

臺灣的國樂樂器製作發展歷程與維護環境概況

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臺灣國樂樂器整體維護環境

樂器的製作與維護密不可分。良好的製作品質能減少樂器損壞和磨損，降低維護需求；而定期的維護和保養則能延長樂器使用壽命，保持音質和表現力。這種相互依存促進了音樂文化的傳承和發展，確保樂器在演奏者手中發揮最佳效果。在歐洲、美國、日本等地區，樂器維修一直是相當重要且熱門的領域，儘管學習該領域需要較高的門檻且收費較為昂貴，但其就業市場潛力巨大。近年來，臺灣也開始興起了越來越多的樂器維護課程，尤以西洋樂器為主，許多學校、音樂教室及個人工作室開設了一對一或大班課程，提供學習樂器製作和維護的機會。

一般而言，當民眾在學習樂器遇到需要進行維修時，通常優先考慮尋求音樂教室的協助。音樂教室通常僅提供簡單的樂器維護，如更換弦線等。對於較複雜的修理工作，例如樂器部件的老化、損壞或是失修，或客製化調整音色等，則需要專業的樂器維修技術人員進行處理。現今，先進國樂是臺灣唯一擁有國樂器維修廠房的國樂器行。這需要具備豐富的經驗和專業知識，才能夠及時、有效地修復樂器，以確保其能夠繼續發揮應有的功能和價值。

臺灣的學術機構逐步推動這一領域的發展，相對於國樂器，西洋樂器維修的專門課程更加普遍。如，實踐大學開設之「管樂與擊樂樂器維修與保養」，以及國立臺灣藝術大學所開設之「管樂器維修方法」、「鋼琴調音與基本維修」、「弦樂器維修與製作」。此外，中原大學的音樂產業碩士學程更為獨特，不僅特別設立了樂器設計工程組，提供了相關的學習機會，該學程強調實務操作，以精緻的創作與設計為最終目標，旨在培養樂器設計領域所需的專業人才；目前，國樂器維修相關的課程僅在國立臺北藝術大學和國立臺南藝術大學提供。根據研究，這些課程主要在個人工作室進行，如2004年由單志淵製琴師所開設之二胡製作班，至今仍有許多學生與單老師一同深入學習製琴的相關技藝。



2004年，臺灣第一次開設之二胡製作班，指導老師為單志淵（上排由左而右第七位）
資料來源：鄭德宣提供，2021.06.10
The first Erhu Making class held in Taiwan in 2004. The instructor was SHAN Zhi-Yuan. (seventh from left to right in the top row).
Source: ZHENG De-Xuan, 2021.06.10

即使目前大專院校中，臺灣的國樂器製作與維護課程不多，但我們仍能見到一些老師不遺餘力地推廣國樂器維修與製作的內容。以近三年為例，部分大專院校邀請專業人士進行專題講座、演講，為學生提供寶貴的學習機會。如2021年4月，國立臺灣藝術大學邀請樂器製作師李春正，進行題為「國樂器製作產業現況與未來發展趨勢」的講座，讓學生深入瞭解臺灣製琴市場現況及未來趨勢。同樣地，2022年10月，國立臺北藝術大學邀請琵琶維修師林宗賢，進行題為「從樂器維修的角度認識琵琶」的講座，以及琵琶製琴師彭一奇，進行題為「四相十三品絲絃琵琶之存見與修復」的講座，不僅讓學生獲得挑選樂器及基本維修的概念，還分享了不同形制琵琶與面板的配用與實驗研究結果心得。2023年10月，國立陽明交通大學也邀請到國樂器製作師單志淵，進行題為「樂器製作與修護」的論壇講座，分享了音樂聲學特性、樂器製作與修護的實例，為學生打開了一扇通往專業領域的大門。



「國樂器製作產業現況與未來發展趨勢」講座
資料來源：李巧昱拍攝，2021.04.13
Seminar on The Current Situation and Future Development Trends of Chinese Musical Instrument Building
Source: Photo by LEE Chiao-Yu, 2021.04.13



「從樂器維修的角度認識琵琶」講座
資料來源：國立臺北藝術大學傳統音樂學系提供，2024.03.11
Seminar On Understanding Pipa from The Perspective of a Repair Technician
Source: Department of Traditional Music, National Taipei University of the Arts, 2024.03.11

臺灣整體國樂器的維護與環境，不僅有大專院校的推廣努力，我們亦可以從大陸地區的國樂器製作相關活動和組織中獲取啟發。以活動為例，上海、北京的樂器展是極具代表性的案例，匯聚了各種琳瑯滿目的廠商及樂器，這些展覽不僅展示了西洋樂器，還包含了豐富多樣的中國樂器，呈現了最新的樂器改革與設計技術，並揭示了未來的發展趨勢。2023年，北京國際樂器展更舉辦了「中國民族樂器改良與發展論壇」，經歷長達兩個多月的評選過程，由專家委員會和工作委員會進行多輪評審，最終選出82件優秀的民族改良樂器；展會期間，這些入選的樂器被集中展示在「2023首屆中國民族改良樂器精品展示區」，成為展覽會的一大亮點，不僅讓觀眾得以近距離欣賞這些優秀的民族改良樂器，同時也為這些具有影響力、應用廣泛且具代表性的樂器提供了一個展示平臺。相較之下，雖然臺灣也有舉辦樂器大展，但內容主要集中在西方樂器，活動更偏向音樂挑戰比賽，缺乏關於中國樂器改革與修繕的討論內容。至於組織方面，大陸於2003年，由一群民族樂器生產企業家聯合成立了樂器改革製作專業委員會，將民族樂器的演奏、教學、理論和製造緊密聯繫在一起，為業界搭建了一個共同發展的平臺；在臺灣，如2002年成立的「新竹市民族樂器研究發展學會」，儘管在王正平理事長過世後暫時停擺活動，但於2024年即將再度蓬勃發展，由製琴師單志淵擔任總幹事，匯聚了樂器製作的專業人才以及對此感興趣的人士，共同參與、致力於推動臺灣國樂器的更完善發展。前幾年，鍾耀光曾邀請學會總幹事單志淵至北市國，與幾位樂團聲部首席共同討論中胡及大提琴在國樂團音色銜接的技術問題，另也在國立臺南藝術大學進行專題研究，確認此因素需要進行改良；鑑於此，學會目前積極處理樂團低音樂器銜接的挑戰，內部技術人員正全力以赴，改良中胡音域的問題，預計在今年夏季呈現初步成果。

大陸地區對民族音樂的多樣活動可以啟發我們深入思考這些議題，許多活動和組織促進了樂手和技師之間的交流，使團體成員能夠分享經驗、解決問題，並相互提供支援，這樣的努力有助於臺灣國樂器的維護與發展。

臺灣國樂器承載著悠久的歷史文化底蘊，需要細心保護、維護以及推廣。建立健全的樂器維護環境至關重要，不僅能提供演奏者正確支援與服務，更能發揮樂器的音樂潛力，豐富我們的音樂文化遺產，有效保存和傳承這些寶貴的文化資源。



單志淵製琴師及其學生製作的古琴
資料來源：單鈺提供，2024.03.10
Guqin made by luthier SHAN Zhi-Yuan and his students.
Source: SHAN Yu, 2024.03.10



國立臺南藝術大學樂器維護課程
資料來源：單鈺提供，2024.03.10
Musical Instrument Maintenance Course of National Tainan University of the Arts
Source: SHAN Yu, 2024.03.10

目前臺灣國樂器製作相關學系

以下列出目前臺灣大專院校內提供的中國樂器製作與維護的相關課程，依照由北到南的順序排列如下表所示：

學校名稱	課程名稱	師資	課程內容與貢獻
國立臺北藝術大學	樂器工藝專題（製作）課程	黃錫能	以北管提絃和南管簫為主要製作之樂器，激發學生從事樂器製作之職涯發展
國立臺南藝術大學	樂器維護	單志淵	透過樂器維修，使學生感知樂器維護的差異性。
	樂器製作		透過樂器製作的過程，使學生了解樂器的構造與演奏方式、發聲原理對樂器製作與演奏之間的關聯性。
	樂器設計		啟發學生對樂器的藝術創意與聲響空間思維開發能力。
	樂器鑑定		使學生能分析與比較樂器之材質、構造過程等基本目標。

臺灣早年國樂樂器改革、維修與學習

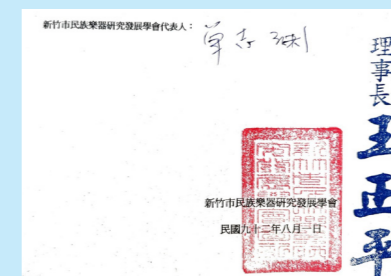
國樂的蓬勃發展與大陸民樂各有獨特之處，據歷史資料所載，鄭成功反清復明以臺灣為根據地後，傳統樂器及其雅樂演奏便源源不斷地融入了這塊土地。在日治時期，不僅有各種樂器的引進，更有一系列完整而華美的音樂會，其範疇包括了琴、箏、琵琶、胡琴、三弦等樂器的演奏。

臺灣的國樂器維修、學習與樂器改革，彼此交織融合，相互扶持共生。皇民化運動末期，即1936年，陳君玉女士等音樂人成立了「臺灣新東洋樂研究會」，開啓了一系列對國樂器進行改革的運動。他們探索如何融合西洋樂器優勢，補足國樂器不足，並進行研究、維修和改良。這標誌著臺灣首次在西洋音樂影響下對國樂器進行改進的重要里程碑。

1948年，中央廣播電臺組國樂隊來臺演出，帶來了樂器改革的影響。其中包括高子銘設計、由陳先進製作的新笛，孫培章設計、同樣由陳先進製作的定音鼓，以及琵琶、木魚、磬、瑟、揚琴和阮等樂器。同年，南京中央廣播電台國樂團（後改名為中國廣播公司）來臺演出，此時現代化國樂隊首次在臺出現。



「新竹市民族樂器研究發展學會」立案證書
資料來源：李巧昱拍攝，2024.03.03
Certificate of Establishment for Hsinchu Folk Musical Instrument Research and Development Association
Source: Photo by LEE Chiao-Yu, 2024.03.03



「新竹市民族樂器研究發展學會」理事長為王正平
資料來源：李巧昱拍攝，2024.03.10
WANG Zheng-ping, Chairman of Hsinchu Folk Musical Instrument Research and Development Association
Source: Photo by LEE Chiao-Yu, 2024.03.10



樂器製作師陳先進先生（1995年拍攝）
資料來源：先進國樂提供，2024.03.13
Musical instrument maker Mr. CHEN Sen-jian (photographed in 1995)
Source: Senjin Music, 2024.03.13

1949年，臺灣進入戒嚴時期，許多書譜教材及樂器透過特殊渠道引進。大陸音樂家赴臺演出時攜帶相關物品，或透過公司、貿易商進口；違禁書譜甚至透過香港、僑商商人間接取得，甚至修改書名、作者名、曲名以規避監督查驗。同時，國樂器被禁止使用，陳君玉等人創製了新型樂器「鼓吹弦」（喇叭弦），此樂器外型不同於傳統樂器，前人希望能保存臺灣音樂，使用此樂器演奏日本的曲調，才得以在當時的年代中倖存。隔年，莊本立開始致力於研製各種中國傳統樂器；許多學校樂團逐漸帶動了社會上學習國樂風氣，紛紛參與音樂比賽，此時樂器使用了少數由中國帶來臺灣的改良二胡，除此之外亦有半音階琵琶、新笛等，其餘由三重鎮（今三重市）陳先進工藝社，依圖試著製作許多中低音樂器，如十四行半音揚琴、琵琶、三弦、秦琴、大阮、新笛、曲笛、低胡、中胡、大胡、南胡等。名為「先進工藝社」的企業，成為臺灣首家且唯一一家擁有國樂器工廠的企業，除了製造國樂器外，更生產箏、京胡（即吊鬼仔）、椰胡（殼仔弦）等民俗樂器，隨後更是接手祭孔樂器製作。

1952年，高子銘和何名忠、梁在平與莊本立擊劃成立「中華國樂會」，後改名為「中華民國國樂學會」，致力於國樂器推廣、樂器改良與製作等範疇，製琴師陳先進參與其中。1953年，中廣國樂團指揮孫培章和國樂學會理事長梁在平積極進行樂器的改良和製作，1954年起，臺灣開始仿製大陸的國樂器，如中胡、大胡、低胡、琵琶等。1955年，「軍友總社」捐贈文化康樂箱給國防部，提升軍中國樂學習環境。同年，臺中的高金榮、臺北的福玉華等兩間樂器行號大量仿製現代國樂樂器。1957年，周岐峰老師創立幼獅國樂社，匯聚了來自各行各業的青年，共同演奏音樂。此外，許多國樂前輩如高子銘、王沛綸、孫培章等相繼來臺，共同成立了「中華民國國樂團」，也奠定了臺灣國樂發展的重要基礎。1960年，借鑑低音提琴與西式大提琴的共鳴方式，創造出當代的革胡及倍革胡，也將二胡的中低音聲部做改良。1961年，莊本立應聘為中國文化研究所的特約教授，同時研製了五孔、六孔和八孔埙，以及八孔和十六孔半音埙。1963年，莊本立開始研製清式和元式排簫，並在1966年至1968年期間，研製編磬。1968年起，多位香港、東南亞僑生從僑居地將大陸製造之南胡帶來臺灣，貼上香港製造標籤才得以順利通關，當時這些樂器取代了不少臺灣製造的南胡。1970年代，先進工藝社參與了國內外眾多樂器展覽活動，同時作為中華民國對外貿易發展協會的代表，致力於向世界各國推廣樂器文化。1978年，製琴師單志淵受臺中華音樂器行的委託，開始著手製作樂器，從最初的200支二胡起步，逐漸擴展至不同種類的樂器。1986年，隨著臺灣樂器公司紛紛成立，廖新入投身山韻樂器公司、港智樂器公司以及先進樂器公司，進行二胡製作及改良的研究。1983年，陳先進在樹林建立了一個佔地約一千坪的樂器製作工廠，鼓勵各校師生參觀，藉此將國樂文化以多元的觀點融入校園；同時成立了國樂學會陳先進獎學金，為眾多學子提供了學習國樂的支持與機會。

1987年，政府宣佈解除戒嚴，兩岸在國樂領域的交流逐漸升溫，大陸大量的國樂界出版品、樂器透過正規方式進入臺灣，而教育體制、創作及演奏也受到大量衝擊，臺灣不斷在樂器的演奏及製作上有逐漸的進步，同時也帶來新的靈感和挑戰。許多人更踏足對岸，尋師學藝，並將所學知識傳授回臺灣。這段時期的交流不僅豐富了國樂演奏的技藝，同時也促進了樂器維修等相關領域的發展，其影響至今仍在延續。

期待未來專欄能深入探討臺灣國樂器的製作與研究，透過細緻的分析和深入的討論，使讀者更全面地了解臺灣國樂器製作的過程和技術要點。這將為臺灣國樂器製作的未來發展提供寶貴的參考與啟發。

The Building, Evolvement and Maintenance of Chinese Musical Instruments in Taiwan

Text / LEE Chiao-Yu

Image / LEE Chiao-Yu

An Overview of The Chinese Musical Instrument Maintenance Industry in Taiwan

The making and maintenance of musical instruments are of equal importance. Good quality means less chance of damage and wear, thus minimizing the need to maintain or repair. A properly cared for, and maintained instrument has a prolonged service life, consistency in sound quality, and better result. This interdependent relationship drives the advancement and evolution of music culture. As a sub-par instrument can only lead to second rate performance.

In Europe, the United States and Japan, the maintenance, repair, and upkeep of musical instrument has always been a rather important and popular field. Although the art has a relatively high threshold and the fee is high, the potential job market will not disappoint. In recent years, more and more musical instrument maintenance and repair courses have emerged in Taiwan, especially for Western musical instruments. Many schools, music institutes and personal studios offer one-on-one or large classes on the making and maintenance of instruments.

Generally speaking, when people wish to have their instruments repaired whilst taking up the art of music, they tend to seek the assistance of the music institute which offers the lesson. Music institutes, however, often do not possess skills beyond basic instrument-maintenance, such as changing strings. For more complex repair work, such as aging, damage and broken parts, as well as custom tuning solution all require great professional knowledge and expertise. Today, Senjin Crafts Society is the only Chinese musical instrument store in Taiwan that owns a repair factory. No small amount of experience and expertise is needed for timely and effective repair work if the instrument is to function as it should.

Academic institutions in Taiwan have been promoting the development of this art. Unlike Chinese musical instruments, specialized courses in the repair of Western instruments are already quite common. For example, courses such as The Repair and Maintenance of Wind and Percussion Instrument offered by Shih Chien University, and Repair Methods of Wind Instrument, Piano Tuning and Basic Maintenance, and String Instrument Repair and Making are part of the curriculum National Taiwan University of Arts offers. Chung Yuan Christian University even has a unique music industry master's program with its very own musical instrument design and engineering courses. They believe hands-on learning and practice are core to inspiring and realizing exquisite creations and designs. The ultimate goal is to cultivate professional talents needed in musical instrument design. At the moment, National Taipei University of the Arts and National Tainan University of the Arts are the only two academic institutes offering courses relating to the maintenance and repair of Chinese musical instruments. According to research, most maintenance and repair courses are conducted by personal studios. For example, luthier SHAN Zhi-Yuan offered Erhu Making lessons in 2004. To this day, it is still a popular choice for students learning to build string instruments.



「四相十三品絲絃琵琶之存見與修復」的講座
資料來源：國立臺北藝術大學傳統音樂學系網頁—系所介紹—大事記
Seminar on the Design and Repair of Four-Ledge and Thirteen-Fret Silk String Pipa
Source: Official website (introduction - Major events) of Department of Traditional Music, National Taipei University of the Arts



「樂器製作與修護」的講座
資料來源：單鈺提供，2024.03.10
Forum on Musical Instrument Building and Maintenance
Source: SHAN Yu, 2024.03.10

In Taiwan, courses on the making and maintenance of Chinese musical instruments in colleges and universities are still rare. Fortunately, some of the teachers spare no effort to promote the advancement of the subject. Over the past three years, several colleges and universities had organized lectures and speeches to provide students with valuable learning opportunities. For example, in April 2021, National Taiwan University of the Arts invited luthier LI Chun-Zheng to speak on The Current Situation and Future Development Trends of Chinese Musical Instrument Building. This in-depth seminar talks about the current situation and future trends of instrument building and designing in Taiwan. Similarly, in October 2022, National Taipei University of the Arts invited pipa repair technician LIN Zong-Xian to give a seminar on Understanding Pipa from The Perspective of a Repair Technician. Pipa maker Peng Yi-Qi also held a seminar on The Design and Repair of Four-Ledge and Thirteen-Fret Silk String Pipa. It provides students with the foundational knowledge of how to choose or repair the instrument. He also shared his insight and research results on different type of pipa and how different panels affect the final instrument. In October 2023, National Yang-Ming Chiao Tung University also invited Chinese musical instrument maker SHAN Zhi-Yuan to hold a forum on Musical Instrument building and Maintenance. The forum talked about cases on instrument building, design, and maintenance as well as musical acoustics with case sharing. The forum opened the students' eyes to the world of a fascinating profession.

The Chinese musical instruments maintenance and repair industry in Taiwan benefited from the active participation of colleges and universities. We can also learn from activities and organizations related to the production of Chinese musical instruments in the mainland. An excellent example is the musical instrument exhibitions in Shanghai and Beijing. They showcased a wide variety of musical instruments from a large group of manufacturers, including both Western and Chinese musical instruments, displayed the latest modification, design, and technology in instrument making, and revealed future trends. In 2023, Music Beijing held a Forum on the Improvement and Evolution of Chinese Folk Musical Instruments. After a two-month long judging process and multiple rounds of deliberation, the expert committee and the work committee finally announced 82 outstanding modified folk instrument winners. All 82 winning design were displayed at the 2023 1st Modified Chinese Folk Musical Instruments Exhibition Area. Visitors had the opportunity to appreciate these exceptional creations up close. The exhibition area packed with ingenious ideas served as a platform for these influential, widely used, and signature musical instruments. Although there are also musical instrument exhibitions in Taiwan, most of them focuses on Western musical instruments, and the related activities are mostly music competitions. The modification and repair of Chinese musical instruments was a subject hardly touched upon. As for organizations, a group of folk instrument companies jointly established the Musical Instrument Modification and Production Committee in mainland China in 2003. With the potential of the industry in mind, they developed a platform for music performance, teaching, theory, and manufacturing of folk musical instruments. Established in 2002, the Hsinchu City Folk Instrument Research and Development Association was later temporarily suspended after the death of Chairman WANG Zheng-Ping. Things quickly went back on track when it reopened in 2024. Luthier SHAN Zhi-Yuan is now the director-general of the association. Professionals and interested parties in instrument building all congregated here in an attempt to promote the advancement of Chinese musical instrument in Taiwan. A few years ago, CHUNG Yao-Guang invited general director SHAN to Taipei Chinese Orchestra to discuss the technical issue of timbre fusion of zhonghu and



國立臺北藝術大學樂器工藝專題（製作）課程
 資料來源：國立臺北藝術大學傳統音樂學系網頁－招生資訊－創新特色課程－樂器製作實作課
 ional Taipei University of the Arts
 Source: National Taipei University of the Arts (official website - Admissions information - Innovative special courses - Practical class on musical instrument making)



國立臺南藝術大學樂器維護課程
 資料來源：單鈺提供，2024.03.10
 Musical Instrument Maintenance Course of National Tainan University of the Arts
 Source: SHAN Yu, 2024.03.10



陳君玉（1906-1963）
 資料來源：《近百年臺灣國樂史》，2013年，頁77
 CHEN Jun-Yu(1906-1963)
 Source: Taiwan's Chinese Music in The Past Hundred Years, 2013, page 77.



先進工藝社製作國樂器之標章
 資料來源：先進國樂提供，2024.03.13
 Logo of Senjin Crafts Society
 Source: Senjin Music, 2024.03.13

cello in Chinese orchestras with the other orchestra principals. A research was also conducted at the National Tainan University of the Arts to confirm the necessary changes needed to be made. The association is currently devoted to the fusion of bass instruments in orchestras. The technicians are working at full force to improve the range of Zhonghu. The preliminary results are expected to be presented this summer.

We can learn from the lively and vibrant folk music activities in mainland China. Many of these activities and organizations means to promote exchanges between musicians and technicians, allowing group members to share experiences, solve problems, and provide support amongst themselves. Such networking system is also sound for the development of the instrument maintenance and repair industry in Taiwan.

In Taiwan, Chinese musical instrument is a part of the cultural heritage. Musical Instrument needs to be carefully protected, maintained, and promoted. Establishing a sound environment for instrument maintenance is crucial as it provides musicians with critical support and services, unleashes the musical potential of the instruments, enriches our musical cultural heritage, and allows us to preserve and pass on these precious cultural resources in full.

Chinese Musical Instrument Building Courses in Taiwan

Below is a list of courses related to the making and maintenance of Chinese musical instruments currently offered in colleges and universities in Taiwan. They are arranged in the order from North to South.

School Name	Course Title	Teachers	Course content and contributions
National Taipei University of the Arts	Craftmanship: Musical Instrument Making	HUANG Xin-Eng	The course means to inspire the building and design of Beiguan thehian and nanguan Xiao and cultivate future instrument makers.
National Tainan University of the Arts	Musical Instrument Maintenance	SHAN Zhi-Yuan	Through musical instrument repair, students appreciate the difference proper musical instrument maintenance can make.
	Musical Instrument Making		Through the making of musical instruments, students gain a better understanding of how structure, playing methods, the science of sound production can affect instrument building and musical success.
	Musical Instrument Design		Inspire students' artistic creativity in instrument making and the science of sound.
	Musical Instrument Assessment		Students learn to analyze and compare the materials, construction processes and other basic attributes of musical instruments.

The Modification, Maintenance and Study of Chinese Musical Instruments in Taiwan in The Early Years

The development trajectory of Chinese music in Taiwan differs from that of folk music in China. According to the archive, traditional musical instruments and ritual music grew in popularity after ZHENG Cheng-Gong set up his base for the rebellion against the Qing Dynasty and restoration the Ming Dynasty here in Taiwan. During the Japanese colonial period, various musical instruments including qin, zither, pipa, huqin, and sanxian and magnificent concerts using them were introduced to the public.

The repair, learning, and modification of musical instrument in Taiwan were closely linked and inseparable. Near the end of the kominka movement (Japanization), more specifically, in 1936, Ms. CHEN Jun-Yu and other musicians established the Taiwan New Oriental Music Research Association and launched a series of changes to Chinese musical instruments. They aimed to learn from Western and make up for the shortcomings of Chinese musical instruments. The association conducted studies, repaired instruments, and made changes to existing designs. This marked an important page in Taiwan's music history as the first attempt to modify and improve Chinese musical instruments under the influence of Western music.

In 1948, Radio Taiwan International Chinese orchestra debuted in Taiwan. Newly modified instruments were used and recognized after this performance, including new flutes designed by GAO Zi-Ming and made by CHEN Xian-Jin, timpani designed by SUN Pei-Zhang and also made by CHEN Xian-Jin, as well as pipa, wooden fish (Chinese temple block), chime, se (Chinese plucked zither), yangqin (dulcimer) and ruan. In the same year, Radio Taiwan International Chinese Orchestra in Nanjing was renamed Broadcasting Corporation of China. They were the first ever modern Chinese orchestra to play in Taiwan.

In 1949, Taiwan entered into the period of martial law. Many textbooks, music scores, and musical instruments were imported through private channels. Some were brought to Taiwan by mainland musicians who were invited to perform here. Some were imported by private companies or traders. Banned books and music scores were obtained indirectly through businesspersons from Hong Kong or overseas. Sometimes the book title, name of the author, or song title had to be changed to avoid supervision and inspection. At the same time, the use of Chinese musical instruments was prohibited. CHEN Jun-Yu and other instrument makers then created a new type of musical instrument, the Taiwanese horned fiddle (a new member of the huqin family). The appearance of this instrument differed greatly from traditional Chinese instrument. It was created in the hope of preserving Taiwanese music. The instrument successfully survived the era as it can be used to play Japanese music. The following year, ZHUANG Ben-Li began devoting himself to the development of various Chinese musical instruments. School orchestras emerged and led the trend of Chinese music learning which in turn roused the interested of the community. Performers actively participated in music competitions. A small number of instruments used back then was modified erhus, semitone pipa, and new flute brought to Taiwan from China. The rest were produced by CHEN Senjian Crafts Society in Sanchong Town (today's Sanchong City). The craft society tried to make many bass instruments according to the designs, including fourteen-line chromatic yangqin, pipa, sanxian, qinqin, daruan, Xindi,



當時共同研發新型樂器之陳冠華演奏大喇叭琴 (1906-1963)
 資料來源：近百年臺灣國樂史，2013年，頁83。
 CHEN Guan-hua playing the new musical instrument, large horned fiddle, which was jointly developed by instrument makers. (1906-1963)
 Source: Taiwanese Traditional Music in the Past Hundred Years, 2013, page 83.



先進工藝社製作國樂器之工廠
 資料來源：先進國樂提供，2024.03.13
 The Chinese Musical Instrument Factory of Senjin Crafts Society
 Source: Senjin Music, 2024.03.13

Qudi, dihu, Zhonghu, Dahu, and Nanhu, etc. The society was the first and only company in Taiwan with its own Chinese musical instrument factory. In addition to the building of Chinese musical instruments, the company also produced zither, Jinghu (Diaoguzai), Yehu (coconut shell erhu), and other folk musical instruments. Later they even went into the production of musical instruments for the worshipping ceremony of Confucius.

In 1952, GAO Zi-Ming, HE Ming-Zhong, LIANG Zai-Ping and ZHUANG Ben-li co-founded the China Traditional Music Association. Later it was renamed Chinese Music association, Taiwan, R.O.C. The association was committed to the promotion, improvement and production of Chinese musical instruments and luthier CHEN Sen-Jin was an active member. In 1953, SUN Pei-zhang, conductor of Radio Taiwan International Chinese Orchestra, and LIANG Zai-Ping, chairman of China Music Association, invested great time and energy into the modification and making of musical instruments. Starting from 1954, Taiwan began to imitate the designs of Chinese musical instruments including Zhonghu, Dahu, Dihu, and Pipa. In 1955, the Friends of Armed Forces Association donated a cultural and recreational box to the Ministry of National Defense to promote Chinese music learning in the military. In the same year, two musical instrument shops, Gao Jinrong in Taichung and Fu Yuhua in Taipei, began producing a large number of imitations of modern Chinese musical instruments. In 1957, ZHOU Qi-Feng established the Young Lions Orchestra. Young people from all walks of life congregated to play music together. In addition, many virtuosi including GAO Zi-Ming, WANG Pei-Lun, and SUN Pei-Zhang came to Taiwan and jointly established the Republic of China Chinese Orchestra. This laid a robust foundation for the development of Chinese music in Taiwan. In 1960, modern gehu and beigehu were born inspired by the resonance structure of double base and cello. The bass part of erhu also went through modification to better suit the purpose. In 1961, ZHUANG Ben-Li accepted the position as a distinguished professor at the Institute of Chinese Culture. He also developed five-hole, six-hole and eight-hole xun, as well as eight-hole and sixteen-hole semi-tone xun. In 1963, he initiated a study on the making of Qing-style and Yuan-style paixiao and devoted his time to the making of bianqing from 1966 to 1968. Since 1968, many overseas Chinese from Hong Kong and Southeast Asia brought Nanhu made in mainland China to Taiwan. They had to relabel the



先進工藝社參與樂器大展
 資料來源：先進國樂提供，2024.03.13
 Senjin Crafts Society Taking Part in Musical Instrument Exhibitions.
 Source: Senjin Music, 2024.03.13



陳先進於樹林設立樂器製作工廠，鼓勵各校師生參觀
 資料來源：先進國樂提供，2024.03.13
 CHEN Sen-Jian set up a musical instrument factory in Shulin and encouraged teachers and students to visit.
 Source: Senjin Music, 2024.03.13



陳先進獎學金頒獎典禮 (左一為董榕森，左二為陳先進)
 資料來源：先進國樂提供，2024.03.13
 CHEN Sen-Jian Scholarship Award Ceremony (the first left is TUNG Yung-Shen, the second left is CHEN Sen-Jian)
 Source: Senjin Music, 2024.03.13

instrument to made in Hong Kong to pass customs. Back then these relabeled instruments did take over a large proportion of the market. In the 1970s, Senjin Crafts Society participated in many musical instrument exhibitions at home and abroad. As a representative of the Taiwan External Trade Development Council, the company was dedicated to promoting musical instruments and culture to countries around the world. In 1978, luthier SHAN Zhi-Yuan was commissioned by the Chinese Musical Instrument Store in Taichung to make musical instruments. The first order was 200 erhus. Later the orders began to grow in type and quantity. Musical instrument companies boomed in Taiwan in 1986. LIAO Xin-Ru joined Shanyun Music, Kong Zhi Music and Senjin Music, in the research of making and modifying erhu. In 1983, CHEN Sen-Jian established an over 3300 square meter musical instrument factory in Shulin. He welcomed teachers and students to visit, wishing to bring Chinese music culture on campus. He also set up the CHEN Sen-Jian Scholarship for Chinese Music, providing monetary support to students interested in learning the art.

In 1987, the government announced the lifting of martial law. After that, cross-strait exchanges in Chinese music grew in number and frequency. A large number of Chinese music publications and musical instruments entered Taiwan through formal means from the mainland, leaving their marks on the education system, creation and performance field in Taiwan. As musicians and luthiers in Taiwan started to make progress in the playing and making of musical instruments, new inspirations and challenges emerged simultaneously. Many people decided to study across the Taiwan Strait and then put their knowledge into good use when their return. The exchanges made during this period not only enriched the skills of Chinese music performance, but also promoted the development of instrument repair and other related fields. We are still reaping the rewards today.

Hopefully the columns will continue to delve deeper into the making and research of Chinese musical instruments in Taiwan. Through detailed analysis and in-depth discussions, readers will have a more comprehensive understanding of the process and techniques required in instrument building, thus laying an invaluable foundation for and give inspiration to the future development of instrument building in Taiwan.