

COLLEGE OF MUSIC Volume 17 ■ 2019-2020

HARMONIA

The Journal of the Graduate Association of
Musicologists und Theorists (GAMuT)

UNT[™]

UNIVERSITY OF NORTH TEXAS

Discover the power of ideas.

HARMONIA

Volume 17 ■ 2019-2020

The Journal of the Graduate Association of
Musicologists und Theorists at the
University of North Texas

Editorial Board

Brian Anderson, Editor
Stacey Key, Associate Editor
Levi Walls, Associate Editor
Doug Donley, Associate Editor

Faculty Reviewers

Dr. Diego Cubero
Dr. Peter Mondelli
Dr. Vivek Virani

GAMuT Executive Committee

Dani Van Oort, President
Peter Kohanski, Vice President
Levi Walls, Secretary
Matthew Bilik, Treasurer

GAMuT Faculty Advisor

Dr. Ellen Bakulina

Harmonia is the in-house journal of the Graduate Association of Musicologists and Theorists (GAMuT) at the University of North Texas. The objective of GAMuT is to provide a forum for the professional development of the graduate student community, and the annual publication of *Harmonia* functions in support of this goal.

The membership of GAMuT would like to extend its sincere appreciation to Dr. Diego Cubero, Dr. Peter Mondelli, and Dr. Vivek Virani for their service as faculty reviewers for this volume of *Harmonia*. We would also like to thank our faculty advisor, Dr. Ellen Bakulina, for her support in publishing the journal.

Congratulations to Xiao Yun, whose paper "Beyond the Expressivity: Another Look at the Elevating Modulation" was the winner of the 2019–2020 Graham H. Phipps Paper Award.

For information about submitting an article to *Harmonia*, please contact music.gamut@unt.edu.



<http://mhte.music.unt.edu/gamut>

HARMONIA

Volume 17 ■ 2019–2020

The Journal of the Graduate Association of
Musicologists and Theorists at the
University of North Texas

CONTENTS

- | | |
|---|----|
| Beyond the Expressivity: Another Look at the
Elevating Modulation
XIAO YUN
<i>Graham H. Phipps Paper Award Winner</i> | 1 |
| “Naluwan Haiyang” Vocable and the Construction of a
Musical Stereotype for Taiwanese Aborigines
YANG CHEN | 30 |
| About the Contributors | 57 |

***Beyond the Expressivity:* Another Look at the Elevating Modulation**

XIAO YUN

Frequent listeners of pop/rock music are no doubt familiar with the practice of modulating near the end of a song. Over the past few decades, many scholars have employed different terms to describe this phenomenon (see Table 1). Despite these differences in terminology, the scholars listed in Table 1 seem to have come to similar conclusions: firstly, modulations by an ascending semitone or whole tone always occur near the end of a song; and secondly, due to the fact that the modulation is usually applied to the chorus, it is commonly deemed as purely an arranging choice or an expressive intensifier that does not bear much structural weight.¹ In this paper, I argue that neither point is necessarily the case. Using the French musical *Notre-Dame de Paris* as an example, I show that elevating modulations can be used throughout a song, where they take on important structural roles in the overall tonal design of the music. Before proceeding to these examples, it would be prudent to briefly review the history of the terms listed in Table 1, with a particular emphasis on the truck driver, pump-up, and elevating modulations.

Table 1. Different terms for modulations near the end of a song, and their sources.²

Arranger's modulation	Josefs (2000; 1 st ed. 1989)
Crowbar modulation	Kaminsky (1992)
Barry Manilow tonality	McCreless (1996)
Truck driver's modulation	Everett (1997) and (2009)
Pump-up	Ricci (2000)
Shift modulation	Chase (2006)
Direct stepwise modulation	Buchler (2008)
Elevating Modulation	Griffith (2015)

Modulatory Terminology

In his 1997 article "Swallowed by a Song—Paul Simon's Crisis of Chromaticism," Walter Everett refers to this modulating-up-a-step

¹ In popular music, arranging choices may include instrumentation, harmonization and reharmonization, formal designs, as well as adding other musical elements that were not provided by the composer or songwriter.

² Adam Ricci, "The Pump-Up in Pop Music of the 1970s and 1980s," *Musical Analysis* 36, no. 1 (March 2017), 95.

phenomenon as the “truck-driver’s modulation.”³ He explains that the listeners often hear the “driver” engage the clutch as one phrase ends on the dominant of the original key, shift to a higher gear with the new dominant appearing a half step higher, and finally release the clutch on the new tonic chord to begin the next phrase.⁴ With the new force generated from the higher gear, the music turns more powerful, and thus more expressive.

Another frequently used term is “pump-up,” coined by Adam Ricci in 2000.⁵ While examining pump-up modulations in pop music of the 1970s and 1980s, Ricci states that “it is most common for a song’s chorus to be transposed,” and that “the pump-up [occurs] at the conclusion of a track, often in conjunction with a fade-out.”⁶ He expands on Everett’s definition by further categorizing four subtypes based on the chord progression over which the stepwise modulation takes place: the I (old key)—I (new key) type; the V (old key)—V (new key) type; the V (old key)—I (new key) type; and, finally, the I (old key)—V (new key) type.⁷ In this term, Everett’s “truck-driver’s modulation” specifically refers to the V—V type. According to Ricci, these pump-up modulations tend to create an uplifting feeling (again, for the purpose of expressivity), which makes the modulation a popular tool in pop music.

Michael Buchler further expands the boundary of the discussion to include modulations by third, fourth, and even larger intervals, as well as genres outside of rock music. In his 2008 article on Frank Loesser’s Broadway songs, Buchler refers to this type of modulation as direct modulation and divides them into two categories—the utilitarian and the dramatic.⁸ He further observes that, in Broadway repertoire, duets and dance numbers often modulate either to accommodate two different voice ranges or for the sake of variety.⁹ In addition, Buchler states that direct modulations by third, fourth, or larger intervals are less common and rarely bear any dramatic weight, and the listeners do not particularly care whether

³ Walter Everett, “Swallowed by a Song—Paul Simon’s Crisis of Chromaticism,” in *Understanding Rock—Essays in Musical Analysis*, ed. John Covach and Graeme M. Boone (Oxford, New York: Oxford University Press, 1997), 118.

⁴ Everett, 151.

⁵ Adam Ricci, “A ‘Hard Habit to Break’: The Integration of Harmonic Cycles and Voice-Leading Structure in Two Songs by Chicago,” *Indiana Theory Review* 21 (2000): 131.

⁶ Ricci, “The Pump-Up,” 94.

⁷ Ricci, 95–8. Ricci does not mark old/new key for the first two type originally; but they are added here for the purpose of clarity.

⁸ Michael Buchler, “Modulation as a Dramatic Agent in Frank Loesser’s Broadway Songs,” *Musical Theory Spectrum* 30, 1 (Spring 2008): 36.

⁹ Buchler, 36.

the original key returns.¹⁰ In contrast, direct *stepwise* modulations—which usually occur before the repeat of a refrain—often carry some dramatic significance, or at the very least, tend to express some sort of intensification.¹¹

David Metzger, in his 2012 article, moves on to yet another set of repertoires—the power ballads, which incorporates this type of modulation rather frequently. For Metzger, the crux of the power ballad’s musical formula is continual escalation, which includes the dynamics of the music as well as the vocals, size of the ensemble, and of course, modulations.¹² He observes that “most, but not all, songs conclude with a wrenching modulation up a step” and calls it “the cliché hallmark of the power ballad.”¹³ This type of modulation is an essential part of the power ballad’s expressive formula.

Building on the foundation set by the aforementioned scholars, Dai Griffiths goes a step further and chooses to use the term “elevating modulation,” suggesting the idea that—like an elevator—these modulations can go both up and down.¹⁴ Griffiths’ term represents a significant stride in the study of modulations in pop music, because it recognizes the fact that, although much less common, downward modulations do happen. In light of this key distinction, I find Griffiths’ term, among all the others, to be superior for the purposes of this article. Despite the fact that most of the songs in *Notre-Dame de Paris* fall within David Metzger’s definition of a power ballad, the modulations are not always by an ascending step. Therefore, the use of Griffiths’ more flexible term—elevating modulation—will underscore my point that the modulations in *Notre-Dame de Paris* are atypical of the power ballad genre.

To summarize, most of the scholarship thus far tends to view elevating modulations as purely arranging tools which are applied toward the end of a song for expressive purposes, yet seldom has any connection been made between these modulations and structural meanings. Taking a few songs from the musical *Notre-Dame de Paris* as case studies, I will show that elevating modulations, besides being expressive, *do* have the potential to also serve as a part of the overall tonal design of a song.

¹⁰ Buchler, 37.

¹¹ Buchler, 37.

¹² David Metzger, “The Power Ballad,” *Popular Music* 31, no. 3 (October 2012): 439.

¹³ Metzger, 439.

¹⁴ Dai Griffiths, “Elevating Form and Elevating Modulation,” *Popular Music* 34, no. 1 (2015): 22.

Analysis of Modulations in “Les Sans Papiers”

The 1998 musical *Notre-Dame de Paris* was composed by Riccardo Cocciante with lyrics by Luc Plamondon, and is based on the popular Victor Hugo novel of the same name. Although the musical is not well-known in the United States, it has been performed throughout the world. Since its composition, *Notre-Dame de Paris* has been performed in nine different languages in twenty-three countries, culminating in more than 5000 performances.¹⁵ Several songs from the musical were released as commercial singles; one of these singles, “Belle,” is the third best-selling single in French history.¹⁶

As I will illustrate, the elevating modulation is an important tool in Cocciante’s harmonic language, which follows common-practice habits in other respects. Table 2 lists out all the elevating modulations in this musical, both ascending and descending at various intervals. It is these elevating modulations that make the music so colorful and attractive, and draws my interest to conduct a more detailed study.

Table 2. The number of elevating modulations at different intervals and directions in Notre Dame de Paris. ¹⁷

Interval of transposition Direction of transposition	Minor 2nd	Major 2nd	Minor 3rd	Major 3rd	Perfect 4th
Ascending	0	26	29	10	6
Descending	1	3	11	1	4

The frequent modulations throughout the second song of Act I (“Les Sans Papiers,” or “the Refugees”) are sufficient to impress even musically educated listeners.¹⁸ As shown in my transcription of mm. 1–26, the composer elegantly created short but recognizable melodic

¹⁵ Anonymous, “Notre Dame De Paris,” *Official London Theatre.com*, accessed May 3, 2019, <https://officiallondontheatre.com/show/notre-dame-de-paris-111409245/#>.

¹⁶ Will Longman, “French Musical Notre-Dame de Paris to Play at London Coliseum in 2019,” *London Theatre.co.uk*, April 26, 2018, accessed May 3, 2019, <https://www.londontheatre.co.uk/theatre-news/news/french-musical-notre-dame-de-paris-to-play-london-coliseum-in-2019>. According to Plamondon, “Belle” sold 2.5 million copies as a single.

¹⁷ There are also 10 modulations between parallel keys such as C major becomes C minor, but it is not included in this table as these modulations fall outside the scope of this article.

¹⁸ For the convenience of future discussion, I list the characters and their relationships in this musical in Appendix I.

motives from the outset, which are then recycled throughout with variations in contour and tonal area.¹⁹ Having first established a connection between this motive and the tonal center, subsequent transpositions of the motive encourage listeners to hear a modulation, rather than a mere tonicization within the original key. For example, the theme of the song—the first ten measures—is a sentence: the basic idea is stated in mm. 1–3 and repeated in mm. 4–6, while mm. 7–10 (which clearly derives from the same motive found in the presentation) form the continuation. The harmonic progression accompanying the theme is also very simple, with a stable tonic chord supporting the presentation and a iv-V7 under the continuation. Instead of resolving the dominant-seventh chord, the music unexpectedly shifts up a major-third to E minor (m. 11). Like all the elevating modulations in this song, the modulation leading to m. 11 falls within Ricci's description of the V (old key)—I (new key) type.

Despite some surface-level differences, mm. 1–10 and mm. 11–18 clearly have much in common. The listeners do not hear the same melody in the new key, but the fact that the seemingly new idea begins with and utilizes the same scale degrees with the original basic idea makes it close enough to be considered as motivically related. Furthermore, the harmonic progression is slightly altered here in mm. 11–18 with a smoother bass line supporting the i-VII (passing)-VI-V7 progression. However, the use of $\hat{4}$ over the VI chord gives the sense of an inverted iv7 chord approaching the V7, thus increasing the phrase's similarity to the original theme.

Cocciante employs additional elevating modulations in order to create the rise in tension associated with power ballads; yet, he also balances out that tension through descending elevating modulations. As shown in Example 1, after four iterations of the same melodic idea, the music shifts up another major-third (just like in m. 11) to G# minor. The same i-VII-VI-V7 progression is played again; meanwhile, the melody also remains mostly unchanged until the end of the phrase. The modulation—together with the increasing volume, higher register, and new upward melodic gesture—creates a feeling of tension and restlessness. Then, Cocciante alleviates the tension built up through these modulations through a surprising shift down from G# minor to F minor to present the complete theme for the second time (see transition from Example 1 to Example 2, mm. 19–36). Again, the theme is followed by two varied iterations; however, the modulatory plan is now slightly different. The first varied theme occurs in Ab minor, a minor-third above F minor, while the second utilizes the expected modulation of up a major-third. After the second varied theme in C minor, the theme—as can be anticipated now—

¹⁹ For a complete transcription of the song, please refer to Appendix II.

Example 1. "Les Sans Papiers" mm. 1-26.

Act I No. 2 The Refugees

Transcribed by Xiao Yun

comes back again a minor-third lower (A minor in m. 53). It must be noted here that, as indicated in the score, this G7-Am progression should not be considered as a deceptive cadence with mixture, because the parallelism in melody clearly indicates that the tune is sung in a new key. That being said, this time the composer does not bring back the whole theme, but only presents the two statements of the basic idea before the music moves to a bridge in m. 59. Another change in this partial theme is that these two statements are no longer supported by a sustained tonic chord as in the key of C minor and F minor, but adopt the same i-VII-VI-V7 progression as in the variations.

The bridge can be further divided into two smaller sections, which serve not only to deescalate the tension before wrenching it back up, but also to shift the tonal center back to the global tonic of C minor. The first section (mm. 59-62) functions as a transition. The continuation of the previous melodic idea (from m. 58) in m. 62

Example 2. "Les Sans Papiers" mm. 27-58.

27 *Fm*
Theme 2
f: i

33 *Bbm* *C7* *Abm*
Variation of Theme
iv *V7 V (of F minor) - I (of Ab minor)* *Abm: i*

39 *Gb* *Fb* *Eb7*
VII(P) VI *V7 V (of Ab minor) - I (of C minor)*

45 *C* *Bb* *Ab* *G7*
Variation of Theme
c: i VII(P) VI *V7*

53 *Am* *G* *F* *E7*
Theme 3 (partial)
V (of C minor) - I (of A minor), not a deceptive cadence!

reminds us of what has just happened, almost like an echo; meanwhile, the three measures of rest allow the listener to take a step back from all the tension accumulated up to this point. The second half, which spans mm. 63-74, marks a process of re-accumulating. It takes the three-measure basic idea in its original form melodically (from mm. 1-3) while inserting a measure of rest in between. This alteration results in a four-measure block, which then goes through a series of ascending-minor-third modulations starting from A minor. When the key of A minor is revisited after the series of elevations in m. 75, the electric guitar boosts the energy up to a higher level; listeners at this stage may perceive that they are experiencing the apex of the song, only to realize that the theme in mm. 75-80 is merely another echo of mm. 53-58. A true statement of the complete theme (accompanied by the organ) returns after another ascending minor-third modulation, bringing the music back to the original key of C minor. Similar to some other power ballads, this moment is marked

through a registral shift: Clopin, the singer, delivers the line in a shouting style that perfectly depicts the desperation of the refugees' search for protection.²⁰

Example 3. "Les Sans Papiers" mm. 59-84.

Act I No. 2 The Refugees 3

a: I- c: I-

Ebm: I-

f#: I-

Return of the theme? No!

Electric Guitar enters

a: I- VII(P) VI

Real Return of the theme!

Theme 4

V7 c: I- VII(P) VI

V (of A minor) - I (of C minor)

²⁰ Clopin is the leader of the homeless and the refugees, and he is also a quasi-brother figure of Esmeralda, the heroine of the musical. For a complete introduction of the characters, please refer to Appendix I.

Table 3. A summary of the key schemes in “Les Sans Papiers”

Measure	1	11	19	27	37	45
Key area	Cm	Em	G#m	Fm	Abm	Cm
Thematic statement	Full	Varied	Varied	Full	Varied	Varied

Measure	53	63	67	71	75	81
Key area	Am	Cm	Ebm	F#m	Am	Cm
Thematic statement	Partial	Partial	Partial	Partial	Partial	Full

As shown in Table 3, most of these modulations are by thirds, and they clearly carry significant dramatic weight. In addition to this expressive aspect, these modulations appear to serve a structural function. Such frequent modulations by third do not resemble the situations discussed by previous scholars, and the choice to present the theme fully in some key areas and partially in others does not appear to be random either. Besides, with the build-up from the bridge section, the A minor section could have potentially served as a final reprise, yet the composer chose to take one more modulation and bring the song back to C minor. All of these choices have been purposefully made, and the next section will explain them from a structural point of view.

Cocciante’s choice to begin and end the song in the same key (C minor) clearly indicates the significance of this key as the global tonic of the song. The next step is to understand how the other key areas relate to this home key. Example 4 shows two common ways of prolonging a tonic—the first one with a pedal 6/4 chord, and the second with an auxiliary diminished-seventh chord. Both chords involve neighbor motions in the upper voices while the root of the tonic is maintained as a common tone. Here I propose that the tonal design of the whole song is based on a combination of these two models.

Example 4. Two common ways of prolonging a tonic.

C minor: I₃ - b₉ - b₃ I- Aux⁰⁷ I-

Let us go back to the music again to examine how this compositional feat was achieved. The sketches in Example 5 provide graphic representation of the song at different levels influenced by the Schenkerian method. Example 5a presents a harmonic reduction of the song at foreground level, and then Example 5b reduces it out to show only the key areas.²¹ As mentioned above, the original theme in its complete form only appears in mm. 1, 27, and 81, while mm. 53 and 75 have partial presentations; thus, the key areas in those measures are considered as structurally more important, and the others as more subordinate. The deep middleground shown in Example 5c incorporates these assumptions and demonstrates how the tonal design of the whole song consists of several large harmonic steps.²²

Example 5. Schenkerian readings of “Les Sans Papiers” at various levels.

5a. Bass-line reduction of “Les Sans Papiers.”

Theme 1 Theme 2 Theme 3 (Partial) Theme 4

① 11 19 27 37 45 53 63 75 81 90 99 103

²¹ Since the discussion does not involve any upper voices of the structure, only bass-line sketches are shown here.

²² These harmonic steps coincide with the formal division of the song, but a discussion on the overall form of the song is not included in the article because this song does not fall in any of the commonly seen forms in common-practice or rock/pop music.

5b. Middleground bass line of “Les Sans Papiers.”

The image shows a bass line on a single staff in 6/4 time. The key signature has one flat (B-flat). The melody consists of quarter notes and half notes, with some notes beamed together. Above the staff, several measures are circled with numbers: 1, 11, 19, 27, 37, 45, 53, 63, 75, 81, 91, 99, 103. Brackets are drawn below the staff, grouping measures 1-11, 19-27, 37-45, 53-63, 75-81, 81-91, 91-99, and 99-103. The notes are: m. 1 (C), m. 11 (E), m. 19 (G), m. 27 (F), m. 37 (A), m. 45 (Ab), m. 53 (A), m. 63 (C), m. 75 (A), m. 81 (G), m. 91 (E), m. 99 (C), m. 103 (C).

5c. Deep Middleground structure of “Les Sans Papiers.”

The image shows a deep middleground structure on a single staff in 6/4 time. The key signature has one flat (B-flat). The structure is composed of chords and intervals, with some notes beamed together. Above the staff, several measures are circled with numbers: 1, 27, 53, 63, 81, 90, 91, 99, 103. Brackets are drawn below the staff, grouping measures 1-27, 27-53, 53-63, 63-81, 81-90, 90-91, 91-99, and 99-103. The notes are: m. 1 (C), m. 27 (F), m. 53 (A), m. 63 (C), m. 81 (A), m. 90 (G), m. 91 (E), m. 99 (C), m. 103 (C).

The first step proceeds from the tonic to a conceptual pedal 6/4 chord that is later composed out in mm. 27–45.²³ Within this step, the E natural (m. 11) essentially functions as a passing tone from the Eb in the beginning C minor chord to the F (m. 27), while the G# (m. 19) comes from the G natural at the outset then turns enharmonically to the Ab (m. 45). The second step from the pedal 6/4 to the auxiliary diminished-seventh chord—which is also explicitly composed out as C (m. 63)-Eb (m. 67)-F# (m. 71)-A (m. 75)—takes much longer. The Ab keeps climbing up to the A natural in m. 53, which is later regained in m. 75; the F, on the other hand, splits into two directions—one of them descends through the conceptual E natural (implied by the A minor triad) in m. 53 to the Eb (m. 67), while the other keeps ascending to the F# (m. 71). The last step, going back to the C minor, is rather straightforward—the A natural and the F# both resolve to the G natural, while the C and the Eb remains.

As shown above, all the key areas chosen for the local modulations are part of a larger tonal design, and the composer has cleverly indicated the hierarchy of these key areas by assigning them slightly different melodic material. In other words, besides their expressive effect, the elevating modulations do have their own structural significance, and together they helped bury a simple prolongational scheme underneath the seemingly confusing musical surface.

²³ F (m. 27)-Ab (m. 37)-C (m. 45), as seen in Example 5b.

I would like to add one last note about this song before moving on to the next example. Without changing any of the surface level voice-leading, I provide an alternative reading of the bass line at a deep middleground level in Example 6. This reading takes the F minor sonority in m. 27 as a true predominant chord, and the diminished-seventh chord as an applied leading-tone 7th chord resulting from a chromatic voice change with the F minor chord:²⁴

Example 6. An alternative reading at deep-middleground level.

The image shows a musical staff in bass clef with a key signature of one flat (B-flat). Above the staff, measure numbers are circled: 1, 37, 53, 63-75, 81, 99, and 103. The staff contains several chords with stems and beams. Below the staff, the following chord symbols are listed: C minor: I-, IV-, VII^o/V, V₇, V₇, I-. The notation includes various chord symbols and stems, with some notes connected by lines across measures.

The advantage of this reading, up to this point, is that it is even closer to the musical surface by interpreting the key areas in which the themes (either complete or partial) take place as they are—F minor *means* F minor instead of a neighbor chord with an implied bass. However, it requires an alternate interpretation of the C minor chord in m. 81—to read it not as a tonic but, in Drew Nobile’s term, a “cadential I” chord for the whole song (and thus, another implied G under the C minor chord in the sketch).²⁵ This interpretation of m. 81 might require a more flexible conception of the term, which was originally applied within a section (for example, close to the end of a verse or chorus right before the structural dominant). However, the C minor chord at m. 81 marks the reentry of the theme after a long preparation and sounds very firmly established as the beginning of a new section (plus it does take a few more measures for the structural dominant to arrive). I will not expand too much more on this issue, but it is clear that each reading has its own advantages; neither is against the principle idea that the modulations themselves bear *both* expressive and structural weight.

Analysis of Modulations in “Vivre”

The second example—No. 18 from Act II, titled “Vivre”—also enjoyed significant popularity; several covers were released,

²⁴ Some of the notes in the bass line are moved down an octave so that it is easier to show the voice exchange.

²⁵ Drew F. Nobile, “Form and Voice Leading in Early Beatles Songs,” *Music Theory Online* 17, no. 3 (2011). M. 81 is a cadential I chord as it functions in this graph as a cadential 6/4 chord while having scale degree 1 the bass.

including an English version by Celine Dion called “Live (for the One I Love).” Based on the theme from the overture, this song is an expansion; a shorter version in the form of duet, “La Volupte,” was already sung at the end the first Act. The tonal plans of both numbers are influenced by elevating modulations.

“La Volupte” is almost devoid of marked events: not only does it follow a straightforward strophic form, but the harmonic basis for the song is a very common I-IV-I-V7-I progression, which accompanies the repeating six-measure melody.²⁶ The modulations, however, demand the listener’s attention. The song begins with what Ricci terms a typical “I-I type.”²⁷ The electric guitar plays the intro in the key of Db major, after which Phoebus starts to sing the melody in Eb major without any preparation. The second strophe, beginning in m. 13, utilizes exactly the same elevating modulation, this time from Eb major to F major. After Phoebus finishes these two strophes (mm. 1–18), Esmeralda sings the third strophe in Bb major—still an elevating modulation but at an unusually large interval. The connection with the previous keys sounds like moving from a dominant to a tonic. This strophe is longer than the previous two, as the IV-I-V7-I progression is repeated an extra time, with a minor IV chord in lieu of the major IV. The bVI chord in m. 29 seems to begin a common Aeolian cadence (bVI-bVII-I) to give it a romantic conclusion.²⁸ However, when Frollo suddenly stabs Phoebus with Esmeralda’s dagger, the music shifts to a series of drastically contrasting minor harmonies in the key of D minor before eventually modulating to the parallel major.²⁹

I consider Bb as the home key of the song, thus making the background structure an auxiliary cadence (see Example 7).³⁰ In other words, the whole song is based on a IV-V-I meta-progression with an

²⁶ A complete transcription is provided in Appendix II.

²⁷ Adam Ricci, “The Pump-Up,” 95.

²⁸ Nicole Biamonte, “Triadic Modal and Pentatonic Patterns in Rock Music,” *Music Theory Spectrum* 32, no. 2 (Fall 2010): 98.

²⁹ To give context to the way that the “Fatalite” is closely connected with the “La Volupte” in the original production, I have attached the score following that of “La Volupte” in Appendix III. The key change is potentially a part of the tonal design of the whole musical, but since it is not the main topic of this paper, I will only consider “La Volupte” on its own and take Bb as the ending key, with the last Gb chord as part of an assumed Aeolian cadence that is cut short (which, in fact, does resolve in the key of D major at the end of the act).

³⁰ In his article “Unraveling Schenker’s Concept of the Auxiliary Cadence,” Poundie Burstein defines it as “a progression that begins midstream, consisting of either a dominant moving to a tonic or a predominant and dominant moving to a tonic.” L. Poundie Burstein, *Music Theory Spectrum* 27, no. 2 (Fall 2005): 161.

Example 7. A bass-line background sketch of “La Volupte”.

B^b: bIII IV V I

intro on the key of bIII. And later, in the longer version of this song—“Vivre,” sung by Esmeralda alone, all these key areas that form the backbone of the tonal structure in “La Volupte” turn out to become equally important key areas. To put it another way, beside a possible consideration on the vocal range of different characters, the modulations in “La Volupte” are serving an overall tonal plan that is to be maintained and elaborated later.

One can easily see from Example 8 that, unlike “La Volupte,” “Vivre” has verse-chorus form.³¹ The harmonic progression of the new verse is first given in the introduction. The core idea of the progression is a vi-iv-V⁴⁺³ with a tonic harmony implied but never provided within the phrase.³² All the subsequent verses are supported by the same progression in different key areas, separated by elevating modulations. The key areas for the three choruses clearly match those in “La Volupte,” and even the key of the intro, Db major, is indicated by the predominant-dominant progression. Without the considerations of Phoebus’ vocal range, this song could have numerous plans of modulations such as the cliché of continually rising by whole/half step—if being expressive is the only consideration.³³ However, the composer would rather maintain the “original” plan—Db-Eb-F-Bb, thus the modulations in the verses need to serve this purpose well.

The structure of the song is presented in Table 3 at different levels. There are in total three elevating modulations, located respectively at the beginning of Verse 1, Verse 2, and Verse 4. From a Roman-numeral perspective, the chord at the beginning of each of these verses can be explained in the key of the previous section, which may therefore suggest the possibility of modulating via pivot chords.

³¹ A transcription of the whole song is provided in Appendix IV.

³² An exception is Verse 5, where the expected tonic is given but soon turns into a dominant of the next key in Chorus 3

³³ In this musical, the expressive capacity of elevating modulation by step is arguably best shown in the last song “Danse mon Esmeralda”, where Quasimodo sings the verse in D minor twice, then the chorus four times, starting from D major then rising up a major second each time.

For example, the F minor starting verse 1 could be viewed as having a dual function of both iii chord in the key indicated by the

Table 3. Formal sections and key areas in “Vivre” in comparison with “La Volupte.”³⁴

Vivre	Formal section	Intro	V1	V2	C1	V3	V4	C2	V5	C3
	implied key area	Db	Ab	Eb		Eb	F			
	Clearly presented key area				Eb			F	F	Bb
La Volupte	Formal section	Intro	Strophe 1			Strophe 2			Strophe 3	
	Key area	Db	Eb			F			Bb	

introduction (Db), and the vi chord in the projected key of the first verse (Ab). However, I argue that they still lean more towards elevating modulations, because at these moments, the listeners’ attention is drawn more to the intra-sectional repetition of the melodic line than the harmonic connections, just like the moment before the third theme enters in “Les Sans Papiers.” There is, interestingly, a side note along this line of intra-sectional comparison. Since each verse starts with the vi chord of the indicated key (m. 1 is vi of Db, m. 5 is vi of Eb, etc.), according to Ricci’s way of thinking, the modulations leading into m. 5, m. 9, and m. 23 can serve as examples of a fifth type: V (old key)—vi (new key), which is beyond his four-type categorization.³⁵

Given the apparent parallelism between the tonal plans of these two songs, any difference between them would naturally stand out and draw the listener’s attention. The key of Ab in the first verse is one such difference, because it is the only key area in “Vivre” that did not appear in “La Volupte,” and the listeners will logically wonder how to make sense of it. Example 8b provides an explanation for this. Although Verse 1 has a suggested key area of Ab, at a deeper level, it is part of a continuous prolongation of the predominant harmony of Eb major—the key of Verse 2 (the bass line composes out a ii7 chord—F-Eb-C-Ab); Verse 2, then, ends with the dominant chord of Eb major to firmly support arrival of the tonic in the first chorus. In other words, the set-up of Eb major does not start from its vi chord in m. 9, but, in fact, can be traced all the way back to m. 5.

³⁴ The difference between implied and clearly presented key area is whether a tonic chord is present.

³⁵ Ricci, in his article “The Pump-up in Pop of the 1970s and 1980s,” only lists out four different types of pump-up modulations—I-I, V-V, I-V, and V-I.

Example 8a. A foreground bass-line reduction of “Vivre”.

Example 8a shows a foreground bass-line reduction of the piece "Vivre". The score is divided into sections: Intro (measures 1-4), Verse 1 (measures 5-8), Verse 2 (measures 9-12), Chorus 1 (measures 13-18), Verse 3 (measures 19-22), Verse 4 (measures 23-26), Chorus 2 (measures 27-33), Verse 5 (measures 34-37), and Chorus 3 (measures 38-39). Roman numerals are provided for each measure, indicating the chord quality and function. The bass line is written in a single staff with a treble clef and a key signature of two flats (Bb major). The Roman numerals are: Intro: VI-, D^b, IV-, V; V1: VI-, A^b, IV-, V; V2: VI-, III-, IV-, V; C1: E^b, I, IV, I, V7, I; V3: I, VI-, IV-, V, III-, E^b, VI-; V4: IV-, V, I, IV, I, V7, I, VI-, IV-, V; C2: F; C3: V, V7, I, IV, I, V7, I, IV-, I, V7, I. The bass line consists of chords and single notes, with some measures containing multiple notes.

Example 8b. Middleground bass-line sketch of “Vivre”.

Example 8b shows a middleground bass-line sketch of the piece "Vivre". The score is divided into sections: Intro (measures 1-4), Verse 1 (measures 5-8), Verse 2 (measures 9-12), Chorus 1 (measures 13-18), Verse 3 (measures 19-22), Verse 4 (measures 23-26), Chorus 2 (measures 27-33), Verse 5 (measures 34-37), and Chorus 3 (measures 38-39). Roman numerals are provided for each measure, indicating the chord quality and function. The bass line is written in a single staff with a treble clef and a key signature of two flats (Bb major). The Roman numerals are: Intro: VI-, V; V1: II-, V; V2: IV; C1: II-, V; V3: II-, V^b; V4: - 7, I; C2: - 7, I; V5: - 7, I; C3: - 7, I. The bass line consists of chords and single notes, with some measures containing multiple notes.

Verses 3 and 4 can also be viewed as a process of preparing the upcoming key area of F major, although in a different manner from the previous verses. The C minor chord in m. 19 has several meanings: locally, coming out of the key of Eb major, C minor is the vi chord as the result of another 5-6 exchange; at the same time it could be the minor V of the coming F major, whose third needs to be raised a half step to better support F major as the new tonic; and ultimately, it is also the ii chord of the global key Bb major. Therefore, perhaps it is not purely a coincidence that the composer starts a new melodic pattern at this juncture. The D in m. 23, besides functioning locally as vi of F major, is essentially a neighbor note to the Cs in mm. 19 and 26. Verse 5, with its added authentic cadence, reaffirms F major locally only to see its destabilization into a dominant-seventh chord to welcome the appearance of the long-awaited *home* key Bb major. Therefore, the discussion of this song can be summed up by reiterating that, besides being expressive (which is somewhat less obvious in this case than in “La Volupte”), all the three elevating modulations clearly help complete the overall tonal plan of the song.

Conclusion

Most of the scholarship on the topic of elevating modulation so far has referred to it—either implicitly or explicitly—as an expressive tool. This article shows that elevating modulations can also bear structural weight and serve the overall tonal design of the piece. Admittedly, there are significantly more examples of elevating modulation as a merely expressive tool, but I have demonstrated that the key choices of elevating modulations *can* have structural meaning beyond the expressivity.

Works Cited:

- Anonymous. "Notre Dame De Paris." *Official London Theatre.com*. Accessed May 3, 2019, <https://officiallondontheatre.com/show/notre-dame-de-paris-111409245/#>.
- Biamonte, Nicole. "Triadic Modal and Pentatonic Patterns in Rock Music." *Music Theory Spectrum* 32, no. 2 (Fall 2010): 95–110.
- Buchler, Michael. "Modulation as a Dramatic Agent in Frank Loesser's Broadway Songs." *Musical Theory Spectrum* 30, no. 1 (Spring 2008): 35–60.
- Burstein, L., Poundie. "Unraveling Schenker's Concept of the Auxiliary Cadence." *Music Theory Spectrum* 27, no. 2 (Fall 2005): 159–186.
- Chase, Wayne. *How Music Really Works!: The Essential Handbook for Songwriters, Performers, and Music Students*. Vancouver: Roedy Black Pub., 2006.
- Doll, Christopher. "Rockin' Out: Expressive Modulation in Verse-Chorus Form." *Music Theory Online* 17, no. 3 (October 2011).
- Everett, Walter. "Swallowed by a Song—Paul Simon's Crisis of Chromaticism." In *Understanding Rock—Essays in Musical Analysis*, edited by John Covach and Graeme M. Boone, 113–53. Oxford, New York: Oxford University Press: 1997.
- Griffiths, Dai. "Elevating Form and Elevating Modulation." *Popular Music* 34, no.1 (2015): 22–44.
- Josefs, Jai. *Writing Music for Hit Song*. 2nd edition. New York: Schirmer Trade Books, 2000.
- Kaminsky, Peter. "The Popular Album as Song Cycle: Paul Simon's 'Still Crazy after All These Years'." *College Music symposium*, 32 (1992): 38–54.
- Longman, Will. "French Musical Notre-Dame de Paris to Play at London Coliseum in 2019." *London Theatre.co.uk*, April 26, 2018. Accessed May 3, 2019, <https://www.londontheatre.co.uk/theatre-news/news/french-musical-notre-dame-de-paris-to-play-london-coliseum-in-2019>.

- McCreless, Patrick. "An Evolutionary Perspective on Nineteenth-Century Semitonal Relations." In *The Second Practice of Nineteen-Century Tonality*, edited by William Kinderman and Harald Krebs, 87–113. Lincoln: University of Nebraska Press: 1996.
- Metzer, David. "The Power Ballad." *Popular Music* 31, no. 3 (October 2012): 437–59.
- Nobile, Drew F. "Form and Voice Leading in Early Beatles Songs". *Music Theory Online* 17, no. 3 (October 2011).
- Ricci, Adam. "A 'Hard Habit to Break': The Integration of Harmonic Cycles and Voice-Leading Structure in Two Songs by Chicago." *Indiana Theory Review* 21 (2000): 129–46.
- Ricci, Adam. "The Pump-Up in Pop Music of the 1970s and 1980s." *Musical Analysis* 36, no. 1 (March 2017): 94–115.

Appendix I. The main characters and their relationship.

Esmeralda	A young beautiful gypsy girl; the heroine of the story.
Quasimodo	the bellman at the Notre Dame, born ugly with a hunchback, abandoned at the Notre Dame when he was a baby, falls in love with Esmeralda sincerely
Gringoire	A poet, acts as both a participant but also a commentator of the story
Clopin	Leader of the homeless and refugees, has been taking care of Esmeralda since she was very young, quasi-brother figure
Frollo	The archdeacon of the Notre Dame, raised and educated Quasimodo, secretly falls in love with Esmeralda after seeing her dance once
Phoebus	The Captain of the Royal Archers, already engaged but is attracted by Esmeralda during the mission of driving off the refugees, struggles between the crush on Esmeralda and the promise of engagement with his fiancé
Fleur-de-Lys	Nobly born, the fiancé of Phoebus and loves him in an innocent or even childish way

Appendix II.

Act I No. 2 The Refugees

Transcribed by Xiao Yun

The musical score is presented in four systems, each with a treble and bass staff. The key signature is C minor (three flats). The time signature is 3/4.

- System 1 (Measures 1-6):** Labeled "Theme 1". The treble staff features a melodic line with a "Basic Idea" bracketed over measures 1-4 and another "Basic Idea" bracketed over measures 5-6. The bass staff provides harmonic support with chords. Harmonic analysis below: $c: I-$.
- System 2 (Measures 7-12):** Labeled "Continuation". The treble staff shows the "developing basic idea's motive" and a "Varied Basic Idea" starting at measure 11. The bass staff continues the harmonic support. Harmonic analysis below: $IV-$, $V7 V \text{ (of C minor) } - I \text{ (of E minor)}$, $e: I-$.
- System 3 (Measures 13-18):** Continuation of the "Varied Theme". The treble staff has a melodic line with notes D, C, and B7. The bass staff continues the harmonic support. Harmonic analysis below: $VII (P)$, VI , $V7 V \text{ (of E minor) } - I \text{ (of G\# minor)}$.
- System 4 (Measures 19-24):** Continuation of the "Varied Theme". The treble staff has a melodic line with notes G#m, F#, E, and D#. The bass staff continues the harmonic support. Harmonic analysis below: $g\#: I-$, $VII(P)$, VI , $V7$.

27 **Theme 2**

f: I-

33 **Varied Theme**

IV- V7 *V (of F minor) - I (of Ab minor)* Abm: I-

39 **Varied Theme**

VII(P) VI V7 *V (of Ab minor) - I (of C minor)*

45 **Varied Theme**

c: I- VII(P) VI V7

52 **Theme 3 (partial)**

V (of C minor) - I (of A minor), not a deceptive cadence!

a: I- VII(P) VI V7

59 *Am* *Cm*
Bridge
 a: I- c: I-

64 *Ebm*
 Ebm: I-

69 *F#m*
 F#: I-

74 *Am* *G* *F*
 Return of the theme? No!
 Electric Guitar enters
 a: I- VII(P) VI

79 *E7* *Cm* *Bb* *Ab*
 Real Return of the theme!
Theme 4
 V7 c: I- VII(P) VI
V (of A minor) - I (of C minor)

85 G Fm G7
V (P) IV- V7

91 Cm Bb Ab G
I- VII(P) VI V(P)

97 Fm G7
IV- V7

103 Cm
I-

Detailed description: This musical score is for Act I No. 2, 'The Refugees', and covers measures 85 to 103. It is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The score is presented in four systems, each with a treble and bass clef staff. The first system (measures 85-88) features a melody in the treble clef and chords in the bass clef. Chords are labeled as V (P), IV-, and V7. The second system (measures 89-92) continues the melody and includes chords labeled I-, VII(P), VI, and V(P). The third system (measures 93-96) shows the melody and chords IV- and V7. The fourth system (measures 97-103) features a sustained melody in the treble clef and chords in the bass clef, with the chord labeled I-.

Appendix III

Score

Act I No. 26-27. La Volupte-Fatalite

Transcribed by Xiao Yun

Intro

Db: I IV I

Stroph 1

V7 I Eb: I

9 Ab Eb Bb7 Eb

IV I V7 I

Stroph 2

13 F Bb F C7 F

F: I IV I V7

Stroph 3

18 B^b E^b B^b

I B^b : I IV I

23 F^7 B^b $E^b m$ B^b F^7

V7 I iv I V7

Fate

28 B^b G^b $G^b m^7_3$

I bVI (----- $bVII?$ NO!) $d: iv^7$

32 Dm^3 $G^{\#7}_3$ Gm^7_3 A^7

i $\#ivo^7$ iv^7 V7

Ending

35 D G D A^7 D B^b C D

D: I IV I V7 I bVI $bVII$ (Yes!) I

Appendix IV

Act II No. 18 Vivre

Transcribed by Xiao Yun

Intro

Bbm Bbb D♭7/A♭ D♭7 Gbm C♯7 Absus A♭7

Db: vi bVI $\frac{V4/3}{iv}$ V7 iv viio7 V4 - 3

Verse 1

5 Fm F♭ A♭7/E♭ A♭7 D♭m G♯7 E♭sus E♭

Ab: vi bVI $\frac{V4/3}{iv}$ V7 iv viio7 V4 - 3

Verse 2

9 Cm C♭ E♭7/B♭ E♭7 A♭m D♯7 B♭sus B♭

Eb: vi bVI $\frac{V4/3}{iv}$ V7 iv viio7 V4 - 3

Chorus 1

13 E♭ A♭ E♭

I IV I

17 **Verse 3**

B \flat 7 E \flat C \flat C \flat E \flat 7/B \flat E \flat 7

V7 I vi bVI V4/3 V7
iv

21 **Verse 4**

A \flat m D \flat 7 B \flat sus B \flat D \flat D \flat F7/C F7

iv viio7 V4 - 3 F: vi bVI V4/3 V7
iv

25 **Chorus 2**

B \flat E \flat 7 C \flat sus C F

iv viio7 V4 - 3 I

29 B \flat F C7 F

IV I V7 I

Verse 5

33 Dm Db $F7/C$ $F7$ Bbm $E^{\circ}7$ $Csus$ C

vi bVI $V4/3$ iv $V7$ iv $viio7$ $V4$ - 3

Chorus 3

37 A^m C F $F7$ Bb

iii $V7$ I $V7/IV$ $Bb: V7$ I

41 Eb Bb $F7$ Bb

IV I $V7$ I

45 Ebm Bb $F7$ Bb Ebm Bb

iv I $V7$ I iv I

“Naluwan Haiyang” Vocable and the Construction of a Musical Stereotype for Taiwanese Aborigines

YANG CHEN

Introduction

“*Hengchun Si Jing*” (Hengchun Four Scenes) is a traditional Taiwanese folk tune in the Minnan dialect.¹ It is a part of a song family called *Hengchun diao*, or Hengchun tune, that originated in Hengchun Township in Pingtung County.² Traditionally, these pieces are played by a solo singer with *yueqin* (two-stringed lute) accompaniment. What makes this version of “Hengchun Four Scenes” stand out from other *Hengchun diao* is the use of the phrase “*ho-hai-yan*” in its chorus; while the verses of the song are entirely in the Taiwanese dialect, the phrase “*ho-hai-yan*” in the chorus seems to be a direct homage to the Taiwanese Aboriginal vocable, “*naluwan haiyang*.”³ Tai Siao-chun, an Aboriginal singer from the Paiwan tribe, notes that this piece contains Han and Aboriginal elements, probably as a result of exchanged singing between the Han-Taiwanese people of Manzhou Township and the Aborigines in Mudan Mountain.⁴ The version that contains

¹ The Minnan dialect (閩南語) as spoken in Taiwan is commonly known as Taiwanese (台語). It has elements of Minnan, Japanese, English, and Mandarin Chinese. It is also called *Hokkien* and *Hoklo*. For the sake of this paper I will be staying with the term “Taiwanese” and I will be referring to the song “*Hengchun Si Jing*” as “Hengchun Four Scenes.”

² Chien Shang-Jen, a Han-Taiwanese scholar on Hengchun tunes, translates the term “*Hingcun diao*” as “The tune of Hingcun” (*Hingcun* being the Taiwanese spelling of the Mandarin word, *Hengchun*). He also describes how “*Hingcun diao*” can refer to a specific tune that originated in the Hengchun area as well as the family of tunes that were derived from this original song (Chien 2009, 2). In this paper, I will use the term “*Hengchun diao*” to refer to this family of tunes.

³ In this paper, I will use the term “*naluwan haiyang*” to refer to the Aboriginal vocables, and the phrase “*ho-hai-yan*” to describe the chorus of “Hengchun Four Scenes” which I am analyzing.

⁴ “Han” is the dominant (Chinese-speaking) ethnic group in Taiwan and China. I use the term “Han-Taiwanese” to refer to the Han people living in Taiwan. This term generally refers to Han people in Taiwan who can trace their lineage in Taiwan back to the first Chinese immigrants since the 1700s. For the documentary where Paiwan singer, Tai Siao-chun, explains the possible origins of “Hengchun Four Scenes,” consult: YouTube video: “原視 Masalele藝術地圖 第24集【光的歌聲裡】戴曉君 完整版,” Uploaded by: IPCF-TITV原文會 原視. Published [Jun 29, 2015], Accessed: April 17, 2019,

"*ho-hai-yan*" is sung by Zhu Dingshun, a leading teacher in *Hengchun diao*.⁵ Due to the long-standing folk tradition of *Hengchun diao* there are other versions of "Hengchun Four Scenes," however, this version with "*ho-hai-yan*" was so popular that the people in Pingtung County hosted a 1,100-player performance of this piece in 2015 to set the Guinness World Records.⁶

Hengchun diao has historically been syncretized with Taiwanese Aboriginal culture. These tunes, because of their roots in Hengchun Township, involved elements of the local Aborigines, Hakka mountain songs, and Minnan old songs, thus contributing to their characteristics and connotations.⁷ In addition, one of the most popular *Hengchun diao*, *Pingpu diao* (Pingpu tune), is also derived from the Aborigines, likely due to marriage between Han-Taiwanese and Aborigines in Hengchun Township.⁸ Professional *yueqin*

<https://www.youtube.com/watch?v=vNSx6jNbzK0&t=772s>, time stamp: 12:47. Manzhou Township, Mudan Mountain, and Hengchun Township are all located near each other in the southern tip of Pingtung County. As such *Hengchun diao* is very popular in this region.

⁵ For a video of "Hengchun Four Scenes" performed by Zhu Ding-Shun, consult the following source: YouTube video: "20111031屏東恆春國寶朱丁順和曾孫朱育璿演唱恆春民謠FULL HD," Uploaded by: mikelibra8726, published [Oct 31, 2011], Accessed: April 17, 2019, https://www.youtube.com/watch?v=r_InjpT900A. For names translated from Mandarin Chinese, I will be using the last name, first name convention: "Zhu Ding-Shun" where Zhu is his last name.

⁶ For a video of the record-breaking 1,100 individuals performing "Hengchun Four Scenes" in Pingtung County, consult the following source: YouTube video: "恆春千人彈月琴 創金氏紀錄," Uploaded by: 中華電視公司, published [Oct 17, 2015], Accessed: April 17, 2019, <https://www.youtube.com/watch?v=c09rXoOJ7RM>. Other versions of "Hengchun Four Scenes" consist of the the Manzhou style with the Taiwanese lyrics, "*oh-hai-he ... leng sa" hei*" in the chorus. For a video of "Hengchun Four Scenes" with a Taiwanese chorus sung in the Manzhou style, consult the following source: YouTube video: "恆春民謠(恆春四景 滿州三景)," Uploaded by: Ching-kuei Ku, published [Apr 19, 2013], accessed: April 17, 2019, <https://www.youtube.com/watch?v=w1OLGJZHAMw>. Since these *Hengchun diao* have a long-standing folk tradition and are often re-lyricized (whether for a classroom of children or for the public), it is unclear which version is the original.

⁷ Hsin-Yu Ho, "The Research about the Circumstance the Hengxhun Folk Song Is in Pingtung and Its Future Development" (National Taichung University of Education, 2013), 38, <http://ntcuir.ntcu.edu.tw/handle/987654321/8959>.

⁸ Ho, 49. My translation and summary: "按照恆春居民的觀念來說，【平埔調】這一曲調另有許多不同的稱呼，對於其來源說法也是多樣不一，但是不管哪種說法都顯示平埔調和平埔原住民的歌謠有著極深的淵源。早期恆

performer Chen Da called *Pingpu diao* “the tune of the Taitung Pinuyumayan of the eight villages” because he had heard similar tunes during his travels back and forth between Hengchun Township and Pinuyumayan neighborhoods in Taitung, thereby suggesting the Aboriginal origins of *Pingpu diao*.⁹ Scholars also speculate that other *Hengchun diao* such as “*Niuwei Ban*” originated from the traditional melodies of the Paiwan Aboriginal group in Manzhou Township where people who heard the tune later added lyrics.¹⁰ Thus, a

春地區的漢人與平埔族接觸與通婚後，【平埔調】才被視為是恆春民謠的曲調之一。” “According to the perspective of Hengchun residents, *Pingpu diao* has several different names and different origin stories, but regardless, all the theories point toward the deep origins of *Pingpu diao* to Pingpu Aborigines and their folk songs. After the early Han-Taiwanese residents of Hengchun interacted and married with Pingpu Aborigines, *Pingpu diao* became one of *Hengchun diao* pieces.” Pingpu Aborigines (平埔族) translates to “plains Aborigines” and is an umbrella term used to describe any Taiwanese Aborigines living in the lowland regions rather than highland regions (mountain areas). As such it could refer to any of the 16 Aboriginal groups and often carry connotations of mixed heritage with the Han-Taiwanese.

⁹ Ho, 50. My translation and summary: “另一種來源說法是，在西元1967年的「民歌採集運動」錄音時，陳達在演唱「平埔調」時，曾表示該曲調是為【台東縣卑南鄉八社的調】，原因是陳達有數十年多次往返恆春至台東卑南的經歷，以這樣的經歷去做解釋與探究，該來源說法似乎無法完全否定。不管怎樣解釋都顯示該曲調與原住民族群有著密切的關係。” I

translated Chen Da’s term, “台東縣卑南鄉八社的調” as “the tune of the Taitung Pinuyumayan of the eight villages.” In the past, many Han-Taiwanese refer to the Pinuyumayan group as the “八社番” (Eight Village Barbarians) because of the Pinuyumayan’s eight main *buluo*’s (villages). The “Taitung” refers to the fact that the Pinuyumayan’s eight *buluo*’s are located in Taitung County. This link from Taiwan’s Indigenous Peoples Portal describes the origin of the term “Eight Village Barbarians”: Taiwan’s Indigenous Peoples Portal, “Getting to know Aboriginal tribes (認識原族民族),” http://www.tipp.org.tw/aborigines_info.asp?A_ID=6. While scholars like Chen Chun-bin use the spelling “Puyuma” in his works, I will be using the more recent spelling “Pinuyumayan” throughout my paper to refer to this Aboriginal group.

¹⁰ Ho, 52. My translation and summary: “第二種說法是該曲調可能來自滿州鄉裡德村的排灣族原住民之古老旋律改編而來。這個曲調最初稱為【唱曲】，當時在滿州鄉傳唱時並沒有歌詞，僅為旋律的哼唱，是抒發思念親人好友的無歌詞哀歌。演唱的該曲調時並無限定為哪種既定的模式，因此演唱該曲的人可以隨著個人情緒思緒來變換真假聲，用歌聲變化來代表心境情緒的起伏。” Ho states that there are two main theories as to the origins of the tune “*Niuwei Ban*.” One theory is that it originated from the Paiwan tribe in Manzhou Township. At the time, the people singing “*Niuwei Ban*” in Manzhou did not give the song any lyrics, only the melody. There is

historical precedence for the presence and syncretism of Aboriginal elements exists in *Hengchun diao*, which bolsters Tai Siao-chun's hypothesis of the Aboriginal influences in "Hengchun Four Scenes."

In this article, I compare similarities in the melodic contour of the "*ho-hai-yan*" chorus in "Hengchun Four Scenes" to the melodic contour of "*naluwan haiyang*" in Aboriginal songs. Through this comparison, I show that this vocable tradition is a stereotype in Han-Taiwanese consciousness and highlight the degree to which Aboriginal elements are present in *Hengchun diao*. My analysis not only validates Tai Siao-chun's comments on the Aboriginal origins of "Hengchun Four Scenes," but also provides a case study of the shared history and syncretism between Aboriginal and Han-Taiwanese music.

Naluwan Ho-hai-yan and Musical Stereotypes

To understand how the vocable "*naluwan haiyang*" functions in "Hengchun Four Scenes," it is important to know the original Aboriginal history of the phrase itself. "*Naluwan*" and "*haiyang*" originated from the Pinuyumayan and Amis Aboriginal groups respectively, but have since been adopted by many other Aboriginal groups in Taiwan such as the Paiwan and the Rukai.¹¹ These non-lexical lyrics are often used in songs to describe deep emotions, as the Pinuyumayan singer, Hu Defu (Kimbo) states: "when we heartily want to sing, we want *naluwan haiyan*."¹² Because many Aboriginal folksongs have no titles, and many use the vocables, "*naluwan haiyang*," these songs are simply addressed as its own repertoire, "*naluwan haiyan*."¹³ Lifok, an Amis elder, states that "'*naluwan*' is the new language shared by us contemporary Aborigines" and can be considered equivalent to the term, "*yuanzhuming*," the term for Aborigines given by the Han-majority.¹⁴ These vocables are therefore indexical of Taiwanese Aboriginal culture, and for some Aborigines, can even be used to refer to Aborigines in general. "*Naluwan*" is so

no limit to what mode this song could be sung in, so people changed the song accordingly to convey their emotions.

¹¹ Chun-bin Chen, "The Unwritten and the Recorded: Tradition and Transfiguration in Taiwanese Aboriginal Music," *Collected Work: Preserving Tradition, Facing the Future: Conservation and Innovation in Chinese Music*. (AN: 2012-05586). 19 (January 1, 2012): 84.

¹² Chen, "The Unwritten and the Recorded," 85.

¹³ Chen, "The Unwritten and the Recorded," 84. Throughout this paper, I will use the term "*naluwan haiyang*" to refer to the vocables themselves, and I will use the term "*naluwan haiyan*" to represent the genre of Aboriginal songs that use these vocables. Chen describes "*haiyan*" as a popular Aboriginal way to spell the vocable. This spelling also differentiates the vocable from the English transliteration of the Mandarin Chinese term, "*haiyang*" (ocean), which sets this apart as an Aboriginal concept.

¹⁴ Chen, "The Unwritten and the Recorded," 92.

ubiquitous that it has become a common greeting, similar to the Hawaiian greeting, "aloha."¹⁵

Musically, these vocables can be mixed and matched to create new melodies and fit different phrases, such as "*ho-yi-naluwan*" or "*na-i-nalowan*."¹⁶ Typically, "*naluwan*" starts at a beginning of a phrase, followed by a set of ascending pitches, and is concluded by the vocable "*haiyang*."¹⁷ This pattern is emblematic of the music that follows "*naluwan haiyang*" and as Han-Taiwanese scholar Chen Chun-Bin writes, many songs use this "*naluwan*" opening, thereby establishing the musical stereotype for "*naluwan haiyan*" songs.¹⁸

To describe the ways in which "Hengchun Four Scenes" appropriates or emulates the "*ho-hai-yan*" from the Aboriginal repertoire, I employ A. J. Racy's concept of "domesticating otherness" and the ways in which "a certain culture seems to appropriate such a theme, symbolically load it, or reload it, and make it part of its own expressive repertoire."¹⁹ Racy uses the example of the way a snake charmer musical stereotype and the hootchy-kootchy tune have come to represent a stereotyped image of Indians.²⁰ In his own experiences, Racy's fellow musicians at a local musicians' union in Southern California expected him to "charm a snake" when he played the *nay* (a Middle Eastern reed flute) and belly dancing music when he played the *'ud* (Middle Eastern short-necked lute).²¹ Racy explains that snake charming is a tradition mostly found in Southern Asia and specific parts of North Africa and is very far removed from his identity as a Lebanese-American, where Lebanese people tend to be averse to snake charming.²² The fact that these musicians conflated snake

¹⁵ Chun-bin Chen, "Voices of Double Marginality: Music, Body, and Mind of Taiwanese Aborigines in the Post-Modern Era" (PhD, University of Chicago, 2007), 190, rih,

<https://libproxy.library.unt.edu:9443/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rih&AN=A631385&scope=site>.

¹⁶ Chen, "The Unwritten and the Recorded," 87.

¹⁷ Chen, "The Unwritten and the Recorded," 85.

¹⁸ Chen, "The Unwritten and the Recorded," 86.

¹⁹ A. J. Racy, "Domesticating Otherness: The Snake Charmer in American Popular Culture," *Ethnomusicology* 60, no. 2 (2016): 198, <https://doi.org/10.5406/ethnomusicology.60.2.0197>.

²⁰ Racy, 225.

²¹ Racy, 198.

²² Racy, 198. In Racy's article, he states both his identity as a Lebanese American as well as the aversion to snake charming in East-Mediterranean culture that influenced his recoil to the other musicians' remarks. He brings up Edward Said's *Orientalism* to describe how the other musicians have conflated Indian (and North African) snake charming with his East-Mediterranean culture.

charming with his Lebanese-American origin shows the orientalist and reductive views that come with these stereotypes.

However, these same stereotypes can be reclaimed by their native communities and be recontextualized into a positive connotation. Racy describes the way in which belly dancing, something many Western films depict as physically suggestive, has been recontextualized in the American belly-dance scene as practices that relate to “spirituality, goddesses, temple priestesses, childbirth.”²³ As such, women in this American belly-dance scene are able to present their own image in what Racy calls “strategic self-repositioning” where they can deflect the inaccurate assumptions associated with belly-dancing.²⁴

The appropriation by outsiders as well as what Racy describes as “strategic self-repositioning” can also be seen in the uses of the “*naluwan haiyang*” vocable. Many Han-Taiwanese composers would use the word “*naluwan*” in their ballads when addressing “the beautiful maiden from the mountains” (a stereotypical image of the Aboriginal woman). Han-Taiwanese singer, Chang Rongrong, opens up her song “Meili Naluwan” with a phrase, “*you yi wei meili de shan di xiao gu niang*” (there’s a beautiful maiden from the mountains) and addresses this hypothetical Aboriginal girl’s dancing with the words, “*naluwan de wubu*” (*naluwan*’s dance steps).²⁵ The “*hu yi hu hai yah*” chorus and the use of the word “*naluwan*” to evoke the Aborigines show how the Han-Taiwanese have created this stereotyped image of the Aborigines in relation to the word “*naluwan*.” I propose that the adoption of “*ho-hai-yan*” by the Han-Taiwanese in “Hengchun Four Scenes” follows the same principle, similarly to Racy’s description of how the snake charmer stereotype entered the Western public’s imagination.

In addition, the establishment of “*naluwan haiyan*” as its own repertoire within the Aboriginal community also shows the way in which the community uses this musical stereotype to “re-define itself” and provide its own “self-image” as seen in the way the vocable has become indexical of Aboriginal identity.²⁶ As Lifok states, the term “*naluwan*” has become a term that represents a shared language amongst Aborigines instead of the Han term, “*yuanzhuming*.” The Aborigines therefore reclaimed both the term and the musical stereotype “*naluwan haiyang*” as a way of using an Aboriginal term instead of a Han term to represent themselves. While the musical

²³ Racy, 204.

²⁴ Racy, 204.

²⁵ YouTube video: “張蓉蓉-美麗娜魯灣(官方KTV版).” Uploaded by: 豪記唱片 HCM Music. Published [Jun 4, 2015]. Accessed: April 17, 2019. <https://www.youtube.com/watch?v=pHo4RPOId8I>.

²⁶ Racy, 204.

stereotype for “*naluwan haiyang*” has not been appropriated at the level of the snake charmer melodies Racy demonstrates, the shared melodic contour for this musical stereotype shows how Han-Taiwanese have come to replicate (and conceive) it in their own folk tunes. The Han-Taiwanese’s usage of “*naluwan haiyang*” to reference Taiwanese Aborigines shows how the vocable has become a common stereotype for Aborigines amongst the Taiwanese public.

Methods and Data

The Method

To examine the contour of the “Hengchun Four Scenes” and the related Aboriginal pieces, I first transcribed the verse and the chorus using Western notation and graphic notation. Western notation helps delineate the set of ascending pitches that follow the vocables in the chorus as well as the intervallic leaps that are involved. I then transcribed the melodies in graphic notation to outline the melodic contour of these songs. In order to compare the “*ho-hai-yan*” chorus in “Hengchun Four Scenes” to the vocable portions of the five Aboriginal pieces, I use the transcription of the melodic contour of the chorus in “Hengchun Four Scenes” as my exemplar against which the other pieces are compared. In my analysis, I employ the patterns for “*naluwan haiyan*” established by Chen Chun-Bin. Chen states that “‘*naluwan*’ usually appears at the beginning of a phrase, across ascending pitches, while ‘*haiyang*’ usually concludes a phrase, and is usually set to repeated notes that serve as a cadence.”²⁷ Therefore, in these comparisons, I sought an initial ascent in pitches (generally starting with the vocable “*naluwan*”) and a conclusion on the vocable “*haiyang*.”

The first piece I compared the “*ho-hai-yan*” in “Hengchun Four Scenes” to was “Malikasaw,” a traditional Pinuyumayan piece, due to the similar use of minor pentatonic scale and ascending melodic lines.²⁸ I also compared “Hengchun Four Scenes” to the vocable portion of “Yuan Yang,” a recent song written by Amis pop-singer,

²⁷ Chen, “The Unwritten and the Recorded,” 85.

²⁸ By “minor pentatonic” I am referring to the notes “la do re mi sol” with the tonic on “la”. This is typically referred to as *yu*-mode pentatonic within Chinese music theory used in China and Taiwan. However, the Aboriginal songs I will be comparing to have guitar accompaniments that imply tonic-dominant relationships. While *yu*-mode pentatonic describes the notes used for these songs’ vocal melodies, it does not adequately address the tonality of the accompaniment. As such I will be using “minor pentatonic” despite its implication of a minor scale and potential colonialist undertones. Similarly, I will be using the term “major pentatonic” to describe the notes “do re mi sol la” instead of the Han construct of “*gong*-mode pentatonic” because of the guitar accompaniment of these songs that imply tonic-dominant relationships.

Suming Rupi. From there, I compared the “*ho-hai-yan*” portion of “Hengchun Four Scenes” to three Aboriginal tunes in major pentatonic scales to see if the ascending and descending contours I found in the minor pentatonic songs held true for major pentatonic Aboriginal tunes, confirming this pattern as a musical stereotype. I also examined the vocable lyrics to both the minor pentatonic and major pentatonic Aboriginal tunes to see if the different layouts of the vocables influenced possible differences in contour. Finally, I took two contemporary Aboriginal pops songs, “Yuan Yang” and “Hai Yang,” to demonstrate that the contour patterns in traditional tunes are also present in contemporary tunes. While many more Aboriginal tunes use these vocables, this project’s scope is limited to the patterns exemplified in these songs.

The Model

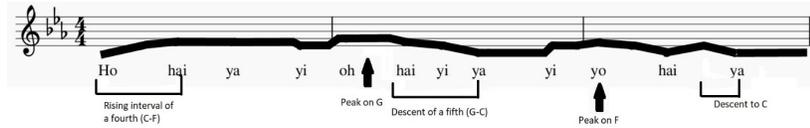
Example 1. Western notation for the chorus of “Hengchun Four Scenes” with “Ho-hai-yan” lyrics.



The “*ho-hai-yan*” chorus in “Hengchun Four Scenes” is in C minor pentatonic and uses the notes C-Eb-F-G-Bb-C. The chorus contains an initial rising motion of a fourth, which then rises again and peaks on G falling a fifth back to C. It then rises once more to F before falling back to C. While the chorus utilizes only “*ho-hai-ya*” (and therefore does not employ the trope of starting off the phrase with “*naluwan*”), it does have the characteristic ascending pitches and peak on the G. The phrase ends with “*hai-ya*” which fits the stereotype established by Chen Chun-Bin for Aboriginal tunes.²⁹ The peak followed by a descent of a fifth occurs in other songs. Another noteworthy aspect of this notation is the rise and fall of the contour: while the phrase dips at the Eb, it rises to the G, changes direction once to go down to C, changes direction to get to F, and back down to C. Therefore, it changes direction three times and creates two main peaks.

²⁹ Here I am equating the “*hai ya*” in “Hengchun Four Scenes” with the typical “*haiyang*” ending in “*naluwan haiyang*.” As mentioned earlier, there are many combinations and spellings for this sound even amongst Aboriginal songs utilizing these vocables.

Example 2. Countour of the chorus of “Hengchun Four Scenes” showing the initial rise in pitch, the peak on G, and the descent of a fifth from G-C. This is the rubric with which I compared the other songs to.



“Malikasaw”

“Malikasaw” is a Pinuyumayan *gudiao*, or Pinuyumayan traditional tune, and is a fast-paced dance. The vocal melody of this song is in B minor pentatonic which uses the notes B, D, E, F#, A, B. The verse is sung three times: the first time entirely in vocables, the second time in lexical lyrics, and the third time in vocables. In the first opening phrase of the song, the melody stayed around B, dipping down to F# before peaking on B and descending to E.

Example 3. Western notation for the first 16 measures of “Malikasaw.”



While the start of this phrase is different from the first half of the “Hengchun Four Scenes” chorus, the way in which it peaks at the B and descends to E is the same as the descent in “Hengchun Four Scenes” chorus, even in the rhythmic figure used. The descent in an interval of a fifth is also similar to the descending interval in “Hengchun Four Scenes.” However, the contour of “Malikasaw” does not rise to a second peak as does the “Hengchun Four Scenes” contour. In the second part of the verse in “Malikasaw,” the opening phrase is recontextualized. The second part notated in Example 4 is the same as the opening phrase except that it starts on B an octave lower (“*In hoy yan*”).

Example 4. Western notation for the variant of the opening phrase in “Malikasaw.”

This second phrase completes the first verse and includes a clear ascending figure before the peak on the B that reflects both the ascending contour of the “Hengchun Four Scenes” and the established pattern Chen Chun-Bin provides.

Example 5. Contour of both segments in “Malikasaw” (top line) as compared to the contour of “Hengchun Four Scenes” (bottom line, below the lines for “Malikasaw”). Subsequent examples will follow this format.

“Yuan Yang”

To see how contemporary Aboriginal singers conceive of this musical stereotype in minor pentatonic songs, I transcribed the vocable portion of the song, “Yuan Yang” from the album, *Amis*, by Amis pop singer, Suming Rupi. The vocal melody of this song is in B minor pentatonic and uses the notes B-C#-E-F#-A-B.³⁰

³⁰ The notes of this B minor pentatonic scale in “Yuan Yang” are not the notes of the minor pentatonic scale we typically think of in Western music. The typical Western B minor pentatonic is more like the notes of “Malikasaw”: B, D, E, F#, A, B. However, “Yuan Yang” uses B-C#-E-F#-A-B.

Example 6. Western notation of the first segment of the chorus in “Yuan Yang.”

O a haiyan na hai ye hayya o hai yan Hai yo owan ha i yanna i yo i ye

In the graphic notation for this piece, there are some similarities to the contour of “Hengchun Four Scenes.” The interval leap at the opening F#-B correlates with the ascent from C-Eb-F in “Hengchun Four Scenes,” the first peak on a C# in “Yuan Yang” correlates with the peak in “Hengchun Four Scenes,” and both pieces contain a second peak as well as the slight turn around after the second peak. Similarly, the second portion of contour of “Yuan Yang” that matches the contour of “Hengchun Four Scenes” shown in Example 7 below.

Example 7. Western notation of the second segment of the chorus in “Yuan Yang.”

ha i haiyan Ha i yo owan ha i yanna i yo i ye

Once again, there is a jump from F#-A-B and a peak on C#, followed by a descent by a fifth to F#. However, this C# is also an upper neighbor of the B in “*yan na i yo i*” syllables, providing an embellishing role to the B. This melody therefore outlines a B to F# with an interval of a descending fourth, unlike the descending fifths of the previous tune. This divergence between “Yuan Yang” and “Hengchun Four Scenes” could be due to the contemporary nature of Suming’s song, yet despite this difference, some similarities between the graphic notation of this tune and “Hengchun Four Scenes” persist, as shown in Example 8. Like the other songs mentioned previously, there is an ascending interval to a peak that is usually followed by a descent, in this case with an interval of a fourth, and even a second peak as seen in the opening phrase segment. The phrase endings do finish with “*haiyang*” in some cases, as we would expect, however, as Chen points out, the syllables can also be mixed and matched, as evidenced in the “*yo-i-ye*” phrase endings.

Example 8. Contour of both segments of “Yuan Yang” compared to the contour of “Hengchun Four Scenes” (below the lines for “Yuan Yang”).

The image shows two musical staves. The top staff is for 'Yuan Yang' and the bottom staff is for 'Yuan Yang Second Segment'. Below each staff is a contour line representing the pitch movement. Annotations include 'Ascending' and 'Peak on C# and descent of a fifth (C# - F#)'. The lyrics for 'Yuan Yang' are: 'O a haiyan na hai ye hayya o hai yan Hai yo owan hai yanna i yo i ye'. The lyrics for the 'Second Segment' are: 'O a hai na hai ye O ayya o ha i haiyan Ha i yo owan ha i yan na i yo i ye'. Below the contour lines are two smaller contour lines labeled 'Hengchun Four Scenes' for comparison.

“Weeding Song”

I selected three Aboriginal pieces in major pentatonic scales to compare to the contour of “Hengchun Four Scenes” to examine whether there are similar patterns to the minor pentatonic pieces. This song, “Weeding Song,” is another Pinuyumayan *gudiao* that utilizes both “*naluwan*” and “*hai yan*” in a mixed form, such as “*ho-yi-naluwan*.” The vocal melody is in D pentatonic scale and uses the notes D-E-F#-A-B-D. This song exemplifies the characteristics of “*naluwan haiyang*” outlined by Chen Chun-Bin. Following this format exactly, the opening phrase uses “*ho-yi-na-lu-wan*” set to repeating D’s before the ascending pitches E-F#-A to the peak on A, then descending by an interval of a fifth down to D.

Example 9. Western notation of the opening phrase for “Weeding Song.”

The image shows two staves of Western musical notation in 2/4 time. The first staff contains the first two lines of the melody with lyrics: 'Ho i na lu wan na hi ya na ya o Ho i na lu wan na hi ya na ya o'. The second staff starts at measure 10 and contains the next two lines of the melody with lyrics: 'Na lu wan na hi ya na ya o o hei Na lu wan na i ya na ya o'. The melody consists of eighth and quarter notes.

However, the contour of this song differs from the “Hengchun Four Scene” chorus and its use of “*ho-hai-yan*.” Even in the fifth measure of the opening phrase in Example 9, the “*naluwan*” is no longer held out on D, but rather descends and ascends from D-A-D. After the first peak on A in m. 3, there are at least three more peaks (“*o*” in m. 4, “*na lu*” in m. 5, and “*hi-ya*” in m. 7). By comparing the graphic notation of “Weeding Song” to the melodic contour for “Hengchun Four Scenes,” the contour of the latter levels out after the

first peak, whereas “Weeding Song” ascends back up to D after the first peak, followed by two more peaks in the second part of the phrase.

Example 10. Contour of “Weeding Song” compared to “Hengchun Four Scenes.” The other phrases show just how much the contour varies for “Weeding Song.”

The image displays three musical staves. The top staff is for 'Weeding Song' in G major (one sharp) and 2/4 time. It features a complex melodic contour with three distinct peaks. The first peak is at A, the second is on F#, and the third is at E. The lyrics are 'Ho na lu wan na hi ya na ya o Ho i na lu wan na hi ya na ya o'. The middle staff is for 'Hengchun Four Scenes' in D major (two sharps) and 4/4 time. It has a much simpler, more static contour. The lyrics are 'Ho hai ya yi oh hai yi ya yi yo hai ya'. The bottom staff continues the 'Weeding Song' lyrics: 'Na lu wan na hi ya na ya o o hei Na lu wan na i ya na ya o'.

From the contours of both pieces, it is clear how the use of “*ho-hai-yan*” in “Hengchun Four Scenes” is simpler and more static compared to that of “Weeding Song.”

“Paiwan Love Song – Naluwan”

To see how “*naluwan haiyan*” repertoire operates outside of Pinuyumayan and Amis groups, I examined a song featuring “*naluwan haiyang*” from the Paiwan ethnic group. This song is sung by Singilj Band, a band consisting of two up-and-coming Paiwan artists, and is a traditional Paiwan ballad.³¹ Although one might have expected similarities due to a large amount of Paiwan Aboriginal people in the Pingtung county and their proximity to Hengchun Township, there are many differences in the contour of “Paiwan Love Song – Naluwan.” The vocal melody of this song is in a pentatonic scale in the key of A (A-B-C#-E-F#-A) and starts off similar to the established model: “*na lu*” gives an interval jump from the E to A, with the long sustained “*wan*” demonstrating the “*naluwan*” opening cadence on a sustained note.

³¹ Singilj Band (薪伊勒) is a band formed by Paiwan singer, Kivi Pasurivai, and her accompanist, Pangul Lingtaw. They are both young Aboriginal artists who have been featured in competitions and TV talk shows. Their information can be found on this web page: Beitou Museum (北投文物館). “2016/11/27 (日)北投文物館「原」味覺醒音樂演唱會-排灣新銳雙人樂團「薪伊勒」,” last modified November 4, 2016, http://www.beitoumuseum.org.tw/1news_2.asp?main_id=00391.

Example 11. Western notation of the first verse of “Paiwan Love Song – Naluwan.”

This opening phrase starts with a melodic line that peaks on a B and descends back down to an E, demonstrating the descent of an interval of a fifth. The second part of the phrase contains an answer in m. 4 where the melody continues “*I ya na a ya u*” and descends from F#-A, an interval of a sixth. In addition, this phrase did not end with the conventional “*haiyang*.” The song once again demonstrates its wide range in m. 9 where the melody once again where the melody jumps from F#-A-B and descends from the peak B to B an octave below. The end of this phrase is concluded by “*lu me de*” instead of the conventional vocable “*haiyang*.”

Example 12. Contour of the opening phrase of “Paiwan Love Song – Naluwan” compared to “Hengchun Four Scenes.”

A closer look at the graphic notation of “Paiwan Love Song – Naluwan” compared to the contour of “Hengchun Four Scenes” shows similarly mixed results. Up to the first peak, the contour is similar to that of “Hengchun Four Scenes.” However, after the first peak, while “Hengchun Four Scenes” continues to descend and level out before the second peak, “Paiwan Love Song – Naluwan” ascends to another peak before descending. After this moment, the peaks that follow align with the peak of “Hengchun Four Scenes.” In a fashion similar to “Wedding Song,” “Paiwan Love Song – Naluwan” has more motion in its melodic contour than “Hengchun Four Scenes,” and both of these pentatonic scale songs level out less compared to “Hengchun Four Scenes.” Also, “Paiwan Love Song – Naluwan” is more melismatic compared to the chorus of “Hengchun Four Scenes,” as seen in the third measure of Example 11 with five notes for the syllable of “*wan*.” One potential

reason for this difference is that, as a Paiwan traditional ballad, this song has different musical tradition from *Hengchun diao* and Pinuyumayan traditional songs. Another reason for the more turbulent contour of both “Weeding Song” and “Paiwan Love Song – Naluwan” may be related to their focus on the vocable “naluwan” (and in “Weeding Song,” both “*naluwan*” and “*haiyang*”), which contains syllables than “*haiyang*.”

“Hai Yang”

Lastly, to look at a how “*naluwan haiyan*” repertoire has been simplified and truncated, I want to observe the contour of the song “Hai Yang” written by Pinuyumayan singer Chen Chien-nien (Pau-dull). The chorus of the song is in Mandarin Chinese and uses a very simple version of “*ho-hai-yan*.” Pau-dull’s songs have been described as “folksy and honest, but strictly speaking it is not traditional,” and as “contemporary and bluesy” with the “laid-back sound, the jokes, the sounds of motorbikes, rain, and trees” that create the Aboriginal feel.³² With that in mind, one may see how Pau-dull reduces the “*naluwan haiyang*” vocable tradition to a short, simple chorus, creating a more periodic structure with a regular meter. This effectively creates a soundbite that conveys the stereotypical image of “*naluwan haiyan*.”

Example 13. Western notation of the chorus of “Hai Yang.”



The entire song is in the key of A major, and the chorus only utilizes the notes A, B, D, E, F#. It starts with a leap of a fifth from A-E, and peaks on an F# before descending back to A. While the chorus itself is pentatonic, the rest of the song (with the verses) is in the key of A Major. Comparing the contour of this song to the contour of “Hengchun Four Scenes,” the similarities are the interval leap at the beginning of both contours, the dip before the first peak, the presence of a first peak, and a descent. However, “Hai Yang” lacks a descent and the presence of a second peak.

³² Shzr Ee Tan, “Returning to and from ‘Innocence’: Taiwan Aboriginal Recordings,” *The Journal of American Folklore* 121, no. 480 (2008): 232.

Example 14. Contour of the chorus of “Hai Yang” compared to the contour of “Hengchun Four Scenes.”



Despite its simplicity, some key elements are still present in the chorus of “Hai Yang,” such as the ascending pitches and the presence of a peak at F# followed by a descent. This F# on the syllable “hai” can be seen as an upper neighbor of the E before and after. Therefore, this chorus does indeed outline an interval of a fifth from E to A. Pau-dull also ends the phrase with the characteristic “haiyang” with a descending interval from B to A, which Chen Chun-Bin describes as a fitting closure to the phrase that provides “a signal to remind participants of joining the singing at the cadences” that are common at Aboriginal sing-alongs.³³ In this example, it is evident that the ascending pitches moving towards a peak, the interval of a fifth, the descent that follows the peak, and the use of the vocable “haiyang” to conclude the phrase are all quintessential elements that even the simple versions of “naluwan haiyan” melodies exhibit, thus establishing these elements as crucial to this musical stereotype.

Conclusions

From the songs that I have investigated, the most typical elements in the “naluwan haiyan” repertoire are the ascending pitches, the presence of a peak, a descent from the peak (usually in the interval of a fifth), and the use of “naluwan” as an opening and “haiyang” as a closing phrase. These elements are seen in both minor pentatonic songs and major pentatonic songs that utilize these vocables, as well as “Hengchun Four Scenes.” There are, however, some variants from this established pattern, such as “Weeding Song” and “Paiwan Love Song-Naluwan” that do not contain a “haiyang” ending. From the graphic notations, it is also clear that the contour of “Hengchun Four Scenes” correlates more with the minor pentatonic songs than the major pentatonic songs. However, these shared characteristics between the songs in minor pentatonic and major pentatonic are indicative of the more essential parts that establish this musical stereotype. This is, of course, by no means a comprehensive list of songs that can fully encapsulate the diverse uses of “naluwan haiyan” repertoire. I have only begun to scratch the surface of the music of three Aboriginal ethnic groups that utilize the “naluwan haiyang” vocable. In addition, the differences in contour such as that

³³ Chen, “Voices of Double Marginality,” 226.

of “Weeding Song” and “Paiwan Love Song – Naluwan” show the diversity of “*naluwan haiyan*” repertoire and the wide range of contours that could be utilized with these vocables.

Simple melodies like the chorus of “Hai Yang” show how Aboriginal singers conceive of this “*naluwan haiyan*” musical stereotype. Pau-dull, having taken “*naluwan haiyan*” out of its traditional Aboriginal musical context and into a folk and blues context, still uses the ascending intervals, the descent after the peak pitch, and the vocable “*haiyang*” to end a phrase. Therefore, even for Aboriginal singers, these characteristics index the repertoire and enable people to refer to its original context. More recently, these indexical characteristics persist in Aboriginal singer Suming Rupi’s work even as he creates more complex musical contours. As seen with Pau-dull and Suming, contemporary Aboriginal singers continue to use the tradition of “*naluwan haiyan*” while bringing in new contexts to the tradition. The establishment of this musical stereotype for the Taiwanese Aborigines relates back to what Racy calls, “strategic self-repositioning,” due to the way it has become a shared language between many Aboriginal groups as well as the way it creates a sense of Pan-Aboriginal identity.³⁴

As for the Han-Taiwanese, the use of “*ho-hai-yan*” part of the in the chorus of “Hengchun Four Scenes” shows how this stereotype in “*naluwan haiyan*” repertoire is so strongly associated with the Aborigines that even the Han-Taiwanese use these characteristics when referring to Aboriginal culture. On one hand, this use of the “*naluwan haiyan*” can be seen as the Han-Taiwanese’s fascination with something alien. However, this use of “*naluwan haiyan*” can also indicate the level of interaction and syncretism between Han-Taiwanese and the Taiwanese Aborigines as Tai Siao-chun points out, as well as show how the Han-Taiwanese are creating this sense of shared history.³⁵ Despite these uses, “*naluwan haiyan*” continues to be a crucial element for Taiwanese Aborigines to convey their identity and create a shared language with which to distinguish themselves from the Han-Taiwanese.

³⁴ Racy, 204.

³⁵ As I mentioned earlier, Tai Siao-chun explains that “Hengchun Four Scenes” could have been the result of back-and-forth singing between Han-Taiwanese and the Aborigines. For the video clip itself, consult this link: <https://www.youtube.com/watch?v=vNSx6jNbzK0&t=772s>, time stamp: 12:47.

Works Cited:

- Beitou Museum (北投文物館). "2016/11/27(日)北投文物館「原」味覺醒音樂演唱會-排灣新銳雙人樂團「薪伊勒」." Last modified November 4, 2016.
http://www.beitoumuseum.org.tw/1news_2.asp?main_id=00391.
- Chen, Chun-bin. "The Unwritten and the Recorded: Tradition and Transfiguration in Taiwanese Aboriginal Music." *Collected Work: Preserving Tradition, Facing the Future: Conservation and Innovation in Chinese Music*. (AN: 2012-05586). 19 (January 1, 2012): 79–96.
- . "Voices of Double Marginality: Music, Body, and Mind of Taiwanese Aborigines in the Post-Modern Era." PhD, University of Chicago, 2007.
- Chien, Shang-Jen. "Voices of Eternal Spring: A Study of the Hingcun Diao Song Family and Other Folk Songs of the Hingcun Area, Taiwan." Ph.D. Dissertation, University of Sheffield (United Kingdom), 2009.
- Ho, Hsin-Yu. "The Research about the Circumstance the Hengxhun Folk Song Is in Pingtung and Its Future Development." National Taichung University of Education, 2013.
<http://ntcuir.ntcu.edu.tw/handle/987654321/8959>.
- Racy, A. J. "Domesticating Otherness: The Snake Charmer in American Popular Culture." *Ethnomusicology* 60, no. 2 (2016): 197–232.
- Taiwan's Indigenous Peoples Portal. "Getting to know Aboriginal tribes (認識原族民族)."
http://www.tipp.org.tw/aborigines_info.asp?A_ID=6.
- Tan, Shzr Ee. "Returning to and from 'Innocence': Taiwan Aboriginal Recordings." *The Journal of American Folklore* 121, no. 480 (2008): 222–35. <https://doi.org/10.2307/20487599>.

Discography:

- YouTube video: "20111031屏東恆春國寶朱丁順和曾孫朱育璿演唱恆春民謠FULL HD." Uploaded by: mikelibra8726. Published [Oct 31, 2011]. Accessed: April 17, 2019.
https://www.youtube.com/watch?v=r_InjpT900A.

- YouTube video: "Hai Yang." "陳建年-海洋." Uploaded by: chen0428. Published [May 28, 2012]. Accessed: April 17, 2019. <https://www.youtube.com/watch?v=5Lb9GvEO-sA>
- YouTube video: "Hengchun Four Scenes." "20111031屏東恆春國寶 朱丁順和曾孫朱育璿演唱恆春民謠FULL HD." Uploaded by: mikelibra8726. Published [Oct 31, 2011]. Accessed: April 17, 2019. https://www.youtube.com/watch?v=r_InjpT900A
- YouTube video: "Malikasaw." "f21 卑南族青年 Malikasaw 快樂搖擺 +Mia Mia (Sling Sling Sling) 山地歌謠青春歌隊@鐵花村 20170629." Uploaded by: Taiwan Indie Music. Published [Jul 2, 2017]. Accessed: April 17, 2019. <https://www.youtube.com/watch?v=i-hBhzK70Vo>
- YouTube video: "Paiwan Love Song - Naluwan." "排灣情歌 na lu wan." Uploaded by: Celalaq Luveljeng. Published [Apr 7, 2015]. Accessed: April 17, 2019. https://www.youtube.com/watch?v=_KkazFpB1IU
- YouTube video: "Weeding Song." "除草歌 | 美麗心民謠." Uploaded by: 野火樂集Wild Fire Taiwan. Published [Jul 26, 2013]. Accessed: April 17, 2019. <https://www.youtube.com/watch?v=KqCYYE4Q0TM>
- YouTube video: "Yuan Yang." "Suming舒米恩 第二張創作專輯歌曲【遠洋】." Uploaded by: 米大Mita. Published [May 21, 2012]. Accessed: April 17, 2019. <https://www.youtube.com/watch?v=4lLd-sxWxMg>
- YouTube video: "原視 Masalele藝術地圖 第24集【光的歌聲裡】戴曉君 完整版." Uploaded by: IPCF-TITV原文會 原視. Published [Jun 29, 2015]. Accessed: April 17, 2019. <https://www.youtube.com/watch?v=vNSx6jNbzK0&t=772s>
- YouTube video: "恆春千人彈月琴 創金氏紀錄." Uploaded by: 中華電視公司. Published [Oct 17, 2015]. Accessed: April 17, 2019. <https://www.youtube.com/watch?v=c09rXoOj7RM>
- YouTube video: "恆春民謠(恆春四景 滿州三景)." Uploaded by: Ching-kuei Ku. Published [Apr 19, 2013]. Accessed: April 17, 2019. <https://www.youtube.com/watch?v=w1OLGJZHAMw>
- YouTube video: "張蓉蓉-美麗娜魯灣(官方KTV版)." Uploaded by: 豪記唱片 HCM Music. Published [Jun 4, 2015]. Accessed: April 17, 2019.

Appendix

Hengchun Four Scenes 恆春民謠四景

Zhu Ding-Shun version

$\text{♩} = 80$

The musical score is presented in three systems, each with three staves. The first system includes a tempo marking of quarter note = 80. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system shows the beginning of the piece, with the Voice staff containing rests, the Erhu staff starting with a few notes, and the Yueqin staff playing a rhythmic pattern. The second system continues the piece, with the Voice staff still resting, the Erhu staff playing a melodic line, and the Yueqin staff providing accompaniment. The third system shows the continuation of the Erhu and Yueqin parts, while the Voice part remains silent.

Voice

Erhu

Yueqin

4

Voice

Er.

Yue.

8

Voice

Er.

Yue.

11 Chorus

Voice: Oh hai ya yi oh hai yi ya yi yo hai ya

Er.

Yue.

14

Voice: Oh hai ya yi oh hai yi ya yi yo hai

Er.

Yue.

17 Verse

Voice: ya

Er.

Yue.

20

Voice:

Er.

Yue.

24

Voice

Er.

Yue.

27

Voice

Er.

Yue.

Oh hai ya yi oh hai yi

30

Voice

Er.

Yue.

ya yi yo hai ya

Malikasaw

Puyuma Traditional Song

Ho hoy yan ho a i ye yan ho ai i ye yan hay yan Ho hay

10 yan hay yan ho i ye yan hay yan ni hay yo i yen hoy yan Ho hoy

19 yan ho a i ye yan ho ai i ye yan hay yan Ho hay yan hay

28 yan ho i ye yan hay yan ni hay yo i yen hoy yan In hoy yan ho a i ye

37 yan hay yan Ho hay yan hay yan ho i ye yan hay yan ni hay yo

45 i yen hoy yan

Yuan Yang

Suming Rupi

Chorus

O a ha i yan na ha i ye hay ya o ha i yan Ha i yo o wan ha i

6

yan na i yo i ye O a ha i yan na ha i ye hay ya o ha i yan Ha i

12 Verse

yo o wan ha i yan na i yo i ye Yo Kae man gho ka ko

17

ti man ga lay sa ka la ha daw Mi na nay to sa ka tay a law

23

Yo lo ma had to ka ko i Mi ti lid to i kong ko an Mi sa i

28

cel sa ka ci tan eng Yo ma la hi tay to ka ko i Mi se

33

tek fa lo co a ko Sa pi ka li caw to ta mi na Yo

39

ma ta yal i ta mi na Li ya sen to ko ni ya ro Tay la ma

43

ra a yay mi fo ting

除草歌 Weeding Song

卑南族古調
Traditional Puyuma Song

$\text{♩} = 100$

Ho i na lu wan na hi ya na ya o Ho i na lu wan na hi ya na ya o

9
Na lu wan na hi ya na ya o o hei Na lu wan na i ya na ya o

18
Ho wai yan hi ya o hai yan Ho wai yan hi yan o hai

27
ya o hai yan hai yo ho yan Hu wa i ye yan hai yo hai yan

排灣情歌 na lu wan

Paiwan Traditional Ballad

$\text{♩} = 80$ Verse

Na lu wan ni na lu wan na i ya na a ya

5
u Na si lu wa lu me de

9
u i na lu i ya na a yo Na si ni lu wan ai lu me

13 Verse 2
de

19

24

Detailed description: This is a musical score for a traditional Paiwan ballad. It is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as quarter note = 80. The score is divided into two verses. Verse 1 consists of two lines of music, with lyrics in Romanized Paiwan underneath. Verse 2 consists of two lines of music, with the first line having a single lyric 'de'. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: 'Na lu wan ni na lu wan na i ya na a ya', 'u Na si lu wa lu me de', 'u i na lu i ya na a yo Na si ni lu wan ai lu me', and 'de'.

Hai Yang

Chen Chien-nien (Pau-dull)

$\text{♩} = 100$
Verse (first portion) in Chinese

Shuan zhe zai qing kong wan li de zhe yi tian Wo
5 bei zhe diao gan du zi zou dao le dong hai an
9 Chang yang zai hia bian xiang shou da zi ran de qing shing
13 Wang que suo yo de fan you xing qing fang de hao qing song

17 Pre-Chorus

Yun er zai tian shang piao niao er zai kong zhong fei yu er zai sui li

20

20 yiu Yi wei zai bi hai lan tian yiu yiu zi zai di wo hao man zhu ci ke di

24 Chorus of Hai Yang (vocables)

24 yong you Ah ooh ho hai yang Ah ooh ho hai yang hai yang

About the Contributors

YANG CHEN is a master's student in Ethnomusicology at the University of North Texas. He received a Bachelor of Arts in Music at Carleton College in Northfield, MN. Trained as a classical violinist, Chen also received Erhu training for two years under Carleton College's Chinese Ensemble director, Gao Hong. He is currently working on his thesis. His research interest is on the role of ancestral spirits in Taiwanese Aboriginal pop music and how that informs identity and nationalism for Taiwanese Aborigines."

XIAO YUNX first encountered music at the age of five when he began to play electric organ, and he began writing songs when he was 16. Unlike many musicians, his first bachelor's degree was in English at Tianjin Foreign Studies University. While studying guitar and drum set independently, he also continued composing and won the school singing competition. After graduation, he came to the University of North Texas to continue his study in music. He finished his second bachelor's degree in Music in 2016, received his master's degree in Music Theory in 2018, and is currently working towards his PhD in Music Theory. His research interest includes Schenkerian analysis, pop/film music analysis, and late Beethoven. While developing his academic skills, Yun has continued to compose music, and his recent projects have been in the area of film scoring. He has earned a Professional Certificate in Composing and Orchestrating for Film and TV from the Berklee Online program, and has studied film composition with renowned composers, including Bruce Broughton and Drew Schnurr.