



**19-20.3.2010**

**國際展覽中心匯星**  
Star Hall, HITEC

演出長約1小時30分鐘，不設中場休息  
Running time: approximately 1 hour  
and 30 minutes with no interval

**09 演出及製作 Credits**

**10 曲目 Songs**

**特稿 Features**

**13 緣起 The Origin**

**16 尋找天地間的節奏**

**18 Chinese Cultural Ambassador to the Western World**

**25 簡歷 Biographies**

敬請關掉所有響鬧裝置，請勿擅自攝影、錄音或錄影，多謝合作。

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## 演出及製作 Credits

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歌手  
Vocals

薩頂頂  
Sa Dingding

鼓手  
Drums

劉為  
Mico Liu

低音結他  
Bass Guitar

劉文泰  
Liu Wenthai

鍵盤  
Keyboard

彭博  
Peng Bo

原生態演員  
Performers, Indigenous Art

高洪章、自學空（楊三）  
Gao Hongzhang, Zi Xuekong (Yang San)

古箏/琵琶  
Guzheng/Pipa

章益  
Zhang Yi

馬頭琴  
Matouqin

斯日古冷（阿冷）  
Si Ri Gu Leng

音響  
Sound

郭晉剛  
Guo Jingang

燈光  
Lighting

莘明  
Shen Ming

多媒體設計  
Multimedia Design

豐江舟  
Feng Jiangzhou



媽媽天哪

詞 祈請上師文第一句  
曲 薩頂頂、黃毅

Mama Tian Na

Lyrics Qi Qing Shang Shi  
Music Sa Dingding, Huang Yi

陀羅尼

詞 寶篋印陀羅尼  
曲 薩頂頂

Tuo Luo Ni

Lyrics Bao Qie Yin Tuo Luo Ni  
Music Sa Dingding

飛鳥和花

詞 香蝶  
曲 薩頂頂

Flickering with Blossoms

Lyrics Xiang Die  
Music Sa Dingding

萬物生

詞 薩頂頂  
曲 薩頂頂、黃毅

Alive

Lyrics Sa Dingding  
Music Sa Dingding, Huang Yi

錫林河邊的老人

曲 張宏光

Oldster by Xilin River

Music Zhang Hongguang

## 拉古拉古

詞 薩頂頂  
曲 張宏光

## Lagu Lagu

Lyrics Sa Dingding  
Music Zhang Hongguang

## 神香

曲詞 何訓田

## Holy Incense

Music/Lyrics He Xuntian

## 天地記

詞 薩頂頂  
曲 Marius De Vries、薩頂頂

## Ha Ha Li Li

Lyrics Sa Dingding  
Music Marius De Vries, Sa Dingding

## 希然寧泊——自省·心經

曲詞 薩頂頂

## Xi Ran Ning Po — Introspection

Music/Lyrics Sa Dingding

## 雲雲南南

曲詞 薩頂頂

## Yun Yun Nan Nan

Music/Lyrics Sa Dingding

## 綠衣女孩

曲詞 薩頂頂

## Girl in a Green Dress

Music/Lyrics Sa Dingding

## 小樹和大樹

曲詞 薩頂頂

## Little Tree/Big Tree

Music/Lyrics Sa Dingding

## 幸運日

曲 Marius De Vries、薩頂頂  
詞 Marius De Vries

## Lucky Day

Music Marius De Vries, Sa Dingding  
Lyrics Marius De Vries

## 石榴女人

詞 蔣明初  
曲 薩頂頂

## Pomegranate Woman

Lyrics Jiang Mingchu  
Music Sa Dingding

## 藍色駿馬

曲詞 薩頂頂

## Blue Horse

Music/Lyrics Sa Dingding

## 快樂節

曲 Marius De Vries、薩頂頂、  
Alexis Smith

## Xi Carnival

Music Marius De Vries, Sa Dingding,  
Alexis Smith

曲目與演出次序或有更改

Songs and the order of the programme are subject to change

## 緣起

## THE ORIGIN

文：薩頂頂

中國西南部的佤族部落裏，流傳着一個美麗的傳說：從前天與地由一棵大樹連接，天地間混沌沌毫無生氣。人們只能棲息在山洞裏，一天一隻金色的公雞來到樹下，用力踢打這棵樹。終於，公雞踢倒了大樹，一瞬間天地分開，混沌之氣散去，萬物開始孕育，人們從此走出了山洞，擁有了廣闊而神奇的大自然。

我非常感動於這個開天闢地的傳說，天地萬物經歷着無限的輪迴，並生生不息的相互轉換。作為人，我崇拜幻想，每個清晨，我都試着把自己的心性幻化成另外的什麼，水、空氣，或任何存在，於是我知道了花朵的歡喜，也知道了水滴的憂傷。每當我在這一刻，我便能盡情的感受着無限的世界！

我們所能看到的世間的一切，都是塵埃一樣微小的存在，但當我們心中有了願望，我們便能孕育出無限的力量。人與自然的微妙關係小到我，大到不可思議。我在幻想中發現，並用音樂寫下了日記，這日記記述了我發現中的喜悅，也是我對大自然的讚美詩。

就在這一刻，請你與我同行吧！回到最初，暫且放下我們作為人類驕傲強勢的一面，用我們的耳朵眼睛，手指的溫度以及無限的想像，踏上去尋找天地初始時人與自然的那份和諧統一的旅程，去感受作為人類的那份喜悅，找到那個與世間萬物共同生活在大自然裏的，最本真的，擁有無限希望與力量的你。

Text: Sa Dingding

According to an ancient legend of the Wa ethnic group from Southwest China, there was once only lifeless chaos in the Universe. The sky and the earth were all mixed up, connected by a big tree. People lived hidden in caves. One day, a golden rooster came to the tree, and began to kick it. After much effort, the rooster knocked the tree over, and suddenly, the sky and the earth were separated. From that moment, chaos cleared, everything started to grow, and people moved out of the caves to enjoy the magic and beauty of nature.

I was so moved by this legend. The Universe we live in is an infinite space, everything is in an eternal cycle of birth, suffering, death, and rebirth. As a human, I adore our imagination. Every morning, I imagine my soul as something else, such as air, water, or some other creation. By doing this, I am able to experience a flower's happiness and the sadness of waterdrops. By doing this, I can enjoy the beauty and magic of all that surrounds us.

Compared to the Universe, we are as small and insignificant as a speck of dust; but our hopes and dreams give us power and strength. I write my dairy through music. It records my joy through discovery and is my tribute to nature.

Right now, I invite you to join my journey. Let's go back to the very beginning - throw away your human pride and vanity; open your eyes and ears, use the warmth of your fingers and your imagination to rediscover the harmony between people and nature as it was at the beginning of the Universe. I want you to feel the happiness of being human through this journey; and for you to discover the most genuine, faithful person inside you who shares life peacefully with all creation, and is in possession of boundless hope and power.



# 尋找天地間的節奏

## ——薩頂頂的神秘吟唱

傳說中天與地連在一起 永不分離  
勤勞的人們和那些神奇的動物生活在山洞裏 啊咿  
下過雨的清晨一束光照着樹神  
遠遠傳來隆隆的鼓聲  
沉沉的鼓聲陣陣 震醒山洞裏的人  
牆上的預言這就要發生

.....

### 薩頂頂《天地記》

文：鄭傳緯

不知道是否慣例，看楊麗萍的雲南舞蹈秀，一開始搬演的是少數民族開天闢地的神話。同樣，薩頂頂推出的第二張大碟，演繹「雲南概念」的《天地合》，主打歌〈天地記〉一開始唱的也是一個開天闢地的傳說。雖然不同的少數民族有着不同的故事情節，但鼓在開天闢地神話中總是扮演必不可少的角色，在《天地合》這張大碟中，她採集當地彝族的巫鼓——一邊吟唱祭詞，一邊打鼓——的節奏，滲進現代的電子節拍中，成為最大的特點。

薩頂頂這位電影《錦衣衛》主題曲的演唱者，可能是整部電影台前幕後中最有國際知名度的一人。有着蒙古血統的她以一首主打西藏概念的《萬物生》上位成功，第二張大碟則是採風自雲南，中間的選擇有什麼考慮？「其實做《萬物生》時的音樂構想就包含了蒙古、雲南等地的音樂元素，只不過是聽眾特別留意其中西藏的部分而已。」學密的薩頂頂如是說（的確，西藏是中國諸多少數民族元素中，最能挑動國際聽眾的一種）。「《萬物生》是希望通過音樂讓人可以寧靜內心，講到了人與宗教的關係。後來覺得與其讓他們聽到之後思考，不如先讓他們喜悅。所以這次《天地合》的基調是喜悅，講的是人與人，人與萬物的關係。」對於雲南，她特別提到當地少數民族對自然環境的敬畏、獨具特色



的想法。「那裏的人很容易滿足，喜悅遠遠越過北京、上海等大城市的人。」

在雲南，鼓除了是樂器，更是少數民族祭祀、崇拜的用具和圖騰，在生產生活中也不可或缺。但隨著傳統部落社會的解體，種種相關的非物質文化遺產，包括音樂和舞蹈都面臨失傳的危險。像薩頂頂從雲南帶回來採樣的巫鼓音樂，就只剩下一人能演了。

薩頂頂演出最大的特點，可能是她結合了梵文與自創語言的吟唱，在電子節拍下啊咿啊咿，無論是西方人還是中國人，都不會明白（事實上她有部份歌詞乾脆就是注音符號，難言有什麼意思。）「不要用語言去區分音樂，音樂的語言才是最重要，要創造出屬於亞洲的音樂語言才有競爭力。」這位BBC世界音樂大獎的得主說，就算你是用不同的語言來唱，但聽在別人耳中還是他們慣有的音樂，也就不會有興趣。而所謂新的音樂語言，是要靠節奏去更新，各種音樂的中心區

別就是節奏。「現在流行音樂的主流是來自非洲的節奏。」薩頂頂說，「我們有自己的內心律動，可以找到『中國節奏』」，那要到那裏找這種節奏？她提到了睡夢中聽到樓下老人家們的各種活動，發現某些節奏是所有中國人一打就出來的，像「咚鏘咚鏘咚鏘」，這種東西就是「中國節奏」。

但如何把這種「中國節奏」推到世界則是另一個問題。「世界音樂」在音樂工業的版圖中或多或少要承受西方人獵奇的眼光，是唱片店中和流行、古典鼎足而三的門類，或者說是「給購買者提供方便的標籤」，而少數民族音樂在中國音樂的語境中也帶有類似的狀況。薩頂頂指亞洲人的聽覺習慣缺乏自信心，「尤其是在中國」。新的理念新的信息難被接受，產業受到壓制，加上如今唱片難賣的現況，讓中國音樂人不得不去模仿，「這是市場的無奈，沒有多少人能頂住這種壓力」她說。要讓中國的流行音樂有多樣性的發展，需要大膽地去幫助音樂家，以勇往直前的精神，表達自己的審美價值。

薩頂頂強調音樂語言，而非語言，不是沒有代價的。她的音樂，變得需要附加的說明，來解釋26種雲南少數民族的神話與文化。而這本附加的說明書，就是她的音樂會，用她的說法形容這個曲目結合《萬物生》與《天地合》兩張大碟的音樂會，是「多媒體的MV說明書，像作夢的感覺，是對我的音樂的強大說明」。

鄭傳緯，賁文維生，喜好電影及表演藝術。





## CHINESE CULTURAL AMBASSADOR to the Western World

**"I always thought I had more things  
to say, more things to express."**

It is safe to say that nobody expresses things quite like Sa Dingding, the 26-year-old star of Chinese electronica. After the release of her debut album in 2007, she searches for universal emotions and ways of expression in the folk and traditional music of southwestern China with her second album *Harmony*.



After coming in second in a television talent show, she recorded a debut album that she now dismisses as “childish” because she had very little say in its material or production. Taking control of her career, she began recording demo versions of mantras, Tibetan chants, Sanskrit poetry and what initially appear to be folk songs sung in Chinese but are actually sung in her own self-created “language”.

The Universal A&R executives who heard these recordings quickly signed Sa onto their label. She then found herself in international demand. As the world focused its attention on Beijing in 2008, she was seen not only as a voice from the heart of contemporary China, but also a representative of China’s 21st century future and its ancient, rural past.

“I think there is a lack of communication between people in the West and East. What I want to do is help people communicate. When I go abroad, people are very friendly, very interested in me because I am Chinese. I love the culture of my country, so part of my job is to introduce this culture to people in the West.”

Sa’s first European show was in front of a large, expectant crowd at the WOMAD festival; her second British date was a BBC Prom in the Royal Albert Hall, where she celebrated winning a coveted Radio 3 Award for World Music.

It was while on tour in Europe that she met producer Marius De Vries (U2, Björk, Rufus Wainwright) whom she invited to work on her second album. She then travelled to Yunnan

province in southwestern China to record sounds to incorporate into her new songs.

“The theme of *Alive*, was the relationship between humans and religion. This time I wanted to go further back and look at the relationship between humans and nature. *Harmony* goes back to our original relationship with the earth. Musically it is about the balance between East and West, traditional and modern. I wanted to do something that was more than just Chinese folk elements laid on a western electronic base. I wanted to start from the roots of Chinese ethnic music and develop them for the modern electronic world.”

From Sa’s discussions about music with De Vries, came a further three songs — *Ha Ha Li Li*, *Lucky Day* and the mantra *Xi Carnival*. *Lucky Day* is Sa’s first recording in English, with lyrics that De Vries wrote about his experiences in China set to beats that Sa had decided should be a tribute to Michael Jackson (this was four months before his death).

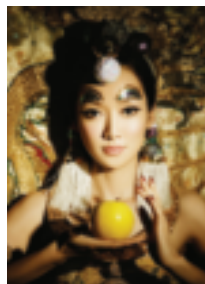
“*Harmony* is an expression of my thoughts and my life from spring 2009. When I was recording my first album I realised there are many things that bother people and I wanted them to find calm in my music. Now I realise that this calm can only come from finding a balance between humanity and nature. If people found calm from *Alive*, I hope they find joy and happiness from *Harmony*.”

Feature provided by the artist

## 薩頂頂 SA DINGDING

薩頂頂集歌手、音樂人、製作人、舞者於一身。她擁有一副獨特嗓音，獨一無二的演繹方式，又劍走偏鋒的自學梵文，遍游中國文化聖地，音樂靈感來自對中華民族古老文化的研究和體驗。薩頂頂認為歌唱是先於文字的人類第一語言，因此她創造了獨特的「自語」式演唱，以無意義的隨性哼唱來表達自己情緒，來期待心與心的純粹交流和感動。她也不拘泥於現有音樂的模式，而是利用西方電子樂的節奏感將古老神秘的東方原生態民族音樂襯托得更加出彩和現代。

2007年薩頂頂首張個人創作專輯《萬物生》，2008年獲英國廣播公司世界音樂大獎之最佳亞太區藝人，同年於英國皇家阿爾拔音樂廳演出，成為朗朗之後第二位於該音樂廳表演的華人，並獲格林美獎提名。2008至2009年間，巡演22個國家和地區，並受邀加盟WOMAD，在英國、愛爾蘭、新班牙、澳洲、新西蘭、迪拜等多個國家進行巡迴表演；2009年於澳洲悉尼歌劇院專場演出，成為繼譚盾、朗朗之後第三位受邀登上這個舞台的中國音樂人；2009年11月全球同步發行新專輯《天地合》。



Touted as a new diva, Sa Dingding is an artist of many talents — singer, songwriter, producer, and dancer. With a unique sound and style, she draws her musical inspiration from her childhood experience roaming the steppes of Mongolia, and from her extensive spiritual exploration of the many minority cultures in China. Adept in many languages, she makes full use of her linguistic talent by incorporating in her song lyrics Chinese and Mongolian (the languages of her parents), Tibetan, Sanskrit and even a self-invented tongue, as she believes that emotions are best conveyed by sound rather than words. Her musical style is equally eclectic with *guzheng* and *matouqin* (horse-head fiddle) mixed in with subtle, sophisticated electronica and ethnic chants.

Her album, *Alive* from 2007 brought her international attention; it earned her a Grammy nomination, and won her the 2008 BBC World Music Award. The BBC award led to an appearance at the Royal Albert Hall. Sa is only the second Chinese artist, after Lang Lang, to receive this honour. In 2008 and 2009, she took her breathtaking performance to 22 countries and regions. She was also invited to join WOMAD, and toured the UK, Ireland, Spain, Australia, New Zealand and Dubai with the festival. Sa is only the third Chinese musician to perform in the Sydney Opera House after composer/conductor Tan Dun, and pianist Lang Lang. Last November, she released her latest album, *Harmony*.

## 劉為 | Mico Liu

鼓手 Drums

福建福州人，1999年進入北京現代音樂學院爵士，2002年赴維也納音樂學院，後赴紐約音樂學院學習進修，現在北京國際學校任教。劉為同時為Junglecatt、薩頂頂、木瑪&Third Party、反及關等歌手及樂隊任鼓手。

Mico Liu trained in the Jazz Institute of the Beijing Contemporary Music Academy, the Vienna Music Institute, and The New York Conservatory of Music.

He currently teaches at an international school in Beijing while drumming for Junglecatt, Sa Dingding, Muma & Third Party, and NAND.



## 劉文泰 | Liu Wenthai

低音結他 Bass Guitar

劉文泰生於美國，曾就讀於伯克利音樂學院。早期與樂隊經常在波士頓演出。1993年來北京，從事各種現代音樂的錄音工作，並參與演出活動。1997年前往泰國。2000年返回美國並開始從事電影配樂工作，並多次在國際電影節中獲獎。2003年再次返回北京。曾擔任崔健、張楚、姜昕及高旗（超載）等樂隊的貝司手，並與低音結他大師Stuart Hamm和結他大師Hiram Bullock合作演出。

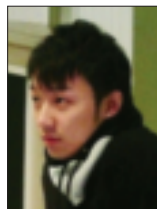
Born in the US, Liu Wenthai studied music at the Berklee College of Music. Early in his career, Liu and his band were active in the Boston music scene. In 1993 he moved to Beijing, where he performed and worked in the recording business. In 2000, he returned to the US to work on movie scores. There, he won awards in several international film competitions. In 2003, he returned to Beijing. As a bassist, he has worked with Chinese music notables such as Cui Jian, Zhang Chu and US greats such as bass stylist Stuart Hamm and jazz guitarist Hiram Bullock.

## 彭博 | Peng Bo

鍵盤 Keyboard

生於音樂世家，於瀋陽音樂學院流行音樂系畢業，自幼學習古典鋼琴演奏和作曲技法。2003年開始學習流行音樂編曲，同年組建第一支fusion樂隊「Orange Sea」擔任鍵盤手，並舉辦音樂會，2003年參加「全國流行音樂新人選拔賽」，憑藉個人單曲《孤葉》獲作曲二等獎，演唱三等獎，並獲樂隊演奏三等獎。2004年參加澳門舉辦的「世界只有一個中國音樂大賽」通俗唱法金獎。2006年至今，為北京四季光芒文化公司作曲、編曲及製作，曾多次參加國內外的演唱會演出。2009年為位於北京天安門廣場舉辦的60周年國慶閱兵和焰火晚會創作及編配音樂。

Born into a musical family, Peng Bo studied classical piano and composition, but chose to pursue popular music at the Shenyang Conservatory of Music. In 2003, he started composing, and formed his fusion band, *Orange Sea*. The band took part in various competitions in China and abroad, and in the 2003 Nationwide Talent Contest in Popular Music, won several awards in different categories. In 2004, the band won the gold in a competition in Macau. Peng Bo's music was featured in the military parade commemorating the 60th anniversary of the People's Republic of China and in the fireworks display that followed.





## 高洪章 | Gao Hongzhang

Performer, Indigenous Art 原生態演員

彝族人，1978年出生，一方水土造就了他高亢的嗓音，潛移默化中他傳承了這種與生俱來的天籟之音。2000年畢業於大理師範高等專科學校音樂系，同年分配到南澗民族中學擔任音樂教師，2005年2月發行個人創作及演唱的第一張專輯《跳菜漢子》，2007年9月加入雲南省花燈劇團擔任獨唱演員至今。

His sonorous voice revealing his Yi heritage, Gao Hongzhang received his professional training at the Dali Teachers College. After his graduation, he taught at the Nanjian Ethnic Middle School. In 2005, he recorded his first album, *The Banquet Dancer*. Gao has been part of the Yunnan Huadeng Opera Theatre since 2007, bringing his ethnic traditions to a wider audience.

## 自學空 | Zi Xuekong

原生態演員 Performer, Indigenous Art

彝族人，2001年起著名舞蹈家楊麗萍舞蹈學校就讀，以民族民間舞蹈專業為主。2002年至2003年參加雲南映射節目排練，2003年至2004年在昆明世博園擔任隊長，2004年至今在雲南人家演出，並擔任藝術團隊隊長之職。期間參加雲南省非物質文化遺產演出，獲民間藝術傳承人的稱號。

An ethnic Yi, Zi Xuekong studied with the renowned ethnic choreographer/dancer Yang Liping, majoring in ethnic dancing. From 2002 till 2004, he appeared in his mentor's production *Impressions of Yunnan*, and he performed at Kunming's World Horti-Expo Garden. Later, he headed the dance troupe of the Yunnan Ethnic Village Park. He performed a Yunnan's Intangible Cultural Heritage dance and was honoured with the title Heritage Artist.



## 章益 | Zhang Yi

古箏/琵琶 Guzheng, Pipa

自幼習琴，章益於上海音樂學院並取得文學學士學位畢業。2006年日本大阪國際音樂大賽金獎得主，同時被授予中國駐日本大使館「總領事」特別大獎。

A graduate of the prestigious Shanghai Conservatory of Music, Zhang Yi started his musical training during childhood. His virtuosity was confirmed when he won the gold medal in the 2006 Osaka International Music Competition. This led to the grand award by China's Consul General stationed in Japan.

## 斯日古冷 | Si Ri Gu Leng

馬頭琴 Matouqin

蒙古族，1995年研習馬頭琴至今，中國馬頭琴協會會員。曾任額爾古納樂隊當任鍵盤兼馬頭琴，發行多張專輯。2006年曾與國寶級大師張宏光老師合作第一張個人馬頭琴專輯《易狼城》，多次出訪國外演出交流，荷蘭、比利時、美國、加拿大、阿拉伯、日本等等地區，獲得廣大好評。也多次錄製電影、電視劇音樂。

Si Ri Gu Leng has been playing the *matouqin* since 1995. *Matouqin* or *morin khuur*, as it is known in Mongolian, literally means horse-head fiddle. Si Ri played the keyboard and *matouqin* on several records with the band Erguna. His 2006 *matouqin* solo album, *Change — The Wolf City*, produced by renowned arranger Zhang Hongguang, caught the world's attention and led to tours world wide. Si Ri also records sound tracks for movies and TV.

