个不同地方的皮影戏(吉兰丹、靠近梭罗和巴厘岛),风格各异,但影响我最深的是马来西亚吉兰丹皮影戏。上面已稍提过的两个因素:音乐结构上的不同“gongan”。在gamelan里也有一种循环圈,称为colotomic structure。另外,就是他们在音乐会或表演前的原始宗教仪式。这里再看一段影片,是印尼Sumedang District。是和葉老师和SCO作曲团友在那里录制的。音乐

会是从晚上一直跳到隔天早上,而且在小房间里点香。我们在凌晨3点忍不住就离开了。为什么这特点会吸引人?在东南亚地区,这神秘色彩的原始宗教的仪式是当地人生活的一部分。你说这是音乐或舞蹈吗?可能不是,这就是他们的文化现象。然后,皮影戏在马来西亚表演之前还有进行一种“BukaPanggung”的仪式。这表演的目的是净化舞台(Purifying the stage)不然的话会有鬼魔(spirits)来骚扰演出,这是他们的信仰。以上者两仪式就给我很多创作的启发。比方说:我的得奖作品《Buka Panggung》和乐队作品《Opening of the stage》。我也让三个舞团来演绎这净化舞台的仪式,我们来看短片。同首曲子分别由华族舞团、马来舞团和印度舞团来演绎,以他们的角度来看这开台仪式。

接下来我想谈的是吉兰丹的皮影戏的乐器,很有趣的鼓有分为三种:gedumbak gendang gedug,而每个鼓有一大一小的母子鼓。Gedumbak anak是小的子鼓,gedumbak ibu是大的母鼓。Gendang ibu-大鼓,gedang anak-子鼓;Gedugibu,gedug anak等。Serunai马来唢呐也有两个尺寸:serunai anak-马来小唢呐和serunai ibu-马来大唢呐。另外,还有canang ibu-大锣/canang anak-小锣,kesi ibu-大钹/kesi anak-小钹和tawak ibu-大青铜锣/tawak anak-小青铜锣。为什么有这样的二分制的乐器现象呢?这是很有趣的,二分制乐器在马来民间音乐有“ding-Dong-ding-Dong”的音乐效果。这音乐效果是用一大一小的canang演出的,“ding-Dong-ding-Dong”一直不间断演奏。这二分制现象促使Gongan音乐结构的产生。

- 一个Gongan结构最基本有8拍的循环圈。
- “d”是canang anak小锣、“D”是canang ibu大锣、“g”是tawak anak小青铜锣、“G”是

- 第8拍是大青铜锣(G)组成一组。8拍中的第4拍是小青铜锣(g)音。当此结构产生将一直循环且不会改编。

更进一步把循环圈细分为四,大锣(D canang ibu和减弱音质的钹,在第2、4和8拍时发出声音。再来,小锣(d) canang anak和无减弱的钹把循环圈细分为八,在第1、3、5和7拍发出声音。Gongan音乐结构以及二分制这两个因素启发了我对所谓的“南洋音乐风”素材产生了兴趣并将它运用在华乐队里。原因如下:首先是二分制的强弱拍以不同音量的二元论方式进行,再来是多层重叠的音乐质体,以及不同层次的音乐风格及结构。以我的作品为例,我运用了钢琴和双簧管(oboe)来塑造gongan的结构。钢琴是prepared piano(预置钢琴),以拨弦的方式演奏。二分制结构贯穿曲子,后来发展到多层重叠的结构感(polyphonic stratification)。

马来音乐打鼓的方式上分为三种打法:Cah(C),Ting(T),Doh(D)。马来乐师所打的节奏多为T C C C T D C T D等,并以二元论方式进行。印度尼西亚巴厘岛北部的紧密相扣(interlocking)方式也有所不同。

因此wayang kulit的gongan结构、二分制的形式以及巴厘岛甘美兰的interlocking结构就影响了我的音乐,以我的得奖作品Buka Panggung为例。个别乐器并不演奏完整的旋律,而是以接力的方式进行。另一个例子是曲子Bayang,我将民间原始的宗教仪式——在音乐场上焚烧祭品,走到舞台上——融入我的音乐概念当中。仪式结束之前,乐器是不能调音的。我也干脆将这个做法放在我的创作里头,首席不能让乐队先调音,反而是“仪式”结束时,指挥站起来指示乐队调音。一开始,音乐并没有明确的节奏,后来则渐渐进入固

定节奏。整首曲子采用二分音法的结构进行。若以马来皮影戏为准则速度不变,但我在这部作品尝试速度的改变,另外则是音高上的改变。全曲20分钟以此形式诠释。[音频]我的作品听起来很现代,不过所有的素材都来自民间。在这类“ding-Dong-ding-Dong” interlocking结构里研发更多不同的变奏曲。

在此我想总结一下,根据我自己这么多年来在民间音乐的采风和一些理论上的归纳,我的看法未必能代表大家的看法,但可供大家参考。我的南洋心路也受到南洋画派的影响。首先是刘抗先生的画作,他是南洋画派的领先人物。从这副画作中,我们看到这题材是印度人乐队(Indian musicians),肯定是南洋画风。他取材于这里地区的素材,然后在线条和色彩上做更深一步的掌握,这是不容易的。另外一个陈文希,是我最欣赏的南洋画派画家。他用中国水墨画的笔触在配合西方绘画的构成原理,点线面基础结合,这也是中西合璧。他出生于中国,发迹在南洋发迹在南洋,移民到新加坡时已经是1948年了。

在南洋地区创作的音乐的评价是否可以运用这种审美观?又或是中国对非艺术的评价法?还是水墨画的南齐谢赫的六法论?我们都可考虑,但不一定要采用。

在南洋各地区都有着原始宗教气氛的色彩。我之所以采用这些素材是个人喜好,也把其中的神秘色彩加入我的音乐里。这是我老师钟正山的作品,他是陈文希的学生。现在在北京和云南地区有他个别的美术馆,钟正山美术馆。我就讲到这里。谢谢大家。



## 问答

**问: 我想请问余家和先生你研究的是音律, 为何去到印尼, 你的动机和目的是什么? 你从中得到了什么?**

**余家和先生:** 其实我的本科学习的是民族音乐学, 我的老师是罗艺峰, 也是研究东南亚地区文化的中国学者。我开始本科的时候, 我不考虑做回作曲家, 我的兴趣是收集民间音乐文化。在我1997年回国后, 我收集了大量的本区域民间音乐的一些录像和录音。然后在2006年时, 我收集了这么多的材料本来应该是要出版书籍了, 只是没有资金。同一年, 新加坡华乐团有个南洋的作曲比赛, 我在想既然收集了这么多素材, 为什么不可以拿来运用在创作作品里面呢? 我在印尼采风就是在得奖以后, 得到的一个“使命”- 葉老师认为作曲家应该要脚踏实地, 在本土音乐的土壤里吸取养分。我们不能凭空想象来进行创作。我们这批作曲家就在这区域进行音乐采风, 过后再来创作。这其实是个使命, 但是对我来说我喜欢甘美兰 (Gamelan) 音乐、皮影戏 (wayang kulit) 音乐和民间音乐, 这是我最终的出发点, 我喜欢, 我拿它来进行音乐创作。谢谢!

**问: 我想问杨燕迪教授一个问题, 我是新加坡生长的人, 有时我在听本地音乐电台的时候, 我感觉在西方人眼里, 华人的音乐没什么创作。似乎永远只有《黄河协奏曲》和《梁祝》。华人音乐界里面面对的问题是什么? 是不是说在1980年代前, 在中国和新加坡都没有本土创作?**

**杨燕迪教授:** 我首先要纠正一下这问题, 问题倒不是在西方人里头, 恰恰是在中国人自己的演出市场里, 这两部作品的曝光率或演出率极高。在华人圈子里就有了这样一个误区, 好像我们拍

脑袋, 就想到这几部作品, 主要就是《梁祝》和《黄河协奏曲》。怎么会产生这现象呢? 其实, 倒不是西方人, 在改革开放以后, 包括陈怡这一代作曲家在国外如荷兰, 德国和美国, 我觉得西方的音乐家脑海里倒不可能有这样一个概念。那我们得反思, 也许是我们自己出了什么问题吧。这两部作品在某种意义上代表了一个时代的讯息, 包括《梁祝》。在《梁祝》五十年的时候, 我在《文汇报》写了一篇《梁祝五十年》的文章, 就是反思这样一种现象。这部作品这么出名, 流传度这么广, 是有特定的历史文化原因的。一个原因是中国文化当时还比较封闭, 大家知道在五十年代末, 中国与苏联和东欧国家有些沟通, 与西方是完全隔绝的。当时现代音乐语言完全没有进入中国, 实在是被割断了。我们知道桑桐先生在1947年就写了无调性, 他就写过《夜景》和《在那遥远的地方》, 使用自由无调性和中国民间音调的结合, 《在那遥远的地方》是一首出色的钢琴曲, 现在听一点也过时。注意那是在1947年, 中国已经和国际接轨了, 但是后来因政治环境的原因, 这条线就割断了。所以《梁祝》当时出来是在一个特定的历史文化条件中。至于《黄河协奏曲》, 它是根据《黄河大合唱》改的, 那是在中国文革时期, 也是个非正常时期的产物。这两部作品在某种意义上是在一个比较特殊封闭的环境产生的。因为它用的是传统语言, 大家听上去比较熟悉, 旋律也优美动听, 因此曝光率就比较高。我觉得在华人的音乐圈里头, 要改变这种观念, 绝对不是只有这两首作品。实际上是还有包括文革前或解放前(1949年前)都有很优秀的作品。像桑桐的《在那遥远的地方》, 那就是很出色的作品。比如说黄安伦在文革时期写过一个《序曲与舞曲》(1974年), 很棒的一部作品, 到现在一点也过时, 在1974年文革还未结束。其实, 中国还是有一

些优秀作品的, 在改革开放之后优秀作品就更多了, 如我在演讲中提过的杨立青和陈其钢的作品。问题是演出率还不够, 包括我们的宣传、推广和研究都不够, 所以大家的认同感不够。问题主要出在我们身上, 我们对这些优秀作品的宣传、推广和研究不够, 这些作品进入教学也不够, 尤其在中国。改革三十年, 我们已有很丰富的音乐创作, 但是少有人写出成型的著作, 也没有系统地进入教学。因为音乐学院的教学是很重要的, 应该建设这样的课, 比如中国当代音乐创作的系统课程, 搞清楚这三十年来究竟是怎样一个情况? 交响曲、民乐、独唱、钢琴曲有哪些? 大家弄不清楚, 所以我们需要整理, 回过头进行一些百年回顾就是这原因。一定要告诉大家, 实际上中国在这一百年走了这么长的路, 已经有很丰富和优秀的创作留下来。比如, 钢琴创作我认为中国达到最高水平是汪立三。汪立三在改革开放以后写过一个《东山魁夷畫意》是根据日本很出名的画家写的日本风格的作品, 写得很好。还有一部作品叫《他山集》, 很有意思的用了宫商角徵羽(中国的五声调式)。作曲家用这五个调式写了五首前奏曲与赋格, 有点像巴赫二十四首大小调写《平均律键盘曲集》。汪立三用中国的五个调式写了五组作品, 其中有几组非常好。有一首《泥土的歌》写得很悲, 有陕北味道, 作品并不难弹。里头有巴洛克的固定低音和小二度的碰撞。赋格是很吟唱性的。大家想象一下, 赋格原来在西方是比较工整的, 节奏性一般很强, 而汪立三竟然写了一首吟唱式的、很自由, 三声部的复调赋格。那作品写得非常好, 但是很少演出, 大家都不知道, 我觉得这就是机制上的问题。我认为, 其实中国有很多好的作品, 甚至有杰作(masterpiece), 但是没推广、没研究、没批评、没进入教学机制, 这是很大的一个问题。谢谢!

**问: 紧接着我们刚才讲过的话题, 我是有点感慨, 我们费了这么大劲儿做这些研讨, 我们的作曲者费了这么大劲儿作曲, 最后我们的社会影响力在哪儿? 因为现在有了互联网, 社交媒体以后, 人们的集中力就越来越缩短了。现在超过三分钟的曲子很多人就不愿意听, 什么东西都要快要精彩。宁可上YouTube看明星的丑闻也不愿听我们的音乐作品。我们讨论了这么多民族性, 艺术表达, 放眼看去这里都是圈内的人, 除了两位老前辈, 一些工作人员和作曲界的同仁。我觉得很可惜艺术工作并没有深入社会, 虽然意义上是想从民间采取素材, 但我们加工过的素材又没有回到民间。这问题不知大家有什么办法加强推广? 这里我要补充杨教授说的加入教学, 我觉得现在还是会遇到一个难题, 由谁来决定将哪些曲子放进教学? 那就有点缺乏艺术自由, 如我选作曲家A, 你选B, 难道A比B更有代表性吗? 这是从事艺术的所面对的一个比较大的问题。**

**余家和先生:** [余家和发表议论] 以作曲家的立场就是考虑的太多的话, 就不能进行创作了。我创作有音乐家的演出, 至于宣传就交给一组市场宣传团队, 让他们负责吧。

[杨燕迪发表议论] 这是比较严酷的, 我想到一个伟大的诗人 - 布罗茨基(Joseph Brodsky), 他是俄罗斯人, 曾被关到监狱里, 之后被苏联驱逐出境, 他到了美国纽约。布罗茨基在他40多岁时获得诺贝尔文学奖, 于1996年去世。这人非常极端, 非常个人性。他说过挺有意思的话“艺术创作不是为了取悦今人, 是为了取悦他的先辈”。就是说, 艺术家要写得和原来的大师一样好。他是挺极端的, 你可以不认同。我记得布拉姆斯(Brahms)也有一句话, 他说写第一交响曲的时候很困难, 写了二十一年, 他给朋友写信说“你知不知道我写第一交响曲多



困难，因为那巨人一直在我后面。”那个巨人当然是贝多芬，所以他写得非常吃力。为什么他要写得跟贝多芬一样好，否则他就不敢拿出来？就是他对于艺术的承诺，这可能是宗教性的，他想到前人已经有这么重要的伟大作品，他一定要拿出足以和前头一样好的作品。这也是个极端的个人立场，你可以考虑。当代音乐跟听众之间的割裂是个巨大问题，不但是在新加坡或在中国，在西方甚至也有这问题很突出。就是当代音乐创作毕竟关心它的人好像逐渐在缩小。这不但是当代音乐新作的问题也是整个古典音乐的问题。古典音乐的的听众群也在萎缩。古典音乐听众更多是听浪漫时期的音乐，不是当下的，这样的鸿沟就变得很突出。我觉得这局面在改变，我个人感觉情况到最不好还是五、六十年代。五、六十年代整个先锋音乐走得太极端，我个人的感觉好像历史上最不太动听的音乐就是那个时候。七、八十年代以后，大家都知道随着调性的回归，新浪漫主义的出现，包括简约派，表现人性和情感的东西越来越多，情况是在好转。无论如何现代是个多元开放的社会，世界上新颖和吸引眼球的东西很多，如看电影大家都喜欢。那听你的音乐，有什么值得去听而不去看电影呢？我觉的最后还是音乐的质量，音乐中有真正打动你的，是电影或小说不能提供给你的东西，而你会去听音乐。对一个作曲家、艺术家而言，这是严峻的考验。

[陈怡发表议论]刚才说的，我以为是事在人为。如果大家都不做这个事，就不会向前推进了。如果大家都在努力，从上到下，比如在美国，我们是有很多音乐机构，如果老师们和这些机构的组织者或领导们，都是很积极地推展，还要设计方案，还要争取支持，这是最重要的。如果没有人做，就不可能有作曲家基金会，不可能有这么多版权协会，

也不可能有这么多发放的基金给你们委约作曲。所以这些都是人争取来的，然后得到社会的广泛支持之后，还要制定一些实施的计划和行动。好比说所有的音乐学院如果你是学演奏专业的，你要有三至四场毕业音乐会。这时候都有必修课的要求，所有人都得在每一场音乐会上演奏一个活着的作曲家的作品。这是美国很多音乐学院的要求，基本上是我知道的音乐学院都是这样做的。你的学生是从各个国家来的，你肯定会选自己最喜欢的，最贴近自己的文化，能说出自己的心里话、意思、风格和水平，这样找作品就能找到你。你总会有同胞分散在全世界。这活着的作曲家他不会白写出来，没有人奏的，所以关键的是你要找到知音。你也要找到自己的语言跟人家分享，这都很重要。如果你自己藏着，把写过的东西都塞在抽屉里，肯定不可能达到被人认识的境况。我们的学生都被鼓励每个作品写出来都要被演奏。从大学一年级新生开始一直到读完博士，每一个写完的作品都要被演出。先是在学校演或者试奏，然后出去比赛和演出。如果你的作品不在社会上被演奏，你就不是被社会承认的作曲家，所以实践是最重要的。

**问：我想问一下杨燕迪教授。我是王瑞奇，这次比赛的入围者。刚才听到你的发言，我很赞同你最后的那个总结说要通过个人性来达到民族性。听到这句话我能感觉到你对民族性的问题有很深入的研究和独到的看法和深刻的理解。我现在在做一博士论文，是关于德国作曲家Bernd Alois Zimmermann，我读到他的一本书Intervall und Zeit，里面关于风格、流派、民族性，还有一句话das ist Klischee翻译过来“这已经是陈词滥调”，我的问题是我和欧洲的同学和老师交流了很长一段时间，也和美国的一些作曲家交流过，我觉得目**

**前我看到的情况好像只有中国或者是华人在近几年一直强调民族性，我不知道这是作曲家在强调还是音乐学家在强调？然后，我想问您有没有想过怎么这个强调民族性这一点在中国这环境或在华人环境如此强调着观念？这是来自什么样的原因？是对自己民族有一定的不自信或是什么？我想听你的见解。谢谢**

杨燕迪教授：这是很难的一个问题，不过你抓住了问题的核心。显然有留学经验，看到德国好像不谈民族性的问题。这里头当然有意识形态背景。在德国谈民族性是非常危险的，因为民族性在纳粹的时候被推到了极端，所以在纳粹之后或二战之后，德国是根本不能谈这事情。谈德国性在政治上是不正确的(politically incorrect)。在中国，情况完全不一样。在二十世纪推动中国整个社会文化、经济、政治发展的最重要的动力就是民族性。在十九世纪鸦片战争之后，中国的整个社会地位在国际上是一落千丈，到清末的时候基本达到最低点，整个中国是被列强欺负的。因此我们就产生了强烈的心理反弹，这一点我们都能理解。现在经过一百年艰苦的探索，似乎看到了民族的伟大复兴。在整个现代的中国话语系统中，民族性是一个支撑性的意识形态。在中国这样强调追求民族性，不论是在政治意义、社会意义上或文化意义上都完全可以理解。在可以预见的将来，在政府的角度还是会大力地推进，包括爱国主义、民族主义都作为核心价值观在建构。这在西方是不能这样谈的。我相信西方国家不会以民族性来驱动，因为尤其是德国，包括日本，在这些国家谈强烈的民族性是危险的。为什么你会觉得困惑，中国谈这问题这么热烈，变成个中心话题，我觉得这是有原因的，这不是对错，这个话题里包含着中国特殊的二十世纪很艰苦的现代性。整个问题还是关系到中国怎么

进入现代，怎么解决这问题。中国毕竟原来是个古老、传统的社会。经过鸦片战争突然一个震荡，西方打进来以后，中国是被迫进入现代性。中国原来的传统社会长达两千多年，到十九世纪末、二十世纪初突遇大震荡进入现代。这道路非常不平坦，极为困难。中国目前强调文化的民族性这件事情还是有其正当性(justification)。肯定跟民族自尊心也好，建立自信心也好，与这个命题真有很大关系。谢谢！

# 闭幕致词

## 总结

### 杨燕迪教授 - 副院长 上海音乐学院

我觉得这是非常兴奋的一个论坛，就是跟创作者，作曲家和一直在从事这一事业的年轻人一起共同探讨很严肃和重大的艺术问题。尽管，我在中国一直生活，陈怡老师在美国，叶聪老师一直在新加坡，我们的背景还有整个的生活环境相当不同，但大家会发现我们会在艺术问题上会走在一起，关心共同的问题，说明我们是华人。中国作曲家，中国音乐家在这里关心一些共同的艺术创作问题，中国音乐未来的走向，具体到南洋风格和华乐团这样一个特殊体制，在当代这样一个多元化社会今后该怎么走。我觉得个人收获非常大，也迫使我来重新思考这些问题，因为叶聪老师给我的命题论文，邀请我来做这样的一个讲演，我必须重新思考。首先，我要非常感谢，我的收获非常大。第二、我衷心祝贺整个比赛兼这论坛，应该说是高质量的，甚至是超出我的预想。尽管，我原来也是听说华乐团的业绩，包括组织能力、演奏能力、作品，先前寄来的唱片，我也听了。我觉得这是一个非常高质量的比赛，不论投稿的作品、专家的水平、得奖出来的结果都是代表目前中国民族音乐或新加坡代表的华乐团在南洋风格上的一个最高水准。我觉得这个比赛和论坛以及华乐团的事业将蒸蒸日上，衷心祝贺。第三、我抱有乐观的期望，看到青年作曲家都这么年轻，有些甚至是第一次写华乐队的作品，听到他们自己的经历，已经有这么好的成绩，我也看到新加坡的政府，包括民间、基金会和董事长以及这样的团体在推动我们中华民族和華人的音乐事业上所做出不懈的努力，我觉得对我

们的启示非常大。尽管我们有疑惑，不论对南洋风格这个概念本身还是对中国作曲家（包括华人作曲家）在当代社会的定位及最后的发展。我相信，希望也期待整个事业得到大家各方的支持，显然这个事业不是作曲家个人的，也不是叶老师和某个团体的，是我们整个民族，整个区域或整个亚洲的共同事业。我们这个共同事业，关注的人这么多，也有共识，不论我们最后是不是有共同的答案，我们这个事业是朝向未来开放的，包容的一个走向。我相信我们的事业将会蒸蒸日上。谢谢大家。



## 葉聰 - 音乐总监 新加坡华乐团

我来发表一些感想。第一、从第一次比赛到第二和第三次，我们这次是往前迈了一大步。在深度、广度和高度上都有令人深刻的进步，这是非常令人激动的。对华乐团，我们大有斩获，收到了那么多好作品。除了五个获奖作品，所有的入围作品都有很多优秀之处。得奖的作品会有演出，我们也正在讨论让入围作品也有演出的机会。所以，每个入围的作曲家都是优胜者(winner)。祝贺大家！

那么我觉得这次跟以前比较下来，最大的几个进步是：第一、在创作性和深度方面，已经从简单的模仿开始有向消化民间因素后升华的方向进步。升的够高吗还是问题，但已经在升华了，这是很大的一个进步。第二、在多样化方面，这次每个作品都有自己的个性，跟以前的比赛比较起来，这次色彩非常鲜艳。第三、配器上，我们这次在排练上皱眉头表情比以前少多了。我们以前比赛的时候，乐队是经常皱眉头的，出现的问题有：音奏不出、音太高了或乐器没那个音。这次还是会有这些情况但不多。这就是说大家对华乐乐器有了更多的了解。还有，我们这次很多作品很有效果不需要等到一百年以后才出来。有些非艺术界的董事会成员跟我说“很好”，包括我们董事会主席都赞扬了，我想他是衷心的。这是很不容易做到的。这也是我们努力的成果。刚才我们也讨论了一些今后如何能做得更好的问题。第一、在创造性和深度方面还要加强，就是说作曲讲到最后你必须要表现一样东西或情感，而不是表现某一种技术。甚至风格本身，表现里头当然要手段。我们写南洋风格不是为写风格而风格，而是透过风格表现你自己，这是关键。刚才杨教授也讲过，这还需要更加强。另外，在配器上，虽然大有进步，但是现在还是有从西洋角度来写华乐的现象。一看谱就知道高胡，二

胡是小提琴翻过来的。小提琴的弓是可以拿出来的，而胡琴的弓是锁在两根弦当中的，所以很多看的出是从洋的套过来的，不够合适的华乐器。不要另外在织体上经常有以繁代简现象：非常复杂的织体但无效果。现在通常是很复杂织体，其实效果很简单。最好是相反，很简单的织体表现很复杂的效果。还有不要以难代易，能不能以比较容易演奏，一下就演奏出的东西其实听起来十分丰富，这些东西还是有待我们年轻作曲家去思考。我展望将来的南洋路途上的要：一、长期打算，这不是说投入几块钱硬币，另一头就有汽水蹦出来，没这么快。文化这东西要经很长时间，甚至一、两代人。当年德沃夏克(Dvorak)在美国说要有美国音乐，是通过四、五十年以后，伯恩斯坦(Bernstein)和科普兰(Copland)才出现，因此我们要有长期打算。二、要做深入研究，不要只是碰一碰，就以为是南洋精神。我们在向风格进军的路途中，研究还不够深入。这次已比原来深入多了。德布西(Debussy)就是当年甘美兰(gamelan)的拥护人，但在他的音乐里听不出甘美兰？他就是化到他的灵魂里去了。这东西供你们参考。如何把这东西化到你们作品里头去？德布西(Debussy)当年在巴黎博览会上看到一台甘美兰(gamelan)，惊为天人，从甘美兰的演奏中为自己找到印象派音乐的语言。但是，你完全没听出，因为他消化到里面去了，大家要深入研究。三、要百花齐放，要多样化发展。要有宽阔的胸怀，允许非驴非马的出现。谁知道这非驴非马将来生出的骡子好不好？说不定这新品种很棒，先不要指责它。大家要保持思想开放(open mind)。谢谢大家。

## 李国基 - 主席 新加坡华乐团

"新加坡国际华乐作曲大赛2015"已经到了尾声，首先让我们再次以热烈的掌声祝贺所有获奖者，同时我也代表新加坡华乐团衷心感谢所有参赛者和嘉宾的支持，使我们有丰硕的收获。

我们非常感激李显龙总理的鼎力支持与慷慨赞助。总理希望通过这项活动启发华乐界能更创新与包容。打造更具新加坡精彩多元文化特色的华乐团。

"新加坡国际华乐作曲大赛2015"能圆满举办我们要感谢筹委会与评委会成员和所有工作人员的辛劳贡献。

我们更要感谢今天的主宾刘太格博士、还有朱添寿总裁、和杨燕迪副院长在论谈的精彩分享与指导，使我们在华乐在南洋路上又向前跨进了一大步。

今天大家从实践与理论总结了过去与现在的发展，也探讨了未来的方向。总结了华乐“前途是光明的，道路是漫长且任重道远的。

我现在正式宣布新加坡国际华乐作曲大赛2015及论坛正式结束。

再次多谢各位的参与也祝远方的朋友们旅途平安。



# Singapore International Competition for Chinese Orchestral Composition 2015

## 新加坡国际华乐作曲大赛 2015

SCO  
新加坡华乐团

### Concert for Award-Winning Compositions & Award Presentation Ceremony

21 November 2015 (Saturday)  
7:30pm  
SCO Concert Hall

Guest-of-Honour: Ms Sim Ann  
Senior Minister-of-State  
Ministry of Culture, Community and Youth  
Ministry of Finance

### Symposium

22 November 2015 (Sunday)  
10am – 5:15pm  
SCO Concert Hall

Guest-of-Honour: Dr Liu Thai Ker  
Former Chairman, National Arts Council



作曲 音乐  
(星期

论坛

22日 (星期

15pm

作曲 音乐

论坛



# Singapore International Competition for Chinese Orchestral Composition 2015

## Objectives of Competition

1. Promote musical creativity and explore the musical potential of Nanyang and/or Singapore inspired Chinese orchestral works.
2. Stimulate international awareness of music of Nanyang and/or Singapore inspired Chinese orchestral works.
3. Initiate and lead in establishing a repertoire of Nanyang and/or Singapore inspired Chinese orchestral works.

## Objective of Symposium

The Symposium is a continuation after Singapore International Competition for Chinese Orchestral Competition where adjudicators, winning composers and other experts gather to discuss topics related to the accomplishment of this competition and future developments of works in the Nanyang style.

# Music Director's Message

It has already been 2 years since the Singapore International Competition for Chinese Orchestral Composition 2015. The speeches recorded in this book bring us right back to the hall where the experts gathered and launched engaging discussions.

The 2006 competition was highly impactful, starting a ripple effect, while the 2011 competition presented a sea of boundless possibilities with Prime Minister Lee Hsien Loong's generous donation. The 2015 competition sparked the further development and progression of Nanyang-style Chinese orchestral music, inspiring a bright future for the genre.

A total of 129 composers participated in the 2015 competition. Out of the 188 entries of works received, 13 works were shortlisted, with 5 of them receiving prizes.

This book compiles the post-competition symposiums, including historical reviews and analysis as well as the personal experiences of the composers during the composition process. The booklet also features forward-looking perspectives and conclusions instrumental to the future of Chinese orchestral music.

As we look towards the future while embracing our past, we are determined to start afresh with full confidence and use the valuable experiences that we have accumulated all these years to open a new and exciting chapter for Chinese orchestral music!

## From Local to Global

### Dr Liu Thai Ker – Senior Director RSP Architects Planners & Engineers (Pte) Ltd

Dr Liu Thai-Ker, Architect-Planner, has been a Director of RSP Architects Planners & Engineers Pte Ltd since 1992. He is the Founding Chairman of Centre for Liveable Cities since 2008. He is also Adjunct Professor of National University of Singapore and Nanyang Technological University. He served the Housing and Development Board from 1969 to 1989, the last 10 years as its CEO. 1989 to 1992, as CEO of Urban Redevelopment Authority, Dr Liu led the major revision of the Singapore Concept Plan. He was the Chairman of the National Arts Council, from 1996 to 2005 and Chairman of the Singapore Tyler Print Institute, from 2000 to 2009 Dr Liu is also a planning advisor to over 30 cities in China.

Thank you, Terence. Good morning  
Maestro Yeh Tsung, Mr Choo Thiam Siew,  
distinguished guests, Ladies and Gentlemen.

We gather here this morning for two main reasons.

One is to give awards to outstanding new music compositions. Behind these awards, there are three wishes. The first is to encourage musical creativity. The second is to promote international awareness of our composers' works. And a third is to enhance the repertoire of Singapore Chinese Orchestra with new pieces, carrying the sounds of Singapore and Nanyang.

The second key reason is that there will be a Symposium later to serve as a platform for discussion and research on the topic of "Tropical music composition" and hopefully to give inspiration to future development of music in Singapore.

In view of these two key purposes, I thought I should pick this opening speech of mine with

a title, "From Local to Global". In fact, I am borrowing a statement attributed to Lu Xun (鲁迅) "只有民族 才有世界". For if we wish for Singapore's arts to earn global appreciation, we need to first reflect on who we are: our personal selves, our own culture and our own geography.

The two purposes for this morning are very highly meaningful not just for music, but also for all forms of art and design; including not only music and performing arts, but also visual arts, a wide variety of design and even architecture. Some of you may know that I am an architect-planner and I do care about these issues in my works.

Before I go further, I like to congratulate Maestro Yeh Tsung and strongly support him and his colleagues for setting such a tough but lofty vision for Singapore. But then, why is such a vision important? Let me try to share with you some of my thoughts.

On the nature of arts and design, I once heard from a designer of BMW car, who defined them brilliantly. He says art is something that an artist creates for himself. And in his work, it reflects values rooted in the geography, culture, customs and aesthetic traditions that he lives in. Such an aspiration by the artist is more meaningful today than ever, in view of the fact that the world is becoming a global village, and there is a stronger tendency towards 'sameness' than we ever experienced before in history.

But in design, the designer may create for himself. But he also needs to take into account the client's wishes and skilfully incorporate them in the design. The client's wishes are often motivated by profit, by the pressure of consumerism, and by the desire to create publicity for the project. Fortunately, there is an increasing appreciation of the kinds of design, which reflect local climate, culture and lifestyle. Such a new design trend can often both heighten the enjoyment of its users as well as enhance profitability for the investors. So even in design there is better hope than before for designers to design something reflective of regional differences at different parts of the World.

Given the different natures of art and design, the next thing we should think about is that as Singapore is increasingly being recognised as a global city, it is high time to aspire more emphatically for our art and design to earn

global appreciation and recognition. To borrow Lu Xun's words again, "只有民族 才有世界" and if we were to create work which speaks for ourselves, while at the same time carries universal appeal, this is probably a very promising way for us to earn and gain global recognition.

There are precedents in Singapore that give us cause to believe that this aspiration is highly attainable. To start with, our Singapore Chinese Orchestra is enjoying a good reputation not only in Asia but also further afield. Our Peranakan culture deserves to be better recognised. I often tell people, if we are looking for something unique in the whole world, Peranakan culture is certainly one of them. The Nanyang School of Art "热带画派" which had a great influence on the artistic development of Singapore in the 1940s and 1950s, is another example. The plays written by Kuo Pao Kun still appear in our theatres today. That is a snapshot of our art scene.

Let us now look at our design scene. We said just now that it would be wonderful if we create designs that speak for Singapore, Southeast Asia and Asia. In architecture, our shop houses are something that we can be very proud of. Although there are shop houses in Southeast Asia, including the southern part of China, the shophouse in each place are noticeably different in design. Ours are different from those in Shantou, Xiamen or in Penang. Shophouses are good examples of again human creation which are local and yet have universal appeal. I am very excited by the fact that, in recent years,



a Singapore company called “Supermama” incorporates elements of HDB design in its crockery products. Honestly, I never dare to think that HDB, the Housing Development Board design can become an inspiration for designers. Not only that, the fashion designer under the brand name of “Hansel” has also used elements of HDB design in their dresses. In the other words, there are many things going on in Singapore and we should ride on those success stories, and continue to champion the artistic and design aspiration: From Local to Global.

Now, the issue we always ask ourselves in Singapore is that - do we believe that we are able to create artistic and design giants in this world? I would say yes. In the field of architecture, in Scandinavian countries, Alvar Aalto, Sullivan, Jorn Utzon are world famous names. In Ireland, a country with a population size smaller than Singapore, we have a writer James Joyce. In Czechoslovakia, we have a composer Dvorak. In New Zealand, we have an opera singer Kiri Te Kanawa. There is no reason why Singapore should not nurture our creative giants. On the other hand, given Singapore is a small country, there is a latent danger of us becoming homogenous in our thoughts. I am a believer that while we must work hard to excel, we should be prepared to embrace foreign talents to inject greater diversity in our creative works. Among those in this auditorium this morning, obviously

Maestro Yeh Tsung is one shining example of such foreign talents.

I am hoping that with this push of the Nanyang School of Arts either in music, visual arts, design or architecture, we will bring to our own people a sense of pride, a sense of identity, and enhance our love of our own people, our own culture, our own land. And hopefully, enhance our sense of patriotism. So today, we are witnessing one more effort to create this movement from local to global. I wish this competition and Symposium a great success. I hope a few decades from now, when we honour our globally recognised artists in this hall, we will remember this occasion.

Thank you.

## The Journey of Chinese Music in Singapore

### Choo Thiam Siew – CEO (till 2017) Singapore Chinese Cultural Centre

Mr Choo was trained as a horticulturist. He received his B. Hort. Sci degree from Lincoln College, University of Canterbury (1973), and his Master degree in urban forestry from Australian National University (ANU), (1982). He joined the then Parks and Recreation Department (P&R) in 1976 which later was restructured as the National Parks Board (NParks) and he was the Deputy CEO when he left NParks in 1996. He served as the CEO of National Arts Council (NAC) from 1996 to 2003, followed by leading the Nanyang Academy of Fine Arts (NAFA) as its President from 2003 to 2014. From April 2014 to May 2017, he was the CEO of Singapore Chinese Cultural Centre (SCCC).

Over the years, he served as Chairman or members on various cultural organizations and institutions. He had served as Board member of Singapore Symphony Orchestra, Singapore Chinese Orchestra, Singapore School of The Arts, and two terms as Chief Judge of UOB Painting of the Year Award. Currently, he is the Chairman of Tote Board Arts Fund Committee, Chairman of Broadcast, Publications and Arts Appeal Committee (MDA), Chairman of National Chinese Music Competition Advisory Committee (NAC), Co-Chair of NAC Major Grant (Theatre) Selection Committee, Co-Chair of NAC Cultural Medallion Award (Theatre) Selection Committee, President of General Society For Chinese Classical Poetry (International), Independent Director of Composers and

Authors Society of Singapore Limited (COMPASS), Director of Singapore Chinese Orchestra Company Limited, Director of Ding Yi Music Company Ltd, Director of Chou Sing Chu Foundation, Advisor of Siong Ling Musical Association, Advisor of Singapore Chinese Music Federation, Member of UniSIM Centre of Chinese Studies Advisory Committee and Member of Singapore Press Holdings Ltd Chinese Newspaper Division Advisory Panel.

Mr Choo is an avid lover of culture and arts, in particular on east and west classical music, Chinese calligraphy, Chinese classical poems, opera and collections of artefacts. He showed a special interest in Chinese calligraphy and has held his first solo Chinese calligraphy exhibition in Aug 2016.

Mr Choo has published his first Classical Chinese poems collection in 2001, and he gives talks and wrote articles on issues related to horticulture, the greening of Singapore and on arts and culture.

## The Ethnic, Local and Personal Nature of Music cum Discussion on the achievements and development of Nanyang music

### Professor Yang Yandi – Vice-President Shanghai Conservatory of Music

Yang Yandi, famous musicologist, music critic and translator. Currently he is the vice-president of Shanghai Conservatory of Music, doctoral supervisor and professor in musicology. Besides, he is the deputy director of Chinese Music Theory Committee, chairman of Chinese Western Music Society, vice-president of Chinese Music Criticism Society, associate chief editor of People's Music, vice-president of Shanghai Musician Association, vice-president of Shanghai Aesthetics Society and council member of Shanghai Translator Society. Yang once studied in England, and used to do researches in United States and Germany. He has written and translated extensively, including Humanistic Interpretation of Music, Music Explanation and Cultural Criticism, Music in Western Civilization (Paul Henry Lang, Chinese translation), Opera as Drama (Joseph Kerman, Chinese translation), The Foundations of Music History (Carl Dahlhaus, Chinese translation), The Classical Style (Charles Rosen, Chinese translation), etc., and his interests range from methodology of musicology, western music history, music aesthetics, opera study, music criticism and analysis, music translation, Chinese contemporary music criticism to the study of music performance. Yang has been awarded the title of "National Candidates of Talent

Project", "National Outstanding Experts", "New Century Talents of Educational Ministry", "Outstanding Experts of Cultural Ministry", "Shanghai Leading Experts", and he has won the first and second prizes in Chinese Arts and Letter Association Criticism, also academic awards of Shanghai Humanities and Social Sciences Outstanding Achievements.

## Singapore International Competition for Chinese Orchestral Composition 2015

The panel of adjudicators comprises:

<b>Chairman</b>	Tsung Yeh
<b>Preliminary</b>	Gao Ping John Sharpley Liu Bin
<b>Finals</b>	Chen Yi Chung Yiu Kwong Ho Chee Kong Isao Matsushita Xu Shu Ya Yii Kah Hoe

### Winner's List

AWARD	TITLE OF COMPOSITION	COMPOSER
Composition Award 1 <sup>st</sup> Prize	Arise, You Lion of Glory!	Fung Gordon Dic-Lun (Hong Kong)
Composition Award 2 <sup>nd</sup> Prize	The Calling from the Distant Hills	Liu Wei-Chih (Taiwan)
Composition Award 3 <sup>rd</sup> Prize	Go Across the Rainforests	Kong Zhixuan (China)
Singaporean Composer Award	Krakatoa	Wong Kah Chun
Young Singaporean Composer Award	Bale Bengong	Chew Jun An
Nanyang Award	No Winner	



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# Keynote Speech

# The Journey of Chinese Music in Singapore

## Choo Thiam Siew – CEO (till 2017) Singapore Chinese Cultural Centre

Ladies and Gentlemen, today my presentation will be divided into three sections.

Firstly, I will start off with a brief introduction to the development of Chinese music. It is not meant to be a history class but rather to highlight the essence that from past till present, Chinese music accommodates diversity, accepts foreign ideas and assimilates into own music. Next, we will talk about the past and present of Chinese music in Singapore, as well as the issues that the music scene is facing. I will round up by coming back to the theme of this symposium, to share my views on new Chinese music works. Let me state beforehand that I am not a musician but just a music enthusiast. The Organiser mentions clearly that I am selected to speak as I am neither an academic in this field nor a professional musician. I am here to share my thoughts as an ordinary concert attendee. Please nod if you agree with my views. You may shake your head to disagree.

### 1. History

First, let us understand what Chinese music is all about. Prior to the mid nineteenth century (1840), Chinese music refers to traditional Chinese music, but after the Opium War, the Chinese people began to learn about Western music techniques and theory to compose music, and integrated Western musical instruments in their compositions, as well as performances of Chinese music. Today, the so-called Chinese music broadly refers to both

the ancient music that were inherited from the past limited in numbers, as well as music that are composed or re-arranged by the Chinese people based on Western musical concepts.

Then what is traditional Chinese music? It refers to Chinese using their inherent styles to compose music that displays distinct morphological characteristics, which include ancient compositions that are passed down through generations.

These days, what is known in China as ‘min yue’ (民乐 literally Nationalism) is the abbreviation of Chinese folk music. In the 1920s and 30s, ‘min yue’ was used to refer to music that were handed down but had gone through some developments in modern times. However, some others believe that ‘min yue’ should mean solo or ensemble playing of traditional folk music with traditional Chinese music instruments. Personally, I find this definition too narrow.

There are many more terms, for example ‘symphonic min yue’, ‘modern min yue’, ‘contemporary music’ etc. I will not discuss or debate any further on them. If anyone is interested to know more, you may search online insightful comments on this topic from well-known maestro and musicologists such as Wang Fu Jian (王甫建), Liu Xi Jin (刘锡津), Zhu Jian Er (朱践耳), Jin Zhao Jun (金兆钧), Sun Wen Yan (孙文燕) and Luo Yi Feng (罗艺峰). ‘Min yue’, as known in mainland China, is commonly known as ‘hua yue’ (华乐 literally

Chinese music) in Southeast Asia (Singapore and Malaysia). This is a result of the great influx of Chinese immigrants to Southeast Asia in the early 19th century. We are known as Chinese, as such, our music is called ‘hua yue’ (literally Chinese music).

In Hong Kong, Chinese music is called ‘zhong yue’ (中乐), most probably due to the fact that the music is derived from China.

Over in Taiwan, it is positioned as ‘guo yue’ (国乐) due to political reasons.

If we were to consolidate the names given to Chinese music in the above four regions, in the order of Hong Kong, Singapore, China and Taiwan, the term would be ‘zhong, hua, min, guo’ (中、华、民、国) music (literally music of China).

For the convenience of today’s discussion, we will adopt the local terminology ‘hua yue’ as Chinese music.

Looking at the stages of development in culture and arts, the process of Emergence – Development – Formation – Contradiction – Absorption – Immersion - Variation – Innovation – Inheritance holds true at all times and in all countries. In this era, we rarely find traditional Chinese music from the Xia, Shang, Zhou dynasties or ‘ya yue’ (literally elegant, graceful music) that was highly valued by Confucius in the Zhou period. All that is left is a small quantity of guqin (zither) and percussion music. In the long course of

history, the Central Plains had been through invasions by five non-Han nomadic tribes, with numerous smaller states paying tributes to the Chinese emperors and ruling by non-Han tribes during the Liao, Jin, Yuan and Qing dynasties. The wall murals and painting scrolls of Han, Tang dynasties revealed portraits of Persians from Central Asia. Prior to Han dynasty, folk music of minority tribes from the four peripheral regions of China had reached the Central Plains and was even performed in the imperial court ceremonies. From the end of fourth century C.E. (Southern and Northern dynasties), music from West of China had also made their way into the Central Plains, such as Xiliang music (西凉乐), Tianzhu (天竺乐 ancient Indian music) and Kucha music (龟兹乐). In sixth century C.E. Sui and Tang dynasties, hurong (胡戎音乐 Mongolian music) was incorporated into Qingshang music which was already popular in southern China. Following the decline of Tang dynasty, when the court’s music bureau or Jiao Fang (教坊), and Pear Garden (梨园 Li Yuan) academy were disbanded, the imperial musicians integrated into the society and influenced folk music of the time. One point worth noting is the impact the minority’s hu music created on the literary scene, where shi (classical poetics) evolved into ci (verses) comprising long and short lines (this itself can be another topic). In terms of music instruments, one that best represents a fusion between the minority and Han music culture is the huqin (胡琴). During Qing dynasty, the Anhui opera troupes arrived at Beijing, bringing about the maturity of Jingju



(京剧). A loud and sonorous jinghu (京胡) was created to accompany the Jingju performance. Similarly, changes took place to adapt to different purposes, for example banhu (板胡) for Bangzi opera, gaohu (高胡) for Cantonese opera, and erxian (二弦) for Teochew opera.

On the other hand, the pipa was imported into the Central Plains during the Southern and Northern dynasties from India through Kucha (present day Xinjiang Kuqa). The yangqin originated from Persian of Arabia (present day Iran), and arrived on China soils in late Ming dynasty. These foreign music instruments were handed down and went through development over the long period of time. Since then, they have become main instruments of traditional Chinese music. During Emperor Kangxi's reign, numbered musical notation, staff notation and Western music theory were introduced to China, however, it was not until the end of the nineteenth century that they became popular.

In 1920, the Shanghai 'da tong yue hui' (上海大同乐会 Datong Music Club of Shanghai) carried out experiments in combining ancient music performances with Chinese music ensemble playing, upon which they proposed a new concept of Chinese orchestral configuration comprising wind, bowed, plucked string and percussion instruments – said to be the predecessor of present day Chinese orchestra. I shall not repeat on the Chinese music development for the several past decades as the experts here know it well.

The reason why I have spent much time providing an overview of the development of Chinese music is to emphasize the fact that assimilation and integration of foreign music has always been present in the long course of Chinese music history. In fact, the changes and multivariate complications in Chinese music are shared in traditional Chinese ink painting. Figure painting by Gu Kaizhi (顾恺之) in Wei, Jin, the Southern and Northern dynasties, Wu Daozi's (吴道子) landscape painting in Tang dynasty, bird and flower painting of Yuan and Ming dynasties, the Lingnan and Shanghai styles during the Qing dynasty to Republican period, creative ink painting of the present days - all these are evidences of the vitality, fusion and assimilation of Chinese arts.

Let us now talk about Singapore's Chinese music scene.

## 2. The origin and development of Singapore Chinese music

From the colonial days, Singapore's cultural groups and activities were started and run painstakingly by the people. Amongst the Chinese community, resources for organisation were provided by clan groups, schools and music clubs.

In the 1950s, Chinese orchestras in Singapore were very few. According to Goh Ek Meng's publication, 'A brief History of Singapore Chinese music development, 《新加坡华乐发展史略》', he mentioned that "Singapore's Chinese

music development began with just a few community orchestras."

Right after Singapore's independence in 1965, the nation experienced a tough time. Through the efforts of the National Theatre Trust Committee, the government formed the National Theatre Choir and Chinese Orchestra. In 1968, the People's Association Chinese Orchestra was set up by People's Association (PA), and subsequently in 1974, progressed to a professional track, making it the first full-time Chinese orchestra outside of China, as it shows a sign of dawn for the Singapore Chinese music scene. To date, this batch of Chinese music pioneers are still active in the music scene.

In 1973, the Radio Television Singapore founded a Chinese Orchestra and thereupon re-named it Singapore Broadcasting Corporation (SBC) Chinese Orchestra. In those days, the SBC Chinese Orchestra and PA Chinese Orchestra were the two pillars as they were the best orchestras in Singapore, thus setting the foundation for Singapore's Chinese music development. In 1993, the SBC Chinese Orchestra was renamed as City Chinese Orchestra.

In the mid-1980s, we started to receive foreign professional musicians mainly from China in our shore. A number of these musicians were hired by People's Association Chinese Orchestra and some set up their own Chinese music school to play an active role in the Chinese music scene. The local Chinese

music pioneers had worked hard and elevated the local Chinese music level to a new height within a short time. In 1992, the People's Association Chinese Orchestra was renamed Singapore Chinese Orchestra (SCO). In 1996, the Singapore Chinese Orchestra Company Limited was officially formed to manage the reformed national Singapore Chinese orchestra. The Singapore Conference Hall was set aside by the government as home for SCO, where administrative support, rehearsal and performance venue and resources were provided. 90% of the Orchestra's operating expenses are borne by the government. Mr Piao Dongsheng, the former president of Chinese Nationalities Orchestra Society (CNOS) once said during an interview in 2009, "Singapore's population is less than 5 million, it is not even comparable to a city in China. However, taking in consideration the population density of people learning Chinese music, it has the highest penetration rate compared to the Chinese region of China, Hong Kong and Taiwan; the standard is not bad and it is improving every year."

Looking back, the Chinese orchestras in Singapore had a difficult start. Whether it was groups or individuals, the pioneer generation in the Singapore's Chinese music scene had faced challenges such as insufficient funding, resources, venues, instruments and teaching staff. They were self-taught as there were no teachers. Without composers and music scores, the musicians depended on repeated listening of records or cassette tapes to transcribe the

music. They searched their paths as they moved forward in search of the art of Chinese music and laid a solid foundation that propels the exponential growth in local Chinese music.

### 3. Current situation

#### 3.1 Educational institutions and civilian groups

Currently, the Singapore Chinese music scene is made up of two clusters, the educational institutions and the civic groups.

In educational institutions, music is only an elective subject. The Ministry of Education encourages all schools to roll out a myriad of co-curricular arts activities within their means and Chinese orchestra is well-received. Whether it is primary, secondary schools or tertiary institutions, Chinese orchestra is popular and there is even non-Chinese participation in some schools. In terms of academic education for Chinese music, only Nanyang Academy of Fine Arts (NAFA) and Singapore Raffles Music College offer diploma and degree programmes. The School of Young Talents under NAFA also conducts a 'Gifted young Chinese instrumentalists course' on weekends. There are individual musicians or performers who conduct private classes. Professional Chinese musicians and teachers are estimated at 150 people (including musicians from the Singapore Chinese Orchestra).

There are approximately 10,000 students

learning Chinese music at the moment (professional or non-professional). About 25 to 30 of them are pursuing degree programmes in Chinese music both locally and overseas.

As for civic Chinese music groups, there are the Singapore Chinese Music Federation and Chinese orchestras formed by school alumni, community clubs, clan associations as well as private schools, and ensembles set up by young music graduates from both local and overseas. Talents are aplenty in these groups and they are active. There are about 150 Chinese orchestras and ensembles (including those from schools and communities) and 30 of them are active. In the past year (2014-2015), there were 250 to 300 Chinese music performances, SCO alone had delivered 100 shows.

#### 3.2 Talent grooming

Schools would normally engage sectional instructors to train students collectively. Many students would also take up lessons with private instructors to raise their performing standards.

The National Arts Council of Singapore organises a biennial National Chinese Music Competition to seek out and encourage emerging young Chinese music talents. The Ministry of Education also holds biennial Inter-school Chinese Orchestra Competitions. The National University of Singapore, Nanyang Academy of Fine Arts and Shangyin Music School conduct graded Chinese instrumental examinations every year. In addition, individual

music groups would organise smaller scale Chinese music competitions. All these play a role in the promotion, propagation and raising of standard in Chinese music.

#### 3.3 Younger audience, higher level of appreciation

Taking the example of SCO, they showcase 115 concerts every year, with an average house of 82% for ticketed concerts, more than 25,000 ticketed attendance, and almost 35,000 attendees at free admission activities. (Source: Singapore Chinese Orchestra Company Limited 2013/2014 Annual Report)

SCO's concerts have a fairly young audience, with about half of them under 25 years old.

#### 3.4 More frequent international cultural exchanges due to economic globalisation

SCO and other Chinese orchestras have travelled abroad for exchange programmes, participated in competitions and been winning awards. Outstanding foreign musicians, conductors and orchestras have also been invited to perform in Singapore. All these have helped to raise our standard in Chinese music. For example, SCO made history in 2009 as the first Chinese orchestra to be invited to perform at the Edinburgh Festival opening week. In 2010, SCO participated in the Singapore Festivals in France. The Orchestra has also performed at the Shanghai Spring International Music Festival in 2014. All these

overseas concerts have raised the profile of SCO in the international music circle.

### 4. Current inadequacy

#### 4.1 A lack of formal undergraduate education system

We have Chinese orchestras in schools across Singapore, however, professional Chinese music degree and diploma programmes are only available at Nanyang Academy of Fine Arts (NAFA) and Singapore Raffles Music College. In particular, over the past decade, NAFA has groomed a considerable number of young Chinese music talents. On the contrary, the School of the Arts Singapore (SOTA), Lasalle College of the Arts and the Yong Siew Toh Music Conservatory do not conduct any Chinese music courses. Members of the acclaimed Ding Yi Music Company and many other upcoming Chinese musicians who begin to appear on the international arena are all graduates of NAFA.

There is no doubt that Chinese music has been popularised and widely promoted in Singapore, but to what depth? Dr. Tay Teow Kiat, Singapore's senior and well-respected Chinese music doyen once asked, what is the objective of Chinese music education? Beyond achieving skilfulness in their techniques, are the students' cultural accomplishments and musicianship at equally high standards? Dr. Tay believes that there needs to be long term planning in order that Chinese music



development can be sustained. In particular, education is a long yet meticulous process and culture nurturing does not show instant result. When one's performing skill reaches a certain level, the understanding of theory is necessary for one to progress to the next phase, and therefore academic research is essential. Dr. Tay did his PhD in music at the Beijing Normal University at the ripe age of sixty-two. Such relentless pursuit makes him a role model.

#### 4.2 A deficiency in research on Chinese music academic and theoretical aspects

To my knowledge, the publication 'A brief history of Singapore Chinese music development' by Goh Ek Meng is the only Singapore publication on Chinese music. In December 2013, the Singapore Chinese Music Federation set up its Academic/Education Research unit, hoping to propel the academic research development on Chinese music in Singapore, so as to make up for the deficiency in this field. My greater hope is for the Federation to produce a publication on the historical developments of Singapore's Chinese music. We need to know the successes and failures of the past in order to plan for the future.

Another important area which is neglected is on the discussion, research and publication of Chinese music. Taiwanese music educator, Hsu Hsang-Houei wrote in his book, *Finding the source of Chinese Music: In all forms of the arts, academic or culture*, there exists two

aspects theory and practice and of research and development. Musicology and music theory belongs to the former, while composing and performing relate to the latter. The two aspects are inseparable, hence if one lacks a solid foundation in research work, it would be quite impossible to make significant achievements in its promotion." This is yet another big topic, and I shall stop at this point for today.

#### 4.3 Insufficient talents in Composing and Conducting

A count on the number of Singapore-born and foreign Chinese music composers, as well as qualified and trained conductors amounts to slightly more than ten, which reflects a significant insufficiency. Amongst them, only a handful are academically trained in composition in China and Taiwan. The rest of them are younger composers trained in Western music composition. To a greater extent, they lack understanding in Chinese culture, and the mastery of Chinese musical instruments is not enough.

### 5. Prospect

#### 5.1 How to groom musicians, composers, conductors and arts administrators who are younger and of high calibre?

In the past, civic groups initiated interests in local Chinese music. Today, we require the support of government policy in order to attain sustainable development. Through

education, efforts are made to nurture local young musicians, composers, conductors and arts administrators, supported by policies and funding. Being a multi-racial society, while providing universal education, we should not emphasise too much on individual ethnic cultures. However, at tertiary level, since there is a Chinese Studies faculty, it is hoped that much more emphasis could also be placed on Chinese music in Music programme. Currently, the syllabus for Chinese music at NAFA is still very much based on Western music's history, theory and composition. The students' knowledge in Chinese music is limited to the mastery of skills and techniques. Their understanding of Chinese culture, aesthetic theories, the multi-facets of Chinese music as well as historical development is very low. At best, there are only a couple of lessons on folk songs and contemporary music history. As NAFA collaborates with Royal College of Music of the United Kingdom to offer its Music degree programme, its syllabus does not contain any Chinese music element. I understand that, NAFA is looking at increasing the weightage of Chinese cultural courses in the new academic year in 2016, but this move is still barely sufficient. This obstacle could not be resolved by NAFA alone. Though it is a tough start, we have to persevere.

#### 5.2 How could we consolidate our current achievements and continue to develop and advance, shape a platform, share resources and reach greater heights?

Beyond performance and composing competitions, graded examinations, concerts, and auditions for orchestras and conservatories, how else could we achieve a breakthrough? How could we integrate the nation-wide Chinese music resources to form a more comprehensive system to develop our local music? With leaders such as Singapore Chinese Orchestra and Singapore Chinese Music Federation, in what ways can they integrate the support given by the government for traditional arts to collaborate with fellow music groups, associations, private institutions and artists, so as to take our local Chinese music to high levels? Furthermore, how can we make Chinese music more refined yet accessible to the general public, attractive to the younger generations, go international and become an influential music genre?

Following the rise of China, the international community has become much more enthusiastic in the learning of Chinese language and garnered deeper interests in Chinese culture and arts. The China Cultural Centre in Singapore has opened recently and our Singapore Chinese Cultural Centre will start operation in 2017. The Singapore Chinese Orchestra has also taken over the management of the Singapore Youth Chinese Orchestra from the Ministry of Education. Now seems to be the best time for Singapore's Chinese music scene, where all the conditions are favourable.

### 5.3 Starting anew - building and developing Singapore-style Chinese music

Over the years, Music Director of SCO, Maestro Tsung Yeh has been instrumental in developing a Nanyang style in Chinese music. Under his training, SCO has become a distinctive orchestra that delivers a clear timbre, accurate intonation, transparent musical texture and good blend of East and West. However, what is Nanyang styled Chinese music? Is it limited to the choice of repertoire, instruments, scale, or a more complex way of musical presentation? Over the past two hundred years, immigrants to Southeast Asia came mainly from China's southern coast - Hokkien, Cantonese, Teochew, Hakka and Hainanese. They brought with them folk music and local operas, which are vastly different from the music and opera from central and northern China. Singapore is an ethnic and cultural crossroad of the region. Apart from the immigrants' culture, there is also cultural legacy left behind by the then colonial government (British, Dutch, Spanish and Portuguese). The climate, species, landscape, scenery, culture, religions and musical styles are very different from the Central Plains. During the 1950s and 60s, the Singapore art scene brought about a new wave of "Nanyang Art", however, after half a century, the art circle has yet to reach a consensus on the definition of "Nanyang style". "Nanyang style" Chinese music is a very new concept. Our music fraternity would need much more discussions on it, so as to be clear minded to further strengthen our positioning.

### 6. Conclusion

Throughout history, from Zhang Qian's mission to the west regions during the Western Han dynasty about 200 BCE to the invasion of China by western powers in the 19th century, Chinese people had initial encounters with western culture and the Chinese music has gone through evolvement during these periods. Western music was formally accepted in early 20th century, and over the past fifty years, Chinese music experienced a difficult process: self-isolation, negation, imitation, exploration, 'follow the herd' mentality to the eventual soul-searching, exploring, application and attempt. Xue tang yue ge (学堂乐歌) or "school songs" were modeled after Western and Japanese songs and the Chinese orchestra was a copy of the western orchestral system. Improvements were made to Chinese music instruments, where tones were enhanced, versatility and ranges broadened. All these developments have enriched the expressiveness of Chinese music, but some developments have also caused concerns in the music scene, for instance, western music instruments are being brought into the Chinese orchestra and making them main instruments (cello, double bass, timpani, snare drum, tubular bells and celesta), suo-na (唢呐) replacing the horn, using erhu (二胡) to perform Paganini's violin pieces, ruan (阮) to play guitar concerto. The Chinese orchestra is utilised to perform transcriptions and arrangements of famous western music, like Bizet's "Carmen" and "L'arlésienne". Chinese songs, when sung with western bel canto style, sound rounded

and heavy and lack brisk pronunciation, to the extent that it is not recognizable as a Chinese song. Are these transformations to be pursued by Chinese music in the long run? This should be worth pondering.

It is often mentioned that we should "make the past serve the present and foreign things serve China (Chinese)". However, in the first place, we have to define what is foreign and what is Chinese. In my understanding, foreign things are skill and means, while Chinese refers to their content and spirit. Piano tune "Shepherd boy's bamboo flute" (牧童短笛) and works using western compositional techniques and instrumentation such as "Yellow River" piano concerto (黄河钢琴协奏曲), "Butterfly Lovers" violin concerto (梁祝小提琴协奏曲), modern revolutionary Beijing opera "Sha Jia Bang" (沙家浜), "The taking of Tiger Mountain" (智取威虎山) are successful works, as they have effectively applied the uniqueness of western instruments to deliver cultural connotations and characteristics that we are familiar with. In the 1960s, Cantonese music in Hong Kong had cleverly used the violin, saxophone, and tango rhythm to compose many dance ditties (tunes made famous by singers including Chung Wan Shan (钟云山), Tsui Miu Chi (崔妙芝), Sin Kim Lai (冼剑丽), Fong Yim Fun (芳艳芬). Classic Cantonese traditional opera arias like Princess Changping ("Di Nu Hua" 帝女花) and The June snow - Ten embroidered sachets ("Shi Xiu Xiang Nang" 十绣香囊) also blended western musical instruments and rhythms. This fusion, suitably introduced, is widely accepted

by the masses. Wang Fujian once said, "Any sound, if utilised appropriately, can move hearts." On the other hand, as our Chinese music instruments do not have a brass section like the western orchestra, having a Chinese orchestra perform a Western symphony would sound unnatural and lack the magnificence and majestic effect. Perhaps musicians could choose compositional methods and structures by taking reference from various Chinese musical forms and genres such as percussion, bowed string, Jiangnan sizhu, wind and percussion, single movement or divertimento? What about reconsidering the orchestral configuration according to unique characteristics of the instruments? For example, giving more prominence to plucked string and percussion sections, which are not present in a Western orchestra. In view of the two factors mentioned, I wish to say that our local young composers of today are knowledgeable and have gained wide exposure, however it is a pity that their knowledge in Chinese culture is far behind their understanding of western culture. They possess excellent compositional knowledge and techniques but their understanding of Chinese musical style as well as instrumental characteristics, timbre and potential is far lacking. As such, some compositions are harsh to our ears and seem to be misfits.

The fact is, our ancestors had formed music ensembles way back in ancient times. In the era of bells and drums, plucked string instrument like the zither and reed wind



instrument were accompanied by bells, chimes and drums, so as to render a solemn and majestic effect. In the subsequent song and dance pieces, Han music embraced elements from foreign ethnic music, where “yue-fu” music of Han and Tang dynasties had more than ten performers singing to music accompaniment. These were seen on wall murals and hand-scrolls that were passed down from previous generations. Other musical elements that contain abundant Chinese music compositional ingredients are folk music (“haozi” chant, “tian ge” field songs, “san ge” hill songs, “xin tian you” folk tune from Shannxi, and “xiao diao” ditty), different types of localised ensembles like Xi’an drum music, Fujian Nanyin, Chaozhou xuan yue, Guangdong ditty, Jiangnan sizhu and religious (Buddhist, Taoist) music. In this modern era, it is necessary for us to grasp the know-how of inheriting the cultural heritage from our ancestors, combine it with the melting pot of opportunities from western culture, absorb and adopt the various styles and vibrancy offered by this era, so as to restore the glory of Chinese music as characterised by assimilation, integration, multi-faceted and colourful during Tang Dynasty.

Finally, I would like to conclude with two quotes from two music educators.

“We should learn the superiority and merits of the modern West”, but “in particular when we have accepted and implemented Western music to a certain high point, we should eventually

consider its relation with our ethnic cultural traditions.” – Wang Guangqi

“Supposing an ethnic culture is unable to develop continuously, losing its ability to absorb new vitality and engage in endless innovation, it will not be able to maintain its glory. True tradition is not only reminiscent of the days that had gone by but it still lives in our heart, as we are fully aware of its presence in our lives.” – Hsu Tsang-houei

Thank you to all.

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## Part 1: Sharing Session

## Wong Kah Chun – Singaporean Composer Award Winner

Hi, my name is Wong Kah Chun and I come from Singapore. I am very pleased and thrilled to have this opportunity to be awarded the Singapore Composer Award. This means a lot to me and thank you once again to the jury and the orchestra and maestro for believing in this composition. Krakatoa was first conceived as a work for wind orchestra, so it was commissioned by The Philharmonic Winds in Singapore for their 10th anniversary celebration in 2010. With this work, I was heavily influenced by Indonesian sounds and sounds from this region; a few sections which are highly programmatic. So I would be very honest to say I have taken a lot of inspirations from film music. I grew up in the 1990s and 2000s watching movies and have been very inspired by the sound tracks from *The Lord of the Rings*, *Star Wars* and *Jurassic Park*. Basically, music which has a real orchestra backing a film. So with *Krakatoa*, I wanted to evoke images of different stages - before and after the volcanic eruption. This, of course, meant a lot to me, because after this strong eruption, the volcanic ash travelled in the atmosphere all the way to Europe. That sort of forms the inspiration, the basis for Edvard Munch's *The Scream*. And so in this piece of music, there are a few main sections: it starts off with a kind of introduction or prologue, this prologue comes back at the very end as a form of coda. There is a section that begins and ends with bangdi (梆笛) and xind (新笛) respectively offstage. It is meant to be inspired by slendro of Javanese gamelan, which depicts very idyllic village life. In the middle section, it gets a little

bit chaotic, you hear sirens, screams from the suona (offstage suona (唢呐) playing on reeds); everything ends with a giant hammer blow, inspired by Mahler No. 6 Symphony; I am a big fan of it. Then it goes back to the village tune but in a completely different character, more like lament or a prayer. This is really my first composition for Chinese Orchestra. I have grown up in the wind orchestra medium in Singapore and then I moved on and right now I have a dream career in conducting western orchestras. So writing music for Chinese orchestra is really something very new to me but something that I cherish very much. I would just say I have been very inspired by the sound of the Singapore Chinese Orchestra which I grew up with and attended countless concerts. I hope you have enjoyed the composition and hope to see you soon.

Thank you.

## Fung Dic-lun Gordon – Composition Award 1st Prize Winner

First of all, I would like to give my gratitude to SCO. In fact, my award belongs to every musician from this orchestra and under the baton of maestro Yeh and fabulous performance by Ms. Yu Jia. Ms Yu and I communicated over the phone in September, sharing with me her thoughts on the pipa part. Her professionalism brought this pipa solo part to life, and I am thankful to everyone. So let me talk about the musical materials. As you may know, I am from Hong Kong; I started learning erhu (二胡) at the age of twelve. When I was in secondary school's Chinese orchestra, there were not enough Chinese orchestra players. As an erhu player, I self-taught myself all the instruments. So I have performed with all instruments except yangqin (扬琴) and that was how I learnt every Chinese instrument by myself. Then I extended my interest in Chinese music into other music because I always find that ethnic music is a treasure to all of us. If you dig more into the ethnic music, you could find a lot of useful materials, useful aesthetics. Then I also investigated into Japanese music and one particular instrument is the satsuma biwa (萨摩琵琶). The satsuma biwa has very rich timbre. However, as a youth from Hong Kong, the satsuma biwa is so remote to me. I started to wonder what Chinese instrument could have such versatility. The answer is none other than our very own traditional pipa (琵琶). I used a lot of time to investigate the traditional pipa tones; because in Chinese music it is very unlikely to have some traditional tones that could last for ten minutes long. However, in Chinese pipa tones, we have a lot of repertoires that have this length and they use some very special kind of Chinese composition techniques to compose the materials. Likewise in Jiangnan sizhu (江南丝竹), there is laoliuban (老六板) as the mother tone in Chinese music. In fact in many Chinese

music, this kind of tone is used to derive some new materials. The use of pre-existing material to compose new music is in Chinese music itself. This kind of composition technique also existed in the Renaissance period. Why am I so fond of using Cantonese music as my materials? My parents are Cantonese, and by default I am a Cantonese too. The characteristic of Cantonese tune is it is very natural and spontaneous. The melody is very smooth but not easy to adopt it to other use. For example, Bela Bartok's music had Bulgarian and Hungarian elements, very dance-like because of the nature of Hungarian folk songs. In Cantonese music, everything is smooth and like a very long melody. So how should I work with Cantonese melody? The best way for me is to analyse what happens in the Cantonese tune. The tune I used for my composition *Arise, Lion of Glory!* is called *Singsi* (literally *Awaking of the Lion/Lion Dance* 《醒狮》). From my analysis of *Singsi* tune, I found a lot of useful intervals, some useful syncopation rhythms, so I take the opportunity to make use of some of them to create my composition motif throughout my entire work. I think the way to use Cantonese music is quite limitless. Apart from Cantonese tunes (广东小曲), there are also Cantonese Operas (粤剧) and Nanyin (南音). These are unique sounds of Cantonese. How should we make good use of these Cantonese music tunes? It has to be investigated by all of us. I wish that SCO would grow by leaps and bounds. Under the direction of Maestro Yeh, we have seen many new works composed in the Nanyang style. In these works, we see the importance of aesthetics, which reflect the roots and cultural influences of every composer. I believe SCO and Maestro Yeh have strived their best to promote the Nanyang style and I wish them all the best in their future to promote this kind of aesthetics. Thanks very much.



## Kong Zhixuan – Composition Award 3rd Prize Winner

Hello everyone! I participate in this competition with my work *Go Across the Rainforests*. While composing this piece, I have learnt about folk music in the Southeast Asia region and took my inspiration from two elements, the first is the application of a rhythmic pattern from the *kroncong*, and the second is an influence from the *gamelan* ensemble. My exposure to the Chinese orchestra started early as I have been learning the Chinese flute since young. After my undergraduate studies, I worked with the Nanjing Chinese Orchestra as a *dizi* player. Being a musician, the many rehearsals which I have been through provided me with a good grasp of the Chinese orchestral sound. While composing this piece, I considered a few questions. My first question is regarding orchestral texture. We have been familiar with Chinese music of the 20th century, most of them are homophonic – a single melody with chordal accompaniment and a bass line. In terms of musical form, I wish to establish multiple dimensions in my composition, for instance complicated clashes and interweaving of rhythms, as well as richer counterpoints in melodies. Secondly, how can one achieve a balance between music audibility and contemporary approach? While listening and learning about *gamelan* music, I realise some similarities with music of Minimalism. In utilising the *gamelan* element, I have adopted some Minimalist compositional techniques into my music like repetitive cycle, polyrhythm and dynamic harmonic variation. Thirdly, how to manifest musical connotation? My

music attempts to describe nature's impacts on human spirit. Earth is the only planet that supports our survival – the insignificance of human in contrast to the greatness of nature. I have made use of tone painting to create atmosphere and moods. There are a few aspects: dark night, thunderstorm, human's joy and anxiety. By adding in more nervous and hurried sound effects in *Allegro* section, it symbolises nature's warnings to human beings, reminding us of the balance and harmony between man and nature. The above are some of my ideas for my composition. Thank you!

## Chew Jun An – Singaporean Composer Award Winner

Hi, I am Chew Jun An. When I first conceived this piece, *Bale Bengong*, I have this realisation quite long time ago that *gamelan* music is actually extremely textural, the music serves like wallpaper embellishing the subject matter in dance, narratives and song in Indonesian music artistic tradition. With that, I thought what if I have a Chinese orchestra piece that is completely textural and does not gravitate towards any one single subject matter or single motivic structural design. The piece is actually built upon layers and layers of sound and how instruments go in and out of different textures using different techniques. Like the cellos doing *sul ponticello* (*ponticelli*), some air sounds with random fingerings in the woodwinds with flutter tonguing and slap pizzicati in the pluck string instruments. All these techniques are there to serve the ensemble. It actually got me thinking after Mr Choo's presentation, regarding the role that western instruments play inside our Chinese music repertoire. I did have this thought when I was conceiving this piece as well, how do you fit all these instruments to serve our purpose? I envisage this piece as writing for an ensemble, an ensemble that serves the artistic sensibility in my understanding of what Nanyang music or Singapore music can be or how can I envision it to sound. Once again, the idea of highly texture piece; all these instruments are never written to accentuate any uniqueness but the purpose of each instrument is to serve the ensemble. A slightly different approach in woodwinds section where I used a lot more *guanzi* (管子) over the whole range, also I used the *beidi yinguan* (倍低音管)

the double bass *guanzi*. To kind of 'massage' the sound a little to present in one consistent instrumentation or a large ensemble instead of different sections so it is not a sectional piece but a piece for Chinese orchestra. It is focused in that way for the sound I am trying to achieve. The material of the piece is built upon a modified *Pelog* scale. I actually kind of sublimate the *Pelog* scale in such a way to have distinctive intervals like the augmented 4th. To make it not so literal, I am representing elements of Nanyang music but in a way to have tools or the elements/ingredients for me to express my artistic sensibilities in this unique style known as Nanyang music. Structurally, it is basically in a ternary form, but the Recapitulation of the final section is actually coming off from the idea of how *gamelan* music self-generate some of its own motivic ideas by displacing linear material so the whole recapitulation is actually the start of the piece (with sections of instruments) displaced by four bars and how the music generates new counterpoint, (and a) new harmonic design in that way. I am very happy to be here to share this with all of you. Thank you very much.

## Liu Wei-Chih – Composition Award 2nd Prize Winner

I would like to say that I am actually a composer who is not extremely particular about nationalism or regionalism. I aspire for “individualism”. In this competition, the theme is set as ‘Nanyang style Chinese music’. I find it interesting that the Hakka community is part of ‘Nanyang’, and I picked the old Hakka folk songs as the most obvious yet most fundamental pitch element. This is the second of my pure arts composition that utilizes a very obvious ethnic colour in pitch construction. The first piece had only made use of traditional ancient ballad from Taiwan’s Tao (Yami) aboriginal tribe. I do not use these materials to develop the pitches in a traditional manner, but rather infusing my own compositional skills. I care about the sound effects that are created by timbres interacting with each other. Though I mention that this piece utilizes Hakka elements (which is recognizable in my music), you will be able to hear colourful sounds - a goal that I try to achieve. Whilst ethnic elements had been used, this is just a referential type of music and music instrument; my aesthetic conception is still pretty much on a personal level. The piece is entitled The Calling from the Distant Hills, and it can be interpreted in two layers. The first is that of ethnic element, which I feel is of humanities (Hakka element). Most of the time the element appears in the form of duets, or even trios. The reason is because the old folk songs originated from the mountains, and subsequently they are sung as dialogues, hence I had wanted to relive those moments using instruments. This would, however,

involves timbres, which I feel is something close to nature, as absolute pitches may be minimal in nature. When we listen to the sounds of the sea, wind or any kind of natural sounds, there may not be absolute melodies, but you may be able to feel them. I hope that by using instruments, I would be able to remake such experiences, and get back to the root of timbre. In the earlier speeches, there were frequent mentions of the cultural aspect, which I see as a rather large huge topic for discussion. What is Chinese music? What is its role in our time? It may not be easy to find the answer, as we often define culture after a period of time and not immediately. I believe we have much more in development and I am glad to be part of it. Thank you.

## Sharing on Prize Winning Works by Adjudicators

### Liu Bin – Preliminary Round Adjudicator

I have been an adjudicator for the past few Nanyang music composition competitions. I believe (and even some musicians share this view) that there is improvement in every round of competition, though not a lot, we have seen a better grasp of compositional techniques and understanding of the Nanyang style, yet more could be done. Let me share my thoughts.

In a recent exchange with Mr Luo Wei Lun, both of us expressed high respect for Rimsky-Korsakov’s school of thought, in which we believed that our compositions should be presented in a simpler manner and yet content-rich. It is not advisable to use complicated approaches to deliver minimal content and worse, a composition that cannot be understood. I feel that our composers should spend time building rapport with the orchestra, so as to be more mindful of the musicians’ feelings. If a composition were to make the musicians very tensed throughout, then it would leave little thinking space for them.

In general, it seems that the compositions are still lacking in Nanyang or Chinese styles, or even fast pieces in particular. The Nanyang characteristic presented are mainly Indonesian style and more of a meditative mode. Music works relating to life enjoyment and lifestyle are a little lacking. I have resided in Singapore for more than twenty years, and I feel that Nanyang style should be an idyllic lifestyle. While trying to comprehend music or listen to folk music of this region, we can sense their lives are not that hectic as compared to how the Chinese work. ‘Relaxed’ is probably a kind word to describe, whereas ‘idle’ is a mean word. From the compositions that we have received, I feel that composers are using western techniques

and western ways of thinking to depict Nanyang style, as such, the music works tend to sound more intense and the laid-back feel is missing.

In the next competition, I hope our composers could spend more time to understand the Nanyang theme. In each season of the competition, we have seen improvements, and if this trend could continue to thrive and become a ‘Nanyang music school’, that would be amazing.

Another point I wish our young composers could think about is to write music that is playable. In Southeast Asia, Singapore Chinese Orchestra (SCO) is the only professional Chinese Orchestra. In Malaysia, there are a few amateur ones but their standards are not any higher than those in Singapore. I started off as a composer too and I studied Music Analysis in France. I have stayed in Singapore for more than twenty years and I did a MBA at the National University of Singapore, hence I place much emphasis on this market. Currently, my company undertakes teaching projects in schools. I am a conductor myself and I can feel the impact of our composition works in our society. If a professional orchestra like SCO is unable to sight read your compositions and play on the go, then I do not suppose any other Chinese orchestras in the region would be able to perform the piece within six months. Even if your Nanyang style composition were to win an award but no other orchestras could perform the work except SCO, then I doubt the value of your work. I hope our composers could really put in efforts to compose music that could be recognised in history as a branch of Nanyang (Chinese) music school. I have come to the end of my sharing. Thank you.



## Chen Yi – Finals Adjudicator

Actually, I am deeply moved at this competition. Maestro Yeh has shown so much boldness and effectiveness in managing this project, and I believe the support given by every level in the organisation is very crucial. We have seen considerable progress over the past ten years, which we have heard from Dr Liu Thai Ker and Mr Choo Thiam Siew, and such impressive results are attributed to good leadership and cultural developments in Singapore. In addition, combining the team's perseverance and its efficiency, the results achieved in the ten-plus years are gratifying. I could have imagined if it was ten years ago, we would not have been able to perform thirteen complex music pieces in one morning. In fact, Mr Liu Bin was saying that it was rather impossible but SCO did it. I believe human effort is the decisive factor. With available support, directions from leaders and ground implementation, a high level of performance could be achieved in a matter of time.

The most important ingredient for success is to have vision, why is it so? As I was listening to the winners' sharing, I find that the two paths they have chosen are effective ones. (1) Exploring what is our local music and (2) How do we reach the global stage? Every composer has his or her own idea, evaluation and endeavour. When I listened to Fung Dic-lun's composition, I can see that on top of western orchestration, there is an in-depth systematic research of Chinese traditional folk music, where he utilised all the pipa fingering, even the variation form with segmental structure

of folk music in his composition. It is a path of exploration unique to Dic-lun. Second prize entry, *The Calling from the Distant Hills* by Liu Wei-Chih is another exploration option. Liu had his viewpoint on timbres and that inspired his imagination. There might not be earlier examples to follow but he found a new approach in writing for the SCO, thus creating a sound that matched his imagination. This is another personalised composition which I am happy to see. Possibilities are open for how far or how deep these two paths may go, or even integrate.

Like what is said, our future development will depend on how we work in this 'living' culture. I believe the support and involvement from various parties are inseparable, including the Singapore government, cultural institutions to the Singapore Chinese Orchestra. This competition is a good model that we composers and institutions from overseas have much to learn. Thank you.

## Ho Chee Kong – Finals Adjudicator

Good morning! I think I have been here for this competition for quite some time. My involvement with SCO and the competition has been tightly connected from the beginning. I agree with the judges that each time the competition is held, we get to see new works, new interpretations and understanding of what the Nanyang style is about. However, on Dr Liu's point on having an idyllic life in Nanyang, this does not happen often in Singapore, especially for those of you who are now in the university in which next week being the examination week, there is no way that we can relax.

Having said that, I have to bring back some of the ideas of the Nanyang style which more or less come from the paintings of the earlier days, where the pictures are scenes of the kind of lifestyle then, the things connected to the place and the way we lived. In that sense, I could make a very provocative counter argument to the idea of what Nanyang style is. Perhaps, some of the elements of the Nanyang style are not in the instrumental colours or timbres. Maybe there are some elements that are more definitive. If you look at the painting of the Nanyang style, they are more defined. You can see pictures of figures, structures, trees, vegetation and the kinds of things they do. If that is the inspiration, how would you represent that in music? If everything connected to Nanyang style were about timbre and colours, and rhythm for that matter, what about melodic motifs?

There are a lot of interpretations about Nanyang music and I think we are still gathering this kind of collection of pieces and interpretations. I think that is a good thing because if we are too fixed on certain ideas, for example, if we think of a western approach to contemporary music, this may not sit very well with some

of my colleagues. We are now talking about the interpretation of timbre and expansion of harmonies, but in the same token, going back to melodic motifs, developing the music motivically within a piece itself is not a bad idea either. In fact, I will say it is very difficult to do so because it is harder to work with a theme and make it work in the piece. For example, our winners have used the idea of motifs and try to blend them into the music itself, and they find that it is not so easy. However, they have done so in their own ways and I like to see more of that.

More of the young composers are trying to think through all the elements of music and not just to pick on a certain kind of instrumental colour of the orchestra to make it represent the Nanyang style. Nanyang style is very broad and if you press me now to give a definite answer, I would probably give a three hour lecture that could cover many areas. But I will say that it is our way of life over here. The kind of music that we are exposed to, the kind of things we go through, the food that we eat, the things we experience, the smells and others. While all these are part of our experiences. I would not recommend that for the next SCO Nanyang composition competition, we should have all the composers come here to stay for six months to experience Singapore. But I do feel that being around in this region, having experienced the lifestyle over here, can and will give you some sense of how life is about, perhaps some sort of understanding of the Nanyang experience.

Lastly, I hope that composers will continue to explore further, how to bring out their own creativity, and at the same time to experience what life is around here to help them in their composition for the next competition. Thank you very much.

## Xu Shuya – Finals Adjudicator

Hi everyone! I wish to build on what Professor Yang has spoken earlier.

Firstly, I would like to thank the Singapore Chinese Orchestra and Maestro Yeh, as I am finally here in Singapore as the Adjudicator. If you still recall, I was listed as one of the Adjudicators in the programme booklet in 2011. However, I could not make it for that competition and did not have the opportunity to apologise to all. I take this opportunity to express my sincere apology for my absence then. Five years ago, I was then President of Shanghai Conservatory of Music. The management duties prevented me from coming. Now that I have already stepped down from the position, I would like to share some personal experiences regarding music composition.

I have seen many types of compositions in this competition, where each work reflected the young composers' perspectives towards Chinese music composition. I personally feel that every composer should have their own compositional styles and pursue their own areas of interest, for example being very localised, ethnic or be very globalised.

I have studied, worked and lived in France for twenty-one years and I returned to China to work at the Shanghai Conservatory of Music since 2009. I have noticed a change within me; when I listen to compositions by young composers, I no longer think of my personal liking but more from an objective perspective. What is an objective perspective? Let us look at the following three award-winning

pieces: Arise, Lion of Glory!, Go Across the Rainforests and Krakatoa. The music language is comparatively more traditional, closer to Chinese music and Chinese orchestral setting. Another group of compositions like The Calling from the Distant Hills, Bale Bengong spot a different musical language. I find them interesting when I looked at the scores, and what intrigues me is that the composers wrote uniquely for Chinese music in terms of rhythm, organisation and instrumentation. Driven by curiosity, I wanted to listen to the compositions. Let the instrument speak for itself, so that one could understand Chinese music. On the whole, the result is one of openness, and inclusiveness is present in the interpretation of Chinese orchestral music and its future development. In fact, there could be co-existence of different musical languages. For example, during the times of Mozart and Beethoven, there were two different types of music, but today, every composer in Europe, America and Asia has their own way of thinking.

On this ground, I encourage all composers, including those who participated in this competition, to compose with greater inspirations beyond factors such as ethnic, local language and Nanyang issues. It is true that inspiration does not come about every day. Previously, when I was leading the Conservatory, I was too pre-occupied by lots of administrative matters during the day and even at night when I went back, I could hardly compose anything in a year. It does not mean one has to be in haven to be able to compose but you may need to stay away from some worldly matters in order to find some inspirations.

In the pursuit of arts, there are certain things which would not materialise or are temporarily unrealisable, but we need to rely on the creativity of artists to provide the language for people to find their hope, achieve humanity or be recognised ethnically or as a nation which has positive meaning. If one is able to achieve this level, then it has already surpassed the use of language. This is why I believe the two compositional styles can co-exist and continue to develop. We may not know if there would be a day when the two styles would merge but that is a future issue.

The main thing now is for every composer to be sincere about his or her own works and continue to move on, and this should be the future development. All composers are unique and write with personalities, but a competition is a cruel game and it requires a final decision to pick the eventual winners, hence some awards has only one prize while others have only three. We are just unable to include everyone. I believe it is through our mutual understanding of those compositions that the works reach the finals. You have given the Adjudicator team an opportunity to see so many different compositions. There are still many people out there trying to understand this society and its culture so that they can write their music and walk their own path. Finally, I wish to congratulate all the contestants and best wishes for their future endeavours in composing. Thank you.



## John Sharpley – Preliminary Round Adjudicator

Congratulations Maestro Yeh and the Singapore Chinese Orchestra on the accomplishment of this international composition competition. The international submissions have been impressive. This is indeed a contribution to the Chinese orchestra's repertoire.

Here are some personal reflections regarding this competition.

First of all, it was a great joy to experience these scores for the preliminary round of the international competition. It was even overwhelming. I must confess though that after all the adjudication my mind felt like a potato. Nevertheless, it was very exhilarating because I felt that we were bearing witness to an evolving entity, the Chinese orchestra. Just as in Beethoven's time, the Western symphony orchestra was an emerging entity that was growing collectively and was awesomely new. There were many thousands of compositions to emerge, of which we know only a few today. But those myriads of compositions were absolutely necessary to the making of this phenomenon called the Western symphony orchestra. I believe an orchestra is an organism, an entity. And, it needs nourishing!

It is remarkable and important that Maestro Yeh and the Singapore Chinese Orchestra are such pioneers of something that is profoundly humanistic. There is much discussion about Nanyang, about East and West, but I will also like to think about humanity as a whole. And not only humanity but also that which connects us to the planet and to the stars.

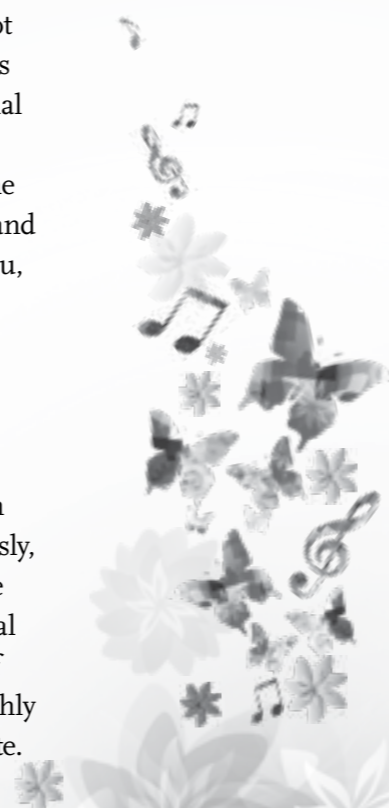
It is certainly not easy to write convincingly and effectively for an orchestra. There is a vast amount of craft that must first prevail. The presence or lack of craft is the first thing that can be observed in a score. The factors of craft and structure allow for a clear-cut means of adjudication. It is, on the other hand, the factors of artistry, imagination, originality and sincerity allow a work to stand out. However, when comparing works that amply exhibit solid craft, artistry, imagination, originality and sincerity, it is very difficult, if not sometimes futile, to select a first prize. How to say, once at a high artistic level, that one creative outpouring is better than another? Why do we need to have a first place anyway? I think society is asking that but we live in a world that is always looking for a number one or number two but I think we do not need that. I believe that everybody who got into this final round is already a winner and is to be recognized for having something original and sincere to communicate. They are able to channel from themselves and bring that to the orchestra. The players themselves can feel it and they can channel it. Ultimately, it comes to you, to the listeners. This is interconnectivity!

After all, we are one with the universe. Nevertheless, each of us has this idea that we are an individual with a singular mind and would think; "I am sitting in a seat", "I am an individual listening to this". But simultaneously, we are also a collective consciousness. We live and struggle with this duality of the individual and the collective. And what is an orchestra if not a collective consciousness made up of highly skilled individuals? The above duality is innate.

And often forms the core of musical tension / energy. What does this mean to each and every player, to the conductor and to the audience? Most importantly, what does this mean to the composer? Possibilities are potentially boundless.

Consider also how our world, inner and outer, would seem to be so very troubled. What could possibly bring us together into a more peaceful existence? Music can unite us, transmigrating across cultures and languages, people and ideas? Just imagine that all humans were to collectively create music right now. What would be the nature of this music? What would be this collaboration? Its musicality? For me, the orchestra is about expanding collective consciousness. Consequently, one must ask why do we bring these people together to make an orchestra? What is the erhu player saying? What is the dizi player saying? What are they saying together? It is not the instruments, nor the notes on the page but human interconnectivity that animates an orchestra in a meaningful way. Commercialism and entertainment may have their entrenched place in this world but is there not much much more to be explored? And, this other dimension to be explored is the nature and the purpose of art.

Thank you



## Yii Kah Hoe – Finals Adjudicator

I am happy to see that the Nanyang themed SICCOG has reached its third year, however, we still have no conclusion as to what makes Nanyang music; in fact it is rather difficult to derive an answer. Personally, I do not see the need to. Nanyang culture is not only for people born and raised in this region. Someone who is foreign to this region can also explore this culture, and I believe both instances are important. Nanyang has its unique island culture where immigrants migrated to the tropics at different period of time. As the island nations do not have their own core culture, the different cultures brought in by immigrants co-existed. I feel that Nanyang culture can be very diverse and there is no need to have a clear definition. Since you still have a free day in Singapore, I would like to recommend all young composers to have a taste of our local popular dish rojak.

Thank you.

## Sharing on Prizewinning Works by Local Composers

### Hoh Chung Shih

I am so happy and honoured to be here again for the competition. Over all these years, I have been quite actively involved in SCO through their research. So when someone mentioned earlier about understanding the region, lifestyles which reflect how we live and how that links into the music, I believe SCO has already done a lot in this area too - to imbue that spirit of music making. Listening to yesterday's concert, it was actually very inspiring, but I personally feel perhaps there is still a lot of work that can be done, especially in terms of rethinking what the Chinese orchestra can be.

This morning, we heard talks on how the history and genesis of the Chinese Orchestra (as an ensemble). Last night as I was listening to the orchestra and looking at how new media has influenced our lives in the last few decades, I was wondering whether the Chinese orchestra (or indeed the western orchestra in that sense) was actually a social media itself. If we could think of the orchestra as a social media, what is the kind of relationship between musicians and the audience?

Earlier, someone talked about the role of Chinese music and its place on the global stage. What does this mean for the scene? We have seen the evolution of new media over the past years and I feel that it need not be just a

means to simply expanding the capabilities of the role and reach of the Chinese Orchestra, but if we think about these aspects from the perspectives of social aspects, a lot of work remains to be done by composers.

Rather than think of music as an end-product - that is, music that is performed and recorded quickly which makes it a commodity; music remains an art that is composed and rehearsed somewhat distant from its audience. Perhaps we should think of a larger picture where the Chinese Orchestra is its own link between composers and audiences throughout the inception, composition and preparation of a piece, thereby shaping and defining its role in our culture and interactions with each other.



## Dr Joyce Koh Bee Tuan

Thank you for having me on board. It is such a pleasure to hear five wonderful, very exciting pieces I would like to offer my comments from the perspectives of composer and observer. I particularly like the first piece. Fantastic work from the young gentleman from Taiwan. I love the way you spoke about finding a personal language. You have used the elements of Hakka which you probably feel at ease with, but in a detached way which made it an interesting piece. I think we composers look at materials at one level, and at another level, we find our individualised approach in order to bring it out and integrate into our language. This echoes Dr Chen Yi and Dr Xu Shuya when they talked about imagination. The piece for me is exciting in a way that it is not only about instrumental colours that the composer went for, but how he has integrated the sonic colours into the material layer. The second piece was Kah Chun's. I like both the second and fourth pieces, how a melodically driven idea has been transcribed using multiple colours. Because the melodic elements were derivatives, the ears become more drawn to the technique of transcription than the design of the music. The third piece has blocks of sounds cutting each other in exciting fashion. Though I was thirsty for a larger formal trajectory. You had lots of promise in there. The fifth piece is one that I absolutely adore. It is idiomatically written for the orchestra. You shared this morning your insight into the analysis process and the integration of material and personal language. I think you have got it something there. It is a strong composition.

The five pieces give me for my personal journey, things to think about and deal with elements.

Elements which perhaps have not been so close to my heart. I am a Singaporean who had grown up here for eighteen years before I left for another eighteen year. I have lived half my life abroad. I share with Prof Xu, the predicament of what it means to return 'home' - the place of origin - and how things or places which you had once held dear now appear differently. I must confess that the idea of writing Chinese music or Asian music is quite far from my educational journey. It is difficult to navigate between the thing that represents you, and the thing that you have internalised. This brings us to the topic of Nanyang - what is the Nanyang element? I am now teaching at the Nanyang Academy of Fine Arts and the big question we bear is 'what is the Nanyang Style?' I have been back to Singapore for 10 years now. Looking back, if I had to define the Nanyang Style, it refers to a painting movement of Chinese artists-migrants who had arrived in Southeast Asia and since then developed a new style of expression, as Prof Ho had mentioned earlier. Essentially, for me, what lies behind, is innovation - how one is able to extrapolate elements of the times, applies an approach or a technique even it had been learnt, and between the two, create something new. It is this innovative spirit that I identify with, rather than as a style. I echo very much the composer from Taiwan, Mr Liu as well as Prof Xu that it is the composer, the artist who has to find that voice. The voice, as long as it is sincere and honest, will express an experience that is truly original, encompassing the diversities and cultural influences of a place. In the vein of Dr Liu's analogy, it is as much local as towards global.

Thank you.

## Dr Goh Toh Chai

Thank you. I like to congratulate SCO for their efforts to promote compositions. And also given reading sessions which is very important for composers. In fact, a lot of composers that compose for the Chinese Orchestra, some of them wrote it for the first time, there is really no opportunity in that sense to learn the craft. I think from the educator point of view, there should be more opportunity for a smaller scale reading session, maybe with smaller ensemble or a plucked string ensemble and that could be done not only with SCO but with the different schools that have very established Chinese orchestras in Singapore and other musical group like Dingyi Music Company. These are the groups that can also provide platform for young composers to have the piece read; it need not be difficult but at least they have an understanding of orchestration and instrumentation. That is on the part of practical aspect.

The other aspect is the cultural awareness and ethno musicological research technique. I think the technique is important. How do you go about finding out about this piece of music? What is a Joget, what is Inang, the different dance forms of Malay music? How do we even go about doing research about this music? Finding the essence of the music and use it in our composition. There should be also a way which the students are taught to do research and find out more about folk music in this region. We have so much wealth of music from this area which is not just tapping on gamelan, there is so much like Yii Kah Hoe has

mentioned, there were so many immigrants from Portuguese, where our Eurasian community have their music from Kristang language as well. So all these different style of music need to do research. You need to have in-depth understanding before using it in the composition, so that it is appropriate and makes sense. I feel that education is important and our students will gather more exposures and opportunities to learn the craft from the orchestration point of view, composition point of view and research area as well. Thank you.

## Eric Watson

I guess I do in many ways deem myself as being Singaporean. I love the food for instance and that I is surely good sign for Singaporean? I quite like the climate and I enjoy places outside of the city centre. I am from the UK and that is my culture background, here was no Chinese influence in my younger upbringing, no Southeast Asian influence either except some stories from the war, which was rather unfortunate. So I have a different view point of how music is on Singapore.

I'd like to talk a little bit on emerging traditions because normally speaking in history, when someone starts giving labels or comments, you look back and you say, "Now I can see this happened". Give it a label and you can say this was a trend that at a time it was an emerging tradition. We have in the last decade been through a really splendid music entrepreneurship kind of turned up on its head, by producing the label "Nanyang" and trying to work both backward and forward at the same time with that label. So to talk about Nanyang music or indeed talk about Singapore music, I have to say I feel that we are all too young as yet in Singapore to be able to talk about that.

We cannot talk about Singaporean music in great depth at the moment because the depth is not there yet. It is still to a certain extent a shallow stream. It has to grow, it has to become bigger and we need more years for this to be accomplished. How are we having to do that?

What we have seen begun to establish here is though in fact some sort of tradition, I do not know how that tradition will proceed, I have no idea. I have seen three competitions and let me tell you, they were three very

different competitions with three very different outcomes each time. So can we say that they were all 'Nanyang Music' or perhaps the 'spirit' of Nanyang.

That brings me to the next point which is what do you think we will recall as the Nanyang spirit in the future? That was one of the principle questions I asked myself when I was asked to compose.

Probably, all composers at some point will wonder what am I writing for? What am I writing about? What is this? And so I come back to the music entrepreneurship again, of a slightly different kind, which forced a creativity because whether forced or voluntary this was a searching for something, a looking outwards, in part because I came to Singapore to earn a living. But that itself often induces a creativity which can become really quite compelling in the end.

For me as a composer, I would like to try to inculcate that kind of searching spirit or curiosity which then becomes creativity. Perhaps, fifty years in the future we will look back and say this is actually a golden age, they call the Nanyang.

Is this particular example, what we now call the Nanyang ~ I really cannot say, I mean I am doing it but I do not want to give it a particular label. But the spirit, the impulse I understand very well and I embrace it. And I really like to thrust this spirit into the world and say this is the spirit that we need to be looking forward to and trying to inculcate. From this, it is a fountain of youth if you like, of creativity. Evolving traditions, they all start from this kind of wealth spring. Thank you.

## Chong Kee Yong

Good morning! I totally agree with what the previous presenters and my fellow colleagues have shared. I think Dr Joyce Koh has done an accurate analysis of this competition. Between colleagues, we have also reflected on the problem of pursuing and exploring the Nanyang style. I think this is an important topic that is still developing. I am very grateful to Maestro Yeh and SCO for "taking me in" as a member of their composer team, which to me, is equivalent to inviting us to explore the issue on Nanyang style. This is a fantastic platform as composers get to showcase their individual music style and we have a 'willing party' to perform our works. If it had not been SCO and no invitation was extended by Maestro Yeh, all these would not have happened, so I believe the orchestra plays a significant role in the process. More importantly, SCO has given us another important opportunity – folk songs collection trips. We have been to Malacca to see Peranakan culture, and we get a better understanding of the local music culture. We also went to Quanzhou to collect Nanyin (南音) and Hakka folk songs. I have always shared my suggestion of including folk songs collection trips in our teaching system with Dr Goh, fellow colleagues and even with Mr Choo, NAFA's former Principal; however, this may not be feasible as it does not comply with education regulations. Personally, I have curated a few musical activities and music festivals. Like what Maestro Yeh did, we formed a collective that is not institution-specific. We went to the countryside to collect materials and we could make use of these resources in our compositions. During the course, we respect and carry forward the traditions. Whether or not it is in Nanyang or Asia, these materials form part of our exciting cultural heritage.

In Singapore, many old cultures are fading away, and when they completely disappear, you would only see them in the museums. So if living cultures are not collected now, they may not re-appear in time to come. Take the example of dialects - Hakka, Hokkien, Teochew - if the dialects are not spoken at home, it will just become part of your memory and is a language only your grandma speaks. If you had attempted to experience the language or food and then tried including that flavour in your music, you might not be able to use it appropriately, as you could only quote. If that scenario arises, you do not even need to be in Singapore to compose the music, as all you need to do is to go to the library and find the audio visual. However, as a composer, if you have real personal experiences, say, you master the Hakka dialect very well, it would perhaps help you stretch your composing skill. I remember Mr Chong Wen-Chung once said, "You need to have an all-rounded experience in art to be the "complete" person, and your music language needs to be honest and real. No matter which style you adopt, at least the music is sincere and touches your audience." I think this is a crucial issue to us as composers. We need to know what we are writing and, for who? Are we composing simply for ourselves or pursuing our artistic concept where Nanyang spirit may exist? If you just extract resources from the internet without personal experience, then I find it superficial as it lacks the hands-on feel. All composers should have first-hand experience of the cultural phenomenon. I suggest everyone to find opportunity to join Maestro Yeh and fellow colleagues to collect folk songs at the countryside. This is something I really wish to see. Thank you.



## Part 2: Thematic Presentation

### The Ethnic, Local and Personal Nature of Music cum Discussion on the Achievements and Development of Nanyang Music

Professor Yang Yandi – Vice-President  
Shanghai Conservatory of Music

Good afternoon! Thank you for the introduction by Maestro Yeh Tsung. I am very honoured and pleased to accept the invitation to give a keynote speech at this Symposium. Frankly, I am not qualified to talk about “Nanyang style”, however, as this is an “assigned topic” by Maestro Yeh, I will do a brief coverage. This is my first visit to Singapore, and I am very impressed. “Nanyang” is not a familiar term to me; I have given some thoughts on how to approach today’s topic. I shall start by discussing macro theory and historical issues, as well as Western music, as that is my specialisation, which I am more familiar with. I will then compare works between Western and China’s composers and conclude the presentation with a brief discussion on “Nanyang style”.

I had initially thought of doing a generalisation on my topic but I changed my mind and decided to begin the presentation by uncovering the phenomenon of the pursuit of “nationalism” in music composition. Through theories and histories, we will summarise the reasons for nationalistic aspirations and its success during the course of music development around the world. In fact the theme for this Symposium is “nationalism”, so how does one pursue nationalistic appeal in music? I will like to give an analysis on it. During the earlier discussions in the day, many had spoken about the application of localised elements in their compositions. Why do we do so and what is the value in it? I will discuss in greater details later. On this basis

and incorporating the observations I gathered from the past few days of the competition, I shall also talk about “Nanyang style” music, its formation and its future, and highlight some issues for further considerations. I wish to express my appreciation to Maestro Yeh and the SCO team for sending me resources. Due to time constraint, I may not be able to use all the materials but will select some for discussion.

Firstly let me state my stand. I fully agree with Taiwanese composer, Liu Wei-Chih, who mentioned that artistic individuality is key to music composition. In my opinion, no matter how a composer includes local elements to highlight “nationalism” in his or her music, the music should be a manifestation of the composer’s artistic individuality, which will be interpreted by the listener. Paradoxically, what seems contradictory may in fact be reality. It is only through distinctive personal perspective and style that the true meaning of nationalism in artistic creation could be highlighted. This view might differ from that of the American composer, but I wish to emphasize that only through individuality could we highlight nationalism. My presentation is divided into the following sections. (1) “Nationalism” in music; (2) A historical review on nationalism – a western perspective from nineteenth century till today; (3) Chinese composers’ works – exploration on selected composers from China; (4) Prospect of “Nanyang style” and (5) Conclusion.

## I. “Nationalism” in music – a macro historical perspective

What appears as “ethnicity” in music is actually “nationalism” instead of “ethnic” in English. The notion of “nationalism” emerges as it is closely associated with modernity in humanities and social sciences. There has been lots of discussion about modernity in this field. The concept of modernity stems from the perspective that human societies, while in the process of cultural division, were originally traditional. However, after the Renaissance and Enlightenment periods, societies gradually progressed to the modernity period. In the Western world, modernity is also known as “contemporary”. Generally speaking, when learning Western history, the period after Renaissance is regarded as modern, thus, we hear these terms contemporary and modern history. Some prominent features of a modern society are that of rationality and disenchantment by means of eradicating superstitions. To a certain extent, traditional societies were controlled by traditional practices without rational thinking. Since the beginning of Renaissance and Enlightenment periods, rational and bureaucracy existed in each field, thus forming the “modernity” phenomenon in our modern society. To illustrate how the notion of “nationalism” in music has a connection to “modernity” of our society, let us look back in history. During the Renaissance period, Europe experienced the religious revolution between 14th to 16th century and till the Enlightenment period in the 18th century. During this period, an important phenomenon emerged. In the Middle Ages or

Medieval period, the entire Western culture is unified – adopting Latin language as the official as well as religious language. Everyone shared a common language and there was no clear definition of nation and nationality. From a religious perspective, this is a “grand unification” of (the Christian) churches, with Latin language used everywhere. Following the emergence of Renaissance and religious revolution, the unification culture was gradually eroded by vernacular languages. Western languages including English, French, German, Russian and Italian as we know today, were dialects of different places then. Western culture is a relatively young one, unlike our Chinese culture. Once the Latin language unification was broken, all regions started to use their own local languages to build their respective cultures. Hence the rise of the “nationalism” concept was closely linked to the process of Latin unification giving way to the vernacular movement. The languages of English, French and Italian were established earlier while German language came later. These linguistic divisions had a direct connection to the adoption of “localised languages” in political and religion languages. France became a powerful nation after the 17th century, and its prosperity was significant in helping to raise awareness of nationalism. Each country has its unique language system, and these nations began to pay attention to their own cultures. Countries like France, Germany, Britain, Italy and Russia (at a later stage) had this awareness. A massive development was formed when smaller nations followed suit. Countries gained independence, had their own language and culture traditions and began to

have political aspirations. I have looked into history and understand that Singapore had also gone through this movement and gained independence in 1965. Why independence? It is for the fulfilment of nationalistic and political aspirations. The 20th century is a surging time, where nationalism was widespread globally and a common political and cultural agenda. What I have just shared is a macro view of the political and cultural phenomenon.

Now, let us consider “nationalism” in culture, art and music. They echo the above phenomenon. The aspirations for political and cultural independence brought about the emphasis of “nationalism” in music and art. This was evident in musically-strong European countries that we are familiar of, including Italy, France and Germany, of which I would like to highlight Germany. When learning music in China, knowing “German and Austrian music” is a necessity. This music genre had become influential after the 18th century, however, in our course of learning, there was little (and not enough) emphasis on “German and Austrian music” being highly nationalistic. From Beethoven to Weber, Wagner to Brahms – they were highly motivated by “nationalism”. It is this motivation that drove Hitler to the extreme. To the Germans, “German and Austrian music” is a great sense of national identity to them, and this was applicable to Wagner and Brahms as well. In Western music, “nationalism” was a highly-pursued ideology.

We have to ask then: why is nationalism so important in music? Of what value? These

areas are linked to our topic today. I have thought of the following three points but it may not be comprehensive.

1. In arts and culture, the concept of modernity has its logical consequences. Values of independence, equality and democracy that we uphold are concepts of modernity. Translated into arts, the values are expressed through the idea of “nationalism”. The reason is because every nation or ethnic group strives for its own independence, equality, as well as to showcase its uniqueness and gain a foothold in the world, hence it is important to exemplify ones’ own set of values in arts and culture. In the first place, “nationalism” is a modern concept, and it is a logical consequence for modernity in arts and culture.
2. In the history of music, its development is accompanied by the constant expansion in territories and resources. Embracing “nationalism” had its benefits as it could attract new blood and grow cultural contexts, thus enriching the expressiveness of music. Moreover, interaction between different nations and ethnic groups would have had positive influences on the traditions of music. Hence in music, “nationalism” is a plus point, and is worth pursuing.
3. As far as musical style is concerned, how could one enhance his or her artistic individuality? It could be achieved by way of nationalistic aspirations. Why do composers



write music? Very importantly, it is to find that “personal voice”, but how? Through nationalistic avenues so as to nourish and put one’s ability to good use.

I suppose the above reasons answered the question of why nationalism had a positive impact on music development, which inspired so many nations, including those in Europe. In short:

- The pursuit for modernity;
- An expansion of resources in music development;
- A more effective display of artistic individuality.

All these above aspects are interconnected.

## 2. Nationalism in music: Vernacular element and the compositional applications since 19th century

Since “nationalism” is of positive values, how do we find it in music? We have to refer back to history. How is “nationalism” displayed in music? It lies in how one composes. This is a question all composers, including those in this competition, would have to ask. How can one tell that the music belongs to a particular nation? The answer is clear: through the application of “nationalistic”, “vernacular”, and “folk” musical elements, no matter what music interval or timbre. It is a search for “national character”, where “vernacular” and “folk” elements, being original and unpolluted, are superior in nature and hold intrinsic values. Everywhere in the world, music is closely

related to local customs and practices, and brings forth sonority and features such as modes and rhythmic patterns unique to the people. It is a valuable form of cultural “DNA”. “Vernacular” elements are one such DNA that has a potential to be further developed into something new. When vernacular materials are utilised in music, it would seem to have embodied a national character, but things are not so simple. The compositional process is highly complicated, so how should one go about synchronising folk and vernacular elements with the requirements of “high art”? Each region would have its own unique set of folk elements and music (with different pitches, rhythms or timbre etc.), but new compositions should be able to assimilate into the traditions of art music. We have to admit that art music in this case is that of Western art music.

Western art music has a long history. From 9th century Gregorian chant that contained the first Western musical notations, it would have been thousands of years now. Although art music was constantly influenced by folk elements, it was not the case in history, as far as actual circumstances and practices were concerned.

Between the periods of Renaissance and Baroque, was folk music incorporated into art music? The answer is yes, but perhaps when you listen to music of those times, folk music or vernacular elements were not obvious as they were hidden within sacred music (main musical genre of the Renaissance and Baroque periods, such as Messiahs and

motets). In parody mass of the Renaissance period, folk songs of those times were used in Messiahs, albeit in a transformed manner. For instance, hiding folk music elements in cantus firmus. The listener would not be aware of folk elements in a vocal part or melody, or motifs taken from folk music; instead, it was used as a foundation. In the Baroque period, folk music was utilised in the prelude of chorales and in variations. Many of those chorales contained camouflaged folk songs from Germany. Things were a little different in the Classical period. In my translation of Charles Rosen’s work *The Classical Style*, it was mentioned that during the Age of Enlightenment (sometime in mid and late 18th century), high art and folk elements share a special relationship, where both were dependent of each other, especially evident in Haydn’s late symphonies or string quartets, as well as Mozart’s opera *Die Zauberflöte* (The Magic Flute). The interaction between the learned style (in the form of counterpoint) and folk elements was complementary. Citing the example of Haydn’s symphonies, many of the symphonies’ last movements had melodic lines that resembled folk music, but in the form of themes. It was necessary for the symphony’s last movement to have such folk-like touches, thereafter further developing the music using counterpoint techniques. In this case, learned style technique and folk music or folk materials complimented each other. Giving folk elements artistic treatment was characteristic of the Classical period.

The use of folk elements in the 19th century became much more complicated. Let me summarise my observations:

- i. The rise of exoticism, which was non-existent initially. Following the expansion of colonial powers in the 19th century (including British colonial rule in Singapore), Westerners began to eye the Eastern and African countries. Encountering folk musical elements of these countries or regions, they took them back and incorporated into the Western compositions. However the utilisation of folk materials in such manners was more for effects. In Chinese, “exotic” is translated as “foreign manners and customs” or “foreign atmosphere”. Things said to be exotic are not authentic, as they are borrowed for superficial decorations and unreal. For example, in 19th century, there was a huge amount of Western operas adopting Orientalism. Edward Said, an influential scholar in China at the moment, specifically suggested that “Orientalism” is about Westerners looking at the East with a distorted view. The intention was not to display Orientalism but rather to show off exoticism. Citing the example of Verdi’s *Aida*, was he in the East before? No. He wrote about Egypt, but he had never been to Egypt, and would never have understood, but the use of the minor 2nd interval was borrowed from Arabic elements, and that is a typical ‘exotic’ example. In the Scene 2 of Act 1, where a mysterious pre-war ritual was carried out, Verdi composed in a pseudo-Egyptian style. It was professionally written, and expressed local colours of Egypt. Also, exotic uses could be found in Puccini’s *Turandot*, *Madama Butterfly* (which was based in Japan) etc. It was merely a display of effects and colours,

rather than describing local customs and practices through thorough understanding.

2. Having in-depth appreciation of local elements and accurately reflecting them in works. It was present in 19th century's nationalism movement, and one outstanding example is Russian's Mussorgsky, who possessed unique perspectives about the world and the arts. His most significant composition, political opera *Boris Godunov*, was a true reflection of the Russian society, regardless of social status, whether it was the Czar or the beggar. In my opinion, we do not have sufficient knowledge of Mussorgsky. In China, if we were to mention Russia, most of the people would have heard of Tchaikovsky or Rachmaninoff, but not Mussorgsky. In fact, Mussorgsky was the most "Russian" in his works among all, and was put on par with Russian novelist Dostoyevsky, though he did not complete as many influential works like Dostoyevsky. Most people would have known him because of his composition *Pictures at an Exhibition*. Let me at this point share an interesting example. Mussorgsky was good at capturing the Russian tone (of course, I do not know Russian). He had ever written a song cycle, *The Nursery*, to describe the children of Russia. In his artistic point of view, he felt that arts should be realistic and a reflection of life experiences. One of the songs, *The Beetle*, narrated the children's excitement when they saw the beetles. If I had not told you that the songs were written by Mussorgsky in the 19th century, you

would have thought that it was a modern work of the 20th century. Mussorgsky had a strong sense of modernism, as he would go to the extreme of extracting the nuances of the Russian language, and this is the true spirit of nationalistic music, displaying the Russian essence. Notice that this is not about being exotic. He was a Russian who spent his whole life in Russia, was passionate about his people and culture, and expressed his love for his country through his music. Other Czech composers like Smetana or Dvorak (*Dumky* Trio Op. 90, 1) were able to combine Czech folk dance elements with Western compositional techniques, and did so very well (Grieg's Norway flavours). Music of these composers had far exceeded exoticism and went deep into the core of national character.

In the 20th century, major changes took place in the musical language. The breakdown of tonality brought about the emancipation of dissonance as well as the development of all kinds of elements including rhythms and timbre. Folk elements created new possibilities for language construction, and folk music provided 20th century composers with a possibility in exploring a new language, just like this Chinese music composition competition. One outstanding and unsurpassable representative was Béla Bartók from Hungary. Bartók embarked on extensive field trips to research on and notate folk music. Although he was Hungarian, his research was not limited to his home country. He covered countries of Eastern Europe,

including Bolivia, Romania, Albania, and mastered the essence of the most authentic 'peasant music', thus creating a new language that is unique in terms of mode, rhythm and phrasings (syntax). On the other hand, he assimilated techniques such as polyphony and motifs from Bach and Beethoven, yet the result was of modern feel and highest in artistic achievement. To date, there was no other composer who could do better than him in transforming folk music elements into high art. Let me quote an example – perhaps not his early adaptations of folk songs (one should be aware that Bartók's most mature works were not in folk music arrangements, but rather in compositions that exhibit his own flavours). For example, his later and more matured work *Divertimento*, though not often performed, is an excellent work (composed some time in the 1940s). It is definitely not folk music but an original composition by Bartók. Pay attention to its mode and rhythms. This is not exotic music, but when we hear his music, we would feel it being Hungarian, even though we may not have been to Hungary. Yet it belonged to a unique Bartók style.

Other composers who are nationalistic in a smaller way are:

- Aaron Copland from USA (middle period)
- Manuel de Falla from Spain
- Villa-Lobos from Brazil
- Piazzolla from Argentina

For example, in Copland's *Billy the Kid – Street in a Frontier Town*, one could find instances of bitonality, polytonality, 'wrong-note'

technique, and American flavours, which only Americans could write. The use of folk music in contemporary context (including techniques of bitonality and 'wrong-note') was modern, and did not sound awkward. He was able to see the potential of constructing new music from folk music, and it was an achievement.

In retrospect, the role of nationalism in Western art music was weakened in the 1950s and 60s. For example, upon the rise of serialism, aleatoric (or chance) music or experimentalism, nationalism was placed in the background. However, composers from the East (Asia) such as Chen Yi have, since the 1980s and 1990s, been showing their Asian aspirations in the West, which can be seen as a revival of nationalism.

### 3. The exploration and orientation of Chinese (China) composers

It has always been complicated talking about music of China since the beginning of 20th century. This morning, Mr Choo delivered a wonderful speech which I am fully agreeable. The history of original compositions in China began only in the 20th century (more specifically, non-traditional ones that were written by composers). It was difficult to pinpoint any China composer before the 20th century. The notion of composition was a Western concept, which was different from literature or visual art. In China we had a splendid tradition in literature, for instance from Qu Yuan's *Li Sao* (Sorrow at Parting), Tang poems, Song Ci (a form of poetry in Song Dynasty), Yuan Qu (poems in Yuan Dynasty),



as well as painting and calligraphy. Music in the past was mostly of folk traditions, and not written by composers. From 20th century onwards, Chinese (China) composers began to emerge on the historical stage which is a sign of the rise of modernism in China. A century since “西风东渐” (the spread of Western influences to the East), we are now able to sum up the past. Lately I have been pushing for a project at the Shanghai Conservatory of Music, and it is entitled “Piano in China: a Hundred years in Retrospect”. Composing for the piano in China has just reached its centennial; the first piano composition was by Zhao Yuan Ren. Objectively speaking, it was a feat, but not without its problems and challenges. Along the process of music development in China, there were frequent disturbances like the Sino-Japanese war, unstable political conditions, and the Cultural Revolution that caused retrogression.

Since the 20th century, what is the core mission of composers in China? To inculcate ‘nationalism’, which is the biggest issue. How do composers make use of music to create a uniquely Chinese voice? This has always been a big question. It is also the same question faced by 19th century nationalistic movements in countries including Russia, Eastern Europe, USA and Latin America. However, the problem is even more acute in China, as there is a huge gap between cultures of the East and West. How does one mitigate the differences between Chinese traditional and folk elements with “imported” Western techniques and perspectives? It has been the biggest bugbear for composers and the music

fraternity in China. Once again, let me state my observations. Based on different periods of time, we could divide them into paths and stages:

1. “Using Western principles in Chinese applications”. Western learning for moral principles (or essence), Chinese learning for practical application (or utility). This is a saying amongst the academia. Treating Chinese materials with traditional Western methods is an important route since the 1970s and 80s. In this morning’s discussion, we talked about modern works that were based on or utilised traditional ideas, and one representative work was Mu Tong Duan Di (The Cowherd’s Flute) by Mr He Luting, former principal of Shanghai Conservatory of Music. The piano is a Western instrument, and the piece was written in ternary form that included harmonic method and some contrapuntal techniques. The techniques used were Western, but the element chosen was Chinese. Other examples include Yao Zu Wu Qu (Dance of the Yao Tribe) by Liu Tieshan and Mao Yuan, as well as many other piano works (adapted from folk songs or variations).
2. Persist on (traditional) vernacular characteristics, but embracing some Western thoughts and concepts, in other words, it is about Chinese learning for moral principles (or essence), Western learning for practical application (or utility), mainly adopting authentic materials in China. To a large extent, musical works for Chinese instruments (huayue, or minyue

in China) are along this path, as China had its own collection of musical instruments. Liu Tian Hua was a representative in this movement, who composed mainly for the erhu. His works, including Guang Ming Xing (Song of a Bright Future) are mainly in major tonality, and the mode is Western, which is a significant characteristic in erhu music. Modern Chinese orchestra is organised in a similar manner. The so-called Peng Xiu Wen model since the 1950s, though still controversial (and we saw differing views from the adjudicators today), was a copy or adaptation of the Western orchestra, and this is a process of “using Chinese principles in Western applications”.

3. Since China’s economic reform and opening-up, there have been large amounts of elements showing ‘East-meets-West’ combinations, also interpreted as modernism or ‘post-modernism’. Dissonance in sounds and all sorts of modern techniques presented us with new concepts and inspired our compositional process. In my observation, I feel that we are no longer in struggle with the superficial application of ‘East-meets-West’, nor are we accepting “China style” using shallow sound effects. It is more about an in-depth and profound exploration of “Chinese-ness”. (In the Singaporean context, the question lies in “what makes it Singaporean-ness” or “Nanyang style”, and seeking the answers on an intellectual level). In this case, it is important for modern techniques and folk elements to

create synergy. In view of the 30 years after China’s economic reform and opening-up, I would like to give two examples. The first example is a phenomenon after the 1990s, where a solo Chinese instrument played with an orchestra, in other words, a mixed setting. The former President of Shanghai Conservatory of Music, the late Professor Yang Li Qing (1942-2013) is a distinctive example, having composed a work entitled Huang Mo Mu Se (Twilight of the Desert) for China National Symphony Orchestra. The erhu solo part was distinctly Chinese in character, especially with techniques such as ku qiang (weeping), hua yin, (portamento), rou xian (vibrato), though the orchestral writing was largely of modern in style. Professor Yang was known to compose works of rich colours. This composition has been frequently performed, and recognized as a representative of the genre. Huang Mo Mu Se is somewhat tragic in its nature. It is a pioneer piece in its own rights. The solo tune on the trumpet was set to a Chinese tone, and one could see the synthesis of western compositional techniques with Chinese traditional tones. Another example is a composition by Chen Qi Gang (b. 1953), written for 17 string instruments, entitled L’élignement (Zou Xi Kou or Going to West Gate). I had a very deep impression of the piece. As you may know, Zou Xi Kou is a famous folk song from Shaanxi. Chen treated it in a complicated way, but turned out to be very nice. The timbre was exquisitely written and endearing. There is a climax in the middle of the piece, and

the music ends lightweight, using colourful string techniques. It is a composition that utilised the modern technique of textural modulation, while giving those Chinese musical elements a unique twist. It is a fine example of displaying the China spirit via “East meets West” techniques. We could clearly see the aspirations of a Chinese composer.

#### 4. The possibilities and future of Nanyang style

In the West, we have seen that there is a huge wave of pursuing Nationalism in art music, and composers from China explored the grounds too. Turning our attention to the Nanyang style, what are the possibilities and its future? I am in no position to discuss the question of “Nanyang” being a culture or geographical concept. I believe each of you would have your own perspectives. Many of us, including the panel members, spoke about it, and I am sure we are gradually coming to a consensus on its definition. It is something that is growing and developing continuously, something that is open in concept. I am sure there are local specialities and characteristics present in Nanyang music. As the Chinese saying goes, “the unique features of a local environment always give special characteristics to its inhabitants”, and it applies to music too. As long as communities exist, living habits would develop. The foundation of a “style” or local flavour is based on sounds related to the atmosphere, geography and climate, as well as influences from languages used and daily activities. In fact, the discussion of a “style” is a complex one. Let me quote two examples.

1. **Law Wai Lun** – information provided by SCO. According to my understanding, this composition was done by a senior composer in Singapore. It was highly professional, and one could see the amount of training involved. He participated in the past two composition competitions. Let us listen to an excerpt from his work, Zheng He – Admiral of the Seven Seas. I feel there is a distinct Nanyang flavour in this composition. The compositional techniques are traditional, including his harmonic language and tonal yet moving melodies.
2. **Yii Kah Hoe** – I did not know him before coming here. The unique musical language in his composition captured my attention. Initially I was not aware of the meaning of the piece, but Mr Yii explained that “bayang” meant shadow puppetry. There was a lot of talking, mainly in Bahasa Melayu, and I could not understand, so I had to ask Mr Yii. In the middle section, there were some totally new tone colours and pitches, including some high-pitched gongs that did not appear at other parts of the piece. The last bit of the piece was quite interesting too, with changes to the acoustics. Pardon my ignorance, but I have never heard of such music before. There was a strong display of local colours, and could only exist in a particular geographic location.

#### Singapore International Competition for Chinese Orchestral Composition 2015

We have reaped some rewards in this competition. In terms of “Nanyang style”,

we feel that the young composers were clear-minded in their pursuits, including pitch, rhythm, timbre and structure. For instance, 1st prize winner Fung Dic-lun Gordon’s composition, Arise, Lion of Glory!, consisted of a complete process of the Lion Dance. Not only does it make use of techniques but also a narrative. As written in the programme notes, there are twelve sections, which tapped on the potentialities of the pipa solo and the orchestra.

In the other works like The Calling from the Distant Hills, Go Across the Rainforests, and Bale Bengong, I feel that they are more textural in writing and more avant-garde, but at the same time able to adopt a “Nanyang” set of modes and scales. Note that in this competition, we did not give out the “Nanyang Style Award”. We heard from the composer of Krakatoa that the piece was inspired by a story of the region, and the musical elements are local too. The listening experience was indeed Nanyang in flavour, and the structure (tension and climax) was appropriate. The orchestra voted for this work, and it speaks volumes of the idiomatic writing.

Let us look at this theoretical question of - what is “style”? In this case, we are talking about the Nanyang style. The truth is the adjudicators and the composers present today are cautious in their discussion of the subject, more accurately, we are talking about the “Nanyang experience” or “Nanyang spirit”. Achieving a “style” is the highest level in arts creation. What is the highest goal in arts creation? That is to create style, more specifically, a personal style that becomes a model. Certainly, there is also collective consciousness, but I believe that

a personal style is the most distinct. There are higher expectations in the formation of a style. Hereby I make my preliminary conclusion:

1. Unique methods of expressions, observations of the world and views in life. Not all composers are able to compose in all kinds of style, however great composers like Mozart and Beethoven were able to. For instance, Edvard Grieg is not as a great a composer as Mozart or Beethoven, however he composed music that displayed distinct Scandinavian flavours. One could just feel the “coldness” in his music, which is rather unique of his style. Some would prefer the pathetic feel in Tchaikovsky’s music, or in Chopin’s. Also, it is necessary for an artist to be equipped with skills to observe the world and to hold views in life, both important yet difficult to achieve.
2. A musical language that is individualised and having a style of one’s own. I believe it is an on-going pursuit of every composer, but yet again, a challenging one.
3. Having a substantial quantity of compositions. A handful of compositions would not build up a style, even if they were interesting or appealing to the markets. A style can only be developed with a significant amount of works.
4. An ecology grows within the music compositions, forming a so-called “world” that is multifaceted. Composers who displayed such independence include Bartók and Sibelius. The determining factor lies in the artists’ (composers’)



# My Composing Journey in Nanyang

## Yii Kah Hoe – Composer Winner of Singapore International Competition for Chinese Orchestral Composition 2016

original ideas and creativity. No matter how “vernacular” elements are used to express “nationalism”, having gone through the process of creativity and acceptance, the final result should be a display of individualism in style. Paradoxically, the only way to achieve and attain “nationalism” in creations lies in one having unique points of view and personal style. Between individualism and nationalism, I am keen to see how one could attain nationalism with individualism and not the reverse, because we understand Poland’s national characteristics through Chopin, and Russia through Mussorgsky, Tchaikovsky and Shostakovich. We hope that in the pursuit for national characteristic, there will eventually be Chinese music that is individualistic in style. Composers like Wang Xi Lin, Cheng Qi Gang, Tan Dun, Qu Xiao Song and Chen Yi are good examples.

Through theoretical and historical discussions of nationalism, vernacularism, individualism, we have renewed our understanding of the scientific principles and artistic problems behind these core topics. Artistic creations, including music composition, are highly complicated and extremely difficult. In order to achieve success, the following factors are necessary:

1. Appropriate cultural environments – we may feel that the timing is right at the moment as China’s power in the world is rising in terms political, economic and

social factors. How then does culture follow up? Is there an appropriate cultural atmosphere?

2. A healthy system – Maestro Yeh is creating this system, which secures the mechanism by way of competition;
3. Rich artistic resources and traditional support – including Nanyang, where rich local customs and practices are in abundance;
4. Talents of artists – talent does not refer to the techniques used, but rather the sensitivity, understanding and ability to express one’s views of the world, in life, and in the arts

A style is developed when the above factors come together, and it is not an easy task.

Lastly, I would like to state that music compositions of China and the Chinese people of the 20th century have already left an imprint in history. At the turn of the new millennium, and in line with the diversification process and integration of the world economy, the opportunities and possibilities given to China and Chinese music will surely be more and greater. Through hard work of China (or of Chinese descent) composers, the distinctive quality of China (Chinese) music will be manifested on the international stage.

Thank you.

Thank you everyone. Prof Yang has given an extensive summary on the principles and I benefitted greatly from it. In my presentation today, I wish to talk about my exploratory journey as a composer. I considered myself fortunate as I was brought into the composer team by Maestro Yeh after winning this competition in 2006. Since then, we have gone on many trips to collect folk songs. Here, I hope to share my experiences gathered from those trips to Indonesia, Borneo, Kuching, Sabah and Malacca, together with Maestro Yeh. Of all these trips, the folk songs collection trip to Indonesia left the deepest impression, where I consolidated my thoughts on “gamelan” and “wayang kulit” music. “Wayang kulit” literally means shadow puppet theatre. I am drawn to wayang kulit because of two characteristics: (1) Its distinct “gongan” structure that is of cyclic recurrence; (2) before the start of a wayang kulit, there is a blessing religious rituals called “buka panggung” to adhere to. My music work in 2006 was inspired by this ritual. In our recent trip to Kelantan, Malaysia, Maestro Yeh and I met a wayang kulit master, Pak Chu. We provided him with a script on-site, and right away Pak Chu created the characters as per the script and eventually put up a show. It goes to show how versatile folk arts is, where music performance and storytelling can be spontaneous and improvised. Let us now watch a short clip on wayang kulit. This is a wayang kulit from Kelantan of Malaysia.

In 2008, together with Maestro Yeh, Eric Watson and some members of the composer team, we went to a location near Solo, Indonesia on another folk songs collection trip.

I was not satisfied after that trip, so I went on to Bali to watch the different types of wayang kulit shows there. What you have just seen are three types of wayang kulit from different places (Kelantan, a location near Solo and Bali) and each of them are stylistically different. I am deeply influenced by the wayang kulit from Kelantan and have mentioned the two reasons above and the distinct “gongan” music structure. There is also cyclic recurrence in “gamelan” and it is known as “colotomic structure”. Before any concert or performance, there will also be an ancient religion ritual. Here is another video clip, recorded by Maestro Yeh and the SCO composer team members during the trip to Sumedang District in Indonesia.

The music performance began in the night and continued till dawn of the next day, with incense burning in a small room. We left by 3am as we were unable to endure any longer. What made this performance attractive? In the Southeast Asian regions, such mystical ancient religious ceremonies are part of the local people’s way of life. Would you regard this as music or dance? Perhaps not, as this is just part of their culture. In Malaysia, before the staging of wayang kulit, a “buka panggung” ceremony will be carried out. As the locals believe spirits would disturb the performance, such performance-like rituals are necessary to purify the stage. The above two ceremonies have manifested in my compositions, for example, my award-winning work “Buka Panggung” and ensemble work “Opening the stage”. I have arranged for three dance troupes to interpret the stage purification ceremony. Through the use of one common music work, three different perspectives could be derived

from the Chinese, Malay and Indian dance troupes. Let us take a look at the video clip.

Next, I would like to introduce the musical instruments used in the Kelantan wayang kulit. There are three types of drums, gedumbak, gendang and gedug. Each type of drums is played in pairs. There is gedumbak anak (child) and gedumbak ibu (Mother); gendang ibu and gendang anak; gedug ibu and gedug anak etc. The Malay suona (唢呐) or serunai also come in pairs, serunai anak and serunai ibu. Other instruments included canang ibu and canang anak; kesi ibu and kesi anak; tawak ibu and tawak anak. Why is there a binary division in these instruments? Interestingly, this binary division in Malay folk music creates a “ding-Dong-ding-Dong” musical effect. The “canang”, which resembles the gong, works in a pair (a big and small one) and are played continuously throughout the performance; this binary division produces the “gongan” music structure.

- A “gongan” cyclic recurrence structure has 8 basic beats.
- (d) represents canang anak, (D) represents canang ibu; (g) is tawak anak gong tone; (G) is tawak ibu.
- The 8th beat is tawak ibu (G) and that completes a cycle. Beat 4 (g) in this cycle is produced by the tawak anak. Once this cyclic structure is established, it will continue without change. [Visual]

The cyclic structure is further sub-divided into fourths by sounding on beats, 2, 4 and 8. Finally, the canang anak (d) and undamped kesi will

subdivide the cycle into the smallest segments, into eighths, by sounding on beats, 1, 3, 5 and 7.

The gongan music structure and binary division have aroused my interest in the “Nanyang style” musical elements and to adopt them into Chinese orchestral settings. My first reason for doing so is that the the gongan is predicated on a 2-level stress unit which is realized by the two pitches of the canang. In my music compositions, I have used the piano and oboe to simulate the gongan structure.

The piano is a prepared piano, playing it by plucking the strings. The binary division structure runs throughout the entire music composition, and subsequently develops into a polyphonic stratification structure.

As far as Malay drumming methods are concerned, there are three types: Cah (C) , Ting (T), Doh (D). The Malay musicians would usually play this rhythmic pattern: T C C CT D CT D and in a binary division structure.

It is different from the interlocking music structure in northern Bali.

All in all, the wayang kulit’s gongan structure, binary division and Bali’s gamelan interlocking structure have influenced my music, as can be seen in my award winning composition “Buka Panggung”.

Individual music instruments do not play the entire melody but the lines are swapped and overlapped in a dovetailing manner.

Another example is that of “Bayang”, where I integrated the local ancient religion practices – burning of ritual items on stage and stage entrance – into my music concept. Before the completion of the ceremony, musical instruments should not be tuned. This practice was also applied into my composition. The concert master would not allow the musicians to tune their instruments. Only when the “ceremony” is completed, the conductor would stand to signal the tuning of instruments. The music begins without a definite rhythm, but gradually progresses with an obvious rhythmic pulse. The entire music work is based on the binary division structure. In wayang kulit, tempo is usually constant. However, I have attempted to make changes in the tempi and pitch in my composition. The entire music piece is played in 20 minutes.

My music work may have sounded modern but all the elements are adapted from the local people. I have invented many more variations from this type of “ding-Dong-ding-Dong” interlocking structure.

At this point, let me conclude that what I have shared today is based on my many years of experience in folk music collecting, as well as a summary of theories. My perspectives may not represent yours, but it is meant as a form of reference. On the other hand, my composing journey in Nanyang has also been influenced by the Nanyang painting style.

Here is a painting by Mr Liu Kang, who was a pioneer Nanyang style artist. This painting

depicted a group of Indian musicians. Mr Liu had drawn on local sources and brought out the Nanyang style through lines and colours, which was a challenge. The other Nanyang artist whom I admire greatly is Mr Chen Wen Hsi. Using an East-meets-West approach, he combined Chinese brush painting skills with Western painting principles (dots, lines and planes). Born in China, he found his success in the Nanyang region (or Southeast Asia), and by the time he migrated to Singapore it was already the year 1948.

Are we able to apply the Nanyang visual art aesthetic standards when evaluating music works composed in this region? Or should we use the China evaluation method for non-art? Or to follow the “Six laws of Chinese brush painting” by Xie He of Southern Qi (of Southern dynasties)? We could consider these options though we may not use them.

In different parts of Nanyang, ancient religion beliefs exist. As I have a personal liking in these elements, I include the mystical ‘flavours’ in my compositions. This is an artwork by my teacher, Mr Zhong Zheng Shan, who is Chen Wen Hsi’s student. Currently, he has art museums in both Beijing and Yunan, China. With this, I have come to an end to my presentation. Thank you.



## Questions & Answers

**Audience:** I wish to ask Mr Yii, your research is in musical temperament, what is your intention and purpose of travelling to Indonesia? What did you gain from the trips?

**Yii Kah Hoe:** I did ethnic musicology as my undergraduate degree under the tutelage of Prof. Luo Yifeng, a China academic specialising in Southeast Asian culture. When I first started my undergraduate studies, I had an interest in ethnic music culture, so I did not think of continuing as a composer then. By the time I returned to Malaysia in 1997, I have gathered a large collection of visual and audio recordings on ethnic music of this region. I could have made use of these materials to publish a book in 2006, however, I did not have funds then. Coincidentally, Singapore Chinese Orchestra (SCO) organised the inaugural Singapore International Competition for Chinese Orchestral Competition with a theme on Nanyang, and it triggered me to consider using the resources on hand for my music composition. My folk music collection trips to Indonesia began only after winning the award and it was a mission 'assigned by' Maestro Yeh. Maestro believes that we should be on the ground to understand what local music is and not to compose by sheer imagination. So, we, a group of composers, went on folk music collection trips in this region before we started composing. It is a mission, but at the same time due to my passion in gamelan, wayang kulit and folk music, I am able to make use of these music forms in my compositions. Thank you.

**Audience:** My question is for Prof Yang Yandi. I am a home-grown Singaporean. When I

listen to local radio music programmes, I feel that in a Westerner's view, Chinese music compositions are limited. It seems The Yellow River Concerto 《黄河协奏曲》 and The Butterfly Lovers 《梁祝》 are the only two works. What could be the problems that the Chinese music scene is facing? Could it be said that prior to the 1980s, there were no local compositions in China and Singapore?

**Yang Yandi:** First, I wish to correct this question. It has nothing to do with Westerners. In fact, these two music works have such high exposure and are so widely performed in the Chinese world that we do not think twice in naming them and it results in this misinterpretation. You may wonder how this could have happened? Ever since the reform and opening up of China's economy, Dr. Chen Yi and fellow composers of her generation have been residing in the Netherlands, Germany and United States of America, and Western musicians would not have such a preconceived opinion. As such, there is a need for us to do some soul-searching. These two music compositions marked a specific period in time. In commemoration of the fiftieth anniversary of Butterfly Lovers composition, I published an article entitled Butterfly Lovers – Fiftieth year in Wen Hui Bao 《文汇报》 (Wen Hui Daily), for the purpose of reflecting on this phenomenon. The reason why this work is extremely popular and widely known is because it has a unique historical and cultural background. In the late 1950s, China was a relatively closed society with no links with Western countries at all, except for some external contacts with the former Soviet Union and a few eastern European countries. Contemporary musical

language was unable to penetrate into China. However in 1947, Chinese composer Sang Tong had already composed atonal music pieces - Night Scene (ye jing 《夜景》) for violin and piano and In that Place, Far Far Away for piano solo (zai na yao yuan de di fang 《在那遥远的地方》). The above works were a blend of atonalism and Chinese ethnic music. In that Place, Far Far Away is a remarkable piano work, even now when we listen to it; we do not feel it antiquated. Notice that it was in 1947, and China was already in connection with the rest of the world then. However, due to political reasons, the connection was severed subsequently. Hence, The Butterfly Lovers was composed under specific historical and cultural contexts. On the other hand, The Yellow River Concerto was an adaptation from the original The Yellow River Cantata (《黄河大合唱》) during the Cultural Revolution, which was yet another composition of chaotic times. These two compositions were produced when China isolated itself from the world. Both music pieces adopted the traditional lingo (Chinese), thus they were naturally more recognisable, moreover the mellifluous tunes contributed to their higher exposure rates, compared to other music compositions. I feel that there is a need for the Chinese music circle to drop the notion that The Butterfly Lovers and Yellow River Concerto are the only Chinese music compositions. There were also other outstanding compositions prior to the Cultural Revolution or pre-liberation period (before 1949), like I have mentioned, Sang Tong's In that Place, Far Far Away. Another example is a work by composer Huang An Lun, Overture and Dance written during the Cultural Revolution in 1974, and this piece is

yet another work that stood the test of time. Ever since the opening up of China, there are many more outstanding composers like Yang Liqing and Chen Qigang whom I have mentioned in my speech. However, their works are not widely performed. There are also problems like lack of publicity, promotion and research for these excellent music works, making it difficult for others to identify them. Especially so for pedagogy in China, the efforts to promote and research these outstanding music works in the academic fields are not forthcoming. In the three decades of China's reform, our music compositions have flourished, but no one published writings on these compositions, and such music works are not systematically introduced in our teaching. Pedagogy is of utmost importance in music conservatories, hence we should have a systematic approach in teaching contemporary Chinese music composition, knowing what has happened over the past three decades. What are the works written for Western orchestras, Chinese orchestras, voices and piano? There is confusion, therefore we need to sort out the data, which is why we have centennial retrospectives. It is worth noting that over the past century, we have accumulated a rich collection of high quality works. In my opinion, composer Wang San Li had set the highest standard. After China's reform, Wang wrote Impressions of Higashiyama (Dong Shan Kui Yi Hua Yi 《东山魁夷画意》), a splendid piano piece inspired by paintings of Japanese painter Kaii Higashiyama. Another of his composition is Other Mountains (Ta Shan Ji 《他山集》), an interesting piano suite using Chinese pentatonic scale (Gong Shang Jue Zhi Yu 宫商角徵羽). A Prelude and Fugue is written



for each mode, hence five sets of them, very much like Bach's The Well-tempered Clavier. One of the movements is entitled "The Song of Earth" (Ni Tu De Ge 《泥土的歌》). It is a sorrowful work with Northern Shaanxi flavour. Relatively simple to play, the work has incorporated the Baroque basso continuo and minor second intervalic steps. We all know that the Western fugue is supposed to be structured and rhythmically strong, however this fugue of three voices by Wang was written in a free flowing and song-like manner. This piano music work is very well-composed but it is not frequently performed, so awareness of the piece is low. I believe there are many wonderful works and even masterpieces around, but the problem lies in the lack of a proper management mechanism. Thank you.

**Audience:** In line with the above discussion, I feel a sense of regret. We spent so much time presenting this Symposium and the composers have so much efforts in their compositions. Eventually how much have we achieved in influencing the society? Ever since the emergence of internet and social media, an individual's attention span has become so much shorter. Speed, excitement and sensational news intrigue them; a three-minute music work may seem too long and uninteresting. We have been talking about adapting local elements into our compositions, however, I am disappointed that our works have yet to reach out to the common folks. The audience here today are by and large in the same circle. I wonder if anyone has any idea how we could more effectively promote our works to the communities? I wish to add on to Professor Yang's point on teaching: who is

to decide what pieces to be included into the syllabus? It may limit artistic freedom after all. If I were choose composer A and you were to pick composer B, would that mean composer A is more representative than the latter? It seems to be a more critical issue for artists.

**Yii Kah Hoe:** From a composer's perspective, I would rather concentrate on composing and not to be distracted by too many considerations. As long as my compositions get performed by musicians, I will leave the publicity to a specialist team to handle.

**Yang Yandi:** I feel this is a rather harsh reality. It reminds me of a famous Russian poet, Joseph Brodsky. He was once jailed in Russia but later exiled by the Soviet Union. He went to New York, won the Nobel Prize for Literature when he was in his forties and passed away in 1996. He once said "he wrote to please not his contemporaries but his predecessors". Literally, he believed in writing as well as his predecessors. Brodsky was an extremist and highly individualistic so you do not have to agree with his words. I remember another quote from Johannes Brahms. He took an arduous twenty-one years to complete his first symphony. He once wrote to his friend saying, "You don't know what it's like to always hear that giant behind me". The "giant" is none other than Beethoven who had set such high benchmark in his compositions. Brahms felt that he must also produce a comparably high quality work before it could be showcased. This was his commitment to art, or it could be religiously driven. This is another extreme personal belief example.

The isolation between contemporary music and its audience is a big issue not only in Singapore or China but also in the Western countries. It seems there is dwindling interest in contemporary music compositions; in fact the classical music scene also faces the same situation, except that classical music listeners go for music of the Romantic period and not contemporary works. I feel that the current scenario is not at its worst as compared to the 1950s and 60s. It was then an era of avant garde music that had gone to the extreme and I do not find them appealing personally. Moving into the 1970s and 80s, the situation improved with the revival of tonality, emergence of neo-Romanticism and Minimalism, there were more ways to express humanity and emotions. We are now in a modern, diverse society with lots of eye-catching attractions like movie watching. What makes someone want to listen to your music composition and forgo the opportunity of going for a movie? I believe what it all boils down to the quality of your music, something special that a movie or novel cannot provide. This is a rigorous test to composers and artists.

**Chen Yi:** I believe what has been discussed so far is a matter of one's effort. If no one wants to contribute to the music composition scene, there will be no progression. Let me share some examples in the United States. There are many music institutions in the US with dedicated teaching staff and management who actively put forward programmes and lobby for support. If there had been no pro-active involvement and engagement, there would not have been new music organizations such

as New Music USA, American Composers Forum, ASCAP, BMI, and available grants from other foundations for commissioned works. Beyond gaining support from the society, the fraternity needs to roll out some plans and actions. As a student specialising in performance in a conservatory, you will need to deliver three to four required recitals. During each concert, everyone needs to perform a composition by a living composer; as far as I know this is a standard requirement in most conservatories in the U.S. The composition students come from many parts of the world. They would certainly choose to compose with materials that they like most and closest to their own cultures, styles and standards. There are bound to be compatriots coming from their countries too. Compositions by living composers will have to be performed eventually, so finding the right people to appreciate their talent is critical. As a composer, it is important to find a common language with your audience. If you had composed some music but always keeping them in the drawer, then there would be no way for people to know you as a composer. We encourage our students to showcase all their compositions. From the point they enter as freshmen till they finish their doctorate degree, every completed piece is being performed. They can start off performing or reading on campus, thereafter moving on to competitions and public performances. If your composition is not performed in the society, it means the society has not recognised you as a composer; hence, practice is essential.



**Audience:** My name is Wang Ruiqi, I am one of the finalists in this competition. I have a question for Prof Yang Yandi. I agree with your concluding point that to achieve and attain “nationalism” in creations lies in one having unique points of view and personal style. I can see that you have done in-depth research and had profound knowledge in the topic of “nationalism”. Currently, I am doing my doctorate thesis on German composer Bernd Alois Zimmermann. I have read his book “Intervall und Zeit” which talks about style, school and “nationalism”, and there is a phrase “das ist Klischee” which translates as “this is cliché” in English. I have been networking with my classmates and teachers in Europe and composers from United States for a period of time, and it seems only China as a nation or Chinese is emphasizing on “nationalism”. I wonder if it is an emphasis placed by the composers or musicologists. Did it cross your mind why this mindset of “nationalism” is so prevalent in China or in the Chinese community? Is there any particular reason for this or Chinese are not confident? I would like to hear your view on this. Thank you.

**Yang Yandi:** This is indeed a tough question but you have pinpointed the core of this issue, which shows that you really have overseas education experience. In Germany, “nationalism” is a sensitive issue as this has some association with their previous ideological background. It is an extremely risky topic to discuss and it was “nationalism” that pushed the Nazis to the extreme, thus, even after World War II and post-Nazi era, this is still a taboo topic in Germany. It is

also politically incorrect to discuss politics in Germany. However, the opposite is true in China. During twentieth century, nationalism was the driving force that propelled China’s socio-cultural, economic and political developments forward. After the defeat in the Opium war in nineteenth century, China’s society suffered a drastic decline. Bullied by the Great Powers, it bottomed out during the late Qing dynasty. When a nation has gone through immense suffering, it is natural for it to go through a psychological rebound. After a century-long of difficult exploration, China is on the road of national rejuvenation and nationalism is the ideology that supports the country in progressing. It is comprehensible why China has put such great emphasis on nationalism be it in political, social and cultural aspects. I believe the Chinese government will continue to push for patriotism, nationalism as core values for the nation. This scenario will not happen in Western countries and I believe nationalism would not be their nation’s driving force as it is a dangerous subject, in particular for Germany and Japan. You feel puzzled over why nationalism is such a ‘hot topic’ in China. The reason lies in how China ‘was forced’ into modernism which was a very tough journey during the end of nineteenth and early twentieth century. Having thrived as an ancient, traditional society for the past two thousand years, China suffered shocks when Western powers launched the Opium war and other attacks. To unite the population, it is justifiable for China to emphasize on nationalism now and to have discussion on it, as it correlates with a nation’s pride and confidence. Thank you.

## Closing Remarks

### Professor Yang Yandi – Vice-President Shanghai Conservatory of Music

I must say this Symposium is really exciting as I have the opportunity to network with composers and young people working in the music industry and more importantly to discuss a serious and important artistic issue together. No doubt, our backgrounds and living environments are relatively different, like I have always stayed in China, Dr Chen Yi resides in United States and Maestro Yeh is in Singapore, however, once we begin to talk about artistic matters, we find that we share the same concern and it proves we are Chinese after all. (China) Chinese composers and musicians are gathered here to look at some common creative issues – discussing future directions of Chinese music, more specifically the Nanyang style and the way for a unique system like the Singapore Chinese Orchestra to move forward in this pluralistic society. It has been a rewarding experience to be at this Symposium. When Maestro Yeh gave me the “assigned topic” and invited me to give a presentation at the Symposium, it made me re-think about all the issues mentioned above. Firstly, I would like to express my gratitude. Next, I wish to congratulate the Organiser on the success of this Competition and Symposium, which is a truly high standard event that has surpassed my expectation. Before this trip here, I have already heard of SCO’s good track record in management, strong musicianship and repertoires. I have listened to the recordings sent to me earlier, whether it is composition entries, standards of adjudicators, and winning results, I feel that they represent the highest standard of Chinese music in China at the present moment, and

in the case of Singapore, the best of Nanyang style music. I believe this Competition cum Symposium and SCO will achieve greater success in the years to come. Thirdly, I am glad to have seen so many young composers, some of them making their first attempt to compose for the Chinese orchestra and having delivered such impressive results. On hearing their composing journey, I feel optimistic about the future. Moreover, the continuing efforts and support from the government, civic groups, foundations and SCO’s Chairman and his team in promoting Chinese music have given me great inspirations. Though we may, at the moment, have reservations about the concept of Nanyang style, the positioning and future development of China/Chinese composers, I wish to see concerted efforts by members of the Chinese music circle, both local and regional levels, in pushing our music to greater heights. With a common interest, consensus and attention given by so many parties, even if we do not have a common response to the issue eventually, the Chinese music scene should continue to move towards a broad and inclusive direction. I believe we will have a flourishing future ahead. Thank you.

## Tsung Yeh – Music Director Singapore Chinese Orchestra

Let me share some thoughts. Firstly, after going through three consecutive competitions, we have seen a big leap of improvement this round, in terms of depth, broadness and standard, which is really heartening. It is a big gain to SCO to receive so many good works. Apart from the five winning works, all the works shortlisted for the finals are wonderful compositions too. There will be opportunities for the winning entries to be performed, and we are also in discussion to showcase the other shortlisted compositions, so we are happy to say that every composer is a winner. Congratulations everyone!

Compared to the previous competition, there are a few significant improvements. (1) Creativity and scope – moving away from basic imitation, we have seen some attempts to digest and refine local elements in the compositions this round. Whether or not the refinements are good enough is another question, the point is we have progressed and the stride is long. (2) Diversification – This year's entries possess more distinct personalities and are musically more vibrant. (3) Orchestration – In the past, musicians would often frown at problems including 'unplayable' sounds, or pitches out of playable ranges. The occurrence of such issues are fewer this time and it means composers have had a better grasp of the Chinese instruments. Moreover, many of the compositions are very effective and we need not 'wait for a century' for them to appear. Amongst our Board of Directors, there are some who are not from the arts circle but

they have given their thumbs up to the music works, one of whom is our Chairman who has given his sincere compliments. This is not an easy feat. This time around, we enjoy fruits of labour in the form of more positive results. Earlier, we have also discussed how we could do better in the future and here is a quick recap. (1) To strengthen creativity and depth – as a composer, the eventual goal is to convey an intended message or an emotion and not just a technique. In terms of musical style, the piece should be developed through various means. When composing Nanyang style music, it is important to note that we are not writing for the sake of the style, but rather how we express ourselves through that particular style. In his speech, Professor Yang made his emphasis on this point too and there is room for improvement. (2) Orchestration – We may have seen significant improvements in this area, however, there are still some cases of writing Chinese music in a Western perspective. For example, looking at the gaohu and erhu lines, we can identify that it is written with the violin in mind. A violin's bow is separate from the violin whereas huqin's bow is locked between two strings, thus, we have noticed many examples modelled based on Western music. Avoid complicating matters. Complex textures may not always be musically effective. In fact doing the reverse would be better, that is to utilise simple textures to communicate complicated musical effects. Also, it is not recommended to compose a piece that is extremely difficult to play, as we would rather have a simple piece that sounds rich. I hope

our young composers could ponder over my points. Looking ahead on our Nanyang journey, we need: (1) long term planning – it takes a long time to develop a culture, as it is unlike tossing a few coins into a vending machine and a can of soft drink pops out readily; it may take one or two generations to form. In the yester-years when Dvorak said United States needed its own music, it took another forty to fifty years before Bernstein and Copland wrote true American music. Thus, we need long term planning. (2) Carry out in-depth research – We cannot say a mere superficial understanding is sufficient to build the Nanyang spirit. There is no doubt that we have seen some improvements in this competition, but more research needs to be done before we fix a style. Let me share an example, Debussy was a big fan of gamelan but did you notice it in his music? It was not obvious because he had internalised it. How? During the Paris Universal Exposition, Debussy first heard of gamelan music, and he was so mesmerised by the heavenly sound that he felt he had found a language for Impressionist music. It is worth our effort to research deeper into Debussy's insight. (3) Freedom in the development of different forms and styles in music – be broad-minded, be tolerant towards nondescripts or ambiguity as we will never know if that is another big idea in the making. Lastly, I hope everyone keeps an open mind. Thank you.



## Patrick Lee Kwok Kie – Chairman Singapore Chinese Orchestra

Good afternoon, Ladies and Gentlemen!

The Singapore International Competition for Chinese Orchestral Composition has come to an end. Firstly, let us give a round of applause to all the participants. At the same time, on behalf of SCO, I would like to express our sincere gratitude to all composers and guests for their support. This competition has been very rewarding and we look forward to developing these materials in the future.

We are deeply thankful for the kind support and sponsorship from our Prime Minister Mr Lee Hsien Loong. Through this competition, PM Lee hopes to inspire greater creativity and inclusiveness in the Chinese music circle to develop a Chinese orchestra that is culturally pluralistic.

I would like to thank the Organising Committee, adjudicators, musicians and all support staff who made this event a success. More importantly, I have to thank the keynote speakers: Dr Liu Thai Ker, Mr Choo Thiam Siew, Prof Yang Yandi and Mr Yii Kai Hoe and of course, our Maestro Yeh too, for sharing their interesting thoughts and guidance. It has strengthened the Nanyang spirit of Chinese Orchestra.

Today, we have consolidated theories and practices of the past and present and also explored the future directions. Chinese music has a bright future, though the journey may be long and arduous.

I hereby declare the completion of Singapore International Competition for Chinese Orchestral Composition 2015 and Symposium. Once again, I thank everyone's participation, and I wish all the overseas delegates a safe journey home.

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