



國立陽明交通大學
NATIONAL YANG MING CHIAO TUNG UNIVERSITY

音樂研究所

Institute of Music

電腦音樂 COMPUTER MUSIC

音樂
MUSIC
陽明交大
NYCU



現任師資：

曾毓忠教授，美國音樂藝術博士 (D.M.A)

專長領域：電腦音樂、電聲音樂、沈浸式多聲道設計

作品獲獎：

義大利 Pierre Schaeffer 電腦音樂大賽2003首獎

義大利 Pierre Schaeffer 電腦音樂大賽2007三獎

捷克 Musica Nova 電子音樂創作大賽2010首獎

法國 KLANG 電聲音樂比賽2023二獎

國際電腦音樂協會(ICMA) 2012 Best Music Awards

國際電腦音樂協會(ICMA) 2015 Best Music Awards

國際電腦音樂協會(ICMA) 2022 Best Music Awards

比利時Metamorphoses 電聲音樂大賽2006/2008/2010 Finalist

義大利Taukay Edizioni Musicali 2019 電聲音樂徵曲競賽Winner

英國RMN 2023電聲音樂徵曲競賽Winner

作品收錄出版：

CDCM、Discont、KECD2、Metamorphoses、Contemporanea、Musica Nova、ICMA、SEAMUS、Suono Delle Lingue、Electroacoustic & Beyond



【電腦音樂】(Computer Music Composition)簡介

- 電腦音樂主修學位提供學生探索音樂與當代聲音科技結合運用學習平台，並為電子/電腦音樂創作尋求新的途徑與展演模式。
- 主修特別專注於沈浸式多聲道電聲音樂以及器樂與現場互動電腦音樂之實驗與創作。學生亦可透過不同科技介面、感測器、聲音裝置等進行聲音藝術之創作與展演。
- 鼓勵學生結合本校資工、醫學等相關資源，進行跨領域如AI音樂、EEG腦波音樂、療癒音樂之研發與創作。
- 最終，學生透過一系列本所相關課程、每週固定之主修個別課、以及跨校跨所課程之延伸學習，以廣度、深度兼具方式，探索更多與更先進的電腦音樂可能。詳見電腦音樂1-10相關領域。



【電腦音樂】最主要課程：

- 一對一電腦音樂主修個別課
- 電腦音樂技巧：音訊處理與創作(DAW聲音處理、剪接、創作)
- 電腦音樂技巧：科技與互動(器樂、感測器、Max/MSP互動介面設計創作應用)
- 當代音樂與多媒體教師開設課程



【電腦音樂】學習資源：

音樂論壇空間



16聲道聲音實驗室-1.



16聲道聲音實驗室-2
Disklavier 實驗室



【電腦音樂】學習資源：

電腦控自動鋼琴



陽明交大演藝廳



MOU合作單位-
Clab台灣聲響實驗室



【電腦音樂】國際競賽、國外音樂節展演、國外參訪

本組同學在國際音樂節入選與國際競賽獲致相當不錯成果。
並多次在校友贊助下，遠渡重洋參加國際音樂節演出，包含：

2014紐約電子音樂節、2015法國電子音樂巡演、
2018紐約電子音樂節。

近80件學生作品曾入選紐約電子音樂節(NYCEMF)。

近30件曾入選國際電腦音樂研討會(ICMC)。

近20件曾於台、日、加、法國國際電子音樂大賽獲獎
(pete formes)。

其他音國際音樂節入選、演出與國際競賽獲獎尚包括：

首爾電腦音樂節(SICMF)、北京電子音樂大賽(Musoicacoustica)



國際 電子音樂 大賽 獲獎 (首獎、二獎)

2020-10-12

交大音樂所研究生於2020台日法電子音樂創作競賽獲得優勝



台日法電子音樂大賽獲獎



2018紐約電子音樂節 (校友贊助)



2022 紐約電子音樂節



2015法國電子音樂 巡演(校友贊助)



2014紐約電子音樂節 (校友)

【電腦音樂】師生積極參與和本校簽訂合作MOU的Clab音樂演出



2021 C LAB 臺灣聲響實驗室演出



2022 C LAB 臺灣聲響實驗室演出



曾毓忠受邀於CLAB 2023聲響藝術節開幕音樂會演出委託創作《奇響綺想》



2021 CLAB現場編碼創演



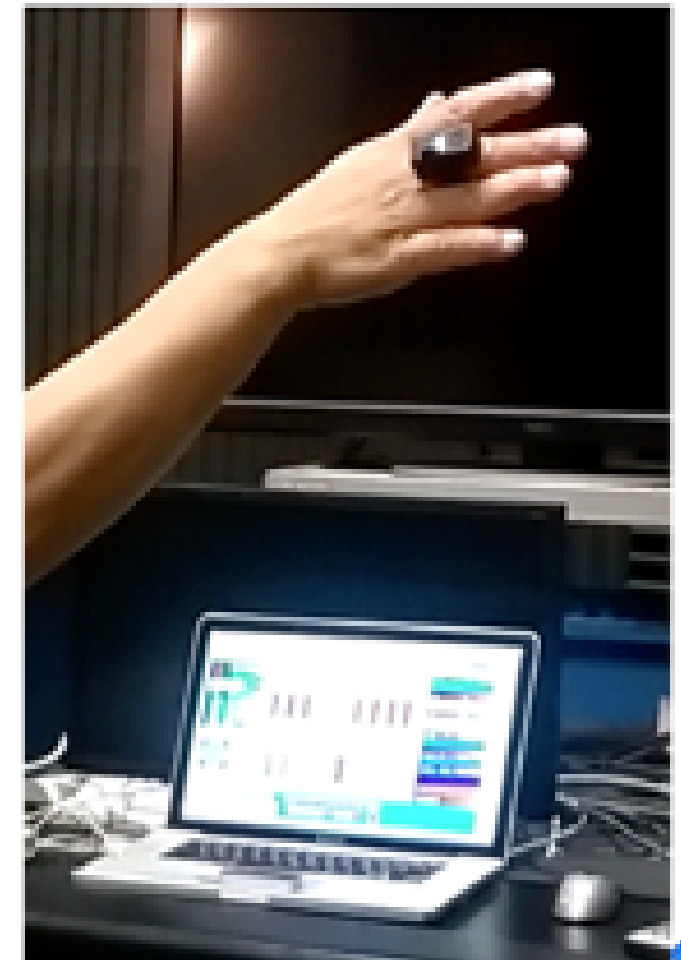
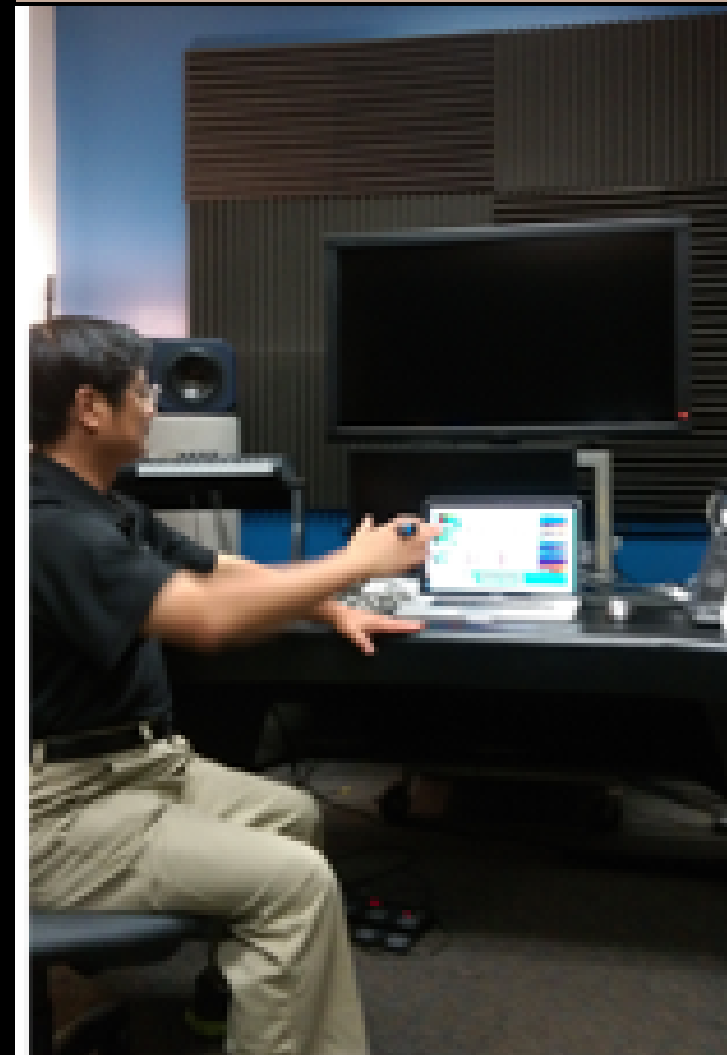
2024 CLAB臺灣聲響實驗室演出

【電腦音樂】研究生參與計畫案（科技部計、數位故宮、深耕）：

科技部計畫案可觸式互動聲音裝置



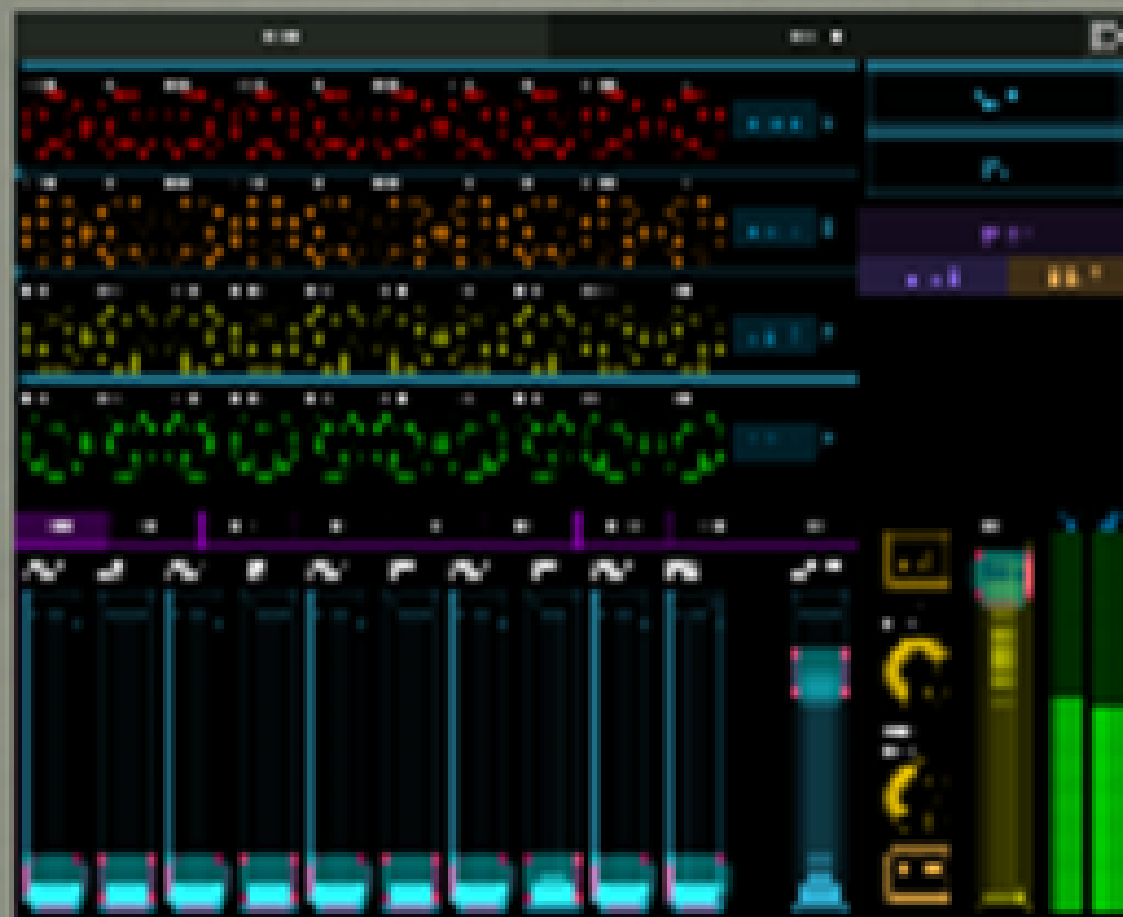
科技部計畫案感測器多聲道實驗



研究生執行數位故宮計畫案：裝置，音樂，故宮影像



研究生執行頂大深耕計畫案：設計研發多聲道控APP



研究生執行頂大深耕計畫案：設計研發音樂控制器介面



更多曾毓忠電子/電聲音樂影音：



曾毓忠 (台灣) 《琵琶懷舊二》
給琵琶、擊樂、預錄電子音樂
Tseng, Yu-chung (Taiwan)
A Reminiscence of Pipa II,
for Pipa , Percussionist and Electronics

懷鄉之音



2019 K.C.P.F.
高雄現代擊樂節

《琵琶懷舊二》為琵琶、擊樂與電子音樂



《跨越》為多重打擊樂與多聲道現場電子音樂



《光影 IV》為笙、箏、大提琴與電子音樂



歌曲

Tai Chi Qishi

Yu Chung Tseng • Electroacoustic & Beyond 7: Contemporary Collection, Vol. 16 • 2022 • 5:19

《太極氣》 Tai Chi Qishi - 電聲音樂



《波動 - 陰陽消長》 - 電聲音樂

Fluctuations Between - The Mutual Arising Ying and Yang.



《竹跡》 - 竹笛與電子音樂

influx

Digital Music -
creation & research -
acousmatic experience

digital/physical

community

Yu-Chung Tseng - Metascape

from Métamorphoses 2008 by Influx



00:07 / 09:30

Digital Track

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Wishlist



Influx

Lasne, Belgium

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musiques-recherches.be

electrodoc.musiques-recherches.be

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[discography](#)

from Métamorphoses 2008, released January 15, 2019

《後設音景》Metascape - 電聲音樂



《似簾下紛飛蝴蝶》 - 電聲音樂As Butterflies Flying
Under the Curtain



《最後尖叫》 - 電聲音樂 Last screaming_
Remixed

The Voices of Taiwan
珍藏當代台灣的聲音 10



楊聰賢、洪崇焜
曾毓忠、鍾耀光

TSUNG-HSIEN YANG, CHUNG-KUN HUNG
YU-CHUNG TSENG, YIU-KWONG CHUNG

國家表演藝術中心
國家兩廳院 *BAR*

樂典

《光影》 - 管弦樂與電子音樂 Light and
Shadow



《金聲尖叫》 - 電聲音樂 SSScream



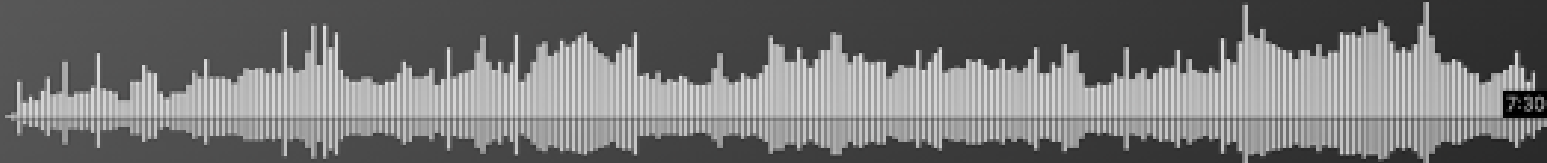
《秋日遣懷 8 篇》 - 為長笛、現場電子音樂與
台北光環舞集



Cymorphosis - Inner Soundscape
YuChung Tseng

3 months ago

Electronic



7:30



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YuChung Tseng

▶ 3

Cymorphosis - inner soundscape, in duration of 7 minutes 30 seconds, is an acousmatic and spatial music for multi-channel live sound diffusion. The source of the work was drawn mainly from the recorded fragments of antique cymbal and Chinese opera cymbal. The source was modified for the construction of the imaginary soundscape of the composition. However, the soundscape of Cymorphosis is not absolutely abstract, but oscillates between the real and virtual world while the work evolving. As a result, a sense of beauty of Ying and Yang of Chinese philosophy was created.

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YuChung Tseng
Cymorphosis - Inner Soundscape
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Yu Chung Tseng
Rhapsody -for Clarinet And Electr...
▶ 1



YuChung Tseng
Points Of Departure With 17 Varia...

《鈸變》 - 電聲音樂 Cymorphosis - inner soundscape



Rhapsody -for Clarinet And Electronic Music

Yu Chung Tseng

3 months ago

Electronic



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YuChung Tseng

3

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Rhapsody was inspired by Drinking Alone under the Moon, a Chinese poem by Li Po in Tang Dynasty. Rhapsody was composed for clarinet and electronics in duration of 8:53. The work depicts a Chinese poet rhapsodically dances and drinks with the full moon. The clarinet presents the drinking poet, and the electronics serves as the moon. For reflecting the particular oriental quality of the story, idioms drawn from oriental instruments were employed, and for a better fusion of clarinet and electronics, digital signal processing techniques such as convolution and phase vocoding were also employed.

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《狂想曲》單簧管與電子音樂Rhapsody -for Clarinet And Electronic Music



Points Of Departure With 17 Variations

YuChung Tseng

3 months ago

Electronic





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YuChung Tseng

3

 This track is private.

The sound source of the work was mainly drawn from the Chinese plucked Stringed instruments--Pipa. The main ideas of the composition is to abstract and to "white wash" the sound object, to suspend listeners' ears through overwhelmingly sonic transformation.

As a result, it's only until the last moment of the piece which the original material was revealed. The idea of proponing the appearance of original sound source to the last moment of the composition was drawn from a Chinese poem "Song of

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Language: English (US)

《聲旅起點與十七變奏》電聲音樂

Points Of Departure With 17 Variations



Flux Of Klangfarben

YuChung Tseng

10 months ago

Technology



8:35



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1



YuChung Tseng

3

Flux of Klangfarben

"Flux of Klangfarben" is an acousmatic music composition in duration of 8 minutes 35 seconds. The main sound sources of the work were mainly drawn from the limited fragments sampled from Chinese instruments, including Pipa, Zheng, and Sheng(en.wikipedia.org/wiki/Category:Chinese_instruments). Those sonic clips were then manipulated through the technique similar to "developing variation", as used by Brahms and others, to work out all the possibilities of transformation of the material, and to further abstract, or to "white wash" their identity for desired

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Rhapsody -for Clarinet And Electr...

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Points Of Departure With 17 Varia...

《音色波動》 - 電聲音樂 Flux of Klangfarben



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