

Survey of Selected Contemporary Taiwanese  
Female Composers of Music for Solo Piano

by

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## ABSTRACT

The purpose of this project was to examine the lives and solo piano works of four members of the early generation of female composers in Taiwan. These four women were born between 1950 and 1960, began to appear on the Taiwanese musical scene after 1980, and were still active as composers at the time of this study. They include Fan-Ling Su (b. 1955), Hwei-Lee Chang (b. 1956), Shyh-Ji Pan-Chew (b. 1957), and Kwang-I Ying (b. 1960). Detailed biographical information on the four composers is presented and discussed. In addition, the musical form and features of all solo piano works at all levels by the four composers are analyzed, and the musical characteristics of each composer's work are discussed. The biography of a fifth composer, Wei-Ho Dai (b. 1950), is also discussed but is placed in the Appendices because her piano music could not be located. This research paper is presented in six chapters: (1) Prologue; the life and music of (2) Fan-Ling Su, (3) Hwei-Lee Chang, (4) Shyh-Ji Pan-Chew, and (5) Kwang-I Ying; and (6) Conclusion. The Prologue provides an overview of the development of Western classical music in Taiwan, a review of extant literature on the selected composers and their music, and the development of piano music in Taiwan. The Conclusion is comprised of comparisons of the four composers' music, including their personal interests and preferences as exhibited in their music. For example, all of the composers have used atonality in their music. Two of the composers, Fan-Ling Su and Kwang-I Ying, openly apply Chinese elements in their piano works, while Hwei-Lee Chang tries to avoid direct use of the Chinese pentatonic scale. The piano works of Hwei-Lee Chang and Shyh-Ji

Pan-Chew are chromatic and atonal, and show an economical usage of material. Biographical information on Wei-Ho Dai and an overview of Taiwanese history are presented in the Appendices.

To my mother,  
for your selfless love and endless support

獻給我的母親  
感謝您無私的愛與長久的支持

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## CHAPTER ONE

### PROLOGUE

As Miriam Green said, “a composer’s place in history requires widespread acceptance during a lifetime, and this ‘acceptance’ needs to be documented for posterity.”<sup>1</sup> Though many women have written music throughout history, limited sources have been preserved. Often, early Western women composers had to struggle not just for recognition as composers, they had to strive to publish and perform their music as well. After studying in the United States for many years, the author wonders if the same situation happened in music history in Taiwan. Bookstores and libraries in Taiwan, for example, hold very few books devoted entirely to female musicians, and no book has yet been written that focuses solely upon Taiwanese women composers. Moreover, though one dissertation has been written about the history of Taiwanese women musicians, no detailed biographical background has been provided about women composers. The majority of other dissertations and theses on Taiwanese composers either focus mainly on male composers or provide very limited information about women composers. This brings forth several questions, among them, does written information on early Taiwanese women composers exist? In early Western music history in Taiwan, were there any women musicians who attempted to write music but were never recognized in the literature? At what point in history did Taiwanese female composers emerge? Who were the earliest female composers?

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<sup>1</sup> Miriam Green, “Women: From Silence to Song,” *American Music Teachers Journal* 24 (September/October 1974): 5.

To answer these questions, an understanding of music history in Taiwan is necessary.

## **The Development of Western Classical Music in Taiwan**

### The Beginning

The first encounter with Western music in Taiwan occurred through encounters with Dutch (Dutch colonial period, 1624–62) and Spanish (Spanish colonial period, 1626–42) missionaries in the seventeenth century. Composer and ethnomusicologist Tsang-Houei Hsu described the foreigners as having “arrived in the land with the Holy Bible in one hand and Gregorian Chants in another.”<sup>2</sup> The missionaries built churches and schools, and taught people Christianity and hymns:<sup>3</sup>

(From Jan van der Burg, new Governor of Formosa to the Governor-general and [councilors] of India, October 5, 1636) About sixty girls are also daily instructed in the prayers and other subjects, the Sabbath is duly observed, and more than seven hundred persons come to hear the sermons. Led by Mr. Junius and other Dutch residents, the school-boys sing before and after sermons in the most edifying way a hymn in the Sinkan language according to the melody of Hundredth Psalm of David.<sup>4</sup>

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<sup>2</sup> Tsang-Houei Hsu. *Essays on the History of Music I* (Taipei: Chuan Yin Music Publishers Co., 1994), 64.

<sup>3</sup> Bi-Jiuan Chen, *History of Taiwanese New Music: The Beginning and Development of Western New Music during the Japanese Protectorate* (Taipei: Yueh Yuen Publishing Co., 1995), 47; Tsang-Houei Hsu, *The First Draft of the History of Taiwanese Music* (Taipei: Chuan Yin Music Publishers Co., 2000), 256; Yu-Shiou Liu, *The History of Taiwanese Music* (Taipei: Wunan Publishing Co., 2003), 54; and Kuo-Huang Han et al., “Taiwan,” in *The New Grove Dictionary of Music and Musicians*, 2d ed., vol. 25, edited by Stanley Sadie and John Tyrrell (London: Macmillan Publishers Ltd., 2001), 8. The missionaries mainly taught Taiwanese aborigines.

<sup>4</sup> William Campbell, *Formosa Under the Dutch: Described from Contemporary Records* (London: Kegan Paul, Trench, Trubner & Co. LTD,

(Day-journal of Cornelis Fedder, February 5, 1638) We went to see the school in Sinkan, which is attended by forty-five boys. These youth are daily instructed and taught singing. They are taught the doctrine of God, the morning and evening prayer, to read their books, and sing in the Sinkan tongue the Lord's Prayer and the Creed to the melody of the 100<sup>th</sup> Psalm.<sup>5</sup>

The spread of Western music in Taiwan during this period was very limited due to reluctance by the vast majority of the Taiwanese, who viewed Christianity as a tool to facilitate Taiwanese docility toward Western interests.<sup>6</sup> One of the many letters between militant officials in *Formosa Under the Dutch* confirms this perception:

(From Hans Putmans, Governor of Formosa, to Governor-General Speex. October 11, 1631) Your Excellency remarks in your letter that we extend our work too much in Sinkan, and that we should moderate our untimely zeal; but you must surely be aware that last year Governor-general Coen, as well as yourself, strongly advised us to advance the work. . . . Leaving the matter of the progress of Christianity entirely out of the question, we think that even political reason, and the consideration of what has already been done, should induce us to advance the work; if, indeed, our desire is that peace and order should become permanent among the inhabitants, so that sooner or later we may derive profit therefrom.<sup>7</sup>

In addition, the music taught by missionaries at this time was only simple hymns for the purpose of teaching religion and worshiping in church services.

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1903), 147. Though here van der Burg comments upon girls receiving daily instruction, none of these early records show that girls sang for the church services or received any music education, as boys did.

<sup>5</sup> Ibid, 161.

<sup>6</sup> Chen, *History of Taiwanese New Music*, 48; and Huei-Jing Chou, Pin In, Se Lee, Jau-Wu Lin, and Iun-Peng Yin, *Discover Taiwan* (Taipei: Common Wealth Magazine Publishing Co., 1992), 17.

<sup>7</sup> Campbell, *Formosa Under the Dutch*, 105.

Because few Taiwanese adopted Christianity, the exposure to and spread of Western music was limited.<sup>8</sup>

The influence of Western music ceased when Chen-Gong Zheng defeated the Dutch in 1662.<sup>9</sup> Christian proselytism was then forbidden, and churches were destroyed. The situation continued for about two centuries, until 1858, when the Ching Dynasty was defeated by the British Empire along with the Second French Empire in the Second Opium War (1856-60), and the government was forced to sign the Treaties of Tianjin.<sup>10</sup> Almost two centuries later, negotiations that became treaties reopened the ports of Taiwan and allowed missionaries to reenter the island.<sup>11</sup> The British and Canadian missionaries resumed religious work and built churches, hospitals, and an estimated six schools, including schools for women such as Tamshui School for Girls (1884) and Tainan School for Girls (1887).<sup>12</sup> Christian schools were one of the channels that allowed girls to receive a

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<sup>8</sup> Chen, *History of Taiwanese New Music*, 48; and Chou et al., *Discover Taiwan*, 17.

<sup>9</sup> Spain was defeated by Holland in 1642.

<sup>10</sup> In *History of Taiwanese New Music*, Bi-Jiuan Chen (pp. 49-50) indicated that the year of the Treaty was 1860, which was the year of the Convention of Peking, signed after the end of second part of the Second Opium War; 1858 was the year of the signing of the Treaty of Tianjin, a result from the end of first part of Second Opium War. *Discover Taiwan*, 158.

<sup>11</sup> Han et al., *The New Grove Dictionary*, 8; and Yu-Shiou Chen, "The Development of Western Music in Taiwan," in *One Hundred Years of Taiwanese Music: A Pictorial Guide*, ed. Yu-Shiou Chen (Taipei: China Times Publishing Co., 1998), 61.

<sup>12</sup> I-Wei Geo, *The Lives of Taiwanese Women in the Ching Dynasty* (Taipei: Tsi-Li Wan Ba Publishing House, 1993), 102-04; quoted in Yujen Chen

Western music education. In addition to Christianity, liberal arts and music were among the courses offered. Besides singing (which had developed from monophony to polyphony during this period), missionaries also taught piano and organ in the churches and schools, which meant that not only school students, but also members of church congregations could receive music lessons.<sup>13</sup>

School students and members of congregation were required to learn to sing, as singing hymns was considered important to both to the religious service and daily religious practice.<sup>14</sup> On many occasions, inside and outside of churches and schools, singing was involved in teaching and preaching Christianity.<sup>15</sup> This indirectly helped the spread of church music, as non-Christians could easily remember the melodies of hymns, which they could pass around.<sup>16</sup> Missionaries, students, and members of the congregation helped establish many choir groups in churches and schools. One such group was the Glee Club, which gave frequent public concerts locally and throughout the island.<sup>17</sup> Influential missionaries such as Rev. George Leslie Mackay (1844-1901), Mrs. William Gauld (maiden name

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Tobita, "Historical Background and Pedagogical Analysis of Piano Works by Selected Taiwanese Women" (Ph.D. diss., Texas Tech University, 2004), 20.

<sup>13</sup> Ibid, 61; and Fu-Jian Zhuo, *Chen Si-Zhi: The Game on the Keyboard*, ed. Chin Zhau, vol.5, *Musician Series* (Taipei: China Times Publishing Co., 2002), 28.

<sup>14</sup> Li-Xian Yang, *A History of Western Music in Taiwan* (Taipei: Olive Christian Foundation, 1986), 63.

<sup>15</sup> Ibid., 53-60.

<sup>16</sup> Ibid., 65-66.

<sup>17</sup> Ibid., 131, 134.

Margaret Mellis, 1867-1960), and Ms. Isabel Taylor (1909-1992) were responsible for fostering many early prominent musicians, such as pianists Shing-Jen Chen and Tsz-Mei Gau and composer Sz-Zhi Chen.<sup>18</sup> Western music began in Taiwan because of the missionaries, and for this reason many early generation musicians were from Christian families.<sup>19</sup>

### The Acceptance

In 1894, the Ching Dynasty was defeated by Japan and pressured to sign the Treaty of Shimonoseki (1895), which forced the government to cede Taiwan to Japan and began the Japanese Colonial Period (1895-1945). Starting around 1895-96, the Japanese government built language schools throughout the island in an attempt to popularize the Japanese language.<sup>20</sup> In addition to Japanese language classes and music classes that taught Japanese folk songs, Western music with Japanese lyrics were also included in the curriculum.<sup>21</sup> Later, in 1898, language schools were transformed into common schools, which continuously

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<sup>18</sup> Chen, "The Development of Western Music in Taiwan," 61-62.

<sup>19</sup> Zhuo, *Chen Si-Zhi: The Game on the Keyboard*, 28. The music population was formed by musicians from Christian families, as well as families from upper class. Zhi-Zhun Sun, "A Study of Normal Schools in Taiwan: Music Education in Japanese Colonial Period" (Master's thesis, National Taiwan Normal University, 1997), 122.

<sup>20</sup> E. Patricia Tsurumi, *Japanese Colonial Education in Taiwan, 1895-1945* (Cambridge, MA: Harvard University Press, 1977), 14; and Liu, *The History of Taiwanese Music*, 93.

<sup>21</sup> Mei-Lin Lai Kuo, "Development of Music Education in Taiwan (1895-1995)," *Journal of Historical Research in Music Education* 22 (April 2001): 178; and Yu-Shiou Chen, ed., *A Guide to Taiwanese Music* (Taipei: Yu Shan She Publishing Co., 1997), 149.

offered singing courses along with courses such as ethics, writing, reading, calligraphy, math, gym, Chinese, and Japanese.<sup>22</sup> To achieve the goal of assimilating the Taiwanese into Japanese culture, the Japanese government needed to ensure that the Taiwanese would attend the schools, which numbered 1,099 in 1944. To recruit the Taiwanese to attend common schools, the government promoted them and encouraged families to send their children to attend school, a notion which was later reinforced by law once the war began, and which resulted in approximately 930,000 students being admitted by the end of the Japanese reign.<sup>23</sup> This number of students is quite significant compared to the total population in Taiwan, around 9,500,000 in about 1895.<sup>24</sup> This action of the Japanese government was important because it ensured that Taiwanese women could receive an education.

Educational opportunities for Taiwanese girls were often sacrificed because traditional Chinese society believed that “mediocrity is a woman’s virtue,” so sending girls to school was considered to be a waste of money; therefore, financially able families preferred to send boys to school. However, girls who were fortunate enough to attend school often dropped out due to the

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<sup>22</sup> Ju-Ho Li, ed., *Annals of Taiwan Province: Education* (Taipei: Taiwan Historica, 1969), 66-67, 83; quoted in Yang, *A History of Western Music in Taiwan*, 111.

<sup>23</sup> Fu-San Huang, “Modernization under Japanese Colonial Control,” in *A Concise History of Taiwan* (May 19, 2004) <http://info.gio.gov.tw/ct.asp?xItem=18361&ctNode=2527&mp=1> (accessed October 7, 2010).

<sup>24</sup> Heng-Dau Lin, edit. *History of Taiwan* (Taipei: Taiwan Historica, 1977), 298-299; quoted in Yang, *A History of Western Music in Taiwan*, 47.

practical necessities of farm work, housework, or financial need. Girls who did graduate from school were discouraged from pursuing higher education because parents believed there was no use for higher education, at least for women.<sup>25</sup> However, and progressively for this time, the policy of the Japanese government made sure that Taiwanese women had opportunities to receive a basic education equivalent to the elementary level, which ultimately provided Taiwanese women exposure to Western music.<sup>26</sup> Through this opportunity, along with the cultivation of music from missionaries, the emergence of the first generation of Taiwanese composers and performing musicians, including women, occurred during the colonial period (1895-1945).

In addition to singing classes offered in common schools, more advanced music courses, including those in instrumental music, were offered in five teachers' schools.<sup>27</sup> Professional musicians were hired to teach students in these

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<sup>25</sup> Jian-Ming You, *Two Generations of Taiwanese Working Women: An Interview* (Taipei: Institute of Modern History, 1994), 89; Chiou-Mei Tzen, *The Lives of Sim-Pua: Stories of Taiwanese Daughters-In-Law* (Taipei: Yu Shan She Publishing Co., 1998), 149 and 153; and Wan-Mei Wang-Chen, interview by author, 18 November 2005, Wan-Mei Wang-Chen's residence, Beigang, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA.

<sup>26</sup> Both missionaries and the Japanese government had a difficult time recruiting students, especially girls, because musicians were considered low class workers. In addition, the only type of Taiwanese female who played music was the E-Gi, a profession similar to a Geisha in Japan. Thus, Taiwanese parents did not want their daughters to study music in the schools. Kou Genkata, *Taiwanese Customs*, trans. Taipei Chun-Wei Library Company (Taipei: Taiwan Ri-Ri Newspaper Office, 1921), 146-49; quoted in Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 36-7.

<sup>27</sup> Fu-San Huang, "Modernization under Japanese Colonial Control," (accessed October 7, 2010).

teachers' schools. In 1899, the Japanese government began to allow talented Taiwanese students to study in Japan.<sup>28</sup> This policy created the one and only channel for those who wanted to pursue higher education or other advanced studies.<sup>29</sup> Tsang-Houei Hsu explained that almost all of the first generation (those who were active during the Japanese colonial period) of Taiwanese musicians studied in Japan:

Study in Japan was the only way for the musicians . . . because there were no professional music institutions in Taiwan. . . and since Western music had been developed in Japan for over fifty years, Japan had already established many professional institutions for music . . . Also, the Japanese language was used in Taiwan; students had no language difficulty when they studied in Japan. . . Furthermore, the Japanese government created separate discrepant educations for Taiwanese and Japanese in Taiwan; thus, it was almost impossible for the Taiwanese to pursue higher education in the country; however, the discrepant education policy was not practiced in Japan, therefore, the Taiwanese had more chance to study in a university or college there.<sup>30</sup>

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<sup>28</sup> Piano, violin, and voice were the most common majors offered around that time. Zi-Miao Wang, *The Development of Taiwanese Music* (Tainan: Wang Zi-Miao, 2002), 9; and Yang, *A History of Western Music in Taiwan*, 112.

<sup>29</sup> Chen, *History of Taiwanese New Music*, 283. In 1902, the Japanese government began offering talented Taiwanese students government sponsorship for advance studying in Japan. Originally, the idea was to encourage Taiwanese students to receive an education in Japan, but after the middle period, the number of applicants increased and the government stopped offering the scholarships. As a result, in the subsequent generation, students who were able to pay for studying abroad were from elite families. Sun, "A Study of Normal Schools in Taiwan: Music Education in Japanese Colonial Period," 110 and 123.

<sup>30</sup> Hsu, *The First Draft of the History of Taiwanese Music*, 265; and Sun, "A Study of Normal Schools in Taiwan: Music Education in Japanese Colonial Period," 123. In addition to schools established by the Japanese government, schools built by missionaries still existed at this time. These schools produced talented musicians continuously throughout the Japanese Colonial Period. Some musicians from Christian families, such as Hsing-Zhen Chen, chose not to study in Japan but instead received proper musical education from the missionaries and music teachers in Taiwan.

These first-generation male composers and performing musicians included Chang-Hua Chang (piano), Deng-Chao Chang (violin), Fu-Hsing Chang\* (1888-1954) (the first music student who studied in Japan, violin), Tsai-Hsiang Chang (1915-1991) (piano), Wen-Yeh Chiang\* (1910-1983) (voice to composition), Ching-Yin Chen\* (d. 1958) (piano), Nan-Shan Chen (music theory), Sz-Zhi Chen\* (1911-1992) (piano and composition), Ching-Yuan Chou\* (1914-1994) (organ), Hsun-Kuan Chou (1920-2003) (piano), Feng-Chi Dai (piano), Yue-Na Gau\* (1917-1948) (composition), Cheng-Ho Ke\* (1889-1979) (educator), Chi-Yuan Kuo\* (1921-?) (composition), Chun-Chung Li\* (1920-?) (voice), Jing-Tu Li\* (1901-1972) (violin), Chih-Chuan Li\* (1902-1975) (music theory and violin), Chao-Duen Liao (1906-1969) (voice), Cheng-Mu Lin (1909-1961) (voice), Ho-Nian Lin\* (1914-1994) (voice), Jin-Shen Lin (1901-1960) (piano), Shan-De Lin (voice), Chuan-Sheng Liu\* (1916-2008) (piano to voice), Ching-Cheng Luo (cello), Hsien-Chuen Luo\* (1905-1984) (theology), Hsi-Chi Wang\* (1907-1973) (trumpet), Yun-Feng Wang\* (1896-1969) (orchestra), and Mao-Rong Wong (violin).<sup>31</sup>

The first generation of composers and performers taught in schools in Taiwan helped establish music groups, such as the first non-professional orchestra established by Fu-Hsing Chang in 1920. Other examples include the establishment of various choirs around 1942 by Jing-Tu Li, Chuan-Sheng Lu, and Sz-Zhi Chen, and the establishment of competitions directed by several

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<sup>31</sup> \* Composers.

individuals, including Jing-Tu Li in 1932.<sup>32</sup> These musicians also gave performances throughout the island, which received great praise from the public and stimulated interest in Western music in Taiwan.<sup>33</sup>

### Women Musicians

Taiwanese history witnessed the rise of women musicians during the Japanese colonial period. The causes of the phenomenon were studied by Yujen Chen Tobita, whose doctoral dissertation, “Historical Background and Pedagogical Analysis of Piano Works by Selected Taiwanese Women,” was the first document devoted solely to Taiwanese women musicians. Tobita did not aim to study women composers as individuals, but to provide readers with a thorough historical background on the subject. She discussed the change of social status and roles of Taiwanese women in different periods of Taiwanese history, as well as within the scope of music history in Taiwan.

The emergence of Taiwanese women musicians during the Japanese Colonial Period must be discussed in relation to two primary influences: the Japanese government and the Christian missionaries. Regarding the part of Japanese government, as stated earlier, approximately 1,099 common schools were built throughout Taiwan, and the Japanese administration encouraged parents to send their children to schools and later made this a requirement

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<sup>32</sup> Liu, *The History of Taiwanese Music*, 132-33.

<sup>33</sup> Pi-Chuan Chen, *The Developing of Western Art Music in Taiwan during the Colonial Period* (Taipei: Yuan-Yin, 1993), 93; quoted in Tobita, “Historical Background and Pedagogical Analysis of Piano Works,” 54.

enforced by law. Because these schools included Western music in the curriculum, Taiwanese children were exposed to Western music. Tobita further adds that the Japanese government's ban of foot-binding practice (an unhealthy physical tradition practiced by the Chinese that limits a woman's physical movement) helped increase female attendance in schools, which further increased Taiwanese women's exposure to Western music. As a way of enlisting support for abandoning the foot-binding custom, the Japanese government invited wealthy Taiwanese elite families to Japan to witness how Japanese women, without foot-binding, were able to work, study, and take care of their households simultaneously. Once upper-class families stopped the tradition, others followed. The Japanese again reinforced the ban by law, this time in 1915, and female enrollment in schools increased.<sup>34</sup> Second, the Japanese government encouraged the Taiwanese to study music and provided scholarships for talented musicians to study in Japan. Tobita stated that the government's aim was not to support talented artists as much as to prevent the Taiwanese from studying and pondering politics, philosophy, and law, which might encourage rebellion against Japan.<sup>35</sup> The unintentional artistic support from the government provided an opportunity

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<sup>34</sup> Wei-Shin Wu, "The Movement of Unbinding-Foot for Taiwanese Women and Cutting Long-Tail for Taiwanese Men During the Colonial Period," in *Essays on the History of Chinese Women*, ed. You-Neen Lee and Yu-Fa Cheng (Taipei: Tai Wan Shan Wu Publishing House, 1988), 475; quoted in Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 34-35.

<sup>35</sup> Chi-Ting Wan, *The History of Education in Taiwan* (Taipei: Taiwan Shan-Wu Corporation Company, 1978), 111-14; quoted in Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 42.

for the Taiwanese to study abroad, where they learned advanced composition techniques and instrumental performance. Upon their return to Taiwan, their knowledge was inevitably passed on to the next generation.

The other primary force that brought Western music to Taiwan was the missionaries from Canada and Great Britain, who were largely responsible for nurturing the early generation of women musicians. In fact, according to Tobita, most of the first generation women of musicians were fostered by the missionaries.<sup>36</sup> Upon their arrival, the missionaries built girls' schools on the south and north parts of Taiwan, including Tamshui School for Girls (1884), Tainan School for Girls (1887), Women's Bible School (1896), and Women's School (1910).<sup>37</sup> Influential missionaries such as Margaret Mellis Gauld (1867-1960) taught liturgical music, singing, organ, and piano to the church congregations, as well as to school students.<sup>38</sup> The missionaries were able to continue their education attempts in Taiwan after Japan took over the island in 1895, of course with the support from the Christian churches in Japan.<sup>39</sup> Though the number of Taiwanese who converted to Christianity was not large, approximately 21,000 from 1914-22 according to one source, they included the intellectuals from the middle and upper classes and therefore exerted a strong

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<sup>36</sup> Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 46.

<sup>37</sup> Yang, *A History of Western Music in Taiwan*, 124, 128.

<sup>38</sup> *Ibid.*, 130.

<sup>39</sup> *Ibid.*, 123.

influence on Taiwanese society.<sup>40</sup> A majority of Taiwanese Christian families allowed their daughters study music because they were relatively open toward Westernization as evidenced by their conversion to Christianity. Second, Christian families were immersed in Western music in their daily lives because of their religion. They sang hymns during the services, at school, and at home. This accompanying belief that playing music is a way to worship God influenced Christian children, including daughters, who were encouraged to learn to play an instrument or sing.<sup>41</sup> This explains the phenomenon of how most women musicians came from Christian families.

The majority of female musicians from this period majored in piano and voice, although a few studied violin. They are as follows: Hsing-Zhen Chen (1910–1999) (piano), Nuan-Yu Chen (1918-?) (voice), Zhao-Zhi Chen (or Chow-Yew Chen (b. 1906), the first female musician to study abroad) (voice), Ju-Huei Gau (violin), Jin-Hua Gau (1906–1988) (piano), Tsz-Mei Gau (1914–2004) (piano), Ya-Mei Gau (voice), Ming-Zhu Ke (1910–2002) (voice), Guei-Hsiang Li (d. 1943) (piano), Chiu-Jin Lin (1913–2000) (voice), Shih-Hau Lin (1907–1991) (voice), Tsai-Tz Lin (piano), Yen Liou (violin), and Shu-Huei Tsai (1914–1992) (violin).

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<sup>40</sup> Chen, *History of Taiwanese New Music*, 70. Liou-Dien Huang ed. *The Presbyterian Churches in Northern Taiwan: 1872-1972* (Taipei: The Presbyterian Church in Taiwan, 1972), 921; and William Campbell, *Sketch from Formosa* (London: Marshall, 1915), 382; quoted in Yang, *A History of Western Music in Taiwan*, 101-103.

<sup>41</sup> Tobita, “Historical Background and Pedagogical Analysis of Piano Works,” 53-54.

## Evidence of Women Musicians Writing Music

In 1999, Chun-Yen Lai, a Taiwanese scholar and son-in-law of the social movement leader from the colonial period, Pei-Huo Tsai (1889–1983), published a collection of songs and lyrics written by Pei-Huo Tsai. One of the songs, “Birthday Song,” was composed by Tsai’s eldest daughter, Shu-Huei Tsai (1914–1992), a violinist and a disciple of Shinichi Suzuki at Tokyo Music Academy (now Tokyo University of Arts, School of Music). This exciting finding of Shu-Huei Tsai’s “Birthday Song” answered the question as to whether there were any women musicians attempting to compose during the early period. Encouraged by her father, Shu-Heui Tsai composed the song in March 1938, with lyrics by her father, Pei-Huo Tsai.<sup>42</sup>

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<sup>42</sup> Chun-Yen Lai, *The Songs of Pei-Huo Tsai and his Generation* (Taipei: Wu San-Lien Foundation, 1999), 119.

# 壽辰祝歌

和樂優美 蔡培火作詩 1938. 2. 10  
蔡淑慧作曲 1938. 3. 12

森羅宇宙美妙殿堂  
壽命天賜珍貴無比  
江山基業長上開拓

人生其內作主 人翁  
鶴算龜齡萬福 之基  
經營久年宜享安樂

老年人朋友 吾等恭參 添福壽

歡樂哉歡樂哉 親朋滿座 壽筵大開 一同

舉觴祝康泰 祝賀高壽 比南

山祝賀 鴻福如東海

Example 1.1. “Birthday Song” by Shu-Heui Tsai. The score is derived from *The Songs of Pei-Huo Tsai and his Generation* by Chun-Yen Lai (Taipei: Wu San-Lien Foundation, 1999), 119.

Written in verse-chorus song form (verse: mm. 1-8; chorus: mm. 9-31. See example 1.1), the song is monophonic (without accompaniment), and the melody is constructed with the pentatonic scale *Gong* (C-D-E-G-A). Though the writing is simple, and it was the only documented composition that has been found by Shu-

Huei Tsai, it raises the question of whether there were more compositions written by women musicians from the colonial period, which could be an interesting topic for future research.

### After World War II

The music foundation laid by the Japanese government and the missionaries continued to thrive after the war. An improved economy made music lessons and instrument purchases more affordable for Taiwanese families. Japanese-trained musicians became the teaching force as well as active members of prominent organizations, such as the Taiwan Cultural Association and the National Taiwanese Symphony Orchestra. These organizations provided music appreciation lectures, master classes, free concerts, and other related events in Taiwan, all of which promoted Western music.<sup>43</sup> These musicians and composers fostered later generations of music students, and at the same time continued to devote themselves to performing and promoting Western music. With help from the new Taiwanese government from the 1960s and on, the popularity of Western music continued to rise. From that point on the Taiwanese government played an important role in the development of Western music in the country.

After being defeated by the Chinese Communist Party (CCP), the Chinese Nationalist Party (also known as Kuomintang, KMT) moved the entire government to Taiwan in 1949. Large numbers of Chinese immigrants, including many prominent Chinese musicians such as Er-Hua Shiao, fled to Taiwan after

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<sup>43</sup> Tobita, “Historical Background and Pedagogical Analysis of Piano Works,” 61-62.

the CCP took over the mainland. Early in the regime the education system was in some disarray due to the language barrier and the transference of the power from Japan to China. However, the KMT government managed to implement several cultural achievements during this period, which further helped stimulate the development of Western music in the country. Among other achievements, music festivals and competitions were established, and promotional activities were held to help popularize Western music; the importation of musical instruments was allowed, which helped lower the price of the instruments; school music textbooks were standardized and music curricula were developed; translations of musical terms were standardized; financial support for studying abroad was given to talented musicians; and tax-free concerts for musicians were granted, among other contributions.<sup>44</sup> Cultural centers were built in major cities, where public libraries, concert halls, and exhibition centers were also provided. The National Concert Hall and the Opera Hall were also built in the capital to accommodate different settings for music performances. Musicians and groups from other countries were invited to perform at the concert halls, which stimulated and improved the level of performance of Taiwanese musicians, and raised the level of appreciation on the part of audiences.<sup>45</sup>

In addition, the Taiwanese government established a law in 1969 to ensure that every citizen in Taiwan was able to receive nine years of education, including

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<sup>44</sup> Liu, *The History of Taiwanese Music*, 152-53.

<sup>45</sup> Tobita, “Historical Background and Pedagogical Analysis of Piano Works,” 61, 65.

elementary and junior high school, a law that guaranteed a minimum education for Taiwanese girls. Furthermore, due to the improvement of the economy and the development of the society, the traditional line of thinking that women should receive less education slowly changed. Parents became willing to invest in their daughters' education, including the study of music. By the 1970s, female students enrolled in music programs outnumbered male students.<sup>46</sup> The rise of the middle class after 1970--which enabled many to afford discretionary spending on instruments, travel, and tuition for music school--caused the number of music students to increase.<sup>47</sup> Experimental music programs were established to foster talented young music students, and higher education institutions increasingly served the rapid growth of the music population. By 1976, the institutions with music programs numbered ninety-one.<sup>48</sup> Among these, the first to establish a music department was the National Taiwan Normal University in Taipei, in 1946, followed by the National Taiwan Academy of Arts in Panchiao in 1957, and the Chinese Culture University in Taipei in 1961.<sup>49</sup>

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<sup>46</sup> Ibid., 79-80.

<sup>47</sup> Ibid., 80.

<sup>48</sup> Kuo, "Development of Music Education in Taiwan," 182. The establishment of experimental music program in high schools, junior high schools, and elementary schools began in 1948. Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 66.

<sup>49</sup> Tzi-Ming Yang, "Selected Solo Piano Works of Taiwanese Composers" (D.M.A. diss., University of Maryland, College Park, 2002), 9; and Tsang-Houei Hsu, *Essays on the History of Music II* (Taipei: Chuan Yin Music Publishers Co., 1994), 110.

The faculties of these institutions consisted primarily of musicians from China and Taiwan who had studied in Japan. Many graduates from these colleges and universities chose to further their studies in Europe or the United States instead of Japan. They later became leading composers and educators who brought back the newest musical idioms from overseas— for example, concrete music, electronic music, chance music, and serial music— all of which greatly stimulated musical creativity in Taiwan. One of the most memorable events for introducing the new music was Tsang-Houei Hsu's composition recital, held after he returned from France in 1960:

On June 14<sup>th</sup>, 1960, I had my composition recital in Taipei, which consisted of Modern Music. . . . At that time, the Modern Music movement had already existed for more than a half-century internationally. . . but it was still unknown in Taiwan. So, the negative responses to my compositions were expected.<sup>50</sup>

From this point, the style and music idioms used by the Taiwanese composers changed from nineteenth-century Romanticism to idioms resembling Bartók, Debussy, Schoenberg, and Stravinsky; by the 1970s and 1980s, the composition style began to show an infusion of Taiwanese cultural idioms with Western music composition techniques.<sup>51</sup> To promote and provide performance opportunities for new music written by Taiwanese composers, this group of composers established music organizations, such as the Chinese Modern Music

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<sup>50</sup> Tsang-Houei Hsu, *The History of Chinese New Music* (Taipei: Yueh Yuen Publishing Co., 1986), 48-49; quoted in Chen, *History of Taiwanese New Music*, 287.

<sup>51</sup> Liu, *The History of Taiwanese Music*, 185-86.

Research Society (established in 1969) and Asian Composers' League (1973). Organizations were also founded to preserve Taiwanese folksong and traditional Chinese music, such as the Chinese National Music Research Center (1967) and the National Music Center (1977). Second-generation Taiwanese composers entered the country's music scene from 1945-73, and the third generation appeared from 1973-80. Prominent second-and third-generation composers include Chien-Tai Chen (b. 1949), Ju-Shui Chen (1942–1986), Mau-Liang Chen (1937–1997), Mau-Hsuan Chen (b. 1936), Shan-Hua Chien (b. 1954), Hong-Hsuan Dai (1942–1994), Fang-Long Ke (b. 1947), Deh-Ho Lai (b. 1943), Tai-Hsiang Li (b. 1942), Fu-Yu Lin (1931–2004), Tao-Sheng Lin (b. 1934), Chun-Ching Hou (1938–1996), Bo-Yun Hsu (b. 1944), Sung-Jen Hsu (b. 1941), Sung-Rung Hsu (b. 1941), Tsang-Houei Hsu (1929–2001), Tai-Hsiang Li (b. 1942), De-I Liou (1929–1991), Yen Lu (1930–2008), Shui-Long Ma (b. 1939), Huang-Long Pan (b. 1945), Wei-Liang Shi (1925–1977), Bing-Kuang Shen (b. 1921), Jin-Tang Shen (b. 1940), Hung-Hsuan Tai (1942–1994), Shing-Kwei Tzeng (b. 1946), Loong-Hsin Wen (b. 1944), Ting-Lien Wu (b. 1950), Yuan-Fang Wu (b. 1952), Chang-Fa You (b. 1942), and Tsung-Hsien Yang (b. 1952). The second-generation composers were nurtured by the first generation, and third-generation composers were taught by either the first- or second-generation composers.<sup>52</sup>

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<sup>52</sup> National Cheng Kung University, "Exhibition of Taiwanese Composers" (November, 2007), <http://www.lib.ncku.edu.tw/www2008/media/exhibit/2007/composer/index.htm> (accessed July 20, 2010).

## The Emergence of Women Composers

In the process of finding women composers, the author located and interviewed former students of the women musicians from the Japanese Colonial Period, including pianist Jia-Chi Hsu and pianist Guei-Shen Chen (who has written many articles on subjects related to Western female composers), and the former minister of the Council for Cultural Affairs and pianist Yu-Shiou Chen, who was personally acquainted with some musicians from the Japanese Colonial Period. Yu-Shiou Chen was also responsible for publishing books about the fine arts, history of Taiwanese music, and Taiwanese composers, to name a few. On the question of whether women composers prior to or during the colonial period are represented in the archives or other places, Chen explained none were due trends of the society at that time:

The thinking in the earlier time about women was that women did not require or need to receive that much education. . . . Later, when women started to receive a Western music education, piano and voice were the two majors they learned. That was because we did not have the teachers who were able to teach other instruments until the Japanese came and brought in many music educators. Then people started to learn other instruments. Now, to be a female composer, one must be very independent in their thinking, and be in touch with the outside world. Of course, people were able to study in Japan during the Japanese Colonial Period, and even in Europe at a later time, but traveling was very difficult in the early time, as well as living in other countries, which for women from a traditional background would be almost impossible to do so without the opposition from their families. After the 1960s or 1970s, when the awakening of the culture began, as well as the emergence of women's rights, women started to devote themselves to other fields. In addition, the returning of male musicians from Europe helped foster the first generation of female composers.<sup>53</sup>

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<sup>53</sup> Yu-Shiou Chen, interview by author, 18 November 2005. National Cultural Association, Taipei, Taiwan, tape recording, tape and transcript in author's possession, Coralville, IA.

Traditionally, women were neither involved nor encouraged in creativity. In addition, traditional parents thought that playing an instrument, especially piano, was more elegant and suitable for a lady. Thus, the majority of women musicians became either pianists or singers.<sup>54</sup> However, after the war women musicians increasingly began to pursue male-dominated majors such as trumpet and trombone. When the National Taiwanese Academy of Arts was established, the first school to emphasize theory and composition, students were encouraged to become involved in composing. The second- and third-generation composers, such as Tsang-Houei Hsu, sought talented students to major in composition, including female students. For example, Hwei-Lee Chang was encouraged by Shui-Long Ma, and Kwang-I Ying was encouraged by Wei-Liang Shi.<sup>55</sup> Therefore, women composers began to appear on the scene after 1980. These women composers pursued higher education in the United States and Europe and, after returning to Taiwan, became a significant teaching force in major universities, where they continued to nurture a younger generation of composition students. Women composers born prior to 1960 who are profiled in this paper include Wei-Ho Dai (b. 1950), Fan-Ling Su (b. 1955), Hwei-Lee Chang (b. 1956),

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<sup>54</sup> Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 81 and 84.

<sup>55</sup> Kwang-I Ying, interview by author, 16 June 2008, Kaohsiung, Taiwan, tape recording, National Sun Yat-Sen University, Kaohsiung, Taiwan. Transcription in author's possession, Coralville, IA; and Hwei-Lee Chang, telephone interview by author, 13 December 2008, tape recording. Transcription in author's possession, Coralville, IA.

Shyh-Ji Pan-Chew (b. 1957), and Kwang-I Ying (b. 1960).<sup>56</sup> Among them, Wei-Ho Dai is considered the first female composer by birth year (1950).<sup>57</sup>

### **Composers Studied and Their Music**

In searching out biographical and analytical material for this paper on early women composers in Taiwan, no in-depth biography nor overall study on their piano compositions was found. No published books have been wholly devoted to Taiwanese women composers. However, a book written by music journalist Huei-Fang Ho includes information about one of the women composers, Shyh-Ji Pan-Chew. The book consists of a collection of Ho's interviews with renowned composers and other musicians, and her observations about selected significant musical events in Taiwan.<sup>58</sup>

There are several doctoral dissertations on selected works by five women composers. These dissertations contain different levels of analytical depth on selected works of the composers, and are accompanied by general but brief biographies. Chiang, for example, studied Su's *Dragon and Lion's Dance* and two

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<sup>56</sup> Composers listed here were those who continued to compose and are active on the music scene. Those who changed career paths or who are not actively involved are not included, such as Shu-Hwa Su (b. 1952), recipient of the Wu Buo-Chau Composition Award. She changed her career path and became an educator in the Orff-Schulwerk method after graduating from National Taiwan Academy of Arts in 1973.

<sup>57</sup> Composer Wei-Ho Dai lost her piano music manuscript; therefore, information on Wei-Ho Dai is not included in the main body of this paper. To learn more about the life and to see list of works by Wei-Ho Dai, see the appendix.

<sup>58</sup> Huei-Fang Ho, *My Observation on Musicians* (Taipei: Da Lu Publishing, 1998).

movements from *Temple Festival Suite*;<sup>59</sup> Huang studied Ying's *Trio* for violin, cello, and piano, and her *Fantasy* for cello and piano;<sup>60</sup> Lin catalogued flute music by Dai, Su, Chang, and Pan-Chew;<sup>61</sup> Lin studied cultural perspective in Pan's *In the Dark* and provided a detailed summary of Pan's composition language;<sup>62</sup> Tobita wrote on Su's piano works *Dragon and Lion's Dance*, and *Temple Festival Suite*;<sup>63</sup> Wu studied Ying's *Trio* for violin, cello, and piano;<sup>64</sup> and Yang studied *Ying-Yang* and *Nocturne* from Ying's piano piece *Mood*.<sup>65</sup> Among these, only the analyses by Chiang, Tobita, and Yang of the respective composers' piano music are relevant to the present paper and therefore will be used as reference herein.

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<sup>59</sup> Tien-Yi Chiang, "A Study of Piano Works by Formusica: The *New Taiwan Music Piano Works, Volumes I-VII*" (D.M.A. diss., City University of New York, 2006).

<sup>60</sup> Wei-Der Huang, "Solo Piano and Chamber Music of Contemporary Taiwanese Composers" (D.M.A. diss., University of Maryland, College Park, 2001).

<sup>61</sup> Tzu-Ying Lin, "A Catalogue of Flute Music by Contemporary Taiwanese Composers with Stylistic Analysis and Performance Suggestions for Selected Works" (D.M.A., diss., University of Texas at Austin, 2003).

<sup>62</sup> Kuo-Chen Lin, "Understand the Contemporary Serious Music Composition of Taiwan (1980-2005) from the Cognitive Phenomenon of Culture" (Ph.D. diss., National Taiwan Normal University, 2008).

<sup>63</sup> Tobita, "Historical Background and Pedagogical Analysis of Piano Works."

<sup>64</sup> Yu-Ting We, "Music and National Identity: A Study of Cello Works by Taiwanese Composers" (D.M.A., diss., City University of New York, 2010).

<sup>65</sup> Tzi-Ming Yang, "Selected Piano Solo Works by Taiwanese Composers" (D.M.A. diss., University of Maryland, College Park, 2002).

In contrast to Yang's brief and general descriptions of the pieces, Tobita's paper, though focused on pedagogical analysis and performance suggestions, provides ample supplemental information on existing comments from the composer, such as the explanation of Taoism ritual and its symbolic meaning in *Temple Festival Suite*. Compared to the Tobita and Yang dissertations, Chiang provided more information on special features in the music. Chiang not only gives the cultural context for each piece, but also provides an overview of what to expect in the music, as well as specific composition techniques. For example, she indicates that Su's usage of chromaticism in *Taoist Exorcist* is accomplished through utilizing interval of a second, both harmonically and melodically.<sup>66</sup> In her doctoral dissertation Chien-Yu Hung studied the compositional process of selected Taiwanese composers, including Pan and Ying.<sup>67</sup> Hung summarized his survey regarding what inspires the composers to compose and how creativity is processed, as well as how the composers begin to compose. The study is significant and relevant to this paper, and some of that information is included in the main body of this paper.

In addition to the relevant dissertations, Shyh-Ji Pan-Chew, Fan-Ling Su, and Kwang-I Ying have published papers and books about their own music, composition techniques, and inspirations. Pan presented a paper entitled "The Development of My Musical Language" at the 5<sup>th</sup> Asian Composers' Forum—

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<sup>66</sup> Chiang, "A Study of Piano Works by Formusica," 81.

<sup>67</sup> Yu-Chien Hung, "An Exploration of the Musical Composition Background/Experience, Process, and Pedagogy of Selected Composers in Taiwan" (Ed.D. diss., Teachers College, Columbia University, 1998).

Asian Woman Composer Forum in 1991. In this presentation, Pan introduced her usage of Linear Cell, a concept found in Asian music, in her compositions written between 1990 and 1997. Variations of the cell are discussed, and her composition *Soliloquy of Pandora* was used as an example.<sup>68</sup> Ying wrote *Cultivation of Music in Five Years* to summarize the elements and uses of technique, as well as changes in the musical approach and style of her music written between 2002 and 2007. She divided the book into four chapters, covering subjects such as pitch, time and rhythm, timber, texture, structure, and ideas, and provided examples from her compositions.<sup>69</sup>

Su published *The Application of Western Music Theory and Creative Concept from Eastern Music* in 2001. In the book she explained her application of *Ying-Yang* Chord, a musical concept in Eastern music, as well as modern compositional techniques based on Western music in her works. One example can be found in *Buddha Ohne Worte*, with its combined church modes, pentatonic scale, and glissando, the latter in imitation of Chinese traditional instruments. Another example can be found in *Drama Showing in the Theatre*, where the music texture is a blend of *klangfarbenmelodie*, tone cluster, and ostinato of chromatic pattern. Her compositions from 1995 to 2000 were used as examples in her book. Fan-Ling Su also wrote a master's thesis and doctoral dissertation in

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<sup>68</sup> Shyh-Ji Pan-Chew, "The Development of My Musical Language," paper presented at the 5<sup>th</sup> Asian Composers' Forum–Asian Woman Composer Forum, Taipei, May 24–26, 1991, 56–86.

<sup>69</sup> Kwang-I Ying, *Cultivation of Music in Five Years* (Kaohsiung: Chuenhui Publisher, 2008).

which she discussed her own application of chaos theory and heterophony in her music. Though Fan-Ling Su has one thesis, one dissertation, and one book that document various composition concepts, the one concept common to all of these works is the blending in of Chinese elements. For example, in the vocal part of *Uralte Legende*, the soprano imitates the vocal style of Chinese opera, *PingJu*; *The Beauty Belle* (2005) is inspired by a poem entitled “Yu Mei Jen” by a Nan-Tong Dynasty poet Yi Li; or *Temple Festival Suite*, in which Su portrays the ceremony, activities, and atmosphere of the Taoist religion.<sup>70</sup>

### **The Development of Piano Music in Taiwan**

The first encounter with keyboard music for the Taiwanese was after the arrival of the British and Canadian missionaries. Some Taiwanese heard organ performances in church worship services, as well as in the schools built by the missionaries.<sup>71</sup> Exposure to keyboard music increased after Japan’s invasion of Taiwan because keyboard music was included in the school curriculum. In addition to Christian students receiving piano lessons from the missionaries,

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<sup>70</sup> Fan-Ling Su, *The Application of Western Music Theory and Creative Concepts from Eastern Music* (Taipei: Mei-Le Publishing, 2001); Fan-Ling Su, “The Application of Chaos Conception in Musical Composition” (Master’s thesis, National Taiwan Normal University, 1994); and Fan-Ling Su, “The Application of the Concept of Heterophony in My Musical Composition” (Ph. D. diss., Taipei National University of the Arts, 2007).

<sup>71</sup> George Leslie Mackay, *Dr. Mackay’s Diary*, translated by Hong-Wen Chen (Tainan: Presbyterian Church in Taiwan Press, 1972), 128; quoted in I-Ching Huang, “Development of Piano Music in Taiwan and Piano Composition by Taiwanese Contemporary Composers” (Master’s thesis, National Taiwan Normal University, 1993), 9; and Chang Jung Girl’s Junior High School, *Hundred-Year History of Tai-Nan School for Girls 1887-1987* (Tainan: Chang Jung Girl’s Junior High School, 1988), 45; quoted in Huang, “Development of Piano Music,” 8.

teachers college students learned to play the piano to aid in their teaching of singing, along with their other courses, in the common schools.<sup>72</sup> Since this was just the beginning of the cultivation of Western music, the quantity of music and musical styles that the Taiwanese encountered was somewhat limited until the first generation of musicians brought back more piano works by Beethoven, Chopin, Liszt, and other Western composers from Japan.<sup>73</sup> The quantity of piano music the Taiwanese musicians composed during the Colonial period, and during the beginning of the KMT government, was very small. Only twenty-eight pieces exist, fifteen pieces them by Wen-Yeh Chiang, five by Sz-Zhi Chen, four by Er Lin, three by Chi-Yuan Kuo, and one by Ching-Yin Chen. Since Taiwanese musicians learned music mainly from the eighteenth and nineteenth centuries, their piano compositions show strong musical influences from that period.<sup>74</sup> For example, the piano works of Sz-Zhi Chen were written with major-minor tonality and without much chromaticism.<sup>75</sup>

The influence of nineteenth-century music was challenged by modern music idioms after 1960. As mentioned earlier, composer and pianist Tsang-Houei Hsu's public concert in 1960 introduced what were then the newest music trends from Europe; when he performed his modern compositions, audiences—including large numbers of music professionals—were stunned, and this moment

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<sup>72</sup> Ibid., 14.

<sup>73</sup> Ibid., 44.

<sup>74</sup> Yang, "Selected Piano Solo Works by Taiwanese Composers," 7.

<sup>75</sup> See Chen, *History of Taiwanese New Music*, 122-72 for music score.

was the catalyst for change in the Taiwanese musical style. After this point, the style evolved from exclusively Classical and Romantic to Impressionism and contemporary music.<sup>76</sup> The second generation of composers (those who became active in the music scene from 1945–73), of which Tsang-Houei Hsu was a part, chose to study in Europe and the United States instead of Japan. They continuously brought back the latest musical styles from abroad and stimulated the creativity of Taiwanese composers. The output of piano music increased after the 1960s, including the following works: thirty-four sets written during the 1960s; thirty-five sets written during the 1970s; fifty-six sets written during the 1980s; more than twenty-eight sets written during the 1990s; and more than thirty-three sets written from 2000-06.<sup>77</sup>

Compared to the piano music written before 1960, the scope of pieces written after 1960 was much larger, including sonatas and concertos.<sup>78</sup> A trend around the 1970s was stimulated by Taiwan's exit from the United Nations in 1971, which spurred the awakening of interest in Taiwanese cultural identity and

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<sup>76</sup> Chen, *History of Taiwanese New Music*, 287.

<sup>77</sup> The numbers shown here were tabulated from the compiled list in I-Ching Huang, "Development of Piano Music in Taiwan and Piano Composition by Taiwanese Contemporary Composers," 44-49, and from the selected works in Ching-Ming Cheng, "An Annotated Bibliography of Taiwanese Piano Music by Selected Composers Born after 1950" (D.M.A. diss., University of Miami, 2006). Neither of these documents include piano music written by the composers studied here.

<sup>78</sup> Huang, "Development of Piano Music in Taiwan and Piano Composition by Taiwanese Contemporary Composers," 47.

catalyzed creativity in many fields, including literature and music.<sup>79</sup> For example, composers such as Wei-Liang Shi and Tsang-Houei Hsu devoted themselves to collecting Taiwanese folksongs. They either transcribed the collected songs, or composed songs based on the tunes while employing Western compositional techniques.<sup>80</sup>

After 1979, composers, though still experimenting with different ideas, stopped relying solely on adopting folksongs or using Chinese scales to define their cultural identity, and instead focused on finding their own voices.<sup>81</sup> This movement resulted in various compositional styles from the composers. For example, in Ying's piano work *Mood*, pentatonic scales are used, but the notes are broken and placed in various registers, which blurs the line of the scale. Also, the placing of two pentatonic scales in both white and black keys creates the sounding of atonality; or Su's piece *Brand*, which was inspired by various Chinese poems Su had read. As part of the piece, the performer is required to recite various poems during the performance. The work itself is a blend of a minor key with chromaticism, with special sound effects created by playing inside the piano with fingers and sticks, as well as the placement of glass balls in a chin (a Chinese bow-shape chime) onto the piano strings.

Several dissertation authors have presented compilations of piano works by various composers. For example, Ching-Ming Cheng catalogued solo piano

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<sup>79</sup> Han et al., *The New Grove Dictionary*, 9.

<sup>80</sup> Yang, "Selected Piano Solo Works by Taiwanese Composers," 12.

<sup>81</sup> *Ibid.*, 15.

and piano chamber music by selected Taiwanese composers born after 1950;<sup>82</sup> Tien-Yi Chiang studied selected pieces from *New Taiwan Music Piano Works, Volumes I-VII*;<sup>83</sup> and I-Ching Huang compiled piano music written between 1930 and 1993;<sup>84</sup> Ling-Ti Huang studied two-piano repertoires;<sup>85</sup> Wei-Der Huang performed and analyzed fifteen chamber and solo pieces of piano music by selected composers from the second to fourth generations;<sup>86</sup> Shu-Mei Yang studied the connection of music histories between Taiwan and China, and the stylistic development of piano music in both countries;<sup>87</sup> and Tzi-Ming Yang studied selected composers from the Japanese Colonial Period, Post-World War II, and the present.<sup>88</sup>

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<sup>82</sup> Cheng, "An Annotated Bibliography of Taiwanese Piano Music."

<sup>83</sup> Chiang, "A Study of Piano Works by Formusica."

<sup>84</sup> I-Ching Huang, "Development of Piano Music in Taiwan and Piano Composition by Taiwanese Contemporary Composers" (M.A. thesis, National Taiwan Normal University, 1993).

<sup>85</sup> Ling-Ti Huang, "Music for Two Pianos by Taiwanese Composers Mao-Shuen Chen, Gordon Shi-Wen Chin, Pey-Wen Yen, Ching-Wen Chao" (D.M.A., diss., University of Illinois at Urbana-Champaign, 2009).

<sup>86</sup> Wei-Der Huang, "Solo Piano and Chamber Music of Contemporary Taiwanese Composers" (D.M.A. diss., University of Maryland at College Park, 2001).

<sup>87</sup> Shu-Mei Yang, "Piano Music of Native Chinese Composers with Particular Focus on the Piano Works since 1950: A Lecture Recital, Together with Three Recitals of Selected Works of J. S. Bach, L. V. Beethoven, S. Prokofiev, F. Chopin, R. Schumann, J. Brahms, M. Ravel, and A. Skryabin" (D.M.A. diss., North Texas State University, 1988).

<sup>88</sup> Tzi-Ming Yang, "Selected Piano Solo Works by Taiwanese Composers" (D.M.A. diss., University of Maryland at College Park, 2002).

## Conclusion

In *Essays on the History of Music II*, Tsang-Houei Hsu stated that women composers started to emerge after 1980.<sup>89</sup> The advent of changes in women's status in Taiwan and the spread of Western music in Taiwan can explain this phenomenon. Although Western music started to seed in Taiwan before the Japanese Colonial Period through the effort of missionaries and the schools they established, music education was provided to a limited group, mainly Taiwanese Aborigines. This was because the number of Taiwanese who received an education at that time were few, and music education was specifically for a religious purpose, which limited the number of people who obtained an education.<sup>90</sup> Women were not likely to receive an education, much less a musical education. There were several reasons. First, traditional Taiwanese did not embrace the new Christian religion, so participation was restricted. Second, the association of the image of *E-Gi* with the concept of women singing in church or playing an instrument did not set well with the traditional Taiwanese. Third, there was the cultural thinking that a women's education was dispensable.<sup>91</sup>

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<sup>89</sup> Hsu. *Essays on the History of Music II*, 115.

<sup>90</sup> Fei-Wen Chang, "The Development of Western Serious Music in Taiwan between 1949–1999" (Master's thesis, National Taiwan Normal University, 2000), 6.

<sup>91</sup> Kou Genkata, *Taiwanese Customs*, trans. Taipei Chun-Wei Library Company (Taipei: Taiwan Ri-Ri Newspaper Office, 1921), 146-49; quoted in Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 36-37.

During the Japanese Protectorate Period, though women had more opportunities to receive an education through schools established by the Japanese government, traditional beliefs forced many women to drop out of school or to give up ambitions to even receive a higher education. Students from Christian families and wealthy families were more fortunate that because their families tended to be more open minded. These students were not only able to receive a music education in the schools, they were more likely to continue their music education in Taiwan or Japan. Indeed, at this time the majority of women musicians studying abroad were from Christian families. As to the issue of women composing music, many musicians started to receive composition lessons once they went to study abroad. It was difficult for women to study abroad, however, not only because of objections from their families still rooted in traditional beliefs, but also because financial considerations. Therefore, only a limited number of women musicians studied in Japan during the Colonial Period. In addition, traditional society never encouraged women in creative thinking; thus, it was no surprise that women musicians did not attempt to change their majors to composition or to pursue it as their career.

After World War II, the educational system standardized by the KMT government made sure women were able to receive a minimum of nine years of education through schools. However, the traditional thinking against women receiving further education remained unchanged. In her book *New Feminism*, former Taiwanese vice-president Hsiu-Lien Lu remembered that in 1971, when she returned from the United States after graduating from the University of

Illinois at Urbana-Champaign, that Taiwanese society was discussing ways to stop young women from pursuing higher education. For example, after marriage, wives were asked by their husbands or families to stop working and stay home to take care of their families. Therefore, women receiving further education was considered a waste of societal resources.<sup>92</sup> Even after obtaining an education, women were preoccupied with housework and the burdens of taking care of their families. These were all reasons why female composers did not appear until later. To change the situation, Lu decided to start a movement to promote women's rights. She and others wrote articles, books, and gave lectures starting in the 1970s to change the traditional thinking in the society. The result is that more and more women started to pursue higher education. Lu mentioned at the beginning of the movement that a quarter of Taiwanese women were unable to read, but today only five percent of women in Taiwan lack opportunities to attend school.<sup>93</sup>

The awareness of women's rights, as well as the gradual shift in traditional thought, resulted in women expanding their goals and areas of work. The percentage of women in the job market increased. Women became more independent and more secure financially. In addition, the developing economy increased income, so more and more people—including women—were able to afford to study abroad. In music, massive production of pianos resulted in lower

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<sup>92</sup> Hsiu-Lien Lu, *New Feminism* (Taipei: Unitas Publishing, 2008), 10.

<sup>93</sup> *Ibid.*, 10. For more information, see Directorate-General of Budget, Accounting and Statistics, "Education Level of Those 15 and Above," [http://140.111.34.54/statistics/content.aspx?site\\_content\\_sn=8869](http://140.111.34.54/statistics/content.aspx?site_content_sn=8869) (accessed November 15, 2011).

purchase prices, so the growing middle classes could afford to have a piano in their homes. The number of people studying music increased tremendously, particularly the number of women.<sup>94</sup> In fact, in today's Taiwan, women musicians outnumber their male colleagues.<sup>95</sup> Women started to pursue majors that were dominated by male musicians, such as composition, trumpet, and trombone, and the music field began to see women composers on the scene after 1980. Using 1980 as the time line for the maturity of the composers' compositions, and tracing back twenty to thirty years, the author was able to locate the first female composer in Taiwan, Wei-Ho Dai (b. 1950), and others who were born before 1961.

### **Statement of Purpose**

The purpose of this study is to: (1) locate and document piano works by the earliest female Taiwanese composers; (2) provide in-depth biographies of these composers; and (3) analyze their piano works.

### **Significance of the Study**

Though a few dissertations have illuminated selected Taiwanese female composers and their music, the information provided about the lives of the individuals is general, and the studies do not cover all of the piano compositions written by these composers. It is important to know the composers' lives in depth

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<sup>94</sup> Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 83.

<sup>95</sup> Kwang-I Ying, interview by author, 9 March 2009, Kaohsiung, Taiwan, tape recording, National Sun Yat-Sen University, Kaohsiung, Taiwan. Transcription in author's possession, Coralville, IA.

to understand their compositions, and to understand the changes in their compositional styles. To do so, a study of all of their piano repertoire is necessary. It is the writer's hope that in this way the present study will fill the gap left by other writers on female piano composers in Taiwan.

### **Delimitations**

The following delimitations apply to this project. (1) The project covers only female composers who were active publicly as composers and were born between 1950 and 1960. (2) The project includes only available music, published or unpublished. (3) The study includes music written originally for solo piano. Transcriptions, arrangements (*e.g.*, rearrangements of Taiwanese folk songs), music for piano ensemble (*i.e.*, duets or trios, except piano concertos), and the like are excluded. (4) Complete musical analyses are not provided. (5) Full scores are not provided with this paper due to requests made by the composers.

## CHAPTER TWO

### FAN-LING SU

#### Biography

Fan-Ling Su (b. 1955), originally named Shu-Ying Su, was born in Hsinchu in 1955, the fifth of seven children.<sup>96</sup> Her father worked as a public official and her mother took care of the home, Su and her six siblings, and grandmother. Being part of a large family created an environment in which Su and her siblings made their own entertainment. In addition to climbing trees and running in the fields, she often sat with her grandmother and listened to an old radio or watched outdoor performances of Chinese theater.<sup>97</sup>

When listening to the radio Su became immersed in the world of traditional Chinese music, such as *Ge Zai Shi* (Taiwanese opera), as well as Western classical music. She recalled that most of the classical music the radio station played was violin music. The experience probably seeded her love for music, Su said, because later in her life, while studying at a teachers college, she joined the violin club, studied the instrument, and continued her lessons until departing for study in Austria. In addition, her family eventually purchased a record player, and having music in the home gave the young Su access to and an

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<sup>96</sup> Fan-Ling Su was originally a pseudonym used when Su was the contributor and editor of the journal *Yue Fu Shin Sheng*, published by the International Society of Contemporary Music, China-Taipei Section in 1993. In 1994 Su adopted the pseudonym and changed her name from Shu-Ying Su to Fan-Ling Su. Fan-Ling Su, telephone interview by author, 28 February 2006, tape recording, tape and typed transcript in possession of author, Coralville, IA.

<sup>97</sup> Fan-Ling Su, *The Application of Theory and Creative Concept of Western and Eastern Music* (Taipei: Mei-Le Publishing, 2001), 49.

appreciation for various recordings that her father had purchased. Su mentioned that classical music records were affordable, and that music by Bach, Beethoven and Brahms, for example, was easy to obtain. Of the styles of music she listened to at that time, her favorite was that of the Romantic composers.<sup>98</sup>

At age ten Su and her sisters began taking piano lessons with a neighbor who was a music teacher at a local junior high school. Owning a piano was not common in the 1950s, so Su had to practice on an instrument at her teacher's house. If their neighbor had not been a music teacher, Su said she probably would never have had an opportunity to study piano. It was during this time that she discovered her love for the piano, and she continued to play the instrument while her sisters dropped out of lessons.<sup>99</sup>

In 1970 Su turned fifteen, the age at which she needed to choose her career path. Students at that time had two choices: they could enter high school and then pursue higher education at a university; or they could study in a specialized college, such as a teachers college, and enter the job market after graduation. Entering a teachers college was the preferred career path for girls at

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<sup>98</sup> Fan-Ling Su, interview by author, 11 March 2009. National Hsinchu University of Education, Hsinchu, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA. There are several teachers colleges in different cities in Taiwan. Su attended the one in Hsinchu, Taiwan.

<sup>99</sup> Su mentioned that people had the cultural idea that girls—but not boys—should receive some education in music whenever possible. Therefore, her father offered the opportunity to his daughters but not to his sons. Fan-Ling Su, email message to author, 31 March 2007; copy in possession of author, Coralville, IA; and Su, interview, 11 March 2009.

that time, especially for girls from families with limited financial resources.<sup>100</sup>

Even so, Su preferred to study in high school with the goal of entering a university. Later, however, pressure from her family's limited finances, plus the encouragement from her junior high school teacher, led Su to her decision to apply for a teachers college:

I made my decision over a watch! My teacher told me and my mother that my grades were good enough to apply for the school and encouraged me to apply to college. . . . I was accepted by both the college and the high school. I told my mom I wanted to study at Hsinchu Girl's Senior High School, but she said that if I went to teachers college instead, she would buy me a brand new watch. And she did—I got a brand new Citizen watch.<sup>101</sup>

Once in teachers college, Su chose music as her major with piano as her primary instrument. The facilities of the school plus the performance opportunities there helped her improve her piano skills, not least of all because she spent the majority of her time practicing the instrument.<sup>102</sup> In addition, the diverse club activities at school gave Su the chance to study the violin. It was at this time that she confirmed her love for music and chose it as her career. Even so, after a few years of intense, repetitive practicing, Su began to wonder if being a performer was what she wanted:

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<sup>100</sup> “Teachers college was really hard to get into; it was competitive because the students did not have to pay for the tuition—the government paid for it. Therefore, once the students graduated, they had to agree to serve for five years teaching in elementary schools. Work was guaranteed and the pay was decent.” Su, interview, 11 March 2009.

<sup>101</sup> Ibid.

<sup>102</sup> Su, interview, 28 February 2006.

I had always thought that it is not very interesting to play someone else's music. If you stop practicing for a while, you have to relearn or re-practice the piece. I felt this type of life, for me, contained too much repetition. Also, once you had done your practicing, your interpretation was never perfect. So, after a while I started to think, why don't I write my own music and let someone else perform it?<sup>103</sup>

Su graduated from the teachers college in Hsinchu in 1975, and as was the norm, she started the required five years of teaching service without delay. The first school she taught at was Lih-Jen International Private Elementary School in Taipei. Lih-Jen offered not only academic courses, but also private lessons. Some of the time Su had to teach more than one hundred students each week, in addition to the regular music courses, without extra pay. She soon tired of the heavy load and transferred to another school, Keelung Municipal Sacred Heart Elementary School in Keelung. Though the teaching load at Sacred Heart was much lighter, she pondered whether she wanted to continue as an elementary school teacher for the rest of her life.<sup>104</sup>

Desiring to write her own music, Su had begun composition and violin lessons with composer Chin-Tang Shen immediately after she graduated from the teachers college. From Shen Su learned counterpoint and harmony at a deeper level. Later, Shen and some other composers, including Long-Hsin Wen, founded a record company. Su began to take classes from other teachers at the company in subjects such as music history and musicology as well as additional composition courses. It was during this time that her vocation became clear: while she found

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<sup>103</sup> Ibid.

<sup>104</sup> Su, interview, 11 March 2009.

the life of teaching unsatisfying, she was thoroughly energized by the continuous learning and creative expression that composition offered. Therefore, when Su accepted a job offer in 1978 to work at Shen and Wen's record company, Crystal Sound, she quit her teaching job. Because she had served in the elementary schools for only two and one-half years—which did not meet the criteria for free tuition—she was required to pay back the college tuition to the government. With a limited salary from the record company, she found it necessary to take additional work as a tutor to repay the debt.<sup>105</sup>

In the beginning, Su worked as project manager at the record company. Since she was new to the business, she used every opportunity to learn how to write and arrange music and edit recordings. She said she would observe other composers' use of instrumentation and musical styles, understand them, and then utilize the techniques and knowledge in her music:

Working at a record company was a wonderful learning experience in my life. I was able to learn by observing different composers' works, experiment with and apply many different types of sounds and styles for my own music, with instant feedback from the equipment. If the sound did not work, I would be able to fix it by adding or reducing instruments. So I was able to listen to it and adjust it right away. For those two years, I learned how to write music for solo instruments, for an entire orchestra, and for Chinese instrumental ensembles.<sup>106</sup>

It did not take long for Su to become one of the staff composers at the record company; she was hired as a contract composer and music producer in 1980. Her teachers who were also her employers, noticed her growth in

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<sup>105</sup> Su, interview, 28 February 2006; and Su, interview, 11 March 2009.

<sup>106</sup> Ibid.

composition and agreed to pay her by the number of musical pieces she wrote. She could now write music at home and go to the studio only for recording sessions. The change in position significantly improved Su's financial situation. She no longer needed to hold two jobs to meet her financial needs, so she was able to save money for her future, which would include further study in Austria.<sup>107</sup>

Su continued to work for Crystal Sound until 1983. Constant production demands and deadlines made her become adept at writing music quickly, sometimes overnight. Continual project requests of different types enabled Su to quickly figure out key aspects of composition, such as different sound combinations, formation of the musical ideas, and production of the music.<sup>108</sup> Before leaving the company Su helped Crystal Sound produce many best-selling products, such as *Singing Time*, an educational recording designed for children. The product received great praise and brought the company and Su large profits. In addition to this success, Su's vocal pieces, "Bering Eggs" and "Lily," written for children's voice and piano, won her the first prize from a composition competition held by the Taiwan District of the Lion's Club in 1981.

By the end of 1983, with her finances secure, many career accomplishments, and the award from the competition, Su decided to study in Austria. She stopped working in 1984 to concentrate on studying German for the

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<sup>107</sup> Ibid.

<sup>108</sup> Ibid.

required language proficiency test.<sup>109</sup> In 1985 she was accepted by Konservatorium der Stadt Wien under the guidance of Reinhard Portisch.

Portisch, as Su described, “was a strict and serious teacher.” He was well read and familiar with oriental culture and musical concepts, which was advantageous to Su. For instance, regarding the use of the Ying-Yang chord, Portisch understood the harmonic concept and was able to give suggestions to utilize it. He also understood the concept of *Ba-Gua*, the eight trigrams from *I-Ching*.<sup>110</sup> From him, Su not only learned music from the past to the current day in depth, but also lyricism in the music:

Professor Portisch taught a music analysis class that all of his students were requested to attend. In the class, he would play contemporary music by various composers and point out which pieces were modern and which ones were post-modern. He would ask us to notice that music had entered the post-modern era and how beautiful that music is: it escaped the limitations of modern music, but not in classical-music style. Yet, a great number of composers were still writing modern music, with a sound like Schoenberg’s music, for example. He said that post-modern music was going to be mainstream, and encouraged us to always write music with a sense of lyricism. This idea influenced me tremendously. Whenever I compose, no matter what style the music is, I always try to write it with a sense of beauty and euphony.<sup>111</sup>

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<sup>109</sup> Fan-Ling Su, interview by author, 17 June 2008. National Hsinchu University of Education, Hsinchu, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA. According to Su, prior to 1989 all Taiwanese students who wanted to study abroad had to pass a language proficiency test to obtain a student visa. After 1989 students were able to obtain a visitor visa to go to their destination country and take language courses there prior to their school application process. Su, interview, 11 March 2009.

<sup>110</sup> Su, interview, 28 February 2006.

<sup>111</sup> *Ibid.*

With Portisch's guidance and her further study of electro-acoustic music with Dieter Kaufmann at Hochschule für Musik und Darstellende Kunst in Vienna in 1988, Su's compositions began to be recognized by the public. In Europe, her composition *Himmel-Erde-Mensch* (for fifteen strings) won honorable diploma from the 9<sup>th</sup> International Women Composers Competition in 1989 in Mannheim, Germany; and her orchestral piece *Ba-Gua* won first prize at the composition competition for Komponisten-Bund Austria & the Konservatorium der Stadt Wien in 1992. In addition to these successes in competitions, Su's piece *Pentagon* (for piano & electronic music tape) was selected and performed at Die Modern in 1989, and her piano pieces *Capriccioso* and *Zentrifugalkraft-Zentripetalkraft* were performed at Belvedere and Hofburg Imperial Palaces in 1988 and 1989.<sup>112</sup>

She also received a commission from the Taiwanese Council for Cultural Affairs to compose for choir in 1990, which resulted in *A Poem of Bamboo Branches* for mixed chorus and piano. Her chamber piece *Element I* (for flute, double bass, harp, and percussion), orchestral piece *Ba-Gua*, and her piano concerto won the top prize from competitions sponsored by the Taiwanese Council for Cultural Affairs in 1988, 1990, and 1991, respectively.<sup>113</sup>

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<sup>112</sup> Short biography provided by the composer.

<sup>113</sup> Ibid.

Su graduated from Konservatorium der Stadt Wien in 1990. She was married in Austria and had a daughter, but the marriage did not last long. In 1992 Su decided to return to Taiwan to restart her life and develop her career.<sup>114</sup>

Once back in Taiwan she continued to pursue her profession with determination. She taught at the National Taiwan University of Arts as a part-time faculty member. She soon discovered that schools in Taiwan would not offer full-time faculty positions to candidates who did not hold doctorate degrees. However, she needed to obtain a master's degree first due to the differences in educational systems between Taiwan and Europe. As a single parent, working as a part-time faculty member meant less time to spend with her child, as well as a relatively low income. Since European and Taiwanese schools did not offer doctoral degrees in music, Su began to consider the possibility of studying in the United States. She had begun to study English for her first trip to the United States when Tsang-Houei Hsu gave her the news that a doctoral program would be established at National Taiwan Normal University. This was in the spring of 1993, while she was on a conference trip to Kaohsiung. The program was going to be established in 1995, though they would not accept doctoral students until 2001. Su quickly made the decision to apply for the master's degree at the university and planned to enter its doctoral program once it was in place. She was accepted by the school for its fall semester of 1993, and under Mao-Shuen Chen's guidance she was awarded a master's degree in music in 1995.<sup>115</sup>

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<sup>114</sup> Su, e-mail message, 31 March 2007.

Even while studying at the university, Su continued to thrive in her music career. Many commissions from musicians and groups resulted in several works, including the following: the orchestral piece *Buddha Ohne Worte* and the Cello Concerto *I Came from the Mountain* were commissioned by National Chinese Orchestra in 1995 and 1998, respectively; the orchestral pieces *Buddha Keine Meinung Aeussern*, *Jeering at the King*, and *Drama Showing in the Theatre*<sup>116</sup> were commissioned by the Taipei Chinese Orchestra in 1995, 1996, and 1997, respectively; the Quintet *Im Wunderland* was commissioned by Yulong Motors Company in Taiwan in 1995; *Heavenly Quest* was written for the Chinese Chamber Orchestra in 1997; *The Fine Looking Lad* was written for the Chiayi Chamber Choir in 2000; and the choir pieces *The Small Wooden House in the Dream* and *The Impression of Childhood* were commissioned by the Council of Hakka Affairs in 2003.

In addition to receiving numerous commissions, her pieces were being performed outside of Taiwan. Two examples include the piano composition *Zentrifugalkraft-Zentripetalkraft*, performed at the Paris Cultural Center in 1996, and her work *Dress with Golden Threads* for traditional Chinese instruments, performed in Germany and Lithuania in 1999. Her music also won many first prizes in competitions sponsored by the Ministry of Education, such as *Buddha ueber Mauer Springen* for Chinese Orchestra in 1995; *Temple Festival Suite* for

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<sup>115</sup> Su, interview, 28 February 2006.

<sup>116</sup> Also called *Fen Mo Deng Tschang*.

Chinese orchestra in 1998; and *Legend for Wandering Wayfarer* for fifteen soloists in 2003.<sup>117</sup>

In 2001, Su's original plan to enter National Taiwan Normal University for doctoral study was on hold because the university was not yet accepting composition students. Luckily, however, Taipei National University of the Arts started its doctoral program that same year. Su applied at the school and was accepted in 2001 to study with Hwang-Long Pan.<sup>118</sup> After presenting her dissertation topic, "The Application of the Concept of Heterophony in my Musical Composition," she was awarded the doctoral degree in 2007, the first to receive a doctoral degree in music from a Taiwanese institution.<sup>119</sup>

Su currently teaches at three institutions: the National Taiwan University of Arts in Taipei, Fu Jen Catholic University in New Taipei City, and the National Hsinchu University of Education in Hsinchu. She is also an active member of a number of organizations, such as the International Society of Contemporary Music of the Austria Section and the China-Taipei Section, as well as the Asian Composers' League of R.O.C. National Committee.<sup>120</sup>

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<sup>117</sup> Short biography provided by the composer.

<sup>118</sup> Su, interview, 28 February 2006.

<sup>119</sup> Su, e-mail message, 31 March 2007.

<sup>120</sup> Short biography provided by the composer.

## Compositions and Musical Characteristics

Fan-Ling Su's compositions can be divided into three periods. The first period is defined as the time prior to her study in Austria. Because of the nature of her work at a recording company, all of her compositions from that period were written for children's voices except *A Poem of Bamboo Branches* (1981) for mixed chorus and *Seven Poems from Tang Dynasty* (1983) for choir and solo voice. The only piano music written during this period is *Capriccioso* (1984).

Music in the second period is mostly atonal, written during her residence in Austria. Su was exposed to various sounds and compositional concepts during her stay in Vienna; therefore, diverse instrumentation is found in the works written in this period. For example, she did not repeat the same instrumentation during this period, though *Capriccioso II* (1988) and *Singing Earth* (1990) are both electronic music. Piano music written at this time includes *Zentrifugalkraft-Zentripetalkraft* (1988) and *Pentagon* (1989) for piano and tape.

Su's third period consists of music composed after her return to Taiwan in 1992. During this period she began to add elements derived from Chinese music and culture into her compositions. Combinations of Eastern and Western musical languages can be found in all of her compositions. Piano music written during this time includes *Praeludium & Fuga* (1995), *Temple Festival Suite* (1997), *Brand* (2003), *The Rhapsody of Warriors and Horses Figures* (2004), and *Formosa Trilogy: Coexistence of Form and Shadow* (2006). Su also wrote four children's piano pieces for her daughter, including "Fantasy of Dumbo and Mickey Mouse"

(1998), "Dragon and Lion Dances" (1998), "Game of Turtle and Rabbit" (1999), and "Aquarius" (2000).

The titles of Su's compositions from all periods reveal direct connections between her music and her life. For instance, the title *Ba-Gua* is associated with Chinese religion, *The Beauty Belle* is a response to her reading of a classic Chinese work of literature, *The Rhapsody of Warriors and Horses Figures* is a reflection on her attendance at an exhibition in Taipei, and *Temple Festival Suite* is a depiction of religious activities.<sup>121</sup>

From her early training at the recording company, Su learned to compose music quickly to meet publication deadlines and get into the market rapidly.<sup>122</sup> The composer emphasized this issue many times during the interviews. This method of speedy composition often relied on the technique of repetition. Works such as *Capriccioso* demonstrate music repeated in chunks. Su introduced the primary musical material at the beginning and repeated parts of the material later, with or without variants. Examples can be found in *Capriccioso*, *The Rhapsody of Warriors and Horses Figures*, and *Formosa Trilogy: Coexistence of Form and Shadow*, as well as orchestral works such as *The Beauty Belle* and *Legend of the Wandering Wayfarer*, to name a few. The method of repetition is used to the extreme in *The Beauty Belle* (totaling 193 measures), as illustrated by the following examples: music in measure 103 to 111 is the same as in measures 27 to 35, only a half step higher; measures 112 to 122 are the same as measures 64 to

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<sup>121</sup> Su, interview, 11 March 2009.

<sup>122</sup> Ibid.

74, but with different endings and varied melodic contour in the French horn in measure 113; measures 122 to 127 are the same as measures 53 to 58, with a variant in the string part in measure 122; measures 127 to 133 are the same as measures 59 to 65, with a variant in the clarinet part in measure 127; the string part in measures 139 to 143 is the same as in measures 99 to 102; measures 157 to 186 are the same as measures 20 to 51, with a variant in the string part in measures 164 to 166, and a different pitch level in the trumpet part starting from measure 166. Repeated notes, typically used in Chinese instrumental performance, are also used frequently in Su's compositions, especially those that feature Eastern elements.

## Piano Music

### *Capriccioso* (1984)

According to the composer, her original idea for *Capriccioso* was developed from an atonal cell created by the fifth or diminished fifth, with an inserted note a half step below the highest note.<sup>123</sup> Dissonance formed by augmented fourths, diminished fifths, and minor seconds is used heavily throughout the piece. The music is constructed in mirror form (ABCDCBA) with some variants in returning sections, including melodies played with different hands, modified melodic contour, and modified order of notes (e.g., retrograde). Materials used to construct the piece are developed from the intervals and rhythms of the opening cell.

The beginning of the piece demonstrates Su's arrangement of the atonal cells. The first cell, containing a perfect fifth (D/A, the outer notes) and a tritone (D/G#), is first displayed as a broken figure, which is sustained and followed by its blocked chord version in both high and low registers. The second cell is formed by a diminished fifth (C#/G) and a perfect fourth (C#/F#), proceeding in the same manner as the first cell, though instead of moving immediately to a different chord this cell continues to be presented both chordally and melodically (see example 2.1.1). The third cell is introduced in measure 6 with a diminished sixth (C#/Ab, an enharmonic perfect fifth) and diminished fifth (C#/G), as the second chord remains sustained in the bass. A notable feature is the fact that the intervals between the outer notes of the remainder of the cells in section one (mm.

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<sup>123</sup> Ibid.

1-13) are constructed with different kinds of fifths found in the intervallic content of the first three cells. The remainder of the first section is constructed in the same manner, but with different cells in the form of broken or blocked chords and with more active rhythms. Therefore, the gesture of the opening two measures can be viewed as a miniature of the first part of the composition.



Example 2.1.1. Mm. 1-8 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

In section two (mm.14-33), the cell is transformed into an ostinato played by the right hand with the pitches Eb, D, A, G#. These four notes are repeated in the same order, but are grouped in threes, i.e., Eb-D-A/G#-Eb-D/A-G#-Eb.

Accents are placed on the first note of each group. Since the meter signature in

this section is 4/4 and the pattern is organized in eighth notes with three notes as a group, the ostinato creates cross rhythm against the melody played in the left hand (see example 2.1.2). This melodic material is the outline of the opening chord, D/G#/A, which first appears as half notes and is gradually shortened to eighth notes in measure 21. Starting in measure 22, the melodic material changes to A/D#/E, a fifth above the initial cell of this section, and is placed both in the top voice above the ostinato and in the bass. The two voices respond to each other with the same pitches, but in different pitch order (see mm. 22-24 in example 2.1.2).



Example 2.1.2. Mm. 14-26 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

In measure 26, the ostinato begins in the left hand while the outline of the second cell (C/F#/G) from the opening is written as a short melody in the top voice. However, starting in measure 27 this cell is presented in a similar pattern as the ostinato. The two patterns are played together, but with the outline of the second cell following a sixteenth note later rhythmically. The pattern continues until the end of the section with increasing dynamic before concluding with a sudden stop (see example 2.1.3).

Example 2.1.3. Mm. 27-34 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

Section three (mm. 34-51) is constructed with chordal texture. The section begins with a perfect fourth (E/A) in the low register, which is sustained while the diminished fifth (D#/A), minor seconds (D#/E), and perfect fifth (A/E) gradually stack up above. All are sustained and form a larger chord in measure 35 (see example 2.1.4). The chord is then followed by a diminished fifth (D#/A), which completes the first phrase. A similar intervallic passage proceeds in the same

manner, but with the pitch level transposed up a perfect fifth (see examples 2.1.3 and 2.1.4).



Example 2.1.4. Mm. 35-38 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

The sustained chordal passage is soon followed by a syncopated rhythmic design in a short-long-short pattern formed by perfect and diminished fifths (E/B, B/F, A#/E, mm. 40-43). The syncopated rhythm, as well as the later descending half step (B/F to A#/E), dominates section four (mm. 53-85), as the descending seconds are played in rapid syncopated dotted rhythm. From measure 43 there is a return of the sustained passage, though with a different order of stacking (see example 2.1.5).



Example 2.1.5. Mm. 43-50 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

The syncopated rhythm, formed by three successive fifths, returns in measure 49 with an accompaniment of two chords in the left hand. This pattern is presented three times, each rising by a whole step (A-Eb-D, B-F-E, and C#-G-F#). The pacing between the chords becomes shorter and it transitions to the next section (mm. 49-53, see examples 2.1.5 and 2.1.6). Unlike section three, where the chords are exchanged between hands, both hands play at the same time in section four. The syncopated intervallic pattern, with right hand playing diminished fifths (A/Eb to G#/D; B/F to A#/E) and left hand playing augmented thirds and perfect fifths (Eb/G# to D/A; F/A# to E/B) is repeated during measures 52 to 58 in different octaves and with an accelerated tempo (see example 2.1.6).



Example 2.1.6. Mm. 51-56 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

The tempo accelerates and suddenly comes to a stop at the downbeat of measure 58. The successive diminished fifths (B/F to A#/E) in the right hand and the two chords formed by F/A# and E/B in the left hand continue, but with different rhythmic design. The syncopated pattern first appears in dotted rhythm but quickly changes to a trill-like pattern in measure 59, which is followed by parallel motion chromatic scales played by both hands in the intervallic relationship of a diminished fifth. The same chromatic scale heard earlier is repeated once again in the lower octave. Trill-like patterns return in measure 62, again at the interval of a diminished fifth (see example 2.1.7).



Example 2.1.7. Mm. 57-62 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

The music continues with the same intervals alternating between the dotted rhythm and chromatic scales until measure 66, where a melodic diminished fifth is played with fast alternation between the hands (see example 2.1.8). In measure 68, the diminished fifth is joined by an augmented fourth in the right hand, while the left hand plays the notes from the opening cell in transposition (single E to double note A#/B). The melodic interval returns in measure 70, but is replaced by an augmented fourth that is soon joined by a diminished fifth (B/F) in measure 72 (see example 2.1.8). In measure 76, the dotted rhythm from the beginning of section four returns, but is played in a single interval instead of double intervals. This is followed by chromatic scales in measures 78 and 80 and a trill-like pattern in measure 79. The dotted rhythm returns in measure 81, which gradually slows by means of rests. The section concludes with C/F# in the right hand and F#/C# in the left hand.



Example 2.1.8. Mm. 66-74 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

The return of section three (mm. 86-104) resembles its first appearance in measures 34 to 52, but with the direction of stacked intervals moving from the upper register to the lower register instead of vice versa (see examples 2.1.4 and 2.1.9).



Example 2.1.9. Mm. 87-90 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

Section two (mm. 105-124) returns in measure 105, but the ostinato is now played by the left hand, while the melodic pattern is played by the right hand (see example 2.1.10).



Example 2.1.10. Mm. 103-110 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

In measure 118, the hand position returns to its original version, as the ostinato continues until measure 124. The first section returns in the coda (mm. 125-150). Measure 125 to the first half of measure 136 is similar to measures 1 to 12 except for a change of direction for the cell in the top voice in measures 129 to 133. The material from measure 13 does not return, and is replaced with an added-note chord built on diminished fifths in measure 136 (B/C/F/Gb, see example 2.1.11). This chord is repeated as a broken figure and as a blocked chord, with the length of the broken chord increasing upon repetition.

The image shows a musical score for Example 2.1.11, measures 134-138. The score is written for two staves, likely piano and violin. The key signature has one sharp (F#), and the time signature is 3/4. The music is characterized by complex textures and rapid passages. A specific chord structure is highlighted with a dashed box and labeled '8va' and '6'. The score includes dynamic markings such as 'mp', 'pp', and 'f'.

Example 2.1.11. Mm. 134-138 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

This broken pattern is quickened to sextuplet and then thirty-second note rhythms. In measure 140, the same broken chord accelerates into a rapid sixteenth note pattern that is repeated with increasing tempo. After a sudden stop in measure 141, the same material from the beginning continues with an added-note

chord D/Eb/G#/A in augmented fourths (see example 2.1.12). As the thirty-second note running pattern is played *pp* in the left hand, the right hand plays descending harmonic diminished fifths (C/Gb to B/F), which derive from measure 40 in the third section. The pattern continues with increased tempo and volume until measure 146, where another stop occurs. After a moment of silence, the opening chord returns with a syncopated rhythm in measure 147, and the piece concludes with the same chord in the left hand, played *fff*.

The image shows a handwritten musical score for Example 2.1.12, consisting of two systems of staves. The first system, measures 141-144, is in G major and 2/4 time, marked 'Allegro'. The right hand plays descending harmonic diminished fifths (C/Gb to B/F), and the left hand plays a thirty-second note running pattern. Dynamic markings include *mp*, *f*, and *fff*. The second system, measures 148-150, is marked '(freier.)' and 'poco a poco accel.'. The right hand plays a syncopated rhythm, and the left hand plays a thirty-second note running pattern. Dynamic markings include *pp*, *cresc.*, and *8va*.

Example 2.1.12. Mm. 141-144 from *Capriccioso*, by Fan-Ling Su. Reprinted with permission of the composer.

*Zentrifugalkraft – Zentripetalkraft* (1988)

Translated as Centrifugal Energy–Centripetal Force, this piece was written in 1988 while the composer was studying in Vienna. Su explained that the idea of this piece is to display the struggle between two opposing forces. These two forces are presented with contrasting textures, chordal and melodic.<sup>124</sup> The music is written in free form without bar lines, and it is highly atonal and chromatic. The composer changes tempo frequently to control the speed of rapid patterns. For instance, the piece contains twenty-one systems, and the tempo marking changes a total of twenty times.

The two textures are first presented independently and alternately, with melodic texture presented in a single voice and chords presented in different forms, such as rolled chords (e.g., those at the end of the third system) or repeated chords (e.g., the ones at the end of system 5). The chords that open the piece are constructed primarily on seconds, tritones, perfect fifths, and octaves. The top voice (Bb, B, and A) of the last three chords appears frequently throughout the piece and can be seen as an important cell (see example 2.2.1).

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<sup>124</sup> Ibid.



Example 2.2.1. Chordal material, System 1 from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

The melodic texture appears immediately after the chordal passage in the first system. It is constructed with a chromatic pattern that is presented with large jumps between registers. The chromatic pattern contains all twelve notes, but with the C repeated. The pattern is repeated three times, each moving an octave lower (see example 2.2.2).



Example 2.2.2. Melodic material, System 1 from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

The two textures eventually fuse together later in the music, which is foreshadowed as early as the middle of system 2, where a short melody is inserted in the middle of the chordal passage (see example 2.2.3). The top voice of the second, third, and fourth chords outlines the cell mentioned previously: Bb, B, A (see examples 2.2.1 and 2.2.3). The short melody inserted between the chords can be heard as a reminiscence of the chromatic passage from the first system, but without pitches E, F, or Eb. The sharps are replaced with the respective enharmonic flats: Gb replaces F#, Ab replaces G#, and Db replaces C#.



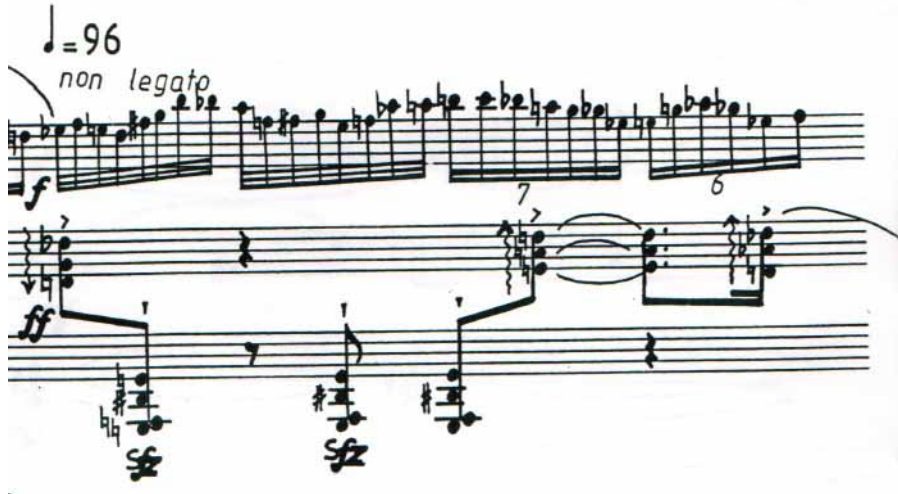
Example 2.2.3. Middle of system 2, from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

The music continues with the two textures alternating until system 4, where the melodic material is presented in two voices with two opposite articulations, *legatissimo* and *staccato*, and in parallel over a sustained chord (C/E/G#, see example 2.2.4). The chordal material continues to be sustained, while the rhythm and texture of the melodic material becomes more and more complicated. For example, in the middle of system 5, the melodic passage in three

voices is presented polyphonically with syncopated rhythm instead of being played in parallel motion as in system 4 (see example 2.2.4). The music must be notated in three staves, with the melody on the lowest staff consisting of the pitches of the first three chords from the beginning: Eb, F, Bb. Also, the third, fourth, and fifth notes (Bb, B, A) again display the germinal cell (see examples 2.2.1 and 2.2.4).

Example 2.2.4. Excerpts from systems 4 and 5 from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

The first appearance of superimposing melodic material over a more active chordal passage is found in system 9, where an irregular chromatic pattern is accompanied by chords in the rhythm of eighth notes, dotted rhythm, and syncopation (see example 2.2.5). These chords are mainly constructed in fourths and fifths, and less frequently as seconds.



Example 2.2.5. Second half of system 9 from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

The complete fusion of the two styles (i.e., both materials played actively) does not occur until system 11, where an extensive melodic line coexists with quasi-chordal passages. In the beginning, the melody and chords are each notated on separate staves. However, starting in system 12 the notation changes and sometimes shared phrasing occurs. For instance, the melody on the top in system 12 transforms to the chordal passage in the beginning of system 13 (see example 2.2.6). Also, the melody on the bottom staff in system 13 is followed by a chordal passage.

Example 2.2.6. Excerpts from systems 12-13, from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

Section two begins with system 11 and runs through the beginning of system 16. Here the two textures are blended and the music contains more extensive lines instead of the fragments frequently found in the first section. Also, the longer rhythmic values in this section create a calmer atmosphere, and the rhythm as well as the tempo is more stable (no tempo changes are indicated in this section). The germinal cell from the opening chordal passage is found at the beginning of this section, which starts with a long note in the lower register and a new tempo marking. The top voice of chords one, two, and three are written with pitches Bb, A, B, a different order from the original cell; also, chords four, six,

and seven are composed of pitches A, B, Bb, a retrograde motion of the original cell (see example 2.2.7).



Example 2.2.7. System 11 from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

The cell can also be found in the melody in section two. In the second half of system 12, the melody on the top staff consists of pitches Eb, D, Bb, B, A, G#, C, C#, B, G. The notes, Bb, B, A are clearly taken from the cell, while the notes C, C#, B are a transposition of the cell.

Section three (system 16 to the end) contains contrapuntal writing. Chordal and melodic materials are completely intertwined in the rhythm of sixteenth notes, triplet eighths and sixteenths, and syncopation. With a total of four voices presented, the music continues to be written in three staves. Intervals of a second, fourth, fifth, and sometimes third are used to construct the first two systems. The intervals as well as the notes (in various orders) of the cell are embedded in this section. For instance, in the beginning of system 16 the top

notes of the first, second, and fourth double notes on the top staff are Bb, A, B (see example 2.2.8); on the second staff of the same system, immediately after the intervals mentioned, the melody consists of Bb, B, A (an upward leap from B); and in system 18, where the music changes from three to two staves, the right hand plays A, B, Bb three times in different octaves and different melodic contours (for the first two, the A descends to B, whereas for the last one, the A ascends to B; see example 2.2.8).



Example 2.2.8. Excerpts from systems 16 and 18 from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

Toward the end of system 18 a decelerating motion of the music is created by the rhythmic design, from thirty-second notes and sixteenths moving to eighth and quarter notes. The first clear return of the chordal material in the second half

of system 19 in the right hand recapitulates the germinal cell Bb, B, A (see example 2.2.9).

Example 2.2.9. System 19 from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

The two textures are completely separated from each other in system 20, as they are presented individually until the end of the piece. The obvious separation starts from system 20, where the two-voice melodic passage that first appeared in system 4 now returns without the sustained chord, and is played with the second voice entering at an interval of a thirty-second note later. Fragments of the contrapuntal passage from the middle of system 5 (without sustained chord) appear just before the conclusion of this piece. The last appearance of the cell in the original order is found in the left hand, where the melody consists of Eb, F, Bb,

B, A, E. The music concludes with the opening chords played in retrograde (see example 2.2.10).

The image shows a musical score for piano, system 21. It consists of two measures. The first measure is marked with a tempo of  $\text{♩} = 48$  and includes the dynamics *pp* and *legato*. The second measure is marked with a tempo of  $\text{♩} = 44$  and includes the dynamic *mf*. The score is written for the right and left hands on a grand staff. The right hand plays a melodic line with slurs, and the left hand plays a bass line with slurs and a final *p* dynamic marking at the end of the system.

Example 2.2.10. System 21 from *Zentrifugalkraft – Zentripetalkraft*, by Fan-Ling Su. Reprinted with permission of the composer.

### *Temple Festival Suite* (1997)

Written in 1997, *Temple Festival Suite* consists of five short pieces that display the folklore and religious customs of Taiwan. Each piece is given a title to indicate the subject being depicted: e.g., "Procession of the Deities," "Crossing the Fire," "Presage," "Carrying the Palanquin," and "Taoist Exorcist." The published score contains a brief description of each piece given by the composer in English. Additionally, the composer's preface explains her musical goals in both Chinese and English:

[*Temple Festival Suite*] tries to express in music the affection of people for their land, and sincere devotion to their God. It also attempts to achieve a contemporary appeal and conception through the compositional techniques of Modern music.<sup>125</sup>

#### **"Procession of the Deities"**

Taiwanese temples are either Taoistic temples or Buddhistic temples. They worship a variety of deities including the Jade Emperor, Taoistic fairies, folklore heroes and heroines who were elevated to the stature of Holiness, as well as Mercy Goddess Buddha and Sakyamuni Buddha.<sup>126</sup>

In this piece, the deities the composer refers to are those from the Taoist religion. In the Taoist religion there are many deities, each of whom blesses and takes care of specific requests made by the worshipers. For instance, Wen Chang Di Jun, God of culture and literature, is known for blessing those who are attending any examination or test with good grades. The procession of deities is a celebration activity that occurs on different occasions, such as during the

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<sup>125</sup> Fan-Ling Su, *Temple Festival Suite* (Taipei: Mei-Yueh Publishing, 1997), "Music Interpretation."

<sup>126</sup> Ibid.

birthdays of the deities and during religious festivals, or when disaster occurs and the local area needs blessings from the deities.<sup>127</sup>

During the procession, the statue of the deity is placed in a palanquin, which is carried by the worshipers to many places for believers to worship. The parade is normally accompanied by music played on Chinese percussion and brass instruments, in addition to the bustling sound created by fireworks. Local temples also host some events to entertain the deities as well as the worshipers. These events include traditional theatrical performance and Chinese instrumental performance. Though these events are normally filled with lively and bustling sounds, in this piece the composer attempts to present the solemn respectful emotion and atmosphere created by the worshipers.<sup>128</sup>

Written in the style of neo-tonality, the piece commences with its tonal center of A played in the highest and lowest registers of the piano. Frequent use of the intervals second/seventh and octave is found throughout the piece. The opening is constructed with the primary cell, which consists of A, Bb, B. The music begins with prolonged and repeated A's in octaves in the bass, which represents the participants of the procession starting to walk at a slow pace, according to the composer (see example 2.3.1).<sup>129</sup> The *fff* dynamic used here symbolizes the firm step, which is echoed by the more active repeated A's in

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<sup>127</sup> Zhong-Yi Li, "In Celebration of God's Birthday, Carrying the Palanquin and Crossing the Fire Barefoot," *China Times*, February 15, 2008, C1.

<sup>128</sup> Su, *Temple Festival Suite*, "Music Interpretation."

<sup>129</sup> Su, *The Application of Theory and Creative Concept*, 59.

octaves in the right hand with dynamic *f*. After the response between the high and low voices, new pitches, B and Bb, are introduced in measure 3, with A remaining as part of the trill (A-B) at the bottom, and as a member of the sustained double note (Bb/A) in the top voice. The mixture of minor second and major seventh with dynamic *pp* creates a mysterious atmosphere (see example 2.3.1).

The image shows a musical score for a piece titled "Misterioso". The tempo is marked as quarter note = 58. The score is in 4/4 time. It consists of two systems of piano and bass clef staves. The first system shows measures 1-2. The piano part has a dynamic marking of *f* and a *poco cresc.* marking. The bass part has a dynamic marking of *fff*. The second system shows measures 3-4. The piano part has dynamic markings of *fff* and *mf*. The bass part has a dynamic marking of *pp*. The score includes various musical notations such as trills, sustained notes, and dynamic markings.

Example 2.3.1. Mm. 1-4 from *Temple Festival Suite*, "Procession of the Deities," by Fan-Ling Su. Reprinted with permission of the composer.

The upbeat to measure 5, the ascending octave A in the lower voice, is used in sequences, which travel from A to G, F, E, and Eb in measure 9 (see example 2.3.2). This ascending pattern later develops into a chromatic melody, starting from the upbeat to measure 11, and part of the melody is used at measures 17 and 18 in the top voice. The wavy melodic pattern is stated two times with different pitch levels played by the left hand, mimicking the rocking motion of the palanquin (see mm. 11-14 in example 2.3.2). The entire passage (mm. 11-16) is accompanied by repeated notes in the right hand. The repeated notes are played in

the A7 region, which ascends from A in measures 6 to C8 in measure 7, and then descends chromatically to F# in measure 16.

The image displays a musical score for piano, consisting of four systems of staves. The first system (measures 5-6) features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A tempo marking of  $\text{♩} = 92$  is present. Dynamics include *sfz*, *p*, and *p sempre*. The second system (measures 7-8) continues the melodic and rhythmic patterns, with dynamics *f* and *p*. The third system (measures 9-10) shows a change in texture with a dense treble part and a more active bass part, marked with *f sempre* and *rubato*. The fourth system (measures 11-12) maintains the *f sempre* dynamic. The fifth system (measures 13-14) concludes the passage with a *p* dynamic in the bass and *f* in the treble.

Example 2.3.2. Mm. 5-14 from *Temple Festival Suite*, "Procession of the Deities," by Fan-Ling Su. Reprinted with permission of the composer.

The opening materials--repeated octaves on A, trills, and ascending broken octaves--return at measure 19. Some alterations are applied to the returning section: the repeated A octaves are shortened (see mm. 19-20 in example 2.3.3) with changes in rhythm; the trill (see mm. 20-25 in example 2.3.3) is lengthened and played in both voices, later changing to a regular trill in measures 23 to 25; and the ascending broken octaves are written at different pitch levels, including E, G#, A, and Bb (see mm. 23-26 in example 2.3.3). The end note of each broken octave is still a half-step from the main pitch, but is sustained along with it, making the broken-octave pattern end on a minor second (in contrast to mm. 6-9). In addition, the last broken octave (see m. 26 in example 2.3.3) is played in the right hand in descending motion instead of ascending. Its ending, an interval of a second (Bb/Cb), continues repeatedly in sixteenth notes throughout measures 26 to 31.

The image displays two systems of musical notation for a piano piece. The first system covers measures 17 to 21, and the second system covers measures 23 to 26. The notation includes treble and bass staves with various musical symbols such as dynamics (f, p, mf, ff), articulation (accents, trills), and performance instructions (mf, ff, p, f, p sempre). The tempo is marked as quarter note = 58 in the first system and quarter note = 92 in the second system. The piece features complex rhythmic patterns and dynamic contrasts.

Example 2.3.3. Mm. 17-21 and 23-26 from *Temple Festival Suite*, "Procession of the Deities," by Fan-Ling Su. Reprinted with permission of the composer.

The melodic material from measure 11 recurs in measure 27, which begins with G and D the first time and A and E the second time at measure 30. The second statement is shortened and replaced by a dotted rhythm and eighth notes progressing in sequences before finally ending on A, which is followed by descending broken octaves on that same pitch (see example 2.3.4).

The image shows a musical score for piano, measures 29-34. It is divided into three systems. The first system (measures 29-30) features a right-hand part with a continuous eighth-note pattern and a left-hand part with a melodic line. The second system (measures 31-32) continues the melodic development. The third system (measures 33-34) features a right-hand part with repeated octaves and a left-hand part with descending broken octaves. Dynamics include p, f, and ff.

Example 2.3.4. Mm. 29-34 from *Temple Festival Suite*, "Procession of the Deities," by Fan-Ling Su. Reprinted with permission of the composer.

The repeated octaves from the very opening and the primary cell appear one last time starting in measure 34, but on a different pitch in the right hand (Bb

octaves in mm. 34-35 and repeated B in mm. 36-37), while pitch A continues to sound in the lower voice, moving in octaves (see example 2.3.5). In contrast to the beginning of the piece, this returning material is not presented with continuous flow. Instead, the music pauses and slows through use of longer note values, such as the quarter notes on the last beat of measures 34 and 35. In addition, the decrease of the dynamic level, from *ff* to *pp*, as well as the *ritardando* sign in measure 36, all signal the end of the procession (see example 2.3.5).



Example 2.3.5. Mm. 35-37 from *Temple Festival Suite*, "Procession of the Deities," by Fan-Ling Su. Reprinted with permission of the composer.

### "Crossing the Fire"

This is a sacrifice practice occasionally seen in the temple festivals, where the exorcists and enchanted believers, caught by spiritual fever, run barefoot over a layer of hot burning charcoals.<sup>130</sup>

Crossing the Fire is a spiritual and religious practice that is a highlight of the festival. The Taiwanese believe fire can expel bad luck and unclean spirits. Prior to the actual practice, the burning charcoal is blessed and salt is spread to drive out the bad spirit, as well as to decrease the temperature of the burning

<sup>130</sup> Su, *Temple Festival Suite*, "Music Interpretation."

charcoal. Then the palanquin carriers and believers walk or run two or three times over the hot charcoal with bare feet.<sup>131</sup>

Although "Crossing the Fire" is written in A minor, several traits from "Procession of the Deities" also appear in this piece, such as the emphasis on A, repeated notes, trills, broken octaves, and prolonged bass. The music is written in three voices with materials that are repetitive in nature. The repetition appears at the beginning of the movement, where repeated E's followed by a descending scale are repeated twelve times from measures 1 to 15 (see example 2.3.6). For each repetition, the composer either lengthens, shortens, or adheres to the original pattern. Such modification creates a displacement in time, which is evidenced in the delay of the pattern's entry, the repeated E. The repeated E begins on the second sixteenth note of the beat, first appearing on beat one, then moving to the second beat in measure 4, and to the last beat in measure 11.

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<sup>131</sup> Zhong-Yi Li, "In Celebration of God's Birthday, Carrying the Palanquin and Crossing the Fire Barefoot," *China Times*, February 15, 2008, C1.

Danza rondo  
♩ = 56

The image shows a musical score for a piece titled "Danza rondo" with a tempo marking of ♩ = 56. The score is in 3/4 time and consists of two systems of music, each with three staves (treble, middle, and bass clefs). The first system (measures 1-4) starts with a piano (pp) dynamic. The top staff has a complex, irregular pattern of eighth notes. The middle and bottom staves have simpler, repetitive bass lines. The second system (measures 5-8) starts with a mezzo-piano (mp) dynamic. The top staff continues the complex pattern, while the middle and bottom staves continue their repetitive bass lines. The dynamics are marked as pp, p, and mp throughout the piece.

Example 2.3.6. Mm. 1-8 from *Temple Festival Suite*, "Crossing the Fire," by Fan-Ling Su. Reprinted with permission of the composer.

The irregular phrasing of the varied patterns in the top voice depicts dancers dancing around the fire repeatedly, as the composer stated.<sup>132</sup> With the changes in dynamics throughout the piece, listeners get a sense of the dancers moving closer and closer to the site. This irregular and repetitive pattern in the top voice is played over the A pedal point in the bottom voice and a leaping figure in the middle voice. The A pedal point changes to E harmonically in measures 9 and 13 to 15, due to the G# in the melody (G#, A, B, G#). The leaping figure, an off-beat ascending motive, is formed by a perfect fourth (mm. 2-5), then expanded to a perfect fifth (mm.6-7), a sixth (m. 8), and eventually a seventh (m. 9; see

<sup>132</sup> Su, interview, 11 March 2009; Su, *The Application of Theory and Creative Concept*, 59.

examples 2.3.6 and 2.3.7). The figure is also extended from two to four notes in measure 11. The pedal point and the leaping figure can be interpreted as a representation of feet crossing over burning charcoal.

The image displays two excerpts of a musical score for piano. The top excerpt covers measures 9 through 15. It features a complex texture with a rapid sixteenth-note melody in the right hand, a more rhythmic bass line in the left hand, and a steady pedal point in the bass register. Dynamics include *mp* and *p*. The bottom excerpt covers measures 13 through 15. It continues the melodic and rhythmic patterns, with dynamics ranging from *mp* to *mf* and *p*. The notation includes various articulations and dynamic markings such as *mp*, *p*, *mf*, and *p*.

Example 2.3.7. Mm. 9-15 from *Temple Festival Suite*, "Crossing the Fire," by Fan-Ling Su. Reprinted with permission of the composer.

To mimic the repetition of the dance and the movement of dancers getting close to the site, the piece is written in rondo form with two alternating primary sections. The first material, or A section (mm. 1-15), returns with different pitch and dynamic levels in measures 20, 50, and 68. The first return (mm. 20-32) is transposed up a perfect fifth, starting on the pitch B instead of E. The second return (mm. 50-63) is written at the same pitch level as the first return. Prior to this restatement, the composer inserted a four-measure sequence of the opening

motive to connect the music back to the A section, all sounding over an E pedal point. The last entrance of the A section begins in measure 68 and continues through measure 86. This section is longer, and the pattern is first played at pitch level F# before returning to B and E. Therefore, the intervallic relationship between these statements is based upon perfect fifths: E, B, F#. The final A section concludes with an A minor chord on the first beat of measure 85, and the entire piece ends with an A augmented seventh chord in measures 85 and 86 (see example 2.3.8).



Example 2.3.8. Mm. 84-86 from *Temple Festival Suite*, "Crossing the Fire," by Fan-Ling Su. Reprinted with permission of the composer.

Between the A sections, section B material appears (mm. 16-19). This material contains thirty-second note trills and broken octaves in the top voice, repeated notes in the middle voice, and lower voice sequences of ascending two-note motives in sixths is presented (see example 2.3.9).

Example 2.3.9. Mm. 16-23 from *Temple Festival Suite*, "Crossing the Fire," by Fan-Ling Su. Reprinted with permission of the composer.

The B section returns two more times. The first return (mm. 33-46) starts in measure 33, which is transposed up a perfect fifth and extended with altered material. In the alteration (starting in measure 37), the trill pattern is shortened to one measure, while the broken octaves figure is expanded to eight measures (see example 2.3.10). Starting in measure 39, the broken sixths in the lower voice are changed to a mixture of intervals including fourths, fifths, sixths, and sevenths.

The last appearance of the B section in measures 64 to 68 retains the original four-measure design, and is also played a fifth above the original pitch level.

The perfect fifth seems to play an important role in the intervallic design of the melody. As mentioned above, the statements of the A material are also arranged a fifth apart. If we look at the primary material (the first measure, for example), the starting and ending pitches, E and A, also make up a perfect fifth.

The image shows a page of musical notation for a piano piece. It consists of three systems of staves, each with a grand staff (treble and bass clefs) and a single bass clef staff. The first system starts at measure 36. The second system starts at measure 38 and includes a tempo marking of quarter note = 120 and a dynamic marking of *f*. The third system starts at measure 40 and includes an 8-measure rest marking (8<sup>va</sup>). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are various accidentals (sharps, flats, naturals) and articulation marks throughout the score.

Example 2.3.10. Mm. 36-41 from *Temple Festival Suite*, "Crossing the Fire," by Fan-Ling Su. Reprinted with permission of the composer.

## "Presage"

The patrons of the temple would ask the deity a personal question, then pray for an answer by throwing an omen made of two pieces of crescent-shape wood (one side up and one side down being good, both pieces facing the same side being bad), or they would draw lots made of sticks containing prophetic words to tell their fortune.<sup>133</sup>

Upon entering any Taoist temple, one finds the mysterious, sober, quiet atmosphere accompanied by the dropping sound of the omen and smoky air created by burning incense. Many worshipers in Taiwan travel far to a well-known temple or go to the local ones to seek blessings and answers. Omens are one of the mediums that the deities use to communicate with the believers. An omen is made of wood in the shape of a crescent, with one flat side and rounded side. When the result is one side up and one side down, the answer is positive; when both omens face the same way, the answer is negative. Worshipers can also draw sticks that are used to match prophetic words written in the format of a Chinese poem. Believers must bring the stick to the staff to find the correct prophetic paper. Before finding the correct stick, each drawn stick must be brought before the deities, where the believers must throw the omen to see if the specific stick is the answer to their question. In this musical piece, the composer does not try to capture the image or the sound of the process, but rather expresses the emotions of the believers, such as the anticipation and anxiety of waiting for the answer.<sup>134</sup>

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<sup>133</sup> Su, *Temple Festival Suite*, "Music Interpretation."

<sup>134</sup> Su, *The Application of Theory and Creative Concept*, 59.

The main musical feature of this piece is the ascending arpeggio (for instance, the first beat of mm. 1 and 3), which is similar to some of the primary materials from the "Procession of the Deities." Each ascending arpeggio concludes with an added-note chord, followed by either a short, echo-like motive (see mm. 1-4 in example 2.3.11) or an extended, repetitive pattern (starting from mm. 6).

The image shows a musical score for piano, measures 1 through 7. The piece is in 6/8 time and marked 'Con gusto' with a tempo of quarter note = 58. The score consists of two systems. The first system covers measures 1-3, and the second system covers measures 4-7. The bass line features a prominent ascending arpeggio in measures 1 and 3, which concludes with an added-note chord. The treble line provides harmonic support with chords and melodic fragments. Dynamics range from piano (p) to mezzo-forte (mf) and pianissimo (pp). Performance markings include 'acc.' (accelerando) and 'accel.' (accelerando).

Example 2.3.11. Mm. 1-7 from *Temple Festival Suite*, "Presage," by Fan-Ling Su. Reprinted with permission of the composer.

This movement can be divided into two major sections. The two-measure idea is developed throughout the piece. This material appears three times throughout the movement as introduction (mm. 1-8), interlude (mm. 30-32), and conclusion (mm. 64-70). The first and last appearances of the material are in D Dorian mode (a perfect fifth apart from the tonal center A, emphasized in the previous two movements and the following movement), while the middle

appearance is in G Dorian mode.<sup>135</sup> In measure 6, the three-note motive (D, A, E) increases its speed with an accelerando marking and the replacement of quarter notes by eighth notes. This repetitive pattern leads the music into the A section and accompanies the melodic materials in the left hand throughout the section (see examples 2.3.11 and 2.3.12).

The image displays a piano score for measures 8-19 of the piece "Presage" from the *Temple Festival Suite* by Fan-Ling Su. The score is written for piano and consists of three systems of music. The first system (measures 8-11) begins with a tempo marking of quarter note = 96 and an *accel.* marking. The right hand features a repetitive eighth-note pattern of D, A, E, while the left hand has a melodic line. Dynamics include *mp* and *mf*. The second system (measures 12-15) continues the eighth-note pattern in the right hand and the melodic line in the left hand. The third system (measures 16-19) shows the right hand pattern continuing, with the left hand melodic line moving to a lower register. Dynamics include *mf* and *f*.

Example 2.3.12. Mm. 8-19 from *Temple Festival Suite*, "Presage," by Fan-Ling Su. Reprinted with permission of the composer.

<sup>135</sup> Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 121.

The A section (mm. 9-29) begins with a short melodic idea starting at the upbeat to measure 10 (E, F, E, D, C, A, F, G), which is played in both ascending and descending directions. The melody is repeated at different pitch levels, which can be interpreted as the worshipers asking their questions again and again before casting the omen. The pattern is replaced by a quasi-wavy melodic pattern starting in measure 19 (for example, A, E, G, A, F, G in mm. 21-22, see example 2.3.13), which continues until the end of the A section.

The image shows a musical score for piano, consisting of two systems of staves. The first system covers measures 20 to 23, and the second system covers measures 24 to 27. The right hand (treble clef) plays a melodic line with a repeating eighth-note pattern, often beamed in groups of four. The left hand (bass clef) provides accompaniment with arpeggiated chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 20, 24, and 27 are clearly marked at the beginning of their respective systems.

Example 2.3.13. Mm. 20-27 from *Temple Festival Suite*, "Presage," by Fan-Ling Su. Reprinted with permission of the composer.

The B section (mm. 33-63) begins in measure 33, immediately after the interlude (mm. 30-32). This section can be heard as an expanded A section. Instead of featuring an extensive melodic line, this section is more of a display of different harmonies in sequence. Similar to the A section, the right hand carries the melodic materials. In contrast to the A section (with melodies in the left hand), the lower voice of the B section contains many arpeggios, first in descending

motion and then in both directions. The harmony fluctuates between major, minor, diminished, and seventh chords. An example can be found in measures 33 to 40, where the harmony moves from D major, D minor, D diminished triads, and a G major seventh chord (see example 2.3.14). The arpeggios played in the left hand are written in sixteenth notes to create the harmony described earlier, echoing the right hand (see example 2.3.14).

The image displays a musical score for piano, consisting of three systems of two staves each. The first system covers measures 34-36, the second system covers measures 37-39, and the third system covers measures 40-42. The right-hand staff (treble clef) features a melodic line with slurs and ties, while the left-hand staff (bass clef) features a rhythmic accompaniment of sixteenth-note arpeggios. Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The key signature changes from one flat to two flats between the second and third systems.

Example 2.3.14. Mm. 34-45 from *Temple Festival Suite*, "Presage," by Fan-Ling Su. Reprinted with permission of the composer.

Near the end of the section (m. 56), the sixteenth note rhythm in the lower voice slows down with replacement by the eighth note values, while the right hand progresses in the same note values. The ascending arpeggio returns in the last three measures of the B section (mm. 61-63), but in the top voice. This is followed by the last appearance of the opening segment in D Aeolian mode (mm. 64-70). The responding three-note motive from measure 2 is now played in the lower register by the left hand. The music concludes with octaves D's, Bb's, C's, and D's played by the left hand and, finally, an added-note chord, F/A/C/D, in the right hand (see example 2.3.15).

Example 2.3.15. Mm. 64-70 from *Temple Festival Suite*, "Presage," by Fan-Ling Su. Reprinted with permission of the composer.

## "Carrying the Palanquin"

One of the activities in a temple festival is to place the statue of the deity in a palanquin or sedan chair, carry the palanquin out of the temple, and conduct a procession.<sup>136</sup>

The procession of the deities is one of the most celebrated events in Taoist temples. The deity is to be carried by the believers in the palanquin to patrol and bless the land and its people. The route of the procession is not planned, but is thought to be directed by the deities themselves. This means the duration of the journey is unknown and sometimes can last for weeks. The followers believe the palanquin is enchanted and will lead the carriers in specific directions. Often the palanquin rocks violently, which the carriers claim is caused by the palanquin itself. They believe the rocking phenomenon shows that the spirit of the deity is present. Throughout the journey, the group is greeted with fireworks and followed by faithful worshipers.<sup>137</sup>

In this movement, we once again observe the method frequently used by Su: complete repeats of materials, e.g., measures 2 to 12 are the same as measures 25 to 35. To mimic the rocking movement of the palanquin, Su uses a one-measure ostinato in the lower voice. In the top, a recurring broken intervallic pattern in sixteenth notes, with the second and fourth notes returning to the same pitch, portrays the motion (see example 2.3.16).<sup>138</sup> The ostinato also functions as

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<sup>136</sup> Su, *Temple Festival Suite*, "Music Interpretation."

<sup>137</sup> Stanley Chou, "The Observation of the Procession of the Deity," Wretch Blog, entry posted June 23, 2008, <http://www.wretch.cc/blog/shihhua0720/29652456> (accessed August 5, 2009).

the accompaniment throughout the movement, occasionally changing its contour as in measure 13, where the pattern goes down a fifth instead of leaping up an octave.



Example 2.3.16. Mm. 1-6 from *Temple Festival Suite*, "Carrying the Palanquin," by Fan-Ling Su. Reprinted with permission of the composer.

The broken intervallic pattern, played by the right hand, supplies a sequential and repetitive melodic line. It is introduced as a simple broken chord in eighth notes: A, D/E, A, D/E in measure 2, followed by a more active version, constructed in sixteenth notes, in which the second and fourth notes are the same pitch. This occurs in measures 3 and 4 where the patterns are: D-A-E-A, G-A-E-A, E-A-D-A, E (see example 2.3.16). This sixteenth note pattern can be viewed as two layers. The ascending/descending melody contributed by the first and third note from each group is the first layer and, at another level, the entire pattern

<sup>138</sup> Su, *The Application of Theory and Creative Concept*, 59.

serves as the accompaniment or decoration of the melody. In measure 14, the sixteenth note pattern changes to a pattern containing three pitches, E-D-A, but they are still arranged in groups of four. This creates a displacement of accent in the figure and can be interpreted as the circling movement of the palanquin, which takes place when the parade arrives at a crossroads and the deity is deciding which way to go (mm. 13-17; see example 2.3.17). Next comes a series of sequences based on the opening melody D, E, G, E, E, D, E. The melody starts on G in measure 17, then on G# (m. 18), Bb (m. 19), C# (m. 20), and back to D in measure 21.

In the passage of measures 17 to 21, the melody built on A Aeolian (m. 17) is accompanied by broken chords that outline G major and then E minor triads (see example 2.3.17). In measure 19, where the melody is built on C Aeolian, the accompaniment outlines a D major triad (see example 2.3.17). These are perfect examples of Su's unique application of the concept of polytonality. She frequently applies this technique in musical passages that utilize pentatonic scales, applying two different scales simultaneously, or combining the pentatonic scale passage with a triadic accompaniment. In this piece, the top melody of broken intervallic sixteenth notes shows clear hints of A Aeolian mode, while the accompaniment is more triadic (A and D minor triad in second inversion). The harmonic progression in measures 7 to 9 (A minor to E minor and major triads) especially implies A minor tonality. This technique creates dissonance but, at the same time, maintains the Oriental sonorities. In addition, the harmonic progression gives the music a

sense of moving forward, which corresponds to the “marching action” of the palanquin.

The image displays a musical score for piano, consisting of three systems of staves. The first system (measures 13-15) features a right hand with a continuous eighth-note pattern and a left hand with a broken chord pattern. A dynamic marking of *ff* is present in the right hand. The second system (measures 16-18) shows a right hand with a similar eighth-note pattern and a left hand with a broken chord pattern. Dynamic markings of *p* and *mp* are present. The third system (measures 19-21) features a right hand with a similar eighth-note pattern and a left hand with a broken chord pattern. A dynamic marking of *ff* is present. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 2.3.17. Mm. 13-21 from *Temple Festival Suite*, "Carrying the Palanquin," by Fan-Ling Su. Reprinted with permission of the composer.

The opening section returns at measure 24, and the piece concludes with the original broken chords in measures 2 and 5. Here, the eighth note broken chord lingers in the right hand, while the left hand plays part of the ostinato pattern in measures 36 to 38, followed by octave C's, B's, and A's in measures 38 to 40 (see example 2.3.18). The fragmented writing at the end can be interpreted

as the end of the procession, or as the worshipers seeing the palanquin pass by and slowly disappear on the horizon.



Example 2.3.18. Mm. 36-40 from *Temple Festival Suite*, "Carrying the Palanquin," by Fan-Ling Su. Reprinted with permission of the composer.

### "Taoist Exorcist"

Usually, in the festival, the exorcists danced erratically and uttered incantations. Then they wrote on papers, with calligraphic strokes that were totally incomprehensible, to generate amulets or talismans. Alternatively, they would make statements of peoples' past history, talk with deceased persons, or make predictions of the future, by murmuring words or by holding a chair and using one leg of the chair to write words on a flat surface of sand.<sup>139</sup>

If the palanquin is the transportation of the deities, then the exorcist is the medium that the deities use to talk to the believers. Exorcism is a profession filled with mystery that does not pass its traditions or trade secrets to females. In the old

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<sup>139</sup> Su, *Temple Festival Suite*, "Music Interpretation."

society, people went to the deities seeking help and answers for problems such as mental diseases that were not curable by doctors at that time. To acquire the answer, the exorcist would first pray and wait to be possessed by the deities himself. When a deity or spirit possessed the exorcist, his body would start to move erratically. The exorcist would then write down something or say something incomprehensible, and the interpreter would translate the words for the worshipers.<sup>140</sup>

This piece is largely written in polychords and whole-tone scales, with repeated bass focus on the pitch center of G, which hints at G major (a perfect fifth apart from the D Aeolian mode used in "Presage"). The chordal texture is decorated with syncopated rhythm and displaced accents, such as the sixth eighth note of measure 1 (see example 2.3.19). With the alternation between 4/4 and 3/4, the music depicts the irregular movement of the exorcist. The polychord (major triads) and the whole-tone scale give a harmonic twist to the music, creating a comical character rather than the mysterious and scary feeling people normally have toward an exorcist. Like "Carrying the Palanquin," this piece is straightforward. The music opens with G's at the octave at the bottom, which is used as ostinato in measures 1 to 9. The G octave is then followed by a B major triad in the top and F major triad in the middle. This three-layered material is first presented in plain eighth notes in 4/4 with displaced accents in measure 1, and in syncopation in 3/4 in measure 2. The two-measure rhythmic pattern repeats

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<sup>140</sup> Zui Gong Zi, *Opening the Gate of the Underworld* (Taipei: Crown Publishing, 1987), 15-30.

several times with changes on the first beats in measures 3, 5, and 8 (see example 2.3.19).

The image shows a musical score for the piece "Taoist Exorcist" by Fan-Ling Su, measures 1 through 6. The score is written for piano and is marked "Animato" with a tempo of 120. It consists of two systems of three measures each. The first system (measures 1-3) starts in 4/4 time. The second system (measures 4-6) features a change in time signature to 3/4 for measures 4 and 5, and returns to 4/4 for measure 6. The right hand plays a melodic line with accents, while the left hand plays a rhythmic pattern of chords. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano) again. The key signature is one sharp (F#).

Example 2.3.19. Mm. 1-6 from *Temple Festival Suite*, "Taoist Exorcist," by Fan-Ling Su. Reprinted with permission of the composer.

Prior to measure 18, fragmented melodic figures or motives are found in measures 3 (B, G, D), 5 (B, G, F, see example 2.3.19), and 8 (C, B, E, E). The two-measure rhythmic pattern accompanies the high-register melodic material throughout the movement, except in measures 14 to 17 and 28 to 31 (where major triads proceed in the whole-tone scale; see example 2.3.20), measures 24 and 25 (where the right hand plays repeated F# major triads and the left hand plays broken chords in G major and C major), and in measures 34 to 37 (where repeated polychords in syncopated rhythms are presented). While the rhythmic pattern with displaced accents can be seen as a portrait of the unnatural body movement of the

exorcist, the fragmented melodic line at the beginning can be seen as the incomprehensible, mumbling words the exorcist speaks.

The image shows a musical score for piano, measures 13 through 18. The score is written in bass clef with a key signature of one flat (B-flat major). Measures 13-15 are in 3/4 time, and measures 16-18 are in 4/4 time. The music features a complex harmonic structure with many chords and a fragmented melodic line in the right hand. Dynamics include *mp* (measures 13-15), *mf* (measures 16-17), and *f* (measures 17-18). There are also accents and slurs throughout the piece.

Example 2.3.20. Mm. 13-18 from *Temple Festival Suite*, "Taoist Exorcist," by Fan-Ling Su. Reprinted with permission of the composer.

The music begins to move away from the juxtaposition of B and F# major triads in measure 10, where the rhythmic pattern moves sequentially. This is followed by major triads in second inversion and the bass proceeding in whole-tone scale at measures 14 to 17 (see example 2.3.20). These active changes of harmony set the atmosphere for the next significant musical event, a presentation of the fuller version of the melody Bb, G, D, C, G, D, Bb, Ab, F, G, C, D, Bb in measures 18 to 19 (see example 2.3.20). The appearance of the full melody can be viewed as the interpreter of the deities revealing the meaning of the exorcist's

words. This melodic pattern, along with the whole tone scale triads, appears again in measures 24 to 30. Interestingly, the first statement of the full melody appears in a quasi-minor key accompanied by a G major triad; however, in the second appearance at measure 26, both melody and accompaniment are in G major (see example 2.3.21).



Example 2.3.21. Mm. 25-27 from *Temple Festival Suite*, "Taoist Exorcist," by Fan-Ling Su. Reprinted with permission of the composer.

The opening material returns in its original key at measure 32, but the alternation among three voices is replaced with syncopated repeated chords (mm. 34-37; see example 2.3.22) in preparation for the return of the opening material at measure 38. In measure 38, material from measures 3 and 4 are presented with the motive in octaves (see examples 2.3.19 and 2.3.22). The music of the following two measures is almost identical to measures 5 and 6, but with the motive being replaced by C, G, and G in octaves. Measure 42 is the same as measure 7, but with the last note (C) replaced by an F major triad. The music closes with G, D, G, A, and G in octaves combined with B and C# major triads. This continues the

composer's style of ending the music with non-tonic triads from previous movements.

The image shows a musical score for the piece "Taoist Exorcist" by Fan-Ling Su, specifically measures 37-44. The score is written for piano and features a complex rhythmic structure with changing time signatures: 3/4, 4/4, 3/4, and 4/4. The tempo is marked "♩ = 120 A Tempo". The key signature has one sharp (F#). The score is divided into two systems. The first system (measures 37-40) includes dynamics such as *f* and *mf*, and a *8va* marking. The second system (measures 41-44) includes dynamics such as *pp*, *f*, and *ff*, and a *decresc.* marking. The piece concludes with a final chord in the key of F#.

Example 2.3.22. Mm. 37-44 from *Temple Festival Suite*, "Taoist Exorcist," by Fan-Ling Su. Reprinted with permission of the composer.

"Fantasy of Dumbo and Mickey Mouse" (1998), "Dragon and Lion Dances" (1998), "Game of Turtle and Rabbit" (1999), and "Aquarius" (2000)

These four pieces are written for late beginning and early intermediate piano students. All of these pieces, except "Aquarius," were premiered by Su's seven-year-old daughter in 1999 and 2000. Except for "Game of Turtle and Rabbit," all are written in part form.

"Fantasy of Dumbo and Mickey Mouse" was inspired by the two Disney cartoon characters. The music is constructed with various features, such as alternation between hands, off-beat rhythm, large leaps, legato playing, and shifting of hand positions. Su utilizes chromatic patterns to represent Mickey Mouse and mimic his animated personality. The first part (mm. 1-12), which portrays the cartoon character, contains no melodic material but is very rhythmic and filled with dissonance created by intervals in seconds. In contrast, to imitate the gentle personality of Dumbo and his clumsy movements, the composer presents melodic material in quarter notes in the second part of the piece (mm. 13-22), accompanied by off-beat intervals of a fourth. The two distinct types of materials join together in measure 26, where the melody of Dumbo is accompanied by chromatic seconds, symbolizing the interaction between the two characters.

"Dragon and Lion Dances" is a traditional dance usually performed during the Chinese New Year for celebrating the New Year to come, and to bring good luck for the future. The dance is also performed in celebration of any festivals or special events. It often features acrobatic technique and is always accompanied by

drums, gongs, and cymbals. The composer tried to capture the ambience, sounds, and movement of the dance in the music by applying techniques that involve playing clusters with the fists and palms. The music commences with rhythmic clusters played with fists, followed by rather fragmented melodic material played on the black keys with accompaniment on the white keys. The first appearance of the melody contains four pitches, C#, D#, F#, G# (mm. 5-8), with A# added at the second appearance. Therefore, the melodic material is formed from a pentatonic scale quite suitable to the theme of the music. The entire piece is structured by the alternation between two types of materials, the cluster (M1) and the melodic fragment (M2). Like "Fantasy of Dumbo and Mickey Mouse," the two distinct materials are first presented separately (M1: mm. 1-4, 9-10, 17-18; M2: mm. 5-8, 11-16, 19-24), and are combined later in measures 25 to 39. Here, in measure 25, the clusters serve as an accompaniment to the melody described above. The varied contemporary techniques, involving playing tone clusters with fist and palm, make this an ideal starter piece to introduce modern styles of performance.

In "Game of Turtle and Rabbit," the composer intends to capture the personalities of these two characters. The piece is mostly written in contrapuntal style. The slower moving melody is a depiction of the turtle (mm. 1-14), with tonal focus on A minor. The second part (mm. 15-21) is a quotation from a traditional tune, "The Hokey-Pokey," using the arrangement from *Alfred's Basic Piano Library, Lesson Book, Level 4*. Su adjusted some notes (such as adding F# and G# to the melody in the key of C major) and altered the harmony (such as replacing G7 with an added-note chord) to mimic the animated movement of the

rabbit. In measure 22, the composer combines the two materials using polytonality by placing the slow (turtle) melody in A minor in the left hand and the chordal (rabbit) melody in C major in the right hand. The combination of the two materials depicts the two characters racing against each other. The result is revealed at the end of the piece: at the A minor triadic end, we know the turtle won the race.

"Aquarius" is the astrological sign of Su's daughter. Su tried to capture the supposedly capricious personality of Aquarians in this short piece. The technical challenges in the piece include arpeggiated broken intervals, harmonic intervals with grace notes, and syncopated rhythm over trills. The materials used in this piece include broken intervallic figures, harmonic intervals in parallel motion and in combination, and trill-like passages. These features can be found throughout the movement. Examples of these materials include the beginning of the music, where the broken fourth figure is presented in descending motion, but later returns in ascending motion at measure 17; parallel thirds progressing in whole tones at measures 9 and 10 in descending motion, and later in ascending motion at measures 15 and 16; and trills serving as accompaniment throughout the piece, as in measures 4 to 16 (left hand) and measures 20 to 26 (right hand). Unlike the other three pieces, which are constituted by distinct contrasting thematic materials, this piece is written with only slight chromaticism and very economical materials, making it ideal for initial encounters with contemporary music for young beginners.

*Brand* (2003)

*Brand* was composed at the end of the year 2003. From the description given by the composer, the music is a sentimental reflection on seasonal change, loss of time, and the impermanent nature of life. In her own words, “life is too short, and what can we leave and contribute to this world? Will people ever remember us?”<sup>141</sup> To better define the expressive mood changes that take place as the piece progresses, the composer placed excerpts from different poems written by various Chinese poets at the top of each section. Some parts of the poems are recited by the performer during the performance of the first and last sections. The excerpt for the opening section is as follows:

The birds have vanished from a thousand mountains,  
On a thousand trails, not a single human sign.<sup>142</sup>

The piece begins quietly in a very low register to express the atmosphere of the poetry. Section one (mm. 1-27) contains mostly intervallic material, including tremolos, broken patterns, various combinations of chords, and arpeggios. Intervals of a seventh, fourth, and sixth are the main focus. Prolonged A0 followed by G#1 commences the music as the performer recites the excerpt of the poem (see example 2.4.1). The two notes are stated again and joined by F#2. This chord becomes the foil of the arpeggiated broken pattern C, Db, Gb in measure 4 (see example 2.4.1). Starting in measure 5, thirty-second note tremolos

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<sup>141</sup> Fan-Ling Su, "Music Interpretation," in *Brand*, score, 2003, unpublished manuscript.

<sup>142</sup> Tsung-Yuan Liu, *Snowy River*, translated by Sam Hamill in *Crossing the Yellow River: Three Hundred Poems from the Chinese* (New York: BOA Editions, Ltd., 2000), 184.

in augmented fourths (Gb-C, Fb-Bb, Ab-D) become the primary element. Later on, tremolo in perfect fourths (C/F), played by the left hand, join in septuplets (see m. 9 in example 2.4.1).

Example 2.4.1 is a musical score for the piece 'Brand' by Fan-Ling Su. It consists of three systems of music. The first system (measures 1-4) is in G major, 2/4 time, with a tempo of J=56. The right hand has a tremolo in perfect fourths (C/F), and the left hand has chords. The second system (measures 6-9) is marked 'poco a poco accel.' and features a tremolo in the right hand and septuplets in the left hand. The third system (measures 8-9) continues the tremolo and septuplets, with dynamics ranging from *mp* to *f*.

Example 2.4.1. Mm. 1-4 and 6-9 from *Brand*, by Fan-Ling Su. Reprinted with permission of the composer.

In measure 11, the chord from measure 4 built upon sevenths (A, G, F#) reappears. This chord is sustained in the bass, while an F# diminished chord and Italian augmented sixth chord alternate in the left hand through various harmonic intervals, and G remains as the top note (mm. 12-15; see example 2.4.2). These chordal materials are presented once again in measures 16 to 20, but in the form of tremolo (see example 2.4.2). This is followed by a full quotation taken from measures 14 and 15 (mm. 21-22).

Example 2.4.2. Mm. 13-24 from *Brand*, by Fan-Ling Su. Reprinted with permission of the composer.

The opening notes, A, G#, F#, recur in measures 23 and 24 in retrograde. These notes then become part of a large expressive cluster, which covers the wide range of A0 to C7 in measure 25. The tremolos in thirty-second notes and septuplets reappear at the top, which leads to the conclusion of the first section (see example 2.4.3).

Example 2.4.3. Mm. 25-27 from *Brand*, by Fan-Ling Su. Reprinted with permission of the composer.

Behind me I do not see the ancient men,  
before me I do not see the ones to come.<sup>143</sup>

The verse above heads the second section (mm. 28-52), which is played solely inside the piano. The performer is required to use guitar picks or fingertips to pluck the string near the keyboard or toward the center, or play glissandi on the strings, an imitation of playing the guzheng, a traditional Chinese plucked string instrument. Added-note chords (mm. 31-34, 47-50), four-note patterns encompassing D-B and D-F# (mm. 37-41), glissandos (mm. 44-46, 51-52), and melodic passages (mm. 28-30, 35-36, 42-43) are used to construct this section. Both for technical reasons to make plucking more secure, as well as for a poetic atmosphere, the performer is required to play this section with rubato. A melodic passage commences the section (see example 2.4.4), and appears again after the introduction of the added-note chords, but before the four-note pattern. Every time the melodic passage appears, it brings new material into the piece. The four-note pattern, which progresses from eighth notes and triplets to tremolos, later becomes material for the following section (introduced in m. 37; see example 2.4.4).

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<sup>143</sup> Tzu-Ang Chen, *Song on Climbing Yu-Chou Gate Tower*, translated and edited by Burton Watson in *The Columbia Book of Chinese Poetry: From Early Times to the Thirteenth-Century* (New York: Columbia University Press, 1984), 272.

前不見古人，後不見來者  
Tempo rubato  
Play with 2 picks on the strings of the piano

Example 2.4.4. Mm. 28-39 from *Brand*, by Fan-Ling Su. Reprinted with permission of the composer.

Jade steps and intricate balconies remain.  
But the faces have all changed.<sup>144</sup>

alone in despair, my tears fall down.<sup>145</sup>

Heading the next section (mm. 53-96), the first poem excerpt above (first two verses) is taken from poet Yu Li's *Yu Mei Ren*, while the second excerpt (placed at measure 74) is taken from Zi-Ang Chen's *Stepping Upon Youzhou Watchtower*. In this section, Su was trying to convey sadness at the realization of life's impermanent nature. This piece is another example of Su's compositional technique of repetition, which can be observed in measures 82 to 93 (direct quotation from mm. 53, 55-65) and measures 94 and 95 (quotation from mm. 69-

<sup>144</sup> Yu Li, *Beautiful Lady Yu*, translated by Sam Hamill in *Crossing the Yellow River: Three Hundred Poems from the Chinese* (New York: BOA Editions, Ltd., 2000), 213.

<sup>145</sup> Chen, *Song On Climbing Yu-Chou Gate Tower*, 272.

70). Two musical materials are utilized to construct this section. A four-note cell derived from the previous section (D-B-D-F#, material 1), is played by the right hand in measure 53, with a response by a similar short melody in the bottom voice (material 2; see example 2.4.5).

雕欄玉砌應猶在，只是朱顏改

♩ = 112

53 *ord.* *mp* *p* *mp* *p* *mp* *p*

57 *mp* *pp* *mf pp* *mf ppp*

60 *p* *mf*

Example 2.4.5. Mm. 53-62 from *Brand*, by Fan-Ling Su. Reprinted with permission of the composer.

The entire section is constructed with alternation between these two materials, with each recurrence varied and expanded. For instance, the first appearance of material 2 (m. 53) contains five notes, then seven notes in measure 54, and twelve notes in measure 55 (see example 2.4.5). In measures 67 to 70, this material changes from ascending to descending motion, creating an inversion of

the original statement. In the case of material 1, the changes occur with the order of the notes as well as the placement in different registers. For example, in measure 60 the pattern covers the range from D4 to D7, and in measure 66 the range is D4 to B0; in measure 57, instead of appearing in the original order of D-B-D-F#, the three notes D, B, F# are used to form four-note groups (see example 2.4.5); and in measure 60, additional D4 and D7 are added to the four-note pattern (D-F#, D-D, D-B, see example 2.4.5).

And all at once, as I turned my head,  
I was startled to find her,  
Among the lanterns where candles were growing dim.<sup>146</sup>

This section is filled with colorful sonorities created inside the piano. To perform this section, the performer is required to prepare two chins (a bowl-shaped Chinese percussion instrument) to be placed in two different registers, two wooden sticks, and several small glass balls. The written-out notes in the score indicate the location where the chin is to be placed, as well as the range of the glissando, rather than the actual notes to be played. Sounds are created by: throwing the glass ball into the chin, with or without the chin being placed on the top of the piano string; shaking the chin with the glass balls inside and then placing the chin on top of the piano strings while the glass ball is still rolling; and by using the sticks to produce glissando on the piano strings or tremolo on the chin. The motion of the rolling glass balls creates vibration on the strings and thus produces another type of tremolo sound. This entire process is done with the

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<sup>146</sup> Chi-Chi Hsin, *Lantern Festival*, translated and edited by Irving Yucheng Lo in *Sunflower Splendor: Three Thousand Years of Chinese Poetry* (Bloomington, IN: Indiana University Press, 1975), 395.

damper pedal depressed. Though the composer indicates performance procedures in both Chinese and English, the explanation is quite confusing because it is a complex method of performing and because translation of language is never precise. For example, in measure 110 the Chinese text indicates that four of the glass balls already in the chin have to be picked up and re-thrown back to the chin, but the only English text displayed in the music are the words "glass balls." Another example is in measure 111, where the composer indicates in English that the glissando is to be played by the stick on the string, but no Chinese text is provided (see example 2.4.6).

Example 2.4.6. Mm. 110-115 from *Brand*, by Fan-Ling Su. Reprinted with permission of the composer.

And a moment that ought to have lasted forever,  
Has come and gone before I knew.<sup>147</sup>

The final section (mm. 122-165) contrasts significantly with the previous section. It is written entirely in chordal texture, and is performed on the keyboard with the chin remaining inside the piano. The materials in this section include the melodic theme D, F, G, A, G, A, C, C#, D, and a chordal pattern that is built upon intervals of a fourth and on an added-note chord. The theme is first presented in

<sup>147</sup> Shang-Yin Li, *The Inlaid Harp*, translated by Witter Bynner and edited by James Kraff in *The Works of Witter Bynner* (New York: The Witter Bynner Foundation, 1929), 126.

measures 122 to 128, with an interruption by the chordal pattern starting on the last beat of measures 123 to 126 (see example 2.4.7). The complete appearance of the theme can be found in measures 136 to 139, 147 to 150 (inversion), 154 to 157, and 161 to 164. Removing the repeated notes from the theme reveals a five-note scale (D, F, G, A, C, D) with a passing note C#.

此情可待成追憶，只是當時已惘然  
 122 *ord.*  $\text{♩} = 70$  (保留聲在琴弦上)

Example 2.4.7. Mm. 122-131 from *Brand*, by Fan-Ling Su. Reprinted with permission of the composer.

Intervals of a sixth and seventh are the main focus in the second part of the theme. For example, in measures 127 and 128, the theme is presented with ascending harmonic intervals C/A, D/C, D/C#, and E/D in the right hand, and intervals B/G, A/F#, Ab/F, and G/G followed by A repeated notes in the left hand (see example 2.4.7). Similarly to the first part of the theme, the melody repeats several times throughout the section (mm. 127-129, 137-140, 155-157, 162-165), but is changed slightly by the reduced number of repeated notes in measures 157 and 164 (where A is replaced with G#), and in measure 148, where an inversion

of the pattern without repeated notes is presented. The piece concludes with chords built on fourths, C/F#/B, played over the interval of a seventh, A/G#.

Another element, the chordal pattern, is first presented in measures 123 to 125. The harmonic interval E/A in the right hand is followed by the same notes, but with G and F added successively to the interval, and with a perfect fourth (A/D) and augmented fourth (A/D#) alternating in the left hand. This is followed by repeated notes on A (see example 2.4.7). This pattern also appears throughout the section (mm. 123-126, 129-132, 133-135, 140-143, 144-146, 151-153, 158-160) but, unlike the first pattern, the pitch class varies at some of the entries, in addition to the change of register. For example, in measure 133 the chordal element is transposed up a fourth from the original statement; in measure 140 the sonority is fuller due to notes being added to the top voice; and in measure 144 the same material from measure 140 is played with added grace-note, octave A. The repeated notes on A are played in octaves by both hands instead of single notes (see example 2.4.8).

Example 2.4.8. Mm. 142-146 from *Brand*, by Fan-Ling Su. Reprinted with permission of the composer.

This piece is one of the works that shows the strong influence of literature on Su's compositions. By including different poems written by various poets, Su

is inspired to create various compositional styles within the music. For example, the first and third sections are more rhythmic, while the second and fourth display interesting tone colors created from various pianistic articulations. The last section is the most lyrical, with a short but continuous melodic line. It is presented chordally with nostalgic expression.

*The Rhapsody of Warriors and Horses Figures (2004)*

This piece is inspired by the grandeur of the Warriors and Horses Figures taken from Shi Huangdi's Tomb or Qin's Tomb. Built by Qin Shi Huang during his early reign, the tomb was discovered in 1974. Qin Shi Huang, born in 259 BCE, was the first emperor who unified the entire Chinese empire from independent kingdoms, and the first sole ruler of the entire country. He unified the Chinese units of measurement, the law and political system, and built extensively, including the Great Wall and famous architectural masterpieces such as Epong Palace. Although he made some contributions to the development of Chinese history, it should be noted that he burned a large quantity of books and killed hundreds of scholars and other citizens to ensure that no members of the intelligentsia would dare to challenge him or his policies. Later in his life, due to his fear of death, he started to seek medicines that would make him immortal. These turned out to be toxic and later killed him in the year 210 BCE.<sup>148</sup>

The historical artifacts taken from the tomb were exhibited at the National Taiwan Arts Center in Taipei in 2001, which Su visited. She was amazed by the

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<sup>148</sup> Siew Chey Ong, *China Condensed: 5000 Years of History and Culture* (Singapore: Times Edition–Marshall Cavendish, 2005), 13, 16-17.

spectacular display of the warriors and horses figures, and it inspired her to compose this piece. In this work, Su intends to express the grandeur of the statues, the sentiment of the stories behind the history, and the irony of the emperor's effort to achieve immortality.<sup>149</sup>

To portray the historical theme, the music is mainly constructed with pentatonic scales, within which the composer uses methods such as the placement of polychords and alien notes outside the scale to create dissonance within the traditional sound. Like many of her other works, chunks of repeated passages are presented. This work contains four distinctive sections written in three voices. The first section (mm. 1-31) contains three segments, ABA, and the first segment can also be divided into three phrases, aba'. The first segment (mm. 1-11) consists of polychords a third apart (for example, A minor chord in the top and C minor chord in the bottom at m. 1), played by the top two voices, with octaves in the bass. This is followed by a descending pentatonic scale on black keys in the top voice, as the middle voice plays parallel thirds that reappear in the middle voice of the second segment (see example 2.5.1).

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<sup>149</sup> Fan-Ling Su, "Music Interpretation," in *The Rhapsody of Warriors and Horses Figures*, score, 2004, unpublished manuscript.

Example 2.5.1. Mm. 1-4 from *The Rhapsody of Warriors and Horses Figures*, by Fan-Ling Su. Reprinted with permission of the composer.

The music continues with trills in the top voice, as the middle voice plays B, C#, and D# major chords and the lower voice plays a descending pattern in octaves with tremolo. The pattern contains a rising sixth (E to C#), descending seconds (C#-B-A-G#), and a descending third (G#-E) (see m. 5 in example 2.5.2). This same intervallic pattern will be played two more times with different pitch classes. After that, the material from the opening measures returns.

Example 2.5.2. Mm. 5-8 from *The Rhapsody of Warriors and Horses Figures*, by Fan-Ling Su. Reprinted with permission of the composer.

The second segment is found in measures 12 to 18. This segment contains a large number of repeated notes, as well as repeated patterns, broken octaves, parallel thirds from the previous segment (m. 4), and alternation of major and minor triads. The music starts with repeated notes in the bass, progressing from quarter notes to eighths, sixteenths, and thirty-second notes (see m. 14 in example 2.5.3), creating the effect of *accelerando*. It is then joined by parallel thirds in the middle voice and broken elevenths and twelfths in the top (see example 2.5.3). At measure 16, major and minor triads alternate in the middle voice, accompanied by arpeggiated broken octaves (see example 2.5.3). Notice that the intervallic relationship between these triads is again formed of thirds. This seems to be an important element in the construction of the movement.

Example 2.5.3. Mm. 13-17 from *The Rhapsody of Warriors and Horses Figures*, by Fan-Ling Su. Reprinted with permission of the composer.

The last segment (mm. 19-24) is constructed from a quasi-ostinato passage with repeated notes and patterns that are played over a tone cluster containing all the notes on white keys from A0 to A1. The cluster is produced by playing an ascending scale with each note sustained. The scale and cluster appear three times: first on the white keys and then on the black keys in contrary motion. The quasi-ostinato pattern played by the right hand contains several irregular patterns. The composer used the repeated G and E to create displacement in time over the repeated pattern. For example, in measure 20 the pitch E is repeated three times and then five times. The irregularity is also caused by the placement of certain pitches. For instance, also in measure 20, the B opening note first appears on the downbeat of the first group of thirty-second notes, moves to the second note of the second group, and then to the third note of the third group (see example 2.5.4). This segment is followed by the recurrence of the material from measures 5 to 11, concluding the first section.

Example 2.5.4. Mm. 18-21 from *The Rhapsody of Warriors and Horses Figures*, by Fan-Ling Su. Reprinted with permission of the composer.

Section two (mm. 32-53) consists of continuous broken triads (with the third omitted) in sixteenth note sextuplets in the top voice, as the middle voice plays parallel blocked chords (also with the third omitted) in eighth notes, and the bass moves in longer note values. The melodic lines in this segment are created by responses between the middle and lower voices, while the top voice provides a series of repeated broken chords. The open-fifth chords in the middle voice form a melodic contour that contains ascending/descending seconds and descending fourths and thirds (see example 2.5.5). This pattern is repeated several times on



played in the top voice with chordal accompaniment, and the pentatonic scale that follows the triplet figures (mm. 61-62 and 93-94). The melody in measures 54 and 55 is formed by repeated notes and ascending/descending contour (see example 2.5.6). It is then presented transposed in the next two measures. Portions of the melodic pattern from the main melody are used to continue this passage (see example 2.5.6).

The image displays a musical score for Example 2.5.6, consisting of two systems of staves. The first system covers measures 54 to 60, and the second system covers measures 61 to 63. The music is written for piano, with a tempo marking of quarter note = 92. The top voice (treble clef) features a melodic line with triplet figures and a pentatonic scale. The middle voice (treble clef) provides chordal accompaniment, and the bass voice (bass clef) features single notes moving in intervals of fourths and fifths. The score includes a dynamic marking of piano (p) and a mezzo-forte (mf) marking. A tempo change to quarter note = 102 is indicated at the beginning of measure 61. The score also includes a key signature change from one sharp to one flat and a time signature change from 3/4 to 2/4.

Example 2.5.6. Mm. 54-63 from *The Rhapsody of Warriors and Horses Figures*, by Fan-Ling Su. Reprinted with permission of the composer.

This melodic pattern is accompanied by combinations of major, minor, and diminished triads played in the top and middle voices, and by single notes moving in intervals of fourths and fifths in the bass (D-A, B-F, D-Ab, Bb-Eb, see

example 2.5.6). The chords in the upper two voices constitute polychords. For example, in measure 54 a G major chord is played in the middle voice as a B minor chord is played in top voice, and in measure 57 a D diminished chord is played in the top voice as a Bb major chord is played in the middle voice (see example 2.5.6). It is interesting to note that the polychords played by the two voices share two common notes. This creates harmony that is not excessively dissonant.

The second material (mm. 61-62 and 93-94) is constructed from two pentatonic scales played in contrary motion in the top two voices, with C Gong scale and F Gong scale played over an F# diminished chord in measure 62, and C# Gong scale and F# Gong scale played over an F# major chord and single note A in the bass at measure 93 (see example 2.5.7). This scale-like passage is used later in section four, where passages formed of pentatonic scales in contrary motion are used to construct the section.

Example 2.5.7. Mm. 93-96 from *The Rhapsody of Warriors and Horses Figures*, by Fan-Ling Su. Reprinted with permission of the composer.

The second segment (mm. 63-85 and 95-99) contains trill-like figures and a descending pentatonic passage in the lower voice that are similar to that of the opening material in measure 4. The quasi-trill figure is written in seconds with triplet rhythm, appearing independently (as in m. 63 with notes Eb, Db, Eb and in m. 70 with notes G#, F#, G#) and as part of a descending scale pattern (for example, on the first beat of m. 64). These scale patterns are accompanied by two-note figures with intervals of seconds or thirds. Written in quarter notes followed by half notes, the figure first appears in single notes (mm. 63-75), then triads in measure 76, and finally four-note chords in measure 81 (see example 2.5.8). Like the previous segment, the chords are constituted by a mixture of major, minor, and diminished harmonies. The first segment then returns (mm. 86-94), and the section concludes with trill-like triplets and the two-note motive.

The image displays two systems of musical notation for piano. The first system, labeled '67', shows measures 67-71. The right hand (treble clef) plays a descending scale-like pattern with slurs and accents. The left hand (bass clef) features a complex rhythmic pattern with triplets and sixteenth notes, marked with a 'mf' dynamic. The second system, labeled '80', shows measures 80-84. The right hand plays a series of chords, some marked with a 'fff' dynamic. The left hand continues with a rhythmic pattern of triplets and sixteenth notes, marked with a 'f' dynamic.

Example 2.5.8. Mm. 67-71 and 80-84 from *The Rhapsody of Warriors and Horses Figures*, by Fan-Ling Su. Reprinted with permission of the composer.

The final section is constructed of materials taken from previous sections. In measures 100 to 104, the chordal passage in the top voice resembles that of section two. The ascending scale accompaniment (mm. 100-101) is taken from section three and the trills in dotted quarter notes (mm. 102-104) are taken from measures 5 to 8 of section one (see example 2.5.9). The passage at measures 100 to 104 is repeated, followed by an ascending/descending passage with notes, A, B, E, G, in the range of A0 to G7.

Example 2.5.9. Mm. 97-104 from *The Rhapsody of Warriors and Horses Figures*, by Fan-Ling Su. Reprinted with permission of the composer.

The remainder of the piece is filled with repetition of the four sections:

Section A (mm. 1-31), section B (mm. 32-53), section C (mm. 54-99), section D

(mm. 100-112), section A' (mm. 113-132: segment two only, a repetition of mm. 12-31), B' (mm. 133-154, a repetition of mm. 32-53), D' (mm. 155-167, a repetition of mm. 100-112), C' (mm. 168-179, a repetition of mm. 86-97), and A' again (mm. 180-184, a repetition of mm. 8-11, but with E, D, C in the bass and A octaves at the end).

*Formosa Trilogy: Coexistence of Form and Shadow* (2006)

In 2006, Su wrote the Formosa series that contains four pieces, each with different instrumentation. The first, *Vagrant Thoughts On the Mountain*, is written for erhu (Chinese 2-string fiddle), percussion, and piano; the second, *The Sound of Dissimilation*, is written for flute and clarinet; the fourth, *The Code of Sounds*, is written for erhu, guzheng (plucked zither), sheng (a small gourd-shaped wind instrument), percussion, and cello. The third, *Coexistence of Form and Shadow*, is written for solo piano, and is discussed below.

In Su's doctoral dissertation, the composer explained her idea of heterophony being displayed by the diagonal relationship between two voices (as in the linear passage in measure 9, with the top and middle voices responding to each other) and by the production of overtones through prolonged chords with the sostenuto pedal (found throughout the piece).<sup>150</sup> The piece is packed with repeated notes, tremolo and trill, fragmented patterns based on pentatonic scales, dissonance created by the simultaneous use of white and black keys, and prolonged chords. The two contrasting characters, form and shadow, are

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<sup>150</sup> Fan-Ling Su, "The Application of the Concept of Heterophony in My Musical Composition" (PhD diss., Taipei National University of the Arts, 2007), 153-56.

displayed through dynamic, usage of white keys (representing substance, or form) and black keys (representing shadow), and responsive musical materials or passages. Contrasting materials appear and blend together or respond to each other. This style of composition is used to symbolize the coexistent relationship of form and shadow.

The compositional method of quotation from previous sections or segments with changes in pitch class and melodic contour is again observed in this piece, and from the repetition, we can see that the music is constructed in five segments. Segment one (mm. 1-4) contains repeated notes played alternately between two hands on the white keys and tremolo on the black keys. These two ideas are placed over prolonged clusters which combine both black and white keys. Segment two (mm. 5-8) mainly consists of a prolonged octave on E, trills, and melodic passages. Segment three (mm. 9-16) includes a large quantity of repeated notes and fragmented melody that creates responses between the first and second voices over a sustained harmonic interval in the bass. Segment four (mm. 17-23, with mm. 20-23 repeating mm. 17-19) contains the same material as that in segment two, but the responsive writing does not occur. Segment five (mm. 46-59) is the only part that does not recur in the music. This segment contains a fragmented figure played in the top two voices in two different pentatonic scales over a cluster (mm. 46-49).

In the first segment (mm. 1-4), the composer creates a strong contrast between the dynamics *ffff* and *pp* at the beginning to express the two contrasting characters, substance and its shadow. A tone cluster formed by the five black keys

and white keys E, G, A, B is sustained, while the top two voices play rapid repeated notes, alternating between both hands *ffff* (see m. 1 in Example 2.6.1). The bass in the following measure contains similar writing, but with dynamic *pp* to represent shadow. Instead of superimposing white and black keys to form the cluster, only white keys G, E, D, B are presented. The contrary direction of the white keys in the bottom voice, played as a broken figure to precede the clusters, could be interpreted as the form and shadow. In measure 3, while the bottom voice presents a long chord on the white keys, the rapid repeated notes are replaced with broken octaves played on the black keys with tremolo (A#, C#, D#, C#, and A#, see Example 2.6.1).

The music continues to segment two (mm. 5-8) as the top voice plays trills on white-key pitches A, D, C, D, with response by the middle voice playing G#, D#, G# on the black keys in measures 3 and 4. The use of white keys in one voice and black keys in the other can be found throughout the piece. The four notes played on the top are to be repeated four times in different registers and note values (half note to quarter to eighth to sixteenth, and eventually to thirty-second), while the ascending-descending fifth written in syncopated rhythm in the middle is to be repeated with different pitch classes in reduced duration, starting from F#, D#, and C#.

Example 2.6.1. Mm. 1-7 from *Formosa Trilogy: Coexistence of Form and Shadow*, by Fan-Ling Su. Reprinted with permission of the composer.

The dialogue between the top two voices continues in segment three (mm. 9-16), but stops in segment four (mm. 20-24). The material in the top two voices is played over prolonged C#/G# until measure 16, G/D# until the middle of measure 19, and F#/B until measure 24. The imitation between the top two voices is at the interval of a fourth in measure 9, and is followed by trills and a series of repeated notes (see example 2.6.2). In the third segment, the music is constructed with three elements: the melody (built upon C, F, and G pentatonic scales), trills, and repeated notes, with variation in contour, length, and rhythm (mostly thirty second notes).

*senza tempo*  
自由而诗意的

The image shows a musical score for a piano piece. It consists of two systems. The first system has two staves: a treble clef staff and a grand staff (treble and bass clefs). The second system is a grand staff with three staves. The music is marked 'senza tempo' and '自由而诗意的'. Dynamic markings include *mp* and *p*. There are also performance instructions like '3. Ped.' and 'tr' (trills). The score includes various musical notations such as slurs, ties, and trills.

Example 2.6.2. Mm. 9-12 from *Formosa Trilogy: Coexistence of Form and Shadow*, by Fan-Ling Su. Reprinted with permission of the composer.

Pentatonic scales are used in unique ways in segment three. For instance, in the top voice of measures 10 to 12 the melodic pattern hints at a C pentatonic scale (C, D, E, G, A), but an F is inserted in the middle (e.g., E, D, A, G, F, D in mm. 10). One might argue that the scale used in these measures is an F scale, but the repeated note E in measure 11 and repeated notes C and D in measure 12 reinforce the perception of a C pentatonic scale. Since both C and F scales share pitches C, D, G, A, and all are displayed in the music, we could say that both scales are blended and utilized in this passage. The G scale is presented in the middle voice in measures 9 to 13 and is replaced by the C scale in measure 14.

The fourth segment (mm. 17-24) is developed from the third segment. Played with white keys in one hand and black keys in the other, the phrase is

lengthened and the number of repeated notes is increased. For example, in the middle voice the pattern on the second and third beats of measure 17 shows clear resemblance to the tremolos in measure 2 (A#, C#, D#, C#, A#), but in an elaborated version (see Example 2.6.3). A new element added to this part is a pattern containing three repeated notes with a grace note, followed by an ascending third, as in measures 17 and 18 in the top voice. The trill from the third segment does not appear again until the end (m. 23). Within the segment, repetition of previous measures is found. For example, the music from measure 20 to the first beat of measure 23 is the same as measure 17 to the first beat of measure 20, but with a different bass and an octave lower.

The image shows a musical score for measures 17-20. It consists of two systems of staves. The first system covers measures 17 and 18, and the second system covers measures 19 and 20. The score is written for piano, with a tempo marking of quarter note = 60. The key signature has one sharp (F#). The score includes various dynamics such as *p*, *mf*, and *pp*. There are also performance instructions like "3 Ped." and a reference to "形制同 2.17g.3" in measure 19.

Example 2.6.3. Mm. 17-20 from *Formosa Trilogy*, by Fan-Ling Su. Reprinted with permission of the composer.

In measures 25 to 28, the music sees the return of the second segment (mm. 5-8), and is followed by two expanded measures based on similar material (mm. 29-30). The melody from the middle voice in measure 19 (pitches A#, C#, G#) is used in measure 25 in the top voice with longer note values and ornamentation. This is joined by material from the middle voice of measure 4, the syncopated ascending-descending fifth (first played in the middle voice, later transferred to the top voice in measure 28, and with rhythmic diminution as in its first appearance; see example 2.6.4). In measure 29, the interval of the fourth is emphasized, with parallel fourths in the middle and chords built upon fourths at the bottom. The top notes in the middle voice (A, D, C, D, A) are taken from the first voice of segment two (see example 2.6.4).

This is followed by the return of the opening of segment one (mm. 1-2) in measures 31 to 33. In the opening segment, the repeated notes are played on the white keys only, while the tremolo is played on the black keys. Here, the tremolo is not used, and the repeated notes are played first on black keys (m. 31), then on mixed keys (m. 32), and finally on white keys (m. 33). The repeated notes are played on white keys over clusters played on white and black keys in measures 31 and 32.

Example 2.6.4. Mm. 25-30 from *Formosa Trilogy: Coexistence of Form and Shadow*, by Fan-Ling Su. Reprinted with permission of the composer.

Measures 34 to 41 are the same as measures 9 to 16, but on different pitches with the middle voice starting on E and the top voice on A#. The bass plays a cluster instead of the interval of a fifth. In measures 42 to 44, the opening material from segment one returns.

Segment five (mm. 46-59) is written in free style, and the material is taken from segment three. The entire passage is based on the pentatonic scale (see example 2.6.5). The top voice is a random pattern based on pentatonic scale C, D, E, G, A, and the middle voice is another pentatonic scale on the black keys. The long chord sustained from the previous segment is a collection of black keys, which also constitute a pentatonic pattern. The music is written irregularly, which makes the repeated pattern difficult to find. Without clear grouping of beats and no meter signature given, the music is meant to be played with freedom. In this

section the musical form again uses segment repetition, with measures 48 and 49 repeating measures 46 and 47, but with different note groupings and added or omitted notes.

Example 2.6.5. Mm. 46 and 48 from *Formosa Trilogy: Coexistence of Form and shadow*, by Fan-Ling Su. Reprinted with permission of the composer.

In measure 50, material derived from the opening, a prolonged chord in the bass and repeated patterns (rather than repeated notes in the top two voices) is presented. The repeated patterns in the top voice can be separated into three groups (mm. 50-53, mm. 54-56, mm. 57-59).

In the first group (mm. 50-53), the pattern in the top voice consists of notes on the black keys D#, F#, G#, A# and the middle voice has a repeated white-key pattern D, A, E, D, C. In the second group (mm. 54-56), the notes in the middle voice change to F#, G#, A#, C#, D#, while the top voice repeats that of

the first set, but with the last repetition lengthened. In the third group (mm. 57-59), the top voice changes to pitches D, E, G, A. Each group is played three times, with lengthening upon each repetition (see example 2.6.6).

Example 2.6.6. Mm. 50-53 from *Formosa Trilogy: Coexistence of Form and Shadow*, by Fan-Ling Su. Reprinted with permission of the composer.

The recurrence of existing material is utilized again: measures 60 to 67 repeats measures 17 to 24 and measures 68 to 81 is the return of expanded segment three, with some variation. The piece concludes with the return of the opening material, but variation in the melodic line and the bass cluster. The cluster is again constructed from a mixture of black and white keys, which is replaced by white keys in the last measure (built upon pitches A, D, E). The repeated notes in measure 86 recall the trill in measure 2 on pitches A#, C#, D#. In the last measure, the pattern of the repeated notes changes to white keys B, D, G, B, A, and the piece concludes *ffff*.

In *Formosa Trilogy* the composer manipulates the black and white keys to symbolize two contrasting characters, form and shadow. The form and its shadow are sometimes presented separately, sometimes simultaneously, and sometimes as mixed form.

## List of Works

- Bering Eggs*, for Children Voice and Piano (1981)
- Lily*, for Children Voice and Piano (1981)
- A Poem of Bamboo Branches*, for Mixed Chorus and Piano (1981)
- Children Songs*, for Solo Voice, Chorus, and Chamber Ensemble (1982)
- Seven Poems from Tang Dynasty*, for Solo Voice and Piano (1983)
- Cinderella*, for Solo Voice, or Chorus for Children's Drama (1983)
- The Snow White*, for Solo Voice, or Chorus for Children's Drama (1983)
- Capriccioso*, for Solo Piano (1984)
- Wan-Shiang 1985*, for String Quartet (1985)
- Four Pieces for Wood Flute Ensemble and Piano* (1986)
- Three Pieces for Soprano, Flute, Cello & Piano* (1987)
- Trio*, for Flute, French Horn, and Bassoon (1987)
- Mass*, for Four-Part A Cappella (1988)
- Zentrifugalkraft-Zentripetalkraft*, for Solo Piano (1988)
- Capriccioso II*, for Electronic Music (1988)
- Elements I*, for Flute, Contrabass, Harp, and Two Percussions (1989)
- Himmel-Erde-Mensch*, for Fifteen Strings (1989)
- Yang-Quan-Huei*, for Soprano, Huqin, Cello, and Pre-recorded Tape (1989)
- Pentagon*, for Piano and Pre-recorded Tape (1989)
- Ba-Gua*, for Orchestra (1989)
- Hummel*, for Percussion and Pre-recorded Tape (1990)
- Singing Earth*, for Electronic Music (1990)

*Piano Concerto* (1990)

*Ode on Bach*, for Orchestra (1992)

*Am Rand*, for Violin, Cello, and Piano (1994)

*Paradieslose*, for Violin, Viola, Cello, Flute, Clarinet, Bassoon, and Percussion  
(1994)

*Perseverance & Event*, Trio for Percussions (1994)

*Praeludium & Fuga*, for Solo Piano (1995, missing score)

*Buddha ohne Worte*, for Chinese Orchestra (1995)

*Uralte Legende*, Trio for Soprano, Clarinet, and Piano (1995)

*Ge-Tze Shang*, for three Contrabass (1995)

*Anziehungskraft*, for Piano Quartet (1995)

*Buddha Keine Meinung Aeussern*, for Chinese Orchestra (1995)

*Im Wunderland*, for Violin, Cello, Clarinet, Piano, and Percussion (1995)

*Budda ueber Mauer Springen*, for Chinese Orchestra (1995)

*Tobende Brandung*, for Violin, Clarinet, and Piano (1996)

*Jeering at the King*, for Chinese Orchestra (1996)

*Drama Showing in the Theatre*, for Chinese Orchestra (1997)<sup>151</sup>

*Temple Festival Suite*, for Solo Piano (1997)<sup>152</sup>

*Heavenly Quest*, for Chinese Chamber Orchestra (1997)

*Peace and Hope*, for Taiwanese Opera (1997)

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<sup>151</sup> Rearranged for Er Guan orchestra in 1998.

<sup>152</sup> Rearranged for Chinese orchestra in 1998, and for Er Guan orchestra in 2001.

*I came from the Mountain*, Concerto for Cello and Chinese Orchestra (1998)

*Historical Romance among Three Countries*, for Three Electronic Organs (1998)

*Fantasy of Dumbo and Mickey Mouse*, for Solo Piano (1998)

*Dragon and Lion Dances*, for Solo Piano (1998)

*Surround*, for Five Percussionists and Piano (1999)

*Dress with Golden Threads*, for the Traditional Chinese Instruments (1999)<sup>153</sup>

*Game of Turtle and Rabbit*, for Solo Piano (1999)

*The Rite of Dance*, for Soprano Recorder and Piano (2000)<sup>154</sup>

*The Oath*, for Alto Recorder and Piano (2000)

*Aquarius*, for Solo Piano (2000)

*The Fine Looking Lad*, Violin Concerto (2001)

*Piece for Violin and Piano* (2001)

*Legend for Wandering Wayfarer*, for San Guan Orchestra (2002)<sup>155</sup>

*Blowing in a Fresh Gale*, Quartet for Traditional Chinese Instruments (2002)

*Brautlied*, for Voice and Piano (2002)<sup>156</sup>

*E'le gie*, for Oboe, Pipa, and Cello (2002)

*The East Wind in the Rain*, for Mixed Chorus and Piano (2002)

*To Go*, for Voice Quartet (2002)

*The Testimony of Buddha*, Quartet for Traditional Chinese Instruments (2002)

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<sup>153</sup> Rearranged for eight soloists in 2006.

<sup>154</sup> Rearranged for Bb clarinet, bass clarinet, and piano in 2002.

<sup>155</sup> Rearranged for fifteen soloists in 2002.

<sup>156</sup> Rearranged for voice and orchestra in 2005.

*The Four Dimensions: the Dialogue with Kandinsky*, for Chinese Cymbals, Two Chins, Children Toys, Glass Balls, and Piano (2003)

*The Small Wooden House in the Dream*, for Three-Part Chorus (2003)

*A Wild Swallow Descending on the Sand*, for Violin and Piano (2003)<sup>157</sup>

*Brand*, for Solo Piano (2003)

*The Impressions of Childhood*, for Solo Voice, Two-Part Chorus, and Piano (2003)

*The Song of Liu-Chou*, for Tenor, Mixed Chorus, and Piano (2004)

*Every Step Leaves Its Print*, for Tenor, Mixed Chorus, and Piano (2004)

*The Rhapsody of Warriors and Horses Figures*, for Solo Piano (2004)

*Brautlied*, for Voice and Orchestra (2005)

*The Beauty Belle*, for Orchestra (2005)

*The Pipa in the Middle of the Night*, for Voice and Chamber Ensemble (2005)<sup>158</sup>

*The Ride of Gods*, for Solo Piano (2005)<sup>159</sup>

*Formosa Trilogy: Coexistence of Form and Shadow*, for Solo Piano (2006)

*Ein Wei-Cheng Lied*, for Voice and Piano (2006)

*The Music in the Midnight*, for Voice and Piano (2006)

*Capriccio in the Mountain*, for Erhu, Percussion, and Piano (2006)

*The Tone of Heterophony*, for Flute and Clarinet (2006)

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<sup>157</sup> Rearranged for piano trio in 2004.

<sup>158</sup> Rearranged for voice and piano in 2006, and for voice and orchestra in 2007.

<sup>159</sup> Because the composer did not provide the score, this work was not analyzed for this project.

*Dilapidation*, for Voice and Piano (2006)

*The Moment*, for Voice and Piano (2006)

*The Sound Code*, for Guzheng, Sheng, Erhu, Percussion, and Cello (2007)

*Chung Yuan Christian University School Song* (2007)

*The Sketch of Sound*, for Solo Accordion (2008)

*The Labyrinth*, for Solo Piano (2008)<sup>160</sup>

*The Meteor*, for Solo Piano (2008)<sup>161</sup>

*Flying*, for Voice and Piano (2009)

*Looking*, for Voice and Piano (2009)

*Reversing the Situation*, Violin Concerto (2010)

*Who Knows*, Quartet for Baritone, Soprano, Alto, and Prepared Piano (2010)

*Open Sea*, for Voice, Violin, Cello, and Piano (2010)

*Ge Zai Shi*, for String Quartet (2011)

*Don't Pinch Me, Ouch*, for Voice and Piano (2011)

*The Fair Lady*, for Chamber Orchestra (2011)

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<sup>160</sup> Because the composer did not provide the score, this work was not analyzed for this project.

<sup>161</sup> Because the composer did not provide the score, this work was not analyzed for this project.

## CHAPTER THREE

### HWEI-LEE CHANG

Composer Hwei-Lee Chang was born in Taipei in 1956. Although she has composed only one piece for the piano, the abstract style and absence of Oriental elements make this work stand out among the piano pieces discussed in this paper. Chang grew up in a family that loved classical music. As a child, Chang and her younger brother sat with their parents and listened to record albums of orchestras playing works by various composers such as Beethoven and Mozart. Chang had a privileged upbringing compared to many of her peers since her father worked as an engineer and her mother taught elementary school. Having two educated professionals for parents meant that Chang's childhood was filled with activities in music, art, and reading, for example. From an early age Chang showed a great sensitivity toward music:

When I was young, I would tell my mother that I was scared to listen to music, because I always had goose bumps when I listened. What I didn't realize, then, was that I was moved by the music itself. Instead, I thought I was scared of it!<sup>162</sup>

At age seven, Chang started to take piano lessons from a friend of her mother, Man Li. A graduate of National Taiwan Normal University, Li was a well-known, respected piano teacher in the area. At a time when few families

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<sup>162</sup> All material in this section on Chang, except as noted, was taken from two telephone interviews the author conducted with the subject herself: Hwei-Lee Chang, telephone interview by author, 13 December 2008, tape recording, tape and typed transcript in possession of author, Coralville, IA; Hwei-Lee Chang, telephone interview by author, 7 June 2009, tape recording, tape and typed transcript in possession of author, Coralville, IA. Quoted material from the 2008 interview.

owned a piano, Li availed hers for her students' practice. Chang remembers that all of the students had to sign up for their practice time, and Li monitored the practice attendance of the students by placing the practice room at the back of the house while she taught in the front room.<sup>163</sup> Three years after Chang had started her piano lessons, her family was able to save enough money to purchase a piano of their own. After six years of lessons from Man Li, Chang, now age thirteen, began to take lessons with Fu-Mei Li.<sup>164</sup>

In addition to the piano, Chang also loved singing. In junior high school, she joined the school choir as an alto, but later she served as accompanist for the choir. Continuous exposure to music inspired Chang to choose music as her area of focus when she entered the university. In 1974 she was accepted by Soochow University, where she majored in piano performance. At the beginning of her study at the university, Chang, like her fellow students, practiced the instrument diligently. Chang said that studying an instrument in her generation was rare, and was therefore considered special. Since she had studied piano for a significant amount of time already, pursuing music as a career seemed natural to her and her family. However, when composers Shei-Long Ma and Song-Ren Hsu returned to Taiwan from Germany Chang suddenly discovered her deep passion for music structure and its composition.<sup>165</sup>

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<sup>163</sup> Chang, telephone interview, 13 December 2008.

<sup>164</sup> Ibid.

<sup>165</sup> Ibid.; and Chang, telephone interview, 7 June 2009.

Ma and Hsu were third-generation Taiwanese composers. Most of the Taiwanese composers from this generation studied abroad and brought back many new ideas. Ma and Hsu returned to Taiwan when Chang was a sophomore in college. Being exposed to different styles of teaching and new musical ideas was refreshing to Chang and the other young students. From her youth, Chang was a person who loved reading and thinking, and taking courses from these two professors stimulated her intellect and her interest in composition. She devotedly studied the subjects they taught and eventually, encouraged by Ma, she decided to major in composition. She studied composition with Ma, and piano with Hsu.<sup>166</sup>

After several years of studying with these professors, Chang yearned to study abroad, especially in Germany, where Ma and Hsu had studied. She graduated from Soochow University in 1978 and in 1980 was accepted by Hochschule für Musik Köln, where she double-majored in piano performance and composition. Upon her arrival in Germany, Chang was overwhelmed with the new environment. She described her life in Germany as being filled with music.<sup>167</sup> She realized that what she had learned in Taiwan was just the surface of modern music, and she was eager to learn more about it. Though in the beginning of her study the language barrier created difficulty, through hard work and language acclimation she was able to learn the new composition concepts presented. In addition, she was able to gain an in-depth understanding of musical techniques under the guidance of composition professors Jurg Baur and Reiter Blumen.

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<sup>166</sup> Chang, telephone interview, 13 December 2008.

<sup>167</sup> Ibid.

Without neglecting her study of traditional Western music, she immersed herself in modern music, such as works by Stockhausen and Henze.<sup>168</sup>

Chang absorbed what she had learned, and utilized those concepts and techniques in her music without any direct use of Oriental elements. Chang explained that the Oriental sound most people refer to is the pentatonic scale, which is material she considers difficult to use in composing. Most often, the music written with pentatonic scales sounds “either too gaudy or similar to the sound of impressionism.”<sup>169</sup>

At that time, people expected me to write something with Chinese elements since I am from Taiwan. . . . So, what is a Chinese element? A simple explanation would be pentatonic scale. But most of this type of music either sounds too much like Professor Ma’s music, or too much like Debussy, or worse, too gaudy. I was still a student, and minded how people viewed my music. I would not dare to say that I disliked the pentatonic scale, but I just did not want to use it.<sup>170</sup>

After several years of study and experimentation, Chang finally found her own musical style:

Singable melody, for me, is very important, and can be found in almost all of my music. Before I started to write, I would try to find the raw notes or harmonies that are inspired by the literature I read. In the process of composing, these raw materials would expand or be taken apart. These materials would then be fitted into the structure, which reflects the structure of the literature, such as a poem. The phrasing and the usage of language in the poem is also incorporated into my composition.<sup>171</sup>

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<sup>168</sup> Ibid.

<sup>169</sup> Ibid.

<sup>170</sup> Ibid.

<sup>171</sup> Chang, telephone interview, 7 June 2009.

Although Chang stated that singable melody is essential, the trait does not appear in "Shing-Ying" (or Form and Shadow). Written in 1986, "Shing-Ying" is the composer's only piano work. It was a response to an untitled poem written by the German poet Otto Winzen (b. 1951). Winzen dedicated this poem to Chang, and in return "Shing-Ying" is dedicated to the poet.

Die bald im Schatten blühn  
Der Weg, der Zweig  
Nah,  
Wie's Beschattete  
Ergeben Deines und  
Meins ein Zurück  
Mein ist Dein Schatten  
Ich bin Dein Bild

Those soon to blossom in shade  
The path, the branch  
near,  
As is the case with something in shadow  
Yours and mine result  
In a step backward  
Your shadow is mine  
The image of you is me<sup>172</sup>

Chang explained that the way she interprets the poem is that the title and theme, Form and Shadow, is in some way a description of the relationship between people and their emotions, since an emotion both initiates and stimulates responses.<sup>173</sup> She used sound effects to reflect her interpretation of the poem by utilizing plucked chords to portray shadow and chords played on the keys to

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<sup>172</sup> Translated by Timothy Michael Thorson through e-mail message to author, 22 November 2010; copy in possession of author, Coralville, IA.

<sup>173</sup> Chang, telephone interview, 8 June 2009.

represent form, and vice versa. Form and shadow always appear adjacent to each other, which is expressed musically by two successive chords. The music is purely atonal, without extensive melodic line. Intervals of seconds and thirds are used frequently. Wide leaps and sudden jumps are found throughout the piece. A haunting atmosphere is created by spacious silence containing only pizzicato sound effects and resonance from the bass.

The music begins with the right hand plucking a white-key cluster (F/G/A) and the left hand playing a black-key cluster (F#/G#/A#, see m. 1 in example 3.1). The mysterious mood created by the dissonance is further enhanced by the silence that follows immediately. This silence lasts for three beats before the two clusters reappear, only this time the played cluster is executed before the plucked one. The music proceeds with these two clusters, form and shadow, transferring between hands, as well as plucked notes being played on the keyboard. Gradually the two unfold and blend together as the music proceeds. This musical design portrays the unstable nature of the image of form and shadow, as well as the dual psychological idea the composer has in mind.

In measure 3, notes from the natural-key cluster begin the unfolding process, and the clusters played alternately between hands appear. First, the note A with grace note G is played on the keyboard. This pattern is continued with B preceded by grace note F. The B is not part of the cluster, but is combined with notes F and G at the end of measure 3 to form a single-note figure (see m. 3 in example 3.1). Notice how these single notes are first played by the right hand (G-A), then transferred to the left hand (F-B), and finally back to the right hand on

the last beat in measure 3 (F, B, G). This alternation also happens to the black-key cluster (see m. 3 in example 3.1). One could infer that the composer intended to introduce the unfolded cluster (F/G/A) with additional note B in the first two beats, in order that the last beat would serve as the conclusion that includes all the notes (F, G, A, B). However, the A does not appear until measure 4, and is played pizzicato (see example 3.1).

Example 3.1. Mm. 1-6 from "Shing-Ying" by Hwei-Lee Chang. Reprinted with permission of the composer.

While the natural-key cluster is unfolding, the black-key cluster continues to appear in each hand. The music once again retreats to the vast space created by the silence of rests, and is filled by the vibration created by the black-key cluster in the F#1 region in measure 4. Up to this point, the black-key cluster remains inactive, but in measure 5 a G2 joins the cluster to form a two-note gesture (see

example 3.1). The unfolding process becomes more obvious as the three-note black-key cluster is reduced to only two notes in measure 7, with additional note A creating a chromatically angular pattern (see example 3.2). This particular group of pitches in measure 7, F#/A#, A, G#, is repeated several times in the left hand until measure 9, and is played in the right hand later in measure 13.



Example 3.2. Mm. 7-10 from "Shing-Ying" by Hwei-Lee Chang. Reprinted with permission of the composer.

In the top voice of measure 6, the notes F and B from measure 3 return, but the F becomes part of the primary rhythm instead of a grace note. This very short motive is then extended and becomes active in measures 7 and 8. The wide-leap, two-note gesture is repeated two times in measure 9, with a natural-key cluster ending the measure. From here, the music accelerates and the pattern becomes more active in both hands, with shorter note values (thirty-second notes) and with the two clusters inserted in the middle (see example 3.2). The chromatic patterns displayed here consist of chromatic scales from F to B. In fact, the entire

first page of this piece is constructed solely with these notes. The rest of the pitches are not introduced until measures 15 and 16.

After a striking conclusion in measure 11, where two clusters are played *fff*, the music returns to the earlier tranquil state, employing melodic fragments. The music begins with pitches A, F, G, the unfolded natural-key cluster. The order of these three notes, as well as the register, is the same as that in the top voice of the second beat of measure 7. The music continues with notes B6, Bb5, A4, F#4. The next pattern G4, B5 is taken from the top voice of measure 8, followed by F#/A#, A, G#, derived from the lower voice of measure 7. This fragment concludes with the black-key cluster in measure 14 (see example 3.3).

The image shows a musical score for two staves, measures 11 through 14. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4, and the tempo is marked as quarter note = 60. Measure 11 has a fortissimo (fff) dynamic and contains a cluster of notes with a '3' above it and '8va' written above. Measure 12 also has a fortissimo (fff) dynamic. Measure 13 has a piano (p) dynamic. Measure 14 has a piano-piano (pp) dynamic and shows a key signature change to two sharps (F# and C#). A handwritten annotation 'C (L.V.)' is present below the bass staff in measure 14.

Example 3.3. Mm. 11-14 from "Shing-Ying" by Hwei-Lee Chang. Reprinted with permission of the composer.

The reflection between shadow and form (white key and black key) continues as intervals of seconds and thirds in measures 15 to 18. For the first time, C, C#, and D are introduced, with the C# commencing the phrase and C following immediately (see m. 15 in example 3.4). The C#5 suddenly shifts up to

D6 on beat three, which descends right away on beat four to B5, an interval of a minor third. C natural also shifts to Gb5 on beat four, which forms an interval of a third in relationship to the B played by the right hand. In the following measure, D# is introduced and accompanied by both D natural and B, another example of intervallic relationships in seconds and thirds. The display of these two intervals continues in the remainder of the piece, such as B and Bb on the second beat of measure 16, G and Ab on beat four of measure 16, C# and C on the first two beats of measure 17, and C and Eb on the third beat of measure 17 (see example 3.4).

Example 3.4. Mm. 15-20 from "Shing-Ying" by Hwei-Lee Chang. Reprinted with permission of the composer.

After the return of the two clusters in measure 18, the fragmented melodic pattern becomes active in syncopated rhythm. Intervals of seconds, thirds, fourths,

and sevenths are used frequently. Finally all twelve black and white keys are presented in measures 19 and 20 (see example 3.4).

The melody is interrupted with the return of the two clusters at the end of measure 20. Prior to measure 24, the music continues to feature the two main intervals, with C#/C, Eb/D in measure 22 and C/E, B/D, E/Eb and D/C# in measure 23. The large leaps in measure 23 (C4 to E6 and B2 to D4) followed by a descending second (Eb to C#) derive from material in measure 7 (G4 to Bb5, followed by A; see examples 3.2 and 3.5). Towards the end of measure 23, the composer continues the idea of shadow and form by simultaneously sounding a played C# with a plucked C. When the two original clusters return with irregular rhythm in measure 24, the music ends with a surprising twist. The black-key cluster is transformed into natural-key, symbolically representing the play of form and shadow blended together (see example 3.5).

The image shows a handwritten musical score for two systems of staves. The first system contains measures 23 and 24. The second system contains measures 25 and 26. The notation includes various dynamics (p, mf, mp, pp), articulation (pizz.), and cluster markings (L.V.).

Example 3.5. Mm. 23-26 from "Shing-Ying" by Hwei-Lee Chang. Reprinted with permission of the composer.

Chang graduated from Hochschule für Musik Köln in 1986. She returned to Taiwan in 1987 and taught at prestigious schools, such as The National Taiwan College of Arts, now Taipei National University of the Arts. She continues to compose and her works have been performed at international music festivals in countries such as Germany and the Netherlands. She currently lives in Germany with her husband and children.

## **List of Works<sup>174</sup>**

*Trio*, for Piano, Cello, and Clarinet (1985)

*Form and Shadow*, for Solo Piano (1986)

*Thinking of a Friend*, for Voice (1986)

*Autumn Letter*, for Solo Flute (1988)

*Altura*, for Soprano, Flute, Harp, Percussion, and Contra Bass (1991)

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<sup>174</sup> The composer could neither locate the scores nor recall the completion dates for her other works.

## CHAPTER FOUR

### SHYH-JI PAN-CHEW

#### Biography

Shyh-Ji Pan-Chew (b. 1957), better known as Shyh-Ji Chew in the Western world and Shyh-Ji Pan-Chew in Taiwan, was born in Miaoli, Taiwan, in 1957.<sup>175</sup> Her father was an engineer and her mother was a teacher who owned the kindergarten where she taught. Pan-Chew, the oldest child in the family, has a younger sister and two younger brothers. She and her siblings were exposed to music at an early age, since her mother provided music for church services and spent many hours practicing on the family's upright piano. The fact that her mother was a church pianist greatly influenced Pan-Chew's learning to play the piano at age nine, and in fact her mother was her first piano teacher.<sup>176</sup> Once Pan-Chew reached fifth grade, she was taught by her mother's friend, someone she referred to thereafter as "Aunt," in accordance with Taiwanese traditions. Pan-Chew remembers only that Guo was the woman's last name. That same year, Pan-

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<sup>175</sup> According to Mittler, Pan-Chew was born in Taipei. However, the composer related that she was delivered by her grandmother who was a midwife who lived in Miaoli, and Pan-Chew's parents took her back to Taipei when she was only a few months old. Barbara Mittler, "Pan Shiji," in *The New Grove Dictionary of Music and Musicians*, 2d ed., vol. 19, edited by Stanley Sadie and John Tyrrell (London: Macmillan Publishers Ltd., 2001), 41; and Shyh-Ji Pan-Chew, interview by author, 6 March 2009. Taipei National University of the Arts, Taipei, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA.

<sup>176</sup> Shyh-Ji Pan-Chew, instant message with author, 1 May 2009; copy in possession of author, Coralville, IA.

Chew also began to take violin lessons with a church member, and she continued both instruments even after moving to Winnipeg, Canada in 1974.

Around 1968, Aunt Guo's family's business failed, so she moved in with the Pans. In addition to her piano teaching, Aunt Guo also attended and played music at the same church that the family attended. She taught Pan-Chew, now in the fifth grade, and her siblings piano as a way of paying rent to Pan-Chew's family. Pan-Chew notes that Aunt Guo was a significant figure in her life—specifically, one who influenced her decision to become a composer. Following is the story Pan-Chew tells.<sup>177</sup>

When Pan-Chew was about in the sixth grade, the Nippon Hoso Kyokai (Japan Broadcasting Cooperation, known as NHK) Symphony Orchestra visited Taiwan for the first time. Aunt Guo had tickets for the performance at Taipei's Zhongshan Hall and took Pan-Chew to the concert:

I remember the first piece the orchestra performed was Beethoven's *Egmont Overture*, followed by Mozart's *Prague Symphony*. The second half was Rimsky-Korsakov's *Scheherazade*. At that time, I did not have enough music knowledge and knew nothing about music theory or style. I remembered . . . hearing the music and I knew the composer who composed *Scheherazade* was from a different cultural background compared to the other two composers. . . . Riding the bus on our way home from the concert hall, I told my aunt that I wanted to be a composer in the future, and specified that I wanted to be the same kind as Rimsky-Korsakov. I guess at that time my ears had already shown my desire towards the sound that has an oriental influence. My aunt was shocked and asked me not to talk about this nonsense.<sup>178</sup>

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<sup>177</sup> Pan-Chew, interview, 6 March 2009.

<sup>178</sup> Ibid.

Pan-Chew was serious about the statement. In fact she was so determined that she went to the bookstores and bought all the music theory books she could find on the subject the following week:

The weekend following the concert, I went to the bookstore and bought books by Er-Hua Hsiao, Chin-Hong Chang, Bang-Yen Chang, and Tsang-Houei Hsu. I did not know any of these authors, and tried to study the books as much as I could. One day, I think it was when I was in seventh grade, I finally came to the point where I could not understand the material without someone's help. So, I browsed through the authors and thought the name Tsang-Houei Hsu sounded familiar, and decided to seek his help. I did not know how I got hold of his address, but I wrote a letter to him and said that I would like to be a composer, and guess what, he received it and replied. He told me that was great that I wanted to become a composer and asked me to meet with him.<sup>179</sup>

Next, Pan-Chew took lessons from Tsang-Houei Hsu, a composer and ethnomusicologist. He not only taught Pan-Chew the concept of composition, but also shared his knowledge of traditional Chinese music such as *Ya Yue* (Chinese court music; translated as elegant music). Pan-Chew stated that the knowledge of Chinese music she had attained under Hsu later inspired her to explore it further, while she was studying at Columbia University. For instance, Hsu explained to Pan-Chew that music from Tang Dynasty in China is preserved completely in Japan as *Togaku*. This stimulated Pan-Chew's desire to learn more about this type of music.<sup>180</sup>

In addition to studying Chinese music, Hsu helped the teen-aged Pan-Chew establish a solid foundation in Western music theory by studying a copious

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<sup>179</sup> Ibid.

<sup>180</sup> Shyh-Ji Pan-Chew, e-mail message to author, 30 May 2009; copy in possession of author, Coralville, IA; Shyh-Ji Pan-Chew, e-mail message to author, 31 May 2009; copy in possession of author, Coralville, IA.

amount of Bach's choral works, specifically harmonization and counterpoint.<sup>181</sup> Pan-Chew learned much of what she knew about orchestration from her experience playing viola in the Taipei Symphony Orchestra in 1973. The opportunity helped familiarize her with the sound and texture of orchestral instrumentation. In the 1970s, the instability of the political situation between Taiwan and the United States resulted in a great tide of emigration from Taiwan to other countries. In Pan-Chew's case, the family chose to immigrate to Canada, because they had relatives there. Pan-Chew moved with her family in 1974, before finishing high school in Taiwan, but she finished in Canada. Afterwards, in 1976, she entered the University of Manitoba to study composition with Robert Turner.

Studying with Turner helped Pan-Chew extend, utilize, and reinforce the music theory and concepts Hsu had taught her. Robert Turner was, as Pan-Chew described him, a conservative, sincere, and honest teacher. For instance, when Pan-Chew showed one of her compositions that uses guzheng (Chinese plucked zither) to Turner, he replied that he could not help her with the instrumentation due to his unfamiliarity with the instrument. This comment was the impetus for Pan-Chew's desire to study with a teacher who was familiar with Oriental music and culture. Another example of Turner's sincerity and integrity as a teacher was shown in the readings that he assigned for all his composition students. He informed them whenever any new books arrived on subjects of interest. Pan-Chew recalls that before anyone borrowed a newly mentioned book from the

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<sup>181</sup> Ibid.

library, Turner had already read it and had made notes in the margins of the book. This demonstrated attitude toward learning had a tremendous influence upon Pan-Chew's studying as well as teaching style.<sup>182</sup> Turner's influence as a stimulating teacher did not stop there. In 1978, he gathered his composition students and gave them a project that introduced them to the field of computer music:

Professor Turner told us that there would be funding from the department for us to purchase music equipment. He thought we should be familiar with computer music and wanted all of us to handle the purchase. We were so surprised and excited about this project and started to do research on the equipment. In the end, we purchased the first generation Portabella. We were afraid that we might break the machine, and agreed that we should all read the manual and study the machine together. The sound was terrible, because it was a very simple sound generator, so basically you could not do much with it. But, still, it was an unforgettable experience for all of us.<sup>183</sup>

Pan-Chew continued her exploration of electronic and computer music with more advanced equipment and methods in 1980 at Columbia University. Even though Pan-Chew stresses that she is not fond of the sound, she wrote books and taught courses in computer music after returning to Taiwan.<sup>184</sup>

Pan-Chew graduated from the University of Manitoba with a bachelor's degree in 1980. She was the grant recipient of the Manitoba Arts Council in 1980 and the Canadian Arts Council in 1980 and 1981. Prior to her graduation, Pan-

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<sup>182</sup> Pan-Chew, interview, 6 March 2009.

<sup>183</sup> Pan-Chew, interview, 6 March 2009. Pan-Chew further discussed these topics in Shyh-Ji Pan-Chew, *Symmetrical Pitch Structure* (Taipei: Quin-Tan Publisher, 1998), i.

<sup>184</sup> *Ibid.* Her books about computer music include *Symmetrical Pitch Structure* (1997), *FM Synthesis* (1994), and *Introduction to Computer Music* (1993); plus courses taught at Taipei National University of the Arts, including *Introduction to Computing and Computer Music*.

Chew sent a tape of her music, along with a letter of self-recommendation, to Wen-Chung Chou, vice-dean of the School of the Arts at Columbia University. Pan-Chew had realized earlier, while studying with Turner, that she needed to study with someone who knew Oriental music and had an Oriental background, and she thought that Wen-Chung Chou was the best of such teachers.

Since the ninth grade, Pan-Chew had wanted to study with Chou. The ninth grade was a critical year for Taiwanese students at that time; all the students had to prepare for and take the National High School Examination to get into the best high schools.<sup>185</sup> One night, while studying for the examination, Pan-Chew turned on the radio and heard music composed by Chou:

I remember it was in May. There was a radio show called BCC Classical, which was hosted by Chin Chao. The show normally started at 10:30 p.m., but that day, I turned the radio on slightly late. The first piece had already started. It had the same types of sound as in *Scheherazade*, so I paid extra attention on listening to the piece. At the end of the music, the broadcaster Chin Chao announced the music is entitled *And the Fallen Petals* by composer Wen-Chung Chou. At that moment, I decided that one day, I would study with him.<sup>186</sup>

In the winter of 1979, a year prior to her graduation from the University of Manitoba, Pan-Chew received a letter from Chou inviting her to an interview at Columbia University. Pan-Chew was accepted by Columbia in 1980 but was unable to study with Chou immediately, since he taught only doctoral students. She studied with Fred Lerdahl and Jack Beeson instead. After receiving her

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<sup>185</sup> The examination was replaced by the Basic Competence Test in 2008.

<sup>186</sup> Pan-Chew, interview, 6 March 2009.

master's degree in 1982, she entered the doctoral program and began to study with Chou.

Chou has long been known for his devotion to the confluence of Eastern and Western music and culture. He believes that music should not be written without a cultural origin, but at the same time the element should not be used as a fixture or accessory with Western aesthetics.<sup>187</sup> With this in mind, Chou paid attention to the reasons students chose to write in their specific style, since there are so many alternatives. He showed his students how their composing decisions were made based on their musical cultural preferences.<sup>188</sup> Chou emphasized communication with students and encouraged them to find their own answers:

Professor Chou never wanted to give you a concrete answer as to which direction that you needed to go for it. So, this was a very difficult time for me in searching for my own direction in those years.<sup>189</sup>

In her interview with music journalist Huei-Fang Ho, Pan-Chew mentioned that during her second year studying with Chou she had considered quitting because of the struggle involved in searching for her own voice. In the end, however, Pan-Chew remembered her dream of being a composer, and decided to continue her journey<sup>190</sup>:

[Before studying with Professor Chou,] the way I would compose was more like doodling—I wrote whatever I thought of without thinking of the reason behind it . . . The questions professor Chou made me think of

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<sup>187</sup> Ibid.

<sup>188</sup> Ibid.

<sup>189</sup> Pan-Chew, e-mail message, 31 May 2009.

<sup>190</sup> Ho, *My Observation on Musicians*, 192.

were, what is my scribble about? What is my doodling based on? Who am I, and who is the person or audience that I am writing the music for? Did I write the musical piece because I have something to say? Professor Chou believes a composer needs to have ideas, the composition methods and theory as tools for developing and conveying the ideas in the music. . . . I suddenly felt that I did not know how to compose any more . . . I did not know whether my writing was appropriate or not . . . My solution in finding the answers is to first understand who I am, and find out what inspires and excites me.<sup>191</sup>

Chou also encouraged Pan-Chew to directly observe cultural elements.

She audited courses on ethnomusicology and applied to be the research assistant to Dieter Christensen, director of the Center for Ethnomusicology at Columbia University from 1970 to 2003. She helped the department with copying, programming, and backing up the database and archives for the Asian Music Database Project, UNESCO Project from 1986 to 1990. While auditing the courses, she also volunteered to work on field projects. Pan-Chew continued to participate in the projects from the ethnomusicology department throughout her doctoral studies. Once she returned to Taiwan, she started to conduct field work and publish articles on her research.<sup>192</sup>

Pan-Chew received her doctoral degree with distinction from Columbia University in 1988. She was a recipient of National Endowment for the Arts grants in 1984 and 1985. With the grant, Pan-Chew wrote *Firework*, an experimental theatrical work done in collaboration with poet Carolyn Forché and director Ruth Malecheck, the artists-in-residence at the Eugene O'Neill Theater in

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<sup>191</sup> Shyh-Ji Pan-Chew, e-mail message to author, 26 August 2010; copy in possession of author, Coralville, IA.

<sup>192</sup> Pan-Chew, interview, 6 March 2009.

Connecticut in 1985. Pan-Chew was the resident composer for that same theater again in 1986.

After Pan-Chew returned to Taiwan in 1988, she devoted herself to research on the theory, music, and philosophy of her teacher, Chou. Influenced by his ideas, she also worked as an activist for global cultural interaction. She received many honors in subsequent years, including: research fellow of National Council for Science, Taiwan, in 1994, 1995, 1996, and 1998; recipient of the Composer Database Project, Ministry of Education, in 1993; recipient of the National Endowment for Cultural and Arts, Taiwan, in 1998; and research fellow for the National Cultural Database Project, National Cultural Council of the Arts, Taiwan, between 2003 and 2005. She was the fellow composer of the Pacific Music Festival in Sapporo, Japan in 1990; a research award recipient of the Spiralis Music Trust from 2004 to 2006; and a visiting scholar at Columbia University between 2005 and 2006. Pan-Chew is also devoted to the promotion of talented young performing and creative artists in Taiwan and Asia. She was the research fellow for the Young Performing Artist and Cultural Policy, National Foundation for the Culture and Arts, Taiwan, between 2004 and 2005.

Pan-Chew is currently a professor at the Taipei National University of the Arts. She is co-author, with Janet Jie-Ru Chen, of the book *Lu Yen*, published by China Times Publishing in 2004. She was the chairperson of the Asian Composers' League–Taiwan Chapter, and a member of the Taiwanese Composers Association. She is also the founder and artistic director of the Cantai Music Group, as well as the director of the National Composer Seed Project.

## Compositions and Musical Characteristics

Pan-Chew has written only a small number of works. She does not compose for commission and will not compose unless she feels inspired.<sup>193</sup> She is very particular about her works, and she discards anything that does not live up to her expectations. Pan-Chew wrote only a few piano pieces during her student years at the University of Manitoba: *Piano Waltz* for two pianos in 1977, *Three Piano Etudes* and *Suite for Solo Piano* in 1979, and a small piece in 1980. Pan-Chew states that the techniques and textures of the piano have been explored almost to the limit throughout music history; therefore, she has no desire to discover new sounds from the instrument. On the other hand, she felt very comfortable writing for voice and orchestral instruments due to her church and orchestral background.<sup>194</sup>

In examining Pan-Chew's list of works, one finds that the majority of the music written prior to 1990 is chamber music, with the exception of a few solo and orchestral pieces. Vocal music starts to appear after 1990, and she wrote the lyrics to three of the vocal works herself.<sup>195</sup> As a promoter of global cultural

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<sup>193</sup> Yu-Chien Hung, "An Exploration of the Musical Composition Background/Experience, Process, and Pedagogy of Selected Composers in Taiwan" (Ed.D. diss., Teachers College, Columbia University, 1998), 107.

<sup>194</sup> Pan-Chew, interview, 6 March 2009.

<sup>195</sup> Hung wrote that before Pan-Chew found her own compositional voice, she experienced three composition stages. The stage was the period prior to her move to Canada. The music style of this stage mainly imitates oriental sounds. The second stage began after she moved to Canada in 1974 and started her music education. The style in this stage is "Bartok's [*sic*] folk music style influenced." The last stage was after 1980 when the musical style was twelve-tone oriented.

interaction, Pan-Chew is very well-informed about global issues, as well as those in Taiwan. She is fond of her homeland, which can be observed from discussion about the political situation and the cultural identity crisis in Taiwan, which she mentioned frequently during the interview:

Today in Taiwan, cultural identity is still a problematic subject that has not been solved. For instance, we can openly talk about the Nanjing Massacre, but we cannot face what happened during the *Er Er Ba* Incident, which brought us Taiwanese the same trauma and suffering. . . . We have an identity crisis. I admire Chinese culture because after all a culture that could continue for five thousand years certainly has its excellence and value! However, politically, I think Taiwan is an independent country, but this type of statement cannot be talked about openly. . . . What we are facing today is that people want to talk about the issues, but they cannot. So why do we even write about these issues? If we do not change this contradiction, under the predominance of Chinese culture, it will become even harder for us to stand out. . . . So I had to say something; not in a direct way, but with poetry. . . . I hope the younger generation can feel something from my music and my writing. Maybe one day they will stand up and openly talk about these issues, and even change the situation in this country.<sup>196</sup>

Pan-Chew has written poetry since 1981, when she wrote a response to an invitation from her friend, and the habit has continued until the present. Writing poems is a way for Pan-Chew to express and record her thoughts and feelings, which naturally leads to the integration of her writing with her music. She is particularly interested in current issues in Taiwan, which are reflected in the music through her poetry. The composer has written about fifty poems and was

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Hung, "An Exploration of the Musical Composition Background/Experience," 105-06.

<sup>196</sup> Ibid. See appendix B, page 325 for information on the *Er Er Ba* Incident (228 Incident).

planning to publish a collection of her poems under the title *The Sky of Formosa* in the year 2000, but the plan was delayed.<sup>197</sup>

The content of the March 2009 interview with the composer is significant in that it refers back to the task given to her by her teacher, Professor Chou, which was to discover her self-identity, her purpose in composing, and the audience she wishes to address. The prospective audiences for her compositions have changed during this journey of self-discovery. The composer explained that the compositions she wrote during her student years are for academic purposes, while those written after returning to Taiwan are mostly inspired by the subjects of her homeland. One example of the latter is her vocal piece, *In the Dark* (1998), a response to the *Er Er Ba* Incident. The piece was inspired by a book titled *Tamsui River Basin: 228*. After reading the book, Pan-Chew wrote three poems as a response. The beginning of the first poem describes a mother whose son has just passed away; her sadness is so overwhelming that she loses the power to speak. The second poem is about the dead son's resentment; he does not understand why he deserves to die. The last poem, *Secret*, is a satire on the government's politically motivated changes during the 1960s and 1970s. The entire piece is tonal-oriented as Pan-Chew found tonality more suitable for expressing the emotion in the lyrics.<sup>198</sup>

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<sup>197</sup> Shyh-Ji Pan-Chew, e-mail message to author, 30 September 2010; copy in possession of author, Coralville, IA.

<sup>198</sup> Pan-Chew, interview, 6 March 2009.

Barbara Mittler, writing in the *New Grove Dictionary*, states that Pan-Chew's music is developed upon "Asian variety of serialism based on linear cells."<sup>199</sup> During the search for her own musical voice, Pan-Chew spent ample time coming to an understanding of Asian music, and discovered a wide variety of characteristic elements. She concluded that cyclic style is a common characteristic found throughout the repertoire. The composer explained that much Asian music utilizes patterns that contain several different rhythmic designs and is played in a cycle, as in Gamelan music. Within the cycle, different degrees of improvisation are performed. A piece could contain several different cycles, each with different patterns. In this style of music, timbre is a very crucial element that contributes to the flow of the music.<sup>200</sup> Inspired by the finding, Pan-Chew came up with the idea of utilizing a very simple motive to construct music that still flows:

The idea of economical materials developed slowly. During the period of searching for my own voice, I immersed myself in all kinds of art forms, be it East or West, Old or New. I gradually found that my personal taste focused on abstract paintings of Kandinsky, cubist paintings of Picasso, Haiku poems, Chinese Yuanqu poems, Jian bi painting by Liang Kai of the Song Dynasty, Chinese cursive calligraphy, Chinese Qin music, Gagaku of Japan, and A-ak of Korea. I found out that I often was very fascinated by those simple ideas, whether sonic or visual. . . . I enjoyed so much of those calligraphic paintings with terse strokes or lines in ink of various viscosities, densities, speeds, intensities, and curves. Though these strokes are confined within a limited space, without them,

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<sup>199</sup> Mittler, *The New Grove Dictionary*, 41; and Pan-Chew, interview, 6 March 2009.

<sup>200</sup> Shyh-Ji Pan-Chew, "The Development of My Musical Language" (paper presented at the 5<sup>th</sup> Asian Composers' Forum—Asian Woman Composer Forum, Taipei, May 24-26, 1991), 57-58.

one would not feel the boundary within the space confined. The art resulting from such spatial proportion in these ink strokes is the most profound beauty that fully captures my imagination and being.<sup>201</sup>

Pan-Chew explained the construction of linear design in her paper entitled "The Development of My Musical Language." The main component for her linear design is the linear cell. The cell has to (1) be in melodic form (2) be constructed with specific rhythmic appearance and (3) contain a particular tone color. Each linear cell is given a specific function, such as to function as the ending of the sound unit. Cells can be combined in the music (called Cell Strata), or they can be transformed with pitch inversion, interval expansion, interval compression, geometric rhythm replacement, arithmetic rhythmic replacement, and timbral change, to name a few.<sup>202</sup>

The immediate results of utilizing the concept are the *Soliloquy of Pandora* and *Three Haikus for Mezzo-Soprano*. The *Soliloquy of Pandora* was written in 1990 and dedicated to one of the composer's friends who is a violinist. The piece is written for solo violin and six string instruments, and is built upon cells that contain the interval of a seventh, with support of the interval of a fourth and repeated notes played by the cello (see example 4.1.1).

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<sup>201</sup> Pan-Chew, interview, 6 March 2009; and Pan-Chew, e-mail message, 31 May 2009.

<sup>202</sup> Pan-Chew, "The Development of My Musical Language," 58, 66-70.

Example 5. Six Distinguishable Linear Cells

The image displays a musical score for two parts: Violin (V.C.) and Cello/Double Bass (C.C.). The score is divided into six numbered linear cells. Cell 1 (V.C.) features a rhythmic pattern of eighth notes with a 'p' dynamic. Cell 2 (V.C.) shows a descending line with a 'p' dynamic. Cell 3 (V.C.) is marked 'arco' and features a descending line with a 'p' dynamic. Cell 4 (C.C.) shows a rhythmic pattern of eighth notes with a 'p' dynamic. Cell 5 (C.C.) features a descending line with a 'p' dynamic. Cell 6 (C.C.) shows a rhythmic pattern of eighth notes with a 'p' dynamic. The score is written on a grand staff with a treble clef for the violin and a bass clef for the cello/double bass.

Example 4.1.1. Source: Shyh-Ji Pan-Chew, “The Development of My Musical Language,” 65. Used by permission of the composer.

Frequent interaction between the solo violin and the string ensemble is found in this piece, with style characteristics of straightforward and repetitive cells. Unlike Western music that uses layers of different tone colors to build the music toward climax, the linear texture eliminates this process, with the result that no climax is found in this piece (see example 4.1.2).<sup>203</sup>

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<sup>203</sup> Ibid., 58-59.

獨白的尼姑  
The Soliloquy of Pandora

1990  
潘世垣  
Shyh-Ji Chew

Example 4.1.2. Source: Shyh-Ji Pan-Chew, “The Development of My Musical Language,” 83. Used by permission of the composer.

The economical usage of material as well as linear texture is replaced by extensive and prolonged phrasing after 1998. Music written after that is more tonally oriented, with occasional harmonic twists, and has strong visual implications. After 1998, the inspirations for Pan-Chew are from her fondness for Taiwan and its natural landscape. To transfer what she sees into her music, Pan-Chew would first be moved by what she saw, then transform the image into a sketch that became poetry, and then set the poetry to music. One example is *Qiu-Lu*, for mixed chorus. Written in 1998, *Qiu-Lu* is originally one of the poems written by Pan-Chew, which depicts the beauty of nature in the fall season in Taiwan. Pan-Chew mentioned that the music written after 1998 is more tonal, though a trace of atonality is still used for functional reasons. For instance, the middle section of *Qiu-Lu* was constructed with whole tones, which is her response

to the image of trees being blown violently by the wind.<sup>204</sup> The tonal harmony of the piano accompaniment also contains added dissonance, which creates ambiguity of tonality. The flowing piano introduction begins with D#, B, C, G#, A over bass C and Eb, not indicative of a clear tonal center. The voice then joins with prolonged melody Ab, Bb, Ab, F, Eb, hinting that the music might possibly be in Ab major, but it is still undetermined due to the accompaniment. The voice at the end closes with a C major chord, while the bass of the accompaniment lingers between C and Gb, finally settling on an Ab major chord with C in the bass, an ambiguous result.<sup>205</sup>

### Piano Music

Pan-Chew wrote three solo piano pieces during her student years. *Suite for Solo Piano* and *Three Piano Etudes*, discussed here, were both written in 1979. The composer also wrote a short piano piece in 1980, which will be excluded from the paper due to the composer's misplacement of the score. Even though the pieces were written during her student years, they already show some of the characteristics that are to be found later in her mature works: economical usage of material, wide shifting through different registers, repeated notes and patterns, as well as chromaticism.

*Suite for Solo Piano* was written before *Three Piano Etudes*. The suite contains three movements and two interludes, a very unconventional design for

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<sup>204</sup> Pan-Chew, interview, 6 March 2009.

<sup>205</sup> The description of this passage is based on the author's listening experience on this piece.

this genre, while the etudes are divided into three movements. According to the composer, these two works are closely related, as they share similar musical ideas, and both attain cohesion by utilizing limited materials:

The etude is practice for musical cohesion which begins with a simple idea and develops with very limited intervals and rhythmic patterns. On the other hand, the suite shares a similar idea, but the development of the material is with more freedom while still maintaining the idea of cohesion.<sup>206</sup>

### *Suite for Solo Piano (1979)*

*Suite for Solo Piano* is a set of three movements and two interludes written in free form. The suite has some features that can also be found in the etudes: chromaticism, repeated notes and patterns, constant shifting of registers, detailed marking of dynamic levels, and preference for chordal texture in the last movement. However, the quantity of repeated notes is even greater than that in the etudes. By comparison with the etudes, thirds and fifths are utilized much more frequently, in addition to seconds and fourths. With small traces of syncopated rhythm, the suite sounds rather fragmented and devoid of extensive melodic lines. Special notation indicates that the performers are expected to play inside the piano with damped pizzicato and glissando, as well as with glissando on the white keys and black keys.

#### **First Movement**

The music in the first movement contains several principal elements that are also used in the later ones: repeated patterns, wavy melodic contour using pentatonic scale, glissando played inside the piano, tremolo, and prolonged notes.

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<sup>206</sup> Pan-Chew, e-mail message, 30 September 2010.

Intervals of the second, third, and fourth are used heavily in this piece. Overall, the music sounds fragmented, which creates atmosphere and sound effects through various pianistic articulations. The music notation indicates detailed dynamic markings, pedal, and time control. For example, in the middle of the third system ([ 4 ]; see example 4.2.1), the performer is expected to rest for four seconds, and at the end of system 10, after the downward glissando, the performer is asked to wait for seven seconds before proceeding to the closing section. The two pauses also signify the end of the opening and middle sections. These detailed indications can be seen throughout the *Suite for Solo Piano*.

There are two important elements in the opening section: the prolonged-note figure and the repeated pattern in quarter notes. Intervals of seconds and perfect fourths are the main focus here. The music commences with a sustained C4 with prolonged whole note, and is immediately followed by a repeated minor second (D#/E3) in quarter notes. The two patterns then continue two octaves higher, and the phrase ends with an upward glissando marked ③ in the beginning of the second system, which is to be played inside the piano. Pan-Chew used ①②③ to indicate the three different positions separated by the frame inside the Yamaha piano she used. Though the composer is unable to recall which model of Yamaha was used when the music was composed, in general ① refers to the middle section, ② refers to the lower/left section, and ③ refers to the right/high section.<sup>207</sup>

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<sup>207</sup> Shyh-Ji Pan-Chew, e-mail message to author, 7 November 2010; copy in possession of author, Coralville, IA.

Example 4.2.1. System 1-3 from *Suite for Solo Piano*, First Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The sustained figure expands from a single note to a major second, and the repeated pattern expands to a perfect fourth. The second phrase ends with two glissandos (down then up at ① position) played inside the piano with finger nail and finger tip (indicated with abbreviation f.n. and f.t.), followed by a four-note chromatic pattern (D#-D-C#-C) in the middle of the third system. This marks the end of the opening section. The same material (inside-piano glissando and four-note chromatic motive) is used to close this movement, but with changes in the

order of materials and the direction of the chromatic motive, thus creating a mirror image.

The image shows three systems of handwritten musical notation for piano. The first system is marked 'A tempo' and 'Martellato', featuring a complex melodic line with many accidentals and dynamic markings like 'pp' and 'mf'. The second system is marked 'sim.' and features a tremolo in the right hand and sustained chords in the left hand, with dynamics ranging from 'ppp' to 'ff'. The third system continues the melodic and harmonic development with various dynamics including 'sf' and 'pp', and includes a 'ped.' marking at the end.

Example 4.2.2. System 10-12 from *Suite for Solo Piano*, First Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The middle part of the movement consists of a wide range of materials, such as tremolo and trill, repeated patterns both in single and double notes, and wavy melodic lines employing pentatonic scale. Intervals from the previous part, the second and fourth, are still used frequently in this section, with the addition of new emphasis on the sonority of a third. Tremolo appears in single notes as well as in intervals, as in the seventh system where the single-note tremolo is played on D and G, a fourth apart. Later, in the tenth system (see example 4.2.2), the double-note tremolo is formed by thirds (both minor and major thirds) and fourths

(perfect and augmented). Trills in this movement are executed in thirds (B/D in the end of the third system in example 4.2.1; F/Ab in the middle of the fourth system) and seconds (D/E, in the end of the seventh system in example 4.2.3).

Example 2.4.3. System 6-8 from *Suite for Solo Piano*, First Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

One of the unique features found in this atonal-oriented music is the use of pentatonic scale with polytonality. The composer first introduces the scale by itself in the wavy figure in the second half of system 4 with pitches Ab, Bb, C, Eb, F. After two repetitions of the pattern, another pentatonic scale is brought in with pitches G, A, B, D, E, above the first scale. Later on, the two scales reappear

simultaneously in system 8, creating the effect of polytonality (see example 4.2.3).

The middle section also ends with a glissando played inside the piano (the end of system 10; see example 4.2.2), followed by the return of the opening material. The repeated quarter-note figure in seconds is played by the right hand instead, over the sustained notes formed of perfect fourths in system 11 (see example 4.2.2). Then the repeated quarter-note pattern expands to a third (C/E) at the beginning of system 12, and returns to the interval of a second, played over a sustained single note Eb.

### **First Interlude**

This interlude is a compact version of the first movement. The music starts with sustained notes resembling the beginning of the first movement, but in combination with wild, jumping gestures. After a leap of a fourth, a series of stepwise rolled chords follow, instead of glissandos played inside the piano as in the first movement. The top note of the last rolled chord, E, is repeated and accelerated with rhythm changing from dotted eighths to triplets, sixteenths, and quintuplets. The single-note repetition comes to a sudden stop on Ab3 with *sff* in the beginning of system 2. After four seconds of silence, the music once again starts with the prolonged figure on A3, the same pitch class that starts the interlude. Notice that the order of Ab (before the four-seconds silence) and A is the reverse of the opening. The sustained A is followed by a wild jump down to E1, then directly up to D6. Later, the D6 is repeated and joined by A5, forming an interval of a perfect fourth. A third (F/A) in alternation with single G# is played

by alternating hands as the dynamic increases to *ff* in the third system. After three beats of silence, tremolo alternation in a similar pattern with double-note perfect fourth (F/Bb) and a single G is presented, first with septuplet, then triplets, then two sixteenths, and finally a single sixteenth, as the dynamic decreases to *pp*. From the discussion above, we can see that the interlude preserves the intervallic content of the previous movement, the second, third, and fourth. After another three beats of silence followed by fragmented chromatic figures spreading in a wide range, a tremolo formed of the dominant seventh is presented (G-B; F/A-D) in the beginning of the last system, followed by a broken chord with the same notes. Before the end of the interlude, tremolo played by alternating hands is presented again. The movement concludes with a short gesture on G#, A, D (again emphasizing the second and fourth) in a high register.

- 4/4 -  
Interlude

$d = 72$

Handwritten musical score for "Interlude" by Shyh-Ji Pan-Chew. The score is written for piano and consists of five systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as  $d = 72$ . The music features a melody in the right hand and a bass line in the left hand. Dynamics range from piano (p) to forte (f). The second system includes a five-measure rest in the right hand and a six-measure rest in the left hand. The third system includes a "legato" marking and a tempo/duration note "30 = d.". The fourth and fifth systems conclude the piece with various dynamics and articulation marks like "ped" and "ff".

Example 4.2.4. System 1-5 from *Suite for Solo Piano*, First Interlude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

## Second Movement

Written in the same form as the first movement, ABA, the second movement can be divided into three parts: part one ends at the beginning of system 3 and part two ends in the middle of system 10. Intervals of a fourth (especially augmented fourths, such as the F/B at the end of system 1; see example 4.2.5), fifth (especially diminished fifths, such as the opening interval A/Eb), and seventh (such as the Eb/D and Ab/G in the beginning of the second system; see example 4.2.5) are used heavily, which creates even more dissonant sonority than in the first movement.

There are some similarities between this movement and the first. For instance, the longer length of the middle sections, the usage of sustained notes, fragmented gesture in wide leaps, the wavy melodic lines (such as that in system 3; see example 4.2.6), and intervallic patterns (such as that in system 8; see example 4.2.8) that are played alternately between hands are all found in this movement. In the case of prolonged notes, the composer uses sustained diminished fifth (A/Eb) to commence the movement, while a single note Ab is repeated underneath. Notice that the opening three notes, Ab, A, and Eb, are related to the beginning of the first interlude in terms of pitch content (sustained A, Ab in the beginning of the first system and Eb in the middle of the first system; see example 4.2.4). With added volume upon each repetition, the Ab<sub>2</sub> travels up to A<sub>4</sub>, which then ascends to D<sub>5</sub>, a fourth up, while the right hand continues the sustained figure. This is followed by a fragmented gesture in wide leaps (D<sub>5</sub>-C#<sub>6</sub>-

G#1-F#3), which soon arrives on a sustained F4 at the end of the first system (see example 4.2.5).

The image shows two systems of handwritten musical notation. The first system consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system also consists of two staves, continuing the piece. Handwritten annotations include '2nd mv.' at the top, 'r 3 1' in the treble staff of the first system, 'mp' and 'mf' dynamic markings, 'ped' (pedal) markings in the bass staff of both systems, and 'L.H.' (left hand) markings in the bass staff of the second system. There are also some circled notes and other markings like 'sf' (sforzando) and 'A.H.' (right hand) in the second system.

Example 4.2.5. System 1-2 from *Suite for Solo Piano*, Second Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The sustained F4 is joined by a B4, which forms the interval of an augmented fourth. The augmented fourth is replaced by a perfect fourth (B5/E6) in the beginning of the second system, which is joined by a broken seventh in the left hand (Eb-D). The double note fourths in the top voice are soon replaced with a seventh (Ab/G) and then an added-note chord (A/B/Eb), which outlines the interval of a diminished fifth (equivalent to augmented fourth). This chord is accompanied by a descending chromatic pattern with augmented fourth as focus (F#, C, F, C#, D, Ab, A, Eb, E, see example 4.2.5). From the first two systems we can observe how the primary intervals, augmented fourths (diminished fifths) and sevenths are highlighted both melodically and harmonically. Notice that the same

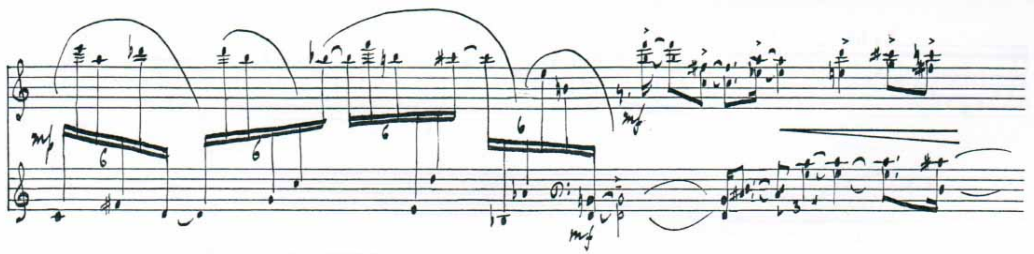
chromatic pattern also concludes this movement (see example 4.2.9). This compositional approach, regarding the choice of materials in the context of the formal plan, is also found in the first movement of the *Suite for Solo Piano*.

The second part begins and ends with a wavy melodic line formed of a six-note scale. Similarly to the first movement, the wavy melody (C, D, F, Gb, Ab, B) first appears, twice, alone in the left hand before another scale at a different pitch level played by the right hand joins in (see example 4.2.6). The wavy polytonal figure repeats three times and then the second scale drops out as the first scale ascends all the way up the keyboard, crossing over four octaves until added-note chords played alternately between both hands take over, with the dynamic increasing to the loudest level (*fff*) of the piece at this moment.

The image shows a handwritten musical score for piano, consisting of two systems of staves. The first system has two staves: the top staff is in treble clef and the bottom in bass clef. The second system also has two staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'legato' and 'ped' (pedal). Dynamic markings include 'mp' (mezzo-piano), 'f' (forte), and 'fff' (fortissimo). There are also markings for fingerings and articulation, such as '11 = d', '20 = d', and '22 = d'. The score concludes with a double bar line and a 'ped' marking.

Example 4.2.6. System 3-4 from *Suite for Solo Piano*, Second Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

At the beginning of the fifth system, expanded chromatic patterns appear that cover approximately the range of C4 to C7. By arranging the notes in scale order, one can observe that these patterns contain a chromatic scale from C to C with D#/Eb missing. Intervals of a fourth and seventh are also used in arranging the notes, such as G down to A on the first beat, F down to B and G up to C on the second beat, and a harmonic augmented fourth F/B on the fourth beat (see example 4.2.7).



Example 4.2.7. System 5 from *Suite for Solo Piano*, Second Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The use of augmented fourth and seventh also continues harmonically. The alternation between horizontal chromatic patterns and harmonic intervals continues until the end of system 7, where the music evolves into a perpetual motion pattern constructed with harmonic intervals and single notes, and played alternately between both hands (see example 4.2.8).

Example 4.2.8. System 7-9 from *Suite for Solo Piano*, Second Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The alternating material stops with rolled added-note chords in system 9. After five beats of silence comes a return of the wavy scale pattern in inversion of its first appearance, but at a different pitch level starting from F (see example 4.2.8). After several repetitions, the six-note scale returns to its original form at pitch level C, and is immediately followed by its inversion.

Example 4.2.9. System 10-12 from *Suite for Solo Piano*, Second Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The last part of the movement brings the return of the material from part one. The low C from the last note of the second part is sustained through the first half of the last part, with diminished fifth (B/F) above. The sustained note, along with the diminished fifth, repeats three times like at the beginning, but with the order of appearance altered. Here, the sustained note is played before the interval instead of after. Like in the first part, augmented fourths (diminished fifths) and sevenths are also used heavily in the same manner, both harmonically and

melodically. The movement concludes with the same chromatic pattern that also ends the first part of this movement (see example 4.2.9).

### **Second Interlude**

The subtitle, *Aeolian Harp*,<sup>208</sup> gives the hint that the piece will be performed primarily inside the piano. Besides occasional playing on the piano keyboard with written-out notes, performers are expected to glide their fingers over the strings, as well as to pluck strings, *pizzicato*. All of the glissandos are notated with both diagonal lines and numbers (see first movement) to indicate the location where the effects will be executed. For example, the first downward glissando is to be played on the lower/left side, while an upward glissando is to be played in the middle section (see example 4.2.10). *Pizzicato* is to be executed with and without damping by the fingers. Notes that should be played on the keyboard are played with or without the string being muted by the other hand. This includes repeated notes, such as the repeated C in the second system, chromatic scale patterns in the middle of the first system, and repeated irregular patterns in system 3. The composer uses the number of lines connecting note stems to indicate acceleration and deceleration of the music (see example 4.2.10). All of the elements described here are played on top of a prolonged tone cluster in the bass, and are accompanied by detailed indications of dynamic levels.

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<sup>208</sup> The piano piece with the same title by Henry Cowell (1923) also requires the performer to play inside the piano, which suggests that Pan-Chew may have been paying homage to Cowell; however, the composer clarified that she was unaware of Cowell's piece at the time she composed this work. Shyh-Ji Pan-Chew, e-mail message to author, 20 November 2011; copy in possession of author, Coralville, IA.

1-135

- 8 -  
Interlude

♩ = 88 Aeolian Harp

System 1: Treble clef, 4/4 time, starting with a piano (p) dynamic, moving through pp, mp, and mf.

System 2: Treble clef, 4/4 time, featuring a triplet of sixteenth notes marked "mult", with dynamics p, mp, and f.

System 3: Treble clef, 4/4 time, featuring a triplet of sixteenth notes marked "pizz" and "mult", with dynamics p, mp, and f.

System 4: Treble clef, 4/4 time, featuring four measures of "pizz (damped)" with dynamics mp, mp, p, and mf.

System 5: Treble clef, 4/4 time, featuring two measures of "pizz (damped)" with dynamics pp and pp.

Example 4.2.10. System 1-5 from *Suite for Solo Piano*, Second Interlude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

### **Third Movement**

The third movement is the only movement that has a title, “Collage.” In this movement the two principal features are the added-note chords, which are usually played at the same time in both hands, and the wavy scale patterns from the previous movements. This movement is mostly chordal and chromatic in such a way that the chords played in the left hand are a half-step lower than those played in the right hand. From the beginning of the movement we can see that Pan-Chew continues her style of prolongation, followed by short-value rhythms. This pattern is first followed by steady quarter notes that become eighth notes in the second system, with acceleration to sixteenths in the next phrase. The chords are played with alternating hands. Instead of dividing the chords equally between both hands, the composer divided them irregularly, creating different rhythmic accents and pauses and adding excitement to the piece (see example 4.2.11).

11-135

- 9 -

3<sup>ra</sup> mvt.  
Collage

$\text{♩} = 92$

8va

2 Tempo

Sim.

3

8va

accel - - - - rit - - - -

ped

ped

7

rit - - - -

piu accel

Piu Allegro ( $\text{♩} = 104$ )

sim

ped

2

legato

20 = 0

ped

Example 4.2.11. System 1-4 from *Suite for Solo Piano*, Third Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The alternation of added-note chords ends in the middle of system 4 with a two-beat pause. Here, the second principal material is introduced, the wavy scale patterns. The presentation of the scale is similar to that of the previous movement, including the polytonal effect. This material ends with the first scale ascending up to B4 in system 6, where the added-note chords recur. The intervallic relationship between both hands is now in augmented fourths instead of the minor seconds found in the first section. In contrast to the beginning of the piece, an alternating passage is replaced by repeated chords in quarter notes, eighth notes, triplets, and sixteenths (see system 7-8 in example 4.2.12).



Example 4.2.12. System 7-8 from *Suite for Solo Piano*, Third Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

After the repeated chords, the opening material of this section appears once again, followed by the reappearance of the wavy scale patterns. At the end of this phrase, the first scale once again ascends to B5 (instead of B4), where it

meets two clusters *sfff* (see example 4.2.13). After two beats of silence, the piece ends with a glissando played by the right hand on the black keys and left hand on the white keys (C7, see example 4.2.13).

Example 4.2.13. System 9-11 from *Suite for Solo Piano*, Third Movement by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

### *Three Piano Etudes (1979)*

*Three Piano Etudes* are three petite exercises, composed based on simple chromatic patterns. The rhythm of the first two etudes is largely constructed of syncopated rhythms, while that of the last etude is composed in straightforward rhythm. Frequent meter and rhythm alternation requires a sensitive and accurate performer. The composer states that, since the music development in this piece is rather restricted, experimenting with time or rhythm becomes unavoidable in order to add interest and help the flow of the music.<sup>209</sup>

Another musical element the composer incorporated in the etude is the expansion of intervals.<sup>210</sup> The intervals of a second and fourth are predominant in this piece. To make the music more flowing and interesting, the intervals are presented in their expanded position as well as in closed position. An example of interval expansion can be found in the first movement, measure 1: C and Db (minor second) is played in two different octaves. Because of such expansion, stretched hand gestures and large jumps between registers can be expected in the performance.

#### **First Etude**

Written in a single voice in linear texture, the etude is constructed with seconds in syncopated rhythm. Only twenty-one measures long, this petite etude changes its meter ten times: 4/4, 3/4, 3/8, 4/8, 5/8, and 6/8. The change of rhythmic patterns, melodic contour, and dynamic design determines the phrasing

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<sup>209</sup> Pan-Chew, e-mail message, 7 November 2010

<sup>210</sup> Ibid.

of the piece. Pan-Chew utilizes the natural speed of rhythms to shape the phrase. For instance, the syncopation in the beginning gives the piece an energetic nature. Toward measure 4, the rhythm is replaced and slows with triplets in the second half of measure 2, and the speed of the melody declines further in measure 4, where the rhythm is replaced with eighth notes before the music come to a full stop with a quarter rest in the same measure. Notice that the pitch level reaches to the lowest note on the piano, A0, with dynamic *pppp*. This marks the end of the first phrase. The second phrase starts in measure 5, where Pan-Chew begins with dotted-quarter and eighth notes to feature the melody, trying to bring back its momentum. The quarter note and tied triplet in measures 6 and 7 symbolize the struggle of the melody, which finally returns to its energetic character in measure 8, where the syncopated rhythm returns. The rhythmic motion continues to speed up with the appearance of sixteenth notes starting in measure 10, accompanied by an ascending pattern of thirds in half steps, and the bass line moving from F# (m.10), G# (m.11), A# (m.12), to B (m. 14), which continues until measure 15, where the melody reaches the climax on a dotted quarter in 3/8 at pitch C8, *ffff*. The sixteenth notes resume once again in the following measure, but are replaced by the syncopation in measure 19, and continue to slow down through the use of tied triplets and rests in measure 20 as the melody continues to descend until reaching Bb0. The rhythm for the last three notes is interesting: two thirty-second notes and an eighth note. The thirty-second note is the smallest rhythmic value in this piece, which the composer did not utilize until the very end of the movement,

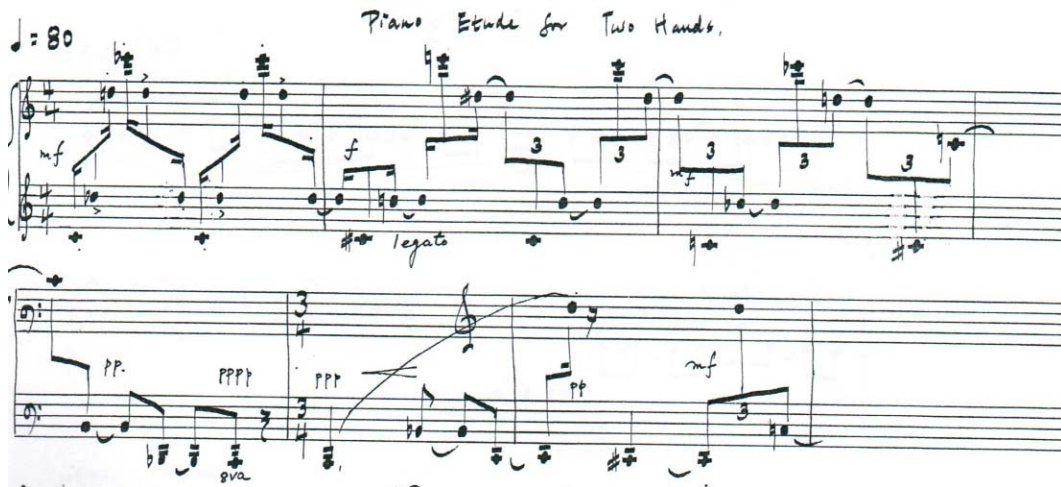
right before the final A, which might make one wonder if the composer meant to treat them as an embellishment of the A.

Besides rhythm, the register of the melody also shows the composer's intended phrasing. For instance, the point where the music descends to the lowest note, A0 in measure 4, also with the softest dynamic level *pppp*, marks the end of that phrase. The melody that ascends to the highest note on the piano, C8, with *fff* placed in measure 15, represents the climax of the movement; and the ending note A3, in a lower register, is played with the soft dynamic level *ppp*.

From the opening we can see that the notes shift back and forth over two octaves, so that one's ears can easily miss the simple chromatic pattern C, Db, D and Eb (see example 4.3.1). This musical feature can be seen throughout the etude, and is also found in the second movement. The pattern of hovering third between C4 and Eb6 then shifts to C#4 and E6 in measure 2, goes back to the original pitch level in measure 3, and comes to a pause in measure 4 (see example 4.3.1). Notice that the pitch content of measure 4 (C, B, Bb, and A) is a mirror of measure 3 (C, C#, D, and Eb). Throughout the movement, the melody travels in seconds, mostly with the addition of an octave. Exceptions can be found in measures 6 and 7, 16 and 17, and 20 and 21, where notes are written in thirds (C to Eb), fifths (Db to A), and sixths (C to A). Pitches C and A are not only the last two pitches, but are also the opening and ending notes, from the interval of a sixth, which will appear in the very beginning of the second movement.

Dynamic markings also indicate Pan-Chew's musical design. Pan-Chew is extremely detailed in marking dynamic levels that change in nearly every

measure, as one can observe from this piece. This shows that Pan-Chew places importance upon nuance in volume and timbre change. One example can be found at the beginning: the music begins *mf*, followed by *f* in measure 2, the climax of the dynamics where the melody shifts up a half step higher, but then immediately falls back to the original dynamic *mf* in measure 3 and continues to drop to *pp* and then *pppp* in measure 4. This dynamic pattern corresponds with the melodic contour. In measure 6 (see example 4.3.1), Pan-Chew gives two different dynamic levels, *pp* and *mf*, within one measure. In the last two measures of the movement, instead of giving a general marking of diminuendo, the composer marked *p*, *pp*, and *ppp* at specific spots, very detailed indications.



Example 4.3.1. Mm. 1-6 from *Three Piano Etudes*, First Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

## Second Etude

Written in 4/4, the second etude is the only one without changes of meter signature. With a slow tempo marking, the second etude contains similar features

as those in the first: syncopated rhythm, use of seconds, and hovering patterns. Pan-Chew continued her careful marking of dynamic levels in this etude. The best example can be seen in measures 2 and 3, where the composer gives specific instructions on exactly how much the volume should increase by inserting *mp* in the middle of crescendo and diminuendo markings (see example 4.3.2). Frequent shifting between different registers is not found in this etude, except for the chords played by the left hand in measures 7 and 9 (see example 4.3.3). Minor seconds and perfect fourths are the main intervals used. Notice that the minor second is always used melodically, whereas perfect fourths are used harmonically in this etude.

The movement is divided into two sections. The opening section (mm. 1-14) contains the complete theme and its variant, whereas the closing section (mm. 15-25) is filled with fragments of thematic patterns. Pan-Chew utilizes minor seconds to create a hovering pattern that linger around C, C#, and D, with an interruption of Bb in the middle, which is an interval of a sixth from D. The pattern is presented two times before its reduction to only C and C# in measure 3. This then becomes a three-measure theme for this movement (see example 4.3.2).



Example 4.3.2. Mm. 1-3 from *Three Piano Etudes*, Second Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

Pan-Chew uses such patterns to construct the etude. Example 4.3.3 shows two thematic appearances in the middle voice of the three-layered texture, after the introduction of the theme in a single voice. The first statement enters in the second half of the third beat of measure 5, and the second statement starts in measure 9. When the theme is presented in the inner voice, the interval of a minor second is strengthened at the top with two-note (mm. 6-11) and three-note (mm.12-13) gestures.

The image shows a musical score for Example 4.3.3, which is measures 4-15 of the Second Etude by Shyh-Ji Pan-Chew. The score is written for piano and consists of four systems of staves. The first system shows measures 4 and 5. The second system shows measures 6, 7, and 8. The third system shows measures 9, 10, and 11. The fourth system shows measures 12, 13, and 14. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. The score is annotated with 'rit' (ritardando) and 'A tempo' markings, as well as dynamic markings like 'p' (piano) and 'pp' (pianissimo). The bottom voice plays chords formed by perfect fourths, and the middle voice features thematic appearances in measures 5 and 9.

Example 4.3.3. Mm. 4-15 from *Three Piano Etudes*, Second Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The bottom voice plays chords that are formed by perfect fourths, another important interval that is first brought out in measures 4 and 5. Cross-hands

playing is required to play chords in different registers as in measures 7 to 10. The right-hand part requires the performer to stretch to play the theme in the C4 register, play an additional voice in the E5 register with syncopated rhythm in measures 6 to 11, and play cross rhythm 3:4 in measures 12 to 14. Notice that the chords written in whole notes also move in minor seconds. Partial theme recapitulation from measure 1 is found in measure 16 in transposition, beginning with E in the left hand (see example 4.3.4), as well as in measures 24 and 25 at its original pitch level.



Example 4.3.4. Mm. 16-18 from *Three Piano Etudes*, Second Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

Besides the theme, the chromatic circling motion of measure 3 is taken and transformed into different pitch levels and rhythmic values. It is first transformed intervallically into parallel fourths in measures 4 and 5 (see example 4.3.3) and in measures 20 to 24. This chromatic motive first changes its rhythmic value to quarter note triplets, which appear in measure 12, with repeated Eb, D, and C# as the added counterpoint to the theme (see example 4.3.3). This is followed by triplets without repeated notes in the left hand in measures 14 and 15, 17 to 19, and with partial theme inserted in between in measure 16 (see example 4.3.4). The repeated-note figure, derived from the quarter-note triplet in measures

12 and 13, is later transformed into sixteenth notes, found in measures 17 and 18 (see example 4.3.4) and 21 to 25. The last phrase is derived from the main theme, which ends on C#, forming a perfect fourth with the concluding pitch F#. Also, notice that the first note of the opening section, C, and the first note of the other section, F, also have the perfect fourth intervallic relationship. As mentioned earlier, the interval of a perfect fourth is usually laid out vertically, but here this interval also plays an important role in outlining the intervallic relationship of the opening, middle, and concluding passages.

### **Third Etude**

The final etude, written in 3/4 (later changed to 4/4 and 2/4), is constructed with sixteenth notes in perpetual motion. Written in ABA form (A: 1-17; B: 18-28; A': 29-56), the final movement contains the same feature as the previous two movements, the use of seconds. Wide shifting between registers is once again found in this piece. For example, a simple chromatic pattern descends from F#4 to Eb1 in measure 9. An interesting feature is that the composer seems to intentionally construct these etudes with a four-note pattern. The second and third movements generally move in step-wise motion, but are frequently punctuated by a leap of a sixth; in the second etude the interruption leaps upward, whereas the third movement leaps downward. In addition, the opening patterns of all three movements are constructed with several repetitions at the original pitch level before proceeding to any alteration. For instance, in the first movement, the syncopated pattern in measure 1, with pitches C4, Db5, D5, Eb6, D, Db, is repeated two times before being transposed up a half step, and in the second

movement, the opening pattern C, C#, D, Bb, D, C occurs twice with slight displacement. The same process is also found in the last movement, in which the perpetual motion pattern at the beginning also appears two times with slight alteration by replacing the Ab with F# in measure 2 (see example 4.3.5).

The pattern that commences the final etude is formed by pitches F, F#, G, Ab in single-voice linear texture. The sixteenth-note pattern is given accents on different beats, which adds interest to the repeated patterns (see example 4.3.5). The excitement created by accented patterns is enhanced by the appearance of ascending quintuplets starting on the last beat of measure 6.

The image shows a musical score for measures 1 through 9 of the Third Etude by Shyh-Ji Pan-Chew. The score is written in 3/4 time with a tempo marking of quarter note = 96-104. It consists of three systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The third system has a treble clef on the top staff and a bass clef on the bottom staff. The music features a perpetual motion pattern in the right hand and a sixteenth-note pattern in the left hand. Measure 6 includes ascending quintuplets.

Example 4.3.5. Mm. 1-9 from *Three Piano Etudes*, Third Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The quintuplet pattern comes to a short stop at measure 9, and the perpetual motion pattern resumes in measure 10. From measures 10 to 17, though the music begins with the same pattern as that in measures 1 to 9, it is written at a

different pitch level. For variation, the composer added accented diminished chords in measures 12 to 14 on beats two, three, and then beat two again (see example 4.3.6). The appearance of these chords foreshadows the vigorous chordal passage in measure 18 (see example 4.3.7).



Example 4.3.6. Mm. 10-12 from *Three Piano Etudes*, Third Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.



Example 4.3.7. Mm. 18-21 from *Three Piano Etudes*, Third Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

In contrast to the emphasis on the melodic seconds, the second section, starting in measure 18, brings out the vertical dimension, especially the tertian sonority. The chordal pattern first equivocates between diminished chord and minor seventh chord in the right hand, and chords with added notes in the left. Then the music starts to move forward in measure 22 in triplets. The chords in measures 22 to 24 consist of major and minor chords in the right hand, and chords

with added notes continuing in the left hand. Starting from measure 24, the chordal texture is reduced to perfect fourths in the right hand, and the added-note left hand chords are reduced to three notes, which are all played on the black keys. In the first section the music is largely constructed with seconds, but in this section thirds and fourths are used heavily (see example 4.3.8).



Example 4.3.8. Mm. 22-24 from *Three Piano Etudes*, Third Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The opening gesture resumes in measure 29 in triplets, which continue the accents and time values established from the chordal/intervallic triplets in measures 24 to 28. Pan-Chew's choice of triplets for the returning theme is a logical one, as the placement of sixteenth notes here would interrupt the continuity of the rhythmic pause created by the triplets from the previous section. Though the nature of the speed in triplets is slower than the sixteenth notes at the beginning, the continuity of the same rhythm maintains the momentum of the music; thus, one does not detect the slower nature of the rhythm. The sixteenth notes do not resume until measure 35, where the music returns to circling patterns which are constructed in seconds and thirds (see mm. 35-36 in example 4.3.9).



Example 4.3.9. Mm. 28-36 from *Three Piano Etudes*, Third Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The repeated pattern continues for nine measures with G and F-sharp being replaced by Ab, F, and G starting in measure 38. The minor second here is step-wise, instead of the two different registers found earlier in measure 35. This step-wise motion of minor seconds continues in measures 35 to 50. The pattern comes to a sudden stop with a quarter rest in measure 44, and thereafter slows down with eighth notes and quarter rests. The pattern once again moves forward from sixteenth notes to sextuplets in measure 51, with fourths and diminished fifths, only to slow down again where the added-note chords return in measure 52 (G, F# and Ab from the bottom up). The etude ends with a major seventh Ab/G in the right hand and a diminished eighth F#/F in the left, which is another transformation of the minor second interval used frequently. In measures 52 to 54

the pitch content of the triplet, F, F#, G, Ab, is the same as that of the opening theme. In addition, these same notes are used chordally to end the final movement (see example 4.3.10).

The image displays a musical score for piano, consisting of three systems of staves. The first system includes a treble clef staff with dynamics markings of *mp*, *p*, and *mp*, and a bass clef staff with complex chordal textures. The second system features a treble clef staff with a melodic line and a bass clef staff with dense chordal accompaniment, including a triplet marked with a '3' and 'ped'. The third system continues the melodic and harmonic development, ending with a final chordal texture in the bass clef staff. The notation includes various note values, rests, and dynamic markings throughout.

Example 4.3.10. Mm. 45-56 from *Three Piano Etudes*, Third Etude by Shyh-Ji Pan-Chew. Reprinted with permission of the composer.

The first and third etudes are not marked with tempo changes, such as *ritardando* or *accelerando*. Pan-Chew utilizes the nature of rhythmic values itself to obtain the effect of tempo change. Compared to the first etude, in the last etude the shift of registers in the chromatic pattern is less dramatic. The added texture, as well as restless mobile rhythm, creates the excitement for this final movement.

## List of Works

- Music for Solo Flute* (1974)
- String Quartet No. 1 in One Movement* (1974-75)
- Piano Waltz, for Two Pianos* (1977)
- Woodwind Quintet* (1978)
- Suite for Solo Piano* (1979)
- Three Etudes, for Solo Piano* (1979)
- Dream World, for Horn and Piano* (1979)
- The Lodge Amid the Bamboos* (1980)
- Music for Orchestra* (1980)
- String Quartet No. 2* (1980)
- Brass Quintet* (1980)
- String Quartet No. 3* (1981)
- Ensemble for Brasses and Percussion* (1981)
- Hudson River Caprice, for Horn, Flute, Clarinet, Violin, Cello, and Percussion*  
(1981)
- Three Pieces for Orchestra* (1982)
- Piece for Horn and Piano* (1984)
- Four Sketches, for Guitar, Violin, and Chamber Ensemble* (1985)
- Quartet for Violin, Viola, Cello, and Guitar* (1986)
- Quartet for Violin, Viola, Cello, and Guitar* (1988)
- The Soliloquy of Pandora, for Solo Violin and String Ensemble* (1990)
- Three Haikus, for Mezzo-Soprano* (1991)

*Configuration-Transformation-Shape*, for Computer and Guqin (1994)

*Configuration-Transformation-Shape*, for Xiao, Erhu, Guqin, Pipa, and Zheng

(1994)

*Three Songs for Soprano* (1996)<sup>211</sup>

*Shapes*, for Solo Clarinet (1996)

*Si*, for Woodwind, Strings, Horn, Trumpet, and Piano (1997)

*In the Dark*, for Soprano (1998)<sup>212</sup>

*Qiu-Lu*, for Mixed Chorus (1998)<sup>213</sup>

*String Quartet No. 4* (1998)

*Raining Night*, for Orchestra (1999)

*String Quartet No. 5* (2003)

*Glory and Praise*, for Soprano and Chorus (2008)

*Nostalgia*, for Brass Band and Three Percussionists (2009)

*String Quartet No. 6* (2010)

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<sup>211</sup> Lyrics by Shyh-Ji Pan-Chew.

<sup>212</sup> Lyrics by Shyh-Ji Pan-Chew.

<sup>213</sup> Lyrics by Shyh-Ji Pan-Chew.

## CHAPTER FIVE

### KWANG-I YING

#### Biography

Kwang-I Ying (b. 1960), a well-known composer and accomplished pianist, was born in Taipei in 1960. Her parents were public servants who loved music; as a child, Ying remembers her father playing the *Träumerei* melody by Schumann on their upright piano.<sup>214</sup> Ying's parents wanted her and her brother to obtain an education in music, so when she was eight years old the two children began to take piano lessons. Ying dutifully took the lessons and found them interesting, and within just six months her musical talent began to show. She was accepted by one of the prestigious music elementary schools in Taiwan, Guangren Catholic School. The music program offered by the school covered both elementary and junior high school levels, and she continued to concentrate on piano performance in both levels of school.

Prior to her graduation from this school, Ying considered the possibility of choosing music performance as her future career, but her parents had concerns about the limitations of that career choice. At school, her mother noticed that Ying's theory teachers praised her daughter's talent for writing music fragments

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<sup>214</sup> All material in this section on Ying, except as noted, was taken from three interviews the author conducted with the subject: Kwang-I Ying, interview by author, 16 June 2008, National Sun Yat-Sen University, Kaohsiung, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA; Kwang-I Ying, interview by author, 19 June 2008, National Sun Yat-Sen University, Kaohsiung, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA; and Kwang-I Ying, interview by author, 9 March 2009, National Sun Yat-Sen University, Kaohsiung, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA.

for the classes, so with this in mind she suggested to Ying that she choose composition as her major. Consequently, Ying's journey as a composer began at age fourteen when she began composition lessons with Tsang-Houei Hsu, while continuing to study the piano.

Hsu was a teacher who cared deeply about the education of the next generation of composition students. Like others of his generation of composers, he sought young talent and nurtured students' potential with care.<sup>215</sup> Ying recalled that frequently class discussions would be filled with ideas on composition, reflections on events and life, philosophy, and the history of Chinese and Western music. These were the same teaching methods and procedures that composers Hwei-Lee Chang and Shyh-Ji Pan-Chew had experienced with their teachers, ones that Ying would continue to experience after entering the National Taiwan Academy of Arts School in 1975. Hsu was an expert on music by Messiaen, and had taken classes from the composer himself. From Hsu, she learned music by Messiaen as well as music by other composers around that time.

In 1975, at age fifteen, Ying began to think about her area of focus. She applied for majors in both piano and composition at the National Taiwan Academy of Arts School. Her audition was so successful that she was conflicted about which major to choose:

I applied for two majors. One was piano, and the other one was composition. During the composition audition, Professor Wei-Liang Shi pushed me to give him the answer on whether I would choose composition or piano as my major, if I got accepted by both departments. I did not

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<sup>215</sup> Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 85.

know what to say, because I liked piano as well, so, I did not say anything. I remembered the entire classroom was filled with silence, and I was very nervous. Then Professor Hsu, as well as Professor Chang-Fa Yo, helped to break the ice, and I was finally able to leave the classroom. Later, Professor Shi told me that he gave me the highest score because he really wanted me to study composition.<sup>216</sup>

Ying ultimately chose composition as her major. The faculty of the composition program at the National Taiwan Academy of Arts School dedicated themselves to making a creative, open, and liberal environment for their students. Teachers — even those who were not the students' primary teachers — and students had intellectually stimulating conversations, and the two groups often spent time together discussing any number of subjects. Ying recalled that the conversations were so engaging that they often extended beyond class time, so the students and teachers had meals together to continue the discussions. Ying said that these experiences and this style of learning stimulated her creativity tremendously and helped shape her worldview and way of thinking.<sup>217</sup>

Composition students could study with different teachers throughout their college studies, except that they were required to study with Wei-Liang Shi during the first year. So, Ying studied with Shi in the beginning. Shi was, like Hsu, a composer as well as an ethnomusicologist. He and Hsu were prominent figures in ethnomusicology in Taiwan who had traveled around the country to

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<sup>216</sup> There is no double major offered by schools in Taiwan. According to Tobita, Wei-Liang Shi asked Ying to switch her major from piano to composition while studying at the school, but Ying denies this. Tobita, "Historical Background and Pedagogical Analysis of Piano Works," 86.

<sup>217</sup> Hung, "An Exploration of the Musical Composition Background/Experience," 120.

gather and record folksongs. Shi taught that familiarizing oneself with folksongs, as well as with traditional music, is essential for a composer. Like Hsu, he introduced and discussed different types of music with composition students. He also encouraged the composers to play instruments to learn their tone colors. He encouraged Ying to study percussion and join the orchestra to familiarize herself with the various sounds of the instruments and their combinations. To help Ying expand her musical knowledge, Shi privately asked Ying's piano teachers to give her as much music to play as possible, but not to be demanding or require perfection in the performance. Ying did not appreciate Shi's action when she first found out:

Professor Shi told all my piano teachers not to be too strict with me, but rather just to give me as many pieces to play as I could at a time, because he wanted me to concentrate on being a composer. Maybe because I was young, I was upset with his idea, because I loved playing the piano and I wanted to learn it well. So, I told my piano teachers that they can teach me anything, don't be influenced by Professor Shi. . . . After five years of studying, my desire to play the piano had grown so strong that I decided to get away from composing for a while.

During her second year Ying studied with Hsu, her formal teacher, under the pedagogy she had become accustomed to—that of dynamic of student-teacher discussions. She studied with Yen Lu during her last year, while Hsu was on sabbatical.

After five years of composition training, writing to meet academic requirements, and being unable to receive the ideal piano instruction she had envisioned, Ying yearned for a break from composition. After graduating in 1980, she worked as a percussionist for the Taipei Symphony Orchestra, but decided not

to pursue it as her career. Her real desire was to play the piano. Finally, she decided to give herself two years to study piano abroad, and applied to the University of Maryland at College Park for entrance in 1982. Her two-year plan, however, eventually turned into nine years of studying. As she had planned, she did not write any music from 1980 to 1985.

Ying was accepted into the piano performance program at the University of Maryland at College Park in 1982. She first studied with Bradford Gowen and later with Thomas Schumacher. As a pianist, Ying was requested to accompany many instrumental majors and got to know the faculty and students well. One of them was cello student Dieter Wulfhorst, who commissioned a cello piece for himself to perform on his recital:

When Dieter first asked me, I thought he was joking, because it is uncommon for students in Taiwan to request composition students to write a piece for their recital, so I thought he was not serious. After I came back from my winter break, he asked me how was the piece going. That was then that I knew he really meant it, and it made me realize that I only had less than two months to write the piece!<sup>218</sup>

The piece Ying wrote for Dieter was *Fantasy for Cello and Piano* (1987), her first commission. The piece received great praise from the audience, including the university faculty. One of them was cellist David Soyer, who had played the composition with Ying privately in one of the coaching sessions. From him, Ying was able to gain important first-hand information about the production of the

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<sup>218</sup> The last name of the cellist Dieter Wulfhorst was obtained from Wei-Der Huang, “Solo Piano and Chamber Music of Contemporary Taiwanese Composers” (D.M.A. diss., University of Maryland, College Park, 2001), 59. The composer herself could not recall the last name of the cellist.

instrument's sounds. Once her ability in composition was known, she was asked to write music for various instruments. A few examples are her *Trio No. 1* (1989), a commission from the cellist in the Ecco Trio, Evelyn Elsing; and *In the Mountains* (1988), for trumpet and guitar, commissioned by the trumpet faculty member, Emerson Head.

Prior to the commission requests, during the period when she had stopped composing for five years and was studying piano, Ying continued to take composition classes as well as private lessons from Lawrence Moss.<sup>219</sup> In 1985, she wrote her first composition, *Moods*, after a break of five years. *Moods* is a set of five delicate solo piano pieces that reflects Ying's feelings and sentiments toward the change to her new environment at the time. Ying stated that *Moods* was her first mature work, although it was written spontaneously. The composition won Ying first prizes in the National Capital Area Composer's Consortium Competition and the Helen Wadefield Hoback Composition Competition, both in 1986. The former award granted the composer a concert opportunity as well as funding toward preparation for the concert. It was for this concert that Ying composed *Four Movements for Solo Clarinet* (1986), and on the same program she also included her previous composition *Meditation* (1979) for solo flute.

After the competitions, Ying's career as a composer accelerated rapidly. In addition to the commissions from established musicians, she received a full

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<sup>219</sup> Ying studied with Robert Gibson in 1986 when Larry Moss was on sabbatical leave. Kwang-I Ying, e-mail message to author, 28 August 2011; copy in possession of author, Coralville, IA.

scholarship to attend the Conservatoire Americain de Fontainebleau in France in the summer of 1988 to study with Alain Louvier, Betsy Jolas, and Andre Boucourechliev in composition, and Idil Biret and Michel Beroff in piano. In the same year, she received an Outstanding Young Women of America Award.

Ying received her bachelor's degree in 1986, followed by her master's degree in 1988, both in piano performance. Since she had been taking composition courses during her study, she decided to pursue a doctoral degree in composition at the University of Maryland at College Park in 1988 under the supervision of Lawrence Moss. Despite these new plans, prior to the beginning of her doctoral studies in September of 1988, Ying began to think of returning to Taiwan that same summer:

[After receiving the commission from Elsing,] the idea of *Trio No. 1* was already in my mind, but I had to have more time, quiet time to sit down and write. At Conservatoire Americain de Fontainebleau, students had to perform for master classes twice a week, along with chamber music performances every other week. Plus the composition courses that were offered were held five days a week. I felt exhausted every day and felt my head was going to explode. I almost decided to quit and return to the States.

Pressures of the academic requirements and the composition commissions from the 1987 academic year, and her longing for home and family, made Ying tire of her life in the United States, and she once again started to think of returning to Taiwan.<sup>220</sup> So Ying finished her doctoral course work in a year, then left for Taiwan in 1989.

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<sup>220</sup> Ibid.

Once she arrived back in Taiwan, she was immediately hired, first as an part-time instructor at Soochow University (1989-91), and then the following year at National Taiwan Academy of Arts (1990-91). She continued to work with her advisor and soon, in 1991, received a Doctoral of Musical Arts degree from the University of Maryland at College Park. She was a full-time associate professor at National Sun Yat-Sen University; in 1993 she was appointed director of graduate admissions at the same University.

Ying's compositions have been performed around the world, such as *Meditation II* in Ludwigshafen-Oggersheim, Germany, in 2007, and *Piano Solo* in Tempe, Arizona, United States in 2009. In addition to being an active composer, Ying continues to thrive as a pianist and conductor. She was awarded a full scholarship to study with Jean-Bernard Pommier in piano at the Academie de Musique Lausanne in Switzerland in 1987. Her recent successes include concerts at the Kaohsiung City Culture Center in 2007, where she conducted Stravinsky's *The Soldier's Tale*, as well as her own composition *Formosa*. In piano performance, she played her composition *Trio No. 2* at Chulalongkorn University in Bangkok in 2005, and *Dependent Arising* and *Trio No. 3* in 2006 and 2007 in Taiwan, to name a few of her concerts. She is the author of *The Structure of Chopin's Nocturnes—After 1849* (1996) and *Cultivation of Music in Five Years* (2008), and has presented papers at conferences in New Zealand, Thailand, and the United States. Ying is currently an associate professor and chair of the music department at National Sun Yat-Sen University in Kaohsiung, Taiwan.

## Compositions and Musical Characteristics

Ying's music reflects inspirations from her daily encounter with various subjects and literature.<sup>221</sup> In her latest book, *Cultivation of Music in Five Years*, Ying discussed how subjects, such as numerology, Chinese theatric music, Golden Ratio, Morse Code, and Buddhism, are incorporated in her music.<sup>222</sup> During a five-year break from composing, Ying was able to rediscover herself and experiment with new music idioms. With no pressure from academic requirements, Ying found great freedom in her composing. From pure atonality to serialism to neo-tonality, Ying's music from this period includes a wide variety of new sounds:

I could write whatever I wanted, whenever I wanted. I could decide what I wanted to write, with any instrumentation, . . . there was no limitation. Compared to music that I had written back in Taiwan, I have noticed the music I wrote after the break reflects more about my feelings, like a diary. For instance, I had already had the thought of returning to Taiwan when I was composing Trio No.1, and I utilized the traditional folksong, "Faraway Place," in the second movement to reflect my homesickness.<sup>223</sup>

The word diary is a clear indication of the close relationship between the composer's life and her creativity. Examples include "Happy Birthday" (2005), written in celebration of the seventy-fifth birthday of her teacher, Yen Lu's; "Children's Talk-I" (2005), inspired by her interaction with her six-year-old child;

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<sup>221</sup> Hung notes that this composer draws inspiration from natural scenery. Hung, "An Exploration of the Musical Composition Background/Experience," 121.

<sup>222</sup> Kwang-I Ying, *Cultivation of Music in Five Years* (Kaohsiung: Chuenhui Publisher, 2008), 23, 43, 53, 83, 118, 125.

<sup>223</sup> Ying, interview, 16 June 2008.

and "Reminiscence of a Friend" (2004), written after the death of her friend Ching-Zong Wei. In recent years, most of her inspiration came from her religious beliefs. Ying stated that, since 1999, her writing gradually "showed more influence from religious experience, and less from emotions or feelings."<sup>224</sup> Examples from this period include *Buddha Says I* (1999), which quotes stanzas from the *Diamond Sutra*, and *Dependent Arising* (2007), inspired by *Twelve Nidānas*, the law of twelve causes.

Ying is not only a well-known composer, but also an accomplished pianist. Among Ying's compositions, one-third were written for piano. Except for *Piano Solo* (1992) and *Dependent Arising* (2007), the rest are short pieces. Among them, three "Preludes" and "Reminiscence of a Friend" are tonal centered; the rest are packed with chromaticism, which is due to the composer's experiences as a student when she heard mostly atonal music and was attracted to the sounds.<sup>225</sup>

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<sup>224</sup> Ibid.

<sup>225</sup> Ibid.

## Piano Music

### *Moods* (1985)

*Moods* was written while Ying was still a piano student at the University of Maryland, College Park. It was her first composition after her five-year break, and after she had won first prize in the Helen Wadefield Hoback Composition Competition (1986) and in the National Capital Area Composers' Consortium Competition (1986). Consisting of five short pieces, the composer stated that the style of *Moods* is very different from her works written prior to her study in the United States:

My writings before *Moods* were also atonal-oriented. What changed was that, when composing the earlier works, I would always create a pattern or a scale for a specific work, and compose based upon the created material, such as in the piece for two pianos, *22222*. But when I was writing *Moods*, I did not think of any compositional rules or techniques, but just wrote according to how I felt.<sup>226</sup>

Each piece is given a title that reflects the composer's life during the time of her writing—"Ying-Yang," "Nocturne," "Playfully," "Expressed," and "Momentary." The entire set is built upon chromaticism, with wide shifting of registers. Off-beat and syncopated rhythms are used in all five pieces. The writing in "Ying-Yang" and "Momentary" is rather fragmented, while the other pieces contain more extensive melodic passages. The melodic passages often appear several times throughout the music with variants in rhythm, pitch class, and intervals.

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<sup>226</sup> Ibid.

## "Ying-Yang"

In "Ying-Yang," Ying adopted the concept of two opposing forces with materials played by white and black keys that are presented either connected or independently:

Yin-Yang could also be depicted as the two sides everything contains. Things do not always appear as obvious as black and white. Sometimes the two sides blend together, and it is hard to tell which side you are looking at.<sup>227</sup>

The music is written in one-part form. To correspond to the theme, Ying utilizes the pentatonic scale to present this ancient Chinese philosophical concept. Though the pentatonic scale is the primary sonority, the fact that one is played on the white keys and the other on the black keys results in polytonality. Fourths and sevenths are the main intervallic focus in this piece. Examples can be found in measure 13, where the right hand plays a fourth (D#-A#) and the left hand plays a seventh (G#-F#), and in measure 8, where the left hand plays a fourth (D#/G#) followed by a seventh (G#/F#). The two forces, or the two "keys" (black and white), are first introduced separately, following one another. The white keys are introduced in a linear texture using a C Gong scale (C, D, E, G, A), each note placed in different registers (G5, C3, A4, D2, E6, see mm. 1-2 in example 5.1.1). This is followed by the black keys in chordal texture, with a C# Gong scale (G#/D#/G# in the bottom and A#/C#/F# in the top, followed by a fifth, F#/C#, in the top and a seventh, A#/G#, in the bottom, see mm. 2-3 in example 5.1.1). The order of the scale notes and the octaves varies for each return; pitches A, C, G, E,

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<sup>227</sup> Ying, interview, 9 March 2009.

D in measures 4-5 become C, E, D, A, G in measure 7 (see example 5.1.1). This method is also applied to the materials played on the black keys.

The image shows a musical score for piano, measures 1-7 of "Ying-Yang" by Kwang-I Ying. The tempo is marked "Andante". The score is in 4/4 time. It consists of two systems of piano staves. The first system shows measures 1-5, with dynamics ranging from *mp* to *f*. The second system shows measures 6-7, with dynamics including *mp*, *f*, *sub. pp*, and *ff*. The music features a contrast between a slower, more spacious white-key scale and a more rapid, chordal black-key texture.

Example 5.1.1. Mm. 1-7 from *Moods*, "Ying-Yang," by Kwang-I Ying. Reprinted with permission of the composer.

The composer uses different rhythms and textures to show the contrast between the two forces. The rhythm used for the white-keys scale, mostly dotted quarter notes and tied or un-tied quarter notes in single-note fashion, is more extensive and spacious; whereas the rapid rhythm used for the black keys, mostly sixteenth notes arranged in a chordal pattern, expresses more aggressiveness and irritability. However, the two opposing forces are merged when the two keys appear together in measure 9, where both are played with tremolo in chordal texture (see example 5.1.2). In measures 11 and 12, the melody consists of both white and black keys, which appear in expanded rhythmic and linear texture (see mm. 11-12 in example 5.1.2).

Example 5.1.2. Mm. 8-18 from *Moods*, "Ying-Yang," by Kwang-I Ying. Reprinted with permission of the composer.

The tremolo functions as the stimulus of the blending and releasing process between the two forces, which happens in measures 9 to 12 and 15 to 18. Each time, prior to the blending and releasing process, the music accelerates, leading to the tremolo passages. For example, in measure 8, the chordal passages on the black keys are marked *accel.*, followed by the tremolos in measure 9 (see example 5.1.2). In addition, the scale pattern in measure 11 is marked *a tempo accel.*, again followed by tremolos on the black keys before the conclusion of the piece. The ending superimposes black and white keys, with the white keys appearing chordally on the top, and the black keys in both linear and chordal texture on the bottom. This symbolizes that the two forces have separated, but are

still connected to each other. This piece begins with the melody played on the white keys and ends with the melody played on the black keys.

### **"Nocturne"**

"Nocturne" reflects some of the traditional characteristics of its genre: serene, expressive, and melancholic. Quasi-ostinato accompaniment is written in straight eighth notes, which creates the calmness necessary to express these characteristics. The opening accompaniment proceeds in major thirds followed by minor seconds, and the melody in the right hand follows the same intervallic relationship, but in inversion (see mm. 1-2 in example 5.1.3). This three-note motive can also be observed in "Playfully" and "Expressed." The descending motive reappears immediately in measure 3, but begins a half-step higher with different rhythm, and is expanded into a complete statement (see example 5.1.3).

NOCTURNE

Adagio *espressivo*

The image shows a musical score for a piece titled "NOCTURNE" by Kwang-I Ying. The score is written for piano and is in 4/4 time. It consists of three systems of music. The first system starts with the tempo marking "Adagio" and the performance instruction "espressivo". The first measure of the first system is marked with a piano dynamic "p". The second system begins with a measure marked "4" and contains a piano dynamic "p". The third system begins with a measure marked "mp". The score includes various musical notations such as slurs, ties, and fingering numbers (5 and 7). The key signature has one sharp (F#).

Example 5.1.3. Mm. 1-10 from *Moods*, "Nocturne," by Kwang-I Ying. Reprinted with permission of the composer.

The motive or its variants appear throughout the music. Examples include measure 9 in the inner voice, with A ascending to D and Eb in measures 14 and 15 in the left hand, where it appears in parallel sixths with Eb/C descending to Bb/G and A/F#, and again in measure 16 with F/D descending to Db/Bb and C/A (see example 5.1.5). The original form of the motive from measures 2 and 3 reemerges in rapid chromatic scales and quasi-arpeggio patterns in the left hand in measures 11 and 12.

Example 5.1.4. Mm. 11-13 from *Moods*, "Nocturne," by Kwang-I Ying. Reprinted with permission of the composer.

Ying has mentioned that *Moods* is a reflection of her feelings, and that "Nocturne" portrays the feeling she had while "sitting by the window during the

night, and being surrounded by the evening atmosphere.”<sup>228</sup> We do not know whether the composer was actually observing the movement of nature or just imaging it through her wandering thoughts. The music shows occasional disturbances from the rapid movement of chromatic scales and running patterns in measure 6 (see example 5.1.3) and measures 11 to 13 (see example 5.1.4), which could be interpreted as the quiet of the night being interrupted by sudden wind, or the composer's thoughts becoming agitated. However, even the interrupted passage has a connection to the main ideas of the piece. In addition to the recurrence of the motive mentioned earlier, the first group of sixteenth notes in measure 6, which begins the rapid pattern, is similar to the fourth group of the opening accompaniment in diminution. The disturbed movement then returns to the tranquil atmosphere in measure 14. This time the motive appears at the bottom in parallel sixths, with the eighth-note accompaniment on the top. The motive is later reduced to two notes and lingers on B/G# and F/D, while the right hand plays an accompaniment in ascending sequences (see mm. 17 in example 5.1.5). The music ends with a juxtaposition of major sixths (G1/E3 on the bottom and C#4/A#5 on the top), and slowly fades away with a glissando that ascends to E7 (see example 5.1.5).

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<sup>228</sup> Ibid.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in G major and 3/4 time. The score includes dynamic markings such as *p*, *dim.*, *pp*, and *sva*. There are also performance instructions like *a tempo*, *rit.*, and *gliss.* with arrows indicating the direction of the glissando.

Example 5.1.5. Mm. 14-20 from *Moods*, "Nocturne," by Kwang-I Ying. Reprinted with permission of the composer.

### "Playfully"

This word reflects that this piece is amusing, or having fun. It shows there were happy moments occasionally (in life).<sup>229</sup>

In "Playfully," Ying uses syncopated rhythm combined with misplaced accents to create the lively and witty characteristic that she intended to express in this piece. The music starts with a repeated two-note pattern (G and C#) in eighth notes (see example 5.1.6), which is reminiscent of the opening from Schubert's *Moments Musicaux* D780, no. 3. Written in binary form, the first part (mm. 1-16) of the piece contains restless turn-like patterns (such as in mm. 3-4) and ascending-descending figures in sixteenth notes (as in m. 5) in the right hand. The eighth-note accompaniment is interrupted by syncopation in measure 5, which seems to interrupt the ascending movement from the beginning and begin another

<sup>229</sup> Ibid.

phrase in the next measure. The contour of measures 6 to 8 closely resembles that of measures 3 to 5 (see example 5.1.6).

Example 5.1.6. Mm. 1-12 from *Moods*, "Playfully," by Kwang-I Ying. Reprinted with permission of the composer.

The turn-like pattern is suddenly interrupted by three chords in measure 10 (see example 5.1.6). The perpetual movement resumes in measure 13, with the rhythm changed in both voices to a mixture of eighth and sixteenth notes (instead of straight eighths) in the bottom and sixteenths in the top. In measures 13 and 14, there is a voice exchange at different pitch levels. The pattern in the bottom begins with E and is imitated in the top voice starting on F; the pattern on the top begins with A and is imitated starting on B (see example 5.1.7). The A section concludes with rhythmic unity in parallel motion formed from sixths (see example 5.1.7).



Example 5.1.7. Mm. 13-17 from *Moods*, "Playfully," by Kwang-I Ying. Reprinted with permission of the composer.

Unlike the straightforward and rhythmic character of the first section, section B (mm. 17-34) is built upon melodic phrases presented in two voices arranged contrapuntally in angular motion (see mm. 17-21 in examples 5.1.7 and 5.1.8). The meter signature changes frequently in this section from 5/8 to 3/8 or 2/4. The melody in the left hand is a melodic ostinato that is repeated three times (mm. 17-21, 22-28, and 28-34) with different placement of accents, and the duration of each note for the first and last appearances is identical. The ostinato is accompanied by the pattern in the top voice, fragmented and constantly interrupted by rests. It consists of augmented seconds, fourths, sixths, sevenths, and diminished thirds and fifths (see example 5.1.8). This fragmented and rhythmic pattern accompanies the first and last ostinato, while the second ostinato is accompanied by added-note chords C# (or C)/F/G# derived from measure 10. The first three notes of the ostinato (A descending to G# and C) resemble the motive of "Nocturne." Also, the accompaniment pattern on the fourth and fifth beats of measure 26 and the first two beats of measure 27 (G, A, B, F#, C, D, see

example 5.1.8) is the retrograde of the accompaniment pattern in measure 17 (D#, C, F#, B, A, G, see example 5.1.7). The music beginning with the D in measure 27 to the end of measure 28 resembles measures 17 to 18, but with D being natural, C being sharp, F being natural, B being natural, and E being flat.

The image displays three systems of musical notation for piano accompaniment. The first system shows a chromatic descending line in the right hand (D#, C, B, A, G, F, E, D) over a steady bass line. The second system includes dynamic markings 'sub. p' (subito piano) and 'f' (forte). The third system includes an 'accel.' (accelerando) marking. The notation is in treble and bass clefs with a key signature of one sharp (F#).

Example 5.1.8. Mm. 18-30 from *Moods*, "Playfully," by Kwang-I Ying. Reprinted with permission of the composer.

### "Expressed"

During the interview, Ying stated specifically that "Expressed" contains "personal emotions." The piece begins with two voices and later changes to three voices in measure 8. Ying mentioned that people had asked her whether the music indicates any turmoil in terms of personal relationships, but the composer could not give a clear answer.<sup>230</sup> The opening melody expresses melancholy, with a swift sixteenth-triplet chromatic accompaniment that reminds one of Chopin's

<sup>230</sup> Ibid.

style. The first phrase is immediately restated a half step higher, with expansion of intervals between each note that makes the statement sound more intense (see example 5.1.9). This is followed by a running pattern resembling the accompaniment. The two voices are presented in parallel in measure 6. This type of writing can be found in "Playfully" and "Nocturne." The first three notes in descending motion played by the right hand in measure 2 (G, F#, A) resemble the motives in "Nocturne" (m. 2, G, Eb, D) and "Playfully" (ostinato in m. 17, A, G#, C), with all three motives being descending figures and the last note having a longer note value.

Example 5.1.9. Mm. 1-7 from *Moods, "Expressed,"* by Kwang-I Ying. Reprinted with permission of the composer.

The second section of the music (mm. 8-17) contains contrapuntal writing. The rhythmic nature of this section is slower than that of the first section, as the sixteenth notes are replaced mainly by eighth and quarter notes. The first phrase in the top voice mirrors that of the first two measures, but with different rhythmic

design (see examples 5.1.9 and 5.1.10). The melody reappears in the top voice of measures 13 to 14 in its original form, but with different pitch classes in intervallic texture (see example 5.1.10) and with a dynamic of *ff* (the previous two statements are presented with *mf* and *f*), creating the climax of this piece. After the final strong statement of the melody, only the descending motive (G, F#, A in m. 2) is left, and it is echoed at the end, with diminishing dynamics from *mf* to *mp*. The main melody also appears in the bass in transposition with longer note values, quarter and half notes, in measures 11 to 17 (E, G, F#, Ab, F, Bb, A, C, B, see example 5.1.10). On the surface, the two sections seem to portray a big contrast, but they are actually interconnected through melodic ideas.

Example 5.1.10. Mm. 8-17 from *Moods, "Expressed,"* by Kwang-I Ying. Reprinted with permission of the composer.

### "Momentary"

The last piece of the set, "Momentary," was inspired by the poem *By Chance*, written by the Chinese poet Zhi-Mo Hsu:

You and I met one black night at sea,  
Our courses were set, you and me,  
You may think of it yet,  
Better, though, to forget,  
How we shone one on one brilliantly.<sup>231</sup>

The music itself was written in one-part form, but it can be divided into two segments with a closing segment. The first segment ends at measure 6 and the second segment ends at measure 10. All three are constructed in similar ways, starting with a prolonged, almost Webern-like fragmented passage placed in different registers, but segment two is written with more active rhythms and ends with a rapid, running thirty-second note pattern (see example 5.1.11). The thirty-second note pattern at the end of the piece can be seen as a reflection of the image depicted by the poem, that of departure and forgetting. The syncopated rhythm played with intense dynamics toward the end of segments one and two can be interpreted as a depiction of excitement captured by the word "stirred heart" from the text in the original poem, for instance. Most of the music is played with softer dynamics, diminishing to *ppp* at the end. The setting of the piece resembles that in "Ying-Yang," which also has pairs of long lines interrupted by quick rhythms. When asked whether this design was intentional, the composer said that the settings of the two are similar, but that it was unplanned. However, Ying stated

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<sup>231</sup> Zhi-Mo Hsu, *By Chance*, excerpt translation taken from John A. Crespi, "Form and Reform: New Poetry and the Crescent Moon Society," edited by Joshua S. Mostow, *The Columbia Companion to Modern East Asian Literature* (New York: Columbia University Press, 2003), 368.

that her audiences do feel that "Momentary" reflects upon "Ying-Yang," and serves as a conclusion of the entire set.<sup>232</sup>

Many different intervals are used in the relations between the voices, but sevenths/seconds are the main focus in this piece. They can be found in the opening passage (mm. 2 to 3 with bottom voice C, up to middle voice B, up to top voice A, see example 5.1.11); in measure 10, where the thirty-second notes travel between the two voices; and in measure 7, where the passage played in three voices goes from F in the bottom voice up to G in the top voice (see example 5.1.11). Other intervals include fourths, fifths, and sixths, as in measure 6, where the left hand plays F/Bb, F#/C, G#/D, while the right hand plays B/Eb, Ab/D, G/Bb, F/B (see example 5.1.11). Thirds can be found at the end of the music, where a chord built upon minor and diminished thirds (C#/E in the top and D#/F/Ab in the bottom) is prolonged from measures 11 to 16 (see example 5.1.11).

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<sup>232</sup> Ying, interview, 9 March 2009.

MOMENTARY

Lento

*mp*

*accel* ----- *a tempo*

*ff* *sub. p*

*8va* *(non 8va)* *8va*

Freely

*f* *sup. p* *f dim.*

*8va rit.* *ppp* *dim.*

Example 5.1.11. Mm. 1-16 from *Moods*, "Momentary," by Kwang-I Ying. Reprinted with permission of the composer.

*Piano Solo (1992)*

In 1992, Ying was chosen as the winner of the Young Stars Competition by the National Theater Concert Hall in Taiwan. The recipient was awarded a performance opportunity, and Ying wrote this piece to be included in the program. The piece contains four sections built upon multiple themes, their variants, and designed patterns used to connect the themes.

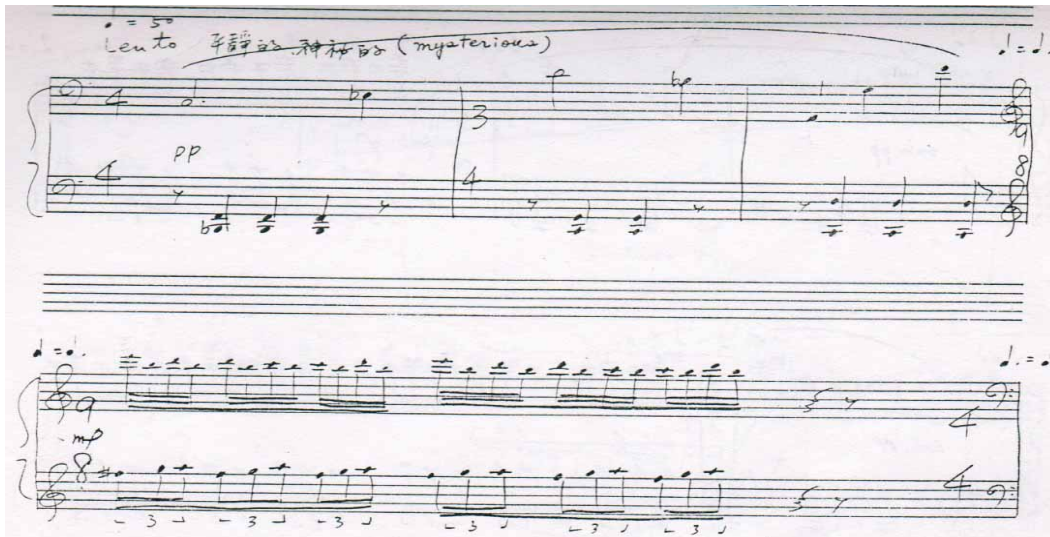
Packed with chromaticism, fourths and sevenths are the main focus in this piece. The first section (mm. 1-75) is constructed from three thematic materials I will call themes A, B, and C, as well as three rhythmic patterns I will call patterns 1, 2, and 3 (see example 5.2.1 for the list of themes and patterns). The themes and patterns contrast in timbre, rhythm, and melodic contour. These six materials are also used later in the second and third sections. The second section (mm. 75-130) contains imitation based on theme C from the previous section and a new theme "D." The third section (mm. 130-197) contains a fugue built upon theme D (again, from the previous section), and a new theme "E." Theme D is also used in the closing section (mm. 198 to the end). In the following paragraphs, individual material is introduced and tied to the structure of the piece, with an explanation of each variant.

The image displays handwritten musical notation for five themes and four patterns. Theme A is a three-measure phrase in the lower register, marked 'Lento' and '神秘的 (mysterious)'. Theme B is a four-measure phrase marked '喜悦的 (delightful)'. Theme C is a four-measure phrase marked '浪漫的 (romantic)'. Theme D is a four-measure phrase marked '生动的 (vivid)'. Theme E is a four-measure phrase marked '神秘的 (mysterious)'. Patterns 1-4 are rhythmic motifs, with Pattern 1 being a six-measure sequence of eighth notes and Pattern 2 being a four-measure sequence of eighth notes. The score includes piano (pp) and forte (f) dynamics.

Example 5.2.1. List of themes and patterns from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

The first section itself can be divided into three small segments according to the tempo markings. The mood in segment one is rather mysterious (mm. 1-14, "Lento"). It is constructed of theme A and patterns 1 and 2. Theme A, a three-measure-long theme (C3, Eb3, D4, Bb3, A2, G3, F4) that contains thirds and sevenths, is placed in the lower register. It is accompanied by syncopated

harmonic fifths (Bb/F and C/G) and ninths (C2/D3, see mm. 1-3 in example 5.2.2), which gives the music a haunting quality. Pattern 1 is a rapid, repeated, four-against-three rhythmic pattern in thirty-second notes (E-B-D-B, D-B-C-B, C-B-D-B, on the top) and sixteenth-note triplets (F#-G-A, on the bottom), all sounding in the high register (see m. 4 in example 5.2.2). The composer explained that the design of placing these materials (theme A and pattern 1) in two highly contrasted registers is intentional, to create a quiet and mysterious atmosphere in the music that is not expected by the audience.<sup>233</sup> The two materials, theme A and pattern 1, appear alternately four times (mm. 1-12) with different pitch levels before the next element, an arpeggiated scale pattern, is introduced in measure 14 (see example 5.2.3).



Example 5.2.2. Mm. 1-4 from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

<sup>233</sup> Ibid.

The arpeggiated scale pattern, pattern 2 (see second half of mm. 13 and 14 in example 5.2.3), is one of the essential elements used throughout the piece in the development of the themes. The function of the pattern in the first segment serves as a bridge to connect or transfer between the two extreme registers. Unlike traditional arpeggios, this pattern is constructed of non-tertian chords, such as the one in measure 13 constructed in fifths (C-G-D, D#-A#-E, F-C-G), or in measure 18, where the pattern is constructed in perfect fourths and seconds (B-F#-C# and B-C#-F#).

Example 5.2.3. Mm. 13-17 from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

The second small segment begins after the descending pattern 2 in measure 14 (mm. 15-43, "Delightful"), where the variant of theme A is played in

the left hand with theme B in the right hand. The music in this segment is more active and agitated. It contains the fragmented nature found in the first segment, in addition to the trait of materials in two extreme registers with bridges to connect between different registers. The difference between the two segments is that themes A and B are superimposed in the second segment.

The thematic material, theme B (G3, C#4, B3, C#4, D4, E4, F#3, see mm. 15-16 in example 5.2.3) in syncopated rhythms and triplets, contains ascending-descending melodic contour like that found in theme A, and step-wise triplets like that found in pattern 1 (see examples 5.2.2 and 5.2.3). Theme B appears five times throughout the second segment. The second time starts on D (mm. 19-20). A partial melody appears the third and fourth times (mm. 23-24) in harmonic fourths and harmonic thirds. In its last appearance (mm. 39-41), the theme appears rather fragmented; the first three notes (C, F#, E), the triplet (F#-G-A), and the seventh (A-B) are separated by eighth rests (see example 5.2.4). The material used as a bridge for traveling between registers is pattern 2, pattern 3, and a descending seventh figure. Pattern 3 is a turn-like pattern written in sixteenth triplets (C, F#, E, B, F, G, A, D#, C#, G#, D, E). In measure 17, it is accompanied by the descending seventh (B-C#) figure, which is taken from theme B (E-F#). These three materials appear either alone or with one another, as in measures 21 (pattern 3 and descending seventh), 28 (pattern 3 and theme A), 37 (descending seventh), and 81 (pattern 2).



Example 5.2.4. Mm. 36-41 from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

The third small segment (mm. 44-74, "Romantic"), mainly constructed from themes A and C, pattern 2, and a wavy accompaniment, is the most lyrical of the three segments. It is less fragmented and contains prolonged melodic passages. The sentimental theme C (D, Eb, D, E, F, D, F#, G, A, Bb, Ab, G, D, A, C, see mm. 44-45 in example 5.2.5) is accompanied by a chromatic wavy pattern that has a partial theme A incorporated. For example, at the beginning of the segment (m. 44), partial theme A (A, C, B, G) is presented within the accompaniment (A-E-C, B-F#-G, see m. 44 in example 5.2.5). The choice of the accompaniment pattern might be a reflection of the romantic nature of this passage. Throughout the rest of the third segment, theme C repeats several times in different forms. Examples can be observed in measures 48 to 49, where the

theme appears in harmonic thirds and fourths; in measures 57 to 60, where the first half of the theme is played by the right hand (G, Ab, G, A, Bb, G, m. 57) and answered by its mirror played by the left hand (G#, G, G#, F#, F, Ab, from the last note of mm. 57-58); in measures 63 to 64, where the complete theme C is played by the left hand; and in measures 69 to 72, where the complete theme C is found in chordal texture.



Example 5.2.5. Mm. 42-50 from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

The second section (mm. 75-129), like the first section, also contains three small segments, according to the tempo marking and material used. The first segment (mm. 75-107, "Animated") is constructed around theme D and its

imitations and sequences. Theme D shows similarity to theme A, with an ascending third followed by an ascending seventh (theme A)/second (theme D). This new theme contains three repeated notes, ascending thirds and seconds (A, A, A, C#, D), descending sevenths, ascending seconds, and ascending fourths (E, F#, G, A, A#, B, E, see mm. 75-76 in example 5.2.6). This melody is followed by a fast chromatic running pattern in sixteenth notes (pattern 4, see m. 77 in example 5.2.6). The section is filled with rhythmic pattern 2, the arpeggiated scale pattern (G-C-F, Bb-Eb-G, B in m. 120), pattern 4, and sequences and imitation of theme D and fragments taken from it. It includes fragments of repeated notes and ascending thirds and seconds (taken from A, A, A, C#, D), as well as fragments without repeated notes (A, C#, D). This segment also contains counterpoint from the beginning, where perfect fifth imitation on theme D is found in measure 77. The first entry of the theme, which started on A (m. 75), now begins on E (m. 77). This new entry of the theme is played while the second half (fast runs) of the original entry is still in progress (see mm. 77-79 in example 5.2.6).

Examples of varied fragment treatment can be found throughout. In measures 92 to 95, the theme is presented with different pitch levels and rhythms and in stretto. It begins on B in measure 92, C in measure 93, C# in measure 94, and C in measure 95. In measure 93 it appears in both original and inverted forms, and in measure 95 in inverted form. In measures 79 to 80 the fragment without repeated notes (A, C#, D in octaves) and pattern 4 are initiated in the top voice, which is then imitated in the bottom voice with the same materials (see example

5.2.6). In measures 85 to 87 the mirrored partial theme D (A, F, E in descending direction, m. 85) is presented in sequence in the bottom voice.

Example 5.2.6. Mm. 75-80 from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

The second segment in section two (mm. 108-121, "Lento") recalls opening theme A. The theme is presented three times at different pitch levels: first, with A, C, B, G in measures 108 to 110, where the ascending seventh is replaced by descending seconds; with D, F, E, C in measures 113 to 114; and with B, D, C#, A in measures 115 to 116. The theme, presented in chordal texture with embellishment by fourths in the lower two voices, is accompanied by repeated chords without the third, and by chords based on fourths in the bottom voice (see mm. 108-111 in example 5.2.7).

Example 5.2.7. Mm. 107-112 from *Piano Solo*, by Kwang-I Ying.  
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The last segment (mm. 122-130, "Piu mosso") of this section is relatively short. It is constructed with mirrored fragments of theme D: repeated pattern (A, A, A, C#), placed in both the top (A, A, A, C#) and bottom (E, E, E, C) voices, but with the bottom voice moving one-half as fast (in half notes) as the top voice (in quarter notes, see example 5.2.8). The music in this segment continues the sentimental expression from the second segment, which is created by the wavy accompaniment in the middle voice.



Example 5.2.8. Mm. 122-127 from *Piano Solo*, by Kwang-I Ying.  
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The third section (mm. 131-197) contains a new theme, theme E, and materials from the previous sections. This section can also be divided into three segments; however, if it is divided according to the tempo markings (mm. 131-172, mm. 173-193, mm. 194-197), the length of the last segment is far too short to be considered an individual section. It would make more sense to divide the section according to the material usage (mm. 131-172, mm. 173-183, mm. 184-197), with the first segment being constructed upon the new theme (theme E), the second segment recalling theme C, and the last segment containing the return of theme E, as well as the first and second segments of the first section.

The first segment (mm. 131-172) is written in the style of fugato, which is first presented in two voices, then changes to three voices in measure 143 and four voices in measure 150. The theme is five measures long (see mm. 130-135 in

example 5.2.9), and contains the step-wise triplets found from the themes and patterns in previous sections. In fact, if one compares theme E (E, C, A, D, F#, B) with theme A (C, Eb, D, B), one sees resemblance between the two. The composer gives a hint of G major in the first three measures of the theme with the F#; however, the hint soon fades with the appearance of G# and Eb in the subsequent measure (m. 134). The next entry of the theme, starting in measure 136, occurs a fourth above the original pitch level. It gives a hint of C major, but is again interrupted by C#, Ab, and Bb placed in measures 139 and 140 (see example 5.2.9). The second entry of the theme is accompanied by a counter-melody (Bb, Eb, D, C, F, E, D, G, F#, G, Bb, Eb, F in mm. 136-137, see example 5.2.9), which consists of seconds and fourths resembling pattern 3. The counter-melody also appears in retrograde form, as in measure 140 (C, Ab, E, D, C, G, A, B, F#, G#, B, F, G in mm. 140-141, see example 5.2.9).

In addition to the theme and counter-melody, fragments from the two are used to construct and develop this segment. Three fragments are constantly found in this segment: the leaping figures taken from the counter-melody (fragment 1) in melodic sixths (C-Ab in m.140; see example 5.2.9) and sevenths (E-D in m. 140; see example 5.2.9), reminiscent of the descending seventh figure from the first section; the step-wise motion triplet (fragment 2) taken from theme E (E, F#, G, F#, G#, A, B in mm. 133-134, see example 5.2.9); and the turning pattern (fragment 3) from the counter-melody (Bb, Eb, D, C, F, E, D, G, F# in m. 136, see example 5.2.9), resembling pattern 3.

Handwritten musical score for piano solo, measures 128-142. The score is written on four systems of grand staff notation. Measure 128 is marked with a box containing '130'. Measure 135 is marked with a box containing '140'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'rit. dim' and 'f'. There are also some handwritten annotations in Chinese characters and the word '(affirmative)'.

Example 5.2.9. Mm. 128-142 from *Piano Solo*, by Kwang-I Ying.  
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The third entry of the theme starts with measure 143 in three voices. This entry begins with D, Bb, G, C, E, A in the top voice, a fourth above the pitch level of the second entry. It is accompanied by all three fragments. For instance, in measures 148 and 149, fragment 2 is played in the lower two voices, while the top voice plays the counter-melody in inversion-retrograde form (see example 5.2.10).



Example 5.2.10. Mm. 143-150 from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

The four-voice section begins in measure 150, where the fourth entry of the theme, with a hint of Bb major, is played in the top voice (G, Eb, C, F, A, D, a fourth above the third entry). A partial theme is found in the third voice in measures 154 to 156, which later appears in stretto (m. 157, beginning with A, F; and m. 158, beginning with F#, D). A partial theme in retrograde can also be found in measure 159 in the fourth voice (B, F#, D, A) and in measure 164 (A, E, C, G) in the second voice (see example 5.2.11).

Example 5.2.11. Mm. 159-168 from *Piano Solo*, by Kwang-I Ying.  
Reprinted with permission of the composer.

The music proceeds to measure 166, where fragment 3 appears in parallel fourths in the top voice, while fragment 2 is presented in quarter note triplets in the lower voice, and the middle voice consists of Ab, Db, B (derived from theme E--A, D, F#, B) in quarter notes. The four voices create a two-against-three rhythm. These materials alternate with pattern 1 twice before the second segment in measure 173 (see mm. 166-168 in example 5.2.11).

The second segment (mm. 173-183, "Piu mosso") contains the sentimental and prolonged expression found in the previous segments. Theme C is accompanied by fourths, with turn-like accompaniment in thirty-second notes. The theme reappears in measures 173 through 177, with the first part of the theme sung twice (E, F, E, F#, G, E and F#, G, F#, G#, A, F#, see example 5.2.12),

before the entrance of the second part in measure 177 (A#, C, D, Eb, Db, C, G, D, F). The three-note figure derived from the second part of the theme (G, D, F), in both original and mirrored forms, is used in sequence to develop the music in measures 178 through 181. Examples include C, F, D in the second voice and A, E, G in the third voice of measure 178, and D, G, E in the second voice of measure 180 (see example 5.2.12).

The image displays handwritten musical notation for measures 173-174 and 177-178 of a piano solo. The notation is arranged in three systems, each with a grand staff (treble and bass clefs).  
 - The first system (measures 173-174) shows a piano (p) dynamic. The right hand has a complex melodic line with many notes, while the left hand has a simpler accompaniment. A '8va' marking is present above the right hand in measure 174.  
 - The second system (measures 177-178) shows a '8va' marking above the right hand. In measure 178, the second voice (middle staff) contains a three-note figure (G, D, F) and the third voice (bass staff) contains another three-note figure (A, E, G).  
 - The third system (measures 177-178) shows the continuation of the melodic line in the right hand and the accompaniment in the left hand.

Example 5.2.12. Mm. 173-174 and 177-178 from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

The last segment (mm. 184-197) commences with the entrance of theme E in the bottom voice, which is echoed by the descending seventh figure from the first section in the top voice in measure 184. It is soon interrupted by a syncopated chordal passage, based on augmented chords, in measure 185. In measures 186 to 187, a variant theme E appears intervallically in the top voice, still accompanied by the leaping figure, which is soon taken over by a descending pattern 2. Segment 2 of the first section returns. Measures 189 to 191 repeats measures 15 to 17, with an additional F# added to the E (m. 190) from measure 16, and the same material from measure 15 is played in measure 192 in thirds and fourths (see example 5.2.13). The first part of the opening theme returns once again in full force in measure 194 at the original level, C, Eb, D, Bb, A, G, F, accompanied by repeated chords and harmonic fourths (mm. 194-197). This is the last appearance of the opening theme, followed by the last appearance of theme E played in the E6 region, which concludes this segment.



Example 5.2.13. Mm. 188-193 from *Piano Solo*, by Kwang-I Ying.  
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The last section or coda (mm. 198-227) is constructed completely on theme D and pattern 4. The section begins at the center of the keyboard, shifts to a higher register, and then gradually moves toward the lowest register of the piano, concluding with a glissando that returns to the C7 register. This not only reflects the original design of diverse sonorities created by the music played in different registers, but also gives a sense of closure to the piece, as it begins in a low register and concludes in a high register.

The section begins with theme D and pattern 4 played in parallel fourths (see mm. 198-201 in example 5.2.14). This is followed by two measures of imitation, based on the first four notes of the theme (A, A, A, C#) in sequence (first on G, then E, C#, Bb). Pattern 4, played in both voices, then resumes and

appears in parallel sixths until measure 206. It then changes to contrary motion until measure 211, followed by parallel fourths in measure 213, and continues through measure 223. The top voice arrives on C2 with a diminished C chord in the C1 region (third omitted) in the left hand. A rising glissando to a diminished C-sharp chord with the third omitted and C7 in the right hand concludes the piece.

Although it sounds fragmented, this piece is an excellent example to demonstrate Ying's mastery in utilizing patterns, fragments, and figures to connect and construct various themes and sections. The shared intervallic relationship between the materials unites the sections with diverse character and style into one large, whole form (gestalt).

Example 5.2.14. Mm. 198-203 from *Piano Solo*, by Kwang-I Ying. Reprinted with permission of the composer.

### Three "Preludes" (2000)

The "Preludes" are experimental pieces written for use in music therapy, with a focus on attention-deficit/hyperactivity disorder children. The composer gives each prelude different characteristics, temperaments, and tempo markings, but not descriptive titles. Ying explained that the design of each piece was planned so they could be played for the children, whose reactions toward the music could be observed and recorded. The evaluators utilized the music to discover which characteristics of music would help calm the children. During the session, Ying observed that while the "Prelude" marked Allegro was played, the children paid special attention to the lively, rhythmic introduction and became active. Ying then purposely wrote a contrasting section with slower moving music than the introduction (A section), which seemed to calm the children. After the children lost attention, the energetic A section returns.<sup>234</sup> Two of the "Preludes," Largo and Moderato, are written with E for the tonal center, while the Allegro is written with tonal center in C. All three were written in neo-tonal style with a strong hint of pentatonic scales. For example, the opening of the Allegro consists of CDEGA, the Gong scale. This unique sonority gives the three pieces an oriental flavor.

The "Prelude" in Allegro tempo was written in ternary form (ABA). The A section (mm. 1-39) is constructed from two distinct materials. One is written mostly with harmonic perfect fourths, fifths, and octaves, in dotted and syncopated rhythm. Beginning with *ff*, the double harmonic fourth (D/G) and fifth

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<sup>234</sup> Ibid.

(D/A) over low C (covering a range of three octaves, C3 to C1) sounds at full volume, which can remind listeners of the bustling Chinese wind and percussive instruments played during a festival (see mm. 1-3 in example 5.3.1).

Example 5.3.1. Mm. 1-8 from "Prelude," Allegro, by Kwang-I Ying. Reprinted with permission of the composer.

This set of material is followed immediately by the second material in measure 4 (mm. 4-5). In contrast to previous chordal texture and rhythmic nature, this material contains perpetual and restless figures in sixteenth notes (see mm. 4-5 in example 5.3.1). The two materials appear alternately, with the second motive extended to fourteen measures long at measure 10 (mm. 10-23) before the return of the first material in measure 24. In the repetitive sixteenth-note pattern (mm. 13-22), Ying shifts accents to continue the excitement (see example 5.3.2). The

opening motive returns in measure 24, where a new rhythmic pattern is introduced in measure 27 with a harmonic fifth and sixth in eighth and sixteenth notes (see m. 27 in example 5.3.2). The dotted rhythm and the new rhythmic pattern alternate until measure 31, where the pattern continues without the first motive. The new rhythmic pattern, formed of perfect fifths and sixths, starts to blend with harmonic and melodic sixths (F/D, A/F), and the two appear alternately from measure 32 to 39, serving as the transition to section two in measure 40. In addition, accidentals appear throughout the music due to the blending of different pentatonic scales. For instance, F# is added in measure 8, where a blending of scale CDEGA and DEF#AB occurs (see example 5.3.1). Accidentals, which appear starting from measure 89, are the result of the blending of black-key and white-key pentatonic scales.



Example 5.3.2. Mm. 21-27 from "Prelude," Allegro, by Kwang-I Ying. Reprinted with permission of the composer.

In the B section (mm. 40-82), the exciting rhythmic atmosphere is replaced with lyrical and expressive phrasing in three voices. To maintain the musical flow and continue the break in rhythmic excitement from the previous

section, the music sways between 7/8 and 5/8. When the tonal center shifts from C to D (still in pentatonic scale), the main melody is sung responsively between the top and lower voices. For instance, the top voice sings D, G, A, A, B, A, E in measures 40 to 42, and the lower voice responds with A, B, A, E, E, A, G, D from measure 43 to 44 (see example 5.3.3). The same musical dialogue returns in measures 55 to 59. Another notable melody is stated in the lower voice from measure 49 to 52 (A, B, G, G, F#, E, G, F#, E, E, D), and its variant can be found in the top voice from measures 65 to 68 (A, Bb, A, G, Bb, A, G, F, G, E, E, D). These responsive melodies are accompanied by flowing eighth-note passages in contrapuntal style.

Example 5.3.3. Mm. 37-44 from "Prelude," Allegro, by Kwang-I Yung. Reprinted with permission of the composer.

The return of the A section (mm. 83-106) is accompanied by the rhythmic pattern that previously served as a transition (mm. 31-39) between the A and B

sections (see example 5.3.4). The pattern is written with harmonic fourths and fifths instead of the fifths and sixths found previously, and is presented in both imitation and sequence instead of repetition. The sixteenth-note motive has also been modified to an arpeggiated passage instead of turn-like patterns. The section ends with full volume *fff* on octave C's in the lower register, followed by an ascending C Gong scale stretching to two octaves in a high register with a dynamic of *p*.

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Example 5.3.4. Mm. 83-90 from "Prelude," Allegro, by Kwang-I Ying. Reprinted with permission of the composer.

"Prelude" in Moderato and "Prelude" in Largo are both tonally centered on E. The composer stated in an interview that she tried to create a warm and

comfortable atmosphere in these two preludes. She knew that these children lack a sense of security in general, and she hoped the music would comfort them and give them a feeling of love and care.<sup>235</sup> To keep the children's attention, fast and slow materials or sections alternate in the music. The "Prelude" in Moderato is again written with the blending of pentatonic scales using both black and white keys. The melody is constructed on a three-note motive, which consists of an ascending third or a descending second, each followed by a repeated note (see mm. 1-5 in example 5.3.5). This simple short-short-long motive, along with the wavy eighth-note accompaniment, creates a quasi-lullaby atmosphere, and the melody is immediately repeated in transposition, variation, and extension that leads to the conclusion of the first part of the piece.

The image shows a musical score for two systems of music. The first system, measures 1-4, is in 4/4 time and marked *mf*. The right hand has a melody starting with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. The left hand has a wavy eighth-note accompaniment. The second system, measures 5-8, is marked *cresc.* and features a key signature change to one sharp (F#) and a time signature change to 3/4. The melody continues with a quarter note C5, followed by a dotted quarter note D5, and then a half note E5.

Example 5.3.5. Mm. 1-8 from "Prelude," Moderato, by Kwang-I Ying. Reprinted with permission of the composer.

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<sup>235</sup> Ibid.

The music in the B section (mm. 12-35) is more active rhythmically and contains canonic writing, with the melody first appearing in the lower voice (from mm. 12 to the downbeat of 14). The second entry appears in the top voice on F# in measure 14, a perfect fifth above the original statement (mm. 14 to the downbeat of mm. 16). It is accompanied by a repeat of the partial melody from measures 12 to 13, in retrograde (C#, A, C#, E, B, C#, A, C#, B, E, see example 5.3.6). Starting in measure 16, the texture expands to three voices. The top voice continues with a repeat of the partial melody taken from measures 14 to 15 (G#, E, G#, B, F#, G#, E, G#, F#, B, E, D, B, A), while the middle voice uses the first five notes of the melody from measure 12 (B, D, B, D, E) in augmentation (see example 5.3.6). Beginning with the second section, the melodic lines are constructed out of a combination of eighth notes and triplets. At measure 19, groups of sixteenth notes begin to join, which reinforces the flow of the music and leads to a climax at measure 28. Then the music decreases in volume and density, smoothly connecting to the returning A section. The returning A section (mm. 36-53) is extended slightly with added notes and different pitch levels, but maintains a gentle quality.

Example 5.3.6. Mm. 12-20 from "Prelude," Moderato, by Kwang-I Ying. Reprinted with permission of the composer.

Written in four voices, the A section (mm. 1-20) of "Prelude" in Largo is built upon E and B pedal points. The first phrase begins with a three-note motive (D, A, and G in the top two voices), which is soon extended to four notes and then ascends to E (the tonal center) to conclude the phrase (see example 5.3.7). The second phrase displays a contrast to the previous and subsequent phrases in its contour and rhythm. The first phrase consists of short, upbeat, repeated motives, while the second phrase is continuous with diverse pitch classes. The third phrase is similar to the first one, but the "climbing" feature of the melody is intensified. The melody is constructed upon pedal point E, and the bass line ascends by step to F# to conclude the first section.

Example 5.3.7. Mm. 1-13 from "Prelude," Largo, by Kwang-I Ying. Reprinted with permission of the composer.

In her book entitled *Cultivation of Music in Five Years*, Ying wrote, “combining pentatonic scale and the concept of modulation, as well as bi-tonality from Western music, the composition will have its unique color, and a more colorful sonority than traditional music.”<sup>236</sup> The "Prelude" in Largo is a unique example of this type of composition. For example, in measure 20 the composer uses common notes shared between pentatonic scales BC#D#F#G# and EF#G#BC# to create a beautiful harmony that resembles E7+ with F# in the bass. Also in measure 12, the notes from the accompaniment, Ab, C, F#, resemble an augmented sixth chord. With E-natural inserted in between, this augmented sonority sounds as the other voice plays Eb descending to D. This results in bitonal color (see example 5.3.7).

<sup>236</sup> Ying, *Cultivation of Music in Five Years*, 13.

The melody in the B section (mm. 21-30) is written with simplicity and without embellishment in voicing or rapid patterns. The sound and texture of the plain melody are enriched by the use of parallel fourths (see example 5.3.8). The melody sings over a calming, flowing wavy pattern in thirty-second notes. This liquid-like accompaniment is constructed upon the Shang scale (DEGAC), which is repeated several times and then changes to FGACD in measure 26. The melody is written in D Gong scale (DEF#AB, see mm. 21-23 in example 5.3.8).

Example 5.3.8. Mm. 21-23 from "Prelude," Largo, by Kwang-I Ying. Reprinted with permission of the composer.

Reduced to six measures in length (mm. 31-36), the returning A section is rather short and can be considered a codetta. The first two measures from the opening appear in measures 31 to 33 with G omitted, pedal point E, and pitches D, A. The original three-note motive in the right hand is shortened to two notes.

Instead of the music continuing as before, a descending scale, AGDBE, leads to the conclusion with octave E's.

"Reminiscence of a Friend" (2004)

"Reminiscence of a Friend" was written in memory of University of Maryland statistics professor Ching-Zong Wei (1949-2004). In her book, Ying mentioned that Wei and his wife gave her a great deal of support during her studies at the University of Maryland, College Park. After she received the news of his death, Ying composed this piece in his memory. The piece contains elements based on Wei's profession, statistics.<sup>237</sup> Specifically, Ying utilizes prime numbers at the beginning and end of the piece. The use of prime numbers in this work shows the composer's interest in using numbers around that time, which can also be found in her other works, "Children's Talk-I" and "Happy Birthday."<sup>238</sup>

"Reminiscence of a Friend" is written in part form with a lyrical melody and accompanied by a wavy pattern in triplets. The music begins with repeated notes on D in groups of three, five, and seven, all prime numbers (see m. 1 in example 5.4.1). The first phrase begins in the upbeat to measure 2 (mm. 2-8). The theme is stated again with slight variation beginning in measure 10, but the melody is expanded to greater length with partial thematic materials, including leaping sixths, repeated notes in a short-short-long figure (e.g., B, D, D), and descending seconds in triplets. The melody climaxes on D6, descends to G5, and

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<sup>237</sup> Ibid., 137.

<sup>238</sup> Ibid.

concludes on repeated G7's grouped into five, three, two, and one, prime numbers in reverse order (see example 5.4.3).

The image displays three systems of musical notation for piano. The first system shows the beginning of the piece with a treble clef staff containing a 7-measure rest and a bass clef staff containing a 5-measure rest. Dynamics include *pp*, *rit.*, and *mf*. The second and third systems feature continuous eighth-note patterns with triplets in both hands, marked with the number 3.

Example 5.4.1. Mm. 1-8 from "Reminiscence of a Friend," by Kwang-I Ying. Reprinted with permission of the composer.

The music is mainly constructed around a tonal center of G. The composer explains that, in addition to a G Gong scale (GABDE) mixed with a D Gong scale (DEF#AB), she also utilizes the Han Chinese seven-tone scale in G to expand the note range. To shift the music freely between the scales in G and D, the composer

avoids utilizing any non-common notes in the two scales.<sup>239</sup> This explains the appearance of F (Run, Yen Yue scale in G) and C# (Bianzi, Ya Yue scale in G; see example 5.4.2). The D-sharp that appears in measure 6, however, is not part of the scales used, and is treated as a neighboring note (see example 5.4.1).

Qin Yue

Ya Yue

Yen Yue

The image displays three musical staves, each representing a different Han Chinese seven-tone scale. Each staff begins with a treble clef and a common time signature (C). The notes are represented by whole notes on a five-line staff. Below each note is its corresponding name in Chinese characters. The first scale, Qin Yue, consists of Gong, Shang, Jue, Qing Jiao, Zi, Yu, Bian Gong, and Gong. The second scale, Ya Yue, consists of Gong, Shang, Jue, Bian Zi, Zi, Yu, Bian Gong, and Gong. The third scale, Yen Yue, consists of Gong, Shang, Jue, Qing Jiao, Zi, Yu, Run, and Gong.

Example 5.4.2. Han Chinese Seven-tone Scales

Though the tonal center is G, the music begins with even repeated notes on D in the melody. Each time the melodic contour ascends, the melody returns to D, which is frequently emphasized by longer note values. On the other hand, G is the central note in the accompaniment, evidenced by frequent articulation on G for triplet downbeats and the G triad outlined in triplets. This phenomenon appears less in the second repetition of the melody. D# is prolonged in measure 14, which might be to avoid the melody falling into predictable phrasing. This is

<sup>239</sup> Ibid., 16-17.

evident in the melody when it continues to extend in length and its pitch level continues to ascend toward D6 in measure 24. Even though the rising melodic contour emphasizes D, G, B with longer note values, the note D is still given the loudest dynamic (*ff* in m. 24) and note value (dotted half note) prior to the arrival of the G whole note in measure 26, where the accompaniment finishes on D. It is only the appearance of the G repeated notes in measures 27 to 28 that gives the music a sense of closure (see example 5.4.3).

The musical score consists of three systems of staves. The first system (measures 18-21) shows a piano accompaniment with triplet patterns in both hands and a melody in the right hand. The second system (measures 22-24) continues the accompaniment and features a melody with a dotted half note on D in measure 24, marked with a forte (*ff*) dynamic. The third system (measures 25-28) shows the accompaniment ending on a D note in measure 26, followed by repeated G notes in measures 27 and 28. Dynamics range from *sub. mp* to *ppp*. Performance markings include *Ped.* and *8va-*. A double bar line is present at the end of measure 28.

Example 5.4.3. Mm. 18-28 from "Reminiscence of a Friend," by Kwang-I Ying. Reprinted with permission of the composer.

### "The Game of Harmonics" (2005)

As the title indicates, this piece is an experimental work based on overtones. The composition was written for a concert for which "Children's Talk-I" and "Reminiscence of a Friend" were included on the program. Ying mentioned that her familiarity with the acoustics of the concert hall enabled her to write this piece, which requires the performance to be executed in a space with sensitive acoustics.<sup>240</sup> Ying explained that in around 2004 and 2005 she was trying to find new types of sounds in instruments. These attempts can be observed in her works entitled *Solo for One Timpani Only* (2004) and *Quartet for Soprano, Clarinet, Cello, and Percussion* (2005), as well as in "The Game of Harmonics."<sup>241</sup> The music is filled with chromaticism, major and minor seconds being the main focus. Unlike her other piano works (except for *Dependent Arising*), the tempo in the first part of the music is controlled by assigned times. Ying indicates seconds of time on the top of the grand staff to direct performers to play the music for a specific time interval (lines 1-3, example 5.5).

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<sup>240</sup> Ying, interview, 9 March 2009.

<sup>241</sup> Ibid.

# 泛音的遊戲 (2005)

應廣儀

時間 00 105 110 115 120 25

25 130 135 140 145 50

50 155 11:00 105 110

4 Adagio

mf f

Ped. Ped.

\* 只出現泛音而不留基音

Example 5.5. Mm. 1-7 from "The Game of Harmonics," by Kwang-I Ying. Reprinted with permission of the composer.

This piece is written in two parts (mm. 1-3 and 4-15). Intervals of a second and third are the primary focus. The opening melody of the first part is written with B, Bb, G, G#, A, C#, B, D, and the melody of the second part is Ab, F, A, G#, A, G#, A, C. The division of the two sections is differentiated by tempo marking and melodic style. The first part contains assigned times and the second part has a tempo marking of Adagio. The first part contains prolonged notes while the second part presents more rhythmic passages with various combinations of rhythm. In the first two measures of part one, the overtone is produced by striking the keys without depressing the damper pedal, which is to be depressed immediately after the hands have departed the keys (see mm. 1-2 in example 5.5). In measure 3, the A major chord is to be depressed without making any sound and the damper pedal is depressed also (see example 5.5). The pedal helps the projection and prolongation of the overtone from the struck chord and the depressed chord, while the ordinary notes are played in the higher register with a soft dynamic. The composer asks the performers and listeners to listen tentatively, as the overtone will slowly be revealed and heard through the vibrations of the string (when playing in the high register) and the use of the damper pedal. The second method requires the performer to depress the chord without making sounds and without lifting the hand, while the other hand plays a melodic passage in other registers (see m. 4 in example 5.5). The vibration of the string stimulates the overtone originating from the chord produced by the silently depressed keys.<sup>242</sup>

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<sup>242</sup> Ying, *Cultivation of Music in Five Years*, 80-1.

## "Children's Talk – I" (2005)

This piece was inspired by a conversation between Ying and her six-year-old child. The composer explained that often the child does not directly respond to what the adult asked, which gives her the impression that they are not speaking on the same wavelength. The composer originally planned to write a series of *Children's Talk* pieces to record this impression through music, but her child matured and communicates better now; therefore, she cancelled the plan.<sup>243</sup> The music is presented with dialogue between the two hands, representing the conversation between herself and the child. Throughout the music both voices share the same materials, but the composer changes the order of notes, varies the melodic contour, and delays the melodic entrance in order to express miscommunication.

The entire piece is built upon the theme G#, B, F, E, C#, D, A, A#, C, G, D#. Fragments of the theme appear at the beginning (mm. 1-12) and end (mm. 26-40) of the music. The full theme does not appear until measure 13. After the completion of the theme, the number of notes is gradually decreased until only one note (F#) is left at the end. This makes the second half of this piece (mm. 26-40) almost the retrograde of the first half, which is also reflected in the order of the meter signatures. As mentioned earlier, during her writing of "Reminiscence of a Friend," Ying was interested in coordinating the idea of numbers in her compositions. In this piece, the most obvious evidence of using prime numbers is

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<sup>243</sup> Ying, interview, 9 March 2009.

in the meter signature, which starts with 5/16 (mm. 1-3) and changes to 7/16 (mm. 4-8), 10/16 (mm. 9-12), and 11/16 (mm. 13-25). After measure 25, the numbers begin to go backwards: 10/16 (mm. 26-29), 7/16 (mm. 30-34), 5/16 (mm. 35-37), 3/16 (mm. 38-39), and 1/16 at the end (mm. 40), which is the first odd number of the natural numbers series, rather than a prime number. Ten is also not a prime number, but the melody is grouped in five notes, allowing 10/16 to be interpreted as 5/16.<sup>244</sup>

The music begins with the right hand playing five sixteenth notes, A, G#, B, F, E, which is restated immediately by the left hand one octave lower (see mm. 1-2 in example 5.6.1). These five notes soon appear again, but with the last two notes, F and E, going upward. The left hand responds in measure four, where the meter signature is changed to 7/16, and thus two additional notes are added, C# and D. From measures 4 to 8, the pattern formed of seven pitches is echoed between the two voices, but with varied melodic contour (see example 5.6.1). From measures 9 to 12, the number of notes in each group is again reduced to the original five pitches, but with the order of notes altered in each appearance. However, these groups always begin with G#, and the first group in measure 9 (G#, B, F, E, A) is a rotation of the original pattern (A, G#, B, F, E, see example 5.6.1).

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<sup>244</sup> Ying, *Cultivation of Music in Five Years*, 45.

Example 5.6.1. Mm. 1-13 from "Children's Talk – I", by Kwang-I Ying. Reprinted with permission of the composer.

Starting in measure 13, the meter signature changes to 11/16 with eleven different pitches from the chromatic scale included in each group, and for the first time both hands play the same pitches simultaneously, but with some variation. For instance, the melodic contour of the last two notes at the end of measure 13 is different in each voice. Instead of traveling downward like the right hand, the last two notes in the left hand, G to D#, travel upward. Starting from measure 15, the right-hand melody begins after a one-beat rest at the beginning of each measure (mm. 15-17), then two beats in measures 18 and 19, then three beats in measure 20, while the same melodic pattern in the left hand continues to repeat without any alteration (see example 5.6.2). This procedure makes the starting point of each hand's thematic repetition grow farther apart. By measure 21, where the

interruption of initial rests in each bar has been eliminated, the starting point of the right-hand pattern is ten beats away from that of the left hand. The two voices play concurrently for only two measures, whereupon a similar process of delaying each entrance recurs, but this time in the lower voice (see example 5.6.2).

Example 5.6.2. Mm. 14-25 from "Children's Talk – I," by Kwang-I Ying. Reprinted with permission of the composer.

In measure 26, responsive writing returns and the meter signature changes back to 10/16. The dialogue begins in the bottom voice instead of the top. The left hand plays the first five notes of the theme with an additional A added to the F (G#, B, A/F, E, C#), and the right hand responds with the last four notes of the pattern with an additional A added to the G, finally returning to the first note, G#

(A#, C, A/G, D#, G#). The same melodic dialogue continues with combinations of intervals added to each measure (see example 5.6.3).

Example 5.6.3. Mm. 26-32 from "Children's Talk – I," by Kwang-I Ying. Reprinted with permission of the composer.

Single-voice melodic writing in 7/16 meter, without harmonic intervals added, returns in measure 30. By measure 38, the meter signature contracts to 3/16 and the only remaining notes of the theme are B, F, and E, from the beginning (see example 5.6.4). The piece concludes with a single note, F#, which is not present in the theme, but is the last note needed to complete the twelve semitones.

Example 5.6.4. Mm. 33-40 from "Children's Talk – I," by Kwang-I Ying. Reprinted with permission of the composer.

## "Happy Birthday" (2005)

"Happy Birthday" was written to celebrate the seventy-fifth birthday of Yen Lu, Ying's teacher. In this piece, Ying used an idea derived from Martin Gardner's book, *Aha! Gotcha: Paradoxes of Puzzle and Delight*, in which the author discussed converting alphabets into numbers.<sup>245</sup> For instance, in the letters of the composition title, *H* is converted into upside-down 4, *a* becomes a mirrored 6 or an upside-down 9, *pp* becomes 10, and *y* becomes 4; *B* becomes 13, *i* becomes 1, *r* becomes an upside-down 7, *t* becomes an upside-down 1, *h* becomes an upside-down 4, *d* becomes 01, *a* becomes a mirrored 6 or an upside-down 9, and *y* becomes 4 (see the transformed title in example 5.7.1). The resulting row for *Happy* is thus 4, 6, 10, 10, 4, and for *Birthday*, 13, 1, 7, 1, 4, 01, 6, 4. Ying then transformed these numbers into pitches as follows: 0=C, 1=C#, 2=D, and so forth through rising half steps. Two letters of *Birthday* contain two-digit numbers, which corresponds to double notes. Therefore, *Happy* becomes E, F#, A#, A#, E; and *Birthday* becomes Db/Eb (or C#/D#), Db (or C#), G, C#, E, Db/C, F#, E (see example 5.7.1).

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<sup>245</sup> Ibid., 24.

# Happy Birthday

The image displays a musical score for 'Happy Birthday' in 4/4 time, presented in a system of prime rows and their mirror images. The score is organized into two main sections. The first section consists of four staves: P0, R0, I0, and RI0. The second section consists of another four staves: P0, R0, I0, and RI0. Each staff begins with a treble clef and a 4/4 time signature. The notes are represented by circles with stems, and accidentals (sharps, flats, and naturals) are used to indicate pitch. The P0 and R0 rows are mirror images of each other, as are the I0 and RI0 rows. The notes in the P0 and R0 rows are: C4, D4, E4, F4, G4, A4, B4, C5. The notes in the I0 and RI0 rows are: C4, B3, A3, G3, F3, E3, D3, C3.

Example 5.7.1. Title from the score of "Happy Birthday" by Kwang-I Yung; Prime rows forming *Happy* and *Birthday* melody

The composer also derived the direction of intervallic movement (up or down) from the appearance of the numbers. Ascending intervals are indicated when the numbers appear in their original form; descending intervals are indicated when the numbers appear in mirror or upside-down position. By applying this method, the composer derives another intervallic melody from the

two words. In *Happy*, for example, the melody starts on E (*H*). Since *H* is written as an upside-down 4 (see the title in example 5.7.1), the E has to descend four half-steps to C. The next letter, *a*, is written as a mirrored 6, which means C descends six half steps to F#. Continuing the same process converts *Happy* into a melody: E ↓ C ↓ F# ↑ E ↑ D ↑ F# (see example 5.7.2). The first note of the intervallic melody from *Birthday* is calculated starting on F#, which is the last note of the intervallic melody from *Happy*. Since *B* represents the number 13, that number indicates that F# ascends half-step to G. Then, starting from G, the music goes up three half-steps to Bb. Continuing this same process, the intervallic melody of *Birthday* is G/Bb ↑ B ↓ E ↓ D# ↓ B ↑ B/C ↓ F# ↑ A# (see example 5.7.2). This explains how the pitch materials of this piece are taken from the title *Happy Birthday*; the composer converted the letters into numbers and then numbers into pitches to create two prime forms. Furthermore, she used the numbers to represent the respective half-step distances between pitches. In this way, the music is constructed by four prime rows, as well as their retrograde, inversion, and retrograde inversion.

The image displays musical notation for Example 5.7.2, showing prime rows of *Happy* and *Birthday* intervals. The notation is organized into two systems of four staves each. The first system (P0, R0, I0, RI0) is in 4/4 time and features a key signature of one sharp (F#). The second system (P0, R0, I0, RI0) is in 4/8 time and features a key signature of one flat (Bb). Each staff contains a sequence of notes representing intervals, with some notes marked with '8va' to indicate octave transposition.

Example 5.7.2. Prime rows of *Happy* and *Birthday* intervals

Ying explained in her book, *Cultivation of Music in Five Years*, that the music begins with retrograde and ends with prime form to symbolize the idea that every end is a new beginning.<sup>246</sup> The music begins with the *Birthday* intervallic

<sup>246</sup> Ibid., 115.

melody R2 played by the left hand in sustained notes (mm. 1-6), and melody *Happy* P0 in repeated sixteenth-note quintuplet played in the right hand as the accompaniment (see m. 1 in example 5.7.3). The two are played in contrasting registers, with the right hand in the E7 region and the left hand in the C2 region. In the second measure, the melody *Happy* appears intervallically as E, F#/A#, E/F#/A# (see m. 2 in example 5.7.3). It is followed by the melody *Birthday* as P0, starting on the fourth beat of measure 2. Here, *B* is presented as repeated C#/D# in septuplet and *irthd* is presented as C#, G, C#, E, B#/C# (or C/C#) in measure 3. The correspondence of *Ay*, F# and E do not appear until the very end of measure 3. In measure 4, the melodies *Happy* and *Birthday* start to blend. In the third beat septuplet of measure 4, the first four notes are from *appy* (F#, A#, A#, E) and the last two notes are from *Bi* (C#/D#, C#, see m. 4 in example 5.7.3). Similarly, in the third beat septuplet of measure 5, the first two notes are *py* (A#, E) and the last four notes are *Birt* (C#/D#, C#, G, C#). From the second half of the last beat of measure 6, the melody *Happy* P5 replaces P0 and continues to blend with the melody *Birthday* P0, which also changes to P5 in measure 7 (see example 5.7.3). The intervallic melody of *Birthday* R2 from measure 1, played by the left hand, ends in measure 6. It is replaced by the intervallic melody *Happy* R2, which continues until measure 12. In measure 11, in the right hand, both *Happy* and *Birthday* change from P5 back to P0.

Adagio

pp *Sua*

*mf*

2 *Sua* *Sua* *Sua*

3 *Sua*

4 *Sua*

5 *Sua*

6

7

Example 5.7.3. Mm. 1-7 from "Happy Birthday" by Kwang-I Ying.  
Reprinted with permission of the composer.

The music begins with the two hands playing in contrasting registers (C2 and E7 regions), which move closer together by measure 10 (F3 and D#6 region). In measure 13, an additional middle voice is added, which plays the intervallic melody of *Happy* I0 until measure 18, followed by the intervallic melody *Birthday* I3. The upper voice, which enters at the second beat of measure 14, plays the intervallic melody *Birthday* R2 and continues with the intervallic melody *Happy* R2 from the end of measure 16 into measure 17. The lower voice continues the blending of the melodies *Happy* and *Birthday* in measure 17, which transfers to the upper register in measure 18, but returns to the lower register at the end of measure 19. The melody *Happy* P0 appears again in the higher voice at the end of measure 19, but with A# spelled as Bb. The melody *Birthday* P0 appears later in measure 21 with C#/D# spelled as Db/Eb, and C/C# spelled as B#/C (see example 5.7.4).

Example 5.7.4. Mm. 17-22 from "Happy Birthday" by Kwang-I Yung. Reprinted with permission of the composer.

In measure 25, the intervallic melody *Birthday* RI10 is played by the right hand, followed by intervallic melody *Happy* RI7 in measure 28 in quarter and half notes. Near the end of the piece, starting at measure 31, the *Happy Birthday* melody in P0 and intervallic melody in P2 are played at the same time by both hands. The right hand plays the intervallic melody *Happy* P2 while the left hand plays the melody *Happy* P0, entering at the last note of measure 31. The piece concludes with the intervallic melody *Birthday* P2 in the upper voice (the final two measures) and the melody *Birthday* P0 from the upbeat to measure 33 (see example 5.7.5).

Example 5.7.5. Mm. 29-34 from "Happy Birthday" by Kwang-I Ying. Reprinted with permission of the composer.

*Dependent Arising* (2007)

*Dependent Arising* is inspired by *Twelve Nidānas* (Twelve Links), the Buddhist philosophy which identifies the origin of suffering, as follows:

The dependent-arising of cyclic existence begins with (1) ignorance, which motivates (2) an action. At the conclusion of the action a predisposition is established within consciousness, called (3a) the cause-consciousness. This leads—after what can be a long time—to the taking of rebirth, which is called (3b) the effect-consciousness. The beginning of a new lifetime is called (4) name and form. The next stage, the development of the embryo, is called (5) sense spheres. From the formation of the body, (6) contact is developed; from contact, there is (7) feeling; from feeling, (8) attachment; from attachment, (9) grasping; from grasping, there develops at the end of the lifetime a stage called (10) existence, which in fact is the moment just before the new lifetime; the new lifetime begins with (11) birth and then continues with (12) aging and death.<sup>247</sup>

Ying mentioned in her book that Buddha explained his idea that to break the cycle, one must reverse the process of the *Twelve Nidānas*.<sup>248</sup> He reasoned that if there is no birth, then there is no decay or death; if there is no desire, then there is no grasping; if there is no ignorance, then there is no karma, and so forth. To reflect the concept of “the root of suffering is ignorance”<sup>249</sup> and to convey the idea of dependent arising, Ying applied mirror technique to construct the piece, utilizing retrograde from measure 76.

*Dependent Arising* is another example which shows the composer’s interest in converting letters into numbers and pitches. In this piece, Ying only selected the words *ignorance*, *love*, *birth*, *decay*, and *death* from the *Twelve*

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<sup>247</sup> The Dalai Lama, *The Meaning of Life: Buddhist Perspectives on Cause and Effect*, translated by Jeffrey Hopkins (Boston: Wisdom Publications, 2000), 9.

<sup>248</sup> Ying, *Cultivation of Music in Five Years*, 130.

<sup>249</sup> The Dalai Lama, *The Meaning of Life*, 77.

*Nidānas*, and *emptiness*, which is not part of the *Twelve Nidānas*, as the source of melodic materials to develop the composition.<sup>250</sup> From the table provided in the book, *Cultivation of Music in Five Years*, we can see how the words are converted to pitches:

Numbers	Letters	Numbers	Letters
1 (C#)	T, I, l, J	6 (F#)	a, e, G, C, b
2 (D)	N, U, Z	7 (G)	r, v
3 (D#)	M, W, E	8 (G#)	X
4 (E)	f, h	9 (A)	a, e, G, C, b
5 (F)	S	0 (C)	O

Example 5.8.1. Source: Kwang-I Ying, *Cultivation of Music in Five Years* (Kaohsiung: Chuenhui Publisher, 2008), 25.

According to the composer, zero equals C, and each higher number corresponds to a pitch a half-step higher. Since the system is unable to transform all twenty-six letters, the letters that cannot be transformed into numbers are rearranged and transformed by the composer herself.<sup>251</sup> The composer does not follow the chart or the system strictly. Besides letters that are not included in the table, letters in the table can still be transformed in different ways. One example is the word *Birth*. From the table, the corresponding notes should be F# (or Gb), C# (or Db), G, C# (or Db), and E. Instead, the composer chose *B* itself as the pitch B. Thus, *Birth* becomes B, C#, G, C#, and E.

<sup>250</sup> Ying, *Cultivation of Music in Five Years*, 33, 34, 131-133.

<sup>251</sup> *Ibid.*, 25.

Similar to her techniques in *The Game of Harmonics*, Ying provides detailed time markings in *Dependent Arising* to control the flow of the music. Within the given time constraints, the performer has the freedom to improvise on the given rhythm of the music. Strict tempo markings are also given for some sections, and alternate with the real time indications in seconds. No barlines are marked for the sections where seconds are indicated; barlines are only marked when strict tempos are indicated. Since there are no barlines in the real time sections, identifying measure numbers is sometimes difficult. Therefore, in this paper I refer to the music only by the marked barlines.<sup>252</sup>

The music begins with a harmonic fifth, A/E. Ying explained that the notes are taken from the letters *e* and *y* from the word *Emptiness*. Emptiness is not from the *Twelve Nidānas*, but instead is a phenomenon that reflects Buddhism's philosophy of "any form is impermanent," and thus, "nothing possessed essential, enduring identity."<sup>253</sup> To reflect the meaning of the word, the performer is required to depress the notes silently with the sostenuto pedal (see example 5.8.2). The first *Nidāna* used is ignorance. From the table, the word is converted to C#, F#, D, C, G, F#, D, A, Eb, which is introduced immediately after A/E and is placed in different octaves (see system 1/m. 1 in example 5.8.2).

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<sup>252</sup> An example occurs in measure 1 (with real time indication), where no barline is given until the second half of fourth system; thus, prior to the next given barline (second half of system 4) is measure 1 and after that would be measure 2.

<sup>253</sup> Ying, *Cultivation of Music in Five Years*, 33; and "Sunyata," Wikipedia, <http://en.wikipedia.org/wiki/Sūnyatā> (accessed July 30, 2009).

Example 5.8.2. M. 1, System 1-2 from *Dependent Arising*, by Kwang-I Ying. Reprinted with permission of the composer.

After *ignorance* is introduced, the music continues with notes taken from the word. In the beginning, only the first three notes (C#, F#, D) are used. This is followed by two additional notes, E and C, and then F and G in the second system (0'15", see example 5.8.2). The number of notes used are prime numbers: first there are three notes, then five notes, and then seven notes. The accumulation of more notes each time could be interpreted as the philosophy that ignorance causes us to create more karma or more suffering. Next, a pattern containing thirteen notes, F#, D, E, F, Bb, Ab, C, G, F#, B, Db, A, Eb, is repeated seven times in the right hand, while the left hand plays the partial melody taken from *ignorance* (D, C, G, F#, D, A, Eb, see example 5.8.2) against the repeated patterns. The constant upward and downward motion of repeated patterns over the melody *ignorance* in system 2, as well as the chromatic patterns in measures 2 to 7, could be

interpreted as the composer trying to convey the idea that vexation or karma originates from ignorance.

On the second appearance of the section with real time indications (m. 8), acciaccatura (A/B) and rolled chords (C#/A/E and F#/A/B/D) are introduced (see example 5.8.3). Ying explained that two notations are used to imitate the performing articulation of guqin, a seven-stringed Chinese instrument.<sup>254</sup>

Acciaccatura imitates the plucking of guqin, while the rolled chords produce the effect of sweeping over the strings. Soon after ten seconds (0'10") into measure 8, a group of repeated notes is presented as an imitation of suo, a technique that requires repeated plucking of the guqin string (see example 5.8.3).<sup>255</sup>

The image shows a musical score for two systems of two staves each. The first system (measures 8-10) features a treble staff with acciaccatura and rolled chords, and a bass staff with repeated notes. The second system (measures 15-25) features a treble staff with repeated notes and a bass staff with repeated notes. Dynamics include sf, mp, mf, and f.

Example 5.8.3. M. 8, System 1-2 from *Dependent Arising*, by Kwang-I Ying. Reprinted with permission of the composer.

<sup>254</sup> Ying, *Cultivation of Music in Five Years*, 82.

<sup>255</sup> *Ibid.*, 83.

In the following segment (m. 9), a more flowing triplet accompaniment, Bb-A-F, G-E-C#, B-G#-D, is introduced, which anticipates the appearance of *Love* in measure 37. This triplet pattern is presented with interruption by repeated notes on Eb (taken from the suo imitation) in measure 11. The repeated figure, rolled chords, and acciaccatura appear once again in the first two systems of measure 21 (0'00'' to 0'24''). The following system (system 3, m. 21) contains a two-pitch grace note, which will continue in the next two systems (systems 4-5, m. 21).

In the beginning of system 4, measure 21 (0'40''), the right hand plays C#, G, C#, B, G#, and the left hand plays a variant of the triplet pattern found in measure 9, Bb-A-F, G#-E-C, A-B-D. An extended version of these two melodic ideas occurs in the same system at fifty seconds (0'50''), with voices exchanged. The next systems (systems 5-6, m. 21) display patterns that are grouped in two, three, five, and seven notes, all prime numbers (see example 5.8.4).

The image shows a musical score for Example 5.8.4, which is measure 21, System 4-5 from the piece 'Dependent Arising' by Kwang-I Ying. The score is presented in two systems of two staves each (treble and bass clef). The first system covers measures 40 to 50, and the second system covers measures 55 to 1:00. The music features a piano accompaniment with triplet patterns and a melodic line in the right hand. Dynamics include *mf*, *p*, *mp*, and *pp*. A 'Gua' section is indicated by a dashed line starting at 1:00.

Example 5.8.4. Measure 21, System 4-5 from *Dependent Arising*, by Kwang-I Ying. Reprinted with permission of the composer.

In measure 37, *Love* (Db, C, G, Eb) is introduced. To express the word, Ying presents the melody in a quasi-romantic style, albeit with atonal sonority. Prior to measure 37, musical ideas are fragmented and constantly interrupted. Such design could be interpreted as a reflection of the philosophy that everything has impermanence nature, including our thoughts and desires. Ying expands the *Love* pattern into a three-measure melody, Db, C, G, Eb, A, G, D, C#, E, F, E, Bb, E, D, B (see example 5.8.5). This melody is presented along with an eighth-note pattern in seconds in the middle voice and triplets in the bottom voice (see example 5.8.5). Notice that the lowest notes of these triplets ascend by half-step, while the highest notes descend by half-step. The sixteenth-note septuplet in measures 41 to 44 in the top voice also proceeds in a similar manner.



Example 5.8.5. Mm. 35-38 from *Dependent Arising*, by Kwang-I Ying. Reprinted with permission of the composer.

Starting in measure 45, the music changes to chordal texture in four voices. The melody *Love* is sung in octaves in measures 50 to 54 in the top voice, while the middle voice moves in mixed intervals including seconds, thirds, fourths, and fifths. The lower two voices are accompanied by triplets in harmonic intervals of thirds, fourths, and sixths, and the pitches Db, D, B, F, C, Bb, A, Bb, C, Eb in octaves. The mixture of various materials could be interpreted as the accumulation of suffering, vexation, and karma created by action, which then causes the birth of the next life and restarts the cycle.

*Birth* appears at the end of the *Love* segments in measure 56. Ying takes the letter *B* itself as the pitch B and, from the table, *irth* is converted into C#, G, C#, E. *Birth* is introduced in one chord. The chord *Birth* only appears once in this segment. The chord is followed by an arpeggiated chromatic pattern (see example 5.8.6). However, being born again does not mean all the karma and vexation disappears. Because of ignorance, people are not able to realize the cycle of cause and effect and then continue to create more karma and deeds. To reflect this concept, the material *Love* is used once again, but in different form, which first starts on Db5 (mm. 64-66) and again on Db6 (mm. 68-70). These two appearances of the melody *Love* are accompanied by arpeggiated chromatic patterns. By measure 70, both hands move to a higher register where B6 is reached. The chromatic pattern continues to ascend, grouped in eight, five, seven, and three notes. At the end of the pattern grouped in three (A, B, E), the music stops completely, and there is silence in measure 75 (see example 5.8.6).

The image displays four staves of musical notation for piano, arranged vertically. The first two staves show measures 55-58, featuring a treble clef with a melodic line and a bass clef with accompaniment. The third staff shows measures 70-75, with a treble clef and a bass clef. The notation includes various musical markings such as 'ff', 'pp', 'rit.', and '8va'. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and a large, sweeping melodic line in the upper register.

Example 5.8.6. Mm. 55-58 and 70-75 from *Dependent Arising*, by Kwang-I Ying. Reprinted with permission of the composer.

The reduced grouping of notes (mm. 71-75) is a depiction of decaying or ageing, and the full stop in measure 75 symbolizes death. Ying explained that the stop is the extermination of death, thus birth is exterminated as well. The stopping of the music at measure 75 is the mid-point of the music. From measure 76, the retrograde process begins. The composer explained that only 99% of the music is strictly retrograde, for musical reasons. The other 1% is adjusted by changes in

rhythm, omission of music, etc. This appears immediately at the beginning of the retrograde process; the music from measures 64 to 74 is excluded. Changes are also made in measures 111 to 116 (retrograde of mm. 23-28), where melodies are switched to other voices. The retrograde process symbolizes the elimination of the twelve links and, by the end of the music, ignorance is also eliminated, which means one has escaped the cycle and reached nirvana.<sup>256</sup> After the retrograde of the melody *ignorance*, the harmonic fifth, *emptiness*, is not presented (see example 5.8.7).

Example 5.8.7. M. 138, System 2-4 from *Dependent Arising*, by Kwang-I Ying. Reprinted with permission of the composer.

<sup>256</sup> Ibid., 132-33.

## List of Works

- 22222, for Two Pianos (1979)
- Meditation*, for Solo Flute (1979)
- Moods*, for Solo Piano (1985)
- Four Movements for Solo Clarinet* (1986)
- Fantasy*, for Cello and Piano (1987)
- In the Mountains*, for Trumpet and Guitar (1988)
- À Deux*, for Solo Violin (1988)
- Trio No. 1*, for Violin, Cello, and Piano (1989-2001)
- A Letter through the Rain*, for Soprano and Piano (1990)
- Recollections*, for Piano and Orchestra (1991)
- Piano Solo* (1992)
- Spirit*, for Two Pianos (1994)
- Brass Quintet and Percussion* (1997)
- Buddha Says I*, for Mixed Chorus (1999)
- Life is Impermanent*, for Six Percussionists (1999-2001)
- Three Preludes*, for Solo Piano (2000)
- Buddha Says II*, for Mixed Chorus (2001)
- The Unreality of All Things*, for Solo Contrabass (2002-04)
- Trio No. 2*, for Violin, Cello, and Piano (2002)
- Two Pieces*, for Eight Voices and String Quartet (2004-08)
- Correspondances*, for Eight Voices and String Quartet (2004-08)
- Elevation*, for Eight Voices and String Quartet (2004-08)

*Solo for One Timpani Only* (2004)

*Reminiscence of a Friend*, for Solo Piano (2004)

*The Game of Harmonics*, for Solo Piano (2005)

*Children's Talk-I*, for Solo Piano (2005)

*Quartet*, for Soprano, Clarinet, Cello, and Percussion (2005)

*Happy Birthday*, for Solo Piano (2005)

*Trio No. 3*, for Clarinet, Bassoon, and Piano (2006)

*Meditation II*, for Bass Flute (2007)

*Dependent Arising*, for Solo Piano (2007)

*Formosa*, for Orchestra (2007)

*Purify*, for Cello and Contrabass (2007)

*Music for Oboe Solo* (2009)

*For Five Percussion Players and Two Voices* (2009)

*Music for Bassoon Solo* (2010)

*Ruthless*, for Clarinet, one Percussion player, Piano, one Dancer, Video, and Pre-recorded Music (2010)

*Mid-Autumn*, for Orchestra (2010)

*Interdependence*, for String Quartet (2010)

*Approaching to Four Noble Truths*, for Contrabass and Piano (2011)

## CHAPTER SIX

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Summary

In observing the history of women in Taiwan and of Taiwanese history in general, it is clear that women's education, including music education, improved over time and became especially rooted in the country beginning in the 1970s. Prior to this time, a gradual shift in cultural thinking gained impetus as attitudes changed, which positively affected the acceptability, and later the desirability, of education for females. The female composers selected for this study represent the generation when the middle class started to rise in Taiwan. As views on female education slowly outgrew the constraints of traditional thinking, middle class families in particular invested in their daughters' general and music education. In addition, due to changes in the Taiwanese economy, which positively affected the financial resources of families, parents could afford to purchase musical instruments and lessons, and to send their children to study in foreign countries. In studying these composers' lives, the author was able to locate the information within a historical context and examine how the lives of these composers and their temperaments influenced their compositions.

To fully study the selected composers, the author conducted a number of in-person and telephone interviews with the composers; carried on electronic communications via email and instant messages; and studied electronic and print literature, including articles, books, and dissertations. All solo piano scores at different levels provided by the composers were studied. Through a detailed study

of composers' biographies and their compositions, one can more fully understand their music. It is hoped that this study of the early generation of Taiwanese female composers, though a select partial sample, will provide some valuable information on the composers' lives and their piano works for musicians and scholars who are interested in studying and performing music by Taiwanese female composers.

### **Conclusions**

In studying the biographical information, the author found some similarities between composers: all were exposed to Western music at an early age; all studied abroad; Wei-Ho Dai and Shyh-Ji Pan-Chew came from Christian families; Fan-Ling Su and Shyh-Ji Pan-Chew actively sought to become composers; Hwei-Lee Chang and Kwang-I Ying were encouraged by male composers; Fan-Ling Su finds great inspiration in Chinese literature and cultural elements such as the temple festival, while Kwang-I Ying draws inspiration from Eastern religious philosophy, from emotions associated with her personal life, and from her experiments within unique subjects such as mathematical numbers; and Shyh-Ji Pan-Chew finds great inspiration from her homeland of Taiwan, while Hwei-Lee Chang finds inspiration in literature, both Eastern and Western.

In their music, although all of the composers have used atonality, two of the composers—Fan-Ling Su and Kwang-I Ying—openly apply Chinese elements in their piano works, such as Chinese scales, with or without the use of polytonality. On the other hand, composer Hwei-Lee Chang tries to avoid direct use of the Chinese pentatonic scale. The piano works of both Hwei-Lee Chang and Shyh-Ji Pan-Chew are chromatic and atonal. Moreover, both of their

compositions show an economical usage of material. Shyh-Ji Pan-Chew's works are marked with precise musical instruction, while Hwei-Lee Chang's piano piece leaves large spaces created by rests for the performer and listener to fill in through their imaginations.

### **Recommendations for Further Research**

This paper was not written to prove a particular argument or to make comparisons between composers, but rather to fill a gap in the existing literature. Studies of contemporary Taiwanese composers are sparse, in part because as the older generation of composers ages, details are lost. One particular example is in the case of composer Wei-Ho Dai, whose unfortunate illness makes archiving her music almost impossible for scholars. A limitation of this project is that only selected individuals were studied. Further study on other female composers born in the same decades would not only provide a fuller picture of the early generation of female composers, but also help performers and scholars locate their music.

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APPENDIX A

WEI-HO DAI AND HER MUSIC

## WEI-HO DAI

Wei-Ho Dai (b. 1950) was born in 1950 in Hsinchu, Taiwan. She was raised in a Christian family as her father was the pastor of a church and her mother cared for the family and played the public role of a pastor's wife.<sup>257</sup> Because of her father's occupation, family moves were common; in one six-year period, his moves resulted in Dai experiencing five transfers to different elementary schools. Dai herself believes that the frequent changes of schools and different requirements between city and rural schools compelled her to become independent and hard-working.<sup>258</sup>

When Dai was in the second grade, her father arranged for her to start lessons on the harmonium. Since her father was planning to enter a theological college, he decided to prepare Dai to serve as the pianist for his future church. After a year of harmonium study with church member Chiue Huang in Fongyuan, Dai's lessons ended when the family moved to Taipei, where her father attended theological college the following year. Dai did not miss playing the harmonium. In fact, her memories of learning music are not pleasant:

I stopped taking piano lessons after moving to Taipei. I started to play again when I was in fifth grade. My father began to preach and needed someone to play the piano for the services. He was the song leader and did not have any musical training. Therefore, in order for him to learn

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<sup>257</sup> All material in this section on Dai, except as noted, was taken from two interviews the author conducted with the subject herself: Wei-Ho Dai, interview by author, 18 June 2008. Wei-Ho Dai's residence, Taipei, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA; and Wei-Ho Dai, interview by author, 5 March 2009. Wei-Ho Dai's residence, Taipei, Taiwan, tape recording, tape and typed transcript in possession of author, Coralville, IA.

<sup>258</sup> Dai, interview, 5 March 2009.

how to sing the hymns before the service, I had to practice with him over and over again, even when I had a lot of school work to do. I could not skip church services even if I had a school exam the next day. It was really hard for me as a child, and the experience was not a pleasing memory for me either.<sup>259</sup>

Dai continued to play for church services throughout her adolescence. Her childhood was spent going between church services and school, and teaching harmonium to her younger siblings.

The next phase of Dai's life was college, and like many girls from families with limited resources, she entered Taipei Municipal Normal School for Women. Dai said that studying to be a teacher at that time—the year was 1965—was an ideal career path for young girls, especially for those from families of modest incomes.<sup>260</sup> The five-year school program prepared students to teach elementary schools immediately following graduation. General subjects were offered for the first three years, and in the fourth year students chose an area of specialization. Not surprisingly, Dai chose music since she had already studied the harmonium. In the music curriculum, students learned to sing and play the harmonium, which was more common in Taiwan in the 1960s than the piano.<sup>261</sup> She then studied piano with Dai-Yu Zhuan until she graduated in 1970. After that, she taught for four years at Xiyuan Elementary School in Taipei, and then for a year at Situn Elementary School in Taichung.

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<sup>259</sup> Ibid.

<sup>260</sup> Dai, interview, 18 June 2008. Both Dai's two sisters later attended Taipei Municipal Normal School for Women.

<sup>261</sup> I-Ching Huang, "Piano Music in Taiwan" (master's thesis, National Taiwan Normal University, 1993), 15-16.

In 1975, after teaching in elementary schools for five years, Dai continued her education and entered the National Taiwan Normal University to study piano with Ying Wang. Prior to entering the university, she married Chin-Yun Tsai and their first child was born in the same year she entered the university. Dai's husband supported her musical studies and played a very important role in her academic training. According to Dai, Tsai is an expert in classical music; even though he did not major in the subject, Dai says that she often sought his advice and consulted with him on matters related to music.

After receiving her bachelor's degree in 1978 and teaching for two years at Nan-Men Junior High School in Taipei, Dai learned that the National Taiwan Normal University had just founded the first music graduate school in Taiwan and would accept students for its master's program in 1980. Since the program was the first in the country, the school offered the master's degree in only three areas: composition, musicology, and conducting. Dai said that the musicology department received the most applications, but that she was the only student accepted by the composition department:

I still remember my student identification number was 69001 (year sixty-nine is the Taiwanese year equivalent to the year 1980), the year that the program started, and I was the first student. Many people wanted to apply for graduate school. Most of them applied for musicology because no one knew anything about composition, and the conducting department was too hard to get into.

She had had no composition training prior to her entry into the program except for music theory courses taken during her undergraduate years. Dai explained that she was inspired by the theory courses she has taken during her

degree studies at the university and therefore decided to try for the composition department:

Writing was my favorite subject. At school, I would always receive high scores on my papers. After entering the university [for undergraduate studies], I found a similarity between writing and composing music and thus became very interested in that subject. [Prior to that time,] I would never have imagined that I would become a graduate student in composition; therefore, the thought had never occurred to me to take private lessons from any teacher. Most of the people I knew went to study abroad for higher education, which for me was impossible at that time because of limited finances and family burdens. So, in 1980, when the news came out, I made my decision right away and applied for the school. The crazy thing was that just a year before, I had given birth to my second child.

Dai studied with De-Yi Liou, the chair of the composition department and an expert on choral music. A graduate of the Hochschule für Musik und Theater München, he was the director and conductor of several choral groups and had written a large amount of choral and vocal music. Under his guidance Dai was exposed to choral writing; therefore, prior to 1985 her compositions consisted exclusively of vocal works, excepting one piano piece written in 1975. She was not exposed to orchestral writing until she met Alain Weber a decade later, in 1985.

Dai served as a teaching assistant while studying for her master's degree, which she received in 1983. She later taught at the same university as a lecturer until she became a professor in 1998. In 1985, she was recommended by the music department to study for nine months at L'Ecole Normale de Musique de Paris with Jacques Castérède and Alain Weber supported by a scholarship from the Taiwanese government. Participants from other schools in Taiwan also

received music scholarships, such as Die Wu, a faculty member at the National Taiwan University of Arts. Among them, Dai was the only recipient who was composition faculty member. Alain Weber, the dean of the L'Ecole Normale de Musique de Paris at that time, immediately recognized Dai's talent and recommended that she stay in France and continue to study with him, an invitation Dai had to decline because of her family and work obligations. After learning that Dai would return to Taiwan after nine months, he spent time teaching her orchestral writing as well as his knowledge of Messiaen, whose music he was studying at the time.<sup>262</sup> The results were an orchestral piece entitled *La Douce Tristesse* and two books: one called *Music of Olivier Messiaen: Analysis of Chronochromie*, published in 1990, and a later book, *Rhythms in Olivier Messiaen's Piano Music*, published in 1998. After returning home from France, Dai wrote more instrumental works, such as *Trio for piano, violin and cello* (1986), *Trio for violin, viola and cello* (1986), and an orchestral piece called *Illustration* (1997-2000), to name a few.<sup>263</sup>

In 1998, Dai used the content of her second book, *Rhythms in Olivier Messiaen's Piano Music*, to apply for promotion to professor at the university. After a year of intensive preparation and the oral defense, which took place in May 1998, Dai suddenly collapsed and went into a coma. She had a high fever for more than fifty days and doctors were unable to determine the cause. Her family

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<sup>262</sup> During the interview, Dai declined to discuss topics related to teaching style or influences from any of the professors with whom she studied, including Weber and Castérède.

<sup>263</sup> A list of works is provided at the end of this section.

was told that she would never regain consciousness. Miraculously, however, she recovered from the coma, albeit with some memory loss. She was later diagnosed with epilepsy. The symptoms still occur occasionally, and when they do, Dai has no memory of the epileptic episode. She has been unable to maintain some of her short-term memory and is still receiving medical treatment for the condition.

#### Music Archive

Based on her birth year (1950), Wei-Ho Dai may be considered the first female composer active in the music scene in Taiwan. She has been a visiting Fulbright scholar at Columbia University, Columbia-Princeton Electronic Music Center in 1992, and has written many well-known vocal pieces, such as "Ren Shen" (Life). Although she was late in developing her career, many have recognized her talent, such as tenor Chin-Lang Chang, who admires her compositions and performs her music frequently. Dai was also the first-prize winner in the composition competition held by the Taiwanese Ministry of Education in 1984.

Dai wrote only a few piano pieces. She explained that after many years of exposure to piano and vocal music, she has developed a greater interest in the sounds produced by other instruments. In addition to the piano piece she mentioned during the interview, two more piano works were premiered in 1998, both listed on the university web site.<sup>264</sup>

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<sup>264</sup> National Taiwan Normal University, "Wei-Ho Dai," Faculty Biography, <http://www.music.ntnu.edu.tw/faculty/dai/index.htm> (accessed May 25, 2009).

Unfortunately, all of Dai's piano scores were lost. Her illness had a great impact upon her memory with respect to borrowing and lending her music, as well as the dates and years of the compositions. Prior to her illness, Dai did not make a list of her existing compositions. She planned to organize a chronological list of her compositions after the oral defense in 1998, but her plans were arrested due to the onset of her illness. This has created problems for researchers interested in her music. For instance, Dai claims the orchestral work *Illustration* was composed while she was in France (in 1985), but the years she recalls composing it were between 1997 and 2000. Unfortunately, the score itself, which she keeps in her drawer, contains no information about when it was written.

When compiling the music into a list, Dai sometimes has had to estimate the years for specific compositions, so the accuracy of the list is in question and cannot be verified. Another problem the researcher encountered was that different versions of some works share the same title. For example, versions of *Illustration* with different instrumental settings were found in her drawer. One is written for piano and voice, and another by the same title is written for a small ensemble. Dai postulated that since the title means *imagination*, it gave her much freedom in her musical ideas, and that may be why she wrote different versions bearing the same title. In addition, some scores are only partial, which makes a complete analysis of the music impossible.

More than half of Dai's works are vocal pieces. She wrote many art songs in Chinese, as well as in the Taiwanese language. She is one who has devoted

herself to writing non-commercial Taiwanese songs.<sup>265</sup> The common characteristics of these pieces are that they are straightforward and easy on a listener's ears, and most of them are tonally oriented, with some dissonance in the accompaniment. In these pieces, the lyrics and music fit together so well that they create a sense of flow. Singing and spoken text are consonantly arranged within the music to play off one another and yet to partner in an integral way, similar to the style in "Ren Shen." After 1985, Dai started to write atonally using bold techniques for instrumental pieces; one example is the serialism in *Illustration*. When asked what inspires her, she says that everything can provide inspiration. In terms of her approach to composition, she does not limit herself to one specific style. She favors music that is unique and expressive, and believes that no matter what technique is used for writing it, music should always convey an emotion or feeling to its audience.

Wei-Ho Dai is a retired professor from National Taiwan Normal University. Although she continues to battle her illness, she also continues her work and is currently composing an opera.

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<sup>265</sup> Hsuan-Wen Chang, "The Past, Present, and the Future of Taiwanese Songs," Professor Hsuan-Wen Chang memorial web log, [http://www.hwsh.tc.edu.tw/teaching/English/dad/articles/taiwanese\\_songs.pdf](http://www.hwsh.tc.edu.tw/teaching/English/dad/articles/taiwanese_songs.pdf) (accessed May 25, 2009).

List of Compositions by Wei-Ho Dai<sup>266</sup>

*Our Psalm*, for Chorus (1973)

*Piano Solo* (1975)

*Water Drop and Sand*, for Children's Voice (1979)

*June Jasmine*, for Three Voices (1981)

*Flag*, for Mixed Voices (1983)

*La Douce Tristesse*, for Orchestra (1985)

*Trio*, for Piano, Violin and Cello (1986)

*String Trio*, for Violin, Viola, and Cello (1986)

*Two Psalms*, for Soprano, Oboe, and Cello (1986)

*Ren Shen (Life)*, for Voice, in Taiwanese (1987)

*The Happiness of Snow Flake*, for Voice (1995)

*I cannot Say Your Name*, for Saxophone, Percussions, Cello, Contrabass, and

Mezzo Soprano (1997)

*Illustrations*, for Small Ensemble (1997-2000)

*String Quartet* (2001)

*Thinking about You*, for Strings and Piano (2005, unfinished)

*Love of Banyan Tree*, for Violin, Cello, and Contrabass (2006)

*Longing*, for Voice (2006)

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<sup>266</sup> The years given are estimates provided by the composer.

APPENDIX B  
HISTORY OF TAIWAN

## HISTORY OF TAIWAN

Taiwan (named Ilha Formosa by the Portuguese Admiral Andrade in 1517<sup>267</sup>) is separated from the Mainland China province of Fujian by the Taiwan Strait. This leaf-shaped island is approximately 280 miles long and 60 miles wide.<sup>268</sup> The island is approximately 13,887 square miles, about the size of Rhode Island and Connecticut combined.<sup>269</sup> Located approximately ninety miles from the southeastern coast of China and 695 miles from the south coast of Japan, Taiwan is contiguous to the East China Sea, Taiwan Strait, South China Sea, and Philippine Sea. Its location makes Taiwan the gateway between China, Japan, and countries of Southeast Asia. For this reason, Taiwan has long been a coveted geopolitical location for Europeans and Japanese, which led to occupations by the Dutch (1624-61), Spanish (1626-42), and Japanese (1895-1945).

### Ming Dynasty: Dutch and Spanish

The seventeenth century was a turning point for China. The power of the Ming Dynasty declined and Manchurians from the north eventually took over China as the Ching Dynasty. In addition, the Japanese and some European countries had designs on China and sought to use Taiwan as a springboard. Due to the problems of natural disasters (e.g., drought), famine, and overpopulation,

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<sup>267</sup> Translated as “beautiful island.” Chris Bates and Ling-Li Bates, *Taiwan, Culture Shock! A Guide to Customs and Etiquette* (Portland, OR: Graphic Art Center Publishing Co., 1995), 14.

<sup>268</sup> *Ibid.*, 12.

<sup>269</sup> Jui-Wen Ginger Chen, “Selected Contemporary Taiwanese Composers and Their Piano Works” (D.M. diss., Northwestern University, 1995), 6; and Han et al, *The New Grove Dictionary*, 1.

substantial numbers of people from the east coast of China emigrated from China to Southeast Asian countries, such as Thailand and Vietnam, and to Taiwan in the 1620s.<sup>270</sup> In 1622, Dutch traders invaded the Penghu Islands, an island group located between Mainland China and Taiwan. After negotiating and receiving permission from the Ming government, the Dutch took over Taiwan in 1624.<sup>271</sup> The intruders developed their business in Taiwan systematically, which brought in large revenues and turned Taiwan into an entrepôt of Asia.

A few years after the Dutch landed in Taiwan, the Spanish followed in 1626, and controlled the northeastern part of Taiwan for sixteen years. The two countries used military force, religion, and organized systems to govern the island.<sup>272</sup> The Han Chinese and immigrants began to work for both rulers to produce local specialties for sale overseas.<sup>273</sup> To increase the quantity of local specialties produced and to cultivate the arable lands, large numbers of Chinese immigrants were encouraged to move to Taiwan in the seventeenth century.<sup>274</sup>

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<sup>270</sup> In fact, according to Jien, Chinese people had been encountering and doing business with Taiwanese aborigines since the 200s B.C.E. Shang-Ren Jian, *Taiwanese Folksong* (Taipei: Jong-Wen Book Co., Ltd., 1992), 5.

<sup>271</sup> *Ibid.*, 8. In 1622, the Dutch invaded Penghu, and tried to force the Ming emperor to cede Penghu and to allow free trade in cities along the coast of China. The Ming government later traded Taiwan for Penghu because it did not consider Taiwan part of Chinese territory.

<sup>272</sup> *Ibid.*, 17.

<sup>273</sup> Henceforth in this document, instead of "Chinese workers" and "Chinese immigrants", the term "Han people" will be used. Where the content needs to be specified further, the terms Chinese workers or Chinese immigrants are used.

These immigrants from different regions of China brought their diverse cultures to Taiwan, including their music. Eventually, this imported music became interwoven with the music and other aspects of culture of the Taiwanese aborigines.

Austronesian aborigines, who had migrated to Taiwan from Luzon and Malaysia around the 900s BCE, were the earliest inhabitants on the island.<sup>275</sup> Classified by their geographic location, Taiwanese aborigines fell into two categories: mountain (gaoshan) tribes and plains (pingpu) tribes. Mountain tribes were Tayal or Atayal, Saisiat, Bunun, Paiwan, Rukai, Puyuma, Tsou, Ami or Amis, and Yami. Plains tribes were Ketagalan, Luilang, Kavalan, Taokas, Pazeh, Papora, Babuza, Hoanya, Siraya, and Tao.<sup>276</sup> Later, the Han people assimilated the plains tribes, while the mountain tribes kept their own traditions due to the terrain. Through the efforts of the Han people and Taiwanese aborigines, more and more land in Taiwan became arable and thus inhabitable by people. The diverse cultures brought in by the Chinese immigrants and the Europeans, and the officials of the Dutch who governed Taiwan, led to the island becoming the first diversified and modernized territory of China. Despite these successes, the Spanish and Dutch were vanquished in 1642 and 1661, respectively.

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<sup>274</sup> The number of immigrants grew steadily through the eighteenth and nineteenth centuries.

<sup>275</sup> Han et al., *The New Grove Dictionary*, 1; Hsu, *The First Draft of the History of Taiwanese Music*, 11.

<sup>276</sup> Ibid, 1; and Liu, *The History of Taiwanese Music*, 41-44.

### Ching Dynasty: Taiwan as China's Territory

The Manchurians finally broke through the Ming government's northern line of defense and replaced the Ming Dynasty with the Ching in 1644.<sup>277</sup> Following a defeat by the Ching military, Cheng-Gong Zheng (known as Koxinga), who supported the Ming government, retreated to Taiwan. The Ching government felt threatened by the military force of Chen-Gong Zheng, and thus forbade residents of the east coast of China from conducting business with Taiwan.<sup>278</sup> It was at this point that the Chinese government confronted the issue of Taiwan. At first, the Ching emperor intended to give up Taiwan, and even considered leasing it to the Dutch, but his ministers emphasized the importance of keeping the island. Therefore, in 1684 Taiwan was officially subsumed under China's domain.<sup>279</sup>

### Japanese Protectorate Period

In 1868, the Japanese emperor promulgated the Meiji restoration whereby all aspects of the Western world were to be studied, such as foreign institutions, military organization, and legal systems. As the Meiji restoration became a nationwide movement, the Japanese devoted themselves to making Japan a modern country that could keep pace with Western countries. Japan defeated

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<sup>277</sup> Bates and Bates, *Taiwan: Cultural Shock!*, 15.

<sup>278</sup> In 1661 the Ching government also forbade residents to live close to the Mainland China coastline, which forced coastal residents to move inland. As a result, some fled to Taiwan. Within the next few years, more than 60,000 Chinese immigrated to Taiwan. Chou et al., *Discover Taiwan*, 43-44, and 47.

<sup>279</sup> *Ibid.*, 55.

China in the first Sino-Japanese War (1894-95), and both countries signed the Treaty of Shimonoseki in 1895. In this unequal treaty, China recognized Korea as a Japanese protectorate, and Penghu Island and Taiwan as Japanese possessions.<sup>280</sup>

The signing of the treaty led Taiwanese and intellectuals in China to protest the decision made by the Ching government. After receiving no response from the Ching government, citizens, such as Sun Yat-Sen, formed associations of revolutionaries to overthrow the empire and build a democratic country. In the meantime, Han people in Taiwan decided to rely on their own efforts after realizing that Taiwan had been abandoned by the government. They proclaimed Taiwan an independent country and elected Tang Jing-Song as the president.<sup>281</sup> Unfortunately, the newly formed government and army were later destroyed by the Japanese military.

The Japanese government spent most of its energy and time on consolidating its regime and suppressing riots in the early period of the colonization until 1898, when Kodama Gentaro (1852-1906) was appointed the

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<sup>280</sup> Min-Ching Chen, Zhau-Ren Huang; Zhi-Huei Shi, *Understanding Taiwan* (Taipei: Li-Ming Cultural Inc., 1996), 189; and *Discover Taiwan*, 235, 237. In addition, China had to pay two hundred million taels to Japan for losing the war. Note: Japan was not the only country to take advantage of China. Germany, for instance, seized Shandong Peninsula; France took over Guangzhou, and Russia controlled Dongbei. Other countries acted similarly, including the United States, Austria, Great Britain, and Italy.

<sup>281</sup> Chou et al., *Discover Taiwan*, 321.

new governor of Taiwan.<sup>282</sup> Kodama instituted a series of reforms to modernize Taiwan. He surveyed the lands in Taiwan accurately and had the first detailed map of the country produced, built a railroad on the west side of Taiwan that connected the north and the south, established two major harbors in Keelung (north) and Kaohsiung (south) for importing and exporting merchandise, standardized currency and measures, and instituted a population census.<sup>283</sup> The ruling government also established sanitation systems and imported doctors from Japan for the medical system. Due to a shortage of physicians, Taipei Medical University was founded in 1900 to train Taiwanese doctors.<sup>284</sup>

Beginning around 1895, the Japanese government built language schools throughout the island in an attempt to popularize the Japanese language, but without intending to provide higher education to Taiwanese students.<sup>285</sup> The Japanese government aimed to develop law-abiding, loyal citizens who would work hard to develop the country's economy and obey the Japanese government.<sup>286</sup> The situation changed when the government needed more doctors

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<sup>282</sup> Ibid., 338. The Japanese government apparently had a difficult time controlling Taiwan before 1905. Some intellectuals even recommended that Japan sell Taiwan to France or China.

<sup>283</sup> In the earlier era, various currencies circulated in Taiwan (e.g., Chinese, Japanese, Dutch, and Spanish). Chou et al., *Discover Taiwan*, 71.

<sup>284</sup> Ibid., 342.

<sup>285</sup> Tsurumi, *Colonized Education during the Japanese Protectorate*, 14.

<sup>286</sup> Ibid., 10-11; and Chou et al., *Discover Taiwan*, 382. According to Tsurumi, Goto Shinpei, Kodama's assistant, "bluntly told his education personnel

for the public medical system and teachers for the language schools. Thus, a Japanese language school (later replaced by a common school), secondary school, vocational school, teachers' school, and medical school were established.<sup>287</sup> Children were required by law to attend common schools for six years, and later could choose to go to the secondary school, teachers' school, or vocational school.<sup>288</sup> Though it seems that Taiwanese students had many opportunities to receive higher education, the percentage of Taiwanese students in higher education institutions was fairly low when compared to the percentage of Japanese students.<sup>289</sup> The choice of majors was also very limited. Majors such as medical science, music, and agriculture were allowed, but the study of philosophy, political science, and humanities was forbidden.<sup>290</sup>

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they must take care to see that Taiwanese did not become educated above their stations in life." Tsurumi, *Japanese Colonial Education in Taiwan*, 23.

<sup>287</sup> Ibid., 18; and Kou, "Development of Music Education in Taiwan:" 179. The common school was for Taiwanese students, while the elementary school was for Japanese students. A new law in 1922 ordered an end to unequal treatment, though Taiwanese students had to compete with Japanese students for access to higher education. Later, the common school and elementary school were merged to form one national school.

<sup>288</sup> Tsurumi, *Japanese Colonial Education in Taiwan*, 20; and Da-Wei Ying, *Taiwanese Women: Portraits and Memories from a Half Century* (Taipei: Field Image Publishing Co., 1996), 315. Families in impoverished financial situations needed their children's help with such things as farming, which often limited children's study time. Parents often removed their children from school, especially girls.

<sup>289</sup> Chou et al., *Discover Taiwan*, 383.

<sup>290</sup> Ibid., 342.

In the 1930s, Adolf Hitler's rise to power in Germany led to World War II. Japan, “encouraged” by the pact between Germany and Italy, became more aggressive. First, Japan forcibly occupied the three provinces in Dongbei in 1931. In 1937, Japanese troops provoked a war at Lu Gou Bridge and invaded Nanjing City, where they killed more than three hundred thousand people in the Nanjing Massacre.<sup>291</sup> To prevent consciousness of Taiwanese national identity, the Japanese governor in Taiwan implemented a series of moves intended to transform the Taiwanese into Japanese. Languages other than Japanese were banned, as were Chinese costumes and even arts and music associated with China.<sup>292</sup> Women were forcibly sent to “comfort-stations,” and men were forced to work for the Japanese army in its fight against China and countries of Southeast Asia.<sup>293</sup>

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<sup>291</sup> The brutal killing in Nanjing City lasted a week. Ibid., 418; Akira Fujiwara, “The Truth of Nanjing Massacre,” translated by Peng-Ren Chen, in *From the First Sino-Japanese War to the Second Sino-Japanese War*, written by Peng-Ren Chen (Taipei: Academia Historica, 1997), 287-318. Chou et al., *Discover Taiwan*, 413. The Ching Dynasty was overthrown by Sun Yat-Sen in 1911, who established the Republic of China. During World War II, the government of the Republic of China was ruled by the Kuomintang (Nationalist Party) under Chiang Kai-Shek’s leadership. Bates and Bates, *Taiwan: Cultural Shock!*, 17.

<sup>292</sup> Earlier the Japanese government had established schools for the Taiwanese to study the Japanese language, but the Taiwanese were still allowed to speak Chinese.

<sup>293</sup> Bates and Bates, *Taiwan: Cultural Shock!*, 17. The camps were built throughout Southeast Asia. According to the Taipei Women’s Rescue Foundation, more than 400,000 women from Taiwan, China, Korea, Holland, and other countries were abducted and sent to these camps before and during World War II. For more information, see Guo-Sheng Lee, “Sex and War,” in *The Report of Taiwanese Janfus*, edited by Taipei Women’s Rescue Foundation (Taipei: The

## Taiwan Returned to ROC

The year 1941 was a crucial one. Japan attacked Pearl Harbor, which caused the United States to enter the war. As part of their efforts to cut Japanese supply lines, the U.S. Air Force began to bomb Taiwan, along with mainland Japan.<sup>294</sup> The United States attempted to negotiate with Japan to give up the war and proclaim its surrender, but the Japanese government insisted on continuing the war throughout Asia. The country did not surrender until atomic bombs were dropped upon Hiroshima and Nagasaki in August of 1945.<sup>295</sup> Japan surrendered on August 10, 1945, and Taiwan was returned to the Republic of China (ROC).

After the war the Chinese government, led by the Kuomintang (or Chinese Nationalist Party, KMT), did not enjoy its victory for long. During the years of wars (with the Ching government, warlords, Japan, and other countries), the economy and the country were decimated, and the surviving civilians and soldiers were exhausted. The Chinese Communist Party (CCP) used this opportunity to expand (with the support of the Soviet Union led by Joseph Stalin), and thus the KMT had to fight against the CCP immediately after the war. Civilians who were thought to be communists were imprisoned or killed. The terror created through this action increased the number of communist sympathizers. These policies and

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Commercial Press Ltd., 1999), 3-62; and Taipei Women's Rescue Foundation website at <http://www.twrf.org.tw/>

<sup>294</sup> Ibid., 18.

<sup>295</sup> Chou et al., *Discover Taiwan*, 430.

actions strengthened the CCP, and in 1949 it defeated the KMT.<sup>296</sup> The KMT moved its entire ROC government to Taiwan, and the CCP established its power in China as the People's Republic of China (PRC).

### ROC in Taiwan

The retreat of the KMT to Taiwan brought approximately two million new immigrants to the island, including soldiers and their families.<sup>297</sup> The migration of the Uai Shen Ren (people from foreign provinces, or mainlanders) also brought different cultures, dialects, foods, and customs from different regions of China, which resulted in great culture shock for the natives. In the beginning, the Taiwanese and Chinese exiles did not get along well and there was frequent conflict. At the same time, the KMT leader, Chiang Kai-Shek, suspected a large number of Taiwanese of being Japanese sympathizers, and consequently ordered his subordinates to arrest suspicious people. For these and other reasons, negative emotions toward mainlanders continued to grow among the “native” Taiwanese.<sup>298</sup>

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<sup>296</sup> Bates and Bates, *Taiwan: Cultural Shock!*, 19.

<sup>297</sup> U.S. Department of State, Diplomacy in Action, "Background Note: Taiwan," (July 7, 2011) <http://www.state.gov/r/pa/ei/bgn/35855.htm> (accessed April, 2006 and July, 2011).

<sup>298</sup> Chinese who immigrated to Taiwan before 1947 consider themselves local Taiwanese, real Taiwanese, or native Taiwanese. The early immigrants had lived under the Japanese regime, and had established their own lifestyle and culture; however, the newcomers were mainly soldiers who were viewed as caring only about revolution and the old-style, military-oriented regime. The different style of living, communication, and expectation caused conflicts between the parties. See Bates and Bates, *Taiwan: Cultural Shock!*, 20. To prevent further confusion over the identification of the Austronesian aborigines and Chinese

On February 28, 1947, a crowd of angry Taiwanese gathered and protested a violent act by government tax agents against an elderly woman. The agents began shooting at the crowd, which touched off six weeks of violence known as *Er Er Ba Shi Bian* (228 Incident).<sup>299</sup> Approximately twenty thousand Taiwanese were killed during the massacre. The government underreported the death total and tried to prevent civilians from recalling the incident.<sup>300</sup> It was not until 1995 that Taiwanese president Lee Deng-Huei apologized to the public for this atrocity on the part of the KMT.

Afterwards, Chiang realized that Taiwan was the only chance for him to regain control of China; therefore, he started to head the KMT government to develop Taiwan.<sup>301</sup> Industries such as steel and shipbuilding were established, many public schools were built, and freeways and airports were constructed. Lands were returned to farmers and agricultural production increased. Agriculture thrived, as did other business. The United States provided support to Taiwan during the post World War II period as part of its fight against communism. This aid contributed to Taiwan's rapid economy growth. However, the United States recognized the regime of the PRC in 1978 and broke its diplomatic relationship

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immigrants (whether before or after 1947), Austronesian aborigines are referred to as "Native Taiwanese" and Chinese immigrants as "Chinese Taiwanese" in the remainder of this document.

<sup>299</sup> Bates and Bates, *Taiwan: Cultural Shock!*, 19.

<sup>300</sup> *Ibid.*

<sup>301</sup> *Ibid.*, 21. According to Bates, until around 1987 the KMT was considered the only legal party for the regime in Taiwan. Today, there are more than five political parties.

with the ROC.<sup>302</sup> Suddenly, the issue of “Taiwan belongs to who?” became serious and complicated. Both the ROC and the PRC declared legal ownership of Taiwan, and both based their claims on history and legal agreements.<sup>303</sup>

### Taiwan Today

Today, Taiwan is a country of approximately twenty-one million people, including approximately four hundred thousand native Taiwanese and 20.6 million Chinese Taiwanese.<sup>304</sup> Holo, Hakka, and Mandarin are the main languages spoken in Taiwan. After years of coexistence, the “mainlander,” native Taiwanese, and Chinese Taiwanese are slowly assimilating and learning how to compromise with each other. Conflicts between these groups has been reduced significantly. These efforts have made Taiwan into a country with more than two hundred billion U.S. dollars in foreign exchange reserves, and a currency exchange rate decrease from NT\$40 to \$1 U.S. dollar in the 1980s, to NT\$25 to \$1 U.S. dollar in the 1990s.<sup>305</sup>

After the end of martial law in 1987, not only did diversified investments develop rapidly, but explorations of local cultures also began to flourish.<sup>306</sup> At

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<sup>302</sup> Ibid., 22.

<sup>303</sup> Chen, “Selected Contemporary Taiwanese Composers and Their Piano Works,” 9.

<sup>304</sup> Han et al., *The New Grove Dictionary*, 1.

<sup>305</sup> Bates and Bates, *Taiwan: Cultural Shock!*, 23. The currency exchange rate in the year 2011 is NT\$29 to \$1 U.S. dollar.

<sup>306</sup> Under martial law, Taiwanese were forbidden to speak Taiwanese in public places. Children were punished for speaking Taiwanese at school, and

present, Taiwanese dialects, art, music, and literature are popular topics of study among scholars and others. Native Taiwanese are now able to participate in elections, people are free to express their dissatisfaction with the government in public, and the *Er Er Ba* Incident may be discussed. Among the several parties, the DPP is the first opposition party whose candidate, Chen Shui-Bian, was elected president of Taiwan. He was elected in the year 2000 and reelected in 2004.<sup>307</sup> Even though Taiwan has its own popularly elected president, the issue of the ownership of Taiwan remains unresolved. Today's Taiwan is devoted to striving for independence, continues to support the idea of *Tai Du*, and hopes that countries throughout the world will recognize it as an independent country.

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talking about political issues was forbidden. People who made political comments were jailed; local cultures were ignored by the government; and commerce and the industry of agriculture were mainly controlled by the government.

<sup>307</sup> The first popularly elected president was Lee Deng-Huei in 1996.