A Study Guide of the Taiwanese Composer, Nan-Chang Chien, and his *Four Aboriginal Lieder for Soprano and Orchestra*.

D.M.A. Document

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts
In the Graduate School of The Ohio State University

By

Szu-Yu Chu, M.M.
Graduate Program in School of Music

The Ohio State University

2014

Document Committee:
Robin Rice, Advisor
Scott McCoy
Alan Green
Joseph Duchi
Beginning in the middle of the twentieth century, Taiwanese musicians began to preserve the musical culture of the Taiwanese aboriginal tribes. A few composers started to arrange music based on aboriginal music and more and more pieces have been composed throughout the years; Nan-Chang Chien is one of the pioneer composers. Although Taiwanese musicians have begun composing and performing these works, few studies have been done which has left this music still mostly unknown to the world. This document aims to contribute to the study of Taiwanese composers by offering an introductory study guide for the Taiwanese composer, Nan-Chang Chien, and for his unpublished work, *Four Aboriginal Lieder for Soprano and Orchestra*. This study begins with a discussion of Taiwanese music history. It includes a brief investigation of the colonial history in Taiwan beginning in the seventeenth century and colonialism’s effect on the musical culture. Furthermore, it seeks to describe some of the different characteristics and influences in Taiwanese music that have been influenced by
Taiwanese aboriginal music, traditional Chinese music, and western music. The document then continues with a brief study of the life and work of Nan-Chang Chien. Finally, the document concludes with a thorough analysis and interpretation of the Four Aboriginal Lieder for Soprano and Orchestra, and interviews with the musicians who premiered this set of songs. A list of Nan-Chang Chien’s compositions, a chronological discography, and vita have been included as appendices for the purpose of providing more information on the composer.
Dedicated to my family,

My parents, Tzu-Fu Chu and Hsiu-Ling Huang.

My brother, Szu-Han Chu.
ACKNOWLEDGMENTS

I would like to acknowledge many outstanding scholars and educators who have helped me along the way. First, I want to offer profound thanks to Dr. Robin Rice at The Ohio State University, for his patience, understanding, instruction, guidance, and advising, all of which helped me to travel so far on an international journey. I genuinely appreciate Dr. Scott McCoy, Professor Alan Green, and Professor Joseph Duchi for their assistance and support during this process. My heartfelt thanks go to Professor Nan-Chang Chien, for letting me handle his unpublished composition, and for giving me the opportunity to work with such beautiful music. Finally, I offer my sincere appreciation to Professor Hui-Chen Lin for her introduction of this beautiful set of music and her spirit of honoring Taiwanese music.
VITA

September 10, 1985…………………… Born – Taipei, Taiwan

2006……………………………………. 2\textsuperscript{nd} Place of Solo Competition
International Choral Kathaumixw

2007……………………………………. B.F.A.
Vocal Performance
Taipei University of the Arts

2009……………………………………. M.M.
Vocal Performance
Taipei University of the Arts

2010 – Present………………………… Scholarship Sponsor by Accademia
Europea di Firenze (Waived)
D.M.A. Vocal Performance Graduate
program at The Ohio State University
School of Music

2004- Present………………………… Significant voice teachers:
Lorraine Jones
Hui- Chen Lin
Dr. Robin Rice
- Teaching Experience
2007-2010................................. Piano instructor, Yibao Studio, Taipei, Taiwan.

- Performance Experience
(Opera Scenes)
2005- Present................................ Taipei University of the Arts

Rigoletto Gilda
Don Giovanni Zerlina
Donna Elvira
L’elisir D’amore Adina
Bastien und Bastienne Bastienne

The Ohio State University
Cosi fan tutte Fiordiligi
Die Zaubeflöte First lady
La clemenza di Tito Servilia
Venus and Adonis Cupid
(Oratorio)

2004- Present……………………………..
Taipei University of the Arts Choir
Bacalov *Misa Tango*   Soloist
Faurè *Requiem*   Chorus
Mozart *Requiem*   Chorus
Beethoven 9th   Chorus
Handel *Messiah*   Chorus

Taipei Philharmonic Chorus
Bach *Christmas Oratorio*   Chorus

The Ohio State University Chorale
Brahms *Requiem*   Chorus

Publications


Fields of Study

Major Field:   Area of Emphasis:
Music   Vocal Performance
          Vocal Pedagogy
          Vocal Literature
          Opera
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Introduction

The study of Taiwanese highland tribal music is still very new to the music academic world; only experts in the field of aboriginal studies would have in-depth knowledge of it. Documentation began with the collection of tribal songs during the rule of the Japanese empire (1895-1945) and continues to the present day under the governance of the Republic of China, Taiwan. Starting in 1922 with Hisao Tanabe (1883-1984), scholars including Mr. Tanabe, Kurosawa Takatomo (1895-1987), and Tsang-Houei Hsu (1929-2001) collected Taiwanese tribal music materials. These scholars visited many tribal villages to record the existing songs, using documentation methods including musical notation and Long Play (LP) and Standard Play (SP. 25cm) records. Mr. Takatomo’s publication, 台湾高砂族の音楽 Taiwan takasagozoku no ongaku [Music of Taiwanese Aborigines] was the most complete collection of Taiwanese aboriginal music.

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1 The first tribal music collection publication by Kurosawa Takatomou in 1973.
in the early twentieth century.\(^2\) The most significant Taiwanese music scholar was Mr. Hsu, and he published many articles and books on the studies of Taiwanese aboriginal tribal music. These materials still exist in print. As a result, more scholars noticed the importance of collecting tribal music, so that this oral tradition art form could be preserved in a written form that can be preserved. There are publications that include many tribal songs. For example, part of the text used in *Four Aboriginal Lieder* was selected from a song collection by Guo-Sheng Hong (b. 1941).\(^3\) Mr. Hong is not a trained musician; however, he has the determination and puts it into practice to gather aboriginal cultural materials. He uses equipments such as digital video recorder, tape recorder, camcorder and camera to record the singing culture. He also uses the musical notation and Romanized symbols with translation to transfer the music into printing.\(^4\) His contribution toward collecting tribal songs gives this music a chance to show its beauty to the listening public.

There are many aspects that caused the degeneration of aboriginal tribal culture, such as

\(^2\) Kurosawa Takatomo, *Taiwan sakasagozoku no ongaku* [Music of the Taiwan Aborigines] (Tokyo: Oyamakaku. 1973)

\(^3\) Guo-Sheng Hong, *Zou zu chuan tong tong yao* [Traditional Children’s Ballads of Tsou] (Taipei: Nantian, 1997).

the large immigration of Han society from the west coast of Taiwan into the highlands, adolescents leaving their tribe to find education and jobs in the lowlands, and the Taiwanese government’s lack of interest in preserving tribal culture. From the late twentieth century to the beginning of the twenty-first century, adolescents of the tribes have started to leave their units to blend in with the Han society in Taiwan. As a result, tribal culture has failed to be handed down from the previous generation. Preserving tribal culture has become an important endeavor for cultural experts. In a *China Times* article from 2008, Hong described his experience of collecting:

I spent over thirteen years collecting tribal children’s ballads with over two hundred tribal units, but that was just for the children’s ballad. When I tried to interview some elders from the tribal units, I did not have success but I discovered that many of them had passed away.

Western music is one of the important music educational subjects in Taiwan. Many Taiwanese music organizations proactively take participation in attending the music events worldwide, as like the international choral festivals. In response to foreign

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7 “Hong Guo-Sheng: Yuanxiang wenhua kuaisu liushi, kuaizuo qiao lao caiji gongzuo” [Collecting in Need for Aborigines Due to the Descending of Aboriginal Culture,] *China Times*, December 24, 2008.
compositions that presented different local cultures of places worldwide, the conductor of the Taipei Philharmonic Chorus, Hei Du, revealed his idea to a Taiwanese composer, Nan-Chang Chien, that the music which could reflect Taiwanese musical culture should be introduced to the worldwide, and invited Chien to contribute some of his works. Mr. Chien has sought a composition style that combines western music and Taiwanese music throughout his composing career, and he proves that this combination results a successful composition style. Using the existing Taiwanese musical material that had been collected by researchers, he successfully composed and rearranged numbers of works that contain elements of traditional and aboriginal Taiwanese music. His first composition featuring aboriginal music was completed and performed in 1993. Later examples of tribal music by Chien that have been performed by the Taipei Philharmonic Chorus include A Suite of Taiwanese Aboriginal Folksongs (1993); and The Maiden of Malan (1995). His compositions that are based on tribal elements include: 1. A Suite of Taiwanese Aboriginal Folksongs (1993); 2. The Maiden of Malan: Eight Aboriginal

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9 Nan-Chang Chien and Mei-Chen Lai, 48.
10 Ibid.
11 Nan-Chang Chien, A Suite of Taiwanese Aboriginal Folksongs, Score, 1993, Composer’s collections.
Folksings for Soli, Chorus and Orchestra (1995); 3. Four Aboriginal Lieder for Soprano and Orchestra (2005)\textsuperscript{13}; and 4. Symphony No. 2: “Naluwan” (2005)\textsuperscript{14}. With Du’s help, the choral music of Chien was performed around the world. However, his solo work for soprano, Four Aboriginal Lieder, has not been performed outside of Taiwan.\textsuperscript{15} The central idea of this document is to introduce this undiscovered piece to the listeners and performers outside of Taiwan.

Nan-Chang Chien’s Four Aboriginal Lieder for Soprano and Orchestra is a flattering piece for a light lyric coloratura soprano because it shows off the good qualities of this type of soprano. This custom built work was composed to compliment expert Taiwanese soprano Hui-Chen Lin’s voice, as evidenced by its light lyric coloratura soprano qualities.\textsuperscript{16} The vocal range of the piece is between D4 to B5 and the tessitura from G4 to B5, which shows the shimmery quality of light lyric coloratura soprano. The agile voice with high upper extension characteristic of this type of soprano can be commended in this piece.

\textsuperscript{13} Nan-Chang Chien, Four Aboriginal Lieder for Soprano and Orchestra. Score, 2005, Composer’s collections.
\textsuperscript{14} Nan-Chang Chien, Symphony No. 2: Naluwan. Score, 2005, Composer’s collections.
\textsuperscript{15} Szu-Yu Chu, United States premiere, piano reduction version, June 27, 2014.
\textsuperscript{16} Hui-Chen Lin, Taiwan premiere, full production, December 18, 2005.
This study will introduce the *Four Aboriginal Lieder* to the world outside Taiwan. I believe performing and studying this set of songs can help musicians to hear more of the voice of Taiwanese composers and to learn about the elements of Taiwanese tribal culture of the past. Unfortunately, all four of Mr. Chien’s tribal music compositions remain unpublished. He was, however, one of my music instructors during the time in which I pursued the Bachelor of Fine Arts degree and Master of Music degree at Taipei National University of the Arts. Through this relationship, I had the chance to declare my intent to him, and received permission to study his *Four Aboriginal Lieder*, which included the use of both full orchestra and piano reduction scores.\(^\text{17}\) Moreover, I was a student of Hui-Chen Lin, the soprano who premiered this set of song, during my studies in Taipei, Taiwan. Singing in her studio allowed me to interview and discuss these pieces with the musician who first performed them.\(^\text{18}\)

This study will also briefly discuss the background of Taiwanese composer Nan-Chan Chien and his links to aboriginal music, encouraging musicians who are interested in these works to explore them further. I will begin with a brief historical background of

\(^{17}\) Szu-Yu Chu, permission letter to the composer, January 15, 2014. 
\(^{18}\) Chu, discussion; Lin, interview, September 17, 2013.
Taiwanese music, followed by a biography of the composer, Nan-Chang Chien. Next, I will analyze and discuss the details of the *Four Aboriginal Lieder*. Finally, I will conclude with transcripts of my interview with the composer, the premiere soprano (Hui-Chen Lin) and the soprano who appears in the studio recording (Ling-Hui Lin).
Chapter 1: A Discussion of Taiwanese Music

Throughout the past 300 years, Taiwanese music history has been poorly documented because of the unstable political situation and disorganized resources.\(^1\) The southwest of Taiwan was governed by The Dutch from 1624-1662 while the northwest was occupied by Spain from 1626 to 1642.\(^2\) During that time in history, the residents of Taiwan were the Austronesian, the lowland tribes were located at the west coast and the highland tribes were located in the higher altitude mountains; the Dutch and the Spanish only had contact with the lowland tribes. There were few records kept of music development during this period.\(^3\) The first Chinese settlers came to Taiwan beginning in 1661 when Cheng-Gong Zheng fought against the Dutch army and conquered Taiwan.\(^4\) Later on in 1683, Taiwan fell into the governance of the Qing Dynasty, the last Chinese dynasty, until 1895.\(^5\)

\(^{19}\) Tsang-Houei Hsu, *Taiwan yinyue shi chugao* [History of Music in Taiwan -First draft] (Taipei: Chuang yin, 1991), 4.
\(^{22}\) Ibid.
\(^{23}\) Ibid.
The imperial high commissioners began to keep track of the living details of lowland tribes\textsuperscript{24}, but the highland tribes remained undiscovered during this period of time. There also were no music scholars researching or documenting the development of music in Taiwan.\textsuperscript{25} The first discovery of the highland tribes’ musical activities was after 1895, when Japan took over Taiwan.\textsuperscript{26} While Japan governed Taiwan, the documentation of tribal music activities began to be specific and clear. There are three main types of music present throughout Taiwanese music history: tribal music, traditional Chinese music and western music.\textsuperscript{27}

Because the tribal language is in the oral tradition, scholars from different time period transcribed the spoken aboriginal language into a written form of their native languages.\textsuperscript{28} Aboriginal languages were first recorded in the seventeenth century when Taiwan was under Dutch colonial rule. The Dutch used Latin letters to transcribe and record the languages; this system (Romanization) was used until the Han society took back Taiwan

\textsuperscript{24} Tsang-Houei Hsu, Taiwan yinyue shi chugao, 12-6
\textsuperscript{25} Ibid, 15.
\textsuperscript{26} Tsang-Houei Hsu, Taiwan yinyue shi chugao, 21.
\textsuperscript{27} Tsang-Houei, Hsu Yinyue shi lunshugao [Essay on music history] (Taipei:Chuangyin ,1996), 92.
\textsuperscript{28} Hsu Tsang-Houei, Taiwan yinyue shi chugao , 27.
and made Chinese the official language. Later in the nineteenth century, the method of Romanization was used again, this time by British and Canadian Christian missionaries to record and understand the tribal languages and preach the gospel to the tribes. While the Japanese occupied Taiwan, they tried to record the languages in Kana, a syllabic Japanese script, but it did not work out well because it was not welcomed by the tribal people. Finally, beginning in 2005, the Taiwanese government established a Romanized writing system for each of the tribal languages.

1.1 Aboriginal tribal music:

According to the historical research, the aboriginal tribes, known as Austronesian, were in Taiwan approximately 8000 years before the Chinese immigration. There is no specific evidence of when the aboriginal tribes migrated to Taiwan. Scholars can only infer their race based on their languages. As previously stated, the languages they

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30 Lee, “Lidai wailai zhengquan yu bentu yuyan.”
speak are not in a written form, but in oral tradition style. This oral tradition, also called folk literature, is common in tribal culture. It has no written form and it is only taught and learned from the elders in the tribes. The known branches of Austronesian languages in Taiwan aborigines are mostly the Formosan branch and the Malayo-Polynesian branch.  

Throughout the years, both lowland tribes and highland tribes were discovered and documented by other immigrants (European, Chinese and Japanese). At least ten lowland tribes and at least nine highland tribes have been discovered by scholars. The discussion and discovery of other tribes is still developing. The original count of nineteen tribes was established by Japanese scholars who had been visiting those tribes during the Japanese occupation. According, though, to the most recent statement released in 2014 by the Council of Indigenous Peoples of the Republic of China (Taiwan), there are currently sixteen tribes. The difference between these numbers is due to the fact that most of lowland tribes have partially assimilated into mainstream Han society, and the Council does not consider there to be enough evidence to count them as tribes anymore.

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34 Encyclopedia Americana, s.v., “Folk literature”
other hand, there is an increased number of highland tribes because there were many tribes originally counted as the same group who in recent years stood up and claimed their different culture to the Council. In this research, the tribal culture and music will be based on the original settled nineteen tribes. The lowland tribes were located in the lower altitudes, to the west of the central mountains that run north and south through the heart of Taiwan. Their coastal locations and lack of protection by the mountains led to their early discovery by European countries and China in the early seventeenth century. On the other hand, the highland tribes were located in higher altitudes that were closer to the central mountains, which set up more difficulties to explore their existence; they finally were discovered in late nineteenth century. The map and chart below indicate the original nineteen tribes and areas they located: 40

Figure 1. Locations of aboriginal tribes.

<table>
<thead>
<tr>
<th>Lowland tribes</th>
<th>Highland tribes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ketangalan</td>
<td>Keelung, Danshui and Yilan</td>
</tr>
<tr>
<td>Luilang</td>
<td>Taipei</td>
</tr>
<tr>
<td>Kavalan</td>
<td>Yilan</td>
</tr>
<tr>
<td>Taokas</td>
<td>Hsinchu and Miauli</td>
</tr>
</tbody>
</table>

Table 1. Locations of aboriginal tribes
Table 1 continued

<table>
<thead>
<tr>
<th>Tribe</th>
<th>City</th>
<th>Tribe</th>
<th>City</th>
<th>Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pazeh</td>
<td>Taichung</td>
<td>Rukai</td>
<td>South of central mountain west</td>
<td></td>
</tr>
<tr>
<td>Papora</td>
<td>Taichung</td>
<td>Paiwan</td>
<td>South of central mountain west and east</td>
<td></td>
</tr>
<tr>
<td>Pabuza</td>
<td>Changhua</td>
<td>Puyuma</td>
<td>Taitung</td>
<td></td>
</tr>
<tr>
<td>Hoanya</td>
<td>Chiayi and Nantou</td>
<td>Amis</td>
<td>East coast of Taiwan</td>
<td></td>
</tr>
<tr>
<td>Siraya/Taiuan/Makatao</td>
<td>Tainan, Kaoshiung and Pintong</td>
<td>Yami</td>
<td>Lanyu island</td>
<td></td>
</tr>
<tr>
<td>Thao</td>
<td>Nantou</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Lowland tribes:**

The first imperial high commissioner of the Qing Empire in Taiwan was Shu-Jing Huang (1682-1758); he was also the first Chinese official to study the lowland tribes’ daily activities.⁴¹ In his book, *Taihai shihcha lu* [Records from the mission to Taiwan and its Strait], Huang documented some basic information of lowland tribal music. He briefly mentioned the pronunciations and translations of thirty-four song lyrics, and he also indicated that the tribal people dance and sing when they were having celebrations and

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⁴¹ Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 12.
welcoming their guests. However, Huang was not a music scholar, so his documentation only generally mentioned the songs, the instruments that were used at the different music events and the field research of the lowland tribal life. With a lack of musical notation, his documentary of tribal music three hundred years ago was very limited. Other scholars at the time had the same limitation. In 1747, an album of paintings showed more details of the daily life of the lowland tribes, *Fanshe caifon tukao* [The Genre Paintings of Austronesian Societies]. It was created by Liushihchi (Dates of birth and death unknown) and provided images of how lowland tribes performed their music and danced at the celebrations or ceremonies.

Lowland tribal music combines several elements, including singing, playing instruments and dancing. Sometimes these songs of this oral tradition consisted of ancient words, meaningless sounds that are without definition, and the sounds of nature. The song

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42 Shu-Jing Huang, *Taihai shihcha lu* (1722).
43 Rung-Shun Wu, *Taiwan yuanzhu min yinyue zhimei* [The beauty of Taiwanese aboriginal music] (Taipei: Hanguon, 1999), 9.
46 Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 15.
47 Ibid.
48 Ibid.
lyrics were learned by listening to the elders’ demonstrations.\textsuperscript{49, 50, 51} Most of the known instruments were percussion and edge-blown aerophones.\textsuperscript{52} Lowland tribes normally sing as a group, either by using one lead singer while the others clap, or by singing together.\textsuperscript{53} The original culture and traditions of lowland tribes became highly blended with Chinese culture and lost some of its early characteristics because of Chinese immigration during the Qing Dynasty period.\textsuperscript{54} The few remaining songs of lowland tribes have lost their original lyrics, and one of the Taiwanese dialects, Minnan, was used instead.\textsuperscript{55}

\begin{flushright}
\textsuperscript{49} Tsang-Houei Hsu, \textit{Taiwan yinyue shi chugao}, 17.
\textsuperscript{50} Lui-feng Yen, ed., \textit{Taiwan de yinyue} [Music of Taiwan] (Taipei: Lee School, 2006), 11.
\textsuperscript{52} Ibid, 13.
\textsuperscript{53} Ibid, 15
\textsuperscript{54} Ibid, 18.
\textsuperscript{55} Ibid.
\end{flushright}
- **Highland tribes:**

The first cultural contact with highland tribes was when Japan ruled Taiwan, beginning in 1895. When the Japanese government aggressively tried to develop the central mountain region and east coast, they started to discover the tribal culture that had been hiding in the woods.\(^56\) Just like the lowland tribal languages, the highland tribal languages in Taiwan mainland belong to the Formosan branch.\(^57, 58\)

The most important Japanese scholar of highland tribal music was Kurosawa Takatomo (1895-1987).\(^59\) He visited over a hundred and fifty-five villages between January and May in 1947, and recorded over a thousand songs. He gathered all of this information in his book, *台湾高砂族の音楽* [Music of Taiwanese Aborigines].\(^60\) He also classified all different types of purposes in highland tribal music into seven singing purpose and four singing styles.\(^61\)

\(^{56}\) Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 21.
\(^{57}\) Ibid, 27.
\(^{60}\) Kurosawa Takatomo, *Taiwan sakasagozoku no ongaku* [Music of the Taiwan Aborigines] (Tokyo: Oyamakaku, 1973)
\(^{61}\) Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 23.
<table>
<thead>
<tr>
<th>Singing purposes</th>
<th>Details</th>
</tr>
</thead>
</table>
| **1. Festivals** | - Hymns to God and ancestors.  
- Hymns for sowing grains.  
- Hymns to appreciate the great harvesting.  
- Prayers (sung) for hunting. |
| **2. Spells**    | - Songs of cursing.  
- Prayers (sung) for rain.  
- Songs of healing and evicting demons of disease. |
| **3. Labor songs** | - Songs while hunting.  
- Songs while farming.  
- Folksongs. |
| **4. Love songs** | - Love duet.  
- Love longing songs. |
| **5. Drinking songs** | - Welcoming songs.  
- Drinking songs.  
- Joyous songs. |
| **6. Ceremonies** | - Rite of adulthood songs.  
- Songs for adolescents.  
- Wedding songs. |
- Heroic stories.  
- Wedding toasts. |

Table 2. Purposes of singing

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62 Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 23.
<table>
<thead>
<tr>
<th>Singing styles</th>
<th>Methods</th>
</tr>
</thead>
</table>
| 1. Monophonic  | - Chanting. (Reciting)  
|                | - Melodically singing.  
|                | - Duet.  
|                | - Lead singing and echoing. |
| 2. Polyphonic  | - Parallel fourth or fifth.  
|                | - Canon.  
|                | - Ground bass  
|                | - Counterpoint. |
|                | - Interval chords singing on fourth, fifth and eighth.  
|                | - Overtone singing. |
| 4. Heterophony | - Accidental differences (tune and rhythm) while unison singing. |

Table 3. Singing styles.\(^{63}\)

Following World War II, the study of Highland tribal music began again. Tsang-Houei Hsu was an important Taiwanese scholar who began to collect tribal music in 1966; this completed project was called the Folksongs Collection Movement (1966).\(^{64}\) However, Takamoto’s study covered much of the tribal culture already known at the time.\(^{65}\) The

\(^{63}\) Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 23.


\(^{65}\) Rung-Shun Wu, *Taiwan yuanzhu min yinyue zhimei* [The beauty of Taiwanese aboriginal music] (Taipei: Hanguon, 1999), 11.
only new information gathered about the highland tribes was about the Yami, who are located on an off-shore island, Lanyu. Yami was cataloged as part of highland tribes because the late discovered with other highland tribes; the definition was very subjectively in the past. Although Japanese ethnologist Torii Ryuzo (1870-1953) visited this island in 1897, the musical culture of the Yami tribe was not among the tribal music that had been discovered at that time.\textsuperscript{66} Twenty years after World War II, the Yami tribal music was finally discovered and studied by Tsang-Houei Hsu and other Taiwanese music scholars. Genetically, the Yami tribe shares common ancestry with the Philippine aboriginal tribe, Ivatan, which is a different sub-branch of the Austronesian within the highland tribes; they both speak the Malayo-Polynesian branch of Austronesian language.\textsuperscript{67} There are three types of Yami chanting: Anohod (singing in daily life), Raod (talking to ancestors and describing the maxim of the ancestors) and Vaci (Appreciating the spirits of all things and praying for great harvesting).\textsuperscript{68, 69} Based upon this newer knowledge of tribal music, scholars noticed that tribal chanting is more functional than

\textsuperscript{66} Encyclopedia Americana, 5\textsuperscript{th} ed., s.v. “Taiwan.”
\textsuperscript{67} Shi-Houei Chen, “Lanyu yu Batandao de gushi” [The Story of Lanyu and Batan.] Ho Hai Yan, 6 (2012).
\textsuperscript{68} Ying-Chou Hsu, Lanyu Zhi mei [Categorization of Yami Song] (Taipei: Xing zheng yuan wen hua jian she wei yuan hui, 1985)
\textsuperscript{69} Tsang-Houei Hsu, “A Brief Transcription, Analysis and Comparation Study on Mr. Ying-Chou Hsu, “Categorization of Yami Song.” Proceedings of the Third International Conference on Ethnic Musicology (Taipei: Xing zheng yuan wen hua jian she wei yuan hui 1988)
for entertainment.\textsuperscript{70}

The texts of the songs mostly involve life events: hunting, fighting, harvesting, building, ceremonies, and telling the legend stories.\textsuperscript{71} Generally, there are three main communication singing types that include: the relationship between humans and nature, the relationship between humans and supernatural spirits, and the relationship between humans and other humans.\textsuperscript{72} For example, the Yami tribe sings songs when a new building is built; the Bunun tribe prays in songs for a plentiful harvest; and when couples marry, the Atayal tribe sings the bridal welcoming songs.\textsuperscript{73} Every tribe has its own characteristic singing style. The following chart demonstrates the differences between each highland tribe.

\begin{footnotesize}
\textsuperscript{70} Tsang-Houei Hsu, \textit{Taiwan yinyue shi chugao}, 25.
\textsuperscript{71} Ibid, 27.
\textsuperscript{72} Ibid..
\end{footnotesize}
<table>
<thead>
<tr>
<th>Tribes</th>
<th>Basic structure of the scale</th>
<th>Notes</th>
</tr>
</thead>
</table>
| Atayal | 1. Major second in front of or following a Minor third.  
2. Major second in front of and following a Minor third. | - Monophony singing style.  
- Use mouth-harp to accompany dancing and singing. |
|        | ![Atayal Scale Diagram](image) | |
| Saisiyat | 1. Minor third followed by a Major second, and repeats the same way on the very top note to create a five-note-scale.  
2. Perfect fourth followed by a Major second, and repeats the same way on the very top note to create a four-note-scale. (not including the repeated note) | - Most famous ceremony music: Pas-ta’ai (the ritual to the short people.)  
- Part of the custom influenced by Atayal. |
|        | ![Saisiyat Scale Diagram](image) | |
| Bunun  | 1. Major triads chord.  
2. Interval chords singing on parallel fourth, fifth and eighth. | - Mostly group singing.  
- Use hunting bow as an instrument. |
|        | ![Bunun Scale Diagram](image) | |

Table 4. Chart of the music differences between tribes\(^74\)

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\(^74\) Lui-feng Yen, ed., *Taiwan de yinyue*, 12-31.
Table 4 Continued

<table>
<thead>
<tr>
<th>Tribe</th>
<th>Description</th>
<th>Additional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tsou</td>
<td>Harmonic chords.</td>
<td>- Monophony or harmonic singing.</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Harmonic Chords" /></td>
<td>- Only tribe with three-pulse-group rhythm in music.</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Harmonic Chords" /></td>
<td></td>
</tr>
<tr>
<td>Paiwan</td>
<td>Four or five-note-group: C-E-F-G-(A)</td>
<td>- Monophony or ground bass singing.</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Four Note Group" /></td>
<td>- Different types of flute.</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Four Note Group" /></td>
<td></td>
</tr>
<tr>
<td>Rukai</td>
<td>*Same as Paiwan.</td>
<td>- Surrounded by Paiwan, so these two tribes have similar custom.</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Same as Paiwan" /></td>
<td></td>
</tr>
<tr>
<td>Amis</td>
<td>Five tones scale.(not including the repeated note)</td>
<td>- Monophony and counterpoint singing.</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Five Tones Scale" /></td>
<td>- Wear bells to strike sound while dancing.</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Five Tones Scale" /></td>
<td>- Different music and dance assign to different genders.</td>
</tr>
</tbody>
</table>

Continued
Table 4 Continued

<table>
<thead>
<tr>
<th>Tribe</th>
<th>Musical Instrument and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Puyuma</td>
<td>Five tones scale (not including the repeated note)</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Five tones scale" /></td>
</tr>
<tr>
<td></td>
<td>Monophony singing.</td>
</tr>
<tr>
<td></td>
<td>Surrounding and influenced by Amis.</td>
</tr>
<tr>
<td>Yami</td>
<td>Two or three-note-group: E-D-(C)</td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Two or three-note-group" /></td>
</tr>
<tr>
<td></td>
<td>Heterophony and monophony singing.</td>
</tr>
</tbody>
</table>

The instruments that the highland tribes use are mostly different types of flute, the hunting bow, which is considered a plucked string instrument, and the bamboo or brass reed mouth-harp. The flutes include vertical flute, horizontal flute and nasal flute; those flutes are made with single pipe or multiple pipes depending on different tribal culture. The most known mouth-harp is the lubuw of Atayal. The use of the lubuw lets Atayal people communicate with each other in different ways, such as for lovers to show their affection to each other, and sometimes for dance accompaniment or for entertaining.

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75 Bing-Chuan Lü, Taiwan tuzhu zu yinyue [The Music of Taiwan Aborigines] (Taipei: Baike wenhua shiye, 1982), 78.
76 Tsang-Houei Hsu, Taiwan yinyue shi chugao, 28.
themselves.\textsuperscript{77} The other well-known percussion instruments are tools or decorations on their clothing, such as Bunun’s pestle for grinding grain which may also be used for percussion accompaniment and the little bells on Amis’ traditional clothing that strike sounds while dancing for festivals.\textsuperscript{78} However, instruments were not used most of the time; the highland tribe people enjoy singing with dancing more than playing instruments.\textsuperscript{79}

Highland tribes like to dance and sing to celebrate most of life’s events, the most splendid of which is the Harvest Festival.\textsuperscript{80} All the highland tribes have the same tradition of celebrating the great harvest of the year. Every tribe has a different calendar for the celebration, but it mostly happens during late summer and autumn for continuous days from 3 to 15 days.\textsuperscript{81} The grand dance style is a group dance. These group dances require many people holding hands and forming a huge circle and rotating while dancing.\textsuperscript{82} There are other unique types of dancing based on different tribal customs or ceremonies, such as the bell dance of Puyuma and Amis; the mouth-harp dance of Atayal; the hair

\textsuperscript{77} Tsang-Houei Hsu, \textit{Taiwan yinyue shi chugao}, 28.
\textsuperscript{78} \textit{The New Grove Dictionary of Music and Musicians}, 2\textsuperscript{nd} ed., s.v. “Taiwan.”
\textsuperscript{79} Ibid.
\textsuperscript{80} Ibid.
\textsuperscript{81} The \textit{New Grove Dictionary of Music and Musicians}, 2\textsuperscript{nd} ed., s.v. “Taiwan.”
dance of Yami; and the Pas-ta’ai [the ritual to the short people] of Saisiyat.\textsuperscript{83} Highland tribes believe in animism- the belief that everything has a spirit. As a result, there are many different ceremonies about these spirits in their daily life.\textsuperscript{84}

\section*{1.2 Traditional Chinese music:}

Traditional Chinese music is one important element in Nan-Chang Chien’s composition. After completing his studies in Germany in 1978, Chien decided to write compositions that were not just in traditional European style, and so began to incorporate different traditional Chinese music elements in his work.\textsuperscript{85} Although Chinese music history can be traced back to around B.C. 3300, only what was brought to Taiwan will be discussed in this document.\textsuperscript{86} There are four main subjects in traditional Chinese-Taiwanese music: folksongs, shuochang, musical drama and ceremonial music. Traces of these music elements can be recognized in Chien’s composition.

\textsuperscript{83} Tsang-Houei Hsu, \textit{Taiwan yinyue shi chugao}, 29.
\textsuperscript{84} Lui-feng Yen, ed., \textit{Taiwan de yinyue}, 12-31.
\textsuperscript{86} Ying-Liu Yang, \textit{Chungguo yiyue shigan} [History of Chinese Music] 4\textsuperscript{th} edition (Taipei: Yueyun, 2004), 23.
- **Folksongs**

In the thirteenth century in the late Song Dynasty, some Chinese fishermen discovered Taiwan and migrated in an extremely small number. A larger migration took place between 1563 and 1637.\(^7\) The number grew from hundreds to thousands. In 1661, there were about a hundred thousand immigrants who had moved from China to Taiwan, when Cheng-Gong Zheng brought soldiers to take back most regions in Taiwan from the Dutch, who had been occupying the region since 1624. These immigrants were mostly from Fujian and Guangdong, China. The dialects that had been used were Hakka, the north Guangdong dialect, and Minnan, the south Fujian dialect.\(^8\) They brought traditional Chinese music and local folksongs with them when they settled in the new place; however, not many of their music activities studied by academics until Japan took over Taiwan in 1895.\(^9\) At that time, Japanese scholars only observed the text of Taiwanese folksongs; the melody was not recorded during research. Tsang-Houei Hsu (1929-2001) and Wei-Liang Shi (1925-1976) started an activity of gathering Han folk-music in 1966. This Folksongs Collection Movement (1966) was not only for gathering the aboriginal tribal music as previous mentioned, but was also for understanding the existing local

\(^7\) Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 119.

\(^8\) Ibid.

\(^9\) Ibid.
folk-music.\(^90\)

The known folksongs are sung in two dialects, Minnan and Hakka. Major areas of where Minnan folksongs were popular are in the center-south region of Taiwan, Changhua, Nantou and Hengchun.\(^91\) There were some Minnan folksongs in north Taiwan, but the character was not strong enough to pass down the original flavor because the influence of pop-culture was strong in major cities.\(^92\) Hakka folksongs thrived in the center-north region of Taiwan and in south Taiwan. The Hakka folksongs kept more original characteristics because the Hakka people held a simple life-style and lived far away from the capital cities.\(^93\) One of the Hakka groups living in Ping-Zhen city, for example, has remained rooted in that area ever since they migrated to Taiwan. Since this group of Hakka folk rarely moves out this area and mostly only interacts with the local Hakkas, their traditional music culture is better preserved compared to Minnan folksongs.\(^94\) The Chinese pentatonic scale is used in both Minnan and Hakka style folksongs, and the

\(^{91}\) Tsang-Houei Hsu, Taiwan yinyue shi chugao, 122.
\(^{92}\) Ibid.
\(^{93}\) Ibid, 145.
\(^{94}\) Shu-Ling Cheng, “A Study of Hakka Folk-song at Ping-Zhen City” (Master’s thesis, Tainan National University of the Arts, 2010), 16.
minor key is also a character is to in these music styles. The text of the folksongs is
normally based on human emotions and daily events, such as love songs and working
songs.95

- **Shuochang**

The shuochang style is a performing art that tells stories with both singing and speaking.
This style originally came from south of Fujian, so it was mostly sung in Minnan. Spoken
singing also developed into many different branches depending upon the origins and
material: Gezi, Nanguan and Qishidiao.96 Gezi is a strophic style singing with a poem
consisting of four sentences that contain seven Chinese written characters in one sentence.
Since the texts in this music style are in the same form and length, the same melody can
be used for many different sets of text. The most common instruments for Gezi music are
Yueqin (A short-necked fretted plucked lute with a round wooden body), Daguanxian (A
two-stringed vertical fiddle) and Saxian (A fretless lute with three strings).

Nanguan, the musical art from Quanzhou and Fujian, is one of the older musical styles

95 Lui-feng Yen, ed., *Taiwan de yinyue*, 38-60.
96 Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 171.
compares to the existing traditional Chinese musical art. It emphasized the fingering of string instruments and the melodies. Unfortunately, part of the fingering art is lost due to the insufficient numbers of pupils to carry on the tradition. There are many instruments used in Nanguan orchestra, including two sets of instrument combinations: Shansiguan and Xiasiguan. Shansiguan consists of Paiban (a castanet with five wood-chips), Pipa (a four-stringed lute), Tongxiao (Chinese flute), Sanxian (a three-stringed fretless plucked lute) and Erxian (a two-stringed bowed instrument). Xiasiguan consists of Xiangzhan (a mini gong shaped like bowl), Sikuai (a percussion instrument consisting of four 8”x1” wood shells), suona (Chinese trumpet), shuangyin (a pair of small brass bells) and Jiaoluo (a combination of a small wooden block shaped like fish and a small gong).

Finally, the most common shuochang heard on the streets of cities and towns is the Quishidiao. It originated from the singing style of the religion events by Taoshi, the priest of Taoism, and then it became the common singing style for poor people begging for food or money. These texts are usually about the beggars’ miserable life stories, and the accompanying instruments are also very simple, such as yueqin or yugu (leather wrapped bamboo tube drum).
Folksongs may also be considered as spoken-singing at some level because of the spontaneous style in singing and speaking, normally performed by a solo singer with Yueqin or Daguanxian.\(^7\) In the following chart, the comparison of these three types of shuochang is shown.

<table>
<thead>
<tr>
<th>Style</th>
<th>Origin</th>
<th>Material</th>
<th>Instruments</th>
</tr>
</thead>
</table>
| Gezi  | - Literally means: Songs.  
- Originally from Zhangzhou, Fujian. | - Strophic style: Seven words in one sentence; four sentences form a phrase. There could be thousands of text line using in the same melodically phrase.  
- Historical or comical stories.  
- Can be short or long. | - Yueqin\(^8\)  
- Daguanxian\(^9\)  
- Sanxian\(^10\) |

Table 5. Comparison of shuochang\(^11\)

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\(^7\) Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 173.
\(^8\) Yueqin: A short-necked fretted plucked lute with a round wooden body.
\(^9\) Daguanxian: A two-stringed vertical fiddle.
\(^10\) Sanxian: A fretless lute with three strings.
Table 5 continued.

<table>
<thead>
<tr>
<th>Nanguan</th>
<th>- Literally means: Southern pipes.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Originally from Quanzhou, Fujian.</td>
</tr>
<tr>
<td></td>
<td>- Part of this art is extinct.</td>
</tr>
<tr>
<td></td>
<td>- Three main material: Expressing emotions, scenery and ballade.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Shansiguan</th>
<th>- Shansiguan: Paiban, Pipa, Tongxiao, Sanxian and Erxian.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Xiasiguan: Xiangzhan, Sikuai, suona, shuangyin and Jiaoluo.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Quishidiao</th>
<th>- Literally means: Begging songs.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Originally from the singing of a Taoshi(^{102}).</td>
</tr>
<tr>
<td></td>
<td>- Beggars sang while begging. Most of the materials were the miserable stories of themselves.</td>
</tr>
<tr>
<td></td>
<td>- Large amount of existence before 1930s, but extinct nowadays.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Yugu(^{103})</th>
<th>- Yugu(^{103}).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Yueqin.</td>
</tr>
</tbody>
</table>

- Musical drama

The musical styles used in Chinese traditional staged drama are complicated. Especially in Taiwan, the concentration of musical styles shows many different characteristic parts.

Some of the characters remained unchanged, but others evolved into a new generation of

\(^{102}\) Taoshi: A priest in Taoism

\(^{103}\) Yugu: A leather wrapped baboo tube drum.
performing arts during the migration from China to Taiwan.\textsuperscript{104} This evolved musical style became the Taiwanese traditional musical drama that is best known by Taiwanese today. To be more detailed, there are two main styles in Taiwanese traditional musical drama, traditional and local. The traditional style includes regular stage productions and puppetry drama; the local style includes smaller constructed stage productions than the traditional style and the street productions that can be seen on the streets of cities and towns.\textsuperscript{105}

There are two main systems in Taiwanese traditional stage production, Beiguanxi and Nanguanxi.\textsuperscript{106} Beiguanxi is the general name for the musical drama from the northern part of China. It captured the original style of Peking opera from 1790 to 1949.\textsuperscript{107} The scripts of Beiguanxi are mostly historical stories, sometimes fairy tales. Most of the time, Mandarin-Chinese or Jiansu dialect (Kun) was used in Beiguanxi.\textsuperscript{108} However, a problem occurred because people were having trouble understanding the text in this singing style since the language most people speak was Minnan, so the Beiguanxi

\begin{flushright}
\textsuperscript{104} Tsang-Houei Hsu, \textit{Taiwan yinyue shi chugao}, 179-205.  \\
\textsuperscript{105} Ibid.  \\
\textsuperscript{106} Zhen-Yi Wang, \textit{Taiwan de beiguan} [Beiguan in Taiwan] (Taipei: Baike, 1982)  \\
\textsuperscript{107} Ibid.  \\
\textsuperscript{108} Tsang-Houei Hsu, \textit{Taiwan yinyue shi chugao}, 184.
\end{flushright}
performers decided to perform the drama only with music and dance. A few surviving songs with text were adjusted and sung in Minnan.109 On the other hand, Nanguanxi came from the Fujian area, Zhangzhou, Quanzhou and Chaozhou, during the Qing dynasty migration.110 The language, Minnan, and the music style were more accepted by Taiwanese residents. Just as western operas use a Fach system to distinguish different voice types for characters, Nanguanxi musical drama uses a voice-type system.111,112 This system is known as Qizixi, which means a seven-role-drama. There are seven types of characters: Sheng, Dan, Jing, Mo, Chou, Tie and Wei.113 The script materials range from love stories to historical stories and each character represents the parts in every script as needed. Sheng and Dan are normally the lead actors and actresses in the performances. Although Nunguanxi musical drama was popular, the scripts were still very difficult to understand. Later on, most of the audiences chose the local style staged drama, Gezaixi.114

109 Tsang-Houei Hsu, Taiwan yinyue shi chugao, 184.
110 Lui-feng Yen, ed., Taiwan de yinyue, 62.
111 The Oxford Dictionary of Opera, s.v. “Fach.”
112 Tsang-Houei Hsu, Taiwan yinyue shi chugao, 185.
114 Tsang-Houei Hsu, Taiwan yinyue shi chugao, 186.
<table>
<thead>
<tr>
<th>Role type</th>
<th>Importance</th>
<th>Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheng</td>
<td>Lead actors.</td>
<td>- Educated male adults.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Emphasis on singing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Light makeup.</td>
</tr>
<tr>
<td>Dan</td>
<td>Lead actresses.</td>
<td>- The beautiful women.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Emphasizing on singing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Light makeup.</td>
</tr>
<tr>
<td>Jing</td>
<td>Supporting actors.</td>
<td>- Loud and husky singing, short-tempered character.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Male adults.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Heavy makeup.</td>
</tr>
<tr>
<td>Mo</td>
<td>Supporting actors.</td>
<td>- Partner of Jing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Male adults.</td>
</tr>
<tr>
<td>Chou</td>
<td>Supporting actors and actresses.</td>
<td>- Emphasizing on speaking.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Servants or buffoons.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Heavy makeup.</td>
</tr>
<tr>
<td>Tie</td>
<td>Minor actresses.</td>
<td>- Second actresses only to Dan.</td>
</tr>
<tr>
<td>Wei</td>
<td>Minor actors and actresses.</td>
<td>- Wei performers have very little part in the show.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The function of Wei is connecting the story lines.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Elders.</td>
</tr>
</tbody>
</table>

Table 6. Nanguanxi musical drama role types

Puppetry drama is a scaled-down version of the regular stage productions. Shadow puppets and wooden puppets are used in this type of performance art. The shadow puppets originally came from Fujian and were popular since the North Song (AD. 115

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116 Ibid.
960-1127), but now they are very rare due to the reduction of audiences and only a few studios still exist in Kaohsiung county, Taiwan.

There are two different types of wooden puppets: stringed and gloved. The popularity of string puppetry is weakening because string puppetry shows are mostly for the newly built Taoism temple ceremonies and praying for the disasters that happened. Due to the cultural changes in the importance of religion, fewer and fewer performers are interested in string puppetry. The only type of puppetry drama that still has its own market is the glove puppetry, Budaixi. Producers brought it into the filming industry by adding sound and lighting effects. The new version of Budaixi is called Pili Budaixi [Pili glove puppetry]. The first Pili Budaixi television series started in 1980s, and the first movie, *The Legend of the Sacred Stone*, was premiered in 2000. The musical style was Nunguanxi and Beiguani, but the new generation of puppetry drama already has eliminated the singing part.

The only Taiwanese traditional music drama that is originally from Taiwan is Gezaixi. This musical drama evolved from the other traditional performances to fit the locals’

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117 Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 189.
118 Kun-Liang Qiu, *Zhongguo chuantong xiqu yinyue*, 133.
favor since 1903. The reasons it became much more popular were the familiar language, Minnan, and the memorable melodies. Gezaixi started as a street performance that was only performed without costumes on the street or in pocket areas such as in front of a temple, but it became a stage production after 1923. The larger productions were performed in an outside stage or in theaters.

Others street productions are Chegu, Niuli and Caicha. Chegu combined Nunguanxi and the local music for the temple events, mostly dance and percussion music. Niuli represents farmers’ daily stories with the actual farming tools. Different than Chegu and Niuli, Caicha is the duet between two singers. They complement each other and even flirt with each other to create an entertaining effect. The audience would throw flowers or gifts to the female singers.

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120 Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 197.
121 Ibid, 197-8.
122 Ibid, 198-205.
123 Ibid.
- **Ceremony music**

Mainly, there is the music of the Ceremony of Confucius, Taoism, Buddhism and Spirit mediums in Taiwanese ceremony music.\(^{124}\) The Chinese brought the traditional custom with them when they immigrated to Taiwan. The music for the local belief ceremony has been changed because some of the traditional instruments did not survive after many years of evolution.

Every year on Confucius’ birthday, September 28th, Taiwanese residents celebrate the most important teacher in their history. This ritual music is called Yayue, or it is also called Shengyue.\(^{125}\) The first and second temples of Confucius were built in 1665 and 1726. The first built temple still uses the musical arrangements from the Qing Dynasty, the Queliyuechang; and the second built temple chose to use the Baiguan music for the celebration. On the other hand, all other temples use the official arrangement that was based on the Ming Dynasty as established by the Taiwanese ministry of interior in 1970. It is also called Dachengyuechang.\(^{126}\) The major differences between Queliyuechang and

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\(^{124}\) Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 237.
\(^{125}\) Ibid.
Dachengyuechang are the orchestration and the musical modes. Both of the styles includes six chapters of music, and each chapter of the music covers different meanings from welcoming the spirits to sending off the spirits, but overall these two versions of Yayue are both played for the same intention.\textsuperscript{127} For the differences in musical modes, all six chapters in Queliyuechang are all in Yo scale, but in Dachengyuechang there are four chapters in Yo scale and two in Man Gong scale. Finally, the most significant difference between each Yayue is the orchestration. Although Queliyuechang follows the Yayue orchestration from Qing Dynasty time, not all of the instruments were preserved well; only thirteen instruments were passed down, including wind instruments: flute, sheng (a mouth-blown free reed instrument with pipes), xiao (Chinese flute), guan (a double reed instrument), sanxian and pipa; and seven types of huqin: Tixian, hexian, chungxian, guxian, sixian, tihu and maoxian. Conversely, the knowledge of all nineteen instruments for Dachengyuechang orchestration was passed down so contemporary musicians can reproduce its original instrumentation, which covers wind instruments: fengxiao, sheng, xun (a vessel flute) hu (a type of flute) and flute; percussion: jingo (a leather wrapped double-sided drum), yongchong (a brass bell), jiangu (a leather wrapped double-sided

\textsuperscript{127} Li-Yu Su, “Taiwan Jikong Yinyue de Yange Yanjiu” (Master’s thesis, National Taiwan Normal University, 1985).
drum), techong (a brass bell), teqing (a stone-made chime hanging on a rack), bianchong
(a series of brass bells hanging in the order of tuning), bianqing (a series of stone-made
chimes hanging in the order of tuning), chu (a large wooden box), wu, bofu (a leather
wrapped double-sided drum, small), and taogu (a small drum with a handle and two
stringed-drumsticks attached to the drum); string instruments: chundu, qin (a plucked
string instrument), and se (a plucked string instrument). The following chart indicates the
comparison between these two Yayue.

<table>
<thead>
<tr>
<th></th>
<th>Queliyuechang</th>
<th>Dachengyuechang</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Origin</strong></td>
<td>Qing Dynasty</td>
<td>Ming Dynasty</td>
</tr>
<tr>
<td><strong>Keys</strong></td>
<td>Chinese Pentatonic Scale:</td>
<td>Chinese Pentatonic Scale:</td>
</tr>
<tr>
<td></td>
<td>Yo scale (G A C D E G)</td>
<td>- Yo Scale(G A C D E G)</td>
</tr>
<tr>
<td></td>
<td>Man Gong Scale(E G A C D E)</td>
<td>- Man Gong Scale(E G A C D E)</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>- Six chapters</td>
<td>- Six chapters</td>
</tr>
<tr>
<td></td>
<td>- Balance continuous binary: A + A’</td>
<td>- Thirty-two words in each chapter.</td>
</tr>
</tbody>
</table>

Table 7. Comparison of Queliyuechang and Dachengyuechang

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129 Tsang-Houei Hsu, Taiwan yinyue shi chugao, 238.
Table 7 continued

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Thirteen instruments:</th>
<th>Nineteen instruments:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Strings (Huqin): Tixian, hexian, chungxian, guxian, sixian, tihu and Maoxian.</td>
<td>- Percussion: Jingu, yongchong, jiangu, techong, teqing, bianchong, bianqing, chu, wu, bofu, yaogu.</td>
</tr>
<tr>
<td></td>
<td>- Strings: Chundu, qin, se.</td>
<td>- Strings: Chundu, qin, se.</td>
</tr>
</tbody>
</table>

In Taoist music, the scripture can be chanted with or without instruments. The Taoism in Taiwan is considered to be a faction from the south of China, Tianshitao. The elder Taoshi normally leads the other Taoshi in singing during ceremonies. The instrumentalists play in unison to assist the singing of the elder Taoshi, however, they only play a rough sketch of the music lines since the singing details are different depending on the elder Taoshi. There are roughly twelve instruments used in Taoism music: chong (thick bell), qing (L-shape flat stone chime), luo (gong; flat circular metal disc which is hit with a mallet), tanggu (drum), danpigu (thin drum), yaoba (Chinese cymbal), xiangchan (smaller gong.), shuangyn, suona, huqin and yangqin (Chinese hammered dulcimer).
The Buddhist music is called Fanbai.\textsuperscript{130} It is sung or spoken to scripture fluently using a steady, continuous rhythm. The Chinese pentatonic scale is used in Fanbai, but there is no actual musical notation to record the singing style. Fanbai is passed down by learning from the elder monks.\textsuperscript{131} The instruments that have been used are mostly percussion instruments, such as: drum, muyu (Chinese temple block), qing, yaoba and bell. Lastly, the chanting of spirit mediums is not considered a music style. They only chant when saying the spell and sometimes use a horn to communicate with spirits.\textsuperscript{132}

- **The examples of traditional Chinese music in Nan-Chang Chien’s composition**

When Nan-Chang was pursuing his education in Germany, he often composed music with traditional Chinese poetry. It was his first attempt to associate Chinese culture with Western music. Later in 1980, Chien began to visit a music studio of traditional musical drama in Taipei city in order to observe the music accompanying for Peking opera.\textsuperscript{133} This action brought him many ideas in composing his music related to traditional Chinese culture, such as his percussion work, *Beat the Drum* (1987), and the soprano solo art song,

\textsuperscript{130} Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 240.
\textsuperscript{131} Ibid.
\textsuperscript{132} Ibid, 242.
\textsuperscript{133} Nan-Chang Chien and Mei-Chen Lai, *Nanfeng Yuechang*, 50.
Artiste (2005). During this time while he scrutinized his compositional style and contemplated a way to promote traditional Chinese music, he decided to begin the rearrangement of some popular folksongs. His A Suite of Taiwanese Folksongs (1981) was one of the well-known rearrangements that were based on folksongs elements; and his Buddhist Requiem (2001) is famous for the spirit of Fanbai, the Buddhist music.

1.3 The influence of Western music

Due to Taiwan’s unstable political situation, the development of Western music culture existed but did not grow steadily before 1895. Surviving resources from this part of history do not describe the study of Western music in detail. The very first contact with Western music in Taiwan occurred during the governance of the Dutch. Bringing Christianity into this new land, the Dutch taught the lowland tribes the Holy Bible and how to sing worship music. According to the British missionary, William Campell (1841-1921) on February 5th 1638, a Dutch missionary Robert Junius (1606-1655) visited

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134 Nan-Chang Chien and Mei-Chen Lai, Nanfeng yuechang, 54.
135 Xue-Yong Shen, ed., I am Singing Your Songs: Collection of Contemporary Mandarin-Chinese Art Songs II, no. 16 (Taipei: Shijie, 2005)
137 Lui-feng Yen, ed., Taiwan de yinyue, 109.
a local school that was established by the Dutch, and the adolescent students were presenting the western worship music, 100th Psalm, in the lowland tribal language.\footnote{William Campell, *Formosa under the Dutch: Described from Contemporary Records, With Explanatory Notes and a Bibliography of the Island* (London: Kegan Paul, 1903), 161.}

Later on in 1895, when Japan took over Taiwan, their strong colonial influence affected the music view of some Taiwanese people.\footnote{Ibid, 113.} The study of the Western music culture can be cataloged into two parts, before and after 1945, when the Republic of China was established in Taiwan.\footnote{The *New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. “Taiwan.”} All these historical aspects led the later Taiwanese musicians pursuing their education in Western countries.

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**Before 1945**

Before the occupation of the Japanese government, a Christian community had already existed in Taiwan since the Dutch era. Especially beginning in 1876, the British missionary David Smith established many educational organizations that considered music to be an important educational subject.\footnote{Ibid.} The missionaries brought in the worship music and church choirs. Depending on different regions, there were some important
establishments of church music in between 1876-1928. Theological seminaries were established in Taipei and Tainan, by the Presbyterian Church from Canada and the Calvinist Church from England. Many of the music teachers who lead the church choirs were outstanding musicians and as a result, their students became very impressive vocalists and music educators. This occurrence impacted both the Han society culture and the tribal culture.

Between 1895-1945, Taiwan was a colony of Japan. Because they were seen as the aggressor, Japan had been defined both positively and negatively. The negative effects were seen through the expansion of Japanese power by forcing the imperial periphery. The positive actions are on coordinating the metropolis. Before the Japanese occupation, the Taiwanese economy was based on importing and exporting between cities and villages, so most people earned their living from agricultural industry. Their lifestyle was much moderate. The educational opportunities were unequal so that only

143 Tsang-Houei Hsu, Taiwan yinyue shi chugao, 261-2.
144 Ibid, 263.
146 Ibid.
wealthy families had the chance to get an education. However, once the Japanese began their rule, they established many systems on their colonial land. Before 1944, there were over 944 primary schools established for Taiwanese children to attend in Taiwan. Not only that, the Japanese government brought up the primary school enrollment rate in Taiwan, and it became the second highest rating only to Japan itself in Asia.  

During this period of time, the well planned out education system not only included basic education, but also covered the knowledge of western music education. There were two main streams of music education, regular school and normal school. Regular school means the general educational system that included the elementary school and secondary school. Music class was taught with all other general education classes. The main material was the composition of Japanese musicians that was based on the knowledge of Western music; many translated lyrics were used in those works. The younger students were only taught singing in their music class; the music theory and musical knowledge instruction began after they moved on to secondary school. The

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149 Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 265.
151 Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 258
152 Ibid.
function of a normal school was to train music teachers for general education. The schools also encouraged many students to pursue more professional study in Japan. That helped the students who had the passion of specializing in music to have more of a chance for higher levels of study.

The reason that Japan was considered a better place to pursue Western music to Taiwanese people is that Western music existed in Japan earlier than in Taiwan. European music was introduced to Japan in the sixteenth century by Portuguese and Spanish missionaries. It was forbidden by the Japanese isolationist policy after 1639. During the Meiji Restoration event in the Meiji era (1868-1912), the Japanese government opened up to the foreign cultures in Japan mainland again, and many western music schools were founded in the 1870s. The military band music, European style singing (Operas), piano and violin were introduced during this time.\textsuperscript{153} As a result, the music schools were much more mature compared to the music education system in Taiwan.\textsuperscript{154} Studying in Japan was not only popular in the professional music area, but also for other professions such as

\textsuperscript{154} Grove Music Online, s.v., "Japan".
medicine and art during this time.\textsuperscript{155}

In 1937, the Japanese ruler of Taiwan, Kobayashi Seizō (1877-1962), started to suppress the traditional Taiwanese culture because of the Marco Polo Bridge Incident, which was the starting symbol of the World War II in Asia.\textsuperscript{156, 157} This incident happened in Baiping, China, and it was one of the war-fighting points when the Japanese military claimed to have a missing soldier and requested to search in the Republic of China’s (R.O.C.) territory. After the R.O.C. rejected the request, the two parties began a war. The Japanese colonial government in Taiwan struck the Taiwanese culture to present their loyalty to their Emperor. During World War II, most church music was also forbidden in Taiwan, and the history of Taiwanese music was interrupted.\textsuperscript{158}

- **After 1945**

Following the war, the Japanese withdrew forces and handed Taiwan back to the Republic of China. Sadly, the education system did not recover fast enough to jump right

\begin{itemize}
\item \textsuperscript{155} Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 265.
\item \textsuperscript{156} The battle between the Republic of China and Japan in 1937.
\item \textsuperscript{158} Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 293.
\end{itemize}
back in where it left off before the war. The Taiwanese students were struggling to switch languages and adapt to the cultural shock. Since 1895, many Taiwanese adolescents had begun to receive Japanese education and it was very difficult to withdraw themselves from fifty years of Japanese colonization. By 1951, the society was becoming more and more stable.\textsuperscript{159} During this recovery, the material of school musical education was very limited since the war greatly affected the cultural development of Taiwan.

Although the educational system was established by the Taiwanese government, most educators decided that music was not the most important subject in school, so they reduced the time and quality for music classes.\textsuperscript{160} For this reason, going to a normal school with a music department became the better way to pursue professional music study. In the 1960s, there were more music schools established in some universities, and the newer generation of Taiwanese musicians was also able to speak their own opinions.\textsuperscript{161}

\begin{flushleft}
\textsuperscript{159} Tsang-Houei Hsu, \textit{Taiwan yinyue shi chugao}, 305.
\textsuperscript{160} Ibid, 307.
\textsuperscript{161} Ibid, 317.
\end{flushleft}
- **The composers after 1960s**

Many Taiwanese composers started to join music organizations and took it very seriously during the 1960s. The Chiyue Music Group and Xinyue Chuzao were founded in 1961 by Tsang-Houei Hsu, who continually encouraged younger musicians to contribute more to the society.\(^{162}\)

Although Western music’s influence was growing, the musicians who never had standard music training through education systems still tried to produce some popular music just for entertainment. The popular music during this time was composed with the realistic daily life in mind and a positive attitude toward life, mostly in Minnan and Mandarin-Chinese languages.\(^{163}\) After the 1970s, both the Western music and popular music in Taiwan were influenced and improved by the music of the North America and European countries, and more and more recording and new knowledge were growing rapidly. The new media equipment, recording technology and improved instruments introduced the music students in Taiwan into a flourishing world of music.

\(^{162}\) Lui-feng Yen, ed., *Taiwan de yinyue*, 170.
\(^{163}\) Tsang-Houei Hsu, *Taiwan yinyue shi chugao*, 323.
Thanks to all the musicians who contributed and established the standard music education in Taiwan, Nan-Chang received a rich education in Western music as a student. He is one of the outstanding Taiwanese composers who has written a new page of music history in twenty-first century Taiwan.¹⁶⁴ Nan-Chang combined the new Western techniques he learned with traditional Taiwanese music and created his very own style, producing many compositions that inspired many music students to share and spread his works around the world.

Chapter 2: Nan-Chang Chien

Nan-Chang Chien (b. June 8th, 1948) is a Taiwanese composer who has contributed greatly to the musical landscape of Taiwan in the last four decades and continues to do so to this day. Chien was born in Changshu County, Jiansu Province, China, but moved to Taiwan with his family when he was one year old. His awards are numerous and include the 9th National Award for Arts in Music. He is also the four-time winner of the Best Classical Music Composer of the Golden Melody Award. His educational and family travels include journeys to and from Taipei, San Francisco, and Munich, Germany. He has written more than fifty-seven complete compositions and accepted invitations to over four-hundred concerts featuring his works. His large catalog of music shows the younger generation of composers an example of diligence and hard work.

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165 Nan-Chang Chien and Mei-Chen Lai, Nanfeng yuechang: Chien Nan-Chang de tsuochiu rensheng [Nan-Chang Chien’s biography] (Taipei: Ryefield, 2007)
2.1 His life

- Family and childhood:

After World War II, Tung-Sun Chien (Nan-Chang’s father), brought his family back to Nanjing, which was operating under the rule of the Republic of China at that time. The Republic of China later became what is now Taiwan, separated from the current Chinese government, People’s Republic of China.167 In early 1948, Nan-Chang’s mother moved to Changshu to prepare for Nan-Chang’s birth. His father later decided to move the family again to Taipei, Taiwan, because of the unstable government in China at that time. His father encouraged his extended family to join them, however only Nan-Chang’s youngest uncle was able to do so. On February 24th, 1949, the Chiens arrived at Kaohsiung Harbor and never went back to their hometown. Within a week, they settled the household at the dormitory of Taiwan Sugar Cooperation in Wanhua, Taipei.

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167 Encyclopedia Americana, s.v., “Taiwan.”
Nan-Chang had two older sisters and two older brothers. As the youngest, he followed his siblings around the house. They did not have television while growing up; the front yard was their entertainment. Nan-Chang’s father started practicing law for the Taiwan Sugar Cooperation. He was also an outstanding writer, and published *The Southwest Journal* in 1962.\(^{168}\) Nan-Chang’s biggest supporter concerning music was his mother, Pin-Fang Li. She was a stay-at-home mother until Nan-Chang started school. She later wrote a few articles and serial stories for *Centro Daily News*. When he was fifteen, Nan-Chang’s father passed away. This well-educated man had had a significant impact on his children.

Nan-Chang’s first musical experience was singing in a local radio station’s (Broadcasting Cooperation of China Music Network, BCC) children’s choir. He performed in a show called *Happy Kids*.\(^{169}\) His mother noticed his passion for music and bought him a keyboard to help him learn piano, as well as finding him one of the best piano teachers in Taipei, Tsai-Hsiang Chang, despite having financial difficulty due to the reduced household income.\(^{170}\) Chang’s piano teaching style was demanding, although she had a compassionate personality. After meeting Nan-Chang, she reduced his tuition because of

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\(^{168}\) Tung-Sun Chien, *Xinan jixing* [The Southwest Journal] (Taipei: Zhengzhong, 1962)

\(^{169}\) “*Happy Kids*,” by Yin Bai and Gang Chao, Broadcasting Cooperation of China Music Network.

his financial situation. This favor encouraged much of Nan-Chang’s charity contributions later in his career.\(^\text{171}\)

- **Journey**

In 1966, Nan-Chang started his professional music study at the Chinese Culture University, Taipei, majoring in piano with a minor in voice. His passion for music grew as time went on though he was not the most outstanding student in his class. In his sophomore year, the professor of theory and harmony, De-Yi Liu, brought composition to the attention of Nan-Chang.\(^\text{172}\) He started taking private lessons with Liu. After unsuccessfully switching majors, he kept studying privately with Liu before his study abroad. After he graduated, he spent the years between 1970 and 1973 serving in the military as a reserve officer for one year, and teaching music for one year in Taipei Municipal Shuangyuan Junior High School, Taipei. During this period of time, he also prepared for his trip to Germany, studying language and applying for a German professional music school, Hochschule für Musik, München.

Like most of international students who studied abroad, Nan-Chang had many part-time


\(^{172}\) Ibid, 31.

During the time of his studies in Munich, Nan-Chang had two main spiritual supports: his teacher, Killmayer and a studio colleague, Paul Engel, from Reutte, Austria. Engel’s family had made a huge impact on Nan-Chang. They treated him like part of the family. Nan-Chang still visits them every time he is in Europe. Nan-Chang went to the Killmayer residence in Feldafing for composition lessons during his third year in Munich. After every lesson, Killmayer would take a walk with Nan-Chang around Lake Starnberg discussing many topics from music to culture, cuisine to travel. They began to develop a personal friendship. 174

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From 1978 to 1984, Nan-Chang came back to Taiwan to teach at the Chinese Culture University where he further developed his style. He began exploring his own style, breaking away from traditional German composition at the direction of Killmayer. Nan-Chang tried to combine his knowledge of Western music and traditional Taiwanese music, to create his own style. His success at this contributed much to the new generation of composers.

In 1984, he went back to Hochschule für Musik, München, to pursue further education while on leave without pay from his job at the Chinese Culture University. During this time, Nan-Chang primarily composed two works: Zehn Brüder and Drachen Tanz. Killmayer conducted Drachen Tanz for one of his concerts, which was broadcast through Bayerischer Rundfunk (Bavarian Radio) with Müchener Radio Sinfonie Orchester throughout Europe in 1985. In the summer of that same year, Nan-Chang declined an offer to become the chair of the music department at the Chinese Culture University in order to focus on his composition career.

In 1986, he ran into one of his old friends, Mei-Chen Lai, on his way to his teaching job.

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in Taipei. She was a member of the YMCA (Young Men’s Christian Association) choir where Nan-Chang was the assistant conductor back in 1975. She asked him to coach a choir where she worked, Shuanlian elementary school, and he agreed. The two would later fall in love and marry the following year. Today they have two children, Wei Chien and Shin Chien.

Since 1978, Nan-Chang has been very important to the musical education of Taiwanese music students. His hard work has been a benefit to the music students and the newer generation of composers. To date, he has fifty-seven compositions, and he still composes every year.

2.2 Compositions:

Nan-Chang has been a very productive composer since 1974. A work for choir called *Xiaoxinxin* (Little Stars) was his first noteworthy composition in Taiwan. This work won the Zi Huang Special Composition Award in 1976, and increased his popularity. Some of his brilliant works that have won awards include: *Five Chinese Songs of Ancient Chinese Poems for Soprano and Orchestra* (1977); *Beat the Drum for Percussion* (1987); *The Maiden of Malan: Eight Aboriginal Folksongs for Soli, Chorus and Orchestra* (1995);
and Buddhist Requiem: 17 Pieces for Soli, Chorus and Percussion (2001).

Nan-Chang is a composer who operates within many composing styles. Because Western music was the basis of musical study in many Asian countries for centuries, such as Japan, South Korea, Taiwan, and China, it is expected that the composing style in those countries would be based on Western musical styles and knowledge. To understand more traditional Chinese music, Nan-Chang began going to a traditional Chinese music percussion studio in 1980 to observe their lessons. This was his first contact with traditional Chinese music. You-Zhon Hou (1909-1992) was the last Peking opera drummer who emigrated from China to Taiwan, also known as one of the best stage combat musicians in Taiwan.\(^{176}\) In his studio, Nan-Chang learned how to play many traditional instruments such as Yaoba (Chinese cymbal) and drums, and he then brought this element into his compositions. Later in 2005, he brought tribal music elements into his work as well, and composed the *Four Aboriginal Lieder for Soprano and Orchestra*.

Taiwanese musical culture, in both the listening public and academic center schools, has remained conservative over the last few decades. Typically, either traditional Chinese

\(^{176}\) Qiu-Ju Wen, *Taiwan pingju fazhan zhi yanjiu* [The study of Peking opera in Taiwan] (Taipei: Nantian, 1994.)
music or classical Western music was favored. To respect the listening public’s taste, Nan-Chang keeps adjusting his idea of creating music from the modern composing style he learned in Germany to more adaptable taste. Adopting different elements into his work is one of his writing techniques. Those elements appear in many folk-style compositions and traditional materials. He rarely discusses his methods of composition in public. Even in his biography, he states that he will not talk about the analysis or structure. He chooses only to share the background and his inspiration while writing.\textsuperscript{177}

2.3 Inspirations and Further information

Throughout his life, many people influenced Nan-Chang’s point of view on composition. These people include historical musicians, teachers and friends. Occasionally, life events also inspired Nan-Chang on different levels. Some events changed the way he communicated and interacted with other artists, including his mentor.

His main concern while composing is the originality of his ideas.\textsuperscript{178} Nan-Chang works in a specific way: while making music he will constantly make adjustments until he hears a

\textsuperscript{177} Nan-Chang Chien and Mei-Chen Lai, \textit{Nanfeng yuechang} (Taipei: Ryefield, 2007), 89.
\textsuperscript{178} Chien and Lai, \textit{Nanfeng yuechang}, 155.
perfect sounding piece in his ear.\textsuperscript{179} This process inspires him to continue his work in such a diligent and challenging way. His composition teacher, Professor Wilhelm Killmayer, once told him that the modern composition style is not the only writing method and that being true to himself would be the best composing method. For younger composers, Nan-Chang suggests several strategies when it comes to composition: observe to any type of performing arts, discover world views on composition, and think about all of the possibilities in music.\textsuperscript{180}

For Nan-Chang, it is embarrassing and creates a feeling of helplessness when musicians play by their own will, rather than his original work. He believes that when this happens, the original intention of the music disappears. When he was rehearsing his orchestral work \textit{Schmal ist der Weg} in 1979, one of the percussionists did not follow the dynamic notation in the end of the score even after Nan-Chang communicated with him; he played \textit{piano} instead of \textit{forte}. The percussionist claimed to be embarrassed to play a \textit{forte} solo-ending. Nan-Chang was not pleased with the result.\textsuperscript{181} Furthermore, the opera production in 2007, \textit{My Daughter's Wedding}, gave Nan-Chang another unpleasant

\textsuperscript{179} Chien and Lai, \textit{Nanfeng yuechang}, 155.
\textsuperscript{180} Ibid,197.
\textsuperscript{181} Ibid 163.
experience of working with disrespectful artists. The production team of *My Daughter’s Wedding* postponed the deadline for sending him the libretto. The director promised Nan-Chang that the music would be identical to the original work. However, the director altered the music with his own ideas. Nan-Chang gave these issues credit for his health problems. In the end, the entire opera took on a different look which upset Nan-Chang greatly. He wrote a note about it in his journal:

客家歌舞劇，被羞辱的作曲家，被竄改的音樂。\(^{182}\)

[Hakka musical opera; the humiliated composer; the falsified music.]

It is important for a composer to document details while composing so that people can comprehend and appreciate the work more. Nan-Chang has talked about how he was having difficulties preserving some of the manuscripts,\(^ {183}\) and remembering the original intention of the material.\(^ {184}\) In 2005 Nan-Chang finished his choral Symphony No.2: *Naluwan*, for which he spent the entire summer hand-writing the manuscript. He then brought it to the local printing shop to make copies. Unfortunately, the manuscript was left behind; he did not realize it had disappeared until four months later. The feeling of

\(^{182}\) Chien and Lai, *Nanfeng yuechang*, 204.

\(^{183}\) Ibid, 179.

\(^{184}\) Szu-Yu Chu, email message to Nan-Chang Chien, March 18, 2014.
disappointment still bothers Nan-Chang to this day.\textsuperscript{185}

When I first mentioned to him that I would like to study his work, *Four Aboriginal Lieder*, Mr. Chien was very generous in providing the printed music score. He was also very helpful during the process of obtaining copyrighted material. However, he did not recall who typed the full score from his hand-writing.\textsuperscript{186} When I brought up the question of how he chose the elements from the highland tribes’ folksongs, he had this to say in an email\textsuperscript{187}:

\begin{quote}
這些年，我每年都寫一首很大的作品，實在想不起來當初，如何挑的這些曲子。
\end{quote}

\textsuperscript{188} [Throughout these times, I composed a large work every year. I truly do not recall how I came to the final decision of the material elements.]

\begin{flushright}
\begin{footnotesize}
\begin{enumerate}
\item[	extsuperscript{185}] Chien and Lai, *Nanfeng yuechang*, 179.
\item[	extsuperscript{186}] Szu-Yu Chu, Phone call to Nan-Chang Chien, January 12, 2014.
\item[	extsuperscript{187}] Szu-Yu Chu, email message to Nan-Chang Chien, March 18, 2014.
\item[	extsuperscript{188}] Ibid.
\end{enumerate}
\end{footnotesize}
\end{flushright}
2.4 Conclusion:

Nan-Chang was born in a well-educated and loving family. Even with financial difficulties, his family showed him unconditional love and understood his passion for pursuing music study. Throughout these years, he struggled to identify his composition style and deal with difficult musicians. However, he had many positive experiences in his splendid professional career. His humble attitude and concrete way of composing music inspired many younger composers and musicians. He was once a young student who had aspirations of creating beautiful music; he has never regretted pursuing a career in music. His philosophy of education is that his pupils ought to choose their own path; a composer should never compose just to please the surrounding culture but instead adapt to some trends and resist others.\(^\text{189}\) His contribution to music education in Taiwan is incalculable.

\(^{189}\) Chien and Lai, *Nanfeng yuechang*, 198.
Chapter 3: Four Aboriginal Lieder for Soprano and Orchestra

3.1 Background:

In 1996, Hui-Chen Lin, the Taiwanese classical singer who is also known as Mewas Lin,\(^{190}\) asked Nan-Chang Chien if he would like to compose music based on aboriginal material.\(^{191}\) Lin’s family was originally from Atayal\(^{192}\), one of the aboriginal tribes\(^{193}\). However, Nan-Chang was having health issues at the time and he preferred to postpone the project. Ten years later, in 2005, the conductor of the Philharmonia Moments Musicaux, Ching-Po Chiang, invited Nan-Chang to contribute a composition that would promote the exhibition of Taiwanese aboriginal tribes\(^{194}\). Hui-Chen Lin’s request, ten years earlier, came to Nan-Chang’s mind. After discussing the idea of writing the work for Lin and offering her the opportunity to premiere it, Nan-Chang began work on the music and finished the score in 2005.\(^{195}\)

\(^{190}\) Chu, discussion; Lin, interview.
\(^{191}\) Chu, discussion; Lin, interview.
\(^{192}\) Chien and Lai, Nanfeng yuechang, 138.
\(^{193}\) Ibid.
\(^{194}\) Ibid.
\(^{195}\) Ibid.
The *Four Aboriginal Lieder for Soprano and Orchestra* was premiered by Hui-Chen Lin on December 28th, 2005. The four songs are titled: 1. “Aluamau” [Desire]; 2. “Eya yongo” [Crab fishing]; 3. “Nia mionana” [Once alone]; 4. “Naluwan” [The Harvest Festival]. The length of performance is approximately twenty-five minutes. Each song includes the textual and melodic elements from one to three aboriginal folksongs.

### 3.2 Structure of the *Four Aboriginal Lieder for Soprano and Orchestra*

Each song in this set is based on traditional highland tribe songs. The material for the first three songs came from a collection of aboriginal tribal (Tsou) children’s ballads\(^\text{196}\), but the source material Chien used for the fourth song is unknown. The elements from the children’s ballads were not related until Chien brought them together. This composer is justly known for his rearranging skills on giving the melodies new definition; he emphasizes much on the melodies and harmonies of the Taiwanese aboriginal music by constantly repeating the melodies in the original appearance. Many sounds of mimicry are also applied in the singing part, such as hooting (sound of an owl) and the laments sung by fishermen who have been hurt by crabs.

\(^{196}\) Guo-Sheng Hong, *Zou zu chuan tong tong yao* [Traditional Children’s Ballads of Tsou] (Taipei: Nantian, 1997).
In setting the aboriginal songs, is under the influence of late-Romantic period composers and successfully placing the listener in the refreshing atmosphere by using the unfamiliar musical intervals of different tribal elements of music. Compare to Italian opera composer Giacomo Puccini (1858-1924), the way Chien configure the vocal line is much more fair to the singer that although he makes the accompany plays the almost identity melodies, it is in a conversational way. The overall sensation is not overwhelming yet easy to appreciate.
I. **Aluamau**

- Vocal range: F4# - B5
- Tempo marking: Moderato
- Duration: 6 Minutes
- Based on Tsou’s lyrics.\(^{197}\)
- Rearranged of **Aluamau** [Desire] and **Maitan’e** [Today].

*Lyrics:*

**Aluamau**

1) Aluamau yilhakoka
   Talhimua Omasanna mumuala
   Ku sitiánʉ

2) Maitan’enouteuyunu, acuhʉ.
   Kokaekae bu,
   Tetosola, bumemeealʉ
   Ananasi anane o, Yine noanao

**Desire\(^{198}\)**

1) I desire that
   Talhimua from Omasanna can spend all her time with me.

2) Today we all gathered here with each other happily,
   We should all enjoy good time like the old days.

*Scoring*

- Flute
- Oboe
- Clarinet in A
- Bassoon

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\(^{197}\) Guo-Sheng Hong, ed., *Zouzu chuantong tongyao* (Taipei: Nantian, 1997)

\(^{198}\) Szu-Yu Chu, trans., 2014.
The first song in this set, “Aluamau” [Desire], presents a beautiful repeating sequence of tribal music elements. The form is A-B-A’ by using the element from two ballads: Aluamau-Maitane-Aluamau. The theme is introduced softly in the first four measures by the clarinet, and then it leads the soprano into an ascending, blossoming, vocal line. The oboe enters while the soprano shows off her high note (G5) in measure 14 with a phrase that is identical to the one from measures 5-8. In this section (A), the key is G-major (Figure 2 & Figure 3). The interaction between voice and the orchestra here is very conversational with the instruments responding to the singer after every phrase. The gentle, yearning, desiring tone of “Aluamau yilhakoka [I desire that...]” is followed by
the wish of spending all of his time with the beloved, which suggests having a life-long marriage. As the voice and wind instruments interacting, the strings remain a simple harmonic descending figure and set off the spotlight on the melody. The structure reflects the singing method of Tsou as previously mentioned: a leading melody that is followed by a harmonically echoing melody.

Figure 2. Measures 1-7 of “Aluamau” by Nan-Chang Chien
At the end of the (A) section, the phrase appears again, played by the first trombone, in measure 22, followed by the theme element of clarinet. It ends at G-major, and the section (B) starts in the key of C-minor. The strings quietly play c-minor together which complements the soprano as she sings in her lower register. Also, the five-tone-scale is used in this (B) area: the combination of G-B-C-D-F. There are many eighth notes in one phrase while singing an ascending figure of “Maitan’enouteuyunu, acułu” [Today we all gathered here with each other…], and this act of being united give this passage an upper
gesture to appreciate the happiness the people are enjoying (Figure 4).

![Figure 4. Measures 30-34 of “Aluamau” by Nan-Chang Chien](image)

Additionally, there should be a change in vocal timbre between these identical phrases, a and b (Figure 5) to emphasize the longing for the old days with the woodwinds unison:

“Yine noanao [In the old days...]”.
In measure 60, the composer uses the same harmonic method to bring c-minor back to G major with the oboe playing the theme. Section (A) represents, and the song is beautifully ended by the soprano’s blossoming voice. This passage really challenges a singer’s ability.

In my opinion, this is a perfect piece for light-lyric coloratura soprano.

Figure 5. Sop. Measures 47-51 of “Aluamau” by Nan-Chang Chien
II. Eya Yongo

- Vocal range: E4-A5
- Tempo marking: Presto
- Duration: 6 minutes
- Based on Tsou’s lyric.\(^{199}\)
- Rearranged of Eya yongo [Crab fishing] and Nongonongoci puku [Silly owl].

● Lyrics:

**Eya Yongo**

1) Eya yongo yuyafoto feongo,
   Meoino yongo.
   Tifkicacoluku’u na’no congo.
   Congo yico ku.

2) Nongonongoci puku, amak’ta’no co bitano to cou.
   tutputa ho aiti, kuyici puku,
   tut, puutano hi z’oza, toesosoho muni,
   nongonongoci puku, kaebenie puku.
   Kuyici puku, puku- puku- puku.

**Crab fishing\(^{200}\)**

1) Crab fishing in the burrows.
   Here is a big one!
   It clamps my finger and that hurts!
   Ah it hurts!

2) Silly owl is surprisingly arrogant and felonious.
   Catch the evil owl and chop it into little pieces, but every little piece turns into a tiny owl and flies away.
   Silly owl sings puku.
   Felonious owl, puku- puku- puku.

● Scoring:

- Flute
- Oboe
- Clarinet in B♭

\(^{199}\) Guo-Sheng Hong, ed., *Zouzu chuantong tongyao*.  
\(^{200}\) Szu-Yu Chu, trans., 2014.
- Bassoon
- Horn 1 & 3 in F
- Trumpet
- Trombone 1, 2 & 3
- Tuba
- Timpani
- Tam-tam
- Snare drum
- Bass drum
- Soprano
- Violin 1 & 2
- Viola
- Violoncello
- Double Bass

Interpretation and analysis:

The second song, “Eya yongo”, is fun and vivid. The orchestration in this song is much fuller than the first song in sounding. In formatting is A-B-A’ and it uses two ballads: Eya yongo [Crab finging] and Ngononongoci puku [Silly owl]. The introduction is composed of woodwinds, strings and percussion. The composer directs the orchestra to create sounds by hitting the sides of different drums which makes a wood cracking sound to
start (Figure 6).

Figure 6. Measures 1-6 of “Eya yongo” by Nan-Chang Chien
After the percussion, strings and winds’ opening in fourth notes figure, the first phrase of “Eya yongo” is sung by the soprano, and then it followed by restatement of the melody in the brass instruments. This piece does not contain many complicated key changes, only the switching parallel key when it meets the second part: from A-minor to A-major. The character here is a very emphatic younger person describing this exciting fishing scene, in which Chien has the strings chase after the vocal line to make rapidly tone by the appearance of the second eighth note in each beat (Figure 7).
Figure 7. Measures 6-11 of “Eya yongo” by Nan-Chang Chien
As a long phrase is sung in six measures, the character in this song describes being pinched by a giant crab while crab fishing. This is followed by a series of painful cries, repeated six times of “Na’no congo” [Very painful!]. The brass instruments come in after the vocal line with the identical melody and increase the dramatic effects in volume. A climbing scale in four octaves from A2-A6 brings the atmosphere up high to the loudest moment (fortissimo) in “Eya yogno” [Crab fishing]. Within three dramatic, diminuendo measures of full orchestra plays the root and 5th of A-minor, the focus is brought to the lament of the fisherman being hurt by the crabs (Figure 8). Chien uses glissando to represent the laments.

Figure 8. Sop. Measures 58-64 of “Eya yogno” by Nan-Chang Chien

Following the strings quietly play arpeggio between the root and 5th of A-minor, as well as in A-major, the A-major part, nongonognocipuku [Silly owl], begins with the meno mosso marking in measure 74, and Chien only uses strings and woodwind instruments to
gently accompanying this section. One of many challenges in this set is imitating the sound of the owl. Not surprisingly, this problem has been commonly mentioned among soprano who has performed this set (see 3.3 Interview). The owl hooting sound begins in measure 83 and ranges from E5-A5, which is in the passaggio of the soprano voice. The solution is to open up space in the head voice, focus on resonance and secure the air flow (Figure 9).

The key changes to A-minor in measure 104 after a fermata on the root note, where the restatement of the (A) section begins. As this identical section of “Eya Yogno” [Crab fishing] playing, the hooting sound which can be found in the second element for this song interrupts without any clue. This song quietly ends with the owl’s hooting where the orchestra is reduced to strings and woodwinds and with a diminuendo in A-major (Figure 10). This piece overall is the most wicked and playful children’s ballad in this set.
Figure 10. Measures 169-172 of “Eya yongo” by Nan-Chang Chien
III. Nia mionana

- Vocal range: D4-B5
- Tempo marking: Andante moderato
- Duration: 6 minutes and 45 seconds
- Rearranged of Tsou’s lyric: Nia mionana

● Lyrics:

<table>
<thead>
<tr>
<th>Nia mionana</th>
<th>Once alone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nia mionana sama’eya yogno.</td>
<td>I was once crab-fishing alone.</td>
</tr>
<tr>
<td>Cumaeni ma Uyongo e Yataúyongana.</td>
<td>Uyongo from Yataúyongana suddenly appeared.</td>
</tr>
<tr>
<td>Cima teta’enoma usaho ma honhuncueni, nia mionana.</td>
<td>Turns out, he pushed me into water, all alone.</td>
</tr>
</tbody>
</table>

Tecúeno so, mayuvahio niyamasu’ku tonia ma eya, yongo. 
I broke the legs of that crab I grabbed while falling into water. However, the legs had grown back when I came back to the river again.

● Scoring:

- Flute
- Oboe
- Clarinet in A
- Bassoon

\[201\] Guo-Sheng Hong, ed., Zouzu chuantong tongyao.
\[202\] Szu-Yu Chu, trans., 2014.
- Horn 1- 4 in F
- Trumpet in B♭
- Trombone 1- 3
- Timpani
- Cymbals
- Harp
- Soprano
- Violin 1 & 2
- Viola
- Violoncello
- Double Bass

● Interpretation and analysis:

“Nia mionana” [Once alone] is the least complex piece in this set. It is set in the key of G-major and a key-changed to its dominant key in D-major during the rounded section. Different than the other songs in the set, “Nia mionana” is considered to be a love song that is sung nostalgically. A young maiden who is thinking about the past sings it. This song opens with the woodwind instruments’ introduction, and then voice comes in with the first line “Nia mionana sama’eya yogno” [I was once crab fishing alone], which is also the concluding phrase in the end of this song (Figure11). The long phrases in this
song are challenging, particularly from measures 6-12 when the singer sings from D4 all the way up to B5 into another register, and then goes back down to D4 to begin a new phrase (Figure 12). While the singer sings, the orchestra plays quietly underneath the melody throughout the song. Chien uses counterpoint composition method for the strings instruments to flatter the voice part in a simple way; and the harp plays arpeggio to support the sustained vocal part.

Figure 11. Measures 1-5 of “Nia mionana” by Nan-Chang Chien
The role of woodwinds in the first part of the song is to respond the vocal line, as liking to finish the vocalist’s sentence. The responding action is shown from the beginning until the series of sequence phrase of “nia mionana” and “Tecúeno so, mayuvahio niyamas’ku tonia ma eya, yongo” [I broke the legs of that crab I grabbed while falling into water. However, the legs had grown back when I came back to the river again]. Starting in measure 20, the voice and woodwinds exchange their places in melodies, and the voice starts to response in similar intervals as woodwinds’ parts (Figure 13).
Figure 13. Measures 19-30 of “Nia mionana” by Nan-Chang Chien
In form setting of “Nia mionana”, the rounded, continuous binary form consists of (A) and (A’) with 19 measures of rounded section that is only played by the orchestra in between. In this D-major section, Chien marks Andante maestoso and uses full orchestra in forte (Figure 14). In the end of the rounded section, the duration of the music is expanded with allargate and crescendo. After a brief break, the voice comes in with the section (A)’s element.

Figure 14. Measures 31-33 of “Nia mionana” by Nan-Chang Chien
The final section of the song is a similar phrase to the opening. The turning notes around G4 and D4 in the eighth note figure can easily sound too rhythmic if the singer recites the text without emotion or accent (Figure 15). This song ends in a quiet interval of the root and 5th in G-major by the strings.

Figure 15. Sop. Measures 77-83 of “Nia mionana” by Nan-Chang Chien

Similar to the “Die Spröde” and “Die Bekehrte” songs in Hugo Wolf’s (1860-1903) Goethe-Lieder, the maiden character in “Nia mionana” is fully presented in lyric and melody. Although this maiden in “Nia mionana” is not a shepherdess as in Johann Wolfgang von Goethe’s poetry, these girls share the same bashfulness of their first love and cherish their memories of the young boys who they knew in their past.
IV. Naluwan

- Vocal range: D4-A5
- Tempo marking: Adagio rubato-Allegro-Moderato
- Duration: 8 minutes
- Based on Amis, Rukai and Peiwan’s lyric.
- Rearranged of Naluwan (The Harvest Festival), Laka inu mikidi (Blessing) and Nuyumai Naluwan (We Are Family).

● Lyrics:

<table>
<thead>
<tr>
<th>Naluwan</th>
<th>The Harvest Festival&lt;sup&gt;203&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Nailuwan nainanayahei</td>
<td>1) ~ Meaningless syllables~</td>
</tr>
<tr>
<td>Hoiya Nai, Hoiyahoiyana Hei Yaho</td>
<td></td>
</tr>
<tr>
<td>Hai Yang</td>
<td></td>
</tr>
<tr>
<td>Oi Yang Naihei, Yaho Iya Ho Hei Ya</td>
<td></td>
</tr>
<tr>
<td>Ya Naii Ya Naii Ho Hai Yang</td>
<td></td>
</tr>
<tr>
<td>2) Laka inu mikidi lusila kai si du lu</td>
<td>2) We appreciate that you worked very</td>
</tr>
<tr>
<td>Yu me derumede uiyo</td>
<td>hard under the sun.</td>
</tr>
<tr>
<td>Hoi dʒe Ya Na</td>
<td>It is nothing when we have your</td>
</tr>
<tr>
<td>Nai Ya Hu Ru</td>
<td>blessing.</td>
</tr>
<tr>
<td>3) Nuyumai Naluwan</td>
<td>3) Your homeland is Naluwan</td>
</tr>
<tr>
<td>Kurumai Naluwan</td>
<td>My homeland is Naluwan</td>
</tr>
<tr>
<td>Aso di naisa ru maenata,</td>
<td>We used to be a family</td>
</tr>
<tr>
<td>Ga re mi saru maenanta,</td>
<td>Now we are still a family</td>
</tr>
<tr>
<td>Kasagasa gara inu lə po man</td>
<td>Hand in hand, shoulder by shoulder</td>
</tr>
<tr>
<td>Bu lai ya Pi na dangan</td>
<td>We softly sing our song</td>
</tr>
<tr>
<td>Make se rat a, mo re ke sa ta,</td>
<td>Stay together and love each other</td>
</tr>
<tr>
<td>Pa na a nata Saru maenan</td>
<td>Because we are a family</td>
</tr>
<tr>
<td>Mole po sa ta Saru maenan</td>
<td>We are now still a family.</td>
</tr>
</tbody>
</table>

<sup>203</sup> Szu-Yu Chu, trans., 2014.
Scoring:

- Flute
- Oboe
- Clarinet in B♭
- Bassoon
- Horn in F
- Trumpet in B♭
- Trombone
- Timpani
- Tom-toms
- Bass drum
- Soprano
- Violin 1 & 2
- Viola
- Violoncello
- Double Bass
Interpretation and analysis:

Finally, the last song of the set, “Naluwan”, is the most complex and challenging piece of the composition. The soprano, Ling-Hui Lin, who recorded this set in 2012, also stated that she faced some challenges in learning process of “Naluwan”. It includes not only three different tribal songs, but also changes tempo constantly. Besides the tribal music elements, Chien uses a minimalist music method of composition. Throughout the piece in different places, the minimalist elements include phrases with different accents, chords, and changing just one note in every phrase, both in the orchestral part and in the vocal line (Figure 16).

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204 Szu-Yu Chu, e-mail message to Ling-Hui Lin, March 17, 2014.
205 This style includes consonant harmony, steady pulse and gradual transformation. It often repeats musical phrases or smaller units. It also contains the features of additive process and phase shifting. American composer, Phillip Glass (1937-) is one of the minimal music style first users, ex. *Einstein on the Beach*(1976).
This musical figure fits well to the idea of minimalist statement that was made by an American minimalist composer, Philip Glass, on the structure of minimalist music: “repetitive structures with very reduced pitch relationship, a steady eighth-note beat and a static dynamic level.” Not only can the aspect of minimalism, the influence of western music also be observed in Chien’s music such as formation structure. This D-minor song sets in the form of rondo, A-B-A-C-B’-A (A: “Naluwan”; B: “Laka inu mikidi” [We appreciate that]; C: “Nuyumai Naluwan” [Your homeland is Naluwa]), in which it is one of the most fundamental composing method since 17th century. At the beginning of this

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piece, Chien sets the soprano to sing the Harvest Festival exclamation, “Naluwan”, with the accompanying of the first and second violinists in tremolo. These meaningless syllables are often used in the text of Amis’ songs. Beginning in measure 28, more meaningless syllables are sung against a much more complex rhythm, and singing rhythmically here can assist the singer to clarify the rhythm and text, even though it is meaningless. The orchestra is reduced to only strings at this point in the work (Figure 17).

Figure 17. Measures 30-33 of “Naluwan” by Nan-Chang Chien
In measure 48, the second element, “Laka inu mikidi” [We appreciate that…], comes in with a marking: *moderato*. This section is sung with a gentle woodwind accompaniment (Figure 18).

![Figure 18. Measures 48-53 of “Naluwan” by Nan-Chang Chien](image)

To bridge to the next faster section, Chien uses many appoggiaturas and extends the A5. The challenge for the singer here is to sing a front, closed /e/ vowel without getting the tongue and jaw muscles tense and being in the risk of pitching failure, and this vowel requires a smaller space than opened vowels such as /a, o, u/. This A5 happens to be in
soprano’s passagio, which gains the difficulty to the singer (Figure 19). As with the following section, the *Allegro* part starts in measure 76, “Hoi dʒe Ya Na” [That is nothing]. The repeating closed vowel /e/ makes it very easy for the singer’s jaw to become tense which will lead to a closed space for singing (Figure 20).

Figure 19. Measures 67-72 of “Naluwan” by Nan-Chang Chien

Figure 20. Measures 74-78 of “Naluwan” by Nan-Chang Chien
Minimalist music elements of repetitive figures first appear in the voice part at measure 168 and they continue until measure 183 (See Figure 16). Chien also marks *ben macarto* to remind the singer to make text and rhythm clear. The orchestra is nearly silent at this section, with only the strings playing on one chord. The soprano can comfortably sing this section in her lower register voice over the orchestra’s accompaniment (Figure 21). The song finally finishes with the soprano’s exclamation: “uiyo!” over the ascending tension that the orchestra has built up (Figure 22). This song in setting brings up the atmosphere in celebrating and vehemently loving the wealth that nature provides them by shifting in different elements and the upward motion in tempo. The aborigines in Taiwan bear the nature of a sanguine disposition personality, and this song represent the spirit of how they appreciate and satisfy their blessing.
Figure 21. Measures 167-170 of “Naluwan” by Nan-Chang Chien
Figure 22. Measures 200-201 of “Naluwan” by Nan-Chang Chien
V. Conclusion:

This set of Taiwanese tribal songs provides a new look into aboriginal music. When I was learning this piece, I faced many challenges because the elements of the music were not familiar to me, for example, the tonal system and languages. However, this set brings out the best qualities of the light-lyric coloratura soprano voice, myself included. It also helped me to confront my own singing technique by learning in the challenges I had and trying to improve my own techniques, and finally to come into my own skills in singing. I suggest advanced singers should look at this composition, not only to improve themselves, but also to explore this beautiful music from another culture.

3.3 Interview:

To discover more information in depth about this composition, I interviewed the composer, Nan-Chang Chien, the premiere soprano, Hui-Chen Lin, and the studio recording singer, Ling-Hui Lin. The conductor of the performances, Ching-Po Chiang, was not available during the time my research was being done.
- The composer (Nan-Chang Chine):

Mr. Chien has given several interviews regarding the *Four Aboriginal Lieder* premiere performance as well as the concerts performed throughout the years. He suggested that I refer to these interviews to learn about his original intent for this composition.

Quoted from premiere press conference:

“I never forgot when Miss Hui-Chen Lin asked me if I could compose some music to represent the Taiwanese Aboriginal folks ten years ago. This year when the conductor of Philharmonia Moments Musicaux, Ching-Po Chiang, proposed the idea of a larger production that was based on aboriginal material, this promise from ten years ago came across my mind. That also fulfilled a wish deep inside my heart. The elements of aboriginal music are very beautiful, with Miss Hui-Chen Lin’s God-given voice that amazed every musician while rehearsing this
set. I am very pleased that I could bring the elements of aboriginal music into the field of classical western music, which brings much more possibilities to the tribal music.]

四首歌曲的每一首，都不止是只有一首歌曲在其中，常都有二首歌曲串成的，如第一首：渴望 Aluamau+今天 Maitane（鄒族），第二首：找螃蟹 Eya yongo+傻傻的貓頭鷹 Nongnonogoci puku（鄒族）, 第三首：曾經獨 Nia mionana（鄒族），第四首：豐年祭 Naluwan（阿美族）+祝福 Lakai（魯凱族）+我們都是一家人 Nuyumai naluwan（卑南族）。部分歌曲為了效果，是經過某種程度的改作。』”

[Every song in this set contains one or more elements from the tribal folksongs: 1. Aluamau+ Maitane, 2. Eya yongo+ Nongnonogoci puku, 3. Nia mionana, 4. Naluwan+ Lakai+ Nuyumai naluwan. Parts of these tribal folksongs were edited for the need of effect.]

- The premiere soprano (Hui-Chen Lin): 207

1) Q: 請問老師當初如何想到要向錢老師邀作品？[Q: How did you think of asking Chien to produce this set?]

207 Chu, discussion; Lin, interview, September 17, 2013.
A: 其實有一段十年的故事。我和錢南章認識是剛回國時，在二廳院的『歌劇工作室』，有機會演唱回台的第一部中文歌劇，就唱了老師的「雷雨之夜」，而與老師初識。當初為老師對音樂專注的精神，相當感佩。在台灣的舞台演唱多年，為自己身為原住民，卻常常在自己的獨唱會時想唱些原住民的藝術歌曲，卻總是找不到歌的窘境。一次場合中，無意跟老師提起這個小小的願望，沒想到老師竟然擺在心裡，經過了十年，在天時、地利、人和的際遇之下，完成了已經被我遺忘了的願望。 [A: This was ten years ago, when I debuted my first Mandarin-Chinese opera. It was Chien’s A Night of Thunder Storm. I was very impressed by his work. I thought of myself a descendant from aboriginal tribes, and we do not have many larger works that can be performed on a bigger stage. As a result, I brought it up to him while rehearsing for the opera. Ten years later, this dream came true.]

2) Q: 請問這部作品裡對你來說最艱難的部分？[Q: What was the most challenging part when you performed this set?]

A: 第三首“曾經獨自 Nia mionana（鄒族）”，是一首溫柔中帶著熱情，音
樂裡激盪又震撼人的一首歌曲。溫柔纖細的歌聲裡，還要有強韌的聲音彈性，“氣”的運用是我唱這組歌曲遇到最困難的地方，尤其是這一首歌。常常我都會跟老師開玩笑，請老師準備“氧氣筒”給我，唱完老師的歌就缺氧了。

[A: The third song of the set, “Nia mionana”, is a piece with passion yet I have to sing it gently. Though the sound should be soft and gentle, the flexibility and elasticity of voice cannot be ignored. The air usage was the most difficult part for me when I performed this set, especially in “Nia mionana” I always joke that Mr. Chien needs to provide an oxygen tank in case I need more air.]

3) Q: 這組作品所使用的語言並非泰雅族語，請問老師當初是如何發音的？(Q: The tribal languages that have been used in this set are not your first language, Atayal. How did you come to interpret, pronounce, and understand the text?)

A: 我也沒想到錢南章琢磨10年譜出《四首原住民藝術歌曲》，但卻是用鄒族及其他族的語言寫的，我只能拜託表哥介紹懂鄒族語言的長者一字一句教。

[I was surprised that Chien used the Tsou’s and others language for the Four Aboriginal Lieder. I do not speak Tsou’s language, I could only ask my cousin to introduce the elders from Tsou and have them teach me word by word.]
4) Q: 請問林老師對這套作品是否有特殊的感想？[Q: Miss Lin, do you have any special final thoughts you would like to share?]

A: 這部作品從初演後，受到相當大的讚賞和好評。連續演唱了有五年的時間，從 2005 年【樂興之時】江靖波指揮的邀約創作之後，經過台灣交響樂團、台北愛樂青年管弦樂團、國立台北藝術大學管弦樂團，到台北市立國樂團改編成國樂的演出，真是佳評如潮，讚嘆聲不絕！我自己也很榮幸，能夠作為一位最佳的詮釋者。[This composition is very popular since the premier. I have been performing this set since 2005. I worked with the conductor of Philharmonia Moments Musicaux, Ching-Po Chiang; Taipei Philharmonic Youth Orchestra; Taipei National University of the Arts Orchestra; and the traditional orchestra version by Taipei Chinese Orchestra. The compliments have not stopped. I felt really honored to be the interpreter and to be part of the production for this set.]
- **Studio recording soprano (Ling-Hui Lin):**

A series compact disc recording, *The Voices of Taiwan*\(^{208}\), was produced in 2012. This series included the orchestral works of many Taiwanese composers, and all accompanied by the National Symphony Orchestra, Taiwan. I interviewed via email, the soprano who recorded this set, Ling-Hui Lin.\(^{209}\) She is quoted below:

1) Q: 請問林老師當初在演唱這套作品時, 是否有對這套作品有做深一層的研究？ [Q: Miss Lin, did you research the topic of Taiwanese Aboriginal tribes’ music while learning this set?]

A: 剛接到這作品時已經快要錄製了, 所以沒有太多時間做深入的研究, 只有了解歌詞意思而已, 按照歌詞意思以及作曲家的 dinamica 去做一些自己的詮釋和音色變化。[A: When I was appointed to the mission of recording this set, there was not much time for me to do the research. The only thing I could do was to understand the meaning of the text, follow the musical dynamics of the score, and then make my own interpretation and timbre]

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\(^{208}\) Nan-Chang Chien, *The Voices of Taiwan*, vol. 8, with National Symphony Orchestra, Shau-Chia Lu, Meng-Chun Lin and Ling-Hui Lin, recorded 2012, compact disc.

\(^{209}\) Szu-Yu Chu, e-mail message to Ling-Hui Lin, March 17, 2014.
2) Q: 請問林老師在發音這一區域有請教語言專家嗎？還是跟著樂譜記載的資料發音？ [Q: Miss Lin, how did you come across the pronunciations of these foreign languages? Did you get assistance from linguists, or simply follow the written notation on the music score?]

A: 我是完全照著譜上所寫的去發音。[A: I was simply following the written Romanization on the music score.]

3) Q: 請問林老師在演唱這一組作品時，是否有遇到困難？如何克服？[Q: Miss Lin, have you had any frustrations while singing this set? How did you overcome those difficulties?)

A: 在演唱時遇到最困難的是技巧上的使用，第一首馬上遇到高音的長音，很容易使聲音硬掉。其中有一首需要模仿部份鵝鳥的叫聲，必須輕巧，尤其最後一首線條很長也在 passaggio 上，到最後有需要靈活的跑動，完全是個技巧運用的考驗。[A: The technique was the most difficult part for me. The
closed vowels in the higher register and passaggio normally lead to a stiff phonation; especially the high notes in *Aluamau* and the bird-mimic sound in “Eya yogno”. The air usage for voice lining in “Nia mionana”, and the agile parts in “Naluwan” were also very challenging for me.

4) Q: 請問林老師對這套作品是否有特殊的感想？[Q: Miss Lin, do you have any special, final thoughts you would like to share?]

A: 很高興自己把這一套曲目練起來了，挑戰了自己，也證明了自己，並且因為剛從國外回台灣很高興自己練了一套代表台灣的一組曲目。[A: I am very glad that I had the chance to learn this orchestral set, which has not only challenged me, but also proved my own ability to sing music of such a high degree of difficulty. This happened right after I finished my studies in Italy, so I am very pleased that I had the honor of doing a set of music that could represent the Taiwanese spirit.]
Bibliography


Hong, Guo-Sheng. *Zou zu chuan tong tong yao* [*Traditional Children’s Ballad of Tsou.*] Kaohsiung: Kaohsiung shi Taiwan shan di wen hua yan jiu hui, 1997.


Hsu, Ying-Chou. *Lanyu Zhi mei* / *Categorization of Yami Song.* Taipei: Xing zheng yuan wen hua jian she wei yuan hui, 1985.


## Appendix A

### List of Nan-Chang Chien’s composition

<table>
<thead>
<tr>
<th>Year</th>
<th>Work</th>
<th>Instrumentations</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1976</td>
<td><em>Xiaoxinxin/ Little Stars</em></td>
<td>Chorus.</td>
<td>- Won Zi Huang special composition award.</td>
</tr>
<tr>
<td>1977</td>
<td><em>Five Chinese Songs of Ancient Chinese Poem for Soprano and Orchestra</em></td>
<td>Soprano and orchestra.</td>
<td>- Premiered on 4/29/1977, Bayerischer Rundfunk concert hall, Münchner Philharmoniker,</td>
</tr>
<tr>
<td>Year</td>
<td>Work Title</td>
<td>Instruments</td>
<td>Concert Details</td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------------</td>
<td>------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1978</td>
<td>Una fantasia per pianoforte e orchestra/ Fantasy</td>
<td>Piano and orchestra.</td>
<td>premiered on 6/7/1978, Hochschule für Musik, München.</td>
</tr>
<tr>
<td>1979</td>
<td>Maihuaci/ 卖花词</td>
<td>Female chorus.</td>
<td></td>
</tr>
<tr>
<td>1981</td>
<td>A Suite of Taiwanese Folksongs.</td>
<td>Woodwind quintet.</td>
<td>premiered on 7/12/1981, Cultural affairs bureau,</td>
</tr>
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<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Instruments</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>Composition</td>
<td>Instrumentation</td>
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<tr>
<td>------</td>
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<tr>
<td>1986</td>
<td><em>Nebula</em></td>
<td>String chamber orchestra.</td>
<td>Premiered on 10/21/1987, Taipei Cultural Center, Taipei.</td>
</tr>
<tr>
<td>Year</td>
<td>Composition</td>
<td>Performers/Ensembles</td>
<td>Performance Details</td>
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<td>-------</td>
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<td>---------------------------------------------</td>
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<tr>
<td>1987</td>
<td><em>Four Songs of Lo Fu</em></td>
<td>Soprano or Tenor and piano.</td>
<td>Premiered on 3/31/1988, Taipei Cultural Center, Taipei.</td>
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<tr>
<td>1989</td>
<td><em>Sinfonietta, No.2</em></td>
<td>Orchestra</td>
<td>Never performed.</td>
</tr>
<tr>
<td>Year</td>
<td>Work</td>
<td>Description</td>
<td>Notes</td>
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<tr>
<td>------</td>
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</tr>
<tr>
<td>1993</td>
<td><em>Acrobat</em></td>
<td>Percussion.</td>
<td>- Premiered on 1/7/1995, Okada Music Studio,</td>
</tr>
<tr>
<td>Year</td>
<td>Composition</td>
<td>Instruments</td>
<td>Venue and Date</td>
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<tr>
<td>Year</td>
<td>Composition</td>
<td>Instrumentation</td>
<td>Premiered on</td>
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<tr>
<td>1997</td>
<td>Walking through the History</td>
<td>Bassoon and percussion.</td>
<td>5/31/1997, National Recital Hall, Taipei</td>
</tr>
<tr>
<td>1999</td>
<td>The Lion Drum</td>
<td>Percussion.</td>
<td>6/5/1999, Novell Hall for Performing Arts, Taipei</td>
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<tr>
<td>1999</td>
<td>Sinfonietta, No. 4: Flying</td>
<td>Orchestra</td>
<td>11/4/1999, National Concert Hall, Taipei</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Three movements:</td>
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<td></td>
<td></td>
<td>1. Flying; 2. Singing;</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>3. Playing</td>
</tr>
<tr>
<td>2000</td>
<td>Five Pieces for Percussion</td>
<td>Percussion.</td>
<td>1/5/2000, National Concert Hall, Taipei</td>
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<tr>
<td>2001</td>
<td>Buddhist Requiem</td>
<td>Soli, mixed voice chorus and</td>
<td>11/19/2001, National Concert Hall, Taipei</td>
</tr>
<tr>
<td>Year</td>
<td>Composition</td>
<td>Instrumentation</td>
<td>Location</td>
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<td>------</td>
<td>----------------------------------------------------------------------------</td>
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<td>-----------------------------------</td>
</tr>
<tr>
<td>2001</td>
<td>Xinshan</td>
<td>Female chorus a cappella</td>
<td>Taipei</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>2003</td>
<td>Six Songs of Muren Hsi</td>
<td>Soprano and piano</td>
<td>-</td>
</tr>
<tr>
<td>2004</td>
<td>Symphony No. 1: “When the Bugle”</td>
<td>Orchestra</td>
<td>-</td>
</tr>
<tr>
<td>Year</td>
<td>Composition</td>
<td>Performers</td>
<td>Details</td>
</tr>
<tr>
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</tr>
<tr>
<td>2005</td>
<td><strong>Fourteen Songs of Muren Hsi</strong></td>
<td>Soprano and piano.</td>
<td>- Premiered on 3/14/2005, National Concert Hall, Taipei. - Performed with the other six songs composed in 2003.</td>
</tr>
<tr>
<td>2005</td>
<td><strong>Four Aboriginal Lieder for Soprano and Orchestra</strong></td>
<td>Soprano and orchestra.</td>
<td>- Premiered on 12/18/2005, National Concert Hall, Taipei.</td>
</tr>
<tr>
<td>2011</td>
<td><strong>Symphony No. 3</strong></td>
<td>Orchestra.</td>
<td>- Premiered on 5/25/2013,</td>
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<tr>
<td>Year</td>
<td>Composition</td>
<td>Orchestra/Chorus</td>
<td>Location</td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------------</td>
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</tr>
<tr>
<td>2012</td>
<td><em>Facing Away From the Sea.</em></td>
<td></td>
<td>Taipei National University of the Arts Concert Hall, Taipei.</td>
</tr>
</tbody>
</table>
Appendix B

Chronological Discography

Chien, Nan-Chang. *The Voices of Taiwan*, vol. 8, National Symphony Orchestra, conductor Shau-Chia Lü, soprano Meng-Chun Lin and soprano Ling-Hui Lin, et al., 2012, NSO MD008, 1 compact disc. Includes Perpetuum Mobile; Five Chinese Songs; Four Aboriginal Art Songs.


Chien, Nan-Chang. *Listen to the Voice of Taiwan*, National Taiwan Symphony Orchestra, conductor Amy Chang, et al., 2009, 1 compact disc.


Appendix C

Nan-Chang Chien’s vita

1948  Born on Jane 8th, Changshu County, Jiansu Province, China,
1949  Migrated to Taiwan.
1963  Father passed away.
1965  Began piano lessons with Ms. Tsai-Hsiang Chang.
1968  Began composition lessons with Mr. De-Yi Liu.
1970  Graduated from the Chinese Culture University, Taipei.
1972  Teaching assistant at the Chinese Culture University, Taipei.
1976  The winner of Zi Huang Special Composition Award.
1978  Graduated from Hochschule für Musik, München.
     Same year, started teaching at the Chinese Culture University, Taipei.
1984  Pursued further education at Hochschule für Musik, München.
1985  Teaching at the Chinese Culture University, Taipei.
1987  Married to Mei-Chen Lai.
1988  Daughter, Shin Chien was born.
1989  Son, Wei Chien was born.
1994  Mother passed away.
1997  Winner, Best Composer, 8th Golden Melody Awards
1998  Winner, Best Composer, 9th Golden Melody Awards
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>2002</td>
<td>Winner, Best Composer, 13th Golden Melody Awards</td>
</tr>
<tr>
<td></td>
<td>Sister, Chia-Min Chien passed away.</td>
</tr>
<tr>
<td>2005</td>
<td>Winner, Best Composer, 16th Golden Melody Awards</td>
</tr>
<tr>
<td>2008</td>
<td>Lifetime Achievement Award by Writers and Artists’ Association, Taipei</td>
</tr>
<tr>
<td>2013</td>
<td>Retired from Taipei National University of the Arts.</td>
</tr>
</tbody>
</table>