

Prospects of the “Localisation” of Chinese Music in Southeast Asia –
fusion, innovation and development – thoughts on moulding a “New Nanyang Style”

东南亚华乐的“本土化”前景——

融合，创新与发展——对塑造“新南洋风格”的思考

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Abstract

This article discusses Chinese music in Singapore and Malaysia. It makes forward-looking observations regarding the prospects of localisation of Chinese music in Southeast Asia, based on its historical features in the past century and current cultural practices. The authors identify “fusion, innovation and development” as cultural strategies and express their thoughts on moulding a “New Nanyang Style”.

Keywords

Chinese music, New Nanyang Style, localisation, cultural identity, identity of alterity, identity of commonality, composite identity, cultural strategy

【提要】

本文以“新-马华乐”为论说对象，讨论的主题是：在对百年来东南亚华乐历史面貌的认识基础上，结合现实文化状态，前瞻性地观照东南亚华乐本土化的前景，提出“融合、创新、发展”的文化策略。表达本文作者对塑造“新南洋风格”的思考。

【关键词】

华乐、新南洋风格、本土化、文化认同、特性认同、共性认同、复合认同、文化策略

Translation notes

[Square brackets indicate notes by the translator.] Longer notes are inserted as footnotes.

The English version of a proper name is used where one exists; else the pinyin spelling is used. Chinese characters are provided for reference after anglicised Chinese personal names, technical terms or titles, as they would be helpful to readers with knowledge of Chinese.

In this translation, “Fujian” refers to the province and “Hokkien” refers to the Southern Min dialect group originating from Fujian. “Guangdong” refers to the province and “Cantonese” refers to the Yue dialect group originating from Guangdong.

Introduction

Over the past few days¹, we have enjoyed many excellent award-winning works, witnessed the Singapore Chinese Orchestra's (SCO) outstanding performance, felt the international composer community's enthusiasm for this competition, and saw eager anticipation for "New Chinese Music" among Singaporeans. Here, we would like to present our understanding and insight on an important topic that we raised regarding this event – namely the "localisation of Chinese music". We hope to achieve some degree of cultural consensus, work together to formulate principles for Chinese music's development and contribute some thoughtful opinions towards the flourishing of Chinese music beyond China.

This competition required entries to incorporate elements of "Nanyang music". Although "Nanyang music" is not precisely defined, composers could draw upon historical records of Southeast Asia, as well as melodies, textures, rhythms and modal characteristics from various regions, to create compositions with Nanyang characteristics.

Music director and chairman of the competition jury, Maestro TSUNG Yeh 葉聰, pointed out explicitly that the SCO should differ from Chinese orchestras in China. SCO's reserve repertoire must be rooted in local culture and ethnic styles. Singapore's music should not be isolated, but be amenable to integration with Southeast Asian instruments, and it should reflect the local culture. The winning works of this composition reflect this fundamental guiding principle. They embody the valuable cultural pursuits stemming from the combination of historical records, musical resources and the Nanyang style!

This is undoubtedly the new ideal of Chinese music and the new cultural desire of Singaporean Chinese music practitioners. It reflects how times have changed, encapsulates what reality demands, and conforms to trends in world culture. Such progress and achievement witnessed today is an inevitable outcome of history.

The materials discussed in this article include historical materials of Southeast Asian Chinese music in the past century and observations of recent happenings in Singapore, Malaysia and surrounding areas. As far as possible, comparisons are made to other Southeast Asian countries. Singapore and

几天来欣赏了许多优秀的获奖作品，了解到新加坡华乐团的不俗表现，体会到国际作曲界对本次比赛的热情和看到新加坡人民对“新华乐”的热切期待，我们在此愿意把自己对这次活动所提出的、意义重大的“华乐本土化问题”的认识和见解向大家做一个汇报，以求得某种程度的文化共识、共建华乐发展的理念，为海外华乐的繁荣贡献一点思考性的意见。

本次比赛的宗旨提出：参赛作品必须包含“南洋音乐”的元素，虽然何为“南洋音乐”并没有给予它绝对的定义，但是基本上参赛作品可依据东南亚地区的历史文案、各地音乐的曲调、织体、节奏及调式特征等，发展成有南洋特质的音乐作品。乐团总监、比赛评委会主席叶聪先生更明确地指出：新加坡华乐团应该要区别于中国本土的华乐团，乐团的储备曲目必须是扎根本地的文化民族风格，新加坡的音乐不应该是孤立的，而是也能够同东南亚各国乐器相结合的、反映本地文化风貌的声音。本次比赛获奖作品，反映了这个基本指导思想，体现了见之于“历史文案”、“音乐资源”、“南洋风格”相结合而获得的可贵文化追求！

这无疑是新加坡华乐人的新的华乐理念、新的文化诉求，反映了时代的进步，体现了现实的要求，顺应了世界文化的潮流。而今天这样一个进步和成果，是历史的发展必然。

本文的思考材料，包括了百年来东南亚华乐的历史材料、近年来新-马等地华乐的现实考察，尽可能地比照东南亚其它国家的情况进行研究。又鉴于新-马两国不仅原是一家，虽然后来分立，但到现在也时

¹ Translator: this article was presented at the conclusion of the first Singapore International Competition for Chinese Orchestral Composition in Nov. 2006.

Malaysia used to be one. Though later separated², not a very long time has passed, and the two countries still belong to one cultural unit. They share extremely close ties in Chinese culture and uninterrupted interactions in Chinese music. Therefore, we shall deal with materials relating to Singapore and Malaysia together, and we believe that this also reflects historical facts and actual cultural circumstances.

1. Between history and reality

Compared to the localisation of Chinese literature and Nanyang art [Nanyang style of painting] in Singapore and Malaysia, the localisation of Chinese music in SEA started later, with lagging awareness and fewer achievements.

This phenomenon reflects two things. On the one hand, Chinese cultural identity blossoms according to a natural process with inevitable natural laws that cannot be artificially expedited or manipulated. On the other hand, literature, visual art and music have different fates. The lateness in the localisation of music is due to two deep-rooted reasons.

Firstly, music is a more integral part of life and a more crucial pillar than literature and painting. It holds a fundamental connection with people's state of existence in the world. Music represents and symbolises the cultural consciousness, cultural identity, and cultural desires of the Chinese.

To overseas Chinese, traditional music serves as a "cultural symbol" that is not easily changed. Immigrants of the five main dialect groups³ - Hokkien, Cantonese, Teochew, Hakka and Hainanese - have long had representative symbols of their cultural ecology and cultural consciousness. For example, *Nanyin* 南音 is symbolic of Quanzhou people's identity, *Yuequ* 粤曲 represents the character of Cantonese people, *Xianshi* 弦诗 is the favourite of Teochew people, *Handiao* 汉调 embodies the history of Hakka people, and *Qiongju* 琼剧 [Hainan opera] is like the dialect of Hainanese people.

These musical genres are so engrained in the social fabric and everyday use that the common folk take them for granted. Traditional music first "enter the ears" (form listening habits and shape the listener's sense of cultural belonging), then "nourishes the ears" (brings aesthetic pleasure and integrates into the daily lives), completing and strengthening the feeling of vitality among Chinese.

As long as these cultural symbols still have functional value, the localisation of Chinese music would surely occur slowly. Nobody would want to proactively or quickly discard these symbols because they represent their geographic identity, social identity, and even their faith in life!

间不长，还是在一个文化单元里，而且就华人文化而言也是有着极其密切的联系，华乐往来一直没有间断，故将新加坡-马来西亚两地的材料作一并处理，相信这也是符合历史事实和现实文化因缘的。

【一】在历史与现实之间

相对于新-马华文文学和南洋美术的本土化发展，东南亚华乐的本土化发展起步较晚，意识滞后，成果也较少。这一现象的存在一方面反映了华人文化认同的展开有一个自生的天然过程，有它的必然规律，且并不能人为地拉动或操纵；一方面，文学—美术—音乐三个姐妹艺术有着不同的宿命，音乐文化本土化的滞后有自己的深层原因：

其一，是音乐与文学和美术相比，是更为生命化、主体化的艺术，它与人的在世状态有着更为本质的联系，音乐表征着华人的文化意识、文化身份、文化诉求，传统华乐作为海外华人的“文化符号”，不容易轻易改变，因此东南亚闽、粤、潮、客、琼五大民系的移民，长期以来都有自己的文化生态、文化意识的表征符号，恰如南音是泉州人的身份符号，粤曲是广东人的性格表征，弦诗是潮州人的日常最爱，汉调含有客家人的历史意识，琼剧仿佛是海南人的方言。这些“百姓日用而不自知”的伦常之用，经由传统华乐的“入耳”（听觉习惯-文化归属感）、“养耳”（审美快感-音乐生活化）的功能过程，华人的自我生命感得以完成和强化。只要这些东西还存在功能价值，华乐的本土化意识就必然发展缓慢，没有人愿意主动地、快速地丢掉这个符号，因为这是他们地缘认同、族群认同的标志，甚至是他们生活的信念！

² Translator's note: 9 Aug 1965

³ Translator: The Teochews take up a higher population percentage than the Cantonese in Singapore

Secondly, music is an art involving a high degree of technique and craftsmanship. To express any kind of thought, concept or attitude musically, one requires the crucial element of “technique” to attain the level of “craftsmanship”. Only then can the thought, concept or attitude become cultural symbols that evoke a sense of cultural identity.

Therefore, “New Chinese Music” or a “new Nanyang style” would not be able to emerge when the society has yet to reach a stage where the technique of creating new music is needed, well-understood or well-applied – i.e., when very few (if any) are proficient enough in technique or craftsmanship.

The foundation of fusion, innovation and development is compositional technique. Without it, no innovative developments in music can occur. Therefore, Southeast Asian music, especially Singaporean-Malaysian Chinese music, has undergone a historical process, from “direct borrowing” to “transcribing and arranging” to “original composition”. We believe that this process is irreversible and is an inevitable outcome of history.

Due to its geographical location, Southeast Asia has been thoroughly nourished by the cultures of ancient civilisations like China, India, Persia and Arabia throughout history. In modern times, it has also accepted the influence of Western civilisation. Southeast Asia has been immersed successively in Confucian, Hindu, Islamic, and Christian cultures, resulting in a plethora of multicultural societies and a vibrant Southeast Asian Kulturkreis (cultural circle) with striking characteristics.

Such historically-moulded features would definitely find their way into music. Chinese music is one of the most important branches of Southeast Asian culture and a constituent of the plural local musical culture. It is one of the richest and most unique examples of immigrant music globally and an overseas conjugal family member of China’s music.

The cultural characteristics discovered by early cultural anthropologists in Southeast Asian music generally include:

- Instruments such as bronze gongs, bamboo shakers, bamboo xylophones, nose flutes, musical bows, jaw harps and various drums
- Unique musical practices and music therapies
- The use of music and musical instruments in rituals and sorcery in tropical rainforests
- Musical characteristics like cyclical rhythms, timbral melodies, and layered structures.

Apparently, these anthropologists did not include the cultural characteristics of music from the so-called “high culture” of

其二，音乐是高度技术化、工艺化的艺术，任何“思想”、“观念”、“态度”表达为音乐，都要经由“技术”这个关键达到“工艺”这个层面，才可能成为文化认同的文化符号。因此，在社会文化还没有达到对新音乐技术的需求、理解和运用的阶段，还很少人、甚至没有人能够在“技术”和“工艺”层面完成这个任务时，“新华乐”或者“新南洋风格”就不可能产生，它们所要求的融合、创新、发展的基础——音乐作曲技术上的体现如果不能完成这一任务，则任何音乐的创新发展都不可能达到。因此，东南亚华乐，尤其是新-马华乐都经历了“直接借用”、“移植改编”到“作品原创”的历史过程，我们以为这个过程是不可逆转的，是历史的必然。

纵观历史，由于地理位置的原因，东南亚深受中国、印度和波斯-阿拉伯古老文明的滋润，近代以来更接受了西方文明的影响，这里先后沐浴了儒教文化、印度教文化、伊斯兰教文化和西方基督教文化的洗礼，造成今天丰富的多元民族社会和文化特质突出、色彩斑斓多姿的东南亚文化圈。

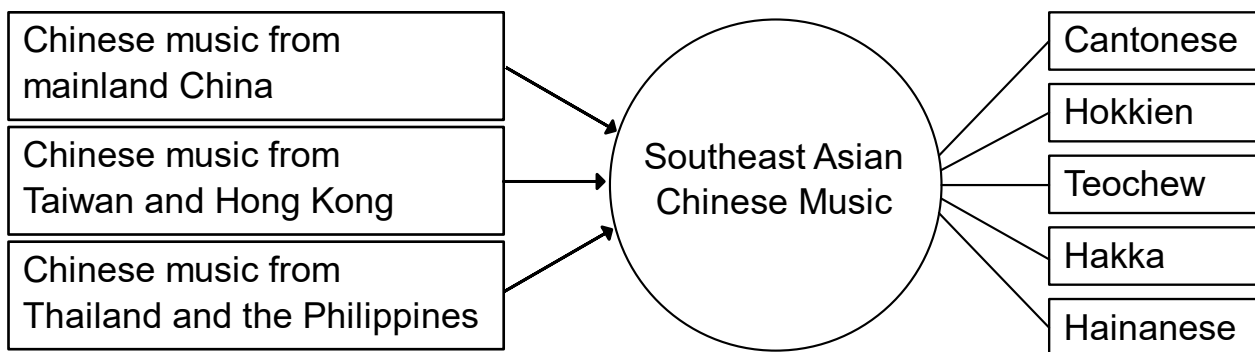
这样一种历史形成的特点，不能不反映到音乐文化中来，华乐正是东南亚音乐文化中最重要的一支，也是本地多元音乐文化中的一元，是世界移民音乐文化中最丰富和独特的典型，同时又是中国本土音乐文化在海外的姻亲。

一般来讲，早期文化人类学家们在东南亚音乐中发现的文化特质，主要有：铜锣、摇竹、竹管形琴、鼻笛、乐弓、口弦、极多样的各类鼓、独特的音乐行为、音乐治疗和热带雨林音乐巫术、音乐及乐器的祭仪等等，以及音乐上的“循环节奏”、“音色旋律”、“分层构成”等特征。但显然没有把源于所谓“亚洲高文化”区即中国和印度的音乐文化特质表达进去，也许他们认为这些不过是“外来文化”或

China and India. Perhaps, they considered these as no more than “foreign culture” or “borrowed culture”. However, this kind of understanding can no longer adequately describe modern Southeast Asian music. Modern academia recognises that Chinese, Indian and other imported musics have become part and parcel of Southeast Asian music, forming defining elements of Southeast Asia. Moreover, Chinese people and Chinese music form the most important organic constituent of Southeast Asian culture.

1.1. Briefly tracing the dissemination of Chinese music

In any discussion of Southeast Asian or Singaporean-Malaysian Chinese music, the migration of Chinese cannot be ignored. Migration is the impetus, carrier and backbone for the cultural dissemination of Chinese music. The main Chinese immigrants into Southeast Asia are the Hokkien, Cantonese, Teochew, Hakka and Hainanese people. Hailing from the crescent-shaped area of southern China, they have been dispersed across Southeast Asia, forming their own communities and dialect groups. For ethnic, historical and geographical reasons, Chinese from Taiwan, Hong Kong, Thailand, the Philippines and other places also converged into this great wave of migration, leading to the following sources of Southeast Asian Chinese music:



According to principles of culture change, the transmission of music is fully unified with the migration of communities in traditional societies. As historical circumstances shift, orally transmitted literature and opera, as well as orally transmitted music and dialects, undergo cultural change together with their communities. This is how traditional Chinese music in Southeast Asia underwent the processes of transmission – inheritance – conflict – preservation – interaction – fusion, thereby giving birth to new cultural qualities.

Since the beginning of the 19th century, large numbers of people from the Fujian and Guangdong regions in southern China immigrated to the Nanyang region to seek a new living while persisting in practising the customs of their hometown.

者“借用文化”，但是这样一种认识已经不能正确地表述东南亚音乐文化的现代特点。现代音乐学术思想的发展已经认识到，东南亚“华乐”，“印度乐”以及来自其它地方的音乐，已经成为东南亚音乐文化的一部分，成为造成东南亚特征的重要元素，华人-华乐，是东南亚文化最重要的有机构成。

(1) 华乐流布的简要线索

显然，要谈论东南亚或者新-马华乐，就不能不关注华人移民问题，华人移民是华乐流动的文化牵引动力源，也是载体，更是文化主体、进入东南亚的华人移民主要是所谓闽、粤、潮、客、琼五大民系的人民，他们来自中国大陆新月形地带的华南地区，散布于东南亚各地而形成自己的族群和民系。同时又由于种族、历史和地理的因素，来自台湾、香港和泰国、菲律宾等地的华人也汇入了这个世界历史上壮阔的移民大潮，从而造成了东南亚华乐的几大来源：

从文化变迁的原理上讲，在传统社会，音乐的流动是与人群的迁移完全一体化的，口传文学与戏剧、口传音乐与民话，与人群一起在历史的迁延过程中发生文化转移，中国传统音乐文化正是以这样的方式在东南亚进行着自己的传播-传承-冲突-保持-交流-融合，进而产生出文化新质。

从十九世纪初开始，大量中国南方闽粤地区的老百姓移民到南洋地区谋生，他们在异乡依然延续着故乡的生活习俗；工作之余，同乡聚在

After work, fellow townspeople often gathered to play and sing tunes of their hometown to relieve their homesickness. Listening to and singing opera thus became the dominant form of entertainment for overseas Chinese.

This is how the main southern Chinese music, song and opera genres were disseminated throughout the Nanyang region along with the migration of the five main Chinese dialect groups (Hokkien, Cantonese, Teochew, Hakka, Hainanese). Some notable events are listed as follows:

1814: Hokkien marionettist CAI Qingzhi 蔡庆之 came south to perform.

1820: The *Changhe Langjun She* 长和郎君社 was founded in the Philippines⁴

1834-1844: The Gaojia opera⁵ troupe, *Fujinxing Ban* 福金兴班, came to perform in Singapore and Malaysia

1840-1843: The *Sanhexing Ban* 三合兴班 [a Gaojia opera troupe] came to Singapore and Malaysia⁶

1851: The Teochew opera troupes from Guangdong - *Laoshuangxi Ban* 老双喜班 and *Laozhenghe Ban* 老正和班 held a tour to Singapore and its surroundings.

1842: The American Charles Wilkes noted Chinese opera performances dedicated to deities during New Year in Singapore.⁷

1856-1861: Existence of records in Singapore on performances of Gaojia opera and Teochew opera⁸.

1883: The Jin Hoe Association, Taiping 太平仁和公所 was founded in Perak, Malaysia. Later, the Heng Yun Association was founded in Singapore.⁹ Both were Nanyin associations organised by overseas Chinese from the cities of Jinjiang and

一起拉弹拨唱家乡的曲调，以解乡愁，听戏唱戏成为华侨最主要的娱乐活动。

中国南方主要的乐种、歌种、剧种，就这样随着闽、粤、潮、客、琼五大民系华侨的迁移，传遍整个南洋——1814年福建提线木偶艺人蔡庆之南来演出；1820年，菲律宾“长和郎君社”成立⁴；1834年-1844年，高甲戏“福金兴班”到新加坡及马来西亚演出；1840年-1843年“三合兴班”到达新-马一带⁶；1851年广东潮剧戏班“老双喜班”和“老正和班”巡演到新加坡等地；1842年美国查尔斯·威尔克斯（Charles Wilkes）记录了新加坡新年时间华阜的酬神演戏活动⁷；1856年-1861年，新加坡已有记录福建地方传统剧种高甲戏和潮剧的演出⁸；1883年，马来西亚霹雳“太平仁和公所”成立，及后新加坡也成立了“横云阁”，这些都是晋江、泉州华侨组织的南音社，他们藉着举行演奏、演唱活动而蜚声华社。1900年左右，有几个潮剧团到过新加坡、马来西亚演出；1902年丹麦人佩德森（H.V.Pederson）在其著作里记录了自己看中国戏的经历。

⁴ Postulating based on documents collated recently by co-author Dr CHUNG Yi, the *Changhe Langjun She* could well be the first recorded Nanyin society in Southeast Asia. See also the 26 Jul. 1981 issue of Philippine newspaper *Shijie Ribao* 世界日报。

就本文作者之一的钟瑜最近所收集到的文献资料推断，“长和郎君社”可能是东南亚有文字记载的最早南音社，见菲律宾《世界日报》1981年7月26日。

⁵ Translator: A type of traditional Hokkien opera

⁶ CHEN Lei, LIU Xiangru, LIN Ruiwu. *Fujian Difang Xiqu* [Local Opera from Fujian] (Fujian People's Publishing House, 1997), 4. 陈雷、刘湘如，林瑞武：《福建地方戏曲》，福建人民出版社，1997年版，第4页

⁷ WANG Jingyi. *Zhongguo Chuantong Yinyue Zai Malaixiya De Chuancheng Yu Bianqian* [The Inheritance and Evolution of Traditional Chinese Music in Malaysia] (Doctoral dissertation, supervisor: Prof. WANG Yaohua). Many details regarding the history of Chinese music in Malaysia take reference from this dissertation, for which the authors express their acknowledgement and appreciation.

王静怡：《中国传统音乐在马来西亚的传承与变迁》，福建师范大学音乐学院博士论文，导师：王耀华教授。本文关于马来西亚华乐史的材料有许多采自该文，特此说明并致谢。

⁸ J. D. Vaughan. *The Manners and Customs of the Chinese of the Straits Settlements, Singapore* (Singapore: Oxford University Press, 1971), 86, as cited in PITT Kuan Wah. "Xinjiapo Difangxi Fazhanshi" ["The development of regional operas in Singapore"] in *Yazhou Wenhua* [Asian Culture] vol. 11, Jun 1988, p. 56

见于毕观华：《新加坡地方戏发展史》，《亚洲文化》第11期，1988年6月，第56页。

⁹ Translator: According to Siong Leng Musical Association, Heng Yun Association was founded in the 1920s.

Quanzhou. They won an enviable reputation within the Chinese community through their performances.

1900: Around this time, a few Teochew opera troupes performed in Singapore and Malaysia.

1902: The Dane H. V. Pederson recorded his experiences watching Chinese opera in his book.

Since the first half of the 20th century, numerous Chinese folk artists and opera troupes have come to Southeast Asia, most notably:

Genre	Pinyin name	Chinese name
Yue Ju [Cantonese opera] from Guangdong [“Ban”: troupe, “yue”: Cantonese, “ju”/ “xi”: “opera / theatre / play, “tuan”: troupe]	<i>Yong Shou Nian Ban</i>	永寿年班
	<i>Zhen Tian Sheng Jutuan</i>	振天声剧团
	<i>Sheng Shou Nian Yuejutuan</i>	“胜年寿粤剧团”
	<i>Jue Xian Lüxing Yuejutuan</i>	觉先旅行粤剧团
	<i>Chen Feinong Yuejutuan¹⁰ (Hong Kong)</i>	陈非侬粤剧团
	<i>Zheng Junmian Yuejutuan¹¹ (Hong Kong)</i>	郑君绵粤剧团
	<i>Fei Ying Yuejutuan (Hong Kong)</i>	飞鹰粤剧团
	<i>Chu Feng Ming Yuejutuan (Hong Kong)</i>	雏凤鸣粤剧团
Gaojia Xi [Gaojia opera] from Fujian	<i>Fu Xing Rong Ban</i>	福兴荣班
	<i>Fu He Xing Ban</i>	福和兴班
	<i>Jin He Xing Ban</i>	金和兴班
	<i>Jian Cheng Xing Ban</i>	建成兴班
Puxian Xi 莆仙戏 [Puxian opera] from Putian, Fujian	<i>Zi Xing Lou Ban</i>	紫星楼班
Min Ju 闽剧 [Minnan opera]	<i>Xin Fu Le Ban</i>	新富乐班
Qiong Ju 琼剧 [Hainan opera]	<i>Qiong Shun Ban</i>	琼顺班
	<i>Xing Zhou Jushe</i>	星洲剧社
	<i>Wu Zu Kao Ban</i>	五组考班
Han Ju 汉剧 [Hakka opera ¹²]	<i>Xin Wu Tai Ban</i>	新舞台班
	<i>Xin Tian Cai Chaoju Tuan</i>	新天彩潮剧团
Xiqin Xi 西秦戏 [A type of Hokkien opera associated with Haifeng county 海丰县, Shanwei city 汕尾市, Guangdong]	<i>Shun Tai Yuan Ban</i>	顺泰源班
	<i>Shuang Fu He Ban</i>	双福和班
	<i>Sai Feng Nian Ban</i>	赛丰年班
	<i>Qing Chun Tai Ban</i>	庆春台班
	<i>Feng Huang Ban</i>	凤凰班

20 世纪上半叶以降，大批中国民间艺人和戏剧班社来到东南亚，主要有：广东粤剧“永寿年班”、“振天声剧团”、“胜年寿粤剧团”、“觉先旅行粤剧团”，香港“陈非侬粤剧团”、“郑君绵粤剧团”以及香港“飞鹰粤剧团”、“雏凤鸣粤剧团”；福建高甲戏“福兴荣班”、“福和兴班”、“金和兴班”、“建成兴班”；莆仙戏“紫星楼班”；闽剧“新富乐班”；琼剧“琼顺班”、“星洲剧社”、“五组考班”；汉剧“新舞台班”、“新天彩班”；西秦戏“顺泰源班”、“双福和班”、“赛丰年班”、“庆春台班”；台湾歌仔戏“凤凰班”、“凤舞社”、“赛凤凰班”、“同益社”、“金玉社”、“玉莲社”、“新华社”、“霓生社”；香港潮剧团“升艺班”、“东山班”、“艺星班”、“新天彩班”；广东木偶戏班、福建提线木偶戏班，不多的京剧班社也曾来新-马演出，一些中国戏班还落地生根，在新-马等地扎下了艺术和生活的基地。

¹⁰ Translator: Chen Feinong (Cantonese: Chan Fai-Lung) was a singer.

¹¹ Translator: Zheng Junmian (Cantonese: Cheng Kuan Mian) was a singer.

¹² Translator: there is another opera genre with the same name – Han opera from Hubei province. In the context of this article, the Hakka opera is meant.

Gezai Xi 歌仔戏 from Taiwan	<i>Feng Wu Ban</i>	凤舞社
	<i>Sai Feng Huang Ban</i>	赛凤凰班
	<i>Tong Yi She</i>	同益社
	<i>Jin Yu She</i>	金玉社
	<i>Yu Lian She</i>	玉莲社
	<i>Xin Hua She</i>	新华社
	<i>Ni Sheng She</i>	霓生社
Chao Ju 潮剧 [Teochew opera]	<i>Sheng Yi Ban (Hong Kong)</i>	升艺班
	<i>Dong Shan Ban</i>	东山班
	<i>Yi Xing Ban</i>	艺星班
	<i>Xin Tian Cai Chaoju Tuan [Hong Kong]</i>	新天彩潮剧团

Cantonese puppet opera troupes, Hokkien marionette opera troupes and rarely Beijing opera troupes have also performed in Singapore and Malaysia. Some troupes have even taken root in Singapore and Malaysia, living and practising their art here.

Other genres of southern Chinese instrumental music and song have taken root in overseas Chinese communities through the efforts of many folk musicians. These include:

- Teochew music 潮州音乐, *Xianshi Yue* 弦诗乐 [medium-scale string music], *Xi Yue* 细乐 [small-scale string music], 箏乐 Zheng music [music for the Guzheng]
- Hokkien *Nanyin* 福建南音 [literally “southern sound”, a type of literati chamber music]
- Jiangnan *Sizhu* 江南丝竹 [silk and bamboo ensemble]
- Cantonese music
- Hokkien *Jin Ge* 福建锦歌 [literally “brocade song”, involving instrumental accompaniment]
- Cantonese *Yue Qu* 广东粤曲 [operatic singing]
- Hakka folk songs 客家民歌
- Hokkien *Guofan Ge* 福建过番歌 [lit. “songs of travelling overseas to Nanyang”]

For immigrants in a distant foreign land, these musics warm their hearts, alleviate their homesickness, unite them with compatriots, and bond them with their clan relatives. With the tenacious vitality of grassroots cultures and the permeating power of spring rain, these musics have coalesced into the musical *Kulturkreis* (culture circle) of various Southeast Asian countries. Traditional Chinese music and Southeast Asian music thus combined to form a wonderful and colourful musical world.

After the mid-20th century, cultural exchanges between China and Southeast Asia came to a standstill. Chinese music practitioners in Singapore, Malaysia and surrounding areas took great pains to obtain scarce scores and musical materials from Taiwan, Hong Kong, Thailand etc. Otherwise, they had to dictate music from radio broadcasts or vinyl records to meet the Chinese community’s eager needs for Chinese music.

However, people-to-people exchanges still existed. For example, the “New Chinese Music” model of orchestral performance (similar to the symphony orchestra) spread via

其它中国南方民间器乐音乐，如潮州音乐、潮州弦诗乐、细乐、箏乐；福建南音、江南丝竹、广东音乐、福建锦歌、广东粤曲、客家民歌、福建过番歌等传统乐种、歌种，在许多民间音乐家的努力下，不仅生根于华社，在海天悬隔的异国他乡，温热人心，聊慰乡情，团结同胞，凝聚宗亲，而且也以草根文化顽强的生命力和细如春雨般的渗透力而汇入了东南亚各国的音乐文化圈，中国传统音乐与东南亚各民族音乐共同营造出一片奇丽多姿的音乐世界。

20 世纪中期以来，由于各种因素，中国与东南亚的文化往来一度处于停顿状态，新-马等地的华乐人只能在极端困难的条件下从台湾、香港、泰国等地获取一些不多的曲谱资料，或者依靠从广播、唱片上记录来满足华社对自己民族音乐的热切要求。但仍然有民间的往来交流，如 1950 年代，具有西洋管弦乐

Taiwan in the 1950s to Singapore, Malaysia, Thailand, the Philippines and other countries. This was hugely influential and initiated the trend of local Chinese music lovers starting up and organising Chinese orchestras.¹³ For instance, the *Si Lian Yue Fu* 四联乐府 formed in the Philippines in the 1950s once enjoyed immense popularity and stimulated understanding of Chinese music there.¹⁴

In Singapore, the famed People's Association Chinese Orchestra was formed. Hainan opera practitioners like Lin Xichou 林熙畴 established Hainan Opera troupes. The Xiao Kee Lin Hokkien Opera Troupe 筱麒麟歌仔戏班 performed Gezai opera regularly. The Siong Leng Musical Association 湘灵音乐社 embarked on Nanyin-related activities. After the 1970s, the proliferation of Chinese music unfolded more rapidly as numerous professional musicians from China came to Singapore, Malaysia and surrounding areas to perform, interact, teach and research, thus creating a Chinese music boom.

According to statistics from mainland Chinese scholars, Fujian province alone sent eight batches of musical groups to perform in Malaysia in 1993-2000. The performance numbered more than 120, including *Min Ju* [Minnan opera], *Nanyin*, *Xiang Ju* 芗剧 [also known as *Gezai* opera], puppet opera, traditional Chinese music, children song and dance etc.

In 1999, the Hakka folk song and dance troupe of Meizhou, Guangdong province, came south to perform. In 1991 and 1992, the Hainan opera troupe of Haikou City, Hainan province, visited. In 1992, the mainland Chinese composer QIAN Zhaoxi 钱兆熹 served as an instructor and consultant of Chinese music in Malaysia, while theorist LUO Yifeng¹⁵ 罗艺峰 delivered lectures on the aesthetics of Chinese music. In 1993, a group of lecturers from Xi'an Conservatory came to perform and lecture in Malaysia.

During this period, many eminent mainland Chinese musicians came to Singapore, Malaysia and surrounding areas, including the following:

Profession	English Name	Chinese Name
Conducting	YAN Huichang	阎惠昌
	Henry SHEK	石信之
	QU Chun Quan	瞿春泉
	PIAO Dongsheng	朴东生

形式的“新华乐”乐队表演模式经由台湾传到了新加坡、马来西亚、泰国、菲律宾等国，造成了很大的影响，开启当地华乐爱好者发起组织华乐团之风气¹³；如50年代成立的菲律宾“四联乐府”，曾经红极一时，带动了当地对华乐的认识¹⁴；在新加坡，著名的“人民协会华乐团”也成立了；琼剧艺人林熙畴等成立了琼剧团，筱麒麟歌仔戏班演出频繁，南音“湘灵社”也开展了活动。七十年代以后，华乐的传播则以更为迅猛的态势展开，大批中国音乐家来到新马等地演出交流，教学考察，形成了一股强劲的华乐热潮。

据中国学者统计，仅福建一省，1993年到2000年七年间，有八批福建音乐团体到马来西亚演出，包括了闽剧、南音、芗剧、木偶剧，传统华乐演奏及少儿歌舞等，演出达到120多场次；1999年广东梅州客家山歌歌舞团南来演出，1991、1992年海南省海口市琼剧团到访，1992年中国作曲家钱兆熹担任马来西亚华乐指导或顾问，理论家罗艺峰开展了中国音乐美学讲座，1993年西安音乐学院讲师团到大马演出和讲学；这个时间段里，有许多著名中国音乐家来到新-马等地，包括了民乐（华乐）指挥家阎惠昌、石信之、瞿春泉、朴东生、胡炳旭、夏飞云、鲁日融等，演奏家金伟、王永德、张韶、王方亮、张彬（二胡）、张念冰（三弦）、赵静（琵琶）、尹群、樊艺凤（古筝）、俞逊发（笛子）、刘波（阮）……在新、马等国，大批中小学建立了华

¹³ In the 1920s, China reformed and consolidated Chinese musical instruments (in terms of capabilities, combinations and timbre) into an embryonic form of the Chinese orchestra with roots in folk music and referencing the symphony orchestra. Following this, various cities established “Chinese music societies”. This novel form of orchestral performance comprising wind, plucked string, bowed string and percussion instruments spread to Hong Kong, Taiwan and Southeast Asian countries after World War II.

1920年代，中国立足于民间乐种，借鉴西洋管弦乐团，在乐器性能，乐器搭配和音色上进行改革与整合，出现雏形的当代民族管弦乐演奏体制之后，各地纷纷成立“国乐社”，这种具备吹、弹、拉、打的新型华乐队的演奏方式于战后传到港、台、东南亚各国。

¹⁴ Interview with Ms XU Yimin – one of the founders of Si Lian Yue Fu – by co-author Dr CHUNG Yi on 26 Oct. 2006
2006年10月26日本文作者之一的钟瑜博士于菲律宾专访“四联乐府”发起人之一许奕民女士的采访记录

¹⁵ Translator: LUO is a co-author of this article.

	HU Bingxu	胡炳旭
	XIA Feiyun	夏飞云
	LU Rirong	鲁日融
Erhu	JIN Wei	金伟
	WANG Yongde	王永德
	ZHANG Shao	张韶
	WANG Fangliang	王方亮
	ZHANG Bin	张彬
Sanxian	ZHANG Nianbing	张念冰
Pipa	ZHAO Jing	赵静
Guzheng	YIN Qun	尹群
	FAN Yifeng	樊艺凤
Dizi	YU Shunfa	俞逊发
Ruan	LIU Bo	刘波

These musicians established Chinese orchestras and ensembles in numerous primary and secondary schools in Singapore, Malaysia and other countries.¹⁶ Many Chinese associations formed Chinese orchestras and held regular performances and competitions, advancing music education at the amateur and semi-professional levels.

Simultaneously, professional Chinese musical groups were forming, and musicians' groups began actively exploring modern music. Singapore and Malaysia saw the emergence of eminent composers like WU Dajiang 吴大江, CHEW Keng How 周经豪, YEO Siew Wee 杨秀伟, Sim Boon Yew 沈文友, CHEW Hee-Chiat 周熙杰, LEE Soo Sheng 吕书成, LAW Wai Lun 罗伟伦 and CHEN Ruimin 陈瑞敏. Up-and-rising composers such as award-winners of this competition – YII Kah Hoe 余家 and, WANG Chenwei 王辰威 and Simon KONG 江锡良¹⁷ have also burst forth into the scene!

At the same time, the influx and performance of numerous newly-composed Chinese orchestral pieces from the mainland, the proliferation of numerous mainland-Chinese music books and scores, as well as the numerous activities organised by mainland-Chinese musicians can be considered a marvel in music education, music happenings and even social culture in Southeast Asia in the second half of the 20th century!

It can be said that the dissemination of Chinese music in the second half of the 20th century has advanced greatly compared to the 19th century and early 20th century due to the scale of

乐团组¹⁶, 大批华人社团组织了华乐团队, 进行经常性的华乐演出和比赛, 开展业余和半专业性的音乐教育, 同时专业性华乐演出团体也开始建立, 现代音乐探索小组开始了活动、新-马等国已经出现了如吴大江、周经豪、杨秀伟、沈文友、周熙杰、吕书成、罗伟伦、陈瑞敏等著名作曲家, 一些创作新锐人物如本次比赛获奖的余家 and 王辰威、江锡良¹⁷ 等也象雨后春笋一样破土而出了!

同时, 大批新创作的中国华乐的传入和演出, 大批中国音乐书谱的传播, 大批中国音乐家的活动, 成为 20 世纪后半期东南亚华社音乐教育、音乐活动乃至社会文化的一大奇观!

可以说, 20 世纪后半叶的华乐传播, 由于人员交流的规模、现代资讯、文化的潮流等原因, 比之 19

¹⁶ In 1965, Pay Fong Middle School Malacca formed the first secondary school Chinese orchestra in the Singapore-Malaysia area. Currently [2006], there are 55 Chinese orchestras in Chinese schools across many states in Malaysia.

1965 年, 新马地区第一个中学华乐队“马六甲培风中学华乐队”成立, 目前, 在马来西亚华校乐队达到 55 个, 分布于各州。

¹⁷ Young Malaysian composer YII Kah Hoe, aged 36, studied music theory under Prof LUO Yifeng 罗艺峰 and composition under Prof RAO Yuyan 饶余燕 at the Xi'an Conservatory, China. Simon KONG, only aged 30, is representative of the new generation of Malaysian composers. Singaporean WANG Chenwei is the youngest award-winner of this competition at age 18. [Ages as of 2006. Wang is also the translator of this article.]

马来西亚的青年作曲家余家 and 曾在中国西安音乐学院师从罗艺峰教授学习音乐学理论和师从饶余燕教授学习作曲, 36 岁; 江锡良也才 30 岁, 是马来西亚作曲新生代的代表; 新加坡的王辰威则是本次比赛年龄最小的获奖者, 18 岁。

exchanges of musicians, modern communications, cultural trends and other factors.

The following early musical groups were formed by associations (Malaysian unless otherwise stated):

Location	Group	Affiliation	Chinese Name
Kuala Lumpur	Music group and Cantonese opera group	Chinwoo Athletic Association	精武体育会馆的音乐组、粤剧组
Malacca	Nanyin group and opera group	Malacca Tong Ann & Kim Hah Association	同安金厦的南音组和戏剧组
Malacca	Cantonese opera group	Meng Seng Charitable Association	明星慈善社的粤剧组
Klang	Nanyin group	Selangor Eng Choon Association	巴生永春会馆的南音组
Penang	<i>Yue Qu</i> group	The Kwangtung & Tengchow Association	檳城广东顺德会馆
Penang	<i>Xiang Zhu Ruyue She</i> [an association for Teochew music]	Penang Teochew Association	潮州会馆的“湘竺儒乐社”
Kedah	Music group	Chee Yang Kor Moral Uplifting Society	吉打州德教会济阳阁音乐组
Malacca	Nanyin association	<i>Qin Lan Ge</i>	沁兰阁
Batu Pahat	Nanyin association	<i>Tao Yuan Ju Le Bu</i>	桃园俱乐部
Semarang (Indonesia)	Nanyin association	<i>Yun Lin Ge</i>	云林阁

Additionally, music and opera groups were formed by professional associations in various places:

Type	English or Pinyin Name	Chinese name
Gezai Xi	Sin Kee Lin Hokkien Opera Troupe and various subgroups formed by Singaporean Lin Meijin 林美金	新麒麟闽剧班
Cantonese opera	<i>Qian Chang Chun</i>	潜长春班
	Heng Wai Sun	庆维新班
	<i>Jian Jia Xiang</i>	渐佳祥班
	And more than 20 others	
Professional Cantonese opera groups of the Pat Wo Wui Kun 八和会馆 (Singapore-Malaysia)	<i>Yan Yang Tian</i>	艳阳天
	<i>Jian Li Sheng</i>	渐丽声
	<i>Xin Qing Nian</i>	新青年
	<i>Jia Le</i>	嘉乐
	<i>Da Luo Tian</i>	大罗天
	<i>Huan Qiu</i>	环球
	<i>Tian Shi</i>	天仕
	<i>Wen Ying</i>	文英
<i>Jin Feng</i>	金凤	

世纪和 20 世纪初有了很大的发展。除了成立较早的社团音乐组织如吉隆坡精武体育会馆的音乐组、粤剧组，马六甲同安金厦的南音组和戏剧组以及明星慈善社的粤剧组，巴生永春会馆的南音组，檳城广东顺德会馆的粤曲组和潮州会馆的“湘竺儒乐社”，吉打州德教会“济阳阁音乐组”，各地职业公会的音乐戏剧组等；“沁兰阁”、“云林阁”、“桃园俱乐部”等南音社团，新加坡人林美金组建的歌仔戏团“新麒麟闽剧班”以及多个分班，粤剧“潜长春班”、“庆维新班”、“渐佳祥班”等 20 多个班社，新-马“八和会馆”所属的职业粤剧团：“艳阳天”、“渐丽声”、“新青年”、“嘉乐”、“大罗天”、“环球”、“天仕”、“文英”、“金凤”、“龙凤”、“胜利”、“昆平”、“文郎”、“辉庙”、“伟新声”等剧团都有极多的演出。九十年代以后，在新-马等地活跃的音乐社团组织极多，据中国学者王静怡博士统计¹⁸，仅在马来西亚这样的组织大约就有近八十多个之多！由此，我们可以观察到这里蕴含着的一些重要变化。

	<i>Long Feng</i>	龙凤
	<i>Sheng Li</i>	胜利
	<i>Kun Ping</i>	昆平
	<i>Wen Lang</i>	文郎
	<i>Hui Miao</i>	辉庙
	<i>Wei Xin Sheng</i>	伟新声

These opera groups all held many performances.

Since the 1990s, many music associations and organisations have been active in Singapore, Malaysia, and surrounding areas. According to mainland Chinese scholar Dr Wang Jingyi¹⁸, there are nearly 80 such organisations in Malaysia alone! From this, we can observe some important changes.

In the late 20th century, the relationship between ASEAN countries and China became increasingly close. Traditional Chinese culture flourished again and received much attention from various nations' leaders, enabling rapid development. Several new Chinese orchestras have been born, such as the *Zhonghua Yinyue Tuan* 中华音乐团 [lit. "Chinese music ensemble"] in Indonesia¹⁹, which carries great political and cultural significance. The resumption of activities of the *Taijing Letian Guoyue Quyishi* 泰京乐天国乐曲艺社 [lit. "Thai Capital Heavenly Joy Chinese Musical Arts Society"] is also a development under new circumstances.

The development of Chinese music in the last hundred plus years has been outlined above. Moving forward, what characteristics, phenomena, and future can be seen from this large-scaled cultural shifting that spanned over a century?

在 20 世纪晚期，东盟国家与中国的关系日益密切，华人传统文化再度兴盛并且得到各国领导人的高度重视，而得以长足发展。在华乐方面，不少新的华乐团诞生了，如“印度尼西亚中华音乐团”¹⁹ 的成立就具有很大的政治、文化意义，泰国“泰京乐天国乐曲艺社”的恢复活动也是在新形势下的发展等。

百多年来，华乐的发展线索大概如此。那么，这样一种历时一个多世纪的大规模文化移动，有着什么样的特点？有什么样的活动形式？有什么样的文化前途呢？

1.2. The actuality and characteristics of Singaporean-Malaysian Chinese Music

The history of Singaporean-Malaysian Chinese music tells us that Chinese music has deep cultural ties with Chinese people, overseas-born ethnic Chinese and immigrant Chinese. The lifestyle, society and psychology of Chinese communities are closely related to the survival and development of Chinese music, which is inextricably linked to their ethnic, cultural and national identities. These relationships are reflected in distinctive organisational forms across various communities that undergo structural evolution in the course of history.

(2) 新-马华乐的现实命运与特点

新-马华乐发展史昭告我们，华乐与华人、华裔、华侨有着密切的深层文化联系，后者的生命状态、社会状态、心理状态，与华乐的生存和发展息息相关，尤其与他们的族性认同、文化认同、国家认同有着密不可分的关系，体现为各具特色的组织形式，并且在历史运动中发生着结构性的变迁。

¹⁸ WANG Jingyi. *Zhongguo Chuantong Yinyue Zai Malaixiya De Chuancheng Yu Bianqian* [The Inheritance and Evolution of Traditional Chinese Music in Malaysia] (Doctoral dissertation, supervisor: Prof. WANG Yaohua).

王静怡：《中国传统音乐在马来西亚的传承与变迁》，福建师范大学音乐学院博士论文，导师：王耀华教授

¹⁹ "Tuidong Wenhua Jiaoliu – Yinni Zhonghua Yinyuetuan Chengli Juxing Shouchang Yanchu" ["Advancing cultural and artistic exchange – The Zhonghua Yinyuetuan of Indonesia is formed and holds its inaugural concert"]. Guangxi Xinwen Wang [Guangxi News Network], 10 Mar. 2006

《推动文艺交流 印尼中华音乐团成立举行首场演出》，《广西新闻网》

According to research by experts, the identity issues of overseas Chinese include the following seven: Chinese historical identity, Chinese nationalist identity, communal identity, national (local) identity, cultural identity, class identity and ethnic identity. The various types of identities of Southeast Asian Chinese are additionally observed to be overlapping, complex and variable.

Based on the historical facts of the development of Chinese music, the authors of this article propose that Southeast Asian Chinese music reflects the uniqueness of Chinese identity, which is exhibited in three ways:

1. An “identity of alterity” due to the local culture of one’s original homeland.
2. An “identity of commonality” due to evolving immigrant cultures of the Chinese.
3. The progress from an “identity of alterity” towards an “identity of commonality” due to the emergence of modern factors in the overall culture of the Chinese.

These three cultural characteristics overlap, transform and compound.

1.2.1. Identity of alterity (特性认同)

The “Identity of alterity” stems from the original qualities of migrant Chinese culture. These include the southern Chinese dialects (which exhibit strong regional traits), tenacious and ritualised folk customs, religious folk cultural activities, and psychological characteristics formed as a result of living in villages or small towns.

In music, it is expressed as an extreme devotion to region-specific operas, music, folk songs, ritual music, worship music and theatre from each immigrant’s place of origin in their motherland.

In terms of demands for venues for music and theatre, the focus falls on cultural venues that reflect people’s geographic and kin ties. These include associations for fellow townspeople, clan associations, youth associations, temples associated with specific ancestral hometowns, clubs, academic societies, professional guilds etc.

In terms of organising Chinese music activities, the “identity of alterity” is expressed through non-profit organisations that connect people by geography, kinship or profession, such as interest groups, compatriot groups or professional groups. The occasions for Chinese music performance mainly include the following:

- Self-entertainment that brings joy to others

按照专家的研究，海外华人的认同问题包括了：历史认同（Chinese historical identity）、中国民族认同（Chinese nationalist identity）、村庄认同（Communal identity）、国家（当地）认同（National (local) identity）、文化认同（Cultural identity）、阶级认同（Class identity）和种族认同（Ethnic identity）七种华人身份认同概念。

并提出了东南亚华人多种认同的重迭性、复杂性、变化性等特点。本文作者依据华乐发展历史的事实，提出东南亚华乐反映出华人认同的独特性，

这种认同独特性主要是：（A）与原居地乡土情景有关的“特性认同”；（B）与华社移民文化变迁有关的“共性认同”；（C）与整个华社文化的现代性因素的出现有关的“特性认同”向“共性认同”的发展过程。这三个文化特性呈现出交织、变化、复合的特点。

“特性认同”来自移民华人文化的原生质素，如地域特征强烈的华南方言、顽强而仪式化的民间风俗、宗教性质的民间文化活动、乡镇生活形成的心理特征等。

在音乐上，表现为对来自母国的地方戏曲、地方音乐、地方民歌、地域性仪式音乐、酬神音乐和戏剧的极端执着。

在音乐和戏剧活动空间的要求上，集中在反映人群地缘特性和血缘关系的文化空间，如“同乡会馆”、“宗亲会馆”、“青年会馆”、“地方寺庙”、“俱乐部”、“学缘性联合会”、“职业公会”等。

在华乐活动组织上，表现为人群地域联系、血缘联系、职业联系的“兴趣组”、“乡亲组”、“职业组”等非营利性组织。在华乐演出场合上，主要是“自娱乐人”、“酬神赛会”、“婚丧节庆”、“会馆活动”等。

- Deity worship
- Weddings, funerals and festivities
- Activities organised by the associations.

The “identity of alterity” values exclusiveness – not only towards other races – but also towards other communities from the same Chinese race. The diverse communities and clan groups come from different places, speak different dialects, listen to different music, watch different opera and theatre genres, believe in different region-specific deities. As a result, they frequently tend towards exclusiveness.

On the one hand, this situation reflects the cultural conservativeness of Chinese music and Chinese people. On the other hand, it is compelling evidence of the tenacity of Chinese culture. This cultural stance is understandable, given that these immigrants are living amongst many people of other races. But, of course, this stance is also evolving.

1.2.2. Identity of commonality (共性认同)

The “identity of commonality” stems from derivative qualities of migrant Chinese culture among second and third-generation local-born Chinese. These include the progression towards multilingualism, a new national identity, the transition of identity from immigrant to citizen, transformations of cultural psychology of the society, a lifestyle shaped by globally-available information, etc.

In music, it is strongly expressed as a passion for “new Chinese music”, a pursuit for cultural forms featuring commonality, concern for new works that transcend limitations of specific regions [i.e., pan-Chinese works not specific to any dialect group or community], and a gradually emerging consciousness of the “localisation of Chinese music”, etc.

In terms of demands for venues for Chinese music venues, Chinese music gradually entered public education venues such as various Chinese-language²⁰ secondary schools, primary schools, and even universities. In addition, Chinese music activities have expanded into social activity spaces such as clubs, association houses, concert halls, auditoriums, public theatres, entertainment venues etc., gradually coming out of clan associations and temples associated with specific ancestral hometowns.

In terms of organising Chinese music activities, modern cultural organisations transcending localities and clans have emerged, such as Chinese orchestras, Chinese music ensembles, education centres, school Chinese orchestras/ensembles, choirs, opera societies, music

“特性认同”有着“排他性”的价值立场，不仅对“他族”如此，即使在“我族”华社内部，因为来自不同的地方、说着不同的方言、听着不同的音乐、看着不同的地方戏剧、有着不同的地方神俗信、代表了不同的族群和宗群，也常常是“排他”的。

这种情况，一方面反映了华乐和华人的文化保守性，一方面强烈地表现出华人文化的顽强性，这在生存于众多异族包围之中的移民，是可以理解的文化姿态。当然，它也在演变当中。

“共性认同”则是来自移民华人文化的派生质素，如第二、第三代土生华人的产生、多种语言能力的发展、新的国家认同的意识、由侨民向国民过度的身份演变、社会文化心理的新发展、世界性资讯生活的形成等。

在音乐上，强烈地表现为对“新华乐”的热爱、对共性文化形式的追求、对超越地方性局限的创作作品的关切以及逐渐产生出来的“华乐本土”的意识等。

在华乐活动的文化空间要求上，主要是一步步进入了教育公共空间如各类华文中学、小学甚至大学，华乐活动开展到了社会活动空间如俱乐部、文化会馆、音乐厅、大礼堂、公共剧院、游艺场所等，逐渐走出了宗祠会馆和地方性神庙。

在组织方式上，出现了超越地方性和宗群性的现代意义上的文化组织，如“华乐团”、“华乐组”、“教育中心”、“学校华乐组团”、“合唱团”、“剧社”、“乐社”、“工作

²⁰ Translator: Malaysia still has “Chinese schools”, while Singapore schools have long abolished this distinction.

societies, workshops, dance troupes, cultural entertainment societies, associations, research institutes etc.

Chinese music performances are no longer limited to occasions representing specific dialect communities or related to folk customs. Instead, they are realised in modern ways, such as through concerts, competitions, music education etc. Furthermore, commercial activities have sprouted around Chinese music performances, and professional Chinese music organisations such as the Professional Cultural Center Orchestra in Malaysia and Singapore Chinese Orchestra have been formed.

The “identity of commonality” exhibits cultural openness, far-sighted consciousness, psychological transcendence and other traits. The Chinese music in the hearts of the new generation of Chinese is no longer merely a sign of Chinese cultural identity, a wandering immigrant’s sense of patriotism or nostalgia for the motherland, or an identity symbol for a dialect group originating from a specific place. Instead, it has become an indispensable part of the plural culture of Southeast Asia. It inevitably also led to a new musical culture seeking “localisation”.

1.2.3. Composite identity (复合认同)

However, the gradual shift from an “identity of alterity” towards an “identity of commonality” cannot be understood merely as succession or replacement. A complex “composite identity” exists in the evolution of Chinese culture, i.e., tradition still exerts a strong mental rigidity in people’s lives.

There is still a big market that requests traditional Chinese music to revert to its original function of fulfilling the cultural desires of the Chinese community, evoking nostalgia for people’s ancestral hometowns through dialect operas and traditional performances. This signifies that in a multicultural society, the Chinese community should have its own musical cultural symbols to represent its cultural identity. That is to say, the “identity of alterity” should still be present.

At the same time, the cultural awareness, identity awareness, and national awareness of the Chinese community are also evolving and developing (as previously mentioned), inevitably manifesting as a need for an “identity of commonality”. Things that have not attracted much attention in Southeast Asian communities – especially Singaporean-Malaysia Chinese communities include:

- The increasing popularity of standard mandarin Chinese from northern China [as opposed to the southern dialects of the ancestors of Nanyang Chinese]
- The organising of activities intersecting dialect groups

坊”、“舞蹈团”、“文娱社”、“协会”、“研究社”等。

在华乐演出方面，则已不仅仅是代表族性的或者地方性的民间民俗活动场合，而已经有了现代艺术文化的表现形式，如音乐会、音乐比赛、音乐教育等，甚至已经形成了商业性活动和专业华乐团体，如马来西亚的“专艺华乐团”、新加坡的“国家华乐团”等。

“共性认同”表现出文化上的开放、意识上的前瞻、心理上的超越等特征，新一代华人心目中的华乐，已经不再仅仅是华人文化身份的标志，也不再仅仅是海外游子的乡国之情、怀旧之思，更不仅仅是地方性人群的认同符号，而已经是东南亚“多元文化”中不可或缺的一元，且不可避免地具有了“本土化”要求的新音乐文化。

然而，这样一种情势的发展，所谓“特性认同”向“共性认同”的逐渐开展，不能简单的理解为前后关系或者取代关系，在华人的文化变迁过程中，还存在着复杂的“复合认同”的情况，即：传统还仍然以强大的定势存在于生活中，要求传统华乐功能的回归甚至还是华社的文化诉求，乡音乡情，方言戏剧，传统华乐，还有很大的市场，其背后包含的文化意义是：在多元文化的社会，华社应该有自己的音乐文化符号来表征自己的文化身份，这就是说，“特性认同”还存在。

另一个现象是，与此同时，正如以上所表述的，华社的文化意识、身份意识、国家意识等也在变化和发展，必然地表现为对共性认同的要求，一个并不太为人注意的情况是，在东南亚华社，尤其是新-马华社，中国北方的普通话流行起来，地方社群的交叉活动开展，来自中国北方的京剧也活跃起来，能够为整个华社所接受的“新华乐”受到相当的欢迎，本次活动所表达的“华乐本土化”理念成为许多华乐人的共识，等等。这些文化

- The increased activity of *Jingju* 京剧 (Beijing/Peking opera) from northern China
- The popularity of the “New Chinese Music” acceptable by the whole Chinese community
- The recognition of “localisation of Chinese Music” (as put forth by this event) by many Chinese music practitioners.

These cultural changes hint at an important fact – that Southeast Asian Chinese communities have eager concern and desire for artistic forms that transcend locality, kinship and folk customs – that embody the commonality of Chinese culture. For Singaporeans, these cultural changes also express deep thinking about the “Singaporeanness” of Chinese music.

Therefore, the cultural identity of the Chinese is not only the emphasis on connections with one’s ancestral hometown (i.e., “identity of alterity”), neither can it be simply subsumed as the recognition of one’s Chinese ethnicity (i.e., “identity of commonality”). Both types of identity co-exist, forming a composite identity.

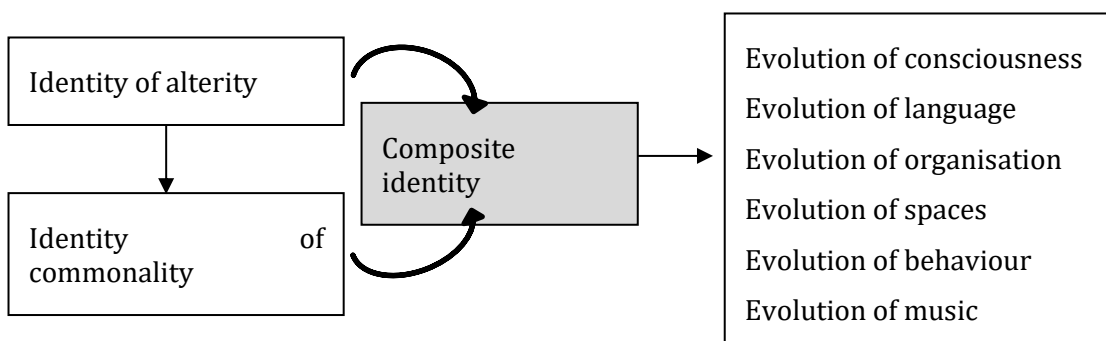
This composite identity manifests in music as the coexistence of folk music of the ancestral homeland, music of the Chinese race, and world music, or even the fusion and intersection of theatre, opera, music genres and instrumental timbres.

It manifests in everyday life as the coexistence of dialect and standard Mandarin with local first languages like Malay or English.

It manifests in cultural venues as the coexistence of clan associations, temples associated with specific ancestral hometowns, cultural centre auditoriums and modern concert halls.

It manifests in cultural behaviour as the coexistence of folk beliefs, deity worship, music competitions, education and cultural exchanges in music...

The above forms of identity are visually expressed as follows. 以上认识表达为下图：



变迁暗示了一个重要事实，即：东南亚华社对超越了地方性、血缘性局限和民间文化场合的、表现了中华文化共性的形式的强烈关切和诉求，对于新加坡人，更表达了对华乐的“新加坡性”的深刻思考。

这样，华人的文化认同，就不仅仅是对地方性身份的强调，即所谓“特性认同”；同时也不能简单地归结为对自己华裔身份的认同，即所谓“共性认同”，它们其实是同时存在的认同形式，是复合认同。表现在音乐领域，是乡土音乐、族性音乐和世界音乐的共存甚至戏种、曲种、乐种、乐器色彩的融合交叉；表现在生活世界，是方言土语、普通话与所在国家第一语言如马来语、英语的共存；表现在文化空间，是宗祠会馆、地方性神庙、文化礼堂与现代音乐厅的共存，表现在文化行为上，是民间俗信、酬神赛会、音乐比赛、音乐教育、音乐文化交流活动的共存……

Facing such a cultural situation, what matters is the following: which “cultural domain” is the focus of Southeast Asian Chinese today? Is it alterity or commonality? Is it preserving tradition or innovating upon tradition? Are they content to be an overseas branch of mainland-Chinese music, or will they strive to create their own Southeast-Asian brand of New Chinese Music?

2. The prospects of New Chinese Music and its utilisation of Southeast Asian music resources

The blossoming of Chinese music has raised many questions and also exposed many problems. At its initial stage, the discussion was still focused on some superficial musical elements. Malaysia’s experiences will be used as an example here, and many similarities to Singapore can be found.

2.1. Malaysia’s experiences and reflections

In August 1979, The Chin Woo Athletic Association in Selangor (Malaysia) hosted a “Chinese music seminar” to sum up the essential elements for future development:

1. Break out of sectarianism, strengthen contacts, motivate each other to raise the standards of Chinese music.
2. Establish training courses for Chinese music instructors and conductors and hire eminent experts to guide them.
3. Organise a Chinese music festival to promote and stimulate Chinese music activities.

From the mid-70s to the mid-80s, the Chinese Assembly Hall of Selangor was given the important task of gathering talents and coordinating and organising activities. These included:

- Inviting the Singapore People’s Association Chinese Orchestra for a benefit concert
- Hosting the Singapore Youth Chinese Orchestra’s musical evening, Chinese music work camp and Chinese music symposium.
- Organising the hundred-people Chinese music cultural evening
- Organising and forming the Association of Zhonghua Music of Malaysia, etc.

In the mid-1980s, affected by the sluggish world economy, the Chinese music movement ebbed, and many Chinese orchestras were successively disbanded due to the shortage of funds. Chinese music practitioners began to realise that Chinese music must move towards professional specialisation in order to open up a broader path.

面对这样一种文化态势，要紧的只在于：今天的东南亚华人强调哪一个“文化域”？是特性域还是共性域？是保守传统还创新传统？是甘心成为中国本土华乐的海外分支，还是努力创造自己的东南亚新华乐文化？

（二）新华乐的出路与东南亚音乐资源的利用

华乐的蓬勃发展提出了许多问题，也暴露了许多问题。提出问题之初，讨论的层面还集中在一些音乐的外在要素上。这里以马来西亚的经验为例，可以发现许多与新加坡共同存在的情况。

（1）马来西亚的经验及思考

1979年8月，马来西亚雪兰莪精武体育会主办了“华乐座谈会”，总结了马来西亚华乐未来的发展要素：一、突破门户之见，加强联系，相互提高，以提升华乐水平；二、成立华乐指导、指挥训练班，聘请名家前来指导；三、举办华乐节，以推广和促进华乐的活动。

70年代中旬至80年代中，雪兰莪中华大会堂曾担当这些汇聚人才、统筹协调办的重任，如邀请新加坡“人民协会华乐团”义演，主办新加坡“青年华乐团”音乐晚会以及“华乐工作营”和“华乐研讨会”，举办“百人华乐文娱晚会”，筹组“马来西亚民族音乐协会”等。

1980年代中期，受世界经济萎靡之累，华乐运动走向低潮，很多华乐团因经费短缺而相继解散。华乐界人士开始意识到，华乐必须“专业化”，才可能开拓更宽广的道路。

In 1986, the *Dongfang Minzu Yinyue Zhongxin* [lit. “oriental ethnic music centre”] 东方民族音乐中心 formed a Chinese orchestra that was run corporately and professionally. Comprising professionals²¹, it differed from previous Chinese orchestras, which were all formed by amateurs and were subsidiaries of grassroots organisations, clan associations, alumni associations and clubs. It opened up new perspectives towards local composition of repertoire and forged a new landscape for the development of Chinese music in Malaysia. Its many performances were widely acclaimed²². However, this centre eventually fizzled out.

In 1988, the Professional Cultural Center Orchestra was formed in Kuala Lumpur as a subsidiary of a non-governmental Chinese music enterprise that subsisted on the musical instrument sales, music courses, Chinese music training camps and commercial activities. This orchestra’s goal was to establish professional standards and promote culture and the arts. Accordingly, it proactively cultivated local composing and performing talents, facilitated musical exchanges between races, set up a music directory and education services, and developed a true professional Chinese orchestra.²³ Till now, 18 years since its founding, the orchestra has always remained true to its goals and mission.

The 1990s saw the rise of the Dama Orchestra 大马华乐团²⁴. This Chinese chamber orchestra specialising in commercial performances has enjoyed great popularity in recent years through chamber music and chamber orchestra pieces.

Besides ensemble Chinese music activities, music lovers with qualities of Chinese literati have also organised their own activities, such as Guqin master Chan Chong Hin 陈松宪, Guzheng master Louis Chen Leishi 陈蕾士 and Teochew music master Cai Shaoming 蔡绍铭.

Chinese music is driven not only by amateur and professional orchestras – but also Chinese music education. In Malaysia, 60 Chinese independent high schools and several large national secondary schools have established Chinese orchestras, which are important nurseries for cultivating the seeds of

1986 年，以企业化和专业化为经营方针，以华乐与文学结合进行创作与实践为目的的“东方民族音乐中心”诞生了，这是一个由专业人士组成的华乐团²¹，它有别于过去华乐团都是由业余人士组成，并且附属于民间团体、会馆、校友会、俱乐部的局面。在曲目的创作与表演的形式上，开启了“本地创作”的视野，也为马来西亚华乐发展开拓了一个新的格局，多场的演出引起社会广大的反响²²。但是该中心最后还是无疾而终。

1988 年，吉隆坡“专艺华乐团”创立，附属一个民办的华乐企业机构，仰赖乐器买卖、开办音乐课程、华乐训练营及商业活动来维持。该团以造就专业水准及推广文化艺术为宗旨，积极栽培本地创作和表演人才，促进各族音乐文化交流，设立音乐文化资讯站和教育服务，发展真正的专业民族乐团²³。成立迄今 18 年，始终坚持着创办的目标与使命。

1990 年代，“大马华乐团”崛起，这个以纯商业演出的华乐小乐队，近年来多演奏室内乐和小型合奏曲，倍受欢迎。除团体华乐活动外，一些具有中国文化中“雅士”特色的华乐爱好者，也开展了自己的活动，如古琴家陈松宪、古筝家陈蕾士、潮乐家蔡绍铭等。

华乐运动除了由业余性和专业性的乐团推动，华乐教育也非常重要。全国 60 间华文独立中学和多所大型的国民型中学都成立华乐团，为培育华乐种

²¹ The members of this music centre came from Chinese orchestras from all over Malaysia, and thus could boast a high standard in their playing technique.

《东方民族音乐中心》的成员包括来自全马各地不同华乐团的队员，故在演奏技术上都有相当的水平

²² In Dec. 1986, the Dongfang Minzu Yuetuan [lit. “Oriental Ethnic Orchestra”] held a musical evening titled Evening of Poetry from the *Tang and Song Dynasties*. Ancient poetry was paired with melodies played by Chinese instruments, displaying a unique style.

1986 年 12 月，《东方民乐团》举办一场《唐诗宋词之夜》音乐晚会，以古代诗词配以华乐旋律演出，深具独特风格。

²³ *Shi Nian Feng Lei* 《十年风雷》 [lit. “Ten years of wind and thunder”, i.e. “Our ten-year tumultuous history”], a publication by the Professional Cultural Centre Sdn. Bhd, Jul. 1999

《十年风雷》，专艺文化艺术有限公司，1999 年 7 月。

²⁴ Translator: “Dama” is a colloquial Chinese term meaning Malaysia.

Chinese music. Additionally, music faculties of art institutes²⁵ have established Chinese music groups, and tertiary institutes have established Chinese orchestras. These laid a crucial foundation for Chinese music education, lowering the average age of Chinese music practitioners in Malaysia and ensuring succession.

Reviewing the history of Chinese music in Malaysia, we also observe the transformation from an “identity of alterity” to an “identity of commonality”. Initially, ensembles accompanied performances of Chinese opera genres originating from the immigrants’ ancestral hometowns in China. Later, clan associations formed amateur Chinese orchestras or affiliated music societies. Finally, independent Chinese music organisations emerged.

Before World War II, the repertoire comprised traditional regional folk music. After the war, the repertoire shifted to New Chinese Music in the form of relaxation music, arrangements for medium-sized Chinese orchestras and more recently, compositions for large Chinese orchestras. In terms of technical mastery, opera masters used to pass on their skills to disciples in the early days, while amateur Chinese music lovers strived for self-improvement. Later, teachers were invited from overseas (China, Hong Kong, Taiwan and Singapore) to reinforce technical instruction, catalysing the birth of a new generation of professional Chinese music practitioners.

For more than a century, the path of Chinese music in Malaysia has been rough and arduous because the Chinese community had to stand on their own feet amidst difficult social circumstances. On the contrary, Singapore has enjoyed a favourable environment, including the availability of beneficial international exchange platforms, staunch backing by local Chinese music practitioners, support by the government, teachers and performers from China, concerts, exchanges, courses for all Chinese instruments, and professionally-trained teachers. These have led the development of Chinese Music in Singapore to surpass Malaysia by a wide margin and attain the leading position in Southeast Asia. Today’s Singapore Chinese Orchestra boasts an illustrious assemblage of musicians, a high standard and far-reaching influence. Its immense social impact has even gone beyond the Chinese community.

To some extent, the above measures and methods have engaged the fundamental issues of cultural consciousness, cultural identity and cultural values in Southeast Asian Chinese Music. However, they have yet to fundamentally

籽的重要苗圃。此外，艺术学院音乐系开设华乐组²⁵，大专院校设有华乐团，都是华乐教育重要的奠基工程，使得马来西亚的华乐队伍不仅年轻化，而且后继有人。

回顾马来西亚的华乐历程，同样经历着前述“特性认同”到“共性认同”转变，从早期华侨的地方戏曲的伴奏乐队，到会馆社团组织业余民族乐团或附属音乐社；再到出现独立的华乐机构。

演奏的华乐曲目，由战前传统地方乐曲到战后轻音乐形式的新华乐，中型的民族音乐改编曲及至近代创作的大型民族管弦乐曲。对华乐乐器的技术掌握而言，也从早期戏曲老乐手的传授，业余华乐爱好者的努力自我提升，再由国外（中，港，台，新）引入师资，加强技法的指导，而催生了本地新生代的专业华乐工作者的产生。

一个多世纪以来，马来西亚华乐的发展道路，在华社必须自力更生的艰苦社会条件之下，真是走得曲折坎坷。反观新加坡，具备了许多有利的国际交流平台，当地华乐工作者的大力推动，官方的支持，来自中国的师资和演奏家的表演，音乐会、交流会、各种华乐器的学习课程、专业培训的师资、使得新加坡华乐的发展远远超越了马来西亚，而位居东南亚之冠。今天新加坡华乐团的阵容不可谓不豪华，水平不可谓不高，影响不可谓不大，乃至已经产生了超越华社的巨大社会效应。

这些措施和做法，虽然一定程度上也涉及了东南亚华乐根本性的文化姿态问题、文化意识问题、文化价值观问

²⁵ The Malaysian Institute of Art was the first to start a music faculty in 1980 and subsequently opened a Chinese music group in 1989, hiring guest professors of music from China. This was the earliest instance of Chinese music being incorporated into tertiary music courses.

1980年开始，马来西亚艺术学院最早设立音乐系，1989年开设华乐组，聘请来自中国的音乐家为客卿教授，为马来西亚最早将华乐编入高等音乐教育课程中。

address the issues of compositional thinking, strategy and technique. In this regard, Nanyang art could well inspire Chinese music practitioners.

2.2. Inspiration by the localisation of Nanyang art

In the late 19th to early 20th centuries, many painters who graduated from art institutions in China, Europe, America and Japan came to make a living in the Nanyang region, settling in Singapore, Malaysia and surrounding areas. They brought with them various painting techniques, leading to the formation of the Nanyang style of painting, also known as Nanyang art.²⁶

Like the destinies of Singapore-Malaysian Chinese literature, Nanyang art faced the demands of the times from the very beginning – to reflect the “here and now”. To truly “enter Nanyang”, the principles of localisation were bound to be raised:

In 1938, painter LIM Hak Tai 林学大 founded the Nanyang Academy of Fine Arts 南洋美术专科学校 and proposed the new artistic concept of creating a “Nanyang style”. After the war, the idea of “localisation” was reawakened, and painters were again discussing the “Nanyang style” of artistic expression.

In 1955, LIM Hak Tai consolidated his concept of “Nanyang art” into six main guidelines:²⁷

1. Integrate the culture and fashion of various ethnicities.
2. Communicate between Eastern and Western art
3. Espouse the spirit of science and the ethos of the 20th century
4. Reflect the needs of local people
5. Convey the local tropical vibes
6. Bear educational significance and serve social functions

The founding of the National Art Gallery of Malaya in 1958 signified that “Malayan art” belonged to all citizens. Minister for Culture Rajaratnam said in a speech, “any event attended and enjoyed together by Chinese, Indians, Malays and people educated in English, can be called ‘Malayan’”. [He emphasised that] Malayan art must go deep into everyday life. A painting is meaningless if its subject matter does not portray any image or thought related to everyday life. To some extent, “Malayan

题，但没有根本解决创作思想、创作策略、创作技术问题。旁观南洋美术，似乎应该给华乐人一个启迪——

(2) 南洋美术的本土化启迪

所谓“南洋美术”，是 19 世纪末至 20 世纪初，许多从中国、欧美和日本艺术院校毕业归来的画家到南洋谋生，落脚新、马等地，他们带来了各种绘画艺术，从此启动了“南洋美术”的生成²⁶。如同新-马华文文学的宿命一样，南洋美术一开始就面临着时代的要求，即反映“此时此地”，真正“进入南洋”，本土化理念必然地被提出：

1938 年，画家林学大创办了“南洋美术专科学校”，提出了塑造“南洋风”的新美术观念；战后，“本土化”思想复苏，画家们再次探讨“南洋风”的艺术表现形式，1955 年，林学大将其“南洋美术”的概念更具体的凝结成六大纲领²⁷：1、融汇各民族文化风尚；2、沟通东西艺术；3、发挥二十世纪科学精神、社会思潮；4、反映本邦人民大众需求；5、表现当地热带情调；6、配合教育意义，社会功能。

1958 年，马来西亚国家艺术馆成立，意味着“马来亚艺术”是属于全民的。文化部长拉惹勒南在一场讲演中说，“任何活动如果由华人、印度人、马来人及受英文教育人士共同参加和共同欣赏的，我们都称之为‘马来亚’的”。强调马来亚艺术的特性

²⁶ Singapore used to be part of Malaysia and only gained independence on 9 Aug. 1965. Research on Malaysia before 1965 thus has to cover Singapore too.

早期的新加坡是属于马来西亚的一部分，一直到 1965 年 8 月 9 日之后，新加坡脱离马来西亚而成为一个独立国家因此，研究 1965 年以前的马来西亚必须涵盖新加坡

²⁷ LIM Hak Tai. “Preface.” *Journal of Nanyang Youth Art*. Singapore: Nanyang Academy of Fine Arts, 1955

林学大《序言》，《南洋青年美术》特刊，1955

visual art gradually acquired Malayan characteristics... and any action that breaks barriers between the artistic exchange among the various groups would accelerate the growth of Malayan art.”

After Malaya was renamed “Malaysia” in 1963, its national cultural consciousness became more specific. The Chinese all had the consensus that “in order to live with pride, they must transform and unite. Moreover, they had to join hands with other fraternal ethnicities to build a peaceful and progressive Malaysia.”²⁸ At this point, the shaping of “Nanyang Art” had expanded into an aesthetic concept encompassing various forms, styles and cultural elements.

By breaking down barriers between various ethnic groups and working hand in hand with other ethnicities to create “national art” or “Nanyang art”, the art scene was unconsciously putting the guidelines of “Nanyang art” proposed by Lim Hak Tai into practice. Today, achievements in the localisation of “Nanyang art” in Singapore and Malaysia – especially “Nanyang ink painting” originating from China – has far surpassed Southeast Asian Chinese literature and music – a remarkable accomplishment respected by society.²⁹

是必须深入生活，如果绘画的题材没有表现出一种生活的面貌或思想是没有意义的，在某种程度上“马来亚的视觉艺术逐渐带有马来亚的特性……而任何打通各个集团艺术交流的行动，都会加速马来亚艺术的成长。”1963年，“马来亚”易名为“马来西亚”之后，国家文化的意识更明确。华人都有一个共识，就是“华人社会为了要光荣的生存，必须改变和团结，进而和其它兄弟民族，携手建立一个和平、进步的马来西亚”²⁸此时，塑造“南洋美术”的层面，已经扩大为涵盖各种形式、风格及文化元素的美学理念。

美术界在打破各民族之间的藩篱，携手共创“国家美术”或“南洋美术”之际，不自觉地也在实践着林学大所提出的“南洋美术”的纲领。今天新加坡和马来西亚的南洋美术，尤其是源自中国文化的“南洋水墨画”的本土化成就，已经远远地走在了东南亚华人文学和音乐的前面，取得了为社会所尊敬的了不起的成就。²⁹

²⁸ CHEW Hock Thye. “Guojia wenhua yu huaren wenhua (zhi er)” [“National culture and Chinese culture (part II).”] *Gen – wenhua yantaohui lunwen ji* [Roots – anthology of papers of the cultural symposium]. Malaysian Chinese Cultural Society, 1981
周福泰：“国家文化与华人文化（之二）”《根 - 文化研讨会论文集》。马来西亚华人文化协会，1981

²⁹ Please refer to *Malaixiya Huaren Meishu Shi* 《马来西亚华人美术史》 [History of Malaysian Chinese Art] by Dr CHUNG Yi, her doctoral thesis written as a student of the Central Academy of Fine Arts under the supervision of the eminent Chinese art historian Prof SHAO Dazhen. Ink painting was brought into Malaysia from China nearly a century ago. The first generation of artists that came south sowed the seeds of ink painting. Rooted in the firm brush strokes of the Shanghai school of painting, they absorbed Western expressive techniques and portrayed Nanyang themes in an attempt to create a new “Nanyang ink painting” style. Building upon this foundation, the second generation of Chinese painters further absorbed modern art concepts and expressive techniques. Aside from pioneering new techniques, they also made breakthroughs in thought, thus forming a new style of art surpassing the predecessors. This endowed Nanyang ink painting a distinctive character reflecting the zeitgeist.

In 1981, the second-generation painter CHUNG Cheng Sun 锺正山 (alumnus of the Nanyang Academy of Fine Arts) initiated the International Contemporary Ink Painting Association. This promoted Nanyang ink painting globally, laid the future path for the “modernisation” of Singapore-Malaysian ink painting and established a new style of ink painting outside of mainland China.

Another alumnus, ZHUANG Jinxiu 庄今秀, established the *Quanguo Shuimohua Xinren Jiang* 全国水墨画新人奖 [National Ink Painting Rising Artist Award] in the early 1980s to elevate artists of the next generation. In addition, private art galleries, teaching efforts by artists, arts organisations etc. have all greatly contributed to the advancement of traditional calligraphy and painting.

请参考钟瑜博士所著《马来西亚华人美术史》，该文是她在中国中央美术学院攻读学位的博士论文，导师是著名中国美术史家邵大箴教授。马来西亚的水墨画源自中国，它从中土传入已近一个世纪。第一代南来的画家是水墨画的播种者，他们立足于海上画派的金石笔墨，吸取西方的表现手法，描绘南洋题材，试图塑造新的“南洋水墨画”。第二代华裔画家在此基础上进一步吸收现代艺术观念和表现手法，不仅在技巧上有新的拓展，在思想内容上也有新的突破，从而形成了超越前人的美术新风，使“南洋水墨画”更具鲜明的时代特色。1981年，第二代画家锺正山（南洋美专校友）发起组织“国际现代水墨画联盟”，将“南洋水墨画”推向国际，奠定了新-水墨画“现代化”的发展道路，塑造中国本土以外的另一种水墨画新风。另一校友庄今秀也于80年代初设立“全国水墨画新人奖”，以提携后进。另外，私人画廊、画家开班授徒、艺术团体等，都对传统书画艺术的推动贡献良多。

It is worth noting that “Nanyang art” is no longer an artistic approach that blindly eulogises idyllic tropical scenery and reproduces images of nature. Also, it will not disappear because old Nanyang themes are made obsolete by modern civilisation. Rather, its themes can keep up with the times, and its techniques can evolve in line with transformations in the broader environment.

Today, “Nanyang art” in the broad sense has not only aesthetic value but also symbolic, inspirational, critical, and educational significance. In terms of expression techniques, painters have been able to employ various new concepts and looks, integrating various ethnic cultures, concrete and abstract techniques, and various materials to create new art with local features.

We believe that the path taken by Nanyang art is worth pondering by the Chinese music community.

- Firstly, priority goes to outlining guiding principles. Without clear thinking as the guide, any pursuit would surely lose its way.
- Secondly, art education must be established. Without the accumulation of talent, any mission would surely be in vain.
- Thirdly, technique must be furthered. Without technical breakthroughs, any art form would surely wobble.

2.3. Key resources of Nanyang music

If we are ignorant of the cultural resources of other ethnicities besides our own in the discussion of “localisation”, any cultural “reference” and “fusion” would become abstract and impractical. Every community has its own ethnic cultural identity. Facing different ethnicities and diverse cultural types, how do we identify with and accept other ethnic cultures? How do we select, absorb and integrate new cultural elements, and in the selection process, construct a new cultural entity that we can identify with? These are themes to be explored in this article.

In the future, a landscape for creation like the following will be formed to express new cultural concepts:³⁰

值得注意的是，“南洋美术”已不再是一味的歌颂唯美的热带风光，自然再现的创作态度，也不会因为南洋旧题材被现代文明淘汰而消失，其主题反而能跟着时代的脚步，技巧也配合着大环境的变化而发展。

今天，广义的“南洋美术”，其内容不仅具有美感价值，还含有象征、启发、批判及教育的意义；在表现手法上，画家已能利用各种新概念和新造型，融会各族文化，各种具象、抽象技法，各种材料来创作具有本土特色的新美术，

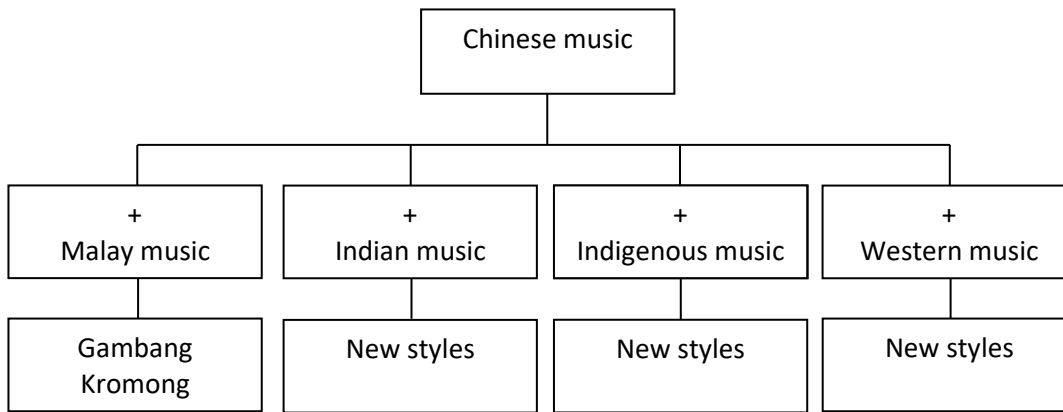
我们以为，南洋美术的道路，是值得华乐界深思的：首先，是文化纲领的提出尤为重要，没有思想的前导，其路向必然迷茫；其二，是艺术教育的建立，没有人才的积累，其任务必然落空；第三，是技术的发展，没有技术的突破，其形态必然不立。

(3) 南洋音乐资源的要素

我们一直在探讨“本土化”问题，但是如果对于本民族文化以外的异族文化资源惜然不知的话，文化的“借鉴”与“融合”也就变得抽象和不实际了。每一个族群都会有本民族文化的认同，但是如何在不同民族，纷繁多样的文化类型中去认同和接受异族文化，选择、吸纳和融合新的文化要素，并在这种筛选抉择中，构建起自己认同的新文化体系，正是本文拟探讨的主题。

在未来，将形成这样一种创作态势，表达出新的文化理念³⁰：

³⁰ The fusion of a main culture with various other ethnic cultures derives a new type of culture. For example, Indonesian Gambang Kromong is a product of Chinese music fusing with Gamelan, resulting in a unique form of local music in Jakarta, Indonesia. 一种主体文化与不同类型的异族文化融合之后，会衍生出另一种新的文化，如印尼的 Gambang Kromong 就是一种华乐与加美兰 (Gamelan) 音乐的结合，形成了印尼·雅加达独特的地方音乐。



Southeast Asian countries have several common characteristics:

- They gained independence and founded their nation after World War II.
- They have a social structure comprising diverse ethnicities and cultures.
- They proactively constructed their own “national culture”, aiming towards “localisation”.

Upon the separation of Singapore and Malaysia on 9 Aug. 1965, Prime Minister Lee Kuan Yew said, “we are going to have a multi-racial nation in Singapore. We will set the example. This is not a Malay nation; this is not a Chinese nation; this is not an Indian nation. Everybody will have his place: equal; language, culture, religion.”

This “interactive coexistence” of various ethnic groups is the core structure of “Singapore’s national culture” and the basic framework for the formation and evolution of Singaporean society. The various cultures absorb from each other and fuse, forming a cultural identity belonging to all citizens. Such is currently also the goal of each Southeast Asian nation – to build a “national culture”. In fact, this competition³¹ and the ensuing symposium allude to this goal.

So, which specific creative resources can we make good use of?

Southeast Asia is rich in musical resources with many ethnic groups, multifarious languages, diverse and vibrant beliefs, forming a Southeast Asian musical Kulturkreis (cultural circle). Here, the myriad of musical instruments is like a museum of instruments. The extraordinary musical forms provide a feast for the ears. The various tuning systems form a kaleidoscope of sound. The complex and intriguing histories offer a treasure trove of musical culture. However, the Southeast Asian music resources that we are speaking of here refer not only to Malay, indigenous, Indian, Muslim or Western Christian music, but also include more than a century’s worth of Chinese music. It would be ignorant not to know this and unwise not to use this. Chinese music

东南亚国家有几个共同特点：二次大战之后才独立建国；具有多元民族、文化的社会结构；积极建设“国家文化”，朝向“本土化”的发展目标。1965年8月9日新马分治时，李光耀总理曾说：“新加坡要建立一个多元种族国家，我们将建立一个榜样，这不是个马来国、这不是个华人国、也不是个印度国。让我们真正的新加坡人……不论种族、语言、文化、宗教，团结一致”。

这种各民族在“交往中共存”是当代“新加坡国家文化”和社会形成和演变的基本结构。各种文化在互相吸取、融合之后，重塑一个属于全民的文化体系，这也是目前东南亚各国所努力的方向——建立“国家文化”。本次比赛和比赛的研讨会，正暗示了这样一个方向。

那么，我们究竟有那些具体创作资源可资利用呢？

东南亚是一个音乐文化资源异常丰富的地方，民族众多，语言复杂，信仰多元色彩丰富，而形成了所谓“东南亚音乐文化圈”。在这里，有极其多样的乐器，可谓乐器博物馆；有非常特别的音乐形态，可谓人类听觉的盛宴；有不同的音律现象，可谓是声音的百花园；有复杂而迷人的历史，可谓音乐文化的富矿。但是，我们所言东南亚音乐资源，不仅仅是指马来音乐、土著音乐、印度音乐、回教音乐甚或西方基督教音乐，还尤其包括了百多年来的华乐资源，不知此为不

³¹ The 2006 Singapore International Competition for Chinese Orchestral Composition

practitioners today can absolutely feel free to utilise all these precious cultural elements in their compositions.

We shall now classify these resources under “cultural elements” and “musical elements” with elaboration for the reference of composers.

2.3.1 Cultural elements

In principle, we only listed items with widespread and deep influence that are suitable as subjects of musical composition.

2.3.1.1 Historical texts

- The *Malay Annals*, which reflect the history of the ancient Malay empire
- *Mahābhārata* and *Rāmāyaṇa*, the Indian epics which enjoy immense popularity amongst Southeast Asian peoples
- *Songs of my Seven Lovers* and *Biag ni Lam-Ang*, which reflects ancient Philippine culture
- Ancient Indonesian literature³²
- Hindu text: the *Bhagavad Gītā*
- Buddhist text: *Jātaka tales*
- Islamic text: the *Qur’ān*
- Chinese myths, historical stories and folklore
- Myths, historical stories and folklore of various Southeast Asian countries
- Modern literature of Singapore, Malaysia, Indonesia, the Philippines etc.

2.3.1.2 Folk customs

- Rituals of everyday life such as birth, weddings, funerals
- Religious rituals such as worshipping deities, family members, clans, ancestors
- Rituals for production such as praying for abundant harvests, paying respect to gods, rituals with grain, pleading for rain
- Musical rituals such as worshipping musical instruments, musical deities, opera deities and master musicians
- Music and dance therapy
- Ordinary festivals
- Labour and production
- Social celebrations etc.

Southeast Asia has numerous ethnic groups, diverse folk customs, varied religious beliefs, richly complex language distributions. Therefore, these folk customs display obvious differences, and their culture exudes extraordinarily vibrant

明，不用此为不智，今天的华乐人完全可以把这些宝贵的文化元素全部运用到自己的创作中。

我们把这些资源分为“文化要素”和“音乐要素”两种分别加以阐明，以提供给作曲家们参考。

(A) 文化要素

本文列入的，都以传播广泛，影响深远，可以作为音乐创作题材为原则。

1、历史文案：

反映马来古代王朝历史的《马来纪年》；深得东南亚各国民间喜欢的印度史诗《摩诃婆罗多》与《罗摩衍那》；反映菲律宾古代文化的《我的七爱之歌》和《安哥传》；印度尼西亚古代文学名著《巴拉拉敦》和《沙依尔》；印度教典籍《薄迦梵歌》；佛教典籍《佛本生故事》；伊斯兰教典籍《古兰经》；中国神话与历史故事和民间传说；东南亚各国神话与历史故事和民间传说；现代新加坡文学、马来西亚文学、印度尼西亚文学、菲律宾文学，等等。

2、民俗生活：人生礼俗如出生、婚礼、丧葬；宗教礼俗如酬神、家祭、族祭、宗亲祭祀；生产礼俗如祈丰、敬神、祭谷、求雨；艺术礼俗如祭乐器、祭乐神、祭戏神、祭乐师；乐舞治疗；平常节日；生产劳动；社会庆典等等；由于东南亚有极多的民族、差异性很大的民俗生活、多样的宗教信仰、丰富而复杂的语言形态，因此，这些民俗生活的要素区别十分明显，文化色彩异常绚丽，采入音乐创作中将产生特别的东南亚文化意味，这些资源值得今天作曲家们运用。

³² Translator: the two works mentioned are spelt phonetically in Chinese, namely “Balaladun” and “Sayi’er”.

colours. Adopting these into music composition will result in special implications for Southeast Asian culture, and thus these cultural resources are worthy of use by composers today.

2.3.2 Musical elements

The resources listed in this article are all typical of Southeast Asian music. They can, and should be adopted as compositional material.

2.3.2.1 Musical genres

The Malay-Indonesian ethnic group³³ mainly has the following:

- Dances: Ronggeng, Zapin, Hadrah, Keroncong
- Poetry: Pantun
- Theatre: Makyung, Menora, Wayang kulit (shadow puppetry)
- Folk music: Gamelan, Angklung, Dangdut
- Various ethnic folk dances, labourer dances, social dances etc.

The Chinese ethnic group mainly has the following:

Opera: *Min Ju* 闽剧 [Minnan opera], *Yue Ju* 粤剧 [Cantonese opera], *Qiong Ju* 琼剧 [Hainan opera], *Han Ju* 汉剧 [Hakka opera³⁴], *Gezai Xi* 歌仔戏 [Gezai opera], *Mu'ou Ju* 木偶剧 [puppet opera], *Jing Ju* 京剧 or *Ping Ju* 平剧 [Beijing opera], *Gaojia Xi* 高甲戏 [Gaojia opera from Fujian], *Nanguan Xi* 南管戏 [Taiwanese Nanyin opera], *Puxian Xi* 莆仙戏 [Putian opera], *Liyuan Xi* 梨园戏 [Liyuan opera from Quanzhou city], *Fujian Shifan Xi* 福建十番戏 [Shifai opera from Fujian], *Jin Ge* 锦歌 [Hokkien operatic singing], *Yue Qu* 粤曲 [Cantonese operatic singing], *Xiqin Xi* 西秦戏 [Xiqin opera from Haifeng county] etc.

Folk music: *Quanzhou Nanyin* 泉州南音 [literati chamber music from Quanzhou city], *Chaozhou Xianshi Yue* 潮州弦诗乐 [Teochew medium-scale string music], 细乐 *Xi Yue* [Teochew small-scale string music], 箏乐 *Zheng Yue* [Teochew Guzheng music], *Guangdong Yinyue* 广东音乐 [Cantonese music], *Jiangnan Sizhu* 江南丝竹 [Silk and bamboo music from the Jiangnan region], *Han Diao* 汉调 [Hakka music], new Chinese orchestra music etc.

Folk song: *Kejia Shan Ge* 客家山歌 [Hakka hill songs], *Fujian Guofan Ge* 福建过番歌 [lit. "songs of travelling overseas to Nanyang"] etc.

³³ Translator: the original text uses the Chinese term "malai zu" 马来族, which means the Malay ethnic group, but it can also include Indonesians when used in broader sense like in this article.

³⁴ Translator: there is another opera genre with the same name – Han opera from Hubei province. In the context of this article, the Hakka opera is meant.

(B) 音乐要素

本文列入的，都是具有东南亚音乐典型意义，应该、而且可以采入作为创作素材的资源。

(1) 乐种

* 马来族主要有：舞蹈“弄迎” (Ronggeng)、“扎平”(Zapin)、“哈特拉”(Hadrah)、“克龙宗”(Keroncong)；诗歌“班顿”(Pantun)；戏剧“玛雍”(Makyung)、“美诺那”(Menora)、皮影“瓦洋库立”(Wayang kulit)；民间音乐“加美兰”(Gamelan)、“安格隆”(Angklung)，马来乐队 (Dangdut)；各民族民间生活舞蹈、劳动舞蹈、社交舞蹈等。

* 中华族主要有：戏曲“闽剧”、“粤剧”、“琼剧”、“汉剧”、“歌仔戏”、“木偶剧”、“京剧”、“平剧”、“高甲戏”、“南管戏”、“莆仙戏”、“梨园戏”、“福建十番戏”、“锦歌”、“粤曲”、“西秦戏”等；民间乐种主要有“泉州南音”、“潮州弦诗乐”、“细乐”、“箏乐”、“广东音乐”、“江南丝竹”、“汉调”、新华乐的“民族管弦乐”等；民歌有“客家山歌”、“福建过番歌”等。

* 印度族主要有：史诗《摩诃婆罗多》《罗摩衍那》吟唱；英雄叙事歌“特鲁帕德”；抒情歌曲“图姆里”；宗教歌曲“巴哲那”；舞蹈歌曲“达玛尔”；舞蹈“婆罗多”；民间西塔琴音乐、维那琴音乐、宗教吟诵调等等。

The Indian ethnic group mainly has the following:

- Recitations of the epics *Mahābhārata* and *Rāmāyaṇa*
- *Dhrupad* (heroic narrative songs)
- *Ṭhumri* (romantic songs)
- *Bhajan* (religious songs)
- *Dhamar* (dance songs)
- *Bharatanatyam* dance
- Instrumental music for Sitar, Vīṇā etc.
- Religious chant etc.

2.3.2.2 Musical instruments

The Malay-Indonesian ethnic group mainly has the following:

- Gendèr (metallophone), Bonang (arrayed gongs), Saron (metallophone), Kesi (finger cymbals), Angklung (bamboo shakers), Gong Ageng (hanging gongs), Kendang (seated drum), Suling (bamboo flute), Rebana kercing (hand drum), Rebana berarak (processional drum), Rebana besar (big drum) etc.

The Indian ethnic group mainly has the following:³⁵

- Tablā (drum), Bāyā (drum), Manjīrā (finger cymbals), Shahnāi (Suona [shawm]), Naqqāra (drum), Sarangi (bowed string instrument), Pungī (double-reed wind instrument), Vīṇā (plucked string instrument), Sitār (plucked string instrument), Mṛdanga (double-headed drum), Ghaṭam (a percussion instrument like a clay pot) etc.
- Burmese³⁶ Saung-Gauk (a plucked string instrument like the ancient Konghou [harp])
- Thai Khaen (bamboo Sheng [mouth organ])

The indigenous ethnic groups mainly have the following:

Musical bow, Gambang (wooden xylophone), Gambang Gangsa [metallophone], Jaw's harp, Siloy (bamboo flute), nose flute, Pepuling (ocarina), Hung (coconut husk ocarina), Kertok (coconut drum), Canang (arrayed metal gongs), Sapeh (boat-shaped plucked string instrument), Sompoton (Sheng [mouth organ]) etc.

Foreign ethnic groups mainly have the following:

Instruments used in Islamic music from Arabia, Iran and Asia Minor that have been adopted by the Malays-Indonesians

(2) 乐器:

*马来族的乐器主要有: Gender (金属排琴)、Bonang (金属排锣)、Saron (金属釜锣)、Kesi (金属套擦)、Angklung (摇竹)、Gong Ageng (组吊锣)、Kendang (座鼓)、Suling (竹笛)、rebana kercing (手鼓)、Rebana berarak (行鼓)、Rebana besar (大鼓) 等。

*印度族的乐器主要有: Tabla (塔布拉鼓)、Baya (巴雅鼓)、Manjira (曼吉拉, 一种类似吊擦的乐器)、Sahnai (唢呐)、Naqqara (纳格拉鼓)、Sarangi (弦朗机, 一种拉弦乐器)、Pungi (朋奇, 一种双管吹乐器)、(维那, 弹弦乐器)、Sitar (西塔尔, 弹弦乐器)、Mrdanga (双面鼓)、Ghutam (瓜塔姆, 一种类似陶击的打击乐器) 等, 以及缅甸的 Saung-Gauk (一种类似古代箜篌的弹拨乐器, 或称弯琴); 泰国的 Khaen (一种竹笙)。

*土著民族乐器主要有: 乐弓 (Musical Bow)、木琴 (Gambang)、甘邦 (Gambang Gangsa)、口弦 (Jaw's harp)、竹笛 (Siloy)、鼻笛 (Nose flute)、陶埙 (Pepuling)、耶壳埙 (Hung)、耶壳鼓 (Kertok)、Canang (羌南, 金属排锣)、Sapeh (萨佩, 船形弹弦乐器)、Sompoton (笙) 等,

*外来民族乐器主要有: 来自中东阿拉伯、伊朗和小亚细亚的伊斯兰音乐乐器而为马来族使用的主要有: Nay

³⁵ Translator: the spellings of Indian instruments in the original text have been edited according to the International Alphabet of Sanskrit Transliteration (IAST)

³⁶ Translator: the original text listed Burmese and Thai instruments under the Indian ethnic group.

include: Nay (flute), Kamāncheh (bowed string instrument), Rebab (bowed string instrument), Gambus [Oud], Zummāra (wind instrument with a drone pipe), Zili Masa (percussion instrument), Gedombak (long goblet drum) etc.

Traditional Chinese instruments will not be listed here as they are very familiar to our readers.

2.3.3. Classification of resources

The above musical genres and instruments exhibit much musical sophistication and present rich musical resources, most notably:

2.3.3.1. Timbral resources

Forms of human vocal sound production, such as singing, chanting, reading, speaking, shouting, calling, and yelling, produce extraordinary timbres in combination with languages of different ethnic groups. Musical instruments produce rich timbres through the class of sound production such as idiophones, chordophones, aerophones and membranophones, as well as playing techniques such as beating, grinding, stroking, striking, vibrato, bowing, blowing, *tan* 弹 [plucking forward], *tiao* [plucking backwards], *mo* 抹 [plucking with the middle finger], clapping, *yin* 吟 [wide vibrato], rubbing, *chuo* 绰 [sliding upwards], *zhu* 注 [sliding downwards] etc.³⁷

In particular, the special Southeast Asian gong, bamboo, string and drum ensembles encompass handy creative resources worthy of contemporary composers' adoration.

2.3.3.2. Tuning resources

Besides the three main global tuning systems³⁸, special region-specific tuning systems also exist in Southeast Asia. These are important resources for composers.

Chinese tuning systems are mainly reflected in folk songs, instrumental music and operatic music. They are mainly pentatonic, with auxiliary major or minor second intervals forming various scales.³⁹ In practice, fifths tuning (as used on the traditional Sheng), just intonation (as used on the Guqin), equal temperament (as used on the traditional Ruan) and other tuning systems coexist in actual musical performance. Some Chinese scholars refer to this as a "composite tuning

(耐依：笛)、Kammanche (卡曼恰，拉弦乐器)、Rebab (瑞巴布，拉弦乐器)、Gambus (甘布斯)、Zummara (祖玛拉，带共鸣管的吹乐器)、Zili Masa (孜立玛沙，打击乐器)、Gedombak (甘东巴克，高脚杯形鼓)等。

中国传统乐器因为大家都非常熟悉，这里略而不述。

(3) 资源分类

以上乐种和乐器，表示出非常复杂的音乐内涵和丰富的音乐资源，主要有：

*音色资源

人声的唱、吟、念、说、喊、叫、吼等声音形态，结合着不同民族语言而产生异常特别的音色表现。乐器的体鸣、弦鸣、气鸣、膜鸣发声和各种奏法奏式技巧如打、磨、捺、击、揉、拉、吹、弹、挑、抹、拊、吟、搓、绰、注等所创造的丰富的音色。尤其是东南亚乐器特别的锣群、竹群、弦群和鼓群所包含的极可利用的创作资源，值得现代作曲家们垂爱。

*音律资源

东南亚存在着世界三大乐律体系，还有着本土非常特别的乐律现象，是作曲家创作的重要资源，

中华乐律体系，主要反映为民歌、器乐和戏剧音乐，其表现是：五声为主而辅以二变音的多种音阶；五度相生律（如传统笙所用）、纯律（如古琴所用）、平均律（如传统阮所用）等律制在实际音乐中的同时存在，即中国学者所说的“复合律制”或“折中

³⁷ Translator: the techniques in pinyin are Pipa techniques.

³⁸ Translator: equal temperament, just intonation and fifths tuning

³⁹ Translator: for example, a pentatonic scale with C D E G A could have F# and B as auxiliary pitches.

system” or a “compromise tuning system” that displays special musical thinking.

At the same time, some distinctive tuning systems and melodic modes are found in traditional folk music. One example of a musical genre with a distinctive flavour and cultural character is Teochew *Xianshi*. It comprises modes like the *qing san qing liu* 轻三轻六 [lit. “light 3 light 6”], *zhong san zhong liu* 重三重六 [lit. “heavy 3 heavy 6”], *qing san zhong liu* 轻三重六 [lit. “light 3 heavy 6”], *huo wu* 活五 [lit. “flexible 5”] etc., which are related to *ersi* 二四 notation.^{40 41} These give rise to unusual modalities, which are also characteristic of Teochew Guzheng music.

Perso-Arab tuning systems are today mostly seen in instruments, religious chant and song in Southeast Asian Islamic culture. It generates pitches of the scale using perfect fourth, resulting in a circle-of-fifths tuning system with a different structure. In Medieval times, the “neutral second” or “three-quarter-tone interval” was created with the application of the “middle finger of Zalzal”.⁴² This interval has a ratio of 11:12 (151 cents) or 81:88 (143 cents), and its sound is strongly evocative of Perso-Arab-Islamic culture.

In the Malay-Islamic sphere, Indonesian Gamelan music is most notable. It is based on two types of non-equal-tempered scales. The first is the *slendro*, similar to the traditional Chinese pentatonic scale but with the “do” and “sol” slightly lower:

Heard pitch:

la ↓do re mi ↓sol (la)

Pitch name:

nem baran gulu dada lima nem

The second is the *pelog*, which is similar to the Western diatonic scale but played mainly using a subset of five pitches.

律制”，表现出特别的音乐思维；同时在民间传统音乐中还有一些特殊律调，最具韵味和文化特点，如潮州弦诗，有与二四谱有关的“轻三轻六”、“重三重六”、“轻三重六”、“活五”等技巧，产生奇特的调体发展现象，在潮州筝乐中也有独特表现。⁴¹

波斯-阿拉伯乐律体系，今天主要是东南亚伊斯兰文化的器乐、宗教吟诵和歌唱上，其特征是：以纯四度为生律的基础，产生出一种结构不同的五度律，通过中古时期“扎尔扎尔中指”的作用而建立了“中立音”，又称为“四分之三音”（音分值为151音分，音程比为11:12；或音分值为143音分，音程比为81:88），其声调最具波斯-阿拉伯-伊斯兰文化色彩。

马来-伊斯兰乐律体系，主要表现在印度尼西亚的加美兰音乐：这个乐种有两种音阶，它们建立在不平均律的基础上，其一是“斯连德罗”（*Slendro*）：是类似于中国传统音阶的五声音阶，但其中有两个音do和solo略低，如：

实听：la ↓do re mi ↓sol (la)

音名：nem baran gulu dada lima nem

其二是“佩洛格”（*Pelog*），是类似于西方音乐的七声音阶，但主要用五

⁴⁰ Translator: *ersi* notation represents pitches using the Chinese characters for numbers. If playing in C major, they correspond to western notes as follows: *er* (2) = G, *san* (3) = A, *si* (4) = C, *wu* (5) = D, *liu* (6) = E, *qi* (7) = G, *ba* (8) = A. “Heavy 6” would mean that the (6) is sharped, i.e., E becomes F.

⁴¹ E.g., if the basic mode is “sol la do re mi sol la”, the *zhong san zhong liu* tuning would see the notes altered to “sol ti do re fa sol la”. *Huo wu* tuning would see the fifth interval “re” raised a bit. For further reading, one can refer to Chen Tianguo’s 陈天国 book *Chaozhou Xianshi Quanji* 《潮州弦诗全集》 [Compendium of Teochew Xianshi] published by Flower City Publishing House 花城出版社 in 2001.

如：基础调体是5612356可以变化为5712456，即为重三重六调；变化为571*2456，五度音2升高一点，即活五调，可参考陈天国《潮州弦诗全集》，花城出版社，2001年版。

⁴² Translator: Manşūr Zalzal al-Ḍārib was a musician in the 8th century who introduced fingering positions on the fretboard of an oud corresponding to an interval between the major and minor third.

Three pitches are microtonally higher or lower, creating a special effect.

Pitch name:

nem baran bem gulu dada pelog lima nem

This is the most important feature of Gamelan music. It should be noted and used by composers today.

The Indian tuning system was proposed by ancient theorist Bharata Muni in the *Nāṭyaśāstra*. He matched two *grama-s* (i.e., scales) to a tuning system where the octave is divided into 22 *śruti-s* (the smallest interval), producing the unique *sa-grama* and *ma-grama*:⁴³

Sa-grama:

Sa Ri Ga Ma Pa Dha Ni

Śruti-s:

4 3 2 4 4 3 2

Ma-grama:

Ma Pa Dha Ni Sa Ri Ga

Śruti-s:

4 3 4 2 4 3 2

Together with unique rhythms and melodies, these special tuning systems and scales created the most mesmerising style and colour of ethnic Indian music.⁴⁴

As Western 12-tone equal temperament, scales and modes are familiar to readers, these will be omitted in this article.

2.3.3.3. Rhythmic resources

Rhythm is the backbone of music and generates important stylistic effects. Southeast Asia has rhythmic resources very different from other parts of the world that are worth utilising.

With ancient origins, the *tāla* in Indian music is a fundamental way of counting time intervals to indicate the metre. The time intervals resulting from subdivisions serve as the reference for the melody and drum strokes. For example, the *tīntāl* in Hindustani music is a 16-beat metre divided into two groups of 8, and it can be repeated cyclically.

音，却有三个音有微升降，产生特别的效果。

音名：nem baran bem gulu dada pelog lima nem

这是马来-伊斯兰音乐最为重要的特征，应该被今天的作曲家们记取。

印度乐律，是古代理论家婆罗多牟尼在《乐舞论》中提出的，他将两种“格拉玛”（Grama）即音阶与二十二律（一个八度分为22个斯鲁蒂 Sruti，即最小音单位）相配合，产生了独特的“萨音阶”（Sa）和“玛音阶”（Ma）：

萨音阶：Sa Ri Ga Ma
Pa Dha Ni

斯鲁蒂：4 3 2 4
4 3 2

玛音阶：Ma Pa Dha Ni
Sa Ri Ga

斯鲁蒂：4 3 4 2
4 3 2

这些特别的音律和音阶，配合着独特的节奏和旋律，创造了印度民族音乐最迷人的风格色彩。

大家比较熟悉的西方十二平均律及其音阶和调式，此处也从略。

*节奏资源

节奏是音乐的骨架，产生重要的风格效果，东南亚有着十分不同于世界其它地方的节奏资源，值得我们利用。

如印度族音乐的“塔拉”（Tala），是一种起源古老的表示节拍的基本计数时间，通过分割产生的再分计数时间，才是曲调和鼓声节拍的标准时值，如北印度音乐的“特里塔拉”是

⁴³ Translator: the number below the pitch name represents how many *śruti* this pitch is *above* the lower pitch. The Sa-grama thus roughly sounds like “do re ḅmi fa sol la ḅsi”.

⁴⁴ Translator: Bharata Muni’s system of 22 *śruti-s* described early Indian music (before circa the 13th century), which used fixed intervals and a movable tonic. Indian classical music today uses an entirely different system of a fixed tonic and movable intervals based on 12 distinct pitches in an octave. Thus, the relevance of Bharata Muni’s 22 *śruti* tuning system to modern Indian classical music has been much debated.

The *gongan* in Malay-Indonesian music is a type of rhythmic cycle. It uses gongs or cymbals of different timbres to represent strong and weak beats, such as 8+8, 16+16, 32+32 etc. Each rhythmic pattern can be internally subdivided into smaller units. It can loop indefinitely, and the melody is built upon this rhythmic pattern.⁴⁵

In Chinese music, the *luogujing*⁴⁶ and extremely varied rhythmic forms are abundantly exhibited in opera music and folk music. They include:

- Composite rhythmic patterns (like *jin la man da* 紧拉慢打 [slow beating with rapid accompaniment by bowed string instrument(s)])
- Rhythmic patterns with phrases of decreasing length (like *luo si jie ding* 螺蛳结顶 [lit. “spiralling towards the tip of a Margarya snail’s shell”])
- Rhythmic patterns with phrases of increasing length (like *xian ren tuo xue* 仙人脱靴 [lit. “celestial beings removing their boots”])
- Rhythmic patterns with phrases of increasing, then decreasing length (like *jin gan lan* 金橄榄 [lit. “golden olive”])

2.3.3.4. Melodic resources

According to musicological research, ethnic music of Eastern cultures is often composed based on some kind of “melody type”. For example, The Indian *rāga* is a kind of melodic sequence with modal significance, i.e., a “melodic segment” that can be used as core seed material for the music. Through the *rasa* (emotional essence), Indian philosophy can be seen in each *rāga*. The *rāga*-s are different in Hindustani and Carnatic music. If we consider south Indian Tamil music to be the genre that entered Southeast Asia, then there are 72 parent *rāga*-s.⁴⁷

In Chinese folk music, *shengqiang* 声腔 [opera singing style] and *qupai* 曲牌 [fixed melody] are core melody types, including:

- *Jing Ju* [Beijing opera]: *xipi* 西皮, *erhuang* 二黄
- *Liyuan Xi* [Liyuan opera]: *nanqu* 南曲, *huisheng* 回声
- *Min Ju* [Minnan opera]: *yangge* 扬歌, *douqiang* 逗腔

分割为 8+8 两组的 16 拍节奏单位，可以往复循环。

如马来族音乐的“贡甘”（Gongan），是一种节奏循环模式，以不同音色的锣或镲来表示强弱拍，如 8+8, 16+16, 32+32 等，每一种节奏模式又可以把其内部分割为更小的单元，它可以无限循环，而旋律则建立在这个节奏模式上发展。²²

如中华族的音乐“锣鼓经”和极其多样的节奏形态，在戏剧音乐和民间音乐中，有丰富的表现形式，复节奏（如“紧拉慢打”）、递增节奏（如“螺蛳结顶”）、递减节奏（如“仙人脱靴”）、递增递减节奏（如“金橄榄”）等等。

*旋律资源

按照音乐学家们的研究，东方民族音乐常常带有一种“旋律型作曲法”，比如：印度民间音乐的“拉格”（Raga），即是一种具有调式意义的旋律程序，换句话说，就是可以作为音乐核心种子的“旋律片段”，每一个“拉格”都体现了印度人的生活哲学，即“情味”（Rasa）。北印度和南印度音乐的“拉格”不同，如果说进入东南亚的是南印度泰米尔音乐，那么它现在就有 72 种之多。

再比如中国民间音乐的“声腔”、“曲牌”，也是一种核心旋律型，如京剧的“西皮”、“二黄”，梨园戏的“南曲”、“回声”，闽剧的“扬歌”、“逗腔”，以及民间音乐的大量“曲牌”及其变体，“又一体”，

⁴⁵ Please refer to the following book by the two authors of this article:

Yinyue Renleixue De Da Shiyue: Huanan Minzu Yinyue Yu Malaixiya Minzu Yinyue Kaocha Yu Bijiao Yanjiu

[A broad perspective of musical anthropology: observation and comparative research of southern Chinese folk music and Malaysian folk music], Shanghai Music Publishing House, 2001

请参考本文两作者所著：《音乐人类学的大视野：华南民族音乐与马来西亚民族音乐考察与比较研究》一书，上海音乐出版社，2001年版。

⁴⁶ Translator: onomatopoeic Chinese syllables used to represent percussion patterns

⁴⁷ Translator: Carnatic music has 72 *mēlakartā* (parent) *rāga*-s, from which many more *rāga*-s are derived.

- Numerous *qupai* and their variations and *youyiti* 又一体 [alternative form(s)]

These are age-old traditions in Chinese music. There are also compositional techniques such as:

- *Huan tou* 换头 [varying the starting segment of a tune when repeating]
- *Huan wei* 换尾 [varying the ending segment of a tune when repeating]
- *Jia hua* 加花 [adding ornamentation]
- *Fan diao* 犯调 [temporary modulation of key]

These can all result in new melodic forms.

In Malay-Indonesian folk music, polyphonic stratification results in a unique kind of melodic overlapping that is neither harmony nor counterpoint. In Gamelan music, for example:

- The first layer comprises mid and low-pitched gongs playing the core theme
- The second layer comprises higher groups of gongs and xylophones playing embellished melodic variations
- The third layer comprises giant hanging low-pitched gongs playing at the boundaries of rhythmic cycles to delineate the phrases
- The fourth layer comprises a contrasting melody beyond the core theme by string instruments (like the *Rebab*), the flute [*Suling*], or a human voice.

This unique musical concept has given much inspiration to modern composers.

In addition, the intervals of augmented seconds and fourths in Islamic music, the microtones and *rāga*-s in Indian music, and the “freedom within restraint” in traditional Chinese music and other phenomena all hold musical intelligence that provides fundamental resources for composition today.

3. Composition and prospects of New Chinese Music

History and reality, race and country, past and present all demand a new landscape, new concept and new face from Southeast Asian Chinese music – that is, to create a Chinese music culture belonging to Southeast Asia! In fact, the Singaporean-Malaysian Chinese music community already possesses such conditions and opportunities. The “Singaporeanness” of Chinese music in Singapore is no longer an illusion.

这是中国传统音乐的古老传统，其作曲技巧如“换头”、“换尾”、“加花”、“犯调”等，都可以造成新的旋律形态。

在东南亚马来族的民间音乐中，存在着一种“层次复音” (Polyphonic Stratification) 的多声现象，造成一种特别的既不是和声、也不是对位的独特旋律重迭，如加美兰音乐 (Gamelan)，由中、低音锣奏出中心主题，这是一个层次；而较高音的锣群及木琴奏出加花变奏旋律，这是第二层次；大型低音挂锣奏出分句的节奏分割点，这是第三层次；弦乐如瑞巴布或者笛子、人声却在中心主题之外另发展出一个对比旋律，这是第四层次。此一独特音乐思维，也给予现代作曲家不少启迪。

另外，伊斯兰音乐的“增二度”、“四度”，印度音乐的“微分音”、“拉格”，中国传统音乐的“有控制的自由”等形态中内涵的音乐智能，都是我们今天创作的更本质的资源。

(三) 新华乐的创作与前景

历史和现实，种族和国家，过去与现在，都在要求今天的东南亚华乐在新世纪有一个新姿态，新理念，新面貌，即：创造属于东南亚的华乐文化！事实上，新-马华乐界已经有了这样的条件和机缘，新加坡华乐的“新加坡性”已经不是幻想。

3.1. Regarding composition

Firstly, many New Chinese Music composers' backgrounds have become more extensive. Unlike traditional Chinese music practitioners who come from and derive their musical knowledge from mainland China, many Chinese music practitioners nowadays have broader cultural horizons and a richer understanding of composition. For example, composer Mr Chew Hee-Chiat 周熙杰 was educated in China and USA but works in Singapore-Malaysia. Such a situation has become increasingly common.

Secondly, the cumulative development of Chinese music has reached a stage of transformation from “quantity” to “quality”. We observe that in the past more than a century, Southeast Asian Chinese music has gone through several stages such as:

- Copying traditional Chinese music
- Transcribing and arranging traditional Chinese music
- Importing New Chinese Music from the mainland
- Fusing traditional Chinese music with traditional Southeast Asian music
- Composing completely original pieces rooted in tradition. Pluralism is already being expressed through localisation.

Thirdly, the works of many Chinese music composers have already provided experience that can be used for reference. For example, many works with a Malay, Indian or mixed style have appeared on the programme of Chinese orchestras:

Burung Kakak tua *Ngajat Tampi*
Ketipang Payung *Rasa Sayang*
Potong Padi *Suriram*
Chan Mali Chan *Mukala-Mukala*
Joget Anak Udang *Usik Asik*
Dance of Dustpan and Kite (Two Malay folk songs⁴⁸)
Munnaeru Vaalibaa (Indian song⁴⁹)

In the early days of his Chinese music composition, Mr LEE Soo Sheng 吕书成 had already integrated Malay folk songs, North American rhythms, and Southeast Asian musical instruments, such as in his piece *Shouge* 《收割》 [Harvest]. His many local-style compositions have made a far-reaching

(1) 关于创作

首先，是新华乐作曲家的音乐文化新背景的发展。不同于传统华乐人主要是直接来自中国大陆，其音乐知识背景在中国，目前已经有不少华乐人有着更为宽广的文化视域，更为丰富的作曲知识，如作曲家周熙杰先生都有中、美教育背景而工作于新一马，这样-种情况已经越来越普遍。

其次，是华乐的积累已经由“量”而达到“质”的变革阶段。我们注意到，一百多年来，东南亚华乐经历了“中国传统音乐照搬”、“中国传统音乐移植改编”、“中国新民乐的引入”、“中国传统音乐与东南亚传统音乐融合”、“立足传统而完全原创的创作”等几个阶段，以“本土化体现多元化”已经在实践中。

再次，是许多华乐作曲家的创作已经提供了可资借鉴的经验，如许多马来风格、或者印度风格、或者混合风格的作品已经出现在华乐团的节目单上：

Burung Kakak tua *Ngajat Tampi*
Ketipang Payung *Rasa Sayang*
Potong Padi *Suriram*
Chan Mali Chan *Mukala-Mukala*
Joget Anak Udang *Usik Asik*
 簸箕与风筝舞曲（两首马来民歌）
 沫尼鲁法丽巴（印度歌曲）

早期吕书成先生在自己的华乐创作中就已经融合了马来民谣、北美节奏、东南亚乐器，如《收割》，他的许多本土风格的创作作品产生了广泛影响；沈文友先生以马来民间音乐和印

⁴⁸ Translator: the title mentioned in the original text *Boji yu Fengzheng Wuqu* 《簸箕与风筝舞曲》，translated as *Dance of Dustpan and Kite* in Singapore Chinese Orchestra's English programmes, is a medley of two Malay folk songs arranged by SIM Boon Yew 沈文友, namely *Jong Jong Inai* and *Wau Bulan* (moon kite).

⁴⁹ Translator: often miscredited as a folk song, *Munnaeru Vaalibaa* was actually composed by S. Jesudassan, a Tamil teacher, in 1966. See also:

<https://www.straitstimes.com/singapore/creator-of-tamil-national-day-song-munnaeru-vaalibaa-honoured>

impact. Mr SIM Boon Yew 沈文友 arranged and composed many widely-popular Chinese orchestra pieces based on Malay and Indian folk music material, such as *Suriram*. A mature composition technique is highly evident in the large-scale oratorio *Admiral of the Seven Seas* by Mr. LAW Wai Lun 罗伟伦 from Singapore. The compositions of Mr CHEW Hee-Chiat 周熙杰 embody the innovative fusion of modern composition techniques with the Chinese, Malay and Indian music traditions and cultural elements. Works like his *Orchestra Suite No. 2, Percussion and Orchestra* etc. are symbolic of the maturity of Singaporean-Malaysian Chinese Music.

We believe that the following thought processes can be applied to the composition of New Chinese Music:

3.1.1. Integration of tuning systems

As one of the techniques used in contemporary composition, pitch layering has rich expressive power.⁵⁰ As described previously, many tuning systems exist in Southeast Asia, which can become pitch resources for compositional techniques. While instruments with fixed pitches (such as the Guan, Sheng, Di, gong, set gongs, angklung or orchestra) perform equal-tempered parts, other instruments can adopt flexible pitches (such as the Zheng [Guzheng], Qin [Guqin], Erhu, Rebab or orchestra). This would form a contrast and produce a special effect that also has Chinese musical nuances. In fact, the simultaneous use of multiple tuning systems already exists in traditional Chinese instrumental ensemble music. Modern ideas can certainly be extracted along these lines. The use of microtones should become a new subject in conceptualising New Chinese Music.

3.1.2. Integration of techniques

This mainly involves the synthesis or parallel use of different methods of organising melody, rhythm, harmony and instrumentation. For example, Chinese pentatonic melodies could be combined with Malay-Indonesian *gongan* rhythms. Indian-style melodic ornamentation could be combined with Western functional harmony. Flexible and strict rhythms could be overlapped, regularly-divided and irregularly-divided rhythms could be overlapped, Chinese, Malay, Indian

度民歌为素材改编和创作了许多广为流传的华乐曲，如《苏莉兰》；新加坡罗伟伦先生的大型作品，清唱剧《海上第一人：郑和》也有着成熟的作曲技术；而周熙杰先生的创作，更是体现了现代作曲技术与华乐传统、马来音乐传统、印度音乐传统等文化元素的融合创新，如他的《乐队组曲二》，敲击与乐队协奏曲《动量、韵、忙碌》等作品，被认为是新马华乐的成熟标志。

我们以为，新华乐的创作，其创作思维可以有：

* 音乐声律层面的融合

音高复合是现代音乐作曲技术之一，有着非常丰富的表现力⁵⁰。我们前面已经陈述了，在东南亚存在多种音高律制，正是这些可以成为作曲技术的音高资源，在确定性音高（如管、笙、笛、锣、套锣、摇竹或者乐队）演奏着平均律的声部的同时，其它声部可以采取游移性音高（如箏、琴、二胡、瑞巴布或者乐队）的对比，从而产生特殊效果而又有华乐韵味。事实上在中国传统乐器的合奏中，已经存在这样的多律并用的现象，完全可以挖掘出现代因素，微分音的使用应该成为新华乐思维的一个新内容。

* 音乐技术层面的融合

主要表现为旋律法、节奏法、和声法与乐器法的综合或者平行，如中国五声性旋律与马来节奏“贡甘”的混合，印度式旋律装饰与西方功能合声的混合，非严格节奏与严格节奏的重迭，匀分律动与非匀分律动的重迭，华、马、印、土著乐器的合奏形式等。周

⁵⁰ For example, the works of contemporary Russian composer Sofia Gubaidulina have been widely influential since the 1980s. She has achieved exceptional results in terms of Eastern sensibilities, Western structural symbolism and the use of natural harmonics. Her compositional concept features the layering of pitch, timbre and rhythm etc. These are worth noting and studying by today's Chinese music composers. Please refer to the doctoral dissertation of Dr Liang Hongqi 梁红旗 from Xi'an Conservatory *A Study to the Technique Character of Sofia Gubaidulina's Composition*, supervised by Prof. Zhao Xiaosheng 赵晓生, June 2006.

如俄罗斯当代作曲家索菲亚·古拜杜丽娜的创作和作品，在20世纪80年代以来，产生了广泛的影响，她在东方的感受性，西方的结构象征和自然泛音的使用，以复合为特征的创作思维如音高复合、音色复合、节奏复合等等方面都有独创性的成果，是值得今天华乐作曲家注意和学习的，请参考西安音乐学院梁红旗博士的学位论文《索菲亚·古拜杜丽娜音乐作品技法特征研究》，导师：赵晓生教授。2006年6月。 *A Study to the Technique Character of Sofia Gubaidulina's Composition*. 2006.

and indigenous instruments could play together, etc. CHEW Hee-Chiat 周熙杰 has already used composite meters, overlapping rhythms, interweaving modalities, mixed timbral colours, imitative textures etc., successfully creating new colours and stylistic nuances for New Chinese Music. We believe that there are uncountable possibilities regarding the use of timbre in Southeast Asian Chinese music composition, and this is precisely one of the endeavours of modern music.

3.1.3. Integration of styles

Composite musical styles form one important feature of modern music. Malay-Indonesian, Chinese, Indian, Western and indigenous musical styles can definitely attain stylistic integration, and this may be achieved through the guiding principles of New Chinese Music. Of course, this requires highly mature composition techniques. "Composition style" does not refer to different styles occurring successively, but rather simultaneously, i.e., multiple stylistic elements appear simultaneously in a musical work to form a special stylistic character.

3.1.4. Integration of cultures

Cultural integration can be achieved through the cross-cultural selection of compositional subjects. Folk literature, legends and myths strongly represent a civilisation's characteristics, and one ethnic group's resources can be used by composers of another ethnic group. Through a two-way perspective on religious practices of other ethnic groups, one can refer to and draw upon folk beliefs, rituals and other activities reflecting the psyche of that ethnic group. Characteristic forms of labour can also be used as subjects of composition. Their nuances, rhythms, and structures of cultural units all bear meaning. With regards to aesthetics, different ethnic groups have different choices and ascribe different connotations. These can be considered in combination or conjunction with each other.

3.2. Regarding strategy

Any cultural creation involves the issue of developmental strategy, and the localisation of New Chinese Music is no exception. It requires its own cultural strategy based on the principles of "academic positioning", "priority to composition", and "practical applications foremost".

They are explained as follows:

3.2.1 Academic positioning

"Localisation" is a key concept pertaining to the composition of New Chinese Music. It generates a group of related concepts such as "Nanyang style", "Nanyang music", "New Chinese Music", "Southeast Asian music", "Nanyang historical records", "Nanyang musical resources", "Nanyang style in

熙杰在他的创作中已经使用了复拍子、节奏重迭、调式交织、混合音色、乐器互拟等手法，成功地创造出新华乐的色彩和风韵。我们以为，东南亚新华乐的创作在音色的运用上，可能性极多，而现代音乐正是致力于此。

*音乐风格层面的融合

复风格是现代音乐重要的特征，马、华、印、西、土著的音乐风格完全可以、而且可能在新华乐的理念指导下，达到风格的复合，当然，这需要非常成熟的作曲技巧。我们所谓复风格，不是指不同风格的前后关系，而是同时关系，即：在音乐作品中，同时出现多种风格要素，而产生出一种特别的风格意味。

*音乐文化层面的融合

如创作题材的交叉选择，民间文学，传说，神话故事，是最富本民族特色的文化，可以在创作中实现我为你用，你为我用；又如创作中对他族宗教活动形式的双向视域，民间俗信，酬神仪式等，有丰富的民族心理活动，可资利用参考；再如富有民族特征、特色的劳动形式，可以利用为创作题材，其韵律、节奏、文化单元结构等，都不是没有创作意义的。在审美上，不同民族有着不同的选择，有着不同的内涵，也可以混合起来考虑或者交叉起来运思。

(2) 关于策略

任何文化的创造，都有一个发展策略问题，新华乐的本土化也是这样，需要一个自己的文化策略，包括了“学术定位”、“创作优先”、“实践第一”三个原则。

现分述如下：

*学术定位

在新华乐的创作问题上，“本土化”是一个关键概念，与此有关，产生出一套概念群，如“南洋风”、“南洋音乐”、“新华乐”、“东南亚音

Chinese music” etc. These concepts need academic justification.

Many issues pertaining to the more than a hundred years of Chinese music history also need research. Issues pertaining to resources, historical factuality, transmission, organisation of associations, performances, aesthetic demands, cultural psychology etc. can all be topics of study. Furthermore, research on the local music of Southeast Asian ethnic groups should also be undertaken. This would provide us with a basic academic understanding of Southeast Asian musical culture. These academic undertakings serve to garner recognition for New Chinese Music, answer the questions posed by society and satisfy compositional needs. From there, a solid theoretical foundation can be laid.

3.2.2. Priority to composition

Any musical culture is founded upon actual work on practical applications of music, and composition has primary value, as it leads to the creation of musical pieces. Without musical pieces, there would be no musical performances, no musical transmission, no musical education, no musical publishing, no musical competitions, no musical activities. Therefore, composition should be the most fundamental activity to address the localisation of Chinese music. Localisation, strictly speaking, is not a theoretical but a practical issue with composition at its core. It is through composition that the localisation of Chinese music is realised. Imagine what a magnificent scenario it would be if a large group of compositions embodying the concept of localisation were to exist today? Therefore, the fundamental strategic thinking of all Chinese music practitioners should be to give priority to composition.

3.2.3. Practical applications foremost

Localisation is not a theoretical assignment but a practical artistic issue. With composition as the basis, large quantities of real-life arts activities form the most critical criterion that would enable New Chinese Music to enter people’s ears and hearts to become part of the social consciousness.

Therefore, uninterrupted performing, promoting, broadcasting, holding competitions, and publishing are crucial tasks for the success, achievement and maturity of localised New Chinese Music! We need not only composers and performers, but also arts administrators – i.e., social activists and economists for music, as well as professional audio-visual media practitioners, printing-press media practitioners and high-profile music critics. When all these people are in place, considerable results can surely be achieved through the principle of “practical applications first”.

乐”、“南洋历史文案”、“南洋音乐资源”、“华乐南洋风格”等等，这些概念都需要学术上的论证。在百年来华乐史的研究上，也有许多问题需要研究，如资料问题、史实问题、传播问题、社团组织、演出活动、审美要求、文化心理等方面，都可以设立课题。在对东南亚本土各民族音乐的研究上，当然也应该开展起来，使我们对东南亚的音乐文化有一个学术的基本认识。这些学术开展，目的是使新华乐本土化成为社会的共识，回答社会的提问，满足创作的需要，从而奠定其坚实的理论基础。

*创作优先

任何音乐文化，都是以音乐的实践劳动为基础的，而创作是第一性的价值，其成果即是音乐作品，没有音乐作品，就没有音乐的表演，没有音乐的传播，没有音乐的教育，没有音乐的出版，没有音乐的比赛，没有音乐的活动。故，华乐本土化问题，应该以创作为最根本的活动，华乐本土化，严格起来说，不是一个理论问题，而是一个实践问题，其核心是创作，是在创作中实现华乐本土化。试想，如果今天有一大批体现了本土化理念的作品，是一个何等壮丽的情景？所以，创作优先应该成为所有华乐人的基本策略思维。

*实践第一

本土化问题基本上不是理论命题，而是艺术实践问题，在创作的基础上，大量的艺术实践活动是使新华乐入耳入心，进而成为社会意识的最重要条件。故开展不间断的演出、推介、展播、比赛、出版，是使本土化意义上的新华乐成功、成就、成熟的极其重要的工作！因此，我们不仅需要作曲家，演奏家，还需要经纪人，即音乐的社会活动家和经济学家，需要内行的影视媒体工作者和纸质媒体工作者，需要高规格的音乐评论家，当所有这些人士都到位了，相信实践第一的原则一定可以取得相当效果。