



ARTQUAKE
IN AUTUMN

農村武裝青年 根源 kin

TUDI-VOICE

Back to the Roots

演出時間 | 2023.11.2 (THU.)—11.3 (FRI.) 19:30

演出地點 | 國家兩廳院演奏廳 NTCH Recital Hall

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

- ◎ 演後座談：11.2 (THU.) 演後於國家兩廳院演奏廳。
- ◎ 演出全長約90分鐘，無中場休息。
- ◎ 臺灣台語發音，無字幕。
- ◎ 演出部分含炫光及煙霧效果，請留意並斟酌入場。
- ◎ 建議7歲以上觀眾欣賞。
- ◎ 錄影場：11.2 (THU.) & 11.3 (FRI.)。
- ◎ Post-show talk: 11.2 (THU.) 30 minutes after the performance at NTCH Recital Hall
- ◎ Duration: approx. 90 minutes without intermission.
- ◎ Performed in Taiwanese without subtitles.
- ◎ This performance contains flashing lights and smoke effects. Audience discretion is advised.
- ◎ Age guidance 7+.
- ◎ The performance will be filmed on 11.2 (THU.) & 11.3 (FRI.).

主辦單位保有節目內容異動權 The program is subject to change.

記憶中的黑夜

我們在黑夜裡曾有過的傷痛與抵抗、無助與信念、恨與愛，可以如何記憶？

黑夜如同傳承歷史秘密的隱喻和場域。人們在黑夜中秘密行動，期望黎明來臨前能開啟心靈、發起新的可能。此次秋天藝術節以「記憶中的黑夜」為主題，和藝術家一同面對記憶裡每個黑夜所帶來的迴盪與啟發。那些黑夜裡遭清洗、代換、藏匿、質問的可能記憶，透過劇場，可以如何再度揭露、述說，成為黑暗中的記憶之火。

秋天藝術節試圖創造對話空間，讓無法用言語輕易定義下來的經驗、無法歸類的狀態，和「我們」相遇。從劇場出發，讓記憶被重新檢視、重寫、產生新的故事；透過敘說，和理解他者的嘗試，讓溝通、對話得以延續、從而產生新的觀看與理解方式。

「記憶中的黑夜」，以劇場作為審判與定義的試驗場、作為黑夜的記憶場。或許，在記憶裡回望之時，我們會有機會超越分野，辨識那些我們曾經歷過的黑夜，之於生命的意義。

唱給家鄉、下一代及自己，屬於臺灣的鄉村民謠

阿達口述，蘇曉凡撰文

農村武裝青年於 2007 年成立，走遍反樂生拆遷、三鶯部落反拆遷、反蘇花高等各個抗議現場，聲援受壓迫的族群。2009 年，農村武裝青年推出第一張專輯《幹！政府》，隔年推出第二張專輯《還我土地》，兩張作

品直面社會議題。彈奏簡單樂器，配上高張的憤怒，明確直接地唱出對政府、財團的不滿，是樂迷眼中指標性的社運搖滾樂團。到了第三張專輯《幸福在哪裡？》，從訴諸當下的批判姿態，轉為維度更大、更核心的價值思考。因社會運動而起的樂團，青春時以音樂為抗爭的媒介，隨著作品越來越受到關注，「做音樂的核心意義為何？」的自我探問，開始成為創作主調。

主場漸漸離開社會運動現場，創作能量該從哪來？阿達思索，自己與吉他的關係，以及自己是什麼樣的人。最終決定返回農村生活，從自然土地汲取新的養分，回到家鄉找「根」。2015 年，阿達離開居住多年的臺中，與俐君搬回老家彰化，租下一座三合院，讓理想生活與音樂創作在故鄉醞釀。主唱阿達學習月琴、北管，重新學習臺語，熟悉地方文史……，與其他團員做起實驗性、屬於臺灣的鄉村民謠。

兩年後，農村武裝青年推出不同過往的實驗性專輯《根》，拉開農村武裝青年嘗試鋪陳的新路。專輯從致敬臺灣民謠、社會運動前輩起頭，探問人、土地與音樂的關係。樂團編制從 3 人改為 6 人，加入鼓手育璋、小提琴施奕安、柳琴阿盧、竹笛兼嗩吶 Bobo，注入傳統元素、原民吟唱，節奏轉慢尾韻拉長，道出尋根的渴望。《根》入圍第 29 屆金曲獎最佳臺語專輯、最佳年度專輯。

隨著阿達與俐君的小孩出生，農村武裝青年變得更溫柔，關心大社會的眼與心，轉而投注在小生命及下一代。今年推出的全新專輯《予你的歌》，是唱給下一代的情話。寫給兒子、寫給消逝的母語、給社區阿公阿

媽、給邁入 40 歲的自己，及可能處在同樣人生階段的每一個人。

「教育也是一場社會運動。」從抗爭現場回歸家鄉、家庭，創作心境走進另一趟旅程，不變的是同樣懷在心上的未來責任，深情唱出心內願望：作一個擁有強壯臂膀的好大人，讓小孩擁有自由自在的生長環境，茁壯良善的心。

2023 秋天藝術節，農村武裝青年同樣緊扣他們這幾年來累積的創作能量——根源。此次演出將串聯不同時期的音樂創作，回應「認同」的概念，認同這片島嶼的土地、環境、歷史，及自己。

〈思想起〉唱出臺灣民謠根源，以月琴與大提琴的搭配重新詮釋恆春民謠。接續〈望水〉、〈濁水溪溪水流〉、〈濁水溪出代誌〉，唱出臺灣母親之河濁水溪的現況，也道出臺灣河流與經濟發展間的關係。〈無事坐巴士〉帶著我們看著窗外的風景跨過憂傷情緒，〈予你的歌〉是對於孩子及臺灣這塊土地的期盼，〈阿母的話〉傳達失去母語的痛心，希望對孩子說母語，能把媽媽的語言找回來；〈揣啊揣〉有著臺灣土地的古老元素，提醒我們在發展「文明社會」中逐漸失去的一切：原住民的古調與生活方式、老屋與祖先的智慧；延續著古調，唱到〈遊花園〉與〈四門譜〉，以中西合併的編制，重新詮釋屬於自己血液裡的古調。

這是農村武裝青年首度走進國家兩廳院，希望這場音樂路途能帶來對於社會的觀察和反思，並開啟與臺灣土地的對話。如果身為觀眾的你仍然意猶未盡，在現場請用你

的熱情給予農村武裝青年鼓勵，或許會有出其不意的隱藏歌單。

關於農村武裝青年

農村武裝青年樂團創始於 2007 年，是一個充滿社會關懷的樂團。透過音樂為社會邊緣發聲，始終堅持追求平等、正義與自由的價值，對土地充滿熱情與理想。以臺語民謠、搖滾精神為創作基底，透過音樂書寫表達對臺灣農村、底層社會與永續土地的關懷。在音樂風格上，以臺灣的傳統音樂元素做基底，樂器編制包含主唱、木吉他、月琴、大提琴、金杯鼓、阮、殼仔弦等，多元融合，打造出獨樹一格的臺式農村民謠。

詞曲創作、主唱、吉他、月琴 | 阿達

國中時代受到臺灣地下音樂的啟蒙，高中時代開始組團。一路受到搖滾樂的洗禮，2007 年因「白米炸彈客」事件創立「農村武裝青年」樂團，開始用音樂為社會發聲。

大提琴 | 俐君

擅長即興編曲，以古典音樂的訓練底子出身，卻更著迷於東湊西拼的創造即興音樂，以爵士的自由專注於音樂的當下。自 2010 年加入農村武裝青年，擔任大提琴手。

金杯鼓 | 育璋

現為農村武裝青年鼓手，半線囡仔樂團鍵盤、吉他手，阿不就好棒棒樂團鍵盤、鼓手。

阮咸、大廣弦 | 阿盧

出生於臺南安平，自小學習國樂，因小時隨父親出入廟會演出而喜歡上臺灣民謠樂曲，畢業出社會後從事婚喪喜慶樂師，演奏柳琴與阮咸。因長期於雲彰地區生活而喜歡上農村文化，積極參與在地藝術文化活動與演出。

客座演出者

貝斯 | 大恭

擅長多種樂器及流行音樂演奏樂師及音樂製作，合作藝人及錄製專輯眾多。近年投入世界音樂和劇場、電影之音樂設計與創作，並於高雄成立「野漫空間」，分享世界音樂與推廣友善環境理念的生活平臺。

竹笛、和聲 | Bobo

從小學習音樂至今，大學時期以前主修中國笛，副修鋼琴及聲樂。為彰化梨春園北管樂團子弟，並協助執行相關復振曲館推廣計畫，執行音樂創作及設計相關演出。

和聲 | 德以牧·駁亞

微醺開根 RadiwRaliw 創團團員及主唱，以原住民母語創作關於土地的音樂，聲音帶著古老的靈魂穿透，爆發力十足。

Dark Nights Remembered

How do we recall the pain and resistance, helplessness and faith, hatred and love that we have experienced in the darkness of the night?

The night serves as a metaphorical realm and space that carries the secrets of history. People act in secrecy during the night, hoping to enlighten minds and initiate new possibilities before the break of dawn.

In this year's ARTQUAKE in Autumn, the concept of "Dark Nights Remembered" invites artists and audiences to confront what's been inspiring minds and haunting the nights in their memories. Those alleged

recollections of the dark nights, subjected to erasure, substitution, concealment, and questioning, can be unearthed and narrated again through theater, becoming the torch of memory shining in the darkness.

The ARTQUAKE in Autumn seeks to create a space for dialogue, where experiences that cannot be easily defined by words, and states that cannot be classified, come to us.

Starting from the theater, memories are reexamined, rewritten, and spun into new stories. Through narration and the attempt to understand the other, communication and dialogue can be maintained, leading to new ways of perceiving and understanding.

The concept of “Dark Nights Remembered” envisions theater as an experimental ground for judgment and definition, as a space for the memories of the night. Perhaps, when we revisit our memories, we will have the opportunity to go beyond boundaries and recognize the nights we have experienced in relation to the meaning of life.

Singing for Our Hometown, Our Next Generation, and Ourselves: Taiwan’s Rural Folksongs

**Narrated by Kang lok Tat,
written by Su Hsiao-fan**

Established in 2007, TUDI-VOICE has taken part in a number of social movements, including the Lo-Sheng Sanitorium anti-demolition protest, the Sanying Indigenous Community anti-relocation protest, and the anti-Suhua Highway protests, where they stood in solidarity with victimized communities. The band released their first album, *Fuck the Government!* in 2009; and a second album the following year, entitled *Return Our Land*. Confronting social issues head-on, both works combined simple instrumentation with impassioned expressions of anger, voicing their discontent toward the government and corporations, and cementing their status as an iconic social activism rock band in the eyes of their fans.

With their third album, *Where is the Happiness?* TUDI-VOICE’s exploration of social issues, which originally began as a contemporary critique, evolved towards

contemplations of more profound and universal values. As a band deeply rooted in social activism, music had served as a powerful medium of protest during their early years. The growing recognition of their musical talent spurred their exploration of “what lies at the core of music making,” emerging as a predominant creative theme.

As they gradually departed sites of social movement, the search for creative impetus led lok Tat, the lead vocal of TUDI-VOICE, to contemplate his connection with the guitar, and to delve into questions about his own identity. Eventually, he resolved to embrace a rural way of life, seeking inspiration from nature and the land. In 2015, lok Tat and Li-chun bid farewell to their long-time home in Taichung and returned to their hometown of Changhua. In a rented traditional courtyard home, they nurtured their ideals and their music. lok Tat learned to play goèh-khîm and studied Taiwanese (Tâi-gí). He researched Beiguan music, and familiarized himself with regional histories, leading TUDI-VOICE to create an experimental rural folk music unique to Taiwan.

Two years later, TUDI-VOICE charted a new course for the band with the release of the experimental album, *Kin*, signaling a departure from their past oeuvre. This heartfelt collection of songs with its tender lyrics pays homage to the pioneers of Taiwanese folk music and social movement, and explores the intricate relationship between humanity, the land, and music. The band expanded from a trio to a sextet with the inclusion of percussionist, Yu-wei; violinist, Shih Yi-an; and bamboo-flutist-

cum-suona player, Bobo. The infusion of traditional elements and indigenous voices, a slower tempo, and the lingering reverberations conveys a profound longing for roots. *Kin* was nominated for Best Taiwanese Album and Album of the Year at the 29th Golden Melody Awards.

With the birth of Lok Tat and Li-chun's child, TUDI-VOICE has embraced a new tenderness. It has redirected their focus from broader societal concerns to the well-being of this young life and those of future generations. Their latest album, *Songs for You*, are odes of love addressed to the next generation, the fading mother tongue, the cherished grandparents within their communities, the introspective journey of turning age 40, and to all those who resonate with these emotions.

"Education is also a social movement." Returning to their hometown and family from sites of protest, their creative conception has embarked on a new trajectory. Yet, their sense of responsibility to the future remains unwavering. Their songs resonate with profound desires: the aspiration to mature into adults with sturdy shoulders capable of fostering a nurturing environment where their child can grow to be strong, free, and compassionate.

For the 2023 Artquake In Autumn, TUDI-VOICE continues to deploy their years of accumulated creative energy in "Back to the Roots." The theme of "identity" consistently weaves through their musical creations across different periods: identifying with the land, environment, and history of this island, and most importantly, with themselves.

In "Su Siang Ki", Taiwanese folk music

tradition is portrayed and reinterpreted through the combination of goh-khîm and cello. The following tracks like "The Hope of Water", "Flowing Water of the Zhoushui River", and "Mother River's Crying", the song depict the current state of Taiwan's maternal river, the Zhoushui River, and shed light on the relationship between Taiwan's rivers and economic development. "The Bus Ride" takes us on a journey to look out the window at the scenery, helping us overcome the sentiment of sadness. "The Song for You" expresses hope for children and the land of Taiwan. "Mother's Tongue" conveys the heartache of losing one's mother tongue and the desire to pass it down to the next generation, reconnecting with the language of our mothers. "The Search" carries ancient elements of Taiwan's land, reminding us of everything we are gradually losing in developing of our 'civilized society': the ancient melodies and way of life of indigenous peoples, old houses, and the wisdom of ancestors. Continuing in the ancient style, the songs "Lû Hoe Hng" and "Sì Mng Phóo" are reinterpreted with a blend of Eastern and Western instruments, breathing new life into the ancient melodies that flow in our veins.

This marks the first time that TUDI-VOICE have set foot on the stage of NTCH and hope that this music journey brings about observations and reflections on society and opens up a conversation with the land of Taiwan. If you, as an audience, still find yourself craving more, please show your support to TUDI-VOICE with your enthusiasm at the live performance, as there may be unexpected hidden tracks waiting to be revealed.

About TUDI-VOICE

TUDI-VOICE draws inspiration from the land, culture, society, family and themselves to craft their music. Blending Taiwanese folk songs and the spirit of rock, they sing for the revolution of homeland and life, voicing the yearning for equality, justice, and freedom that we all desire.

Lyric, Composition, Vocal, Guitar, Goèh-khîm | Kang lok Tat

During junior high school, lok Tat was inspired by Taiwan's indie bands; in high school, he started forming bands. Along the way, he was heavily influenced by rock music. In 2007, he founded the band "TUDI-VOICE" in response to the "Rice-bomber" incident, using music as a platform to address social issues.

Cello | Chen Li-chun

Skilled in improvisation and trained in classical music. Li-chun focuses on the freedom of expression in music, akin to a jazz musician. Since 2010, she has been a member of TUDI-VOICE as the cellist.

Djembe | Zhang Yu-wei

Currently the drummer for TUDI-VOICE, the keyboard and guitarist of Bossa Band, and the keyboard and drummer of Good Band Band.

Ruan, Tuā Kóng Hiân | Lu Chih-yun

Born in Anping, Tainan, Chih-yun cultivated an early interest in traditional Chinese music during childhood. His passion was ignited by temple festivals he attended with his father, where he was exposed to Taiwanese folk music. He embarked on a career as a musician

specializing in playing traditional instruments, like Ruan, for various life events. Having spent a long period residing in Yunlin and Changhua, he developed an appreciation for rural culture and enthusiastically engaged in performing in local cultural activities.

Guest Performer

Bass | Dakung

Proficient in playing various musical instruments and popular music genres and music productions. Dakung has collaborated with numerous artists and recording albums. In recent years, he has delved into world music, musical design, and composition in theater and film. He has also established "The Wanderroots" in Kaohsiung, dedicated to sharing world music and promoting the concept of a friendly environment as a way of life.

Bamboo Flute, Backing Vocal | Bobo Chen

Learning music since childhood, Bobo majored in the Chinese flute and minored in piano and vocal music. He is also a member of the Changhua Lê-tshun-uân Beiguan ensemble and has assisted in implementing promotional projects related to the revival of traditional music halls. Additionally, he has been involved in music composition and designing related performances.

Backing Vocal | Teymu Boya'

As a founding member and the lead vocal of the RadiwRaliw, he creates music about the land in his mother tongue. His voice is imbued with an ancient soul, bursting with immense power.

演出製作團隊 Credits

農村武裝青年 TUDI-VOICE

主唱、吉他、月琴 Vocal, Guitar, Goéh-khîm | 阿達 (江育達) Kang lok-tat

大提琴 Cello | 俐君 (陳俐君) Chen Li-chun

金杯鼓 Djembe | 育璋 (張育璋) Zhang Yu-wei

阮咸、大廣弦 Ruan, Tuā Kóng Hiân | 阿盧 (盧芷璽) Lu Chih-yun

客座演出 Guest Performer

貝斯 Bass | 大恭 (張漢恭) Dakung

竹笛、和聲 Bamboo Flute, Backing Vocal | 陳柔樺 Bobo Chen

和聲 Backing Vocal | 德以牧·駁亞 Teymu Boya'

舞臺、音響、燈光、視訊 Set, Sound, Lighting and Video | 野果創意 Wildgainstudio Co.

平面設計師、VJ、映像作家 Graphic Design, VJ, Motion Design | 邱智群 Children Chiu

燈光設計 Lighting Design | 邱品學 Chiu Pin-xue

音響工程 Sound Engineer | 孫育豪 Sun Yu-hao

國家兩廳院工作團隊 NTCH Production Team

製作統籌 Project Manager | 劉洲松 Lau Tsiu-siong、羅心彤 Lo Hsin-tung

行銷宣傳 Marketing Project Manager | 黃聖婷 Christine Huang

舞臺監督 Technical Coordinator | 林鈺珊 Lin Yu-shan

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