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Guandu Music Journal

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目 錄

2008 北藝大當代音樂節～學術研討會論文集

- 台灣客家八音的傳統與傳習.....吳榮順 1
- 我泥中有你·你泥中有我—
論「現代主義」與「後現代主義」在當代音樂中的邂逅與發酵.....陳慧珊 17
- 從尹伊桑《練習曲》之表述來看尋根文化中的傳統與創新.....嚴福榮 33
- 傳統與創新的層疊—談巴厘島克差 (kecak) 的發展.....李靖慧 51
- 根植於傳統的創新—潘皇龍、曾興魁和錢南章留德時期音樂風格的研究.....宋育任 77
- 郭芝苑歌樂的民俗風格.....顏綠芬 101
- 論文**
- 馬蘭阿美音樂中的「非平均律化」現象.....呂鈺秀 / 翁志文 133
- 【Rock of Ages】與【萬世磐】—甘為霖譯詞與詩歌創作探討.....江玉玲 145
- 譯萃**
- 顧內模仿—〈音樂與鏡像神經元：從運動到情緒〉導讀.....蔡振家 181
- 樂譜**
- 俳句三首給女中音與鋼琴.....潘世姬 201

CONTENTS

2008 TNUA Contemporary Music Symposium Article

Discussion of the Hakka Style Compositions based on Hakka Traditional Music	WU, Rung-shun	1
On the Encounter and Ferment of Modernism and Post-Modernism in Contemporary Music	CHEN, Hui-shan	17
From the Expression of Isang Yun's "Etüden" in search of the Tradition and Creation of Cultural Root	YIM, Fuk-wing	33
The Stratification of Traditions and Innovations — Discussing the Development of Balinese Kecak	LEE, Ching-huei	51
The Innovation Rooted in the Tradition - Pan Hwang-long, Tzeng Shing-kweis and Chien Nan-chang Works during their study in Germany as Examples	SUNG, Yu-jen	77
The Folkloristic Style in Kuo Chih Yuan's Vocal Music	YEN, Lu-fen	101

Articles

The "Non-Equal Temperament" Phenomenon in the Music of Malan Amis	LU, Yu-hsiu/WONG, Chi-wen	133
Rock of Ages vs. Bân-Sê-Poâi' Study on Translated and Created Texts in Hymns of William Campbell	CHIANG, Yu-ring	145

Interpretation

Imitation in the Brain: An Introduction to "Music and Mirror Neurons: From Motion to 'E'motion"	TSAI, Chen-gia	181
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Music Composition

Three Haiku for Mezzo Soprano and Piano	CHEW, Shyh-ji	201
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國立台北藝術大學音樂學研究所教授/傳音系主任

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1996

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113-123

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106-113

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46-47

335-342

我泥中有你，你泥中有我 ——論「現代主義」與「後現代主義」 在當代音樂中的邂逅與發酵¹

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摘要

關鍵詞：現代主義；後現代主義；當代音樂

*On the Encounter and Ferment of Modernism and Post-Modernism
in Contemporary Music*

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Graduate School of Performing Arts, National Taiwan University of Arts

Abstract

In a modern society of fast globalization and information, the development of contemporary music is confronting with an unprecedented impact and challenge. Both in theory and practice, one find difficult to grasp the multiformity that the contemporary music presents; moreover, its modern/post-modern characteristic that rooted in tradition but at the same time also rebelled against tradition has given such a hard time to its audience who is already "the minority of the minorities". Contemporary music is often regarded as "modern music created by the contemporary", but the multifaceted, unrecognizable and inconsistent styles it presents may more likely to be recognized as a compound of post-modernism.

"Post-modern" does not mean "after modern", it is a reactionary, questionary and self-critical strength that exists in the modernity. With such strength, the spirit of overturn, innovation and counter-authority of modernity can be revealed. The encounter and organic ferment of modernism and post-modernism in contemporary music has become a mixed power that not only disintegrates the traditional classification ruled by the technique, form and style, but also encourages a creating and experimental spirit. Nevertheless, it fails to direct — or at least the clarify—any explicit cultural direction and artistic definition, hence, no matter how anxious the creators are, all the effort of re-creating and re-establishing a new formality of music seems to be pointless.

The problem that the ferment of modernism and post-modernism causes in contemporary music is not only about "whether one should abandon the long accepted theory" or "one should to adjust its own step for restarting", but also about facing the façade which contemporary music

chooses to believe, and the alienation between itself and the modern society. For scholarly elitists, it could even be a warning sign of gradually losing their influential creativity and the artistic interpretation authority.

Keywords: Modernism, Post-Modernism, Contemporary Music.

一、前言

2

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5

Hans Belting, 1935-

Arthur C. Danto, 1924-

2005 29

2 Globalization
Held and McGrew

2005 5-6

Anti-

3 Globalization

2006

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二、概念脈絡

7

⁵

⁶ Arthur C. Danto 1997 *After the End of Art: contemporary art and the pale of history*

⁷ [I]deology is now over, because the fate of ideology in this particular sense can be understood to mean that conscious ideologies and political opinions, has ceased to be functional in perpetuating and reproducing g the system. (Jameson, 2001, p. 398).

(一)現代主義 (Modernism)

(modern) modo (just now) ;
(new look) (modern
work ;opus modernum) ;
2000 31)

most recent just happened
now back then 8
9

modernism

modernity

modernization

(Jameson,

2001, p. 304) ¹⁰

Leon Botstein, 2008

(二)後現代主義 (Post-modernism)

1995 viii Post-modernism post
modernism

J. F. Lyotard, 1924-1998)

什麼是後現代？……其無疑是現代的一部份，所有已被挑戰的東西，即使是昨天才接受的……都必須質疑。……一件作品惟有先是後現代的，才能成為現代的。後現代主義不是已達終點的現代主義，而是現代主義的初生狀態，且此狀態一直保持不變」(Lyotard, 1984, p. 79; 引自楊洲松，2000，頁 33)。

post (anti) (negation) (transcendence)

2004 767

modernity (Jameson, 2001, p. 310)
Best Kellner¹¹ 1870 Jone Watkins
Chapman 1832-1903
1917 Rudolf Pannwitz 1881-1969 12

¹¹ Steven Best and Douglas Kellner. *Postmodern Theory: Critical Interrogations*. London and New York: MacMillan and Guilford Press, 1991.

¹² *Die Krisis der europäischen Kultur*

Best & Kellner, chap. 1;

2000 31 Chapman Pannwitz

Federico De Onís

1885-1966 1934 13 Jencks, 1989, p. 8

Onís

1905 1914

2008 Arnold Toynbee 1889-1975 1947
14 Toynbee

Charles Jencks

Leslie Fiedler 1917-2003
Fiedler

Jencks, 1989, p. 8

2000 33

15

16

17

¹² *Antología de la poesía española e hispanoamericana*

¹³ *A Study of History*

¹⁴ *More modern than Modern* (Jencks, 1989, p. 65).

¹⁵

Jahre, Munich: Verlag C. H. Beck, 1995

Beryl Lang, New York: Haven Publishers, 1984

the Art, New York: Prentice Hall Press, 1987

Rejections: Art in the Historical Present, New York: Noonday Press, Farrar, Straus, and Giroux, 1991

After the End of Art: contemporary art and the pale of history, Washington, D.C.:

Board of Trustees of National Gallery of Arts, 1997

¹⁷

Das Ende der Kunstgeschichte: Eine Revision nach zehn

The End of Art, in *The Death of Art*, edited by

Approaching the End of Art, in *The State of*

Narratives of the End of Art, in *Encounters and*

…藝術將不會絕跡，誠如「死亡」一詞所明確暗示的那樣；我的看法是，不管將來的藝術為何，都不會有一套看似這個故事的下一階段的可靠敘述，做為他的背後支柱。結束的是敘述本身，而不是敘述的對象。我在此特別強調。（亞瑟·丹托，林雅琪、鄭惠雯譯，2005，頁28）。

藝術邀請我們進行理性思考，目的不在於再次創造藝術，而是為了從哲學上理解藝術是什麼（Hegel, 1975, p.11；引自亞瑟·丹托，林雅琪、鄭惠雯譯，2005，頁41）。

Robert Venturi 1925-

18

2005 38-39

1992 23

(Jencks, 1989, p. 65)

（三）當代音樂（Contemporary Music）

¹⁸ Robert Venturi, *Complexity and Contradiction in Architecture*, 2ed. (New York: Museum of Modern Art, 1977).

19

20 21 22

Internationale Gesellschaft Für Neue Musik

ISCM 1922

ISCM, 2008

23

19

20

21

22

1860

1936) 1997)

23

2005 39

postmodernisms

三、兩者邂逅與發酵之後在音樂上的體現與影響

24

(一) 多元 (multi-facted)

						collage
	verismo		Gebrauchsmusik			music theatre
minimalism		furniture music		John Adams	Philip Glass	Peter Maxwell
Davies	Harrison Birtwistle					

(Jencks, 1989, p. 7).

(二) 折衷 (eclectic)

25

24				segmented		(kaleidoscopic)	(inclusion)
25	(Jencks, 1989)			1	1	2	2007

三、無常 (uncertain)

John Cage

四、問題與檢討

26

Henri Matisse

Matisse

藝術的發展不只來自個人，還來自一股累積的力量，也就是我們先前的文明。人不可能無所不能。才華洋溢的藝術家也無法純憑喜好創作。單只運用天賦才能，他將無法在藝術史上立足。我們不是自己作品的主宰。是歷史將他加諸於我們身上 (Matisse, 1973, p. 58; 引自亞瑟·丹托，林雅琪、鄭惠雯譯，2005，頁 80)。

2005 81

Q

Held and McGrew

2005

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Auslander, 1997, pp. 29-30

五、結論與建議

(一)回歸本質、反省自我：

(二)和解共生、共榮共存

(三)拓寬視野、延伸時空

六、後語

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W. Adorno: art, idéologie et théorie de l'art
2008, May 25 [http://www.
songzhuangart.com/hxd/gxy3.htm](http://www.songzhuangart.com/hxd/gxy3.htm)

1997				
(2004)				57 6
	765-770			
2007	1	1	2	
3	4		47-58	
2007				
	81		211-226	
1996				Postmodernism for beginners
2000				
2000				
1995				

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從尹伊桑《練習曲》之表述 來看尋根文化中的傳統與創新

嚴福榮

東吳大學音樂系副教授

摘要

(Isang Yun, 1917-1995) 1974

Etüden

70

1

關鍵詞：音高；音色；節奏

*From the Expression of Isang Yun's "Etüden"
in search of the Tradition and Creation of Cultural Root*

Fuk-wing YIM

Associate Professor

Music Department of Soochow University

Abstract

In late 20th century, on the international musical stage, one of the more prominent and influential Asian composers, Isang Yun, 1917-1995, had written for the flute family five solo pieces, entitled "Etüden" in 1974. In these five solo pieces, Isang Yun not only manifested a variety of the non-traditional performing techniques and contemporary novel musical colours, but also reflected the early 1970's his creative thinking and the trend of the aesthetic worth. Amongst these, the most spectacular aspect is that he attempted to use the techniques of the western contemporary musical vocabulary to search for the underlying creative meaning of the oriental traditional culture. This has displayed personalistic and creative musical art. The discussion issues in the dissertation are to better understand the composer's mind that embedded the feelings of a profound oriental traditional culture and the inner layer of ideological intension. At the same time, this dissertation discusses how the composer through creative thinking under continued exploration and self-reflection, constructed his unique musical language.

Keywords: pitch; timbre; rhythm

前言

(cultural identity)

1985

2

3

Walter-
(Isang Yun und

Wolfgang Sparrer 1998-99
koreanische Tradition)
(Ch'ongsong-gok)

(taegum)

(gagok)⁴

5

(metaphysical)

(text)

²

³ 1987

⁴ 36

(piri) (changgo) (haegum) (taegum) (tanso)

⁵ Walter-Wolfgang Sparrer *Sri-ol.*

Almanach 1998/99 der Internationalen Isang Yun Gesellschaft e.V., Berlin/München: edition text + kritik, pp.107-145.

Chungsŏngguk

Original by Kim, Ki-so
for anggun to Western Western
by Kim, Susan

Musical score for *Chungsŏngguk*, original by Kim, Ki-so, arranged by Kim, Susan. The score is handwritten and spans ten staves.

「音高」中傳統與創新的表述

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(一)音高材料的選擇與使用觀念

50

1958

Fünf Stücke für Klavier

(Arnold Schoenberg)

(twelve-tone technique)

8

Große Flöte

ff immer intenser, mit anormalem Vibrato

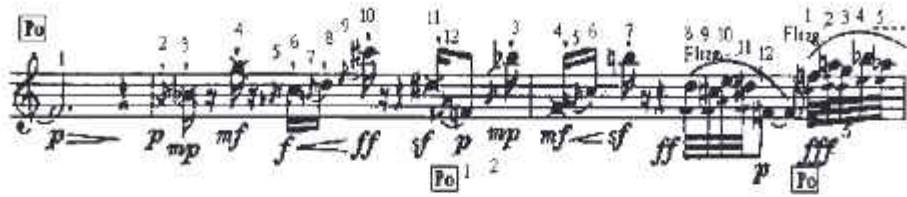
ff

With kindly permission by Boosey & Hawkes Bote & Bock, Berlin

1-4

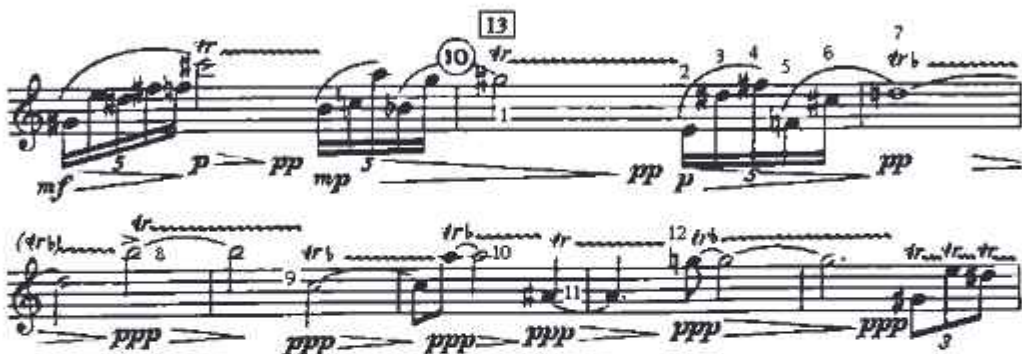
P₀

1-7



With kindly permission by Boosey & Hawkes Bote & Bock, Berlin

71-73 P₀ 1-12



With kindly permission by Boosey & Hawkes Bote & Bock, Berlin

10-15 I₃ 1-12

I₃

P₀

F, A, B \flat , G, A \flat , C, B, D, C \sharp , E, D \sharp , F \sharp

第一組	第二組	第三組	第四組
1 2 3	4 5 6	7 8 9	10 11 12
F A B \flat	G A \flat C	B C \sharp D	F \sharp D \sharp E
同構內涵之三音集		同構內涵之三音集	
3-4, (0,1,5) [100110]		3-2, (0,1,3) [111000]	

			3-4, (0,1,5)				
(interval vector)	100110	2	3	4			
	3-2, (0,1,3)		111000		2	2	3

(二)「音高」在橫向織體形態展衍中，尋求具有傳統文化內涵的單音表述

		⁹ (sound-flexibility)	
¹⁰ (main-tone technique)		(single-tone)	
		¹¹	
		¹²	
		(central-tone)	
(main-tone)			
			(sigimsae ¹³ or
embellishments)	(melisma)		

8

vibrato

10

11

12 8 5-8

13 Sigimsae

14

15

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第一種類型，在橫向織體形態展衍中帶有「裝飾性」的單音表述

1-29

1-5

Bb, C, C#, D, F#

Große Flöte

ff immer intenser, mit anormalem Vibration

10

20

30

With kindly permission by Boosey & Hawkes Bote & Bock, Berlin

1-29

第二種類型，在橫向織體形態展衍中帶有「花腔式」的單音表述

67-79

The image displays a musical score for a piece by Ysaïe, consisting of five staves of music. The notation includes various dynamics such as *f*, *ff*, *p*, *mf*, and *ppp*. There are also markings for articulation and phrasing, including slurs and accents. Circled numbers 1, 2, 3, 4, 70, and 75 are placed above the notes, likely indicating specific measures or techniques. The score concludes with the instruction *ppp (Nur noch mit Klappentrommel!)*.

With kindly permission by Boosey & Hawkes Bote & Bock, Berlin

67-79

16

(三)「音高」通過書法的美學觀，創造出富有東方特點的音樂線條形態美感

72-79

「音色」中傳統與創新的表述

50

(serial music)

Hochschule fuer Musik, Berlin

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()

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(一)通過多樣化演奏技巧來產生富有現代感新穎的音色表現

		non-traditional performance		
	(accent)	(trill)	(trill with voice)	(multiphonics)
	(double tremolos)		(1/4 tone higher or lower)	
microtones	portamento	(con vibrato)	(flutter-tonguing)	breathy,
but with clearly defined pitch)		(very breathy, more breath than note		(without
attack: with breath only		quasi pizzicato with simultaneous striking of keys		
harmonics				
	1-8	17		

(二)通過模倣傳統民族樂器技巧來塑造具有東方色彩的音色表現

(tanso)

(Taegum)

18

Baßflöte

With kindly permission by Boosey & Hawkes Bote & Bock, Berlin

1-19

(a-ak)

¹² Fanfare & Memorial , Arcadia Records and Music Management, In, 1992. p.6.

1/4

(三) 通過微觀音色變化來強化「單音」的音色表現

1/4

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19

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「節奏」中傳統與創新的表述

20

()

(prosaic)

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(一)尋求東方哲學思維下「散文式」特點的韻律感

1965

²⁰1985

(Tubingen University.)

21

(二)尋求「靜中有動、動中有靜」特點的韻律感

22

結語

²⁰ Ford foundation Berlin Confrontation: Artists in Berlin. A Conversation with Isang Yun. Berlin, 1965. p.69.

²¹ Chul-hwa Kim, *The Musical Ideology and style of Isang Yun, as reflected in his Concerto for Violoncello and orchestra, 1975/76.*

²² 2000 34

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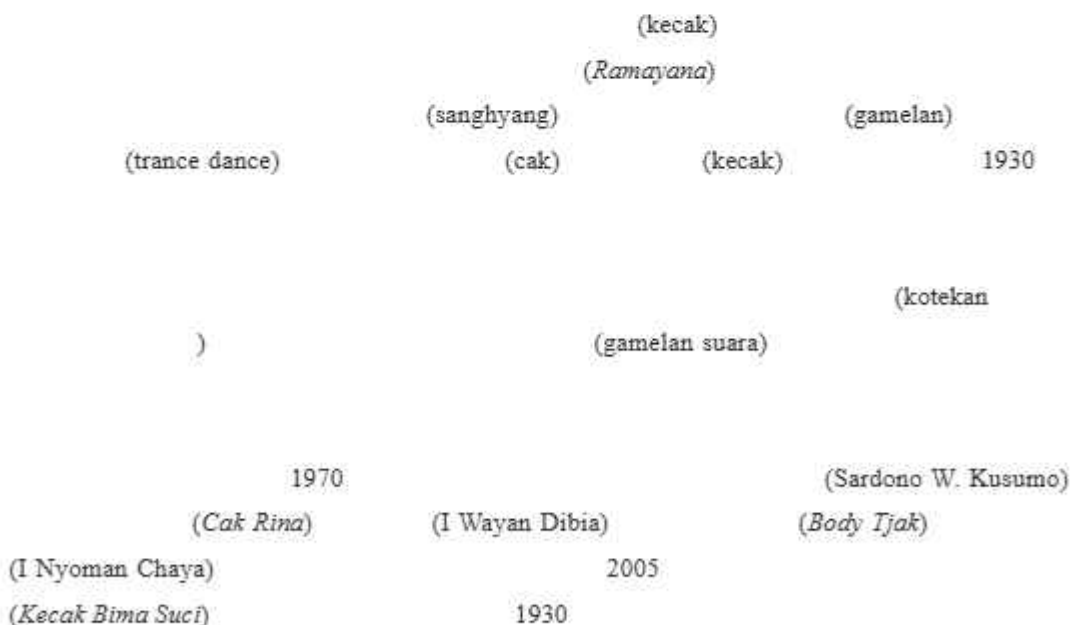
有聲資料

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傳統與創新的層疊 ——談巴里島克差(kecak)的發展

李婧慧

摘要



關鍵詞：克差、人聲甘美朗、巴里島音樂、觀光與音樂、傳統與創新

The Stratification of Traditions and Innovations
—Discussing the Development of Balinese Kecak

Lee Ching-huei

Abstract

Formed in 1930s, *kecak* has been one of the most attractive types of performance for tourists in Bali. The story is an excerpt from the Indian epic *Ramayana* and is performed through vocal chanting, storytelling, and dancing. The vocal chanting *cak* or *kecak* was derived from the vocal accompaniment of the trance dance in the exorcistic *sanghyang* rituals. It is a male chorus imitating *gamelan* music and is called *gamelan suara* which literally means the vocal *gamelan*. Since its initiation in the 1930s, *kecak* has undergone various innovations and changes in regards to its music, texts and body movements. It is noteworthy to acknowledge that no matter which changes are made, it is still firmly rooted in its tradition of interlocking rhythmic vocal chanting which forms the core of *kecak*.

Starting with the *cak* chorus used in *sanghyang* rituals, this paper analyzes the structure of *kecak*, focusing on the *cak* chorus. Also discussed are *kecak* new works including Sardono W. Kusumo's *Cak Rina*, I Wayan Dibia's *Body Tjak*, and I Nyoman Chaya's *Kecak Bima Suci* (The Holy Bima, premiered for "2005 APAF" at TNUA) as case studies for examination of the development and changes of *kecak* since the 1930s. Using these examples, details of the challenge and maintenance of tradition, a stratification of old and new elements manifesting the changeable and unchangeable, show the extreme diversity of *kecak*.

Keywords: *kecak*, *gamelan suara*, Balinese music, tourism and music, tradition and innovation

前言

(kecak)¹ ()

(1995: 131) 2

3 (sanghyang)⁴

(trance dance) (cak) (kecak)⁵

(gamelan suara)

(kotekan)⁶ (rhythmic vocal chanting)

1930

(dalang) / (Ramayana) (

) (innovation)

¹ (kecak) (gamelan suara)
(cak)

tarian kecak kecak dance () kecak cak

² 1993 1995 () (Dibia
2000/1996: 6)

³ (sanghyang) Sang hyang

⁴ cak (1995: 127 1999)
() (I Wayan Limbak)
(1995: 126) () (Dibia and Ballinger 2004: 92) ()
(Dibia 2000/1996: 3) () (I Wayan Dibia)

(Dibia 1996: 46, 2000/1996: 3-4) () (Philipp F. McKean) tjak (cak)
(McKean 1979: 295)

kecak ke (1994: 90) (I Made Sija) kecak

ngocecak (reong (2002.6.30)
(kotekan) (1992: 118) interlocking

kotekan wadon() lanang()

(balungan, 3)

1970 (Sardono W.
 Kusumo 1945~) (*Cak Rina*) (I Wayan Dibia) (*Body*)
Tjak) (I Nyoman Chaya) (*Kecak Bima Suci*)
 8 2005 9

(STSI, National Indonesia College of the Arts in Surakarta) ()

1930

一、克差的起源與發展

(一) 桑樣儀式中恰克合唱的起源

¹⁰ 1920 30

⁷ 續 1992

⁸ *Kecak Bima Suci II*; *Kecak Bima Suci I* 1990

(2008.03.08) ()

2005 *Kecak Bima Suci II*

⁹ 2005 10

¹⁰ (Bandem & deBoer 1995: 10)

Jane Belo. 1960. *Trance in Bali*. New York: Columbia University Press.; Luh Ketut Suryani and Gordon D. Jensen. 1993. *Trance and Possession in Bali*. Kuala Lumpur: Oxford University Press.

(sanghyang dedari)¹¹ (sanghyang jaran)¹²
 (Gianyar) (Bedulu) (Bona) (I Wayan Limbak
 1897-2003)¹³
 (I Made Sija 1930~)¹⁴ 1900
 (gamelan) (1995:
 126)



(1994.08.26)

¹¹ []

[]

¹² [] (1995: 127)

[]

(

1995: 127)

¹³ 1994.08.26, 29 09.02

¹⁴ 1994.08.30

(1996: 46 2000: 6-7 Dibia and Ballinger 2004: 93)

1994.01.07

Ganda Sari

1922?-1994

Agung Rai)

) 1995: 126
 1995: 126 Dibia

(I Gusti Lanang Rai Gunawan

Sidemen)

(I Gusti Lanang
 (I Gusti Lanang Oka) 1930



(2002.06.30)

(二)廟會中的說唱

1920

(dalang) 15

(三)1930年代觀光表演節目克差的形成

1930

(secular kecak)(Dibia
(Kecak

2000/1996)
Ramayana)()

¹⁴ 1994.08.30

1995: 126-27

16
17
(Walter Spies 1895-1942)¹⁸ 19
1920
20 (baris) (de Zoete and
Spies 1986/1938: 83)() (Katharane Mershon 1892-1986)²¹
(1900-1980) (Ballinger 1990: 51) 1931 Victor Baron von Plessen
(*Insel der Dämonen*)
22 (dancer-narrator)²⁴ 23
(Hanuman) (Rhodius and Darling 1980: 37 Hitchcock and
Norris 1995: 71)
(Bandem and deBoer
1981: 146) (1995: 128)

¹⁴ () Bandem and deBoer 1981 146 de Zoete and Spies 1986/1938:
83 Picard 1990: 60 1996: 150
() Mckean 1979: 299 Moerdowo 1935 (1983: 100-101)
1933 (1985:
108-110)
Dibia and Ballinger 2004: 93 (Dibia 2000/1996: 8
1933 (1996: 46)
(1992: 42) Moerdowo
1931
¹⁷ I Gusti Putu Sudarta (2008.05.10)
¹⁸ 1923 (Yogyakarta)
1925 1927
(Rhodius and Darling 1980)
¹⁹ 1930 (1995: 128)
²⁰ 1925 (Ubud) Cokorda Raka (Viclers 1989: 140)
1920 (Dibia and Ballinger 2004: 93)
²¹ Ballinger 1990: 51 (STSI, Denpasar ISI) Dr. I Made
Bandem
Ballinger
(1995: 135) (Dibia 2000/1996: 8)
²² (de Zoete and Spies 1986/1938: 83)
²³ Picard 1931 50 (Picard
1996: 150)
²⁴ the figure of dancer-narrator (Rhodius and Darling 1980: 37) a dance narrator (Hitchcock and Norris 1995: 71)
()



(1994.8.26)
 (Goa Gajah)
 (Kumbakarna) (*Karebut Kumbakarna* The Death of
 Kumbakarna)²⁵ 26

27
 (I Gusti Lanang Oka) (I Nengah
 Mudarya)²⁸
 (Buleleng Singaraja) 1930
 (Sita)
 (*Kapandung Dewi Sita* The Abduction of Sita) (Dibia
 2000/1996: 8 Dibia and Ballinger 2004: 93)

²⁴ (Sita) (Ravana) (dalang)
 (de Zoete and
 Spies 1986/1938: 83-84)
²⁵ 1994.08.26, 29, 09.02. 1995: 128
²⁶ Kumbakarna Kawannya Water Spies ()
) Putu Fajar Arcana R. Badil *KOMPAS* () 1995.01.13
²⁷ Mckean Ida Bagus Mudiara (1979: 299) I Nengah Mudarya

1960 ²⁹ 29 ³⁰ 30
 (Dibia 2000/1996: 8)
³¹ 31
 1950 ³² 32

(四)1960年代末期「標準版」克差舞的建立與發展

1930
³³ 33
 ()
³⁴ 34
 (Sugriwa) (Subali) (de Zoete and Spies: 1986/1938:
 83)

²⁹ Dibia 1996: 46; 1935 (1985: 109)
³⁰ (Laksmāna)
 (Sugriwa) (Subali)
 (Hanuman)
³¹ () (Ubud) (Museum ARMA)
³² 1994.08.26, 29 2002.07.01 2002.07.02 I Gusti Ketut Ketug I Ketut
³³ Dibia 2000/1996: 54 1994.01.27
³⁴ 1930
 Upasunda) (Arjuna Tapa) (Mahabharata) (Sunda
 (2002.06.30)



1930

(Hitchcock and Norris 1995: 71)

1960

(Ramayana

Ballet Sendratari Ramayana) ³⁵

(Rama) (Ravana)

(Bandem and deBoer 1981 131 Picard

1990: 60-61 Dibia 2000/1996: 54-55)

(Dibia 2000/1996: 55)

³⁶

(Bandem and deBoer

1981 131 Picard 1990: 60-61 Dibia 2000/1996: 54-55)

二、1970 年代以來克差的創新與發展

1970

³⁵ Dibia 2000/1996: 53 Dibia and Ballinger 2004: 92, 108 Sendratari Ramayana (SMKI, Sekolah Menengah Karawitan Indonesia) I Wayan

Beratha 1960 ()
³⁶ 1994.01.27

1930

()

(一)克差團的創新與發展

1960

()

(Uluwatu)

()



(2002.07.04)

(Dibia 1996: 48

2000/1996: 53)

(二)1970年代以來藝術家們的克差新作品

1970
 (Dibia
 2000/1996: 58)
 1970
 (Sardono W. Kusumo 1945~) 1973
 (*Cak Tarian Rina* *Cak Rina*) 70 1972
 (Teges)³⁷ 1973
 1974 Nancy Festival (Edi
 1998: 115)
 1930
 (Ubud) (Museum ARMA) 38
 (I Wayan Dibia)³⁹ 1970
 (Dibia 2000/1996: 58-62)
 1982 (Kuta)
 250 ⁴⁰1990
 Keith Terry 1999 / (*Body Tjak the*
Celebration)⁴¹ (body
 music) 1999

³⁷ (Peliatan)
³⁸ The JVC Video Anthology of World Music and Dance(1988) kecak
³⁹ I Wayan Dibia 1992 UCLA
 (STSI Denpasar)
⁴⁰ 1995.09.01 I Wayan Dibia STSI, Denpasar Dibia 2000/1996: 61 Tanzer 1991: 98-99
⁴¹ ()

2006 (Ubud) ⁴²
 Body Tjak (1990) 24 (Dibia 2000/1996: 61-62) 1999
 § ⁴³
 ()

三 真實與虛擬甘美朗伴奏下的克差《聖潔的畢瑪》⁴⁴

⁴⁵
 2005 II ⁴⁶
 (Bima)
 (suling) (gender) (cengceng) (kajar ketut) (gong)
 (kendang)
⁴⁷
⁴⁸ ()
 (kidung)
⁴⁹
 aum
⁵⁰
 ()
 (Randa) (gamelan batel)

⁴²
⁴³ 1999, CPVD001. (1995.09.01 STSI, Denpasar) *Body Tjak the Celebration*. Berkeley: Crosspulse.
⁴⁴ (Pandawa) (Bima) () () () ()
) (1) (3) (2) () (4)
 ()
⁴⁵ I Nyoman Chaya (STSI Indonesia College of the Arts in
 Surakarta Central Java)
⁴⁷ (2005.10.) 2008.03.08
⁴⁸
⁴⁹ ()
⁵⁰ gamelan gender wayang

(
(gamelan bleganjur)

tit pung tit sirrr

(Dewi Kasih)

24

10

三、克差音樂分析

1960

(rice pounding pattern C,D,E) (two part-pattern F,G)
 (simple pattern H,O) (syncopated pattern I-N, P-V)
 (polos sangsih) (polos sanglot
 sangsih) (canon)
 (2000/1996: 15)
 cak pitu (7) cak enem (6) cak lima (5) cak telu (3)
 cak ()
 cak 3()²² cak 5 cak 6() cak 7

19 I Wayan Sudana (1989-1990) ()
) /

²² 1994.01.27

(2000/1996: 14)(

)

骨譜

pung, pung... (打柝子)

Sirre... (大余羅)









Sir Yang Ngap Yang Ngap Yang Ngap Yang Sir Yang Ngap Yang Ngap Yang Ngap Yang

C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
T
U
V

Sudana ()

拍子	8/4	♪	♪	♪	♪	♪	♪	♪	:
拍子 (Anam-tani)	8/4	bo	bo	bo	bo	bo	bo	bo	:
中音題 (事件)	8/4	5	5	i	i	5	5	2	2
		Sir	yangg	ir	yangg	ur	yangg	er	yangg
大鼓	8/4	o							:
		sirr-							
cak 1a	8/4	♪	♪	♪	♪	♪	♪	♪	♪
1b	8/4	♪	♪	♪	♪	♪	♪	♪	♪
(註5)									
cak 2a	8/4	♪	♪	♪	♪	♪	♪	♪	♪
2b	8/4	♪	♪	♪	♪	♪	♪	♪	♪
cak 3a	8/4	♪	♪	♪	♪	♪	♪	♪	♪
3b	8/4	♪	♪	♪	♪	♪	♪	♪	♪
3c	8/4	♪	♪	♪	♪	♪	♪	♪	♪
3d	8/4	♪	♪	♪	♪	♪	♪	♪	♪
cak 5a	8/4	♪	♪	♪	♪	♪	♪	♪	♪
5b	8/4	♪	♪	♪	♪	♪	♪	♪	♪
5c	8/4	♪	♪	♪	♪	♪	♪	♪	♪
5d	8/4	♪	♪	♪	♪	♪	♪	♪	♪
cak 7a	8/4	♪	♪	♪	♪	♪	♪	♪	♪
7b	8/4	♪	♪	♪	♪	♪	♪	♪	♪
落後分析 (Gibibis)		5	2	5	1	9	3	7	3
		8	2	7	2	7	3	8	2
		5	2	5	1	7	3	7	3
		8	2	7	2	7	3	8	2

()⁵⁶

			備註
拍了男人舞			 表示大鐘 唱 Surr
Punyaoca			相當於表三之 Cak7a
Cak5			相當於表三之 Cak6c
Cak6			
Punyaalot			
密拍分析	2 1 2 1 2 1 2 1 2 1 2 1 2 1		每小節一 

()

punyalot cak 6 cak 5

cak 5 cak 6 punyalot

2 1 () cak 5

cak 6

()

拍 序 聲 部 名 稱	1	2		3		4	
Punyaoca	X	X	X	X	X	X	X
Cak5		X		X		X	X
Cak6	X		X		X		X
Punyaalot		X		X		X	X

⁵⁶ Victor VDP-1292 (1988)

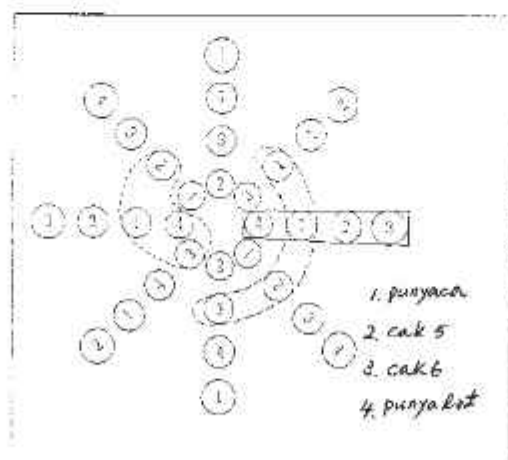
()

	1	2	3	4	5	6	7	8
Cak 3								
Cak 3								
Cak 5								
Cak 3								

()

57

(1992: 44)



(Dibia 2000/1996: 1)

()

四、傳統與創新的層疊

(Dibia 2000/1996: 53)

(: 9)

()
1930

(Johnson 2002:

14)

1960

1930

(: 15)

(Dibia 2000/1996: 54)

(change)

(non-change)

(Johnson 2002:

13)

1930

1960

38

22

Keith Terry

Body Tjak

(Dibia 1996: 46)

五、結論

1930

(Dibia 2000: 290)

1970

30

(Pesta Kesenian Bali Bali Arts Festival 2008)
(Cak Creation)

⁵⁹

⁵⁹ <http://www.baliartsfestival.com>, 20080525.

引用書目

小泉文夫

1985 樂 會

江波戶昭

1992

李婧慧

1995 (kecak)

1997 (kecak)

1999 (Sanghyang)
1999.6.14-16 ()

宮尾慈良

1994

韓國鏡

1992 鏡 () p.117-124

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根植於傳統的創新— 潘皇龍、曾興魁和錢南章留德時期音 樂風格的研究

宋育任

交通大學通識中心助理教授

摘要

(1945-) (1946-) (1948-) 70 80

關鍵字：潘皇龍、曾興魁、錢南章、台灣當代音樂、台灣當代作曲家

*The Innovation Rooted in the Tradition -
Pan Hwang-long, Tzeng Shing-kweis and Chien Nan-changs Works
during their study in Germany as Examples*

Yu-jen Sung

Assistant-Professor of Center of General Education of National Chiao-Tung University

Abstract

In this paper I will try to research the works of three important modern Taiwanese composers: Pan Hwang-long(1945-), Tzeng Shing-kwei(1946-) and Chien Nan-chang(1948-), specifically concentrating on those which were composed during their study in Germany from 1970er to early 1980. Most of their works in this period can be regarded as their main works, because the styles of these works are usually more modern than their other works. These modern and avant-gardical styles had much to do with the music trends at that time in Germany. In spite of these modern styles, the spirit and contents of their works that composers want to express are nonetheless their own tradition. They are intended to find out the possibility to combine eastern with western, as well as traditional with modern cultures, and by means of such combination they innovate their own culture, at the same time establish their distinguished identity as eastern composer in contrast to the western. For this reason their works in this period bear almost titles concerning with their own cultural tradition. The style, which combined the western contemporary musical language with their own culture and founded by these composers during their study in Germany, plays an important role in the development of their later compositions.

Accordingly I will try to clarify the following questions:

1. On what kinds of their own tradition are their compositions based?
2. By means of what kinds of western modern musical technics do they innovate their own tradition?
3. What difference is there between the innovations of these tree composers? and how do they

develop their special styles by means of such innovations?

I expect that the clarification of above-mentioned questions will help us to have more understanding about the totally different styles of their works.

Keywords: Pan Hwang-long, Tzeng Shing-kwei, Chien Nan-chang, Taiwan contemporary music, Taiwan contemporary composer

一、前言

	(1945-)	(1946-)	(1948-)	1970
1980				

70

二、根植於自身傳統的留德時期作品

	(1945-)	(1946-)	(1948-)	
(1)		(1974-1982)	17	(
	1974-1977)		I (1975)	IV (1976)
(1977)		(1977)	2	(1980)
	(1978-1982)	10		(1980)
	(1976)			
(1979)	(1979)			(1979)
	(1979)			

(1979)	(1979/80)		
(2)	(1981)	(1978)	(1977/79)
(1978)	(1974-1978)	7	(1977)
(1974)	5		
(3)	(1977)	(1975)	(1976)
Cembalo and 2 Percussion (1979)	(1977-1981)	7	Sonata for String quartet,
(1978)		6	(1977)
(1981)	(1981)	(1978)	(1980)
			(1981)

(一)三位作曲家作品中主要的傳統元素

(1)

「每次讀莊子都有深刻的感動，以「莊子哲學思想」為「經」，輔之以「前衛音樂的語法」為「緯」，創作的「莊子系列」作品具有相當程度的比例。」¹ (1979)

		2	(1979)
(1981)	3	(1979)	
		(1979/80)	
		(1977/79)	
	(1980)		

¹

20

²

1999 10 9 6

³

Fresh Inspiration from Chinese Culture for my Musical Composition

4

()

3

(2)

(1974)

(1975)

(1977)

(1976)

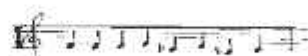
(1977)

(3)

(1980)

(1981)

(1980)



(1981)

(

)

14

1

7

7

1

5

(1978)

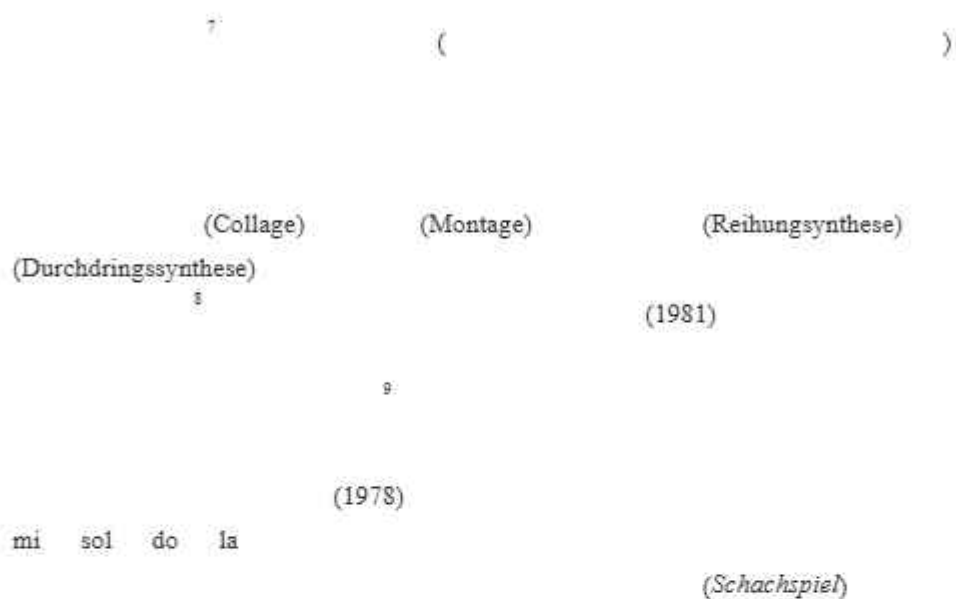
(1981)

)

4 Pan, Hwang-Long: *Fresh Inspiration from Chinese Culture for my Musical Composition*, 1993/10/20 ACL Seoul Korea

5 1983 153-163

6)



(二)綜合歸納三位作曲家留德作品中所運用的傳統元素

()

1.

(1)	a.		(1979) (1979) (1979) (1981)
			(1981)
	b.		(1979/80)
(2)	a.		(1977) (1981)
	b.		(1974) (1975)
	c.		() (1978) () (1978)
(3)		(1980)	
		(1977/79)	
(4)	a.		(1981)
	b.		(1981)
(5)			(1979) (1979) (1979) (1979/80) (1981)

2.

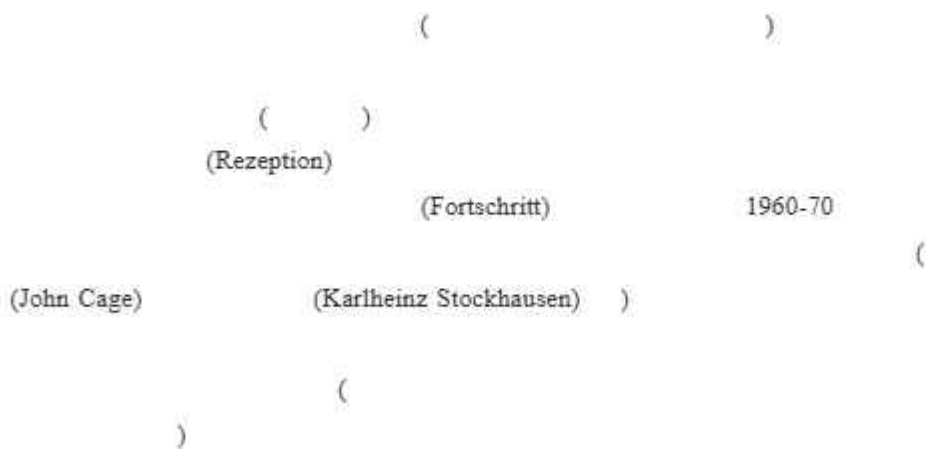
(1)			(1976) (1977)
			(1976)
(2)			(1974) (1977)
(3)	()		(1978)
(4)			(1980)
(5)			(1974) (1975)
(6)			(1977)
(7)			(1979/80) (1979)
	10		
(8)			(1979/80) (1979) (1979)
		(1979)	(1981)
(9)			(1979/80)
		(1979)	
(10)			(1974) (1977) (1979/80)
		(1979)	(1981)

(三)三位作曲家運用傳統的方式比較

:

8 10

「抽象化的概念導致陌生化語法的出現，以「邊緣音色」來處理音樂的本質似乎是新音樂的趨勢，以致大量拓展了陌生化的語言，所謂「外詩造化，中得心源」，抽象畫不講求「形似」，導至二十世紀音樂少在民歌主題上做傳統的開展。」¹¹



¹¹

三、西方現代音樂技法與自身傳統文化的創新

(Internationale Ferienkurse für Neue Musik Darmstadt)

1970 1980

(一) 潘皇龍

1974-76 (Musikhochschule Zürich) (Hans Ulrich
 Lehmann 1937-) (Robert Blum 1900-1994) 1976 78
 (Musikhochschule Hannover)
 (Helmut Lachenmann 1935-) (postserielle Musik)
 (musique concrète instrumentale)
 (das historisch überholte Alte) (Verweigerung von Gewohnheit)¹²
 ()
 1977
 (verfremdeter Klang) ¹³1978-82
 (Isang Yun 1917-1992)

¹² Helmut Lachenmann: Dialektischer Strukturalismus
 ed. by Gianmario Borio and Ulrich Mosch, Mainz 1994, p. 27.

, in: *Ästhetik und Komposition*

¹³ (1977)

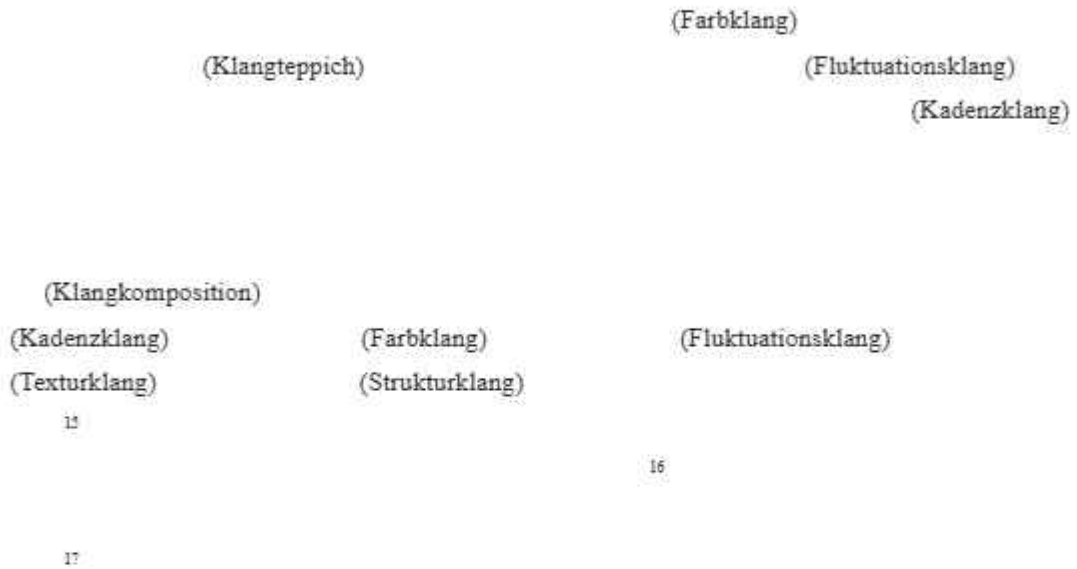
2006

) (Haupttontechnik)

《五行生剋八重奏》

「中國傳統音樂對「單音」情有獨中，在「一音一世界」的大宇宙小宇宙的觀念下，將「單音」賦予栩栩如生的意境，聽起來方覺得有韻味。」¹⁴

) () ()



¹⁴ Helmut Lachenmann: Klangtypen der neuen Musik
 , 1970, vol. 1, pp. 20-30.

¹⁵

1983 153-163

¹⁷

(1979/80)

, in: *Zeitschrift für Musiktheorie*

2007 75-94

1-8

Wandlungsphasen für acht Spieler (1977/80)

Huang-Ling An

The image shows a handwritten musical score for 'Wandlungsphasen für acht Spieler' by Huang-Ling An. The score is written on multiple staves, including strings, woodwinds, and piano. It features various musical notations such as notes, rests, and dynamic markings like 'pp' and 'p'. There are also handwritten annotations in German, including 'A ca. 60' and 'Wandlungsphasen für acht Spieler (1977/80)'. The score is divided into sections with labels like '1. Phase', '2. Phase', and '3. Phase'.

(二) 錢南章

1973-78

(Musikhochschule München)

(Wilhelm Killmayer 1927-)

(Theodor W. Adorno)
)
 (Tabu)
 (R. Schumann)
 (F. Schubert) (Privatheit)
 1945 18
 (Wolfgang Rihm) (Manfred Trojahn)
 (1974) (1977) (1977)

《孤兒行》(1974) 為人聲、長笛、三位打擊樂器者

(
) (K
 (Sprecher) Spr.)
 (programmierte Improvisation) (offene Form)
 ((Carl Orff)
)
 (1960 (Sprachkomposition) (G.
 Ligeti) *Aventures*) (Sprache als Musik) 19
 (L) 1960
 ()
 (J Spr.)

¹⁴ Siegfried Mauser Wilhelm Killmayer , in *MGG*, ed. by Ludwig Finscher, Kassel 2003, pp. 96-100.

¹⁵ Wilhelm Killmayer Sprache als Musik (), in: *Der Komponist Wilhelm Killmayer*(), ed. by Siegfried Mauser, Mainz 1992, pp. 241-253.

Ein 'Waisenkind'

Spracher

Flauto

Schlagzeug 1

Schlagzeug 2

Schlagzeug 3

Langsam

$\frac{3}{4}$ $\frac{3}{4}$ selbst ungestimmt

$\frac{3}{4}$ $\frac{3}{4}$ (Breten) selbst ungestimmt

♩ $\frac{3}{4}$

♩ $\frac{3}{4}$

♩ $\frac{3}{4}$

♩ $\frac{3}{4}$

♩ $\frac{3}{4}$

♩ $\frac{3}{4}$

♩ $\frac{3}{4}$

♩ $\frac{3}{4}$

J

Spr. Fröhlich

Duetten (Glocken-Archiv)

*Fröhlich Fröhlich
da wir nicht
aufhören
zu sein
bis wir
stirben*

K

*Weg kommt bald
zu uns
wenn wir nicht
aufpassen
dass wir nicht
stirben
daß wir nicht
stirben*

*Stirbt den Vögeln nicht weh
daß sie nicht
stirben
daß sie nicht
stirben*

L

Sopr.

Sopr. *pp*

St. 1. Hier der Sprecher kommt
ein Buch hermit auf's Welt
St. 2. es ist auf einem Moment,
er macht das Buch

St. 3. (音-本意)

Handwritten musical notation and lyrics for other parts, including a circled '8' and various dynamic markings like 'pp', 'mf', and 'p'.

三 曾興魁

1977-1981

(Musikhochschule Freiburg)

(Klaus Huber 1924-)

(Brian Ferneyhough 1943-)

1.

(J.S. Bach)

(W.A. Mozart)

2.

3.

(Collage)

(Montage)

(

)

4.

5.

6.

(Ausdrucksträger)

(strukturelle Semantik) ²⁰

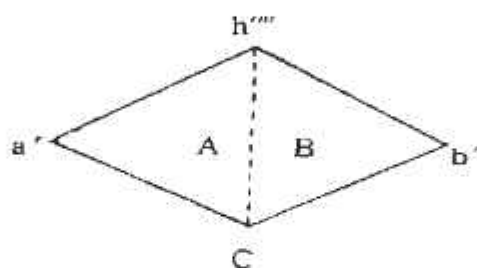
() (1981))

12

(1981)

《物化》(1981)

?
() ²¹



A 12

a¹

C h⁴

a¹

b¹

A B

a¹ b¹

C h⁴

(BACH-Raum) ²²

23

24

²⁰ Max Nyffeler Klaus Huber in: MGG, ed. by Ludwig Fischer, Personenteil, Bd. 9, Kassel 2003, pp. 440-448.

²¹ 1983 665

²²

²³

²⁴

(Monodie Zeit)

(1)
(Barock Zeit)

(2)

(Organum Zeit)

(3)
(Klassik

Romantik Zeit)

(5)

(4)

(6)

(7)

(Achse)

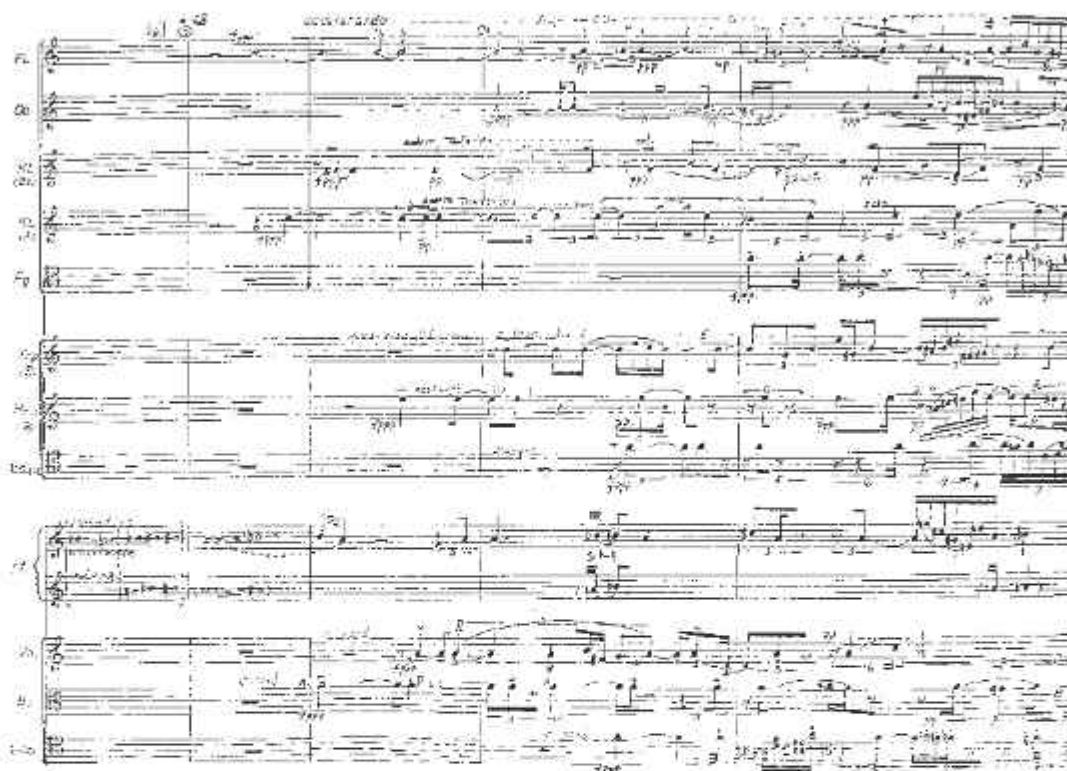
a² a²
23

u)

The musical score consists of three staves. The top staff is a treble clef with notes and rests, including a large '8' above the final measure. The middle staff is a treble clef with notes and rests, including a '1' above the final measure. The bottom staff is a bass clef with notes and rests. The score is divided into seven measures labeled I through VII at the bottom. The notation is handwritten and includes various accidentals and clefs.

I. II. III. IV. V. VI. VII.

1 4



四、結論

(一)三位作曲家將中國傳統文化內涵內化於音樂的主要方式：

() () ()
() ()
)

(

(struktueller Semantik)

A B a² b C
 h⁴ Bach

(二)三位作曲家的創新傳統的特殊性與風格的獨特性

ais Musik) (Sprache

- (1)
- (2)
- (3)
- (4)

(Strukturelle Semantik)

) (

(三)三位作曲家共同的特色

1.

2.

3.

4.

5.

()

1960

(Fortschritt)

(serielle Musik)

(Giachinto Scelsi, 1905-1988)

(John

Cage, 1912-1992)

(Karlheinz Stockhausen, 1928-2007)

(Hans

Zender, 1936-)

6.

1970

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25-50
- (1979/80) 2007
75-94
- 1935 1983
665-670
- ---
- 1983 153-163
--- 1995 12 117-136
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PAN9901
- 1999 10 9 6
--- 2001
5 11
- 2007 2005
- 2006 6 1-26

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郭芝苑歌樂的民俗風格

顏綠芬

摘要

1921

關鍵詞：

The Folkloristic Style in Kuo Chih Yuan's Vocal Music

Prof. Dr. YEN LU-FEN

Abstract

Kuo Chih Yuan (b. 1921) is one of the most representative and productive composers in Taiwan, whose compositions are in various types of genre including orchestral music, solo instrumental music, operas, solo songs, and chorus music, etc. Since it is noteworthy in his vocal music with abundant elements of nostalgic folklore such as in his art songs, operas, incidental music, and all the others, the aim of this essay would focus on such a folkloristic and traditional idiom in his vocal composition. Although there have been the majority in Taiwan who can hardly appreciate the traditional music at all for the present of time, Kuo's vocal works with the efficient usage of traditional art and literature of Taiwan are still able to reflect the pure essence of his ancestral art. In addition, Kuo had contributed in reviving extensive folksongs whose lyrics or melodies have already been lost and untraceable, and so he proclaimed some of his works "to be 'rearranged by' or 'composed to an adaptation of' a Taiwanese folk song". Accordingly, he has vitalized his music through these traditional "lyric-lost" or "melody-lost" Taiwanese folk songs and filled his compositions with geniality, graciousness and glamour.

Keywords:

一、導論

1921

1955

1

1999

76

60

7

2

13

1955-1999

3

2

2000

40

台灣過去有很美的音樂，你們知道嗎？…落伍的國家無器樂曲像交響樂、獨奏曲，但尚少也有歌，作曲就是從寫歌開始。所以歌尚要緊，和民眾尚有關係。…

2

二、郭芝苑歌樂作品中的民俗題材

()

53

18

28

33

19

22

6

16

¹ 1956

City of Indianapolis, Indiana

8

29

²

(2008)

- 1.
- 2.
- 3.
- 4.
- 5.

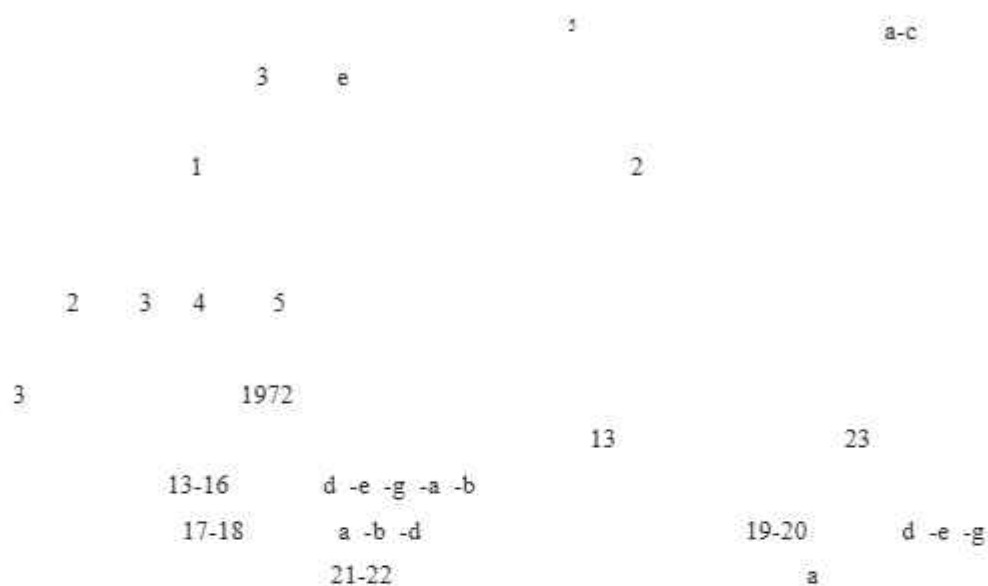
1965

1996

40

三、唸唱手法的運用

1930



1

歌仔戲曲調
圓以波 隨曲

♩=88
(可愛)

空 空 空 何 堪
一 陣 嗚 呼 何 三 意 傷 傷

行 步 難 堪 空 去 雙 雙
離 入 地 此 聲 此 聲 離 命

下 羅 非 尋 真 去 奉 堂 伴
提 何 處 能 商 議 與 卒 一

支 筆 寫 有 何 難 題 起
安 堂 共 擲 擲 擲 賦 賦 去 何 賦 賦

2

江湖調

歌仔戲曲調
周以謙編曲

說唱風格 ♩=76

(笛奏)

我東槍歌囉

平法聽炸

無歌檢錢啊

若氣神勤德

做人若愛媽

留皮啊

名

講到當令

3

阿嬤的手藝

(民歌風)

郭玉管詞
郭念慈曲

Moderato $\text{♩} = 68$ 中六 風輕恬淡

第一樂句 (Measures 1-4):

(一) 遊手起床
 (二) 遊手起床

此段為樂曲的開場，由鋼琴伴奏，包含力度記號 *f*。

第二樂句 (Measures 5-8):

公 婆 苦
 苦 苦 苦 苦 苦 苦 苦 苦
 中 央 工

此段包含人聲演唱，鋼琴伴奏，包含力度記號 *mf*。

第三樂句 (Measures 9-12):

這 樣 的 公 婆 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦
 日 作 晚 作 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦 苦
 指 打 頭 破 苦 苦

此段包含人聲演唱，鋼琴伴奏，包含力度記號 *mf* 和 *p*。

腰 鼓 吹 琴 琴 竹 笙 簫 笛 簫 笙 琴 瑟 笙 瑟 笙 瑟
 腰 鼓 吹 琴 琴 竹 笙 簫 笛 簫 笙 琴 瑟 笙 瑟 笙 瑟

腰 鼓 吹 琴 琴 竹 笙 簫 笛 簫 笙 琴 瑟 笙 瑟 笙 瑟 笙 瑟

手 手 琴 瑟 琴 瑟 琴 瑟 琴 瑟 琴 瑟 琴 瑟
 手 手 琴 瑟 琴 瑟 琴 瑟 琴 瑟 琴 瑟 琴 瑟

手 手 琴 瑟 琴 瑟 琴 瑟 琴 瑟 琴 瑟 琴 瑟

13 *a tempo*
 14

4

2

一個姓布，手帶一疋布。
 走到雙叉路，趕緊入當舖。
 當舖一千一百五，買了一擔醋；
 擔到石頭仔路，看見一隻兔。
 放落醋，追了兔，掠著兔，
 脫了褲，包了兔，兔更咬破褲。
 走了兔，追了兔，撞倒醋。
 亦無褲，亦無醋，亦無布，亦無兔
 氣死那個姓布！

6

]16

8 2+2 + 2+2

8

4+4

16

5

亦無褲，亦無醋，亦無布，亦無兔 33

34

2002

5

6

〈蘇武在臺灣〉巫永福 詞

我要唸歌，大家來呢！

蘇武在臺灣-台灣重現故事。

雖然不是和平使者，等待反攻、大陸、復國。

三年準備，五年反攻。

* 1913 -

1932

1977

1979

1993

15

1996 5

一直安養，台北、台中、台南、住久的高雄，台東 花蓮 欸——
 四十多年了，和戰不能，兩鬢已霜白，
 春夏秋冬何時了，不甘瞑目死在台灣，
 心存大陸故鄉，老邁雙親如何，妻兒兄弟如何，
 終於1987年，雖然不是反攻大陸勝利，雖然不是持節光榮回鄉，
 由香港帶大包小包行李，坐上飛機，達成心願。
 堂堂以台胞回鄉探親，算是蘇武回家——伊-伊-伊-伊-伊
 但是蘇武也是返來台灣，台灣才是你的故鄉了
 蘇武在台灣，伊-伊-伊-伊-伊
 丟列丟列銅銅，快樂爽快台灣！

我要唸歌，大家來喔！

5 2 三年準備，

五年反攻。一直安養，台北、台中、台南、住久的高雄…

伊-伊-伊-伊-伊 61 23 21 61 65

4

一個姓布

台灣民謠
郭芝苑 曲

Allegretto $\text{♩} = 209$ 拍

I.
B.

f

mf

一 個 姓 布 季 節 一 定

mf

布 行 到 雙 叉 路 遇 聚 遊 童 舖

Bon Bon Bon Bon Bon Bon Bon Bon Bon Bon

10

15

當錢一千一百五 買了一擔 籐 擔到石頭仔

Bon Bon Bon Bon Bon Bon Bon

19

踏 看見一隻兔 放落籐 追了兔

Bon Bon Bon Bon Bon Bon Bon 咳嚕咳嚕 咳嚕咳嚕

23

拖著兔 尿了褲 抓了兔 兔要咬破褲

咳嚕咳嚕 咳嚕咳嚕 咳嚕咳嚕 咳嚕咳嚕 咳嚕咳嚕 咳嚕咳嚕

走了兔 追了兔 撲倒籃 亦無嫌亦無厭 亦無布亦無史

嗶嗶嗶嗶 嗶嗶嗶嗶 嗶嗶嗶嗶 嗶

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs respectively, featuring a rhythmic pattern of eighth notes.

氣死那箇姓布

氣死那箇姓布

Detailed description: This system contains the next two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, continuing the rhythmic accompaniment.

Detailed description: This system contains the final two lines of the musical score. The top line is a treble clef staff, mostly empty. The second line is a bass clef staff, also mostly empty. The third and fourth lines are piano accompaniment in treble and bass clefs, concluding the piece with a final chord.

5

Allegretto
(♩ = 114 拍)

蘇武在臺灣

(沈湘譜)

王永福 譜
鄭玉苑 曲

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. The vocal line includes lyrics in Chinese characters. The score is divided into four systems, each with a vocal staff and a piano grand staff.

Lyrics (from top to bottom):

- 不 家 來 不 家
- 蘇 武 在 台
- 漢 台 灣 蘇 武 蘇 武 蘇 武 不 色

The image displays a musical score for a piece titled "The Folk Style of Nazhi Flower Songs". The score is written in a Western staff system with a treble clef and a key signature of one sharp (F#). It consists of four systems, each featuring a vocal line and a piano accompaniment. The lyrics are written in Chinese characters below the vocal line.

System 1:
 知 不 道 嗎 一 笑 話 在 這 大 陸 注 冊

System 2:
 一 年 少 備 多 笑 話 一 笑 話 各 台 北 出 中

System 3:
 台 前 一 笑 話 的 笑 話 一 笑 話 是 誰

System 4:
 (This system contains musical notation but no lyrics are present.)

The piano accompaniment features a steady rhythmic pattern in the left hand and more melodic lines in the right hand, often mirroring the vocal melody. The overall style is characteristic of traditional Chinese folk music adapted for Western notation.

四、山歌 / 車鼓對唱風格的融入

7

8 9

1998 1971

6

3-10

男唱：Hei 呢！小妹喂！女唱：兄哥來呢！Hei—
男女：弄撞七撞搶，更弄撞七撞搶！

(一) 男唱：玫瑰開花人人愛，看妹天生真嬌美，
妹汝看兄笑微微，神魂乎妹汝迷去。
男女：弄撞七撞搶，更弄撞七撞搶！
女唱：金菊開花人人愛，看兄生成真文理，
兄汝說話如歌詩，恰贏潘安再出世。

F Ab

10 7

挨嗚挨 — 豬槽駛過溪—咧—
溪也深，海也深，海底埕觀音，
觀音城，生狗仔团。
生幾隻，生三隻！
寄誰人伺，寄阿公伺。
飼若大，米斗大。
賣幾個錢，賣三個錢，糴紅米，搵紅圓。

6

花開情也開 (兵歌風)

編曲 川崎
琴芝 魏 曲

Larghetto ♩ = 68 左右 *agitato*

ritempo (男聲) *f* *mf* *p*

agitato Hei 嗶 小 妹 呀

(女聲) *f* *p* (男女聲) *mf*

天 南 來 風 吹 Hei

(一) 三 三 三 三 三 三 三 三
(二) 三 三 三 三 三 三 三 三
(三) 三 三 三 三 三 三 三 三
(四) 三 三 三 三 三 三 三 三

嗶 嗶 嗶 嗶 嗶 嗶 嗶 嗶
嗶 嗶 嗶 嗶 嗶 嗶 嗶 嗶
嗶 嗶 嗶 嗶 嗶 嗶 嗶 嗶
嗶 嗶 嗶 嗶 嗶 嗶 嗶 嗶

(男女聲) *f* *p* *f*

羊 羊 羊 羊 羊 羊 羊 羊
嗶 嗶 嗶 嗶 嗶 嗶 嗶 嗶
嗶 嗶 嗶 嗶 嗶 嗶 嗶 嗶
嗶 嗶 嗶 嗶 嗶 嗶 嗶 嗶

拍 拍 拍 拍 拍 拍 拍 拍
拍 拍 拍 拍 拍 拍 拍 拍
拍 拍 拍 拍 拍 拍 拍 拍
拍 拍 拍 拍 拍 拍 拍 拍

政 府 水 水 地 雲 仙 雲
花 花 花 花 花 花 花 花
人 韓 白 貝 人 黃 綠 一
琴 琴 琴 琴 琴 琴 琴 琴

(男聲) *mp* *f*

看誰人小 妹阿三兒 天開相愛 生死茫茫 真錢太有 嬌羞神奈 羞羞羞羞 羞羞羞羞 羞羞羞羞 羞羞羞羞
 笑言愛下 驚羞則回 敢討死官 神喜過即 魂名像危 手紅風成 笑神上元 女禮愛情 誰之也也 去知誰誰

(男女聲)
 手手手手 梳梳梳梳 梳梳梳梳 梳梳梳梳 梳梳梳梳 梳梳梳梳 梳梳梳梳 梳梳梳梳
 更更更更 手手手手 梳梳梳梳 梳梳梳梳 梳梳梳梳 梳梳梳梳 梳梳梳梳 梳梳梳梳

(與女聲)

(女聲) *mp* *f* *mf*

金睡夜白 菊蕊香蘭 河開開開 花花兒兒 人來香兒 人池一畝 喜內眼喜 看小一天 兒孫牛香 主官歡開 成在樂花

(女聲) *mp* *f* *mf*

喜田太使 文江短絕 羅西男子 兒兒兒兒 波將星夜 雷風兒真 給維哥正 如沒有日 歡日香誠 詩文靈意

f *mf* *p*

洽門樓日 福外無驚 羅叫山共 友發伯兒 哥樂兒發 止賊英雄 甘鍾台理

f *mf* *p* *mp*

The musical score is presented in three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written in Chinese characters below the vocal line. Dynamic markings such as *mp*, *f*, *mf*, *p*, and *mf* are placed above the notes. The score concludes with a double bar line and a fermata over the final notes.

7

豬槽駛過溪

李海平 歌
李心潔 曲

Andante ♩ = 72 $\frac{4}{4}$

換騎法

懶懶歌地溪 呀 溪也 溪 路

深 溪 底 無 首 駝 當 城 三 把 了 田

主 戲 堂 主 三 聖 愛 誰 人 的 寄 阿 公 瓦 圓 來 夫
 mf mp p mf mp mf

米 斗 大 賣 幾 個 錢 買 三 個 錢 禮 紅 米 換 紅
 mp p f mf

圓 然 呀
 mf mp p

挨呀挨——豬槽裝過溪——咧

	觀音城		生狗仔团		生幾隻
	生三隻				寄誰人飼
何若大	米斗大	賣幾個錢	賣三個錢		寄阿公飼
		Bb	4-12		Eb
12-17			Ab		
Ab					

五、戲曲唱腔 / 絲竹樂的抒情風格

1954 7
這首曲子十分完美地表達了台灣本土情感與音樂性，可視為台灣歌曲作品中的經典之作。

50 60

11

1959

〈八月十五夜〉賴耀培詞

八月十五夜，月呀月娘圓，家家戶戶賞月來團圓。

郎君一去無回來，鴛鴦分東西。

手提月餅，心啊心頭痛！啊！孤單命！

手提月餅，心啊心頭痛！

8

9

2

4/4

11

	13-14		15-17			
		13	d -c -b -a	21	29	e
-f -e -d						
	2001				12	
				30	50	

8

八月十五

F⁷

1 3̣ | 6̣-1 2 3 | 123 2176 | 5-3 656 | 1 - 3 5 |

2 3 232 | 6-1 2 3 | 123 2176 | 5 - | 1-2 1 3 |

5 - 6 | 1-2 3 2 | 1 - 5 | 1-2 3 5 3 | 2-3 1 6 |

光 子 拿 著 金 磚 說 話

2-3 7 6 | 5 - | 1 3 5 | 1 2 1 6 | 5-1 6165 |

汗 思 想 起 奴 的 親 雙

335 6561 | 5-3 5 5 | 1 1 1 | 3532 3 | 335 3 2 |

汗 思 想 起 奴 的 親 雙

3 5 1 1 2 | 1 - |

9

八月十五夜

(獨唱)

張繼填詞
郭芝苑曲

Andantino $\text{♩} = 80$ 左右

The musical score is written in 4/4 time with a tempo of Andantino (♩ = 80). It consists of four systems, each with a piano accompaniment part and a vocal line. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in a soprano or alto range, with lyrics in Chinese characters. Dynamics include *mf*, *f*, *p*, and *mp*.

Lyrics:

1. 八 月 十 五 夜
2. 晚 子 初 門 窗

月 明 照 庭 花 影 照 庭 花
窗 前 空 寂 寂 幽 幽

窗 前 月 來 照 窗 前
那 一 片 清 風 送 晚 涼

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The lyrics are in Chinese characters. Dynamic markings include *mp*, *mf*, *p*, and *mp*. The piano part features various textures, including arpeggiated chords and flowing lines. The vocal line is melodic and expressive, with some phrasing slurs. The score includes first and second endings for the final system.

System 1 (Measures 17-20):
 17: *mp* 采 雲 弄 影 高 居 分 外 人 西 子 提 提 月 輝 新 景
 18: *mp*
 19: *mf*
 20: *mp*

System 2 (Measures 21-24):
 21: *p* 心 有 心 願 滿
 22: *p*
 23: *mf*
 24: *mp*

System 3 (Measures 25-28):
 25: *p* 何 處 孤 寒 命 淺 子 提 提 月 輝 新 景
 26: *p*
 27: *mf*
 28: *mp*

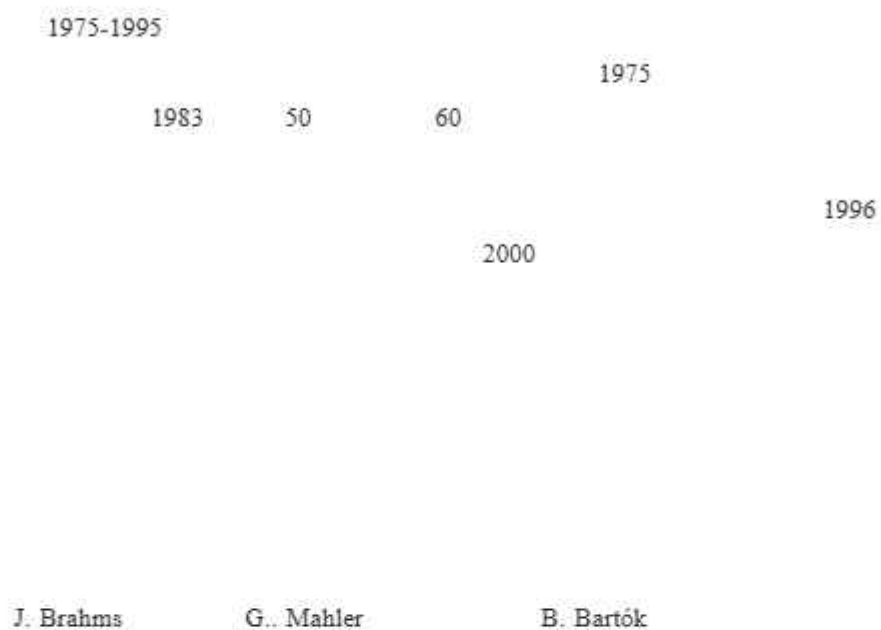
System 4 (Measures 29-32):
 29: *p* 心 有 心 願 滿
 30: *p*
 31: *mp*
 32: *p*

System 5 (Measures 33-36):
 33: *p*
 34: *mp*
 35: *mp*
 36: *p*

First Ending (Measures 37-38):
 37: *p*
 38: *p*

Second Ending (Measures 39-40):
 39: *p*
 40: *p*

六、結論



參考資料

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- 1998
- 2003.1.25
- 1991.12.27-28 51-62
- 2004
- 1992
- 1969
- 1995 167-183
- 2 2005 6
- 23-49
- 2003
- 2006
- 2006
- 2006
- 2003
- 2001 7 14 7.30
- / 2004 10 8
- 2005 10 15

1 10 CD

附錄：郭芝苑訪談摘要

2008.5.22

郭：旋律記在腦海，沒有記譜。“天送貴子趕路上京”一曲分兩部份，皆屬交加調，前段天送貴子是慢板，布袋戲中曾唱過，比較少聽到，趕路上京是快板，歌仔戲中有採用，較常聽到。

郭：民謠採詞都是無旋律，我拿來作曲的。

大部份是在書上看到的，日本時代日本人收集了許多台語民謠的詞，也聽過媽媽唸一首（阮要嫁…不太確定）。

郭：「花開情也開」是詹益川作詞，是受車鼓戲，桃花過渡影響的台灣民謠風格。

馬蘭阿美音樂中的 「非平均律化」現象¹

呂鈺秀

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翁志文

國立台南藝術大學中國音樂學系專任講師。

摘要

1987

1922

關·字：阿美族音樂、馬蘭、游移音

The “Non-Equal Temperament” Phenomenon in the Music of Malan Amis

Lu, Yuhsiu

Professor of Soochow University.

Wong, Chiwen

Lecturer of Tainan National University of the Arts.

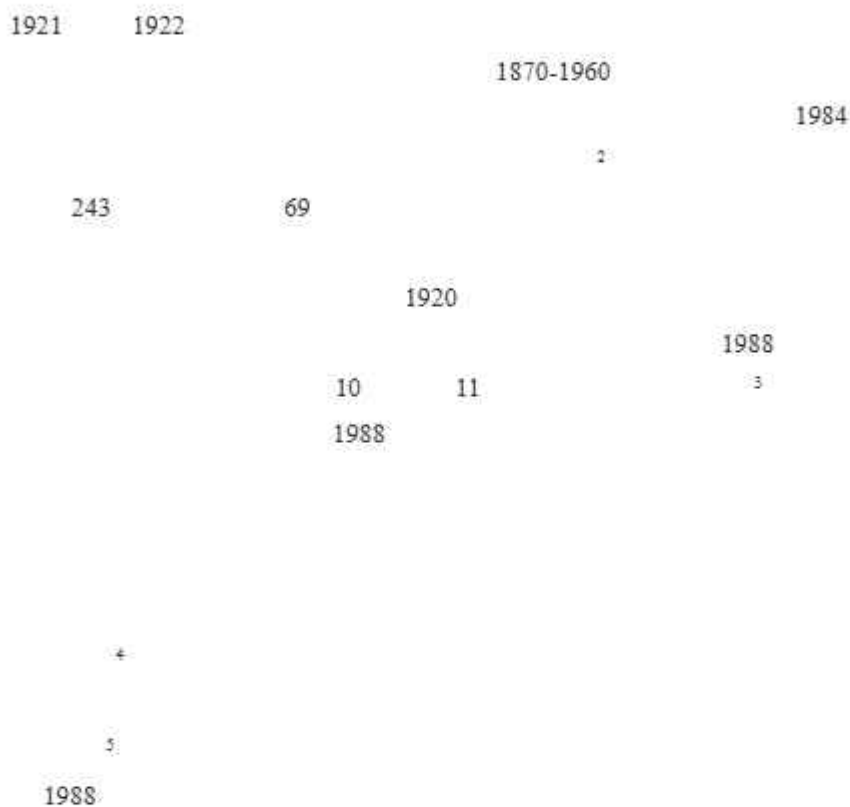
Abstract

In 1987, Japanese scholar Midori Himeno brought a copy of Kitasato Wax Cylinder (recorded in 1922) back to Taidong Malan village for the elder of Malan Amis. This investigation shows that even articulation and rhythms are changed between 1920s and 1980s under the influence of popular music, melodies remain. “But the pure tonality in the old time is now westernized (it means equal temperament).”

The non-western classical musical tonality, in other words, the non five-line notation tonality still exists. The Midori Himeno's paper published later in 1991 confirmed the existence of the traditional Tonsystem and singing style. However many Amis musical transcripts ignore this phenomenon, but it cannot be easily noticed unless by the well trained. This paper aims to analyze seven sound documents of Malan Amis and to discuss the “non-equal temperament” tonality, or to be precise, the tonality outside of the five-line notation.

Keywords: music of Amis tribe, Malan, movable tone

一、研究動機與目的



二、平均律化？



10 13

10 13

6

cent

	do	re	mi	fa	sol	la	si	do
	0	200	400	500	700	900	1100	1200
	0	204	408	498	702	906	1110	1200
	0	204	386	498	702	884	1088	1200

1996⁶

89

1988

20

⁷ 20

三、既有研究成果

do-re-mi-sol-la

fa si

do-re-mi-fa-sol-la

⁸ 2001

diatonic

⁹

⁶ Burns, Edward M. (1999). Intervals, Scales, and Tuning, in: *The Psychology of Music*. 245-248.

⁷ 2001

2003

142 130-132

2003

⁸ 335

2001

89-91

⁹

ikung 10

la re la re

la la re

la la

2

2 la

	la /	la
95		
63		
63		
132		
132		

2001

la

descriptive

la

四、名詞界定

¹⁰ 91 2007.12.20

¹¹ ikung 2001

ikung

2003
142 130-132

12

五、取樣方法

2001

2003

mili eciw

2002

15

1986

1967

kaysa

2007 11 18

14

14

2001

2003

142 130-132 2003

14

335

2004


MAKAVAHAY

CD

14

1988

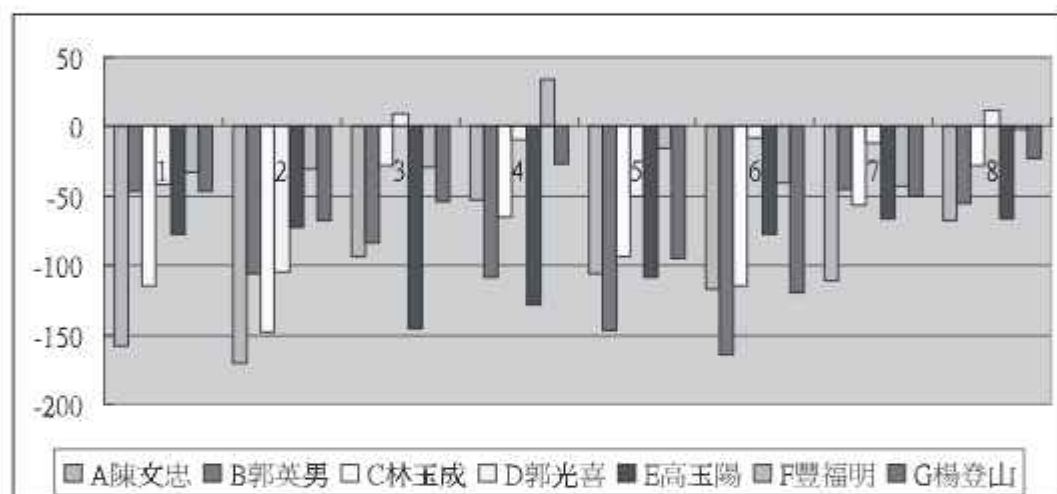
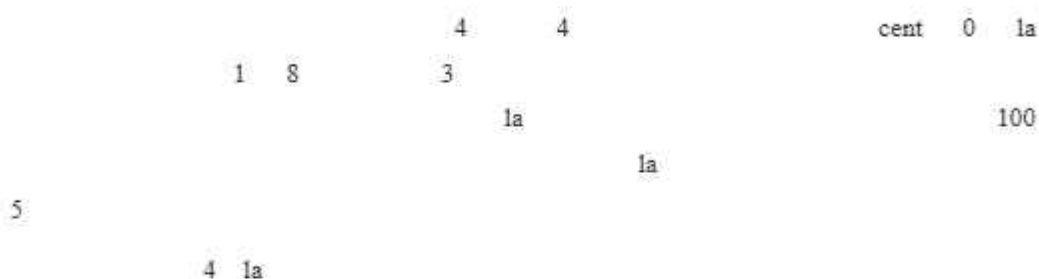
	la	la
3		
	3 la	la
15		
1000	15	vibrato
3	re	500 Hz 60 ms
	re	50-150
	re	
	3	7
3		
14	la	5-8
	1 2 3 4	
	5 6 7 8	



¹⁴ 7-9

¹⁴ Foedermayr, Franz (1989). *Grundlagen der vergleichend-systematischen Musikwissenschaft. Lernbeihilf zur Vorlesung von F. Foedermayr*. Universität Wien.

結果分析

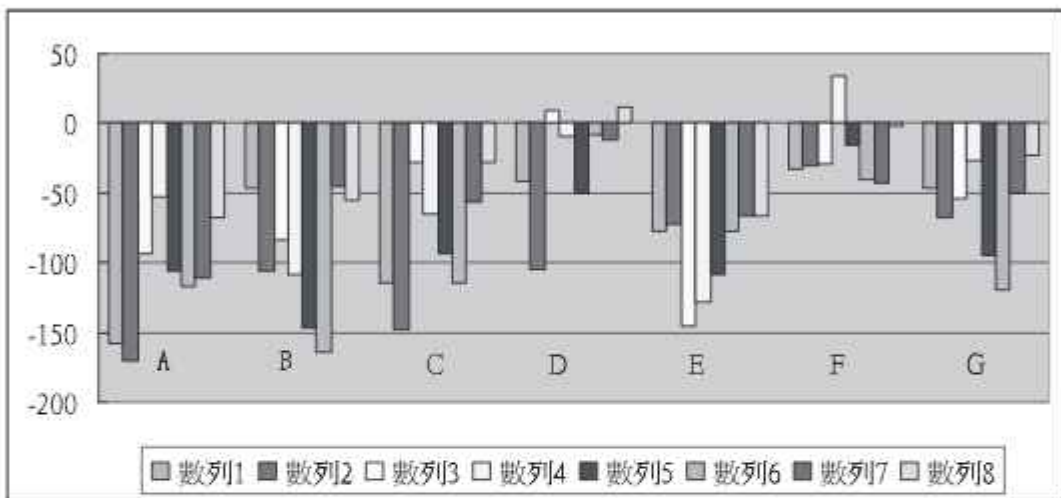


5 la

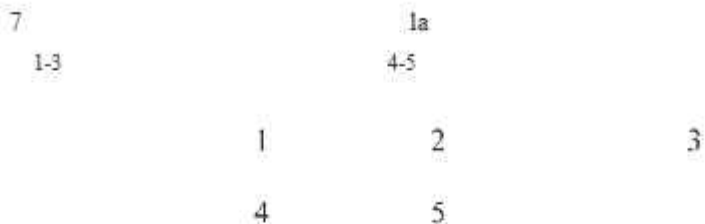
	A	B	C	D	E	F	G	cent
1	-158	-47	-115	-41	-77	-33	-46	
2	-170	-106	-148	-105	-73	-31	-68	
3	-93	-84	-28	9	-145	-29	-54	
4	-53	-109	-65	-9	-128	34	-27	
5	-106	-147	-93	-50	-109	-16	-95	
6	-117	-164	-114	-8	-78	-40	-120	
7	-111	-45	-56	-12	-66	-43	-50	
8	-68	-55	-28	12	-66	-2	-23	

A B C D E F G
3 1-8

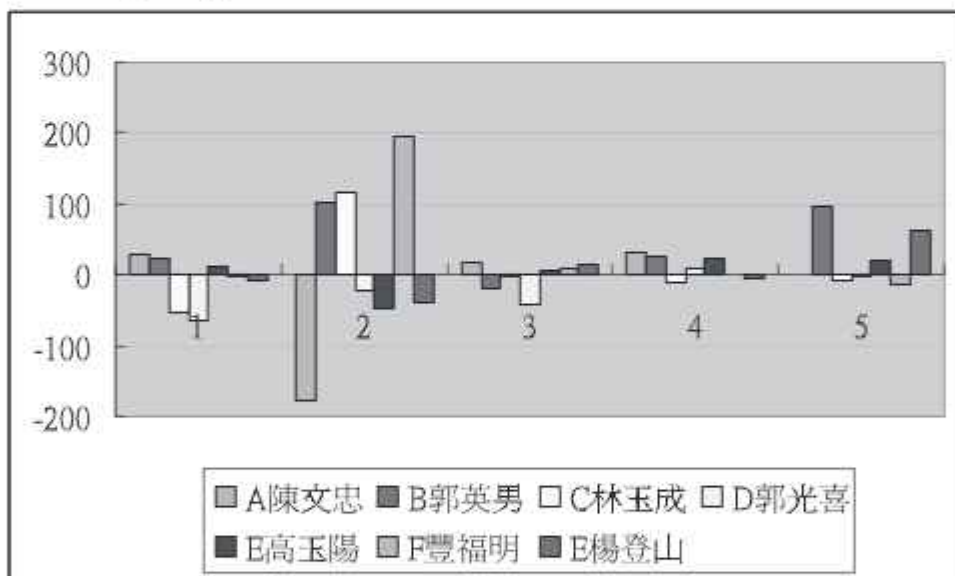
6 la
陳文忠 郭英男 林玉成 郭光喜 高玉陽 豐福明 楊登山



4 6 la la
6 6
A B C E D F G la
la
la
la
7 8
7 1
500 8
500 9
500 1 4 3
900 2 5



8 la



9 la

	A	B	C	D	E	F	G	cent
1	30	22	-53	-64	12	-2	-7	-7
2	-178	103	115	-23	-47	196	-39	-39
3	18	-18	-3	-41	7	9	15	15
4	31	25	-11	9	24	0	-6	-6
5		98	-7	-2	21	-14	63	63

500

900

50

9

結論與展望

la

sol

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2005
47-74
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142 119-142
- 1991
10 1-32
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89
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【Rock of Ages】與【萬世磐】 —甘為霖譯詞與詩歌創作探討

江玉玲

摘要

1865	1871	59
1897 3 15		Thomas Barclay,
1894-1975		
1900 12		122
	68	Bān-Sè-Poá ^a
		42
1915	William Campbell, 1841-1921	<i>Sketches from</i>
<i>Formosa</i>		1894
<i>Tâi-Lâm-Hû-Siá Kàu-Hôe-Pò</i>		
Rock of Ages		

關鍵字：甘為霖（1841-1921）、巴克禮（1894-1975）、福爾摩莎素描、臺南府城教會報、萬世磐、托普雷狄（1740-1778）

Rock of Ages vs. Bān-Sè-Poáⁿ
Study on Translated and Created Texts
in Hymns of William Campbell

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Associate Professor

Music Department of Soochow University

Abstract

Ióng-sim-sîn-si with fifty-nine pieces, published in Amoy (1871), has been used by the church in Taiwan since the continuous arrivals of English missionaries from 1865. On 15 March 1897, William Campbell (1841-1921) was assigned to assist Thomas Barclay (1894-1975), the Reverend of English Presbyterian Church resided in Taiwan, to edit a new public hymnbook for the church.

In December 1900, the first official public hymnbook *Sêng Si Koa* was presented in Taiwan. Two hymns with the same source are found among the collected hundred twenty-two pieces of the above hymnbook. One is the 68th hymn titled *Bān-Sè-Poáⁿ*, translated from English hymn, the other is the 42nd with the same title, set in new Taiwanese text rewritten by William Campbell from English original poem.

Details for created hymn *Bān-Sè-Poáⁿ* were clearly recorded in *Sketches from Formosa*, published by Reverend Campbell in 1915. Beginning of this hymn can be traced back to the related news in *Tâi-Lâm-Hú-Siáⁿ Kàu-Hōe-Pò*, 1894. The referred hymn *Rock of Ages*, written by poet Augustus Montague Toplady (1740-1778) in 1775, was exact the inspired source for Reverend Campbell's hymn creation.

Through the interpretation and comparison of related historical materials, this paper is aiming at detailed discussion on the translated text by missionary, and the relationship between rewritten and created hymns; moreover, further study is carried out on the comprehension for the original and new works, the dissemination of translated and created hymns, as well as the usage of

melodies for freely exchanged texts.

translated by Suying CHEN

Keywords: William Campbell (1841-1921), Thomas Barclay (1894-1975), *Bân-Sê-Poá'*, *Sketches from Formosa*, *Tâi-Lâm-Hú-Siá' Kàu-Hōe-Pò*, *Rock of Ages*, Augustus Montague Toplady (1740-1778)

前言¹

William Campbell	1841-1921	1871	12
Presbyterian Church of England	46	1917	2
1			
Favorlang	1889		2

出版年	書名原文	書名漢譯
1888	<i>The Gospel of St. Matthew in Sinkang-Formosan, Dutch and English, edited from Gravius, edition of 1661.</i>	《新港語馬太福音》
1889	<i>An Account of missionary Success in Formosa: From an account published at London in 1650, and now reprinted with copious notes of recent work in the island. 2 vols.</i>	《臺灣佈教之成功》*
1896	<i>The Articles of Christian instruction in Favorlang-Formosan, Dutch and English, edited from Vertrecht's MS of 1650.</i>	《虎尾語基督徒指導信條書》
1897	<i>The Blind in china: a criticism of Miss C.P. Gordon-Cumming's advocacy of the Murray nonalphabetic method of writing Chinese.</i>	《中國的盲人》
1900	<i>Sèng Si Koa</i>	《聖詩歌》
1903	<i>Formosa under the Dutch, described from contemporary records, with explanatory notes, and bibliography of the island.</i>	《荷據下的福爾摩莎》*
1906	<i>Memorandum on Printing missionary books in the so-called South Formosa dialect.</i>	《印行臺南腔福音書刊備忘錄》 ¹
1910	<i>Handbook of the English Presbyterian Mission in South Formosa.</i>	《南臺英國長老教會宣道會手冊—臺南教士會議事錄》
1913	<i>A Dictionary of the Amoy vernacular.</i>	《廈門音新字典》
1915	<i>Sketches from Formosa.</i>	《福爾摩莎素描》*

1

*

1865

1871

59

1897 3 15

Thomas Barclay

1894-1975

3 1900 12

¹ 2008 3 14

25

² 1889

The

books which have been prepared include (1) a Primer; (2) a Reading Book; (3) the Gospel of St. Matthew in two volumes—printed by the liberality of the British and Foreign Bible Society; and (4) an edition of the Biau-chiok Bun-tap, or, Conversations between Evangelist and a Chinese Temple-keeper, in which Christian life is compared with the beliefs and practices of the heathen. William Campbell (1889), *An Account of Missionary Success in the island of Formosa*, vol. II, p.660

1911 Primer
Creedures of Chinchew, Changchew and Formosa

2004 73
A Primer for Blind Readers Throughout the

³ 1900 2

1900

10 20 12
 koa . *Tâi-Lâm-Hú-Siá' Kàu-Hōe-Pò* 189

William Campbell (1900b), *Sèng si*
 1900

122

68

42

4

一、關於詩歌漢譯的文獻記載

		<i>Tâi-Lâm-Hû-Siá* Kàu-Hōe-Pò</i>		1885	
		⁵ 1894		<i>Tâi-Lâm-Hû-Siá* Kàu-Hōe-Pò</i>	
106		Pò' lóng-sim-sin-si		2	1894
	1896		⁶		
		1894	59		1871
	2				
1.	1894			1871	59
	6				1
2.	1871	1894	<i>Tâi-Lâm-Hû-Siá* Kàu-Hōe-Pò</i>	Hōe-pò	13
		15			
3.		1	bó tek-khak	17	2
			tú-hó		17-20
4.		tō-lí			28-29
		⁷			
5.			30		

* 本文以【】表示曲名，英文全部大寫字表示調名 (Tunes Name)。為區別起見，以下本文將以這兩首詩歌的歌詞首句做為曲名，第 68 首英詩譯作稱為【替我打破石磐身】，第 42 首新填詞者稱為【萬世磐】。

					1965
					191
	2002				
		⁷³			
*	2004	247			
			meter	metre	
		1936	6		
Meter	8,6,8,6	LM Long Meter	8,8,8,8	SM Short Meter	6,8,6,8
			2005		CM Common
				99	

Tâi-Lâm-Hû-Siá* Kàu-Hōe-Pō (潮底及行院為筆者加入)	左欄網底部份筆者的漢譯
<p>Pō Ióng-sim-sin-si.</p> <p>1 Ióng-sim-sin-si* chí-pún si chí-lán 2 kau-hūi ē tūi lō-tāg, chíng-tāng ē si 3 chí-chhōi sūn-bōi trong hōi-si lāng, hōi 4 lāng khah-khōi bōi tōi-kh. Chhōng-si si 5 chí-hāng thang biān, chíu-si sūi* chíu, 6 si chíu, 59 sūi nā-tūi*, bōi-tit thang 7 chíu-pi chíu kàu-hōe tūi-hāng ē lō-tāg. 8 Phāi-sūng thūi* sō chíu-ti kàu-hōe chíu-sin. 9 chíu-ti lán-ti hian-tōi si-chhōi kàu-hiā. 10 kàu-hōe-khōe. Si chíu-khōi lōng bōi kōi. 11 chíu-si sūi-ti, chíu-pi-tōi si-chhōi si kōi-tōi. 12 chíu-si si-ti-pōi. Hūi-si ē tōng-kam Chhōi. 13 Iōk chíu-sin Hōe-pō khōe-khōe si sūi-chhōi. 14 kōi-tōi sūi-ti, chíu-si kōng-sūi-tōi kōi-tōi. 15 chíu-si chíu-si sūi-ti kōi-tōi kōi-tōi. 16 Chhōi-ti si si lōng si chíu-si kōi-tōi kōi-tōi. 17 chíu-si. Hūi-si bōi chíu, kōi-tōi chíu-khōe. 18 si si-ti si-ti-tōi, chíu-si chíu-si si-ti si-ti. 19 chíu-si chíu-si bōi chíu-si thang tōi kōi-tōi. 20 chíu-si si-ti-tōi. Chhōi chíu-si si-ti chíu-si. 21 chíu-si chíu-si, kōi-tōi chíu-si kōi-tōi kōi-tōi. 22 chíu-si chíu-si. Si chíu-si chíu-si chíu-si. 23 chíu-si chíu-si si-ti, chíu-si chíu-si chíu-si. 24 chíu-si chíu-si. Si-ti chíu-si chíu-si chíu-si. 25 chíu-si chíu-si chíu-si, chíu-si chíu-si chíu-si. 26 chíu-si si-ti-tōi; chíu-si chíu-si chíu-si si-ti. 27 chíu-si chíu-si chíu-si chíu-si chíu-si. 28 chíu-si chíu-si. Lōng-chhōi si-ti chíu-si chíu-si. 29 chíu-si chíu-si, chíu-si chíu-si si-ti. Tāi-khōi chíu-si. 30 chíu-si chíu-si chíu-si, si chíu-si chíu-si chíu-si. 31 chíu-si chíu-si si-ti chíu-si chíu-si chíu-si. 32 chíu-si chíu-si chíu-si chíu-si chíu-si chíu-si. 33 chíu-si chíu-si chíu-si chíu-si chíu-si chíu-si.</p> <p>1 Bān-sō-pōi* thōi gōa phah-phōa, Kūi si gōa bōi si kōi-tōi kōi-tōi. Lūi ē kōi-tōi chíu-si chíu-si chíu-si. Chhōi chíu-si chíu-si chíu-si chíu-si chíu-si; Hōi gōa chíu-si chíu-si chíu-si chíu-si chíu-si. Si-ti chíu-si chíu-si chíu-si chíu-si chíu-si.</p> <p>2 Gōa sūi-jian chíu-si chíu-si chíu-si, Lūi-kōi chíu-si chíu-si chíu-si chíu-si chíu-si, Sūi-jian chíu-si chíu-si chíu-si chíu-si chíu-si, Mik-si chíu-si chíu-si chíu-si chíu-si chíu-si, Tāi-ti chíu-si chíu-si chíu-si chíu-si chíu-si, Tōi-tōi chíu-si chíu-si chíu-si chíu-si chíu-si.</p> <p>3 Gōa chíu-si chíu-si chíu-si chíu-si chíu-si, Kau-ta chíu-si chíu-si chíu-si chíu-si chíu-si; Gōa chíu-si chíu-si chíu-si chíu-si chíu-si, Gōa chíu-si chíu-si chíu-si chíu-si chíu-si, Kūi-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si.</p> <p>4 Gōa chíu-si chíu-si chíu-si chíu-si chíu-si, Ái-si chíu-si chíu-si chíu-si chíu-si chíu-si, Ái-si chíu-si chíu-si chíu-si chíu-si chíu-si, Kūi-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Bān-sō-pōi* thōi gōa phah-phōa, Kūi si gōa bōi si kōi-tōi kōi-tōi.</p> <p>Hian chíu-si chíu-si chíu-si chíu-si chíu-si chíu-si, Si chíu-si chíu-si chíu-si chíu-si chíu-si chíu-si, Tāi-ti chíu-si chíu-si chíu-si chíu-si chíu-si, Kūi-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si.</p> <p>1 Thōi gōa phah-phōa Chhōi-pōi* sūi, Hōi gōa bōi si kōi-tōi kōi-tōi; Lūi si chíu-si chíu-si chíu-si chíu-si chíu-si, Chhōi chíu-si chíu-si chíu-si chíu-si chíu-si; Nāg-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Si-ti chíu-si chíu-si chíu-si chíu-si chíu-si.</p> <p>2 Gōa sūi-jian chíu-si chíu-si chíu-si, Tāi-ti chíu-si chíu-si chíu-si chíu-si chíu-si; Sūi-si chíu-si chíu-si chíu-si chíu-si chíu-si, Bān-sō-pōi* thōi gōa phah-phōa, Chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Kūi si gōa bōi si kōi-tōi kōi-tōi.</p> <p>3 Gōa tái chíu-si chíu-si chíu-si chíu-si chíu-si, Si-ti chíu-si chíu-si chíu-si chíu-si chíu-si; Chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Nāg-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Lūi-sim chíu-si chíu-si chíu-si chíu-si chíu-si, Kūi si gōa bōi si kōi-tōi kōi-tōi.</p> <p>4 Kūi-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Kūi-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Kūi-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Kūi-chhōi chíu-si chíu-si chíu-si chíu-si chíu-si, Thōi gōa phah-phōa Chhōi-pōi* sūi, Hōi gōa bōi si kōi-tōi kōi-tōi.</p>	<p>行數 補養心神詩</p> <p>1 「養心神詩」這本詩做咁</p> <p>2 教會的大路用。從中的詩</p> <p>3 多多真好能教示人，給</p> <p>4 人較快做道理。但是有</p> <p>5 一項可嫌，就是太少，</p> <p>6 詩只有 59 首而已，不得能</p> <p>7 齊備做教會各項的路用。</p> <p>8 打算天下沒一個教會規</p> <p>9 像咁的彼大[]詩冊到彼</p> <p>10 欠缺。也這久擺無加</p> <p>11 添新的，差不多二十年久猶</p> <p>12 原是這本。那時的中國教</p> <p>13 練務會報卻有新出</p> <p>14 幾多首；總是按捺起來</p> <p>15 只有十多首會堪得用。</p> <p>16 這些詩也儘是既外國人</p> <p>17 做的。兄弟無做，敢不得哇</p> <p>18 是因為他們不會，敢採是對他們無</p> <p>19 打算，或是不曉得能用那</p> <p>20 個抵好的道理。既作曲的詩真</p> <p>21 多，也真好，給人吟了儂</p> <p>22 受感激。如將那些詩翻</p> <p>23 譯一遍的話，教會務當得</p> <p>24 到利益。所以可檢出那篇</p> <p>25 大出名的詩，將那裡的意義</p> <p>26 去到下底；請各所在的兄弟</p> <p>27 試看會得可照這個意思</p> <p>28 來做詩。攏總有四節，每</p> <p>29 節六行，每行七字。題目呼</p> <p>30 做萬世聲，是指教主耶穌。</p> <p>31 也因為詩做了可做公的路</p> <p>32 用。請唐山列位的先生來</p> <p>33 續贊成這個代誌。</p> <p>[右欄]</p> <p>現這人已將這個道 理做成詩。今來印在下底給 者；請大家斟酌校 正。看哪位應該要改換。</p>
<p>2 Tâi-Lâm-Hû-Siá* Kàu-Hōe-Pō 106 10</p>	<p>1894 2 6 3 7</p>
<p>1900 12 189 Tâi-Lâm-Hû-Siá* Kàu-Hōe-Pō</p>	<p>Seng si koa</p>
<p>3</p>	<p>1894</p>

二、【萬世磐】的英文原詩及其在臺灣長老會的流傳⁹

(一) 歌詞

Tâi-Lâm-Hú-Siá^a Kàu-Hōe-Pò

42

4

68

5

42
Tâi-sé-poá^a.
7, jī

1 BĀN-SĀ-POĀ^a, thê góa phah-khui,
Chàu góa bîk chhiū bián hián-lūi!
Chú si-láu peng chhiak heng-hub,
Hoeh chhiū lāu-chhiut tui lūi-tub;
Chin-chhiū^a si hó góa tsiang-si,
Siá-chhiū l-kip chhiang-khi-si^a.

2 Sui-jīn góa chhiū-lūi tiōh-bân,
Kám ē thūa lūi-hoat chit poá?
Nā jiāt-siá, ūg-bāng chhiū-chhiūg,
Nā thi-kháu, tit-tit hó thōng,
Ché lóng-chóng bē siók góa chhiū,
Chú-ō Kàu-chū I-si^a ē.

3 Góa khang-chhiū chhiū-kim Kàu-chū,
Tók-cók sū-jī-kô kui-hū;
Góa thūg-thēh, I hó góa chhiūg,
Góa son-bī, hó góa tōa heng;
Góa lá-nám pek-ōa chhiū-pi^a,
Kūi Chú hó, chhiū góa bián si.

4 Góa si^a-mā, hék-si lán oāh,
Hék lān-chhiūg, kap sô-kan souh,
Hék hoat-jit, sōng kàu kék hūg,
Khóa^a góa Chú chhiū-ti sīm-tūg;
Bāu-sé-poá^a, thê góa phah-khui,
Chàu góa bîk, chhiū bián hián-lūi!

4 1900

42

Rock of Ages

Rock of Ages Festive

68
Tâi-sé-poá^a.
7, 7, 7, 7, 7, jī

1 TĪH^a góa phah-phōa Chhiū-pōá^a-sūn,
Hô góa bîk si si kái-būn;
Lí sōn chhiū^a-chhiak hūp-ē khui,
Khang-chhiū lāu chhiut-hoeh kap chhiū;
Nāg heng kōng-būa góa lóng si,
Siá-chhiū sē-sūn tō phōá-lūi.

2 Góa sūn chhiū-sā ché hó-lūng,
Tiōi-ō lóng kap lūi-hoat tūng?
Sui si in-tiū hó si-lūn,
Bak-sūi siōng lūn, sūn hó sūn;
Chhiū tūng ka-ti si-ē sūn,
Kūi góa tōk-tōk si ō hoān.

3 Góa ta^a khang-chhiū lūi chhiū-kim,
Sū-jī-kô ē kú khō-lūn;
Chhiūng-thē bāng si sū l-chhiū^a,
Nāg-chhiū^a hūng si khang-pōk-tō^a,
Lē-sūn chhiū kàu oah-chhiū^a pi^a,
Kūi H sé góa tōng-thiūn-si^a.

4 Kiam-chhiū sē-chhiū^a tah tō oāh,
Kiam-chhiū lān-chhiūg bak hūp-ōa,
Kiam-chhiū hoat-jit si tō-būn,
Khóa^a si chhiū-ti phōa hūn-tūn;
Thê góa phah-phōa Chhiū-pōá^a-sūn,
Hô góa bîk si si kái-būn.

5 1900

68

Amazing Grace

Somerset Burrington

Rock of Ages

Nearer my

God to Thee

10

⁹ 2004 88-89 328-332

¹⁰ 1955 383

1964-287

BETHANY 1912

Nearer my God to Thee

1861

John

Bacchus Dykes 1823-1876

HORBURY

Norman Cryer/Stainton De B. Taylor/Betty Matthews/John

Wycliffe-Jones (1973), *Titanic. The Musical Times*, Vol. 114, No. 1561. (Mar., 1973), pp. 259-260

Hymns Ancient and Modern 1861 1950

HORBURY

Nearer my

God to Thee

(Maurice Frost (1962), *Historical Companion to Hymns Ancient & Modern*. London: William Clowes &

Son, p. 327)

Rock of Ages, cleft for me, let
*me hide myself in thee*¹¹

1762 1764 12
1775 10 *Gospel Magazine* 12 *Minimus*
Life a Journey

*Rock of Ages, cleft for me,
let me hide myself in thee!
Foul, I to the fountain fly:
wash me, Saviour, or I die.*

33 Rock¹³ die

1. 28 2 *A Psalm of David. Unto thee will I cry, O LORD my rock; be not silent to me: lest, if thou be silent to me, I become like them that go down into the pit*

磐石

死

2. 1 12 *Art thou not from everlasting, O LORD my God, mine Holy One? we shall not die. O LORD, thou hast ordained them for judgment; and, O mighty God, thou hast established them for correction. mighty...: Heb. rock established: Heb. founded*

死

磐石

3

14

¹¹ Peter Bayliss (1988), *Rock of Ages*. *The English Message*. Vol. V No. 4 Oct.-Dec. 2003. <http://www.ensignmessage.com/archives/rockofages.html> (Accessed: 4. Feb. 2008)

¹² 1775-1776 John Julian (1908), *Rock of ages, cleft for me*. *Dictionary of Hymnology*, p. 970.

¹³ 32 4 32 15 32 18 32 31 2 2 22 2 22 3 22 32 22 47 23 3 18 2
18 31 18 46 28 1 31 2 31 3 42 9 62 2 62 6 62 7 71 3 73 26 78 35 89 26
92 15 94 22 95 1 144 2 17 10 26 4 30 29 44 8 1 12

1. 22 3 *The God of my rock: in him will I trust: he is my shield, and the horn of my salvation, my high tower, and my refuge, my saviour: thou savest me from violence*

2. 18 2 *The LORD is my rock, and my fortress, and my deliverer; my God, my strength, in whom I will trust: my buckler, and the horn of my salvation, and my high tower*

¹⁴ Peter Bayliss, *ibid.*

*Nothing in my hand I bring,
 simply to the cross I cling;
 naked, come to thee for dress;
 helpless, look to thee for grace;
 foul, I to the fountain fly;
 wash me, Saviour, or I die.*

	Methodist	Calvinist	
15			
	4	1776	3
4			
	<i>Whilst I draw this fleeting breath- When my eye-strings break in death- When I soar through tracts unknown- See Thee on thy Judgement-Throne- Rock of ages, cleft for me, Let me hide myself in THEE!</i>		
	4	16	While I draw
			When
I soar to worlds unknown		<i>Psalms & Hymns</i>	337
		A Prayer, living and dying	1778
	40	17	18
1895	<i>The Hymnal</i> ¹⁹	1897	<i>The Sunday School Times</i>

	John Wesley, 1703-1791	Arminianism
		15
	Trinity College, Dublin	18
1760		John Gill, 1697-1771
1762	1764	1763
	Rock of Ages	Friedrich
	Wilhelm Bautz (1990), <i>Jacobus Arminius . Biographisch- Bibliographische Kirchenlexikon</i> , Band I, Sp. 218-219; A. B. Gregory (1908). <i>Toplady, Augustus Montague . Dictionary of Hymnology</i> , p. 1182-1183.	
1894	1894	1891
	through tracts	John Julian (1908), <i>Rock of ages, cleft for me . Dictionary of Hymnology</i> , p. 971, No. 4. Timothy Smith/Raymond Glover (1994), 685 <i>Rock of ages, cleft for me . The Hymnal 1982 Companion</i> . Vol 3B, p. 1264-1268.
	503-506	337

¹⁷ The Cyberhymnal, Augustus Montague Toplady 1740-1778 .

<http://www.cyberhymnal.org/htm/r/o/rockages.htm> (Accessed 7. Feb. 2008).

¹⁸ A. B. Gregory (1908), *Toplady, Augustus Montague . Dictionary of Hymnology*, p. 1182-1183.

¹⁹ Louis F. Benson (1899), *The Best Church Hymns*. Philadelphia: The Westminster Press. p. iv.

	<i>The Hymnal</i>		Louis F. Benson	
107				the best church
hymns ²⁰	Rock of Ages	106		
1894	<i>Tâi-Lâm-Hû-Siá* Kàu-Hōe-Pò</i>		1871 59	
	Rock of Ages			1895 1897
	90 152			1894
		1902	98	
				1914
	21			
2007				



6a 1923



6b 1923

188	1923	12	6a
6b	1927-1939	da n ga n ma ku ro o do	Duncan MacLeod
			1872-1957
			ji yo o ji u i ri ma-
-i		George Willi	Ma i

²⁰ Louis F. Benson (1899), *ibid.*, p. xvi.

²¹ 2004 329

en ka
 ji yo o ji u i ri e n ma ka i George William Mackay
 1882-1963 ²²

1923

35

6c ²³



²² Duncan MacLeod, 1872-1957
 1962
 William Mackay

1907

George
 1989

1894 *Tái-**Lâm-Hú-Siá' Kàu-Hōe-Pò*1915 *Sketches from Formosa*

MYRIAD-AGES-ROCK 7

Rock of Ages

35. 7. 7. 7. 7. 7. 7 jī.

- 1 THÒE góa phah-phòa Chiòh-pòu^a-sin,
 Hō' góa bih tī Lí lái-bin;
 Lí siū chhin^a chbák hiáp-ē khui,
 Khang chhūi lâu-chhut huìh kap chúi;
 Nng hāng kong-hāu góa lóng ái,
 Siá-chōe sóe-sim tú phái^a-tāi.
- 2 Góa sin chit-si chōe hó lāng,
 Thài oe lóng kap lút-hoat tâng?
 Sui sí un-khūn bō iá-lán,
 Bák-sái sieng lâu, sim bōe an;
 Chōe tâng, ka-kī bōe-ōe oan,
 Kiū góa tók-tók Lí ú koán.
- 3 Góa ta^a khang chhiú lái chiū-kūn,
 Síp-jī-kē ē kiū khó-lín;
 Chhiah-thé bāng Lí sù i-chiū^a,
 Nng-chiá^a bāng Lí kheng pōe-iú^a,
 Lá-sám chin kàu oáh chōa^a pí^a,
 Kiū Lí sóe góa tēng-thau-si^a.
- 4 Kiám-chhái sè-chiū^a teh tō-oáb,
 Kiám-chhái lim-chiong bák háp-oá,
 Kiám-chhái boát-jit li tōe-bīn,
 Khōa^a Lí chē-ūi phōa^a bān bin;
 Thōe góa phah-phòa Chiòh-pòu^a-sin,
 Hō' góa bih tī Lí lái-bin.

6d 1926

35

1923

1926

1923

35

1926

35

6d 1923

1900

42

4

段	甘為霖 1894 版【萬世磐】 計為霖譯於 1915 年的英文再譯	1923 漢字版	甘為霖 1894 版【替我打破石磐身】漢譯 Tuptady 英詩 1776 版原文
1.	BÂN-SĒ-POĀ', thê gôa phah-khui, 萬世磐代我破開 MYRIAD-AGES-ROCK, for me struck open Chùn gôa bih, chiah bián lán-lò! 滾我區區免逃罪 <i>Suffer me hide, thus escape involvement</i> Chú si-lâu peng chhák heng-hôh, 主死了兵聖胸脇 <i>Lord die having, soldier pierced side</i> Hoek chú láu-chhut tui hit-tah', 血水流出自彼處 <i>Blood water flow out from that spot</i> Chin-chiá' sí hō' gôa thang sió', 真正是俾我可受 <i>Very truly enables me to receive</i> Siá-chōe i kip chheng khi-siá', 赦罪以及清潔相 <i>Pardon sin together with cleansing.</i>		替我打破石磐身 THĒ gôa phah-phôa Chiah-poā'-sin <i>Rock of Ages, cleft for me,</i> 使我匿在祢內面 Hō' gôa bih tī lí lāi-bin <i>Let me hide myself in Thee!</i> 妳受錄聖骨下開 Lí siú chhiū' chhók hōp-ē khai <i>Let the Water and the Blood,</i> 孔嘴流出血與水 Khang-chhiū' láu chhut hoeh kap chhiū <i>From thy riven Side which flow'd,</i> 二項功效我難免 Nng chhōng kong-hiū' gôa long ài <i>Be of Sin the double Cure;</i> 赦罪洗心除惡事 Siá-chōe sé-sim tū phāi'-tāi <i>Cleanse me from its Guilt and Pow'r.</i>
2.	Sui-jiā' gôa chin-lát tiōn-bōa, 雖然我盡力着營 <i>Although I very much labour</i> Kám ē than lūt-hoat chit-pōá' 豈會從律法一半 <i>How can obey Law one half</i> Ná jiāt-sim, ng-bàng chin-chêng, 若熱心仰望遠前 <i>If zealous, hoping make progress</i> Nā chí-kháu, tit-tit bô thêng, 若啼哭直直無停 <i>If sobbing, continuously without pause</i> Ché lóng-chōng bē siók gôa chōe, 這就絕不贖我罪 <i>This altogether cannot expiate my guilt</i> Chí-ñ Kū-chú lā-so ē. 止有求主耶穌會 <i>Only Saviour-lord Jesus can.</i>		我身一世做好人 Gôa sin chit-si chú hó-lāng <i>Not the labour of my hands</i> 怎能擔與律法句 Thē-ē lóng kap lūt-hoat tang? <i>Can fulfill thy Law's demands;</i> 雖是懇懇無厭懶 Sui sí in-kin bô iá-lén <i>Could my zeal no respite know,</i> 目淚常流心不安 Bōk-sái siong láu, sim bē an <i>Could my tears forever flow,</i> 罪重自己不能完 Chōe tâng ka-tī bā-ē oân <i>All for Sin could not atone:</i> 救我獨稱有權 Kū gôa tók-tók lī ū koân <i>Thou must save, and Thou alonely</i>
3.	Gôa kang-chhiū chin-kin Kū-chú, 我空手親近救主 <i>I empty hand approach Saviour-lord</i> Tōa-tók sip-jī-ké kui-hū, 獨攜十字架歸附 <i>Solely cross relying upon</i> Gôa thng-thet, I hō' gôa chheng, 我赤體仰賜我穿 <i>I naked, He gives me dress</i> Gôa soe-tá, hō' gôa tōa heng; 我跌破賜我大憐 <i>I broken-down, gives me great reviving</i> Gôa lā-sám pek-ōe choá'-pí', 我污穢迫近及邊 <i>I filthy, press near fountain side</i> Kū Chú sé, chiū gôa bián sí. 求主洗我就免死 <i>Beseech Lord wash, then I escape death.</i>		我今空手來就這 Gôa lā' kang-chhiū lāi chiū-kin <i>Nothing in my hand I bring;</i> 十字架下來可換 Sip-jī-ké ē kui khō-fin <i>Simply to thy Cross I cling;</i> 赤體望你賜衣裳 Chiah-thē bāng lí sū i-chiū' <i>Naked, come to Thee for Dress;</i> 被稱望你肯憐憐 Nng-chhiū' bāng lí kheng pōe-iū' <i>Helpless, look to Thee for grace;</i> 污穢進到活泉邊 Lā-sám chin kàu pōh-chōa' pí' <i>Foul, I to the fountain fly;</i> 求你洗我重復生 Kū lī sé gôa tēng-thāu-si' <i>Wash me, Saviour, or I die!</i>
4.	Gôa sí'-mā, hēk-sī láu nōh, 我生命或是否活 <i>My life, whether still existing</i> Hék līm-chiong, kap sé-kan soah, 或臨終與世間然 <i>Or near end, with world finished</i> Hék bōat-jit, seng kàu kék héng, 或東日升到極遠 <i>Or last-day, ascend arrive very far</i> Khòa' gôa Chú chē-ū sim-mng, 看我主坐位百間 <i>See my Lord sit-throne judging</i> Bān-sē-poā', thê gôa phah-khui, 萬世磐代我破開 MYRIAD-AGES-ROCK, for me struck open Chùn gôa bih, chiah bián lán-lò! 滾我區區免逃罪 <i>Suffer me hide, thus escape involvement.</i>		或是世上在渡活 Kiam-chhiū sé-chiū' thē tō' cōh <i>While I draw this fleeting breath-</i> 或是臨終目合倚 Kiam-chhiū līm-chiong bók hōp-ōa <i>When my eye-strings break in death-</i> 或是東日離地面 Kiam-chhiū bōat-jit lí tē-būn <i>When I soar to worlds unknown-</i> 看我主坐位萬民 Khòa' lí chē-ū phōa' bān-hān <i>See Thee on thy Judgement-Throne-</i> 替我打破石磐身 THĒ gôa phah-phôa Chiah-poā'-sin <i>Rock of ages, cleft for me,</i> 使我匿在祢內面 Hō' gôa bih tī lí lāi-bin <i>Let me hide myself in THEE!</i>

1926	68	5	1964
189	1900		1894
<i>Tâi-Lâm-Hú-Siá Kàu-Hōe-Pō</i>		1894	
7a			

段	1894年版【萬世磐】	1894年版【替我打破石磐身】	1964年版【替我打破石磐身】
1	萬世盤代我破開 准我藏 (hōh) 處免連累 主死了兵鑿胸脯 血水流出自被處 (hít tah) 真正是俾我可受 赦罪以及清潔相	替我打破石磐身。 使我匿在祢內面。 祢受鑿鑿骨下開。 孔管流出血與水。 二項功效找纔重。 赦罪洗心除惡事。	
2	雖然我盡力著勞 (tioh-bōa) 怎能與律法一半 若熱心仰望進前 若啼哭哀哀無停 這鴉鴉不曉我罪 止者救主耶穌能	我身一世作好人。 怎能與律法同。 雖是慫慂無厭懶。 目淚常流心不安。 罪重自己不能完。 教我獨歸祢有權。	我雖然盡力服勞。 豈能守法到一半。 靠益能不贖我罪。 只有救主耶穌能。
3	我空手親近救主 獨獨十字架歸附 我赤體 (thng theh) 伊賜我穿 我裏懺悔我大興 我污穢 (lâ-sâm) 迫近泉邊 救主洗教我免死	我今空手來親近。 十字架下來可憐。 赤體 (Chhia-thé) 望祢賜衣裳。 軟弱望祢肯培養。 污穢 (Lâ-Sâm) 邀到活泉邊。 求祢洗我盡清氣。	十字架下來施恩。 赤體 (Chhia-thé) 望祢賜衣裳。 污穢 (Lâ-Sâm) 邀到活泉邊。 求祢洗我盡清氣。
4	我生命或是尚活 (iâu oah) 或臨終與 (kap) 世間然 (soah) 或末日并到極遠 看救主坐位審問 萬世盤代我破開 准我藏處免連累	或是世上在復活。 或是臨終日合符。 或是末日離地面。 看祢坐位判萬民。 替我打破石磐身。 使我匿在祢內面。	末日神魂離地面。

7a 1894 1964

(二) 旋律

Metrical 7,7,7,7,7

1914	1897	²⁵	
	1902		1926
			TOPLADY ²⁶
1937	1964		1894-1980 1905

²⁵ 2004 67-70

²⁶ 1926 1923 188

4

35 1923

1911				<i>Sacred Songs and Solos</i>		<i>Church Praise</i>
27				<i>Sacred Songs and Solos</i>	1900	1200
						273/2
13	TOPLADY	28	TOPLADY	1937		
	WELLS	1908	<i>Church Praise</i>	345		1964
				189		
TOPLADY		REDHEAD PETRA		1900		<i>Sacred Songs</i>
<i>and Solos</i>	1908	<i>Church Praise</i>	14			
	18			Rock of Ages		
1	29	1994	14	Rock of Ages	1894	<i>Tài-Lâm-Hủ</i>
<i>Siá Kàu-Hôe-Pò</i>				7	1894	1964
						7
		1871				3
		Rock of Ages		SAINT PETERSBURG (=WELLS)	TOPLADY	
READHEAD	3					
	1. TOPLADY					
				1926	8	TOPLADY
	1937	9	1964			

<p>TOPLADY. Key Bb</p>	<p>104A TUPLADY 位 聲</p> <p>A. M. Toplady 1740-1778 77777 Key Bb T. Hastings 1764-1812</p> <p>1. 聖 靈 打 鐵 引 轉 身 像 鐵 錘 在 錘 打 鐵 二 錘 錘 成 鐵 錘 錘 錘 錘 錘 錘 錘 錘 2. 聖 靈 一 身 錘 好 人 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘 錘</p> <p>3. 我 拿 鐵 錘</p> <p>4. 我 拿 鐵 錘</p>
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8 1926 35 9 1937 104A

27 ca. 1976 [] 11
 2004 98-104
 28 2004 329
 29 D. DeWitt Wasson (1999), *Hymntune Index and Related Hymn Materials*. 3 Vols. Studies in Liturgical Musicology, No. 6. Lanham/MA/US: The Sacrecrow Press.

TOPLADY		EVERY	
MORNING MERCIES NEW		ROCK OF AGES ³⁰	TOPLADY
Thomas Hastings 1782-1872	1830	D	1833
Lowell Mason 1792-1872		<i>Spiritual Songs for Social Worship</i>	
³¹		1900	<i>Sacred Songs and</i>
<i>Solos</i> 1985	<i>Hymnal</i> 1982		
2. WELLS = SAINT PETERSBURG			
WELLS	ST. PETERSBURG	D. Dewitt Wasson, 1921-	
<i>Hymntune Index</i>		32 ³²	1822
Dimitrij Stepanowitsch Bortnjanskij 1752-1825			O
salutaris hostia	³³ 1825		I. H.
Tscherlitsky 10	Johannes Gossner		
<i>Choralbuch</i> ³⁴			

2964. Mel. v. Bortniansky. Ges. v. Tschersky 1825. Nr. 86.

Ich be-se an die Macht der Lie-be, die sich in Je-su
of-fen-bart; ich geb mich hin dem frei-en Trie-be, wodurch ich
Wurm ge-lic-bet ward. Ich will, an-statt an mich zu den-ken,
ins Meer der Lie-be mich ver-sen-sen.

10 1822 Zahn II, S. 261, Nr. 2964

1827	WELLS	<i>Collection of Psalms and</i>
<i>Hymns</i>	³⁵	1854
19		
Boston Academy of Music		1697

³⁰ D. DeWitt Wasson (1999), *ibid.*, Vol. 3, p. 2406.

³¹ Timothy Smith-Raymond Glover, *ibid.*, p. 1268.

³² D. DeWitt Wasson (1999), *ibid.*, Vol. 3, p. 2195.

³³ Raymond Glover (1994), 574 Before thy throne, O God, we kneel. *The Hymnal 1982 Companion*. Vol. 3/B, p. 573-574.

³⁴ Johannes Zahn (1889-1893), *Die Melodien der deutschen evangelischen Kirchenlieder aus dem Quellen geschöpft und mitgeteilt*. Gütersloh. Bd. V (1892), S. 462-463. Nr. 297; Bd. II (1890), S. 261, Nr. 2964.

³⁵ Raymond Glover (1994), *ibid.*

1210

487

36

Giovanni Pierluigi da Palestrina, 1526-1594

37

Pyotr Il'yich Tchaikovsky 1840-1893 1881

10

1882 Nachtvesper op.52

38

1904

39

1937

104B

11

WELLS 104B
7 7 7 7 7 7 D. Hortsmann

Key C

1. 當 晚 打 擊 石 擊 碎 使 我 就 在 船 內 面
2. 就 身 一 份 候 好 人 能 能 離 離 休 止 以 因
3. 就 今 這 手 的 就 近 手 半 個 下 米 可 備
4. 就 是 世 上 的 離 苦 或 是 離 離 苦 會 會

如 受 必 堅 毅 下 開 孔 口 說 說 與 水 ... 湖
離 離 離 離 離 離 離 離 離 離 離 離 離 離
志 諸 志 志 志 志 志 志 志 志 志 志 志 志
就 是 不 甘 離 離 離 離 離 離 離 離 離 離

必 必 必 必 必 必 必 必 必 必 必 必
必 必 必 必 必 必 必 必 必 必 必 必
必 必 必 必 必 必 必 必 必 必 必 必
打 破 石 擊 碎 使 我 離 離 離 離 A-men

11 1937

104B

189A 替我打破石磐身 KAL-309
ROCK OF AGES, ELDEST OF THE
REDHEAD PETRA (ELSTARD ROMANICAL 929-936)

1. 所 以 打 擊 石 擊 碎 使 我 就 在 船 內 面
2. 就 身 一 份 候 好 人 能 能 離 離 休 止 以 因
3. 就 今 這 手 的 就 近 手 半 個 下 米 可 備
4. 就 是 世 上 的 離 苦 或 是 離 離 苦 會 會

如 受 必 堅 毅 下 開 孔 口 說 說 與 水 ... 湖
離 離 離 離 離 離 離 離 離 離 離 離 離 離
志 諸 志 志 志 志 志 志 志 志 志 志 志 志
就 是 不 甘 離 離 離 離 離 離 離 離 離 離

必 必 必 必 必 必 必 必 必 必 必 必
必 必 必 必 必 必 必 必 必 必 必 必
必 必 必 必 必 必 必 必 必 必 必 必
打 破 石 擊 碎 使 我 離 離 離 離 A-men

12 1964

189A

³⁶ 1864 *Hymn-Tunes of Lowell Mason* Henry Lowell Mason (1944), *Hymn-Tunes of Lowell Mason*. Ann Arbor: UMI Research Press., p. vi.
³⁷ *Der Musik-Brockhaus* (1982), Bortnijanskij . Frankfurt/M, p. 72.
³⁸ David Lloyd-Jones (1966), Tschaiakowsky . MGG, Bd. 13, Sp. 862; David Brown (1980), Tschaiakowsky . *The New Grove*. Vol. 18, p. 643.
³⁹ Robert Guy McCutchan (1958), *Hymn Tune Names: Their Sources and Significance*. New York. p. 148; Francis B. Westbrook/James T. Lightwood (1935), *The Music of the Methodist Hymn-Book* London. New and Revised 1955, pp. 221-222: This melody is not used in Russian churches, but is played in public on semi-religious occasions, as, for instance, at the blessing of the waters [Orthodox], which takes place at St. Petersburg on January 6 []. It is also played on the bells of the churches of St. Peter and St. Paul.

No. 237. (533) **Rock of Ages!**
 (Gal. 3:13) "The Lord Jehovah is the Rock of Ages" — Isa. XXVI. 4 (twice).
 A. M. TORLANT. (Knoxian, 76 Six 75) E. REDHEAD

1. Rock of Ages, cleft for me, Let me hide myself in Thee; Let the water and the blood, From the fountains which flow'd, Be of sin the cleanser; Could my soul no longer live, From Thy mercy-side which flow'd, Be of sin the cleanser; Save me from its guilt and power. Could my soul no longer live, From Thy mercy-side which flow'd, Be of sin the cleanser; Save me from its guilt and power.

2. Nothing in my hand I bring; Supply in Thee I sing; Naked, come to Thee for dress; Helpless, look to Thee for grace; Full, I to the fountain fly; Wash me, Saviour, or I die.

3. With I draw this breathing breath, When mine eyes shall close in death, When I see no world's embrace, See Thee on Thy Judgment throne; Rock of Ages, cleft for me, Let me hide myself in Thee.

No. 237. (2nd June) **Rock of Ages!** Ds. T. HARRIS. D.C.

1. Rock of Ages, cleft for me, Let me hide myself in Thee; Let the water and the blood, From the fountains which flow'd, Be of sin the cleanser; Could my soul no longer live, From Thy mercy-side which flow'd, Be of sin the cleanser; Save me from its guilt and power. Could my soul no longer live, From Thy mercy-side which flow'd, Be of sin the cleanser; Save me from its guilt and power.

2. Nothing in my hand I bring; Supply in Thee I sing; Naked, come to Thee for dress; Helpless, look to Thee for grace; Full, I to the fountain fly; Wash me, Saviour, or I die.

3. With I draw this breathing breath, When mine eyes shall close in death, When I see no world's embrace, See Thee on Thy Judgment throne; Rock of Ages, cleft for me, Let me hide myself in Thee.

13 Sacred Songs and Solos 1900-273/2

Petra (Redhead 76) (1st Tune) **302** E. REDHEAD

1. ROCK of Ages, cleft for me, Let me hide myself in Thee; Let the water and the blood, From the fountains which flow'd, Be of sin the cleanser; Could my soul no longer live, From Thy mercy-side which flow'd, Be of sin the cleanser; Save me from its guilt and power. Could my soul no longer live, From Thy mercy-side which flow'd, Be of sin the cleanser; Save me from its guilt and power.

2. Nothing in my hand I bring; Supply in Thee I sing; Naked, come to Thee for dress; Helpless, look to Thee for grace; Full, I to the fountain fly; Wash me, Saviour, or I die.

3. With I draw this breathing breath, When mine eyes shall close in death, When I see no world's embrace, See Thee on Thy Judgment throne; Rock of Ages, cleft for me, Let me hide myself in Thee.

4. ROCK of Ages, cleft for me, Let me hide myself in Thee; Let the water and the blood, From the fountains which flow'd, Be of sin the cleanser; Could my soul no longer live, From Thy mercy-side which flow'd, Be of sin the cleanser; Save me from its guilt and power. Could my soul no longer live, From Thy mercy-side which flow'd, Be of sin the cleanser; Save me from its guilt and power.

5. Nothing in my hand I bring; Supply in Thee I sing; Naked, come to Thee for dress; Helpless, look to Thee for grace; Full, I to the fountain fly; Wash me, Saviour, or I die.

6. With I draw this breathing breath, When mine eyes shall close in death, When I see no world's embrace, See Thee on Thy Judgment throne; Rock of Ages, cleft for me, Let me hide myself in Thee.

14 Church Praise 1908-302/1

3. REDHEAD PETRA

REDHEAD PETRA

Richard Redhead 1820-1901

19

⁴⁰ 1839 1864

Margaret Chapel

St. Mary Magdalene/ Paddington

30 1864 1894

⁴¹

1964

REDHEAD

PETRA 12

REDHEAD NO. 76

PETRA 1853

Church Hymn Tune Ancient and Modern

⁴²

10 11

14 GETHSEMANE AJALON

James Montgomery

⁴⁰ 1843 *Laudes Diurnae*, 1853 *Ancient Hymn Melodies and Other Church Tunes, The Book of Common Prayer, with Ritual Song* *The Cathedral and Church Choir Book* William J. Reynolds (1976), *Companion to Baptist Hymnal*. Nashville: Broadman Press. p. 407

⁴¹ James Moffatt/ Millar Patrick (1935), *Handbook to the Church Hymnary*. Revised Edition. With Supplement, 1927, 1928, 1935. p. 473.

⁴² Walter Howard Frere (1909), *Hymns Ancient and Modern*. Historical Edition. London. p. 596.

1771-1854			Go to dark Gethsemane	43
1861	REDHEAD PETRA			<i>Hymns Ancient and Modern</i>
	150			
1900	<i>Sacred Songs and Solos</i>	13	1908	<i>Church Praise</i>
302/1	14	1929	<i>Church Hymnal</i>	413
	<i>Baptist Hymnal</i>	225		1933

三、長老會聖詩以外的臺灣其他聖詩流傳

1894 1923
1926

2

(一) 歌詞方面

1776
worlds unknown

soar through tracts

soar to

Rock of Ages

1961

1961-061 15

1964

44

1926

Lâ-Sâm 1937

Ū-òe

⁴³ H. L. Williams/H. D. McKellar (1994), *Go to dark Gethsemane*. *The Hymnal 1982 Companion*. vol. 3/A, p. 348; Robert Guy McCutchan (1958), *Hymn Tune Names: Their Sources and Significance*. New York. p. 73

BY THY BIRTH AND BY THY TEARS; GOD, BE MERCIFUL TO ME; GRACIOUS SPIRIT, DWELL WITH ME; MISTFUL ARE OUR WAITING EYES; SAVIOR, PRINCE OF ISRAEL'S RACE; RESTING FROM HIS WORK TODAY. *The Cyberhymnal*: <http://www.cyberhymnal.org/tun/tun.htm>, Accessed: 14. Feb. 2008

⁴⁴ 1961

61 THỜI GÒA PHẠM-TRÒA THỊNH-PHỐ-SIN
 Rock of Ages, Built for Me
 Ke-Hua-to chieh sa 10-A 7 7 7 7 7 7 TopLADY

5-6 | 5-3-1-5 | 5--- | 2 | 3-2 1 7 | 1--- |

替我釘破十字架， 住我藏在磐石內，
 祇受釘痕痛下開， 孔口流出血淚水，
 二項功效我親愛， 赦罪洗心與淨草。

1. Tôi gửi phôi phôi-chết-đời này, Hết gửi anh tôi là-là-đây,
 2. Góa sin chết vì chúa tôi, Tôi có lòng đau-luật-luật này,
 3. Góa sin hàng-chết vì chúa tôi, Sắp đi - bỏ đi khỏi thế này,

7 | 2-2 7 7 | 1--- 7 | 2-2 7 7 | 1--- |

此身一世做好人， 豈能操與律法同！
 難忘難惡難斷， 巨孽難洗心未寧，
 罪惡自己不能免， 欲我獨得救有權。

11 tôi chưa-chết-hết này, Không chết tôi chưa-chết-chết này,
 12 tôi chưa-chết-hết này, Không chết tôi chưa-chết-chết này,
 13 tôi chưa-chết-hết này, Không chết tôi chưa-chết-chết này,

我身這手穿就釘， 十字架下求可憐，
 未懼聖稱與我展， 軟弱望你肯培養，
 污穢送到各泉邊， 求你洗我重頭生。

14 tôi chưa-chết-hết này, Không chết tôi chưa-chết-chết này,
 15 tôi chưa-chết-hết này, Không chết tôi chưa-chết-chết này,
 16 tôi chưa-chết-hết này, Không chết tôi chưa-chết-chết này,

121 122

15

1961

61

(一) 旋律使用方面

1954	1994		1961
	TOPLADY	1973	1989
TOPLADY	REDHEAD NO. 76	2001	
TOPLADY		1954	REDHEAD NO. 76 TOPLADY
1977	TOPLADY	149	Gethsemane
149		GETHESEMANE	REDHEAD
NO. 76		TOPLADY	
REDHEAD NO. 76			

(二) 詞曲互換特性與其他版本

Hymntune

Tunes Name

Melodien der Kirchenlieder ⁴⁵ 1997

York 8 12

Laurence Bartlett 1933-2002

TOPLADY Rock of

Ages

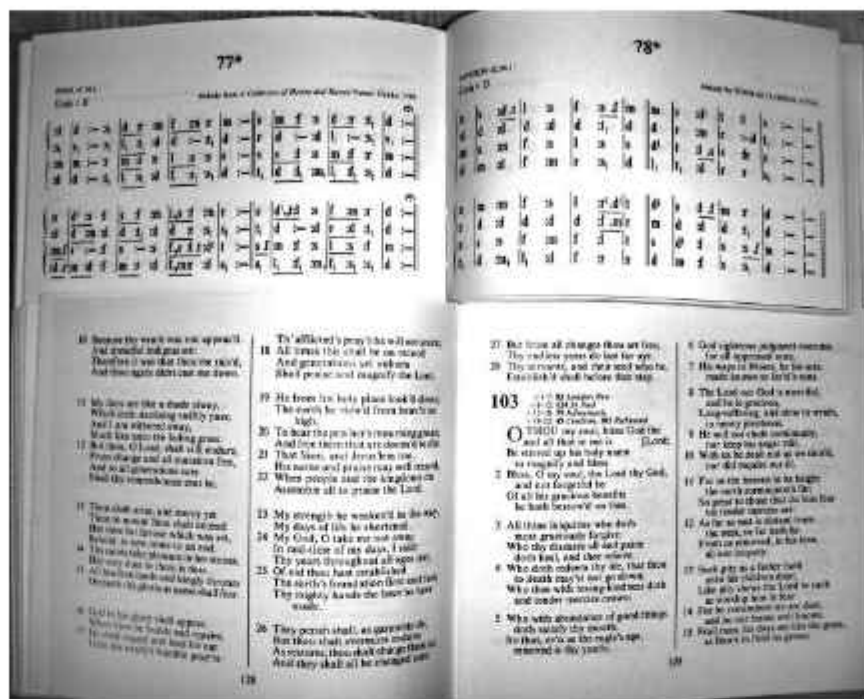
REDHEAD

NO. 76

Karlsruhe



16 1899



17 1990

Tonic sol-fa 46

TOPLADY

TOPLADY

REDHEAD NO. 76

WELLS

REDHEAD NO. 76 WELLS

1907

47

1899

16

17

1900

Sacred Songs and Solos

⁴⁴ 18 Jean-Jacques Rousseau, 1712-1778 1742
 Johannes Wolf (1975), *Handbuch der Notationskunde*. II Teil: Tonschriften der Neuzeit Tabulaturen, Partitur, Generalbass und Refromversuche. Wiesbaden: Breitkopf & Haertel, S. 399-403 19
 Tonic sol-fa 1926 1937 8
⁴⁷ 9 12-14

13	REDHEAD NO. 76 1900-237/1	TOPLADY 1900-237/2
	1890 <i>Sacred Songs and Solos</i>	Rock of Ages
	1890	61
	REDHEAD No.76	433
	Mrs. Philip P. Bliss	1900
		1189
		18
	Edwin Othello Excell, 1851-1921 ⁴⁵	

19

No. 433. Rock of Ages.
 "The Rock was Christ" - C. C. Williams & Co.
 T. S. G. M. No. P. P. Bliss.

1. Rock of A - ges, roll for me, Let me hide my-self in
 2. No-thing is - loss of my hand, Give fal - ter, Thy love do
 3. While I draw this flow-ry wreath, Where dear eyes shall close in
 4. Rock of A - ges, roll for me, Let me hide my-self in
 5. No-thing is - loss of my hand, Give fal - ter, Thy love do
 6. While I draw this flow-ry wreath, Where dear eyes shall close in

1. Save me from all guilt and shame, Be of sin the rock
 2. Thou that art the true and sure, And from ev-er more
 3. Let me hide my-self in Thee, For Thou art the Rock of
 4. Save me from all guilt and shame, Be of sin the rock
 5. Thou that art the true and sure, And from ev-er more
 6. Let me hide my-self in Thee, For Thou art the Rock of

1. Let the wa-ter and the blood, From Thy
 2. Could any man be re-pie-ased, Could any
 3. For hee, come on Thee for sinners, Rep-leas-
 4. When I come to be reborn - know, See 7106

1. Let the wa-ter and the blood, From Thy
 2. Could any man be re-pie-ased, Could any
 3. For hee, come on Thee for sinners, Rep-leas-
 4. When I come to be reborn - know, See 7106

1. Save me from all guilt and shame, Be of sin the rock
 2. Thou that art the true and sure, And from ev-er more
 3. Let me hide my-self in Thee, For Thou art the Rock of
 4. Save me from all guilt and shame, Be of sin the rock
 5. Thou that art the true and sure, And from ev-er more
 6. Let me hide my-self in Thee, For Thou art the Rock of

1. Be of sin the rock, Let me hide my-self in Thee
 2. Thou that art the true and sure, And from ev-er more
 3. Let me hide my-self in Thee, For Thou art the Rock of
 4. Be of sin the rock, Let me hide my-self in Thee
 5. Thou that art the true and sure, And from ev-er more
 6. Let me hide my-self in Thee, For Thou art the Rock of

18 1890 *Sacred Songs and Solos* 433

⁴⁵ Joy to the World O Come Let Us Sing
 Donald Paul Hustad, *Dictionary-Handbook to Hymns for the Living Church*. Carol Stream, Illinois:
 Hope Publishing Company, 1978, p. 238.

SOLOS AND CHOIR PIECES

No. 1189. (53) Rock of Ages 1

(The Last Verse is the Rock of Ages—(begin with a fermata))

A. M. T. 1899. G. O. S. 1899.

<p>1. Rock of A - ges,</p> <p>2. Rock of A - ges,</p> <p>3. While I live,</p> <p>4. I will praise Thee,</p> <p>5. I will praise Thee,</p>	<p>A - ges, the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p>	<p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p>
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Rock of Ages—(continued)

<p>6. I will praise Thee,</p> <p>7. I will praise Thee,</p> <p>8. I will praise Thee,</p> <p>9. I will praise Thee,</p> <p>10. I will praise Thee,</p>	<p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p>	<p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p> <p>the Rock of A - ges,</p>
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19 1900 Sacred Songs and Solos Tonic sol-fa 1189
N. H. 130 1890 New Hymns and Solos 130

四、結語

Rock of Ages 1894 *Tai-Lâm-Hú-Siâ Kàu-Hōe-Pò*
1923 1926

TOPLADY
1900-042 1923-035

1900-068 1926-035 1937-104 1964-189 TOPLADY
1926-035 1937-104A 1964-189B WELLS 1937-104B REDHEAD PETRA

1964-189A

1937

TOPLADY REDHEAD NO. 76

1894

1900

1923

1926

1923

⁴⁹

1915

Rock of Ages

MYRIAD-AGES-ROCK

17

Robert Junius, 1606-1656

17

⁵⁰

80

1923

1926

TOPLADY

20

⁴⁹ 2007
⁵⁰ 1636

萬世磐代我破開

原文：Augustus Montague Toplady, 1762
作曲：Thomas Hastings, 1830
漢譯：甘為霖，1894

1 萬 世 磐 代 我 破 開 准 我 藏 底 免 連 累
2 雖 然 我 盡 力 苦 勞 豈 能 從 律 法 一 心
3 我 幸 蒙 親 近 救 主 願 願 上 天 架 歸 耶
4 我 生 命 咸 是 倚 靠 或 語 終 與 世 間 無

主 死 了 兵 臨 胸 脇 血 水 流 出 白 彼 處
若 熱 心 仰 望 進 前 若 帝 哭 血 面 無 停
我 亦 體 伊 賜 我 穿 我 哀 微 場 我 太 轉
或 未 日 升 至 極 遠 看 我 主 坐 位 審 問

真 正 是 伴 我 可 愛 赦 罪 以 及 清 氣 相
這 統 總 不 隨 我 非 止 有 救 主 耶 穌 會
我 行 穢 過 近 泉 邊 求 主 洗 滌 我 就 免 死
萬 世 磐 代 我 破 開 准 我 藏 底 免 連 累

D. Dewitt Wasson, Hymn Tune Index

I. Rock of Ages

年	题名	旋律 (Tone symbols)	来源	Hymn Tune Index 编号
1822	SAINT PETERSBURG 4.4 : 3CL JERRE JERGO, VAR QSS SAKA, BAPTISMAL U'YM BORTHANASKY; CHERUBIC F'YMN, DAIGNE EN CETTE FIGURE; ICH BETE AN DIE MACHT DER LIEBE, JERUS. MASTER, WHOSE I AM; BULS; THY ROUNDESS LOVE, LAUREL, LOFUNGOM; BERTIN F'YSU KAPLEK; LORD MY PASTURE WILL PREPARE, THE LOWELL, NYTPAVA LAARE; O DIEU; DES GRACES ETERNELLES; O LOVE DIVINE, ALL ELSE IS ASCENDING, OHPAN DUB, L'IDAO, DULCE BEN; O POWER OF JOVE, O HERBA, KORAKIN VAL LAAMIE, O HERBA, SILK'AN PASAMES; PETERSBURG ROYSTON; RUBRA, SCOTT; SHANGANA; THOU HIDDEN SAUBRT OF CALM RESPONSE; *TILL WE COME; *TIS NOT WITH EYES OF FLESH, U'RID K'AAV, O MACHIT DER LEIDE; WELLS , WELLSRING, WE WOLLEN; DEIDES TOO VESKINDEN	MM-SLURDRTD,SLDLSNWSHFMK, SMFSLURDRTD,SLURLSNWSHFR, SMFSLURDRTD,LDLSNWSFMR, SSMFSLURDRTD,SLDI SHAFEMR, SSMFSLRDRTD,SLDLSMLSENMMK	Dmitri Stepanovich Boroniatky (1751-1825) Czawotkuch, 1825 Arr. Lowell Mason, 1854	26339 Saint Petersburg (1822)
1830	TOPLADY 4.4 - AL'UPHIN BERG, SOM BRAST FOR MEG; DE LA TIERRA, FLORES MIL, EWEAT; M'GNING MERCIOS NEW JESUS, MES A MERT' P'AK MEG; KLIPPA DU SOM BRAST FOR MIG, KLIPPA DU SOM BRAST FOR MEG; ROKA DE LA ETERNDAL; ROCK OF AGES	SLMSLMLS,DMRUDTD, TURRTS,DDI	Thomas Hastings (1784-1877)	30197 Toplady (1830)
1853	READHEAD NO. 76 4.4 : 3ALON; ALL HEMS BERRA, SOM BRAST FOR MEG; COHNDARLAND; JE AMOR, DRESOEN EGE-TZE; ISSAS, HEAR OUR PRAYER, GETHSEMANE; GO TO DAOR GETHSEMANE; GRACIOUS SPIRIT, DARELL WITH ME, HAZRE KLIPPE DU SOM BRAST FOR MEG; PETZA, REBREAR, SOUL HAR SHIT SAME LAG; SON OF GOD, O HEAR MY CRY, TO AVERE FROM US; GODS WRATH	DORAFEN, DURRBER, DMS	Richard Redhead (1820-1901) <i>Church Hymn Tunes, Ancient and Modern</i> , 1851	25022 Redhead No. 76 (1853)
1872	ROCK OF AGES 1872 4.4 : ANSBARK, DYKES, PACTE, GENNSGARET; GETHSEMANE, TRUST	MMRMRD, DMSLSLSLMMK	John Bredius Dykes (1823-1876) <i>Harmon. Tunes, 1854, Rev. and Enlarged</i> , Ed J. Jedlund; Tunes	25547 Rock of Ages (1872)
1887	ROCK OF AGES 19TH C.	SDDMSDRM, RMRPFMRBL	Miss Philip Paul Bliss (19th c.)	25345 Rock of Ages (19th c.)
1887	ROCK OF AGES 1887	SLSPNSMFMRSRD, DRMIO	Edwin Obedo Dwyell (1851-1921)	25548 Rock of Ages (1887)
1893	CUYLER	SLMRDMNR, RLMSMNDOR	John Hunt Brewer (1856-1931)	05744 Cuyler (1893)
1904	ROCKAGES 1904	SSLDOTLS, SLSLOTLS	John Henry Maudsley (1838-1920)	25559 Rock of Ages (1904)
1916	ROCK OF AGES 20TH C.	MRIE; D; M; P; M; S; P; M; P; M; R	John Adairson (fl. 1908-1916)	25566 Rock of Ages (20th c.)
1929	ROCK OF AGES, CLEFT FOR ME 1929 4.4 : ALL HEMS BERG SOM BRAST FOR MEG; BERRA; SVAK SKAL ME VEL AV, KLIPPA DU SOM BRAST FOR MEG, KLIPPE, DU SOM BRAST FOR MEG; ROCK OF AGES, CLEFT FOR ME	MAMRDU; L; D; R; L; S; L; F; M	Per Sorenberg (1879-1947)	12361 Hems, hems skal ve g'd ben (1929)
1935	CARRAIG NAN AL 4.4 : ROCK OF AGES	SLDWRD; SLDMSMSM	Gaelic traditional melody	01874 Carrair Nan Al (1935)
1960	ROCK OF AGES 1960 4.4 : FORGESS; MECK, MY HON; MAOZ TEUR, MOOZ T'EUR; MOOZ T'EUR; MOOZ Z'URI, MEE CHOMP'HO; PRASE OUR GREAT AND GRACIOUS LORD	ESD; F; R; D; S; L; R; T; M; R; D; S; ESD; F; R; D; S; L; R; M; R; D; S	Richard United Songster, 1960, Ed. Eric Werner	25550 Rock of Ages (1960)
1985	NEW CITY FELLOWSHIP 4.4 : ROCK OF AGES	M; R; D; M; P; D; S; R; D; M; R; M; R	James C. Wood (ca. 1950)	20580 New City Fellowship (1985)
1984	ROCK OF AGES, CLEFT FOR ME 1984 4.4 : ROCK OF AGES, CLEFT FOR ME	SMFSDMRD, M; R; D; L; M; T; M; S	Keith Landis (b. 1927)	13538 Rock (1984)

2 Rock of Ages

曲名	萬世磐 1900-042 《聖詩歌》	萬世磐／替我打破石磐身 1900-068	替我打破石磐身 中華福音通路總會 《路德宗聖詩》	萬古磐石為我開 信義會（頌主聖詩）	萬古磐石歌 《普天頌讚》	萬古磐石	
聖詩	1894 廿五石羅馬平新詞 1900-042 羅馬字 1923-423 臺灣漢字版	1894 廿五石羅馬平新詞 1906-068, 1926-035 1937-TMAA23, 1964-189A/B	中華福音通路總會 《路德宗聖詩》 臺語版 1961-061	信義會（頌主聖詩） 1954-357, 1994-378	1934 年鄭廷芳譯詞 1934-124, 1977-178	浸信會（頌主新歌） 1973-271/272, 1989-273-274 2001-193《世紀頌讚》	
版本							
歌律	無	TOPLADY WELLS REDHEAD NO. 76	TOPLADY	TOPLADY	TOPLADY REDHEAD NO. 76	TOPLADY REDHEAD NO. 76	
1	萬世磐代我開 康我藏 (hū) 亞里連基 王死了兵聖稱 血水流出自咸咸 (hū tsh)。 其正果淨持可愛 救罪以及清潔	替我打破石磐身。 使我羅在你四面。 你受縛聖會下開。 孔口流出血與水。 二項功效我觀看。 救罪洗心除惡事。	替我打破石磐身。 使我羅在你四面。 你受縛聖會下開。 孔口流出血與水。 二項功效我觀看。 救罪洗心除惡事。	萬古磐石為我開。 容我藏身存在主懷。 願主流血水和血。 洗我一生諸罪孽。 使我行潔成清潔。 罪惡污穢盡除滅。	萬古磐石為我開。 容我藏身存在主懷。 願主流血水和血。 洗我一生諸罪孽。 使我行潔成清潔。 罪惡污穢盡除滅。	萬古磐石為我開。 容我藏身存在主懷。 願主流血水和血。 洗我一生諸罪孽。 使我行潔成清潔。 罪惡污穢盡除滅。	
2	鑿然法石看昇 (hūh-sūn) 主能代我望遠 若熱心仰望遠 若仰望真及無昏 這熱心不離我罪 士有世上耶穌會	我身一伴伴好人／我熱熱盡力強勞。 志能觀與律法河／豈能字法到一半。 雖是熱熱無窮源。 日逐常流心不安。 罪重自己不能完／豈這能不離我罪。 使我開羅你罪／只有於主耶穌能。	我身一伴伴好人。 豈能觀與律法河？ 雖是熱熱無窮源。 日逐常流心不安。 罪重自己不能完。 使我開羅你罪。	我身一主顯不休。 律法仍熱熱無窮。 建功立業終不歇。 在彼年年終不歇。 一德不能斷罪孽。 惟有耶穌能救我。	我身一主顯不休。 律法仍熱熱無窮。 建功立業終不歇。 在彼年年終不歇。 一德不能斷罪孽。 惟有耶穌能救我。	我身一主顯不休。 律法仍熱熱無窮。 建功立業終不歇。 在彼年年終不歇。 一德不能斷罪孽。 惟有耶穌能救我。	我身一主顯不休。 律法仍熱熱無窮。 建功立業終不歇。 在彼年年終不歇。 一德不能斷罪孽。 惟有耶穌能救我。
3	我空手就這救主 精選十字聖詩 我空手 (hūng hūh) 伊賜我算 我空手 (hūng hūh) 伊賜我算 我空手 (hūng hūh) 伊賜我算	我空手來就這。 十字架丁水可憐／十字架下求施恩。 赤體 (Chia-thie) 豈敢稱我衣。 軟弱望你常培養。 污穢 (U-tsh) 豈得洗來連。 赤體洗我重復生／赤體洗我脫落瓦。	我空手來就這。 十字架下求可憐。 赤體望你培養。 軟弱望你常培養。 污穢 (U-tsh) 豈得洗來連。 赤體洗我重復生 (hūng-hūng si)。	我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。	我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。	我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。	我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。 我空手來就這。
4	我生命或死病活 (hū oah) 我臨終典 (hūp) 世代熱 (soah) 或末日到到到 看救主生命聖開 萬世磐代我開 洗我藏身存在主懷	我及世上求復活。 我及臨終日合祈。 或末日到到到／末日神施憐恤面。 看救主生命聖開。 替我打破石磐身。 使我羅在你四面。	我及世上求復活。 我及臨終日合祈。 我及末日到到到／末日神施憐恤面。 看救主生命聖開。 替我打破石磐身。 使我羅在你四面。	我及世上求復活。 我及臨終日合祈。 我及末日到到到。 我及末日到到到。 我及末日到到到。 我及末日到到到。	我及世上求復活。 我及臨終日合祈。 我及末日到到到。 我及末日到到到。 我及末日到到到。 我及末日到到到。	我及世上求復活。 我及臨終日合祈。 我及末日到到到。 我及末日到到到。 我及末日到到到。 我及末日到到到。	我及世上求復活。 我及臨終日合祈。 我及末日到到到。 我及末日到到到。 我及末日到到到。 我及末日到到到。

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Tâi-Lâm-Hú-Siâⁿ Kàu-Hōe-Pò (臺南府城教會報)

1894	Pó. Iong-sim-sin-si	106	20	2	6	3	7
1900	Sèng Si Koa	189	33	12			

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1988c

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腦內模仿—〈音樂與鏡像神經元：從運動到情緒〉導讀

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國立臺灣大學音樂學研究所助理教授

摘要

關鍵詞：

Imitation in the Brain: An Introduction to "Music and Mirror Neurons: From Motion to 'E'motion"

Abstract

Keywords:

neuron) 1990 (mirror
 Ramachandran (2000)
 DNA Gallese
 (2001)
 Einfühlung empathy

(central sulcus)

Lipps (1903)

(representation)
 (primary auditory cortex)

(Engelien et al., 2002)

Istvan Molnar-Szakacs

Katie Overy

(insula) (covert humming) (motor imagery)
 (cortex) (limbic system)
 (hierarchical organization)
 (Broca's area)

(affective

mirror neuron system) (anterior cingulate)

spindle neuron
 (Nimchinsky et al., 1999)
 (Fitch, 2006)

spindle neuron (von Economo neuron)
 (hominidae)
 (humpback whale)
 (Payne and McVay, 1971)

spindle neuron

(sensory feedback)
 (proprioception)

(generalist theories of imitation)

(associative learning)
 (Brass and Heyes, 2005)

(vestibular sense)
 (Phillips-Silver and Trainor, 2005)
 (movement science)
 (e.g. Manzoni, 2007)

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音樂與鏡像神經元：從運動到情緒

原始論文

Molnar-Szakacs, Istvan, and Overy, Katie. Music and Mirror Neurons: from Motion to Emotion. *Social Cognitive and Affective Neuroscience* 2006;1(3):235-241.

摘要

(neuroimaging)

(mirror neuron system)

關鍵字：語言；溝通；階層；Brodmann區44；腦島

Keywords: language, communication, hierarchy, Brodmann Area 44, insula

(represent)

2006)

(Bharucha et al.,

F5

PF

(Rizzolatti and Craighero, 2004)

2005)

(di Pellegrino et al., 1992; Gallese et al., 1996; Fogassi et al.,

(Fogassi et al., 2005)

(subset)

(Kohler et al., 2002)

F5

PF

al., 2005)

(Rizzolatti et al., 2001; Rizzolatti and Craighero, 2004; Fogassi et

(BA 44)

(BA 40)

(Rizzolatti and Craighero, 2004)

1998; Iacoboni et al., 1999; Johnson-Frey et al., 2003; Molnar-Szakacs et al., 2005; Aziz-Zadeh et al., 2006; Molnar-Szakacs et al., 2006)

(Fadiga et al., 1995; Hari et al.,

(Iacoboni et al., 2005)

(Aziz-Zadeh et al., 2004; Buccino et al., 2005)

(empathy) (Carr et al., 2003; Gallese, 2003b; Dapretto et al., 2006)
 (Theory of Mind) (Williams et al., 2001; Williams et al., 2006) (Uddin et al., 2005; Uddin et al., 2006)
 (Studdert-Kennedy et al., 1970; Liberman and Mattingly, 1985; Liberman and Whalen, 2000)
 Liberman (Liberman and Mattingly, 1985; Rizzolatti and Arbib, 1998)
 (Gallese, 2003a)
 (sitar)
 (co-representation)
 (Haslinger et al., 2005; Bangert et al., 2006) (Cross et al., 2006) (Buccino et al., 2004; Calvo-Merino et al., 2004)
 (Janata and Grafton, 2003)

(combination rules)
(Sloboda, 1985)

(Lerdahl and
Jackendoff, 1983; Patel, 2003)

(Hockett, 1960)
(Newell and Simon, 1972)

(Greenfield, 1991; Greenfield et al., 2000)

(Greenfield, 1978,
1991, 2005) Grossman(1980) (aphasia) (Broca's
area)

(Greenfield and Schneider, 1977)

(Grossman, 1980)
(amusia)

(Alajouanine, 1948)

(Patel, 2005)

(Rizzolatti and Arbib, 1998; Arbib, 2005)

(Koechlin and Jubault, 2006; Molnar-Szakacs et al., 2006)

(Molnar-Szakacs et al., 2005)

(Dapretto and Bookheimer, 1999; Friederici et al., 2000a; Friederici et al., 2000b)
(Patel et al., 1998; Maess et al., 2001; Koelsch et al., 2002; Patel, 2003; Tillmann et al., 2003;
Koelsch and Siebel, 2005)

(Trehub, 2003)

(dyslexia)

- (Overy, 2003; Overy et al., 2003) (Fawcett and Nicolson, 1995; Wolff, 2002) (Goswami et al., 2002)
- (Overy et al., 2003) (Belin et al., 1996; Overy et al., 2005)
- (Melodic Intonation Therapy)
- (Jacoboni et al., 1999; Koski et al., 2002; Heiser et al., 2003; Koski et al., 2003; Molnar-Szakacs et al., 2005)
- (de Gelder, 2006)
- (pitch-space)
- (Gabrielsson, 2001)
- (Sloboda and O'Neill, 2001)
- (Balkwill and Thompson, 1999)
- (Zentner and Kagan, 1996; Trevarthen, 1999) (autonomic arousal)
- (VanderArk and Ely, 1992, 1993)
- (chill) (Panksepp, 1995; Gabrielsson, 2001)
- (paralimbic system)
- (frontal pole) (orbitofrontal cortex)
- (parahippocampal gyrus) (superior temporal gyrus/sulcus) (cingulate)
- (percuneus) (Blood et al., 1999; Blood and Zatorre, 2001; Koelsch et al., 2005; Menon and

Levitin, 2005; Koelsch et al., 2006)

(Adolphs, 1999; Adolphs et al., 2000; Adolphs, 2001, 2003)

(Carr et al., 2003; Leslie et al., 2004)

(motor identification) (Lipps,

1903; Gallese, 2003a)

(chameleon effect)

(Chartrand and Bargh,

1999)

(anterior insula)

(amygdala)

2003)

(Carr et al.,
(sensorimotor cortex)

(Davies, 1994; Jackendoff and Lerdahl, 2006)

(Witvliet and Vrana, 1996)

(Ekman et al., 1983)

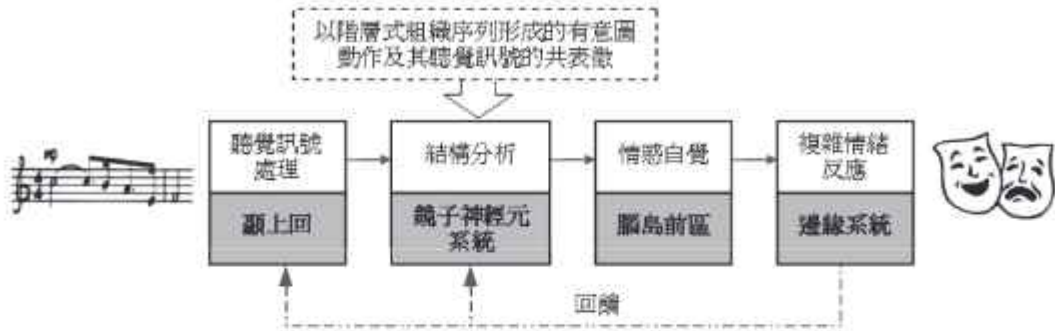
(implicit cue)

(Koelsch

et al., 2005; Menon and Levitin, 2005; Koelsch et al., 2006)

(BA 44)

(Gridley and Hoff, 2006)



(1)

(2)

(BA 44)

Herbie Nichols The Lady Sings the Blues

Billie Holiday

(autonomic state)

(Craig, 2002,

2003, 2004; Critchley et al., 2004)

(Augustine, 1996)

(1)

(2)

(Carr et al., 2003)

(Molnar-Szakacs et al., 2005; Zatorre and McGill,

2005)

(Hauser and
McDermott, 2003)
(Trevarthen, 1999)

(1) (Trehub,
2001; Greenfield, 2005) (2) (Brown, 1991; Fiske, 2004)
(3)

當樂聲悠悠不絕，你就是音樂。

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(1644-1694)

Harold G. Henderson An Introduction to Haiku.

*Three Haiku**for Mezzo Soprano and Piano*

Shyh-ji Chew

Three Haiku by Basho**I. Spring days**

Season of spring days
There a nameless hill has veils
Of soft morning haze
from plum scented air
Suddenly the sun comes up
On the mountain road

II. Autumn Evening

None is traveling
Here alone this way but I
This autumn evening now
On a withered bough
A crow alone is perching
Autumn evening now

III. Autumn Moon

The autumn moon is bright
Sea waves whirl up to my gate
Crested silvery white
Oh! the first soft snow
Enough to bend the leaves
Of the Jonquil low

Spring Days

Shyh-j CIIEW

Mezzo-Soprano $\text{♩} = 120$

Piano

Detailed description: This block contains the first four measures of the piece. The Mezzo-Soprano part is on a single staff with a treble clef and a tempo marking of quarter note = 120. The Piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (B-flat major or D minor). The music features a mix of eighth and sixteenth notes in the vocal line and a more complex rhythmic pattern in the piano accompaniment.

3 *mp* *mf*

Sea-son of spring days

Detailed description: This block contains measures 5 through 8. The Mezzo-Soprano part has lyrics: "Sea-son of spring days". The piano accompaniment continues with a similar rhythmic texture. Dynamic markings include *mp* and *mf*. The piano part features some triplet markings.

10 *f* *ppp* *ppp* *accol.*

There a name— less his has with

Detailed description: This block contains measures 9 through 12. The Mezzo-Soprano part has lyrics: "There a name— less his has with". The piano accompaniment features a strong *f* dynamic in the vocal line and *ppp* dynamics in the piano accompaniment. The piece concludes with an *accol.* (accidental) marking.

14 *p* *mf* *p* *p*

of each mor-ning

A tempo

Detailed description: This block contains measures 13 through 16. The Mezzo-Soprano part has lyrics: "of each mor-ning". The piano accompaniment features a mix of dynamics including *p*, *mf*, and *p*. The tempo marking *A tempo* is indicated above the vocal line.

18 *mp*

From the plain sun set

22 *mf* *mp poco* *mf* *a poco accel.*

air authority the Sun

26 *A tempo* *mp*

comes up on the new train

30

road.

Autumn Evening

Shyh-Ji CHEW

♩ = 72 lyrics

Mezzo-Sop

Piano

soft pedal throughout

None is the evening

More is long this way but

This Au-tumn even

17 *mf* *88*

-ing now

22 *mf*

on with over enough

28

a crow a long is per ching Ah

33

-turn even ing now

Autumn Moon

♩ = 150 Lyrical

Mezzo-Sop

Piano

Sty-Ji CHEW

p *mp*

mp

The Au-tumn Moon is bright

mf

Saa

poco *mp* *f* *mp* *p*

waves whi up to my gate

15

the *mf* stead el very *f* wha

19

the *mf* the Tral soft snow

23

p e nough *mp* to benc *f* poco a poco accel

26 $\text{♩} = 150$

the leaves *mp* of the

The image displays a musical score for a piece titled "Three Haikai Sentences for Female Voice and Piano". The score is written in G major and 4/4 time, with a tempo marking of 140. It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Jar qui" and "low" under a slur. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, with dynamic markings such as *mf*, *ppoco*, *mp*, and *pp*. The score is written on a grand staff with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment.

《關渡音樂學刊》徵稿辦法

一、緣起

本學報之目的在於促進國內系（所）、院校間跨領域的音樂學術交流，結合音樂學、音樂理論與演出實務，以公開徵稿及嚴謹審查制度的方式，進而提升音樂研究水準，期許成為具有公信力的學術性刊物。

二、徵稿內容

以音樂相關領域之學術性論述為主，若有分期登刊之連續性論文(最多二期)，其各單一論文內容之論述必須完整終結。徵稿對象包含以下各類：

1. 音樂學術論著：即研究論文，具原創性或發展性之研究論文，具有價值或具體貢獻者。每篇字數以10000字至20000字為上限，含圖表、譜例以不超過20頁為原則。
2. 音樂理論：每篇字數以10000字為上限，含圖表、譜例以不超過15頁為原則。
3. 表演詮釋：每篇字數以10000字為上限，含圖表、譜例以不超過15頁為原則。
4. 當代音樂論述：每篇字數以10000字為上限，含圖表、譜例以不超過15頁為原則。
5. 譯萃與刊登重要譯稿、學術及音樂表演動態或其他資料性研究，每篇字數以10000字為上限，含圖表、譜例以不超過15頁為原則。
6. 影音資料、書評、樂評及其他類：每篇字數以6000字為上限。

三、投稿規定

1. 來稿均為未曾公開發表之論述，且內容必須符合格式規定(譯稿除外)，其內容物若涉及第三者之著作權（如圖、表、樂譜及長引文等），作者應依著作權法相關規定向原著作權人取得授權。
2. 所有投稿論文需經「學報編輯委員會」推薦之各領域專門審查者評審通過，並經編委會正式決議通過後始得登載。審查基準以(1)原創性(2)前瞻性(3)發展性(4)理解性為原則。
3. 投稿內容不得有侵犯他人著作權或商業宣傳之行為，其法律責任由作者自行負責。

4. 需附中英文摘要與關鍵詞。
5. 書評請於文首註明被評介著作之書名、作者（或編譯者）、出版地、出版者、出版年期、版次、頁數及定價。
6. 譯稿請附寄原作，並註明原作之名稱、作者及出版時地。
7. 稿件需以A4尺寸電子檔案交稿（MS Word7.0以上版本）。注意：圖表照片等影像檔（包含譜例掃描）的解析度必須達到300dpi。
8. 來稿請附作者簡歷，內容以最高學歷、重要經歷、現職、研究領域或代表著作等項目，並以文章敘述的方式書寫，字數在300字以內。

四、稿件格式：以Chicago Manual of Style或MLA Manual of Style style格式為準

- (一) 文稿一律橫向排列，左右對齊，並註明頁碼。
- (二) 論文首頁需附中英文題目及中英文作者姓名。有兩個以上作者時，依對論文貢獻程度順序排列，在姓名後以*,**,***.....記號區別之。
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文章標題層次統一如下

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一、

(一)

1.

(1)

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A.

a.

(五) 圖版、插圖及表格：

1. 圖表名的位置：圖名、圖註在圖下方；表名在表上方，表註在表下方。
2. 圖表寫法：圖1，圖1-1；表1，表1-1。

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② 書目

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中文：王美珠。音樂文化人生。台北市：美樂，2001。

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