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民族音樂學國際研討會

摘要彙整

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目錄

- How Chinese People Experienced Taiwan's Pop Music? Toward a Sociology of Mediation of China-Taiwan (中國人怎麼感受台灣流行音樂：朝向一個「中國-台灣」中介的社會學研究).....Chun-Ming Huang(黃俊銘)5
- Performing for the Imagined Citizens of Kuala Lumpur (訴求吉隆坡市民的想像身份——以馬來西亞市政局管弦樂團的表演曲目為例)..... Isabella Pek.....6
- Regenerating Life of Artists and Musicians in the New Normal (新常態下的音樂家、藝術家之再生)Connie Lim Keh Nie(林克妮)··· 7
- Is There Such a Thing as a Dance Diaspora? (是否有事物如「舞蹈離散」之屬?)Alex Dea.....8
- Indonesian (Yogyakarta) Court Dance: The Logic of Practice (印尼(日惹)宮廷舞——實踐的邏輯)Anastasia Melati Listyorini10
- The Mystique and Spiritual Behavior of *Bedhaya Ketawang* Dancers during the Performance Preparation Period (宮廷舞蹈「貝多優卡達望 (Bedaya Ketawang)」表演者於準備期間的密契與靈性行為).....K.R.A.Bagus Sunaryo Tejo.....11
- Preserving and Promoting Traditional Music through Crossover Works in 'World Music' (從「世界音樂」產品中的跨界創作來看傳統音樂的保存與推廣)Szu-Wei Chen (陳峙維)..... 12
- Inheritance and Current Situation for Hakka Music "Pa-Yin" in Northern Taiwan (臺灣北部客家八音的傳承與擴散).....Yun-Hsuan Huang (黃筠軒)13
- Artistic Practice and Social Engagement: Observation and Analysis of the Annual Performance of National Chinese Orchestras in Taiwan (藝術實踐與社會參與——臺灣公設國樂團展演活動觀察評析).....Cheng-Kang Chen(陳鄭港).....14

Transnational Identities and the Javanese <i>Wayang Kulit</i> Heritage in Malaysia (馬來西亞的爪哇皮影戲文化資產與跨國身分認同).....	Mayco Axel Santaella.....	15
Mythology, Intertextuality and Analogy, Modern Thinking: The Three Routes of Javanese Healing Puppetry Theatre <i>Ruwatan</i> Study (神話體系、互文與類比、現代思維：三條進入爪哇巫術醫療皮影戲「魯瓦旦」的研究路徑).....	Awan Tan (陳聖元).....	16
The Influence of Baratayuda Play in Javanese Puppet Performance with Toponymy in Java (《摩訶婆羅多》對爪哇皮影戲劇本的影響及其在地空間部署).....Hanggar Budi Prasetya.....	17
The Evolution and Development of Paiwan Nose Flute and Mouth Flute Music: Observation of the Artist Xie Shuineng's Teaching (排灣族口笛鼻笛音樂的演變與發展：謝水能藝師傳習的觀察)	Ming-Chieh Chou(周明傑).....	18
Microscopic Study on the History of the folksong Collective Movement and Local Biography in the 1960s—A Case Study on the Fieldwork of the Taitung Amis Ciwkangan Tribe (微觀 1960 年代民歌採集運動史與地方人物誌——以臺東阿美族長光部落採集事件).....	Chia-Yin Hung (洪嘉吟).....	19
Ancient Tunes of the Indigenous People and Social Context in Contemporary Taiwan (當代社會脈絡中的臺灣原住民古調).....	Yang-Ming Teoh (趙陽明).....	20
Tyzen Hsiao's Statement of Faith and Cultural Reflection: Ilha Formosa -Requiem for Martyr of Formosa as An Example (蕭泰然的信仰宣言與人文關懷：以《啊～福爾摩沙——為殉難者的鎮魂曲》為例).....	Yen-Chiang Che(車炎江).....	21
Shaping Indigenous Music Identity in Contemporary Taiwan- A Case Study of Sauniaw Tjuveljevelj (形塑當代臺灣原住民音樂認同—以少妮嬌·久分勒分為例).....	Ming-Hui Ma (馬銘輝).....	22
A Local Writing on the Song Writing of Taiwanese Style of <i>Tianyuan Yuefu</i> (「臺灣風」歌曲創作的在地書寫—以田園樂府為例).....	Chen-Yi Chen (陳珍儀).....	23

A Quest for Taiwan's Musical Roots: Taipei Chinese Orchestra and the Making of Taiwanese Musical Identity (臺北市立國樂團的台灣國樂探尋之路).....	Ming-Yen Lee(李明晏)24
Community Relief and Individual Salvation: An Exploratory Study on the View of Body in Faist Rituals in Penghu (濟世與度己：澎湖法教儀式身體觀初探).....	Chi-Tsun Hsiao(蕭啟村).....25
Hands Percussion of Malaysia: Performing Cosmopolitanism Built on Shared Philosophy and Artistic Values in Global Musical Alliances (馬來西亞手集團——在全球音樂聯盟中建立一個以共同哲學和藝術價值為基礎的表演世界主義).....	Clare Suet Ching Chan.....26
Coordination and Fusion of Diasporic Styles among Singaporean Composers (新加坡作曲家：多元離散文化的協調與結合).....	Yoon-Foong Wong(王永鋒).....27
Empowering the Periphery to Sustain Bali's Contested Environment (賦權於邊緣抗爭——以具競爭性的峇里島音樂生態之存續為例).....	Made Mantle Hood(胡敏德).....28
The Survival Environment and Cultural Practice of Chinese Indonesians in Javanese Traditional Performing Arts (爪哇傳統表演藝術中印尼華人的生存環境與文化實踐).....	Tsung-Te Tsai (蔡宗德)29

中國人怎麼感受台灣流行音樂：

朝向一個「中國-台灣」中介的社會學研究

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摘要

台灣流行音樂在中國擁有長期且多重的影響，這是經常被忽略的研究方向。本研究問題化「中國人」與「台灣流行音樂」，討論中國人如何協商兩岸國族身分、消費主義與聆聽者的傳記歷程，成就矛盾的國族實作與音樂實作。透過 2013-2014、2019 在北京、廣州、深圳與台北的深度訪談及參與觀察，並結合數部流行文化文本分析，本文將反思台灣流行音樂在中國所帶來參與式民主的基進可能；卻又因兩岸身分認同問題而破壞及重新協商了參與及身分，它寓意樂迷接受音樂的經驗，既能動卻又受限。本研究並藉此理論性寓意「社會-音樂研究」(socio-musical studies)在社會學與音樂學領域的幾種特定典範與交流方向。

關鍵字：國族與國族認同、兩岸關係、中介、文化社會學、流行音樂社會學。

Performing for the imagined citizens of Kuala Lumpur

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Abstract

Orkestra Kuala Lumpur is the 70-piece orchestra that is supported by Kuala Lumpur City Hall as part of arts, culture and sports services offered to the citizens of Kuala Lumpur. The orchestra performs at the city hall auditorium and at *Dataran Merdeka*, and gets invited to perform for royal palaces and other official state or city functions in Malaysia. In smaller ensembles, members of the orchestra also routinely perform in the public parks and in the people's housing areas.

This paper examines the repertoire of the orchestra which concentrates on Malaysian popular music, with the orchestra often accompanying celebrity singers. The decision to do so is based on the desire to raise the attendance rate of the free orchestral concerts, as the City Hall aims to provide free entertainment for citizens living in Kuala Lumpur. That is, how well the celebrity singers pull the crowd to the concerts determines how 'successful' the concerts are. This paper discusses the explorations of receptions and perceptions, of audience and ethnographies as demonstrated in the performances by Orkestra Kuala Lumpur. This orchestra was established in 1988, under the promotion and patronage of the then Mayor of Kuala Lumpur.

Keywords: Malaysian popular music; Orkestra Kuala Lumpur; celebrity singers; imagined citizens of Kuala Lumpur.

Regenerating Life of Artists and Musicians in the New Normal

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Abstract

In early 2020, the novel coronavirus (COVID-19) had swept the globe, challenging the social, economic and political spheres. This pandemic is currently challenging the music, performing arts and entertainment industry globally in an unprecedented, devastating manner. Starting from 18 March 2020, when the Malaysia government initiated the Movement Control Order (MCO) or known as partial lockdown, it had led to the closure of performance venues, postponement and cancellation of music concerts, theatre shows, festivals, live gigs and dance performances. Hence, these phenomena had resulted in the changes of ecosystem in the performing arts and music industry. This restriction has caused the musicians and artists isolated at home, turning to online platforms to sustain their creative lives. Inevitably, due to shutdown of performance spaces and the practice of social distancing, it had led to the shift from offline to online broadcast. It transformed the way music was performed and consumed by the audience.

This paper aims to illuminate how artists, musicians together with the creative industry cope with the drastic disruption due to the COVID-19 outbreak as well as the means of regenerating 'life', which refers to that of a creative artist in a narrower sense, and to that of the industry in a broader sense. Adopting a combined methodology of autoethnography and virtual ethnography, the authors explore their encounters with the informants and the development of the creative arts scene. The subject of disruption and regeneration in the music industry is approached through feasible methods and tools they could render in this unique lived experience. They hope to construct a view containing both macro and micro perspectives on the transcendence of creative practitioners from the disruption and survive the pandemic impact, as well as the regeneration of how music as a form of creative arts would persevere in the 'new normal' of the post-COVID-19 era.

Keywords: COVID-19, cordon sanitaire, artists and musicians, creative arts, regeneration, new normal.

Is There Such a Thing as a Dance Diaspora?

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Abstract

A diaspora means “the movement, migration, or scattering of a people away from an established or ancestral homeland”.

In this paper, I look at it from a different view, considering that dance (or Dance with capital D) is a body of itself. Not meaning dance personified by dancers’ bodies, but that the art of dance itself is an object with a spirit and soul without physical dancers. I could replace the word “people” with “dance” thus: “the movement, migration, or scattering of **Dance** (with capital D) away from an established or ancestral homeland”.

Dance as a subject, not an object

I am fascinated by the idea of a dance diaspora rather than a diaspora of people who happen to dance. Linguistically, the word “dance” is the object of a verb – it is the thing being done to. For instance: I learn dance; I love dance; I dance to create a new piece; I dance to understand culture; I dance to make a living.

From a different view, consider the word “dance” as a subject (instead of an object) of a verb – the subject is the doer. For instance: Dance moved to France; Dance developed to a pinnacle of Louis XIV; As Dance the doer, I needed a sponsor; I needed nourishment; I wanted to have beautiful costumes, theatre, fans, and aesthetics.

In this paper, I speculate what causes the migration of a style or spirit of dance from the one place to another, and how dance adapts to the culture of the new home where it is performed. Given the important works of such as Ruth St Denis (and others) looking East, or the other way around, Uday Shankar going from East to West, working with Western prima donna Anna Pavlova, are these diasporas of dance? Or, in a globalized world, how do Asian western ballet and/or modern dancers—such as Cloud Dance Theatre or Willy Tsao’s CCDC, GMDC and LDTX—exemplify (and amplify) routes of dance from West to East? Does the West become the origin and ethos of young Chinese dancers who only know ballet or modern dance? And what about East to East?

For these intriguing questions, I will focus on Malaysia’s Ramli Ibrahim and the Sutra Dance Theatre—tracing Ramli’s Islamic upbringing, studying engineering,

suddenly to star in modern choreographer Graeme Murphy's Australian Sydney Company, and finally "usurped" by Indian dance (through an Australian grant!) which became his lifelong endeavor. His multi-cultural dancers illustrate a routing and rooting of a dance diaspora moving from Hindu India to Islamic Malaysia.

In this, I make a case for thinking of Dance as a subject/doer, not just as a object. Dance is ethereal and ephemeral with a life of itself. It seeks its own life/movement/spirit, insisting on existence into the future.

* This paper builds on and expands my presentation at the World Dance Alliance-Asia Pacific conference in 2016 in Seoul, Korea.

Indonesian (Yogyakarta) Court Dance: The Logic of Practice

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Abstract

This research aims to examine cultural practices in the palace of the Sultanate of Yogyakarta. The Sultanate occupies a unique position in the Republic of Indonesia. Yogyakarta is the only province in Indonesia that is still governed by its traditional power. The Sultan of Yogyakarta is also the governor of the province and the Pakualam, a principality inside the Sultanate, is the vice governor. The blend of traditional authority and modern bureaucratic power has made Yogyakarta special among other Indonesian provinces.

My research focuses on cultural activities inside the Sultan's palace, more specifically on dance. Inside the court, dances are performed regularly and for special occasion. Dancers are trained inside the court. However, the court dances are different from other dances that are being performed outside the palace. Court dances are embodiment of values. The dance in the court is not merely a performance on 'stage' or an entertainment for the royal families. It is also a form of ritual.

Therefore, any discussion about dance in the sultanate court also means a conversation about rituals and myths on the creation of dance and its functions to the Javanese society in general. These rituals, which are translated into dances, aim to maintain the balance of the universe. On the other hand, it also aims to maintain a balance between inner-world the dancer (*bhuwana alit*) and the world outside (*bhuwana agung*). Cosmology in Javanese society is the core of the court dances.

This research aims to show the dialectical process of dance practice as a habitus and objective structure in the court whereby social formation tend to reproduce themselves. It is also aimed to show how human action should be understood. This paper tries to answer the following questions. How do the court dancers practice their dance? What is the theory or philosophy of the practice? What kind of aesthetic they want to achieve?

Keywords: culture, dance, practice, logic, court, sultanate, Yogyakarta

The Mystique and Spiritual Behavior of *Bedhaya Ketawang* Dancers During the Performance Preparation Period

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Abstract

Kasunanan Surakarta palace or *Karaton Kasunanan Surakarta Hadiningrat*, which is located in Solo city, Central Java, Indonesia, is a kingdom as the successor of the Islamic Mataram dynasty, whose existence is still recognized under the sovereignty of the Republic Indonesia until today. This palace still keeps, maintains, and/or preserves ancestral heirlooms and heritage, both tangible and intangible. One of the famous intangible legacies is a sacred dance known as the *Bedhaya Ketawang*.

The *Bedhaya Ketawang* dance is danced by nine dancers and is only performed once a year, that is in ceremony of the *Jumenengan* (the anniversary of the coronation of the king). The duration of this dance performance is about two to two and half an hour long. There are many assumptions among Javanese society that the dance of the *Bedhaya Ketawang* is a means of connecting the king with supernatural powers and magical rulers in the land of Java. Therefore, this dance should not be performed outside the palace.

The dancers who perform the dance must be selected. They not only have to strong physical endurance and professional skills, but also require special mental and spiritual strength. Therefore, the dancers always carry out trainings, both textually and contextually. For the textual training, they practices the movements of the *Bedhaya Ketawang* dance that is only allowed on certain days, which is only once every thirty-five days in the palace. Meanwhile, contextually, they are constantly training themselves mystically and spiritually in order to achieve the “magical beautiful sense” which is commonly referred to as *yoni* or *taksu*. The dancers who succeed in achieving this are believed to be able to unite with the supernatural power of *Bedhaya Ketawang*.

This paper is exploring and explaining about the intangible heritage of *Bedhaya Ketawang* dance in *Kasunanan Surakarta* palace. More than that, this paper focuses more on reviewing the mystical and spiritual behavior of the *Bedhaya Ketawang* dancers, especially during the performance preparation period.

Key words: *Kasunanan Surakarta* Palace, *Bedhaya Ketawang*, dancer’s mystique and spiritual behavior.

從「世界音樂」產品中的跨界創作看傳統音樂的保存與推廣

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摘要

「世界音樂」一詞直譯自 World Music，1960 年代初期由民族音樂學家 Robert E. Brown 在推動民族音樂文化、表演藝術課程時所提出，用以總稱「世界各地的音樂」。1987 年英國獨立唱片廠業者在一次聚會中，決定以「世界音樂」一詞來行銷自外國引進的唱片後，「世界音樂」成了音樂產業裡一個新的產品。在這樣一個類目中，舉凡學者、機構、以學術研究為出發點而錄製的傳統有聲資料，或唱片公司探尋各地傑出樂人所做的商業發行，甚或在製作人主導下以西方某一樂種為基礎混搭傳統音樂素材的創作，都可以是「世界音樂」。

「世界音樂」一度是唱片業的熱門小眾商品，是傳播媒體開闢節目的好題材，是各級學校講授多元音樂文化的重要範例，但做為音樂商品，近年來「世界音樂」在唱片業所獲得的關注已不若以往。然而，透過新媒體與數位技術，以跨界融合的手法，甚至改造一地區的傳統音樂而成的新作品仍不斷出現。儘管這些新作不是「原汁原味」，但確實也乘載了民族傳統素材。本文將以這些仍被貼上「世界音樂」標籤的跨界創作為題材，探討其對傳統音樂的保存與推廣的影響。

北部客家八音的傳承與擴散

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摘要

傳統的八音習藝，要花三年四個月的時間，老師將八音裡的樂器，一項項的教授，經由老師的認可後，才能出師。早年，客家八音有大好的光景，習八音者趨之若鶩。但隨著時代變遷，八音沒落，習藝者逐漸減少，政府為保存這項客家特有的音樂，於民國七十一年，邀請陳慶松開設八音傳習課程，之後就由其孫階續傳承八音的任務，於苗栗縣文化中心開班授課，這些種子亦在多年後遍地開花，成為各地八音團的重要成員。可見以政府之力協助推動八音的傳承，是相當有成效的。

現今在北部客家八音的傳承，可分為幾種類型：一、重要傳統表演藝術暨傳統工藝傳習計畫；二、客家八音研習課程；三、社區客家八音班；四、透過網路資源自學。本文將透過北客家區域的田野調查，探訪各類型的傳承實況，以作為後續推動傳承計畫之參考資料。

「擴散」為物理術語，意指粒子從原地向鄰域空間無規則運動的總體過程。文化擴散乃指思想觀念、經驗技藝和其他文化特質的互傳。客家八音原是为客家人客家庄服務，但北部客家八音因吸納北管素材，且相較於南客及東客，與其他族群的交流更頻繁，而產生文化擴散情形，於本文內亦將舉例說明之。

關鍵字：客家八音、傳承、傳習藝生、文化擴散

藝術實踐與社會參與—臺灣公設國樂團展演活動觀察評析

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摘要

本文以社會參與(Social Engagement)的藝術實踐為觀察與研究核心，設定處理文化連結的議題，聚焦於多樣貌藝文展演為媒介的「參與」概念與行為，以 5 個臺灣公設國樂團的年度展演活動為觀察對象，具體項目包括常態演出(專題音樂會、推廣音樂會會)、學術研習、人才培育、文宣行銷、研究出版...等等。本研究將探問「社會參與」的藝術實踐在臺灣公設國樂團的發展背景與相關脈絡為何？近年此類藝術實踐在概念、想法與作法上有何特殊性？

本文將進行三個層次的鋪陳：

- (1) 梳理臺灣整體政治社會經濟環境之變遷，以及相對應的當代藝文生態、議題、論述、實踐之轉折。
- (2) 公設國樂團的展演活動具有「社會參與」傾向的研究，包含以展演建構現實、以展演介入現實、以展演作為交換平台、以展演作為變革之作為。
- (3) 綜合歸納這些藝文實踐之特質，評估其效益並指出其影響。

一般認為臺灣地區具有社會參與意涵的藝文活動，於 1987 年 7 月解嚴後鬆綁，而在 2000 年之後，對於藝術與社會的想像擴大了，對於概念、議題、方法或是行動上，皆有較多層次多樣化的發展過程。本研究依循此一歷史脈絡，析論公設國樂團隊的業務推展軌跡。

關鍵字：藝術實踐、社會參與、國樂團、樂團營運管理

Transnational Identities and the Javanese *Wayang Kulit* Heritage in Malaysia

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Abstract

The migration of Javanese communities to Johor and others sultanates in Malaya dates back to end of the 19th century and the beginning of the 20th century. The *transmigrasi* (transmigration) experience during the Dutch colonial era resulted in a number of Javanese communities re-settling on other islands as well as in Johor, Selangor, Perak and eventually Kuala Lumpur. Performance traditions such as *ludruk*, *wayang kulit*, *gamelan*, *kuda kepang*, and *reog Ponogoro* continued to signify Javanese identities in Malaya. The assimilation of Javanese as Malays was not a difficult one given that they could speak Malay and were Muslim. “Javanese-Malays” were eventually considered Malays in Malaya and after independence received *Bumiputera* status which gave them additional benefits. With a focus on the *Wayang Kulit* heritage among the Javanese in Johor, the structure of this presentation is threefold. First, it discusses transnational identities among the Javanese in Johor considering border-crossings, encounters with the ‘other’, and cultural regions beyond geographical conceptualizations with a focus on the production of locality (Appadurai, 1996) and the tensions between “cultural homogenization” and “cultural heterogenization”. The second part of this presentation investigates transnational identities within the Javanese *Wayang Kulit* heritage in Johor considering its performance by Malaysians of Javanese (and non-Javanese) descent. The third part of this presentation revisits Anglophone discourses and deliberates emic conceptualizations that challenge etic views of Transnational Identities. This concluding section scrutinizes global arguments of the homogenization/diversification dyad considering alternative modernities (Gaonkar, 2001) and the “in-betweens” of the fluid conceptualization of “communitas” in maritime Southeast Asia.

**Mythology, Intertextuality and Analogy, Modern Thinking:
The Three Routes of Javanese Healing Puppetry Theatre *Ruwatan*
Study**

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Abstract

Ruwatan, combined with Javanese ancient spiritual philosophy *kejawen*, Indian myth, shamanism healing ritual and performing art, can be practiced in three types: *ruwatan kecil* (small *ruwatan*), *ruwatan bersih desa* (village-clean *ruwatan*), and *ruwatan Murwakala* (*ruwatan* of the Life and Time God). This paper focuses on *ruwatan Murwakala* which closely interrelates with human-body healing and presented in the appearance of *wayang kulit* (Javanese shadow puppetry theatre).

Based on fieldwork and literature, I try to figure out and re-interpret the meaning of *ruwatan*, an ancient spiritual ritual, and its existence in present life with three routes: mythology, intertextuality and analogy, modern thinking. The mythology in the core of *ruwatan*, called *Murwakala*, was from India, there are intertextuality and analogy to provide theoretical basis of healing for *ruwatan*. Further, I focus on the new thinking of the mentioned mythology and its spiritual ritual in modern social structure in Java.

Keywords: *ruwatan*, *kejawen*, *wayang*, healing, modernity.

The Influence of Baratayuda Play in Javanese Puppet Performance with Toponymy in Java

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Abstract

Baratayuda play is the primary source of the Javanese puppet performance. This study aims to understand the influence of Baratayuda plays with toponymy in Java. The data were collected by observing place names in Java and observing Baratayuda serial performances. In the Javanese puppet performance, the Baratayuda series is divided into twelve plays consisting of three pre-Baratayuda plays, namely Kalabendana Lena (Death of Kalabendana), Kresna Gugah (Kresna Built from Meditation), and Kresna Duta (Kresna Becomes a Messenger). Meanwhile, the seven plays in the Baratayuda war include Resi Seta Gugur (Death of Seta), Bogadenta Gugur (Death of Bogadenta), Ranjapan- Abhimanyu Gugur (Death of Abhimanyu), Burisrawa Gugur (Death of Burisrawa), Suluhan - Gatutkaca Gugur (Death of Gatutkaca), Karna Tanding (Karna's Battle with Arjuna), and Rubuhan - Duryudana Gugur (Death of Duryudana). And there are other two plays after Baratayuda, namely Lahiripun Parikesit (the birth of Parikesit) or Aswatama Landak (Aswatama as a Hedgehog) and Jumenengan (Ordination of Parikesit). The research concludes that there are many places in Java which names resembled the Baratayuda war areas. Although the story of Baratayuda is fictional, most Javanese people believe it happened in Java, as evidenced by the existence of site names taken from the story of Baratayuda.

排灣族口笛鼻笛音樂的演變與發展：謝水能藝師傳習的觀察

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摘要

排灣族（paiwan）口笛（kulalu）和鼻笛（lalingedan），與排灣族人的生活緊密結合，它除了在很多的儀式中擔任重要角色之外，它也與族人的交友、歡樂及休閒生活相偎相依。耆老的訪談記錄顯示，傳統上，口笛鼻笛是專屬於男子的樂器，女子不能碰觸，吹奏口鼻笛能彰顯男子的才能，並在適當的時機搭起與心儀女友的橋樑，成就一段美好的姻緣。排灣族男子與口鼻笛的關係緊密，口鼻笛儼然是男子情感的宣洩媒介，當笛聲在部落響起，部落族人都會知道是哪個吹奏者在「說話」，男子的情感狀態透過笛聲的「轉碼」，竟然感染了整個部落族人。此時，口鼻笛之於排灣族男子，可能已經不是我們單純形容的「貼身器物」了，它成為表達男子「內心狀態」的最佳發言人，在許多「言語」無法表明的場合中，呈現男子既樸實卻悠遠、直接但又錯綜複雜的內在情愫。

口笛鼻笛的發展經歷了幾個時期，從古早時期、荷西時期、清領時期、日據時期到國民政府時期。古早時期的樂器生活，我們可以從耆老口中的傳說故事去想像；而荷西時期到清領時期的狀況，可以從文獻中，拼湊出排灣族族人使用樂器的樣貌。接下來的時期（日據時期至今），就是本文所關注的重點，也就是從謝水能藝師的老師（鄭尾葉）的年代，到謝水能藝師執行傳承工作至今的所有過程。

謝水能藝師承接了上一代的器樂傳承工作至今，我們發覺這段時間，口笛鼻笛的演奏與傳承，出現了幾個令人喜悅的發展，例如國家級藝師的產生、畢業藝生的回歸與活化、學校的口笛鼻笛教學等等。然而，這段時間也出現了幾個令人憂心的事實，值得觀察研究，例如樂器型制的過度現代化、學校鼻笛教學的不確定性、師資的養成教育尚未上軌道、畢業藝生無法進入學校教育體制等等，這些議題，將在本文詳細剖析，找出問題的原因。最後，是針對這些不易解決的問題，提出適當的解決方案。筆者最終目的，無非是希望藉由政策上、文化上、教育環境上的整合與努力，讓口笛鼻笛的文化能再次受到重視。

微觀 1960 年代民歌採集運動史與地方人物誌——以臺東阿美族長光

部落採集事件為例

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摘要

1960 年代，由史惟亮（1926-1977）與許常惠（1929-2001）發起的民歌採集運動，成果錄音一份贈與當時的贊助者，瑞士籍神父歐樂思（Alois Osterwalder, 1933-）保存，而後其於 2013 年時交予臺灣師範大學音樂數位典藏中心進行轉錄與整理，掀起一波對當時事件的再研究風氣。當年諸多採集行動中，又以 1967 年李哲洋（1934-1990）與劉五男（1939-2015）為期一個月的夏日田調所錄製的原住民族群傳統歌謠最多，尤以阿美族音樂成果最盛。不過，以往研究多針對採集成果的音樂本體，或是發起機構與組織活動足跡，而較少聚焦採集者對田調工作的影響，或當地音樂的歷史脈絡。因此，本研究藉臺東阿美族長光部落於此次事件中的角色，針對人物關係進行討論。首先從載於歷史錄音的音樂類別出發，觀察長光部落傳統文化與宗教於 1960 年代前後的變遷。除採集方留下的資料，本研究另參閱神父當年的傳教記錄，再自人物脈絡的爬梳，發現長光部落當時的採集事件乃由採集隊員與阿美族引介人李泰祥（1941-2014）、天主教瑞士白冷外方傳道會彭海曼神父（Rev. Hermann Brun, 1914-2010）與郝道永神父（Rev. Friedrich Hort SMB, 1908-1985），至長光當地屋主與歌者之間所建立起的關係網絡。最後，以當地歌者關係網絡與其所演唱的即興歌詞建構出當時聚集演唱的活動情形，探討長光採集事件的微觀脈絡始末及其意義性。

當代社會脈絡中的臺灣原住民古調

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摘要

本文探討臺灣原住民歌手巴奈庫穗的現場演出，並以社會及歷史議題檢視之；原住民要求臺灣政府彌補過去對原住民不公義的政策及作為。巴奈的訴求同時也呈現都市原住民族群 – 現代工業化環境下的弱勢者 – 的困境：過去的生活模式已改變，都市生存不易。本研究把巴奈的音樂視作「音樂行動」(‘musicking’，引用 Small 1998)，作用於原住民的權利爭取，呈現臺灣的族群互動(或衝突)，為泛原住民議題帶來省思。藉由現場演出，巴奈強調她的理念，更與群眾熱烈地呼喊應答，以蘊含社會脈絡與潛在意義的古調，激發族人的權利意識、提升地位與改善生活的渴望。於是，古調中熟悉的旋律與聲詞(*hohaiyan* 及 *naruwan*)變成強化群體情感的媒介。在現場演出中，古調的傳統意涵與美感經驗順應著現場氛圍，在大環境及社會脈絡下催化成激情。換一句話說，「音樂」特質與「音樂之外」的元素並存，相互作用。巴奈的現場演唱儼然是儀式性的社會運動，結集了理念相同的抗議活動與煽動行為。在這種場合下，原住民音樂的獨樹一格在於「異議」，有別於華語流行歌曲，在全球化、商業與流行的「文化霸權」(‘cultural hegemony’，引用 Gramsci 1992)下形成「次文化」現象。不僅如此，因歌手與群眾的價值觀與行為模式，明顯與都市主流相反，所以更呈現「反文化」(‘counter-culture’，引用 Kappen 1994)現象。臺灣原住民族群為自身權利奮戰，音樂人扮演推動力量，呼應了加拿大學者安東尼霍爾(Hall 2003)「第四世界」的主張：自哥倫布到達美洲後，面對全球化現象，從歐洲帝國的到來，到政府體制的實施，國際機構的擴張，國界疆域的變遷等，學界及原運人士致力於協助被犧牲、被邊緣化的原住民族，尋求抵禦全球霸權之道。就社會運動中的音樂活動來說，與美洲原住民比較(如 Scales 2012 所觀察者)，臺灣原住民更重視親身感受與生活經驗。換一句話說，經由生命領悟所醞釀而成的現場演唱，絕非商業有聲品及 YouTube 影片所能企及。現場演出的「音樂行動」，聯繫族群情感，反映人與環境、政治社會的和諧共處或競爭角力。簡而言之，古調承載原住民的濃濃鄉愁，引導族人回家、回到傳統領域。眼見這些歸屬依據 – 文化傳統與世居土地 – 逐漸式微，原住民不僅得為維繫族群生命的語言、歌謠與傳統文化努力，還得為爭取傳統領域抗爭，為經濟及生活奮鬥，期待贏回被侵占的權利，取得合理補償。

關鍵字：臺灣、原住民、音樂、社會脈絡、聲詞

蕭泰然的信仰宣言與人文關懷：

以《啊～福爾摩沙——為殉難者的鎮魂曲》為例

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摘要

自中世紀以來，基督宗教為悼念亡者舉行的安魂彌撒（又稱安魂曲、鎮魂曲）歷經長時間發展，隨著教會開拓新教區的實際需求、教會內部改革以及作曲家的個人意志，得以使用拉丁文以外的不同語言。這種禮儀音樂結合基督宗教最重要的「神愛世人」普世性思考，在世界上持續傳播其文化暨宗教信仰影響力迄今不墜。臺灣著名作曲家蕭泰然身為虔誠基督徒，取用宗教禮儀音樂範疇的「安魂曲」樂種，藉著悼念過往在政治迫害下受難的臺灣先民，表達對於臺灣歷史不幸事件的深刻省思與人道關懷。以臺灣歷史政治事件激化宗教音樂藝術進行「範式轉移」（Paradigm Shift），蕭泰然的宗教音樂作品在民族主義基礎上進行信仰宣告，不僅寫出音樂的啟示與故鄉臺灣的民族情感，更將個人風格化為永恆普世藝術。最後，蕭泰然在《啊～福爾摩沙——為殉難者的鎮魂曲》裡，運用了多種不屬於正統安魂曲的音樂形式，包括裝飾樂段（*cadenza*）、朗誦調唱段、四樂章結構……等，融合戲劇音樂、多樂章套曲等多種音樂類型特質。透過這些形式的客觀邏輯折衷化的過程，以李敏勇的臺語詩文作為母語唱詞，最終演繹出作曲家蕭泰然認定屬於臺灣的國族精神。

Shaping Indigenous Music Identity in Contemporary Taiwan- A Case Study of Sauniaw Tjuveljvelj

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Abstract

In contrast to the skills in collecting and analysing data from traditional music in the field, this article examines how an indigenous musician claim paiwan music identity in her hometown in contemporary Taiwan, and how she applies strategies to education in paiwan music. This reflects a contemporary phenomenon to bridge different generations in paiwan ethnicity, and other cultures. One female paiwan musician is discussed as a case study here. The contemporary identity she claims not only for paiwan ethnicity, but also for other cultures. Apart from other indigenous musicians, she contributes more to workshops for transmission.

As an official inheritor in paiwan nose-flute in Pingtung County in Taiwan, Sauniaw has run numerous workshops on this instrument over twenty years. In an interview by me, she addressed how she claimed paiwan music identity in these workshops and her efforts on the teaching material in contemporary teaching and learning style in Taiwan. Sauniaw's long-term personal experience reflects how she applied her learning and research experience to the education agenda as a performer, a researcher, an applied ethnomusicologist, and an educator in this contemporary transmission process. Compared to the apprenticeship program for other national inheritors, Sauniaw's workshops function in two main aspects: one is to increase the visibility of this instrument, and the other is to encourage indigenous kids to form their identity. Thus, this paper aims to examine how Sauniaw claims paiwan music identity in workshops, offering personal experience in contemporary Taiwan.

「臺灣風」歌曲創作的在地書寫—以田園樂府為例

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摘要

田園樂府 2009 年至 2018 年獲得文化部媒合演藝團隊進駐演藝場所合作計畫的補助，在南臺灣推動臺灣音樂傳習計畫。計畫之一的臺灣風歌曲創作班十年間累積了許多創作歌曲，在傳承舊曲之時，也盡力發展新聲。本計畫所培育出的成員，已成立團體獨立運作，堪稱傳習計畫中少數的成功案例。然而卻未見該傳習活動的相關整理、紀錄及分析。因此本文先簡述田園樂府推動臺灣音樂傳習計畫的內涵，再針對臺灣風歌曲創作班歷年作品的內容進行分析，並探訪十年來學員參與培訓的心得。發現臺灣風歌曲創作班作品有別於一般臺語歌曲的寫作風格，具有強烈在地書寫的特色，尤其對自然景觀和非自然景觀兩類的地景有大量的描寫。而創作班的作品除了在語言方面展現挽救母語和對抗語言階級的社會運動精神之外，也反映臺灣社會本土化的覺醒及蘊含其中的鄉土意識與在地認同。此外，作品的集合亦成為了細微常民生活的一種紀錄。

關鍵字：田園樂府、歌曲創作、在地書寫、在地化、認同

A Quest for Taiwan's Musical Roots: Taipei Chinese Orchestra and the Making of Taiwanese Musical Identity

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Abstract

Chinese orchestral music (*guoyue* 國樂), originated from traditional Jiangnan silk and bamboo ensembles (Jiangnan *sizhu* 江南絲竹) in the 1920s, and echoed the practices of Western symphonic orchestras. This genre was an “invented tradition”, which supported Chinese nationalism during a tumultuous period. After the Chinese Civil War, China's Kuomintang (KMT) government fled to Taiwan and maintained martial law there for 38 years, continually opposing the Chinese Communist Party's rule and attempting to preserve traditional Chinese culture on Taiwan. Because musicians in Taiwan no longer had direct contact with mainland China, they began to develop the special sound of “Taiwan *guoyue* 台灣國樂.”

When Martial Law ended in 1987, Taiwan reopened cultural contact with China, prompting many *guoyue* musicians in Taiwan to seek out “original” Chinese orchestral music. The KMT's defeat in the 2000 election allowed the indigenous Democratic Progressive Party to gain control of Taiwan's government for the first time, allowing a second wave of *guoyue* musicians to seek their roots, focusing on the unique sound of *guoyue* as played in Taiwan. This paper examines the case of the Taipei Chinese Orchestra (Taibei shili *guoyue* tuan 台北市立國樂團, TCO), which served to showcase Taiwan's cultural ties with China while also insisting on the uniqueness of Taiwanese *guoyue*. By incorporating influences from the music of southern Fujianese, ethnic Hakkas, aborigines, and new immigrants from Southeast Asia, the TCO attempted to make Chinese orchestral music less mainland Chinese and more Taiwanese (Taiwan *hua* 台灣化). I argue that this “Taiwan *guoyue*” represents a deliberate nationalist attempt to emphasize a Taiwanese identity as separate from a mainland Chinese one.

Keywords: Chinese orchestra, *guoyue*, Taiwan *guoyue*, Taipei Chinese Orchestra, Taiwanese Musical Identity

濟世與度己：澎湖法教儀式身體觀初探

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摘要

歷來針對法教儀式的研究，大多聚焦於儀式本身、儀式的功能性以及和社區間的關係。對於展演儀式的法師，則常以儀節「載體」的觀點視之，僅關注法師展演出來的動作意涵，卻鮮少探討法師的身體和儀式的關係，也較少論及對於法師的身體觀。

然而，小法在儀式中畢竟不同於乩童，有神明附身加持而有自身的神力。小法的行法能力端看於自身法力的高低，例如持咒、畫符、結印等均依法師的法力而有不同的成效。那麼「法」的觀念為何？「法」從何來？如何在養成過程中透過身體的修習例如坐禁培養其法力？和身體的關係為何？

本文主要以澎湖的法教儀式為對象，透過田野的觀察與訪談，以及相關法教的文獻來探討上述問題，試圖初步建構其身體觀念。繼而發現澎湖法教儀式的身體觀，呈現兩種脈絡，筆者稱之為「濟世的身體觀」和「度己的身體觀」，不同的身體觀事實上體現了法師對於身體修煉和行法的最終關懷。

從「濟世的身體觀」到「度己的身體觀」雖然是不同面向的身體實踐，但是卻非互相排斥扞格，後者更可以視為是前者的發展與擴充。透過身體觀的比較，能夠觀察到法教在現今發展過程中，逐漸朝向系統化、理論化的趨勢。

關鍵字：澎湖、法教、小法儀式、身體觀

Hands Percussion of Malaysia: Performing Cosmopolitanism Built on Shared Philosophy and Artistic Values in Global Musical Alliances

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Abstract

Hands Percussion is a percussion ensemble in Malaysia that integrates percussive rhythm, creative movement and spectacular choreography with diverse musical sounds. Founded in 1997, Hands Percussion has evolved from a Chinese drumming ensemble to a contemporary performing arts ensemble that embraces a myriad of local and global musical styles and movements. This article explores Hands Percussion's identity from local to cosmopolitan musicians, whose opportunities for musical alliances are enhanced through international connections and collaborations. While Hands Percussion is exposed to diverse global musical styles, I argue that their choices for global musical alliances are founded upon three shared philosophies and artistic values including: (1) virtuosity and skill, (2) philosophy of life and artistic values, and (3) openness, flexibility and passion toward learning. Through interviews with Hands Percussion artistic directors and performers, this article examines the shared philosophies and artistic values that enable successful global alliances, consequently constructing the "cosmopolitanism" in their performances.

Coordination and fusion of diasporic styles in Singaporean Composers

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Abstract

Singapore celebrated the 200th anniversary of its founding in 2019. It was a celebration of shared identity, common heritage and the distinctiveness of being Singaporean. But how distinctive is the Singaporean identity? What defines the musical culture of this artificial state that is only just independent 54 years ago? How is it reflected in the music we create? This conference paper will specifically study Singaporean composers. What constitute their musical identities? In their creative output, do they get subsumed by their diasporic identities or do they reflect the multiculturalism that is ever present in the Singaporean cultural narrative? Do they look to their cultural roots or do they put it aside totally and embrace a creative language that is ‘culturally odourless’? This will be a cross sectional study of living Singaporean composers, and this will not only be limited to the composers’ own narrative, but also from the perspectives of the general public in Singapore and the analysis of the compositional output of the respective composers: How aware are the composers when they put together “markers” of musical culture in their compositional output? Are these cultural representations the result of careful acculturation or is most this just plainly superficial quotation of musical characteristics of the other cultures with little understanding of the other diasporic cultures in our shared spaces? Is there a compositional style that is uniquely Singaporean?

Empowering the Periphery to Sustain Bali's Contested Environment

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Abstract

Social movements in Indonesia often involve the evocation of traditional arts to motivate people to a cause. This paper examines once such case on the island of Bali where revered animal deity images are worn by popular performing artists who use their lofty pop icon status to mobilize grass-roots social movements. Since 2012, the ForBALI alliance of artists, NGOs, student groups and community leaders have rallied behind the mythical lion deity called *barong* to fight against the Benoa Bay commercial development project. This project is slated for an ecologically delicate part of Bali's mangrove reserves. Ontological conceptions see *barong* as protector of the environment, the major point of contention in their fight. This relates to a growing body of literature on the Anthropocene, an epoch in the evolution of the planet in which human influence is the dominant factor in environmental change. Central government-backed project developers plan to dredge the bay, reclaim some 838 hectares of land, and build casinos, shopping malls and luxury villas. Protecting the environment and people on the periphery has become an anthem sung by thousands at music festivals, protest marches and town hall meetings. Such groups as Nostress, Superman is Dead and Navicula pen lyrics and compose music to voice local resentment of unrelenting commercial development. Barong masks and other mythical animals and anthropomorphic puppets from classical theatre forms are being restaged as "defenders of place" (ajeg Bali). I argue that although cross-border popular genres as global forms tend to "widen personal experience", they also have the power to narrow the focus of social movements on very specific local issues such as environmental awareness, particularly when multinational corporations threaten local livelihoods. In this way, popular artists use cross-border popular art forms such as rock music to rally support and defend their island home environment.

Keywords: popular music, ontologies, Anthropocene, sustainable environments

The Survival Environment and Cultural Practice of Chinese Indonesian in Javanese Traditional Performing Arts

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Abstract

In the past, Chinese Indonesian were always thought to be only in the economy and in creating wealth. In fact, their achievements in culture and art are even more extraordinary. In the book *Gamelan: Cultural Interaction and Musical Development in Central Java*, Dr, Sumarsam has ever mentioned that Chinese Indonesian have great achievements in traditional Indonesian gamelan, wayang, tari, batik, and literature. Based on my field work, I have interviewed and visited many Chinese Indonesian performing artists and organizations in Java to understand their cultural achievements in traditional Indonesian performing arts. For examples, Go Tik Swan was titled Kanjeng Panembahan Hargjonagara by Sunan of Surakarta Palace for his outstanding Batik design and his achievements in Indonesian traditional dance, Gamelan, and Ketoprak. Didik Nini Thowok is an internationally renowned Javanese transgender dance master. Gan Thwan Sing is not only an outstanding puppeteer of traditional Javanese wayang kulit, but also a puppeteer, sculptor, and playwright of the wayang Cina-Jawa. Because of his extraordinary achievements in Javanese wayang kulit and wayang Cina-Jawa, Gan Thwan Sing was awarded the Satya Lancana Kebudayaan by President Susilo Bambang Yudhoyono in 2011.

For understanding the role and contribution of Chinese Indonesian in Indonesian traditional performing arts, this paper will focus on the following perspectives: the survival environments of Chinese Indonesian performing artists, Chinese Indonesian's participation in traditional Javanese performing arts, Javanese performing arts practice of Chinese Indonesian, and Chinese Indonesian attitude and expectation towards Javanese performing arts.

Keywords: Chinese Indonesian, Diasporic Community, Javanese Performing arts, Cultural Contexts and Practice