

103年南島學術研究計畫成果報告

Dr.Made Mantle Hood 來臺參訪講演

計畫類別：

- 世界南島研究碩、博士生論文田野補助案
- 選送世界南島研究碩、博士生短期出國研修補助案
- 世界南島研究國外學者訪台交流補助案
- 世界南島研究碩、博士論文可行性之文獻、資料蒐集補助案

執行期間：103年11月09日至103年11月29日

計畫單位/人員（簽章）：



成果報告類型：精簡報告 完整報告

附註：本人具有著作財產權之論文或研究計畫成果全文資料，授予「世界南島學術研究計畫辦公室」，得限計畫辦公室於教育部申請年度計畫或呈報成果時使用，以微縮、光碟或其他各種數位化方式重製後散布發行或上載網站，藉由網路傳輸，提供讀者基於個人非營利性質之線上檢索、閱覽、下載或列印。

中華民國一〇三年十二月十五日

Dr. Made Mantle Hood 目前任教於馬來西亞博拉特大學音樂學系(University Putra Malaysia)，長期以來在印尼巴厘島甘美朗 (Balinese Gamelan) 專業領域非常資深，研究音樂的多樣性和傳統的批判研究，並出版許多關於甘美朗專業著作。

Dr. Made Mantle Hood 同時也是國際傳統音樂學會東南亞表演藝術研究小組秘書長，無論在理論研究或演奏實務經驗都十分豐富，補足本所對於東南亞音樂及世界音樂研究之不足，進一步提升本校師生對於東南亞音樂研究發展之趨勢與相關音樂研究議題的深入了解。

以臺灣的音樂教育發展而言，基本上過去都是以歐美地區為主軸的教育推動及留學補助，然而隨著政府逐漸重視臺灣原住民族與其他「南島語系」民族關係，以及「亞太區域研究」的特質，東南亞地區的文化學習與音樂研究也成為具有發展潛力與前景的領域與學門。

國立臺南藝術大學民族音樂學研究所(以下簡稱本所) 為目前國內各大學院校中少數以「民族音樂學」命名之研究所，並視音樂為一種文化現象，在文化中進行對民族音樂之考察與研究，注重理論與科學性的課程設計，強調與國際民族音樂學界的接軌，以期建立符合國內與國際性需求的民族音樂學研究與教學。

亞洲各國音樂研究一直是本所主要發展方向，近年來本所亦積極成立世界音樂樂團，爭取樂團的樂器購置，以配合世界音樂教學課程。目前本所已經成立印度樂團、日本邦樂團、中爪哇甘美朗樂團、蒙古馬頭琴與呼麥樂團、非洲鼓樂團。藉由世界音樂樂團的成立與演奏，增加學生多元學習之選擇性，營造世界音樂研究、演奏與欣賞的氛圍。並截至目前為止，本所與本校亞太音樂研究中心合作，已經出版印尼甘美朗與日本邦樂等三張 CD，並獲得金曲獎入圍之肯定，不但強化學生理論研究與實務經驗，更彰顯了本校在亞洲音樂文化研究的成績。

為了讓學生能夠學習吸收更多元的知識，本所每年都會聘請國內相關系所的教授與國外知名頂尖音樂學者擔任本所客座教授，深入探究各國音樂與樂器的歷史文化生成源由以及音樂與社會文化關連性，藉由親身田野體驗與樂器演奏練習，讓學生對於世界音樂理論教學能夠更為印象深刻。

此次邀請 Dr. Made Mantle Hood 來本校進行交流訪問，自十一月九日起至二十九日止，共計三個星期(21 天)。此次規劃一系列音樂講座及工作坊等音樂分享活動，主要內容如下：

一、學術講學主題

(一) 一場音樂工作坊：

1. Gaining 'Gegebug': Acquiring Feeling, Technique and Expression in Balinese Performing arts (巴里島表演藝術的情感、技巧與表現)

- 時間：103 年11月18 日 (星期二) 13:30-16:00
- 地點：國立臺南藝術大學國樂系館B112教室

(二) 三場專題講座：

1. Defending the Dialect: Cologne Carnival and the Loss Mer Singe Song Contest (捍衛方言：以德國科隆的嘉年華會及Loss Mer Singe歌唱比賽為例)

- 時間：103 年11 月20 日 (星期四) 13:30-16:00
- 地點：國立臺南藝術大學國樂系館B112教室

2. Towards the Applicability of *Musical Terroir* to the Context of Dwindling Sonic Structures (為聲音結構的萎縮景況達到音樂「風土」之應用性)

- 時間：103 年11 月26 日 (星期三) 13:30-16:00
- 地點：國立臺南藝術大學國樂系館B112教室

3. Minding Our Time: Southeast Asian Sensibilities in Music, Emotion and Community Healing (時間思考：東南亞世界對於音樂、情感與群體治療的感知)

- 時間：103 年11 月27 日 (星期四) 13:30-16:00
- 地點：國立臺南藝術大學國樂系館B112教室

二、學術講學內容

Dr. Made Mantle Hood來臺期間所舉辦的一場工作坊及三場演講內容如下：

〈音樂工作坊〉 Gaining 'Gegebug': Acquiring Feeling, Technique and Expression in Balinese Performing arts (巴里島表演藝術的情感、技巧與表現)

從認識甘美朗樂器介紹起，透過輕鬆活潑的示範與表演，讓學生體驗峇里島簡單的生活哲學。甘美朗是印尼爪哇、峇里島傳統鼓鑼合奏團的總稱，演出多以銅、鐵兩種金屬所製成的打擊樂器為主，只要聽過甘美朗音樂的人，都會被它複雜的節奏組合和打擊聲響的震動給懾服。透過此次工作坊讓師生皆能對甘美朗音樂有粗淺的認識。進一步提升本校師生對於東南亞音樂研究發展之趨勢與相關音樂研究議題的深入了解。



Dr. Made Mantle Hood 介紹
甘美朗音樂



Dr. Made Mantle Hood 介紹
甘美朗樂器種類

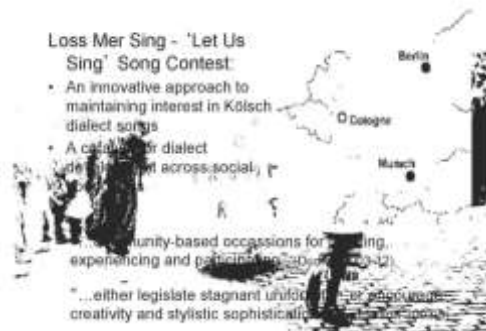
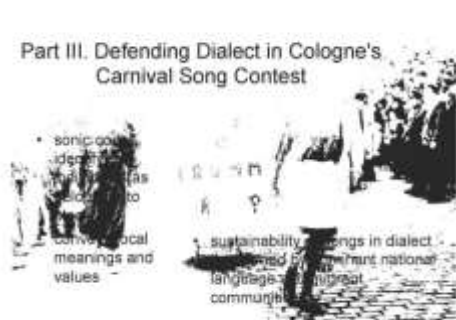


Dr. Made Mantle Hood 指導學生如何
敲擊樂器

〈講座一〉Defending the Dialect: Cologne Carnival and the Loss Mer Sing Song Contest (捍衛方言：以德國科隆的嘉年華會及Loss Mer Sing歌唱比賽為例)

在本場演講中，Dr. Made Mantle Hood以方言在德國科隆的嘉年華會以及歌唱比賽中的復興與應用為例，來探討當傳統面臨現代化的挑戰時，該以何種方式應對，會中討論出以下幾點方針：賦予傳統新的內在意涵、傳統的再創造、對於傳統的改革，或者是完全不改變。若是回到音樂的層面來看，必然需要討論其方言的聲腔，因為音樂與方言的語韻是緊密結合的，當地的人們透過嘉年華會及歌唱比賽等音樂活動來復興其方言，進而達到復興傳統文化的目的。

〈講座一〉PPT內容



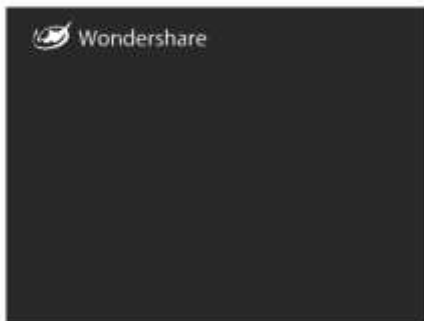


LSM Rules and Regulations:

- Pub-tour of Cologne's bars and clubs
- 30 evenings over January/February
- No live musicians compete
- Audiences receive songbooks, learn lyrics and sing to recorded music
- 20 songs compete in the contest
- Song with most votes over 30 evenings wins

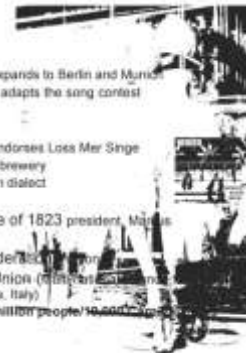
2010 Loss Mer Singe Winner
Die Höhner
 'Schenk Mir Dein Herz'
 (Give Me Your Heart)

- Sung in German not Kölsch dialect
- Up-tempo love song set in the city of Cologne



Nationalizing LSM

- 2004 - Loss Mer Singe contest expands to Berlin and Munich
- 2008 - neighbouring city of Bonn adapts the song contest



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Björn Heusser

- Commercial recording artist endorses Loss Mer Singe
- Sponsored by Gaeffel Kölsch brewery
- Tours Munich promoting CD in dialect



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Carnival Festival Committee of 1823 president, Markus

Ritterbach endorses LSM

BDK - German Karnival Federation

NEG - European Karnival Union (Germany, Switzerland, Austria, Italy)

Together they represent 8 million people, 10,000,000

Founding Loss Mer Singe

- Created by Georg Hinz in 2001 in his kitchen
- 'imms' non-Cologne born residents of the city
- Less than 25% speak dialect
- Gemeinsam 'union' or 'connection'



Loss mer singe
Sitzung
22.02.2011

Start Vorverkauf
am 6.12. um 19.30 Uhr
Eintritt 26 Euro

Theater am Tanzbrunnen
22.2.2011
Beginn 19.00 Uhr
Einlass 18.00 Uhr

Alternative Karnival

Jan Krauthäuser and Humba Records

- Complains that DJs and Hit Parades have marginalized live musicians
- „party songs and city pride get old after a while“



Alternative Karnival

Jan Krauthäuser and Humba Records

- Complains that DJs and Hit Parades have marginalized live musicians
- „party songs and city pride get old after a while“

1970s rock bands as alternative karnival music

Subversive, counter positioning of identity

De Black Foß Band meaning „Bare Feet“



„Drink Doch eine Met“

Performed by the De Black Foß

Written by Fred Hood

Verso:
Im alle Mees ende wie d'r Wesselschickin
dar es jens ene ome drossen alle
Dreißt d'r kille d'r weisse kille
de lang de welle kille

Refrain:
In d'r Wesselschickin de Wesselschickin
dar es jens ene ome drossen alle
Dreißt d'r kille d'r weisse kille
de lang de welle kille

Refrain:
Drink doch eine Met, dar es jens ene ome
de welle de jens kille kille
Dreißt d'r kille d'r weisse kille
de lang de welle kille

Verso:
Messer alle stoffliche alle es alle
de alle alle alle alle alle alle
alle alle alle alle alle alle alle
alle alle alle alle alle alle alle

Verso:
An old man stands in front of the pub door
He'd like so much to have a drink
No matter how he coughs his name
No old man have enough

Refrain:
The bar had a lovely atmosphere
No one noticed the old man
But then someone came with a beer
And simply says to him:

Refrain:
Come on in a drink, don't bring yourself down
You're standing around the whole time
If you have no money, that does not matter
Come on in a drink, and pay it never mind

Verso:
Perhaps someone is sitting about at home
Who would perhaps like to get up
Drops inside his pants for someone
Who will say to him:



Conclusion:

- Loss Mer Singe is an innovative approach through audiences reading, studying and singing dialect songs
- Participatory performance process is a catalyst for dialect development
- Platform for interaction across social boundaries
- Challenges 'high/low' Carnival circles

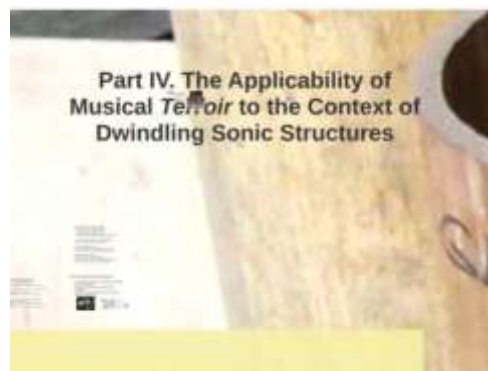


Dr. Made Mantle Hood於2014年11月20日演講照片

〈講座二〉 Towards the Applicability of *Musical Terroir* to the Context of Dwindling Sonic Structures (為聲音結構的萎縮景況達到音樂「風土」之應用性)

每個地方的音樂系統都有其獨具的特色，也就是「風土（原文為法文 *terroir*）」，儘管是同一個樂種，肇端其於不同的社會、文化環境之下建構而成，表現在律制音階、樂器使用、節奏型態、旋律模式等方面，一旦該音樂系統失去了這些特色，那麼它還是這個地方的音樂嗎？它是否還能代表這個地方？Dr. Made Mantle Hood舉了巴里島的甘美朗為例子。印尼各地的甘美朗，使用的樂器幾乎一樣，然而在調音系統（律制音階）卻截然不同，甚至在巴里島上面，每個村落就有自己的調音系統。製作甘美朗的師傅認為不應該統一所有的調音系統，調音師提到他曾以家鄉的調音系統為另一個地方的甘美朗調音而遭到該地民眾反對，作曲家面對眾多的調音系統則思考是否因為樂曲需要而發展出屬於自己的調音系統。以上三個角色對於音階系統的思維，一言以蔽之，便是「傳統」不可被改變，若這個「傳統」遭到破壞，那它便不能被視為是該地的。

〈講座二〉 PPT內容

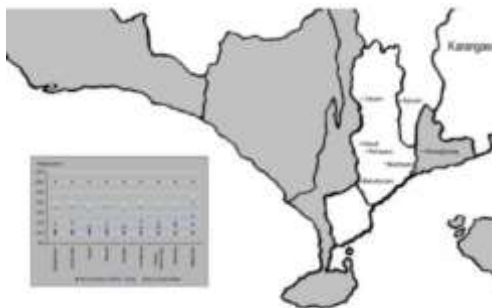
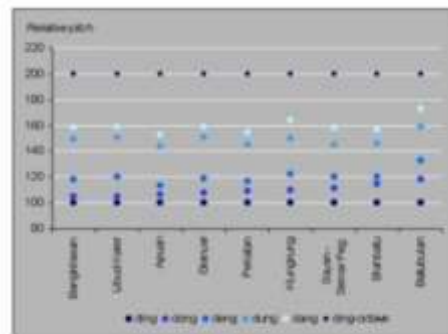
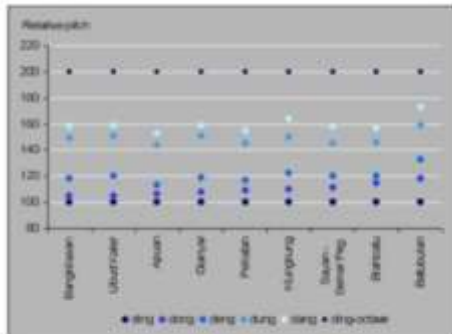


Capturing Tuning Species:

- 1927 - Hornbostel, E. M. "Musical Tone Systems"
- 1944 - Bukofzer, M. "The Evolution of Javanese Tone-systems"
- 1962 - Jones A. M. "Towards an Assessment of the Javanese Pelog Scale"
- 1966 - Hood, M. "Selando and Pelog Redefined"
- 1989 - Vetter, R. "A Retrospect on a Century of Gamelan Tone Measurements"
- 1990 - Schaanner, D. H. "The Power of Tones: Relationships Between Ritual and Music in Tabulating, Bali"
- 1993 - Toth, A. "Tuned Tastes: Gamelan Tunings from Acoustic and Aesthetic Perspectives"
- 2013 - Kartawin, M. "Tuning in Gender Wwayang: Voices, Concepts and Analysis"

Terroir and Tuning Diversity in Gamelan:

- non-standard approach to tuning bronze gongs and metallophones
- diversity of individually tuned gamelan orchestras
- tunings are region-specific (Ubud, Peliatan, Badung, Klungkung)



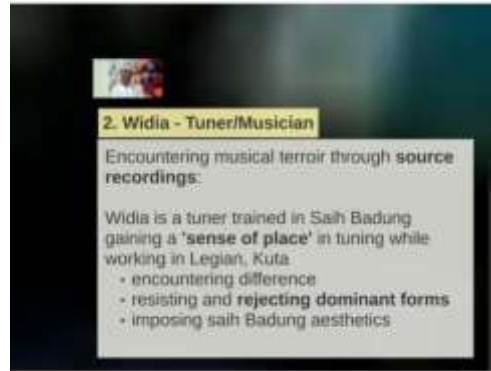
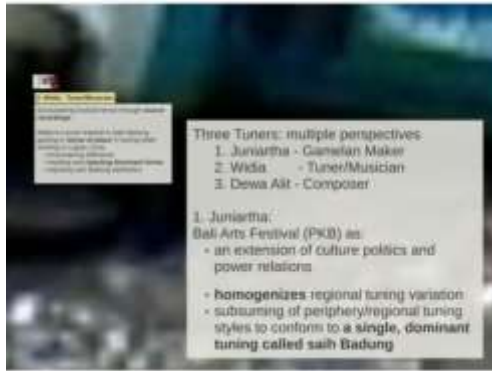
Dwindling tuning systems:

- has a 'sense of place' (terroir) been lost in recent decades?
- increasing expanse of modernity, 'trans-national' and locally produced diatonic popular musics
- post-New Order media privatization and expansion
- invasion of popular gamelan tunings to village ('musical invasives' Hood 2013)
- "...unique tunings have consequently

- increasing expanse of modernity, 'trans-national' and locally produced diatonic popular musics
- post-New Order media privatization and expansion
- invasion of popular gamelan tunings to replace village ('musical invasives' Hood 2013)
- "...unique tunings have consequently disappeared over recent decades" (Harnish 2005)

The term *terroir* applied to music ecology discourse:

- "Music cultures behave as ecosystems" thus "sustainable music" (Tison 2006)
- "...fragility of music styles..." (Keogh 2013)
- "cultural imperialism" (Ennis 1996)
- "cultural greyness" (Lomax 1968)



Dr. Made Mantle Hood於2014年11月26日演講照片

〈講座三〉 Minding Our Time: Southeast Asian Sensibilities in Music, Emotion and Community Healing (時間思考：東南亞世界對於音樂、情感與群體治療的感

知)

醫療民族音樂學目前正受到學界的高關注，在學者的努力下漸漸發展起來。Dr. Made Mantle Hood在本場次亦舉了巴里島的甘美朗為例子，討論到音樂如何對於人體不經意識的直接作用 (music as medicine-biological effects) 以及經過意識的心理作用 (music therapy-psychological effects)。印尼文化深受印度教影響，亦展現在音樂治療方面，認為人身上有若干「輪脈」，而音樂中的頻率與之相對，聲音會在與「輪脈」共鳴時，藉之進入人體，達到療癒的效果，而演奏的曲目會因為不同的病徵而有所取捨。而音樂治療的效果，會因為每個患者的背景文化差異而有程度上的落差，對於當地人而言，這是他們所習以為常的生活文化，因此較容易達到效果，而對於外來者，不熟悉這樣的文化特色與脈絡，因此未必能療癒的成效，這是經過意識的作用。而非經意識的作用則是當不同文化的人聽到同一首音樂時皆能達到效果，不需要特別了解該音樂的文化脈絡。

〈講座三〉PPT內容



Theoretical Background



Theoretical Background

Sensibilities – "...an understanding of, or ability to decide about what is good or valuable, especially in conjunction with artistic or social activities" (Webster's online dictionary)

Identity Crisis in ethnomusicology – "...a distinctive disciplinary voice in Europe" (J. O'Connor)

"...folklore still informs Austrian approaches" (U. Hermetok)

"...a post-modern critique...the nation and the discipline are interdependent" (P. Bohman)



Theoretical Background

MusiCure as a commercial medicinal product:

- healing with recorded music
- to define healthy standards
- regulate bodily behaviour in relation to ideas of health;
- MusiCure constructs 'healing spaces' in hospital wards and people's homes;
- "culturally specific legends, metaphors and notions of the natural and universal are put to work in the music" (Lind 2007: 210-211)

Distinguishing between terms:

- 'music as medicine' (biological effect)
- 'music therapy' (psychological effect)
- both intersect in many ways (Lind 2007: 212)

Theoretical Background

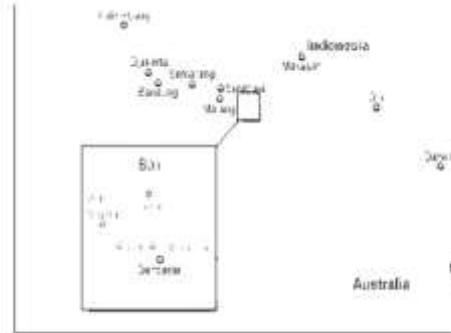
Asian clinical psychologists observe:

"It is a salient fact that the contemporary, formal mode of psychotherapy has been derived mainly from the West. The theories for understanding human nature that comprise the foundation of the clinical practice of therapy, such as those of human behavior, personality, psychological development [among others ...] are based primarily on the clinical experiences and research of Western scholars and clinicians" (Bartooi 2006:101)

Theoretical Background

Judith Becker's *Deep Listeners: Music, Emotion, and Trancing* (2004)

- psycho-somatic affect of music and emotion with the repetition of rhythm-driven metacycles
- collective and personal rituals as a means for achieving altered states of consciousness
- quintessentially Southeast Asian sensibilities



Music – Preparing the Mind for Prayer



Music – Preparing the Mind for Prayer

- Historiography and hermeneutics
- Ethnography of views on history and the derivation of meaning from music and music-related texts
- Gamelan Gong Gede Music: the most widespread religious instrument in the Made of Bali



Religiosity permeates in, and through pre-Hindu social networks

Like fragrant incense smoke, music envelops ritual spaces as a sonic offering



Triguna:

A tripartite concept about human qualities and character attributes

- Early Indian writings (Natyasastra)
- Kothakoli dance drama
- Bhagavad-Gita
- Wayang Kulit shadow puppet play
- Balinese sorcery and black magic



Triguna:

Satwam (benevolent, pure, virtuous)

Rajas (passion, emotion, desire)

Tamas (ignorance, lust, anger)

(Zetmülder 1982:1914)



Sudukswari:

- Sound enters the body, penetrates skin, bone and organs to stimulate a person's emotions and alter mind frame
- Balinese sensibilities indicate music has not only cognitive but physiological affect



Hermeneutic Interpretation



Hermeneutic Interpretation



- Gending pelagak 'sitting music' for transitioning from one space to another
- Balinese sensibility in music to draw a listener's attention inward toward the mind

Hermeneutic Interpretation



- Gong gede music enables atmosphere in temples
- Provides sonic cleansing of physical space
- Clearing of consciousness in mental space

Architectural symbolism - Candi



- Candi Bentar 'split gate' symbolism reminds participants to detach from disturbing thoughts

Architectural symbolism - Candi



- Candi Bentar 'split gate' symbolism reminds participants to detach from disturbing thoughts
- Candi Kurung 'gather in' mantras and blessing obtained from inner courtyard
- Gong gede music plays important role in the preparation of the mind for prayer

Diachronic Intersections in titles

- Triguna (satwam rajas and tamas) creates thematic categories for classifying instrumental composition titles in the religious repertoire



Orchestral Composition Titles Interpreted into Triguna Categories:

Benevolence (Sattwam)	Deity (Rajas)	Aggression (Tamas)
Eastern Light (Peninggalan)	King's Courage (Wira Mada)	Shining Deity (Dewarandana)
Prepare the Spirit (Peninggalan Jero)	Leader's Courage (Wira Lada)	Love God's Pure (Irena-Randana)
Farward Thought (Peninggalan Jero)	Search for Heavy (Rasa Saka)	Angry (Dewara)
All the Kingdom (Dharma Mantra)	Warrior's Prow (Dharma Jati) (Jedana)	Violent (Dewara)
Doubled Sun (Dharma Mantra)	Warrior's Marching (Sunguh Jodana)	Sudden (Dewara)
Essential Lotus (Dharma Mantra)	Military March (Dharma Mantra)	Crying Sably (Dharma Target)
Yellow Flower (Dharma Mantra)	Protection (Dharma Mantra)	Courage (Dewara)
Mountain Range (Dharma Mantra)	Battle Cry (Dharma Mantra)	Raven (Dewara)
Mountain's Prefecture (Dharma Mantra)	War (Dewara)	Flaming Spirit (Dharma)
Northward Hills (Dharma Mantra)	God of War (Dewara)	Angry (Dewara)
Slender Waterfall (Dharma Mantra)	King's Lotus (Dewara)	Music Chant (Dharma)
Yellow Flower (Dharma Mantra)	Great Snake Egg (Dharma Mantra)	Wrapping Meditation (Dharma Target)

Balinese sensibilities in translation:

"The Balinese act of translation is one of interpreting meaning in sentences and words, and is more akin to puzzle solving, medical diagnosis or even some sorts of philosophical inquiry than to translation. Sentences and words in sacred language are considered to have in them concealed mystical meanings. To find these inner meanings, the external meanings must be 'peeled off', as Balinese have explained to me, in the same way that the skin is peeled off a banana. A word does not stand for an idea, it is the idea, in the same way that a banana is a banana, skin and all" (Geertz 1991: 176)

Pangelong Jiwa – Preparing the Spirit



- Group prayer = communal healing
- 'the day before the full moon'
- Menarik hati mengagumi sepenuhnya or 'embracing the heart'

Pangelong Jiwa – Preparing the Spirit



- Preparation is just as important as the act
- Embracing faith not abandoning belief

Conclusion

- Balinese sensibilities in music and mind discourses yield distinct paradigms/ indigenous terminology ie. Suduk swari with sound/body connections
- Culture-specific conceptualizations about cognitive, corporeal and emotional realms of inquiry



Conclusion

- Slow, meditative musical aesthetic of gong gede music synonymous with desired cognitive and emotional state
- Through hermeneutic analysis, triguna philosophy reveals 'pearls of wisdom' in song titles
- Interpreting titles creates diachronic intersections between past and present generations



Dr. Made Mantle Hood於2014年11月27日演講及討論照片

三、計畫成果自評

此次Dr. Made Mantle Hood來臺之實質效益與本計畫之成果自評如下：

(一) 交換學者專長之於學術研究發展及對提昇學生專業認知之助益

本所近年來也極力發展亞太的世界音樂研究與交流，除了由所長蔡宗德老師帶團赴印尼巴里島進行國際交流訪問外，也積極鼓勵同學赴國外進行研究與學習，拓展其國際視野。以短期的交流為例，近幾年就有不少同學，分別赴印尼、越南、日本、印度等地進行短期的田野調查、訪問及樂器學習，同時並有在學同學與畢業生於至日惹印尼藝術大學、印尼格嘉瑪達大學進行交換學生，希冀藉由長期的課程學習與田野觀察對印尼文化體系有更深層的理解，建構臺灣對印尼音樂文化的研究區塊。亦曾邀請姐妹校日惹印尼藝術大學表演藝術學院院長 Triyono Bramantyo 教授赴本所授課，透過師生的互動從中學習理解其他文化的價值思維與音樂內涵。

本所亦積極成立世界音樂樂團，並爭取樂團的樂器購置，在樂團方面，目前共有印度樂團、日本箏、尺八樂團、甘美朗樂團、蒙古馬頭琴與呼麥樂團；在樂器方面，除了原有的爪哇甘美朗樂器，及數台日本箏外，本所陸續辦理 17 絃日本箏、西塔琴、中東鼓樂器、馬頭琴等樂器之購置，藉由世界樂器的提供，提高學生多元學習之選擇，營造世界音樂學習氣氛。並與亞太音樂研究中心合作出版許多音樂專輯，增加學生實務經驗。

此次透過邀請巴里島甘美朗專業領域非常資深的外籍教授 Dr. Made Mantle Hood 蒞臨進行一系列演講及工作坊，引進國外東南亞音樂學術研究潮流，幫助學生增加國際視野，驗證實務及所學，使同學能夠跟上國際民族音樂學發展的腳步。期許學生能從實際演講內容中的音樂交流中，探討民族音樂之背景與內涵，擴大視野與學習廣度。藉以營造學習世界音樂的氛圍，提高學生多元學習與選擇的文化趣味，進一步提升本校師生對於東南亞音樂發展之趨勢與相關音樂研究議題的深入了解。

(二) 未來合作發展之助益

本所此次邀請Dr. Made Mantle Hood講學，對本所整體研究發展，有相當高的效益提升。從學術研究、音樂數位典藏交流、拓展國際視野，到雙邊校際交流合作可能性的討論，皆對本所未來發展民族音樂學研究，有相當大的助益。同時，透過學者的講學，也為學生提供未來學習與進修管道的建議，促進更多學術研究與交流的發展與可能性。