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數位音樂的創作是當代音樂活動當中，充滿令人驚奇但又危險的邊緣地帶。

經過仔細地聆聽，此次台北數位藝術節之聲音藝術競賽的諸多參賽作品，一些作品之表現令人讚嘆與驚奇，而另一部份作品則徘徊在技術與藝術無法融合、樂音與噪音運用失衡的邊陲地帶，令人覺得可惜。

一般說來，此次參賽作品所呈現出來之若干較為明顯的現象如下：

1. 音樂風格之表現大膽又具特色，唯許多作品稍微偏向於單一面向之凱吉風影響 (Cagian)，或所謂之概念性音樂 (conceptual music, D. Cope) 之呈現。
2. 聲音素材之形變 (transformation) 手法頗為創新，但技巧成熟度與音色 (timbre)、姿態 (gesture) 的張力雕琢有待加強。
3. 結構與織體 (texture) 層次的構築方式相當多元，但作品過度依賴粗略大區塊 (sound block) 之組織手法，精微層次 (micro-level, R. Miranda) 的設計可再用心些。
4. 若干作品之音色呈現非常優美，但音色在演進時，缺乏一種連續性 (timbral continuum, K. Stockhausen) 與方向性的開展。
5. 音樂之視覺印象 (image) 之刻畫很鮮明，若干作品似乎受到視覺藝術領域之影響與牽拖，在狹小空間框架中裹足不前，造成過多靜態之聲音懸掛 (suspension)，缺乏時間之動態感 (momentum/dynamism)。

然而，此次參賽作品當中的若干作品，特別是並列首獎之兩首作品：**竄景與瓶-聲響**，在上述的諸多音樂創作面向當中，相對地，做得比較接近完善之地步，尤其是在節奏張力與音色層次的漸層堆疊上各自擁有傑出之表現，因此能夠脫穎而出並獲獎，而入選作品的表現也是值得嘉許與鼓勵，恭喜他們。未獲獎之創作者，期望在未來之創作當中，能藉著更優越之數位微蒙太奇 (digital micro-montage, H. Vaggione) 的聲音技術運用，以及上面論述重點的掌握，將來勢必能展現極大之進步空間。

期待台灣的声音藝術創作不再停於樂音與噪音的冶煉 (Soundforging) 之上，數位科技與聲音藝術不再僅限於整合 (integration)，而是要將兩者作完美的融合 (fusion)，最後，使聲音藝術逐步導向於精緻化藝術之殿堂。

In modern music, the creation of digital music is an amazing and dangerous fringe area.

After careful listening to the many works competing in the sound art competition in this Taipei Digital Arts Festival, some works are amazing and some works are somewhere in the border area, failing to blend technology and art and failing to balance music and noise, which is unfortunate.

Generally speaking, most of the artworks in competition clearly present one or more of the following phenomena:

1. The expressions of musical styles were bold and showed their own special characteristics, but many works slightly tended toward the singular orientation of Cage style or the so-called conceptual music (D. Cope.)
2. The methods of transforming the sound media were very innovative, but there is room for improvement in the skill maturity and timbre and in the perfection of the gestural tension.
3. The methods of building the structure and texture levels were very diverse, but the works excessively relied on the organization method of rough sound blocks, and the design of micro-levels (R. Miranda) could be more detailed.
4. The timbre presentation of many works was very beautiful, but as the timbre evolved in performance, it lacked a kind of continuum (K. Stockhausen) and the development of a direction.
5. The depiction of the visual images of the music was fresh, and many works were seemingly influenced and driven by the field of visual art. However, they could not find a way to move forward inside those narrow boundaries, creating an excessively passive sound suspension that lacks temporal momentum/dynamism.

Furthermore, out of the many works entered in this competition, the two works that received the co-grand prize: “Scattered Landscape” and “Sound of Bottles”, achieved a better completeness. They both were especially outstanding in terms of the overlapping in rhythmic tension and the timbral level. Therefore, they stood out from the crowd and earned the prize. Their artworks deserve praise and encouragement. Congratulations to them! I hope that the artists who did not win the prize will be able to have a better use of digital micro-montage (H. Vaggione) in their future creative work, as well as mastering the aforementioned areas of concern. They will definitely be able to make vast improvements in the future.

I hope that Taiwan’s sound art creation will no longer be stuck at the level of

soundforging, and digital technology and sound art will no longer be limited to integration, but instead see a perfect fusion of the two. This will finally allow sound art to gradually move toward the temple of refined art.