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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

A STUDY OF SELECTED TAIWANESE PEDAGOGICAL  
SOLO PIANO MUSIC OF THE TWENTIETH CENTURY

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Hsun-Yin Chang

College of Visual and Performing Arts  
School of Music  
Instrumental Performance

July, 2016

This Dissertation by: Hsun-Yin Chang

Entitled: *A Study of Selected Taiwanese Pedagogical Solo Piano Music of the Twentieth Century*

has been approved as meeting the requirement for the Degree of Doctor of Arts  
in College of Performing and Visual Arts in School of Music, Program of Instrumental  
Performance

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## ABSTRACT

Chang Hsun-Yin. *A Study of Selected Taiwanese Pedagogical Solo Piano Music of the Twentieth Century*. Published Doctor of Arts dissertation, University of Northern Colorado, 2016.

Sonatinas and folk music are often used for pedagogical purposes because of their short structure and simpler technique. Beginning in the nineteenth century, the Sonata became one of the prevailing genres in piano music written by a variety of classical composers that included Clementi, Kuhlau, and Diabelli. Other classical composers such as Bartók and Kodály developed a strong interest in collecting folk music, which they incorporated into their compositions. Taiwanese composers did likewise; they used the Chinese pentatonic and heptatonic scales and other native Taiwanese and Chinese folk elements, and combined these ideas with western compositional materials to create a unique style. In this study Taiwanese history, culture and music are examined, and the biographical background and compositional styles of six Taiwanese composers born from 1900 to 1950 are reviewed. Selected pedagogical solo piano works of these composers are explored and analyzed in terms of form, style, harmony, melody, and required performance technique. From a pedagogical perspective, the classification of different instructional levels is discussed as well.

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For clarification in this document, all Chinese names will appear with the first name and the surname first last. The Japanese names will appear with the first name first and the surname last as well.

## CHAPTER I

### INTRODUCTION

Throughout the history of Taiwan, various social and political forces have contributed to the island's rich musical heritage. Included in this heritage are native tribal music, traditional Chinese and Taiwanese music, and western classical music introduced during the country's colonization. Since the 1950s, the nation's authorities have promoted western classical music in particular. This music, rather than native Taiwanese music, defined my musical training from a young age. Although I began a course of study in classical music, I grew up with traditional Taiwan religious and aboriginal music and Chinese instruments. There was, however, no opportunity to study native Taiwanese music throughout my music education, and my knowledge of native Taiwanese music was consequently limited.

#### **Purpose of the Study**

The purpose of this study is to explore the historical background of Taiwanese music, the prominent Taiwanese composers, and their output of selected pedagogical solo piano music combining classical form and native folk style. I will discuss how these works have been influenced by western classical music and combined with native materials to create a unique style of solo piano music. This synthesis is similar

to that of Béla Bartók,<sup>1</sup> who traveled and collected various Hungarian folk tunes and incorporated them into his music. Specifically, the old Magyar folk melodies that he used are based on the pentatonic scale, which of course is common in Asian music. Taiwanese composers such as Wen-Ye Jiang and Tsang-Houei Hsu were influenced by Bartók's use of folk music, as well as by Antonin Dvořák's<sup>2</sup> nationalism. Following the inspiration of Bartók and Dvořák, they created their own national Taiwanese music. I will also explain the pedagogical value of the selected Taiwanese composers' solo piano pieces through the analysis of compositional style, technique, and melodic and harmonic structure. Moreover, my desire is to introduce and promote some of the indigenous folk music and native solo piano pedagogical pieces by these Taiwanese composers to a broader international audience.

Chapter I features an overview of Taiwanese history, cultural background, and music. Taiwanese history is divided mainly by the ruling periods: the Dutch and Spanish occupation (1624-1662); the Ming dynasty (1662-1683); the Qing dynasty (1683-1895); the Japanese occupation (1895-1945); and the Chinese Nationalist period, after 1945. I will discuss the development and diversification of native music in the context of culture. Native music is divided into three categories for purposes of investigation: aboriginal music, Han music, and Hakka music.

The composers that I have selected for discussion are Wen-Ye Jiang (1910-1983), Zhi-Yuan Guo (1921-2013), Tsang-Houei Hsu (1929-2001), Mao-Shuen Chen (1936- ), Shui-Long Ma (1939-2015), and Ching-Tan Shen (1940- ). The biography of these selected composers will be introduced in chapter II following the study of Taiwanese music history. The discussion of the music environment in Taiwan since

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<sup>1</sup> Maurice Hinson, *The Pianist's Dictionary* (Bloomington & Indianapolis: Indiana University Press, 2004), 14.

<sup>2</sup> *Ibid.*, 43.

1900 and the prominent figures of solo piano music are included as well. In addition, I will examine the compositional and musical style of each selected composer, as well as how western compositional materials have impacted their work. These composers were born between 1900 and 1950, the period during which Taiwan was in Japanese occupation and later returned to the Nationalist-led government. Among these selected composers, there are some commonalities: 1) they all studied abroad mainly in Japan during the Japanese occupation and later in Europe or the United States during the Chinese Nationalist period; 2) they made contributions to folk music; 3) they made significant contributions to music education and Taiwanese composition; and 4) most of them returned to Taiwan.

Chapter III provides information on the selected pedagogical solo piano pieces (Sonatinas and folk music for solo piano). These pieces are classified into the four different levels according to their technical difficulty and musical elements. The technical requirements for each level are provided in corresponding tables, as is the method of analysis.

Chapter IV will explore the selected piano music by these composers and the level-classification thereof. I will emphasize the piano Sonatina and folk music written for solo piano especially for the young. This study will show how these native Taiwanese composers illustrate creativity and ingenuity after being stimulated by Western compositional materials and how they combine these ideas with traditional Taiwanese music.

The last chapter concludes with the general style and character of the selected piano pedagogical music. The purpose is to derive educational value, offer practical suggestions for the classification of different levels, and enhance appreciation through analysis of the solo piano music in terms of style and structure.

## **An Overview of Taiwanese History, Culture, and Music**

Taiwanese history is informed by diverse cultural, political, and musical influences due to its colonization by various political powers. As a result, foreign influences have defined the foundation of culture and society in Taiwan. Here are the five historical stages, which are divided mainly by major historical events.

### Dutch-Spanish Occupation (1624-1662)

Before foreign forces came to this beautiful island, *Ilha Formosa*, Taiwan remained isolated in the East Asian sea, inhabited only by aborigines. These native people did not maintain the navigation skills that their ancestors had handed down. Therefore, these native people were secluded until the fifteenth century when Europe was engaged in geographic discovery and many adventurers traveled actively around the world. Among them were the Portuguese, who were the first to arrive in East Asia. They did not land in Taiwan but the gorgeous views impressed them as they passed by. They therefore named Taiwan *Ilha Formosa* "Beautiful Island." This was the first time foreigners took note of Taiwan.

After the Portuguese, the Dutch and Spanish came to the island and occupied the southern and northern parts, respectively. They were businessmen who treated Taiwan as a port for trade between Asia and the West. At the same time, some of the Han people (most were Hoklo or Hokkien from the Fukien province and Hakka from the Kwangtung province in China) immigrated to Taiwan.<sup>3</sup> They came to trade with the local tribes as well. During this colonization, the Dutch and the Spanish rulers began to civilize and enlighten the aborigines. For instance, they taught the native

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<sup>3</sup> J. Lawrence Witzleben, "Review Work: *Musique de Taiwan* by Tsang-Houei Hsu; Cheng Shui-Cheng," *Ethnomusicology* 42, no. 1 (Winter 1998), 163.

people how to read books using the Romanized Pinyin system. They also built schools and brought in Catholicism. Later, the Presbyterian missionaries who came to Taiwan introduced the native tribes to their hymns and other church music.<sup>4</sup> In addition to this western music, other music present in the country were traditional Chinese opera, which had been introduced by the Han people, the ceremonial music of the aborigines, and marching music from the Dutch and Spanish armies.

#### Ming Dynasty (1662-1683)

Cheng Cheng-Kung was a royalist of the Ming dynasty who planned to occupy Taiwan during the colonization of the Dutch. Cheng successfully defeated the Dutch in 1662. Many Han people from the south of China immigrated to Taiwan after that war. The Cheng regime established two major accomplishments: first, the Han political administration introducing agriculture, establishing police and military power, building schools, and making laws. The second accomplishment was the growth of Han culture. Gradually, the Han Chinese became the prominent ethnic group through the assimilation of Han culture especially in the southern part of Taiwan. Han music came to Taiwan through immigration as well. Han music will be discussed in the genre of traditional folk music.

#### Qing Dynasty (1683-1895)

The Manchus, who founded the Qing Dynasty, conquered Taiwan in 1683. After Cheng defeated the Dutch, all of the missionaries were exiled from that time until the Qing dynasty made the Tianjin Treaty with England, France, and America in 1859. The content of the treaty gave foreigners permission to enter Taiwan. Western classical music thus came to Taiwan through missionaries again. This time, the

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<sup>4</sup> Yu-Xiu Chen, "The History of Taiwan Music," [http://www.ylib.com/hotsale/music\\_pedia/01a.htm](http://www.ylib.com/hotsale/music_pedia/01a.htm), accessed 17 July 2016.

missionaries brought Taiwanese music to a new level with the introduction of keyboard instruments, which were used for accompaniment during church services. The first keyboard instrument was the organ, and it was played during ceremonies in the Presbyterian School.<sup>5</sup>

Additionally, many missionaries came to Taiwan to preach the Gospel. There were two main groups, one located in the south and one located in the north. The southern missionary was Rev. Thomas Barclay, who established the Theological School in Tainan in 1876. This was the first school in Taiwan that offered western music lessons. Other missionaries who contributed to the integration of music as part of the school curriculum were Sabin Elizabeth Mackintosh, Montgomery, and L. Singleton. Rev. David Smith was the first pastor who taught music in a southern Taiwanese school.<sup>6</sup> These missionaries' passion for the integration of classical music was gradually developed in the schools and public venues, and was not limited to church services.

The northern representative was a Canadian Presbyterian missionary, George Leslie Mackay, who arrived in northern Taiwan in 1872. He founded the first Presbyterian School, called Oxford College, in Tamsui in 1882. Mackay was enthusiastic in establishing music education throughout northern Taiwan. He collected the aboriginal music and combined it with the hymns. Later on Mackay and his son, George William Mackay, successively built the Theological School and Seminary. These schools offered music lessons as well, including instruction for keyboard instruments. Mackay with his colleagues Margaret Mellis Gauld, Hannah Connell,

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<sup>5</sup> Huang, *The Production*, 133.

<sup>6</sup> *Ibid.*, 133.

Isabel Taylor, and Chen Qing-Zhong contributed much towards the spread of western music in Taiwan.<sup>7</sup>

#### The Japanese Occupation (1895-1945)

The Qing dynasty was defeated in the Sino-Japanese war, after which it signed the Ma-kuan Pact with Japan. Under this treaty, Taiwan became a Japanese colony and would remain one for fifty years. During this period of colonization, the unfair treatment and authoritarian rule over the Taiwanese people resulted in anti-colonial movements. The Japanese then imposed very strict policies in order to control the people. They prohibited traditional Taiwanese opera and forced all the traditional music to be restructured in the Japanese style. For example, only Japanese religious ceremonies was permitted, to the exclusion of Confucian and aboriginal ceremonies. The Japanese colonialists expelled the western missionaries as well. Japan's government imposed very strict guidelines on education and public entities. They established the school (Zhi-shan-yen) to teach Japanese language and music, mainly emphasizing the singing of Japanese songs or Japanese adaptations of Western melodies. The director of education, Syuji Izawa (1851-1918), made music a required subject in the educational curriculum during the Japanese colonial period.<sup>8</sup> Even under the rule of Japan, many schools were established and many fine musicians were trained in Taiwan. Most of these musicians were sent to Japan for further education, and most of them studied piano and voice. However, four people studied composition during the colonial period; they were Wen-Ye Jiang, Zhi-Yuan Guo, Si-Zhi Chen, and Chen, Nan-Shan.<sup>9</sup>

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<sup>7</sup> Ibid., 134.

<sup>8</sup> Yu-Jen Chen, *Historical Background and Pedagogical Analysis of Piano Works by Selected Taiwanese Women* (D.Phil., Texas Tech University, 2004), 37.

<sup>9</sup> Zi-Yi Huang, *The Production and the Development of the Early Chinese Piano Works, 1915-1945* (Kaohsiung, Taiwan: Fu-wen-tu-shu, 2000), 135.



Throughout the entire colonial period, the development of musical heritage was active, including the introduction of music education and the emergence of music competitions, chamber ensembles, choirs, and concerts. In addition, compared to traditional music, western music allowed more room for professional development and offered more opportunities for performances during the Japanese occupation.

#### Chinese Nationalist Period (1945- )

A year after Japan surrendered to the Americans at the end of World War II in 1945, Taiwan returned to Chinese control under the Nationalist-led government of the Republic of China. During the rule of this government, known as KMT, western classical music was highly promoted. On the other hand, traditional Taiwanese music and language were prohibited. The government advocated policies and activities to popularize western music; e.g. they organized music competitions and festivals,<sup>10</sup> introduced unified musical terminology, and allowed instruments to be imported into the country. Additionally, they published music scores, offered free concerts and master classes to the public, and popularized the policy on the development of music education. In the 1960s, KMT began to establish a formal musical program for young children in elementary, intermediate, and high schools. In addition, the government offered full scholarships for musically gifted children to study abroad.

Because western classical music was increasingly flourishing in Taiwan, many native musicians decided to pursue further education, mainly in Europe and America. These included Tsang-Houei Hsu and Mao-Shuen Chen, who brought modernism and avant-garde contemporary music back to Taiwan. Hsu was the one who strongly encouraged modern music, although the audiences did not appreciate it initially. Hsu

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<sup>10</sup> Ching-Chih Liu, *A Critical History of New Music in China* (Hong Kong: The Chinese University of Hong Kong Press, 2009), 616.

however, was persistent in his effort to promote it. Therefore, Hsu and many others after him formed groups to pursue the modern musical language,<sup>11</sup> including the Composers' Forum in 1961, Sunflower Group in 1968, and Chinese Contemporary Music Study in 1969.

By the 1970s, musical style had gradually changed from modernism to nationalism. In 1971, when Taiwan was replaced in the United Nations by China, the Taiwanese people began to think nationalistically. The promotion of Taiwanese folk music was one of the nationalist activities. Although folk music had prevailed with the Taiwanese people since the colonial period, the KMT did not place value in it. As a result, scholars and musicians were particularly involved in collecting folk music when Taiwan was forced to withdraw from the United Nations. Two composers were passionate in the activity: Tsang-Houei Hsu and Shih Wei-Liang,<sup>12</sup> who not only collected the native music resources, but included traditional instruments and folk tunes in their works. In 1973, Hsu and Shih founded the Asian Composers League and the Chinese Contemporary (Yuehfu), respectively, to encourage composers to merge their native materials with western forms.<sup>13</sup>

At this time, music educators began to refine the teaching materials for piano. Besides writing their compositions using the conventional Western compositional materials, composers especially emphasized Chinese folk music in their piano teaching materials. A well-known collection was *Piano Pieces on Folk Tunes for Children and Youth* (1980) by Shui-Long Ma. Along with the fast development in economy and industry, the quality of life improved tremendously. More and more people had the opportunity to receive an education, and to study music, which had

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<sup>11</sup> Huang, *The Production*, 239-240.

<sup>12</sup> *Ibid.*, 241.

<sup>13</sup> *Ibid.*, 243.

become affordable. Furthermore, many music institutions and universities with music departments were started, including the Tainan University of Technology, founded in 1970, Tunghai University established in 1971, and Soochow University founded in 1972.<sup>14</sup>

Since the 1960s, with the establishment of music schools, the increasing number of musicians and music institutions, the formation of compositional associations, and the progression toward a democratic society, the entire musical culture became more mature and diversified, particularly in the area of composition. As a result, the quality and quantity of the compositions increased faster than before the 1960s. The structure and form of solo piano compositions became more sophisticated, often written in Concerto, Sonata, and Sonatina form, or as single-movement pieces. These works were likely to use the pentatonic and heptatonic scales, or atonality to create individuality in the melodic line. Likewise, the rhythm exhibited the complexity of modernism (featuring irregular rhythm, mixed meters, polyrhythm, hemiola, and cross rhythms). The composers often arranged old folk tunes for solo piano, imitated the sound of traditional Chinese instruments such as *pipa* (a plucked string instrument), or used Chinese melodic modes with triads that overlap by the intervals (m2/M2, P4, P5) to create the Chinese style of harmony.

Overall, compositions became more mature and diverse, as evident in their technique, style, form, and structure. The variety of music was great, including western classical/romantic style, nationalism, modernism, traditional ethnic music, and modern ethnic music. The representative Taiwanese composers were Chen Si-Zhi, Zhi-Yuan Guo, Mao-Shuen Chen, Tsang-Houei Hsu, and Shui-Long Ma.

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<sup>14</sup> Ibid., 241.

## Traditional Folk Music

Before the Japanese colonization of Taiwan in 1895, folk music was common in society. Again, this music corresponds to three ethnic groups: the aborigines (including the plain tribe and mountain tribe), the Hakka, and the Han.<sup>15</sup> Chui-Kuan Lu classifies traditional music by ethnic group and the type of performance.<sup>16</sup> I will discuss this music according to the former classification:

### **Aboriginal Music**

The musical experience of the aborigines was primarily characterized by singing with instrumental accompaniment. They sang frequently, and most of their songs were related to life. Their vocal technique was more highly developed than their instruments.<sup>17</sup> There are approximately sixteen different native tribes in Taiwan. Each tribe has its own musical practice, language, tonal system, and vocal style. Generally, their music can be classified into three categories: work songs, ritualistic songs, and life songs. The vocal styles vary and include monophonic, polyphonic, and heterophonic style.<sup>18</sup> The common instruments are bells, *gongqin* (a bow-shaped string instrument), harmonica, and the Chinese flute. The primary function of the instrument is accompaniment for song and dance; therefore, the melodies are usually simple and rhythmic. The pentatonic scale is frequent in aboriginal music, and a free contrapuntal vocal style is common. In the 1960s, along with the increased interest among the native musicians in aboriginal music, composers established organizations to collect folk music, and paid homage to it in their music, for example, in Hsiao

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<sup>15</sup> Tsang-Houei Hsu, *Ethnomusicological Essays* (Taipei: Yue-yun, 1987), 152.

<sup>16</sup> Chui-Kuan Lu, *An Introduction of Taiwanese Traditional Music: Instrumental Music* (Taipei: Wu-nan, 2007), 2.

<sup>17</sup> *Ibid.*, 136.

<sup>18</sup> Zhe-Yi Tian, *The Folk Music and Dance of Taiwanese Aboriginal Tribes* (Taipei: Wu-ling, 2002), 379.

Tyzen's Piano Quintet *The Highlander's Suite* and the second movement of his Cello Concerto.

### **Hakka Music**

The Hakka people originally emigrated from the Kwangtung Province in China during the Dutch and Spanish rule. The majority of their music is considered “mountain song,” also known as “tea-picking song” or *jiu-qiang-shi-ba-diao*—(the song has various tunes and tones). According to the melody or tune, the Hakka mountain song can be classified into four types: 1) *lao-shan-ge*; 2) *shan-ge-zhi*; 3) *ping-ban*; and 4) *xiao-diao*.<sup>19</sup> *Lao-shan-ge* has a basic melody that consists of La, Do, and Mi. The pronunciation of the lyrics was that of the Sixian province of China. The tune was fixed, but the lyrics were free and improvised. *Shan-ge-zhi* originated from *lao-shan-ge*, and it likewise has a fixed tune and free lyrics. However, the rhythm is rapid and its beautiful melody is usually sung by a woman. This kind of music has been arranged for the orchestra with a solo vocal part. *Ping-ban* is also called *gai-liang-diao* and was derived from the prior two types of song; but there is more emphasis on its harmonic aspect. It features the full pentatonic scale and one can sing each tune seven different ways. *Xiao-diao* has a fixed tune and is lyrical. Generally, it can be divided into two styles: traditional *xiao-diao* and innovated *xiao-diao*, the difference being the addition of new lyrics or the rearrangement of the musical idea.

The most widely recognized Hakka instrumental music is *ke-jia-ba-yin*, the eight-instrument orchestra of Hakka. It mainly consists of traditional Chinese wind instruments, strings and percussion. The ensemble generally includes four to eight performers. *Ke-jia-ba-yin* can be divided into two genres, the first of which is called

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<sup>19</sup> Hakka Affairs Council, “The Origin of Hakka Mountain Songs,” [http://ihakka.cp26.secserverspros.com/2mon/tianchuan/tianchuan\\_act.htm](http://ihakka.cp26.secserverspros.com/2mon/tianchuan/tianchuan_act.htm), last modified 2012, accessed 21 September 2014.

*chui-chang-yue*, consisting of winds and percussion. It is primarily used in rituals and ceremonies. The second genre is called *xiao-suo-yue*, and has two groups including one of stringed instruments and another featuring a solo *sou-na*, or Chinese horn, accompanied by strings and percussion. *Xiao-suo-yue* can be regarded as a small orchestral ensemble, and is commonly used in accompanying traditional Chinese opera.

*Ke-jia-ba-yin* predominantly features the pentatonic scale (not including the semitone), and was mostly written in binary form, although a few pieces were written in variation or suite forms. It only used the C (Gong), D (Shang), G (Tzu), and A (Yu) Chinese modes and sometimes modulated to other modes to create a variety of tunes. (See Ex. 1)



Ex. 1: Chinese modes based on the pentatonic scale

### **Han Music**

Han music was largely inherited from the musical culture of the Central Plains in China, and came with the Han people to Taiwan during the mid-seventeenth century. Although some Han music preserved the ancient style, it has gradually developed into a unique Taiwanese folk music since the beginning of the Japanese colonial period. Overall, Han music can be divided into five styles: 1) folk song, 2) song with speech, 3) traditional theater (opera) music, 4) instrumental music, and 5) religious music. All of these styles represent the diversity of culture and ethnicities in Taiwan.

Folk songs are generally divided into Fulaoxi music, Hakka music, and Mandarin music by the language system. No matter which system of language, each one can be further divided into two types: traditional folk song and compositional folk song. The former was passed down by oral tradition without written scores; the authors' names were thus anonymous. In addition, instead of fixed tunes and lyrics, the text and melody can be changed.

Song with speech is also called *liam-kua-a* or *qi-zi-zai*. As the name implies, the one or more performers narrate a story with both song and speech while playing instrumental accompaniment. The stories are mostly common folk tales. Before 1945, this folk music was mainly performed by the minstrels, and was popular among the middle and working classes. The performance typically emphasized singing more than speaking. From the 1960s and 1970s much of this kind of music was published in recordings. The text originally came from the *ge-zai-bu*,<sup>20</sup> a book that includes short folk songs and songs to be use on stage, but later the lyrics for these songs were improvised with certain melodies.<sup>21</sup> Song with speech is considered as a synthesis of music, literature, and theater. Later on, *da-zui-ku* and *xiang-sheng* (crosstalk) evolved from this style. *Da-zhi-ku* usually has a rapid tempo and strict rhyme. The crosstalk is comprised of four elements: speaking, singing, imitating, and teasing. It is a performance in the form of a monologue by one, or a dialogue between two or more performers.

Among the traditional theater or opera music, *ge-zai-xi* is the most traditional and representative theatrical form in Taiwan. *Ge-zai-xi* originated in northern county

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<sup>20</sup> The tunes in gezaibu include *jiang-hu-diao*, *qi-zi-diao*, *du-ma-diao*, and *za-nian-diao*.

<sup>21</sup> Taiwan Music Institute-National Center for Traditional Arts, "Han Music: Spoken and Sung," <http://tmi.ncfta.gov.tw/thememusic?uid=780&tid=2&pid=22>, last modified 2014, accessed 1 January 2015.

of Ilan around the late nineteenth century and the early twentieth century. The melodies are derived from folk songs of the Fujian Province in China, but are also combined with Ilan's own folk songs. Therefore, *ge-zai-xi* gradually evolved into a uniquely Taiwanese art form. *Nan-kuan* and *pei-kuan* were utilized in *ge-zai-xi* as the accompanying groups with their own music.<sup>22</sup>

Traditional instrumental music can be divided into solo and ensemble groups. Common solo instruments are wind instruments including the *pin-a*, *xiao*, or *sou-na*; stringed instruments including the *da-guang-xian*, *er-hu*, or *er-xian*; and plucked instruments including the *yue-qin*, *yang-qin*, or *san-xian*. Typically, these instruments are used to play folk melodies, accompany traditional opera, and sometimes perform ancient Asian tunes and folk arrangements. In the ensemble section, three possible combinations can be identified: 1) gong and drum; 2) drum and wind; and 3) string and wind. Gong and drum music was regularly played on stage, in the theater, and during temple activities. Drum and wind music usually appeared in funerals, at weddings, during religious ceremonies, or for the music of traditional theater (*pei-kuan* or puppet-show stage). The string and wind combination was the primary ensemble for *pei-kuan* and *nan-kaun* (opera styles), and *ke-jia-ba-yin*.

Religious music includes the music of Taoism, Buddhism, and Confucianism. The two main groups of Taoist music in Taiwan are *ling-bao*, mostly located throughout in the southern part of Taiwan, and *zheng-yi*, located in the north. Between these groups there are some differences in the practice of rituals and the associated music. *Ling-bao* music features chanting, speaking, and a mixture of both. Chanting

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<sup>22</sup> *Pei-kuan* originated north of the Yangtze River; it mainly consists of percussion and wind/brass instrumentation. The music is lively and popular, and usually performed outdoors. *Nan-kuan* originated south of the Yangtze River, and mainly features the *pipa*, *er-xian*, *san-xian*, and *xiao*. The music is elegant and refined.



has been celebrated and is used the most in rituals by the *ling-bao* Taoists. It has a fixed tune, rhythm, and lyrics. The mixture of speaking and chanting emphasizes the singing of scripture more than the playing of the instruments. Only percussion instruments are required and they play while the performer is chanting.

The purpose of the Taoist ritual is to lead the spirit of the dead to paradise or to create a way to connect to God. In the ritual, the Taoist priest plays an important role: he/she chants the scriptures or mantras while accompanied by instruments, which mainly include traditional Chinese percussion, such as the small cymbals, temple block, and dulcimer. Chanting can be done by a soloist, antiphonal group of two or three, a chorus, or a narrator. Only the narrator is free from strict rhythm and tempo; the narration concludes with percussion, such as the temple block or *di-zhong* (the bell). The function of the religious music is to create a divine atmosphere through its various tunes and tempos. An example of Taoist music is seen in Example 2.<sup>23</sup> The top line is a vocal part, and is accompanied by the slapstick, hand drum, and gong.

Ex. 2: *Shi-fang-hua-hao*, mm. 1-8

<sup>23</sup> Schu-Chi Lee, 2004 *The International Conference on Religious Music: Trends and Research of Taoist Music in Taiwan in the New Century* (Taipei: National Center for Traditional Arts, 2004), 276.

Buddhist music can be divided into four forms: *Zan*, *Jie*, *Zhou*, and *Wen*.<sup>24</sup> No matter which form of music, they are all used in the regular morning and evening rituals. Most of the rituals emphasize the chanting of scripture more than performance of music.<sup>25</sup> Hence, these rituals feature less music. Percussion instruments such as the drum, temple block, *xiao-nao*, *dang-zi*, *tong-pan*, and *yin-pan* are played in the service.<sup>26</sup> The function of these percussion instruments is to divide and punctuate the phrases, and create a rhythmic structure along with the chanting line.

*Zan* music denotes the praise of God. The structure of *Zan* music is longer than the other forms of Buddhist music. It has a regular rhythm, gentle tempo, and a solemn expression of singing. Here is an excerpt of *Zan* (example 3).<sup>27</sup> The entire piece has six sentences, and is constructed in binary form, and the style is melismatic.



Ex. 3: *Qi-hui-zan*, mm. 1-6

The text found in *Jie* music describes the Buddhist doctrine and praises Buddhist deeds. This music is generally written as if in recitative style. The poetic structure consists of four, five, six and seven words (the four-word line being the most common). The music of *Jie* in a ritual is short and rapid in tempo. It is simple because

<sup>24</sup> Yong-Yong Yu, "The Culture of Native Buddhism Music in Taiwan," *Hui-ju*, no. 562 (April 2001), 18.

<sup>25</sup> Bi-Yen Chen, "Beyond the Mix: The Contemporary Types of Chinese Buddhist Music and Their Cultural-Communal Mediations," <http://ntua.edu.tw/~gspa/web/pdf/16.pdf>, last modified 2004, accessed 14 January 2015.

<sup>26</sup> Lu, *An Introduction*, 310.

<sup>27</sup> *Ibid.*, 315.

there is a single pitch for every syllable of the text, and the percussion emphasizes the beats. Here is an illustration (Example 4)<sup>28</sup>:



Ex. 4: *Liu-zi-da-ming-jie*, mm. 1-12

*Zhou* music features three performance styles: chanting, singing, and recitation. The tempo has more frequent changes than the other three forms. In this music, chanting is more frequently heard than singing and recitation. It is mostly performed at a slow tempo, and the intonation is not equal-tempered, particularly on the fourth note in the scale, which sounds sharp. Here is the illustration of *Zhou* in chanting style (Example 5).<sup>29</sup> The A<sup>2</sup> section repeats the text from A<sup>1</sup>, but the first syllable of the word is longer because the addition of ornamentation is present. Both sections resolve to the reciting-tone, D. There are ten pieces written in chanting style. Here is another example of *Zhou* called *Yin-yue-zhou* (Example 6).<sup>30</sup> It is a binary form. Singing-style *Zhou* usually has a more beautiful melody than the styles of chanting and recitation.

♩ = 35

[A1]

唵 轉 資 囉。

唵 彈 哩 達。

[A2]

唵 轉 資 囉。

唵 彈 哩 達。

Ex. 5: *Yi-mo-yin-zhou*, mm. 1-2; 5-6

<sup>28</sup> Ibid., 318.

<sup>29</sup> Ibid., 321.

<sup>30</sup> Ibid., 321.

♩ = 80

[A1]

唵 幹 資 囉 看 支 矣 囉 納 囉 納

納 納 納 納 納 納 納 納 三 不 囉 納

19 [B]

藍 哩 幹 塔 哩 麻· 蛇 哩 達 耶 拿 多 莎 那

23

葛 哩 咩 登 咩 登 荷 訶 咩·

Ex. 6: Excerpt of *Yin-yue-zho*

*Yueji* is the representative book of Confucian music. Confucius (551-479 BCE), as an educator and philosopher, believed music achieves a very certain function in society: it inspires soldiers leading the charge into battle, and it encourages people to treat each other with dignity. Music is seen as a way to know the truth. Therefore, ‘Peace’ and ‘Goodwill’ have been emphasized as priorities more than the beauty of music.

In the text of *yueji*, the discussion of the origin of music occurs, posing questions associated with the art of music. This text has created its own paradigm of musical aesthetics. The questions in it address the features, character, and motive of music, the relationship between music and politics and life, the function of music in society, and its role in education. Music is regarded as a discipline of cultivation, a tool in politics, an instrument of power in society, and a medium of communion between humans and nature.

In Taiwan, Confucius has been revered and honored since the Ming Dynasty, and the Confucian ceremony has been kept. The ritual is held once a year on September 28. It is a day in honor of Confucius and his contribution to education. The

ceremony consists of a group of dancers and musicians, including instrumental performers and a chorus. The accompanying instruments are mainly percussion and wind instruments.<sup>31</sup> Hymns are performed during the ritual and there are usually six hymns in a ritual. Each hymn is organized in eight phrases, utilizing every single pitch for every syllable of the text. It is sung by a chorus of six male voices and accompanied by a *qin* (zither) or *se* and the *ying-gu* (drum) and *zhong/qing* (bell). The first opening hymn is called “Welcoming the Spirit” (see Ex. 7),<sup>32</sup> and is initiated by the percussion. The text is mainly about Confucian ideals and majestic virtues.

The image shows a musical score for the hymn "Welcoming the Spirit". It consists of four staves of music in 4/4 time. Each staff has a treble clef and a key signature of one flat (B-flat). The lyrics are written in Chinese characters below the notes, with numbered notation (1-6) indicating the pitch for each syllable. The lyrics are: 大哉孔聖。道德尊崇。維持王化。斯民是宗。典記有常。精純並隆。神其來格。於昭聖容。

Ex. 7: Welcoming the Spirit, mm. 1-32

Wen-Ye Jiang was a twentieth century composer who discovered the music of Confucius. After Jiang studied Confucian liturgical music, he composed a symphony for orchestra inspired by it.

<sup>31</sup> Percussion instruments include *jingo* (large barrel drum) and *yong-zhong* (bell); and wind instruments: *xun* (Chinese vessel flute made of pottery), *chi* (an ancient bamboo transverse flute), *dizi* (transverse flute with membrane), *xiao* (vertical flute), *paixiao* (panpipes), and *sheng* (mouth-organ).

<sup>32</sup> Taichung City Government: Confucian Temple, “Da-chen-yue-chang,” <http://www.confucius.taichung.gov.tw/fp.asp?fpag=cp&xItem=71372&ctNode=4119&mp=102030&Captcha.ImageValidation=rOdR3&isNoneMobile=N>, last modified 2012, accessed 2 May 2016.

## CHAPTER II

### REVIEW OF THE LITERATURE

#### **The Biographies of Selected Taiwanese Composers**

The six composers that I have selected for this study, born between 1900 and 1950, have contributed significantly to Taiwanese music, culture, and education. All of them, furthermore, studied abroad and brought western classical training to Taiwan, which has contributed to the musical diversity of the country, and has influenced younger generations.

#### Wen-Ye Jiang (1910-1983)

Wen-Ye Jiang (b. June 11, 1910, Tamsui, Taiwan) received a Japanese education in Taiwan and Xiamen City, China before his family moved to Tokyo at the age of 13. His Japanese alias is “Koh Bunya.” Jiang majored in electrical engineering at the Tokyo Engineering and Commerce Advanced School. During this time, he took vocal lessons in the evening at the Tokyo Music School. In 1932, he became a baritone singer for the Columbia Record Company and a member of an opera company a few years later. Jiang began studying composition with Kosaku Yamada (1886-1965) and Kunihiro Hashimoto (1904-1949) and began piano lessons around 1933. Although Jiang studied music education at the evening school, he considered

himself an autodidact. He learned notation from the scores and created his own method of composition. He taught himself to improvise harmony as well. Jiang said:

I benefit a lot from the resourceful phonograph records and music scores available in Japan. I memorized by heart the standard repertoire from which I learned the foundation of harmony. Very quickly I've mastered the European compositional methods.<sup>33</sup>

Around the 1930s, the Russian pianist/composer Alexander Tcherepnin (1899-1977) went to China and Japan, and he was very interested in introducing young talented musicians to the West, and Jiang was one in whom he spotted talent. Tcherepnin had significant impact on Jiang's compositional career.<sup>34</sup> He published five of Jiang's works in Europe, the United States, Japan, and China, including the *Bagatelles, Five Sketches, Op. 7*, and *Little Sketches, Op. 3* for piano, as well as a set of vocal works. As a pianist, he also performed Jiang's music in concerts around the world.

In 1938, he moved to Beijing in order to study ancient Chinese and folk music. During this time, he was appointed professor of composition and vocal music in the Music Department of the Beijing College of Teachers. While in Beijing, Jiang gradually changed his compositional style, abandoning the modernism of his Japanese influences/counterparts and embracing a traditional Chinese form of expression.<sup>35</sup>

Jiang wrote many instrumental pieces, including piano, choral, and orchestral works. However, most of his music is for piano (his work for the piano is comprised of 33 pieces).<sup>36</sup> Although most of these works were completed before 1953, one can

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<sup>33</sup> "Audio Reviews: Best of the Year Writer 2010 Favorites,"

<http://www.6moons.com/audioreviews/boy2010/david.html>, last modified 2010, accessed 07 July 2014.

<sup>34</sup> Wan-Yao Chou, "Wen-Ye Jiang's Views on Taiwan and China as Shown in His Writings," *The Historical Inquiry of National Taiwan University* 35 (May 2005), 145.

<sup>35</sup> Mei-Lian Liu, "Wen-Ye Jiang yue-you-hui,"

[http://www.taipeimusic.org.tw/jiang\\_wen\\_ye/jiang\\_english\\_1.html](http://www.taipeimusic.org.tw/jiang_wen_ye/jiang_english_1.html), last modified 2005, accessed 2 May 2016.

<sup>36</sup> Xaio-Yun Jiang, *Wen-Ye Jiang's Piano Works* (Taipei: Shi-jie-wen-wu, 2007), 5.

still observe the progression in his compositional style, which will be discussed further in Wen-Ye Jiang's compositional style. His piano pieces *Five Sketches, Op. 4* and *Bagatelles, Op. 8*, which includes 16 pieces, won a prize in the Fourth Venice Music Festival in 1938,<sup>37</sup> and made him an internationally recognized composer. In addition, his orchestral work, *Formosa Dance* won prizes in the art competition of the 1936 Berlin Summer Olympics<sup>38</sup> and the 1937 Felix Weingartner Competition.

In his piano music, one can hear the elements of folk tunes, the *miyakobushi* scale (do-ra-fa-sol-le-do), the *ryukyu* scale (do-mi-fa-sol-le-do), and melody made with fourths.<sup>39</sup> Jiang composed several of his finest works during his time in Beijing, such as the piano suite *Rustic Seasonal Rhyme*, the choral suite *Song of Rebirth*, an orchestral piece *Drowning Current of the Miluo*, a string ensemble *Sinfonietta*, a violin sonata *Ode to Spring*, and *Piano Lessons for Children*. Mr. Zhou Xing<sup>40</sup> said in an article<sup>41</sup> that Jiang's piano compositions represent the beginning of Chinese piano music. In the 1940s, Jiang composed more piano music than any other Chinese composer and achieved high regard as a composer. In his works for piano, he created a rich spirit of exploration and vivid character, representing a significant contribution to musical development in China and thus further establishing his own unique musical style.<sup>42</sup>

Beginning in 1957 it was not easy for artists to survive in China because they were stripped of all their rights of teaching, performing, and submitting work for

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<sup>37</sup> Hua-Hui Zeng, *The Encounter of Alexander Tcherepnin and Wen-Ye Jiang: The Study of their Piano Works (1934-36)* (Tainan, Taiwan: Han-jia, 2000), 133.

<sup>38</sup> *Ibid.*, 133.

<sup>39</sup> Jiang, *Wen-Ye Jiang's Piano Works*, 6.

<sup>40</sup> A professor in the keyboard area at the University of Qingdao, China.

<sup>41</sup> The article is called "The Study of Wen-Ye Jiang's Piano Works and Its Contribution to the Development of Music in China," published by Central Conservatory of Music in 2000.

<sup>42</sup> Ji-Ren Chang, "Wen-Ye Jiang and the Contemporary Chinese Music," *Li-shi-yue-kan* (History Magazine), no. 157 (February 2001), 77.



publication due to political persecution. However, Jiang did not quit his passion for composition. There are several works he composed during this time, such as the Woodwind Trio, his Third and Fourth Symphonies, his *Colloquial Rhymes* and *County Dance*, and a choral piece *Taiwanese Mountain Song*.<sup>43</sup> Unfortunately, the Cultural Revolution in 1966 made him a political target, and forced him to stop composing, performing, and teaching completely. At the end of the Cultural Revolution in 1976, Jiang was able to continue his collection of Taiwanese folk music,<sup>44</sup> and he began to compose his last piece, a symphonic work, *the Song of Alishan*.<sup>45</sup> Unfortunately, Jiang did not finish this piece and passed away in 1983.

#### Zhi-Yuan Guo (1921-2013)

Zhi-Yuan Guo was born in Yuanli village of Miaoli County in Taiwan. He is recognized as a significant contributor of Taiwanese music after Wen-Ye Jiang during the period of Japanese occupancy. Guo showed interest in music during his childhood. He was strongly influenced by traditional music, playing during religious ceremonies and festivals.<sup>46</sup> Guo was born into a doctor's family, and his father did not want him to become a musician. While Guo lacked the support of his father, his uncle encouraged him. In 1935 this uncle took him to a music school in Tokyo, Japan where he studied violin and composition. This was Guo's first step; he explored nationalistic Japanese composers and began to appreciate western classical music. Japanese

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<sup>43</sup>Jiang returned to Taiwan in 1928 for work as an intern, when he was an electrical engineering student in Japan. During this time, he traveled to many places to learn and collect the traditional Taiwanese music, from north to south of Taiwan. This was the initial motivation for his later choral piece "Taiwanese Mountain Song."

<sup>44</sup>Although Jiang spent most of his life in Japan and China, he did not forget his homeland Taiwan. In 1934, Jiang returned to Taiwan with other Taiwanese musicians to give a public concert. During the trip he was able to collect the aboriginal music. Later on, Jiang joined "Taiwan Democratic Self-Government League" in 1949, and he collected over one hundred pieces of Taiwanese folk music through this organization.

<sup>45</sup> Liu, *A Critical History*, 238.

<sup>46</sup> Lu-Fen Yen, "Zhi-Yuan Guo's Taiwan Consciousness and Thought of Humanistic Concern in His Musical Works," *Taiwan International Studies Quarterly* 7, no. 3 (Autumn 2011), 71.

nationalism inspired him to compose Han music (Chinese music) later. During his time in Japan, Guo also took harmonica lessons with Chunio Fukusima, and attended many performances and competitions for the instrument.<sup>47</sup>

After World War II, Guo returned to Taiwan and began to involve himself in composition, particularly in folk songs and arrangements of folk tunes for choir and vocal soloists. Guo concentrated on composition after quitting his teaching position at Hsinchu Normal College in 1949. During the subsequent time, he composed many well-known pieces including solo piano works, art songs, choral music, and orchestral music. For instance, he composed an orchestral piece, *Symphonic Variations with the Land of Taiwan as the Main Theme*, which was the first symphonic work written by a Taiwanese composer after the work of Wen-Ye Jiang. In 1967, Guo left again for Japan to pursue another degree in composition at the National Tokyo Fine Arts University. During his studies in Japan, Guo invested all of his energy into composition and theory, and was motivated and influenced as he studied under the Japanese masters Uchitomojiro Ikeno and Akio Yasiro.

The transitional moment of Guo's compositional career came in 1969 when the Taiwan Provincial Education Department appointed him to serve on an orchestral research committee. He composed many well-received chamber pieces, solo folk songs and art songs, and symphonic works during this time. The composer achieved many awards, such as the Golden Cauldron Award in 1987 for his piece *Concertino for Piano and Small String Ensemble* and the National Awards of Arts in 1994 for the orchestral piece *Tian-ren-shi*. Guo's works—his Piano Concertino, Piano Sonata,

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<sup>47</sup> Guo joined the harmonica band in the middle school before he went to Japan. Therefore, he was an experienced harmonica performer.

orchestral suites *Recollection and Taiwan Melody*, and the songs “*Red Rose*” and “*Nocturnal Mooring at Maple Bridge*”—are performed widely around the world.

Although Guo had western classical music training and some influence of Japanese nationalism, he sought to honor the importance and value of traditional Taiwanese music. He believed that a country cannot become strong without a cultural foundation, music being an important element thereof.<sup>48</sup> Guo therefore determined to depict the impact of various cultures through his composition, and he helped open the eyes of the world to see how beautiful Taiwan’s culture and traditional music are.

#### Tsang-Houei Hsu (1929-2001)

Tsang-Houei Hsu, born in Changhua, Taiwan in 1929, began studying the piano with his mother at an early age. At the age of ten, he went to Japan to study at an elementary school, and at the same time began to take violin lessons with Shouta Saburo. This marked the beginning of his fascinating exploration of western classical music. A few years later, Japan’s involvement in World War II caused all of the schools to close, and Hsu was therefore unable to continue taking violin lessons. After the war, Hsu returned to Taiwan where he was able to continue his training as a violinist. In 1949, he studied voice, piano, violin, and composition with Er-Hua Xiao (1906-1985)<sup>49</sup> at the National Taiwan Normal University. In 1954 after graduation, he went to Paris for further study. It was there that he studied composition with André Jolivet (1905-1974) at the Sorbonne, music history with Jacques Chailley (1910-1999), and analysis with Olivier Messiaen (1908-1992) at the Paris Conservatory.

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<sup>48</sup> Xiu-Xiang Lin, “pu-chu-tai-wan-de-yin-yue: Zhi-Yuan Guo,” *World United Formasans for Independence* 53, no. 3 (2007), 1.

<sup>49</sup> Er-Hua Xiao, a Taiwanese composers and music educator. He established the National Taiwan Normal University’s Music Department, and his book *Modern Music* was the first theory book published in Taiwan.

After studying abroad, he taught at several music departments in Taiwan and began to collect and research traditional music material. In 1961, Hsu founded two organizations with other contemporaries: Zhi-yue-xiao-ji, which offered native composers the opportunity to regularly submit present their work; and Xin-yue-chu-zou, which sought to introduce modern Taiwanese music around the world. Furthermore, in 1967, Hsu founded the Centre for Chinese Folk Music Research with Wei-Liang Shih (1926-1977),<sup>50</sup> through which they were able to collect and publish Taiwanese folk music. Hsu also co-founded several associations to promote contemporary music in Taiwan, such as the Chinese Asian Composers' League, the Waves Group, The Five, and the Chinese Composers' Forum.

As an ethnomusicologist, Hsu published many books, journals, and articles (including translated works); he also wrote many columns and conference papers on ethnomusicology, modern composition, and the analysis of musical forms. His titles include: *The Analysis of Debussy*, *The Historical Conversation of Modern Chinese Music*, *About Taiwanese Folk Music*, *A Set of Folk Music of Taiwan Gaoshan Nationality*, *The Music History of Taiwan*,<sup>51</sup> and *The Review: wen-yue-ling-mo*.<sup>52</sup> Moreover, Hsu and his compatriot Cheng Shui-Cheng finished a book called *Musique de Taiwan* (Music of Taiwan). This book contains three sections, and discusses the music of the indigenous people, including their instruments, the various types of music (Fulao and Hakka folk music, narrative music, religious music), dance, and the development of music and music education under the influence of Western music.<sup>53</sup>

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<sup>50</sup> Shih was a composer and ethnomusicologist in Taiwan. One of the promoter of 'folk song collection movement'. He mostly devoted himself to music education, and also established the 'Chinese Youth Music Library' to popularize knowledge of music.

<sup>51</sup> Yu-Xiu Lu, *The Music History of Taiwan* (Taipei: Wu-nan, 2003), 7.

<sup>52</sup> Qin Zhao, *Tsang-Houei Hsu: An Orient Star* (Taipei: Shi-bao-wen-hua, 2002), 172-180.

<sup>53</sup> Witzleben, 163-164.

As a music educator, Hsu held positions as the Chairman of the Department of Music and Director of the Graduate Institute of Music at National Taiwan Normal University. He was also the president of the Chinese Society for Ethnomusicology and the Association of Music Education, and a visiting professor at the Kunitachi University of Music in Japan in 1987, University of Paris-Sorbonne in 1989, and the Central Conservatory in Beijing, China in 1993. Hsu composed numerous works, which range from instrumental works, stage music, orchestral music, vocal solos, chamber music, to choral music. He received many honors including the National Award of Literature and Arts, the Wu San-Lien Literature and Arts Prize, the Medal Ministry of Education as the most distinguished Teacher, and the *Chevalier dans l'ordre des Arts et des Lettres* by the French Ministry of Culture.<sup>54</sup> Hsu passed away of brain cancer in 2001.

Hsu left an abundant musical heritage including those of Taiwan's traditional folk music, musical education, and modern compositional techniques. Even today, he is viewed as a significant contributor in the fields of modern composition and ethnomusicology. Hsu dedicated much of his life to advocating Taiwanese folk music as a significant heritage of Taiwan.

#### Mao-Shuen Chen (1936- )

Professor Chen, born in Yunlin in 1936, grew up in a musical family; his grandfather was a *nan-guan* music player and his father a trumpet player. Due to the Chen family's love of music, most of the children became professional musicians. Chen, the eldest son, began piano lessons with his mother at the age of seven; after a

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<sup>54</sup> Tzi-Ming Yang, *Selected Solo Piano Works of Taiwanese Composers* (D.M.A. Diss., University of Maryland, 2002), 54.

few years, he learned music theory with his father and cousin Lin Dong-Zhe, and continued to study piano with his cousin and the Japanese teacher, Yanagawa Fujie.<sup>55</sup>

In 1955, Chen began to study piano at the Taiwan Provincial Teachers College (now the National Taiwan Normal University). Later he studied voice, theory, and composition with Tsang-Houei Hsu from 1960 to 1961. Professor Hsu had a profound impact on Chen's compositional style, particularly regarding the synthesis of western and Taiwanese musical culture. After graduating in 1961, Chen taught at a middle school as an intern. In 1963, he founded an organization with other musicians called Jiang-lang-yue-ji.<sup>56</sup> Meanwhile, two other groups (Zhi-yue-xiao-ji and Xin-yue-chuzou) were founded by Tsang-Houei Hsu. Chen and his fellow composers had a platform to present and publish their music regularly, as well as communicate and share their musical ideas. Due to the success of these organizations, many similar groups were established later and quickly became popular in the classical musical community.

After teaching in the middle school, Chen received a teaching job at Chiayi Teachers College (now National Chiayi University), where he taught from 1966 to 1969.<sup>57</sup> He then quit this position as he decided to travel abroad to study theory and composition in Vienna at the Hochschule für Musik und darstellende Kunst from 1970 to 1972.<sup>58</sup> In Vienna, he realized that the establishment of a musical culture must have a strong and solid foundation; hence he determined not only to become a composer, but also a cultivator of his national music. Chen encouraged the younger generation to embrace their own culture and connect to it through music. After

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<sup>55</sup> Zi-Li Chen, *The Study of Mao-Shuen Chen's Music Works and the Music Education* (M.M. Thesis, National Taiwan Normal University, 1997), 9.

<sup>56</sup> *Ibid.*, 10.

<sup>57</sup> *Ibid.*, 11.

<sup>58</sup> *Ibid.*, 11.

returning from Vienna in 1972, Chen taught at Soochow University and National Taiwan Normal University,<sup>59</sup> and retired in 1999.

Chen was very passionate about his academic goals. He went to study abroad again in France and Austria from 1980 to 1982.<sup>60</sup> Returning to Taiwan, he founded another group called Xuan-yin-ya-ji with his Taiwanese students, in 1983.<sup>61</sup> This group holds events every year featuring solo piano or ensemble music by composers seeking to introduce their new works. In 1992, Chen founded the R.O.C. Association of Music Education and the WACH music education system in Taiwan. Through this organized educational system of published books, scores, sound tracks, and networks, Chen was able to spread his pedagogical methods and to educate many professional teachers. Chen was awarded the National Award for the Arts by the National Culture and Arts Foundation in 2013.

#### Shui-Long Ma (1939-2015)

Shui-Long Ma was born in Jilong, Taiwan in 1939. When he was five years old, his family moved to Jiufen to escape the United States military's air raids toward the end of WWII. His childhood was full of change due to the drama of the war. This background informed his later work as a composer. During his childhood Ma began showing a particular interest in the arts, particularly in music and painting. He enjoyed listening to local Taiwanese folk music, such as the traditional theater music performed at the temples during religious ceremonies and festivals. This kind of music deeply inspired Ma, and also was to influence his later style of composition.

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<sup>59</sup> Ibid., 11.

<sup>60</sup> Ibid., 15.

<sup>61</sup> Li-Qian Wang, *The Logic Statement: The Study of Mao-Shuen Chen's Sonatina* (Taipei: National Taiwan Normal University, 2011), 10.

Although Ma did not receive formal music education or training until the age of seventeen due to his family's financial difficulties, his passion to learn music remained. In the fourth grade, Ma began to play Ferdinand Beyer's piano books on the organ, and later taught himself theory from a harmony textbook borrowed from a local bookstore. In 1959, Ma entered the National Taiwan Academy of Arts, where he studied composition, theory, piano, and cello. During college, Ma won his first composition prize with his solo piano piece *Rondo*, which featured the pentatonic flavor of traditional Chinese music. Ma graduated with outstanding academic performance and then began to teach music at Jilong Junior High School and Specialty School. Ma has said: "I deeply believe in the importance of music education, which is the foundation of my work."<sup>62</sup>

Ma and his colleagues formed the Sunflower Music Workshop in 1967, which created opportunities for them to annually present their new works and explore the new compositional technique. In 1972, Ma received a full scholarship to the Regensburg Music School in Germany, where he studied pedagogy and composition with Oskar Sigmund. He graduated with honors in 1975. During his academic years, he was the school's choice to present original compositions at the Regensburg Festival, the Berlin broadcast, and the Munich broadcast.<sup>63</sup> In addition, Ma received many awards, including the Golden Tripod Award, the Sun Yet-Sen Music Creation Award, and the Wu San-Lien Award.

After studying in Germany, Ma returned to Taiwan and devoted himself earnestly to teaching from 1981 to 1991. He taught at Soochow University and the

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<sup>62</sup> Dorian Ho, *The Solo Piano Music of Shui-Long Ma: A Performance Guide* (Ph.D. Diss., New York University, 1989), 5-6.

<sup>63</sup> "The Online Database of Taiwanese Musicians," <http://musiciantw.ncfta.gov.tw/list.aspx?p=M060&c=&t=1>, last modified 2011, accessed 10 July 2014.



Tainan University of Technology, and served as a chairman of the National Institute of Arts and the Taipei National University of the Arts. He also created new college courses on traditional Taiwanese music in an effort to retain the precious musical inheritance along with the powerful influence of western music. Ma was also internationally recognized as a composer. In 1986, he was invited as a Fulbright scholar to Columbia University and the University of Pennsylvania. Furthermore, he was the first Taiwanese composer to have his work performed at Lincoln Center, to the acclaim of the *New York Times* critic Bernard Holland, who observed:

Mr. Ma's collection of pieces balanced the largely conventional use of Western instruments with the pure intervallic skips and pentatonic melody from his own culture, and it did so without descending into the usual cloying chinoiseries, which is actually very difficult to achieve.<sup>64</sup>

Ma was invited to present his works in other American cities as well, including Washington, D.C., Los Angeles, and San Francisco. He also received a Council of Cultural Affairs Grant in 1994 to present lectures at Yale, Harvard, and Northern Illinois University. Ma served as a vice chair of the Asian Composers' League, a member of the Academic Review Committee, the Music Copyright Association of Taiwan, and the Presidential Palace Concert Programming Committee. In 2000, Ma was included in Grove's Dictionary of Music and Musicians, and received an award from the President of Taiwan. In 2007, Ma was awarded honorary doctorates by the National Tainan University and the National Taipei University.

The scope of Ma's oeuvre is wide, including works for symphony orchestra, ballet, theater, voice, solo piano, chamber ensemble, and traditional Chinese instrumental ensembles. Ma's piano works are the most numerous among his output.

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<sup>64</sup> "Spring Autumn Music," [http://webcache.googleusercontent.com/search?q=cache:http://www.springautumnmusic.com/publication\\_en.html](http://webcache.googleusercontent.com/search?q=cache:http://www.springautumnmusic.com/publication_en.html), last modified 2014, accessed 10 July 2014.

His work *Peacocks Flying to the Southeast* was awarded the Art Music Compositional and Sun Yat-Sen Culture Award. The Chinese Cultural Foundation selected his *Bang Flute Concerto* as a Classic Composition by a Twentieth Century Chinese Composer. In Ma's compositions, one can observe the synthesis of West and East in terms of compositional technique, which further inspired the development of composition in Taiwan.

#### Ching-Tan Shen (1940- )

Ching-Tan Shen was born in Hsinchu County, Taiwan in 1940. As a child, he was interested in composition and singing, especially in the style of Hakka folk music. Shen became an expert in the adaptation of Hakka folk songs into choral, orchestral, and solo piano arrangements. Shen earned his bachelor's degree in composition at the National Taiwan University in 1968. As a student, Shen co-founded with Shui-Long Ma and others the aforementioned Sunflower Music Workshop. After graduation in 1970, Shen continued to work with the Taipei Symphony Orchestra and Taiwan Philharmonic as percussionist and director of performance. Although employed by these ensembles, Shen continued to pursue his passion for composition. His work includes a symphony, string quartet, children's choral music, and solo instrumental music. One of his vocal pieces called *Liu* (Drifting), was awarded the first prize in the Patriotic Art song Composition Awards from the National Education Department in 1974.

Shen decided to resign from his orchestral position to pursue further education, and traveled to Vienna to study composition with Alfred Uhl at the Vienna Conservatory in 1979. Later he went to Brooklyn College of the City University of New York where he earned his master's degree. His works for completion of the graduate degree include *Fantasia for Two Pianos*, *Sonata No. 2* for Solo Violin, and

the chamber piece *Memories*. Shen went on to teach at several schools including Tunghai University, Tainan University of Technology, the University of Taipei, and the National Taiwan University of Arts in Taiwan.

Shen is passionate in both composition and pedagogy. As a Hakka, Shen regularly composes Hakka-style art songs, including the recently composed *Liu-shui* (the Dew) and *Qiu-si* (Autumn Thought).

### **The Musical Environment in Taiwan Since 1900**

In composition, most Taiwanese works were built on the foundation of western classical structure, often with the addition of the pentatonic scale. In performance, musicians generally performed western classical music rather than native music. Native-based compositions were not popular. But, there are some native Taiwanese solo piano works that were completed from 1945 to 1960: *Memory*, *Dragon Dance*, and *Etudes in D-flat Major* by Chen Si-Zhi; *Three Short Pieces*, *Three Waltzes*, *Seven Views of Taiwan*, and *Two Mournful Songs* by Lin Er; *Fantasy of Taiwanese Ancient Music* by Zhi-Yuan Guo.<sup>65</sup> Most of the music imitated the compositional materials of romantic mood pieces, and featured major, minor or pentatonic modes.

Since 1915 there have been three styles of Taiwanese piano composition: imitative (before 1960), modern (since 1961), and Chinese/Taiwanese Nationalist (since 1966).<sup>66</sup> First I will consider the ‘imitative’ style, i.e. the compositional style that imitates western classical styles from baroque to modern. All classical forms are used, but ternary form is the most common,<sup>67</sup> as in Wen-Ye Jiang’s early piano works. Major and minor keys are the mainstay of the imitative style. However, there

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<sup>65</sup> Huang, *The Production*, 238.

<sup>66</sup> *Ibid.*, 184.

<sup>67</sup> *Ibid.*, 238-239.

were a few works composed in modern style earlier in the century, as for example those by Shi Wei-Liang and Lin Er (1934-2011).<sup>68</sup> In addition, some twentieth-century music by Claude Debussy and George Gershwin was performed in Taiwan during this time. However, it was not until 1960 that modernism in art, literature, and music emerged in Taiwan.<sup>69</sup>

Most of the early piano works—e.g. *The Sketches of Taiwan* No. 6, “A Little Formosan Girl” and No. 7, “Cradled on Momma’s Back” (1939) by Chen Si-Zhi—are written with functional harmony (see Ex. 8 and Ex. 9). In “A Little Formosan Girl,” the harmonic rhythm is consistent; the chords change every four measures throughout the piece. The rhythm is in duple meter, and remains regular and straightforward throughout. In Wen-Ye Jiang’s music, by contrast, the rhythmic patterns are diverse (I will discuss this as an aspect of his compositional style). The rhythmic contour creates a sense of propulsion and becomes central to the musical development.



Ex. 8: Chen Si-Zhi, “A Little Formosan Girl,” from *The Sketches of Taiwan*, mm. 1-4



Ex. 9: Chen Si-Zhi, “Cradled on Mamma’s Back,” from *The Sketches of Taiwan*, mm. 1-4

<sup>68</sup> Lin was involved in Taiwanese folk music and music education. In 1958, his string quintet “Taiwan Suite” and “Painting Music” were introduced by Thor Johnson and later published in the United States. In 1965, Lin gave the world’s first computer music concert in U.S.

<sup>69</sup> Huang, *The Production*, 239.

After 1961, one of the cultural leaders of this modern movement was Tsang-Houei Hsu, who founded and co-founded modern music groups and/or organizations in promotion of the modern movement. He was also instrumental in establishing the opportunity for native composers to communicate and display their talent. The Chinese pentatonic modes, major and minor modes, atonal chromaticism, and Japanese scales constitute the melodic materials during the evolution of the modern and national styles. Functional harmony, non-functional harmony, and counterpoint can be found in native piano compositions.

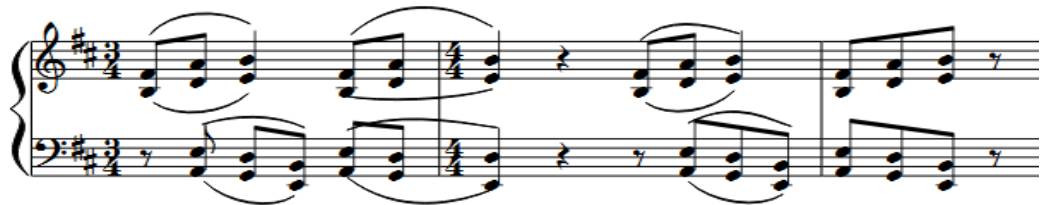
The establishment of music schools or conservatories, the promotion of modern music by musicians and compositional organizations, and the flourishing of literature and art, coexisted with and helped influence the production of an abundance of new piano music after the 1960s. Genres spanned the gamut, including single-movement mood pieces, Sonatas, Sonatinas, Concertos, and music for two pianos or four-hands. The Sonatas and Sonatinas normally featured classical sonata form. However, Taiwanese composers, again, often used the Chinese pentatonic scale more than the traditional western major or minor keys.<sup>70</sup> Functional harmony was not mainstream in compositions during this time. Tonality was used in passages or combined with others scales, yielding bitonality.

Composers emphasized pentatonic harmony in several ways. First, they omitted chord tones (the third was omitted from triads, as evident in Mao-Shuen Chen's *Sonatina No. 3*, movement one; see Ex. 10). Second, chords built with seconds and fourths are apparent, and break up the effect of major and minor keys. This is

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<sup>70</sup> Yi-Qing Huang, *The Development and the Analysis of Piano Work in Taiwan* (M.M. Thesis, National Taiwan Normal University, 1993), 263.

seen in Chen Si-Zhi's *Dragon Dance* (Ex. 11)<sup>71</sup> and Ching-Tan Shen's *Sonatina* (Ex. 12). Third, non-triadic pentatonic chords or chord clusters were used. These chords are usually placed in the end of the music or the end of a phrase. Hsu's piece *Bai-jia-chun* uses this material (Ex. 13).<sup>72</sup> Fourth, clusters consisting of perfect fourths were used. This is a feature that often is seen in native Taiwanese compositions (Ex. 14).<sup>73</sup> Fifth, the combination of three neighboring notes is found (Ex. 15). Taiwanese composers were fond of these materials, and used them to create a style of Chinese harmony that can be distinguished from that of western tonality.



Ex. 10: Mao-Shuen Chen, *Sonatina No. 3*, movement I, mm. 36-38



Ex. 11: Chen Si-Zhi, *Dragon Dance*, m. 15



Ex. 12: Ching-Tan Shen, *Sonatina*, movement I, opening

<sup>71</sup> Ibid., 293.

<sup>72</sup> Ibid., 293.

<sup>73</sup> Ibid., 294.



Ex. 13: Tsang-Houei Hsu, *Bai-jia-chun* Op. 36, m. 162



Ex. 14: Mao-Shuen Chen, *Sonata No. 1*, movement I, mm. 71-72



Ex. 15: Tsang-Houei Hsu, No. 14, "White Snow," from *Chinese Folk Tune Solo Piano Pieces for Youth*, Op. 35, mm. 1-4

As in the west, the Rondo was often used in the last movement of a Sonata or Sonatina. For example, the Ninth and Tenth Piano Sonatinas (1991) by Mao-Shuen Chen and the *D-Flat Major Etude* (1958) by Chen Si-Zhi are in Rondo form. Variation form, Fugue, and character pieces were common in piano music in Taiwan after 1950. Polytonality, the whole-tone scale, the hexachord, chord clusters, church modes (combined with the pentatonic or diatonic scale), and parallel seconds/seventh/ninths were the common compositional materials during this time as well.

Piano music in Taiwan, especially after 1950, featured the Chinese pentatonic and heptatonic scales (Ex. 16),<sup>74</sup> and sometimes combined atonal music with the pentatonic scale to create intricate melodic lines. Rhythmically, composers gradually broke away from traditional classical rhythm, and embraced the complexity of rhythm in modernism. In addition, the use of traditional folk tunes was widely applied in piano music. The composers were increasingly interested in the collection and analysis of traditional Taiwanese folk music, coinciding with the awakening of the national consciousness. Additionally, the imitation of the tone color and rhythmic idiom of traditional Chinese instruments was common after 1950.



Ex. 16: The Heptatonic Scale

### **The Compositional Styles of Selected Taiwanese Composers**

I have selected six Taiwanese composers for this dissertation, their respective styles and characteristics will be discussed. Each composer's concept of structure, melody, rhythm, technique, and harmony is addressed.

#### Wen-Ye Jiang's Compositional Style

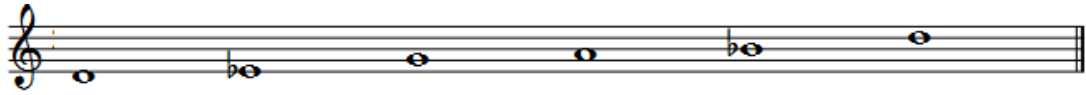
Jiang's music can be divided into three stages. In his early stage (1934-1937), he was drawn to the styles of Debussy, Ravel, Bartók, Stravinsky, Prokofiev, Varèse, and Honegger. Polytonality, twelve-tone serialism, and heptatonic/pentatonic scales

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<sup>74</sup> The Chinese heptatonic scale has its own notation system, which is an ancient Chinese musical notation method. However, there are not many people that can read it now in modern days, so people utilize a movable "do" solfege system for ease of reading. Furthermore, the western notation system is not able to notate the traditional Chinese scale accurately. For example, Bain means change or "to become, on the way to". Bain-tzu and bian-gong are used as a help in passing from one note to another. These two notes are not equal-tempered; the bian-tzu in western notation would sound between F and F-sharp, and bian-gong is between B-flat and B. Hence, the heptatonic scale cannot be considered as equivalent to the church mode or western tonality system.



were common in his piano music. In addition, Japanese music influenced Jiang's early work. Hence, the Japanese scale (see Ex. 17), which is constructed from the major third and the minor, and major second became a significant compositional element in Jiang's early piano music.



Ex. 17: The Japanese Scale

His piano pieces, *Formosan Dance* and *San-wu-qu, Op. 7, No. 1* (“Three Dances”) feature the Japanese scale. In his later stage, however, Jiang completely separated himself from the Japanese style. The chromatic scale is evident in “Three Dances” as well, and is distributed within two octaves and is placed in the middle melodic line (Ex. 18). This technique creates rhythmic motion comparable to the first of Prokofiev’s *Visions Fugitives, Op. 22* (Ex. 19).<sup>75</sup>

The image shows two systems of piano music. The first system is marked 'pp dolce' and features a chromatic scale in the middle melodic line. The second system continues the piece. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Ex. 18: Wen-Ye Jiang: *San-wu-qu* (Three Dances), Op. 7, No. 1, mm. 16-19

<sup>75</sup> Zong-Kai Kuo, *Wen-Ye Jiang's Memorial Conference: The Analysis of Wen-Ye Jiang's Piano Works*. (Taipei: The Culture Center of Taipei County, 1992), 65.

Ex. 19: Sergie Prokofiev, *Visions Fugitives*, Op. 22, No. 1, mm. 14-22

Jiang's second stage (1938-1945) was the period during which he gradually transitioned to a synthesis of modern and Chinese folk styles.<sup>76</sup> During this time, Jiang moved to China and was inspired by Alexander Tcherepnin, who was particularly interested in Chinese folk music and also promoted these Asian composers' compositions around the world. Additionally, traditional Chinese architecture, customs, scenery and lifestyle impacted him, and he expressed his impression of Chinese culture in his music. The composer used the perfect fourth and fifth, harmonically and contrapuntally (see Ex. 18), polytonality, and the evocation of Chinese percussion instruments on the piano. In addition, he employed dissonance to create diversification and variety. Although Jiang started to explore Chinese folk music, modern compositional materials, such as free dissonance and polytonality, are strong forces in his music. Most of Jiang's titles, furthermore, reflect Chinese cultural heritage.

Jiang's third stage began around 1946. It is in this stage that Jiang's musical style had a strong influence of Chinese folkloric color. During this time, Jiang's output of piano solo music was prolific, and included works particularly for children.

<sup>76</sup> Mao-Chun Liang, *Wen-Ye Jiang's Memorial Conference: The Piano Works by Wen-Ye Jiang* (Taipei: The Culture Center of Taipei County, 1992), 115.

Additionally, Jiang wrote solo piano music arranged from traditional instrumental music. His melodic lines in this stage were longer and more lyrical, characterized by a rich folk style, and the harmonic progressions were simpler.

Generally, the overall style of Jiang's piano music is polyphonic, and the texture is light. Many of his solo piano works are written in two parts and feature ostinatos in the lower line. Jiang uses staccato, accents, sforzandi, ornaments, and fast-repeating notes to create a diversified and intense rhythm (Ex. 20).<sup>77</sup> Furthermore, he applies polyrhythm, polymeter, crossrhythm, hemiola, and syncopation resulting in a vivid and strong rhythmic pulse. In addition, he imitates the sound of oriental plucked string instruments in his piano music. Melodically, Jiang uses leaps, widely displaced registers, and fast-running passages in his melodies. The melodic lines usually have a clear tonality with a tonic-dominant polarity (Ex. 21).<sup>78</sup> He also inserts subtle rhythmic changes and new melodic fragments to vary the phrases rather than repeat them exactly (Ex. 22). As in the work of Bartók, Prokofiev, and Stravinsky, frequent changes in meter are evident in Jiang's piano music. For example, he changes meters twenty-nine times in his piece *San-wu-qu*, *Op. 7, No. 2*. Occasionally, Jiang uses dotted bar lines in his music to indicate the meter changes.



Ex. 20: Wen-Ye Jiang, "Clown," from *The Sketch of Beijing*, Op. 22, No. 4, mm. 1-4



Ex. 21: Wen-Ye Jiang, "III. Allegro moderate," from *San-wu-qu*, Op. 7

<sup>77</sup> Ibid., 67.

<sup>78</sup> Ibid., 66.

**Allegro marciale**

The image shows two systems of musical notation for piano accompaniment. The first system is marked with a forte (*f*) dynamic and features a melody in the right hand with eighth-note patterns and a bass line with chords and eighth notes. The second system is marked with a mezzo-forte (*mf*) dynamic and includes a *delta* (*δva*) marking above the right hand, indicating an octave shift. The bass line continues with chords and eighth notes. The instruction "con ped. (quasi sempre)" is written below the second system.

Ex. 22: Wen-Ye Jiang, Sonatina “Childhood with Happiness,” movement III;  
mm. 1-4; 61-64

Chords comprised of perfect intervals—octaves, fourths, and fifths—are preferred in Jiang’s compositions (Ex. 23). He particularly applies such chords in his third period. Moreover, Jiang repeats octaves in the bass line, but rarely repeats fourths or fifths (Ex. 23).<sup>79</sup> In addition, this type of chord creates the m2/M2 intervals, by which Jiang represented oriental percussion. As in Example 24—showing an excerpt from *The Sketch of Beijing*, “In the Temple of Lama”—Jiang uses the second-interval in the upper two voices to increase the sense of mysterious phenomenon and imitate the sound of oriental percussion. Jiang places the minor and major second intervals only in the upper voices, and these second intervals are written in close position (Ex. 24),<sup>80</sup> which depicts mysteriousness in Chinese music. In addition to chords consisting of seconds, fourths, fifths, and octaves (see also Ex. 25),<sup>81</sup> chords comprised of the augmented fourth (recalling Scriabin’s mystic chord) are favored in Jiang’s work (see Ex. 26).<sup>82</sup> Parallel chords are also common (see Ex. 27).<sup>83</sup>

<sup>79</sup> Ibid., 79.

<sup>80</sup> Ibid., 80.

<sup>81</sup> Ibid., 80.

<sup>82</sup> Ibid., 81.

<sup>83</sup> Ibid., 81.



Ex. 23: Wen-Ye Jiang's Chords

Ex. 24: Wen-Ye Jiang, "No. 8, In the Temple of Lama,"  
from *The Sketch of Beijing*, Op. 22, mm. 1-3

Ex. 25: Wen-Ye Jiang, "II. Allegro Scherzando," from *San-wu-qu*  
(Three Dances), Op. 7, mm. 19-51

Ex. 25: Wen-Ye Jiang, 16 Bagatelles Piano Solo Works, Op. 8, No. 7, mm. 1-3

Ex. 26: Wen-Ye Jiang, 16 Bagatelles Piano Solo Works, Op. 8, No. 5, mm. 7-9

### Zhi-Yuan Guo's Compositional Style

Guo's musical style was influenced by Japanese, French Impressionist, Hungarian, and Russian composers, all of whom sought to create music representing their own nation. Guo similarly cultivated his own nationalist style, especially after Tsang-Houei Hsu and Shih Wei-Liang began to promote Taiwanese music. Guo employed Taiwanese national materials such as *ge-zhi-xi*, *nan-kuan*, *pei-kuan*, and aboriginal music in his solo piano music, ensemble music (e.g. his *Sonatina for Clarinet and Piano*), and *Concertino for Piano and Orchestra*. These pieces display a rich folk flavor.

The structure of Guo's music is very orderly. The form and phrasing is clear, logical, balanced, and symmetrical. Guo applies the Chinese pentatonic scale frequently in his music, particularly in the soprano and bass lines. The non-pentatonic notes are usually scored in the middle lines. Guo was an expert in the writing of melody.<sup>84</sup> His melodies are graceful, full of color, and occasionally alternate between both hands. Some of his melodies coincide to the experience he had writing pop music and arranging music for films. Moreover, Guo uses polytonality (Ex. 28) and consecutive ascending or descending passages to create rich harmonic passages.<sup>85</sup> In addition, contrapuntal writing, parallel fifths (Ex. 29) and octaves, the chromatic scale (Ex. 30), dissonance, and motivic imitation (Ex. 31) are evident in his music. The use of parallel fifths (Ex. 29) reminds one of Debussy, who is known for creating fascinating sonorities with parallel intervals. The bass line in Example 32 illustrates Debussy's use of parallel fifths.

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<sup>84</sup> Yu-Xiu Chen, *Zhi-Yuan Guo: Sha-mo-zhong-sheng-kai-de-hong-qiang-wei* (The Blooming Rose in the Desert) (Taiwan: China Time, 2001), 236.

<sup>85</sup> Ling-Yin Wu, *Ye-di-de-hong-qiang-wei* (Red Rose in the Countryside) (Taipei: Shi-bao, 2002), 110.

Guo's orchestral music displays descending passages, especially *glissandi*, which he uses to express sadness.<sup>86</sup> Guo presents these descending passages in polytonality in order to produce the diversification of timbre. Strings and woodwinds usually take the primary melody in his orchestral compositions.



Ex. 27: Zhi-Yuan Guo, "Row Row the Boat," from *Seven Taiwanese Gua Tunes*, mm. 15-16



Ex. 28: Zhi-Yuan Guo, "Elegie," from *Seven Taiwanese Gua Tunes*, mm. 17-19

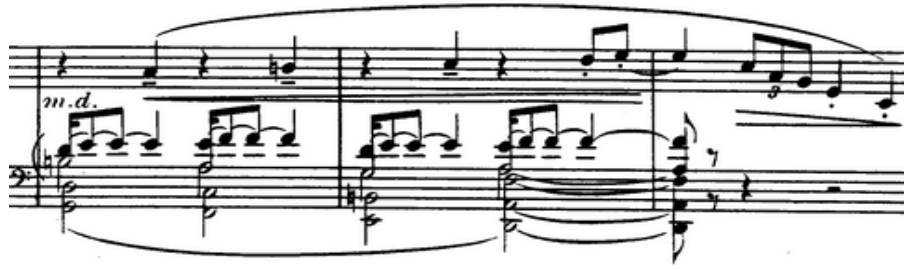


Ex. 29: Zhi-Yuan Guo, "Departure," from *Seven Taiwanese Gua Tunes*, mm. 1-3



Ex. 30: Zhi-Yuan Guo, "The Moon Sets in the West," from *Four Chinese Szechuan Folk Songs*, mm. 1-3

<sup>86</sup> It was inspired by the traditional theater, where some of the characters represented sadness.



Ex. 31: Claude Debussy, “Des pas sur l'neige,” from *Prelude Book I*, No. 6, mm. 5-7

#### Tsang-Houei Hsu’s Compositional Style

Hsu’s early compositions largely consist of solo vocal music, cantatas, and music for small chamber ensemble. His main emphasis was vocal music, and he favored Chinese language and poetry. He sought to express the spirit of Chinese music through words. Hsu incorporated a wide variety of resources: Chinese free-verse poetry, Japanese poetry, ancient Asian poetry, and French poetry. General characteristics of Hsu’s earlier compositions are 1) the use of rich national color; 2) the blending of impressionistic pentatonic melody with Chinese pentatonic melody; 3) the frequent use of the Chinese folk tunes and traditional instrumental music; and 4) the emphatic articulation of Chinese words in the melodic lines.

Hsu and his colleagues initiated the Folk Song Collecting Movement around 1960. Later he became interested in ethnomusicology, and developed a broad source of musical materials through this pursuit. Consequently, his compositions after 1980 represent an even more diverse range of genres (music for the stage, opera, orchestra, solo instrument, voice, and chorus). Also, his compositional resources were diverse (featuring western classical devices, as well as that of Taiwanese and Chinese folk music, religious music, and aboriginal music). As noted in his biography, Hsu had an affinity with Debussy and some of his compositions are thus associated with Impressionism. Hsu also applied other western ideas such as classical counterpoint, fugue, free atonality, extended techniques, arch form, and unconventional notation.



These techniques along with native Taiwanese materials helped to create his individual style of music. An example that demonstrates Hsu's masterful integration of Western and Oriental music is his *You-yi-tian-zai-li-na-jia* (One Night at Ellena's House), *Op. 9* (1960). This solo piano work has three sections: I. Prelude et Fugue, II. Fantaisie et Fugue, III. Fugue et Toccata. Clearly, the titles and implied structure are derived from baroque music; but in addition, the music includes the parallel chords of impressionism (Ex. 33), the modernistic chromaticism (Ex. 34), the imitation of Chinese instruments including the gong (Ex. 35), and the dramatic dynamics of romantic music (Ex. 35).



Ex. 32: Tsang-Houei Hsu, "II. Fantaisie et Fugue," from *You-yi-tian-zai-li-na-jia*, mm. 16-26



Ex. 33: Tsang-Houei Hsu, "I. Prelude," from *You-yi-tian-zai-li-na-jia*, opening<sup>87</sup>

<sup>87</sup> This Fugue employs a dodecaphonic series as the main subject



Ex. 34: Tsang-Houei Hsu, "I. Fugue," from *You-yi-tian-zai-li-na-jia*, mm. 1-12<sup>88</sup>

Hsu's *Cinq Episodes pour Piano*, Op. 30 (1975) reflects the style of French music, but the pentatonic scales and parallel chords suggest oriental colors (Ex. 36). Each of the five episodes comprising the piece has its own title: Romance, Berceuse, Marche Funèbre, Affection, and Recherche, recalling the western classical character pieces of the late eighteenth- and the nineteenth-centuries. Like neoromantic composers, Hsu expressed his life experience through these character pieces. Nevertheless, the work contains a predominance of Chinese compositional vocabulary.

In addition to his original compositions, Hsu wrote many arrangements of folk songs for solo voice, chorus (accompanied or a cappella), and the solo voice with instrumental ensemble (consisting of western and Chinese instruments). The compositional materials come from Chinese folk songs and Taiwan's Holo/Hakka mountain songs.



Ex. 35: Tsang-Houei Hsu, "No. 2 Berceuse," from *Cinq Episodes pour Piano*, mm. 37-44

<sup>88</sup> This piece has an extreme dynamic range, in imitation of the Chinese gong

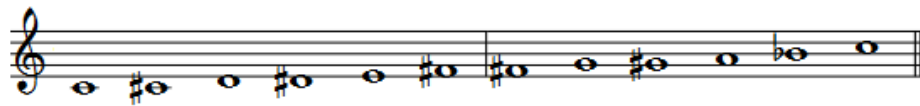
In his late period, Hsu focused on his career as a researcher and pedagogue of ethnomusicology; most of his compositions during this period display the rich style of Taiwanese and Chinese opera and folk music. Most of his work written during this late period featured Chinese instruments in the chamber ensemble and orchestra. Hsu's compositions contain the sonorities of Impressionism, and of Bartók and Schoenberg. The forms are diverse; for instance, his use of prelude and fugue, variation, fantasy, and toccata reflect the spirit of neoclassicism. Hsu's mature work represents a new synthesis of western classical music with Taiwanese traditional material.

#### Mao-Shuen Chen's Compositional Style

Chen has made a significant contribution in Taiwan, specifically in the areas of composition and music education. His oeuvre includes symphonies, symphonic poems, overtures, solo piano music, art songs, chamber music, and choral music. However, his piano works are most numerous, including twenty-five piano Sonatinas. Meanwhile, Chen was actively involved in the reformation of music education in Taiwan. He compiled methods suitable for Taiwanese students while establishing a complete music education system called Zhi-fan (WACH Conservatory of Music) in 1991. Localization of music education is the main mission of WACH. Therefore, WACH is dedicated to the development and study of local music instruction and methodology. Furthermore, it combines the pedagogical methodology of Carl Orff, Zoltán Kodály, and Dalcroze. Successful aural training and the cultivation of each student's individual capacity for interpretation is the ultimate goal.

Chen creates his own unique Taiwanese style of music through the incorporation of western classical traditional form, modern compositional techniques and Chinese modes. For instance, in his *Piano Sonata No.1*, he uses the Chinese

heptatonic scale with a western rhetorical structure (including exposition, development, and variation) producing a unique synthesis beyond either the Chinese or the western styles alone. Chen's piano music also demonstrates his interest in experimental harmony. The ten-note scale (Ex. 37),<sup>89</sup> derived from the combination of two pentatonic modes, as well as the eight-tone and nine-tone scale are evident in his piano music. The Chinese *qing-yue*, *yan-yue*, and *ya-yue* heptatonic scales (see Ex. 38)<sup>90</sup> are found in his music, including his *Sonatina No. 1*, movement II (see Ex. 39). In this *Sonatina*, mm. 6-10 feature the *yan-yue* heptatonic scale and mm. 11-15 feature the *qing-yue* heptatonic scale. Furthermore, Chen exploits the minor second intervals derived from the heptatonic modes to create expressive effects.



Ex. 36: Mao-Shuen Chen, Ten-note scale

gong shang jue bian-zhi zhi yu bian-gong gong  
*Qing-Yue* Heptatonic Scale

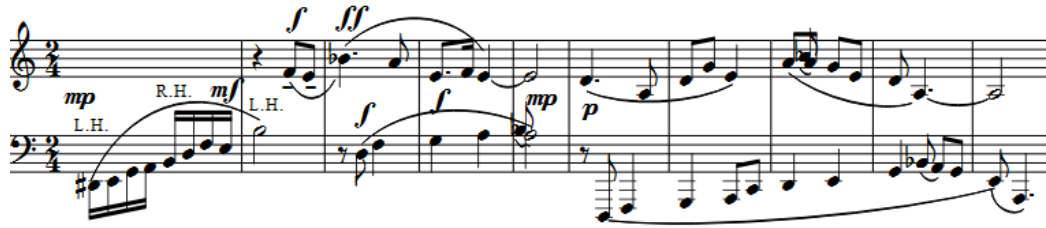
gong shang jue bian zhi yu run gong  
*Yan-Yue* Heptatonic Scale

gong shang jue bian-zhi zhi yu bian-gong gong  
*Ya-Yue* Heptatonic Scale

Ex. 37: Mao-Shuen Chen, Heptatonic Scales

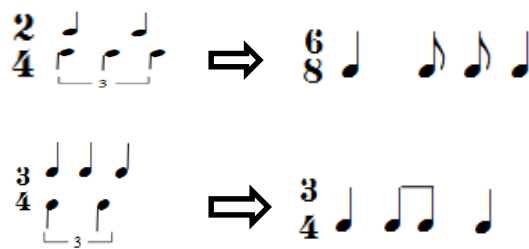
<sup>89</sup>Luca Pisano. "Taiwanese Composers and Piano Works in the XX Century: Traditional Chinese Culture and the Taiwan Xin Yinyue," *Kervan-Rivista Internazionale di studii afroasiatici* no. 1 (2005), 67.

<sup>90</sup>*Ibid.*, 270-273.



Ex. 38: Mao-Shuen Chen, Piano Sonatina No. 1, movement II, mm. 6-15

Since Chen employs irregular rhythm and polyrhythm in his piano works to expand and enrich the breadth of the music, he created a method called the ‘dual-rhythmic system’ as a tutorial method for students to accomplish mastery of such rhythms. Example 40 shows exercises in “two against three” rhythms. Professor Chen indicates the progressive sequence with arrow symbols. Syncopation and the contrast of simple and complex rhythm are found in Chen’s piano works as well.



Ex. 39: Mao-Shuen Chen, Dual-Rhythmic System

In his melodies, Chen uses the ascending and descending forms of pentatonic and heptatonic scales. In addition, the “nucleus tone” (Ex. 41) and interval-based motives are common compositional devices in Chen’s piano music. Chen often uses melodic sequence, the notes of which are fragments of pentatonic or heptatonic scales. The sequence either progresses in parallel motion or mirror harmony using the interval of a fourth (Ex. 42) or fifth, or in the form of canon.<sup>91</sup> The three-note cluster is another melodic idea particularly in Chen’s piano Sonatina.<sup>92</sup> In the piano exercise shown in Example 43, he employs intervallic sequences for practicing the fingerings

<sup>91</sup> Wang, *The Logic*, 240-241.

<sup>92</sup> *Ibid.*, 242.

and hand rotation on the piano, with various ascending and descending melodic-interval patterns (Ex. 43).



Ex. 40: Mao-Shuen Chen's Nucleus Tone



parallel melodic fourth sequence (D-G; E-A; G-C; A-D in both hands)



inverted fourth sequence (in the bass clef)

Ex. 41: Mao-Shuen Chen's melodic sequences

Ex. 42: Mao-Shuen Chen's exercises in various melodic intervals

### Shui-Long Ma's Compositional Style

Professor Ma's oeuvre can, like that of other Taiwanese composers, be divided into three stages. His earliest works have a rich Taiwanese folk flavor, especially in the melody. Some of the titles of his solo literature and ensemble music are associated

with nostalgic feelings and Taiwanese poems. The work of his second stage is mainly avant-garde, as exemplified by his *Toccata and Fugue for Organ* (1974) (Ex. 44), *Dialog for Violin and Piano* (1974) (Ex. 45), and *Fantasy for Flute Solo* (1974) (Ex. 46). These atonal pieces are characterized by a free and improvisational style. The compositions of Ma's third period are more mature than his previous work. The composer was successful in merging Taiwanese folk materials with western compositional technique. The following ensemble pieces integrate Chinese and western instruments: *Pipa and String Quartet* (2000); *Searching for Cheng* (plucked instrument) and Orchestra (2007). These great examples show Ma's ingenuity in blending the timbre of eastern and western instruments, and thereby producing an interactive sonority and dialogue.

The image shows a musical score for the first six measures of 'Toccata and Fugue for Organ' by Shui-Long Ma. The score is written for organ and is in 2/4 time, marked 'Allegro Moderato'. It consists of two systems of staves. The first system has a treble clef staff with a complex, atonal melody, a bass clef staff with a bass line, and a grand staff with a bass clef staff. The second system continues the melody and bass line. The score includes various rhythmic values, accidentals, and dynamic markings such as 'mf' and 'f'.

Ex. 43: Shui-Long Ma, *Toccata and Fugue for Organ*, mm. 1-6

Ex. 44: Shui-Long Ma, *Dialog for Violin and Piano*, mm. 68-75

Ex. 45: Shui-Long Ma, *Fantasy for Flute Solo*, mm. 1-15

Ma's music exhibits a significant influence of Taiwanese folk music, such as *pei-guan*, *nan-guan*, and traditional theater music. He believed that traditional folk music was a great foundation of musical culture and a precious heritage of his country. These native musical elements were thus essential to him as a Taiwanese composer. His 32 *Piano Pieces on Taiwanese and Chinese Folk Tunes for Children* (1980) and a vocal piece, *Wo-shi* (I Am) (1985) are extractions of the very marrow of folk music. Ma expressed his love toward Taiwan through these folksong or folk-like



materials. Such materials are furthermore found in his programmatic titles, melodies, harmonies, and instrumental arrangements.

### Ching-Tan Shen's Compositional Style

Shen is active in both the pedagogy and composition areas. His compositions include chamber, orchestral, solo instrumental, and vocal music as well as opera. Shen has been particularly productive in the composition of Hakka art songs. Many of his compositions adapt Hakka folk tunes for the chorus and symphony. Generally, most of his vocal works have the rich flavor of the pentatonic scale. In addition, Shen's work embodies native Taiwanese musical ideas with contemporary and late romantic compositional techniques to produce various tonalities through modulation. Polyrhythm and polytonality are the primary features of his vocal works. His style merges traditional Taiwanese music and contemporary modern music and is a style of simple beauty and delicacy.

In addition to his abundant vocal works, Shen's output of chamber music is also considerable. He composed chamber music using various styles and methods. Avant-garde, late romantic, and modern styles permeate his chamber music. As a Hakkanese person himself and one of the advocates of native Taiwanese music, Shen (along with other composers) collected folk songs and adapted them into a series for solo piano for children and youth. An example of his collection is *The Love of Formosa Our Homeland I & II*. These two pedagogical cycles were created for students to appreciate the beauty of native Taiwanese folk music and to understand the cultural background of their country. The first volume contains sixteen pieces, and the second has twenty-five. Shen wrote five of the total forty-one pieces. Unlike his contemporaries Hsu, Ma, and Tyzen Hsiao, Shen emphasizes only native Taiwanese

folk music. Shen's piano compositions for children thus have a very rich Taiwanese folk flavor, which is reflected in their titles, melodies, and rhythmic structures.

## CHAPTER III

### METHODOLOGY

Sonatinas and folk music are an integral part of teaching materials found around the world, regardless of the generation. The Sonata represents an important part of the classical music heritage. In general, the Sonatina has a simpler technique, lighter character, and shorter structure than the Sonata. Therefore, Sonatinas are valuable for preparing piano students to learn a Sonata and sonata form. Because folk music offers some of the most familiar musical melodies, many classical composers such as Mozart, Bartók, Zoltán Kodály, and Aaron Copland borrowed folksongs for their compositions. The melodies of folk music are usually simple, easy to remember, and often applied motivically in orchestral music, art songs, and solo instrumental repertoire. Due to these characteristics, folk songs are favored materials for use in piano pedagogy. Therefore, piano Sonatinas and Taiwanese/Chinese folk tune piano pieces for children and youth are the main topics of this dissertation. They will be analyzed according to three criteria: level, technical capacity, and pedagogical purpose. These selected piano pieces will be discussed in chapter IV.

### Selection Criteria

The classification of levels of piano repertoire has been discussed in many sources. References including *Piano Repertoire Guide* by Smith Billye-Mullins<sup>93</sup> and *Intermediate Piano Repertoire: A Guide for Teaching* by Cathy Albergo and Reid Alexander<sup>94</sup> generally place the levels from grade 1 (age 6-8) to 12 (age 17), or categorize from easy, intermediate, to advanced (for beginners to pre-college students) according to technical difficulty, historical period, and musical style. The selected Taiwanese solo piano Sonatinas and folk tune piano pieces in this dissertation are divided into four different levels: Easy, Intermediate, Early Advanced, and Advanced. The references for defining these levels in this dissertation include *Guide to the Pianist's Repertoire* by Maurice Hinson<sup>95</sup> and *How to Teach Piano Successfully* by James Bastien.<sup>96</sup> Techniques associated with each level are listed below (Table 1):

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<sup>93</sup> Billye-Mullins Smith, *Piano Repertoire Guide: To Guide the Student from Beginner Level through College Preparation. Grades 1-12 Correlated "Grade per Age" with the Public School System* (Winter Haven, Florida: Star Press, 1959), 6-41.

<sup>94</sup> Cathy Albergo and Reid Alexander, *Intermediate Piano Repertoire: A Guide for Teaching*, 4<sup>th</sup> ed., (Cheektowaga: Frederick Harris, 2000), 6-7.

<sup>95</sup> Maurice Hinson, *Guide to Pianist's Repertoire*, 4<sup>th</sup> ed., (Bloomington: Indiana University Press, 2000), 1-1216.

<sup>96</sup> James W Bastien, *How to Teach Piano Successfully*, 3<sup>rd</sup> ed., (San Diego: General Words and Music, 1988), 101-205.

Table 1. The requirements of technique in different levels

Easy	<ol style="list-style-type: none"> <li>1. Posture and hand/arm position</li> <li>2. Legato and staccato touch</li> <li>3. Balance of melody and accompaniment</li> <li>4. Phrasing (down-up wrist motion, a combination of slurred and staccato groups)</li> <li>5. Finger crossing</li> <li>6. Dynamic shading</li> <li>7. Scales (up to two octaves)</li> <li>8. Triads and inversions (major and minor triads)</li> <li>9. Alberti bass and arpeggiated chords</li> <li>10. Finger patterns (5-fingers) <ol style="list-style-type: none"> <li>a. shift of hand position</li> <li>b. broken chord pattern</li> <li>c. legato third intervals (R:1 and 3; 2 and 4; 3 and 5) may be included</li> <li>d. arpeggio preparation</li> <li>e. finger independence studies (hold one finger down while playing others in the same hand)</li> <li>f. chromatic scale</li> </ol> </li> <li>11. Forearm rotation</li> <li>12. May include pedaling (damper pedal)</li> </ol>
Intermediate	<ol style="list-style-type: none"> <li>1. Scales: parallel and contrary four-octave scales</li> <li>2. Touch <ol style="list-style-type: none"> <li>a. Staccato and legato touch combined</li> <li>b. Off-beat accents</li> <li>c. Dotted rhythms</li> <li>d. Alternating fingers</li> </ol> </li> <li>3. Arpeggios (broken chords) <ol style="list-style-type: none"> <li>a. Two octaves in root position and the other inversions</li> <li>b. Major and minor triads</li> </ol> </li> <li>4. Chords (rapidly changing chords and chord-inversions)</li> <li>5. Harmonic Intervals (up to double sixths)</li> <li>6. Trills</li> <li>7. Melodies in both hands, or alternating hands</li> <li>8. Ornaments (grace notes)</li> </ol>
Early Advanced	<ol style="list-style-type: none"> <li>1. Large leaps and larger hand stretches</li> <li>2. Phrasing (subtle)</li> <li>3. Complex rhythmic patterns, polyrhythm, irregular rhythm</li> <li>4. Polymeter</li> <li>5. Melody and accompaniment in the same hand</li> <li>6. Melody in an inner line</li> </ol>
Advanced	<ol style="list-style-type: none"> <li>1. All types of chords (minor, major, diminished, augmented)</li> <li>2. Intricate rhythms</li> <li>3. Intricate melodic lines</li> <li>4. Scales (all major and minor, chromatic)</li> <li>5. Complex meter</li> </ol>

The piano Sonatinas and folk tunes for piano in this dissertation are published.

In addition, they are designed particularly for the purpose of piano teaching for children and youth.

### **Analytical Method**

The harmonic, chordal, formal, and melodic analysis of each selected piece will be included in chapter IV. Analytical references in this dissertation include *Tonal Harmony in Concept and Practice* by Allen Forte,<sup>97</sup> and *Tonal Harmony with an Introduction to Twentieth-Century Music* by Stefan Kostka and Dorothy Payne.<sup>98</sup> In addition to the study of the technical difficulty of each piece/movement, the general character and compositional style are included as well. These selected works are analyzed from a pedagogical view, and will be discussed in the context of their technical difficulties.

### **Selected Sonatinas and Folk Tune Piano Music**

The selected Taiwanese pedagogical solo piano pieces discussed herein are listed in the following table. Besides the general information such as the publish year and composed date, the suggested difficulty level of each piece are included in the table as well.

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<sup>97</sup> Allen Forte, *Tonal Harmony in Concept and Practice*, 3<sup>rd</sup> ed., (New York: Holt, Rinehart and Winston, 1979), 1-527.

<sup>98</sup> Stefan Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Music*, 2<sup>nd</sup> ed., (New York: McGraw-Hill, 1995), 27-556.

Table 2. Selected pedagogical solo piano pieces by selected Taiwanese Composers

Title	Composer	Year	Solo/ Collection	Publisher/Year	Level
Piano Sonatina Op.31	Wen-Ye Jiang	1940	Collection	Shi-jie-wen-wu/ 2007	Intermediate
Piano Sonatina: “Childhood with Happiness”	Wen-Ye Jiang	1952	Collection	Shi-jie-wen-wu/ 2007	Easy to Intermediate
Six Taiwanese Kau Ka Tunes	Zhi-Yuan Guo	1973	Collection	Yue-yun / 1996	Easy to Intermediate
Seven Taiwanese Gua Tunes	Zhi-Yuan Guo	1974	Collection	Yue-yun/ 1996	Intermediate
Piano Sonatina	Zhi-Yuan Guo	?	Collection	Yue-yun/ 2002	Intermediate
Twenty Chinese Folk Tune Solo Piano Pieces for Children, Op.34	Tsang- Houei Hsu	1980	Solo	Yue-yun/ 1998	Easy to Intermediate
Twenty Chinese Folk Tune Solo Piano Pieces for Youth, Op. 35	Tsang- Houei Hsu	1981	Solo	Yue-yun/ 1998	Intermediate to Early Advanced
Piano Sonatinas Nos. 1-6	Mao-Shuen Chen	1980- 1982	Solo	Muskiverlag Etchy/1993	Intermediate, Early Advanced to Advanced
Piano Sonatinas Nos. 7, 8	Chen Mao- Shuen	1983	Collection	Muskiverlag Etchy/1994	Early Advanced to Advanced
Piano Sonatinas Nos. 11, 17, 21	Mao-Shuen Chen	1988	Solo	Musikverlag Etchy/1994	Intermediate to Advanced
Piano Pieces on Chinese Folk Tunes for Children and Youth	Shui-Long Ma	1980	Solo	Asian Composers League/ 1980	Intermediate to Early Advanced
Piano Sonatina	Ching-Tan Shen	1974	Collection	Mei-yue/ 1999	Intermediate

## CHAPTER IV

### ANALYSIS OF SELECTED SOLO PIANO WORKS

#### Sonatinas

##### Wen-Ye Jiang: Sonatina, Op. 31, 1940

This Sonatina, which Jiang dedicated to his wife, was written in 1940 and includes three movements.<sup>99</sup> These three movements were originally selected from a piano suite called *Romance Dedicated to Zhen*. The suite has ten solo piano sketches each with its own title. The titles of the three movements used in this Sonatina are *Xie-gou*, *Wu-ye-deng-ying*, and *Gan-shang-tao-yuan*. However, the titles were omitted when it was published as a Sonatina in 1942. Elegant and delightful features in harmony and melody characterize this solo piano music.

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<sup>99</sup> Jiang revised this Sonatina in 1952 (though this revision was not published at that time). He rearranged the first movement, using the primary theme to commence the introduction. In addition, Jiang added a rondo as a third movement, and made the original third movement into the fourth movement. This version was published with the title: *Sonatina, Op.31 (1)*. The version I discuss here is the original 1940 version.



**First Movement: *Moderato*  
*introduttorio/ Allegro*  
*animato, 4/4***

Level: Intermediate

The first movement begins with an introductory section of nine measures. It stays in Gong/C mode (C-D-E-G-A), pentatonic scale. The introduction is in the style of a Fantasy; Jiang indicates *rubato* in the beginning with a rhythmic progression that proceeds from long to short note values, culminating in a rapid sixteenth-note running passage, and back again to the longer valued notes. Jiang suggests very specific dynamic markings in the introduction. As a Fantasy, this section is free and expressive in the interpretation of rhythm and dynamics. Table 3 illustrates the ternary form of the entire movement.

Table 3. The Structure of Wen-Ye Jiang's Sonatina, Op.31, movement I

Section	Introduction	Exposition		Development		Recapitulation		Coda
Measure	1-9	10-17	18-29	30-53	Transition	61-69	70-77	78-83
					54-60			
Theme		T1	T2	new		T1	T2'	
				materials				

Arpeggiated chords accompany the first theme in the exposition (see Ex. 47). The second phrase, from m. 14 to m. 17, moves down by a fourth, but maintains the same arpeggiated accompaniment figure (see Ex. 48). The second theme in the exposition is developed from the first theme; Jiang changes the pattern and moves it one octave down (see Ex. 49).



Ex. 46: Wen-Ye Jiang, Sonatina (1940), movement I, first theme in the exposition section, mm. 10-13



Ex. 47: Wen-Ye Jiang, Sonatina (1940), movement I, second phrase of the first theme, mm. 14-17



Ex. 48: Wen-Ye Jiang, Sonatina (1940), movement I, second theme, mm. 18-21

The development section begins at m. 30; the tonal center alternates between E, C, and A-flat before arriving at the second theme (m. 46). The second theme is from m. 46 to m. 54, and stays in Gong/C (C-D-E-G-A) without any modulation. There are two motives (see m. 48 and m. 52) in the second theme that imitate the motive from the exposition (m. 26) and development section (m. 32) respectively (see Ex. 50).



Ex. 49: Wen-Ye Jiang, Sonatina (1940), movement I, motives in m. 48 vs. m. 26; m. 52 vs. m. 32

A transition at the end of the development section features a juxtaposition of the pitch classes C and D, which are distributed widely over the registers of the piano (from C1 to C6 and D1 to D6). However, in the last three measures of the transition, a

fragment of the main theme, appears in the right hand, while the major-second figure proceeds, see Example 51.

Ex. 50: Wen-Ye Jiang, *Sonatina* (1940), movement I, transition at the end of the development section, mm. 54-60

The recapitulation section begins at m. 61, returning to the first theme in the exposition section until m. 77. The second phrase in the right hand is one octave higher than in the exposition. But the left hand remains the same, with Alberti bass accompaniment. The coda recalls the running sixteenth-note passage of the introduction, and the movement ends in the mode of Gong/C.

The melody in the first movement mainly occurs on the upper line, and the dynamic range is from *piano* to *forte* only. The technical challenges of performance include the arpeggiated chords, trills, four-note chords (i.e. seventh chords) and inversions, accidentals, triplets and sextuplets, finger crossing in the rapid passages, and alternating fingers.

**Second Movement: *Andante amabile*, 4/4**

Level: Intermediate

Unlike in the first movement, Jiang indicates a key signature in the second, namely that of G-flat major. However, the entire movement remains in the pentatonic scale, Gong/G-flat mode (G flat-A flat- B flat- D flat- E flat). It is in ternary form, with an A-B-A' structure. The A section is the longest; it has 12 measures. The theme

of the second phrase in the A section moves to the left hand, and Jiang changes the rhythm to create variety in phrase structure. The B section does not have a long and lyrical melody; it presents a rhythmic figure and a progression of phrases that imitates a Chinese stringed instrument. The A' section begins at m. 19, where Jiang transposes the theme one octave up, enlarging the range of the sonority.

The challenges in this movement include playing the phrase crossing the bar line or phrase beginning on weak beats, grace-notes, trills, dotted rhythms, hand crossing, syncopation, and four-note chords. In addition, the right hand plays 3+2+2+3+2 rhythmic patterns against the four quarter beats on the left hand (see Ex. 52). Although Jiang indicates 4/4 time in this movement, it sounds closer to 2/2 time due to the patterns in the melodic line in the left hand.



Ex. 51: Wen-Ye Jiang, *Sonatina* (1940), movement II, 3+2+2+3+2 rhythmic pattern, opening

### Third Movement: *Allegro gaio*, 2/4

Level: Intermediate

Although Jiang indicates the key signature of G major, this entire movement is written in the Yu mode of the pentatonic scale. This movement is also in ternary form with an A-B-A' organization. The B section is short with no modulation, and the tonal center is G. The A' section is twice as long as the A section, repeating the content of the A section. Nevertheless, the left hand takes over the main theme when it returns in the A' section (Ex. 53), and the rhythmic motive of the A section is repeated up a fifth in the right hand of the A' section (see Ex. 54). In the second repeat in the A' section, Jiang uses a fuller texture and wider range (Ex. 55). The main theme moves one

octave up from the primary theme, with a different rhythmic accompanying figure (see Ex. 56). A simple and strong rhythmic pulse characterizes the third movement. Jiang employs repeating fifths and octaves to produce an intense rhythmic sound (Ex. 55). The perfect fifth and major second particularly represent the sound of Chinese percussion.

The technique required for this movement includes the playing of repeating notes in octaves and three-note chords, parallel octaves, rotating hand motion in one octave (with the fingers one and five reaching an octave) in the left hand, and both hands shifting from one position to another.

Ex. 52: Wen-Ye Jiang, Sonatina (1940), movement III, primary in mm. 8-11 vs. mm. 47-50

Ex. 53: Wen-Ye Jiang, Sonatina (1940), movement III, primary rhythmic figure & the first repeat in the A' section, mm. 1-2 vs. mm. 40-41

Ex. 54: Wen-Ye Jiang, Sonatina (1940), movement III, motive in A and A' section, mm. 1-2; mm. 55-56



Ex. 55: Wen-Ye Jiang, *Sonatina* (1940), movement III, primary theme in the A' section (one octave up), mm. 62-65

Wen-Ye Jiang: *Sonatina*, 1952

This piece was written in 1952 with the subtitle “Happy Childhood.” It is included at the end of the collection *Piano Works for Children*. This *Sonatina* has three movements with no key signatures and no meter changes. The structure, rhythmic patterns, and musical ideas are all conceived for children. The pentatonic scale is the primary feature throughout the entire piece, occurring in the melodic lines along with simple rhythmic patterns.

**First Movement: *Allegro animato*, 2/4**

Level: Intermediate

The first movement is in sonata form. There are two themes in this first movement (Ex. 57), and Jiang develops motives based on them in the later sections. However, Jiang does not repeat the themes exactly; he changes the accompanying figures in the left hand and moves it an octave down or up to create variety. The entire first movement alternates between Gong/C mode and Yu/F mode, but ends with an unexpected chord in the Tzu/C mode in the coda section (Ex. 58).

Ex. 56: Wen-Ye Jiang, Sonatina (1952), movement I, themes 1 and 2, mm. 1-4; mm. 12-15

Ex. 57: Wen-Ye Jiang, Sonatina (1952), movement I, ending in Tzu/C mode, mm. 108-109

Below is a chart to demonstrate the transformation of modes and tones in each section in the first movement (see Table 4).

Table 4. Outline of Wen-Ye Jiang's Sonatina (1952), movement I

Section	Exposition			Development			Recap		Coda			
Bar	1-11	12-19	20-30	31-44	45-50	51-66	67-85	86-95	96-98	99-104	106-107	108-109
Mode/	Gong/	Cong/	Yu/F	Gong/	Yu/Bb	Yu/G	Gong/	Yu/C	Gong/	Yu/C	Gong/	Tzu/
Key	C	F		F			C		C		C	C
Theme	T1, T1-1	T2, T2-1, transition		T2', transition		T1'	T1', T2',		T2-1			

In the coda section there is a melodic figure that imitates a motive from the development section (Ex. 59); this motive consists of sixteen notes in a descending line. However, the figure in the coda section is shorter, and ends unexpectedly with a

whole-measure break, and concludes in Tzu/C mode. This first movement depicts the pleasant childhood; therefore, the music is lively and delightful.



Ex. 58: Jiang Wen-Ye, Sonatina (1952), movement I, contrast between motives in coda, mm. 103-104, and in the development mm. 43-44

The first movement can be assigned to the Intermediate level due to the required technique of trills, harmonic fourths, simultaneous staccato and legato touch, finger independence, hand position shifts in a rapid tempo, running scalar passages, and playing melodies alternating between both hands. The entire movement does not contain any modulation or meter changes. The rhythm is simple and continuous. Finger independence denotes holding one note while playing others, and is illustrated in the bottom line in Example 59. If the Intermediate student has a small hand, adding the damper pedal will be necessary to help the student hold the half note for the entire measure and connect the phrasing well. As for the damper pedaling, there are two suggested manners of use: legato or syncopated pedaling,<sup>100</sup> and rhythmic pedaling.<sup>101</sup> The teacher may consider asking the student to play hands separately. The student should first play the arpeggiated chord with light rhythmic pedaling (changing once per bar). Then the student should play the right hand melody with legato pedaling (half-pedal only). Since the harmony does not change for two measures, the

<sup>100</sup> To use legato/syncopated pedaling is to use the pedal while the harmony remains unchanged; to lift the pedal when the first note of the next chord is played, and then immediately pressing the pedal down again.

<sup>101</sup> To use rhythmic pedaling is to depress the pedal at the same time as a chord is played.

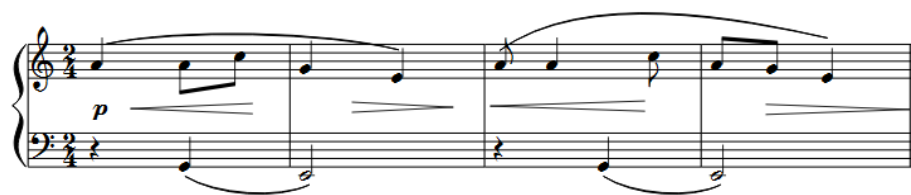


recommendation is to use legato pedaling without breaking the melodic line so as to avoid an overwhelming or muddy sound.

**Second Movement: *Andante*  
*amabile*, 2/4**

Level: Easy

The second movement is short and simple in terms of form, rhythm, melody, mode, tone, and technique. It is a ternary form: A-B-A' (Ex. 60) with no accidentals, and is written in the Yu pentatonic mode on C. The B section is the longest.



A section, mm. 1-4



B section, mm. 9-12



A' section, mm. 25-28

Ex. 59: Wen-Ye Jiang, *Sonatina* (1952), movement II, themes of A, B, and A' sections

The A and A' sections only apply the notes E, G, A, and C in the melodic lines. However, beyond these notes, Jiang includes a D in the B section to widen the range of the melody. Jiang thus makes the tonality of the B section very distinguishable from that of the other sections. Jiang wrote this movement as a lullaby. The melodic line moving back and forth reflects the motion of a swinging cradle.

This second movement can be classified as Easy. The technique needed includes the following: the ability to play with a legato touch, finger crossing, playing triads (in root position), forearm rotation, and finger independence. In addition, the lullaby is accessible for students, including the very young, to connect with and comprehend.

**Third Movement: *Allegro marciale, 2/4***

Level: Intermediate

Like the first movement, the third is written in ternary form; the structure is A+B+B+Transition+A' (see Ex. 61). This is a march-like movement; it presents a particularly vivid and bright rhythmic section. The center tonality of the A section moves from E (mm. 1-8) to G (mm. 9-12); D (mm. 13-20, 29-36) to G (mm. 21-28, 37-44) in the B section, and then back to E in the A' section. The first eight measures in the A' section have the same thematic material as the first eight measures of the A section. However, after m. 69, Jiang repeats the same thematic materials from mm. 67-68, and makes the phrase shorter and shorter until the end. The piece ends with one of Jiang's favorite chords, consisting of a perfect fourth, perfect fifth, and octave. In addition, Jiang uses many parallel fourths and fifths in the left hand in this movement, which is also one of his favorite compositional techniques. This also creates a strong Oriental effect.

This movement requires students to have the technical ability to play double thirds, fourths, and fifths with hand position shifts, trills, alternating fingers between both hands, and an ornament (*acciaccatura*).

Theme of the A section, opening

Theme of the B section, mm. 29-32

Theme of the A' section, mm. 61-64

Ex. 60: Wen-Ye Jiang, *Sonatina* (1952), movement III, themes of A, B, A' sections

Zhi-Yuan Guo: *Piano Sonatina*

Guo employs polytonality, a favorite of his piano music devices, in all three movements of this *Sonatina*. Each movement depicts its own character: the first movement has longer phrasing as compared to the other two, the second is characterized by dotted rhythms in the melodic line, and the third movement presents thematic material with a strong rhythmic pulse throughout.

**First Movement: *Allegro*, 2/4**

Level: Early Advanced

The first movement is in sonata form. There are four subjects in the exposition, shown in Example 62. The keys of C major and E-flat major form a bitonal axis that is featured prominently throughout the movement.

First subject, mm. 1-4

Second subject, mm. 8-12

Third subject, mm. 17-20

Fourth subject, mm. 24-27

Ex. 61: Zhi-Yuan Guo, Sonatina, movement I, four subjects

The melody in the second subject begins with the left hand (mm. 8-12), and then switches to the right hand at m. 13. This transition may be a challenge for the student. In addition, when the right hand takes the melody back, the accompanying line changes from the even eighth notes to triplets. Another challenge is to keep the

tempo stable while switching the rhythmic group from duple to triple in both hands (see Ex. 63).

Ex. 62: Zhi-Yuan Guo, Sonatina, movement I, exchange of melody and accompaniment between hands, mm. 11-14

In the beginning of the development section, the motive in the right hand comes from the exposition section with an accompanying figure in the left hand. However, the left-hand figure is different compared to the previous accompanying figure in the exposition section (see Ex. 64). The left figure in the exposition is an arpeggio, and in the development section is an ascending and/or descending line (m. 39) (see Ex. 64). Furthermore, Guo extends the opening motive in the development section's second phrase. Guo emphasizes the motive by repeating the opening notes (see Ex. 65).

Although this Sonatina is written in a modern style, Guo still implies a Chinese harmonic language. He omits thirds from the triads, and adds seconds and fourths to emphasize the Chinese pentatonic flavor (see Ex. 66). Triads with added fourths, which are common in Chinese/Taiwanese music, appear in this movement (see Ex. 67). In the recapitulation, the first and second subjects are repeated untransposed, but the third subject and the fourth subject are moved up a perfect fourth. In addition, the third and fourth subjects are bitonal (G and B-flat). The G and B-flat keys in the third subject appear in the treble and bass clefs respectively, but they are reversed in the fourth subject (see Ex. 68 and 69).

4 exposition, second phrasing

35 the beginning of development

Ex. 63: Zhi-Yuan Guo, Sonatina, movement I, motive in the exposition and development, mm. 4-7; mm. 35-39

39

Ex. 64: Zhi-Yuan Guo, Sonatina, movement I, second phrase in the development section, mm. 39-43

46 49 3

Ex. 65: Zhi-Yuan Guo, Sonatina, movement I, triad omitting the third and adding a second, m. 46 and m. 49

48

parallel fifth

Ex. 66: Zhi-Yuan Guo, Sonatina, movement I, triads with added fourths, m. 48

Ex. 67: Zhi-Yuan Guo, Sonatina, movement I, third subject in the exposition, mm. 17-20, and in the recapitulation, mm. 70-73

Ex. 68: Zhi-Yuan Guo, Sonatina, movement I, fourth subject in the exposition, mm. 24-27, and in the recapitulation, mm. 77-80

Technical challenges to the student are presented by parallel octaves, legato triad sequences, hand-leaping across two octaves, the alternation of triplets and eighth-note patterns, two-octave scales with accidentals in descending and ascending

lines, slurred lines beginning on weak beats, rapid shifts of hand position, larger hand-stretches, and arpeggios. This movement has many accidentals, but it does not increase the difficulty for the students because these accidentals form a clear tonality in the keys of A-flat and E-flat.

### Second Movement, *Andante*, 6/8

Level: Intermediate

The second movement form is A-B-A'. The right hand begins the primary theme in the A section, but the left hand takes it up after four measures, transposed down a fifth (see Ex. 70). Although Guo indicates the key signature of F major in this movement, he again uses polytonality throughout, and oscillates between different keys resulting in ambiguous tonality.

The technical requirements for this movement include the ability to play dotted rhythms (with rhythmic accuracy), melody and accompaniment in the same hand, phrased parallel thirds with legato fingering, and legato lines with the crossing of a fourth/fifth.

The image shows a musical score for a piano piece in 6/8 time. It consists of two systems of staves. The first system shows measures 1 and 2. In measure 1, the right hand plays a melody starting on a dotted quarter note, marked with a piano (*p*) dynamic. In measure 2, the left hand takes over the melody, marked with a mezzo-forte (*mf*) dynamic. The second system shows measures 4 and 5. In measure 4, the right hand plays the melody, marked with a piano (*p*) dynamic. In measure 5, the left hand takes over the melody, marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex. 69: Zhi-Yuan Guo, Sonatina, movement II, primary theme alternating between each hand, m. 1; mm. 4-5



### Third Movement, *Allegro*, 2/4

Level: Intermediate

This movement is a Rondo with the structure A-B-A-C-A-D-A. The first and second periods in the first theme progresses with a regular rhythmic figure (see Ex. 71) before the second theme enters in m. 18. The second period from mm. 9-17 repeats the first, but with a different accompaniment figure and a louder dynamic of *forte* and *mezzoforte* (see Ex. 72). Guo uses Alberti bass in the accompaniment to create more of a sense of haste, also the B-flat gives a modal quality.

Ex. 70: Zhi-Yuan Guo, Sonatina, movement III, first phrase in the first theme, mm. 1-5

Ex. 71: Zhi-Yuan Guo, Sonatina, movement III, second period in the first theme, mm. 9-13

The second theme of the A section (mm. 17-21) prominently features the interval of a sixth (Ex. 73) and leads to a descending broken chord passage (Ex. 74). There are three phrases in second theme; the second phrase, in mm. 21-25, is lower; and the third phrase, beginning in m. 25, is the longest as it repeats the theme twice (Ex. 73).

Ex. 72: Zhi-Yuan Guo, Sonatina, movement III, harmonic and melodic sixths in the second theme, mm. 17-18, 21-22, 25-26, 28

Ex. 73: Zhi-Yuan Guo, Sonatina, movement III, broken chord in the second theme, mm. 19-20

The C section modulates to the key of A major. The rhythmic patterns are simple and clear in mm. 54-86. The D section has a similar motive as in the B section, featuring sixths (Ex. 75). This motive leads a progression to new material with no key signature, but with the accidentals (see Ex. 76).

This movement uses intervals to develop the melodic line, harmony, and technique. In this movement, the interval of a sixth appears most frequently; the interval of a fifth is second in frequency of appearance. Therefore, the main technical challenge in this movement is to leap between the sixth-interval patterns well, and to evenly connect or phrase the scales and melodic figurations.

The image shows two measures of music from Zhi-Yuan Guo's Sonatina, movement III. The first measure, labeled 'B section' and '17', shows a piano part with a forte (*f*) motive. The second measure, labeled 'D section' and '87', shows a piano part with a mezzo-piano (*mp*) motive. Both motives are marked with a box and the word 'motive'.

Ex. 74: Zhi-Yuan Guo, Sonatina, movement III, motive in the B section and in the D section, m. 17 and m. 87

The image shows two measures of music from Zhi-Yuan Guo's Sonatina, movement III. The first measure, labeled '87', shows a piano part with a mezzo-piano (*mp*) dynamic. The second measure, labeled '91', shows a piano part with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and accidentals.

Ex. 75: Zhi-Yuan Guo, Sonatina, movement III, the sixth-interval in the D section, mm. 87-88; mm. 91-92

#### Mao-Shuen Chen: Sonatinas, Nos. 1-6, 7, 8, 11, 17, 21

Chen wrote twenty-five piano Sonatinas. Here I will only examine those that are published. In his Sonatinas, Chen generally followed the structural conception of the Classical Sonatina; therefore, these Sonatinas represent absolute music. Most of the first movements are in sonata form; other movements are in binary, ternary, or rondo form. Most Sonatinas have at least two movements in simple time (4/4, 2/4, 3/4, 5/4, 3/8) and one movement in compound time (5/8, 6/8, 9/8). Exceptions include the first movement of Sonatina No. 5 and the second movement of Sonatina No. 17, which use polymeter; and the fourth movement in Sonatina No. 6, which uses changing meters.

Chen utilizes various rhythmic devices in his Sonatinas: polyrhythm, cross-rhythms, syncopation, and compound rhythm. The cross-rhythm ratios such as 3:2, 4:6, and 4:3 are important learning materials in his Sonatinas. This is why Chen created a series of tutorial systems (of which there are two volumes) to help students to master these cross-rhythms. Sonatina No. 7 and No. 8 are conceived as studies in

the cross-rhythms of 3:4 and 4:3, and are published in *Klavierschule Band 2: mit Quartolen und Triolen (3:4 and 4:3)*.

Sonatinas Nos. 1-5, 7, 11, 17, and 21 are written in Chinese style. The Shang mode of the heptatonic scale (*ya yue*) is common in these works; the second most common is the Yu mode. Sonatina No. 6 is atonal; No. 8 uses the western classical major/minor keys. In addition to his use of the pentatonic and heptatonic scales, Chen uses parallel fourths and fifths (i.e. parallel triads with the third omitted) or adds seconds to create the flavor of Chinese music. The chart below shows the mode/key, form, tempo, time signature, and style of each movement of his published Sonatinas (see Table 5).

Table 5. Basic Features of Mao-Shuen Chen's Published Sonatinas

Number/ Movement		Mode	Form	Tempo	Time Signature	Style
No. 1	Mov. I	D/Shang A/Shang	Sonata	Allegro moderato	4/4	Chinese
	Mov. II	E/Yu A/Yu	Binary	Adagio misterioso	2/4	
	Mov. III	D/Shang A/Shang	Ternary	Allegro	3/8	
No. 2	Mov. I	C/Shang G/Shang	Sonata	Allegro	2/2	Chinese
	Mov. II	G/Yu B-flat/Gong	Ternary	Andante	4/4	
	Mov. III	C/Shang G/Shang	Ternary	Vivace	3/8	
No. 3	Mov. I	E/Shang B/Yu	Sonata	Allegro	4/4	Chinese
	Mov. II	E/Yu B/Yu	Binary	Adagio	6/8	
	Mov. III	B/Yu E/Yu	Rondo	Vivace	2/4	
No. 4	Mov. I	A/Yu E/Yu	Sonata	Allegro	4/4	Chinese
	Mov. II	E/Yu B/Yu	Ternary	Adagio	5/8	
	Mov. III	D/Shang A/Yu	Rondo	Presto	4/4	
No. 5	Mov. I	G/Yu D/Yu	Sonata	Allegro	Polymeter (3/4.9/8)	Chinese
	Mov. II	G/Shang D/Shang	Ternary	Andante	3/4	
	Mov. III	G/Yu C/Yu	Rondo	Presto	2/4	
No. 6	Mov. I	Atonal center tone: B-flat	Sonata	Allegro	3/4	Modern, Fantasy Style
	Mov. II	Atonal center tone: E	Intro+A+B+C+ D+E+Coda	Vivace	3/4	
	Mov. III	Atonal center tone: A	Sonata	Andante	2/2	
	Mov. IV	Atonal center tone: B-flat	Ternary+Coda	Presto	6/8, 3/4	

Table 5, continued.

Number/ Movement		Mode	Form	Tempo	Time Signature	Style
No. 7	Mov. I	D/Shang A/Shang	Sonata (no development section)	Allegro	6/8	Chinese
	Mov. II	D/Shang A/Shang	Ternary	Allegretto	5/4	
	Mov. III	D/Shang A/Shang	Rondo ternary	Presto	2/4	
No. 8	Mov. I	D minor A minor	Sonata	Allegro	6/8	
	Mov. II	A minor E minor	Ternary	Andante	8/8	
	Mov. III	D minor C minor	Rondo	Vivace	2/4	
No. 11	Mov. I	C/Shang G/Shang	Sonata	Allegro	3/4	Chinese
	Mov. II	B/Shang E/Shang	Binary		3/4	
	Mov. III	C/Shang G/Shang	Ternary	Vivace	2/4	
No. 17	Mov. I	E/Yu B/Yu	Sonata	Allegro	4/4	Hakka Style
	Mov. II	E/Yu B/Yu	Ternary	Moderato	Polymeter (2/4, 6/8)	
	Mov. III	A/Shang E/Shang	Rondo	Vivace	2/4	
No. 21	Mov. I	G/Shang D/Shang	Sonata	Allegro	4/4	Taiwanese Folk Tune
	Mov. II	D/Shang A/Shang	Ternary	Andantino	6/8	
	Mov. III	G/Tzu G/Tzu A/Tzu	Rondo	Vivace	2/4	

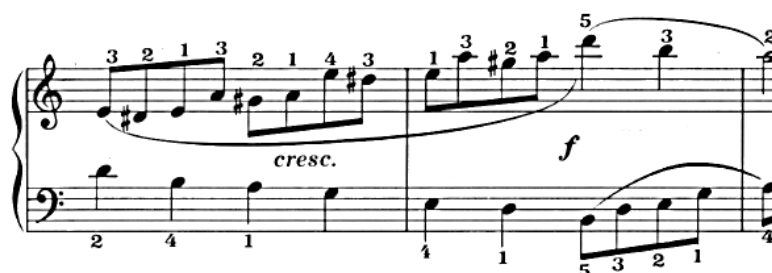
## Sonatina No. 1

Level: Intermediate  
 (1<sup>st</sup> & 2<sup>nd</sup> movement)  
 to Early Advanced  
 (3<sup>rd</sup> movement)

The compositional materials in the first movement include the pentatonic scale, the melodic contours of fourth-intervals, call and response, counterpoint, sequence, and countermelody. The motive consists of the interval of a fourth with two notes inserted (see Ex. 77). Furthermore, the fourth-interval is featured in the phrase to expand the statement, (see Ex. 78).



Ex. 76: Mao-Shuen Chen, Sonatina No. 1, movement I, Primary motive, mm. 1-2



Ex. 77: Mao-Shuen Chen, Sonatina No. 1, movement I, interval of a fourth in a melodic phrase, mm. 10-11

The D-sharp and G-sharp shown in the above illustration are non-chord tones (viz. neighboring tones). If one leaves out all of the neighboring tones, the pitches are only E and A, which is an interval of a fourth. Later, fourths are elaborated in the left hand's arpeggiated chords, as shown in Example 79. The bass note changes by a fourth on the strong (i.e. first and third) beats. This movement can be viewed as an etude on the interval of a fourth.



Ex. 78: Mao-Shuen Chen, Sonatina No. 1, movement I, interval of fourth in the bass line, mm. 22-25

The composer indicates many fingerings, the most challenging being the use of 1 and 5 on the fourth between E and A in m. 8. This passage also requires *legato* playing (see Ex. 80). It may be challenging for an Early Intermediate student to play *legato* with this fingering. In addition, this technique requires knowing how to distribute the weight (of both arm and hand) with the rotating motion.



Ex. 79: Mao-Shuen Chen, Sonatina No. 1, mm. 8-9

The second movement is short, and generally leans towards simplicity in terms of structure, melody, harmony, and rhythmic pattern. The challenges presented in this movement are those of dynamics and hand crossing. The dynamic range spans from *ppp* to *ff*. At the end of this movement a descent from F to E is marked with the dynamic *pp*, and again with *ppp*; meanwhile, Chen demands that these notes be played with both hands alternating (Ex. 81). For a student this easily can result an uneven sound with the left hand E not being soft enough.



Ex. 80: Mao-Shuen Chen, Sonatina No.1, movement II, mm. 24-27



The third movement features the combination of arpeggiated chords and sixteenth-note scales in both hands. The sixteenth-note figures create polyrhythm (see Ex. 82). In mm. 39-42 shown in Example 82, the top line is in 6/16 time and the bottom is in 3/8 time. The intricate rhythmic pattern alternating between two hands is the main idea to be studied in this movement. The second idea for study is the fingering and the leap of larger intervals.

The image contains two systems of musical notation. The top system features a treble clef staff with a sixteenth-note scale and a bass clef staff with arpeggiated chords. Both parts are marked with a crescendo hairpin and include fingering numbers (1-5 for the treble, 1-3 for the bass). The bottom system features a treble clef staff with a sixteenth-note scale and a bass clef staff with a rolling pattern. Both parts are marked with a crescendo hairpin and a mezzo-forte (mf) dynamic marking. Fingering numbers (1-5 for the treble, 1-2 for the bass) are also present.

Ex. 81: Mao-Shuen Chen, Polyrhythm in Sonatina No. 1, movement III, mm. 22-23; mm. 39-42

## Sonatina No. 2

Level: Intermediate

The first movement is very short; the exposition is 8 measures with the repeat; the development is only 4 measures, and the recapitulation 8 measures with a repeat (back to the development section) as in the exposition. The accompaniment in the left hand is a rolling pattern spanning one octave, and involving other intervals such as the perfect fourth and the major second. The second phrase in the bass clef in mm. 5-6 inverts the pattern of the first phrase (see Ex. 83). Fourths are prominent throughout the entire movement.

Ex. 82: Mao-Shuen Chen, Sonatina No. 2, movement I, featuring the first and second phrases of the exposition, mm. 1-2; mm. 5-6

The second movement is as short as the first. It continues the idea of integrating a motive and rhythmic pattern into the movement. For instance, in Example 84, C and G delineate the motive in the first movement. Here, in the opening of the second movement, the composer employs the same motive but adds the D as a starting note to form a motive that consists of the interval of a fifth. This movement prepares the student for study of this interval. The study of a fifth is evident, particularly in Sonatina No. 3. The lyrical melody in the second movement is appealing, and therefore requires a gentle tone quality. It is essential that the student pay attention to the dynamic marking and the hand's rotating motion with a relaxed elbow to achieve the expressive melody.

Ex. 83: Mao-Shuen Chen, Sonatina No. 2, comparison of motives in opening measures of movements I and II

Diverse rhythms are featured in the third movement. The composer employs syncopation, and the subdivision of note values to create the impression of polyrhythm (top line is in 2/2 time and the bottom in 3/4 time, see Ex. 85). A rapid passage of triplets with accidentals appears for the first time in Chen's Sonatinas. The ability to play a combination of staccato and legato lines, and to divide the two lines' phrasings beginning and ending on different beats may be a challenge for the Intermediate student. Since this movement has many intricate combinations of legato and staccato touch, it is necessary to remind the student to divide the piece into sections of similar motives or phrases and practice at a slower tempo.



Ex. 84: Mao-Shuen Chen, Sonatina No. 2, movement III, mm. 15-17

### Sonatina No. 3

Level: Early Advanced

The first movement features parallel fifths, which occur in both hands. The motive in the right hand continues with the fourth-interval from previous Sonatinas, but Chen complicates the structure of phrasing; it is longer and contains more notes in one phrase. To play parallel fifths probably will not be very difficult, but to leap with fifths may prove challenging (see Ex. 86). The teacher should ask the student to use the elbow to lead, i.e. to allow the elbow to direct the phrasing. As a practice exercise, the student should play these leaps without the pedal, which can help the student establish cooperation between their elbow and fingers in order to produce a *legato* line. Although the composer indicates fingering numbers, the teacher should adjust them depending upon the student's hand size.

Ex. 85: Mao-Shuen Chen, Sonatina No. 3, movement I, featuring parallel fifths, mm. 1-5; mm. 10-12

Dotted syncopated rhythms and sixteen-note patterns in 6/8 are featured in the second movement (Ex. 87). These two rhythmic configurations alternate between both hands. Hence, the teacher should guide the student on how to connect the main melody from one hand to the other, especially when the melody appears in counterpoint or when an inverted line must be emphasized. This movement is in A-B-A' form; the A and A' sections feature the pentatonic scale in E/Yu mode. Many accidentals are found in the B section, bringing more dissonant sonorities which create an undefined tonality.

Ex. 86: Chen-Mao-Shuen, Sonatina No. 3, movement II, mm. 17-18; mm. 13-15

The third movement exhibits the first instance of Chen's 3:2 and 3:4 cross-rhythms in his Sonatinas, also this movement is an example of hemiola phrasing

across the bar lines (Ex. 88). From mm. 18-53, triplets are maintained in the right hand while the left hand plays various rhythmic figures and articulations. There are five different figures in the left hand, shown in Example 88-92. This movement has more ledger notes in the treble clef than in previous Sonatinas.

If students experience difficulty in playing the cross-rhythms (3:2, 3:4), tapping the rhythm in each hand is an effective exercise to master the rhythmic patterns. Teachers can also utilize the exercises from *Klavierschule Band 1&2: mit Quartolen und Triolen* by Professor Chen to help the students learn the rhythmic patterns.



Ex. 87: Mao-Shuen Chen, Sonatina No. 3, movement III, featuring rhythmic figures in the left hand, mm. 18-19



Ex. 88: Mao-Shuen Chen, Sonatina No. 3, movement III, featuring rhythmic figures in the left hand, mm. 24-25



Ex. 89: Mao-Shuen Chen, Sonatina No. 3, movement III, featuring rhythmic figures in the left hand, mm. 26-27



Ex. 90: Mao-Shuen Chen, Sonatina No. 3, movement III, featuring rhythmic figures in the left hand, mm. 29-30



Ex. 91: Mao-Shuen Chen, Sonatina No. 3, movement III, featuring rhythmic figures in the left hand, mm. 52-53

### Sonatina No. 4

Level: Early Advanced

Motives based on fourths and fifths, as well as 3:2 and 3:4 cross rhythms are found in this Sonatina; however, the composer also includes cross rhythms of 2:3, 5:2, 5:6, and 4:6 to increase the variety and the challenge of irregular rhythmic patterns. The use of three staves under one brace first appears in the first movement (including two treble clefs and one bass clef; see Ex. 93).

Ex. 92: Mao-Shuen Chen, Sonatina No. 4, movement I, featuring three staves in one brace, mm. 10-12. The score shows three staves under one brace. The top staff has a treble clef and a melodic line with a 5-measure triplet of eighth notes. The middle staff has a treble clef and a melodic line with a 3-measure triplet of eighth notes. The bottom staff has a bass clef and a bass line with a 5-measure triplet of eighth notes. Dynamics include *fp*, *p*, and *espres.*. Fingerings are indicated with numbers 1-5. The word 'legato' is written below the first measure of the bottom staff.

Ex. 92: Mao-Shuen Chen, Sonatina No. 4, movement I, featuring three staves in one brace, mm. 10-12

This section features the irregular rhythm of five against two and three against four. The quintuplets outline a descending pentatonic scale that the composer uses to

imitate the sound of the *pipa*. The change of the rhythmic pattern from one to the other requires a stable tempo. The teacher can ask the student to play the triplet pattern while simply tapping the quintuplet, or to sing the melody while tapping the accompaniment. The use of the metronome is recommended (Ex. 94).

The second movement is in 5/8 time. It has some similar features to the second movement of Sonatina No. 3: the same tempo marking (*Adagio*), the consistent use of sixteenth notes, and the length of the phrasing. The differences between these two movements, however, include the presence of thirty-second notes, fewer accidentals, and an emphasis on syncopated rhythms in the latter.

The third movement of Sonatina No. 4 also features the 3:2 cross rhythm; however, Chen includes syncopation in the duple rhythm against the triplets. In addition, the melodic line not only progresses with arpeggiated chords or certain intervals, but with the chromatic and pentatonic scales.

The image shows a musical score for piano, consisting of two systems of staves. The first system has two staves (treble and bass clef) and the second system also has two staves. The music is characterized by complex rhythmic patterns, including triplets and quintuplets, and various fingerings (1-5) are indicated. Dynamic markings like *mf* and *f* are present. The score is a transcription of a specific section from Mao-Shuen Chen's Sonatina No. 4, movement I, measures 34-39.

Ex. 93: Mao-Shuen Chen, Sonatina No. 4, movement I, featuring irregular rhythm, mm. 34-39

## Sonatina No. 5

Level: (Late) Intermediate

Although the rhythmic patterns in the previous Sonatinas are written in different time signatures, this is the first Sonatina in which Professor Chen indicates a polymetric time signature (3/4+9/8). In the development, Chen exchanges the time signatures between the top and bottom lines, and returns to the original in the recapitulation section. The second movement features eighth notes and triplets that alternate frequently in both hands (see Ex. 95). The third movement, furthermore, features the irregular rhythms of 3:2 and 2:3.

Ex. 94: Mao-Shuen Chen, Sonatina No. 5, movement II, mm. 1-3

Overall, the third movement of Sonatina No. 3, as well as that of Sonatina Nos. 4 and 5, are characterized by irregular rhythmic patterns. If the students has no experience with irregular rhythms, I would suggest starting with the third movement of Sonatina No. 5 instead of No. 4, because the third movement of Sonatina No. 5 contains an ostinato pattern in the melodic and accompanying lines, which requires fewer changes of hand position, and has fewer accidentals. The entire movement progresses with more regular rhythmic figures and melodic patterns; the students can therefore focus more directly on the irregular 3:2 and 2:3 rhythmic patterns.



## Sonatina No. 6

Level: Advanced

This is a unique piece among Chen's Sonatinas; it is atonal, modernistic, and has four movements, one of which is in the style of a fantasy. It was inspired by a poem called "*Life*" by Zhao Zhen-Kai, which describes life as a net weaved by hopelessness, depression, anger; but also describes the hope of people trying to attain their dreams even when they are wrapped in hopelessness and despair. Chen expresses this intricate emotion in the Sonatina No. 6.

The first movement has a fantasy-like style, particularly in the development. Chen employs a variety of descending compositional materials including the whole-tone and chromatic scales (see Ex. 96), major scale (E-flat and G), isorhythm (Ex. 97), 4:6 cross rhythm, descending parallel thirds, larger hand stretches, and the tempo changes (*meno mosso* and *accelerando*). The fourths and fifths are the notable elements of Chinese style. The composer uses them as units to be developed in later melodic phrases. In mm. 4-9, Example 96, the descending whole-tone scale is traced between each repeating rhythmic unit of four sixteenths, or six sextuplets. Furthermore, toward the end of the example, the right hand plays an ascending E-flat major scale while the left plays a descend G major scale. In Example 97, five notes are used in the isorhythmic bass line: G, A, E-flat, D-flat, and C.

Ex. 95: Mao-Shuen Chen, Sonatina No. 6, movement I, whole-tone chromatic scales, mm. 4-9

Ex. 96: Mao-Shuen Chen, Sonatina No. 6, movement I, featuring isorhythm in the bottom line, mm. 11-17

The second movement is different than that of the other Sonatinas; the tempo indication is *Vivace*. This movement requires *staccato* and *legato* playing (separately in both hands or at the same time), scale-like passages, and repeating notes with different fingering numbers (Ex. 98). The compositional material such as whole-half

scale in m.7 and m. 11 (Ex. 98) can be found in Dmitri Shostakovich's piano works as well. Compared to the first movement, the second movement is quite tonal, and the rhythmic patterns much simpler.

Ex. 97: Mao-Shuen Chen, Sonatina No. 6, movement II, mm. 6-15

The third movement features a slow tempo. The composer requires exercises in 3:2 and 2:3 rhythm again, but the note values are augmented in 2/2 meter. In addition, the whole-tone scale and chromatic scale are evident in the unfolding melody. Furthermore, both the upper and lower lines have melodies that move in opposite directions (Ex. 99).

Ex. 98: Mao-Shuen Chen, Sonatina No. 6, movement III, mm. 1-4

The fourth movement features shifting accents, irregular phrases, larger hand stretches, and meter changes from 6/8 to 3/4. The composer changes the tempo from *Presto* to *Allegro* in the coda section, which is the second time Chen uses three-staves. The reason for changing the tempo to *Allegro* is to give the performers enough time to

grab the rich long-sustained notes in the third line with the dynamic of *forte* to *fortissimo*.

Overall, the challenge of the third and fourth movements is to pedal precisely and effectively while playing phrases that begin and end independently in each hand, and to not make a blurred or muddy sound while sustaining the bass line under the two other lines that continue simultaneously (Ex. 100). The right approach is to require students to play with a slow tempo, no pedal, and legato fingering. They will then internalize where the phrase begins and ends, and where the larger intervals or phrases need the pedal to connect the sound.

Ex. 99: Chen, Sonatina No. 6, movement IV, mm. 66-69

### Sonatina Nos. 7 & 8

Level: No. 7- Early Advanced; No. 8  
 - 1<sup>st</sup> movement: Advanced; 2<sup>nd</sup> and  
 3<sup>rd</sup> movements: Early Advanced

Written in irregular rhythms of 3:4/4:3 and 4:6, Sonatinas Nos. 7 and 8 are conceived as rhythmic exercises or etudes. Compare with the previous Sonatinas Nos. 3 to 5, No. 7 continues the same idea of cross rhythmic patterns but mainly emphasizes 3:4 and 4:6 instead of 3:2/2:3. The first movement of No. 7 contains the irregular rhythms of 3:4/4:3 and 4:6 in 6/8. The eighth notes against sixteenth notes is the main rhythmic feature throughout the entire movement. The second movement features the 3:4 in 5/4. However, the composer extends the note value to quarter notes against eighth notes to produce a slight rhythmic difference to the previous movement.

The third movement utilizes the sixteenth notes against eighth notes in 3:4/4:3 again as in the first movement, but in 2/4. The composer simplifies the structure in order to allow students to focus solely on the irregular rhythms. For example, all of the movements in No. 7 are short, the progression of rhythmic patterns is regular, and the exploration of register is limited. Besides the exercise of irregular rhythms, the other technical challenges in this Sonatina are fingerings and hand stretch in both hands.

Compared with No. 7, No. 8 is more lyrical, and the rhythmic patterns are more intricate. Although the time signature is in 6/8, most of the 4:3 patterns as shown in Example 101 are not located on strong beats.

The image shows a musical score for Mao-Shuen Chen's Sonatina No. 8, movement I, measures 58-63. The score is in 6/8 time and is written for piano. It features complex rhythmic patterns, including 4:3 and 3:4 patterns. The piece is marked with dynamics such as *f*, *mf*, and *ff*. The score includes fingerings and articulation marks.

Ex. 100: Mao-Shuen Chen, Sonatina No. 8, movement I, mm. 58-63

Sonatina No. 8 is the only one written in traditional western tonality, and it is the longest of Chen's Sonatinas. It also requires more technical accomplishment than No. 7, as evidenced by the descending quadruplet octaves shown in Example 102.

This passage demands a relaxed arm in order to maintain an even *staccato* quality.

When practicing, the student should try to keep his or her fingers close to the

keyboard (instead of making a bouncing motion), as this will allow for better control

and accuracy, and the production of an even tone quality. In addition, shifting the

hand's weight to the thumb, and using the thumb to lead in the melodic direction will make the progression smoother. The quadruplet features the Sonatina No. 8 and it appears in various forms—in a major or minor scale, chromatic scale, and broken chords (Ex. 103).



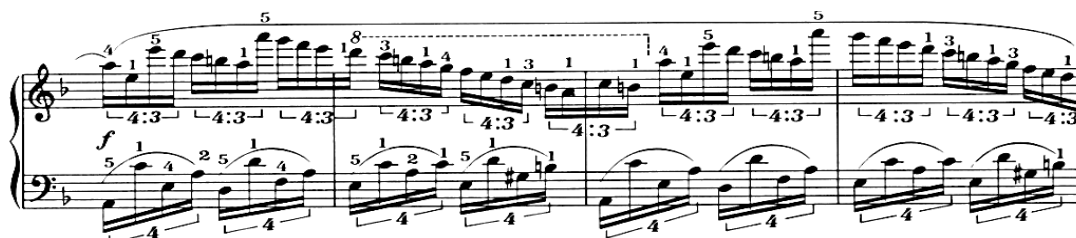
Ex. 101: Mao-Shuen Chen, Sonatina No. 8, movement I, mm. 68-71



Minor scale, mm. 3-4



Chromatic scale, mm. 41-42



Broken chord, mm. 43-46

Ex. 103: Excerpts of Mao-Shuen Chen's Sonatina No. 8, movement I

## Sonatina No. 11

Level: 1<sup>st</sup> and 2<sup>nd</sup> movements-  
Intermediate; 3<sup>rd</sup> movement-  
Early Advanced

The composer inverts the grand staff throughout this Sonatina. Symmetry is the defining feature; it is evident in rhythmic patterns, intervals, and note durations (Ex. 104). In the third movement, consistent parallel fifths at a rapid tempo add to the level difficulty. This may present a challenge for many students due to the changing fingerings and leaps; effective fingering is crucial for the successful performance of this movement.

Ex. 104: Mao-Shuen Chen, Sonatina No. 11, movement I, mm. 1-9

## Sonatina No. 17

Level: Early Advanced

The first movement extends the musical idea of the fourth-interval with added notes, particularly in the first theme (Ex. 105). The second theme borrows its melody from a pop song, as shown in Example 106.<sup>102</sup> This movement continuously features triplet figures, parallel fifths, and also hand stretches. Practicing each hand separately

<sup>102</sup> It is a song composed by Cheng Zhi-Feng that was popular in Taiwan in the 1950s.

at a slow tempo would help the student master the necessary fingerings. Through strict and accurate practice, the student will develop muscle memory for the varying figures. In addition, some of the triplet figures roll from 1 to 5 or 5 to 1; a flexible forearm rotation will aid this execution.

The musical score for Ex. 105 is in 4/4 time, key of D major, and marked 'Allegro' and 'mp'. The right hand (treble clef) features a melody with a triplet of eighth notes (fingerings 1, 2, 3) and a triplet of sixteenth notes (fingerings 5, 1, 2, 5). The left hand (bass clef) has a bass line with fingerings 1, 1, 5, 4, 1, 2, 1, and 5. The piece consists of four measures.

Ex. 105: Mao-Shuen Chen, Sonatina No. 17, movement I, mm. 1-4



The musical score for Ex. 106 is in 4/4 time, key of D major, and marked 'p'. The right hand (treble clef) has a melody with a triplet of eighth notes (fingerings 1, 2, 3) and a triplet of sixteenth notes (fingerings 1, 5, 2). The left hand (bass clef) has a complex bass line with many fingerings (1, 2, 3, 1, 3, 5, 3, 5, 4, 3, 3, 1, 4, 5, 1, 2, 3, 1, 5, 3, 3, 1, 2, 5, 3, 5, 3, 1, 2) and triplet markings. The piece consists of four measures.

Ex. 106: Mao-Shuen Chen, Sonatina No. 17, movement I, mm. 17-20

Achieving balance between hands also presents a challenge to Early Advanced students. Although the right hand has the melody, there is a line in the bass that the student should learn to voice, (see Ex. 106). To help students accomplish this effectively, I would first ask them to play the melody only and become accustomed to what they should be hearing; and then to play the left hand part separately, but divided between both hands. The bass line is to be voiced with the left hand, and the tenor line kept softer. After this, the left hand part is to be played by the left hand only, but the bass line is to be sustained while the tenor line is played *staccato*. This strategy will help students achieve finger independence and the ability to move flexibly between the notes.

Another technique to be demonstrated is the shifting hand position, as required by the material shown in Example 107. This is a parallel fifth passage, and it involves



the interplay of “sideways” motion (up and down the keyboard) and “in-out” motion (over or in-between the black and white keys). The student should first play this material with hands separate and at a slow tempo. The arm and hand should shift with the fingers; the elbow and wrist should lead in the direction of motion while the fifths are moving sideways. In addition, changing the rhythmic figure can help students to accomplish this technique well. For instance, apply the rhythms  and  to the parallel fifth passage; the dotted notes will allow space and time for preparation, and the sixteenth notes at the same time will exercise fast shifting from one position to another.



Ex. 107: Mao-Shuen Chen, Sonatina, No. 17, movement I, mm. 33-36

The composer uses polymeter involving 2/4 and 6/8 throughout the second movement; however, these meters are exchanged in the B section and then return again two measures before the A' section. Through this polymeter, the composer presents two configurations that produces cross rhythm as well as contrapuntal interaction. The second movement features Hakka folk style, which is similar to *arioso*. The figure of a faster descending third is a feature of Hakka music, which Chen employs in the left hand as shown in Example 108. The students should play with a gentle touch and more *legato* fingering to evoke the Hakka style in the melody.

The third movement features a ‘short-short-long’ rhythmic pattern (similar to the gallop rhythm)<sup>103</sup> (see Ex. 109), which is common in folk dance in Taiwan. This rhythm has a lively character and is therefore often heard in festival dance music, during which people gather to dance together. The composer utilizes this dance rhythm on offbeats in both hands; and the two hands mostly move in contrary motion.



Ex. 108: Mao-Shuen Chen, Sonatina No. 17, movement II, mm. 1-3



Ex. 109: Mao-Shuen Chen, Sonatina No. 17, movement III, mm. 1-4

The primary technical challenge for the Early Advanced students in this movement would be the large leaps of up to two octaves. There are many exercises by which to master this technique. Here are some suggestions: first, think ahead about how wide the leap is, and in which direction and to which key the hand must go. Second, play slowly with an arch motion. Make certain that the whole arm and hand move together as a unit. Third, play the notes before the leaps, and then leap to the next position as quickly as possible without pressing the key down. This exercise gives students the security of finding the correct position and key before pressing it. In addition, it allows the body to remember the movement as the exercise is repeated.

<sup>103</sup> The gallop rhythm is a quick round-dance in duple time. It was popular as a ballroom dance in 19<sup>th</sup> century England and France.

Fourth, play the leap with eyes closed. This is an excellent exercise for developing a sensory map of the keyboard; and the skill can be improved with practice. Fifth, make the leap harder by, for example, leaping two octaves if the chord or note is only one octave away. Once one experiences the larger leap, the actual leap will become easier.

### Sonatina No. 21

Level: 1<sup>st</sup> and 3<sup>rd</sup> movements- Early

Advanced-; 2<sup>nd</sup> movement-

Advanced



Chen simplifies his rhythmic patterns in this Sonatina: cross-rhythm or polyrhythm do not appear in it. Nevertheless, wide hand stretches, various fingerings and hand motions, and ever-changing passagework challenge the students. The first movement requires very precise fingerings due to the many accidentals; meanwhile, some passages feature independent contours between the two hands (Ex. 110).



Ex. 110: Mao-Shuen Chen, Sonatina No. 21, movement I, mm. 45-47

The challenging hand stretches and shifts are required mostly in the second movement, as in the thirty-second-note passage shown in Example 111. Although the tempo marking is *Andantino*, and the thirty-second notes are not moving very fast, this passage still requires great manual dexterity and control of the arm and fingers. Teachers should pass on this important idea to students: the fingers are an extension of the arm. Without the motion of the arm, it is impossible to transfer energy from the body to the keys, and to achieve the proper technique.

Ex. 111: Mao-Shuen Chen, Sonatina No. 21, movement II, mm. 13-16

The third movement is a rondo, with the formal outline A-B-A-C-A-D-A. This movement has a strong Taiwanese folk influence; the composer borrows a rhythmic concept from the Taiwanese folk tune *che-gu-diao*—a type of music for dancing and singing. The rhythmic patterns featured are  and  (Ex. 112). Through these pleasant rhythms and the staccato articulations in this movement the lively character of *che-gu-diao* is strongly conveyed.

Ex. 112: Mao-Shuen Chen, Sonatina No. 21, movement III, mm. 1-4

## Ching-Tan Shen: Sonatina, 1974

Ching-Tan Shen's Sonatina has three movements, all of which are constructed upon the pentatonic scale; the melodies are in the folk style of *ge-zai-xi*. The rhythmic patterns, melody, and harmony are quite straightforward.

**First Movement: *Allegro*, 4/4**

Level: Intermediate

The first movement is in sonata-allegro form and 4/4 time, while the exposition is in C-Pentatonic/Tzu mode. The first theme begins with a bright and delightful melody in the right hand (Ex. 113). The left hand accompaniment features offbeat phrases and syncopated rhythms. These syncopated rhythms also use one of the favorite chords of Taiwanese composers, which omits the third and adds a fourth above the root of a triad. The melody is taken up by the left hand in m. 23 with the beginning of the second theme. A similar rhythmic motive from the previous theme continues (Ex. 114). The accompaniment figure continues similar material as in the first theme. The development section is shorter, lasting only nine measures. A broad bass line unfolds in the development section, and the composer indicates *poco Marcato il Basso*, which is essential for students to follow in order to bring out the character precisely as written.

Ex. 113: Ching-Tan Shen, Sonatina, movement I, mm. 1-4

Ex. 114: Ching-Tan Shen, Sonatina, movement I, mm. 22-26

Maintaining the fluid melodic line can be a challenge for students due to the changing rhythmic patterns in the accompaniment. A variety of exercises may be helpful here: singing the melody, using fingerings that connect the notes well, playing the harmony softer, and/or using *legato* fingerings without the pedal.

### Second Movement: *Andante*, 2/2

Level: Intermediate

The second movement is in binary form, 2/2 meter, and marked *Andante*. This movement is characterized by an arpeggiated chord on the downbeat throughout many measures. The chord consists of two fourth-intervals (Ex. 115, m. 2), which is a favorite compositional device in the work of other Taiwanese composers such as Tsang-Houei Hsu and Mao-Shuen Chen. This chord evokes a Chinese plucked instrument such as the *pipa* or zither. The lyrical melody and arpeggiated chord create a reminiscent character.

Ex. 115: Ching-Tan Shen, Sonatina, movement II, mm. 1-4

**Third Movement: *Allegro con brio*,  
2/4**

Level: Intermediate

In the third movement, the melody regularly alternates between the hands; there are four measures per phrase (Ex. 116). This movement is in rondo form, and is the only movement with an expressive marking along with the tempo marking:

*Allegro con brio*. The composer uses a diversity of chordal structures in the accompaniment figures including the major triad, the combination of three adjacent tones in pentatonic scale, clusters that consists of perfect fourths or fifths, triads (in any inversion) with added seconds or fourths (some of which omit the third), and broken chords. These chordal structures are demonstrated in Example 117. Since the composer indicates an expressive marking in this movement, the rhythmic motion is to support the melody and bring out the spirit of folk music. Syncopated rhythms and offbeat chords are the principal rhythmic features of the third movement.

Ex. 116: Ching-Tan Shen, Sonatina, movement III, mm. 1-7

Ex. 117: Ching-Tan Shen, Sonatina, chordal structures

## Folk Music

Zhi-Yuan Guo: Six Taiwanese Kau Ka Tunes, 1973

Level: Progressive Easy to Intermediate

*Kau ka* is a kind of Taiwanese traditional opera that includes singing and dancing accompanied by an ensemble of traditional instruments. *Kau ka* is characterized by lively rhythms, and fluid and gentle melodies; the melodies, furthermore, usually originate from *nan-kuan* music or *ge-zai-xi*. The general mood of *kau ka* opera is similar to that of a scherzo, sprightly and humorous because *kau ka* is known for including clown characters.

Guo's *Six Taiwanese Kau Ka Tunes* was published with *Seven Taiwanese Gua Tunes* and *Four Chinese Szechuan Folk Tunes* in a set published as Children's Piano Pieces in 1996. Guo did not indicate that these works were specifically for children. The titles of the *Six Taiwanese Kau Ka Tunes* are: "Joke," "Jiang Shoei," "Jewel," "Legend," "To See My Brother Off," and "Be on My Way." Some of the pieces include actual folk songs. The time signature, tempo, mode/key, form, and the level-classification of each work are listed in Table 6 below.



Table 6. Outline of Zhi-Yuan Guo's Six Taiwanese Kau Ka Tunes

Tune	Time Signature	Tempo	Mode/Key	Form	Level
Joke	2/4	Allegretto	Yu/A	Intro+A+A'+coda	Easy
Jiang Shoei	2/4	Moderate	Yu/G	Binary	Easy
Jewel	2/4	Moderate	Tzu/A	Binary	Easy
Legend	4/4	Moderate	Yu/G	Ternary	Intermediate
To See My Brother Off	4/4	Allegretto	Yu/C	Binary	Easy to Intermediate
Be On My Way	2/4	Allegro	Yu/A	Binary	Intermediate

“Joke” is a tune that people sing to improvise jokes or to tease each other. The composer borrows a well-known folk song called “The Cricket Battles a Cock” in the A section, which often appears in *kau ka* opera as well (see Ex. 118). The introduction starts in Yu/A mode, modulates to C major, and then to A minor to conclude the introduction and the entire A section. The piece ultimately ends in D minor.

Ex. 118: Zhi-Yuan Guo, “Joke,” from *Six Taiwanese Kua Ka Tunes*, mm. 15-18

The challenge in this piece for beginning students is the legato voicing in the upper line while the thumb holds the alto line in the same hand. Here are suggestions for practicing: first, always uses the same and comfortable fingering in every single practice session. Second, play the upper voice detached or staccato while holding the bottom note. Third, play the upper voice only, and play it legato while ghosting

(touching but not pressing the key) the bottom note. This approach can help students train their fingers to gradually develop independence.

“Jiang Shoei” is an arrangement of a *nan-kuan* tune of the same name. The melody is fluid and gentle. The composer indicates the key of B-flat in this work, but requires the left hand to play in the C pentatonic mode, which creates a dissonant effect of polytonality. In addition, the composer uses a slightly more contrapuntal texture in the very beginning. The primary challenge is the same as that of the previous piece: holding the thumb notes down while playing others in the same hand, as well as hand shifts. “Jiang Shoei” requires a wider hand stretch (up to an octave) than “Joke” (Ex. 119).



Ex. 119: Zhi-Yuan Guo, “Jiang Shoei,” from *Six Taiwanese Kua Ka Tunes*, mm. 25-26

Teachers should have the student avoid playing this material with an angled or awkward hand position, and instead instruct him or her to align the fingers with the wrist and forearm and use a slight hand rotation or “wobble” motion. Measures 19-20 have contrasting dynamics in each hand, as shown in Example 120. The student should play these parts both separately and together at a slow tempo in order to accustom the ear to the sound through practice.



Ex. 120: Zhi-Yuan Guo, “Jiang Shoei,” from *Six Taiwanese Kua Ka Tunes*, mm. 19-20

“Jewel” features syncopated rhythms and phrases that begin on the offbeat.

The composer maintains the same technique as in the previous two works: to hold one note down while playing the others in the same hand. However, *tenuto* marks above slurs appear for first time in this set (Ex. 121). The teacher should explain, particularly to the beginner, what *tenuto* signifies and how to interpret the tenuto notes under or above a slur. I believe this notation means that these notes should be played with accentuation, and given additional length.





Ex. 121: Zhi-Yuan Guo, “Jewel,” from *Six Taiwanese Kua Ka Tunes*, mm. 1-7

“Legend” features contrapuntal melodies as shown in Example 122. It may present a challenge for the Early Intermediate student to achieve proper balance between each hand, since they play in close proximity. However, since these two lines are polytonal (the upper line being in B-flat and the lower line in the A minor natural scale), it may be not be difficult for the ear to distinguish between them. It is necessary to isolate the contrapuntal phrases, so the student can identify and accentuate them. Besides balancing the counterpoint, the technical challenges include the progress of double notes (fifths and sixths), sixteenth-note triplets, and finger independence as in the previous pieces.



Ex. 122: Zhi-Yuan Guo, “Legend,” from *Six Taiwanese Kua Ka Tunes*, counterpoint, mm. 8-10

“To See My Brother Off” is usually performed as a dialogue in traditional opera; the subject is separation. The composer therefore uses the chromatic scale in the left hand to express a parting sentiment. The melodic line is written in the pentatonic scale, but the harmony is that of western classical music. The melodic phrases appear regularly every two measures, and are accompanied by two types of

rhythmic figures:  in the A section and  in the A' section.

The challenge is the hand stretching in the left hand, which requires hand rotation particularly when the intervals are larger (in this piece, up to a seventh). The “in-out” motion is required as well when the broken chords involve the black keys.

“Be On My Way” is a lively, up-tempo piece. The tune originates from the *pei-kuan* music. The first eight measures are introductory, and characterized by a rhythmic motive. The gong is an important percussion instruments both in *pei-kuan* and *kau-ka* music. The composer uses accents on the strong-beat chords in each hand to imitate the sound of the gong (Ex. 123). Furthermore, the chords feature seconds, representing the Chinese style. The folk melody begins at m. 9 and creates a delightful feeling. The larger leaps may challenge Early Intermediate students.



Ex. 123: Zhi-Yuan Guo, “Be On My Way,” from *Six Taiwanese Kua Ka Tunes*, Gong imitation, mm. 1-2; mm. 5-8

## Zhi-Yuan Guo: Seven Taiwanese Gua Tunes

Level: Easy to Intermediate

Composed in 1974, Guo's *Taiwanese Gua Tunes* includes seven pieces: "Row the Boat," "Visiting Uncle," "With an Umbrella," "Lament," "Anxiety," "Elegy," and "Departure." In this set, Guo implies *ge-zai-xi* materials through the use of folk melodies and certain rhythmic patterns. The time signature, mode/key, tempo marking, form, and level classification are shown below in Table 7:

Table 7. Outline of Zhi-Yuan Guo's Seven Taiwanese Gua Tunes

Title	Time Signature	Mode / Key	Tempo Marking	Form	Level
Row the Boat	4/4	Yu/A, Shang/D	Allegro	Double Binary	Easy/Intermediate
Visiting Uncle	2/4	Gong/B, Gong/C	Andantino	Binary	Intermediate
With an Umbrella	2/4	Gong/F#	Allegretto	Double Binary	Intermediate
Lament	2/4	Gong/E, Tzu/C	Andantino	Five recurring motives+ four sections	Easy/Intermediate
Anxiety	2/4	Shang/B	Moderato	Ternary	Easy
Elegy	4/4	Jay/A	Andantino		Intermediate
Departure	2/4	Gong/C, Gong/B	Allegro assai	Binary	Intermediate

"Row the Boat" has regular melodic phrases in the upper line and ostinato accompaniment in the left hand. Guo employs polytonality in the B section; the upper line is in the Shang/D heptatonic mode, and the bottom line is ambiguous in tonality. An A major triad surprisingly ends the piece. This work can be assigned to the Late

Beginner and Early Intermediate student since harmonic intervals larger than thirds appear (although thirds are the most common). In addition, finger independence becomes challenging; the student must hold the thumb while playing with the weak fourth and fifth fingers (Ex. 124).



Ex. 124: Zhi-Yuan Guo, “Row the Boat,” from *Seven Taiwanese Gua Tunes*, harmonic intervals, mm. 31-32

“Visiting Uncle” is written in the Gong/B pentatonic mode with a B major key signature. The composer also includes accidentals to produce dissonance between the hands. Beyond dissonance, polymeter and counterpoint are evident as well. The composer not only displays the flavor of Taiwanese folk music and the pentatonic scale, but also involves modern compositional material and baroque contrapuntal style. Students should notice where the melody goes since it alternates between the upper and bottom lines.

“With an Umbrella” is a popular folk tune in *ga-zai-xi* (traditional opera) style, in which the structure and melody are well organized. “With an Umbrella” is the longest piece in the set, and the melodic phrases are longer and symmetric. Most of the melodies stay on the black keys, which creates the opportunity for students to experience this part of the keyboard exclusively. The composer inserts several interlude-like or intermezzo passages traditionally played only by the instruments in *ga-zai-xi* opera (Ex. 125).



Ex. 125: Zhi-Yuan Guo, “With an Umbrella,” from *Seven Taiwanese Gua Tunes*, intermezzo-like passage, mm. 37-40

This piano piece requires finger independence. The chromatic scale, major/minor second, and the diminished fourth and fifth intervals are found in this work as well. There is another version of “With an Umbrella” by Sun Xian, which has more variety in terms of tempo, rhythmic patterns, registers, and overall technique. This version can be found in *The Love of Formosa Our Homeland I & II*, collected by Ching-Tan Sheng. In Example 126 and 127, the openings of the two different versions are shown: in Guo’s version, he starts the folk tune directly; but Sun adds a free introduction before the folk tune begins.



Ex. 126: Zhi-Yuan Guo, “With an Umbrella,” from *Seven Taiwanese Gua Tunes*, mm. 1-6

Allegro Scherzando  $\text{♩} = 100$

*p* Staccato  
"It's raining cars and dogs"

*p* accelerando

*mf*

*f* glissando

$\delta va$

$\delta vb$

Free  $\text{♩} = 100$  accelerando

Staccato

$\delta vb$

rit

15mb

$\delta va$

*p*

folk tune

Ex. 127: Sun Xian, "With an Umbrella," from *The Love of Formosa Our Homeland II*, mm. 1-13

In "Lament," Guo writes five recurring motives and four cantabile sections. These recurring motives function as the instrumental intermezzo in the traditional opera, and are repeated the same each time (Ex. 128).

$\delta va$

*mf*

rit

Ex. 128: Zhi-Yuan Guo, "Lament," from *Seven Taiwanese Gua Tunes*, mm. 1-4

In this yearning or nostalgic piece, Guo imitates the alternation of intermezzi and singing on the piano. The technique is not difficult in this work, but achieving the expression is. It is important to know the musical background and performing style of folk tunes, as this will help students connect with the music, and also inspire their thought and creativity in interpretation.



“Anxiety” uses the pentatonic scale throughout, particularly the Shang/B mode, which is found in the melody and harmony. The melodic phrases are simple and short, and accompanied by block/broken chords and the favorite Taiwanese composers’ chord: the triad omitting the third and adding the second/fourth. Although there are some hand leaps and shifts, students still can master the technique well because most of the rhythmic patterns are repeated after leaps (Ex. 129). In addition, the composer does not indicate *legato* in both hands; students therefore need not maintain *legato* while executing hand shifts and leaps.



Ex. 129: Zhi-Yuan Guo, “Anxiety,” from *Seven Taiwanese Gua Tunes*, mm. 1-6

“Elegy” is one of the popular folk tunes of *ga-zai-xi*. The character sings this tune with a dramatic crying sound in order to express the feeling of sadness more directly. In this piece, Guo therefore uses a chromatic descending parallel fifth passage to evoke the sorrowful emotion. Furthermore, the composer uses contrasting dynamics that express the subtle emotional changes in a character of the opera. To play the descending parallel fifth sequence *legato* and interpret the dynamics well constitute the primary challenge for students (Ex. 130).

Ex. 130: Zhi-Yuan Guo, “Elegy,” from *Seven Taiwanese Gua Tunes*, mm. 1-4

“Departure” continues the use of the chromatic scale. In addition, the melody alternates between the treble and bass clefs (requiring hand crossing), forming a dialogue throughout the entire piece (Ex. 131). The repeating chords in the accompaniment require a relaxed forearm and elbow motion. Sustaining the relaxed motion while playing the successive chords could present a challenge to the intermediate student.

Ex. 131: Zhi-Yuan Guo, “Departure,” from *Seven Taiwanese Gua Tunes*, mm. 1-10

Tsang-Houei Hsu: Chinese Folk Tune Solo Piano Pieces  
for Children, Op. 34.

Level: Easy to Intermediate

Composed in 1980, Hsu designed these pieces as a progressive collection for the beginner. Hsu arranges Chinese and Taiwanese folk tunes in this teaching material for children. In addition, the composer adds the lyrics along with each piece, which helps the beginner to learn the rhythm and note values. There are five Taiwanese folk tunes in this set: four of them are Fu-lao-xi (associated with the Han) music, and one is aboriginal folk music.

The first five pieces in Op. 34 are homophonic, in simple time, without key signature, and played with hands separate. In addition, the melodies remain within in one octave, and both hands remain in the same position. The note values include the whole note, dotted half note, quarter note, and eighth note, which is used only in No. 4, “Clubbing.” *Legato* lines and slurs are present in Nos. 1, 2, 3, and 5. No. 4 may be

challenging for beginners due to the repeating eighth notes and quarter notes. No. 6 initiates both hands playing together, as well as the dynamic markings *mezzo-forte*, *forte* and *decrescendo*. Furthermore, students are asked to explore the piano range within two octaves. In No. 8, ledger notes are added, and features offbeat melodic phrases. Broken chords appear in No. 9, and finger independence as well as harmonic fourths, fifths, and octaves are required in Nos. 10 to 15. Other issues such as fingering (whereby the thumb moves under other fingers or other fingers over the thumb), hand shifts, tied notes, and the change of dynamic level across short phrases are found in these pieces. In addition, the composer extends the playing range to three octaves in No. 13. In No. 15, arpeggiated chords are included for the first time, and the melodies alternate between both hands.

The first piece to indicate a key signature (that of G major) and grace notes in No. 16; sixteenth notes and eighth-note rests occur in No.17; major triads and chords consisting of fourths and seconds occur in No. 19; and hand crossing is required in No. 20. The composer does not indicate any fingerings; it is worthwhile, therefore, for the teacher to suggest fingerings, especially for beginners. Most of the pieces are written in the pentatonic scale with two exceptions: No. 14 is written in the heptatonic scale, and No. 6 is an aboriginal song that only uses the four notes D, F, G, and A.

Information on each work is found in Table 8

Table 8. Overview of Tsang-Houei Hsu's Chinese Folk Tune Solo Piano Pieces for Children, Op. 34.

#	Title	Meter	Tempo	Mode	Folk tunes	Range	Trait
1	Lovely Sun	4/4	Moderato	Tzu	Chinese	G3-G4	HS One octave
2	Cradle	3/4	Adagio	Tzu	Chinese	G3-G4	HS
3	Storm	4/4	Allegro	Gong	Taiwanese	A3-E4	HS
4	Clubbing	4/4	Moderato	Yu	Taiwanese	A3-G4	HS
5	Plowing Song	4/4	Allegro	Yu	Taiwanese	G3-G4	HS
6	Hunting Song	4/4	Moderato		Chinese	D3-A3	First time indicates the dynamic
7	Carrying-Pole Swinging	4/4	Allegro	Gong	Chinese	A2-A4	Extend the register to two octaves
8	Rainy Day	3/4	Moderato	Yu	Chinese	D3-A4	Offbeat, Ledger notes, Melody moves to the L.H.
9	June Jasmine	2/4	Adagio		Taiwanese	E3-D5	Broken chord in L.H.
10	Constellation of Herd-Boy and Weaver	4/4	Andante	Yu		A2-E5	Three lines, Finger independence Double note in 4th
11	Lad Looking for a Brother	4/4	Adagietto	Shang	Chinese	G3-E5	Parallel fourth and fifth
12	Lovely Sun	4/4	Allegro	Tzu	Chinese	D3-D5	Double notes in 2 <sup>nd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , and 8 <sup>th</sup>
13	A Rising Moon Shines Bright	5/4	Lento	Yu	Chinese	E2-E5	Parallel 8 <sup>th</sup> , Double notes in 3 <sup>rd</sup> , 4 <sup>th</sup> , 6 <sup>th</sup> , Dotted notes Three octaves
14	Morning-Glories Blooming	2/4	Andante	Shang	Chinese	D2-A5	Four lines, Finger independence
15	Waiting for Daybreak	2/4	Andante	Gong	Chinese	C3-G5	Arpeggio

Table 8, continued.

#	Title	Meter	Tempo	Mode	Folk tunes	Range	Trait
16	Mourning	2/4	Moderato	Gong	Chinese	B2-B5	Key signature (G), Grace notes
17	Counting the Duck Eggs	2/4	Allegro	Tzu	Chinese	G2-G5	Sixteen notes, Eighth note's rest
18	The Lotus Flower	2/4	Allegretto	Tzu	Chinese	D3-E5	Sixteen note's rest
19	Der Der Tune	2/4	Moderato	Tzu	Chinese	E3-D5	Chords
20	The Tzu-Chu Tune	2/4	Adagietto	Tzu	Chinese	C3-D6	Finger independence Hand crossing

Tsang-Houei Hsu: Chinese Folk Tune Solo Piano Pieces  
for Youth, Op. 35

Level: Intermediate to Early  
Advanced

Hsu composed his Op. 35 for youth in 1981. The lyrics of the songs he sets are included as well. Although both Op. 34 and Op. 35 have folk music as the foundation, their harmonic structure and required technique are more complicated and difficult in Op. 35. Among the twenty works, one piece uses a Taiwanese folk tune (No. 5), one a Mongolian folk tune (No. 14), and one is an ancient Chinese tune (No. 20). Most of the pieces are written in the pentatonic scale, but there are a few pieces written in the heptatonic scale, namely Nos. 1, 9, 13, and 16. To increase the challenge of performance, Hsu requires several techniques that I classify as follows: First are running sixteenth-notes passages, which includes minor and major chords and pentatonic scale as well as broken chords. This technique is also required for Nos. 2, 5, 6, 11, 12, 14, 15, 17, and 19. Second, hand shifts and leaps are required in Nos. 5, 6, 8, 13, and 15. The widest leap is two octaves, which appears in No. 15 (Ex. 132). Third, parallel motion, including parallel chords, fifths and octaves, is required in

Nos. 7, 9, 11, 14, 18, and 20. Fourth, chord voicing is used in Nos. 2, 7, 13, and 16

(Ex. 133 and 134).



Ex. 132: Tsang-Houei Hsu, No. 15, “Welcome,” from *Chinese Folk Tune Solo Piano Pieces for Youth, Op. 35*, mm. 26-34



Ex. 133: Tsang-Houei Hsu, No. 2, “Ta Pan Town,” from *Chinese Folk Tune Solo Piano Pieces for Youth Op. 35*, mm. 9-12, chord voicing



Ex. 134: Tsang-Houei Hsu, No. 7, “The Song of Boatman,” from *Chinese Folk Tune Solo Piano Pieces for Youth, Op. 35*, mm. 13-16, chord voicing

Table 9 includes information such as the title, meter and tempo marking, mode, folk tune, range, and the trait is provided on each piece in Op. 35.

Table 9. Overview of Tsang-Houei Hsu's Chinese Folk Tune Solo Piano Pieces for Youth, Op. 35

#	Title	Meter	Tempo	Mode	Folk Tunes	Range	Trait
1	Picking Scallions	2/4	Allegretto	Tzu, heptatonic	Chinese	B2-E5	Three octave
2	Ta Pan Town	4/4	Andante	Yu	Chinese	G2-E6	Chord voicing, Scale passage, Arpeggio, Broken chord Four octaves
3	Hazakh	4/4	Andante		Chinese	G2-B5	Counterpoint
4	Picking Tea and Catching Butterflies	2/4	Allegro	Yu	Chinese	C2-Eb5	Staccato playing
5	Plowing the Fields	2/4	Andante	Yu	Taiwanese	E2-E6	Melody alternates between treble clef and bass clef, Larger shifts and leaps
6	Chi-to-ly, Children Song	2/4	Moderato	Yu	Chinese	D2-G5	Broken chords in sixteen notes, Leaps
7	The Song of Boatman	4/4	Andante	Gong	Chinese	D1-E6	Parallel chords and octaves in both hands, Grace notes in an octave Five octaves
8	Love Song	2/4	Andante	Yu	Chinese	B1-G#5	Broken chord's pattern as the motive, Shifts and leaps
9	Rustic Song	2/4	Moderato	Tzu, heptatonic	Chinese	A1-E6	Alternating fingers, Dissonant intervals, Melody in both hands, Polymeter

Table 9, continued.

#	Title	Meter	Tempo	Mode	Folk Tunes	Range	Trait
10	Filial Piety	2/4	Allegretto	Tzu	Chinese	D2-E6	
11	Picking Vegetables	2/4	Adagio	Tzu	Chinese	G1-G6	Parallel fifth, Larger hand stretches, Triplet patterns
12	Flowers	4/4	Allegro	Tzu	Chinese	D2-D6	
13	Plum Blossoms	2/4		Shang, heptatonic	Chinese	B1-E6	Staccato and legato touch combined
14	White Snow	4/4	Adagio		Mongolian	A1-A5	L.H. starts the melody, Notes with tenuto under a legato line, Successive dotted notes, Key modulation
15	Welcome	2/4	Allegro	Tzu	Chinese	D2-A5	Ostinato bass, Grace note with lager leaps
16	A Tender Cabbage	5/4	Largo	Tzu, heptatonic	Chinese	E1-C6	Clusters, Chord voicing, Combination of heptatonic scale and dissonant harmony, Polymeter
17	Hunter's song	2/4	Moderato	Tzu	Chinese	C2-F6	Trills
18	The Little Stream Runs Water	2/4	Moderato	Yu	Chinese	C2-G6	Arpeggio (up and down), Compound time signatures (3/4+2/4), Sextuplet
19	Lyrics to the Tune "Kau Ti Feng"	2/4	Allegro	Gong	Chinese	C2-A5	Chromatic scale
20	Three Refrains of Yang Kwan	4/4	Andante	Yu	Ancient tune	G1-G6	Chordal harmony



Shui-Long Ma: Piano Pieces on Chinese Folk Tunes  
for Children and Youth

Level: Intermediate to Early Advanced

Ma collected over two hundred folk songs in 1979. In 1980, he selected thirty-two of those folk songs to arrange as piano pieces for children. His wife, Hsu Tze-Cheng, edited the fingering for these thirty-two pieces. Unlike Zhi-Yuan Guo and Tsang-Houei Hsu, Ma indicates fingerings in his folk pieces; these help the student to learn the pieces properly. The pieces progress from easy to difficult. Most feature Chinese folk songs, but there are five pieces written in the Taiwanese folk song style (Nos. 3, 24, 25, 26, and 31). In Nos. 1 to 16, the melodies appear only in the upper line (treble clef). No. 17 is the first piece in which the left hand plays the melody in the bass clef. Folk music form is usually short and simple; therefore, most of the pieces have only one section, but some are binary and ternary. However, there is one exception: Ma uses variation form for No. 32, which consists of one theme with six variations.

The music requires various techniques that include the voicing of harmonic intervals, ornamentation, hands shifts and leaps, repeating notes with alternating fingerings, successive staccato patterns in sixteenth notes, the combination of staccato and legato, scalar running passages, and pedaling.

The exercise of harmonic intervals from seconds to the octave appear in Nos. 6, 7, 8, 12, 14, 18, 22, 23, 24, and 26. The harmonic intervals are formed in several ways: they appear in the accompaniment figures with *legato* or *staccato* articulation, and in the melodies, which then require note-voicing. No. 18 (Ex. 135) may be the most challenging for children due to the harmonic interval patterns which require hand shifting and varied fingering in the upper line while a *legato* melody is played in the left hand. A balance between these two different elements is needed. Students

should therefore try to play the harmonic intervals softly (with a flexible forearm and wrist, always ready for the next shift or stretch), and be able to float with the expressive melodic line.

The image shows a musical score for a piano exercise. It consists of two systems of music, each with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The first system has four measures. The right hand plays chords, with fingerings 3, 1, 2, 4, 5, 2, 4, 1, 5, 2, 4, 1. The left hand plays a melodic line, with fingerings 2, 4, 4, 1, 2. The second system also has four measures. The right hand plays chords, with fingerings 2, 4, 3, 4, 5, 2, 1, 3, 1. The left hand plays a melodic line, with fingerings 1, 2, 3, 1, 2, 5, 2, 1, 3, 1. The score includes dynamics like 'p espress.' and 'con f'.

Ex. 135: Shui-Long Ma, No. 18, “The Sorrows of the Shepherdess,” from *Piano Pieces on Chinese Folk Tunes for Children and Youth*, mm. 1-8

Successive *staccato* patterns in sixteenth notes appear in Nos. 19 (Ex. 136) and 29. It may be difficult for the student to play the *staccato* material evenly in length and tone quality. Here are some suggestions: first, always think of the weight and motion of the whole hand as going down to the keys instead of upward. Second, play with the finger and arm *staccato* (these two skills should work together). Third, stay close to the keys instead of raising the hand too high. Fourth, for practicing, play any scale *staccato* with both hands. This exercise is good to practice with minimal motion in the execution of *staccato* articulation, and it also trains the ear to listen to the hands’ coordination. Fifth, employ a rotating motion while playing the outer notes.

Ex. 136: Shui-Long Ma, No. 19, “Sawing the Jar,” from *Piano Pieces on Chinese Folk Tunes for Children and Youth*, mm. 9-14

Ma employs ornamentation more than Hsu and Guo in their piano works. The double appoggiatura, glissando, arpeggio, trill, and tremolo (including harmonic interval tremolo) are commonly used. In addition, the chords are diverse; Ma uses the minor-seventh chord, triads omitting the third, and chords consisting of perfects fourths and fifths as well as major or minor seconds to increase the folk tune’s flavor. Also, unlike the other composers, Ma is the only one who indicates pedaling, which can be found in Nos. 18, 21, 27, 28, 29, 30, and 31. The title, time signature, tempo, mode, folk tune, range, and the trait of each pieces by Ma are shown below in Table 10:

Table 10. Shui-Long Ma's Piano Pieces on Chinese Folk Tunes for Children and Youth

#	Title	Meter	Tempo	Mode	Folk Tune	Range	Trait
1	The Purple Bamboo	2/4	Moderato	Tzu	Chinese	G3-G5	HT, Legato playing, Dynamic: <i>mp-mf</i> Two octaves
2	A Ride in the Ferry	4/4	Moderato	Tzu	Chinese	G2-D5	Syncopation
3	Song of the Fishman	2/4	Allegretto	Gong	Taiwanese	A2-E5	Dotted note
4	Wheat Harvest	4/4	Moderato	Tzu	Chinese	D3-A5	
5	Little Golden Oriole	2/4	Moderato	Gong	Chinese	G2-D6	Add 16 <sup>th</sup> notes, Dynamic: <i>p</i>
6	Counting the Frog Cathy 1&2	2/4	Moderato	Shang	Chinese	C#2-A5 D2-D6	Staccato playing Double note: 2 <sup>nd</sup> , Add accidentals Dynamic: <i>pp-f</i>
7	Come Here, My Brother	2/4	Moderato	Yu	Chinese	E2-G5	Double note: 3 <sup>rd</sup> ,4 <sup>th</sup> ,5 <sup>th</sup> Offbeat
8	The Cutting of Leeds	4/4	Allegretto	Tzu	Chinese	D3-D5	
9	What Kind of Flower the Little Maiden Is Thinking of Wearing?	2/4	Allegretto	Shang	Chinese	D3-E5	
10	Sha-Li-Hong-Pa	2/4	Allegretto	Tzu	Chinese	C2-F6	Staccato & legato touch combined, Appoggiatura, Two lines in treble clef
11	The Jasmine Flower	4/4	Andante	Tzu	Chinese	C2-Bb6	Arpeggio, Hand stretch
12	Maiden in Red	4/4	Allegretto Moderato	Yu	Chinese	C2-Eb5	Alternating finger, Hand crossing
13	Song of the Seasons	4/4	Andante	Yu	Chinese	C2-Bb5	
14	A Grain of Bean	2/4	Allegretto	Tzu	Chinese	D2-D5	Hand crossing

Table 10, continued.

#	Title	Meter	Tempo	Mode	Folk Tune	Range	Trait
15	Youth Dance Song	2/4	Allegretto	Yu	Chinese	E2-C6	Repeating notes, Staccato & legato touch combined, Bottom line alternates between treble & bass clef
16	A Bamboo Pole	2/4	Allegretto	Tzu	Chinese	A2-G5	Holding one note while playing others
17	Mounting the Bridal Sedan Chair	4/4	Allegretto	Gong	Chinese	D2-A6	Beat displacement, Melody in both hands, Chords
18	The Sorrows of the Shepherdess	2/4	Adagio	Yu	Chinese	C2-C6	Double notes in 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> L.H. starts the melody, Pedal marking
19	Sawing the Jar	2/4	Allegretto	Shang	Chinese	A1-D6	Alternating hands, Successive staccato pattern in 16 <sup>th</sup> notes
20	Looking for Little Auntie	2/4	Moderato	Yu	Chinese	F2-D6	Melody alternates between the treble and bass clef, appoggiatura
21	The Embroidered Purse	2/4	Lento	Shang	Chinese	C2-G6	Broken chord, Double appoggiatura, Arpeggio, Triplet in sixteen note, Voicing (3 lines)
22	Dragon Boat Song	2/4	Moderato	Gong	Chinese	C2-E6	Arpeggio, Hand crossing, Left hand has the melody
23	Song of the Wagon Driver	4/4	Allegro	Yu	Chinese	B1-E7	Successive staccato patterns Alternating hands

Table 10, continued.

#	Title	Meter	Tempo	Mode	Folk Tune	Range	Trait
24	The Buddha with Black Face	4/4	Lento	Yu	Taiwanese	A1-E6	Articulation: tenuto above a dot
25	The Darkening Sky	2/4	Moderato	Yu	Taiwanese	A1-A6	Cluster, Double note patterns
26	Due Due Don	2/4	Andante Allegretto	Tzu	Taiwanese	G1-G6	Ostinato bass
27	The Swallow	2/4	Andante espressivo	Yu	Chinese	G1-D7	Trill, Appoggiatura, Add expressive marking/ tempo marking ( <i>accel</i> )
28	Gentle Shower Brings Red Flowers	2/4	Lento espressivo	Yu	Chinese	A1-E7	Sextuplet figure, Tremolo, 32 <sup>nd</sup> notes, Triple appoggiatura
29	Sending Off the Groom	2/4	Andantino	Yu	Chinese	A1-D7	16 <sup>th</sup> running passage, Parallel chord patterns, Larger hand stretches, Dynamic: <i>pp-ff</i>
30	The Little Brook	4/4	Moderato espressivo	Yu	Chinese	Bb1-C7	Intricate rhythm: melody is hidden in quintuplet and sextuplet patterns
31	The Northwest Rains Pouring Down	2/4	Moderato	Yu	Taiwanese	A1-C6	Glissando
32	Variations of the Naughty Little Wong	2/4	Allegretto V: Andante VI: Allegro	Yu	Chinese	G1-C7	Variation form

## CHAPTER V

### CONCLUSION

#### **The Trends of the Selected Taiwanese Solo Piano Pedagogical Pieces**

There are several commonalities among the selected Taiwanese composers' solo piano Sonatinas and folk music for children. First, most of these works tend to blend Taiwanese or Oriental elements with western compositional techniques and styles ranging from baroque counterpoint to romantic character pieces, neoclassicist structure, impressionist harmonic color, and modernist style. Second, the pentatonic and heptatonic scales are prominent elements in their piano works. Third, triads with the third omitted, chord clusters consisting of perfect fourths/fifths/octaves or added seconds, and pentatonic harmonies are often utilized in their piano works. The harmonic structures and melodic motives feature such chords, and thus bring out rich oriental colors. Fourth, the employment of ornamentation and use of certain intervals (such as major and/or minor seconds and thirds) to imitate the sound of traditional Chinese instruments are found. Fifth, in addition to the arrangement of folk tunes for solo piano, the incorporation of folk tunes into Sonatinas is common, as evident in the works of Mao-Shuen Chen and Ching-Tan Shen.

Classifying levels by technical difficulty helps piano teachers choose repertoire for their students. The selected Sonatinas generally are classified as

Intermediate to Advanced. They are designed for students who have the ability to execute certain techniques, such as large leaps and wide hand-stretching, rapid scalar passages, simultaneous staccato and legato articulation, melodies alternating between each hand, and ornamentation. Mao-Shuen Chen's Sonatinas particularly emphasize the practice of irregular rhythmic patterns, and are excellent pieces for students desiring to master this technique. The selected folk music is designed for beginners, children and young adults. In addition, some of the composers have arranged their works by technical difficulty from Easy to Advanced. The chart in Chapter IV indicating the particular technique requirements and the traits of each work represents a practical reference for piano teachers.

There are many solo piano works published including those of Ching-Tan Shen who collected various Taiwanese folk tune solo piano works by numerous composers, and published them under the title *The Love of Formosa Our Homeland I & II* in 2004. This is a collection that only includes Taiwanese folk music and provides choices for piano teachers who are interested in exploring native Taiwanese folk music. Composers born after 1950 continued the practice of borrowing folk tunes for their solo piano works and composing piano Sonatinas for children. Kuo-Cheng Sze (1963- ) composed *Bartok Sonatina* and *Taiwanese Folk Song for Piano Solo* for Early to Intermediate students; Che-Min Shiung (1954- ) composed *Variations on a Taiwanese Folk Song 'Plow'* for Beginners and *Sonatina-Folksong Style* and *Kettenrondo on a Taiwanese Folk Song* for Intermediate students; and Chih-Fang Huang (1965- ) composed the *Sonatina* for Intermediate students.



### Recommendations for Piano Teachers

Sonatina and folk tune music for piano are among the most essential and student-friendly repertoires. Due to the two genres' popularity during the twentieth century, the repertoires are abundant for teachers. These twentieth century's Sonatinas and folkloric piano pieces are frequently included as references in many piano guidebooks. These pieces are usually listed under the twentieth century category, or classified into different levels according to their technical difficulty and musical elements. The chart below offers some recommended references, which is primarily designed for the convenience of piano teachers (Table 11). The authors include Denes Agay,<sup>104</sup> Alice M. Kern and Helen M. Titus,<sup>105</sup> Billye-Mullins Smith, George MacNabb,<sup>106</sup> James W. Bastien, and a reference by The American Music Scholarship Association.<sup>107</sup>

The Taiwanese Sonatinas and folk tune music discussed in this dissertation carry the main traits of Chinese pentatonic/heptatonic scale, rich folkloric flavor, and certain technical emphases such as irregular rhythmic pattern. Therefore, this study is helpful for teachers who are looking for such subjects as their teaching objectives. For teachers in Taiwan, this study can serve as a reference for their curriculum in Taiwanese traditional music or piano pedagogy. The individual compositional elements and their pedagogical views are included in this dissertation as well. This

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<sup>104</sup> Denes Agay, *Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor* Vol. II. (New York: Yorktown Music Press, 1981), 371-456.

<sup>105</sup> Alice M. Kern and Helen M. Titus, *The Teacher's Guidebook to Piano Literature: a Recommended Listing of Graded Repertoire for Elementary, Intermediate and Lower Advanced Students* (Ann Arbor, Mich.: Edwards Brothers, 1964), 1-179.

<sup>106</sup> George MacNabb, *A Selected List of Graded Teaching Material for the Piano*, 2<sup>nd</sup> ed., (Rochester, New York: Eastman School of Music, 1952), 28-60.

<sup>107</sup> The American Music Scholarship Association, *The AMSA Piano Syllabus-including First-Year Through Twelfth-Year Piano Levels in Repertoire and Musicianship* (AMSA Piano, 1975), 10-170.

study also aims to encourage people to continue exploring the piano pedagogical pieces---not only by Taiwanese composers but also by composers around the world.

These selected Taiwanese pedagogical solo piano works are the heritage of the musical culture of Taiwan; the beauty of the abundant tradition of Taiwanese music and the influence of western classical music combined to form a unique style. It is the hope of this author to introduce the selected Taiwanese pedagogical solo piano works to teachers who are interested in including Taiwanese music in the repertoire of their students. In addition, I hope to encourage the composition of solo piano works among Taiwanese composers, and advocate the educational value of this music for teachers and students in Taiwan.

Table 11. A List of References for Piano Teaching

Reference	Author	Level	Classification	Composer/ Title/ Publisher	Annotation	Technique/ Theory Study
The Teacher's Guidebook to Piano Literature	Alice M. Kern and Helen M. Titus	LE, UE, IN, LA	By centuries (16 <sup>th</sup> to 20 <sup>th</sup> )	x	Title of publishing volume or collection	
The AMSA Piano Syllabus	The American Music Scholarship Association	Year 1 to 12	By styles (Baroque to 20 <sup>th</sup> century)	x	Include ensemble music, sight-reading/ear tests...etc.	x
A Selected List of Graded Teaching Material for the Piano	George MacNabb	Grade I to VI	By genres (Albums, Etudes, Sonatinas, sheet music...etc.)	x		
Piano Repertoire Guide	Billye-Mullins Smith	Grade 1-12 (age 6-17)	By eras (from Early Classic to American and Modern)	x		
How to Teach Piano Successfully	James W. Bastien	E/IN	Sonatinas collection and Contemporary collection (folk songs)	x	Program notes and the main study of each collection	x
Teaching Piano	Denes Agay (ed.)	1-10	By eras (classical to 20 <sup>th</sup> century) for Sonata	x		
		LE-UE, LIN-UIN, LA-UA	Composer collections and individual pieces for 20 <sup>th</sup> century music (folk tunes are included)	x	Provide comprehensive guide for each piece	
		E/IN/ M.D.	American Folk Songs	x		

Note: LE: Lower Elementary; UE: Upper Elementary; IN: Intermediate; LA: Lower Advanced; E: Elementary; LIN: Lower Intermediate; UIN: Upper Intermediate; UA: Upper Advanced; E: Easy; and M.D.: Moderately Difficult.  
 Note: "X" means the information is included.

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