

## Chinese Orchestral Compositions with Multicultural Musical Elements: A Case Study of Wang Chenwei's piece 'The Sisters' Islands'

國樂合奏作品與多元文化音樂素材融合之可行性：以王辰威《姊妹島》為例

Guóyuè hézòu zuòpǐn yǔ duōyuán wénhuà yīnyuè sùcái rónghé zhī kěxíng xìng: Yǐ Wáng Chénwēi 'Jiěmèi dǎo' wéilì

Source of original article: *Artistica TNNUA* 《南藝學報》 19 (2019): 87-104.

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Excerpt of the music score of 'The Sisters' Islands' can be viewed from Singapore Chinese Orchestra's Digital Archives website at <https://archives.sco.com.sg>

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作者由衷感謝三位匿名審查委員對本文的寶貴建議，同時感謝王辰威、黃湏琪、陳育胤、林華源與謝明達給予本文的反響與回饋。

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The author would like to express her sincere appreciation to the three anonymous peer reviewers for their valuable advice, as well as WANG Chenwei, HUANG Chen-Chi, CHEN Yu-Yin, LIM Wah Guan and Jack Meng-Tat CHIA for their responses and feedback towards this article.

### Translator's notes

The title and abstract were translated by Dr LEE.

[Notes by the translator, including translations of Chinese titles are enclosed in square brackets.]

Where Chinese terms or titles are represented in Pinyin, the grouping and spacing of words were done at the translator's discretion.

## Abstract

Earlier Chinese orchestra musical compositions have incorporated “multicultural musical elements” such as ancient tunes, folk music, and theatre music. However, most of these compositions do not venture beyond using musical elements from the traditional music of the Han Chinese or ethnic minorities in China, thus restricting multicultural musical compositions to the musical styles of “Greater China.”

In recent years, a number of Chinese orchestras have begun to commission composers to produce Chinese orchestra music with “non-Han musical elements” in order to broaden their musical horizons and introduce more musical diversity in their concert programs. Unfortunately, many of these multicultural compositions never gained popularity due to inadequate reconciliation of differences between the chosen musical style and the Chinese orchestra medium. As a result, some were only performed once and forgotten.

This article uses Singaporean composer Wang Chenwei’s *The Sisters’ Islands* as a case study of a successful Chinese orchestra composition with multicultural musical elements. *The Sisters’ Islands*, which won the Singapore Composer Award at the 2006 Singapore International Competition for Chinese Orchestral Composition, has been frequently performed in Singapore and the Greater China region over the last decade. I discuss how Wang Chenwei’s *The Sisters’ Islands* effectively grasps the characteristics and sounds of each Chinese musical instrument and incorporates Indonesian Gamelan, Malay dance, and Middle Eastern musical elements. I suggest that, on the one hand, *The Sisters’ Islands* presents the feasibility of fusing the Chinese orchestral medium with multicultural musical elements; on the other hand, it demonstrates the different understanding of “multiculturalism” in Greater China versus in Singapore, a Chinese majority country in Southeast Asia.

## Keywords

Wang Chenwei, “The Sisters’ Islands”, Chinese Orchestra Music, Greater China, Multicultural Musical Elements

## 摘要

傳統國樂合奏作品，已大量融會「多元文化音樂素材」於作品中，如古曲、民間音樂、戲曲音樂。但多數國樂合奏作品主要限於運用「漢族傳統音樂素材」或「中國少數民族音樂素材」創作，也就是「多元文化音樂素材」主要限於「大中華地區」。

近年來，各樂團開始力邀作曲家創作「非漢族傳統音樂素材」的作品，使音樂會的曲風更廣，開拓「非大中華地區」風格的國樂曲目，展現出多元文化風格。可惜的是，「非大中華地區」的「多元文化音樂素材」與中國音樂特性相差甚遠，不如「漢族傳統音樂素材」或「中國少數民族音樂素材」與中國音樂擁有許多相同的音樂語彙，兩者融合性較高。因此，許多作品因完整度與可聽性不高，僅演出一次，無法達到作品的普及性。因此，對於此類型委約作品產生質疑聲浪四起。

本文將以新加坡作曲家王辰威（1988-）《姊妹島》為例，此作品於2006年獲得新加坡作曲家獎，並於創作後十年間，不間斷於新加坡以及「大中華地區」演出。筆者將分析作曲家王辰威《姊妹島》如何能適當掌握每一種中國樂器的特性與聲響，並結合印尼甘美朗、馬來舞蹈、中東音樂之「多元文化音樂素材」，討論國樂合奏作品與「多元文化音樂素材」融合之可行性，並綜合討論「大中華地區」國樂團對於「多元文化」的概念與新加坡的不同。

## 关键词

王辰威、《姊妹島》、國樂合奏作品、大中華地區、多元文化音樂素材

## 1. Preface

### Ulysses by The Merlion<sup>1</sup>

I have sailed many waters,

Skirted islands of fire,  
 Contended with Circe  
 Who loved the squeal of pigs;  
 Passed Scylla and Charybdis  
 To seven years with Calypso,  
 Heaved in battle against the gods.  
 Beneath it all  
 I kept faith with Ithaca, travelled,  
 Travelled and travelled,  
 Suffering much, enjoying a little;  
 Met strange people singing  
 New myths; made myths myself.

But this lion of the sea  
 Salt-maned, scaly, wondrous of tail,  
 Touched with power, insistent  
 On this brief promontory...  
 Puzzles.

Nothing, nothing in my days  
 Foreshadowed this  
 Half-beast, half-fish,  
 This powerful creature of land and sea.

Peoples settled here,  
 Brought to this island  
 The bounty of these seas,  
 Built towers topless as Ilium's.

They make, they serve,  
 They buy, they sell.

Despite unequal ways,  
 Together they mutate,

## 壹、前言

### 《魚尾獅旁的尤利西斯》<sup>1</sup>

我穿越過許多海域，

穿越過許多火島，  
 與喜歡豬叫聲的  
 Circe 女神決鬥過；  
 跨越險峻的 Scylla 和 Charybdis，  
 並與 Calypso 政戰七年，  
 與神明對質。  
 在這之下  
 我堅持著對 Ithaca 的信仰，  
 前進、前進又前進，  
 雖面臨許多苦難，仍保有一些愉悅；  
 遇到許多奇怪的人  
 歌唱新的神話；我也創造我的神話。

但這海上的獅子，  
 鬃毛、鱗片、神奇的尾巴，  
 有力量的觸動，堅持  
 在這短暫的海角.....  
 是個謎。

沒有，在我的日子裡沒有什麼  
 預示的  
 半獸、半魚，  
 為海陸神奇的野獸。

人們到這裡定居，  
 從海域四周帶給這個島嶼  
 閃耀如金般的禮物，  
 建造如特洛伊聳立的塔。

他們創造、他們服務，  
 他們買、他們賣。

雖然方式各異，  
 雜居後各自產生變化，

<sup>1</sup> See Edwin Thumboo, *Ulysses by the Merlion* (Singapore: Heinemann Educational Books, 1979). The Chinese version shown is translated by the author of this article. Ulysses is the Latin name of the Greek mythological hero Odysseus. As the story goes, after fighting in the Trojan War for ten years, he drifted for another ten years in his journey home to Ithaca.

見 Edwin Thumboo, *Ulysses by the Merlion* (Singapore: Heinemann Educational Books, 1979)，此詩為筆者自譯。尤利西斯為希臘神話英雄奧德修斯 (Odysseus) 的拉丁名，故事主要在描述他經歷十年的特洛伊戰爭，在外漂泊十年，而後回到故鄉以薩卡 (Ithaca)。

Explore the edges of harmony,  
 Search for a centre;  
 Have changed their gods,  
 Kept some memory of their race  
 In prayer, laughter, the way  
 Their women dress and greet.  
 They hold the bright, the beautiful,  
 Good ancestral dreams  
 Within new visions,  
 So shining, urgent,  
 Full of what is now.

Perhaps having dealt in things,  
 Surfeited on them,  
 Their spirits yearn again for images,  
 Adding to the Dragon, Phoenix,  
 Garuda, Naga those Horses of the Sun,  
 This lion of the sea,  
 This image of themselves.

– Edwin Thumboo (b. 1933)

從探索和諧的邊緣  
 覓尋一個中心；  
 改變他們的神明，  
 在祈禱、歡笑、  
 婦女的穿著與打招呼方式上  
 保留族群的回憶  
 他們保有光明與美麗  
 之先人的夢想  
 在全新的視野之中，  
 閃耀著、迫切著，  
 成為全新的現狀。

也許處理  
 他們過多的事務，  
 他們的心靈急於渴望的意象，  
 除了龍、鳳、  
 金翅鳥、那伽、太陽馬們以外，  
 這海上的獅子——  
 他們自己的形象。

——唐愛文（Edwin Thumboo, 1933-）

The poem *Ulysses by the Merlion* by Edwin Thumboo (b. 1933) uses the Merlion, a spiritual symbol of Singapore, to present the pioneers' efforts and the integration of diverse cultures. The latter has been the most prominent feature of Singapore's culture for a long time. Therefore, the Singapore Chinese Orchestra – Singapore's only professional Chinese orchestra – has always encouraged the use of multicultural musical elements in composing Chinese orchestral works<sup>2</sup>, further aimed at developing "Nanyang-style Chinese music" to reflect the spirit of Singaporean culture.

In fact, earlier Chinese orchestra musical compositions have incorporated multicultural musical elements such as ancient tunes, folk music, and theatre music. However, most of these compositions do not venture beyond using musical elements from the traditional music of the Han Chinese or ethnic minorities in China, thus restricting multicultural musical compositions to the musical styles of the Greater China region.<sup>3</sup>

唐愛文（Edwin Thumboo, 1933-）《魚尾獅旁的尤利西斯》一詩，體現出做為新加坡精神象徵的魚尾獅，開創的過程與多元文化融合，此為長久以來新加坡文化最大的特色。因此，新加坡華樂團，身為新加坡唯一的職業華樂團，一直鼓勵運用「多元文化音樂素材」於國樂合奏作品創作中，<sup>2</sup>進而發展出「南洋風華樂」，以體現新加坡文化的精神。

事實上，傳統國樂合奏作品，已大量融會「多元文化音樂素材」於作品中，如古曲、民間音樂、戲曲音樂。但多數國樂合奏作品主要限於運用「漢族傳統音樂素材」或「中國少數民族音樂素材」創作，也就是「多元文化音樂素材」主要限於「大中華地區」為主。<sup>3</sup>

<sup>2</sup> The Chinese orchestra is called "Minyuetuan" in Mainland China, "Zhongyuetuan" in Hong Kong and Macao, "Huayuetuan" in Singapore and Malaysia. The Chinese version of this article refers to this musical genre in general as "Guoyue".

國樂團於中國大陸稱為「民樂團」，香港以及澳門稱為「中樂團」，新加坡與馬來西亞稱為「華樂團」。本文以「國樂」統稱此樂種。

<sup>3</sup> Greater China includes Mainland China, Taiwan, Macao and Hong Kong.

大中華地區包含中國大陸、臺灣、澳門與香港。



In recent years, a number of Chinese orchestras have begun to commission composers to produce Chinese orchestral works with “non-Han musical elements” in order to broaden their musical horizons and introduce more musical diversity in their concert programmes. Unfortunately, the musical elements of the diverse cultures beyond Greater China differ greatly in character from Chinese music. They are unlike traditional music of the Han-Chinese or minority ethnicities in China, which share a more similar musical vocabulary with Chinese music and are thus more compatible. As a result, these compositions sound unpolished and unconvincing. They were performed only once and could not enjoy widespread popularity.<sup>4</sup>

Therefore, scepticism abounds with regard to this kind of composition. However, the author believes that since Chinese orchestral music has only started developing around a hundred years ago, its composition is still at a fairly experimental stage. We should encourage all kinds of compositions with a broader and more open mind. As the eminent Singaporean composer LAW Wai Lun expressed:

... Regarding the field of Chinese music... I feel that there are many different perspectives at present. This is a very good thing, even if some misunderstandings exist. Actually, we need not look at the problem from a unified perspective, as a diversity of opinion allows the prospects of Chinese music to be rich in variety. ... I feel that each should maintain their own angle. For example, non-Chinese need not compose Chinese music from the angle of the Chinese. They might be interested in the Chinese orchestra and compose for it while rooted in their own cultural backgrounds. This enables music to be rich in variety. I believe that Western music was able to proliferate because it has expanded to vast areas, including a multitude of countries. People everywhere in the world can compose for the symphony orchestra, including using it for film and pop music. This compounds Western music into a very powerful genre.<sup>5</sup>

近年來，各樂團開始力邀作曲家創作「非漢族傳統音樂素材」的作品，使音樂會更能展現「非大中華地區」之多元文化風格於國樂合奏作品中。可惜的是，「非大中華地區」的「多元文化音樂素材」與中國音樂特性相差甚遠，不如「漢族傳統音樂素材」或「中國少數民族音樂素材」與中國音樂擁有許多相同的音樂語彙，兩者融合性較高。因此，許多作品的完整度與可聽性不高，僅演出一次，無法達到作品的普及性。<sup>4</sup>

因此，對於此類型作品質疑聲浪四起，但筆者認為，對於發展將近一百年的國樂，其創作仍處於一個相當實驗性的階段，應有更寬廣與開放性的心胸，鼓勵各式各樣的創作，如新加坡知名作曲家羅偉倫表示：

「..... 關於華樂領域的問題..... 我覺得現在華樂有很多不同的觀點，即使當中有誤會，亦是非常好的事情。其實我們不需要以統一的觀點去看問題，這樣華樂才會有豐富的前景。..... 我覺得每一個人其實是立足於自己的角度，例如非華人也沒有必須立到華人的角度創作華樂，他們可能對華樂隊很有興趣，遂立足於自己的文化背景去創作，這樣的音樂才可以更豐富起來。我認為西樂壯大的原因就是它已經擴展到非常廣泛的領域，而這個領域包括各個國家，世界各地的人都可以創作西洋管絃樂隊的作品，如電影音樂、流行音樂，他們都在使用，使西樂併成一個非常強大的樂種。」<sup>5</sup>

<sup>4</sup> Records of commissioned compositions in the past ten years by Taipei Chinese Orchestra (TCO) and National Chinese Orchestra Taiwan (NCO). Source: many thanks to the administration staff of TCO and NCO for providing unpublished digital lists of their respective commissioned compositions.

臺北市立國樂團與臺灣國樂團近十年委約作品記錄。資料來源：感謝臺北市立國樂團以及臺灣國樂團行政人員提供未出版近十年委約作品紀錄電子資料。

<sup>5</sup> Law Wai Lun, “Huayue Chuangzuo Zatan” [“Miscellaneous Discussions Regarding Chinese Music Composition”], in *Zhongyue Wu Jiangjie: Guoji Zuoqujia Gaofenghui Lunwen Ji* [Music without Bounds: International Composers Summit Thesis Anthology], ed. Yeung Wai-Kit (Hong Kong: Hong Kong Chinese Orchestra, 2017), 40.

羅偉倫，〈華樂創作雜談〉，楊偉傑編，《中樂無疆界：國際作曲家高峰會論文集》（香港：香港中樂團，2017年），頁40。

For this reason, perhaps we should not ask why Chinese orchestral music composition does not continue to use musical elements from Greater China to remain beautiful. Instead, it is more worth asking: if we use musical elements from beyond Greater China (i.e., beyond the music of the Han-Chinese or minority ethnicities in China), how can we succeed in integrating these with the idiom of Chinese instruments?

At present, however, articles exploring Chinese orchestral compositions mainly discuss or analyse works based on the music of the Han-Chinese or minority ethnicities in China. Moreover, most analyses of Chinese orchestral works only focus on their history, playing techniques, musical material, interpretation etc.<sup>6</sup> Few articles proceed to analyse how non-Han-Chinese musical elements can be used to write Chinese orchestral works that enjoy popularity. As such, this article will investigate how *The Sisters' Islands* by Singaporean composer WANG Chenwei ingeniously integrates non-Han-Chinese musical elements to exhibit their value and uniqueness, causing this Chinese orchestral composition to be frequently performed.

WANG Chenwei composed *The Sisters' Islands* in 2006, the year Singapore Chinese Orchestra held the Singapore International Competition for Chinese Orchestral Composition. Although WANG originally envisioned *The Sisters' Islands* as a double Zhongruan<sup>7</sup> concerto, he wrote it into a Chinese orchestra piece to compete and won the Singapore Composer Award. In the next ten years, this piece was frequently performed in Singapore and Greater China, (Table 1) and the performances received coverage by several newspapers. It was included in the Singapore Chinese Orchestra's CD album *Charms of Nanyang* (2012) and Taiwan Philharmonic Chinese Orchestra's CD album *Nanfang Chuanqi – Gangdu Qiyuan [Legend of the South – Beautiful Affinity of Port Cities]* (2014). It has been often

也因此，或許我們不應該問，為何國樂創作不持續使用「大中華地區」的音樂素材，讓國樂合奏作品能夠持續動聽。我們更該問，若不使用「大中華地區」的音樂素材，也就是「非漢族傳統音樂素材」或者「非中國少數民族音樂素材」創作，如何能夠使之成功與中國樂器語韻融合。

然而，以目前來說，國樂合奏作品相關文章探討，多數以「漢族傳統音樂素材」與「中國少數民族音樂素材」的國樂合奏作品做為討論與分析的對象。且大多分析國樂合奏作品的文章，僅針對樂曲的歷史源流、演奏技法、樂曲素材、音樂詮釋……等討論。<sup>6</sup> 少有文章進一步分析，探討如何以「非漢族傳統音樂素材」寫出受歡迎的國樂合奏作品。由此，本文將探討新加坡作曲家王辰威《姊妹島》這首國樂合奏作品，如何將「非漢族傳統音樂素材」巧妙融合，顯現出其價值與獨特性，使之成為經常被演出的國樂合奏作品。

王辰威的《姊妹島》創作於2006年，同年，新加坡華樂團舉辦國際華樂作曲大賽，王氏將原本設想為雙中阮協奏曲的《姊妹島》寫成國樂合奏曲參賽，而獲得「新加坡作曲家獎」，創作後十年間，此曲頻繁在新加坡以及「大中華地區」演出（表1），也受到許多報章媒體的相關報導，並收錄於新加坡華樂團《南洋之魅》（2012）以及臺灣愛樂民族管弦樂團《南方傳奇港都綺緣》（2014）專輯中，是近十幾年來，國樂團在呈現國樂合奏作品多

<sup>6</sup> Related articles include:

ZHANG Lizhong, Wang Yi, "Minzu Guanxian Yuedui Gaige yu Chuangzuo Linian zhi Bianqian" ["Shifting Principles in Reforming and Composing for the Chinese Orchestra"] in *Music Research* vol. 6 (2014), 112–118.

ZHAO Hongbin, "20 Shiji Minzu Qiyue Hezou Fazhan de San ge Zhongyao Jieduan" ["The Three Important Phases in the Development of 20<sup>th</sup> Century Chinese Orchestral Music"] in *Journal of Xi'an Conservatory of Music* vol. 32 (2013), 114–119.

QIAO Jianzhong, "Minzu Yuedui Zuopin Chuangzuo Sishi Nian" ["Forty Years of Chinese Orchestral Composition"] in *People's Music* vol. 1 (1997), 4–10.

LU Yun, "Minzu Guanxian Yuedui Peiqi zhi Wojian" ["My View on the Orchestration of Chinese Orchestra"] (Masters diss., Taipei National University of the Arts, 2006)

#### 相關文章如

張立忠、王怡，〈民族管弦樂隊改革與創作理念之變遷〉，《音樂研究》第6期（2014年），頁112-118；

趙洪斌，〈20世紀民族器樂合奏發展的三個重要階段〉，《交響：西安音樂學院學報》第32期（2013年），頁114-119；

喬建中，〈民族樂隊作品創作四十年〉，《人民音樂》第1期（1997年），頁4-10；

陸櫟，〈民族管弦樂團配器之我見〉（國立臺北藝術大學音樂學系碩士論文，2006年）。

<sup>7</sup> Translator's note: the Zhongruan is a round tenor-ranged lute tuned to G2 D3 G3 D4.

performed when orchestras wished to present the possibilities of multicultural musical styles in the Chinese orchestra repertoire. 元文化音樂風格可能性時，經常被選擇演出的作品。

Table 1: List of performances of *The Sisters' Islands*

表 1、《姊妹島》演出紀錄

Year	Performing Group 演出團體	Conductor 指揮	Version 演出版本	Venue 演出地點
2006	Singapore Chinese Orchestra 新加坡華樂團	Tsung YEH 葉聰	Chinese orchestra 國樂團	Singapore 新加坡
2007	Singapore Chinese Orchestra 新加坡華樂團	Tsung YEH 葉聰	Double Zhongruan concerto 雙中阮協奏曲	Singapore 新加坡
2009	Tainan National University of the Arts 臺南藝術大學	KU Pao-Wen 顧寶文	Chinese orchestra 國樂團	Miaoli, TW 苗栗
2009	Orchestra of the Music Makers 創樂者交響樂團	CHAN Tze Law 陳子樂	Symphony Orchestra 交響樂版	Singapore 新加坡
2012	Kaohsiung Chinese Orchestra 高雄市國樂團	KU Pao-Wen 顧寶文	Chinese orchestra 國樂團	Kaohsiung, TW 高雄
2013	Hsinchu City Youth Chinese Orchestra 新竹青年國樂團	LIU Chiang-Pin 劉江濱	Double Zhongruan concerto 雙中阮協奏曲	Hsinchu, TW 新竹
2014	Singapore Chinese Orchestra 新加坡華樂團	LIU Ju 劉炬	Chinese orchestra 國樂團	Singapore 新加坡
2015	National Taiwan University of Arts & Victoria Alumni Chinese Orchestra 臺灣藝術大學與維亞華樂	HENG Xiangle 王翔樂	Double Zhongruan concerto 雙中阮協奏曲	Taipei, TW 臺北
2015	Singapore National Youth Chinese Orchestra & Singapore National Youth Orchestra 新加坡國家青年交響樂團 與新加坡國家青年華樂團	QUEK Ling Kiong 郭勇德	Chinese and symphony orchestras combined 國樂團加交響樂聯合版	Singapore 新加坡
2015	National Taiwan University Chinese Orchestra 臺大薰風國樂團	HUANG Yu-Lun 黃鈺倫	Chinese orchestra 國樂團	Taipei, TW 臺北
2015	Shanghai Chinese Orchestra 上海民族樂團	QUEK Ling Kiong 郭勇德	Chinese orchestra 國樂團	Shanghai, CN 上海
2016	Ding Yi Music Company 鼎藝團	QUEK Ling Kiong 郭勇德	Chamber Ensemble 室內樂版	Singapore 新加坡
2016	Asian Cultural Symphony Orchestra 亞洲文化樂團	Adrian CHIANG 鄭逸傑	Symphony orchestra 交響樂版	Singapore 新加坡
2016	Singapore National Youth Orchestra 新加坡青年交響樂團	Leonard TAN 陳育朝	Symphony orchestra 交響樂版	Singapore, Kuala Lumpur 新加坡、吉隆坡
2016	Jilin Chinese Orchestra 吉林省民族樂團	QUEK Ling Kiong 郭勇德	Chinese orchestra 國樂團	Changchun, CN 長春
2016	Tainan National University of the Arts 臺南藝術大學	TSENG Wei-Yung 曾維庸	Chinese orchestra 國樂團	Tainan, TW 臺南
2016	Chiuko Traditional Orchestra 九歌民族管絃樂團	KU Pao-Wen 顧寶文	Chinese orchestra 國樂團	Taoyuan, TW 桃園
2017	National Chinese Orchestra Taiwan 臺灣國樂團	TSENG Wei-Yung 曾維庸	Chinese orchestra 國樂團	Taipei, TW 臺北
2017	TCO Youth Chinese Orchestra 臺北市立國樂團附設青年國樂團	LIN Ko-Wei 林克威	Chinese orchestra 國樂團	Taipei, TW 臺北
2018	NUS Alumni Orchestra 新加坡國立大學校友交響樂團	Francis TAN 陳萬駿	Symphony orchestra 交響樂版	Singapore 新加坡
2018	Singapore Symphony Orchestra 新加坡交響樂團	Darrell ANG 洪毅全	Symphony orchestra 交響樂版	Singapore 新加坡
2018	National University of Singapore Chinese Orchestra 新加坡國立大學華樂團	Moses GAY 倪恩輝	Double Zhongruan Concerto 雙中阮協奏曲	Singapore 新加坡
2018	Raffles Institution (Year 5-6) Chinese Orchestra 萊佛士書院(高中)華樂團	YANG Ji Wei 楊紀偉	Double Zhongruan Concerto 雙中阮協奏曲	Singapore 新加坡
2018	Singapore Symphony Orchestra 新加坡交響樂團	Tsung YEH 葉聰	Chinese orchestra 國樂團	Singapore 新加坡
2019	Singapore National Youth Chinese Orchestra 新加坡國家青年華樂團	Moses GAY 倪恩輝	Chinese orchestra 國樂團	Singapore 新加坡
2019	Taipei Chinese Orchestra 臺北市立國樂團	KU Pao-Wen 顧寶文	Chinese orchestra 國樂團	Taipei, TW 臺北

I will analyse how *The Sisters' Islands* effectively utilises each Chinese instrument's character and sound while incorporating multicultural musical elements of Indonesian Gamelan, Malay dance and Middle Eastern music. From there, I shall discuss the viability of integrating multicultural musical elements into Chinese orchestral compositions and consolidate how the Singapore Chinese Orchestra's notion of "multiculturalism" differs from that of Chinese orchestras of Greater China.

This article will first describe the composer's qualifications and the background story of the piece. Next, it will point out the multicultural musical elements used in the piece and discuss the viability of fusing Chinese instruments with multicultural musical elements with respect to the regular playing techniques and unique acoustics of Chinese instruments. This is an attempt to investigate how *The Sisters' Islands* became a successful composition. Hopefully, this article can open a discussion platform for composers interested in working with multicultural musical elements.

## 2. Composer's Biography and Synopsis of the Music

Born in 1988, the composer Wang Chenwei was in the Gifted Education Programme in Singapore during his schooling days. He started learning the piano at age nine and composition at age 13. As a secondary school student, he was trained in the Music Elective Programme at Raffles Institution and Raffles Junior College. After his National Service, he studied at the University of Music and Performing Arts Vienna under a Singapore government scholarship, graduating with a Magister Artium (5-year Masters) in composition.

Wang's excellent performance is not limited to music. Besides being able to perform 12 musical instruments, he also has an outstanding talent in languages, mathematics and the sciences. He is familiar with 12 languages and has designed web browser games. His outstanding achievements have received numerous interviews by different print media and earned him the Young Outstanding Singaporeans Award in 2011. Wang is currently a professional composer and a Tonmeister with MSM-Productions. He is also Head of Research and Education at The TENG Company, and lectures at the National Institute of Education (Nanyang Technological University) and the Nanyang Academy of Fine Arts, Singapore.<sup>8</sup>

筆者將分析作曲家王辰威《姊妹島》如何掌握每一種中國樂器的特性與聲響，並結合印尼甘美朗、馬來舞蹈、中東音樂之「多元文化音樂素材」，進而討論國樂合奏作品與「多元文化音樂素材」融合之可行性，並綜合討論新加坡華樂團與「大中華地區」國樂團，對於「多元文化」概念上的相異之處。

文章先由作曲家的資歷與樂曲故事背景開始鋪陳，接著指出《姊妹島》使用的多元文化音樂素材，並從中國樂器慣用的演奏技法和特有聲響為出發點，討論本曲中，中國樂器與多元文化音樂素材融合之可行性，試圖探討《姊妹島》何以成為一個成功的作品。希冀此文能給「多元文化音樂素材」創作有興趣的作曲家，開啟一個討論的平臺。

## 貳、作曲家資歷與樂曲解說

作曲家王辰威，1988年生，求學過程一直為新加坡高才班學生（Gifted Education Programme），9歲開始學習鋼琴，13歲開始作曲的學習，中學於萊佛士書院及萊佛士初級學院接受音樂特選課程（Music Elective Programme）訓練。完成國民服役之後，獲得新加坡政府獎學金赴維也納國立音樂大學深造，獲得作曲碩士。

王氏優秀的表現不僅止在音樂方面，他不但能演奏12種樂器，語言以及數理方面天賦也相當傑出，擅長12種語言，並且設計線上遊戲，他的傑出成就，多次在不同報章媒體受訪，更於2011年榮獲新加坡傑出青年獎。王氏目前為職業作曲家與MSM-Productions錄音師，也同時擔任新加坡鑿樂團（The TENG Company）研究教育部主任，並且在南洋理工大學國立教育學院、新加坡南洋藝術學院授課。<sup>8</sup>

<sup>8</sup> Translator: as of the original article's publication in 2019

Wang has received numerous composition commissions from various major professional orchestras and organisations like the Taipei Chinese Orchestra, Singapore Chinese Orchestra, Ding Yi Music Company (Singapore) and the Singapore Ministry of Education. His works have been performed at various significant occasions in Singapore, such as charity concerts attended by the president of Singapore and the Singapore Youth Festival. His most notable compositions include *The Sisters' Islands* (2006), *Confluence* (2009), *Rama* (2016), *Aleppo* (2017), *Bronze Age of Shang* (2019) etc.

Wang Chenwei composed *The Sisters' Islands* in 2006 after Zhongruan teacher ZHANG Ronghui invited him to write a double Zhongruan concerto for the outstanding twin sisters Clara TAN and Sophy TAN. Their sisterly love reminded Wang of the legend of the Sisters' Islands located south of Singapore, which served as the inspiration for his eponymous composition. As the story goes, two sisters devoted to each other, Minah and Linah, lived with their distant uncle after losing their mother. They vowed to marry two brothers so that they could remain together forever.<sup>9</sup> One day, a throng of pirates raided the village, and their chief wanted to abduct Linah as his bride. The heartbroken sisters implored her release but to no avail as she was dragged away onto the pirate ship. Crying and shouting, Minah chased the ship into the sea and swam after the pirates until she was overcome by exhaustion and disappeared amidst the raging waves. Linah struggled fiercely to break free of her captors and jumped into the sea to join her sister. This tragedy incurred the wrath of the gods; thunder and lightning strike, and a giant wave engulfed the pirate ship. The next day, calm is restored. The villagers discovered two islands where the sisters drowned and named them the "Sisters' Islands".

*The Sisters' Islands* narrates this touching legend musically.<sup>10</sup> The four sections of the piece are I. *Fishing Village*, II. *Capture of the Bride*, III. *Raging Waves* and IV. *Spirit of the Sea*. The three recurring musical themes – "sea", "sisters", and "pirates" – permeate the entire piece. This kind of thematic design is similar to Richard Wagner's (1813-1883) concept of the *Leitmotif*, used in his work *Der Ring des Nibelungen* to reference specific characters, events or objects. As listeners take in the musical plot and dramaturgy, the familiarity of the musical themes frees up their attention to appreciate other aural designs. This enables the piece to be more readily appreciated. It is thus evident that Wang has a

王氏也屢次受到各大專業樂團和機構，如臺北市立國樂團、新加坡華樂團、新加坡鼎藝團、新加坡教育部委約作曲。王氏的作品在國家重要場合中演出，如：新加坡總統出席的慈善音樂會以及新加坡青年節、其重要作品為：《姊妹島》（2006）、《融》（2009）、《羅摩》（2016）、《阿勒頗》（2017）、《商銅》（2019）等。

王辰威於17歲創作《姊妹島》這首作品，受到中阮老師張蓉暉的邀約，為兩位優秀的雙胞胎姊妹陳素敏、陳素慧，創作一首中阮的雙協奏曲。姐妹情深，讓王氏想起新加坡南部的島嶼——姊妹島的傳奇故事，遂以這傳奇為靈感，寫出了「姊妹島」這部作品。故事描述一對感情至深的姊妹Minah和Linah，失去母親後，兩個人在遠親舅舅家寄人籬下、相依為命，姊妹倆誓言將來要嫁給一對兄弟，兩人將可以永遠在一起。<sup>9</sup>有一天，一夥海盜沖進漁村，首領要強擄Linah為妻。悲傷的姐妹苦苦哀求海盜放手，但海盜拖著麗娜乘船揚長而去。Minah哭喊著追入海裡，游到精疲力盡，消失在驚濤駭浪中。船上的麗娜猛力掙脫海盜的魔掌躍入大海。這一幕觸怒了上天，剎那間雷電交加，一股巨浪吞噬了海盜船。隔天，大海恢復平靜，村民在兩姐妹沈溺的地方，發現了兩個島嶼，於是將兩座島嶼命名為「姊妹島」。

《姊妹島》以音樂描繪出這個動人的傳說，<sup>10</sup>全曲共分成四個段落：（一）漁島、（二）搶婚、（三）怒濤、（四）海魂，並以「海」、「姐妹」、「海盜」三個主題貫穿全曲，讓主題不斷地再現。這種主題的設計，有如威廉·理查·華格納（Wilhelm Richard Wagner, 1813-1883）的《尼貝龍根的指環》（[德] *Der Ring des Nibelungen*）對於人、事、物所設定的主導動機（*Leitmotif*），聽者在熟悉的主題中，了解音樂劇情張力的發展，並且有餘力去聽到其他經過設計的豐富聲響，讓樂曲可聽性更高，由此，可以窺見王辰威

<sup>9</sup> See the website of the Singapore National Library Board: 見新加坡國家圖書館網頁：  
[http://eresources.nlb.gov.sg/infopedia/articles/SIP\\_185\\_2005-01-20.html](http://eresources.nlb.gov.sg/infopedia/articles/SIP_185_2005-01-20.html) (Accessed 點閱日期: 2019/05/10)

<sup>10</sup> The full score of *The Sisters' Islands* by WANG Chenwei. 王辰威《姊妹島》總譜

strong foundation in Western compositional techniques, which he is able to apply at will to his works.

的西洋作曲技法扎實的底蘊，並且信手拈來地運用於作品中。

### 3. Multicultural musical elements in *The Sisters' Islands*

Just as the story of *The Sisters' Islands* originates in Singapore, the piece also embodies the most prominent feature of Singapore's culture – multicultural fusion, incorporating multicultural musical elements from beyond Greater China.

### 參、《姊妹島》的多元文化音樂素材

《姊妹島》的故事源於新加坡，樂曲本身也體現新加坡文化最大的特色——多元文化的融合，運用「非大中華地區」之「多元文化音樂素材」於這首國樂合奏作品中。

The *Sisters' Islands* uses three main musical languages from cultures beyond Greater China: 1. Indonesian music – Gamelan; 2. Malay music – *asli* and *zapin* dance music elements; 3. Middle eastern music – the *jins hijāz* tetrachord.

《姊妹島》主要使用三種「非大中華地區」文化的音樂語言：一、印尼音樂——甘美朗；二、馬來音樂——Asli 與 Zapin 舞蹈音樂元素；三、中東音樂——Jins Hijaz 四音音列。

How does Wang fuse these cultural languages in *The Sisters' Islands*? The composer LO Leung-Fai suggests in his article *Examining the Use of Traditional Musical Elements in Modern Chinese Orchestra Works*, how existing musical elements can be used to compose a new piece:

王辰威如何融會這些文化語言在《姊妹島》樂曲中呢？作曲家盧亮輝在〈現代國樂作品運用傳統音樂素材之探討〉一文提出，作曲家使用既有的音樂素材創作新曲時，其方式分成：一、將既有旋律完全保留；二、在既有旋律加以變化發展；三、作曲家僅使用既有旋律中的音樂素材。<sup>11</sup>筆者認為，《姊妹島》屬於以上的第三種類型，王氏透過不同的作曲技法，重塑這些音樂素材。

1. Preserve the existing melody exactly
2. Vary and develop the existing melody
3. Use only the musical style exhibited by the existing melody.<sup>11</sup>

The author classifies *The Sisters' Islands* under the third type. Wang used various compositional techniques to remould these musical elements.

#### 3.1. Indonesian music – Gamelan

The first section *Fishing Village* (beginning to rehearsal mark [F]) uses the Balinese Gamelan scale named *pelog selisir* (Fig. 1). The composer designed the “sea” theme (Fig. 2) based on this scale. The “sisters” theme (Fig. 3) at [D] is created out of the *pelog* scale, similar to sections [A] to [C].

#### 一、印尼音樂——甘美朗

《姊妹島》第一段「漁島」（开头-F 段落），使用峇里島甘美朗 *Pelog Selisir* 音階（譜例 1）。作曲家使用這組音階設計出「海」的主題（譜例 2）。D 段開始，同樣與 A 段至 C 段使用相同的 *Pelog* 的音階型態創作出「姊妹」的主題（譜例 3）。

<sup>11</sup> Lo Leung-Fai. “Xiandai Minzu Zuopin Yunyong Chuandong Yinyue Sucai Zhi Tantaoyao” [“Examining the Use of Traditional Musical Elements in Modern Chinese Orchestra Works”] in *People's Music* vol. 6 (2001). 15-17

盧亮輝，〈現代國樂作品運用傳統音樂素材之探討〉，《人民音樂》第 6 期（2001 年），頁 15-17。



Fig. 1: *Pelog selisir* scale, *The Sisters' Islands* by Wang Chenwei  
譜例 1、王辰威, 《姊妹島》, pelog selisir 音階。

[Composer's clarification: Scales with the same interval structure when rounded off to Western notation (ignoring non-tempered Gamelan tuning practices) are used in Sundanese Gamelan as *pelog degung*, Javanese Gamelan as *pelog bem* and Balinese Gamelan as *pelog selisir*. At the time of Dr Lee's interview, the composer was most familiar with Balinese Gamelan and thus called it *pelog selisir*. However, the composer did not seek to emulate any particular Gamelan style in this piece.]

Fig. 2: "Sea" theme, *The Sisters' Islands* by Wang Chenwei  
譜例 2、王辰威, 《姊妹島》, 「海」的主題。

Fig. 3: "Sisters" theme, *The Sisters' Islands* by Wang Chenwei  
譜例 3、王辰威, 《姊妹島》, 「姊妹」的主題。

In the following discussion, it will be evident that the composer also integrated Gamelan timbres, instrument choices, textures and melodic characteristics besides employing a Gamelan scale as the foundation of the composition.

下段討論中, 可以看到作曲家除了以甘美朗音階做為創作的基礎, 也融入了甘美朗音色、配器、織體、旋律音型特性。

### 3.2. Malay Music – *Asli* and *Zapin* dance music elements

From [D] onwards, the Malay musical language is used. Firstly, in terms of instrument choice, a *Rebana* (Malay hand drum) is added to accompany the “sisters” theme. Melodic embellishments typical of the Malay *asli* dance style is used at [E]. The Western harmony and dance-like rhythm in 4/4 meter highlight the slow and lyrical style. Section [F] mainly uses the Malay *zapin* dance rhythm (Fig. 4).



Fig. 4: Malay *Zapin* dance rhythm at [F], *The Sisters' Islands* by Wang Chenwei  
譜例 4、王辰威，《姊妹島》F 段馬來 *Zapin* 舞蹈節奏型態。

### 3.3. Middle eastern music – the *jins hijaz* tetrachord.

In the second section *Capture of the Bride*, Wang designed an atonal hexatonic scale formed out of minor second and minor third intervals, contrasting strongly with the previous major and minor tonalities and creating an evil and mysterious impression. This kind of interval structure corresponds to the *jins hijaz*,<sup>12</sup> a common and prominent feature of Arab music. Fig. 5 illustrates the usage of *jins hijaz* in the traditional Arab melodic modes of *maqam hijaz* and *maqam hijaz-kar*. The hexatonic scale in *The Sisters' Islands* comprises three overlapping *jins hijaz*, lending this atonal, artificial scale a middle-eastern flavour. The “pirates” theme is based on this scale (Fig. 6).<sup>13</sup>

Fig. 5: The relationship between the hexatonic scale in *The Sisters' Islands* and the traditional *maqam hijaz* and *maqam hijaz-kar*.  
譜例 5、王辰威，《姊妹島》六聲音階與傳統 *Maqam Hijaz* 與 *Maqam Hijaz-kar* 關係。

<sup>12</sup> A *jins* (Arabic: جنس) is a scale fragment of three, four or five notes. Each Arab *maqam* comprises different *jins* combinations.

*Jins* 為三音、四音或者五音組合成的音列，阿拉伯 *maqam* 由不同 *Jins* 組合而成。

<sup>13</sup> Author's email interview with composer Wang Chenwei on 17 May 2019.

筆者於 2019 年 5 月 17 日電郵訪談作曲家王辰威。

### 二、馬來音樂——*Asli* 與 *Zapin* 舞蹈音樂元素

D 段開始，使用馬來音樂文化語言，首先在樂器上，加入馬來手鼓伴奏「姐妹」主題。E 段開始使用馬來 *Asli* 舞蹈的裝飾音旋律、西方和聲以及 4/4 舞蹈性的節奏，突顯出緩慢與抒情的節奏風格。F 段主要使用馬來 *Zapin* 舞蹈節奏型態（譜例 4）。

### 三、中東音樂——*Jins Hijaz* 四音音列

在樂曲的第二段「搶婚」，王辰威設計以小二度及增二度 / 小三度組成的無調性六聲音階，與之前的大調、小調調性形成強烈對比，營造出邪惡與神秘的形象。這樣的音程結構符合阿拉伯音樂中常用的 *Jins Hijaz*，<sup>12</sup> 也是阿拉伯音樂明顯特徵之一。譜例 5 顯示 *Jins Hijaz* 在傳統阿拉伯調式 *Maqam Hijaz* 及 *Maqam Hijaz-Kar* 的應用。《姊妹島》中的六聲音階為三個 *Jins Hijaz* 的交疊，從而使得這個無調性的虛構音階聽起來富有中東風味，「海盜」的主題也根據此音階創作（譜例 6）。<sup>13</sup>



Fig. 6: "Pirates" theme, *The Sisters' Islands* by Wang Chenwei

譜例 6、王辰威，《姊妹島》，「海盜」的主題。

WANG Chenwei used a large amount of Southeast-Asian musical elements as elements to fuse these musical cultures and form a Nanyang-styled Chinese orchestra work. He stated in a Lianhe Zaobao interview:

"We often see fusion or crossover performances, but many are only superficial, like a Chinese wearing an Indian costume. Depth is like a Chinese and Indian marrying and giving birth to a mixed-blood child."<sup>14</sup> My approach is to "give birth to more "mixed-blood" musical compositions."<sup>15</sup>

王辰威大量使用東南亞的音樂元素，將之當成素材，使這些音樂文化能夠緊密地融合在一起，形成南洋風國樂合奏作品。他曾在《聯合早報》受訪中表示：

「『現在融合與跨越的演出比比皆是，但很多只是形式上的融合，就像華人穿上印度服裝。所謂深度，是華人與印度人結婚，生出混血兒。』<sup>14</sup> 我的理念是：『多生出音樂上的混血兒』」。<sup>15</sup>

Next, the author will analyse this work fuses the three culture's musical elements mentioned above with the regular playing techniques and sounds of Chinese instruments to give birth to a "mixed-blood" musical composition.

接下來，筆者將分析本作品，如何將上述三個文化音樂元素，與中國樂器慣用的演奏技法與聲響融合，生出「音樂上的混血兒」。

#### 4. The potential of fusing Chinese musical instruments with multicultural musical elements

#### 肆、中國樂器與多元文化音樂素材融合之可行性

##### 4.1. Fusing Chinese instruments' regular playing techniques with multicultural musical elements

##### 一、中國樂器慣用的演奏技法與多元文化音樂素材融合

The Gamelan ensemble is a large percussion ensemble comprising mainly sets of bronze gongs and metallophones. Its sound is crisp, bright and reverberant. The ensemble is led by the kendhang (drum), which cues the ensemble on tempo and dynamic changes. The

甘美朗是銅製鑼群樂器以及銅製鍵盤樂器為主的大型打擊樂團，聲響清脆響亮卻悠遠，整個樂團由 kendhang 鼓為領奏樂器，帶領樂團進行速度與力度上的變化。樂器之間分工為主要旋律頑固音型

<sup>14</sup> TAN Yu Xin, "Zhihui Yu Zuoqu Tan Chuangzuo – Jingdian Zi You Shengming" ["Conductor and Composer Discuss about Music Creation – Classics Have a Life of their Own"], Lianhe Zaobao, 15 Dec. 2016, <https://www.zaobao.com.sg/news/fukan/arts/story20161215-702313> (accessed 2017/04/22)

陳宇昕〈指揮與作曲談創作——經典自有生命〉，《聯合早報》2016年12月15日（點閱日期：2017/04/22）。

<sup>15</sup> Juliette Yu-Ming Lizeray and Chee-Hoo Lum, *Semionauts of Tradition – Music, Culture and Identity in Contemporary Singapore* (Singapore: Springer Nature Singapore Pte Ltd, 2018), 117.

functions of the instruments include playing core melodies in ostinato, punctuating notes and colotomic embellishments. The melodic lines of each instrument are mostly contrapuntally related to other instruments. Additionally, instruments playing the same pitch are tuned microtonally apart, resulting in a special heterophonic musical texture.

The composer made optimal use of Chinese instruments' regular playing techniques and fused them with multicultural musical elements in *The Sisters' Islands*. The introduction and the first section are composed in a Balinese Gamelan scale with musical concepts of Gamelan. The composer used the musical texture of Gamelan in a supporting role to the melody, acting as a wave-like driving force beneath the calm and broad "sea" theme. Providing sustained momentum, these wave-like figurations utilise the ostinato characteristics of core melodies in Gamelan. The composer chose the marimba and Yangqin to imitate Gamelan hammered metallophones and clearly punctuated plucked string instruments to play ostinatos, thus incorporating the characteristics of Chinese instruments in a Gamelan texture.

The composer meticulously planned how to present a heterophonic Gamelan texture using Chinese instruments. Using sections [A] to [B] as an example, the marimba, Yangqin and Guzheng play the ostinato, occasionally reinforced by the Qudi and Dadi. Here, the ostinato figurations move in neighbouring scale degrees comprising seconds or thirds, flowing forward in one small wave after another. Like Gamelan music, different instruments develop embellished melodies out of the core ostinato melody, forming a heterophonic texture with different rhythmic layers.

In [B], the composer assigned the Beidiyin-Guan, cello and contrabass to play units of four crotchets. In the same duration of a bar, the Diyin-Sheng and Yangqin play four even groups of four semiquavers. The marimba, Guzheng and Daruan play semiquavers and demisemiquavers, while the Zhongruan, Qudi and Dadi, play demisemiquavers. (Fig. 7)

Making optimal use of Chinese instruments' characteristics, the composer assigned more complex embellishing layers to instruments capable of playing faster figurations and assigned slower layers to the bass instruments, which have more difficulty with fast note groups. This kind of arrangement not only resembles a Gamelan texture but also allows performers to play their instruments comfortably. It is thus evident that the composer has a good understanding of Chinese instruments' playing techniques.

(Ostinato)、標點音以及多種裝飾音層級。不同樂器之間的旋律，大多以對位的方式組成，加上樂器與樂器之間同音產生出來的些微音差，形成特別的支聲複調音樂織體。

《姊妹島》中，作曲家善用了中國樂器慣用的演奏技法，與多元文化音樂素材結合。《姊妹島》的序曲與第一樂段，作曲家使用峇里島甘美朗的音階創作並採用甘美朗的音樂概念。作曲家將甘美朗的音樂織體，作為襯托主旋律的角色，甘美朗的音樂織體隱藏在旋律主題之中，作為平靜寬廣的主旋律「海」之下波濤的推動力。這個持續前進的波濤，使用甘美朗主旋律之頑固音型的特點，而作曲家選擇似甘美朗的打擊鍵盤樂器馬林巴與揚琴，並加上顆粒清楚的彈撥樂器演奏出頑固音型，充分結合中國樂器特色以及甘美朗音樂織體。

作曲家精心安排中國樂器，呈現出甘美朗支聲複調的音樂織體。以 A-B 段為例，樂曲由馬林巴、揚琴與古箏帶出頑固音型，並用曲笛與大笛加強頑固音型的聲部。此處頑固音型有如甘美朗音樂的波浪音型，皆是二度或者三度的鄰近音級近與跳進，是以小波浪與小波浪組合成的流動方式進行。如同甘美朗主旋律以頑固音型為主，不同聲部的樂器，會依附著主旋律頑固音型發展出裝飾性的旋律，組合而成的不同節奏層級，形成支聲複調的音樂織體。

作曲家在 B 段安排倍低音管、大提琴、低音提琴以四次的四分音符為一個單位。低音笙、揚琴在每個小節同樣時限內，以平均演奏四組且四次的十六分音符為一個單位，搭配演奏十六分音符加三十二分音符的馬林巴、古箏、大阮，以及演奏三十二分音符的中阮、曲笛、大笛。（譜例 7）

作曲家巧妙運用中國樂器的特性，將可以演奏較快速度的樂器安排在複雜的裝飾音層級，並將低音聲部樂器——相較之下，無法如同演奏裝飾音樂器之演奏快速音群的樂器，安排在較慢的層級。這樣的安排，除了呈現甘美朗音樂織體，也同時讓演奏者能夠舒適演奏樂器，並顯現出作曲家對於中國樂器演奏技法的充分理解。

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曲笛

大笛

低音笙

中音管

低音管

倍低音管

吊鐮

大低锣

倍低音锣

马林巴

古筝

扬琴

琵琶

中阮

大阮

高胡

二胡I

二胡II

中胡

大提琴

低音提琴

solo

mf

solo

mf

Fig. 7: Gamelan texture in *The Sisters' Islands* by Wang Chenwei

譜例 7、王辰威，《姊妹島》，甘美朗音樂織體。

Clever instrument choice is observable everywhere in the piece. For example, Wang Chenwei used Malay *asli* dance musical elements in section [D]. For the melody, which includes a lot of *asli*-style ornamental figurations, he chose the Qudi, a bright instrument well-suited to playing nimble ornaments. Section [F] mainly uses the Malay *zapin* dance style, presented by plucked string instruments emulating ornamental techniques on the Arab oud.<sup>16</sup>

Despite the use of non-Chinese musical elements, there is a place for each Chinese instrument's characteristics to be showcased, and musicians do not find their parts contrived at all. Such versatile usage of Chinese instruments' playing techniques can be seen throughout the piece. In addition, the composer's thoughtful notes to facilitate the performance of new musical elements can be often seen in the score. Thus, *The Sisters' Islands* is not technically awkward or unidiomatic to the performer, and it does not come across as burdensome or alienating.<sup>17</sup> As Wang Chenwei explained:

“Musical instruments are performed by humans. I believe that the cause-effect relation is very simple. Idiomatic instrumental parts and clear notation will enable musicians to play in a relaxed state with unfettered interpretation, leading to a good musical outcome. Conversely, unnecessary difficulty and obscure notation will stress the musicians and lower their morale, leading to a disappointing musical outcome.”<sup>18</sup>

#### 4.2. Fusing Chinese instruments' sound with multicultural musical elements

In the shaping of the soundscape, Wang Chenwei's orchestration can be observed to retain the unique sound of Chinese instruments. Taking the “sea” theme in section [B] as an example, the Erhu, Zhonghu and Gaohu (sharing similar properties as bowed-string instruments) each exhibits its timbre, and yet support each other harmonically or through octave doubling. This creates a cohesive sound that is simultaneously multi-layered in colour and acoustics.<sup>19</sup>

在樂曲其他段落，隨處可見這樣的巧思與安排，其他的例子如：在樂曲 D 段，王辰威使用馬來文化 *Asli* 舞蹈的音樂素材，旋律部分使用大量 *Asli* 的裝飾音型，並且選擇聲音響亮，容易展現小巧裝飾音的曲笛來演奏。F 段主要使用馬來 *Zapin* 舞蹈音樂型態，並以彈撥樂器仿阿拉伯樂器烏德琴（Oud）的裝飾音演奏技法呈現。<sup>16</sup>

使用非中國音樂素材，卻能讓中國樂器的特色各得其所，演奏者也絲毫不覺得勉強，如此靈活地運用中國樂器的演奏技法，在整個作品皆可以看到。樂譜中，經常可以看到作曲家貼心的提醒演奏者在面對新的音樂素材時，如何能夠更容易的演奏，使得《姊妹島》對於演奏家而言，在技法上不會因為彀扭不順手而覺得困難或有隔閡。<sup>17</sup> 如王辰威表示：

「樂器是由人演奏的，我相信因果關係很簡單，聲部演奏順手，記譜清楚則能夠讓樂手處於鬆弛狀態，樂手將能自如發揮，則能讓樂曲效果好。反之，聲部無謂的難，記譜晦澀則讓樂手處於緊繃狀態，士氣低迷狀況下，樂曲效果則無法太好」。<sup>18</sup>

#### 二、中國樂器特有的聲響與多元文化音樂素材融合

王辰威在聲響營造上，可看到保留中國樂器特有聲響的配器特性。以 B 段「海」的主題為例，作曲家以相同屬性的擦弦樂器聲部，將二胡、中胡與高胡的聲音色彩各自凸顯，但彼此又互為在和聲上或者同音八度上的支撐，聲響有黏合力的共性，同時也產生了色彩與音響上的立體感。<sup>19</sup>

<sup>16</sup> Although from the Middle East, the oud is a core instrument in traditional Malay music. [Translator: It is used prominently in musical styles with Islamic influences, such as the *zapin*.]

烏德琴雖為中東樂器，但為傳統馬來音樂骨幹樂器之一。

<sup>17</sup> Author's interview with Erhu performer HUANG Chen-Chi, 7 May 2019. 筆者於 2019 年 5 月 7 日訪問二胡演奏家黃滇琪。

<sup>18</sup> Author's email interview with composer Wang Chenwei, 19 Jun. 2019. 筆者於 2019 年 6 月 19 日電郵訪談作曲家王辰威。

<sup>19</sup> Author's interview with Erhu performer HUANG Chen-Chi, 7 May 2019. 筆者於 2019 年 5 月 7 日訪問二胡演奏家黃滇琪。

Another characteristic of his orchestration is creating timbres with similar properties using combinations of instruments with dissimilar properties. As an example, the “sea” theme in section [A] is played together by wind instruments (Zhongyin-Sheng, Zhongyin-Guan, Diyin-Guan) and plucked string instruments (Zhongruan, Daruan). Despite the instruments’ different properties, they present timbral characteristics of a shared orchestral register. The repeat of this melody is passed to the bowed-strings group. In the same way, the “sisters” theme is first presented by the Qudi and repeated by the marimba, Yangqin, Liuqin and Pipa in unison. Despite the difference in properties (between percussion and plucked string instruments), these instruments all produce punctuated sounds and feature a common orchestral register. Using dissimilar timbral colours in the repeat of the same melody makes it more memorable for the performers and listeners. This contrast in sonic colours also makes the piece sound more expansive and strengthens the dramaturgy of the story.

Wang harnesses the unique sounds of Chinese instruments effectively. Sometimes, he groups instruments traditionally sharing the same properties to create a unified and consistent sound. Other times, he groups instruments with different properties to accentuate their timbral contrast. These are commonly used composition techniques in Chinese orchestra works. The fusion of contrasting colours with a Gamelan texture as the foundation causes this piece to preserve the original sonic characteristics of the Chinese orchestra while accentuating multicultural vibrancy.

The most important instrument in the Gamelan musical texture is the Gong Ageng. It guides the start and end of every musical piece – without it, the ensemble cannot start or end a performance. In the introduction, Wang Chenwei used bass instruments like the cello and contrabass – coupled with the tam-tam imitating the effect of the Gong Ageng – to set the backdrop of the broad sea and fishing island.<sup>20</sup> The final section is similar.

The Gamelan texture is presented by different timbral groups, roughly distinguishable into low, mid and high layers. In this section, the composer capitalises on the Chinese instruments’ sounds to present a rich Gamelan texture. The polyphonic interweaving of Chinese instruments’ timbres presents a timbral stratification akin to the Gamelan texture. The composer thus harnesses the unique sounds of Chinese instruments and fuses them with multicultural musical elements without

另一種常見的配器特性為，不同屬性樂器結合能夠呈現相同屬性的音色特性。以A段落「海」的主題為例，作曲家將主題交給管樂器中音笙、中音管、低音管與彈撥樂器中阮與大阮不同樂器屬性共同演奏，卻能呈現相同音區的音色特性。當主題重複時，則交付給整個弦樂聲部。同樣的方式，也運用在主題二「姐妹」，首先由曲笛演奏呈現主題，並接著由馬林巴、揚琴、柳琴、琵琶以齊奏的方式，再次重複「姐妹」的旋律，此同樣以不同屬性的樂器組合，呈現相同音區以及點狀音型的音色特點。作曲家運用相異的樂器色彩重覆演奏相同主題旋律，讓演奏者或聽者對於「海」的主題與「姐妹」的主題有更深刻的記憶，運用對比色彩的聲響，使樂曲有更寬廣的張力，加強故事的戲劇性。

王氏善用中國樂器特有的聲響，時而將傳統相同屬性的樂器安排在一起，使得聲響上統一且一致，又時而將不同聲響安排在一起，以突顯色彩的對比性，此為國樂合奏作品經常使用的作曲技法。而這樣的對比性色彩，用甘美朗音樂織體作為襯底的背景色彩，兩者的融合，使得此作品既保有原本國樂合奏作品的聲響特性，又能突顯多元文化的色彩性。

甘美朗的音樂織體中最重要的樂器為大鑼（Gong Ageng），它為一首樂曲的開始與結束的引導樂器，若沒有它，樂團無法開始演奏，也無法結束。王辰威在序曲部分使用低音樂器如大提琴與低音提琴，並加上大低鑼模仿甘美朗大鑼的音效，而襯托出寬闊的大海以及漁島風光。<sup>20</sup> 結束的樂段亦如是。

甘美朗的音樂織體由不同音色的組合呈現，可略分成低音、中音、以及高音樂器層次，在這個部分，作曲家充分掌握中國樂器的聲響與甘美朗織體音色組合的概念，使之更能夠呈現出甘美朗織體豐富的色彩性，中國樂器不同音色之間的對位穿插，呈現仿甘美朗織體的音色層次。因此，作曲家能夠同時掌握中國樂器特有聲響，並能將此特有聲響與多元文化的音樂

<sup>20</sup> Wang Chenwei. *The Sisters’ Islands* full score, page 2. 王辰威, 《姐妹島》總譜, 頁 2。

losing the traditional Chinese orchestra sound, and yet highlight a foreign flair.

By analysing how Chinese instruments' regular playing techniques and sounds are fused with multicultural elements, we notice that the composer's use of multicultural musical elements on Chinese instruments did not contradict their regular playing techniques and sounds. Instead, appropriate usage of Chinese instruments can indeed lend a novel sound to a foreign musical language, forming a creative soundscape that simultaneously preserves the Chinese orchestra's colours and stylistic nuances. WANG Chenwei considers this mode of presentation as a process of translation. He remarked:

Even though the Chinese language has its own nuances, it can be used to narrate a foreign story without adding Chinese nuances. Similarly with the performance of Chinese instruments, if no stylistic interpretations are added, a timbre is merely a timbre. The orchestration of some Chinese orchestra pieces produces a strange effect because the composer or arranger started with the sound of the symphony orchestra in mind, then tried to 'translate' those for the Chinese orchestra. When composing *The Sisters' Islands*, the starting point and foundation of my design was the timbre of Chinese instruments.<sup>21</sup>

The success of *The Sisters' Islands* can be attributed to the composer's adequate synthesis of cultural orchestration, temporal orchestration and spatial orchestration. In terms of cultural orchestration, the composer had insight into multiple musical cultures, including the Indonesian, Malay and middle-eastern, exemplified in the Balinese Gamelan scale, manipulation of timbres, and the ornate and lyrical character of Malay dance music. In terms of temporal orchestration, the composer had insight into time perspectives across different cultures, such as the heterophonic and ornate stratification of the Gamelan texture and the rhythmic characteristics of Malay dance.

In other words, the composer has done significant research into Indonesian Gamelan, Malay *asli* and *zapin* dances, as well as middle eastern scales and the sound and techniques of the oud. The composer had a solid understanding of these three types of multicultural elements, in addition to the cultural and temporal orchestration of Chinese music already in his grasp. The robust combination of these two aspects led to logical spatial orchestration – the overall arrangement of how one instrument relates to another, achieving a special

素材融合，兩者的融合不失原本傳統國樂聲響，卻又能突顯異國的風味。

從中國樂器慣用的演奏技法與特有聲響與多元文化音樂素材融合的分析，可以了解到，作曲家將多元文化音樂元素與中國樂器雜揉在一起，並沒有違背中國樂器的慣用演奏技法與特有樂器聲響特性，運用得宜，確實能夠將異國音樂語彙，使用中國樂器呈現出一種新的聲響，在音色上表現出創新聲響，也同時掌握國樂原本的色彩韻味。王辰威將這樣的呈現用「翻譯」的過程做舉例，他表示：

「中文雖然有自己的韻味，但中文也可以在不添加中華韻味的情況下敘述外國的故事。國樂器的演奏也一樣，如果演奏者不加入風格上的詮釋，音色只不過是音色。有些國樂曲聽起來配器效果奇怪，是因為作曲、編曲者先用交響樂團的音色構思，再將想法『翻譯』到國樂團上。我在創作《姐妹島》時還是從國樂器的音色出發，並建立起構思」。<sup>21</sup>

《姊妹島》能夠如此成功，在於作曲家將文化配器、時間配器、空間配器做適當的結合。文化配器上，作曲家能夠深刻的了解印尼、馬來以及中東多元音樂文化、如在作品中的峇里島甘美朗音階、音色的處理、馬來舞蹈裝飾性以及抒情的音樂特質。時間配器上，作曲家深刻了解異文化的時間觀，如印尼音樂的支聲複調裝飾層級的音樂織體、馬來舞蹈的節奏特性。

也就是說，作曲家對於印尼甘美朗、馬來文化的 *Asli* 與 *Zapin* 舞蹈以及中東音階與烏德琴（Oud）樂器慣用的技法以及聲響有相當的研究。三個多元音樂文化素材有扎實掌握的基礎下，加上作曲家原本對於中國音樂的文化配器與時間配器的掌握，這兩者扎實的結合，當進入到空間配器，也就是樂器與樂器之間的整體安排時，才能結合中國樂器與異文化音樂空間配器的邏輯

<sup>21</sup> Author's email interview with composer Wang Chenwei, 19 Jun. 2019. 筆者於 2019 年 6 月 19 日電郵訪談作曲家王辰威。

musical colour and fusing various musical elements perfectly.<sup>22</sup> (Diagram 1)

性，並且達到音樂色彩特殊性，將不同音樂素材完美結合。<sup>22</sup>（圖 1）

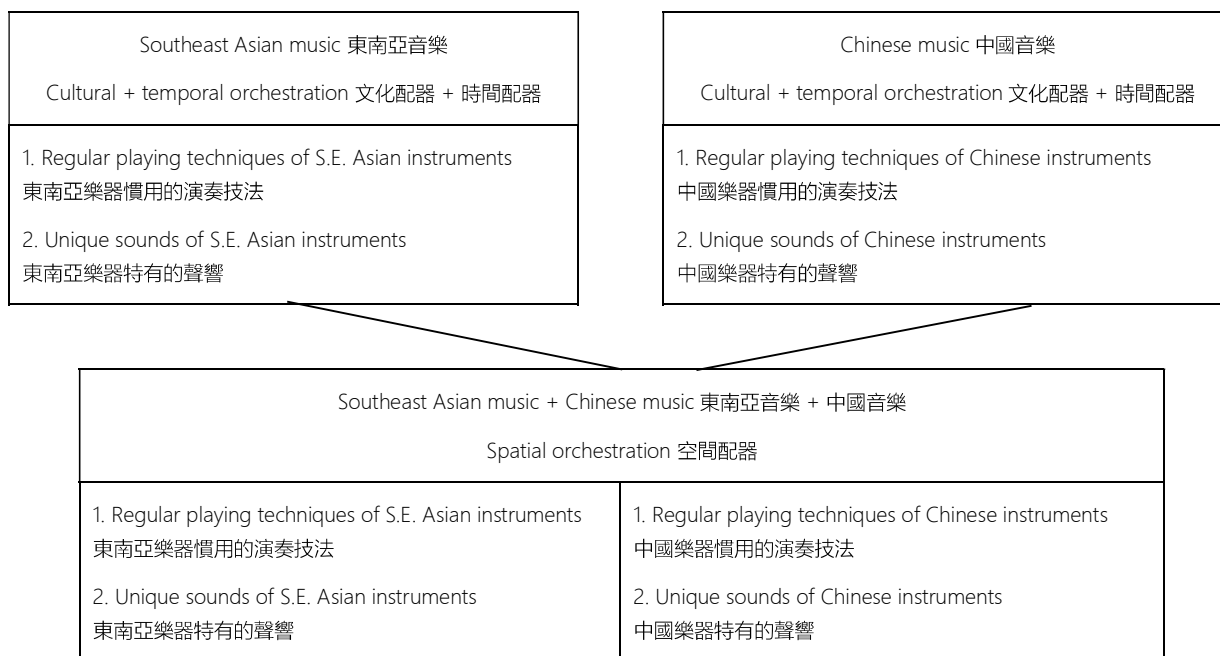


Diagram 1: The integration of cultural orchestration, temporal orchestration and spatial orchestration in *The Sisters' Islands*  
 【圖 1】《姊妹島》作品結合文化配器、時間配器、空間配器。

Therefore, composers must have the bidirectional capability to understand both foreign cultures and Chinese instruments' characteristics in order to effectively manipulate new elements and integrate them into a Chinese orchestra composition. Although very challenging, this is a fundamental skill required to construct a good composition. The composer Marcel Wengler's thoughts are echoed here:

因此，作曲家如要能夠掌握新的素材於國樂合奏作品中，擁有瞭解異國文化以及瞭解中國樂器特性的雙向能力，相當具有挑戰性，也是形塑一個好作品的基本能力。這呼應了作曲家馬塞·溫格勒（Marcel Wengler）：

A good mixture should create a new colour in which you can't distinguish the individual components. This is easier in a symphony orchestra than in a Chinese one. But let's try this anyway.<sup>23</sup>

「優良混成品的新色彩，應教人無法分辨箇中的獨立元素，這在管弦樂團會比在中樂團來得容易，但我們並不能因噎廢食，仍須努力」。<sup>23</sup>

WANG Chenwei also put much thought into what causes a musical work to be appreciated by audiences. He lists the following factors:

加上王辰威對於作品的可聽性也相當要求，他理出其作品可聽性的因素：

<sup>22</sup> CHAN Ming-chi. "Critiques and Discussion III", in *Chinese Music Without Bounds- International Composers' Summit Proceedings and Papers*, ed. YEUNG Wai-kit, 76. [Translator: The publication is bilingual. The English version is on a different page as the Chinese.]

陳明志，〈評論與討論 III〉，楊偉傑編，《中樂無疆界：國際作曲家高峰會論文集》，頁 69。

<sup>23</sup> Marcel WENGLER. "Special Features and Advices for the Orchestration of Chinese Instruments" in *Chinese Music Without Bounds- International Composers' Summit Proceedings and Papers*, ed. YEUNG Wai-kit, 30. [Translator: The publication is bilingual. Instead of translating the Chinese text, the corresponding text in the English section is quoted.]

馬塞·溫格勒著，〈中國民族樂器配器之特色及建議〉（應為〈中國民族樂器配之特色及建議〉），楊偉傑編，《中樂無疆界：國際作曲家高峰會論文集》，頁 21。

1. Familiarity: Most people are more comfortable listening to tonal music as they are accustomed to it.
2. Physiological limits to perception: Various research has shown a limit to how many things humans can absorb simultaneously. For example, anything more than four melodic lines or seven distinct sounds cannot be discerned. Therefore, more complex is not always better.
3. Balance between consistency and contrast: Too much uniformity is dull, while too frequent and extreme changes confuse the listener.
4. Control of time in the piece: E.g., the durations of sections, the speed of approach towards a climax, the rate of change of harmonies etc.<sup>24</sup>

Undoubtedly, the composer is not only skilled in cultural, temporal and spatial orchestration, but more importantly, he understands the key to what causes a musical work to be appreciated by audiences. This has enabled *The Sisters' Islands* to captivate listeners' senses with its strong dramaturgy.

## 5. Conclusion

Besides using Southeast Asian musical elements and Chinese instrumental idioms, *The Sisters' Islands* incorporates Western composition techniques like tonality, counterpoint and harmony to present rich musical multiculturalism. WANG Chenwei's Nanyang style compositions, like Claude Debussy's compositions, infused new musical elements upon a robust understanding of the medium (the piano or the Chinese orchestra). This includes playing techniques, instrumental characteristics, and layering and balance between instrumental parts. Both created unique soundscapes and musical styles, achieving a balance between cultural, temporal and spatial orchestration.<sup>25</sup> Compositions like WANG Chenwei's *The Sisters' Islands* or other Nanyang styled works commissioned by the Singapore Chinese orchestra have time and again pioneered a new sound for the Chinese orchestra. These works not only embody Singapore's Nanyang music, but also bring the new sounds of foreign-styled Chinese orchestra works to Chinese orchestras beyond Singapore. They have even been arranged for different instrumental configurations upon invitation by various orchestras or

1. 熟悉度：多數人習慣調性音樂，所以聽調性音樂更舒服；
2. 感官的生理條件：不同的研究顯示人類聽覺最多能同時吸收的東西有極限，比如超過四個旋律線條或超過七種聲音就無法辨別了，所以並不是樂曲越複雜越好；
3. 穩定性和變化之間的平衡：樂曲若太一致就乏味，若變化太頻繁和強烈就令人抓不到頭緒；
4. 樂曲對時間的掌控：如段落的長度、邁向高潮的速度、和絃轉變的頻繁度等等。<sup>24</sup>

可見，作曲家不僅掌握文化配器、時間配器與空間配器，更因為他了解一首樂曲可聽性的重要關鍵，才能夠讓《姊妹島》這個作品能夠在強大的張力鋪成下，同時能緊扣演奏者與聽者的感官。

## 伍、結論

《姊妹島》不僅使用東南亞音樂素材，中國樂器語彙，也融合深耕於國樂創作許久的西方作曲技法，如調性音樂、對位、和聲立體感，使得全曲呈現豐富的多元音樂文化。王辰威的南洋風音樂作品，類似於克勞德·德布西（Claude Debussy, 1862-1918）的作品，他們都同時能掌握創作工具（鋼琴或者國樂團）的演奏技法、樂器特性、各聲部的層次與平衡，並且在這些基礎上，加入了新的音樂文化素材，創作出獨具一格的音樂聲響與韻味，達到文化配器、時間配器與空間配器的平衡。<sup>24</sup> 王辰威的《姊妹島》抑或新加坡華樂團委約的南洋風華樂作品，都再再開發出國樂另一種全新聲音，此類作品既能體現新加坡的南洋音樂文化，又能夠讓新加坡以外的國樂團欣賞異國風創新聲響的國樂合奏作品，甚至受邀改編成各種不同編制來呈現，將國樂/華樂聲響帶出一個嶄新的世代。

<sup>24</sup> Author's email interview with composer Wang Chenwei, 19 Jun. 2019. 筆者於 2019 年 6 月 19 日電郵訪談作曲家王辰威。

<sup>25</sup> 德布西（Claude Debussy, 1862-1918）於 1889 年的巴黎博覽會（Paris Exposition Universelle）聽到印尼甘美朗音樂後，數次致信好友皮耶·路易（Pierre Louys, 1870-1925），從數次往返的信件中，可以看出他對甘美朗的著迷，以下為第一次聆聽後的書信，書寫於 1895 年 1 月 22 日：“Do you not remember the Javanese music, able to express every shade of meaning, even unmentionable shades, and which makes our tonic and dominant seem like ghost?” 見 Claude Debussy, Pierre Louys, Henri Borgeaud and G Jean-Aubry, *Correspondence de Claude Debussy et Pierre Louys: (1893-1904)* (Paris : José Corti, 1945), 41.



ensembles. Such works bring forth a new era for the Chinese orchestra sound.

The author believes that WANG Chenwei's ability to integrate non-Chinese traditional musical elements into his Chinese orchestra works is intricately tied to his background as a Singaporean. At the start of this article, Edwin Thumboo's poem *Ulysses by the Merlion* described how Singapore was built from scratch. All of Singapore's constructs start with the premise of multicultural integration. The country wishes that each cultural group can present its cultural characteristics, and equally, that all cultural groups can integrate. Therefore, the government keeps this goal in mind in its social, cultural and educational policies.

As WANG Chenwei expressed:

“Different environments mould different kinds of musicians. My interest in the ethnic music of various cultures is mainly due to my upbringing in Singapore, and this environment has moulded my musical style. I consider Artistry, Relevance, Individuality and Accessibility (A.R.I.A.) important characteristics of a composition. Why would somebody want to listen to a piece by Wang Chenwei? There must be something unique about it.”<sup>26</sup>

Wang's musical education started with a Western instrument, then Chinese instruments. Finally, he connected to World Music. Immersed in such an environment, he could get familiarised with the music theory, instrumental characteristics, playing techniques and sonic characteristics of diverse cultures.

This discussion about *The Sisters' Islands* highlights the differences in the perception and symbolism of “multiculturalism” between Greater China and Singapore. For Greater China, cultural plurality includes the cultures of Han Chinese and minority ethnicities. If a composer from Greater China wished to present musical elements beyond the traditional Chinese, they would mainly use musical elements of minority ethnicities in China. This phenomenon reflects multiculturalism in Greater China – a presentation of Han Chinese plus minority cultures. The inclusion of minority cultures' music into Han Chinese music is part of the spirit and ideology of the multicultural fusion that backs Han Chinese culture.

筆者認為王辰威的作品，能夠適度的將「非漢族傳統音樂素材」融入於國樂合奏作品中，與他身為一個新加坡人的生長背景，有著微妙的關係。文章開頭唐愛文（Edwin Thumboo, 1933-）的《魚尾獅旁的尤利西斯》一詩，描繪新加坡從無到有，其建設都是以一個多元的融合為出發，整個國家既希望各族群能夠呈現各自文化特性，也希望多元族群能夠融合。因此，政府不論在公共政策上，文化政策上或者教育政策，都以此為目標。

如同王辰威表示：

「一方水土養一方音樂人。我之所以對各民族文化音樂感興趣，很大原因是我在新加坡長大，這樣的環境造就了我的音樂風格。我認為作品定要有獨特性、藝術性、關聯性與普及性。為什麼人家要聽王辰威的曲子，一定是因為我的獨特性」。<sup>26</sup>

王辰威的音樂學習過程，始於西樂器，接著是中國樂器，最後與世界音樂接軌，這樣環境的滋養下，使他能夠熟悉各種文化的音樂理論、樂器特性、演奏技法與聲響特性。

透過《姊妹島》作品的討論，突顯了「大中華地區」與新加坡對於「多元文化」認知以及象徵意圖不同。對於「大中華地區」來說，文化的多元性包含漢族以及少數民族文化。例如「大中華地區」的作曲家，作品若想呈現「非漢族傳統音樂素材」多以「中國少數民族音樂素材」為主。此現象體現其大中華地區的多元文化，是漢族文化加「少數族群」的一個呈現，把少數族群的音樂囊括於漢人的音樂中，也是漢人文化背後多元文化共融的精神與意識型態。

<sup>26</sup> TAN Yu Xin, “Zhihui Yu Zuoqu Tan Chuangzuo – Jingdian Zi You Shengming” [“Conductor and Composer Discuss about Music Creation – Classics Have a Life of their Own”], Lianhe Zaobao, 15 Dec. 2016, <https://www.zaobao.com.sg/news/fukan/arts/story20161215-702313> (accessed 2017/04/22)

陳宇昕〈指揮與作曲談創作——經典自有生命〉，《聯合早報》2016年12月15日（點閱日期：2017/04/22）。

Singapore's perception of multiculturalism starts with de-Sinicisation, displaying local Chinese cultural characteristics and a global outlook. Singapore's music does not prioritise a Han Chinese style as it is less obliged to feature the dominance of Han Chinese culture as a Southeast Asian country. Singapore Chinese Orchestra's music also strives towards de-Sinicisation or a reduction of Han dominance. The orchestra encourages the composition of localised Chinese music and simultaneously the creation of multicultural sounds through multicultural collaborations.

In summary, the nationalism of Han Chinese in different areas results in widely differing ideologies. This also results in different motivations in creating Chinese orchestra works, leading to varying choices of subject material in creating multicultural works. If we can recognise this point, should we open our minds to encourage more Chinese orchestra compositions using musical elements beyond the traditional Han Chinese (i.e. multicultural) musical elements? May Chinese orchestra compositions be more globalised, and may international composers work more actively with Chinese orchestras. As Samuel Leong (1956-) stated:

“The ubiquity of interculturality presents new challenges and possibilities for modern researchers, who can no longer apply a monolithic view of identity. Interculturality exposes researchers to the potentiality of new meanings and outcomes when different cultural worlds and symbolic systems as well as individual and collective cultures come together. This interactive dynamic of positive togetherness creates a catalytic and coalescent impact upon the customs, values and beliefs of the communities involved, forming a complex intercultural system of identity, power relations and presence that continually evolves.”<sup>27</sup>

The fusion of Chinese orchestra works with multicultural musical elements is similar to the concept of interculturality raised by Samuel LEONG. It has unlimited potential and significance for bringing forth positive results. The author hopes that the discussion of WANG's composition *The Sisters' Islands* can offer a viable example of fusing Chinese orchestra works with multicultural musical elements, inspiring scholars and composers to discuss further about cross-border and multicultural composition.

新加坡的「多元文化」認知，是以「去中國化」出發，展現當地華人自我文化特色以及國際觀。在音樂表現上，並非以漢族文化音樂風格為優先，因其身為一個東南亞國家，較不會有漢人文化為主的包袱。新加坡華樂團的音樂力求去漢化或去中國化，一方面鼓勵創作地化的華人音樂，也同時鼓勵與多元文化合作而創作多元文化聲音。

綜合上述，皆顯示出不同地區漢人之民族主義下造成的意識形態極為不同，也在國樂合奏作品創作上有不同的動機，而造成「多元文化」選擇與創作的差異。如果我們意識到這一點，是否要以更開放的心，鼓勵更多「非漢族傳統音樂素材」亦「多元文化音樂素材」的國樂創作呢？讓國樂合奏作品更加國際化，讓世界的作曲家更積極與國樂團合作。如梁信慕（Samuel Leong, 1956-）表示：

「由於跨文化性的普及，單一身分認同的特性對現代研究者已不再適用，因此衍生出許多新的挑戰和可能性。不管是從不同的世界文化、象徵系統，或者是個別與集體文化的交流，跨文化性皆提供研究者們一個新的意義與成果上的潛能。這由正面連接性所帶來的互動性張力，對社群之風俗、價值與信仰，產生催化又結合的影響。因而形成複雜的跨文化身分認同，權利關係，及其不斷持續發展的現象。」<sup>27</sup>

國樂合奏作品與「多元文化音樂素材」的融合，和梁信慕所提出的跨文化性之正面潛能與張力為相同的概念，其帶來正面成果的意義與潛能之張力是無限的。筆者希望透過王辰威《姊妹島》作品討論，提供國樂合奏作品與多元文化音樂素材融合之可行性的範例，希冀此文能開啟學者與作曲家有更多跨境與多元文化創作的討論。

<sup>27</sup> Samuel Leong, "A Planetary Perspective," in *The Routledge International Handbook of Intercultural Arts Research*, eds. Pamela Burnard, Elizabeth Mackinlay and Kimberly Powell (Oxon: Routledge, 2016), 346.

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