



Anoushka Shankar

香卡西塔琴

安諾舒卡·香卡

縱橫傳統與跨界的時尚繆思女神

兩度葛萊美獎入圍

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【拉維香卡西塔琴王朝】傳人

香卡西塔琴之夜

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安諾舒卡·香卡
Anoushka Shankar

拉維·香卡的傳人

拉維·香卡 (Ravi Shankar) 是印度史上最偉大的西塔琴的演奏家，其風格獨具的演奏風格和詮釋技巧，融合著印度傳統價值及即興的功夫，被西方人喻為有如莫札特般的創造力及才華。

印度國寶音樂才女—安諾舒卡·香卡 (Anoushka Shankar) 即是拉維·香卡的掌上明珠。1981年6月9日，安諾舒卡·香卡出生於英國倫敦，於美國加州就讀高中。在周遊列國中成長的安諾舒卡，10歲起便學習古典鋼琴，根據父親描述，安諾舒卡從小便喜歡唱唱跳跳，極具音樂潛能。在安諾舒卡還很小的時候，拉維即為愛女打造了一個特別尺寸的西塔琴，在父親的照顧和指導之下，安諾舒卡學會了彈西塔琴的正確姿勢以及印度樂理，這些教育再加上日後擔任父親副手的台風訓練及豐富臨場經驗，奠定了她音樂生涯的雄厚基礎。

早慧的音樂才女

1995年，年僅13歲的安諾舒卡在父親於印度德里的75歲生日的音樂會上和父親同台露臉，從此安諾舒卡走入了錄音室，和父親一同灌唱片、協助打理父親演出事宜，父女倆一起在印度、歐洲、美國、亞洲各國巡迴演出。在舞台上的她，不僅惹人喜歡，更是父親最忠誠的聽眾和夥伴。

1997年，15歲的她已協助喬治哈里遜（George Harrison）製作唱片《Chants Indian》。她學過正規的西方音樂，同時也不忘從父親所學之處創新傳統西塔琴，創造出自己的獨特風格。1997年3月，安諾舒卡隨父親和倫敦愛樂演奏西塔琴協奏曲1號。1998年和有名的鋼琴師藍保（Jean Pierre Rampal）合演西塔鋼琴二重奏，做為印度獨立建國50週年的獻禮。

1998年7月17日，安諾舒卡在英國國會大廈受頒亞洲最佳、最卓越音樂才能獎，這是該機構有史以來最年輕的得獎人。1999年她和大提琴大師羅斯托波維奇（Mstislav Rostropovich）在加爾各達，拉瑪奎師那音樂廳（Rama Krishna Hall）同台演出，她也創下該廳第一位女性的表演藝人的記錄。

2002年受知名的搖滾樂團 Bono、U2、Lauryn Hill、Peter Gabriel之邀，在世界經濟論壇的音樂會中同台演出。同年11月在倫敦皇家亞伯廳（Royal Albert Hall）和父親及全世界43位音樂家，參加喬治哈里遜的音樂會，以接力賽的方式演出印度及西方音樂。

多方面的發展與興趣

安諾舒卡對各種藝術形式均感興趣，但對於父親所引領的西塔之愛，卻是終生不渝的摯愛。她將電子音樂等現代元素融合入傳統的西塔琴演奏，開創出一個新的風格。若說父親拉維·香卡是帶領披頭四（特別是George Harrison）樂團接觸印度音樂的西塔琴大師，那麼安諾舒卡則是將印度音樂古老傳統帶入新時代的音樂才女。

除了音樂演出之外，安諾舒卡也參與不同的文化活動，2002年在印度德里出版故事書，書名《Bapi, The love of my Life!》（父親，我一生的摯愛！）；2003年參加Dance Like a Man飾演女主角，女舞者。

Anoushka Shankar, sitarist

For Anoushka Shankar, there is legacy and then there is destiny. She is equally respectful of both, but bound to neither. Her ever-growing audience cannot help but acknowledge the familial roots of the young woman coaxing spellbinding spiritual sounds from her sitar, but neither can they deny that she is an innovator in her own right. Her name may have brought her to the stage for the first time as a young girl, but it is her talent and vision that have kept her there.

Schooled in the Indian classical music tradition by the greatest teacher any student could hope to have, maestro and father Ravi Shankar. Anoushka had already dazzled thousands with her accomplished musicianship by the time she had reached her teens. "The younger Shankar revealed herself to be a remarkably promising sitarist," said Time Out New York magazine of the 16-year-old Anoushka in 1997, while a few years later Dubai's Gulf News Panorama noted, "She has accomplished far more than many musicians would do in a lifetime."

Anoushka made her recording debut at 13, appearing on the album *In Celebration*, a tribute to the works of Ravi Shankar. Two years later she made her debut as a conductor on her father's *Chants Of India* album produced by close family friend, George Harrison.

Anoushka, her 1998 solo debut, established the younger Shankar as something of a prodigy. "That album is a lasting testament to my father's style and the beauty of it," she says. That same year, the British Parliament awarded Anoushka with a House of Commons Shield, making her both the youngest and the first female recipient of that high honor.

Anourag (2000), Anoushka's sophomore release, expanded upon and refined what she had offered on the debut and 2001's *Live at Carnegie Hall* and truly brought Anoushka into the international spotlight, garnering her first Grammy nomination.

Although she did not release any new recordings under her own name for the next four years, Anoushka was by no means idle. In 2002 at the historic Concert for George, a tribute to the late George Harrison in London, she conducted a new composition of her father's, "Arpan," which featured a guitar solo by Eric Clapton. Anoushka also performed Harrison's "The Inner Light" that evening.

That same year saw the release of Anoushka's book *Bapi: The Love of my Life*, an intimate biographical portrait of her father's exceptional journey, as well as a BBC-produced telecast documentary *Anoushka Shankar: Sitar Trek*, a 30-minute glimpse of life on the road with the emerging queen of the sitar.

In 2004, Anoushka earned a best supporting actress nomination from India's National Film Awards for her debut role in *Dance Like a Man*, a film by the Delhi-based director Pamela Rooks. Also in 2004, leaving no doubt that Anoushka's impact was being felt around the world, she was chosen as one of 20 Asian Heroes by the Asia edition of *Time* magazine.

2005 brought a return to the recording studio and the release of her fourth and most ambitious album, *Rise* (Angel Records). Previously, Anoushka had recorded and performed primarily as a soloist, interpreting the music of her father. *Rise* marked a breakthrough for Anoushka who composed, produced and arranged the album. For the first time she performed with a handpicked ensemble comprised of several other brilliant musicians, elevating her music to a new level. "I felt like I was rising into that," she says. "Rise signified growth. It was a step up for me. Not even up, just more into my own."

When *Rise* arrived, it marked a radical departure for Anoushka. Although she still loves performing in the Indian classical realm and continues to work closely with her father, *Rise* was all about Anoushka finding her own musical voice. On the album she fused East and West using both acoustic and electric instrumentation to take her music someplace altogether new. It received glowing reviews throughout the world and gave Anoushka another Grammy nomination in the Best Contemporary World Music category. Anoushka also became the first Indian to play at the Grammy Awards when she performed a piece from the CD at the pre-telecast ceremony in February 2006. In August 2007 Anoushka's fifth record, *Breathing Under Water*, was released to critical acclaim. The album stands as a career breakthrough for Anoushka who partnered with composer/producer Karsh Kale. Anoushka expanded her talents as an electronic producer, keyboard/pianist, composer and lyricist with *Breathing Under Water*. The album is carefully constructed and composed, boasting some of the finest guest artists on the order of her father, Ravi Shankar - who created the nucleus of two climatic pieces for the album plus her good friend Sting and her sister, Norah Jones as well as some of the finest artists around today.

Anoushka toured in select US cities in the wake of the release of *Breathing Under Water* working with a band and expanding on the concepts she had brought to the album. "very freeing," Anoushka says. "I feel like there are so many things I'm starting to do now creatively. Seeing people connect to the middle ground that my music now exists in, it's really inspiring me. I'm thinking in alternate ways. Those who witnessed Anoushka's own rise throughout the years could not have been too surprised to see how far she had come in so short a time. Born June 9, 1981 in London, Anoushka recalls that it was actually her mother, Sukanya Shankar, who encouraged her to train on the complicated Indian stringed instrument that Anoushka's father had made world-famous. She first sat down with a sitar, custom-made to accommodate a child's hands, when she was only eight.

Further is the only direction Anoushka Shankar knows. "At the end of the day," she says, "you've got to be making music because you love it and because it's honest."

Spoken like a true Shankar.

The Anoushka Shankar Project Members

Tanmoy Bose

Tanmoy Bose, a fabulous tabla player from Kolkata, is a favorite of both Ravi Shankar and Anoushka and has accompanied them for many years. His stage presence and extraordinary talent has charmed countless audiences.

Tanmoy Bose是一個極為傑出的塔布拉鼓（tabla）演奏家，也是拉維·香卡與安諾舒卡·香卡最喜歡的他布拉鼓音樂家，與他們合作多年，以傑出的演出獲得了無數觀眾的掌聲。

Nick Able

Nick Able, from Newcastle Upon Tyne, UK, is an accomplished guitarist and composer for film, TV and multimedia projects. He has also been a disciple of Pandit Ravi Shankar over five years learning sitar. He has traveled internationally with his Guru and Anoushka and lives in India each winter and is one of the few resident students at The Ravi Shankar Centre in New Delhi.

Nick Able來自於英國新堡，是個知名的吉他演奏家與電影音樂作曲家。他也曾拜拉維·香卡為師，學習西塔琴五年。每年冬天他都回前往印度居住，同時也是拉維·香卡在新德里的音樂學校中少數的住宿學生。

Leo Dombecki

Leo Dombecki is a multi-instrumentalist from Detroit, Michigan. He has a wide variety of experience in jazz, blues and rock music - notably with Ike Turner and The Kings of Rhythm, the remix project Mr. DSP, and the group Jazmin, comprised of students of Pandit Ravi Shankar who named the group and invited them to India in 2005 to study and perform. Leo has toured extensively around the world with Anoushka for the last several years as part of her "Rise" tour and then a key member of the Anoushka Shankar Project.

Leo Dombecki來自於美國密西根州底特律，能夠演奏多種樂器，也能夠表演各種音樂類型，從爵士、藍調到搖滾等，他同時也是由拉維·香卡取名的團體Jazmin的一員，於2005年被拉維邀請到印度進行演出與學習。過去幾年中，Leo與安諾舒卡·香卡於全世界巡迴演出，是「Anoushka Shankar Project」巡迴演出的重要成員。

Barry Phillips

Barry Phillips has been musician, arranger and producer of many recordings of Celtic and American folk music on the Gourd label including the music of Ireland, Scotland, American Shaker music, and more. Besides his own recordings, Barry has concertized and recorded with fiddler Alasdair Fraser, guitarist Martin Simpson, sitarist Anoushka Shankar, and arranged and performed at the "Concert for George" (Harrison). Barry received a Masters of Music degree from the San Francisco Conservatory of Music. Since 1996 Barry has been a student of, and a compositional assistant to Ravi Shankar.

Barry Phillips是知名的民族音樂家、作曲家與唱片製作人，他除了與安諾舒卡·香卡合作外，也曾經在音樂會與唱片中與提琴手Alasdair Fraser、吉他演奏家Martin Simpson等共同演出。在2002年的喬治哈里遜紀念音樂會中，Barry Phillips負責編曲與演出。Barry Phillips於舊金山音樂學院獲得音樂碩士學位，自1996年起，他也是拉維·香卡的學生與作曲助理。

Ravichandra Kulur

Ravichandra Kulur gave his first solo recital at the age of twelve. From then on, he has emerged as one of the most sought after flutists from India, traveling all over the world for his solo concerts as well as experimental music. Ravichandra has also mastered the art of playing kanjira (tambourine).

Ravichandra Kulur於12歲時就首次登台演出獨奏會，從此被認為是印度最有天份的長笛家之一。他於全世界舉辦獨奏會，並演出各樣的實驗音樂，Ravichandra同時也演奏印度鈴鼓（kanjira）。

印度樂器簡介

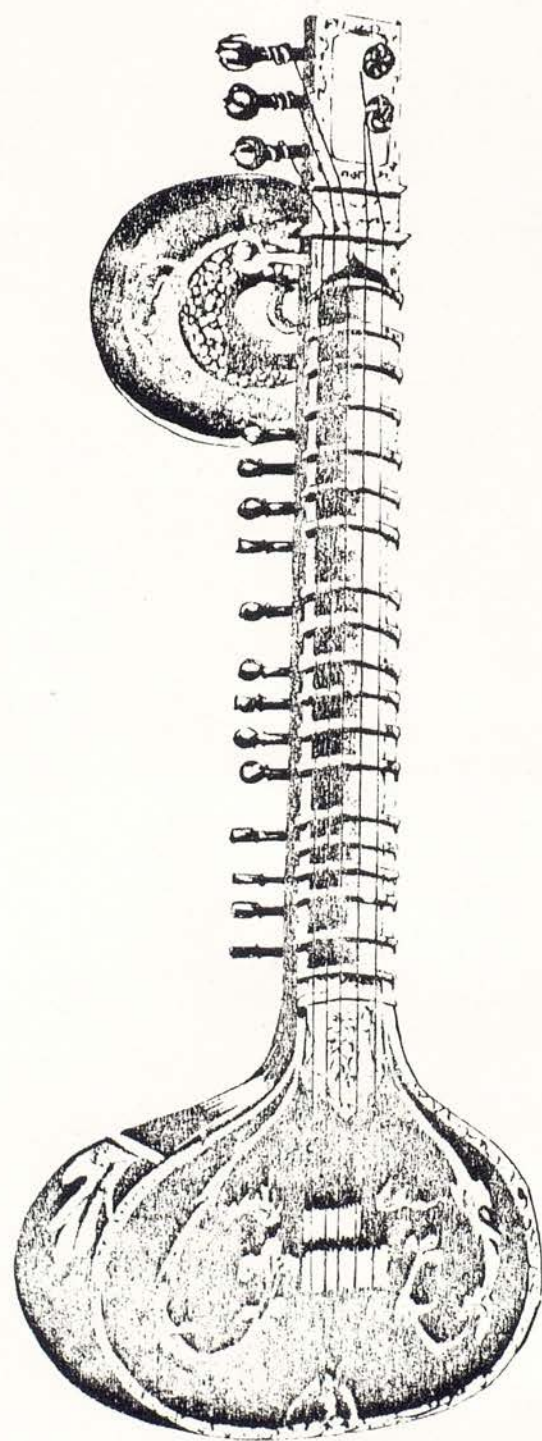
西塔琴 Sitar

起源於西亞的波斯而後傳入北印度，屬撥弦樂器，Sitar之名由Sehtar而來，「Sch」是三的意思，「tar」則是弦的意思，此名是由印度而來，在西亞及中亞此類樂器分佈甚廣。波斯所使用的是四弦，其中有二根弦是同音，所以事實上還是三弦。印度的西塔琴通常有七根弦，在此七根弦之下有十幾根細絲的共鳴弦，此共鳴弦由遠處看不出來。

拉維香卡所使用的西塔琴，主要弦有六根，共鳴弦有十三根，這種共鳴弦產生出來的效果，其豐富的餘韻及音色令人爽快，感到十分激昂。此共鳴弦的奏法時常使用琵琶奏法，必須仔細觀察。西塔琴的柚子長棹琴身的側邊，並列著許多停止共鳴弦發出聲響的裝置。西塔琴的棹上有金屬製的琴柱。可自由移動。唯有西塔琴才具有此特殊的構造，注意看演奏的情形，拉維香卡的指頭擰著柱子的側擺，如此可調整高低音，在樂曲的起奏部份，可顯著的聽到Alap的節奏。

西塔琴的特點在於引觀眾進入真正的印度音樂世界，它所具豐富的餘韻，扣人心弦的樂音，加以拉維香卡出神入化一無懈可擊的彈奏技巧，西塔琴所產生的音樂，帶給觀眾的驚入吸引力是無可置疑的。

拉維香卡彈奏時，右腳巧妙的動作，實際上是拍子的節奏，由他這個動作，我們便可很明確的知道印度音樂節奏的特型，舉一個最明顯的例子，你一定可察覺到他的拍子是Ektaal 4+4+4+4 此種類型的節拍。



西塔琴 Sitar

印度樂器簡介

塔布拉鼓 Tabla

北印度的打擊樂器代表，是膜鳴樂器類的直接擊奏鼓，通常以一對的型態出現，而且二個型狀互異。若從聽眾席上望去，在左邊的稱為Tabla（塔布拉，即演奏者的右手），另一個稱為bayan或稱Bass（跋赫雅）。塔布拉克是木頭做的，跋赫雅則是由陶器或金屬製成。

塔布拉克的音調節奏與西塔琴和坦波喇琴(Tamboura)是同音，並且亦是樂曲的主音，因此在調音時須十分慎重。塔布拉克的鼓皮以皮帶緊緊在木頭的胴體上，通常在該皮帶中間插入一截木頭，調音時一面用槌擊鼓，一面則用該木頭來調音。兩個鼓的表面可見到黑圓盤，是用墨粉或鐵粉加米混合作成的。

演奏者使用右手彈奏時，除通常以姆指之外的四指擊打內膜處，左手掌下部用微妙技巧壓按鼓皮的邊端，同時也用其他四指打擊皮面，因此左手的跋赫雅鼓的聲音，會奏出極微妙的「咚……」響。塔布拉克的聲音則是高而有氣力。兩個鼓聲的節奏型態常在自由即興下演奏出來。

複雜的節奏型態在互相激盪的微妙關係中，產生許多不同韻味的音色，變化無窮。此種獨特風格的鼓樂是其他任何國家無所比擬的。

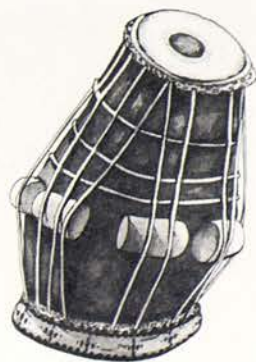
通常塔布拉克以及跋赫雅在開始演奏的同時，也就是該樂曲本體部份的開始，不過至於鼓聲的進入是在其首拍上呢？或者是後半拍呢？或者是中間的拍子呢？這就端視曲子本身，或者是演奏者而有所不同。

坦波喇琴 Tambura

此樂器為全印度均通行的樂器，這是印度音樂中專門演奏最重要的持續音觀念(DRONE)的撥弦樂器，通常在古典音樂、舞蹈音樂及民俗音樂中均使用。坦波喇琴是從西亞到印度一帶廣大區域上甚為普遍的撥弦樂器（有許多變體）的總稱。坦波喇琴在印度不扮演旋律樂器的角色，卻只擔任在演奏時彈開放弦的樂器。通常為四條弦，但亦有五條弦者，音律調為1度、5度、8度而重複調配，演奏時不斷地持續其音，由此使其他的演奏者感知其主音及5度音的位置。關於DRONE來說，實際上不僅是坦波喇琴，它同時也展現在其他的樂器上，通常西塔琴是樂曲開始時首先演奏的弦樂器，而其副弦（共鳴弦）中必定有一弦擔任DRONE的角色的。況且塔布拉克調音也調在主音，因此相同音高也會不斷的出現，這個也是DRONE。坦波喇琴的頸部由木頭製成，圓底部或由木頭或由葫蘆製作。



坦波喇琴 Tambura



塔布拉克 Tabla

印度音樂 - 心靈的透視 / 拉維香卡 原著 蘇昭英 譯

印度音樂無論以何種面貌出現「人聲」皆是它的基礎。儘管器樂發展了獨特的技巧和風格，本質上，仍是模擬歌唱。印度音樂最大的魅力在於「即席創作」。對於表演的藝術家和其伴奏者而言，探討"拉珈"(Raga)和"塔喇"(Tala)的世界是項醉人心神，盪人魂魄的經驗。同時這種亢奮的情緒會傳達至聽者，以致眾人皆能以享行雲無礙的創造所孕育出來的喜悅之情。

Raga是種調式音階，數以千言。每一個Raga在七十二完全共鳴中選擇一個為基礎加以發展。它可能是5、6或7個音的串連；有時是5個音上行，有時是6或7個音下行，也可能做其他種的結合，名稱分別是Odav（五聲）Shadav（六聲）Sanparan（七聲）和Mishra（混合式）。每個Raga都有很清晰的上行、下行結構，而且有個類似西方音樂中的主題，這串音即構成此Raga的特色。因此，每個Raga有其特定之最重要的音Vadi（但和西洋的主音觀念有所差別）以及次重要音。除此之外，Raga與時辰、季節的變化都有密切的關連。Raga中有早晨Raga、下午Raga、晚上Raga，及特屬於春季、雨天等之Raga。所有的印度藝術皆植於九種主要的(Rasas)每個Raga亦有其特定之"情愫"，有些是寧靜的，有些是快樂的，有些則具有浪漫甚或悲劇之色彩，其中奧妙的變化，端視藝術家獨到之詮釋，其至極，則為整體生命的投入。只有當一位藝術家經過完備的訓練，同時承蒙大師的指點，方能達此最高境界。

Tala是節奏，有3拍至108拍不等之種類，最通行的是4, 6, 8, 12或16拍的節奏。奇數拍的節奏則往往在特殊的情況下才被採用，而且只有造詣很深的音樂家才運用這種節拍。Tala中的分節十分重要，因為同樣是12拍的節奏，可用2-3-2-3的方式表現，也可以是4-2-4。

浩瀚的世界中，印度音樂獨樹一格，在其他的音樂體制裡，再難找到對於韻律的處理，如此地細緻、複雜、精確而嚴密的同例。鼓師可以將他即席演奏建立在某一種節奏上，同樣的，歌者或樂器師也可以一個調式音階為基礎，發展出一席即興演奏。尤有甚者，他們能只用一個選定的節奏或調式音階，發展出無止盡的即興創作，直到他們樂於歇息為止。

大抵上說來，印度音樂其有濃烈的個體意識。但是坦波喇琴(Tamboura)總是以背景音樂的襯托方式彈奏出來。催眠性的低音，往往能製造氣氛，同時恆續保持著主調音，幫助Raga的建立。鼓聲的伴奏更是少不了，除了這二種樂器之外，弦樂器也是一種主要的伴奏樂器，例如在南印度的Carnatic音樂中，長笛和維那琴(Veena)經常由小提琴來伴奏。有時候興緻一來，師生之間或者同門派的音樂家，也會奏起二重奏，當然今天我們發現不同類型的音樂家，聯合演出二重奏甚至三重奏，已經是愈來愈普遍的趨勢了。

印度的古典舞蹈（尤其是南印度）除了用二、三種樂器和鼓伴奏之外，通常少不了人聲。但是室內樂和管弦樂進入印度音樂的領域，並不是很久以前的事情，大約不超過一百年之前，受到大郡重鎮裡英國樂隊的影響，才有少數人開始創作室內音樂。但是初期只不過是諸種樂器的齊奏。直至我的恩師——烏斯達·阿羅汀·卡漢(Ustad Allaudin Khan)出現，在這方面做了許多工作，才因此向前邁進一大步。卡漢所領導的麥哈弦樂團(Maihar String Band)於1919年成立後漸露頭角，而後終於斐聲樂壇。卡漢自己並以古典Raga和Tala為基礎，譜成許多新作。

印度音樂中的即興創作和爵士樂並不相同，兩者不可混為一談。前者的發展乃是遵循——非常細緻，精確而嚴密的體制，並得接受老師八至十年細心的教導和嚴格的訓練，融會貫通了所有調式音階和節奏的技巧、秘訣才行。所以有人說印度音樂的師承是一種"密傳"，初學者必先學習各種聲音和樂器的音階及技巧，接者學習各式Raga和Tala的固定樂曲。到此階段訓練的過程，和西方古典音樂非常類似。唯一不同點是印度音樂全憑口傳，不立文字，凡事端憑記憶。接著是更進一步的訓練，學習演奏Raga的方法和對節奏的精確處理，然後在老師的督導下，經過數年修行式的潛心專研，「即席創作」的能力才能達到相當的標準，只有對印度音樂中的要素——調式音階和節奏，有全盤的了解和完整嚴密的訓練後，音樂家才能具備即席創作的的能力。

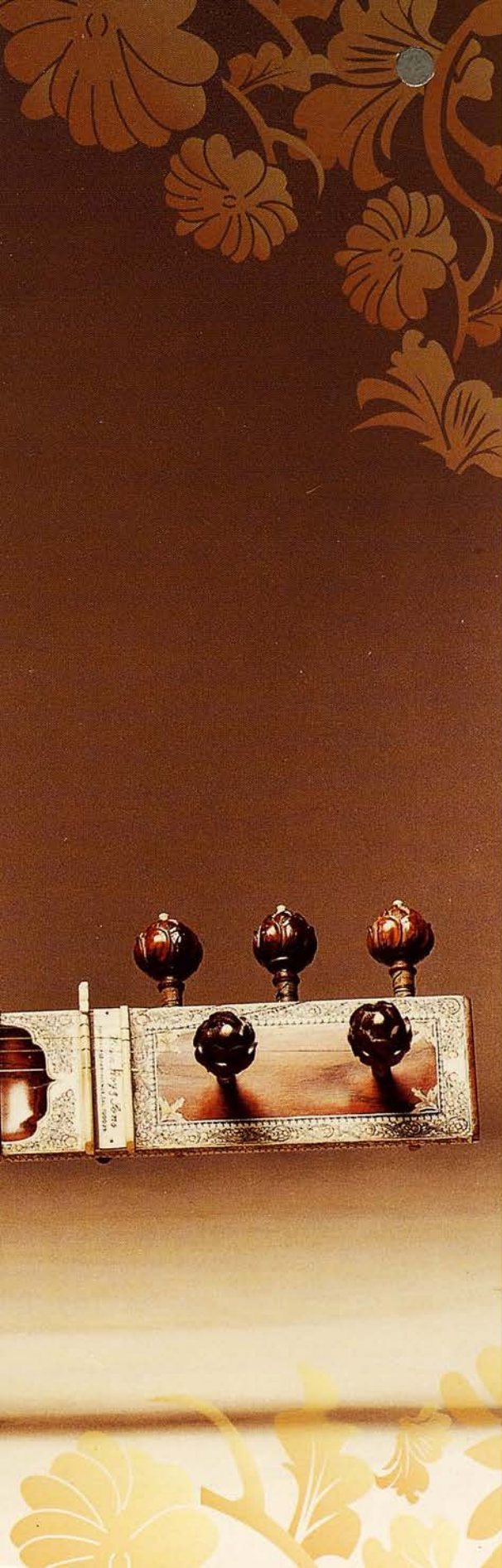
我很幸運地成為本世紀最偉大的音樂家之一——烏達·阿羅汀·卡漢的學生。他除了深具音樂天份外，並且有多方的才華。從歌唱出發、拜訪名師，學會了各種樂器技巧，包括各式各樣的管樂器、撥弦樂器，甚至西洋的小提琴，以及所有的古典、民俗鼓，並且成為傑出的演奏家。最後他到了音樂聖地——蘭普，拜師葛哈拉那(Seni-Beenkar, Gharana)完成了學徒生涯中的最高訓練。葛哈拉那能彈奏各種樂器，但以沙羅琴(Sarod)為最著名，他於1972年逝世，死時年近百歲。他的兒子烏斯達·阿里阿克·卡漢(Ustad Ali Akbar Khan)克紹箕裘，成為今天聞名東西方的沙羅琴家。在美國舊金山附近，他並且創辦了一所印度音樂學院。

我的長兄，著名的舞蹈家——烏達香卡，於1930年以拓荒者的心情，首次率領印度的音樂家和舞蹈家到西方，十歲那年，我以音樂、舞蹈者雙重身份，隨同該團到各地演出。八年之中，遍歷歐洲、美國與加拿大。我的哥哥雖然本身不是音樂家，但是他有很好的樂感。此外，他所搜集的樂器，就我所知，稱得上最完備週全了。Timir Baran和V. Shirali兩位著名的音樂家在他的策劃之下，發展出了一種新穎卻是他典型的印度音樂。由於他堅持摒除一切西洋樂器音感，因此呈現出一種嶄新的風貌，成為該團的另一特色。我很幸運地擁有這樣的童年，又有機會時常聽到西方的獨奏、交響樂、爵士和鄉村音樂，也因此而豐富了我的樂想，除此之外，在學徒期間，麥哈弦樂團也給了我莫大的啟示。

作為一個作曲家，我一直扮演著雙重的角色。一方面是西塔琴演奏家，遵循著襲自葛哈拉那老師的傳統；另一方面，也寫作管弦樂、舞劇音樂電影音樂及錄製各種唱片；可以說在這塊作曲的園地裡，我勇於嚐試，開發各種新的事物。藉混合多種類型的音樂，以譁眾取寵，是我所不以為的，然而來自不同角落的各種聲音及各種不同的表現形式；的確足以啟發想像力豐富的人，創作出更吸引力的東西。當然，這作品往往仍是用他最熟悉的樂語表現出來。

寫舞劇音樂、電影音樂的初期階段中，我也避免使用西方樂器，但是1949年，我被聘為印度國家廣播電台的音樂指導並指揮新成立的國家樂團以後，我開始運用小提琴、大提琴、低音提琴、豎笛、雙簧管和其他的西洋管樂器來配合印度樂器。透過這些，我在寫曲時，發現了更廣的音域，更深的力度，及更豐富的音色。同時這些經驗對於後來我在西方的寫作生涯，亦有極大的助益。





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On Appreciation of Indian Classical Music / *Ravi Shankar*

Indian classical music is principally based on melody and rhythm, not on harmony, counterpoint, chords, modulation and the other basics of Western classical music.

The system of Indian music known as Raga Sangeet can be traced back nearly two thousand years to its origin in the Vedic hymns of the Hindu temples, the fundamental source of all Indian music. Thus, as in Western music, the roots of Indian classical music are religious. To us, music can be a spiritual discipline on the path to self-realisation, for we follow the traditional teaching that sound is God - Nada Brahma: By this process individual consciousness can be elevated to a realm of awareness where the revelation of the true meaning of the universe - its eternal and unchanging essence - can be joyfully experienced. Our ragas are the vehicles by which this essence can be perceived.

The ancient Vedic scriptures teach that there are two types of sound. One is a vibration of ether, the upper or purer air near the celestial realm. This sound is called Anahata Nad or unstruck sound. Sought after by great enlightened yogis, it can only be heard by them. The sound of the universe is the vibration thought by some to be like the music of the spheres that the Greek Pythagoras described in the 6th century B.C. The other sound Ahata Nad or struck sound, is the vibration of air in the lower atmosphere closer to the earth. It is any sound that we hear in nature or man-made sounds, musical and non-musical.

The tradition of Indian classical music is an oral one. It is taught directly by the guru to the disciple, rather than by the notation method used in the West. The very heart of Indian music is the raga: the melodic form upon which the musician improvises. This framework is established by tradition and inspired by the creative spirits of master musicians.

Ragas are extremely difficult to explain in a few words. Though Indian music is modal in character, ragas should not be mistaken as modes that one hears in the music of the Middle and Far Eastern countries, nor be understood to be a scale, melody per se, a composition, or a key. A raga is a scientific, precise, subtle and aesthetic melodic form with its own peculiar ascending and descending movement consisting of either a full seven note octave, or a series of six or five notes (or a combination of any of these) in a rising or falling structure called the Arohana and Avarohana. It is the subtle difference in the order of notes, an omission of a dissonant note, an emphasis on a particular note, the slide from one note to another, and the use of microtones together with other subtleties, that demarcate one raga from the other.

There is a saying in Sanskrit - "Ranjayathi iti Ragah" - which means, "that which colours the mind is a raga." For a raga to truly colour the mind of the listener, its effect must be created not only through the notes and the embellishments, but also by the presentation of the specific emotion or mood characteristic of each raga. Thus through rich melodies in our music, every human emotion, every subtle feeling in man and nature can be musically expressed and experienced.

The performing arts in India - music, dance, drama, and poetry - are based on the concept of Nava Rasa, or the "nine sentiments." Literally, rasa means "juice" or "extract" but here in this context, we take it to mean "emotion" or "sentiment." The acknowledged order of these sentiments is as follows: Shringara (romantic and erotic): Hasya (humorous): Karuna (pathetic): Raudra (anger): Veera (heroic): Bhayanaka (fearful): Vibhatsa (disgustful): Adbhuta (amazement): Shanta (peaceful).

Each raga is principally dominated by one of these nine rasas, although the performer can also bring out other emotions in a less prominent way. The more closely the notes of a raga conform to the expression of one single idea or emotion, the more overwhelming the effect of the raga.

In addition to being associated with a particular mood, each raga is also closely connected to a particular time of day or a season of the year. The cycle of day and night, as well as the cycle of the seasons, is analogous to the cycle of life itself. Each part of the day - such as the time before dawn, noon, late afternoon, early evening, late night - is associated with a definite sentiment. The explanation of the time associated with each raga may be found in the nature of the notes that comprise it, or in historical anecdotes concerning the raga.

Although there are 72 "melas" or parent scales upon which ragas are based, Indian music scholars have estimated that, with all their permutations and combinations, there exist over 6,000 ragas ! But a raga is not merely a matter of the ascending - descending structure. It must have its "chalan" - or certain note patterns characteristic of the raga; its principle important note (vadi); the second important note (samavadi); and its main feature known as "jan" (life) or "mukhda" (face), the cluster of a few notes by which a raga is immediately recognised.

In terms of aesthetics, a raga is the projection of the artist's inner spirit, a manifestation of his most profound sentiments and sensibilities brought forth through tones and melodies. The musician must breathe life into each raga as he unfolds and expands it. As much as 90 percent of Indian music may be improvised and because so very much depends on understanding the spirit and nuances of the art, the relationship between the artist and his guru is the keystone of this ancient tradition. From the beginning, the aspiring musician requires special and individual attention to bring him to the moment of artistic mastery. The unique aura of a raga (one might say its "soul") is its spiritual quality and manner of expression, and this cannot be learned from any book.

It is only after many long and extensive years of "sadhana" (dedicated practice and discipline) under the guidance of one's guru and his blessings, that the artist is empowered to put "prana" (the breath of life) into a raga. This is accomplished by employing the secrets imparted by one's teacher such as the use of "shrutis" (microtones other than the 12 semitones in an octave, Indian music using smaller intervals than Western music: 22 within an octave): "gamakas" (special varieties of glissando which connect one note to the other), and "andolan" (a sway - but not a vibrato). The result is that each note pulsates with life and the raga becomes vibrant and incandescent.

Next to be considered are the "talas" or "rhythmic cycles" of a raga. There is unique intricacy and rhythmic sophistication in Indian music. There are talas ranging from a 3 beat cycle to 108 beats within a cycle! The most popular talas are those which have 5,6,7,8,10,12,14, and 16 beats to a cycle. There are also other cycles such as 9,11,13,15,17, and 19 beats, etc., which are only played by outstanding musicians on rare occasions.

The division in a tala, and the stress on the first beat (called sum), are the most important rhythmic factors. While there are talas having the same number of beats, they differ because the division and accents are not the same. For example, there is a tala known as "Dhamar" which has 14 beats in the cycle divided 5+5+4: another tala, "Ada Chautal" has the same number of beats, but is divided 2+4+4+4: still another tala, "Chanchar" is divided 3+4+3+4.

In vocal music, a drummer will accompany a singer either in slow, medium, or fast tempo at the start of a song in whatever tala the singer chooses. He will do the same when he accompanies an instrumentalist in the gat section of a composition. Like ragas, talas also have their own characteristics. Some of the older traditional talas, such as "Chautal" (12 beats) and "Dhamar" (14 beats) are played on a two-faced drum known as pakhawaj. This accompaniment is used in the old traditional "Dhrupad-Dhamar" form of singing and in instrumental performances on the veena, rabab, surbahar, etc. Today, most vocal and instrumental music is based on the contemporary form called "khyal" and is accompanied by the tabla, a two-piece drum.

The improvisatory nature of Indian classical music requires the artist to take into consideration the setting, time allowed for his recital, his mood and the feeling he discerns in the audience before playing. Since Indian music is religious in origin, one finds the spiritual quality in most of the musician's performances.

The traditional recital begins with the alap section - the stately and serene exploration of the chosen raga. After this slow, introspective, heartfelt, sometimes sad beginning, the musician moves on to the jor. In this part, rhythm enters and is developed. Innumerable variations on the raga's basic theme are elaborated. There is no drum accompaniment in either the alap or the jor.

The alap and the jor evolve into the gat, the fixed composition of the raga. Here the drums enter with the wonderful rhythmic structure of the gat and its time cycle, the tala. This section is based on the "Khyal" form. From this moment on, the gat (which can be anything between 4 and 16 bars of fixed composition) becomes the vehicle for the musician to return to after his improvisation. While the artist has complete freedom to improvise, he may do so only as long as he does not leave the format of the raga and tala. This freedom within the bounds of artistic discipline comes only after many years of training and sadhana. This is why one cannot rightfully compare the improvisation in Indian music with the improvisation of jazz.

The step-by-step acceleration of the rhythm in the gat finally culminates in the jhala portion as it becomes more and more playful and exciting. Sawal jabab, the dazzling and rapid dialogue between sitar and tabla, has the power to enthrall even the most uninitiated listener with its thrilling interplay.

Often at the conclusion of a recital, the musician may choose to play a "thumri" or "dhun." This semi-classical style is much freer and completely romantic, sensual and erotic.

Indian music is much more appreciated and respected today in the west. Many composers and musicians have been influenced by our music. The openness, willingness to learn, and sincere enthusiasm of western audiences are a continuing source of inspiration and delight.

現代印度音樂的泉源 / 岸邊成雄 原著 許伯埏 譯

聽到印度西塔琴演奏，開始即讓人有餘音嫋嫋，繞樑三日之感，而後進入華麗的變奏，接著而來的是激烈的塔布拉鼓節奏，如此層層交織出現直至結束，除了印度音樂擁有如此巧妙絕倫的樂音外，可說無可與之比美者。15世紀以後，印度的音樂家才開始展現他們在音樂方面的智慧與感覺。印度的古曲音樂，對亞洲其他民族亦有極大的影響，15世紀左右，各個民族亦漸漸建立起他們獨自的風格，甚至連最遠的日本亦深受影響。

印度音樂的歷史

印度文化（西元前2500年）墨罕佐達羅(Mohenjo Daro)古都的遺跡中可見到多拉米塔人的青銅文化，亦僅此可與美索布達米亞文化相抗衡，可想當時印度的音樂已具極高度之水準。

婆羅門文化（西元前1500年），可由北方阿利安人最初的開發文化中推測出來，婆羅門教的經典吠陀(Veda)五篇中的黎俱吠陀(Rig Veda, 誦讚明論)及沙摩吠陀(Sama Veda, 歌詠明論)都是對諸神的聖讚。由今日南印度的誦唱來看，當時可能是用最原始的核音組織旋律，而不用七音階，可見當時已具多種樂器，同時代佛教音樂的樂器在吠陀(Veda)中亦可見到，若與當時中國殷的樂器相比，很難判斷何者較難，中國當時還沒有豎琴（箏簇）但豎琴（Venna維那琴）卻是當時印度的中心樂器。

佛教、印度教時代（西元前5世紀-西元後11世紀）

紀元前2世紀伽納石雕中有刻著吠陀(Veda)時代的總總樂器。前所提過的弓形的豎琴及小喇叭、橫笛、銅鑼等樂器，都是供著佛及仙樂中所使用的。5世紀至8世紀佛教的雕刻及繪畫中則可見更多的樂器種類，五弦的詩琴(Lute)則成為中心樂器。印度教中的神拿著橫笛的姿態則成為藝術女神。

回教時代（11世紀至15世紀）

7世紀在阿拉伯產生的回教文化，至11世紀時始侵入北印度，並且取代佛教而成為當時的印度文化，西亞細亞中具有獨立音樂文化圈的回教徒，對印度有極強烈的影響，這種具科學音樂的旋律，理論及樂器，曾經一時充塞整個印度，13世紀印度音樂理論家沙輪加提的著作山基多，拉多那就是以此為背景而作的。

印度教時代

但是對擁有數千年傳統精神構造的印度人，回教文化並沒有完全支配他們，17世紀的孟加拉王國原是回教的國家，從他們宏偉的建築中卻可見到印度美術與回教文化隔和成的藝術在此建築中展現出來。印度文化漸漸的創作了自己獨立的樣式，亦成為今日印度人民意識的支柱。在宮庭貴族中可看到許多樂器，都是回教與古印度結合而創作出來的。今日印度的樂器代表，比如Venna（維那琴）、西塔琴、塔布拉鼓、天鼓等等，看似一密圖，多得令人驚訝！

今日的印度音樂，可分為南印度音樂與北印度音樂，北印度音樂受回教文化影響較大，南印度音樂則是沿襲古印度傳統而來，今天的演奏者拉維香卡音樂的系別，他的曲中因此常常流露出回教敘情的風味，耐人尋味。

拉維香卡及阿拉雷克哈兩人出神入化的演奏技巧及複雜的理論究竟由何而來的呢？從文獻上的考察來看，大概是緣於16世紀左右，而至19世紀後半20世紀時才急劇的發展出來，猶如日本在明治時代音樂的技術才驟然引出

一樣。在近代社會的合理性主義之下，時時可見傳統的非合理性大行其道，另一方面，卻不具有傳統應有的感覺，令人遺憾。

印度音樂的流傳廣播

印度音樂的偉大，可從古時佛教自東亞細亞流傳而來，並對後世具極大影響這點得到驗證。古代印度對外流傳的主流有二，其一是大乘佛教，由中亞細亞到中國，另一個是在東南亞廣傳的小乘佛教。

西域——中國

三藏法師玄奘西遊求佛法的路徑，即是通往西域所言的絲路。佛教即是由此東渡而來。南北朝、隋、唐（6—9世紀）之間，印度音樂由帕米爾高原之西及東邊的中亞細亞經西域流傳入中國。持印度樂器的樂人亦因此而來中原。接受印度音樂的西域諸國（如龜茲、康國）的音樂家亦陸續的在中國宮庭演出。唐朝玄宗時是胡樂（西方樂）的全盛期。玄宗本身亦是音樂家，他設立音樂教室及梨園，日夜沉浸在西域的音樂裡。在名畫家周文矩的畫裡，經常可見到玄宗與楊貴妃一起欣賞梨園美女演奏胡樂的情景，這合奏團裡亦可見印度的四弦琵琶及（箜篌）混在西域的樂器裡演奏。印度的傳統樂器稱為天竺伎，天竺伎即是五弦琵琶及鳳首箜篌，鳳首箜篌即是弓形豎琴的前身。5世紀的石雕中都可見到弓形的豎琴及五弦的詩琴。這種五弦的詩琴亦是經由西域傳入中國。正當日本奈良朝時唐朝樂器東傳到日本，日本正倉院中保存有此種五弦琵琶。同時期，唐朝的音樂亦流傳到朝鮮，所以至今日本的雅樂及韓國的雅樂中都可見到與五弦琵琶同系統的樂器。

南海（東南亞）

印度文化的流傳到南海，從七世紀的中國文獻及考古學資料中可以知道，爪哇的石雕中可見到弓形的豎琴及三弦的詩琴（由五弦的詩琴演變而來），高綿佛跡的石雕中，亦可見弓形的豎琴（即班那琴），有二個葫蘆形的共鳴琴類似吉他形狀，被描繪在壁畫中，通典及新唐書及唐朝的文獻中亦記載著，越南及緬甸的音樂，均深受印度音樂的影響。東南亞各民族的音樂亦與印度一樣，直至15世紀才真正發揮出他們自己民族的色彩。

印度音樂與日本

奈良朝時，印度音樂由西域經由中國而傳到日本，可從正倉院中存有的五弦琵琶及由五弦所演奏的林邑樂得知。奈良朝的舞樂流傳至今天成為最受歡迎的雅樂，穿著特殊服裝的林邑樂舞者，有好幾曲是以獨舞的姿態出現。林邑樂即是南天竺僧婆羅門僧和林邑僧一起傳來的，故有林邑樂之名。

西域七調和雅樂六調

日本雅樂所用的六調理論中，是由印度古代理論中留傳下來的南印度的「卡特伊斯雅馬拉伊」發現六世紀的石刻文書中有七個拉珈(raga)（音階調式範式）的記載。這些傳到西域的龜茲，北周（六世紀中）時，龜茲的五弦琵琶家蘇祇婆把它帶入中國。唐玄宗時才將此制定編入俗樂二十八調，其中的一部份則東渡到日本，將六調子加上枝調而成。

新象30週年系列活動 如花綻放的年代 / 新象30影像展 徵求歷史照片、歷史票根

您知道距今將近30年前印度西塔琴名家拉維香卡、大提琴家傅尼葉、保羅泰勒舞蹈團就已應邀到台灣演出了嗎？1983年美國國家交響樂團在羅斯托波維奇指揮下，於國父紀念館演出馬水龍的「梆笛協奏曲」，並由衛星直播傳送到美國公共電視網，1984年紐約愛樂交響樂團首度來台，您是否也在當時蔚為奇觀排隊排到轉幾圈馬路的新聞現場中，等著購買第一個國際級交響樂團，或第一個超級天團訪台演出的票券？甚至，您曾經搶拍到音樂、舞蹈、戲劇等大師在台灣簽名會影像、有幸與藝術家合影留念？您蒐集了超過30張的新象主辦節目票券？

1978年，在還沒有文建會、兩廳院、國藝會的時代，年方30出頭的作曲家許博允及長笛家樊曼儂勇敢的成立了「新象活動推展中心」，將國際頂尖藝術家如鋼琴家阿胥肯那吉、阿格麗希、小提琴家黎奇、默劇大師馬歇馬叟…；重要表演團體如岡田知之打擊樂團、英國皇家愛樂交響樂團、英國柯芬園芭蕾舞團及印象大師雷諾瓦藝術大展等引進台灣，甚至承擔了將國內藝術家推介至國際藝壇唯一民間管道的任務：雲門舞集的舞蹈、朱銘的雕刻、蘭陵劇坊、表演工作坊及當代傳奇劇場的戲劇、王正平的琵琶音樂、原舞者樂舞，這些傑出展演在新象安排推薦下，首次呈現於世界舞台。在那個保守青澀卻蠢蠢欲動的年代，新象讓台灣看見世界，一路引發民間蓄積的文藝創作能量，開出動人的花果。

2008年新象將歡度30週年，在這30年所舉辦的各項活動中，有許多對當時的社會風氣、潮流、藝術環境、政府法令、群眾觀念、生活素質、國際視野等，都產生了極重要的影響和改變。藉著慶生30，新象將在9月上旬假華山創意文化園區四連棟舉辦「如花綻放的年代—新象30」影像展，呈現30年的時代演進，與社會大眾、所有支持過新象的朋友與觀眾回望今昔，為我們共同走過的，那個如花綻放的年代喝采。

為了文化藝術影像記錄的豐富性，希望曾經參與臨場的朋友，作為歷史的共同見證者，能不吝支持，提供相關歷史照片或影片參與展出。也呼籲有習慣存取票根的觀眾，只要達30張以上新象主辦的節目票根(含早期手工票券)，請主動與新象聯繫，新象30的展場將為您保留最溫馨的時代畫面。

新象30歷史票券、票根徵集辦法：

一、歷史照片/影片

徵集內容：

- 1、舉凡1978-2008年間新象文教基金會、早期的新象活動推展中心、新象藝術中心(1984-1988)所邀請的中外藝術家在台灣展演期間所拍攝之照片或影片。
- 2、照片規格不限。請附上攝影者及提供者姓名、連絡方式、拍攝時間及一小段影像內容主體說明(人、事、時、地、物等簡短說明)。
- 3、凡提供並獲選展示之照片或影片，視同完全授權財團法人國際新象文教基金會非營利使用，作者保有著作權及人格權。經翻拍或轉錄完成後會盡快歸還原件，獲選作品同時回贈翻拍或轉錄成品予提供者。
- 4、本活動所徵集之照片，無論入選與否，原件一律歸還提供者。

寄送或傳送方式：

- 1、紙本照片或電子檔光碟片寄送地址：台北市10559八德路3段20號10樓D室 國際新象文教基金會，信封請註明「新象歷史照片」
- 2、電子檔照片或自行翻拍掃描，請用解析度 300 dpi以上 掃描，JPEG格式壓縮資料檔約400KB 到 1.5MB 之間，電子檔傳送至：na30art@newaspect.org.tw
- 3、請於7月10日前提供。業務聯絡電話：(02)2577 2568 轉102江佩珊小姐

影像作品獲選者新象將提供謝酬：

- 1、新象30影像展開幕貴賓邀請函
- 2、列名「新象30影像展」攝影者及提供者
- 3、「新象30」紀念品一份
- 4、2008年9月至12月間新象主辦節目擇五場，每場致贈貴賓券各二張。
- 5、獲選影像作品如有延伸商務使用或再造價值，相關條件將與作者商議後另訂之。

二、新象主辦節目歷史票根

凡蒐藏新象主辦之不同節目票券票根30張(含)以上，含早期手工票券者，請與新象聯繫，您的收藏將加入展覽行列，展畢後原件歸還。謝酬同影像作品獲選者。

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