

Chihchun Chi-sun Lee 李志純

“Typenkeng & Shihsanhang”

【大坌坑與十三行】—埋在地底下的聲音

Neolithic & Iron Ages in Taiwan

for Dadi, Erhu, Yangqin, Liuqin, Pipa, Zheng and Percussion

(2011)

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Instrumentation:

Dadi (or Xindi)

Erhu

Yangqin

Liuqin

Pipa

Zheng

Percussion (1 player): Glockenspiel, vibraslap, tambourine, Chinese hand cymbals, small Chinese opera gong, sizzle cymbal, a tub of water (for water gong); Mallets: a pair of hard drumsticks, bamboo dowel, glockenspiel mallets

Special instruction: a percussion stand to hang both Chinese hand cymbals and small Chinese opera gong.

樂曲解說:

【大坵坑與十三行】—埋在地底下的聲音

台灣寶貴的史前時代: 新石器與鐵器時代

新石器時代的文化遺址「大坵坑文化」及金屬器時代的「十三行文化」

「大坵坑文化」為台灣新石器時代最早期的一層文化。該文化不但是最早可以辨認出來的南島語系祖先(台灣原住民祖先)型文化，同時也是台灣農業最早的起源地。年代推測在距今七千年至四千七百年之間，從比較研究推測大坵坑文化可能是整個南島語系民族的祖先型文化，遠自最西邊非洲馬達加斯加島，自最西東邊到南美洲復活島，最南邊至紐西蘭，最北邊則是台灣。

音樂揣摩早期大坵坑人類的生活，也象徵著整個南島語系民族起始由台灣延展到世界各地。同時意味著「大坵坑文化」是埋在最深地底層下的文化遺址。

「十三行文化」顯示出較活絡的生活型態，除了固有的農漁業及狩獵，十三行更懂得自製鐵器並進行貿易買賣。

音樂隨著文化背景而有所改變，隱喻著狩獵、製鐵等多元化的生態。

Typenkeng & Shihsanhang

Zheng tuning chart

Chihchun Chi-sun Lee



Typenkeng & Shihsanhang

Score

Neolithic & Iron Ages in Taiwan

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The musical score is written for a 2/4 time signature with a tempo of quarter note = 60. The key signature has one sharp (F#). The score is divided into two systems of two measures each. The instruments and their parts are as follows:

- Dadi:** The first system contains a melodic line starting with a triplet of eighth notes (mf), followed by a wavy line indicating vibrato, and then a series of notes including a half note with an accent (>). The second system features a long, sustained melodic line that rises and then falls, ending with a triplet of eighth notes (mf).
- Erhu:** The first system is silent. The second system begins with a triplet of eighth notes (mf) and continues with a melodic line.
- Yangqin:** Both systems are silent.
- Liuqin:** Both systems are silent.
- Pipa:** Both systems are silent.
- Zheng:** Both systems are silent.
- Percussion:** Both systems are silent.