

An Exploration of Four Taiwanese Folk Songs by Teng Yu-hsien:

"Season Red," "Moon's Blue," "Craving for Spring Winds,"

and "The Torment of a Flower"

by

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(Under the Direction of Michael Heald)

ABSTRACT

It is undeniable that the political environment of a country has a profound influence on its cultural development. The magic of music can reveal what people faced during a certain era. In the four famous Taiwanese folk songs by Teng Yu-hsien, "Season Red," "Moon's Blue," "Craving for Spring Winds," and "The Torment of a Flower," we can identify not only the strong emotional sensitivity in the music, but the fate these four folk songs faced because of the changing of regimes in Taiwan's history.

As a part of their colonization of Taiwan, the regimes of China and Japan used these songs as a method of indoctrination; they kept the original melodies but revised the lyrics and arrangements. This paper will compare the lyrics before and after the revision,

to show how and why the authorities altered them. "Season Red" is the only song that was not revised, because it was completely banned in the early years of the Republic of China. "Craving for Spring Winds" was revised during the Japanese-Occupation Period and banned in the early years of the Republic of China.

Additionally, since playing Taiwanese folk music is so different from playing Western classical music, we can compare specific techniques used in Taiwanese folk music. I will point out some specific violin techniques for playing Taiwanese folk music.

INDEX WORDS: Taiwanese music, Culture, Folk music, Government, Cultural difference, Cultural development, Graduate School, Taiwanese cultural art, Asian music

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CHAPTER 1

INTRODUCTION TO THE FOUR SONGS BY TENG YU-HSIEN

In this paper, I will discuss the background of four Taiwanese folk songs: "Season Red," "Moon's Blue," "Craving for Spring Winds," and "The Torment of a Flower." They were originally composed by Teng Yu-hsien (1906-1944) but arranged for violin and piano by Tyzen Hsiao in 1998 and the other composers. "Moon's Blue," "Craving for Spring Winds," and "The Torment of a Flower" were later revised during the Japanese-Occupation Period (1895-1945). "Season Red" and "Craving for Spring Winds," however, were completely banned by the early years of the Republic of China (1945-1991). I take year 1991 as the end of the early years of the Republic of China, because that was the year the White Terror ended. The White Terror was a period when the government suppressed freedom of thought in order to cultivate the Taiwan people's patriotism. I will point out how the emotional content changed between the original versions and the revised versions (including discussing the lyrics and the spirit of the music), and connect the relationship between the two political regimes and the songs. When comparing these folk songs, there are not many differences in terms of texture, harmonies, and rhythm. Rather, there are numerous differences such as the spirit of the music, the simplicity of the melody, and the emotional connection of the lyrics. Lastly, I will focus on the different emotions existing between the original version (for voice) and the violin solo arrangement.

Teng Yu-hsien (1906-1944) was one of the greatest composers in Taiwanese history. His most well-known works are, "Season Red" (1935), "Moon's Blue" (1934), "Craving for Spring Winds" (1934), and "The Torment of a Flower" (1933). With the constant regime changes in Taiwan (such as the Japanese-Occupation Period (1895-1945) and the early years of the Republic of China (1945-1991)), there was often political interference from the authorities on

Taiwanese cultural symbols. As a result, the development of these four folk songs represents a slice of Taiwanese history as well as remaining cultural icons themselves. To implement his belief that “music should be universal,” Teng Yu-hsien used simple, approachable subjects to depict the spirit of the songs.¹ Originally rooted in the concept of love, the songs were later revised during the Japanese-Occupation Period (1895-1945), for example, to show loyalty towards the Japanese government of the day.

These four folk songs are unique to Taiwanese culture because they are familiar to all Taiwanese people and stand for what the island has faced in the past. Although Teng Yu-hsien originally wrote them for voice, there have been many arrangements, including versions for string quartet, solo violin, and piano. I intend to present this paper and lecture from the viewpoint of a violinist.

Folk songs typically employ simple subjects to depict common feelings so people from every class of society can understand them. The simplicity of these folk songs is a crucial element that makes the music memorable for both performers and listeners. Unlike typical Western classical music, Taiwanese folk music does not use complex compositional techniques or forms; instead, it uses simpler forms like ABA.

For these four songs, people usually abbreviate their complete names to "Season," "Moon," "Spring Winds," and "Rain." The composer uses these four as a way to depict the sentimentality of relationships between people, such as the triumphs and struggles of love.

Lastly, this paper will discuss violinistic techniques employed in the performance of Taiwanese folk music, including the usage of vibrato, bow, and glissandi. The sound of the

¹ Teng Yu-hsien Arts Association, *Spring and Rain in Taiwanese Folk Songs* (Taipei City: Hua Ping Publisher, 2016).

violin can lend itself to a special spirit within the music; for instance, different types of shifts can be used to bond sound with the meaning of the words. I shall also discuss the connection between the words and the music compositionally, as they are so interlinked.

CHAPTER 2

HISTORICAL BACKGROUND OF CHINESE AND JAPANESE IMPERIALISM OVER TAIWANESE CULTURE

It is undeniable that music is one of the most important elements in developing cultural ties. Although many forms of art can pose a threat to the government, music has always had the power to influence the minds of people and allow artists to freely express their emotions. Thus, we can imagine how Taiwanese art would have been gravely influenced by the Japanese-Occupied Period (1895-1945) and the early years of the Republic of China (1945-1991).

Taiwan has a complicated history of being ruled by a variety of regimes. During the Qing Dynasty (1683-1895), the Emperor sent people to visit powerful countries in the West to learn about their customs and cultures. This was an effort by the Qing Emperor to show he could create a stronger dynasty by incorporating other cultures. The Qing Dynasty was defeated by Japan in the Sino-Japanese War (1894-1895). As a result, Taiwan became a ceded territory and this period came to be known as the “Japanese-Occupied Period.”

There are a number of different viewpoints on the Japanese-Occupied Period since there were both pros and cons during this time. The Japanese had a radical way of governing Taiwan that made people resent the government. However, it was during this period that Taiwan rapidly achieved modernization. While the Japanese government took over Taiwan, they had several different stages of control, making the period difficult to summarize neatly. At first, due to its

rich natural resources and outstanding location, they regarded Taiwan as the place that could provide labor and natural resources, such as water and electricity.

After World War I, the idea of democracy and freedom started to spread rapidly throughout the country. Even though the Taiwanese people had experienced the benefits of technological developments during the Japanese rule, many were still against the government because they suffered from unfair treatment. For example, Taiwanese children, including aboriginal children, suffered from the unfair system of education. They hardly had an opportunity to receive an education with higher social status, such as a medical doctor. The resources and the facilities were worse, which showed the Taiwanese that they were second-class citizens, or colonized subjects. Several unfair treatments roused the Taiwanese to resist the Japanese government, forcing it to change the way it ruled the colonies. The Japanese altered their policies from an oppressive authority to one that fostered and cultivated Taiwanese citizens to uphold Japanese ideals. The authorities understood that they had to build up the population's sense of patriotism toward Japanese imperialism. They did this by enforcing the learning of Japanese culture, so people would actively devote themselves to the country.

During the "Taisho" government (1912-1926), the leaders encouraged people to go to Japan to study their culture and bring it back to Taiwan. They suggested this so the Taiwanese could be effectively immersed in Japanese culture; Teng Yu-hsien was one of them.

Although these four songs by Teng Yu-hsien do not have a complicated structure or exquisite compositional technique, their value comes from the spirit of the songs. They show how the political environment influenced Taiwanese culture during that time. In fact, two of them were banned from the early years of the Republic of China, and three of them were the product of "Japanization."

The Japanese government revised “Craving for the Spring Winds,” “Moon’s Blue,” and “The Torment of a Flower” in order to convince people to join the wars. However, when the early years of the Republic of China took over Taiwan, they tried to build up a disciplined social atmosphere and completely got rid of anything related to the Communist Party of China. The reason why the government suppressed cultural development was partially because the two parties were against each other. “Craving for the Spring Winds,” not only was banned during this time, but was also revised by the Japanese government. “Season Red” was another song banned during this period as well.

Teng Yu-hsien, suffered much from the transferring of the regimes. For the first half of his life, he was expected to become a teacher and lead a mediocre life. However, he could not resist his passion for music. As a result, he decided to quit his job and attend the Tokyo Music Academy where he majored in composition and theory. The first recording he made was *March of Daitotei*. After this success, he was invited to make a recording for Columbia, a well-known Japanese recording company in Taiwan. In 1933, “Moon’s Blue” (Goat la Chhiu) and “Craving for Spring Winds” (Bāng Tshun-hong) were completed. Soon, the third song, “The Torment of a Flower” (U la Hoe) was released in 1934. Lastly, “Season Red” (Su Kui Hong), was released in 1937.

During the Japanese-Occupied Period, different generations of Taiwanese held different perspectives toward the Japanese government. Even though Japan was commonly considered as “an invader,” they made Japanization a success. In order to cultivate the loyalty of the Taiwanese, the Governor-General implemented this policy. It led some Taiwanese (especially the young people who did not have strong feelings toward the old era) to completely transform into Japanese. It created a huge gap between the old and the young. The elders thought that the

Japanese were the invaders, however it was difficult for the young to have the same thought because of the advantageous results of Japanization, such as improvements in sanitation. However, in addition to the superficial improvement, the Japanese ruling authorities brought profound influences to the Taiwanese way of life.

First to make an appearance was the national language movement, which obviously indicated the Japanese language. Those who spoke it well enough would be awarded with a “Japanese Family” plate. People who received the plate and adopted Japanese last names would receive several benefits. For instance, the adults could become civil servants with high possibilities and their children could have a better opportunity to enter the same schools as Japanese children. They could also receive more food during war times. After all, during an unsteady situation such as war, food is a crucial necessity for civilization.

In addition, the transformation of regions and customs was also on the list. The Governor-General promoted Japan’s Shintoism by building many Shinto shrines. The authorities not only asked the Taiwanese to worship frequently, but also required every family to replace ancestral tablets and traditional statues by enshrining Shinto Onusa. Additionally, they replaced traditional Taiwanese opera and puppetry with Japanese drama in which the characters wore kimonos and carried samurai swords. Lastly, they repressed books and newspapers in Chinese, or the other local languages such as Hakka, or translated them into Japanese.

During World War II, the Japanese government controlled Taiwanese cultural development in an aggressive way. It banned many of Teng Yu-hien’s works because of the sensitivity of the spirit in the songs. Furthermore, the core of the policy was to make people learn

Japanese culture. Under these circumstances, "Moon's Blue," "Craving for Spring Winds," and "The Torment of a Flower" were rearranged as part of Japanization.

It is ironic that art does not always have the choice to have free development in such sensitive situations. As I considered, music not only functions to comfort souls but also influences what civilians' think. Teng Yu-hsien was forced to compose for the Japanese government. They used his fame and the popularity of his works, and kept the melodies he composed, but changed the song titles and lyrics. Even though they were rearranged to show obedience toward the government, people still remembered the original spirit brought by the musician in their heart. The melody which represented the Taiwanese spirit never went away.

CHAPTER 3

HOW THE JAPANESE AND CHINESE AUTHORITIES ALTERED TENG YU-HSIEN'S SONGS

Because of the popularity of Teng Yu-hsien's works, the Japanese government was able to use his melodies to reinforce an atmosphere of Japanese patriotism and suppress the development of Taiwanese culture. Three of these four songs were rewritten and given new titles and lyrics. For example, "Craving for Spring Winds" was such a well-known song that every Taiwanese person could hum the melody. As a result, Japanese government changed the title to "The Call of Earth" (大地は招く), and changed the lyrics to show how Taiwanese development was thriving under Japanese rule. The original lyrics depict a shy young woman who waits for a young man to marry her. She envisions him as handsome, with fair complexion. He makes her heart flutter like the fingers of a lute player. She yearns for him to become her husband and patiently waits for him to pluck her flower. She hears a sound coming from the door that might be him, but it is only the sound of the spring wind. These lyrics depict a love story.

However, the Japanese authorities interpreted the lyrics as a representation of the Taiwanese people wanting freedom. The young woman equated the Taiwanese "spring winds" as freedom, which is against Japanese ruling. The same situation happened in the early years of the Republic of China, where the government considered "spring winds" as the desire towards opposing the regime of Communist Party of China.²

² Teng Yu-hsien Arts Association, *Spring and Rain in Taiwanese Folk Songs* (Taipei City: Hua Ping Publisher, 2016).

“Moon’s Blue” was renamed to become “Soldier’s Wife” (軍夫の妻). The original lyrics depict a woman reminiscing about a relationship that ended poorly. The melody was so popular that the Japanese government changed the lyrics to depict how honorable it was for young men to devote their life to the war.

The third song is “The Torment of a Flower.” The Japanese authorities renamed it as “Honorable Taiwanese Japan Serviceman”(譽れの軍夫). It originally describes a sad love story. However, again, it was revised into encouraging Taiwanese to serve for the Japanese armed forces.

The popularity of these four works brought them the disadvantage of being rewritten and even being banned. The above three pieces were influenced by the Japanese-Occupation Period. “Craving for Spring Winds” and “Season Red” (the fourth song) were completely banned by the Republic of China. The former was banned because the government thought “spring winds” to be an anticipation of the Communist Party of China.³ Secondly, they also thought the lyrics would misguide teenagers and children because they advocated for the freedom of love. In such a conservative society, the freedom of love should not be implanted in a teenager’s mind. The later song was banned simply because of the repeated word “red” in the song title and the lyrics. The transfer of regimes in Taiwanese history is extremely complicated. At the beginning of the period when the Republic of China took over Taiwan, the division of different races also brought

³ Huang, Hui-jun, *Yu Ye Hua Piau Wang Chuen Feng*. (Taipei City: Department of Cultural Affairs, Taipei City Government, Taipei 228 Memorial Hall, 2006).

tremendous conflicts to Taiwan as well. As a result, people in our modern age really appreciate how stable the country is currently.

In 1945, Japan returned Taiwan to the Republic of China. During that period, the Republic of China was against the Chinese Communist Party. The party adopted a red flag with a yellow hammer and sickle. The color red was associated with Communism. Tracing history back to the French Revolution in 1848, the color stands for revolution. Because “Season Red” repeatedly uses the word “red” in both the title and lyrics, the Republic of China banned this song during the White Terror (also known as “Martial law in Taiwan”), the period during 1947-1987. Around 140,000 people were imprisoned because of their opposition to the government led by Chiang Kai-shek, one of the most famous rulers in Taiwanese history. This was a tragic period for the Taiwanese, because people were constantly under total government surveillance in many ways, in their daily life and cultural development.

In order to ensure there was not a rebellion from the Communist Party, the Republic of China took a radical method to rule Taiwan. Whoever expressed their opinions against the government would be punished. Thus, the song became popular again by taking out the word “red” from the title and the lyrics. Similarly, any words related to an anticipation, such as “spring winds,” was banned as well.

Through the revised lyrics, we can observe the stunting of cultural development that resulted from the political environment of that time. Consequently, the suppression that the Taiwanese people experienced became obvious to the rest of the world.

CHAPTER 4

COMPARISON BEFORE AND AFTER THE REVISION

In this chapter, I will analyze the lyrics and divide them into three languages: the original Taiwanese, an English translation (translated by myself), and the revised version in Japanese. In order to make the reader feel the strong connection between the political situation and the lyrics, I will discuss the symbolism in the lyrics. Because the original context is based on a love story, the first comparison is between Romanticism and Imperialism (the former stands for Taiwan and the latter stands for Japan). Another comparison we can observe is a direct feeling between freedom and loyalty.

"Craving for Spring Winds" (1933)

1. Taiwanese (original context):

望春風

作詞：李臨秋

作曲：鄧雨賢

獨夜無伴守燈下	冷風對面吹
十七八歲未出嫁	見著少年家
果然標緻面肉白	誰家人子弟
想要問伊驚歹勢	心內彈琵琶

想要郎君做尪婿	意愛在心內
等待何時君來採	青春花當開

聽見外面有人來 開門甲看覓
月娘笑阮是憨大呆 被風騙不知

2. English translation:

Lyrics: Li Lin-chiu

Melody: Teng Yu-hsien

She sits alone under the light of a lamp,

The spring wind touches her face,

She is sixteen or seventeen,

and still unwed,

What she waits for is a man to walk into her life.

Just as she hoped,

He is handsome and of fair complexion.

Which family is he from?

She is too shy to ask,

He makes her heart flutter as if it were fingers playing **a lute**.

She wants the gentleman to be her husband, but she dare not tell him,

Waiting until he comes to pluck the flower of her youth, and it is blooming.

She heard a sound coming from the door, it might be him,

The moon laughs at her for being so foolish, to be fooled by the **spring wind**.

3. Japanese revision summary:

“The Call of **Earth**” (1938)

The wind stops without warning,
The flag is flying on the blue sky,

The **sprouts** are growing from the earth,
Look at how powerful we are,
When we raise our **hoes**,
Both the earth and people are smiling,

Born in a highly developed country,
The worthiness of young men,
Is to devote themselves to the country,
Let's go together,
The earth is calling us, raise up your spirit.

In the original version, the whole song is connected strongly with the object, the spring wind. It is quite common that people use the object to connect with a specific feeling. “Spring wind” in Chinese is always associated with something positive. Because Teng Yu-hsien was known for utilizing approachable objects in daily life to represent the spirit of the music, he was considered an advocate of making music easily understandable. The spring wind not only implies the feeling of being touched but also the uncertain and anticipated feeling toward the first sight of love in a positive way.

Compared with “Season Red,” this song shows the traditional shyness of a female from that era. The lyricist used a lute being plucked as a symbol of the palpable excitement. The feeling of love at first sight is like a lute plucking the heart. In addition, that feeling is analogous with the sound of lute, elegant and pleasant.

However, in the revised version, there are several words which are clearly linked with the concept of imperialism. For instance, “earth” is depicted as a battleground. In addition, the words “sun” and “flag” represent imperialism; we can tell this by the design of the Japanese flag, which uses a red circle to depict the rising sun. Finally, the sun is shining on the flag, indicating that everything will be calm under the flag. These verbal cues are used as political brainwashing.

As explored in Chapter 2, when the Japanese took over Taiwan, they launched a policy called Japanization.⁴ By prosecuting this policy, they could boost people’s loyalty toward them. As a result, they tried to brainwash people to join the war actively so they could sacrifice their life to Japan. Because the core meaning of the songs was completely changed, the tempo also shifted from slow and smooth to fast and march-like. The spirit of the music shifted from a teenage girl’s fantasy into an encouragement to becoming a soldier.

However, this song was banned during the White Terror, the period during the early years of the Republic of China. In order to set a disciplined order in the society, the government banned hundreds of songs. “Craving for Spring Winds” was banned for two reasons. First, the spring winds may imply the anticipation of the Communist Party in China. Second, the government indicated the song should not be popular because of the freedom of love it

⁴ “Japanization,” *American Heritage Dictionary of the English Language*, <https://www.ahdictionary.com/word/search.html?q=Japanization>

expressed. It would misguide teenagers and children. During that time, the government tried to cultivate a disciplined, traditional, and conservative environment.

“Moon’s Blue” (1933)

1. Taiwanese (original context):

月夜愁

作詞：周添旺

作曲：鄧雨賢

月色照在三線路 風吹微微

等待的人還未回來

心內真可疑 想昧出彼個人

啊！怨嘆月暝

更深無伴讀相思 秋蟬哀啼

月光所照的樹影

加添阮傷悲 心頭酸目屎滴

阿！無聊月暝

敢是註定緣分 所愛的伊

因和乎阮放昧離

夢中來相見 斷腸詩唱昧止

阿！憂愁月暝

2. English translation:

Lyrics: Chou Tien-wong

Melody: Teng Yu-hsien

The dim moonlight shines on the **three-lined road**,
The wind blows gently as I wait for someone who has not shown,
It seems I might be wrong,
But is it you? I wonder.
Ah, the moon fools me.

There is no one with me while the moonlight dims,
I have no choice but to sit alone and miss you,
Cicadas chirp on the tree,
The moonlight shines on the tree,
And all of this strengthens the sadness in my heart,
Filling it with grief while tears roll down my face,
Ah, what a sad moon.

If my love for you is fate,
Then this love was not by choice,
The person who I love,
Why leave me so soon?
Meet me in a dream,
Where the poem that breaks my heart never stops,
Ah, what plain moonlight.

3. Japanese revision summary:

“Soldier's wife”

Take the mission honorably for the country,
How far is the **East China Sea**, we cross the **waves**,
You gradually leave my sight and disappear over the green hills,
‘Born to be a soldier.’ I cannot forget the words you said,
Tonight’s moonlight is bright like a mirror,
It **shines** on your back when you leave me,
Ah, I miss you.
A soldier’s wife is Japanese female and falls like a **flower**,
Never cry, ah, never cry.

The lyrics depict not only the emotions of the music, but give us some information about the time period of the song. The roads were tight and messy while Qing (1683-1895) ruled Taiwan. During the Japanese-Occupied Period (1895-1945), they broadened the roads in the capital, Taipei. The government divided the road into three parts: slow-fast-slow. The policy not only created green spaces but constructed a pavement for pedestrians, and this system was called “three-lined road.” At that time, thoughts about the freedom of falling in love were thriving. Chou Tien-wong (the lyricist) used the lyrics to give us the implication of the “freedom of love relationship” during the “Japanese-Occupied period. However, in the revised version, the spirit was totally revised into the encouragement of advocating how honorable it was to be a Japanese soldier. The clue gives the location of the war, “East China Sea.” The first symbol we can see is the waves, which imply the toughness of the war. The words “moonlight” and “shines” are supposed to project positive images. However, everyone knows how tough a soldier’s life is, and

these two words reverse the toughness into the sweetness. It says that by sacrificing life, everyone can have a calm and peaceful life. Lastly, “falls like a flower” means even though the soldier’s family dies, they still die in peace and serenity. By giving the family this steady and safe living environment, devoting life to the war is the best indication of being a strong man. We can observe that in the revisions, the authorities include lyrics to depict natural phenomena before they encourage people to join the armed services. Lastly, a common way they use to brainwash listeners is to emphasize the safety of the family.

“The Torment of the Flower” (1934)

1. Taiwanese (Original context):

雨夜花

作詞：周添旺

作曲：鄧雨賢

雨夜花 雨夜花

受風雨吹落地

無人看見 每日願磋

花謝落土不再回

花落土 花落土

有無人尚看顧

無情風雨 誤阮前途

花蕊凋落要如何

雨無情 雨無情

無想阮的前程

並無看顧 軟弱心性

乎阮前途失光明

雨水滴 雨水滴

引阮入受難池

怎樣呼阮 離夜離枝

永遠無人可看見

2. English translation:

Lyrics: Chou Tien-wong

Melody: Teng Yu-hsien

The flower stands in the rainy night,

It falls to the ground by rain and wind,

There is no one who can feel my sorrow,

The flower is dying on the ground and it will never live again.

The flower is dying on the ground,

Who will come and look after it,

The ruthless rain and wind blow out my hope,

What else can I do when the flower is dying on the ground?

The rain is ruthless,
Which does not care for my future,
And nor for my soft heart,
It only takes away the brightness of my life.

The rain is falling,
It makes me suffer and drop down into a **helpless pond**,
My sadness tears me apart like a flower being ripped from the **branches and leaves**,
No one will ever see me.

3. Japanese revision summary:
“Honorable Taiwanese Japan Serviceman” (40.08)

Red ribbon, honorable serviceman,
How exciting to serve Japan.
Devote myself to the **emperor**,
Will not hesitate to give my life for the country.
Attack the enemy, raise the **flag**, move the bombs, join the troop.
As a Japanese man, how exciting it is to devote myself to the emperor!
Sleep in the cold weather, the sky becomes so **dark**,
If life falls like a **flower**,
Sakura is the only choice.
My father, honorable serviceman.

The origin of the song actually has a sorrowful story. The lyricist met a woman who came from a small village and moved to Taipei for a man. However, he fell in love with another woman while they were already engaged. This woman was so grieved that she gave up her life to be a prostitute. The lyricist depicted her life as a fallen flower, helpless and hopeless. Taiwanese art tends to use symbolism to imply the background of the story. As a result, this song uses several metaphors. For instance, branches and leaves represent the prostitute's family and hometown, and the helpless pond represents the life of the prostitute. However, the revision totally changed the spirit into encouraging people to dedicate themselves to the armed forces and brainwashing civilians about how honorable it is to serve for the Japanese government. In the revised lyrics, the objects mentioned always give the reader the impression of imperialism. For instance, the red ribbon is for servicemen, and the emperor and the flag indicate Japanese imperialism. Darkness brings the danger, while the flower and sakura symbolize honorable Japanese imperialism. As I mentioned before, the Japanese revision places a focus on family emotions, which could give the soldier more encouragement and motivation. For example, the lines starting with “Sleep in the cold weather, the sky becomes so dark...” seem to mean that if the soldiers do not fight, the danger will approach their next generation. Lastly, “**My father**, honorable serviceman,” illustrates how proud their children would feel if they fight for the land.

“Season Red” (1934)

1. Taiwanese (original context):

作詞：李臨秋

作曲：鄧雨賢

春天花土清香 雙人心頭齊震動

有話想欲對你講 母知通抑母通

呷一項 敢也有別項

肉文笑 目周降

你我戀花朱朱紅

夏天風正輕鬆 雙人座傳欲遊江

有話想欲對你講 母知通抑母通

呷一項 敢也有別項

肉文笑 目周降

水底日頭朱朱紅

秋天月照紗窗 雙人相好有所望

有話想欲對你講 母知通抑母通

呷一項 敢也有別項

肉文笑 目周降

嘴唇胭脂朱朱紅

冬天風正難擋 雙人相好不驚凍

有話想欲對你講 母知通抑母通

呷一項 敢也有別項

肉文笑 目周降

愛情熱度朱朱紅

2. English translation:

Lyrics: Li Lin-chiu

Melody: Teng Yu-hsien

Flowers of spring make our hearts beat together,
Not sure if I could tell you the words from the bottom of my heart,
Which words? There are no other words I want to tell you besides love,
My love forms a wrinkled smile as I stare at you waiting for your answer,
Our love is like a blooming red flower.

Winds of summer make our boat trip comfortable,
Not sure if I could tell you the words from the bottom of my heart,
Which words? There are no other words I want to tell you besides love,
My love forms a wrinkled smile as I stare at you waiting for your answer,
Our love is like the red sunlight reflecting off the water.

The fall moon reflects on the window just like your face reflects on mine,
Not sure if I could tell you the words from the bottom of my heart,
Which words? There are no other words I want to tell you besides love,
My love forms a wrinkled smile as I stare at you waiting for your answer,

Our love is like the red of my lips.

Winds of winter are so cold but it does not affect our love,

Not sure if I could tell you the words from the bottom of my heart,

Which words? There are no other words I want to tell you besides love,

My love forms a wrinkled smile as I stare at you waiting for your answer,

The warmth of our love burns red hot.

When the Republic of China took over the regime, they believed that the Chinese Communist Party and them were against each other (1927-1950). In the early years of the Republic of China, citizens believed that one day the government would take over mainland China again, which means they did not admit the Chinese Communist Party formed as a new country by that time. As a result, the Republic of China regarded the Chinese Communist Party's red flag as people's blood with a hammer and sickle, an extremely powerful image.

The Chinese government believed that those tools not only stood for workers and farmers but also represented the essential interests of the large majority of the Chinese people. Moreover, because Communism was transformed by Socialism (which opposed Capitalism in 1848), the Chinese Communist Party utilized the Socialist color red for their flag.

As a result, we can tell how the color red was so provocative by that time. This is the only song which did not interfere with the Japanese-Occupied Period. But by early years of the Republic of China, the song was banned, even though the lyric was not changed. Afterwards, it

was published again with the new title. In 1949, the government took out the word “red” in the title of the song, and switched it to another word, “song.” Even though the name was changed back in 1987, there are still multiple recordings with the word “song” found nowadays. This information reveals the fact that any cultural developments were under government suppression at that time.

As people said, “Desperate diseases must have desperate remedies.” The government used extremely radical methods to control people’s thoughts and behaviors. What they wanted to create was a country with loyal people. However, the loyalty that authorities longed for was just people without any free spirit or thoughts. To avoid the spread of Communism, the government decided to launch policies that put society under complete surveillance, which caused many people to be imprisoned and killed.

In this environment with high pressure, the government banned any words associated with the Communist Party in China. Evidently, “red” was a highly sensitive word during the period. Red is the color which stands for Communism, and it indicates the blood of honorable fight. However, red in the lyrics is actually connected to the color of the flower, also the passion toward a love relationship. It depicted how passionately two people fall in love. Consequently, the original title of the song itself caused trouble. As I mentioned before, metaphor is a common literary device in Taiwanese folk music. The song originally described the sweetness and the happiness gained from relationships. However, the story was totally different in the government’s view. They regarded the sweetness and the happiness as people yearning for the Communism, and the word “red,” which appears throughout the lyrics and the title, represents Communist itself.

In these four folk songs, “Season Red” and “Craving for the Spring Winds” both describe the positive side of a love relationship. Compared with “Craving for Spring Wind,” “Season Red” shows us the active and enthusiastic atmosphere of a love relationship. Without a doubt, “Craving for Spring Wind” is more conservative.

CHAPTER 5

VIOLIN TECHNIQUES FOR PLAYING TAIWANESE FOLK MUSIC

It is undeniable that a musician should carefully consider the style of playing when approaching a different type of music. For instance, when playing Mozart's music, musicians will automatically associate it with lightness and elegance. When playing Brahms' music, lightness and elegance is not appropriate. Instead, one should focus on the struggling feeling in the rhythmic patterns, as well as the heaviness within the musical texture. In melodic and narrative music like these four folk songs, the flow and simplicity of the melodic line are most important. Because of the background story brought out by the lyrics, the connection between lyrics and music is vividly emphasized.

There are several aspects we can discuss in these four folk songs. To begin with, it is common for the performer to add some improvisation and ornaments to the music. For example, the use of trills is the most popular way to add spontaneity and more personal coloring. Sometimes it is also allowable to play rubato as long as it is based on an appropriate emotion which corresponds to the lyrics. The "personal seasoning" added to Taiwanese folk music can best be described as applying a decorative element to the simple melody. Taiwanese folk music gives the performer some space to bring out their personal feelings. In conclusion, the core of the music however is to emphasize what the lyrics depict as well as what the lyrics mean to the performer.

Furthermore, the use of the glissandi tends to imitate the human voice. As a result, the shift between the notes does not necessarily need to be that clean. In fact, we can take the glissandi for granted when we are listening to Taiwanese folk music. The distance of the shift

can be presented as an overtly personal expression in the music. We can imagine it as a soap opera. Soap operas and Taiwanese folk music are similar in that they either depict a love relationship or personal feelings toward life.

In addition to depicting objects, imitating the human voice is also another factor that needs to be considered when appreciating Taiwanese music. As previously mentioned, these four songs were originally written for the voice with lyrics. Consequently, when we group the notes, we should not only consider the phrasing but also the connection between the words. For instance, we do not want to separate the same word which could be composed with two separate notes. Sometimes, the two syllables might be separated into two different notes, and the performer can imply it by grouping the notes.

Speaking of the relationship between the syllable and the musical interpretation, there are several ways to connect the syllables in different notes. First, shifting is a way to express the idea of connecting two syllables with two different notes. For instance, in measure 7 of “Craving for Spring Winds,” Tyzen Hsaio (arranger) writes E flat on the third position, and shifts to the first position with the same finger. In this way, it preserves the complete words “Spring-Wind” in the lyrics. In essence, the sound of the violin is an imitation of a vocal sound. If we imagine a soprano singing this phrase, the distance between the notes would be emphasized, instead of singing directly from E flat to C in measure 7. See Example 1.

望 春 風

Bang Chhun Hong

作曲 / 鄧雨賢

編曲 / 蕭泰然

Comp. by Lu Shian Deng

Arr. by Tyzen Hsiao



Example 1. "Craving for Spring Winds" beginning (arrangement by Tyzen Hsiao)

Also, the width of the vibrato is another obvious characteristic we can hear in Taiwanese folk music. In the world of the Western classical music, the use of the vibrato often tends to be carefully thought out and purposeful. There are two reasons to support this point. Firstly, wider vibrato could affect the intonation and consequently could alter the overall harmonic progression. Secondly, the type of the vibrato used has to match the style of the piece.

In Taiwanese folk music, we can hear that the vibrato used is fairly wide and sounds wild and unruly to classically-trained ears. This type of vibrato relates to the origin of these four songs. These folk songs were composed for people of all classes. Unlike the music written for the higher classes, these folk songs were not as elegant and were more relatable to the general population. As a result, overt rules and systematic expression will not be applied to Taiwanese folk music. Furthermore, people who recorded these songs would often sing with a wide vibrato. As before with the glissandi, the violinist should attempt to mimic the sound of the voice by also using a wide vibrato.

The final aspect of Taiwanese music to consider is the use of rubato. Due to the strong connection between the lyrics and the music, the characteristic of the narration is the important point. In classical music, the musician usually interprets the rubato in an appropriate range,

because the purpose of the rubato is to connect the former and later phrases. However, in these four songs, the instrumental sound depicts the vocal sound. As a result, the rubato still has a strong connection with the lyrics. In other words, the way of playing the phrase is bonded with the way of reading the lyrics.

Speaking of the relationship between lyrics and phrases, we can always find that the structure of the phrases is extremely clear and predictable. This is true for most folk songs. To make the music memorable and easily understandable, the structure of the phrase is rather simple and balanced.

In conclusion, these are some aspects that can be observed in Taiwanese folk songs: appropriate style of playing, attachment and overly personal expression as well as the connection of syllables. The strong melodic line (flow) and the predictable phrase structure (simplicity) are the two factors to support an appropriate style. Furthermore, the attachment between the lyrics and the music is the essence of Taiwanese folk music. We could group the notes by playing slurs and emphasizing the distance of shifting in order to make the connection between different syllables. Lastly, expressing the way of reading the texts can be represented by how we group the phrases.

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LECTURE SCRIPT

Taiwanese folk music is usually associated with simplicity and flow. Since both the music and the lyrics consist of four or eight measures phrases, the melody's structure is not only predictable but also flowing. What brings the simplicity is the texture and the predictable harmonic progression. As with the characteristics of Western folk music, the purpose of the simplicity is to make the melody memorable and easily memorized. Without excessive decoration, the simplicity makes the music accessible and approachable for all classes of people in society.

When we look at the original lyrics, we can even see that the verses are incredibly uniform, just like a metered poem. The lyrics are based originally on love stories. Later on, the lyrics were revised by the Japanese government, and the popularity of the songs was exploited to advocate Taiwanese people join the war as colonized people. Additionally, we can see that the purpose of the revised versions was to brainwash the people into sacrificing their lives to the wars. By comparing the before and after versions, we see Taiwanese romanticism versus Japanese imperialism, as well as the freedom and the loyalty toward the regime. Interestingly, not all of the four songs were revised. "Craving for the Spring Winds" and "Season Red" were completely banned in the early years of the Republic of China (which is called White Terror and also "Martial Law in Taiwan" in 1949-1987).

Those four songs were originally written for the voice, but later on, multiple different arrangements were published because of their popularity. Among them, Tyzen Hsiao's arrangements are the most renowned. He uses the violin sound to imitate the voice. Consequently, we can hear the overt shift and vibrato, even rubato. The overt shifting is very common in Taiwanese folk music. In fact, emphasizing the distance between the notes is part of the style, instead of the target note of the shifting being the focus. The frequency of the vibrato is usually quite wide and free, reflecting the influence of Taiwanese voice culture. The performer usually stretches the distance so that the audience can compare it with a classically-trained soprano's sound. After all, we are not discussing exquisite music written for the royal class. These folk songs were written to express the civilian's love, commonplace and approachable.

The next thing I want to focus on is the relationship between the regimes and these four songs. Taiwanese history is extremely complicated. We are very proud to have a stable environment in current days and we all know how hard our ancestors fought for democracy. It is a small island, but filled with multiple natural resources. Because of this, Taiwan never had an independent regime since the Qing dynasty (1683-1895). Later on, Taiwan was taken over by the Japanese government as a ceded territory in the First Sino-Japanese War in 1894. During the Japanese-Occupied Period (1895-1945), they brought a profound influence in cultural transformations and public constructions such as the railways and electricity.

In the first stage of the Japanese-Occupied Period, they took a rather softer way to rule Taiwan. Taiwan only played the role of providing rice and sugar in that period. However, after World War I, they shifted from a soft ruling system into a radical one. Because of the rousing threat of war, the Empire of Japan started to advocate Taiwanese enlist as servicemen.

During the Taisho-governed Period (1912-1916), "Moon's Blue" "Craving for Spring Winds," and "The Torment of a Flower" were revised by the government. They changed the love songs into march songs.

The most well-known consequence under Japanese ruling was "Japanization." In order to cultivate the Taiwanese people's loyalty toward the empire, they used multiple ways to convince people to be actively immersed in Japanese culture. For example, printed works such as newspapers and books used Japanese instead of local languages. Also, it was very difficult for Taiwanese people to gain a better job in society because the Japanese treated the Taiwanese as second-class citizens. In order to lessen the difference, the government implemented a policy that if people changed their name into Japanese and learned Japanese culture, they could earn a plate to be placed in front of their home. By that time, it was an extreme honor because it meant the adults in the family could have the chance to become civil servants, and their children could go to a school for first-class citizens. In addition, these families could acquire more food supplements. Food was essential during war time, and people would fight for abundant food for their own family.

The systematic ruling of Japanization actually brought some advantages to Taiwan, such as improved sanitation, progressive public construction (water and electricity), and the expansion of railways. However, everything has pros and cons. Besides the suppression that Taiwanese experienced, some of their freedoms were exploited by that time.

Furthermore, the transformation of regions and customs was also on the list. The Governor-General promoted Japan's Shintoism by building many Shinto shrines. They asked the Taiwanese to worship frequently, and required every family to replace ancestral tablets and traditional God statues by enshrining Shinto Onusa. Additionally, traditional Taiwanese opera

and puppetry were replaced by Japanese drama in which the characters wore kimonos and carried samurai swords. Lastly, books and newspapers were replaced by Japanese publications, instead of Chinese or the other local languages such as Hakka.

In fact, when the Japanese retreated in 1945, some Taiwanese could not tolerate the loss of Japanese rule. For instance, a famous Taiwanese writer, Wu Zhuoliu, published *Orphan of Asia* (2008). In the book, the main character is accused of spying for both China and Japan after the explosion of hostilities between the two regimes. He even witnesses the influence brought by Japanese imperial expansion. Consequently, he could not define where he is from, and feels powerless and angry under colonial ruling. This book represents the helpless and hopeless feeling from that generation during that time. Furthermore, it explains the side effects of the complicated transference of regimes in Taiwanese history.

As I mentioned before, the Japanese government boosted the people's loyalty in many ways during the Japanese-Occupied Period. One of the most recognizable was cultural conflict. As a result of this three of the pieces discussed in this paper were revised into marching songs. The obvious conflict between Taiwanese romanticism and Japanese imperialism can be felt profoundly here.

First, I want to discuss one song that I closely identify with, "Craving for Spring Winds." When I was a child, my parents were always too busy to take care of me. My grandmother always came by and accompanied me during lunchtime. She usually hummed this melody while I was taking a nap. I asked her once about how she learned the song and she said it was passed by oral tradition. When I played my first recital in America, I found it a shame that music students from Taiwan seldom play and study Taiwanese folk music. This is also the motivation for me to write this paper.

Speaking of Taiwanese art, symbolism definitely is one of the most recognizable characteristics. Because those songs were written for every class of people in society, the excessively exquisite and complicated traits are not commonly utilized in Taiwanese art. Instead, simplicity is the most common way to make the art easily approachable for humans.

Regarding the Japanese revisions of three of these four songs, the most important subjects addressed in the lyrics are the pride of imperialism and family relationships. For instance, the lyrics would not directly say that sweetness can be exchanged with the sacrifice. Instead, they would use metaphor, such as waves implying toughness, and moonlight and sunshine meaning sweetness and peace bought after the war. The Japanese revision usually associated death with flowers falling. When they want to depict the peace and serenity of death, they would use sakura, because this type of flower is the symbol of Japanese royal culture. Last but not least, family elements are always involved in the revisions. To advocate people joining the war in a convincing way, the emotional involvement with family members is the most effective way to remind young men to protect their families and secure their land. As a result, the glory of imperialism is often addressed in the revised lyrics.

On the other hand, Taiwanese romanticism is distinguishable in the original texts. Certain common words are used repeatedly. First, in the Japanese imperialist revision, “falling flower” or “flower” indicate the peace and serenity of death. However, in romanticism, a flower usually stands for the feminine, including loving females, sad females, and even helpless females.

Furthermore, the original Taiwanese folk songs use metaphors to describe different senses, not just simple objects. For instance, the spring wind is a touch. The lyrics use touch to describe anticipation and hope. Spring, the blossom season, and the wind in spring are so comforting and soft, making people feel positive. In Taiwan, we have a slang expression, “feel

something like spring wind touches the face.” We can use it to congratulate someone for making something happen very smoothly. As we can see, “spring wind” in Taiwan is a common and popular metaphor to use. Hearing is another sense referred to metaphorically in the original lyrics. The lute, a plucked instrument, is used to show the fluttering feeling in the heart when people are in an ambiguous loving relationship. The unavoidable excitement makes people hear the sound of plucked strings. Sight is yet another sense used in the lyrics. “Branches” mean a prostitute’s poor hometown and “leaves” mean her leaving her hometown in “The Torment of the Flower.” Lastly, in this same piece, “helpless pond” means the deep regret and sorrow of the prostitute.

The most impressive symbol Chou Tien-wong (lyricist) used was “three-lined-road” in “Moon’s Blue.” It not only indicated the approximate date of Japanese ruling but also the sprouting freedom of love. “Three-lined road” was one of the most famous public constructions from the Japanese ruling period. The roads were tight and messy when the Qing Dynasty (1683-1895) ruled Taiwan. During the Japanese-Occupied Period (1895-1945), the government broadened the roads in the capital, Taipei, and divided them into three parts, slow-fast-slow. The policy not only expanded green areas but constructed walking space for pedestrians, and this system was called “three-lined road.”

Lastly, the technique employed in playing Taiwanese folk music on violin can be divided into several areas: style, attachment, free, and connection of syllables. Regarding style, the emphasis is on flow and simplicity. The flow comes from the strong melody line and simplicity comes from the predictable structure. Secondly, the attachment between the lyrics and the music allows the performer to give their own interpretation. Because every reader has different feelings when they read the lyrics, people should play the music with their own feelings toward the

background story. The third area is the freedom that comes from improvised playing, including the use of trills, rubato, vibrato, and glissando. These are used to decorate the simplicity of the music in the personal way. In addition, the distance between the shifting and the glissando are part of the music. To imitate the voice, the performer usually puts emphasis on the distancing instead of the accuracy of the shifting. Last but not least, there are multiple ways to group the notes by slur and shift. Again, these decisions are generated by the performer's personal feelings toward the music and the lyrics.