

# 峇里島表演藝術之在地資源再培育中的遺產與永續性

## Heritage and Sustainability in Recultivating Local Resources for Balinese Performing Arts

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### 摘要

本文探討遺產與當地藝術資源培育，研究對象為印尼峇里島上以村莊為基礎的表演藝術團體 *sekaa sebanan desa*。2014 年，印尼峇里島 *Singapadu* 村莊的組織 *Saptana Jagaraga*，復興了這個以此村莊為基地的表演團體，並且代表其地區參與當地藝術節。不同於私人表演團體從整個島內找尋音樂家與舞者的外包模式，*Saptana Jagaraga* 有意地直接從村莊中取得藝術資源。在探討遺產層面重要的是，這個以村莊為基礎形成的團體，是對私人經營工作室 *sanggar* 有所不滿的回應。對於許多人來說，私有化、商業化和旅遊業造成了村莊社會連結的壓力。是什麼美學、後勤和經濟上的原因，使人們拒絕私營工作室而傾向支持以村莊為基礎的遺產管理？在峇里島日益商業化、私有化和以市場為導向的藝術經濟發展之下，以村莊為基礎的表演團體是否可持續發展？針對這些問題，我對遺產復興和永續性的相關論述進行探討，藉此思考在全球文化潮流的背景下，當地形式再培育的意義。其中，我對於 *Saptana Jagaraga* 遺產復興如何傾向較少關注保存和維護面向，而更加注重透過創造和創新來加強共享社會連結的現象特別感興趣。

**關鍵詞：**遺產、以村莊為基礎的藝術、峇里島甘美朗、永續性

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## Abstract

In this paper on heritage and cultivating local arts resources, village-based performing arts troupes called *sekaa sebunan desa* are discussed on the Indonesian island of Bali. In 2014, a group called Saptana Jagaraga from the village of Singapadu in Bali, Indonesia revived the village-based troupe to represent their district in a local arts festival. Unlike the private troupes who outsourced musicians and dancers from throughout the island, Saptana Jagaraga intentionally drew from their immediate village for arts resources. What is significant to the heritage discussion is that the formation of this village-based group was in response to member's discontentment with privately run *sanggar*. For many, privatization, commercialization and tourism pressures strained social bonds at the village level. What were the aesthetic, logistical and economic reasons for rejecting privately run *sanggar* in favor of village-based heritage management? Are village-based troupes sustainable in Bali's increasingly commercialized and privatized market-driven arts economy? Addressing these questions, I examine discourses surrounding heritage revivals and sustainability to consider the implications for recultivating local forms against the backdrop of global cultural flows. I am particularly interested in how Saptana Jagaraga's heritage revival is less concerned with preservation and maintenance and more geared towards creating and innovating through strengthening shared social bonds.

**Keywords:** heritage, village-based arts, Balinese gamelan, sustainability

# 身份位移與音樂文化轉型：以臺灣禪和派的發展為例

Displacement of Identity and Transformation of Music Cultural:  
The Case of the Development of *Chanhe* Taoist School in Taiwan

袁野璐\* Yuan, Ye-Lu

## 摘要

禪和派是二戰以後傳入臺灣並發展而成的道教派別，最初以一種名為「斗堂」的文娛性宗教組織形式存在，受到戰後臺灣複雜的政治經濟環境的影響，不斷發展變化，最終形成職業性道教組織，並以道經團的方式進行活動。禪和派轉型的主要原因在於成員社會身份和文化身份的雙重位移，這也導致了伴隨著儀式而存在的禪和派音樂文化的轉型。本文以禪和派在臺灣的發展為例，探討社會環境、人員身份與音樂文化三者之間的關係。

**關鍵詞：**身份位移、音樂文化轉型、禪和派、道教音樂、臺灣

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## Abstract

*Chanhe* is a Taoist school that was introduced into Taiwan after World War II. It originally existed as an entertaining religious form called *Doutang* and continued changing and developing under the circumstance of complex politics and economy in Taiwan. Eventually, it becomes a professional Taoist community, which organizes activities through Taoist chanting Groups. *Chanhe* was transforming due to its group members' double displacements of social and cultural identities, which leads to the transformation of musical culture of *Chanhe* that was accompanied with rituals. This paper takes the development of *Chanhe* Taoist School in Taiwan as an example, to explore the interrelationship among social environment, identity and musical culture.

**Keywords:** Displacement of identity, Transformation of musical culture, *Chanhe* School, Taoist music, Taiwan

# 臺灣布袋戲角色主題歌與流行音樂

## Popular Music and Puppetry Theatre in Taiwan

陳龍廷\* Chen, Long-Ting

### 摘要

從「戲」與「曲」來看，音樂是傳統戲劇不可或缺的重要表演元素。

如何讓布袋戲木偶雕刻的戲劇角色，獲得一種宛若真人的生命力，應該是各掌中戲班藝人需要不斷精進的目標。布袋戲角色主題歌的重要性，就在於形塑了布袋戲的內心世界，讓木刻表情固定的戲偶也能夠宛若真實有溫度的情感。

1960 至 1970 年代臺灣布袋戲角色主題歌，不僅包含了日本曲、西洋曲，也有傳統戲曲與戰後臺灣臺語流行曲。傳統戲曲的北管曲，可以變身為布袋戲主題歌〈秘中秘〉、〈孤單老人〉、〈萬毒美人女暴君〉，南管曲也可改編為〈相思燈〉、〈苦秋風〉等，還有來自說唱藝人的【江湖調】也能變成《六合三俠傳》賣唱生的主題歌〈勸世歌〉。不僅如此，戰後臺語流行樂壇的楊三郎、黃敏、莊啟勝、陳清文、謝麗燕等共同創作膾炙人口的音樂。而臺灣前輩音樂家鄧雨賢 1939 年創作的〈南國花譜〉這首已漸被淡忘的歌曲，意外因為電視布袋戲改編成〈南國情歌〉而走紅，也為世人們所重新認識。

甚至 1990 年代末的霹靂國際多媒體已發展至與無非文化、動脈音樂合作，除了延續既有模式，也吸收日本動漫的片頭曲、片尾曲模式。本文並非僅止於懷舊眷戀的情懷，而是著眼於未來布袋戲音樂的可能典範探索。

**關鍵詞：**文化創意、商業劇場、布袋戲、流行歌、唱片

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## Abstract

According to the word 'hi-khek' etymologically, the music (khek) is a part of indispensable elements in the whole performance (hì) traditionally. The puppetry theatre (pò-tē-hì) is one of traditional performance in Taiwan. One of aims of this theatre is to create the soul, the inner feelings of a character, by visual head's sculpture art and by auditory songs of music.

There are many songs of music to create the unique characters of puppetry theatre in periods of 1960s and 1970s. Those original sources come from Japanese, American Movie, the traditional drama, and the Taiwanese popular song. The melody of 'pak-kóan', one of traditional style, could be a new song for new characters for exemple Pì-tiong-pì, Ko-toa<sup>n</sup>-lâu-lâng, Lú-pok-kun. Not only appropriation of traditional music by traditional, but also of many works of Taiwanese popular composer, Iú<sup>n</sup> Sam-lóng, Tân Chheng-bûn, Chng Khé-sèng after World War II. Even 'lâm-kok hoe-phó' in 1939, an extraordinary work of Tēng Ú<sup>í</sup>-hiân had attracted attention by puppetry theatre in television.

The puppetry theatre had cooperated with individual creators of music in 1990s. Pili International Multimedia Company had appropriated the form of title's song and end's song in Japanese cartoon, and had developed the longtime cooperation with Everything But The Culture Company, Dmile Music. Based on the analysis of those historical resources, we will discuss the possibility of cultural innovation how to develop the new kind of puppetry music.

**Keywords:** Cultural innovation, Commercial theatre, Puppetry theatre, Popular song, Record

# 建構國族認同：臺灣國樂的變衍

## Constructing National Identity:

## The Transformation of National Music (*Guoyue*) in Taiwan

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### 摘要

自 1949 年以來，臺灣在中國國民黨和民主進步黨的帶領下經歷相當大的政治動盪，在建立民族國家的過程中，臺灣的國族身份認同不斷地建構與重建。為了了解國族認同對於臺灣的國樂音樂家意味著什麼，本文章主要探究政治的發展如何影響國樂與音樂家國族認同的變衍。儘管臺灣早期的政治發展無不以大中國主義為目標，但不可否認，由於臺灣經歷日本殖民、中國長時間分離與全球化，在文化、語言和政治意識形態等層面上已有明顯的差異。本研究揭示國樂作為現代民族國家的音樂受到臺灣政黨與多元文化的影響，歷經了音樂身份和審美取向的明顯轉變，朝向強調臺灣本土意識的趨勢，其音樂家的國族認同亦呈現持續地變化之中。

**關鍵詞：**國樂、國族認同、國族主義、大中國主義、臺灣國族主義、臺灣認同

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## Abstract

Taiwan experienced considerable political upheaval during its history under the KMT and DPP regimes after 1945. During this process of building a nation-state, Taiwan's national identity was continuously reconstructed, renegotiated and reformulated. Although the political developments in Taiwan have actively constructed a consciousness of Chineseness since 1945, there has been an ethnic division between native Taiwanese and the mainlanders who arrived in Taiwan. Their differences are clearly characterised on every level, such as history, culture, language, and political ideology. In a political context, these two groups can also be distinguished by their political ideas and claims to their national identity within the context of Taiwan. On the other hand, there is tension in the relationship created between Taiwan and China. This continuing tension between internal and external factors affects from within and outside Taiwan. To understand what national identity means to *guoyue* musicians in Taiwan, I would like to explore how political development has affected the transformation of *guoyue* and musicians' national identity.

The research result shows that politics has also impacted the development of *guoyue* as the music of the modern nation-state. During the embryonic and promotional periods, *guoyue* served as the music of the nation. However, towards the end of the promotional period, *guoyue* gradually began to be modernised and distinguish itself from *minyue* in China. In the transitional period, due to the changing government in Taiwan since 2000, *guoyue* again went through a marked shift in musical identity and aesthetic orientation, away from Chinese music and towards localisation. This shows that the on-going and non-static musical and national identities are continuously progressing within musicians and *guoyue* culture.

**Keywords:** *Guoyue* (National Music), National Identity, Chinese Nationalism, Taiwanese Nationalism, Taiwanese Identity

# 國樂合奏作品與多元文化音樂素材融合之可行性：以王辰威《姊妹島》為例\*

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

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## 摘要

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

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

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

**關鍵詞：**王辰威、《姊妹島》、國樂合奏作品、大中華地區、多元文化音樂素材

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## Abstract

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

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

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

**Keywords:** Wang Chenwei, "The Sisters' Islands", Chinese Orchestra Music, Greater China, Multicultural Musical Elements