「風車之岸」樂曲解說

沿著台灣西部海岸線一路向南，從竹苗一帶便開始能看見一座座巨大的風力發電機組坐落在或遠或近的海岸邊。那天的天色並不是非常好，厚重的雲層將天空壓的低低的，在一片灰色的世界中，唯獨那些風車吸引了我的視線。
「在海邊的巨大風車群。」我想「這不是讓人覺得很科幻嗎？近未來設定什麼的。」
於是有了這首曲子，關於海岸線的風車，與一些遐想。

樂曲的開頭靜謐陰鬱，也許帶著些微海風的味道，由弱音器霧面似的聲響帶出下行音堆組成的《風車》細碎動機。像是電影的特寫鏡頭一般，微微的動態描繪出風車扇葉在無風時極微小的晃動，由此開始，音樂緩緩地向前推進。

鋪陳過後，音樂進入第二段落，拿掉弱音器後由中提琴獨奏帶出了《風車》的主要旋律動機，長線條的優美旋律，彷彿傾訴著一種孤寂感，並在背景保留了前一段的下行音堆。除此之外，這一段中亦加入了大提琴如行走般的撥奏，讓音樂流動起來，彷彿駕車經過海岸線時所見的遠景動態。接續融入的大提琴以及小提琴獨奏讓整體變成一個三重奏&弦樂團的架構，並且推向織度擴大的第三段。

由齊奏帶出的《海》的旋律動機，以CGDCDCD幾顆音構成一個波浪狀的音型，在更有速度感的旋律中，呈現了風雨來襲前不安定的海象。接續著下一段，颱風帶來了狂風暴雨，融合前面所有出現過的動機，這段大量的使用快速音群與頻繁的織度變化來營造充滿電影感的緊張氣氛，描繪出為了不自毀而降載運作的風車，佇立在風雨中的堅韌模樣。

最終，在再現的混合《風車》與《海》的動機中，全曲走到了高潮，並在最後一段回到了開頭安靜的氛圍。相較於首段陰暗的色調，第五段走到了降E大調，呈現了風平浪靜的景色也再次帶出幾個變形的動機。象徵風雨總是會過去，風車也會繼續在台灣西海岸，迎風而立。

Driving down south along the coastline, one could notice wind turbine electrical generators scattered far or near offshore from Hsinchu and Miaoli. The weather wasn't fine that day. Thick clouds covered the sky low, only those windmills attracted my attention in this grey world.
"Giant windmills at the coastline", I wondered, "isn't that quite like science fiction?"
So, here's the song, about some daydreaming related to these windmills on the coastline.

The song begins in a tranquil and gloomy feeling, maybe with a slight smell of sea breeze. With the mute on strings, the matte-like sounds bring out the small motive of "Wind turbine", which is constituted by descending cluster. Just like a close-up shot from movie, that motive depicts the fan blade's slight shaking when it was windless. From here, the music begins to move forward slowly and steadily.

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After the build-up, the music advances into the second section. With the mute taken off, the viola solo brings out the primary melodic motive of “Wind turbine”. A long and graceful melody, combined with the descending cluster from the previous paragraph in the background, tells the feelings of solitude. Apart from that, this section also uses the pizzicato sound on cello. Such steady pizzicato intends to let the music flow, just like the slowly moving scenery one would notice when driving along the coastline. After that, the cello solo and violin solo smoothly join, turn the music structure into a trio-versus-string orchestra structure, and continue to the third section.

Then, the string orchestra brings out the melodic motive of “Sea”. In a more rhythmically driven melody, an undulating figure constructed by several tones (CGDCDCD) depicts the unsettled sea before the storm arrives. In the next section, the storm comes with strong gales and heavy rain. By merging all the motives that appeared previously, this paragraph massively adopted 16th note and frequent texture changes to create a cinematic atmosphere of tension. All these are intended to describe the windmill standing still in the storm, operating in its load-reduction mode to prevent self-destruction in this extreme weather.

Finally, a motive merging “Windmill” and “Sea” recapitulates, which marks the climax of the piece, then returns to the tranquil feeling like the very beginning. Compared with the gloomy tune of the first paragraph, the fifth section is in E-flat major. The clear sound performs a calm scenery of the sea and also brings out some transformed motives. It represents the idea that "Storms will always pass." And those wind turbines will continue to stand firm against the wind at the western coast of Taiwan.

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Full Score

風車之岸

"Wind Turbine Coast"
for String Orchestra

Composed by
Chi-Jou Cho



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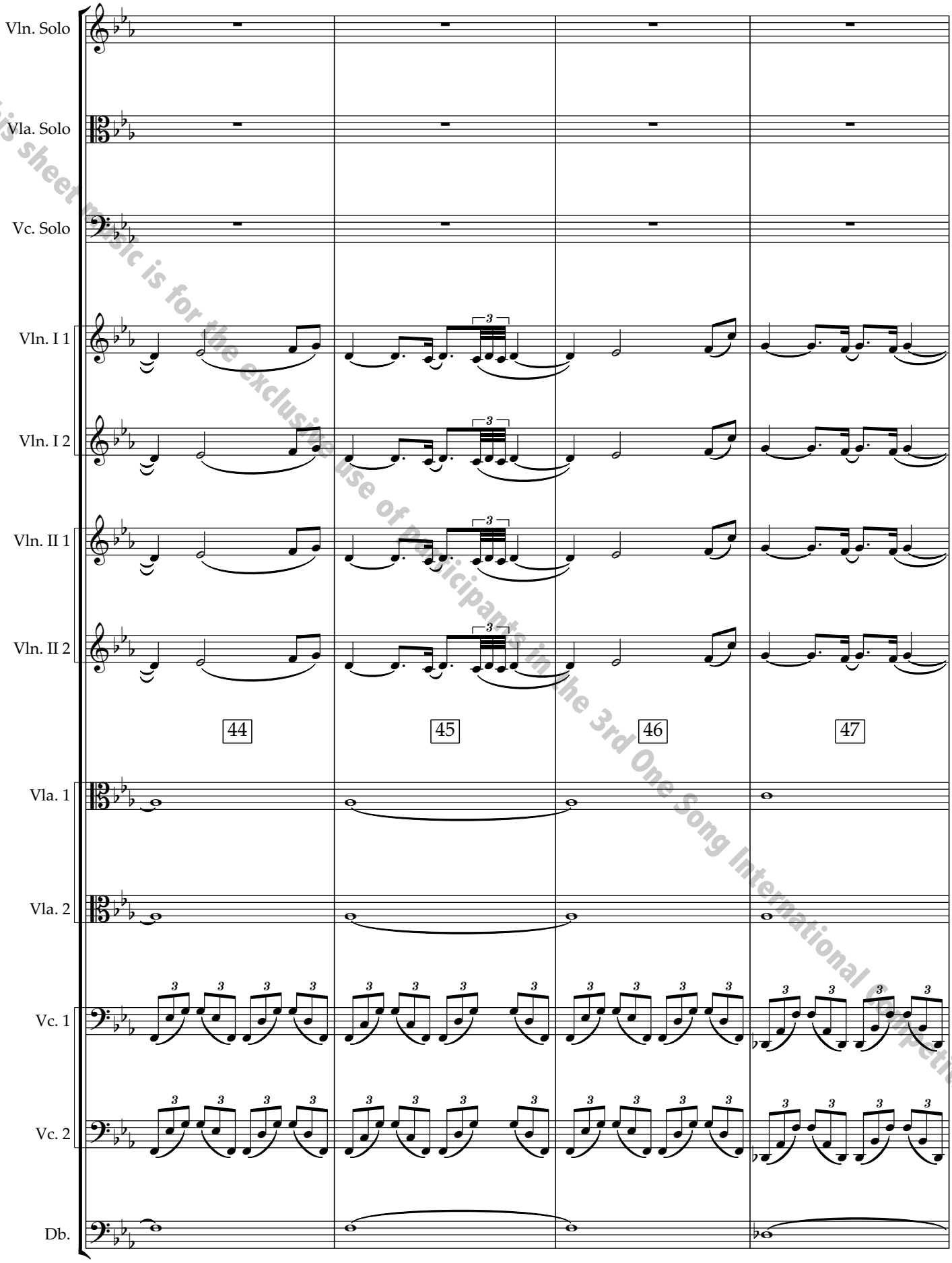
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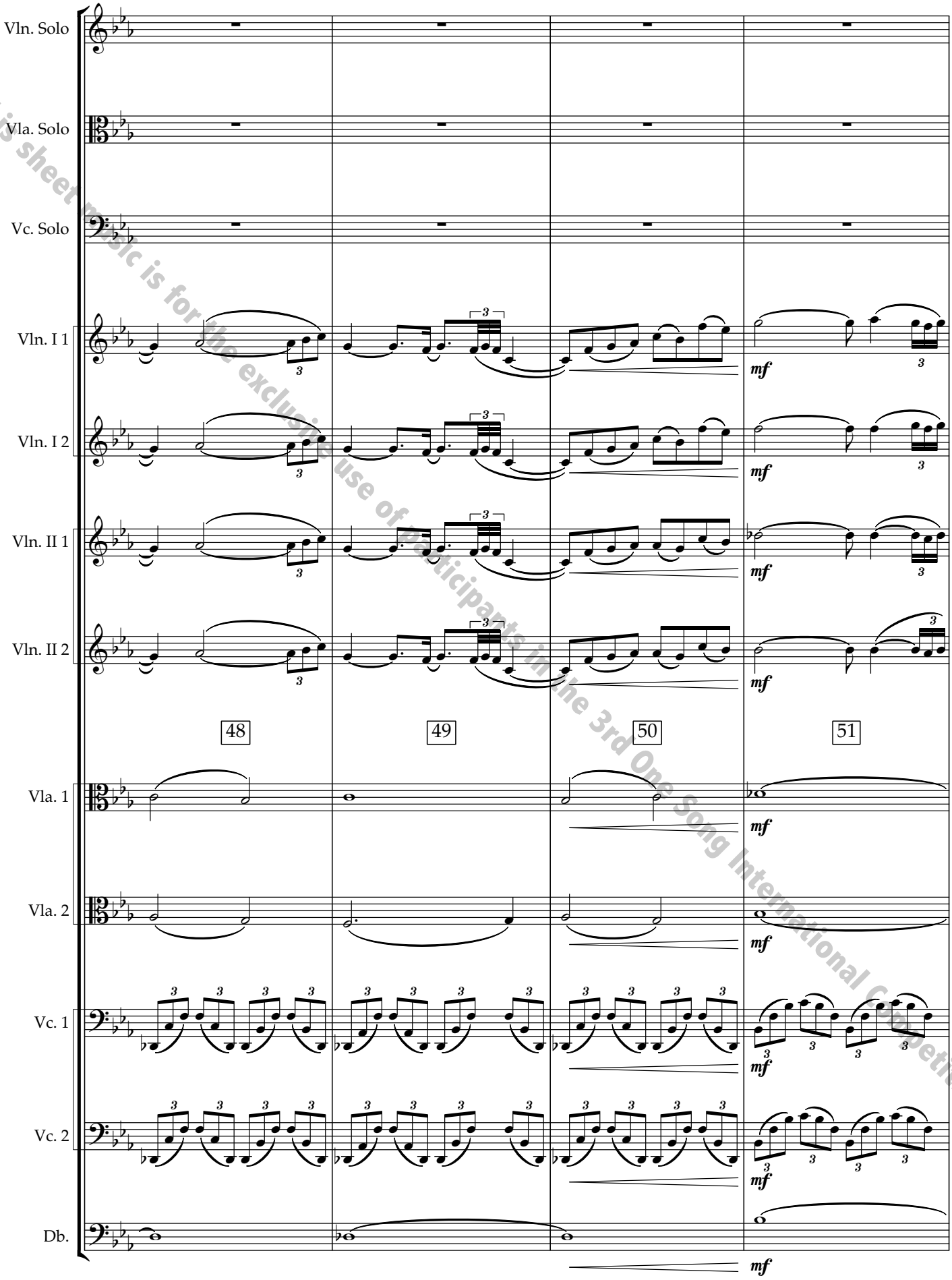
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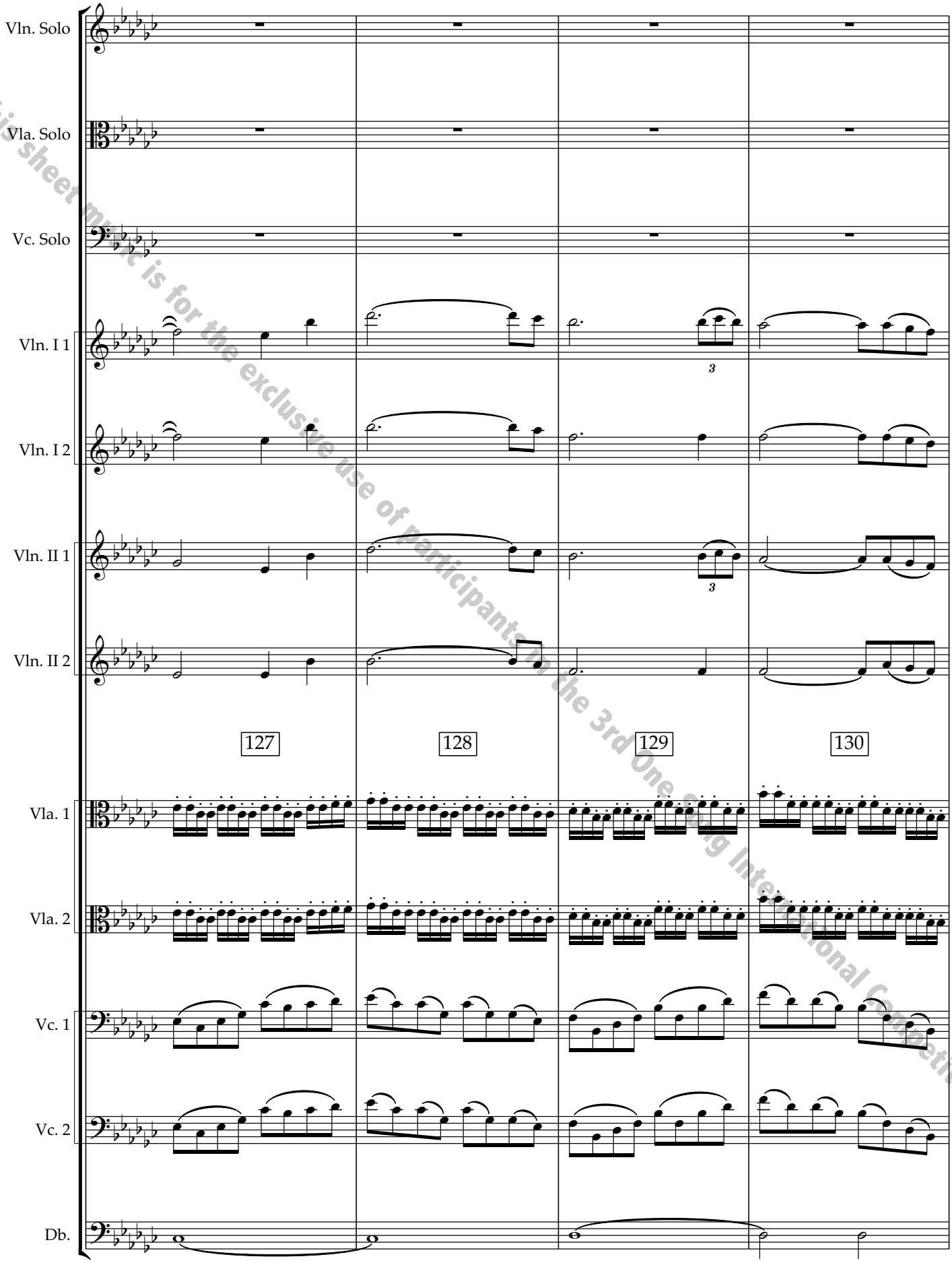
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