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## **Taiwanese Traditional Musical Idioms Meet Western Music Composition: An Analytical and Pedagogical Approach to Solo Piano Works by Tyzen Hsiao**

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TAIWANESE TRADITIONAL MUSICAL IDIOMS MEET WESTERN MUSIC

COMPOSITION: AN ANALYTICAL AND PEDAGOGICAL APPROACH

TO SOLO PIANO WORKS BY TYZEN HSIAO

by

Yi-Chuan Tsai

A Dissertation

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and the School of Music

at The University of Southern Mississippi

in Partial Fulfillment of the Requirements

for the Degree of Doctor of Musical Arts

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May 2017

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## ABSTRACT

# TAIWANESE TRADITIONAL MUSICAL IDIOMS MEET WESTERN MUSIC COMPOSITION: AN ANALYTICAL AND PEDAGOGICAL APPROACH TO SOLO PIANO WORKS BY TYZEN HSIAO

by Yi-Chuan Tsai

May 2017

Since Western classical music was introduced in Taiwan, many contemporary Taiwanese composers have been experimenting with different musical forms and techniques. The members of the Third Generation of Taiwanese Composers began to lead the modernization of Taiwanese music after 1960. They proposed the establishment of a specifically Taiwanese musical tradition, one which would reach out to Taiwanese audiences through the incorporation of familiar folk songs and musical idioms, while incorporating Western compositional techniques and forms.

Tyzen Hsiao (蕭泰然) (1938-2015) was one of the most influential Taiwanese composers. His music is a blend of Taiwanese traditional musical idioms and Western music composition technique. The purpose of this dissertation is to identify the Taiwanese and Western influences in Hsiao's music through analysis of his solo piano works and to promote these works as valuable pedagogical materials.

This dissertation is organized into five chapters. It begins with a survey of traditional Taiwanese music and the influence of Western music in Taiwan. Chapter II contains biographical information of Hsiao and a discussion of his musical styles and representative works. Chapter III includes a discussion and analysis of the use of Taiwanese musical idioms and Western compositional techniques in Hsiao's piano

compositions. Chapter IV provides a pedagogical guide of the following pieces: *Memories of Home, Op. 49, Farewell Etude, Op. 55, and Toccata, Op. 57*. A discussion of each piece follows, including historical background information, formal structure, technical challenges, musical interpretation, and suggestions for teaching. Chapter V includes a chart which lists the level of difficulty of each piece and its challenges.

My desire is that this dissertation will be a useful resource for educators, performers, and students. Hsiao's compositions should be considered by pedagogues as valuable teaching material. By mastering the technical and musical challenges in his works, pianists can be better prepared for these same types of challenges in the repertoire of composers like Chopin and Debussy. Those same students will have learned essential trends in modern Taiwanese art music, and by extension about Taiwanese culture as well.

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I am also deeply grateful to my previous piano professor, Dr. Lois Leventhal, now retired, for her incredible support and inspirational teaching.

## DEDICATION

I would like to dedicate this work to my parents, Tsai-Bin Wu (吳彩賓) and Wei-Yi Tsai (蔡文義) for their endless love, support, patience, and understanding in my life. My special thanks to my fiancé, Kaleb Davis, for his support and encouragement during our graduate school years together, and for lifting me up whenever I felt discouraged. Lastly, I would like to thank my close friends, Jackie Moore, Yen-Huan Wu, Ching-Ya Huang, Tianna Rogers, and Jean Jacob who helped and encouraged me during my study at the University of Southern Mississippi. Without you all, I would not be where I am today.

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## CHAPTER I - INTRODUCTION

How do we define the music of modern Taiwan? It cannot be categorized into simple labels like “modern” or “nationalistic.” Several of Taiwan’s leading composers of the twentieth century received their musical education from Western countries, and brought back with them Western musical idioms. Taiwan gradually became more and more exposed to innovations and ideas from Western industrialized countries, while at the same time retaining and refining Taiwan’s native cultural values. This assimilation with the advancement of technological developments has led to the creation of a modernized Taiwan, which is reflected in its own unique musical identity. Several Taiwanese contemporary composers, such as Chih-Yuan Kuo (郭芝苑) and Tyzen Hsiao (蕭泰然), integrated forms and practices from their Western education with Taiwanese folk tunes and traditional musical idioms—the music was modern, but also distinctly “Taiwanese.”

Tyzen Hsiao (1938-2015) was one of the most influential Taiwanese composers through the latter half of the twentieth century and into the twenty-first century. His music is a blend of Taiwanese traditional musical idioms and Western compositional techniques. Therefore, this dissertation will present the music of Tyzen Hsiao. I will focus on his solo piano works through an analytical and pedagogical guide. I will also include a brief history of music in Taiwan, and a short discussion of Hsiao’s life and music. My hope is that this research will guide countless Taiwanese piano teachers and students to explore and enjoy Western classical idioms, while at the same time appreciating their own cultural heritage in music. It is my desire to encourage musicians throughout the world to appreciate Taiwan’s unique musical style, and to acknowledge

the pedagogical benefits of Tyzen Hsiao's music. At the same time, it is my hope that this research will also allow musicians and educators to promote his works around the world, thereby creating more international interest in Taiwan's music.

### A Survey of Taiwanese Music

Taiwan was colonized by several different nations since the seventeenth century. Its history can be classified into several periods: the Dutch-Spanish period (1624-1662), the Ming dynasty from Zheng Cheng-Gong to the Qing dynasty (1683-1895), the Japanese colonial period (1895-1945), years of Chinese national government (1945-1987), and the lifting of martial law in 1987, followed by the holding of its first democratic election in 1991.<sup>1</sup> This culturally diverse history is reflected in the music of Taiwan.

In this chapter, I will provide a survey of traditional Taiwanese music, which will be divided into two categories: the music of the aboriginal tribes and the music of the Han peoples (from southern China). I will focus mainly on musical characteristics and structure from the aboriginal tribes and the folk music of the Han peoples. Following this will be a discussion of the influence of Western music in Taiwan which will be divided into two sections: events before 1945, and events after 1945.

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<sup>1</sup>. Tsang-Houei Hsu and Yu-Shiu Lu, "Taiwan: Introduction" in *New Grove Dictionary of Music and Musicians*, vol. 21, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), 1.



*The Music of Aboriginal Tribes*

The aboriginal tribes in Taiwan, also called Austronesians, already existed in Taiwan before the arrival of the Han peoples.<sup>2</sup> These tribes can be divided into two groups: ten plain tribes, called *Pingpu* (平埔族), also referred to as lowland tribes, who lived on the plains of the west coast; and nine mountain tribes, called *Gaoshan* (高山族), referred to as highland tribes, who lived in the high mountains of the east coast.<sup>3</sup>

There are very few documents that refer to Taiwanese music before the Dutch-Spanish period (1624-1662). Shu Jing Huang (黃叔璥) was the first to document the music of the lowland tribes in 1722, during the Qing Dynasty period.<sup>4</sup> In his book, *Taihai shihcha lu* (臺海使槎錄), Huang observed the daily life of the Taiwanese lowland tribes, including their music and culture.<sup>5</sup> His writings demonstrate that *Pingpu* tribe music was mainly vocal, and that their songs contain ancient words or meaningless sounds that mimic the sounds of nature.<sup>6</sup> Due to Chinese immigration to Taiwan during the Qing Dynasty period, the traditional culture and music of the lowland tribes was blended with Chinese elements, causing some of its original characteristics to be lost.<sup>7</sup>

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<sup>2</sup>. Hsu, *Tai Wan Yin Yue Shi Chu Gao* [History of Taiwanese Music] (Taipei: Quan Yin Yue Pu Fa Xing, 1991), 11.

<sup>3</sup>. Ibid.

<sup>4</sup>. Ibid., 12.

<sup>5</sup>. Ibid., 12-15.

<sup>6</sup>. Ibid., 18.

<sup>7</sup>. Ibid., 17.

The music of the highland tribes was first documented during the Japanese colonial period by Japanese musicologist, Hsiao Tanabe (田邊尚雄).<sup>8</sup> Although he only documented the music from two tribes, he made a good foundation for future scholars to collect more music from other tribes. Another Japanese musicologist, Kurosawa Takatomo, provided the most extensive research at the time and published a book in Japanese, *Taiwan sakasagozoku no ongaku* (台灣高砂族的音樂), which contains music of the Taiwanese aborigines.<sup>9</sup> Later in the 1960s, Taiwanese scholars, Tsang-Houei Hsu and Weiliang Shi, began the “Folk song Collection Movement.” They conducted a more systematic study of aboriginal music and Taiwanese folk songs. Most of the documents and music are organized and published into a book by Hsu, *Tai Wan Yin Yue Shi Chu Gao* (History of Taiwanese Music).

According to Hsu, vocal music in the highland tribes was deeply connected with their culture. The text usually revolved around their daily life, with topics of hunting, fishing, farming and the harvest, and ceremonial events such as weddings and funerals.<sup>10</sup> Each musical style includes monophonic, polyphonic, chordal harmonic, and heterophonic styles.<sup>11</sup>

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<sup>8</sup>. Hsu, *Tai Wan Yin Yue Shi Chu Gao*, 20.

<sup>9</sup>. *Ibid.*, 21-22.

<sup>10</sup>. *Ibid.*, 27-28.

<sup>11</sup>. *Ibid.*, 27.

The music of each tribe has its own tonal system and harmonic structure.<sup>12</sup> For this dissertation, I will only discuss the music of the Ami and Atayal tribes, as they are the most influential on Hsiao's compositional output. The pentatonic scale is the most commonly used scale in the music of the Ami tribes (see Musical Example 1).<sup>13</sup> Their vocal music utilizes a two-phrase structure in call and response style.<sup>14</sup>

The melodies of Atayal folk songs are mainly improvised. Their music is built on a three-note scale, comprised of a major second and a minor third interval (see Musical Example 2) and four-note scales, comprised of major second, minor third, and major second intervals (see Musical Example 3). Most of the folk songs in the Atayal tribe are performed by a solo voice, but two- and three-part canonic songs were sung at wedding ceremonies.<sup>15</sup> Later in my dissertation, I will provide examples in Chapter 3 showing the influence that the music from these two tribes have had on a select number of Hsiao's piano works.



Musical Example 1 Pentatonic Scale of the Ami Tribe

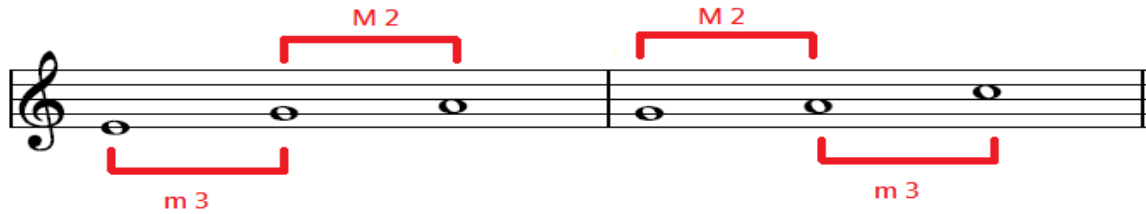
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<sup>12</sup>. Hsu, *Tai Wan Yin Yue Shi Chu Gao*, 33-36.

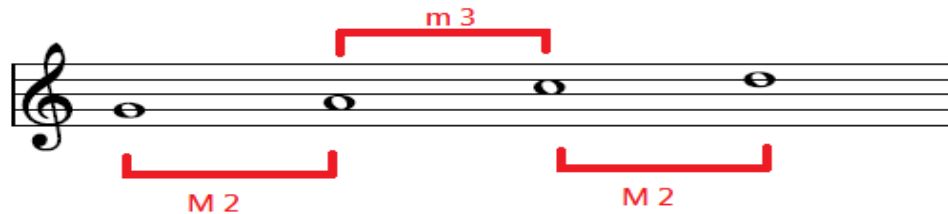
<sup>13</sup>. *Ibid.*, 34.

<sup>14</sup>. Ying-Fen Wang, "Taiwan: Music of the Taiwan Aborigines," in *The Garland Encyclopedia of World Music: East Asia: China, Japan, and Korea*, ed. Robert C. Provine, Yoshiko Tokumaru, and J. Lawrence Witzleben (New York: Routledge, 2002), 562.

<sup>15</sup>. Hsu, *Tai Wan Yin Yue Shi Chu Gao*, 561.



Musical Example 2 Three-Note Scales of the Atayal Tribe



Musical Example 3 Four-Note Scale of the Atayal Tribe

*The Music of the Han Peoples*

The Han peoples were divided into two groups, Hokkien (福佬人) and Hakka (客家人), and were descendants of immigrants from southeast China in the seventeenth century.<sup>16</sup> They brought traditional Chinese music and local folk songs with them when they settled in Taiwan.<sup>17</sup> Unfortunately, there is very limited documentation mentioning their musical activities in Taiwan, and no academic study of their music exists until 1895 when Japan began its occupation of Taiwan.<sup>18</sup> During this time, Japanese scholars only surveyed the texts from Taiwanese folk songs. Later, music in Taiwan received more

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<sup>16</sup>. Chuikuan Lu and Yu-Hsiu Lu, “Han Chinese Traditional Music” in *New Grove Dictionary of Music and Musicians Volume 21*, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), 7.

<sup>17</sup>. Hsu, *Tai Wan Yin Yue Shi Chu Gao*, 121.

<sup>18</sup>. *Ibid.*, 119.

focused studies in the 1960s, such as the “Folk Song Collection Movement,” that was mentioned earlier.

The text from Taiwanese folk songs usually draws from daily life events and human emotions, such as love songs, working songs, and ritual songs.<sup>19</sup> The text typically consists of one stanza in length. The melodies of these folk songs are based on Chinese pentatonic scales. For an example see Musical Example 4. In Chinese, these notes are Gong (宮), Shang (商), Jue (角), Zhi (徵), and Yu (羽).



#### Musical Example 4 Chinese Pentatonic Scale

Each of the notes can be considered as an individual mode and scale (See Musical Example 5).<sup>20</sup> Gong mode is the mode most frequently used in Hsiao’s piano compositions. More detail will be provided in Chapter 3 to explain Hsiao’s use of these modes in his piano compositions.

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<sup>19</sup>. Hsu, *Tai Wan Yin Yue Shi Chu Gao*, 120-125.

<sup>20</sup>. Lu-Ting Ho, “On Chinese Scales and National Modes,” *Asian Music* 20, no. 1(1982): 133-135.

**Gong Mode**  
(宮調式)



Gong Shang Jue Zhi Yu

**Shang Mode**  
(商調式)



Shang Jue Zhi Yu Gong

**Jue Mode**  
(角調式)



Jue Zhi Yu Gong Shang

**Zhi Mode**  
(徵調式)



Zhi Yu Gong Shang Jue

**Yu Mode**  
(羽調式)



Yu Gong Shang Jue Zhi

### Musical Example 5 The Five Modes of the Pentatonic Scale

#### The Development of Western Music in Taiwan

##### *Before 1945*

Western music was first introduced to Taiwan in the seventeenth century with the arrival of Western missionaries, which occurred after Taiwan was invaded by the Dutch and Spanish.<sup>21</sup> The Dutch occupied the southern part of Taiwan from 1624-1662, while Spain occupied the northern part of Taiwan from 1626-1638.<sup>22</sup> During this time, Calvinist

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<sup>21</sup>. Tsang-Houei Hsu, *Yin Yue Shi Lun Shu Gao 2: Tai Wan Yin Yue Shi Chu Gao Bu Chong Pian* [Music History Discussion 2: Supplementary Articles to the History of Taiwanese Music] (Taipei: Quan Yue Pu Fa Xing, 1996), 105.

<sup>22</sup>. Yu-Hsiu Lu, *Tai Wan Yin Yue Shi* [A History of Music in Taiwan] (Taipei: Wu Nan, 2003), 46.

missionaries from Holland, and Catholic missionaries from Spain not only taught local aboriginal people how to read the Bible, but also how to sing hymns.<sup>23</sup> However, the presence of Western religious music only lasted for about thirty years due to the Dutch being defeated by the Ming General Chen-Gong Zheng (鄭成功) in 1662. This led to a period of Chinese colonization, and Western religious music was forcibly abandoned. Zheng also forced all of the Dutch missionaries to leave Taiwan,<sup>24</sup> and had several Chinese temples and schools built in an attempt to integrate Chinese culture in Taiwan.<sup>25</sup> Taiwan continued to be dominated by China's Qing dynasty until 1859.

Western religious music was permitted to be shared throughout Taiwan once again after the Chinese government signed the Treaty of Tientsin (天津條約) with Western countries in 1858. In 1865, the Christian missionary James Maxwell (1836-1921) along with later missionaries brought hymns to Taiwan and founded Christian schools, including Tainan Theological College and Seminary (台南神學院), Chang Jun High School (長榮中學), Oxford Institute (牛津學堂), and Tanshui Girls Institute (淡水女學堂). In these schools, music became an important subject.<sup>26</sup>

The Japanese occupation from 1895 to 1945 further impacted Taiwan's Western musical development. Under the Japanese occupation, singing classes and choral

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<sup>23</sup>. Lu, 48-49.

<sup>24</sup>. Ibid., 78.

<sup>25</sup>. Ibid., 71.

<sup>26</sup>. Hsu, *Yin Yue Shi Lun Shu Gao 2*, 105-106.

education became one of the most important subjects in the public school curriculum.<sup>27</sup>

The Japanese government also provided the opportunity for the Taiwanese to study in Japan, where they could pursue advanced-level studies in the field of music. There are three reasons why Japan was considered a better place to pursue Western art music. First, Taiwan did not have specialized music schools at that time; second, many Western music schools had already been founded in Japan in the 1880s; third, being a province of Japan at the time, the Taiwanese were educated in Japanese and were given freedom to travel to Japan and study there.<sup>28</sup>

The development of Westernized music in Taiwan accelerated after Taiwanese musicians, who had received their music education in Japan, returned home. These trained musicians participated in different concerts and performed Western music to Taiwanese audiences.<sup>29</sup> Many of these performers were also composers and were referred to in Taiwan as the “First-Generation Composers.”<sup>30</sup> They included Wen-Yeh Chiang (江文也), Szu-Chih Chen (陳泗治), Chuan-Sheng Lu (呂泉生), and Chih-Yuan Kuo (郭芝苑). These composers greatly influenced the teaching of Western music education in Taiwanese music schools. It was these first-generation composers who utilized Western tonal and harmonic systems while incorporating native Taiwanese melodies—this set the foundation for modern Taiwanese musical culture.

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<sup>27</sup>. Hsu, *Tai Wan Yin Yue Shi Chu Gao*, 257-258.

<sup>28</sup>. Hsu, *Yin Yue Shi Lun Shu Gao 2*, 107.

<sup>29</sup>. *Ibid.*, 108.

<sup>30</sup>. *Ibid.*, 108-109.



*After 1945*

Taiwan was freed from Japanese rule at the end of World War II in 1945. The occupation and rule of the Chinese Nationalist government followed. Taiwan went through several difficult political events around this time, such as the Pacific War in 1941, the Restoration of Taiwan in 1945, and the Incident of February 28, 1947.<sup>31</sup>

Professional music schools were gradually established after the Restoration of Taiwan. Music departments were added to already-established schools such as the National Taiwan Normal University (1946), the National Taiwan Academy of Arts (1957), and the Chinese Culture University (1962).<sup>32</sup> Musicians who had previously received professional music training in Japan became educators in these music departments.<sup>33</sup>

Later, with increasing political stabilization and economic growth in the 1970s, a group of young Taiwanese composers had the opportunity to study Western classical music in European countries and in America after graduating from colleges in Taiwan.<sup>34</sup> These individuals from the Third Generation of Taiwanese composers were very active after 1970, and began to lead the modernization of Taiwanese music.<sup>35</sup> At the same time, they proposed the establishment of a specifically Taiwanese music tradition, one which

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<sup>31</sup>. Hsu, *Yin Yue Shi Lun Shu Gao* 2, 110.

<sup>32</sup>. *Ibid.*, 110.

<sup>33</sup>. *Ibid.*, 111-113.

<sup>34</sup>. Kuo-Huang Han, "Taiwan: Western Art Music" in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), 9-10.

<sup>35</sup>. Hsu, *Yin Yue Shi Lun Shu Gao* 2, 113-114.

would reach out to Taiwanese audiences through the incorporation of familiar folk songs and musical idioms, while incorporating Western compositional techniques and forms. This generation of composers helped in the development of a Taiwanese cultural identity in its music. Hsiao was among the third generation composers.

## CHAPTER II – CAREER AND WORKS OF TYZEN HSIAO

### Biography of Tyzen Hsiao

Tyzen Hsiao (蕭泰然) was born in Kaohsiung, Taiwan on January 1, 1938.

Hsiao's parents were educated in Japan during the Japanese occupation. His father, Rey-An Hsiao (蕭瑞安), was a dentist and an elder at their local church. Hsiao's mother, Lin Shue-Yun (林雪雲), was a piano teacher and served as a pianist for the church.<sup>36</sup> Hsiao received his initial piano training from his mother when he was five years old, and immediately developed a love for music. His mother was quoted as saying that he was one of her most talented student.<sup>37</sup> At age seven, Hsiao gave his first public recital.<sup>38</sup>

When Hsiao was a high school student, he showed passion and enthusiasm for music by devoting much of his time to musical activities. However, as the oldest son in a traditional culture, his father expected him to study medicine and become a doctor. This expectation continued until Hsiao's high school principal, Min-Fu Tai (戴明福), convinced Hsiao's father that Hsiao had a talent for music, and that he would be an outstanding musician if he could receive formal musical training in college.<sup>39</sup>

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<sup>36</sup>. Huarong Yen, *Xiao Tai Ran: Lang Man Tai Wan Wei* [Hsiao Tyzen: the Romantic Taiwanese] (Taipei: Shi bao jing xiao, 2002), 14.

<sup>37</sup>. Ming-Yun Tsai, *Shi Jie Ji De Tai Wan Yin Yue Jia: Xiao Tai Ran* [World-Class Taiwanese Musician: Tyzen Hsiao] (Taipei: Yu shan she chu ban, 2006), 65.

<sup>38</sup>. Yen, 17.

<sup>39</sup>. Tyzen Hsiao, "Xiao Tai Ran Zi Hua Xiang" [Tyzen Hsiao Self-Portrait], in *Shen Quin De Lang Man: Xiao Tai Ran Yin Yue Shi Jie Xuan Ji* [Romanticism with Deep Affection: Selected Articles About the Music of Hsiao Tyzen], ed. Hengzhe Lin (Taipei: Wang Chun Feng Wen Hua Fa Xing), 21.

In 1959, Hsiao began his undergraduate degree with a major in piano performance at the National Taiwan Normal University (NTNU), where he studied piano with Tsu-Mei Kao (高慈美) and Fu-Mei Lee (李富美).<sup>40</sup> Hsiao also developed an interest in composition during that time, and began formal compositional training with Tsang-Houei Hsu (許常惠). In *Romanticism with Deep Affection: Selected Articles About the Music of Hsiao Tyzen*, Hsiao states that Hsu was the first teacher and composer to introduce traditional Western and twentieth-century music to his students.<sup>41</sup> In contrast to his teacher, Hsiao mainly composed sacred music in the Romantic style and music for children's choirs during his early years as a composer.

After graduation from NTNU, Hsiao married Jen-Tzu Kao (高仁慈) and worked as a music teacher in a public high school in Kaohsiung.<sup>42</sup> In 1965, Hsiao went to Japan and pursued graduate studies at Musashino Music Academy (武藏野音樂大學), where he studied piano with Nakane Nobue (中根伸也), and composition with Fujimoto Hideo (藤本秀夫).<sup>43</sup>

After finishing his studies in Japan, Hsiao returned to Taiwan in 1967 and began his career as a musician. He taught music in several schools, including the National Taiwan Normal University, Tainan Junior College of Home Economics (台南家專), and

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<sup>40</sup>. Yen, 26.

<sup>41</sup>. Hsiao, 22.

<sup>42</sup>. Yen, 31.

<sup>43</sup>. Hsiao, 22.

Tainan Theological College (台南神學院).<sup>44</sup> During this time, he studied piano with Isabel Taylor (1909-1992), a Canadian pianist who traveled to Taiwan in 1931 with a missionary group from the Presbyterian church in Canada. She dedicated most of her life to educating generations of musicians in Taiwan. Hsiao's religious faith grew, and he devoted his time to writing compositions for religious purposes.<sup>45</sup> Hsiao also studied with Dr. Robert Scholz, who influenced his approach to composition.<sup>46</sup>

As a pianist, he performed Grieg's *Piano Concerto in A Minor, Op. 16* with the Tainan B.B.B. (Bach, Beethoven, Brahms) Orchestra in 1967, and Beethoven's *Piano Concerto No. 3 in C Minor, Op. 37* with the Kaohsiung Symphony in 1972.<sup>47</sup> Hsiao also composed several works between 1967 and 1976. Representative works include his oratorio *Jesus Christ* (1971), solo piano collection *Poetic Echo*, piano duet *Fantasy Waltz, Op. 38*, and *Song of Taiwan* for violin and piano.

In 1977, due to financial problems, Hsiao moved with his family to America to live with his younger sister, Mei-Yuan Hsiao (蕭美媛), in Atlanta, Georgia. The support Hsiao received from his sister allowed him to focus more heavily on composing.<sup>48</sup> After leaving Taiwan he felt depressed and uncertain about his future and was inspired to

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<sup>44</sup>. Hsiao, 22.

<sup>45</sup>. Yen, 36.

<sup>46</sup>. Hsiao, 22.

<sup>47</sup>. Yen, 35-36.

<sup>48</sup>. *Ibid.*, 40-41.

compose his first song in America, called “The Vagabond,” for solo voice and piano. The text is in Taiwanese, and the melody expresses deep nostalgia and love of his homeland.<sup>49</sup>

In 1978, with the encouragement and support of his friend, Pi-Long Hsu (許丕龍), Hsiao moved to Los Angeles, where there was a large Taiwanese immigrant population. Hsiao became part of this musical community, which provided him with opportunities to promote Taiwanese music.<sup>50</sup> Sometimes he would sing Taiwanese folk songs or play Taiwanese music during their gatherings.

During this time, he grew an interest in collecting Taiwanese folk songs and arranging them for various genres, including songs for solo voice and piano, choral works, works for solo instruments and piano, and chamber music. Hsiao also composed original songs based on Taiwanese modern poetry, with subjects related to Taiwanese self-awareness and cultural-political movements.<sup>51</sup> One of his more notable works is “March of Democracy” (出頭天進行曲) composed in 1980. The political and democratic subjects in his music caused Hsiao to be prohibited from returning to Taiwan due to the shadow of the Kuomintang Regime from 1980 to 1992.<sup>52</sup>

In 1986, at the age of forty-eight, Hsiao began his masters degree in composition at California State University in Los Angeles (CSULA). He studied composition with Dr.

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<sup>49</sup>. Tsai, 93.

<sup>50</sup>. Yen, 56-57.

<sup>51</sup>. Ibid., 94.

<sup>52</sup>. Ibid., 93-94.

B.K. Kim and piano with Dr. Milton Stern.<sup>53</sup> Under the training of Dr. Kim, Hsiao defined his compositional style as being based on elements of Taiwanese traditional music blended with Western Classical, Romantic, and twentieth-century compositional techniques.<sup>54</sup>

After receiving his masters degree in composition from CSULA, Hsiao began to compose large-scale works, such as the *Formosa Symphony*, which was premiered in Moscow by the Russian Federal Orchestra in 1999.<sup>55</sup> On December 24, 1999, Hsiao had surgery for correcting an aortic aneurysm. This was the period of time when he had begun working on one of his biggest orchestral works, the *1947 Overture*. After a successful surgery, Hsiao had a religious epiphany and decided to dedicate the rest of his life to composition. He finished his work, the *1947 Overture*, which he dedicated to the victims of the Incident of February 28, 1947.<sup>56</sup>

After 1991, Taiwan created an independent, democratic government with leaders elected by public vote, which dissolved the political tension that had kept Hsiao from returning. He moved back to Taiwan in 1995, where he remained active as a musician and composer. The Hsiao Tyzen Music Foundation (蕭泰然基金會) was founded soon thereafter in 1997. The foundation published Hsiao's music and helped organize associated music activities. In 2002, Hsiao suffered a stroke while composing the *Love*

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<sup>53</sup>. Yen, 59-62.

<sup>54</sup>. Tsai, 99.

<sup>55</sup>. Yen, 132-133.

<sup>56</sup>. *Ibid.*, 81-87.

*River Symphony*, which remains unfinished.<sup>57</sup> Following this, Hsiao moved back to Los Angeles to live with his children. On February 24, 2015, he passed away from complications due to lung cancer.

### Musical Style and Compositional Output

Tyzen Hsiao's compositional style was heavily influenced by his Taiwanese culture, and by his education in Japan and the United States. His Christian beliefs also affected much of his compositional output. Tsai's *World-Class Taiwanese Musician: Tyzen Hsiao* has provided the most complete and up-to-date catalog of Hsiao's works.<sup>58</sup> In an interview, Hsiao described his musical style as being separated into three musical periods: the first period before 1976, the second period between 1977-1985, and the late period after 1985.<sup>59</sup> Across all periods, however, Hsiao's compositions consistently use post-Romantic harmonies combined with Taiwanese folk elements. The following contains a summary of these three style periods and mentions representative works from each period.

In the first period (before 1977), Hsiao's compositions were written before he first traveled to the United States. He mainly composed music on religious topics, including the oratorio *Jesus Christ* (1970), *Our Best Friend is Jesus* for choir, and his solo piano

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<sup>57</sup>. Tsai, 192.

<sup>58</sup>. *Ibid.*, 206-237.

<sup>59</sup>. Gong-Hsun Lu, "Xiao tai ran fang tan lu" [An Interview with Tyzen Hsiao], in *She qing de lang man: xiao tai ran yin yue shi jie xuan ji* [Romanticism With Deep Affection: Selected Articles About the Music of Hsiao Tyzen], ed. Hen-Zhe Lin. (Taipei: Wang chun feng wen hua fa xing, 1999), 34-35.



collection, *Poetic Echo*, *Op. 37*, *38*, and *40*. Each piece from this collection is based on hymn tunes combined with Classical and Romantic compositional techniques. He also composed choral music for children during this time.

The second period (1977-1985) began after he moved to America, and was a time of difficult personal transition for Hsiao as mentioned earlier. His style became more experimental, and he started arranging several Taiwanese folk songs for solo voice and instrument, as well as chamber ensemble and chorus.<sup>60</sup> Other art songs he composed during this time depict the Taiwanese people and their culture. For example, “The Vagabond” describes Taiwanese pilgrimage to a foreign country; *Food Stand* (點心擔) describes delicious ethnic food from the food stands on the sidewalks of Taiwan.

As mentioned earlier, Hsiao also composed original songs based on Taiwanese modern poetry, with subjects related to Taiwanese self-awareness and democratic movements.<sup>61</sup> Representative songs include “March of Democracy” (出頭天進行曲) (1980), “Singing for Justice” (歌聲透監牢) (1980), and “What a Beautiful Taiwan” (台灣真正美) (1948). Besides vocal composition and arranging, Hsiao also composed other genres during the second period, such as instrumental music and chamber music pieces, including *The Highlander’s Suite* for piano quintet, in which the melody is based on the music from the Ami tribe.

In his late period (after 1986, the year in which he began his formal training in composition from California State University, Los Angeles), he began to compose works

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<sup>60</sup>. Gong-Hsun Lu, 35.

<sup>61</sup>. Yen, 94.

of larger scale, such as the *Formosa Symphony* and the *1947 Overture*. Hsiao's compositional techniques matured during this time, and instead of arranging Taiwanese folk songs, he began to use them as fragments in these larger works. It is during this time that Hsiao's compositions, more than ever before, merged traditional Taiwanese musical elements with Western Romantic and twentieth-century compositional techniques and forms. Representative works include the *Violin Concerto in D Major, Op. 50*, in which the second movement is based on the Hokkien folk song "Oxen Plowing in the Field," and the *Cello Concerto in C Major, Op. 52*, which combines pentatonic, phrygian, and ionian scales. The melodies are derived from Taiwanese folk songs and music of the aboriginal Ami tribe. For example, his *Piano Concerto in C Minor, Op. 53*, is based on the Taiwanese folk song "Sorrow."<sup>62</sup> These three concerti display strong nationalistic traits and late Romantic harmonies.

After Hsiao's return to Taiwan in 1995, his most notable musical compositions include *Toccata, Op. 57* (1995), *Dragon Boat Festival* for solo piano (1996), *Nocturne for Violin and Piano* (1995), *Fantasia for Flute and Piano* (1995), *Formosa Piano Trio, Op. 58* (1996), and a cantata entitled *The Prodigal Son* (2000).

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<sup>62</sup>. Jennifer Sho, "Hsiao Tyzen's *1947 Overture*: The Intersection of Music, Culture, and Politics of Taiwan" (DMA diss., New England Conservatory of Music, 2006), 33-35.

## CHAPTER III – STYLISTIC CHARACTERISTICS OF HSIAO’S SOLO PIANO MUSIC

This chapter contains a discussion and analysis of the use of Taiwanese musical idioms and Western compositional techniques in representative piano compositions of Tyzen Hsiao. The first part, Taiwanese musical elements, I will focus on Hsiao’s use of scales and modes from Taiwanese aboriginal tribes, Chinese pentatonic scales, and folk songs in his compositions. The second part, Western art musical elements, will be divided into three sections pertaining to the influences of hymns, Romantic music, and twentieth-century music.

### Taiwanese Musical Elements

#### *Scales and Modes*

Music of the Atayal tribe is built on three-note and four-note scales as mentioned in Chapter 2. These scales are used in the melody of “Playground” from *Memories of Home, Op. 49* (see Musical Example 6). The three-note Atayal scale consists of the intervals of a major second and minor third (see Musical Examples 2 from Chapter 1), and the four-note Atayal scale consists of the intervals of a major second, minor third, and major second (see Musical Example 3 from Chapter 1).

As mentioned in Chapter 1, a large migration of the Han people moved to Taiwan during the seventeenth century. Since then, most Taiwanese folk songs were based on the Chinese pentatonic scale. The five notes of the Chinese pentatonic scale (C-D-E-G-A)

can be rearranged into five individual modes: *Gong* mode, *Shang* mode, *Jue* mode, *Zhi* mode, and *Yu* mode (see Musical Example 5 in Chapter 1).<sup>63</sup>

Musical Example 6 Three-Note and Four-Note Scales in “Playground” from *Memories of Home*, *Op. 49*, mm. 1-4

*Gong* mode is the mode most frequently used in Hsiao’s piano compositions as I discussed in Chapter 1. For example, a pentatonic scale in *Gong* mode is used in the right hand melody of “Prelude” from *Memories of Home*, *Op. 49* (see Musical Example 7). Also, the right-hand melody in measures 23 and 24 of “Playground” from *Memories of Home*, *Op. 49* uses the notes Bb-C-D-F-G, which forms a Pentatonic *Gong* mode in B-flat (see Musical Example 8).

Musical Example 7 *Gong* Scale in “Prelude” from *Memories of Home*, *Op. 49*, m. 11

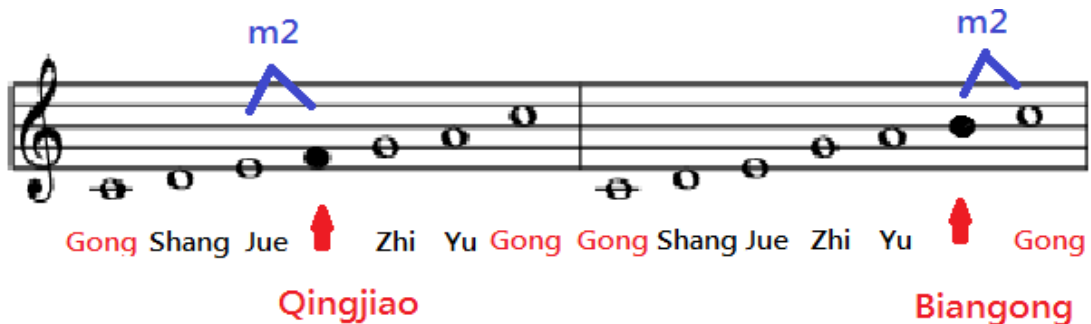
<sup>63</sup>. Ho, 133-134.

**Gong Mode in B-flat**



Musical Example 8 B-flat *Gong* Scale in “Playground” from *Memories of Home, Op. 49*, mm. 23-24

Adding notes to the five pentatonic modes can also form hexatonic (six-tone) and heptatonic (seven-tone) scales.<sup>64</sup> The hexatonic scale is built by adding a minor second note above *Jue*, called *Qingjiao*, or by adding a minor second note below *Gong*, called *Biangong* (see Musical Example 9). An example of Hsiao’s use of the hexatonic scale is found in measure 44 of “Memory” from *Memories of Home, Op. 49*. Here, the left hand arpeggiated figure is built on *Gong* mode (C-D-E-G-A) with the added *Biangong* note (see Musical Example 10).



Musical Example 9 Hexatonic Scale in *Gong* Mode

<sup>64</sup>. Ho, 134-135.

**Biangong**

**Hexatonic scale in Gong mode**

Musical Example 10 Hexatonic Scale in *Gong* Mode in “Memory” from *Memories of Home*, *Op. 49*, mm. 44-46

The heptatonic scale (seven-tone scale) consists of a pentatonic scale with two added notes. It can be classified into three different scales: *Qingyue*, *Yayue*, and *Yanyue* scales. Each scale added two minor second intervals (see Musical Example 11).<sup>65</sup> In *Gong* mode, for example, the *Qingyue* scale contains two added notes, *Qingjiao* (a minor second above *Jue*) and *Biangong* (a minor second below *Yu*). In the *Yayue* scale, two added notes, *Bianzhi* and *Biangong*, are placed a minor second below *Zhi* and *Gong*. In the *Yanyue* scale, two added notes, *Qingjiao* and *Run*, are placed a minor second above *Jue* and *Yu*.

<sup>65</sup>. Ho, 135-136.

**Qingyue Scale**

Gong Shang Jue  $\uparrow$  Zhi Yu  $\uparrow$  Gong  
**Qingjiao** **Biangong**

**Yayue Scale**

Gong Shang Jue  $\uparrow$  Zhi Yu  $\uparrow$  Gong  
**Bianzhi** **Biangong**

**Yanyue Scale**

Gong Shang Jue  $\uparrow$  Zhi Yu  $\uparrow$  Gong  
**Qingjiao** **Run**

Musical Example 11 *Qingyue, Yayue, Yanyue* Scale in Gong Mode

In Hsiao’s piano works, a heptatonic scale is featured in “Frolic” from *Memories of Home, Op. 49*. In measures five to eight, the right hand melody is in *Gong* mode with two added notes (F-sharp and B). Therefore, this passage uses the *Yayue* scale (see Musical Example 12).

**Yayue scale in Gong mode**

The image shows a musical score for a Yayue scale in Gong mode, spanning measures 4 to 9. The score is written for piano in a key signature of one flat (B-flat major/D minor). The melody is primarily in the right hand, with a supporting bass line in the left hand. Measures 4 and 5 are marked with a fortissimo (sf) dynamic. Measures 6 and 7 are marked with mezzo-forte (mf). Measure 8 is marked with forte (f). A red box highlights the melodic line in measures 4, 5, and 6, with a red circle around the sharp sign (F#) on the note G4 in measure 5. Another red box highlights the melodic line in measures 7 and 8, with a red circle around the note G4 in measure 7.

Musical Example 12 *Yayue* Scale in *Gong* Mode in “Frolic” from *Memories of Home*,  
*Op. 49*, mm. 4-9

*Taiwanese Folk Music*

Folk songs are commonly incorporated into Hsiao’s compositions. For example, in *Farewell Etude, Op.55*, the left-hand melody is based on the Taiwanese Hokkien folk song “Su Kui Hong” (四季紅) (see Musical Examples 13 and 14). An etude, however, is a compositional genre derived from nineteenth-century Western practices. This is one example of Hsiao’s desire to blend Taiwanese traditional musical idioms and Western music composition techniques.

The image shows a musical score for the left hand of the piece "Farewell Etude, Op. 55", measures 12 to 14. The score is written in a key signature of one flat (B-flat major/D minor). Measure 12 is marked with a ritardando (rit.) dynamic. Measure 13 is marked with mezzo-piano (mp) and the instruction dolce. Measure 14 is marked with a fortissimo (f) dynamic. A red box highlights the melodic line in measures 13 and 14.

Musical Example 13 *Farewell Etude, Op. 55*, mm. 12-14





Musical Example 14 Teng Yu-Hsien's "Su Kui Hong" (四季紅), mm. 1-4

### Western Art Musical Elements

Western art music shares an important role in Hsiao's compositions—especially in the works that he composed after finishing his formal training at California State University, Los Angeles. The following discussion divides the Western musical idioms that influenced Hsiao's music into three categories: Influence of Hymns, Romantic, and twentieth-century.

#### *Influence of Hymns*

Hsiao's piano compositions from his first period are mainly based on religious topics, and incorporate hymn tunes. Hsiao combines three of his multi-movement works into a single collection called *Poetic Echo*—*Op. 37, Op. 38, and Op. 40*. These works are based on various hymn tunes, and utilize Western classical harmonies and accompaniments. For example, *Poetic Echo, Op. 37, No. 4* contains an arpeggiated accompaniment figure with a melody based on the famous hymn tune "Nothing but the Blood of Jesus" [Tune Plainfield 7.8.7.8 ref.] (see Musical Examples 15 and 16).

Musical Example 15 *Poetic Echo, Op. 37, No. 4*, mm. 13-18

Musical Example 16 Hymn Tune “Nothing but the Blood of Jesus,” mm. 1-4

*Romantic Music Influence*

The influence of Romanticism in Hsiao’s music can be seen in his treatment of melody, harmony, rhythm, tempo, and texture. According to his first composition teacher, Tsang-Houei Hsu, “Hsiao’s compositions reflect the style of Romanticism—Chopin is his idol.”<sup>66</sup>

<sup>66</sup>. Tsai, 54.

Romantic-style chromaticism can be seen in “Elegy” from *Memories of Home*, *Op. 49*, specifically in measures 17 to 22 (see Musical Example 17). *Dragon Boat Festival*, *Op. 58* also shows linear chromaticism in the right-hand melody in measures 28-31 (see Musical Example 18). In addition, chromatic sequences can be found in *Poetic Echo*, *Op. 40, No. 1*, measures 89 to 97 (see Musical Example 19).

The image displays three systems of musical notation for piano. The first system, labeled '17', shows measures 17 and 18. The right hand has a melodic line with chromaticism, and the left hand has a bass line with chromaticism. The dynamic is *f*. The second system, labeled '19', shows measures 19 and 20. The right hand has a melodic line with chromaticism, and the left hand has a bass line with chromaticism. The dynamic is *ff*. The third system, labeled '21', shows measures 21 and 22. The right hand has a melodic line with chromaticism, and the left hand has a bass line with chromaticism. The dynamic is *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical Example 17 “Elegy” from *Memories of Home*, *Op. 49*, mm. 17-22

Musical score for measures 27-29. The piece is in 2/4 time. Measure 27 features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measure 28 has a dynamic marking of *f*. Measure 29 continues the rhythmic pattern.

Musical score for measures 30-31. Measure 30 features a melodic line in the right hand with a slur and a dynamic marking of *f*. Measure 31 has a dynamic marking of *f* and a tempo marking of *allargando*.

Musical Example 18 *Dragon Boat Festival*, Op. 58, mm. 27-31

Musical score for measures 88-91. Measure 88 has a dynamic marking of *mp* and a tempo marking of *accel.*. Measures 89-91 feature a melodic line in the right hand with a slur and a dynamic marking of *mp*.

Musical score for measures 92-95. Measure 92 has a dynamic marking of *p*. Measures 93-95 feature a melodic line in the right hand with a slur and a dynamic marking of *p*.

Musical score for measures 96-97. Measure 96 has a dynamic marking of *p* and a tempo marking of *rit.*. Measure 97 has a dynamic marking of *ppp* and a tempo marking of *rit.*. The piece ends with a final chord in the right hand.

Musical Example 19 *Poetic Echo*, Op. 40, No. 1, mm. 88-97

Hsiao’s use of complex rhythms, such as syncopation and hemiola, are one of the prominent features found in the Romantic period. In Hsiao’s “Memory” from *Memories of Home, Op. 49*, 2 against 3 polyrhythms occur between the hands in beats 1 and 2 of measure 4 and beat 2 of measure 5 (see Musical Example 20), which is like Chopin’s *Nocturne in E Minor, Op. 72, No. 1* (see Musical Example 21—beat 4 of measure 2 and beats 3 and 4 of measure 4).

Musical Example 20 Use of Polyrhythms in “Memory” from *Memories of Home, Op. 49*, mm. 1-6

Musical Example 21 Chopin’s *Nocturne, Op. 72, No. 1*, mm. 1-6

Syncopated rhythms are featured in *The Angel from Formosa* (see Musical Example 22). The upper voices in the left hand show a syncopated rhythm similar to Schumann’s “Knight of the Hobby Horse” from *Scenes from Childhood, Op. 15* (see Musical Example 23). This same idea can also be found in measures 17 to 22 of Hsiao’s “Elegy” from *Memories of Home, Op. 49* (see Musical Example 17).

The image displays a musical score for 'The Angel from Formosa' in piano form, spanning measures 8 to 16. The score is written for a grand piano and is divided into three systems. The first system (measures 8-10) features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand has a melodic line with a syncopated rhythm, while the left hand provides harmonic support. Dynamics include *poco rit.*, *mp*, and *mf*. The tempo is marked *a tempo*. The second system (measures 11-13) shows a more rhythmic texture with chords and eighth notes in both hands, marked with a forte *f* dynamic. The third system (measures 14-16) returns to a more melodic style, with the right hand featuring a syncopated rhythm and the left hand providing accompaniment. Dynamics include *rit.* and *mp*. The tempo remains *a tempo*.

Musical Example 22 *The Angel from Formosa*, mm. 8-16

Musical Example 23 Schumann’s “Knight of the Hobby Horse” from *Scenes from Childhood*, *Op. 15*, mm. 1-12

*Twentieth-Century Music Influence*

Hsiao’s compositions from his late period are influenced by twentieth-century composers, especially Debussy. Hsiao’s *Toccata*, *Op. 57* uses broken chord figurations that alternate between the two hands, in addition to voicing challenges, and held notes (see Musical Example 24). This same challenge can also be found in measures 8 through 11 of Debussy’s “Doctor Gradus ad Parnassum” from *Children's Corner* (see Musical Example 25).

Musical Example 24 Hsiao's *Toccata, Op. 57*, mm. 25-30

Musical Example 25 Debussy's "Doctor Gradus ad Parnassum" from *Children's Corner*, mm. 8-11

Debussy's fondness for pentatonic scales, whole-tone scales, and quartal harmonies were an influence in Hsiao's piano compositions. For example, a rapid descending whole-tone scale is seen in measure 159 of *Toccata, Op. 57* (see Musical



Example 26), which is similar to what Debussy's *L'isle joyeuse* (see Musical Example 27).



Musical Example 26 Whole-Tone Scale in Tyzen Hsiao's *Toccata*, Op. 57, m. 159



Musical Example 27 Whole-Tone Scale in Debussy's *L'isle joyeuse*, mm. 182-185

Sometimes Hsiao would combine different types of scales in one passage. For example, in measure 23 and 24 of "Prelude" from *Memories of Home*, Op. 49, a pentatonic scale (Gb, Ab, Bb, Db, and Eb) is used in the left hand, while the right hand plays diatonic scales, resulting in a unique sonority (see Musical Example 28). A similar example appears in measure 30 to 31 (downbeat), in which a whole-tone scale is played in the left hand (spelled enharmonically as Bb, Ab, Gb, E and Ab, Gb, E, D), while the right hand plays a chromatic scale in the top part of the hand (see Musical Example 29).

**Diatonic Scale**

**Pentatonic Scale**

Musical Example 28 Diatonic and Pentatonic Scales in “Prelude” from *Memories of Home*, Op. 49, mm. 23-24

**Chromatic Scale**

**Whole-tone Scale**

Musical Example 29 Chromatic and Whole-Tone Scales in “Prelude” from *Memories of Home*, Op. 49, mm. 30-31

Chords comprised of perfect fourths and fifths are often incorporated into Hsiao’s late piano works. For example, quartal harmonies are used in measures 1 through 4 of the right hand in *Farewell Etude*, Op. 55 (see Musical Example 30).

Musical Example 30 Quartal Harmony in Hsiao's *Farewell Etude*, *Op. 55*, mm. 1-4

The *Toccat*a, *Op. 57* also contains examples of twentieth-century music influence.

In measures 177 to 181, the left hand contains chords while the right hand features glissandi. This passage is striking dissonances (see Musical Example 31).

Musical Example 31 Dissonant Passage from *Toccat*a, *Op. 57*, mm. 177-183

## CHAPTER IV – PEDAGOGICAL GUIDE TO SELECTED SOLO PIANO

### WORKS OF TYZEN HSIAO

According to Yu-Fang Chen's article<sup>67</sup> and my own research in the Taipei National Library, the following works are Hsiao's solo piano compositions in which scores are available and published (see Table 1). This chapter will be a pedagogical guide of the following selected pieces: *Memories of Home, Op. 49, Farewell Etude, Op. 55, and Toccata, Op. 57*. The pieces to be discussed have been selected for their value as concert repertoire and for their technical and musical qualities. The discussion of each piece will consist of background information, structure and form, technical challenges, and musical interpretation. Teaching suggestions for each piece are provided as well.

Table 1

Hsiao's Published Solo Piano Works

Year	Title in English	Title in Chinese
1974	<i>Poetic Echo, Op. 37</i>	詩影
1975	<i>Poetic Echo, Op. 38</i>	詩影
1977	<i>Poetic Echo, Op. 40</i>	詩影
1984	<i>Amazing Grace</i>	奇異恩典

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<sup>67</sup>. Yu-Fang Chen, "Xiao Tai Ran De Gang Qin Zuo Pin" [Tyzen Hsiao's Piano Compositions] in *Shen Qing De Lang Man: Xiao Tai Ran Yin Yue Shi Jie Xuan Ji* [Romanticism with Deep Affection: Selected Articles about the Music of Hsiao Tyzen], edited by Hengzhe Lin (Taipei: Wang Chun Feng Wen Hua Fa Xing, 1999), 312-324.

Table 1 (continued).

1987	<i>Memories of Home, Op. 49</i> 1. Prelude 2. Memory 3. Playground 4. Ancient Taiwanese Melody 5. Elegy 6. Frolic	家園的回憶 1. 前奏曲 2. 回憶 3. 遊樂場 4. 清明古調 5. 悲歌 6. 狂歡
1993	<i>Farewell Etude, Op. 55</i>	告別練習曲
1995	<i>Toccata, Op. 57</i>	觸技曲
1996	<i>Dragon Boat Festival, Op. 58</i>	龍舟競賽
1998	<i>Spirit of Taiwan</i>	台灣魂
1999	<i>Nana Oh's Meditation</i>	娜那冥想曲
1999	<i>The Angel from Formosa</i>	來自福爾摩沙的天使

*Memories of Home, Op. 49*

The suite, *Memories of Home, Op. 49*, was written in 1987. Hsiao's childhood memories were the inspiration for this work. It consists of six short pieces: "Prelude," "Memory," "Playground," "Ancient Taiwanese Melody," "Elegy," and "Frolic."

*Memories of Home, Op. 49*, combines Western compositional techniques and traditional Taiwanese musical aesthetic.

*Prelude*

This piece is in binary form with repeats and has ten bars of introduction (see Table 2). It portrays the sounds of Taiwanese drums, commonly used for traditional festivals in the temple. The piece is in C Major but also uses pentatonic, whole-tone, and chromatic scales.

Table 2

Form of “Prelude” from *Memories of Home, Op. 49*

<b>Form</b>	<b>Intro.</b>	<b>A</b>	<b>B</b>	<b>A</b>	<b>B'</b>
<b>Measure Numbers</b>	1-10	11-16	17-28	11-16 (repeat)	17-25, 29-32
<b>Keys</b>	CM	CM	CM	CM	CM
<b>Mode(s)</b>		Gong Mode	G-flat Jue Mode		Whole-Tone/ Chromatic

The introduction opens with a rhythm played with alternating hands, which imitates the beating of drums. The same pattern repeats for four measures. Dynamic contrasts in this section add energy to the repetitive figure. The performer is advised to take a little extra time between measures 4 and 5 in order to help control the sudden change from *sforzando* to *subito piano* (see Musical Example 32). *Crescendi* beginning in measure 5 to 6 and 7 to 8 climaxes on the downbeat of measure 9, but immediately the music drops down to *piano* (ffp). The first eighth note G4 played by the left hand is still played *fortissimo*, but the following notes are played much softer. Measures 9 and 10 have both hands alternating every sixteenth note. Pianists should practice slowly with a

metronome to secure even playing between the hands, and then gradually increase the tempo. The *ritardando* should only be added after the piece is rhythmically secure.

**Allegro vivace giocoso** (♩ = 120)

Musical Example 32 “Prelude” from *Memories of Home*, Op. 49, mm. 1-10

The main melody begins at measure 11 and signals the start of the A section. It features contrary motion and opposing articulations between the hands. The right-hand legato melody uses sixteenth note rhythms, with quarter notes held in the top part of the hand. The left hand accompanies with *staccato* eighth notes which use a few jumps. It will be easier to grasp the different articulations by first practicing each hand separately (see Musical Example 33).

(♩ = 132) Articulated

11

8<sup>va</sup>

1st time *f*  
2nd time *p*

*a tempo*

Musical Example 33 “Prelude” from *Memories of Home*, Op. 49, mm. 11-12

In the B section, two-note slurs with eighth notes in the right hand and sixteenth notes in the left-hand move in contrary motion (see Musical Example 34). In this passage, the pianist can avoid tension in the wrists and arms by using rotation. The right-hand wrist/arm should fall on the first eighth note of the two-note slur, and release with an upward motion on the second note of the slur. The left wrist/arm should use a circular motion on the groups of four sixteenth notes.

17

*mp sf*

*mp sf*

*mf sf*

20

8<sup>va</sup>

*sf*

*f*

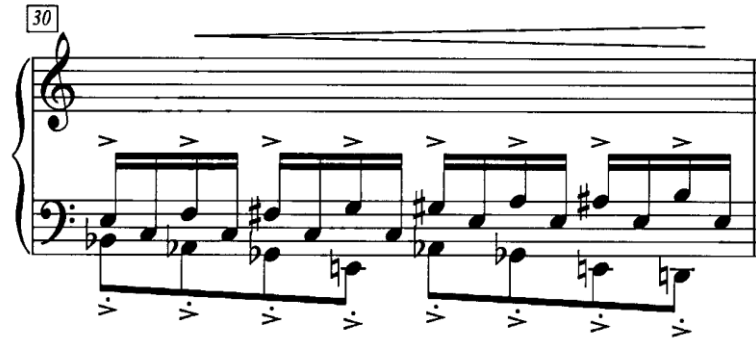
*rit.....*

Musical Example 34 “Prelude” from *Memories of Home*, Op. 49, mm. 17-22

Beginning in measure 30, the right-hand plays sixteenth notes with an ascending chromatic scale in the top part of the hand, while the left-hand plays a descending whole-



tone scale spelled enharmonically (see Musical Example 35). I suggest that the pianist use fingers 3-1-4-1 on each group of four sixteenth notes, which will provide enough strength to emphasize each accented beat of the ascending chromatic scale. The right-hand thumb plays every other sixteenth note and should stay close to the key in order to avoid adding unwanted accents.



Musical Example 35 “Prelude” from *Memories of Home*, Op. 49, m. 30

In regard to interpretation, the pianist must pay close attention to the articulation markings, and make clear distinctions between *staccato*, *marcato*, and *tenuto* touches. Also, the *ritardandos* notated by the composer are meant to highlight the phrase structure of the piece and should be followed carefully.

### *Memory*

“Memory” is one of Hsiao’s most well-known solo piano compositions. It was arranged from one of his vocal songs, “The Vagabond.” The piano solo is in ternary form with two measures of introduction and a short, two measure coda (see Table 3).

Table 3

Form of “Memory” from *Memories of Home, Op. 49*

Form	Intro.	A	B	A'	Coda
Measure Numbers	1-2	3-19	20-27	28-44	45-46

This piece features a chordal melody in the right hand with a broken chord accompaniment using triplets in the left hand. The main melody appears four times, in measures 3, 12, 28, and 37, but it slightly varied each time (see Musical Example 36).

Measure 3

Measure 12

Measure 28

Measure 37

Musical Example 36 “Memory” from *Memories of Home, Op. 49*, mm. 3, 12, 28, and 37

A technical challenge in this piece is to bring out the melody in an expressive and *cantabile* manner while voicing to the tops of the right-hand chords (see Musical

Example 37). A good practice technique would be to isolate the top voice of the chords in order to clearly identify the melody (even though only a single voice is being played). Finally, the left hand can be added but should be played very softly. After this has been achieved, they can then add the other notes of the right-hand chords. The most rhythmically challenging aspect of this piece is the use of 2 against 3 polyrhythms that occur throughout. These rhythms can be practiced using various pedagogical techniques—tapping on the knees or other hard surface while counting out loud using popular phrases like “not difficult,” for example. It is important to also practice this piece with a metronome in order to keep an even tempo and to ensure that the pianist does not slow down during the performance of these polyrhythms.

The image shows a musical score for Example 37, "Memory" from *Memories of Home, Op. 49*, measures 1-6. The tempo is marked "Andante cantabile". The score is in G major and 3/4 time. It features a polyrhythm of 2 against 3. The left hand plays a triplet of eighth notes (marked "pp" and "simile") while the right hand plays a half note. A red line highlights the top voice of the right-hand chords. The score is divided into two systems, with the first system containing measures 1-3 and the second system containing measures 4-6.

Musical Example 37 “Memory” from *Memories of Home, Op. 49*, mm. 1-6

Concerning interpretation of this piece, the performer should dynamically shape the rising and falling arpeggio accompaniment in the left hand. When the two hands are playing together, the top voice in the right hand should project while the left-hand stays

in the background. The performer should also be careful of voicing in measures 7 and 8. Tyzen Hsiao indicates that one should voice to the G5 in the right-hand melody of beat 3 in measure 7. However, I would also advise the performer to bring out the notes that are indicated with arrows as shown in Musical Example 38.

Musical Example 38 “Memory” from *Memories of Home, Op. 49*, mm. 7-8

Also, the left-hand arpeggio accompaniment and right-hand chords in measures 44 through 46 are built on the *Gong* mode, except for the final C Major chord, which is derived from traditional Western harmony. Also, for greater musical interest, the performer should voice to the middle notes of the last two right-hand chords of the piece (see Musical Example 39).

Musical Example 39 “Memory” from *Memories of Home, Op. 49*, mm. 44-46

For greater memory security, one should analyze the slight changes in the main melody each time it appears in measures 3, 12, 28, and 37 (see Musical Example 36).

*Playground*

This piece is in ternary form, with a six-measure coda (see Table 4). The main melody of this piece is based on the three-note and four-note scales of music of the Atayal tribe (see Musical Example 5 and 6 in Chapter 3).

Table 4

Form of “Playground” from *Memories of Home, Op. 49*

<b>Form</b>	<b>A</b>	<b>B</b>	<b>A'</b>	<b>Coda</b>
<b>Measure Numbers</b>	1-16	17-32	33-44	45-61

In the A section, the main melody is heard for eight measures, and is in unison between the hands for the first four measures (one octave apart). The main challenge of this piece is its use of opposing articulations between the hands, for which individual practice of each hand is essential for accurate playing. I suggest using the fingerings 3-1, 4-2, 5-1, and 4-2 for the legato thirds in the left hand of measures 21 and 22 (see Musical Example 40).

1 2 1 2  
3 4 5 4

Musical Example 40 “Playground” from *Memories of Home, Op. 49*, mm. 21-22

In measure 15 to 16 and 31 to 32, the music becomes a four-voice texture (see Musical Example 41). The pianist should keep inner voices softer in these measures.

They should also carefully hold each voice for its full value.

Musical Example 41 “Playground” from *Memories of Home, Op. 49*, mm. 15-16 and 31-32

In the B section, the descending sextuplet sixteenth note scales in measure 53 and 54 can be difficult to play evenly. One can redistribute the scale into groups of three notes per hand, using fingerings 3-2-1 in the right hand and 1-2-3 in the left hand. This will also prevent the need for awkward finger crossings, thumb tuckings, or position shifts (see Musical Example 42). Practicing with the metronome is essential for this

piece, and will be especially beneficial in measures 45 to 61, in which the note values range from eighth notes, sixteenth notes, sextuplet, and dotted eighth-sixteenth note rhythms.

Musical Example 42 “Playground” from *Memories of Home, Op. 49*, mm. 53-54

In regard to musical interpretation of the B section, the right hand is marked *staccato*, while the left hand contains *staccato* notes with phrase markings. For example, the left hand in measures 17 through 20 and 25 through 28 should be played with a more *portato* touch, while the right hand should be played shorter (see Musical Example 43). The *ritardando* in measure 40 should not slow down the momentum drastically. Hsiao marks a “poco rit.” in measures 43 and 44. Even though it is marked “poco,” I would suggest slowing down more here than in measure 40, due to Hsiao’s use of the fermata symbol at the end of measure 44. The fermata at the end of measure 44 should feel like taking a deep breath before continuing into the *a tempo* of the next measure (see Musical Example 44). Paying attention to these details will convey playful and fun characteristics in this piece.



Musical Example 43 “Playground” from *Memories of Home*, Op. 49, mm. 17-20



Musical Example 44 “Playground” from *Memories of Home*, Op. 49, mm. 37-47

*Ancient Taiwanese Melody*

The melody of this piece is from one of Hsiao’s childhood memories. He visited the Sweep Tomb festival, where he heard an old man singing this melody.<sup>68</sup> The use of grace notes in this right hand help to portray the ambiguous melody that Hsiao heard.

<sup>68</sup>. Shu-Wen Sun, *Xiao Tai Ran Gang Qin Zuo Pin: Bei Jing, Ji Qiao Yu Feng Ge Zhi Tan Tao* [A Study of Tyzen Hsiao’s Piano Compositions: Compositional Background, Techniques, and Styles] (Taipei: Dong He Yin Le Chu Ban She, 2006), 86.



This piece is in ternary form with a two measure introduction and a five-measure coda.  
(see Table 5).

Table 5

Form of “Ancient Taiwanese Melody” form *Memories of Home, Op. 49*

<b>Form</b>	<b>Intro.</b>	<b>A</b>	<b>B</b>	<b>A'</b>	<b>Coda</b>
<b>Measure Numbers</b>	1-2	3-18	19-27	28-35	36-40

Musically speaking, this piece is not as difficult as the others in the set. It consists of a melody in the right hand and a broken chords accompaniment using thirds in the left hand. The left-hand accompaniment should be played evenly while also being expressive and phrased. It must remain quiet underneath the cantabile right-hand melody. The pianist must maintain the long, legato melody line in the right hand, by thinking horizontally, not vertically. Finger substitution can be used to help achieve this. For example, in measure 4, finger substitution can be used on the tied C’s in the right-hand melody (see Musical Example 45). The left-hand accompaniment seems simple enough, but one should be careful to avoid emphasizing the double-note thirds which occur on the weak part of the beat. The pianist should also try to voice to the top note of the third.

7 **Andante cantabile sostenuto** (♩ = 60)

1

2-4 (4-5) 5 3 2

5

*p* *mf*

Musical Example 45 “Ancient Taiwanese Melody” from *Memories of Home*, Op. 49,

mm. 1-8

*Elegy*

This piece expresses the sadness felt by the composer after he had spent time away from his homeland. The piece is in ternary form (see Table 6).

Table 6

Form of “Elegy” from *Memories of Home*, Op. 49

Form	A	B	A'
Measure Numbers	1-16	17-33	34-49

In A section, the melody alternates between two hands, accompanied by sixteenth notes in the middle voice. The challenge of this piece lies in the shaping of long phrases

that the left-hand plays the top voice of measure 10 and the right-hand plays the top voice of measure 11. (see Musical Example 46). Before playing hands together, the student should practice each voice individually with the correct fingerings, so that the melody is clearly identified by the performer.

Musical Example 46 “Elegy” from *Memories of Home*, Op. 49, mm.9-12

The pianist should work on listening for proper balance between the right-hand melodic line, the left-hand melodic line, and the sixteenth-note accompanimental figures. The pianist should also be careful to keep the thumb light when playing the inner sixteenth notes. In the B section, the music features chords in both hands with syncopated rhythms in measures 17 through 26. The pianist must voice to the top note of these chords. A mechanical interpretation of the rhythm would not best serve the character of this piece, which has a very Romantic quality. Feeling each measure in two, with two measures per phrase will give the music a longer line, and will help the music to sound more organic and flowing (see Musical Example 47).

Musical Example 47 “Elegy” from *Memories of Home*, Op. 49, mm. 17-22

*Frolic*

This piece is inspired by one of Hsiao’s childhood memories of the good times he shared with his cousin, doing such activities as swimming in a lake, and smoking.<sup>69</sup> This piece is in ternary form, with a transition to the B section (see Table 7).

Table 7

Form of “Frolic” from *Memories of Home*, Op. 49

Form	A	transition	B	A’
Measure Numbers	1-22	23-38	39-66	67-88

<sup>69</sup>. Sun, 91.

One of the biggest challenges of this piece is the *staccato* repeated notes heard in the A section, and found in both the right hand and left hand. While playing the staccato notes, the wrist should remain relaxed, and use a slight bouncing motion. There are also passages containing two-note slurs and jumps in the left hand—careful distinction between these articulations should be made. Other technical challenges include frequent articulation changes, contrary motion between the hands, and quick hand crossings.

**Allegro vivace** (♩ = 110)

Musical Example 48 “Frolic” from *Memories of Home, Op. 49*, mm. 1-3

Frequent hand crossing is found in measures 23 to 26 (see Musical Example 49) and should be played with a legato touch, with the fingers staying close to the keys. The performer should focus on keeping the sixteenth notes smooth and even.

Musical Example 49 “Frolic” from *Memories of Home, Op. 49*, mm. 22-27

In measures 37 to 46, articulations change every two measures from *legato* to *staccato*, creating an articulation and interpretation challenge. Taking a little time on the first notes of each legato phrase can help in the performance of these transitional phrases. This can also benefit the performance musically speaking (see Musical Example 50).

Musical Example 50 “Frolic” from *Memories of Home, Op. 49*, mm. 37-46

*Farewell Etude, Op. 55*

This piece was composed in 1993. Hsiao named this piece “Farewell” to indicate that this is the last composition that he intended to compose in the Romantic style.<sup>70</sup> The

<sup>70</sup>. Yen, 101

structural features of this piece are organized into four parts—an introduction, coda, and a fantasia-like cadenza section (see Table 8). This piece is in the key of F Major, and the main melody is based on the Taiwanese folk song “Su Kui Hong” (四季紅), as mentioned in Chapter 3.

Table 8

Form of *Farewell Etude, Op. 55*

Form	Intro.	A	B	Cadenza	C	A'	D	Coda
Measures	1-12	13-34	35-50	51-58	59-91	92-97	98-111	112-116
Keys	FM		D-flat M					FM
Modes		7-tone Jue Scale	D-flat Gong Scale					

The main melody is introduced in the left hand of measure 13, with broken-chord accompaniment figures in the right hand (see Musical Example 51). The pianist should use fingers 2 and 5 on the intervals of a fourths and fifths in order to connect the right hand. Both hands use shifting positions throughout this piece, so one should try to stay close to the keys in order to maintain legato touch.

Musical Example 51 *Farewell Etude, Op. 55*, mm. 12-17

In the cadenza section, ascending and descending thirty-second notes in measures 51 and 52 require switching between the two hands, so evenness and clarity can be a challenge (see Musical Example 52). In order to facilitate evenness, the pianist can practice this passage using different rhythmic combinations. I have indicated four suggestions for rhythmic practice of measure 52 (see Musical Example 53). It will be helpful to practice these measures very slowly, and then gradually speed up the tempo once the fingers can play evenly.



51 **Allegro vivace**

*Fantasia*

*f*

L.H.

52

*sf*

8<sup>va</sup>

Musical Example 52 *Farewell Etude, Op. 55*, mm. 51-52

R.H. L.H.

Musical Example 53 Suggested Rhythmic Exercise for Practicing Evenness in m. 52 of *Farewell Etude, Op. 55*

Another technical challenge in this piece is the arpeggiated chords in the left hand which use large hand extensions (see Musical Example 54). A related challenge is the use of the damper pedal in this passage—the performer should catch the bass note of each left-hand chord in the pedal while avoiding the sustaining of any notes from the previous measure.

The image shows a musical score for the Farewell Etude, Op. 55, measures 101-106. The score is written for piano and consists of two systems. The first system covers measures 101-103, and the second system covers measures 104-106. The right hand (treble clef) plays arpeggiated chords, while the left hand (bass clef) plays a melodic line. Dynamics include *allargando*, *ff*, *mp*, *dim.*, and *rit.*. Pedal markings (*8va*) are present above the right-hand staff.

Musical Example 54 *Farewell Etude, Op. 55*, mm. 101-106

Interpretation of this piece might not be as simple as it seems. In the first five measures, there are quartal harmonies in the right hand with a long pedal point in the left hand. The right hand should be played softly, and the pianist should voice to the top of the right-hand chords to create a sound like distant bells (see Musical Example 55).

**Andante** (♩ = 68)

Musical Example 55 *Farewell Etude, Op. 55*, mm. 1-4

The tempo in measures 6 through 11 should push forward due to the *accelerando* that is marked, and relax again in measure 12 before the first theme appears in measure 13. Also, at measure 51, a faster cadenza-like section marked *Allegro vivace* is introduced. The passagework here contains running scale-like passages (see Musical Example 52), and the composer labels this section “Fantasia.” In the C section, melody is divided and featured in both hands. The pianist should carefully observe the direction of note stems to determine the proper voicing (see Musical Example 56).

**Andante cantabile**  
(♩ = 90)

Musical Example 56 *Farewell Etude, Op. 55*, mm. 58-63

### *Toccata, Op. 57*

The *Toccata, Op. 57* was composed in 1995 and utilizes pentatonic, whole-tone, and diatonic scales throughout. Hsiao mentioned in a letter to his pianist friend, Fang-Yu Chen (陳芳玉): “Today, I sent you a piece called *Toccata*. You gave me the idea for this piece. It is ‘When East meets West.’”<sup>71</sup>

Table 9

Form of *Toccata, Op. 57*

Form	Intro	A	B	Transition	C	Coda
Measures	1-8	9-92	93-136	137-144	145-176	177-183

This piece consists of three different themes, with an introduction, transition, and Coda (see Table 9). Each theme contains different ideas, including big contrasts of tempo, dynamics, and articulations that create challenges for the pianist. In the A section, it begins *pianissimo* and gradually increases in volume and rhythmic energy all the way to measure 14, then suddenly drops down to piano. Using the *una corda* pedal can help support the sudden change to *pianissimo* in measure 9, and help the pianist to produce a different color change (see Musical Example 57).

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<sup>71</sup> . Chen, 319.

**Allegro** (♩ = 122)

5 (8)

9 (8)

**A** *a tempo*

*pp*

Musical Example 57 *Toccata, Op. 57*, mm. 1-12

Sixteenth notes alternate between the hands in measures 25 to 32. Hand crossings are also featured here. This passage requires a legato touch and phrase shaping. Feeling each measure in one, with two measures per phrase will give the music a longer line (see Musical Example 58).

25

L.H.

29

L.H.

R.H.

*mp*

*mf*

*f*

*sf*

*p*

Musical Example 58 *Toccata, Op. 57*, mm. 25-32

The main melody appears again in measure 53 with some alteration. In measures 53 through 68 the rhythmic patterns shift from quintuplets to groups of four sixteenth notes, which can create problems with rhythm and steadiness. This passage should be practiced carefully with a metronome (see Musical Example 59).

Musical Example 59 *Toccata, Op. 57*, mm. 53-64

The descending thirty-second note passage in measure 159 requires fast and even hand crossings while accenting every first note in the left hand (see Musical Example 60). The performer should try to think of this passage as one long phrase. Following this is a section with repeated sixteenth-note chords and double thirds in the right hand (see Musical Example 61). This section requires that the pianist stay as relaxed as possible, and use a bouncing arm and wrist motion to avoid exhaustion or injury. It helps to

visualize the hand as a paintbrush, using a sweeping motion with the fingers while staying closely connected and without any unnecessary motion.

(8) L.H.  
159 *sf* *accel.* *piu mosso*

Musical Example 60 *Toccatà, Op. 57, m. 159*

164 *f*  
167 *ff* *ff*  
171 *cresc.....* *8va*  
174 *accel.*

Musical Example 61 *Toccatà, Op. 57, mm. 164-176*

For interpretation of this piece, the pianist should observe the articulation markings and dynamic contrasts. Using the *una corda* pedal will help to keep a soft dynamic level and to create interesting contrasts of color and character, such as measures 9 to 11 and measures 93 to 95. The arpeggio section in measures 137 to 144 (see Musical Example 62), each group should gradually increase in volume in order to help build suspense and drama. Hsiao sometimes indicates *tenuto* markings in the sixteenth-note arpeggiated sections (see measure 30 in Musical Example 58). To maintain greater unity in the performance of this piece, the transitions between each section need to be interpreted carefully.

Musical Example 62 *Toccata, Op. 57*, mm. 137-144

From a reading standpoint, this piece is the most challenging because of the numerous accidentals and hand crossings. However, analyzing the structure of the piece early on will help with memorization. The toccata is an exciting work in which pianists can explore the full range of the instrument.



## CHAPTER V – CONCLUSION

In order to assist teachers and students in choosing an appropriate piece for study and performance, the following chart contains the suggested level of difficulty and a list of technical and musical challenges found in the pieces that I have discussed in this dissertation (see Table 10). The leveling terminologies that are common to well-known pedagogical reference books—intermediate, late-intermediate, early advanced, and advanced. My leveling is in keeping with that found in Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature*.<sup>72</sup> The use of the term “intermediate” is similar to Magrath’s level 7; “late-intermediate” with level 8; “early-advanced” with level 9; and “advanced” with level 10.

Table 10

Pedagogical Leveling Chart

Piece	Technical and Musical Challenges	Level
“Prelude,” from <i>Memories of Home</i> , <i>Op. 49</i>	<ul style="list-style-type: none"> <li>• Dynamic contrast</li> <li>• Different articulations in two hands</li> <li>• Held notes that require voicing</li> <li>• Contrary motion</li> </ul>	Late- Intermediate
“Memory,” from <i>Memories of Home</i> , <i>Op. 49</i>	<ul style="list-style-type: none"> <li>• Voicing to the top of chords</li> <li>• Balance between the hands</li> <li>• 2 against 3 polyrhythms</li> <li>• Memory challenges due to slight changes in the melody each time it appears</li> </ul>	Late- Intermediate
“Playground,” from <i>Memories of Home</i> , <i>Op. 49</i>	<ul style="list-style-type: none"> <li>• Different articulations in two hands</li> <li>• Use of ornaments</li> </ul>	Late- Intermediate

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<sup>72</sup>. Jane Magrath, *The Pianist’s Guide to Standard Teaching and Performance Literature*, (Van Nuys, CA: Alfred Music Publishing, 1995), v-xi.

Table 10 (continued).

<p>“Ancient Taiwanese Melody,” from <i>Memories of Home, Op. 49</i></p>	<ul style="list-style-type: none"> <li>• <i>Legato</i> touch and use of grace notes</li> <li>• Balance between the hands</li> <li>• Long, <i>legato</i> melodic line</li> <li>• Use of finger substitution in the melody</li> </ul>	<p>Intermediate</p>
<p>“Elegy,” from <i>Memories of Home, Op. 49</i></p>	<ul style="list-style-type: none"> <li>• Melody alternates between two hands accompanied by sixteenth notes in the middle voice (balance issues)</li> <li>• Voicing to the melody</li> <li>• Shaping of long phrases</li> <li>• Syncopated rhythms</li> </ul>	<p>Late-Intermediate</p>
<p>“Frolic,” from <i>Memories of Home, Op. 49</i></p>	<ul style="list-style-type: none"> <li>• <i>Staccato</i> technique in both hands and repeated note staccatos</li> <li>• Frequent articulation changes</li> <li>• Quick hand crossings</li> <li>• changes from contrary motion to parallel motion</li> </ul>	<p>Early-Advanced</p>
<p><i>Farewell Etude, Op. 55</i></p>	<ul style="list-style-type: none"> <li>• Contrasts of tempo and dynamics</li> <li>• Many accidental markings</li> <li>• Arpeggiated chords in the left hand with large hand extensions</li> <li>• Voicing to the left-hand melody while keeping the right-hand quiet</li> <li>• Awkward intervals of fourths and fifths in the right hand</li> <li>• Pedaling concerns</li> </ul>	<p>Advanced</p>
<p><i>Toccata, Op. 57</i></p>	<ul style="list-style-type: none"> <li>• Contrasting moods, tempos, dynamics, and articulations throughout entire piece</li> <li>• Hand crossings</li> <li>• Melodic connection between two hands</li> <li>• Rhythmic clarity needed in passages containing shifts from quintuplet rhythms to groups of sixteenth notes</li> <li>• Fast descending thirty-second note passages with hand crossings</li> <li>• Fast, repeated sixteenth note chords and double thirds.</li> </ul>	<p>Advanced</p>

In conclusion, Tyzen Hsiao was one of the most influential Taiwanese contemporary composers. His compositions have been performed in different countries outside of Taiwan, including America and Russia. However, his works remain unfamiliar to the public, even in his native country. As a native Taiwanese composer, Hsiao combines elements of Taiwanese folk tunes and Asian musical idioms with Western compositional techniques. My hope is that this dissertation will be a useful resource for educators, performers, and students and that it will allow for a greater understanding of Taiwanese contemporary composers, and serve as a catalyst for introducing Tyzen Hsiao's solo piano works to a larger international audience.

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