

## Fa Shu Ha

Hsie, Yu-Wie, arranged for SATB Choir by Tsai, Yu-Shan  
Lyrics by Gu, Siou-Ru

### Translation and Pronunciation

This song is in the Hakka language.

[fa fu ha ŋi sət taŋ go mo]  
Fa Shu Ha ŋi sə tang go mo?  
Fa Shu Ha you have ever heard of not?

[fa fu ha koi to nəm nəm ge fa]  
Fa Shu Ha koi do nem nem ge fa  
Fa Shu Ha blossomed full of flowers

[ŋin he haŋ go ɕi]  
Ŋin he hang go hi  
People if strolled passing by

[gai foŋ foŋ pak pak ge fa]  
gai fong fong pa<sup>k</sup> pa<sup>k</sup> ge fa  
the red white flowers

[tʃju djet lək ŋi mjən tʃjən]  
Chiu die<sup>t</sup>lo<sup>k</sup> ŋi mien chien  
would float down you in front

[djet lək ŋi gjen bɔi]  
die<sup>t</sup> lo<sup>k</sup> ŋi gien boi  
float down you shoulders

[djet lək ŋi gjo ha]  
die<sup>t</sup> lo<sup>k</sup> ŋi gio ha  
float down you feet under

[fa fu ha ju it gjen lam sam djam e]  
Fa Shu Ha iu it gien lam sam diam e  
Fa Shu Ha has a blue-dye garment shop

[fa fu ha ju it ge lo sə fu o]  
Fa Shu Ha iu it ge lo sə fu o  
Fa Shu Ha has an elderly master o

[dzo go e lam sam]  
Dgyo go e lam sam

has crafted blue-dye garments

[dʒo go e se moi e]  
Dgyo go e se moi e  
has dressed charming girls

[tʃju tʃjəŋ gai mun tʃjən fa loi loi çi çi]  
Chiu chiong gai mun chien fa loi loi hi hi  
Are like the door in front flowers to and fro

[m ti gi to sa]  
m di gi do sa?  
Don't know how many?

[fa ʃu ha]  
Fa Shu Ha  
Fa Shu Ha

[ti fa ʃu ha]  
Di Fa Shu Ha  
Stand flower tree under

<p>Fa shu ha ngi sə tang go mo? Fa shu ha koi do nem nem ge fa Ngin he hang go <u>hi</u> gai fong fong pa<sup>k</sup> pa<sup>k</sup> ge fa Chiu die<sup>t</sup> lo<sup>k</sup> ngi mien chien die<sup>t</sup> lo<sup>k</sup> ngi gien boi die<sup>t</sup> lo<sup>k</sup> ngi gio ha</p> <p>Fa shu ha iu it gien lam sam diam e Fa shu has iu it ge lo sə fu o Dgyo go e lam sam Dgyo go e se moi e Chiu chiong gai mun chien fa loi loi <u>hi hi</u> m di gi do sa?</p> <p>Fa shu ha Di Fa shu ha</p>	<p>Have you heard of Fa Shu Ha? Fa Shu Ha was full of blossoming flowers As people strolled by, Red and white flowers would float down in front of you, on your shoulders, under your feet.</p> <p>Fa Shu Ha has a blue-dye garment shop, Fa Shu Ha has an elderly master. He has crafted blue-dye garments He has dressed the charming girls Who, in front of the door (of his shop) Are like flowers, swaying to and fro I don't know how many (girls he has dressed).</p> <p>Fa Shu Ha Standing under the flowering tree<sup>1</sup></p>
---	---

## Pronunciation

The publisher (earthsongs) has provided us with mp3 files of a native speaker pronouncing the texts. I am posting this resource on our website, but it will be password

<sup>1</sup> Word for word translation and IPA transcription from Tsai, Yu-Shan. "Fa Shu Ha". Corvallis: earthsongs, 2011, p. 8-9. Poetic translation by Elizabeth Pauly.

protected. All choir members will receive the password via email. I will also post my own mp3 file on our site – it is nowhere near as good, and will not have tones, but it will be a good start if you forget the password and want quick access.

If you listen to the earthsongs mp3, you will notice that the IPA transcription provided above (which is from the earthsongs octavo) is really accurate. There are just a few things I heard that may need an explanation.

- Initial *t* and *d* seem to be non-aspirated – not quite as dentalized as what you might hear in Italian, but definitely dry.
- The words that end in super-scripts (*die<sup>t</sup>*, *lo<sup>k</sup>*) seem to be pronounced with the written final consonant, but without aspiration. This would indicate to me that in performance we would refrain from any shadow-vowels at the end of these particular words.

## Background

These program notes are provided by the publisher:

Taiwan is an island nation off the coast of south east China. Its area is roughly the same as Maryland but has the population of Texas. Taiwan was originally inhabited by the Aboriginal people comprising of more than a dozen tribes. In the Seventeenth Century, Chinese migrant workers were encouraged to settle in Taiwan by the Dutch administration. The Chinese migrants included two different ethnic groups that came from two different regions of China. They were the Hoklo from the Fujian Province and the Hakka from the Guangdong province. In today's Taiwan, the Hoklo accounts for around 70% of the total population while the Hakka around 15%.

With the occupation of the Chinese Nationalist Government in 1945, Chinese Mandarin was installed onto Taiwan as its “official” language. For the next fifty years, Mandarin became the dominant language of Taiwan, as school children were forbidden to speak any other languages. In today's Taiwan, all non-Mandarin languages are in danger of becoming extinct. This is particularly the case for many Aboriginal languages and Hakka.

*Fa Shu Ha* is the old name for a Hakka village in Meinong, Kaohsiung Taiwan. It was also the old home of Ms. Gu Hsiu Ru, the lyricist of this song. In her childhood memory, *Fa Shu Ha* was a symbol of Meinong's prosperity. The village was bustling with people much like the blossoming Tung flower tree. However, with the excessive development and the widening urban rural gap in today's world, neither flowers nor trees exists in *Fa She Ha*. The name of the village became an empty shell. The traditional Hakka blue garment also retreated from modern lives, leaving only an old master in his nineties, stubbornly guarding his withering blue garment shop.<sup>2</sup>

## Recordings

Phoenix Children's Choir: [Fa Shu Ha](#)

---

<sup>2</sup> Tsai, Yu-Shan. “Fa Shu Ha”. Corvallis: earthsongs, 2011, p. 10.

Yeosu City Choir's 71st Regular Concert - Young-man Lee, conductor: [Fa Shu Ha](#)

## Analysis

Key: C minor

Meter: 4/4

Form: Modified strophic

SECTION	MEASURE	EVENT AND SCORING
Intro	1-16	The voices are set in a way as to make them sound more like instruments than voices; Often they make sounds that come close to imitating the sound of plucked stringed instruments in broken chord fashion a fragment of the melody is introduced in the tenor line as ms. 13-16
Verse 1	17-34	This begins in unison (as a solo or a section of the chorus) The supporting voices join in at ms. 26. The musical materials used from ms. 26-29 are nearly identical to that used in the introduction from ms. 9-12, but from 30 on, new harmony is introduced – this is harmonic support only – no strong sense of pulse as the voices sing on sustained “ha” or humming
Verse 2	35-50	The sopranos have the melody. From ms. 35-42 the other voices provide harmonic support; from ms. 43-47 the altos provide counterpoint while the tenors and basses provide harmonic and rhythmic support. From 48-50 all of the voices sing in unison
Coda	51-61	The coda is built from musical materials found in the melody and in the intro