

傳統與現代－

談陳玫琪的擊樂六重奏《凡音流瞬》

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摘要

台灣的作曲家一方面受到傳統文化的薰陶，一方面接受幾近全面西化的音樂教育，而如何在這樣的大環境之下，以所學的創作技巧，將傳統音樂文化融入作品中，成為當代作曲家面臨的挑戰之一。

《凡音流瞬》是陳玫琪於 1993 年，受擊樂文教基金會所託，為美國密西根大學打擊樂團創作，並於台北國際打擊樂節首演的擊樂六重奏。該曲係以民間過年時，常用的賀新年的音樂，做為基材創作。本文從創作素材出發，探討作曲家如何將之運用於樂曲的音高組織、節奏設計及音色的變化組合上。

研究結果顯示，作曲家將賀新年音樂的旋律及節奏解構成數個元素，做自由的組合與變化，並綜合運用中西傳統樂器及非傳統樂器，嘗試各類樂器組合的可能性，以產生別具特色的音響效果。陳玫琪運用現代創作技法，在傳統音樂素材中注入新的精神，使樂曲在保留其原始樣貌的同時，更衍生生生不息的力量。

關鍵字：打擊樂、擊樂合奏、節奏、音色、現代音樂

Tradition and Modern: A Case Study of a Percussion sextet, *Beyond the Festival*

Ing-Chih Ko

Abstract

Although Taiwanese composers are given predominantly western musical training, they remain steeped in the atmosphere of traditional Chinese music. As a result, a method of combining western compositional technique with a traditional Chinese music perspective has become one of the greatest challenges for contemporary Taiwanese composers.

May-Chih Chen's percussion sextet, *Beyond the Festival* (commissioned by the University of Michigan Percussion Music Ensemble and sponsored by the Ju Percussion Group), is one example of this quest for the synthesis of these two musical traditions. The work, based on a conventional festive tune for the Chinese New Year, is carefully analyzed in this study, including the melody, its rhythmic structure, and the composer's use of timbre. The results demonstrate that the melody and the rhythm of the traditional tune were deconstructed into many parts and recomposed in various ways.

In addition, this study examines the composer's use of both conventional and non-conventional percussion instruments simultaneously, and her intention of turning a new page in tone color through various instrumental combinations. It is hoped that this combination of elements makes *Beyond the Festival* a brand new sonic experience.

**Key words: Percussion, Percussion ensemble, Rhythm, Timbre,
Contemporary Music**

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