

無伴奏合唱曲—《原音》創作理念與 指揮詮釋觀

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摘 要

《原音—為無伴奏合唱曲》是筆者結合原住民音樂素材與新的樂念與聲響色彩，並植根於本土情懷的理念，育蘊而成的作品。創作之基本理念主要是以臺灣本土原住民曲風為主，臺灣原住民主要以馬來—玻里尼西亞(Malayo—Polynesian)語系為主，因此本曲取名為「原音」(The Sound of Austronesian)，象徵著在南島語系各民族濃郁的原始風格。

本文著重描寫樂曲形式內容及指揮詮釋，將重心集中於「創作形式與技巧」、「創作理念的內涵」、「指揮詮釋觀的體現」三大方面，剖析本曲所想表達的中心思想，其中將深入描述原住民語言素材與音樂的密合，包括韻律、旋律、風格及歷史背景發展脈絡，集合不同原住民音樂素材，並融入於本曲的創作架構，盼能以現代作曲技法呈現臺灣最原始的音樂面貌。

關鍵字：原音、無伴奏合唱曲、馬來—玻里尼西亞語系、指揮

“The Sound of Austronesian” – for a cappella: Form, Technique, and Conductor’s Interpretation and Perspective

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Abstract

“The Sound of Austronesian” was written using Taiwanese aboriginal musical elements, contemporary composition techniques and sound colors, and the love of the composer’s native Taiwan. The basic compositional idea was based on the musical styles of aboriginal peoples in Taiwan. Taiwanese aboriginals are largely part of the Malayo-Polynesian language system; thus, the title of the piece. The name of the work further symbolizes the richness and originality of various ethnic groups in Austronesia.

This paper focuses on the content of the musical structure and the conductor’s interpretation; emphasis is specifically placed on form and technique, connotation of idea, and conductor’s interpretation and perspective. Via these three main aspects, the composer intended to analyze the core ideology of the piece while at the same time thoroughly describing the tight connection between the elements of aboriginal language and aboriginal musical elements. Moreover, these aspects are thoroughly integrated in the structure of the piece. Finally, the composer hopes, through the use of contemporary musical techniques, to uncover the most original Taiwanese musical features.

**Key Words : The Sound of Austronesian 、 a cappella 、 Malayo –
Polynesian 、 Conducting**

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