

Chai Found Music Workshop

采風樂坊

國際現代音樂協會台灣總會  
ISCM - Taiwan

五行

Wu Xing

2009年11月28日, 19:30  
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台北十方樂集音樂劇場  
Forum Music Auditorium Taipei



金木水火土

## 何謂五行?

五行為中國古代用來解釋自然及萬物運行的法則，解釋了無常與自然現象的關連，亦是道家不可或缺之學說，它著重於過程，而並不是一個靜止的概念。五行的意象在現代社會中仍有跡可循，舉凡中藥、針灸、風水，乃至於武術中的太極拳、氣功皆與其息息相關。

五行的組成及其代表意象如下：

金-成熟, 衰退      木-上升, 升高      水-安靜, 沉思      火-活動, 行動      土-改變, 變化

每一項元素都在不同方面與自然形成某種關聯，諸如：顏色、方向、能量、天氣、季節、天體、五聲音階甚至家畜，如右圖所示，通常以圓形表示，包含兩種循環，一為「相生」循環：木生火，火產生土(灰)，土蘊金屬，金屬能攜水(例如：水桶)，水養木；一為「相剋」循環：木(根)破土，土吸水，水滅火，火熔金屬，金屬能伐木。

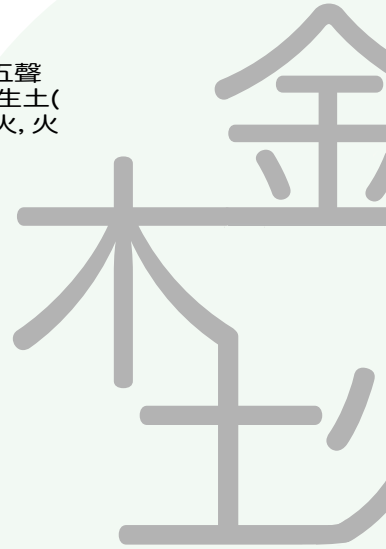
## What is Wu Xing?

Wu Xing (“five elements”, or rather “five phases”) is an ancient Chinese model for describing nature or ‘the way the world works’. Wu Xing is an integral part of Taoistic philosophy and explains the ever-changing interactions and relationships between phenomena of nature. It is not a static concept, but emphasizes processes. The idea of the 5 phases still traceable in modern Chinese society and it is omnipresent in traditional Chinese medicine and acupuncture, in Feng Shui, and in martial arts such as Tai Chi Quan or Qi Gong.

The five elements and their ascribed phases are:

- Metal (jin 金) - Maturity, Decay
- Wood (mu 木) - Rising, Ascension
- Water (shui 水) - Calm, Contemplation
- Fire (huo 火) - Activity, Action
- Earth (tu 土) - Change, Alteration

Each of the elements is associated with various aspects of nature such as colors, directions, forms of energy, climates, seasons, planets, the 5 tones of the pentatonic scale, or even livestock. As shown in the diagram below, they are usually depicted in a circle, which forms two cycles of which one is attributed as ‘generating’, the other as ‘overcoming’. The ‘generating cycle’ (black) is like this: wood feeds fire, fire produces earth (ash), earth bears metal, metal carries water (for example in buckets), water nourishes wood. The ‘overcoming cycle’: wood (roots) parts earth, earth absorbs water, water quenches fire, fire melts metal, metal chops wood.



## 五行與采風樂坊

長久以來，五行代表著東方最重要且最具影響力的哲學概念，金、木、水、火、土，五個元素之間相生相剋的運作關係，不論肉眼可否察覺，已確實存在數千年，對於先民思想、文化、社會行為及日常生活產生重大影響。五行在現代生活中雖然未被深入討論，然而始終運作於生活中，作為萬物運行之依歸，而五行各元素間的關係，正如同音樂一般始終不停運作，在時光飛逝中相互影響。

今晚「五行」將以傳統樂器演奏八首世界首演作品，映顯了采風樂坊創立以來的宗旨及所努力的目標，結合新舊元素，注入傳統與現代，創作與演出現代音樂，也正是采風長期以來重要的推廣工作項目。

本次計畫分為兩部分：讓台灣與歐洲在同一平台上呈現，並收錄於同一張專輯；二是結合位在世界兩端的作曲家共同投入本次計畫中。五行的目的即在搭建不同文化間的橋樑，歐洲作曲家們能因此取得新的創作題材，而台灣的作曲家們則能有機會重新詮釋歷史悠久的重要文化，並與一流的傳統絲竹樂團共同呈現自己的音樂。

金、木、水、火、土，各自代表著五聲音階中的音調：作曲家們將會有特出的創意？用單音或是韻律來發想？亦或以五行的整個循環為主軸，還是僅以單一元素為主角？他/她們將如何利用題材，強調主題？還是說另有意想不到的詮釋方法呢？

今晚我們拭目以待！

## Why Wu Xing as a Theme (for a composition contest and concert)?

Wu Xing is an important and influential concept in Eastern philosophy up to the present day. The 5 elements, which are connected in an overcoming and a destroying cycle, have proven their usefulness during several thousand years. They had (and still have in a somewhat concealed way) an immeasurable impact on Chinese thought, culture, social behavior, and everyday life. As Wu Xing is not so much a notion of modern life anymore, it seems acceptable to revive this intriguing, complete metaphor of our existence. Just as with music, the five elements are always in motion, and their mutual impact and ever-shifting balance can only be experienced as time passes by.

The use of Wu Xing as a theme for a composition contest stands in line with Chai Found Music Workshop's interests and activities: combining the old with the new, infusing tradition with modernity, creating contemporary music with musical history in mind: Wu Xing features eight world-premieres of new music on traditional instruments.

The project is two-fold: a Taiwanese and a European portion are brought together in a concert and on a CD. By involving composers from opposite ends of the world, Wu Xing aims at bridging two forms of culture. Thus, European composers can discover a new and fresh idea here, while Taiwanese composers can re-interpret their own venerable cultural background and develop their ideas and music by working with a first-class Chinese chamber music ensemble.

Wood, fire, water, metal, earth are each represented by a tone of the pentatonic scale: What ideas will the composers come up with? Will they take it literally or poetically, put the focus on the cycles or on just one element? What are they going to use, emphasize, omit, and do they have any personal comments?

## 采風樂坊簡介

采風樂坊成立於一九九一年，為目前台灣重要的傳統音樂演奏團體之一，也可能是世界上唯一投入現代音樂演奏的絲竹樂團，許多來自海內外的作曲家皆為采風作曲、編曲，以及創作與西方樂器結合的作品，采風樂坊的足跡已遍及台灣各角落、亞洲、以及歐美許多國家。

采風樂坊受邀參加的國際藝術節包括：「Hoergaenger」現代音樂節(維也納)、科隆音樂季(德國)、現代音樂雙年祭(克羅埃西亞)、Gaida現代音樂節(立陶宛)、柏林藝術季(德國)、Huddersfield現代音樂節(英國)。

采風樂坊與許多西方現代音樂團體共同合作的演出計畫有：“Crossings”(2004)與維也納Klangforum樂團、“New Horizons”(2005)與奧地利20世紀樂團、“Alike - Unlike”(2008)與法國2e2m樂團、Gene Coleman’s “Future City”(2009)與紐約JACK弦樂四重奏樂團共同合作。

## Chai Found Music Workshop

Chai Found Music Workshop was founded in 1991. Nowadays the group is one of the major players on the traditional music scene of Taiwan, and probably the only Sizhu music (Chinese chamber music) ensemble in the world dedicated to contemporary music. Many composers from Taiwan and overseas have written and arranged music for the group alone or for combinations with Western instruments. Chai Found Music Workshop has performed countless concerts in every corner of Taiwan, all over Asia, and in quite a few countries of Europe and the Americas.

The group’s invitations to international festivals include: Hörgänge (Austria), Cologne Music Festival (Germany), Music Biennale Zagreb (Croatia), Gaida Contemporary Music Festival (Lithuania), Berliner Festspiele (Germany), Huddersfield Contemporary Music Festival (England).

Chai Found Music Workshop has teamed up with Contemporary Music ensembles from the West for joint projects: “Crossings” (2004) with Klangforum Vienna, “New Horizons” (2005) with Ensemble of the 20th Century (Austria), “Alike - Unlike” (2008) with Ensemble 2e2m (France), and Gene Coleman’s “Future City” (2009) with JACK String Quartet (New York).



# 劉韋志 台灣

目前就讀台北藝術大學研究所，跟隨洪崇焜老師學習作曲，亦曾師事陳州麗、嚴福榮、羅白華(Christopher Roberts)、張玉樹老師；鋼琴受過黃麗蓉與陳州麗老師之指導；並向王小尹與羅玫雅兩位老師學習打擊樂器與鋼琴的當代音樂語彙。曾與十方樂集(台、英擊樂之夜)、優劇場(搭搭藍 同路人)、樂興之時(樂興春濤)及采風樂坊等藝文團體和藝術家們合作。其創作類型包括純音樂、電影配樂和音樂劇場。

## 坤：在地平線之間 給七位演奏家與電聲

1 坤：易經卦名，在八卦中，包含有地與母之意，坤屬五行中的土，而土含吐萬物，萬物生於土，死於土。「坤」作為曲名，乃獻給大地。

2 地平線：朝水平方向望去，大海或陸地與天空連成之線，地球萬物的活動範圍，可簡而由此線劃分。生命的活動一直面臨各種未知的挑戰，如今，在地平線上下，除了原本不息的各種生命運行，環境、生態與人類自身文明的進展，更進入一個極化，且充滿不安的階段……

3 「坤」沒有特定的旋律作為主題，如同運行於天地的五行之氣，在旺盛與衰頹之間持續游移。

4 「坤」的內在層面由中國「五行」中「自然觀」的精神所發想，是對當下大自然與人類關係之反思。



# Wei-Chih Liu Taiwan

At present, Wei-Chih Liu is a graduate student at the Taipei National University of the Arts in Hsin Chu, where he studies composition with Chung-Kun Hung. Among his composition teachers were Jou-Li Chen, Fuk-Wing Yim, Christopher Roberts and Yu-Shu Chang. He has also studied piano with Li-Rong Huang and Jou-Li Chen, percussion with Xiao-Yin Wang, and contemporary piano music with Mei-Ya Luo. He has cooperated with several prominent local performance groups, including Forum Music, U-Theatre, Philharmonia Moments Musicaux, and Chai Found Music Workshop. Besides pure musical compositions, Wei-Chih Liu also scores for film and theatre.

## Kun: “Amidst the Horizon”

for 7 musicians and electronics

1 “Kun” is a hexagram (divination symbol) in The Book of Changes. It connotes both Earth and Mother. According to the theory of the Five Elements (Wu Xing), it can be also seen as Earth, which generates and contains all living creatures: they are given birth from her and inhumed in her. With this in mind, Kun, as the title of the piece, is dedicated to Mother Earth.

2 Horizon: By horizontally overlooking the sea (or the land), the sky will converge into a line forming a circle. The sphere of activities of any living creature lies within it. For a long time, the living world has faced a variety of challenges closely related to nature. Nowadays, the sustainable developments of the creatures living within this horizon, ecological environments as well as human civilizations, have moved on to a critical stage: they have become polarized, and full of uncertainty.

3 “Kun”, without a specific melody as the main theme, is similar to Qi in Wu Xing, continually drifting between prosperity and depression.

4 The inner reflection of “Kun” is originally derived from the natural way of looking at all kinds of things, which is what the concept of Wu Xing is about: the relationship between nature and human beings.

# 林茵茵 台灣

林茵茵，由呂文慈教授啟蒙，畢業於師大附中音樂班，師事盧炎教授。畢業於國立台灣師範大學音樂學系，現就讀於音樂學系研究所二年級，主修理論作曲，師事柯芳隆教授與潘世姬教授。

於九十年度至九十八年度間，她曾多次榮獲教育部文藝創作獎的各獎項。

2006年榮獲許常惠音樂創作獎聲樂類佳作；並於2006年代表台灣青年作曲家參加在紐西蘭舉行的亞太音樂節，及聯合國教科文組織音樂評議會。2009年甫入選2008年台灣本土音樂教材創作甄選國中組合唱曲以及由國立臺灣交響樂團所舉辦的「建置音樂創作與行銷平台」音樂作品徵選第三名。

## 五行之戀——武俠篇

為簫與笛，古箏，琵琶，笙，二胡

「五行」，文言的解釋為：東方傳統哲學的五個元素，分別為金、木、水、火、土；其中，兩兩相生或相剋……詩意一點的說法則是：五種類型的人，並行在彼此的人生道路上，將交會出何種火花？

作曲者將傳統的「五行」擬人化，在音樂中，各樂器化身為身懷絕技的大俠，彼此以「金、木、水、火、土」特性的武功相互過招。樂曲宛若一部迷你的武俠小說，希望藉由用音樂說故事的方式探討大俠間的互動關係及其情感。

五行之戀的最小單位為「單戀」，詮釋各元素最原始之性格特色，如水之戀、土之戀、木之戀等。再者，更進一步地擴展至兩兩元素間的關係，或為兩兩相生，或為兩兩相剋；相生或是相剋，全依該時間的樂器而定；藉由該音樂內在的個性或外在演奏的呈現而表現出的個性，即可分曉。以此類推，各元素之間的相互關係不斷地拓展、消長，因而形成整個系統，即為我們所存在的，這個相互引生的有情世界。





# Yin-Yin Lin Taiwan

Yin-Yin Lin started her music composition lessons with Wen-Tzu Lu. She received formal training in music theory and composition from Lu Yen at the Affiliated High School of National Taiwan Normal University (NTNU), and continued her musical training at the NTNU. Upon graduation, Yin-Yin Lin entered the Graduate Institute of Music at NTNU, where she continues to study for a M.A. degree in music theory and composition with Fang-Long Ko and Shyh-Ji Pan-Chew.

From 2001 to the present, Yin-Yin Lin has won various distinctive awards for musical achievements, both nationwide and from the Ministry of Education in Taiwan (MOE), such as numerous times the Merits Award of Literary and Artistic Creation by the MOE.

She received a honorary mentioning in the vocal category of the Tsang-Houei Hsu International Music Competition Award. In 2007, she represented Taiwan as a young composer at the Asia Pacific Festival in New Zealand and at the UNESCO Music Rostrum Council. In 2009, she won the Contest for Folk Music Teaching Materials for Junior High School Choruses. Recently, she was awarded the third prize in the composition contest “Establishing a Music and Marketing Platform” held by the National Taiwan Symphony Orchestra.

## The Mutual Affection among the Five Elements — An Episode of the Martial Arts Saga for Xiao and Di, Guzheng, Pipa, Sheng, Erhu

The Five Elements of Wu Xing are metal, wood, water, fire, and earth. In a poetic tone, they are depicted here as different types of people who are romantically encountering each other on their way through life.

The traditional Five Elements are personified as masters of martial arts who are combating each other with distinctive skills. These resemble the nature of metal, wood, water, fire, and earth. In this piece, the interactions and affectionate relationships between these martial arts masters are depicted musically.

The smallest unit of mutual affection among the Five Elements exhibits the characteristic ‘love trait’ of each individual Element, such as the love innate in water, earth, wood, and so on. Next, the scope is extended to encompass relationships between two or more elements which are complementing or counteracting each other. These relationships are expanding and contracting, and eventually they will evolve into the completeness of the system on which we live: an affectionate world as we know it today.

# 王韻雅 台灣



高雄市人。畢業於前金國小音樂班、道明中學國中部音樂班、新莊高中音樂班、中山大學音樂系、中山大學音樂研究所。

揚琴師事林佩娟老師，曾獲全國音樂比賽揚琴獨奏82學年度少年組第二名、83學年度少年組第三名、84學年度少年組第一名、85學年度青少年組第二名。

作曲師事謝雅德、陳樹熙、趙菁文、李子聲老師。作品《娃娃的魔力》(兒童音樂劇)獲選「2001年文建會全國兒童音樂短劇創作」；作品《戲揚》(為揚琴與古箏)獲得第十四屆「長風獎」國際中國民族器樂作曲比賽二等獎(一等獎從缺)；作品《醞芽》(為四件傳統樂器與四件西方樂器)獲得「96年教育部文藝創作獎」優選。作品曾由高雄市國樂團、紐約長風中樂團、暢響室內樂團、咸琴雅集等演出團體進行首演。

目前任教於高雄市新莊高中、道明中學與中華藝校之音樂班，教授理論作曲、和聲學、樂理、音樂基礎訓練等課程。

## 無形韻

為笙、二胡、琵琶與揚琴

清亮鳴響的「笙」為「金」，沉靜婉轉的「二胡」為「木」，鏗鏘有力的「琵琶」為「火」，明淨透徹的「揚琴」為「水」，而作品本身所賦予的音樂能量即為五行之中的「土」。

本曲藉由交疊的音樂織度將五行元素蘊藏於無形，並透過不同器樂的音色來傳遞聲響豐富的音韻。

# Yun-Ya Wang Taiwan

Yun-Ya Wang was born in Kaoshiung City in Southern Taiwan. There, she graduated from the musical classes of Chian-chin Elementary School and St. Dominic Junior High School, the Music Department and later the Graduate Institute of Music of National Sun Yat-Sen University.

Yun-Ya Wang studied Yangqin with Pei-Juan Lin and composition with Ya-De Xie, Shu-Xi Chen, Ching-Wen Chao and Tzyy-Sheng Li. Her compositions have won remarkable awards such as the 2001 National Children Musical Drama Award by the Council of Cultural Affairs, the second prize (no first prize awarded) at the 14th International Composition Contest for Chinese Instruments. Her composition “Bud Breeding - for 4 traditional instruments and 4 Western instruments” was rated superior class at the 2007 Cultural and Arts Creation Awards by the Ministry of Education. Her pieces have been premiered by the Kaoshiung City Chinese Orchestra (高雄市國樂團), the New York Chang Fong Chinese Music Ensemble (紐約長風中樂團), Chang Siang Chamber Music Ensemble (暢響室內樂團), and Sian Chin Ya Ji (咸琴雅集).

She is currently teaching composition classes and basic music training at the Sin-Jhuang Senior High School, the St. Dominic High School and Chung-Hwa School of Arts in Kaoshiung.

## Wu Xing Yun

for Sheng, Erhu, Pipa, and Yangqin

The clear and loud sound of the Sheng represents metal. The still and discreet sound of the Erhu denotes wood. The clangs of the Pipa stand for fire. The crystal and bright sound of the Yangqin resembles water. The musical energy of this piece is best described by the element of earth Wu Xing.

The piece features the five elements of Wu Xing through the interactions of the instruments' sounds. The melodies are enriched greatly by the diversity of the instruments.

## 周書蘋 台灣

台中市人，畢業於實踐大學音樂系，主修理論作曲，師事陳瓊瑜教授。現就讀交通大學音樂研究所三年級，師事董昭民教授。除了定期的作品發表，也參與音樂劇場與多媒體音樂的創作。

對於創作，是體現個人的生命經驗，在過程中，保持開放的態度，創造的勇氣與實驗的精神，將無限的想像在知識與經驗的堆疊下建構成形。



## 埜水

為琵琶,笛,古箏,二胡

萬物生生滅滅，宛如不息之川。不舍晝夜之水，看似一去不復返，卻又一再循環往復於天地之間。水之存在於宇宙洪流中，了無聲息，如時間與空間之間寂幽然。在這不可見的真实中，暗自以陰陽五行相生相剋之常軌為依歸，在每一道時間的罅隙間、每一個空間的孔穴中，恆守五行之道牽繫著萬事萬物。作品《埜水》所欲闡釋的，便是這種生生滅滅循環不已的自然法則。由水出發，也由水結束，一切瞬息萬變的過程終究會回到原點。人事的興衰榮枯亦是如此。

近日由水引發的人間肆虐，也是萬物生滅循環的過程，最終一切仍會在自然運行的法則下重回最初。

# Shu-Pin Chou Taiwan

Shu-Pin Chou was born in Taichung City. She graduated from the Shih-Chien University Department of Music with a major in composition theory. She has studied with Qiong-Yu Chen. Currently, she studies at the Graduate Institute of Music at National Chiao Tung University in Hsin-Chu, instructed by Chao-Ming Tung.

Shu-Pin Chou not only publishes her newest compositions periodically, she also devotes herself to musical theatre and composing for multi-media.

Creation is the reflection of life experiences. During the compositional process, it is necessary to maintain an open mind. Unlimited imaginations can come to life when the with experimental spirit and courage for creation pair with knowledge and experience.

## Inundation

for Pipa, Di, Guzheng, Erhu

Everything comes and goes, - just like the water in a river. It seems that water never returns once it flows past. However, water cycles around the world, - back and forth. Silently it exits into the universe as time and space. It is a rule that cannot be seen. Wu Xing fills every moment of time, every vacancy of space, keeping everything on the track. The natural rule of the endless cycle is what the piece "Inundation" tries to interpret: It starts and ends with water. Each evolutionary process will eventually come to the starting point, - just like the growth and decay of human beings.

A lot of water has struck the earth recently. In the process of the endless cycle, everything will eventually recover through the natural rule of Wu Xing.

# Brian Ledwidge Flynn 愛爾蘭

Brian Ledwidge Flynn是都柏林三一大學(Trinity College Dublin)音樂系畢業生，主修作曲，師從Donnacha Dennehy，本身並取得廣播電台播音及電影、電視音效合格證，曾於B.B.C.電台音效部門任職，並為多媒體及廣播節目作曲，曾與Steve Reich, Terry Riley 及 Kevin Volans共同參與作曲座談會。

畢業後，Brian的音樂曾在全國性廣播節目中播出，並在國內外知名藝術節中演出，身兼愛爾蘭青年作曲家團體會員及十人機房管弦樂團(ten-piece Engine Room Orchestra)藝術總監。

## 重新定位

為笛，二胡，琵琶，揚琴，古箏，阮，笙

作品中我為五個元素各自指定了一個旋律模式，這些模式以音調及旋律相互連結，依相互關聯性排列先後順序來呈現五行的循環。

作品中並運用了五聲音階連結每一個五行元素，並以這些音階做為二部音樂呈現。

此二部音樂即是五行的化身，而各元素間的互動貫穿整部作品以探索它們更深一層的意涵。曲目名稱「重新定位Reorientation」意指結合與擴張題材的方式，正如同源起於東方的五行一般。





# Brian Ledwidge Flynn Ireland

Brian Ledwidge Flynn is a recent graduate of music from Trinity College Dublin where he studied music technology and specialised in composition which he studied with Donnacha Dennehy. Brian also holds qualifications in radio broadcasting and sound for film and television. He has worked with the B.B.C. sound department (Gormenghast - 2000) and composed music for a number of multi-media and broadcast productions. Brian has attended composition seminars with Steve Reich, Terry Riley and Kevin Volans.

Since graduating Brian's music was featured on national radio and has been performed at numerous festivals both at home and abroad. Brian is a participating member of the Young Composers Collective of Ireland and artistic director of the ten-piece Engine Room Orchestra.

## Reorientation

for Di, Erhu, Pipa, Yangqin, Guzheng, Ruan, Sheng

In this piece I have assigned a melodic pattern to each of the five elements. The melodic patterns are related to each other by way of pitch and rhythm. These are ordered into the relevant sequence for generating and overcoming cycles.

I have also used the traditional pentatonic associations with each element of the cycle and used these as a secondary musical representation.

These two musical incarnations of the cycles and their elements interact throughout the piece in exploration of their deeper meaning. The title 'Reorientation' refers to both the method of combining and expanding the material as well as to the Oriental origins of the Wu Xing.

# Elena Lebedeva 俄羅斯

1957年11月17日生於Kostroma, 畢業於音樂學院, 主修鋼琴  
1973-1977: 就學於Kostroma大學音樂系  
1978-1983: 就學於Kazan州立音樂學院, 主修作曲(主修教授- Anatoly Luppov, 管弦樂編制法- Nazib Zhiganov教授)  
1983-1986: 獲獎學金受訓於Kazan州立音樂學院 (Professor A. Luppov班級)  
1986年起- 蘇聯作曲協會會員  
1996年起- 俄羅斯作曲協會會員  
曾參與俄羅斯及國際間許多現代音樂節  
巡迴演出- 德國, 奧地利, 芬蘭  
現任職於Kostroma劇場

## 水色

為笛, 琵琶, 揚琴, 阮, 笙

水色創作於2009年, 作品由五個部分組成。

作品結構立基於5這個數字, 取材自中國哲學「五行」的五個元素, 作品區分為五個部分, 演奏樂團編制由五種樂器組成(每種樂器代表一種元素), 他們之間的互動代表著相生與相剋。五個元素由不同的時辰以及顏色為代表。





# Elena Lebedeva Russia

Elena V. Lebedeva was born on 17 November 1957 in Kostroma in Russia.

She graduated from a music school majoring in piano.

1973-1977: studied at Kostroma College of Music.

1978-1983: studied at Kazan State Conservatory (composition class) (Professor – Anatoly Luppov, orchestration — Professor Nazib Zhiganov).

1983-1986: assistantship-training at Kazan State Conservatory (class of Professor A. Luppov).

From 1986: member of the Union of Composers of the USSR

From 1996: member of the Union of Composers of Russia.

Participated in many festivals of modern music in Russia and abroad. Tours in Germany, Austria, Finland.

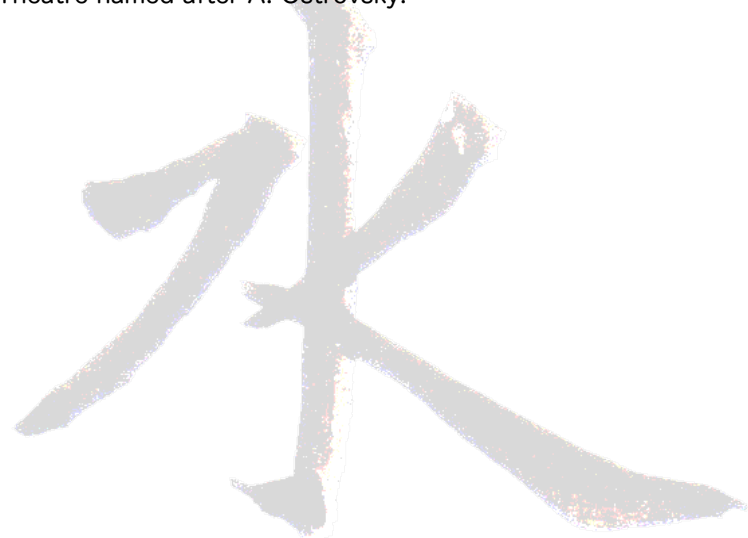
Elena Lebedeva has been working at the Kostroma Drama Theatre named after A. Ostrovsky.

## Watercolours

for Di, Pipa, Yangqin, Ruan, Sheng

Watercolours was composed in 2009, it is a suite consisting of 5 parts.

The structure of the composition is based on the number 5, taken from the five elements (Wu Xing) in classic Chinese philosophy. The composition is divided into five parts, the ensemble consists of five instruments, of which each symbolizes a micro element. The interaction of the instruments symbolizes mutual creation and overcoming. The elements are represented by different times of the day and their correspondences to five different colours.



# Martijn Vanbuel 比利時

大提琴、鋼琴、手風琴演奏家以及作曲家，Martijn Vanbuel於比利時魯汶Lemmensinstituut音樂學院及法國巴黎Superieur學習爵士樂。暫居上海之後，於2006年來到台北並成為台灣炙手可熱的音樂家。曾與嗎修連恩，張惠妹，王力宏，同台演出，並與造訪台灣的國際級爵士樂藝術家合作，如：Tony Lakatos, Andy Jaffe, Joel Holmes, James Carter. 其重要演出經歷包括：Java Jazz Festival 2008 (印尼), the Jarasum Jazz Festival 2008 (韓國), JZjazz 上海 (2009), 以及在香港，馬來西亞，中國等地的音樂會。

身為彭郁雯結合傳統國樂與爵士樂為特色的絲竹空樂團成員之一。Martijn Vanbuel帶領其所成立的Free Breathing Ensemble與Orbit Folks演奏自己作曲及編曲的作品。



## 五金行

為笛,二胡,琵琶,揚琴,柳琴,阮,笙

這首作品共分為六個部分，除了前奏部分以外，每一個元素皆對應一個主要方位以及五聲音階中的音調，與地球上特定地區的代表性音樂相互呼應。

前奏：呈現出作品的主旋律，定基於中文對於土 tu3, 佳 jia1, 金 jin1, 鑫 xin1, 木 mu4, 森 sen1, 林 lin2, 火 huo3, 炎 yan2, 水 shui3, 冰 bing1的發音，其數字即是發音的聲調，主旋律及各元素的旋律將重複出現於整首作品。

土 Earth - 中 Center - 宮 Do: 土對應中央(中)，即中國，因此旋律中唯有中國的五聲音階被使用，古箏在這一部分為主要樂器，金 Metal - 西 West - 商 Re:對應西方，特別針對於西方音樂，這部分強調琵琶的呈現，以賦格(fugue)曲風編寫。

火 Fire - South 南 - 徵 Sol:火屬南:非洲。由古箏及阮共同呈現的律動，對於創造此氣氛而言非常重要，二胡也扮演了節奏性的角色，其中並加入部分的即興演奏。

木 Wood - East 東 - 角 Mi:木是東方，當古箏和揚琴持續著D調，優美的柳琴和琵琶以對稱的旋律線條包圍drone，就像樹枝生於樹幹。

水 Water - 北 North - 羽 La:水對應北方，水結凍成冰的地方。這部分和弦的改變使人聯想到北半球的冰原，伴奏旋律有部分立基於客家歌謠十八摸。

# Martijn Vanbuel Belgium

Bassist, pianist, accordionist and composer Martijn Vanbuel studied jazz at the Lemmensinstituut conservatory in Leuven, Belgium and the Superieur Conservatory in Paris, France. After a short stay in Shanghai he moved to Taipei in 2006, and soon became one of Taiwan's most wanted musicians. Among others, he has appeared with Matthew Lien, Zhang Hui Mei, Wang Li Hong. He has accompanied international jazz artists such as Tony Lakatos, Andy Jaffe, Joel Holmes, James Carter on their visits to Taiwan. His highlight performances included the Java Jazz Festival 2008 (Indonesia), the Jarasum Jazz Festival 2008 (Korea), JZjazz Shanghai (2009), and concerts in Hong Kong, Malaysia, and China.

He is a member of Peng Yu-Wen's Band SiZhuKong, which fuses traditional Chinese music with jazz. and leads his own bands Free Breathing Ensemble and Orbit Folks for which he composes and arranges music.

## Wu Jin Hang

for Di, Erhu, Pipa, Guzheng, Yangqin, Liuqin, Ruan, Sheng

The composition consists of 6 sections. Except for the introduction, each section refers to an element, which again corresponds to a tone of the pentatonic scale as well as a cardinal direction (方位), and thus to a certain place on planet earth with its 'native' kind of music.

前奏 Introduction: The main melody of the composition is exposed. It is based on the tones of the words 土 tu3, 佳 jia1, 金 jin1, 鑫 xin1, 木 mu4, 森 sen1, 林 lin2, 火 huo3, 炎 yan2, 水 shui3, 冰 bing1. Elements of this melody reappear throughout the piece.

土 Earth - 中 Center - 宫 Do: Earth corresponds to the centre (中): China. Only Chinese pentatonics are used. The guzheng is featured as the main instrument.

金 Metal - 西 West - 商 Re: Corresponds to the West, and to Western music in particular. Featuring the pipa, this section is written in fugue style a la Bach.

火 Fire - 南 South - 徵 Sol: Fire is south: Africa. The groove shared by guzheng and ruan is very important to create this atmosphere, while Erhu plays a rhythmic role as well. A new, chant-like melody is introduced.

木 Wood - 东 East - 角 Mi: Wood is East. Liuqin and pipa are weaving symmetrical melodic lines around a drone on the note D held by guzheng and yangqin, much like the branches growing from the stem of a tree.

水 Water - 北 North - 羽 La: Water corresponds to North where water freezes to ice. The harmony here reminds of the icy plains in the Northern hemisphere. The melodies in the accompaniment are roughly based on the Hakka song 十八摸 Shi Ba Mo.

# Peter Bjuhr 瑞典

Peter Bjuhr對於古典音樂及新形式音樂藝術都有所研究, 從理論的觀點進行更多對於流行音樂的研究, 曾與許多樂團合作及從事電子音樂創作, 創作風格屬近代、浪漫、古典、巴洛克風的現代音樂, 喜好結合不同音樂類型的創作, 如: 爵士、世界音樂及搖滾/流行樂。Peter Bjuhr也喜愛哲學, 其作品也受到哲學的影響, 常常在作品中加入純音樂以外的元素, 也使他的作品能更接近其它藝術形式。

2009年起, Peter Bjuhr也成為瑞典作曲協會以及現代C-Y協會(現代音樂及聲音藝術組織)的成員之一, 並與協會中各成員密切合作。

## 生活五行

為中胡, 曲笛, 古箏, 琵琶, 揚琴, 笙, 阮咸與柳琴

創作這個作品使我有機會更加認識五行, 嘗試以五行的運作方式展現不同的面向, 我認為五行象徵著人生的五個階段-出生、少年期、成年期、老年期及死亡, 整首作品也就代表著人的一生。

如何以音樂詮釋生命不同階段呢? 我利用音樂的結構、密度, 生氣勃勃地音樂性與此傳統性的主題、創意形成對比。整體而言, 結構的密度隨著生命的進展而愈密。至於心理及情感層面的五行, 我希望以下列的情緒詮釋:

容易受傷的(像小孩或嬰兒), 生氣的(小孩或嬰兒的表現方式), 有創意的(朝氣蓬勃的創造力), 快樂的(活力十足的快樂), 清晰的(經驗的清晰), 焦慮的(成年後產生的焦慮), 難過的(失去年輕活力的難過), 直覺的(由經驗得來的直覺), 害怕的(對於死亡的害怕), 自動的(接受死亡及不可避免的生活, 因為過去已無法挽回, 未來又無法預知)。

另一方面而言, 五行以及五聲音階(宮、商、角、徵、羽)的連結也具有明顯的重要性, 五元素間以不同音階的排列順序表現。



# Peter Bjuhr Sweden

Peter Bjuhr has studied both traditional classical music and newer form and styles of art music. He has also studied more popular music from a theoretical point of view. His output includes music for various ensembles and electronic music. His style is freshly contemporary with its roots in the modern, romantic, classical and baroque tradition of art music. He likes to use influences from other musical genres including jazz, world music and rock/pop. Peter Bjuhr has also studied philosophy. Naturally his output as a composer is influenced by his philosophical studies. Often the works include something other than the purely musical. This fact has also made his music closer to other forms of art.

Since 2009 Peter Bjuhr is a member of the Society of Swedish Composers (FST), and a member of C-Y contemporary, an association for contemporary music and sound art.

## Life in 5 Movements

for Zhonghu, Qudi, Guzheng, Pipa, Yangqin, Sheng, Ruan/Liuqin

Composing this work gave me the opportunity to learn more about Wu Xing. The system of Wu Xing has a rich representation or symbolism of which I have given the most dominant role is the connection to the five phases of life - birth, youth, adulthood, old age and death, making the piece about the whole of a human life.

How then is the symbolism of the different phases of life interpreted musically? I have mostly made this representation by way of the structure and density of the music and the musical freshness contra traditionalism of the themes and ideas. Generally the structure gets thicker the later in life we get, with a thinning towards the end. When I use the Wu Xing of mental qualities and emotions, it should be interpreted in the context of the current movement, i.e. the period of life under display:

Sensitive (like a child or new born), Angry (in the way a child or a new born could be), Creative (youthful creativity), Happy (youthful happiness), Clarity (the clarity of experience), Anxious (the anxiety that comes with adulthood), Sad (the sadness about the loss of youth), Intuitive (the intuition that comes from experience), Scary (the fear of death), Spontaneous (the acceptance of the near death, and the unavailability of living in the present - because you have made up with the past and there is no future).

Another aspect of importance is the connection between Wu Xing and five pentatonic scales ( jué, zhi, gong, shang and yu). With very few exceptions the different movements uses these scales in different transpositions.

# 音樂家



林慧寬 - 琵琶  
Hui-Kuan Lin - Pipa



林易嫻 - 古箏  
I-Hsien Lin - Guzheng



郭珍妤 - 揚琴  
Jen-Yu Kuo - Yangqin



吳宗憲 - 笛  
Chung-Hsien Wu - Di



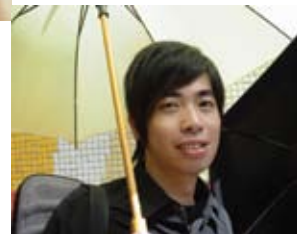
嚴思怡 - 阮咸與柳琴  
Si-Yi Yen - Ruan/Liuqin



黃隴逸 - 笙  
Lung-Yi Huang - Sheng



林雅琇 - 古箏  
Ya-Hsiu Lin - Guzheng



胥敦庭 - 胡琴  
Hsiao-Ting Hsu - Erhu

# Musicians

## 黃正銘 - 團長 / 藝術總監

采風樂坊的團長，同時也是采風樂坊創團者。畢業於中國文化大學以及佛光大學藝術學研究所。現任教於中國文化大學國樂系，曾赴大陸進修，致力於推廣現代國樂作品，且舉辦多次個人獨奏會，曾隨多位老師學習胡琴與指揮，曾任中廣國樂團首席，著有二胡基礎教材。2005年帶領采風樂坊製作東方器樂劇場「十面埋伏」、2007年將音樂注入搖滾與電子的風格創作「東方傳奇-搖滾國樂」、2009年將親自作曲打造新的東方器樂劇場「西遊記」，他豐富的音樂素養與遠見，屢次帶領采風樂坊赴國際知名的各項藝術節演出，深獲國際人士讚許。

## Chen-Ming Huang - Conductor

Chen-Ming Huang is co-founder and artistic director of Chai Found Music Workshop. He studied at the Chinese Music Department of the Chinese Culture University in Taipei and at the Art Institute of Fo-Guang University in Yilan. After his graduation, he completed his studies in Mainland China with private teachers. Chen-Ming Huang is well-known in Taiwan's traditional and contemporary music circles. Being an sought-after erhu virtuoso, he worked with Western contemporary music ensembles at international music festivals, and has given countless personal recitals in Taiwan. Huang has written and published a series of instruction books for erhu, and is currently teaching at the Taipei Chinese Culture University. As the artistic director of Chai Found Music Workshop, he is dedicated to the promotion of Chinese and Taiwanese Music with enthusiasm and open-mindedness. Chai Found's 2005 instrumental musical theater production "Ambush!" was directed and written by him, as well as "Eastern Legends" (2007), a program of instrumental Chinese music classics in Rock and Techno style. He also wrote the score for Chai Found Music Workshop's third large stage production "The Journey of the Monkey King", which premiered recently at the National Theater Taipei.





## 曲目 - Program

劉韋志 [台灣]: 坤:在地平線之間 - 給七位演奏家與電聲

Wei-Chih Liu [Taiwan]: Kun: "Amidst the Horizon" for 7 musicians and electronics

林茵茵 [台灣]: 五行之戀——武俠篇 - 為簫與笛,古箏,琵琶,笙,二胡

Yin-Yin Lin [Taiwan]: The Mutual Affection among the Five Elements

— An Episode of the Martial Arts Saga - for Xiao and Di, Guzheng, Pipa, Sheng, Erhu

王韻雅 [台灣]: 無形韻 - 為笙、二胡、琵琶與揚琴

Yun-Ya Wang [Taiwan]: Wu Xing Yun - for Sheng, Erhu, Pipa and Yangqin

周書蘋 [台灣]: 埜水 - 為琵琶, 笛, 古箏, 二胡

Shu-Pin Chou [Taiwan]: Inundation - for Pipa, Di, Guzheng, Erhu

## 中場 / Intermission

Brian Ledwidge Flynn [愛爾蘭]: 重新定位 - 為笛, 二胡, 琵琶, 揚琴, 古箏, 阮, 笙

Brian Ledwidge Flynn [Ireland]: Reorientation - for Di, Erhu, Pipa, Yangqin, Guzheng, Ruan, Sheng

Elena Lebedeva [俄羅斯]: 水色 - 為笛, 琵琶, 揚琴, 阮, 笙

Elena Lebedeva [Russia]: Watercolours - for Di, Pipa, Yangqin, Ruan, Sheng

Martijn Vanbuel [比利時]: 五行行 - 為笛, 二胡, 琵琶, 揚琴, 揚琴, 柳琴, 阮, 笙

Martijn Vanbuel [Belgium]: Wu Jin Hang - for Di, Erhu, Pipa, Guzheng, Yangqin, Liuqin, Ruan, Sheng

Peter Bjuhr [瑞典]: 生活五行 - 為中胡, 曲笛, 古箏, 琵琶, 揚琴, 笙, 阮咸與柳琴

Peter Bjuhr [Sweden]: Life in 5 Movements - for Zhonghu, Qudi, Guzheng, Pipa, Yangqin, Liuqin, Sheng

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