

**Interpreting the Piano Music
of Taiwanese Composer
Kuo Chih-Yuan**

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Abstract

In 2016 Taiwan gained its first Taiwanese, female President Tsai Ing-wen, at the same time, composer Kuo Chih-Yuan (1921-2013) was named by popular media as the ‘Father of Taiwanese Music’. Kuo Chih-Yuan was a Taiwanese composer who created music with elements of traditional Taiwanese music¹ in ways which had not been done before. In this thesis I evaluate how Kuo uses traditional elements from Taiwanese music in the *Kuo Chih Yuan Piano Solo Album* and *Concertino for Piano and String Orchestra*, and suggest how an understanding of these influences might guide an appropriate performance of these works. In my final recital I present my own interpretation of Kuo’s piano music as a product of my research into his life and musical influences.

¹ The pioneering ethnomusicologist of Taiwan, Hsu Tsang-Houei, depicted Taiwan’s music as varied and complicated but it can mainly be divided into three main categories of music. Firstly is the category of Aboriginal music. Second is *Hoklo* which is related to immigration from China during the seventeenth century. It is difficult to distinguish *Hoklo* from mainland China’s own music. Finally, the third category is western music which is separate from that of missionaries of Christianity (Hsu 1993, 2-4). However, to Kuo Chih-Yuan Taiwanese traditional music is mainly about the *Hoklo* music, for example, *beiguan*, *nanguan*, *jiaojiu* opera, *luan-tan* (these are explained in chapter 2 of this thesis). Although Kuo has composed four Aboriginal songs, Japanese songs, and a piece entitled *Rhapsody for Piano and Orchestra: An Aboriginal Fantasy*, the majority of his compositions are categorized as *Hoklo* music, featuring elements which are traditionally linked to *Hoklo* (discussed in chapter 2) and which featured heavily in the music which Kuo heard growing up as a child and into adulthood. It was his preference to show Taiwanese music as being heavily linked to *Hoklo* rather than Aboriginal music. When I use the term “Taiwanese traditional music” in this thesis, I am referring to Kuo’s understanding of Taiwanese music, i.e. *Hoklo* rather than Aboriginal or Western.

The thesis begins by tracing Kuo's life story in relation to the impact of multiple cultures in his childhood, his musical education and the education system under Japanese colonization. Next, I look at how Kuo adapts the traditional Taiwanese *beiguan* piece *Shui Di Yu* 水底魚 (Underwater Fish) and evokes Taiwanese traditional instruments into his favourite work from the piano album *Ancient Taiwanese Music Fantasia*. I then examine how Kuo's *Variations and Fugue on an Ancient Taiwanese Music* uses the Taiwanese folk music *laobaban* 老八板 in the variations part and the Taiwanese folk song *Ko-Hiong Ho* 高雄好 in the fugue section. Finally, I review almost all of the available recordings of the *Piano Solo Album* and *Concertino* and offer my own interpretation and suggestions for performing these works.

After researching the background of Kuo's music I was able to understand which elements of traditional Taiwanese music he had used and how he had woven them into his piano music. I could then use this knowledge to inform my own performances. While the idea of "historically informed performance" is now well established, I wish to argue for an equivalent "culturally informed performance" that has become especially important in an age when music increasingly embodies the coming together of diverse cultural sources.

Contents

ABSTRACT	III
CONTENTS	V
FIGURES	XIII
TABLES	XIX
INTRODUCTION	1
Literature Review	5
Methodology	9
Chapter Overview	13
CHAPTER ONE: KUO CHIH-YUAN IN HIS HISTORICAL CONTEXT	17
Introduction	17
My experiences with <i>Kuo Chih-Yuan</i>	20
Kuo looks back on his life	27
The entry of Western (Christian) music into Taiwan	32
Music education in traditional and Western music	33
The impact of multiple cultures in Kuo's childhood	34
The influence of the Japanese colonization on indigenous composition	48

Musical environment in Japan in the 1920s.....	50
Composers who studied Western music in Japan during the colonial era	57
Chiang Wen-Yeh 江文也 (1910-1983)	59
Lu Chuan-Sheng 呂泉生 (1916-2008)	66
Language, political inclination and careers of composers	69
Language.....	71
Politics.....	75
Careers of composers	77
Conclusion	87
CHAPTER TWO: TAIWANESE TRADITIONAL <i>BEIGUAN</i> MUSIC AND THE ANCIENT TAIWANESE MUSIC FANTASIA	89
Introduction.....	89
Taiwanese Traditional Music: <i>Beiguan</i> and <i>Nanguan</i>	96
<i>Nanguan</i> Music.....	98
<i>Beiguan</i> Music: Historical Background.....	100
Performance Styles of <i>Beiguan</i>	102
<i>Beiguan</i> Instruments	104
<i>Ancient Taiwanese Music Fantasia</i>.....	109

An Analysis of <i>Ancient Taiwanese Music Fantasia</i>	113
Background.....	113
General Introduction.....	117
<i>Shui Di Yu</i> 水底魚 (Underwater Fish) Analysis.....	120
The relationship of <i>Shui Di Yu</i> to the <i>Fantasia</i> theme	131
The Structure of the <i>Fantasia</i>	133
Larger Section Structure	133
Harmony	134
Introduction.....	135
Theme	137
First variation.....	140
Interlude.....	143
The second variation.....	146
The third variation.....	149
The fourth variation	152
The coda.....	156
Analysis of Musical Style.....	159
<i>Kezixian</i>	160

<i>Zheng</i>	168
<i>Pipa</i>	172
<i>Yangqin</i>	174
Conclusion: Beyond the Musical Analysis	177
CHAPTER THREE: TAIWANESE FOLK MUSIC AND THE VARIATIONS AND FUGUE ON AN ANCIENT TAIWANESE MUSIC	190
Introduction	190
Taiwanese Folk Music	191
Categories of Taiwanese Folk Songs	191
<i>Hoklo</i> Folk Songs.....	194
Taiwanese folk song <i>Ko-Hiong Ho</i>	199
Background to <i>Variations and Fugue on an Ancient Taiwanese Music</i>	201
Analysis of the <i>Variations and Fugue</i>	202
General Introduction	202
The Relationship between <i>Laobaban</i> and the Variations Theme of the <i>Variations and Fugue on an Ancient Taiwanese Music</i>	203
<i>Beiguan</i> music and the <i>Variations and Fugue on an Ancient Taiwanese Music</i>	211

The relationship of <i>Laobaban</i> and the theme of the variation of the <i>Variations and Fugue on an Ancient Taiwanese Music</i>	212
The Structure of the Variations in the <i>Variations and Fugue on an Ancient Taiwanese Music</i>	213
Larger sections of variations in the <i>Variations and Fugue on an Ancient Taiwanese Music</i>	217
Tonality and Metre	219
Harmony	220
Introduction.....	223
First Variation.....	227
Second Variation	230
Rhythm and harmony in the <i>Variations</i>	240
Analysis of the <i>Fugue of Variations and Fugue on an Ancient Taiwanese Music</i>	248
General Introduction of the <i>Fugue</i>	248
The Relationship between <i>Ko-Hiong Ho</i> and the subject of the <i>Fugue</i>	251
The Structure of the <i>Fugue</i>	258
Conclusion	283

CHAPTER FOUR: A PERFORMER'S VIEW OF <i>KUO CHIH-YUAN PIANO SOLO ALBUM AND CONCERTINO FOR PIANO AND STRING ORCHESTRA</i>	288
Introduction	288
The Relationship Between Analysis and Performance	290
The Relationship Between Kuo and the Pianists and Their Interpretations of his Music	297
<i>Kuo Chih-Yuan Piano Solo Album</i>	305
Recordings that include pieces from <i>Kuo Chih-Yuan Piano Solo Album</i> :.....	306
<i>Concertino for Piano and String Orchestra</i>	311
<i>Ancient Taiwanese Music Fantasia</i> Recording Review and Performance Suggestion	316
Summary.....	332
<i>Variations and Fugue on an Ancient Taiwanese Music: Recording Review and Performance Suggestions</i>	334
<i>Piano Suite and Six Piano Pieces: Recording Review and Performance Suggestion</i>	341
<i>Piano Suite</i> (1945).....	342

<i>Prelude (Allegro)</i>	343
<i>Village Dance (Allegretto - Andantino)</i>	345
<i>Impromptu (Allegro-Moderato-Allegro-Moderato-Allegro-Allegro)</i>	347
<i>Dance Oriental (Allegro-Allegretto-Allegro-Moderato)</i>	349
<i>Six Piano Pieces (1964)</i>	353
<i>Imagine (Larghetto)</i>	353
<i>Elegy (Largo)</i>	354
<i>Burlesque (Allegro assai)</i>	355
<i>Cradle Song (Andante)</i>	355
<i>Rustic Dance (Allegretto)</i>	356
<i>Toccata (Allegro)</i>	356
Summary for <i>Piano Suite and Six Piano Pieces</i>	358
 <i>Concertino for Piano and String Orchestra: Recording Review and Performance</i>	
Suggestions	359
<i>Allegro assai</i>	360
<i>Larghetto</i>	368
<i>Allegro</i>	372
Conclusion	378

CONCLUSION	381
APPENDIX.....	387
Transcription of Interview with <i>Kuo Chih-Yuan</i> (October 2010)	387
GLOSSARY.....	391
BIBLIOGRAPHY	395
DISCOGRAPHY.....	410

Figures

Figure 1. 1: Map of East Asia	17
Figure 1. 2: Map of Taiwan.....	18
Figure 2.1: <i>Gongchipu</i> notated sample for <i>Shui Di Yu</i>	121
Figure 2.2: <i>Shui Di Yu</i> notated sample	123
Figure 2.3: Transcribed from <i>Gongchipu</i>	124
Figure 2.4: Underwater Fish melody bars 1-5	128
Figure 2.5: Underwater Fish melody bars 6-10	128
Figure 2.6: Underwater Fish melody bars 11-28	130
Figure 2.7: Three main rhythmic patterns of Undertwater Fish	130
Figure 2.8: The similarity of <i>Shui Di Yu</i> and the <i>Fantasia</i>	132
Figure 2.9: Chinese pentatonic modes of B Key, according to tonic.....	133
Figure 2.10: The harmonic progression of the theme bars 8-20.....	134
Figure 2.11: The phrases of the introduction bars 1-7	137
Figure 2.12: The phrases of the theme bars 8-20.....	140
Figure 2.13: The phrases of the first variation bars 21-33.....	141
Figure 2.14: The phrases of the interlude bars 33-42	145
Figure 2.15: The phrases of the second variation bars 42-57	147
Figure 2.16: The melody of the theme is interpolated in the second variation bars 43-45	148
Figure 2.17: The phrases of the third variation bars 58-74.....	150
Figure 2.18: The phrases of the fourth variation bars 75-91.....	154
Figure 2.19: The phrases of the <i>coda</i> bars 90-98.....	157

Figure 2.20: Taiwanese <i>kezixian</i> (<i>theh-hian</i>) (Photo by Shih Yingpin, August 2010)	161
Figure 2.21: <i>Zhifa</i> and <i>gaodadi</i> in <i>Ancient Taiwanese Music Fantasia</i> , bars 1-5.....	164
Figure 2.22: <i>Didagao</i> in <i>Fantasia</i> , bars 15-20 (see arrow)	165
Figure 2.23: <i>Huayin</i> in <i>Ancient Taiwanese Music Fantasia</i> , bars 6-7 (see arrow)	165
Figure 2.24: <i>Touyin</i> in <i>Fantasia</i> bars 8-11, 21-23 and 43-45 (see arrow).....	166
Figure 2.25: <i>Variations and Fugue on an Ancient Taiwanese Music</i> , bars 5-8.....	167
Figure 2.26: <i>Variations and Fugue on an Ancient Taiwanese Music</i> , bars 21-24.....	168
Figure 2.27: <i>Bozhou</i> in <i>Fantasia</i> bars 4-7, 36-40, 55-59, 72-75 and 96-98 (see brackets)	169
Figure 2.28: <i>Variations and Fugue on an Ancient Taiwanese Music</i> , bars 41-44.....	170
Figure 2.29: <i>Variations and Fugue on an Ancient Taiwanese Music</i> , bars 73-80.....	171
Figure 2.30: <i>Variations and Fugue on an Ancient Taiwanese Music</i> , bar 92.....	171
Figure 2.31: <i>Lunzhi</i> in <i>Fantasia</i> bars 4-7 (see brackets).....	174
Figure 2.32: <i>Variations and Fugue on an Ancient Taiwanese Music</i> bars 87-88.....	174
Figure 2.33: <i>Fantasia</i> bars 33-35 and 39-40.....	175
Figure 2.34: <i>Fantasia</i> bars 43-45.....	176
Figure 2.35: <i>Variations and Fugue on an Ancient Taiwanese Music</i> bars 83-86.....	177
Figure 3.1: Map showing where the majority of <i>Hakka</i> and <i>Hoklo</i> people live in Taiwan	194
Figure 3.2: <i>Ko-Hiong Ho</i> lyrics (Ruan Wenchi 2003, 174).....	199
Figure 3.3: Original <i>Laobaban</i> , (basic unit), played in the key of G. (Chao 2007, 25-28)	207
With my transcription into western notation.....	207
Figure 3.4: <i>Laobaban 2</i> (Anhui sheng di fang zhi bian zuan wei yuan hui 1999, 291)	208

Figure 3.5: First half of the main melody of <i>Laobaban 2</i> transcribed into Western musical notation (just the first half because the rest of it consists of variations)	209
Figure 3.6: Rhythm Pattern of <i>Laobaban</i>	210
Figure 3.7: Rhythm pattern of <i>Laobaban 2</i>	211
Figure 3.8: Theme of Variations	214
Figure 3.9: Skeleton of the theme of the variation of <i>Variations and Fugue</i>	215
Figure 3.10: Main notes of the theme	215
Figure 3.11: Main notes of <i>Laobaban</i>	216
Figure 3.12: Main notes of <i>Laobaban 2</i>	216
Figure 3.13: The harmonic progression of the theme bars 5-22	2217
Figure 3.14: The phrases of the introduction bars 1-8	224
Figure 3.15: Theme: harmonic progression bars 5-22	225
Figure 3.16: First Variation bars 21-32	227
Figure 3.17: Second Variation bars 45-60.....	230
Figure 3.18: Third Variation bars 61-78.....	232
Figure 3.19: Theme and variation 3 (the arrows show the variant notes).....	234
Figure 3.20: <i>Cadenza</i> bars 77-92	234
Figure 3. 21: The development of bars 79-82 of <i>cadenza</i>	238
Figure 3.22: Theme and Variations	244
Figure 3.23: Pentatonic elements in the interludes	247
Figure 3. 24 Theme of <i>Ko-Hiong Ho</i>	254
Figure 3. 25 Skeleton of <i>Ko-Hiong Ho</i>	255
Figure 3.26: The rhythm pattern of <i>Ko-Hiong Ho</i>	256
Figure 3. 27 Subject of Fugue.....	257
Figure 3. 28: <i>Ko-Hiong Ho</i> phrase a (bars 1-4) and the <i>Fugue's</i> subject.....	257
Figure 3.29: Annotated fugue, sections A to P, bars 92-226	260

Figure 3.30: First modulation in section D, bars 121-124	273
Figure 3.31: Second modulation in section E, bars 129-132	273
Figure 3.32: Third modulation in section F, bars 137-140.....	274
Figure 3.33: Section O, bars 213-220	275
Figure 3.34: The two endings of the fugue, bars 217-226	277
Figure 3.35: The direction of the melody of the real answer and countersubject.....	278
Figure 3.36: First episode of the fugue, bars 104-108	281
Figure 4.1: <i>Ancient Taiwanese Music Fantasia, Cadenza</i>	321
Figure 4.2: <i>Ancient Taiwanese Music Fantasia</i> bars 8-11	322
Figure 4.3: <i>Ancient Taiwanese Music Fantasia</i> bars 21-23	324
Figure 4.4: <i>Ancient Taiwanese Music Fantasia</i> bars 33-40	326
Figure 4.5: <i>Ancient Taiwanese Music Fantasia</i> bars 43-45	327
Figure 4.6: <i>Ancient Taiwanese Music Fantasia</i> bars 54-59	328
Figure 4.7: <i>Ancient Taiwanese Music Fantasia</i> , bars 70-75	329
Figure 4.8: <i>Ancient Taiwanese Music Fantasia</i> bars 88-89	330
Figure 4.9: <i>Ancient Taiwanese Music Fantasia</i> bars 96-98	332
Figure 4.10: variation bars 41 - 44.....	337
Figure 4.11: variation bars 57 - 60.....	337
Figure 4.12: variation bars 73 - 79.....	337
Figure 4.13: variation bars 81 - 84.....	338
Figure 4.14: variation bars 92-93.....	338
Figure 4.15: variation bars 87 - 88.....	338
Figure 4.16: fugue section bars 217 – 221	340
Figure 4.17: Claude Debussy, <i>Arabesque</i> no. 1 bars 8-16.....	344
Figure 4.18: <i>Prelude</i> bars 1-8	344

Figure 4.19: <i>Prelude</i> bars 29-34	345
Figure 4.20: Debussy's <i>Golliwog's Cake Walk</i> bars 1-25	346
Figure 4.21: <i>Village Dance</i> bars 1-15	347
Figure 4.22: Franz Schubert's <i>Impromptu</i> , Op 9, No. 4. bars 1-7	348
Figure 4.23: <i>Impromptu</i> bars 1-4	348
Figure 4.24: Sergei Prokofiev, <i>Prelude</i> opus 12, no. 7 <i>Harp</i> bars 1-6.....	349
Figure 4.25: <i>Dance Oriental</i> bars 1-6.....	350
Figure 4.26: <i>Dance Oriental</i> bars 58-63	351
Figure 4.27: <i>Dance Oriental</i> bars 91-94.....	352
Figure 4.28: <i>Toccata</i> bars 16-18 (glissando for <i>zheng</i>).....	357
Figure 4.29: <i>Toccata</i> bars 25-28 (arpeggios for <i>zheng</i>)	357
Figure 4.30: <i>Toccata</i> bars 65-69 (arpeggios for <i>zheng</i>)	358
Figure 4.31: <i>Toccata</i> bars 132-134 (<i>luo</i>).....	358
Figure 4.32: <i>Concertino</i> , section A, first theme, bars 1-8.....	361
Figure 4.33: <i>Concertino</i> , section C, bars 89-96.....	362
Figure 4.34: <i>Concertino</i> , section B, second theme, bars 50-55	363
Figure 4.35: <i>Concertino</i> , section C, bars 109-115	364
Figure 4.36: <i>Concertino</i> , <i>coda</i> , bars 134-136	364
Figure 4.37: First theme of <i>Concertino</i> bars 1-7.....	366
Figure 4.38: First movement of <i>Concertino</i> bars 28-35	367
Figure 4.39: second movement section B bars 79-82.....	370
Figure 4.40: Debussy's <i>Arabesque No. 1</i> bars 4-11	370
Figure 4.41: Pentatonic scale in section B, bars 44-45	371
Figure 4.42: Pentatonic scale in section C, bars 51-54.....	371
Figure 4.43: Pentatonic scale in section C, bars 55-58.....	372

Figure 4.44: <i>New Sanxinhui</i> , <i>gong che pu</i> notation 新三仙會工尺譜: Libretto by Qiu Huorong 邱火榮. Shih Yingpin	373
Figure 4.45: <i>New Sanxinhui</i> , transnotation	373
Figure 4.46: The theme of <i>Concertino</i> third movement	374
Figure 4.47: Section H bars 317-328	375

Tables

Table 2.1: Categories of Taiwanese traditional music according to Lu Bingchuan.....	96
Table 2.2: Categories of Taiwanese traditional music according to Lu Chuikuan.....	97
Table 2.3: Categories of <i>beiguan</i> music according to Yan Lu-Feng	102
Table 2.4: Categories of <i>beiguan</i> performance styles according to Chen Yuxiu	104
Table 2.5: Categories of <i>beiguan</i> instruments according to Lu Yu-Xiu.....	106
Table 2.6: Four systems of musical notation	122
Table 2.7: <i>Ancient Taiwanese Music Fantasia's</i> structure.	133
Table 2.8: Rhythmic patterns of the theme and the variations of the <i>Fantasia</i>	158
Table 3.1: Variations of <i>Variations and Fugue</i> structure	217
Table 3.2: Rhythmic pattern of <i>Laobaban</i> , <i>Laobaban 2</i> and the variations of <i>Variations and Fugue</i>	239
Table 3.3: Rhythmic patterns of <i>cadenza</i> of the variations of <i>Variations and Fugue</i>	240
Table 3.4: Harmonic progressions of variations by bar	242
Table 3.5: Occurrence of the subject, real answer, countersubject, free counterpoint and episodes in the Fugue.....	269
Table 3.6: Tonality and entrances of each section of the fugue	270
Table 3.7: Main rhythmic patterns of the <i>Ko-Hiong Ho</i> , first entrance of the subject, real answer, countersubject and free counterpoint of the Fugue.....	279
Table 4.1: List of Recordings.....	314
Table 4.2: The performing time of the six pianists.	319
Table 4.3: The performing time for the <i>Introduction and Cadenza</i>	320
Table 4. 4: The performing time for the theme	322
Table 4.5: The performing time for the first variation	323

Table 4.6: The performing time for the <i>intermezzo</i> and <i>cadenza</i>	325
Table 4.7: The performing time for the second variation	327
Table 4.8: The performing time for the third variation	328
Table 4.9: The performing time for the fourth variation.....	329
Table 4.10: The performing time for the <i>coda</i>	331
Table 4.11: The performing time for the <i>Ancient Taiwanese Music Fantasia</i>	332
Table 4.12: The performing time for <i>Variations and Fugue</i>	334
Table 4.13: Kuo's tempo, performers' tempo and performing time for each section of Fugue.....	339
Table 4.14: Sections of <i>Allegro assai</i>	360
Table 4.15: <i>Concertino</i> , first movement: original and performance timing.	367
Table 4.16: Sections of <i>Larghetto</i>	369
Table 4.17: <i>Concertino</i> second movement, original and performers' tempos	369
Table 4.18: <i>Concertino</i> third movement, original and performer's tempo	376

Introduction

Kuo Chih-Yuan² (1921-2013) was born in the north-western region of Taiwan, Miaoli. He studied composition at Tokyo University of the Arts, Japan. His music is influenced by Western classical music composers, such as Debussy, Ravel, Bartok and Prokofiev. In the 1940s and 1950s nationalism was a prevailing force in Japan and Europe and Kuo became determined to create world-class contemporary works to represent Taiwan.

Kuo passed away in 2013. He composed until his death. This kind of passion and ambition and his ever-changing social circumstances led to the composition of numerous and wide-ranging pieces including operas, symphonies, ensembles, piano solo pieces, piano concertos, music for choirs, films, and advertisements, songs for children and songs in three different languages: Taiwanese, Japanese, and Aboriginal.

His symphonies were performed in 1956 in Taiwan by the Indianapolis Symphony

² In this thesis, names of persons are romanized according to the Taiwanese if research has been published under the Taiwanese name. Where work has been published under an English name, the English name is used instead. Where work has not been published under an English or Taiwanese name, I use the Chinese pinyin style. In addition, following the Western convention, names of scholars and composers from Japan and Korea are given in the order of <first name> <last name>, while the majority of names of composers from Taiwan and China are presented in the order of <last name> <first name> (e.g. Kuo Chih-Yuan). Occasionally, Chinese and Taiwanese scholars and composers have preferred to use the Western way of presenting their surname after their first name. Where the scholars and composers have preferred this Western convention, I have followed their preference also (e.g. Wei-Der Huang). Indeed, I present my own name using this Western convention, Victor Hsu (first name, followed by last name). Regarding location, I have romanized place names in Taiwan according to their Taiwanese name whilst locations in China use the Chinese pinyin style.

Orchestra and were also recorded by the Russian Philharmonic Orchestra. In 1972 they were also performed in the Carnegie Hall in the USA by the New York Junior Symphony Orchestra and the Juliet Symphony Orchestra. His concertino was recorded in 1986 by the Polish Philharmonic Orchestra. Kuo's opera *The Cowboy and Seamstress* was performed in 1986 at the Theatre Municipal de Charenton in Paris by the International Symphony Orchestra of Paris (Chen 2001, 244-262). Kuo's musical interests ranged from classical to jazz music, and folk to popular music and more (Chen 2001, 414-442). In 1955 Kuo completed his first symphony '*Taiwanese Folk-Variation Symphony*' which was also the first symphony to be completed by a Taiwanese composer and which was later performed by the National Symphony Orchestra in the same year (Yan 2006, 167).

Kuo won many national-level awards in Taiwan, including: the National Culture and Arts Foundation Award (in both 1994 and 2006), the National Cultural Award of R.O.C., the Second Order of Brilliant Star from the Republic of China (2008), and an Honorary Doctorate was awarded by Providence University (1999). Wei-Der Huang remarks that Kuo's *Concertino for Piano and String Orchestra* (written in 1972 but premiered in 1974) was given two national awards, and was the first piano concerto composed by a Taiwanese national (Wei-Der Huang 2001, 7).

As an MA student at Nanhua University, Taiwan, in my research for a dissertation on *Piano Teaching in Elementary and Junior High School: Musical-talent Programs in the Yun-Chia Region*, I found that compositions by Taiwanese composers were seldom utilised as teaching and performance sources in primary and secondary school piano education (Hsu 2007, 3). Generally, most of the chosen piano repertoires used by Taiwanese pianists are from the West. Although the act of preserving and encouraging tradition is greatly emphasised in Taiwan, the majority of Taiwanese pianists are still reluctant to use compositions from local composers as teaching and performing material (Wang 2006, 325). From a sociological perspective, Everett attributes the preference of Western music as a “marker of status” alongside their tendencies to adopt a Western lifestyle. The Western symphony orchestra style in Asia has been a symbol of “elitism” giving Asian professional musicians a “sense of privilege”. In terms of education, music conservatories have appeared across Asia establishing a “standard of excellence and technical proficiency in Western classical music” (Everett 2004, 8). However, the preference for Western music even extends to preferring pieces by Western composers over Western-style pieces by Taiwanese composers.

After I finished my MA degree I felt that, as a Taiwanese pianist and piano tutor, I should be contributing to Taiwanese piano education and performance. Even if we

consider that many Taiwanese composers have used cross-cultural influences in their music, their music is still based upon Taiwanese elements and techniques, and Taiwanese aesthetic ideology, cultural references, and social conventions and constructions. If Taiwanese music is ignored by Taiwanese people, they will be colonised by Western art music and lose their identity. When I decided to study for a PhD degree I discussed the issue with my previous piano professor Cheng Pan-An 陳磐安.³ He suggested that Kuo Chih-Yuan could be an excellent case study for my PhD. After his suggestion I still sought out more Taiwanese composers, such as Hsu Tsang-Houei 許常惠, Xiao Tai-ran 蕭泰然, Ma Shui-long 馬水龍 and Chen Mao-Shuen 陳茂宣. As I continued my exploration of Taiwanese composers' work, however I became convinced that the *Kuo Chih-Yuan Piano Solo Album* was a highly valuable teaching and performance source for pianists, although it was little known in Taiwan. I found that the *Kuo Chih-Yuan Piano Solo Album* contains a mixture of Western composition techniques and traditional Taiwanese music styles, and after I had interviewed Kuo several times, I was determined to research this piano album. I conducted a literature review to find out what existing research there was in this area, only to find that no one had done a complete and detailed analysis of this music before. I also realized that if I were only to write about my research results it would

³ Cheng was the previous head of the music department at Taiwan's National Sun Yat-sen University and has taught piano in Japan's Toho Music University and Shobi College of Music for over 30 years.

not be wholly convincing unless I could also prove my points in performance. This is why I decided to submit both a dissertation and a final recital.

This study aims to assist future performers and academics in the interpretation of the *Kuo Chih-Yuan Piano Solo Album* and *Concertino for Piano and String Orchestra*. In particular, it aims to convey an understanding of indigenous Taiwanese musical styles and how Kuo has used them to achieve a unique personal and national style. More broadly, while the idea of “historically informed performance” is now well established, I feel it is important to argue for an equivalent “culturally informed performance” because this has become important in a time when music increasingly embodies the coming together of diverse cultural heritages.

Literature Review

There is an overall lack of in-depth research into Kuo’s piano music. The present literature can be divided into three categories: biography, identity issues, and musical analysis including Kuo’s orchestral works, vocal music, piano pieces and chamber music.

The composer himself authored the autobiography *Kuo Chih-Yuan; Zaiye de hong qiangei* 郭芝苑-在野的紅薔薇 (The Rose in the Field), which is edited by Wu Lingyi (1998), revealing his life, educational background, the intentions behind his larger compositions, a diary of occasions during his composition process and appendices of newspaper and magazine articles about him.

Yan Lu-Fen has written or contributed to three books: two biographies of Kuo himself and one which discusses several composers including Kuo. The first book is *Taiwan qianbei zuoqujia Kuo Chih-Yuan xiansheng shengmin shi yanjiu* 台灣前輩作曲家郭芝苑生命史研究 (Research on Taiwanese composer Kuo Chih-Yuan's Life History) (1998) and here she writes about Kuo's family background and life. This includes original manuscripts of Kuo's instrumental compositions and songs, with discussion on his orchestral compositions. This is the only book which covers this issue. In the 2006 book *Taiwan dangdai zuoqu jia* 台灣當代作曲家 (*Contemporary Composers in Taiwan*) Yan Lu-Fen also touches on Kuo's life, with additional information on further readings and listening sources. The final book *Taiwan de zhenqing yuezhang* 臺灣的真情樂章; 郭芝苑 (The Truth Movement in Taiwan) (2008), addresses Kuo's musical achievements and later life. Chen Yu-Xiu (2001) who authored *Kuo*

Chih-Yuan; Shamo zhong de hong qiangwei; 郭芝苑—沙漠中的紅薔薇 (Kuo Chih-Yuan; The Rose in the Desert) also writes about the composer's life, education and compositional background including a chronological table of his compositions, their premiere dates and locations.

In academic research, Hong Jinwen (2007) has written the only discussion which looks into the composer's vocal music, including compositional style and the function of piano accompaniment. In more specific research of Kuo's piano music, Zhuang Wenda (1994) gave a simple analysis of the form, theme and harmony of three pieces from Kuo's *Piano Solo Album: Variations and Fugue on an Ancient Taiwanese Music, Ancient Taiwanese Music Fantasia* and *Six Piano Pieces*. Peng Yuxin mainly discusses what kind of harmony and chord Kuo uses in the *Concertino for Piano and String Orchestra* in her journal (Peng 2002.) Jian Qiao-Zhen (2002) also looks at Kuo's compositional style; she gives a brief biography for Kuo and provides a simple analysis of *Ancient Taiwanese Music Fantasia* and *Concertino for Piano and String Orchestra* in her doctoral dissertation (Jian 2002, 34 – 36). Yang Shuan-Chen (2008) gives a brief biography and also discusses Kuo's nationalism and identity issues. He also evaluates Kuo's *Piano Sonata* and *Children's Piano Pieces*. However, he did not do any interviews with Kuo. Shen Mei-Ling discusses Kuo's life, musical studies and

his nationalist and modernist music styles. She mainly discusses his chamber music for instruments such as violin, cello, clarinet and trombone (Shen, 2011).

The above authors all make valuable contributions to the understanding of Kuo's music, but my study aims to be much more detailed and to cover a wider range of works. Reviewing the existing literature made me realise that the current research on Kuo's piano music lacks a macro view. Research and analysis carried out on a single work or selected pieces, such as Huang (2001), Zhuang (1994) and Zheng (2004), may not reflect Kuo's development as a composer or the different influences and changes in his works during different periods. These changes are encapsulated in his *Piano Solo Album*, which was written between 1954-1972 and became the subject of my research.

In summary, there is currently no research which discusses in depth how Kuo incorporates Taiwanese traditional music into his compositions. For instance, what sort of composition strategy he used, as well as what kind of role Kuo plays in Western art classical music, what kind of political ideology and national identity Kuo embodies and what the message of his music is and how performers might give a convincing interpretation of the *Kuo Chih-Yuan Piano Solo Album* or Kuo's

Concertino for Piano and String Orchestra. This is why I have chosen this topic as the focus of my dissertation.

Methodology

The methodology that I will be using in this study includes fieldwork, music analysis, and performance.

Fieldwork played a very important role in my research. I returned to Taiwan during each summer and winter holiday between June 2007 and December 2013 for field research. My interview subjects included Kuo himself and all known conductors, pianists and vocalists who had worked with him or performed his compositions. I also interviewed academics including Taiwanese traditional *beiguan* experts and musicians. I conducted these interviews in various ways: by phone, email and face-to-face. Every time I transcribed the interviews from video and sound recordings. The aims of the research include attempting to obtain the most direct, genuine, accurate and detailed insights and information about Kuo, which had often been overlooked by previous researchers and studies of a similar nature.

In the music analysis part of my research, my intention is to arrive at a thorough understanding of the *Kuo Chih-Yuan Piano Solo Album* and the *Concertino*. I listened to ten CD and video recordings of Kuo's piano works given by various performers which I will outline in detail in chapter four. In terms of library-based study, I not only looked at sources on Kuo's piano music but also examined Taiwanese traditional music and scores that may relate to the interpretation of his music. I divided each piece into sections and examined issues such as their tonality, modulations, phrases, rhythm patterns, harmonic progressions and unique compositional elements. Above all, I focused on features of traditional Taiwanese music and how Kuo adapts these into his own music.

Performance of these pieces is an equally important part of my methodology in this research. In the past seven years I have been working on these pieces under the supervision of my piano tutors Valentina Kalashnik and Elizabeth Woods. Although neither of my tutors specialised in Chinese or Taiwanese music, their extensive teaching and musical experience enabled me to learn the skills to practise and perform and also to inspire me in how to interpret the music. For example, Valentina's specialism is in contemporary Russian music which is very dynamic in style. In my lessons, Valentina would ask me to emphasise the dynamics of Kuo's music in an

extreme fashion and to give dramatic expression to each piece, even if this was different than Kuo's own indications within the piece.

These lessons encouraged me to think about more ways in which Kuo's music could be interpreted and to experiment with dynamics on the piano when playing his pieces. Because I was keen to play Kuo's music as he had intended and had interviewed him about these pieces, I felt a lot of pressure to perfect his desired techniques and dynamics.

Valentina also encouraged me to change the timbre of Kuo's music using finger pedalling to prolong a note rather than sustaining the sound through the use of the pedal. This was a successful way of imitating the strings of the *kezixian* (of the huqin family, a two-stringed, bowed instrument) which is played in long *legato* strokes. This new technique was repeatedly used throughout my performance and helped me to appreciate the gentleness of parts of Kuo's composition, particularly in *Ancient Taiwanese Music Fantasia*. However, as Elizabeth is a regular performer and accompaniment pianist she encouraged me to relax when playing and to enjoy the music for its own sake instead of focusing solely on the technique. Like the music itself, the performer of the piece is an instrument of communication. Elizabeth encouraged me to focus on giving an enjoyable performance which would improve

my playing in a different (but important) way than simply perfecting a technique would.

After my research and analysis on this music I have been able to consider and develop my own interpretation of Kuo's music by combining the knowledge I have gained through both research and my tutors' teaching. I have also participated in three kinds of performances. First, I presented my research and performance in several postgraduate conferences. Second, I organized several concerts in which I played selected pieces. Third, I gave three lunchtime recitals which allowed me to play the entire album. Fourthly, I played Kuo's music in the International Seidof Competition in Taiwan and had two concerto auditions in the music department of the University. Finally, by doing several different kinds of performance practice, I was able to build up my abilities step-by-step to polish my performance. I spent two years making recordings of the entire *Piano Solo Album* in order to examine my performance and improve my interpretation over time. Furthermore, I am including the *Concertino for Piano and String Orchestra* in my final recital, accompanied by Elizabeth Woods. I am doing this because the *Concertino* is a much larger piece than those from the *Piano Solo Album* so I will be able to perform on a grander scale and give a better overall picture of Kuo's piano works. Whilst performing I was also researching

simultaneously so that my performance informed my research and vice-versa, giving me a wider and improved understanding of Kuo's music

Chapter Overview

In chapter one I will introduce Kuo's life and work by asking: What was Kuo's musical and educational background? How did historical events and politico-cultural contexts affect Kuo's music and sense of nationalism? What kind of person was Kuo and what was his political identity? How did these factors affect the reception of his music and his career? Which other musicians were involved in his musical career? What and who were his inspirations and influences, and was he aware of other Chinese/Taiwanese composers?

Kuo told me he adopted the Taiwanese traditional piece *Shui Di Yu* 水底魚 (Underwater Fish) into his piano piece *Ancient Taiwanese Music Fantasia* and this piece is his favourite in the album. Therefore I want to ask: Under what kind of circumstance did he encounter *Shui Di Yu* and what is the story behind that? There are a variety of categories in Taiwanese traditional music: in which category does *Shui Di Yu* belong? What is its function in Taiwanese traditional music? How did Kuo adapt *Shui Di Yu* into *Ancient Taiwanese Music Fantasia*; what is the relationship between

the two pieces? *Ancient Taiwanese Music Fantasia* uses variation form, so what is the relationship between each variation? Kuo uses several interludes to connect each variation, a method that is unusual in western composition: is this method related to Taiwanese traditional music? In the *Ancient Taiwanese Music Fantasia* I found that some sections sound like Taiwanese traditional instruments; what kind of instrument, sounds or gestures does he imitate on the piano? These are my main questions for chapter two.

In an interview with Kuo, he mentioned that the fugue part of *Variation and Fugue on a Taiwanese Music* is adopted from a Taiwanese folk song called *Ko-Hiong Ho* 高雄好 (Ko-Hiong is a wonderful place). What is this music, and where does it come from? How does Kuo use this folk song in the fugue? What is the relationship between each section of the fugue part? There are several episodes between these sections: do they function like the interludes of *Ancient Taiwanese Music Fantasia*? If not, what is their function? There is no clear cadence in the theme and real answer, so how does it modulate and show its tonality? Furthermore, is the variation part related to any Taiwanese folk music? If so, what is it? What is the relationship between them? What is the relationship between each variation? I am going to discuss these questions in chapter three.

I have collected almost all the available recordings of the *Kuo Chih-Yuan Piano Solo Album* and *Concertino for Piano and String Orchestra*. Some of the pianists from the recordings were under Kuo's supervision, some were not. Therefore I will be asking: Whose interpretation is closest to Kuo's original idea? What are the differences between their interpretations? What are the differences in interpretation between the recordings? Chen Yu-Xiu argues that the third movement of the *Concertino* is adapted from the Taiwanese traditional music *banxian xi* 扮仙戲, but she has not given further information, so which music of *banxian xi* has Kuo adopted, what is the relationship between them and how do I apply it to my performance? I am going to consider these questions in chapter four. As a PhD candidate in piano performance, I will explain how I achieved my research results and then used them to give an informed and convincing interpretation.

Chapter One: Kuo Chih-Yuan in His Historical Context

Introduction

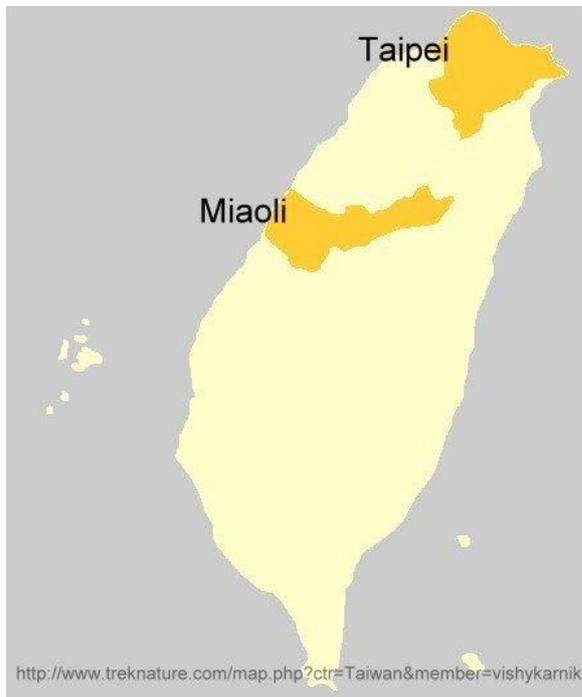
The main objective of this chapter is to investigate the life of Kuo Chih-Yuan in the context of modern Taiwanese music history. In his lifetime (1921-2013), Kuo Chih-Yuan witnessed almost 100 years of Taiwanese history, including Taiwanese and Japanese social, political, educational and economic developments. Through studying his music and his life, we are able to have better insights into the changes and developments experienced by Taiwan as a nation.

Figure 1. 1: Map of East Asia⁴



⁴<http://comonca.org.cn/resources.htm>, accessed on 10 December 2010.

Figure 1. 2: Map of Taiwan⁵



Located in East Asia, in the north-east of the Pacific Ocean and on the Tropic of Cancer, Taiwan is an island surrounded by oceans. Korea is at its north-east while its north coast is separated from Okinawa Island of Japan by the Sea of Japan. Its west coast faces the Taiwan Strait which is also adjacent to Hong Kong and the Fujian and Guangdong Provinces of China, while its south coast on the Bashi Channel faces toward the Philippines. The geographical locations of China, Korea, Japan and Taiwan form an ‘East Asia Circle’, thus these nations are closely interrelated. During its militaristic era, Japan utilised this geographical convenience to invade and colonise

⁵ <http://www.treknature.com/map.php?ctr=Taiwan&member=vishykarnik>, accessed on 10 December 2010.

Taiwan, Korea and the north of China. After China was defeated in the First Sino-Japanese War in 1894, Taiwan was handed over to Japan the following year and remained under Japanese rule until 1945 when Japan was defeated in World War II. During the 50 years that Taiwan was under the governance of Japan, its politics, economy, culture, education, and many other areas were deeply influenced by Japan (Lu 2003, 93). This affected Kuo's musical education and indeed it had consequences throughout his life.

In this study, I trace the historical influences of Western music and its impacts on the musical environments in China, Japan and Taiwan. In addition, I examine Kuo Chih-Yuan's upbringing and music-learning experiences, i.e. music education environment he had, and how his encounters with Taiwanese folk music and Western classical music began. My belief is that these people and events had significantly influenced his strong interest in Taiwanese folk music. This is why he presented various elements of Taiwanese folk music in his compositions, and we can see indigenous characteristics in his work.

Despite the fact that Kuo had published an autobiography and other authors had written about his life, through my interviews with him over the years I was able to gather new information and learn about perspectives of which I was unaware before.

My experiences with Kuo Chih-Yuan

In the summer of July 2010, I returned to Yuanli Township to conduct further in-depth interviews with Kuo Chih-Yuan. Kuo's father, Kuo Wanzui, owned a number of rice paddies during the agricultural revolution of Taiwan in which the introduction of crop-enhancing chemicals saw crops grow faster and larger than before. As a result, he became wealthy and his estate consisted of a large house, a number of paddies and surrounding mountains. Upon his death in 1941, Kuo inherited his father's estate and legacy and consequently he did not have to work for a living and was able to concentrate on composition (Chen 2001, 84-85).

The old and extensive south-facing house of the Kuo family, which was built entirely with red bricks, has been in the family for 80 years. It consists of two main buildings and is situated in front of the train station. The antique character and the peaceful and tranquil environment of the building is a huge contrast to the busy

market and shops and the metropolitan noise outside its walls. In an interesting way, this resembles Kuo Chih-Yuan's character and his music. In his own autobiography, he recalled that he shut himself inside his little ivory tower of music, refusing to face reality (Kuo 1998, 4). He was an introverted, not very social and rather quiet person. These character traits had caused a barrier to be erected in his interpersonal relationships with others. These personal quirks had also prevented him from holding any position in either the university or any other permanent job (Kuo 1998, 3-5).

In 1949, the mainland-based government of Chiang Kai-shek (蔣介石) moved into and controlled Taiwan, and later in 1956 he executed the "Speaking Mandarin Policy" (Mandarin must be spoken in all government departments, schools and public occasions) to unify Taiwan. As Kuo was born in the Japanese Colonial Era, he could only speak the Taiwanese *Hoklo* dialect and Japanese, and thus could not communicate effectively with any Mandarin speakers who were the political power holders. His lack of communication skills was another reason which prevented him from working in any schools or in particular government departments. However, it should be noted that during the KMT era, from 1973-1987 Kuo was commissioned by Shi Weiliang (the Head of Department) to be the Director of the National Symphony Orchestra's Composition Research Centre, a position which was extremely privileged

and highly respected. Kuo could be said to be exceptionally ‘lucky’ to acquire this position without being a Mandarin speaker, despite his compositional talent. It was only later, once this position came to an end, that Kuo chose to stay at home to concentrate on his compositions and thus, in Kuo’s own words, became a “voiceless person”.

However, although Kuo could still not speak Mandarin, it was his choice to refrain from learning the language and to disassociate himself with mainland Chinese communities which he did not like to be involved with at all, feeling that his political and cultural identities were different than those of the people from mainland China. Kuo was of a very conservative nature and did not agree with, for example, a bourgeoisie society which indulged in social drinking or a culture which he felt encouraged inequality and which set apart those from mainland China against colonized Taiwan (Interview with Kuo, 2010-13). It could be argued, then, that Kuo was not truly “voiceless” but only chose to be so.

Furthermore, Kuo’s voicelessness was limited only to his (chosen) inability to speak Mandarin; in musical terms, he was able to say a lot about Taiwan through his composition. During this period of “voicelessness” (1987, post-retirement, up until

1998 when Taiwan welcomed its first president), Kuo wrote for example, *The Grand March to Taiwan: An Ode* (1996) which was used frequently in activities by the Taiwan Progress Party, whose aims included the independence of Taiwan; *Beside the Dan Shui River* (1997) which lauded the beautiful scenery of the river in Taipei; *Taipei Grand March* (1998) which included lyrics to encourage and support Taiwanese independence and for the Taiwanese people to stand up for themselves, such as “Go ahead Taiwanese people! Go for liberation, democracy and political independence. All ethnicities should unite [Taiwanese, Aboriginal, those from mainland China] and look forward to a peaceful world” (Ruan 2008, 205-206); and *The Overture of Taiwan* (1999) which celebrates the religion of Taiwan, Tao Buddhism, and traditional festival holidays

In western musical nationalism Taruskin (2016, 4) provides another example to counterpart the lyrics by Kuo. The first one is in Verdi’s Opera, *Nabucco* where the song *Pensiero*

Go, thoughts, on Golden wings;

Go, settle upon the slopes and hills,

Where warm and soft and fragrant are

The breezes of our sweet native land!

Greet the banks of the Jordan,

The towers of Zion⁶. ()

Verdi uses the story of the Jews being oppressed and having no homeland; they were asking to be liberated and reunited with their homeland. Verdi tried to use this story to imply a similarity of circumstance that Italians were experiencing after Napoleon at that time. It emphasised the nationalism of the Italians who were being oppressed after the war with France.

Another example is German composer Weber's *Der Freischutz* (1821). There is an eternal question in it, was it German? In this opera the peasants could be heroes and heroines, not just sidekicks and comics. This opera stimulated and inspired the audience of Germany to consider their national ideology – what is Germany? However, it was the nation not the composer who made *Der Freischutz* a national opera (Taruskin, 2016). The reason why this opera made Germany's people realise that they can be the masters of their nation, is because before this opera the main character was always the King, Queen, Prince or Princess but in the *Der Freischutz* the peasant is the hero or heroine not just royals or nobleman as it was before.

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<http://classicalmusic.about.com/od/classicalmusic/tips/qt/Va-Pensiero-Lyrics-And-Text-Translation.htm>, accessed on 10 March 2016

In summary, Verdi uses implication to show his national ideology as being against Napoleon and Weber's opera inspires the people of Germany into realising that they can be the leaders of the nation, however, Kuo overtly uses his music and lyrics to promote Taiwanese independence directly.

These examples might be evidence of Kuo's support and love of Taiwanese culture and independence, and might, therefore, be examples of his "political voice". Because of his emphasis on nationalism, it could be argued that Kuo is a 'nationalist', but this is not a word Kuo used to describe himself during our interviews. I describe Kuo as a 'nationalist' due to his insistence of emphasizing the 'nationalistic, musical and modern characteristics' of Taiwanese music in his compositions.

The former president of Taiwan Lee Teng-hui was born in 1923, two years later than Kuo; he reigned between the years of 1988-2000. It was after he took office as president that the Taiwanese government began to take the *Hoklo* cultures of Taiwan seriously and it was then the creations of Kuo finally gained some attention after several decades and he began to win many national awards.

Kuo's home study neatly holds letters, stationery and music scores from Taiwan, Japan and the US while documents and other items are tidily kept in his drawers. This neatness gives a sense of his attention to the smallest details and his conscientiously logical mind. To the right of his work desk is a Yamaha number 3 brown upright piano, which has been his best companion for over 30 years. The wall to its left is completely covered by a huge bookshelf filled with music scores and music-related books and material. In the rear building, there are three libraries which hold all the books that Kuo had read. These were mostly Japanese literature, books and Japanese music magazines, but also included Yukio Mishima's novels, a biography of Lee Teng-hui, as well as Lee's political essays, and books about Japanese colonization and Taiwanese history. Kuo also had albums of pictures by artists from all over the world. The enormous book collection illustrates the richness of his knowledge and a diverse literary background.

Kuo looks back on his life

Kuo Chih-Yuan was born in 1921 and resided in Yuanli Township, a small town in Miaoli County in north-west Taiwan. Kuo's ancestors came from Jianzhang Province in China and were simple farmers. Kuo's father, Wanzui, worked in Taipei's First Bank (formerly Taipei Xin Gao Bank) and then as an accountant at the town council of Yun Li, Kuo's hometown. Such a position was considered very prestigious and Wanzui was considered part of elite society in Taiwan (Chen 1997, 84-85). Later in life he managed the family's land and money in Taiwan, where they owned roughly 10 square kilometers of land. After his father died, Kuo inherited his estate and because of this, Kuo was able to concentrate on his music without having to worry about money (Chen 2001, 85).

Kuo's daughter-in-law said:

He is a very lucky man. He never had to worry about his living, and did not need to work very hard. When his wife⁷ was around, she took very good care of him. She also took full responsibility for the children's education as well as managing all assets and other financial matters. He has been living in his own world of music, ignoring almost everything else in life. The family members are used to his habits and all try not to

⁷ Kuo's wife Tang Xiuzhu (1924-1995) played the piano and before she married Kuo had been studying in Japan for a few years. Kuo often attended harmonica competitions in Japan and Tang would attend these events to support Kuo. She was supportive of Kuo's work and, once they were married, managed the house, finances and children (Chen 2001, 140). However, Kuo did not speak publicly of their relationship.

disturb him or to interfere with his musical creations. (Interview with Zhang Xiuxue, August 2010)

Said Kuo:

World War II, which broke out when I was studying at the Nippon University Composers School, had prevented me from concentrating on my studies in music composition. I can recall that most of my university life was occupied by military drills, hiding from air-strikes and work at the military factories. The war had greatly compromised my studies, which caused me to return to Japan [later] to continue my studies in music composing and studies of film and television music production environments when I was 45 years of age, 20 years after the Japanese colonial period. I then furthered my studies at the School of Composition of the Tokyo University of the Arts at age 46. Tomojirou Ikenouchi, who studied for nine years at the French National Music Academy in Paris, was my instructing professor. His excellent foundation in Western composing techniques had made him a successful modern music composer. In two years studying at the University of the Arts, I had managed to learn the foundations of harmony. The teaching materials used in the lessons were three Theory of Harmony books edited by Tomojirou Ikenouchi Sensei (Interview with Kuo, August 2010).

I had studied the first of these theory books during my undergraduate degree in Japan. During 1990-1994 the books were compulsory textbooks of the curriculum for foundation study in Japan. The three books make a series from beginner level to advanced. Kuo showed me the three books which he still treasured. I asked Kuo: “How did you manage to create so many extraordinary symphonies and concertos with only two years of study and three books?” He answered:

It was made possible by my continuous study and analysis of classical music in order to understand its styles and to try imitating its creations. I mostly studied the works and composing techniques of Debussy, Ravel and Bartok, and investigated the ways to integrate our Taiwanese traditional music into my creations. As a Taiwanese composer, I have to write music which can represent Taiwan in order to be valuable. It was in this manner that nationalistic music incorporated romanticism at that time! (Interview, August 2010)

I was curious as to whether Kuo used his knowledge and information to keep up with recent trends in music even in his old age. I wanted to establish more about Kuo’s personality and his ambitions in later life, and whether his passion for music and the composition of it was still present. I was fortunate enough to discover the answer to that unexpectedly. When I entered Kuo’s main reception room, Kuo was sitting comfortably on his reclining chair with huge hi-fi headphones while watching his

52-inch LCD television. I then walked towards Kuo, waving my arms in the air. It was then that Kuo realised that he had a visitor. He quickly removed his headphones and said, “This is a music program by the Japanese Broadcasting Corporation NHK, and the program is now discussing current developments in Japanese wind music.” I then sat with Kuo to watch the program together. The program showed a female host interviewing a wind musician and conductor about teaching some amateur groups to play Western classical and modern music. It also reported on the heavy workload of group members or the difficulty of juggling between housework and children while struggling to squeeze their already limited free time to practice on their instruments and take part in rehearsals. After the program concluded, Kuo said:

I am a bit too old now and I am not as mobile as I used to be. With Sky TV, I can now enjoy classical music programs from Japan and Taiwan, and learn about the current developments of music in Japan and Taiwan, to help broaden my views and to keep up with the modern pace. Furthermore, this also inspires my creations. (Interview with Kuo, August 2010)

Although there is a national public television station in Taiwan, it only broadcasts educational and informative programs during specific times of the day. The other time

slots were allocated to more profitable programs with high viewing rates and lucrative advertisement income. As the programs were created using relatively low budgets, the programs were made specifically to suit the tastes of the majority and thus the quality and content are generally poor. Furthermore, educational programs are mainly produced in Mandarin, and Kuo's main languages are Japanese and Taiwanese, thus he naturally chose to watch Japanese television channels to broaden his knowledge.

Kuo sighed,

If my body was still healthy and fit, I could go to Taipei more often to take part in various music events, or visit influential people for their support and sponsorship. I could then continue to learn new developments and techniques in music and at the same time, promote my music. I could ask for their support and sponsorship for my plays and to promote my music. A composer can be best represented by his musical creations, not his social status, nor the awards, titles or even national medals. I will continue with my creations until my time is up. (Interview with Kuo, July 2010)

Having seen that Kuo, who was 85 at the time of this interview, still had an active interest in what was occurring in the outside world, particularly through his watching of current music television programs which were easy to access due to his limited mobility, it would be an interesting question for future research to examine if and how

Kuo's interest in the contemporary world affected his later compositions and if new music techniques and trends influenced his style. However, from my research into Kuo's Piano Solo Album and his concertino, and from the original face-to-face interviews and historical and musical analysis of his compositions that I have undertaken, the relationship of Kuo's music to Taiwanese traditional music that I have built up can be used as a potential case study of "historical interpretation" for other future performers and researchers.

The entry of Western (Christian) music into Taiwan

Yang Li-ying, in her Master's research, argues that the entry of Western music into Taiwan can be divided into two main stages. The first stage began between 1624 and 1662, during the invasion of the Dutch, when the Dutch priests built many schools and churches in Taiwan. When the Spanish invaded Taiwan during the same period, the Spanish priests widely preached the Roman Catholic religion. Many people were baptized during this period and Western music quickly spread into the Taiwanese communities via religious hymns. When the Chinese general Zheng Cheng-Gong

successfully evicted the Dutch from Taiwan in 1662, the spreading of Western music was temporarily brought to a halt (Yang 1986, 62).

Chen Bi-Juan argues that the second stage began in 1858 during the second Opium War. Following China's defeat, the Qing government was forced to sign a series of unfair treaties in Tianjin with Great Britain, France and Russia. The treaties allowed the open preaching of religious teachings by the priests. In 1865 the Presbyterian Church of England began preaching in Taiwan. The enthusiasm of the priests encouraged the spread of Western music via religious routes. Between 1876 and 1928, the Presbyterian Church of England opened the Tainan Theological College and Seminary, Tainan Chang Jung High School, Chang Jung Girl's High School, and many other schools, resulting in the rapid spreading of Western music through churches and music lessons in the schools. The rapid growth of Western music in Taiwan continued during the Japanese era and the regime of Chiang Kai-shek's Kuomintang government (Chen 2003, 23).

Music education in traditional and Western music

During the Japanese era in the 1920-30s, there were multiple music scenes in Taiwan, including Taiwanese traditional music, Japanese folk songs and ballads, Western classical music, pop music (particular from Shanghai), film music, aboriginal music and Christian music. These various musical styles were exposed through folk rituals and ceremonial settings, music courses at schools, LPs and phonographs and the Christian churches. Kuo and other musicians of his generation grew from these mixed musical environments.

The impact of multiple cultures in Kuo's childhood

In their separate published works, Chen Yu-Xiu and Hung Jing-Wen describe Kuo Chih-Yuan's childhood and his various encounters with music in the early stages of his life. Both authors came to the same conclusion: that Taiwanese local folk and traditional music, popular film background music, as well as pop songs of the era, had influenced Kuo heavily, and had planted the seeds of Kuo's diverse musical creations (Chen 2001, 94; Hung 2007, 10). However, these authors failed to provide any solid evidence to support their conclusions. Did these elements really influence Kuo as much as the authors implied? If so, how did this affect Kuo and his work? Or were there any other influences? I shall attempt to find the answers to these questions by

investigating Kuo's personal history and socio-cultural background, comparing these to other composers of the same era and analysing the content of my interviews with him.

The early decades of the twentieth century were among the most turbulent decades in recent history, with enormous upheavals worldwide including World War I, the collapse of Western imperialism, the forming of many new countries, the rise of Communist powers in the USSR, the announcement of the Power of Self-Determination by the USA, the Taisho Democratic Movement in Japan, the March First Independence Movement in Korea, the Xinhai Revolution and the May Fourth Movement in China (Hsueh 2004, 28). Taiwan was still under the colonisation of Japan at that time, known as the Japanese Colonial Period or Japanese Era. The music of the *Han* people was never banned by the Japanese government and it continued to prevail in Taiwan amongst the commoners (Hsu 1996, 265-267; 293). It was in this chaotic era that Kuo Chih-Yuan was born.

Yan Lu-Fen tells us that Kuo Chih-Yuan's father Kuo Wanzui was amongst the elite of the town (Yan 2008, 17). As a child, Kuo Chih-Yuan loved playing near the Cihhu Temple – the temple of the Goddess Mazu. Whenever there was any large-scale

celebration, like the birthday of Goddess Mazu on the 23rd day of the 3rd lunar month, as well as the huge ceremonies to pay tributes to ‘the good brothers’ (the deceased) during the seventh lunar month, the area would be filled with loud traditional music played by the competing performing groups of *gezaixi* (Taiwanese folk opera). These were the sorts of music heard in the day-to-day lives of the children in that era (Kuo 1998, 16). Apart from these twice-a-year, large-scale celebrations, how else did Kuo Chih-Yuan have the opportunity to encounter traditional music?

Kuo explains,

During my childhood, Western music was not very common in Taiwan; we mainly had things like *beiguan*, *nanguan*, *gezaixi*, *jiaojiaxi*, and *luantan*. In the 1930s, Taiwan was a farming society and the houses were surrounded by paddy fields. To pray for good harvests and to give thanks for their blessings, every family would invite the traditional performers to perform for the deities during the sowing, transplanting, harvesting and storing seasons.⁸ This culture meant the music from traditional operas, and musical instruments was played in all seasons and I grew up immersed in the music of *nanguan*, *beiguan*, *gezaixi* and *jiaojiaxi*. (Interview Kuo, February 2010)

⁸ They were also played at weddings and funerals.

Naturally, local folk music became a part of his life and growing up immersed in this soundscape enabled him to develop a high degree of sensitivity and understanding towards it. These elements of local folk music not only became a theme of his compositions, but also formed a firm ground for him to develop a unique personal style.

According to a biography by Chen Yu-Xiu; when Kuo was six years old his father had a violin (which were very expensive at this time in Taiwan) and he often heard his father play the Chinese folk song *Bai jia chu* 百家春 (The spring for a hundred families) and the Japanese children's songs *Kagome kagome* 笼中鸟 (The bird in the cage). That was his very first encounter with Western musical instruments. At the same time, his cousin Kuo Ching-Shan often played the phonograph at home, which enabled him to listen to local music like *gezaixi*, *jiaojiaxi* and *luantan*, as well as Japanese songs. His favourite songs included the children's song *Kogane mushi* 黄金虫 (Gold beetle) (Kuo 1998, 16) and the music of the drama *Konjiki Yasha* 金色夜叉 (The Golden Demon) (Chen 2001, 89).

Taiwan was occupied by Japan between 1895 and 1945. During Japanese colonialism, primary education was divided into three kinds of school: Japanese, *Han* Taiwanese and aboriginal Taiwanese. In a conversation between Kuo and Wu Yi-lin, Kuo said that in the autumn of 1927, while he was 7 years old, he entered the Yuanli Public School one year ahead of others and began his boarding school days (Kuo 1998, 17-20). The schools followed the education system of Japanese public schools and taught Western music (Wu 1983, 127). However, during World War II this changed and the three types combined to become 'citizen schools' and music lessons were compulsory (Hsu 1996, 257-258). Singing lessons in schools were a very important part of the curriculum; furthermore, Japanese teachers brought phonographs into music education so students could be taught music appreciation (Lu 2003, 131).

Chen Yu-Xiu reports that Kuo's first teacher in Yuanli Public School was a former classmate of his father. He would use a harmonium to play children's songs and he often spent his afternoons after the lessons with Kuo's father, exchanging casual conversation and playing the violin. Kuo Chih-Yuan long held beautiful memories of those days. In 1932, when he was 12 years old, he had a new teacher who loved sports and music, Chen Rui-Chang. This new teacher often played Western classical music for the students, including *Der Schmeled im Walde* by German composer Theodor

Michaelis (1831-1887), *Kuckucks Waltzes* by Swedish composer Johan Emanuel Jonasson (1886-1956) and *William Tell Overture* by Italian composer Gioacchino Rossini (1792-1868). He taught choir to the students, and taught Kuo to play harmonica. He also specifically selected Kuo to sing in the choir at the school carnival. Chen Rui-Chang can certainly be considered the first music teacher of Kuo (Chen 2001, 94).

In his third year of elementary school, silent films from the West, Japan and Shanghai were introduced to Yuanli. As there was no audio the cinema had a narrator to narrate the story of the films as well as a six-member live ensemble (including clarinet, trumpet, trombone, euphonium, bass and drums) playing Japanese and Western pop music as background music for the films. Kuo Chih-Yuan recalls the background music he heard: Western music like 'For love and honour' and the 'Can-Can' and Japanese pop songs like *Seishun no uta* 青春の歌 (The Song of Youth) and *Okagami-teki tsubaki hana* 岡上の椿花 (Camellias on the cliff), brought him great enjoyment in his early years (Chen 2001, 93).

Japanese merchants started bringing in a large variety of Japanese pop music to Taiwan in the 1920s. A decade later, the local Taiwanese pop music industry started to

grow rapidly. The first locally produced popular song *Tao hua Nu* 桃花女 (The Peach Girl) was produced in 1932 as the theme song for a silent film with the same title. The film was a great hit and the song quickly became very popular. Following the establishment of local Taiwanese record companies, several classic Taiwanese songs were produced, including *Wang chunfeng* 望春風 (Spring Breeze), *Yuye hua* 雨夜花 (Flowers in the Rainy Night), and *Bai mudan* 白牡丹 (White Peonies) (Chen 2001, 94).

Several other successful composers were born in Taiwan in that era, including Chiang Wen-Yeh (1910-1983), Chen Su-Ti (1911-1992) and Hsu Tsang-Houei (1929-2001).

We can see in the biographies of Liu Mei-Lian and Chiang Wen-Yeh that they had similar childhood experiences to Kuo. Born in 1910 in Dadaocheng, Taipei, Chiang Wen-Yeh was the first successful composer of Taiwan (Liu 2006, 4). The Chiang family lived in an area known as ‘the top of 36 stairs’ behind the hill of Shuixian Temple, a common gathering place for various types of musicians. Sounds of *beiguan*, *nanguan*, *gezaixi*, *jiaojiaxi* and *luantan* constantly filled the air (Yan ed. 2006, 12). This traditional music was highly influential and made an impression on all of these composers.

As Taiwan was still a farming society at that time, children did not have any particular entertainment. Therefore, the celebration of Goddess Mazu's birthday, Poet's Day and other traditional ceremonies of worshipping the spirits throughout the lunar calendar like Spring festival became the most exciting times of the year for children. During these celebrations, performers of Taiwanese folk opera would play all sorts of local folk music in temple ceremonies designed to attract audiences. These exciting scenes were deeply engraved into the minds of the young composers and became their live learning material on Taiwanese local folk music. Growing up in the 1970s and 1980s, I myself was exposed to a great deal of traditional music as a child and had very similar experiences. Even today these kinds of events continue; for example, in the seventh month of the lunar calendar there is a festival which goes on for five days in my county. However, in general these festivals are less frequent than they were two or three decades ago and the content of the festivals is often very different to those in the past. Many of them no longer play the same traditional music.

Compared to the childhoods of those in industrialized societies, this more relaxed and free childhood carried very different experiences in regard to musical cultures and life itself. Although modern children are surrounded by various technologies and have an unimaginable number of choices for entertainment and leisure activities, they are

often pressurized by the high expectations of others to perform well in education and they spend most of their childhood under pressure, rushing from one lesson to another, both curricular and extra-curricular. Furthermore, according to my Master's research, the modern musical education programs in Taiwan mainly emphasize Western classical music (Hsu 2006). Thus, there are rarely any children who have similar opportunities to those that the children of that era had.

The phonograph and the violin were very rare in Yuanli in that era. According to the research of Jonathan Stock, both objects played important roles in the exchange of Eastern and Western musical cultures. They were introduced to the East via Christian missionaries, tourism and trade. The invention of the radio also helped to give many listeners in the world much richer and wider musical experiences (Stock 2004, 18-39).

In the society of that era, these objects signified Western civilization, science and technology and musical culture. On the other hand, they also signified the accomplishments of the Kuo family in terms of culture, arts and social standing. Kuo said: "It was about the year 1930 when Taiwanese pop music like 'Spring Breeze' and 'Flowers on the Rainy Night' started to emerge. At the time some Japanese set up record companies in Taiwan and pop music from Japan was also brought into Taiwan" (Interview with Kuo, February 2010).

His early family environment helped develop Kuo's strong interest in local folk music, Japanese folk music and Western music. His family owned a phonograph, enabling him to access various musical cultures. His father was a violinist which influenced his decision to be a musician. His first school teacher also paid attention to his musical and aesthetic interests. These sorts of cultural experiences played important roles in his learning of Western composing techniques, which he then went on to actively combine with local and Chinese elements to compose his own unique music.

In the 1930s, as the Japanese government prohibited any discussions on politics, national consciousness or literary theories, the popular music in Japan and Taiwan was mostly about romance. Love songs were widely accepted and adored by Japanese and Taiwanese alike. By comparison, the popularity of Taiwanese pop songs was due mainly to their beautiful melodies and sad lyrics that portrayed the frustration and helplessness of Taiwanese people under the colonization of Japan. These beautiful but sorrowful melodies can be found throughout Kuo's piano solo music. Kuo also composed eleven Japanese pop songs between the year 1942 and 1968, and between 1969 and 1999 he composed eighteen Taiwanese pop songs. His work demonstrated

the impact of both Japanese and Taiwanese pop music and his love of traditional music.

Yang Lu-Fen describes how Kuo transferred to Tong Xiao primary school, attended by Japanese, in his sixth year of elementary education to advance his studies. However, due to the headteacher verbally abusing the Taiwanese students, and discriminating against them, he later returned to Yuanli Public School (Yang 2008, 22). From these incidents, it is obvious that while under the Japanese occupation, Taiwanese people were constantly being racially discriminated against and mistreated. It was so intense that even young Kuo could feel the importance of preserving a strong sense of identity. These strong feelings inevitably formed one of the most important elements contributing towards his success as a nationalist music composer.

Nonetheless, there is some irony in this in that Kuo became a nationalistic composer. In this era of Japanese colonisation people who pursued the study of Western art music to an advanced level would come to Japan to study. It was during this time that Kuo studied in Nihon University. The era was said to be an explosion of musical nationalism in Japan, and Japanese composers began to use their own traditional Japanese music, literature and aesthetic ideology to influence their compositions. In

light of these circumstances, Kuo, who had by now also met the composer Chuang Wen-Yeh, and who would come to have great influence over Kuo, became a nationalist composer and began emphasising the *Hoklo* elements of Taiwanese music in his works. It is ironic that his nationalist ideology is impacted by Japanese teachers and composers, and by Chuang Wen-Yeh rather than composers and teachers from Taiwan itself. As a Taiwanese person, Kuo felt racial discrimination from the Japanese but he was still educated by the Japanese education system and it was through this system that he became a nationalist composer.

Kuo had also encountered Christian hymns during his early years. Kuo stated, “During my elementary school years my close friend at the time, Chen Hsu-Ri, often came to my house. Chen’s father was a priest and I would visit him at the church at times and participate in the singing of hymns. The hymns were sung in Taiwanese, with melodies from Western music, and I was very fond of the hymns” (Interview with Kuo, August 2010). This was another channel through which he had access to Western music.

Kuo Chih-Yuan went to Chang Jung High School in Tainan after completing his elementary education. When he was studying at Chang Jung High School, Kuo had

more opportunities to encounter Western music lessons and hymns and he joined the school's harmonica band (Chen 2001, 95).

Kuo stated,

During my first year there, the school invited a renowned harmonica player, Hideo Satoh from Japan, to perform at the school. He played the Japanese folk song 'KojonoTsuki', the German folk song 'Nostalgia', and other tunes. His mesmerising performance won over everyone at the school and that inspired my fellow schoolmates and I to eagerly join the harmonica band in our school. Due to the inexpensive price of harmonicas and the ease of learning to play the instrument, it was a stepping-stone for Taiwanese people onto Western music. The harmonica teacher at the time was Gao Yue-Na who graduated from Tainan Theological College and Seminary. Gao also graduated from The Nihon Music School in Tokyo (now Tokyo National University of the Arts) where he studied harmonica and music composition. After graduation, he returned to Taiwan and became a teacher. He composed many works including the symphonic poem 'The Dusk of Summer' and other tunes. His warm and polite manner when teaching his students was deeply embedded into my memory. (Interview with Kuo, August 2010)

At the same time, Gao also became Kuo's role model. Kuo's family, like most wealthy families at the time, would send their children to Japan for better education. Kuo Chih-Yuan's uncles were already studying in Japan and Kuo attended Chang Jung High School for only one year before furthering his studies in Japan, accompanied by his uncles.

In his research on Taiwan's musical history, Hsu Tsang-Houei suggests that during the Japanese era, music education in schools was divided into '*putong yinyue jiaoyu*' 普通音樂教育 (common music education) and '*shifan yinyue jiaoyu*' 師範音樂教育 (teacher training music education) systems (Hsu 1996, 258). The former was used mainly in elementary, junior high and high schools, where Western tunes with Japanese lyrics and the basics of Western music knowledge were taught. The latter emphasized an in-depth knowledge of music. Students with extraordinary achievements were funded by the Japanese government to study further in Japan, which brought about the first generation of Taiwanese musicians using Western music, like Chang Fu-Hsing (1888-1945), Ke Ding-Chou (1889-1979), Lee Jin-Tu (1900-1972), Chiang Wen-Yeh (1910-1983), Chen Su-Ti (1911-1992), Lu Chuan-Sheng (1916-2008) and others (Hsu 1996, 257-9).

From the 1930s, any Taiwanese student with ambitions to study advanced western art music would choose to further their education in Japan. The main reasons for this are: firstly, there were no specialist music schools in Taiwan at that time; and secondly, Japan had a long history of acceptance of Western music and because there were many specialist music schools in Japan, it had the best environment for learning Western music in the whole of East Asia. Moreover, when Taiwan was under the governance of Japan, the Japanese language was the official language and thus there were no language barriers. Transport between the two islands by sea was also quite convenient. Although the Taiwanese were discriminated against in the Taiwanese schools under Japanese governance, the discrimination did not exist in Japan and thus anyone qualified could enter into any university or specialist school (Hsu 1996, 265). Thus Kuo Chih-Yuan and other students would follow the trend to further their studies of music in Japan.

The influence of the Japanese colonization on indigenous composition

The following section will discuss how Western music was introduced into Japan and influenced Japanese musical education, so that Japan appeared as the best country for Taiwanese students to study Western classical music in Asia. Then, three other Asian musicians from the Japanese colonial era will be taken as case studies. My aim is to

illustrate how they received musical education at this time and the effect their life experiences had on their preference for traditional music in their compositions.

Mikado Meiji (1852-1912) ascended to the throne in 1868 and began enforcing the Reformist Movement. In 1874, he ordered musicians of gagaku and bugaku to learn Western music to perform for visiting ambassadors to leave them with positive impressions of Japan.

In 1872, the Japanese Minister of Education ordered that all music lessons in primary and secondary schools would teach Western music only, and the gagaku and bugaku musicians were their very first music teachers. In 1878, the Minister of Cultural Affairs formed the Department of Western Music Studies, and appointed Izawa Shuji as its leader. Izawa's American university lecturer Luther Whiting Mason was appointed to assist with the reformation of music education in Japanese schools. From around 1880, music education in Japanese schools was generally Westernized and traditional Japanese folk songs were demoted to performances only in villages, forests and the private sphere only (Harich-Schneider 1973, 541).

Western music had been widely accepted by Japanese royalty and the military as well as in education policies since the Meiji Reformist Movement in 1868, thus its growth and popularization in Japan had led to the nation to become the leading Western music education provider in East Asia. At the time when Taiwan and Korea were colonized by Japan, the Japanese government included Western music lessons in the school syllabus of the colonies, so music learners from these colonies then flooded into Japan to further their studies. Indeed, although China was not colonized by Japan, many music students from China studied there due to Japan's pioneering acceptance of Western Art Music. Examples of Chinese composers who studied in Japan include Li Shutong 李叔同 (1880-1942), Xiao Youmer 蕭友梅 (1884-1940), and Shen Xingong 沈心工 (1870-1947). The wide student base in East Asia was the main reason behind Western music's quick popularization in East Asia.

Musical environment in Japan in the 1920s

Yang Lu-Fen describes how Kuo Chih-Yuan arrived in Japan in the summer of 1936 and was admitted into year two of Kinjou Junior High School in Kanda-ku, Tokyo (the junior high school system was then a 5-year education system). During that time, he began learning to play harmonica from the Japanese-American harmonica player

Fukushima Tsuneo. In that same year, Chiang Wen-Yeh, who resided in Japan at the time, took part in the Olympic International Music Competition and won the award. Fukushima Tsuneo broke the news to Kuo and respectfully addressed Chiang Wen-Yeh as *Chiang Sense* 江先生 (Teacher, Chiang), an address rarely used towards people from colonised Taiwan. This had made Kuo feel very excited and honoured. With his excellent musicianship and enthusiasm, Kuo soon became the lead player of the school harmonica band. He took part in the Harmonica Competition in Tokyo city in 1938 and won the silver medal in the solo category. This award was a great honour and a powerful encouragement to a student from colonised Taiwan (Yang 2008, 25).

Kuo commented,

Fukushima Tsuneo graduated from America with a BA in Music Studies, he was also the inventor of the Minor Harmonica. Every Saturday afternoon he would teach harmonica lessons at the school. As there were limited harmonica tunes at the time, I sometimes had lessons in Fukushima's home, learning music theory, harmony, modulation and music arrangement techniques to broaden the tracks for performances.

These music lessons formed the firm foundation for my life as a composer.⁹ (Interview with Kuo, August 2010)

When Kuo Chih-Yuan was in his final year of high school he had to choose between music and medicine. Although his father and Fukushima were both music enthusiasts, they both opposed the idea of Kuo pursuing his lifelong career in music unless he could be accepted into the Tokyo University of the Arts, which would also mean that he could become a formal teacher in the schools after graduation, and would be able to earn a stable income. Unfortunately, Kuo was too old when he began learning music and thus being accepted into the Tokyo National Music Pedagogical school would only be remotely possible (Kuo 1998, 35-36).

Chen Bi-Juan describes how, at the time, the Japanese government encouraged Taiwanese to further their studies in Japan in order to control the mentality and actions of the Taiwanese people, to destroy their national consciousness and foster their loyalty towards the Mikado. However, Taiwanese students were prevented from

⁹Kuo was an accomplished harmonica player, even winning some Japanese competitions. He created a piece for harmonica by imitating Clementi's piano sonata in his harmonica sonata. In addition he recomposed *Zigeunerweisen* violin pieces into a piece for harmonica. However, due to having many musical commitments and the fact that the harmonica was not viewed as a particularly 'serious' musical instrument, he eventually decided to concentrate solely on composition, no longer creating music for the harmonica (Kuo 1998, 67-71).

enrolling into politics, law, philosophy and other humanity subjects that may involve issues of democratic rights (Chen 2003, 23). Therefore, as Kuo argued, the Taiwanese who studied in Japan at the time would aim mainly to become medical doctors, pharmacists or engineers. Apart from that, their main choices were dentistry, economics and agriculture. Those who chose literature, music or art were the rarest of all (Kuo 1998, 35-36).

When Kuo studied at Kinjou Junior High School he won numerous harmonica competitions, which was an undeniable indication of his extraordinary talent in music. After strong recommendations by Kuo's uncle and his Japanese friends, Kuo's father finally allowed him to pursue that route.

Kuo was admitted into the Toyo Music School in 1941. He said, "The year after graduating from high school, I wanted to formally become a Western instrument performer. I chose to learn to play the violin and I wanted to play the work of great composers of the West. Unfortunately, due to a defect on the little fingers of both hands, I could not become a violinist. Hence, I moved towards learning composition" (Interview with Kuo, February 2010).

Kuo considered that both he and Chiang Wen-Yeh were influenced by the Japanese composer Yamada Kosaku (1886-1965). Kosaku graduated in Germany and composed post-romantic style orchestral music and opera but added Japanese touches. He formed the 'Japan Philharmonic Society' in 1925, and laid the foundations for the Japanese symphonic orchestra. In 1930 Kiyose Yasuji (1900-1981), Matsudaira Yoritsune (1907-2001) and other composers formed the Shinko Sakkyoku Ongaku Ariansu 新興作曲音楽アライアンス (Emerging Composers Alliance), which led to Japanese composers and performers creating more modern music. In April 1932, Tokyo Ongaku Gakko 東京音楽学校 (Tokyo Music School) set up the first ever department of composition in Japan (Kuo 1998, 137-138).

On the other hand, in July 1932, emerging composers of modern nationalist music like Ifukube Akira and Hayasaka Fumio formed the Nyu Myujiku Ariansu ニューミュージックアライアンス新音楽聯盟 (New Music Alliance) in Hokkaido to publish modern Western music. Before the availability of formal composition studies, almost all Japanese composers were either self-taught or learned their skills through private lessons, except for Ikenouchi Tomojirou (1906-1991), Hirao Taka Yotsuo (1907-1953), Moroi Saburou (1903-1977) and some others who completed normal university studies before learning composition in France or Germany. Other

composers like Chiang Wen-Yeh, Ifukube Akira, Hayasaka Fumio and Kiyose Yasuji were all self-taught composers (Kuo 1998, 137-139).

In 1933, Hitler became the chancellor of Germany causing many Jews, Russian and European musicians to flee to Japan. Japan was a nation that was open to Western musicians and their works at that time. It was different to China in this period during which Jewish musicians were limited to relatively closed communities (Tang 2004, 115-116). In Japan, the flood of Western musicians gave a strong boost to the already rapidly growing Western culture (Liu 2006, 18). Kuo was impressed by one particular event which shook the Japanese composer's world: in 1933 the Polish composer Alexandre Tansman (1897-1968) arrived in Japan to publish his chamber music and piano solos, and his *Symphony in A Major* was performed by the New Symphony Orchestra (now The NHK Symphony Orchestra). His daring modern style of composition shocked the Japanese composers (Kuo 1998, 137-138).

When Nikolai Tcherepnin (1899-1977), a Russian composer who visited East Asia to investigate east Asian musical styles, came to Japan (Wang 2001, 13). He encouraged Chinese and Japanese composers to compose more works in modern folk styles. He then published his *Collection A. Tcherepnin* which included the modern music

compositions of Chinese and Japanese composers. The collection was published and popularised in Japan and internationally. Many of Chiang Wen-Yeh's works were found in this collection (Kuo 1998, 137-139). Chiang Wen-Yeh had taken lessons from Tcherpnin intermittently for about a year (Liu 2006, 19). Kuo said that Tcherpnin was particularly concerned about the traditional and modern music of China and Japan and he adopted the Chinese traditional music when composing many of his own piano pieces. He also founded the Tcherpnin Award to encourage and select the best Japanese symphonic music compositions. Among the invited judges were French composers Albert Roussel (1869-1937) and Arthur Honegger (1892-1955). Composers who participated and were short-listed included Ifukube Akira, Matsudaira Yoritsune and others. Tcherpnin's contributions towards the development of the Japanese [and Chinese] music world[s] were very significant (Kuo 1998, 137-139).

Tcherpnin significantly influenced and contributed toward the emergence of Japanese modern nationalist music. He particularly concentrated on guiding talented composers, Chiang Wen-Yeh for example, and encouraged a nationalistic style of composition which also led to Kuo becoming a modern nationalist music composer later on in his life.

However, Kuo and other composer's adoration and appreciation of their nation's music can be explained by musical nationalism. According to Taruskin:

Self-definition is practically always accompanied, indeed made possible, by other-definition. Any act of inclusion is implicitly an act of exclusion as well. Nationalism, whatever its democratizing and liberalizing early impact, has always harboured the seeds of intolerance and antagonism. (Taruskin, 2016)

Furthermore, Nationalism "happens for a variety of reasons. Firstly, out of patriotism [...] each nation always prefers its own above others. Secondly, according to the opposing styles of their innate character [...] each nation enjoys only its own music that it has been used to since its earliest age". (Athanasius Kircher, 1650, translated by Margerat Murata) (Cited in Taruskin, 2016) From Taruskin's point of view the traditional Taiwanese music which Kuo was immersed in as a child and the elements which he then incorporated into his compositions, reveal both his patriotism and nationalism.

Composers who studied Western music in Japan during the colonial era

Taiwanese composers Kuo Chih-Yuan, Lu Chuan-Sheng and Chiang Wen-Yeh and Korean composer Ahn Eak-tai (1906-1965) all grew up in the Japanese Era. They all

adopted national or regional traditional music styles into their compositions. Chiang was the composer Kuo most admired and Lu Chuan-Sheng helped Kuo in his career. These cases give an insight into music education in Japan at the time.

Alexis Dudden's book *Japan's Colonization of Korea* shows the interrelationship between Japan, Korea and Taiwan and their long shared and intertwining history in terms of both culture and education. Taiwan fell into the control of Japan after the First Sino-Japanese War (1894) while the Chosŏn Dynasty (1392-1910) of Korea was forced to sign the Japan-Korea Annexation Treaty for the peninsular of Korea to fall under the colonisation of Japan in 1910. Like Taiwan, Korea was under the colonisation of Japan between 1910 and 1945 (Dudden 2005, 2-3).

Korea introduced formal Western music education earlier than Taiwan. Western music education arrived during the 16th century in Japan and the early 18th century in Taiwan, when Western music education was made available via seminaries. However, Korean students were exposed to Western classical music at the private Christian Soongsil University that opened in 1897.¹⁰ At this time there was not much music education and Korean traditional music being studied in university and institutional

¹⁰ Soongsil in Pyongyang: The Pioneer of The Modern Culture". http://www.soongsil.ac.kr/english/pyongyang/e_py06.html, accessed on November 10, 2010.

settings, but traditional folk music was still performed. Students had to go to Japan to study Western classical music at a higher level because there were no institutions to study Western music in until after 1945. The classical music department at Seoul National University was established in 1946 and was the first higher institution of Western classical music in Korea.¹¹

Thus the Koreans and Taiwanese had similar reasons to further their studies of Western music in Japan: firstly, during the colonization period, Koreans were considered citizens of Japan and could enter Japan freely and easily; secondly, there were no higher education institutions in Korea at that time. Furthermore, language would not be a barrier as during the colonization period, Japanese was the only official language in schools, which is similar to Taiwan during the early days of its colonization. Having said this, during the Japanese colonization, Koreans were heavily discriminated against both in and outside of Japan.

Chiang Wen-Yeh 江文也 (1910-1983)

Composer Chiang Wen-Yeh was also Kuo's idol and mentor. When Kuo was in Kinjou Junior High School, Chiang Wen-Yeh was already a successful composer in

¹¹ "Seoul National University College of Music: Introduction" http://music.snu.ac.kr/eng/se04_ab/se04_ab_d/se04_ab_d.jsp, accessed on November 10, 2010.

Japan. The Taiwanese composers during the Japanese Era were mostly Christians or graduates from pedagogical schools, e.g. Chang Fu-Hsing, Lu Chuan-Sheng, Chen Su-Ti, Jonah Gao. Chiang Wen-Yeh came from the Dadaocheng district of Taipei, Taiwan (now Danshui Township of Taipei County). In the 1910s, Danshui Township was the home of the Christian religion in northern Taiwan. At 5 years old, he often visited the Dadaocheng Church and sang hymns. He would also sing along with traditional performers during their celebrations (Liu 2006, 11¹²). It is quite obvious that Chiang Wen-Yeh was nurtured by both Western music and traditional Taiwanese music from childhood.

Chiang went to Japan in 1923 and attended Ueda High School in Midori Nagano. He obeyed his father's orders and entered the Tokyo Musashino Engineering School to study electronic engineering, but during his free time he would attend the evening classes at Ueno Tokyo Music School. After his mother passed away, his father also fell ill and was bed-ridden. Forced by these circumstances, and to support his living, he sang popular music songs at restaurants and bars. He won many vocal competitions and later joined the Yoshie Fujiwara Performers Group and sang baritone. His impressive vocals and handsome looks made him a favourite with the audience. He

¹² For a similar reference see also http://www-bcf.usc.edu/~echew/projects/ChineseMusic/composers/jiang_wenye.html, accessed on 28 December 2010.

learned composition briefly from Yamada Kosaku and later transferred to Tokyo Music School's Ochanomizu branch for piano lessons with Tanaka and composition lessons with Hashimoto. Unfortunately, Hashimoto relocated to Germany to further his studies after less than a year, and Chiang had to continue his studies of composition on his own. At that time, Chiang gathered a reputation as an opera performer and also saw a promising future in classical composition. Influenced by the composer Tcherpnin, Chiang shifted his attention to compositions with a strong sense of nationalism (Liu 2006, 18).

In 1934, Chiang Wen-Yeh followed a visiting musicians' group led by Yang Zao-Jia to perform in Taiwan. During his visit to Taiwan he visited almost all of the landmarks and scenery across the country. This visit inspired him to compose *Gaoshanzu si gequ*¹³ 高山族四歌曲 (Four Gaoshan Native Songs), and he also rearranged *Cheng nei zhi ye* 城内之夜 (City Nights) to become *Fomosa Dance*. In 1936, his symphonic piece, *Fomosa Dance* passed the auditions held by the Japanese Composer's Union and was nominated by the Japanese Sports Association to represent Japan at the eleventh Olympic International Music Competition (an event held in parallel to the eleventh Olympic Games) held in Berlin. He won the bronze prize at the international

¹³ One of the Aboriginal ethnic groups in Taiwan.

art competition (Liu 2006, 17). Chiang later settled in China and taught in the music school of Beiping Teacher's Institute and Central Music Institute. He died in Beijing in 1983 (Liu 2006, 22-29).

Yang Lu-Fen describes how, when Kuo was in his high school years, he often heard his teacher Fukushima say that Chiang Wen-Yeh was an outstanding musician from Taiwan. Kuo also often read about Chiang and saw his pictures in music magazines, which raised a lot of curiosity and admiration in Kuo towards Chiang (Yang 2008, 36). Kuo said that after completing high school he began to study Chiang Wen-Yeh's works such as his symphonic piece *Fomosa Dance*, piano solo *Five Sketches*, *Gaoshanzu si gequ* 高山族四歌曲 (Four Gaoshan Native Songs), and *Flute Sonata*. As he was studying, he felt like he had finally found the modern Chinese music style he sought (Kuo 1998, 39-47). In the 'Native's Concert' organised by Miaoli County in August 2010, Huang Kang, a Taiwanese pianist who had studied in Vienna, and the Taiwanese Evergreen Symphony Orchestra performed Kuo's piano piece '*Fantasia of the Native - Fantasy of the Gaoshan Tribe*' (1957). Kuo invited me to attend the concert and explained the main reason behind the score's creation. His inspiration was Chiang Wen-Yeh's *Gaoshanzu si gequ* 高山族四歌曲 (Four Gaoshan Native Songs)

and the piano trio, *The Trio of Gaoshanzu*. He had composed that score to show his respect for Chiang (Interview with Kuo, August 2010).

In 1942 when Kuo was attending the school of composition at music department of the Nihon University, he made three visits to Chiang Wen-Yeh along with poets Lee Guo-Min, Chiang Lian-shan, artist Huang Huan-Yao and Japanese fellow student Tanikawa and others. At the time, Chiang was a lecturer at Beijing Pedagogical University in China and he would return to Tokyo during the summer vacation. Kuo stated, “Chiang was a very gentle and polite person, and Japanese was the common language in both Taiwan and Japan at the time so we mainly communicated in Japanese” (Interview with Kuo, August 2010).

According to Yang Lu-Fen, a main reason behind Kuo’s visits was to enquire about techniques in composing modern music, but Chiang did not think that was essential, instead suggesting that culture should be the most important influence on composition. During those three visits, they spoke about Nietzsche’s *‘Thus Spoke Zarathustra’*, Baudelaire, Stephane Mallarme, Paul Valery and their poems. Chiang believed that the development of Western art culture had reached its bottleneck and artists and musicians were moving away from the ‘rationalism’ of the West towards

‘irrationalism’ of the East. Chiang also played his newly published orchestral pieces *Formosan Dance* and *Confucian Temple Rites* for them. Kuo was deeply touched by the music and indicated that he wanted to study Chiang’s work. In an unexpected gesture, Chiang gave Kuo the master score of *Fantasy of the Gazette* and the score of his piano trio *The Trio of Gaoshanzu* (Yang 2008, 37).

Kuo recalled,

In 1943, Chiang Wen-Yeh’s symphonic poem *Song of the Century Fairy Tale* was published in Tokyo Zubiku Public Hall, and I was invited to the ceremony by Chiang. I remember all the audience being deeply moved by the music. The strong musical tone backed by soft chords was truly a magnificent music deeply imbued with Chinese styles. I went to visit Chiang after two days to discuss the concert. He was quite satisfied with the results and told me that his dream was to compose music of international standard for the entire musical world (Interview with Kuo, July 2010).

In 1943, as an undergraduate student in Nippon University Kuo visited Chiang who was a professor at Beijing Normal University three times in Tokyo. Chiang always encouraged Kuo to pay more attention to worthwhile literature such as Mallarmé, Valéry, and Nietzsche as well as art and contemporary music rather than only focusing

on the study of compositional technique. Furthermore, Chiang also liked to share his new compositions to Kuo such as the *Piano Trio of Gaoshanzu*. From their interactions it seems that Chiang inspired Kuo and that Kuo looked up to him as a mentor who he respected but the two also shared a friendship, with Kuo saying that their first meeting was like greeting “an old friend” (Kuo 1998, 128-134).

Chiang’s wishes to compose internationally later became Kuo’s ambitions and Kuo said, “As a Taiwanese composer, one must be able to create something that belongs to Taiwan, which at the same time matches the international composition standards” (Interview with Kuo, July 2010). However, Kuo’s ambition to be an internationally renowned composer is, to an extent “sloganistic” in that he sees ‘international standard’ as being a title that certain successful composers have without recognising the full extent of what a composer must achieve in order to be of an ‘international standard’, or having a strategy for himself to achieve this goal. Lau depicts the role of the successful Western composer as being someone who constantly secures commissions, performs publicly, has their own recording contracts and also their own publishing contracts (Lau 2004, 33). In terms of Lau’s statements above, Kuo was not consistently securing commissions, performing publicly, or recording or publishing on

a regular basis. However, Kuo's composition and contribution of Taiwanese music made himself reward national level award many times.

Chiang's theory of composition, wide involvement in literature and interests in visual art, his generosity in giving Kuo his scores and his habit of guiding the younger generation all deeply affected Kuo. I believe that could be the reason Kuo kept four rooms of books and paintings and why he tirelessly gave interviews to researchers and musicians. He also generously gave his published books and scores for the study of researchers and musicians alike.

Lu Chuan-Sheng 呂泉生 (1916-2008)

Some of Kuo's precursors who also graduated from the Toyo Music School are the vocalists Lu Chuan-Sheng and Lin Ho-Nien and pianist Lee Gui-Xiang, among others.

Vocalist and composer Lu Chuan-Sheng was born in 1916 in Shenggang Township in Taichung County, Taiwan. He was born into a Christian family of scholars. The Lu family was a notable family in the area and he grew up in an environment surrounded by music. He travelled to Tokyo with his teacher during his high school years and attended a concert there. He was deeply touched by the music and decided to learn music. Although his family hoped that he would study medicine or law, he furthered his studies in Japan after graduating from National Taichung First High School to

pursue his dreams. He was admitted into the Tokyo Music School and majored in piano. Unfortunately, an accident in his second year injured his finger and forced him to transfer to vocal studies (Chen 2005, 25).

Lu Chuan-Sheng learned to compose and attended harmony lessons at school. After graduation he returned to Taiwan and concentrated on choir training, composing and editing Taiwanese songs. He laid the foundations of Taiwanese choir education, edited the *101 World Folk Songs Collection* and the *New Songs Collection* and created teaching material for elementary school music lessons. Using mainly locally obtained material, Lu Chuan-Sheng composed over 300 folk songs and children's songs. Amongst his most known works were the Taiwanese folk songs *Yao ying zi ge* 搖嬰仔歌 (The Cradle Song), *Bei di buke si junyu* 杯底不可飼金魚 (You Can't Keep Gold Fish in Glass), and *Ruin ruo dakai xin nei de menchuang* 阮若打開心內的門窗 (If I Opened The Door to My Heart). His strong local awareness and his love towards his land could be felt strongly throughout his works (Hsu 1996, 372-373). Lu Chuan-Sheng also led the Glory-star Children's Chorus to perform and spread Taiwanese folk songs worldwide. He collected and rewrote many Taiwanese folk songs to help preserve the local cultural heritage. He was also the first composer to arrange Taiwanese folk songs in a classical style. He is now known as 'The Father of

the Taiwanese Chorus' and played an important role in the history of Taiwanese music (Hsu 1996, 372-373).

Lu Chuan-Sheng and Kuo Chih-Yuan did not meet while in Japan; it was after Kuo Chih-Yuan performed his harmonica in Shilin Church, Taipei, that Lu Chuan-Sheng invited Kuo to perform at the China Broadcasting Company. As Lu was Kuo's fellow student and they shared many life experiences, their friendship grew quickly. When Lu was appointed to judge the Music Competition organised by CBC, The Jade Mountain Film Studio and *New Songs Collection Magazine*, he gave Kuo a lot of encouragement and guidance (Interview with Kuo, August 2010).

Both Lu Chuan-Sheng and Kuo Chih-Yuan were born into prominent families but they both opted to go against their families' wishes for them to become medical doctors and instead chose to pursue their dreams in music. One can probably make the assumption that if they had not done so, they would have become medical doctors in their home towns. Although they were both circumstantially forced into composing rather than performing as Lu injured his fingers and Kuo was born with curved little fingers, they had not given up on their dreams and continued to work tirelessly in the music field. They also had won many distinguished awards in Taiwan. Lu

Chuan-Sheng was a great influence and guide for Kuo as Lu encouraged Kuo to send his work to the national journal, *New Folk Song Selections*, and one of Kuo's folk songs *Red Rose* became a subsequent hit. Lu also recommended Kuo's *Taiwanese Aboriginal Variation Symphony* to The National Symphony Orchestra which they chose to perform. He also recommended Kuo to a film company to compose film scores. Lu was the first person to create an official choir in Taiwan in 1957, and there are some Taiwanese folk songs written by Lu which are still popular today. He was very dedicated and took his choir around the world to promote Taiwan's image. In 2002, Kuo took Lu's idea and established two choirs with his Society but they only sang in the Taiwanese dialect because from 1994 Kuo and Ruan Wenchi promoted 'Taiwanese art song' events.¹⁴ Taiwanese art songs are sung in Taiwanese and are combined with Western art music composition techniques. This shows Kuo's enthusiasm for Taiwanese folk songs and also his political identity.

Language, political inclination and careers of composers

¹⁴ Kuo and Ruan gave several concerts and presentations throughout Taiwan, although Kuo has composed and recomposed Taiwanese folk and popular songs, Chinese and Japanese songs, and Aboriginal songs.

Between the years 960-1279, people from Zhangzhou and Quanzhou (two coastal cities in Fujian Province of China) gradually moved to Taiwan in small numbers. In what became the most important wave of mass-migration of *Han* Chinese to Taiwan in 1661, Qing Dynasty general Zheng Chenggong led 25,000 soldiers to Taiwan. At the time the population in Taiwan was close to 100,000 and was mainly comprised of migrants from Zhangzhou and Quanzhou who spoke the Minnan dialect (Hsu 1996, 119) and thus the Minnan dialect became the main language for Taiwanese people and it was widely spoken for several hundred years.

During the Japanese Era (1895-1945), the Japanese government imposed the same series of assimilation policies on the minority in Okinawa, Manchuria, Korea and Taiwan and made Japanese their only official language and the language taught in schools (Zhou 1996, 161-162). In 1936, the Japanese Government began the Kōminka Movement (Japanization) in Taiwan to encourage the Taiwanese to use Japanese and to live the Japanese lifestyle and change their surnames to Japanese names. They also prohibited any publication of newspapers in the Chinese language (Lu 2003, 94), and so the Taiwanese people were forced to learn Japanese. After World War II (1939-1945), Chiang Kai-shek led his army to Taiwan in 1949 and formed the

Taiwanese Republic government. The “Speaking Mandarin Policy” was executed in 1956 to change the official language from Japanese into Mandarin.

Kuo Chih-Yuan, Lu Chuan-Sheng and Chiang Wen-Yeh each had different attitudes towards the different political systems and the importance of language. I argue that these different political inclinations led to their different career development and personal lives.

Language

Composers born during the Japanese Era like Chiang Wen-Yeh, Lu Chuan-Sheng, Chen Su-Ti and Kuo Chi-Yuan were Taiwanese born and the Taiwanese dialect was their mother language, while the Japanese language was the official language of the state. In 1956, when Taiwan passed the ‘Speaking Mandarin Policy’, anyone who wished to work in the government sector or to teach at schools would have to learn and speak the language. Under such government pressure, those who spoke other languages such as Taiwanese, Japanese, and *Hakka* were prevented from being used. Musicians who wished to earn a living had to learn to speak Mandarin. Despite this, Kuo refused to learn to speak Mandarin.

Taruskin discusses this further, “it is language that makes humans human. But language can only be learnt socially”, in other words, in a community. Language is to be seen as a social or community product, it is not completely individual nor is it completely universal (Taruskin 2016) Taruskin then goes on to introduce Johann Gottfried Herder who emphasises that every language revealed particular principles and ideas that comprised each language community’s unique contribution to the treasury of world culture.

Moreover [...] since there is no general or *a priori* scale against which particular languages can be measured, no language, hence no language community, can be held to be superior or inferior to any other. When the concept of language is extended to cover other aspects of learnt behaviour or expressive culture [...] those aspects will be seen as essential constituents of a precious collective spirit or personality. In such thinking the concept of authenticity [...] was born. It became an explicit goal of the arts [...] to express the specific truth of the ‘imagined community’ they served, and assist in its self-definition. (Herder, Cited in Taruskin 2016)

Since Chiang Kai-shek’s governing of Taiwan in 1945, the KMT (Kuomintang, Chinese Nationalist Party) government imposed the Mandarin language on the people of Taiwan. The Taiwanese people had to speak Mandarin in all public institutions, including all schools and universities. People who wanted to work in a school or for the government had no choice but to speak Mandarin. However, Kuo

refused to speak Mandarin throughout his whole life, again demonstrating his Taiwanese Nationalism.

However, the KMT government would not promote Taiwanese traditional music, and Kuo's compositional ideology is to use Taiwanese traditional elements in his work and so from both his political and musical identities, Kuo's work remained undiscovered for several decades. Thus, from this we can see the difference between Kuo's enlightened, liberal nationalism and the KMT's inclusive nationalism because although Kuo promotes and insists on using the Taiwanese language, he is also open-minded to both Chinese and Japanese culture. On the other hand, the KMT government restricted and even banned both the Taiwanese language and culture in favour of Chinese culture and language.

In contrast, Chiang Wen-Yeh began to learn Mandarin when he moved to China in 1938. As analyzed by Wang Der-Wei, Chiang preferred mainland Chinese culture even though he grew up in Taiwan and studied engineering and started his career in Japan (Wang 2007, 3). Chiang was very passionate about Chinese literature and was very impressed by Chinese architecture (such as the Forbidden City and Temple of Heaven) and believed Chinese culture to originate from mainland China. Without certified qualifications and as a Taiwanese person, Chiang struggled to get a steady

full-time job in Japan, but in 1947 the president of Beijing Music School, Xu Bei Hong(徐悲鴻), and the head of department, Zhao Mei Bo (趙梅伯), invited him to take up a teaching position which he accepted, and later, in 1958, the president of the Central Conservatory of Music, Ma Si Cong (馬思聰), invited him to teach there which he also accepted (Liu 2006, 27).

The different attitudes of composers towards Mandarin Chinese influenced their different composition styles. According to Yang Shuan-Chen, although both Chiang and Kuo adopted Taiwanese music into their writings, their approaches seem different. Kuo combined Western compositional techniques with Taiwanese local musical elements, while Chiang was inspired by the themes of Chinese and Japanese traditional literatures, for instance, taking the titles of Chinese Tang Dynasty poems and Japanese haiku as motives for developing whole pieces. That may explain why Kuo's compositions are relatively accessible to Western listeners and scholars. In comparison, Chiang got much more attention from Chinese listeners and a global audience¹⁵ (Yang 2008, 16-18).

¹⁵ However, after 1949 Chiang Kai-shek's government abandoned Chiang's music in Taiwan because he had been working in China. Furthermore, in 1966 China underwent the Cultural Revolution. Mao Zedong, the chairman of the Communist Party in China, was against all of the scholars and creative elite. As a result, Chiang was imprisoned in a labour camp and forced to undertake farm work in China

Politics

The majority of soldiers who followed Chiang Kai-shek to Taiwan originated from rural areas and farmlands in China and had hardly any formal education, thus their knowledge and living standards were generally lower than Taiwanese people's. However, as they were the ones with weapons in their hands, the Taiwanese people were defenceless and had to hand over whatever the soldiers wanted. Compared to the Japanese soldiers who were highly disciplined, Chiang Kai-shek's army were more like pirates and bandits (Interview with Chen Panan, August 2010). Therefore, there was a saying "Dogs left, but pigs arrived". Dogs denoted the Japanese government and pigs Chiang Kai-shek; the saying meant that dogs would watch over your homes, but pigs would only eat.

The "228 Incident" in 1947 saw the massacre of members of the anti-Kuomintang and elite intellectuals. At the time, Kuo's cousin was studying in Tokyo and he was strongly supportive of Taiwan's independence and also a member of the anti-Kuomintang movement. He took part in the Taiwan Independence Movement in Tokyo, and was involved in the publication of *Taiwanese Youth*, an anti-Kuomintang journal. After the incident, although Kuo had not been involved in any of the activities,

he was worried that he would be killed if he returned to Taiwan and thus did not dare to return. Kuo's cousin had moved to the USA after the incident, and never returned to Taiwan (Interview with Ruan Wenchi, August 2010). When I was interviewing him, Kuo refused to talk about politics, so I had to speak to the vocalist Ruan Wenchi, who had worked with Kuo for more than 10 years, to discover this information. It is obvious that although Taiwan is now a democratic nation with freedom of speech, the "228 Incident" and the years after the event which were ruled by Chiang Kai-shek and his son Chiang Ching-kuo's KMT government for a total of 43 years (1949-1992) impacted upon Kuo for the rest of his life as evidenced by his refusal to speak about this time. This period was known as an era of White Terror, and it was a widespread fear across all of Taiwan.

His nostalgic feelings toward his time studying in Japan, the corruption and lack of discipline of early Kuomintang soldiers and the pain of seeing his family members fleeing to foreign lands: all these issues had formed a strong barrier to his learning Mandarin. After Chiang Ching-kuo's rule, Kuo finally established two choirs with vocalist Ruan Wenchi in 2002. The first is the Kuo Chih-Yuan Harmony Group which would sing Kuo's compositions professionally using Taiwanese dialect. Kuo would continue to express his love towards Taiwan and his self-awareness through this group.

To date, this group has performed more than 300 times throughout Taiwan and is much loved by Taiwanese people who support the Taiwanese cultures. They were also invited to perform in Japan and Hawaii. The second choir was an amateur group for non-professionals to sing Taiwanese songs as a hobby.

Careers of composers

Taiwanese composers Chiang Wen-Yeh, Lu Chuan-Sheng and Kuo Chih-Yuan, and Korean Ahn Eak-Tae were all born in the Japanese Era. As citizens of a colonized nation, their social backgrounds, families and musical experiences all resemble one another.

Firstly, they all originated from upper middle-class families and thus had better financial support from their families compared to other children of this time. Secondly, they encountered Western music from childhood and were nurtured by both Eastern and Western cultures. Thirdly, to obtain better education, they all furthered their studies in Japan. As Japan was highly receptive to Western culture and Western music, they all managed to have very strong foundations in music and widen their views toward world cultures. Fourthly, as citizens from colonized nations, they witnessed many incidents of racial discrimination and unfair treatment and realized how

oppressed their people were. Therefore, influenced by nationalist music of the West, including Russia, Germany and other European countries, they were inspired to compose based on their own national musical material or language.

The differences among them were in the way they presented their works, the platform of their career, their success in different fields and their political viewpoints. Ahn Eak-Tae became an international conductor, composer and concert cellist, after being actively involved in the “Korean Independence Movement” against the Japanese government, which led to a forced exile to Europe, and this actually gave him more opportunities to perform on the international platform.¹⁶

As for Chiang Wen-Yeh from Taiwan, in his early composing years he shook the international music world by winning the Olympic Music Award and the Fourth Music Festival in Venice. When his musical career was near its peak, driven by his strong admiration for Chinese literature and a personal love of the country, he moved to China and developed his composition and teaching career there, embracing the Chinese culture. However, he was very unfortunate to be caught up in the “Cultural Revolution” and was persecuted by the Communist Party, which almost brought his

¹⁶ The Korea Times: http://www.koreatimes.co.kr/www/news/issues/2015/04/363_109714.html accessed 21/08/2015

career to a complete halt. He died in Beijing at the age of 63. ‘The birthplace cannot be considered decisive in matters of the spirit.’ (Taruskin 2016) Like Hungarian composer Franz Liszt and French Hector Berlioz, although both were not German, they assumed leadership in the ‘New German School’, taking Beethoven as their point of departure and thus they are German as to their origins. (Brendel 1852, Cited in Taruskin 2016) Although, Chiang was born in Taiwan and had an outstanding reputation in Japan, his spirit, his soul is closer to China and the Chinese culture.

Although Chiang Wen-Yeh had passed away in 1983, his compositional ideals and ambitions had deeply affected Kuo, for example Chiang’s use of traditional Chinese music and literature, and even elements of Taiwanese traditional and aboriginal music. Kuo was not able to pursue his musical career and was not as successful as Lu during the Chiang Kai-shek era. Instead, he returned to his home town and concentrated on composition in retirement. It was only after several decades when the nation moved towards democracy and raised the national awareness of the people that Kuo began to pursue Chiang’s and his own dream of creating the type of Taiwanese music which both belongs to the people and which reaches an international standard. Chiang had won a bronze award for his composition at the eleventh Olympic International Music Competition in Berlin in 1937 for his piece *Tanz Formosa*. East Asian musicians were

driven by a desire to outstrip one another in their pursuit of internationally-recognised careers because success overseas was equated with enhanced social status and success at home (Everett 2004, 8). Kuo was driven by a desire to be as successful as Chiang.

Kuo Chih-Yuan's music and contemporary Chinese avant-garde music

Kuo's compositional elements can be categorised using Everett's (2004) taxonomic structure. There are seven strategies within three main categories, these categories are: transference, syncretism, and synthesis. There are four strategies within transference: "1. Draw on aesthetic principles or formal systems without iconic references to Asian sounds", "2. Evoke Asian sensibilities without explicit musical borrowing", "3. Quote culture through literary or extramusical means", and "4. Quote pre-existent musical materials in the form of a collage".

In syncretism there are two strategies: "5. Transplant Eastern Asian attributes of timbre, articulation, or scale system onto Western instruments" and "6. Combine musical instruments and/or tuning systems of East Asian and Western musical ensembles". The final category, synthesis, has one strategy: "7. Transform traditional musical systems, form and timbres into a distinctive synthesis of Western and Asian musical idioms".

Kuo's operas *The Cowboy and the Seamstress* and *Madame White Snake* and his symphony *Buddha* "quote culture through literary means". *Madame White Snake* is a retelling of a traditional Chinese fairytale and so can be attributed to the third strategy of the 'transference' category. Although *Madame White Snake* (1984) is Kuo's retelling of a traditional story from the Song Dynasty, the music itself is quite similar to a classical Western music style in terms of harmony, and the orchestral music accompaniment for the soprano's solo was based on Bizet's *Carmen*. Following Kuo's composition, another Taiwanese composer, Hsu Tsang-Houei, recomposed this story into an oratorio style (1989).¹⁷ He updated the piece with a modern Western art music style throughout. Furthermore, a Chinese-American avant-garde composer, Zhou Long, recreated this piece with a different adaptation of *Madame White Snake* (2010) which was set in Boston. His composition was contemporary and atonal in style. All three of these adaptations belong to this category of transference.

From my analysis and research in chapters two and three of Kuo's piano pieces the *Ancient Taiwanese Music Fantasia* and the *Variations and Fugue on an Ancient Taiwanese Music* we can realise how Kuo borrowed the timbre of Chinese and Taiwanese instruments (*Zheng*, *Pipa*, and *Kezixian*) and the pentatonic scale onto

¹⁷ Hsu Tsang-Houei studied in the Paris Conservatory with Olivier Messiaen in 1955 (Xu in Yun 2006, 98-99).

Western instruments such as the piano in these two works. This kind of strategy can be attributed to the fifth strategy of the syncretism category. However, Kuo is not an expert of these traditional instruments and how deeply he understands Taiwanese traditional music is questionable. The pioneer American-Chinese composer Chou Wen-chung, on the other hand, advanced this kind of strategy in his piano piece *Willows Are New* (1957). In this piece he not only adapted the timbre of the Chinese *zither-guqin*, he even adapted the musical playing techniques and style, and created an authentic Chinese ambience of *guqin*. Furthermore, Tan Dun advanced this transplant syncretism strategy even further by combining Eastern Asian musical instruments and Western musical ensembles. As an accomplished Chinese fiddle-*erhu* player with a comprehensive knowledge of Chinese traditional music. In his composition *Zheng Concerto* (1999) he uses several new techniques on the zheng to make different sounds and even added, for example, stomps, yips, yells, hands-slaps pentatonic scales, and atonality combined with those of the orchestra.

Both Kuo and the American-Chinese avant-garde composers' music use a particular strategy to transplant East Asian attributes of timbre, articulation, or scale system onto Western instruments. This strategy is called syncretism. It is a strategy that may understandably involve some issues. Lau shows that local musicians try to utilise

Western music and ideas within their musical works. Lau says it is ironic that the way to systematize musical synthesis puts itself into a boundary that often does not accommodate the paradox and nuances of such an interchange (Lau 2004, 23).

Kuo uses this strategy when he borrows Taiwanese elements from the *kezixian*, *zheng*, *pipa* and *yangqin* traditional instruments and imitates them on the piano. Chapters two and three analyse how he adapts them to the piano but actually, syncretism can also be found in Western Romantic and Imperialist composers' work, such as Lisztian and Rachmaninov which are both also examples of pianism. These similarities from anthropology show aspects of human interpretation have the same expression in their behaviour or culture, just like the arpeggio in Eastern music can be applied to *zheng* and contrasted against Western compositions when applied to the harp.

However, from interviews and research, Kuo's intention is to utilise Taiwanese traditional musical elements to create, emphasise and represent Taiwanese nationalistic music. The point of similarity between these elements and Western pianism still help Kuo achieve a musical "syncretism". For example, he can transfer the arpeggios of the *zheng* to the piano without losing musical unity because arpeggios are also common in Romantic piano music. That is the concept of

syncretism in anthropology: a blending of two cultures on the basis of the elements that they have in common. Furthermore, Kuo's composition skill accomplishes combining these two structures, if not the music would become fragmented and without unity.

The pioneer American Chinese and vanguard composer who is Chou Weng Chung a former composition professor of Columbia University, USA, he has spent a long time researching and studying, comprehensively, Chinese philosophy, literature and Chinese traditional music and instruments. He had excellently achieved a combination of Eastern and Western elements in his music. Chou Wen-chung criticised the English composer Gustav Holst and Cyril Scott. They had both started on the path of "orientalization in their careers" (Lau 2004, 25). However, they did not understand East Asian music comprehensively. Literally, Chou stated that they 'glossed over Western music with shallow interpretation of Eastern music' (Lau 2004, 26). This idea, counterpart with Kuo's appropriation, is a strong inspiration because Kuo is not a Taiwanese traditional music scholar or expert, so how extensively Kuo understands the culture (philosophy, aesthetics, literature) and music (instruments) he grew up with and emersed in, is questionable. From this point of view Kuo was unable to

apply another composition strategy which Everett summarised in her Taxonomy composition categories (he only applied 3 and 5).

According to Lau's (2004) argument the new wave of contradictory American-Chinese composers could be attributed to Tan Dun's paradoxical composition ideology. According to Lau:

[Tan Dun is] someone who writes against tradition and history and against official musical aesthetics, who breaches all stereotypes of a typical Chinese composer. Yet he is using Chinese elements in his music as his trademarks, (Lau 2004, 34).

Furthermore, not only Tan Dun references 'Chineseness' in his works, there are also composers such as Chou Wen-chung, Bright-Sheng, Chen Yi and Zhou Long, however, the latter want to be perceived and marketed as globalized, transnational composers rather than 'Chinese composers'. To become a successful composer they might do well to take the audience into consideration. Through playing multicultural music, the composer does not emphasise their own nation but rather themselves as a global musician, in other words they are not a nationalist composer. A recording company, in order to achieve a taste of the global audience, may prefer that the

composer is not limited by their nationalism, and thus perhaps limited in how successful they may become.

This is in contrast with Kuo, who invariably presents himself as Taiwanese and supports Taiwanese independence in both his lyrics and composition, promoting Taiwanese songs at every opportunity, for example at Independent Party events. It is clear then that his political ideology is very different to the aforementioned avant-garde Chinese composers. Furthermore, Kuo is less concerned about the global market: “nationality is a condition; nationalism is an attitude”, (Taruskin 2016). Kuo was born during the Japanese colonisation era and afterwards Chiang Kai-shek and the KMT government came into power, both conditions which had a profound impact on him. However, because of his attitude towards composition and political ideology Kuo continued, until his death, to promote Taiwanese nationalism through his compositions.

According to Kuo’s attitude in language tendency he could be considered as a nationalist. Kuo’s compositional intention and promotion of Taiwanese independence both can link to the description of the definition of nationalism which is “not defined by dynasties or by territorial boundaries but by some negotiation of the relationship

between the political status of communities and the basis of their self-description, whether linguistic, ethnic (genetic/biological), religious, cultural or historical”.¹⁸

Conclusion

In this chapter, I have illustrated the impact of historic political systems, nationalism, education systems and language on Taiwanese musicians during the Japanese Era. I based the chapter on investigations into the development of Kuo Chih-Yuan’s life and his music-learning experiences. Through this study, I hope to obtain a more in-depth understanding of his life and his music, to be able to experience and understand his ideas, inspiration, beliefs and the meanings behind his works in these historical eras.

In Chapters Two and Three, I will discuss if and how Kuo was affected by his contextual surroundings in terms of time and developments in *Piano Solo Album* and *Piano Concertino*. I also aim to be able to better convey the particular local Taiwanese music style in his music which could be used by future performers.

The *Kuo Chih-Yuan Piano Solo Album* and *Concertino for Piano and String Orchestra* were written from 1954-1987. These works reflect the traditional

¹⁸ Richard Taruskin, ‘Nationalism’ *Grove Music Online*. *Oxford Music Online* <http://oxfordmusiconline.com/subscriber/article/grove/music/50846?q=nationalism&search=quick&pos=1&start=1#firsthit>, accessed 19 February 2016.

Taiwanese music that Kuo would have heard in his life and are also influenced by his multiple trips to Japan to study. The main idea in these works is to create a modern nationalistic music which can represent Taiwan on the international stage. In this process, Chiang Wen-Yeh and Lu Chuan-Sheng encouraged and supported Kuo's composition career. Both composers could, to some extent, be described as 'nationalists' who also liked to use elements of Taiwanese music in their compositions. By looking at these composers we are able to put Kuo and his music into context and understand how his music is a reflection of his personality, influences, politics and experiences. This provides a foundation for the next two chapters in which I examine how Kuo was able to combine Taiwanese folk music with Western composition techniques in two specific works.

Chapter Two: Taiwanese Traditional *Beiguan* Music and the *Ancient Taiwanese Music Fantasia*

Introduction

How Taiwanese is it? How Taiwanese is this traditional music (instrument)? And what kind of relationship is there between Taiwanese and Chinese traditional music (instrument)? It is crucial to discuss these questions before developing this chapter. This question could be asked by Taiwanese people themselves or by those who are otherwise enthusiastic about Taiwanese and Chinese music.

Regarding Taruskin (2016,) the *Gregorian Chant* shares its nationalism between French or Roman roots although the Schola Cantorum pursue French purity. "Getting its history wrong is part of being a nation" (Taruskin 2016). From this point of view, how Taiwanese is this music? From a historical perspective, beginning in the mid-17th century a large amount of people gradually immigrated from China to Taiwan, thus they also brought the culture of China spreading and developing it in Taiwan (Hsu 1996, 3). Furthermore, the last significant immigration was following the Chiang Kai-shek regime in 1945 during which they infused their culture, oppressing the Taiwanese people who had already been living there for generation after generation.

However, this kind of 'infusion' and oppression of the culture and language caused a kind of syncretism too.

Taiwan was colonised by Japan from 1895-1945, then Chiang Kai-shek brought his military and his government to rule Taiwan from 1949-1988. Kuo was born in 1923 which was during the Japanese colonisation. The Japanese oppressed the Taiwanese into becoming second-class citizens, however after the Second World War and the failure of the Japanese, the Taiwanese people expected that they would be returned to their motherland of China and enjoy freedom and protection, however, Chiang Kai-shek didn't treat the Taiwanese in that way, in the way they expected. Instead, the education system asked the Taiwanese to behave in a Chinese way, culturally and to abandon Taiwanese language and to speak Minnan dialect and this is what confused the Taiwanese people to think of themselves as Chinese rather than Taiwanese until 1988 when the first Taiwanese President came into power.

Taiwanese people started to think of their identities seriously, indeed in Taiwan, people are frequently thinking that you are either Benxing ren 本省人 (refers to people who are living in Taiwan from 1945, as well as aboriginal Haklo and Haka ethnicities) or Waixing ren 外省人 (mainlanders, refers to people who followed

Chiang Kai-shek's government from China in around 1949). It was then that the first ethnically Taiwanese President (1990-2000) Lee Teng-hui emerged. Following him, (2000-2008) Chen Shui-bian the second Taiwanese President was elected by the Taiwanese people and furthermore Tsai Ing-wen has won the presidency and she will be the third Taiwanese President from May 2016. Observing this phenomenon, we might suggest that people who live in Taiwan prefer to be governed by a Taiwanese President rather than a "mainlander" President (Kuomintang Government) and are more and more able to consider themselves as Taiwanese, although their culture and official language (Mandarin) is originally from China.

Once Kuo asked me, "Do you prefer that someone Taiwanese becomes President or a mainlander?" I was very naïve and said, "I don't mind who becomes President as long as I have a good life." He responded in a disappointed tone, saying, "That's what you think?" (Interview with Kuo, 2009). As for myself, who went from being an insider living in Taiwan to an outsider studying for a PhD in Research in the UK, my political ideology later became clear and I realised that I was Taiwanese, and I realised Kuo's political ideology was important and why he had asked about my own. In summer 2010, Kuo was very excited and proud to tell me that Tsai Ing-wen, who was then the

Chairlady of the Taiwanese Progressive Party, had visited him and appreciated his effort for Taiwanese traditional music and composition (Interview with Kuo, 2010).

From Kuo's language choice and political ideology to his musical intention to encourage and promote Taiwanese independence, could be seen as evidence of his strong Taiwanese ideology. However, Kuo was born during the Japanese colonisation era and so Japanese became his second language and furthermore, from 1935 when he was fourteen years old, he travelled to Japan to be educated. He was there until 1945, when his education was interrupted by the Second World War. At this point, he returned to Taiwan and developed his career before going back to Japan from 1967-1969 to study at the Tokyo University of the Arts aged 46-48 years old. (Kuo 1998, 273-275) For such a long period, Kuo is living under Japanese colonisation, education and culture thus, Japanese culture could be a significant influence for him. Kuo's nostalgia of Japan is evident in that he has composed eleven Japanese songs. So why is Kuo still thinking of himself as a Taiwanese man? It could be because Taiwan is his ethnic motherland, Taiwanese his mothertongue and thus his soul and spirit could be what make him still feel Taiwanese.

However, what is Taiwanese traditional music to Kuo? Kuo always said if you want to understand my composition and music, first, you have to understand what Taiwanese music is. Although Kuo has said that Taiwanese music is *beiguan*, *nanguan*, *jiaojiu* opera and *luantan*, they are not originally from Taiwan, but China. However, they spread and developed in Taiwan and thus Kuo thinks that they are Taiwanese traditional music. “What is accepted as national is national, wherever its roots may be.” (Oramo 1997, Cited in Taruskin 2016). From Oramo’s point of view although Taiwanese traditional music is originally from China, it has developed and merged into Taiwanese culture for over 300 years, and favours and tastes are so different from Chinese traditional music that it must now belong to Taiwan.

In Japan, for example, the introspective debates of society, artists and critics and a redefining of Japanese culture reached its peak in the 1930s. This “re-examination of Japanese tradition was the initial and perhaps the most fundamental step in the development of syncretic styles of Japanese art music,” (Herd 2004, 41-42). However, Taiwan did not experience this same cultural reform as Japan did and thus did not redefine itself as culturally apart from China. The most important thing here though, is Kuo’s definition of Taiwanese traditional music. It is crucial to further discuss

Kuo's music from Kuo's own point of view, which is what I intend to do in this thesis.

For example, why are Taiwanese traditional music elements so important to Kuo?

According to Taruskin, Russian composer Tchaikovsky was looked down on by fellow composer Alfred Bruneau for "not being Russian enough".

Devoid of the Russian character that pleases and attracts us in the music of the New Slavonic school, developed to hollow and empty excess in a bloated and faceless style, his works astonish without overly interesting us'. Without an exotic group identity, a Russian composer could possess no identity at all. Without a collective folkloristic or oriental mask he was 'faceless'. (Taruskin 2016).

From this point of view, without your own nation's folklore or 'mask', how can you identify yourself and make yourself unique in the competitive composition world? It is important that Kuo makes the decision and is determined to embrace Taiwanese traditional music and showing his identity and ideology in this world.

Taiwan is geographically, politically and culturally close to mainland China, and as a result it has been deeply influenced by mainland China in its traditional music. Most Taiwanese originate from China, and therefore, traditional Chinese music brought into Taiwan by them was spread throughout Taiwan following their emigration. In the process of this expansion and integration, Taiwanese traditional music adapted and

evolved. Today Taiwanese music exhibits a great variety and complexity, including three major types of music: aboriginal music, *Han* (China's majority ethnic group) traditional music and Western-style music. This chapter concentrates on *beiguan* music, an important component of Taiwanese traditional music, and its influence on one of Kuo's major piano works.

As we saw in chapter one, Kuo Chih-Yuan was immersed in Taiwanese traditional music from childhood and *beiguan* music was always his preferred style of traditional music. In my interviews with him, he mentioned many times that if we want to understand his music, we must first understand Taiwanese traditional music, including *beiguan*, *nanguan*, *jiaojia* opera and *luantan* music.

In this chapter, we will concentrate on how Kuo created the *Ancient Taiwanese Music Fantasia* by using elements from *beiguan* music. Firstly, following a brief introduction to Taiwanese traditional music, I will explore *beiguan* music in terms of its performance patterns and the instruments used in its creation. Secondly, I will explain the basic structure of the *Ancient Taiwanese Music Fantasia* and how Kuo created it by adapting the *beiguan* musical style and evoking the sounds of *beiguan*

instruments on the piano. My intention is that this analysis should inform an idiomatic interpretation of the score in performance.

Taiwanese Traditional Music: *Beiguan* and *Nanguan*

Following the success of the Ming dynasty general, Zheng Chenggong (1624-1662), in removing the Dutch from Taiwan and establishing Chinese control, and later during the Qing dynasty (1644-1912), a great number of people from mainland China emigrated to Taiwan, introducing *Han* traditional music (Lu 2003, 377), which took root and gradually evolved. Since the immigrants were from different parts of China, the music brought into Taiwan represented a variety of styles, which Taiwanese traditional music scholars have categorized in different ways.

Lu Bingchuan describes Taiwanese traditional music as “the music naturalised or produced in Taiwan before the Recovery in 1945”. He divides the music into eleven types (see table 2.1) (Lu 1997, 56-57).

Table 2.1: Categories of Taiwanese traditional music according to Lu Bingchuan

Taiwanese	1. Folk tune
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traditional music	<p>2. <i>Zhen</i> music including: <i>niuli zhen</i>, <i>chegu zhen</i>, <i>qianwang zhen</i>, <i>luogu zhen</i></p> <p>3. <i>Nanguan</i></p> <p>4. <i>Beiguan</i></p> <p>5. <i>Gezaixi</i> opera</p> <p>6. <i>Caicha</i> song</p> <p>7. <i>Buddhist</i> music</p> <p>8. <i>Taoist</i> music</p> <p>9. <i>Eight tunes</i></p> <p>10. <i>Thirteen tunes</i></p> <p>11. <i>Qing zile</i></p>
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Taiwanese traditional music is divided into five categories by Lu Chuikuan (see table 2.2), (Lu 1997, 76-92).

Table 2.2: Categories of Taiwanese traditional music according to Lu Chuikuan

1. Ceremonial music	Religious and festival music
2. Folk songs	<i>Hakka</i> dialect folk songs and <i>Haklo</i> dialect songs
3. <i>Nanguan</i>	<i>Nanguan</i> , <i>Nanguan opera</i> , <i>Taiping opera</i> , <i>Jiaojia opera</i> and

system music	<i>Chegunong</i>
4. <i>Beiguan</i> system music	<i>Geyue (xiqu), Qiyue, Opera, Drama and music for religious ceremonies</i>
5. <i>Zayue</i>	<i>Chao key and Gezai key</i>

Although scholars have different categories for Taiwanese traditional music, beiguan always plays an important role in each one. Nanguan Music

Beiguan and *nanguan* music are the two major traditional music strands in Taiwan.

Ever since the mid-Qing dynasty when *beiguan* music was introduced into Taiwan it has enjoyed great popularity amongst the Taiwanese people (Chen 1997, 54). *Beiguan* generally refers to music brought into Taiwan from the northern part of mainland China; comparatively speaking, *nanguan* refers to music brought from the southern part of China, especially from the Minnan region (Hsu 1996, 179). However, since *beiguan* and *nanguan* music in Taiwan uses Taiwanese words, instruments and band formulations, they differ from the *beiguan* and *nanguan* music of mainland China.

Nanguan music can be dated back to the Ming dynasty (1368-1644). It originated in the Quanzhou and Xiamen areas of the Fujian province in China, and it normally

refers to small ensemble *sizhu* music (an indoor instrumental ensemble). Besides *sizhu* music, *nanguan* music also includes operatic music such as *liyuan* opera, *jiaojia* opera, *taiping* opera and *chegu* opera (Yan 2006, 62). *Nanguan* is also called *nanyin* or *xianguan* and is sometimes divided into *nanguan* music and *nanguan* opera (Hsu 1993, 95).

There are three main categories in the current *nanguan* repertoire: *pu*, instrumental suites; *qu*, individual short songs; and *zhi*, song suites. Consisting of sixteen instrumental suites, the *pu* normally has programmatic titles which are commonly about flowers, scenery, or animals; while the *zhi* and *qu* are songs with narrative or lyrical texts which are based on historical stories. Currently thousands of individual short songs and about fifty song suites are recognized. Although the song suites (*zhi*) are nowadays usually performed without singing, individual short songs (*qu*) are always performed with singing (Wang 2001, 205).

The name *nanguan* also signifies a geographical contrast with *beiguan*. Taiwanese people generally refer to the *luogu* music, wind and drum music and operatic music from places to the north of the Fujian province as *beiguan*, and *beiguan* music is normally used for religious ceremonies, weddings and funerals. Taiwanese people

also refer to *nanguan* as *nande* (the south) and *nanyuan*, and to *beiguan* as *beide* (the north) and *beiyuan* (Yan 2006, 62-76).

Beiguan and *nanguan* styles were suppressed by Chiang Kai-shek for political reasons; however, they have regained their popularity since President Lee Teng-hui came to power in Taiwan (1988-2000) *Beiguan* music is indispensable in every Buddhist and Taoist temple as well as in all kinds of festivals. *Beiguan* music has been introduced into Taiwan's elementary school curriculum, and is also a subject that must be studied by university students in traditional music departments; moreover, it is a subject most keenly studied by scholars of Taiwanese traditional music.

Beiguan Music: Historical Background

Traditional Taiwanese opera music consists of many different genres and styles descended from various ethnic traditional operatic systems in China. Among these, *beiguan* opera music, with its great variety, has been the most popular operatic music favored by the Taiwanese. From around 1911 many operatic songs were brought into Taiwan; they were generally referred to as *beiguan* music except for the Minnan dialect songs and *Hakka* dialect songs. The main part of *beiguan* opera music is

luantan. *Luantan* was brought into Taiwan during the reigns of the emperors Qianlong and Jiaqing in the Qing Dynasty (1711-1820) (Qiu 1981, 81-2).

Luantan music covers a wide range of content, genres and styles. During Qianlong's reign, people believed that there were very strict rules for the content and styles of *kunqu* opera performances; therefore, they had particular reverence for *kunqu*, referring to it as *yabu*, meaning music of elegance and nobility; while all the other operatic tunes, melodies and operatic songs were called *luantan* and were referred to as *huabu* which meant music of multiple styles and mixed variety. Being influenced by this, folk opera and melodies emanating from Hunan, Hubei, Henan, and Shanxi provinces in China were all referred to as *luantan* (Chen 1997, 54-56).

Beiguan music has many types, and its forms of performance are highly diversified. There are simple but functional *luogu yue* (gong and drum music) and *guchui yue* (wind and drum music); there are also operas and singing combined with drama and literature (Yan 2006, 81). Therefore *beiguan* music can be divided into two major categories, namely vocal music and instrumental music. Instrumental music can be divided into *luogu* percussion music without melody, wind and drum music with *suona* (a double reed instrument) and percussion, and *sizhu* music which is an

ensemble of string and wind instruments. *Beiguan* songs can be divided into opera and unaccompanied singing (see Table 2.3) (Yan 2006, 62-76).

Table 2.3: Categories of *beiguan* music according to Yan Lu-Feng

Vocal music	<i>Singing, Beiguan</i> opera
Instrumental music	<i>Luogu</i> (gong and percussion) music, <i>Suona</i> music (wind, drum, and percussions), string and wind <i>Sizhu</i> music

Performance Styles of *Beiguan*

During the Japanese occupation from the 1900s to the end of World War II, a lot of amateur *luantan* groups and *beiguan* troupes were established throughout Taiwan. According to research by Chen, the earliest professional troupe was established in 1923 by Chen Huoshun in Yilang County. From 1927, the Japanese had established *luantan* opera societies across the five towns and two cities (administrative areas established by Japanese colonizers), and in one year the average society typically performed for 200 to 300 days, whilst the most popular troupe might play every day of the year. Therefore one can see how popular *luantan* opera was during that period (Chen 1997, 57).

Beiguan performance is divided into five styles (see table 2.4). The first style is an operatic stage performance, where all actors and actresses put on heavy make-up and dress up to go on stage, regardless of whether they are professionals or amateurs. The second style is *zidi paichang* (friendly competition), the main purpose of which is to meet friends through operatic performance; this is an entertaining activity between different amateur troupes from different areas and an effective way for them to learn from one another.

The third style is the pageant. In religious street festivals and processions professional or semi-professional troupes display treasured relics such as hand-embroidered flags, silk banners, and decorated lanterns. The music for these street performances includes the playing of *suona*, drums and stringed instruments, which produces a very boisterous atmosphere. The fourth style is *banxian* used in festivals and religious ceremonies. It is the process of actors assuming the role of deities and passing their blessings on to people in the Taiwanese temple festival. The fifth style is a means of communicating with other genres of opera: for example, *beiguan* bands would also play their instruments in the performance of other genres of opera, such as *gezai* opera, puppet shows and puppet dramas (Chen 1997, 61-2).

Table 2.4: Categories of *beiguan* performance styles according to Chen Yuxiu

<p>Styles</p>	<ol style="list-style-type: none"> 1. Operatic stage performance (both amateurs and professionals put on heavy make-up and dress up) 2. <i>Zidi paichang</i> (interactive entertaining activity between amateur troupes) 3. Pageant (processions with displays of flags, banners and lanterns and playing suona drums and string instruments) 4. <i>Banxian</i> (the process of actors assuming the role of deities as well as the opening scene of Taiwanese traditional plays/operas) 5. Communication activity (<i>beiguan</i> bands play other genres of opera)
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Beiguan Instruments

As *beiguan* is a form of folk music, there is little formal regulation for the shape and structure of instruments used and the band formulation, which can vary with different *beiguan* troupes, performance venues and the number of performers. *Beiguan* instruments can be divided into four major categories according to the size of the band and the occasion. The first is stringed instruments. In a *sizhu* (traditional stringed and

woodwind instruments) band, the most important instruments would be the *theh-hian*, also known as a *kezixian* 殼子絃 and the *tiau-kui-kia* (these are types of Chinese fiddle) because they play the theme melodies. *Yueqin*, *sanxian*, *pipa*, *yangqin*, *pingzai* (a horizontal bamboo flute) and *xiao* (a vertical bamboo flute) are also included in a *sizhu* band.

The second category covers instruments made of leather and wood strips. In a *guchui* band, the *piekko* (a small drum) is important, because it assumes the role of a conductor. This category also includes *tonggu* (double-sided drum), *biangu* (slim drum), *dagu* (big drum) and *kouzi* (made of three hard wood strips). The third category refers to the *chui* (wind) group of instruments. In a *beiguan guchui* band, the most important *chui* group instrument is the *suona*, which, according to the size, can be divided into *chui* no.1, *chui* no.2, *chui* no.3 and the smallest *chui* called the *bazai* (*tat*), their main function is to accompany the play.

The fourth category is the copper group of instruments. The copper group in *beiguan* music consists of *ba* (cymbal), which is called *chao*, and gongs. There are big *chao* and small *chao*, while there are big, medium and small gongs. The above four

categories can also be divided into two basic band formulations; one is the operatic band and the *sizhu* band which is used to accompany singing, and the other formulation is the *guchui* band for playing *qupai* tunes (Lu 2003, 432-41).

Table 2.5: Categories of *beiguan* instruments according to Lu Yu-Xiu

Stringed instruments	<i>Theh-hian</i> (or <i>Kezixian</i> ,) <i>Tiau-kui-kia</i> ¹⁹ , <i>Yueqin</i> , <i>Sanxian</i> , <i>Pipa</i> , <i>Yangqin</i>
Instruments made of leather and wood strips	<i>Piekk</i> , <i>Tonggu</i> , <i>Biangu</i> , <i>Dagu</i> and <i>Kouzi</i>
Wind instruments	<i>Suona</i> , <i>Chui</i> no.1, <i>Chui</i> no.2, <i>Chui</i> no.3 and <i>Bazai</i> (<i>Tat</i>)
Copper group of instruments	<i>Ba</i> , <i>Chao</i> , <i>Gongs</i> , big <i>Chao</i> and small <i>Chao</i>

Taiwanese *beiguan* has a rich musical content and is the most complicated form of opera in Taiwanese traditional music. *Beiguan* music and *beiguan* opera are inseparable because *beiguan* music is designed for the performance of *beiguan* opera,

¹⁹ *Theh-hian* and *Tiau-kui-kia* are both Minnan terms.

and *beiguan* opera is categorized on the basis of different principal accompanying instruments, band formulations and aria styles.

From the history of *beiguan*, we can understand the origins of Taiwanese traditional music. From its diversity, we can understand its range of social functions and the popular trends in music entertainment. From its style of performance, we can observe the interaction between different contemporary musical groups. From the instruments used in *beiguan*, we can appreciate how musicians used the *luogu* (gong and drum) to express feelings of happiness, excitement and musical tension, and the *sizhu* to portray elegance and sadness. From *beiguan* tales we can appreciate the morals behind traditional Chinese legends and the ethical values in emphasizing loyalty to one's country, deference to seniors, restraint in life, and the adherence to righteousness. Indeed, *beiguan* music was not merely a form of music; it was an integral part of life for Taiwanese people in the past. It is an important cultural heritage and a vital resource for continuing creative activity.

From the above, it is clear that the Taiwanese *beiguan* music that Kuo came into contact with in his youth is extremely varied and diverse. It is flexible according to different operatic contents and it is a kind of musical and cultural art form that

combines Chinese traditional music and opera with Taiwanese local language, instruments and aria styles.

According to Kuo, the *Ancient Taiwanese Music Fantasia* is based on the source of the *beiguan* music *Shui Di Yu* (Interview with Kuo, August 2008). The melody of the *Shui Di Yu* he heard during his childhood was *xianpu* music played by a *kezixian* (a stringed instrument made of coconut shell and wood). I will explore how Kuo uses the *Shui Di Yu* in this composition, and how the piece is influenced by various styles and characteristics of *beiguan* music. Kuo also stated that the *Fugue* part of *Variations and Fugue on an Ancient Taiwanese Music* (to be discussed in the next chapter) is based on the *beiguan* music *Ko-Hiong Ho* (Interview with Kuo, February 2011). However, *Ko-Hiong Ho*²⁰ is not a tune in *beiguan* operatic music, and it does not belong to the *beiguan* music played by any music band. Judging from the words in *Ko-Hiong Ho*, “taking a riding tour”, it should be categorised as modern folk music. I believe that Kuo made this mistake principally because he was a composer, not a *beiguan* scholar, and had not conducted research on *beiguan*. Except for *nanguan* music, all other Chinese folk music in Taiwan is generally referred to as *beiguan* music. However, it is still relevant to undertake an analysis of the *beiguan* musical style with reference to

²⁰ *Ko-Hiong Ho* is a Minnan term.

the variation part of *Variations and Fugue on an Ancient Taiwanese Music*, as I will do in chapter three.

From the musical style point of view, both the *Fantasia* and *Variations and Fugue on an Ancient Taiwanese Music* share the variation form of the *beiguan banqiang* system (a kind of structural style of *beiguan* opera), the way of playing a *beiguan* instrument, the *kezixian*, and the performing characteristics of the *pipa* and the *yangqin* in the *beiguan sizhu* band. These features will be revealed in the ensuing analysis.

Ancient Taiwanese Music Fantasia

Around the time Kuo Chih-Yuan enrolled into the Music Department of Nihon University in 1942, there was a blanket ban on Western music performances in Japan, whilst contemporary Japanese music was encouraged and promoted. Kuo, therefore, had more chance to come into contact with contemporary Japanese music at that time. During those days, he attended many concerts and came to appreciate these contemporary music works performed by NHK Symphony Orchestra, such as *Symphony No. 2* by Moroi Saburo 诸井三郎 (1903-1977), *Symphonic Poem* by Ifukube Akira 伊福部昭 (1914-2006), and *Barbarian, Symphony Suite* by Watanabe

Urahito 渡邊蒲人. Most importantly, there were music works such as *Formosa Dance*, *Beijing Suite*, and *Ode of the Century's Myth* by Chiang Wen-Yeh 江文也 (1910-1983), which deeply influenced Kuo. Moreover, Kuo also appreciated the music of Claude-Achille Debussy (1862-1918), Joseph-Maurice Ravel (1875-1937), Igor Fyodorovich Stravinsky (1882-1971), Dmitri Dmitriyevich Shostakovich (1906-1975) and Sergei Sergeyevich Prokofiev (1891-1953), listening to them on LP and radio. He was deeply touched by this contemporary music with a national style. Seeing how the Japanese musicians created a contemporary music style specific to Japan, he was keen to create a similar fusion of contemporary Taiwanese folk and classical music (Kuo 1998, 39-40; interview with Kuo, January 2011).

Traditional Taiwanese melodies were the natural music materials for him to create contemporary folk music with Taiwanese characteristics. One of Kuo Chih-Yuan's piano works, *Variations and Fugue on an Ancient Taiwanese Music*, gained the Creative Award for the Competition of Musical Instrument Solo Works organized by the Asian Composers' League in Taiwan in 1978. As will be discussed in detail in chapter three, the fugue part of this work was inspired by the folk song *Ko-Hiong Ho*, which he had heard while visiting Kaohsiung, Taiwan (Interview with Kuo, August 2010). Others of Kuo's works include *Concertino for Piano and String Orchestra*

which won him the Gold Cauldron Award from the Taiwanese government in 1987. It was also selected to enter the competition for Chinese Music Classics of 20th Century in 1992. This work is another example of how he successfully created a piano concertino through the inspiration of a *beiguan* melody. Traditional Taiwanese melodies have become a distinctive characteristic of Kuo's unique musical language.

Although, back to the Qing Dynasty (1644-1912), traditional Taiwanese folk music was mentioned in ancient documents, fieldwork on folk music did not begin until the time of Japanese occupation (1895-1945). In 1943, Kurosawa Takatomo 黑澤隆朝 (1895-1987), a scholar of Japanese folk music, carried out far-reaching and comprehensive fieldwork on the folk music of Taiwanese aborigines. He then published his book *The Music of Takasago Tribe in Formosa* 台灣高砂族的音樂 (1973), which became an important reference work on Taiwanese folk music. In 1966, a folk music collection campaign swept the whole of Taiwanese music. It was led by the composers Hsu Tsang-Houei (1929-2001) and Shi Weiliang (1925-1977). This style of music had been consistently neglected or destroyed. More than two-thousand Taiwanese folk songs, including those by Taiwanese aborigines, were collected during this campaign, and this collection established a solid foundation for ongoing research into Taiwanese folk music (Hsu 1996, 125-127). However, this statement might be

conjecturalised because there is no evidence to show how Hsu's work how it effected research in Taiwanese folk music or composition today.

Kuo Chih-Yuan went back to Japan to study composition between 1966 and 1968 and was enrolled on the foundation course for postgraduate study in composition at Tokyo University of the Arts, which is why he did not take part in the aforementioned campaign. However, since he was born in 1921, he had experienced traditional folk music firsthand and therefore was himself an important subject in folk music research.

In addition to the *beiguan* melody that Kuo Chih-Yuan drew his materials from, he also used Chinese folk songs and other folk music for his compositions. For instance, Kuo's *Rhapsody for Piano and Orchestra: Aboriginal Fantasy*, composed in 1957, was derived from Taiwanese aborigines' folk songs, and during 1973 and 1974, he drew materials from *nanguan* folk songs and composed an orchestral work, *Three Taiwanese Folk Music Works*, as well as the piano pieces *Six Taiwanese Kau Ka Tunes*, *Seven Taiwanese Gua Tunes*, and *Four Chinese Szechuan Folk Songs*. These works were published in 1996. He also composed *Three Symphonic Etudes* in 1985 using Chinese Hubei folk tunes.

An Analysis of Ancient Taiwanese Music Fantasia

Background

Ancient Taiwanese Music Fantasia was written by Kuo Chih-Yuan in 1956 and was included in the *Kuo Chih-Yuan Piano Solo Album*, published in 1996. The works in the album were written between 1954 and 1972 and include a four-movement *Piano Suite* (no.1 *Prelude*, no.2 *Village Dance*, no.3 *Impromptu* and no.4 *Dance Oriental*, 1954), *Six Piano Pieces* (no.1 *Image*, no.2 *Elegy*, no.3 *Burlesque*, no.4 *Cradle Song*, no.5 *Rustic Dance*, no.6 *Toccata*, 1964), and *Variations and Fugue on an Ancient Taiwanese Music* (1972). In light of Kuo's composition study in Japan, the *Piano Suite*, *Six Piano Pieces* and *Ancient Taiwanese Music Fantasia* were the works that came after his first period of study in the Music Department of Nihon University (1942), while *Variations and Fugue on an Ancient Taiwanese Music* was written after his second time studying in Japan as a student of composition at Tokyo University of the Arts (1966).

In my interview with Kuo, he said that before composing the *Piano Suite*, he actually tried writing other piano pieces, and presented them to senior composer Chen Si-Zhi (1911-1992) for comments. However, Chen said that only the *Prelude* was acceptable,

so Kuo kept *Prelude* only and discarded the other immature pieces. Kuo also told me that in 1951, his piano piece *Haydn Variations* gained the first prize in the Fourth Composition Competition of Taiwan; however, he thought of *Haydn Variations* as being in a Western classical music style because it does not include any traditional Taiwanese musical and cultural elements, which was against his wish to create the modern music of Taiwan on the basis of folk music material; therefore, he did not include it in this album (Interview with Kuo, February 2011).

Ancient Taiwanese Music Fantasia is one of Kuo Chih-Yuan's favourite pieces. Kuo once modestly said that this piece was written as an exercise in composition, but he also mentioned more than once that this piece was his favourite. The music is adapted from Taiwanese traditional music and is a rare example from the 1950s of piano music which is based on traditional Taiwanese music. As there are four variations in this piece and each variation has different characteristics, it requires a variety of techniques and so it is challenging to play, but if the performer understands the background of this piece when they play it, they should be able to convey Kuo's passion for Taiwanese traditional music, which is what he wanted to communicate to the audience. Since its debut in Taipei in 1961, this piece has been the most frequently

selected piece for Kuo's concerts. It has also been performed by concert pianists such as Tasi Tsia-Hsiu, We Yu-Mei, Luo Mei-Ya and Wu Xinyi.

Ancient Taiwanese Music Fantasia draws materials from the *beiguan* melody *Shui Di Yu* 水底魚 (Underwater Fish) in order to forge a style that connects Kuo to his Taiwanese origins. Kuo told me, “*Shui Di Yu* is a *beiguan* melody. It is normally played on the *kezixian* and it can be played at a fast or slow tempo” (Interview with Kuo, August 2010). This is because it depends on what is happening in the play, for example if it is used as background music for horses galloping then it will be played fast and if it is used as background for ladies in the garden appreciating the flowers, then it will be played slowly (Interview with Shih Yingpin, October 2010). The *kezixian*, a two-string fiddle, is a common Taiwanese traditional musical instrument. It can be heard played at festival temple fairs, ordinary wedding ceremonies or funerals, and people may also gather at a temple square and play *kezixian* on a relaxing afternoon. Kuo recalled:

When I was little, I often heard someone practising this melody because it was one of the essential pedagogical melodies for almost every *kezixian* beginner. One summer holiday, my cousin came to my house for a visit and he practised

this melody in the outside corridor of our house. The melody was so beautiful that it left a really deep impression in my mind, with which, later on I was able to create the *Ancient Taiwanese Music Fantasia*. (Interview with Kuo, August 2010)

Obviously, Kuo experienced the melody first-hand, in performance and not from a written score. A statement by Bartok suggests the importance of the difference: “The melodies of a written or printed collection are in essence dead materials. It is true though – provided they are reliable – that they acquaint one with the melodies; yet one absolutely cannot penetrate into the real, throbbing life of this music by means of them. In order to really feel the vitality of this music, one must, so to speak, have lived it” (Bartok 1928, 332).

Why did Kuo place such emphasis on Taiwanese traditional music? In 2010 Kuo, at the age of 89, said:

Taiwanese traditional music is a cultural heritage from our ancestors. It used to be forgotten because of changing times, and changes in social forms and politics. The younger generation of composers didn't have the opportunity to come into

contact with traditional folk music. So, with the intention of continuing our traditional musical heritage, I purposely put them into my own creations.

(Interview with Kuo, August 2010)

The following is a discussion of how Kuo uses the *beiguan* musical style and material in the *Ancient Taiwanese Music Fantasia* and how he adapts the *beiguan* melody *Shui Di Yu*.

General Introduction

The *Ancient Taiwanese Music Fantasia* (henceforth abbreviated to ‘*Fantasia*’) is rich in Taiwanese *beiguan* musical elements. In examining how the *Fantasia* uses *beiguan* musical material, we will first look at the basic compositional structure of the piece, then explore how Kuo created it by adapting the theme of *Shui Di Yu*, a *xianpu* tune from the *beiguan* tradition. I will also look at how he used the variation form of the *banqiang* system in *beiguan*, how he evoked the performing techniques and sound of the *beiguan* instrument *kezixian*, and finally, how he suggested the performing characteristics of the *pipa*, *guzheng* (Chinese zither) and *yangqin* from the *beiguan sizhu* band.

The term ‘fantasia’ that Kuo used in the title of this work has had a variety of meanings through history. According to the *Oxford Concise Dictionary of Music*, in Sixteenth-Century Britain the fantasia was a multi-voiced musical form using imitation. In the Sixteenth and Seventeenth centuries, it was usually a set of variations on a single theme. On the other hand, Johann Sebastian Bach and Jan Pieterszoon Sweelinck applied the term ‘fantasia’ to pieces that suggest the characteristics of freedom and extemporising (Kennedy 1995, 248). The variation technique was applied to a melody or an original theme to create various melodies, some of which were similar to the theme while others adopted only the simplest concept from the theme. Sometimes, harmony is more important than melody as a basis for the variations (Kennedy 1995, 782).

However, *fantasia* (幻想曲) in Chinese is a loose term which has become more like a dramatic form which, for Taiwanese, Chinese and Japanese composers, tends towards exoticism. In East Asia *fantasia* does not have a certain definition, it tends more towards a catch-all fashion and is amorphous. For example, in China *fantasia* includes pieces such as Peng Xiuwen’s (1931-1996) orchestra symphony *Qin Bing Ma Yong* (terracotta soldiers and horses of the Qin Dynasty) *Fantasia* (1984),

Chinese-American Futang Wong's (b1948) piano work *Xi Shi Fantasy* (Xi Shi is one of the renowned four beauties of Ancient China) (1993 premiere performance) and Erhu's music *Di Nu Hua Fantasia* (a Chinese fictional story about Princess Chanping) (2015 premiere performance) which is by Wang Guo-Tong (b1939) and finally, a Japanese example which also demonstrates the 'catch-all' fashion of *fantasia* is Japanese composer Kozaburo Hirai's (1910-2002) piano work *Sakura-Sakura Fantasia* (1953).

According to Barbara Mittler, who engaged in "personal communication with Tan Dun and Qu Xiaosong, [...]" after the Chinese Cultural Revolution, students were discouraged to write programmatic music (meaning to give the music a title). However, we may also consider "the unusually high number of composition by young composers during this period which have absolute titles such as *Fantasia* (Chen Qigang 1979), *Variations* (Tan Dun 1983) [and so forth]", (Mittler 1997, 137). Although Kuo's piece is named 'Fantasia', it is in a variation form with interludes between the variations. It is actually a mixture of variations and fantasia, because in addition to the theme (bars 8-20), the first variation (bars 21-33), the second variation (bar 43-57), the third variation (bar 58-74) and the fourth variation (bars 75-91), it has free and improvisatory passages including an introduction and

cadenza (bars 1-7), an interlude and *cadenza* (bars 34-42) and *coda* (bars 92-98). Kuo would use a similar form in his *Variations and Fugue on an Ancient Taiwanese Music*, despite using the term ‘variations’ rather than ‘fantasia’ in the title.

***Shui Di Yu* 水底魚 (Underwater Fish) Analysis**

I have selected two notations of *Shui Di Yu*: one is written in traditional *gongchipu* and cipher notation and the other in Western staff notation (see Figs. 2.1 and 2.2 and Table 2.6). These two versions of *Shui Di Yu* were selected out of several versions, because they are more related to the theme of *Kuo's Ancient Taiwanese music Fantasia*.

Figure 2.1: A selected, ciphered version of *Shui Di Yu* by Gongchipu²¹

水 底 魚

C調 2/4

6 5 | 5 6 7 | 6 - | 5 6 5 2 | 3 - | 6 5 | 5 6 7 |
 五六 | 六五乙 | 五- | 六五 六X | 工- | 五 六 | 六 五乙 |

6 - | 5 6 5 2 | 3 5 | 3 5 3 2 | 3 5 | 3 5 3 2 | 1 1 2 |
 五- | 六五 六X | 工 六 | 工六 工X | 工 六 | 工六 工X | 上上X |

3 5 3 2 | 1 1 2 | 3 6 3 | 5 6 5 3 | 2 3 2 | 6 6 2 2 |
 工六 工X | 上上X | 工 五工 | 六五 六工 | X工X | 土乙土 | X工X |

6 6 2 2 | 3 5 3 2 | 1 7 | 6 5 3 5 | 6 7 2 | 6 - |
 土乙土 | X工X | 工六 工X | 上 乙 | 土合 工合 | 土 乙X | 土 - |

6 5 | 5 6 5 | 3 5 3 5 | 6 5 6 | 2 2 | 1 7 | 6 7 6 5 |
 五 六 | 六 五六 | 工六 工六 | 五六五 | X X | 上 乙 | 五乙 五六 |

3 5 3 5 | 6 7 6 5 | 3 5 3 2 | 1 1 2 | 3 5 3 2 | 1 1 2 | 3 6 3 |
 工六 工六 | 五乙 五六 | 工六 工X | 上上X | 工六 工X | 上上X | 工五工 |

5 6 5 3 | 2 3 2 | 6 6 2 2 | 6 2 2 2 | 6 6 2 2 |
 六五 六土 | X工X | 土乙土 | X工X | 土X XX | 土乙土 | X工X |

3 5 3 2 | 1 7 | 6 5 3 5 | 6 7 2 | 6 - |
 工六 工X | 上 乙 | 土合 工合 | 土 乙X | 土 - |

Table 2.6: Four systems of musical notation²¹

<i>Gongchi</i>	合 <i>ho</i>	士 <i>sui</i>	乙 <i>yi</i>	上 <i>siang</i>	ㄨ <i>tse</i>	工 <i>kong</i>	凡 <i>huan</i>	六 <i>liù</i>	五 <i>wǔ</i>	乙 <i>yǐ</i>
<i>Jianpu</i>	5.	6.	7.	1	2	3	(4)	5	6	(7)
Movable do solfège syllable	sol	la	(between ti ♭ and ti)	do	re	mi	(between fa and fa♯)	sol	la	(between ti ♭ and ti)
Note name	g	a	b	C'	d'	e'	(f')	g'	a'	b'

²¹ Source from, *Encyclopedia of Taiwan* website, <http://taiwanpedia.culture.tw/web/content?ID=13064> [Accessed 10th August 2011].

Figure 2.2: *Shui Di Yu* notated sample²²

【水底魚】

北管絃譜
彰化市梨春園
1996年

The image displays a musical score for the piece 'Shui Di Yu' (水底魚). The score is written in a single staff using a treble clef and a 2/4 time signature. The music is composed of eighth and sixteenth notes, with some rests. The score is divided into eight measures, with measure numbers 4, 7, 13, 19, 25, 31, 41, and 49 indicated at the beginning of each line. The notation includes various rhythmic values and rests, typical of traditional Chinese music notation.

²²Source from: Lu Chuikuan, *Traditional Taiwan Music: Instrument*. Wu-nan culture enterprise, Taipei
(台灣傳統音樂概論 器樂篇 五南圖書) (2007:160)

Figure 2.3: Transcribed from *Gongchipu*

..

Underwater Fish

The musical score for "Underwater Fish" is presented in five staves of music. The first staff contains measures 1 through 11, with two downward-pointing arrows above the notes in measures 3 and 7. The second staff, starting at measure 12, contains measures 12 through 22, with four downward-pointing arrows above the notes in measures 13, 17, 19, and 21. The third staff, starting at measure 23, contains measures 23 through 34, with one downward-pointing arrow above the note in measure 23. The fourth staff, starting at measure 35, contains measures 35 through 44. The fifth staff, starting at measure 45, contains measures 45 through 56. The music is written in treble clef with a key signature of one flat.

Looking at the two versions (figs. 2.2 and 2.3), we can see that they are quite similar.

Bars 1-28 are the theme in both versions. There is more difference between the variations in figs. 2.2 and 2.3. The difference between the themes in fig. 2.2 and in fig. 2.3 is shown with arrows in fig. 2.3. We can see that the melody is the most different in bars 17- 20 in fig. 2.3. In terms of rhythm fig. 2.3 has syncopation in bar 14. From bar 29 in both pieces is the variation, but actually this would be an improvisation on

the theme; in *beiguan* and Chinese traditional music this is very common. Performers use the *Gongchipu*: the performer can improvise between the skeleton notes to create a variation. The melody of *Shui Di Yu* is most often performed in a heterophonic style by a *beiguan sizhu* band, however Kuo also heard it as practised by his cousin on a *kezixian* which in turn made a lasting impression on him. According to Kuo's composition strategy, when he did composition he liked to imagine Taiwanese traditional musical ensembles, the related traditional instruments and their performance styles in his mind. This could be the reason why Kuo uses the variation form as his source of inspiration to create the *Fantasia*, and/or it could be another example of his musical "syncretism", since variations exist in both *beiguan* and Western music.

However, when I interviewed Kuo in September 2012 to find out which version he had heard before or used, he said that he had forgotten. This was hardly surprising considering his age and failing memory.

There is an LP which features a performance of *Shui Di Yu* by Chen Kuan-Hua²³ and his ensemble (*kezaixian*, *tieguangxian*, *yangqin* and *ku-tzu-pan*).ch The LP was

²³ Chen Kuan-Hua (陳冠華), 1911/1912 to 2002, was an eminent Taiwanese musician and teacher, who played many traditional instruments in styles including Taiwanese opera and *beiguan*.

published in Taipei, Taiwan in 1979 by First Recording Ltd (第一唱片). It was produced by the Folk Music Research Centre (中華民俗藝術基金會) and the Chinese Folk Art Foundation and edited by Hsu Tsang-Heusi.²⁴ The music was performed in a heterophonic manner which is quite a different style from Kuo's, who heard the piece as performed by his cousin in his home. In a beiguan ensemble each instrument follows the melodic skeleton, breaking away to their own instrumental ornamentation to create the different melodies. Sometimes they play in unison, sometimes they play their specific lines. When the leading fiddler performs an accompaniment to the vocal, they must play as the second accompaniment in order to maintain melodic fluency and eschewing too much ornamentation. This guarantees that the melodic line will not supersede the singer's performance and the leading role always has to be submissive to the vocals, giving notes in advance of the phrase as an anticipation note, reminding the vocalist or actor of the correct pitch. (Interview with Shih Yingpin²⁵, April 2016).

Peter Cook defines and describes this term: nowadays the term 'heterophony' is often used in ethnomusicology, to describe simultaneous variation, accidental or purposeful, of what is identified as the same melody. [...] "The term 'heterophony' is

²⁴ Shui Di Yu (Fish at the Bottom) by C'en Kuan-Hua and his ensemble [accessed 11 April 2016]

²⁵ Shih Yingpin is a Taiwanese Traditional Music expert and erhu player and a PhD Ethnomusicology student at The University of Sheffield.

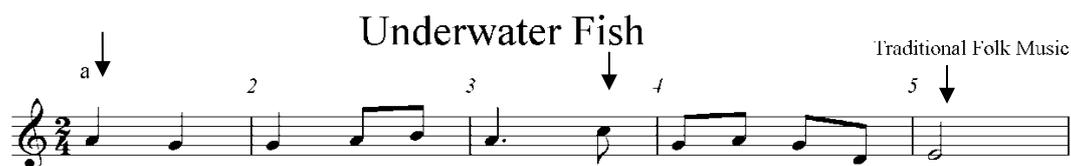
also frequently used when discussing accompanied vocal music of the Middle East and East Asia, where the instrument contributes an embellished version of the vocal part” (Cooke 2016). However, the composition technique and content which Kuo uses in *Ancient Taiwanese Music Fantasia* is not presented in a Chinese heterophonic manner, rather it is a more Western style composition. In Chinese heterophonic performance, the performer develops a tacit understanding with his or her fellow players through their long term relationship in performance, but the leading fiddler or drummer will still lead the music. They create music together rather than only relying on a score.

However, in the Western art music composition style, every part or instrument has its own role in the music to support its progress. Thus, it is a completely different doctrine from Chinese beiguan music which is based on a skeleton melody which is then developed into a performance. However, the variation form of Western composition does not work in a teleological way, variation can continue throughout the music as the composer pleases. Thus, this is related to Taiwanese traditional music which Kuo adapted, as it also doesn’t work in a teleological way. He also does not use a Chinese heterophonic method in his composition either. What strategy he does use, is a unique and elaborate method to combine Western composition and traditional

Taiwanese music. This is an example of syncretism which Everett (2004, 16) describes as the “transplant [of] East Asian attributes of timbre, articulation or scale system onto Western instruments”.

From the version written in Western style notation (fig. 2.2), we can see that the first phrase is from bars 1-5. The melody starts on the tonic (A) (see fig. 2.4 arrows) and rises to the mediant (C) and then falls to the dominant (E). I refer to this phrase as *a*. The rhythm of *a* does not change much; it consists of very simple groupings of crotchets, quavers, dotted crotchets and minims; the phrase closes with a minim. We can observe that the minim acts as punctuation in this piece as well.

Figure 2.4: Underwater Fish melody bars 1-5



The second phrase, starting at bar 6 (fig. 2.5), repeats *a* but instead of closing with a minim it continues and leads on to the third phrase.

Figure 2.5: Underwater Fish melody bars 6-10



From bar 11 (see fig. 2.6), the melody can be explained as a variation of the theme of repeated crotchets and quavers. It starts on the dominant and finally comes back to tonic note A and ends there. It uses variations of the rhythm of bars 9 and 10. Bars 11 and 12 have the same rhythm as bars 9 and 10; bar 14 is a variation of bar 12. Bars 15 and 16 have the same rhythm as bars 13 and 14. Bar 18's rhythm is the opposite rhythm of bar 17. This pattern continues until bar 23 and then the rhythmic pattern from bar 24 is a repetition of that of bars 11-14. Finally, it closes on a minim. To summarise: this piece has three main rhythmic patterns (see fig. 2.7) as based on the two relevant versions that I have chosen to analyse.

The relationship of *Shui Di Yu* to the *Fantasia* theme

Kuo absorbs the variation ideas of *Shui Di Yu*'s rhythmic and melodic pattern as a main source; he uses *Shui Di Yu*'s bars 1-5 rhythmic pattern to create the *Fantasia*'s motif and the main melody of the theme (see fig. 2.8) in bars 8-10, and then extends it to the whole melody. Of particular significance is the rhythm and the melody pattern of bar 4. This is used in the *Fantasia* many times. However, Kuo actually adapts the whole phrase from bars 1-5 of *Shui Di Yu* into the *Fantasia*'s melody (see fig. 2.8). Although the five sharps of the key signature suggest B major, Kuo uses a Chinese traditional pentatonic mode which is called Yu mode of B Key (B 調的羽調式). (see fig. 2.9) For all the eight sections in this piece, Kuo consistently uses G# as the first note and the last note to define the tonality. Moreover, he also gives the melody a wider compass than the original (see fig. 2.8).

In comparing the two melodies, the differences are interesting as well as the similarities, because first of all Kuo changes the time signature from 2/4 to 3/4, with changes in the middle as well. (Varied metres such as 3/4, 4/4, 9/8 and 12/8 are also used in the variations.) He also takes a different approach to rhythm because, in the original tune, each bar has a different rhythm for the first five bars, but in the *Fantasia*

version, the first two bars have the same rhythm and the third bar has almost the same rhythm, with just one quaver being added. The fourth bar has almost the same rhythm as the third, with two notes added. Therefore, what he is presenting is a rhythmic idea, which he has then developed rather than each bar having a different rhythm, like in the original. This approach probably reflects his training in Western composition, in which the principle of motivic development is to start with a small idea and then repeat it, develop it and expand it, as Kuo does here from the beginning. He is taking the tune from traditional music, but the compositional technique from Western music.

The diagram below shows the way in which Kuo used the melodic and rhythmic pattern of *Shui Di Yu* in the theme of the *Fantasia*. The lines point out the similarities between the pieces and the arrows show the differences.

Figure 2.8: The similarity of *Shui Di Yu* and the *Fantasia*

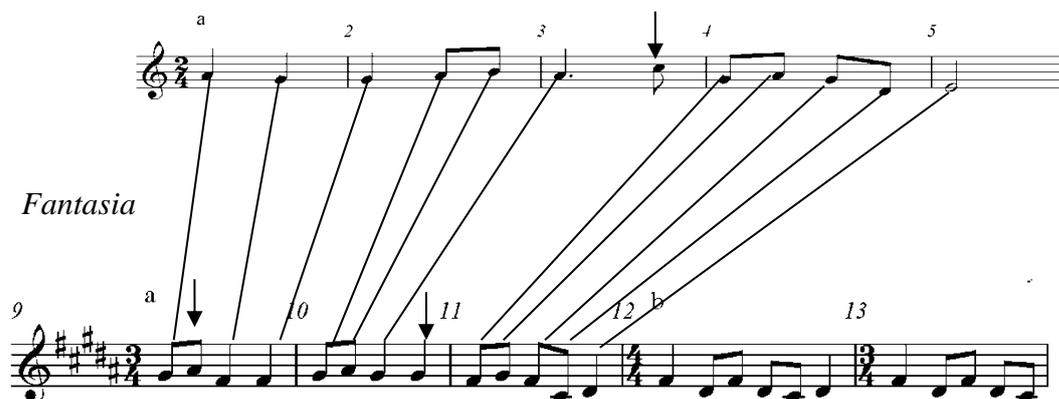
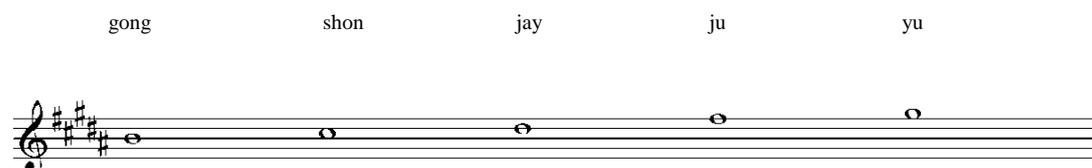


Figure 2.9: Chinese pentatonic modes of B Key, according to tonic



The Structure of the *Fantasia*

Larger Section Structure

The following table shows the *Ancient Taiwanese Music Fantasia*'s structure.

Table 2.7: *Ancient Taiwanese Music Fantasia*'s structure.

Section	Tempo	Bars	Time Signature	Figuration
Introduction and <i>Cadenza</i>	<i>Larghetto</i> ♩ = 66	1-7	3/4 and 4/4	Arpeggio
Theme	a tempo	8-20	3/4 and 4/4	Quaver, Broken chord
First variation	a tempo	21-33	3/4 and 4/4	Triplet, Broken chord and 2 against 3
<i>Intermezzo</i> and <i>Cadenza</i>	♩ = 88, accel. rit	34-42	3/4 and 4/4	Both hands octave unison, V7 arpeggio
Second variation	a tempo ♩ = 88,	43-57	3/4 and 4/4	Octave, Semiquavers, Broken chord
Third variation	<i>Larghetto</i> ♩ = 66, rit	58-74	3/4 and 4/4	Sextuplets, Broken chord
Fourth variation	<i>Allegretto</i> ♩ . = 108, accel	75-91	9/8 and 12/8	Octave, Octave triplet, Broken chord
<i>Coda</i>	<i>Larghetto</i>	92- 98	3/4 and	Arpeggio

	♩ = 66		4/4	
--	--------	--	-----	--

Harmony

The following figure shows the *Fantasia*'s main harmonic progressions. There are four other variations but each of them has the same basic harmony.

Figure 2.10: The harmonic progression of the theme bars 8-20.

Bars 8-9: G# m7 (I7), Bar 10: F# add 9th (VII 9), Bar 11: Bm (III)

Bar 12: F# 6(VII 6), Bar 13: Bm (III), Bar 14: Bm (III), G# m(I)

Bar 15: Bm (III), F# (VII), Bar 16: G# m (I), C# (IV), Bar 17: C# (IV),

G# m(I)

Bar 18: C# (IV), G# m(I), Bar 19: D# 7 (V7), G# m(I), Bar 20: G# m7(I7)

Introduction

From Figure 2.10, we can see the basic chords are G#m (I), F# (VII), Bm (III) and C# (IV). Then he develops or adds a neighbouring note (C# in G#m7 in bar 9 and bar 19, then A# in G#m in bar 20, all in left hand) to the chords. Furthermore, there isn't any perfect cadence in this harmony progression. This shows the composer's intention to use Western composition then combine it with Taiwanese traditional music because Taiwanese traditional music is not based on perfect cadence progression. Kuo thus demonstrates his sophisticated composition here.

For the introduction, *a* (bars 1-2) is the motive and *a'* (bars 3-4) is a variant of *a* by changing the rhythm of the first beat from the quavers to semiquavers (see fig. 2.11). the *cadenza* which is *b* (bar 5) and *b'* (bars 6-7) is a prolongation of G#. Again, *b'* is a variant of *b*. Thus, the introduction and *cadenza* establish the tonic of G#.

The introduction serves to establish the tonality of the Yu mode of B key and the character of the fantasia because it has a cadenza and pentatonic arpeggios within it. This also presents the motif of the melody and introduces the theme.

The note value in the introduction has multiple changes. It starts simply, and becomes more complicated in the *cadenza* part, returning to a simpler note value at the end with minam. Along with middle range melody lines travelling to lower melody register, then flying to the top and then diving back down towards the end; this makes three waves and including a peak at the first phrase of the *cadenza*, then dying at the lower range, thus giving an impressive introduction. In addition, there is an echo at the end of *a* and *a'* phrase creating an additional layer to invoke a different feeling. Furthermore, both hands play in unison at phase *a* and *a'*, however, the hands play in turn at the G#m7 pentatonic arpeggios of *cadenza* thereby the pentatonic melody starts and ends up at G# to identify the key of Yu mode of B key.

Figure 2.11: The phrases of the introduction bars 1-7

a *a'*

b *b'*

b'

Theme

There are altogether 5 phrases in the *Fantasia* theme. It shows irregular phrase lengths in its five phrases: *a* (bars 8-10), *b* (bars 11-12), *c* (bars 13-15), *d* (bar 16 to the 2nd beat of bar 18), *e* (the 3rd and 4th beat of bar 18-20).

The theme also could be divided into two large phrases which are bars 8-15 as the A phrase and bars 16-20 as the B. These two big phrases are like two big sections of the theme, and give the performer two different interpretations. Finally, the theme is concluded by a minim which is the same as the ending of *Shui Di Yu*. Here the

accompaniment consists of broken chords (see fig. 2.12). By Western definitions, Kuo's theme uses irregular phrases:

Accepting the four-measure unit as a norm, we define an *irregular phrase* as one which is more or less than four measures in length. There are two basic categories: 1. Phrases which are inherently irregular. 2. Secondly, phrases which are irregular by reason of extension or, more rarely, by contraction. Inherently irregular phrases may be from two to eight measures in length. A single long measure may initially seem at first to have all the necessary components of a phrase, but further analysis indicates that in reality, it probably consists of two, three or four implied measures, the bar lines of which have been omitted. (Stein 1979, 28).

Futhermore, "a musical phrase is a developed idea, having a complete sense". (Falk 1958, 11) (Cited by Jean-Jacques Nattiez 1990, 158) According to David Beach, "musical phrases come in a variety of lengths, but four measures and eight measures are the most common. Length does not determine what constitutes a musical phrase, but it is helpful to remember that a true musical phrase hardly ever has a length shorter than four measures." (Beach 2012, 65)

As discussed above, because the theme is an appropriation of *Shui Di Yu* folk music, and folk music doesn't have a four-measure unit as standard, therefore this is the reason why irregular phrases occur here.

The first theme is quite simple and pure and this serves so that the audience can recognise the melody more easily before it moves onto the variation. Furthermore, it also presents a song-like composition similar to the original material.

In contrast to the introduction, the theme shows a simple and steady note value. Its melody range is between two octaves of G# and this is a feature of folk music, which is suited to singing. The composer adds an arpeggiated chord for almost every first beat of every measure to emphasise and articulate the melody and the bass part and strengthen the layer. The accompanying part, which is played with the left hand, is based on broken chords within its harmony. Consistently, the pentatonic melody starts and ends up at G# to identify the key of Yu mode of B key, which is played with the right hand.

Figure 2.12: The phrases of the theme bars 8-20

The musical score for Figure 2.12 is presented in four systems, each with a piano (RH) and bass (LH) staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into sections A, B, and d. refrain, with sub-phrases a, b, c, and e.

- System 1 (Bars 8-12):** Section A, sub-phrases a and b. Dynamics: *p*.
- System 2 (Bars 12-15):** Sub-phrases c and d. Dynamics: *p* and *mp*.
- System 3 (Bars 15-18):** Section B, sub-phrases e and d. refrain. Dynamics: *mp*, *p*, *pp*, *p*, *pp*.
- System 4 (Bars 18-20):** Sub-phrases e and d. refrain. Dynamics: *p*, *mf*, *mp*, *pp*. The right hand (RH) and left hand (LH) are indicated.

First variation

The first variation transposes the theme by an octave. The length, metres, tempo and phrase structure for the first variation are the same as for the theme. The

b

24

mp p mp p mp

This system contains measures 24, 25, and 26. Measure 24 is in 4/4 time, measure 25 is in 3/4 time, and measure 26 is in 4/4 time. The music features a melody in the right hand with slurs and dynamic markings, and a bass line in the left hand with slurs and dynamic markings.

c

B

27

p mf mp p

This system contains measures 27, 28, and 29. Measure 27 is in 4/4 time, measure 28 is in 4/4 time, and measure 29 is in 4/4 time. The music features a melody in the right hand with slurs and dynamic markings, and a bass line in the left hand with slurs and dynamic markings.

d, refrain

e

30

p mf p

This system contains measures 30, 31, and 32. Measure 30 is in 4/4 time, measure 31 is in 4/4 time, and measure 32 is in 4/4 time. The music features a melody in the right hand with slurs and dynamic markings, and a bass line in the left hand with slurs and dynamic markings.

33

mp p p

This system contains measure 33. The measure is in 4/4 time. The music features a melody in the right hand with slurs and dynamic markings, and a bass line in the left hand with slurs and dynamic markings.

Interlude

The tempo of *Larghetto* $\text{♩}=66$ is changed into $\text{♩}=88$ and the rhythm note value changes to semiquavers in the interlude. In a short *cadenza*, the arpeggio of G # m7 dominates (see fig. 2.14). The interlude that connects the first and second variations demonstrates the character of the fantasia style, as outlined below:

Generally speaking, a composition in which the “free flight of fancy” prevails over contemporary conventions of form, style, etc. Naturally, the term covers a great variety of types, which may be tentatively classified as five groups. (1) Pieces of a markedly improvisory character; written records, as it were, of the improvisation technique of the various masters. [...] (2) Character pieces of the romantic era. Here, “fantasia” is one of the various titles used to indicate a dreamlike mood or some other fanciful whim. [...] (3) Sonatas in freer form, or of a special character. [...] (4) Operatic potpurris of a free and somewhat improvisory treatment, as if written in remembrance of a performance. [...] (5) In the 16th and 17th centuries, a term for instrumental music that was used interchangeably with *ricercar*, *tiento*, and even *praebulum* (*Preambel*). Fantasias were written for the lute, for keyboard instruments, and for instrumental ensembles. (Apel 1970, 307-308).

In Apel’s terms, this interlude includes characterisations from the following categories;

(1) improvisatory character which is regarding the *cadenza* part; (2) romantic period

style which we can attribute hugely to the dynamic contrast of ff-pp and the indication of *accel.* and *rit.* The rhythmic pattern is completely different to previous sections. It shows continuous semiquaver notes and even presents a quintuplet at the end of the b phrase, to reach the peak and note value gradually becomes simplified, with the tempo slowing down towards the end.

The melody starts at G# and ends at G# to identify and emphasise the tonality which is in the key of Yu mode of B key. Both upper and lower melodies are in unison with each other and both octaves during the A phrase presenting a stronger emotion, beginning with ff and this A phrase will become the element of the second variation. Then both upper and lower melodies, based on the pentatonic scale within G#m7, are distanced in the 6th interval. At the lower melody of the *cadenza* it continues to present the pentatonic scale within G#m7 to again articulate the character of this piece. Both hands have equal responsibility during this section in contrast to earlier sections.

Figure 2.14: The phrases of the interlude bars 33-42

A a

The musical score is divided into several sections:

- Section A (bars 33-35):** Features a piano introduction with *mp* and *p* dynamics, followed by a forte section with *ff* dynamics. Includes a tempo marking of $\text{♩} = 88$ and an 8va octave marking.
- Section a (bars 36-38):** A cadenza section starting with *mf* dynamics, marked "Cadenza".
- Section B (bars 39-40):** Continues with *f* dynamics, featuring an *accel.* (accelerando) marking.
- Section b (bars 41-42):** A section with *ff* dynamics, marked *rit.* (ritardando).

Other markings include *f* (forte), *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), *rit.* (ritardando), and *accel.* (accelerando). The score also includes 8va octave markings and RH/LH (Right/Left Hand) indicators.

The second variation

It is obvious that the phrase of the second variation is adapted from the A phrase of the interlude. However, the composer adds arpeggiated chord at the first and third beats to emphasise the skeleton note. The b phrase starts one note lower but follows the same shape. The c phrase is a developing part of a and b. The accompanying part is based on the harmonic progression of the theme and is then created and developed from its own triad chord which is on the beginning of every count, and presents over a three octave range. A unique ending of G#m7 arpeggio acts as a bridge to connect the following variation and giving a dream-like feeling regarding the fantasia character.

In the second variation, Kuo changes the rhythmic pattern from crochets, quavers and triplets into semiquavers and crochets and changes the accompaniment pattern as well to build tension and energy (see fig. 2.15). Afterwards, continuous semiquavers in octaves are used in the A phrase (bars 43-50) and in comparison the arpeggiated chords are used to present the B phrase (bars 51-57). The first half (bars 43-50) is based on the interlude melody (bars 34-35), (see fig. 2.14 above) which is then enriched and developed. But the melody of the theme is also interpolated in the second variation (see fig. 2.16), and the tonic G# is emphasised on the first beat. This

part is using so many octaves and a wider range of arpeggios to make a different atmosphere compared to previous sessions and let pianists demonstrate their virtuosity on piano.

Figure 2.15: The phrases of the second variation bars 42-57

A

a

b

c

43

8^{va}

8^{va}

mp

p

mp

mf

p

mp

p

48

mf

p

f

B

d, refrain

50

f

mf

p

8^{va}

8^{va}

52 *mp* *p* *f*

54 *mf* *mp* *p* *mf*

57 *p* RH LH

Figure 2.16: The melody of the theme is interpolated in the second variation bars 43-45

8

43 *mp* *p* *mp*

The third variation

In the third variation, the left hand plays the main role for the melody with the composer adding another layer under the melody to support it. In contrast, the right hand plays the accompanying part on the upper register continued within sextuplets broken chord and rhythmic pattern, then it starts at the second inversion of the chords or the first inversion rather than the root position as with previous variations. It then adds the neighbouring notes between its sextuplets.

For the third variation, the tempo of $\text{♩}=88$ is changed back to *Larghetto* $\text{♩}=60$. Here, the composer adds a richer harmonic accompaniment and changes the accompaniment rhythm to sextuplets, which gives different figuration from the second variation (see fig. 2.17). The theme is moved to the left hand, but otherwise the melody and its rhythmic pattern are the same as the theme. An arpeggio of $G\#m7$ is again used to form a four bar codetta which could be seen as a prolongation of the final melody note. Furthermore, the rhythmic pattern changes to demisemi-quavers at the end of the variation played in order, with both hands equally. (bars 73-74).

Figure 2.17: The phrases of the third variation bars 58-74

57

A

Larghetto ♩ = 66

a

8^{va}-----, 8^{va}-----,

LH RH

p *mp* *p*

6

60

b

p *mp* *p*

62 c

mp *p* *mp*

64

mf *mp*

B d, refrain

66 8^{va}-----

p *p*

e

68 8^{va}-----

mf *p* *p*

The fourth variation

In the fourth variation the time signature is based on 9/8, therefore the accompanying rhythmic pattern is continued with triplet octave broken chords which are played by the left hand, with the right hand alternating between playing the octave or the seventh chord within the theme. The significant point is that the composer does not use the legato to express the melody, but instead, detaches it. This articulates each note within the melody more clearly, rhythmically and energetically. Compared to

previous variations the sound is thickest here. The dynamic indicates *f-ff*, creating a determined, powerful and triumphant feel.

For the fourth variation, the theme's metre of 3/4 and 4/4 changes to 9/8 and 12/8, and the accompaniment rhythmic pattern also changes. The tempo is changed from *Larghetto* ♩=66 to *Allegretto* ♩.=108 (see fig 2.18). Seventh chords and octaves are played by the right hand to heighten the importance of theme, while the left hand plays octaves to underline the climax of the whole piece. Finally, an accelerating codetta which is based on G#m7 and brings the whole piece to a peak, forming another prolongation of the G#m7 chord. The successive variations have built up to a climax by using faster notes, wider range, more octaves and louder dynamics.

Figure 2.18: The phrases of the fourth variation bars 75-91

74

Allegretto $\text{♩} = 108$

8^{va}

rit.

f *mf* *p* *f*

A a

8^{va} b

76

f

79

mf *f* *mf* *f*

c

B d, refrain

82

f *mf* *f* *mf*

8va 8va

e

85

ff *f* *mf*

8va RH

f

88

ff

accel.

90

ff

Cresc. Cresc.

The coda

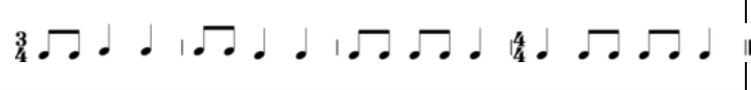
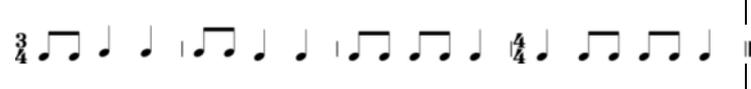
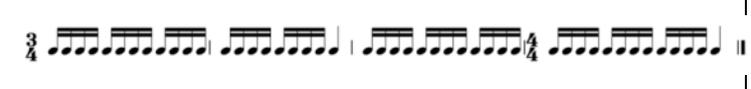
At the *coda*, the tempo returns to the original *Larghetto* ♩=66 and the metre of 3/4 and 4/4 is used alternately again. This is actually a simplified form of the introduction in terms of motive. Finally, the music ends with two types of G#m7, (arpeggio and arpeggiated chord), the arpeggio is played by both hands in turn. Thus, this *coda* conveys a dream-like atmosphere giving a summary of the fantasia character. This ends with a final tonic minim G# which is the tonic of B key Yu mode (see fig. 2.19).

Figure 2.19: The phrases of the *coda* bars 90-98

The musical score consists of three systems of piano music, labeled 90, 93, and 96. Each system is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

- System 90:** Features a *Larghetto* tempo with a metronome marking of $\text{♩} = 66$. The music is divided into two phrases, 'A' and 'a'. The first phrase (A) is marked *ff* and includes a *ritardando* marking. The second phrase (a) is marked *mp*. A fermata is placed over the final chord of phrase 'a'.
- System 93:** Divided into two phrases, 'b' and 'b'. The first phrase (b) is marked *p* and includes markings for the left hand (LH) and right hand (RH). The second phrase (b) is marked *pp* and also includes LH and RH markings.
- System 96:** Labeled 'B', this system features a complex, flowing melodic line in the right hand, marked *p* and *mp*. The left hand provides a steady accompaniment. The system concludes with a *pp* dynamic and a fermata over the final chord.

Table 2.8: Rhythmic patterns of the theme and the variations of the *Fantasia*

Theme	melody	
	accompaniment	
First variation	melody	
	accompaniment	
Second variation	melody	
	accompaniment	
Third variation	melody	
	accompaniment	
Fourth variation	melody	
	accompaniment	

From table 2.8 we can see the differences between the melody and accompaniment rhythm patterns of the theme and the four variations of the *Fantasia*. Firstly, the table shows that the melody's rhythm pattern is the same in the theme and the first and third variation. But the accompaniment rhythm pattern in the theme and all of the variations goes from quaver to triplet to four semiquavers to sextuplets. This indicates that the rhythmic pattern moves from being simple to complicated, helping the music build up to a climax.

Analysis of Musical Style

During my interviews with Kuo he emphasized many times that his aim was to create a modern, international representation of Taiwan through Taiwanese traditional music, (Interviews with Kuo, 2007-2011).

However, he was not an expert in Taiwanese traditional music or *beiguan* music, and could not play any traditional Taiwanese instruments. On the other hand, when I discussed this with a concert pianist, Zheng Rita, who had known Kuo for ten years, played in his concerts and written her dissertation about his work, she told me that Kuo had told her that when he creates music he imagines it being played by a Taiwanese traditional ensemble rather than a Western ensemble,. Then he tries to re-create the sound with the piano (Interview with Zheng, August, 2012). And this idea is very important to a pianist or an audience who don't know Kuo's intention, all of this information can help us to understand how Kuo used elements from Taiwanese traditional music through the Western compositional technique. He may have been conscious of the Taiwanese elements he was using as practised self-exoticisation. These can be discovered through analysis of his scores, and as they evidently informed his compositional practice they should also inform performances of his music.

In conceiving the *Ancient Taiwanese Music Fantasia*, we can see that Kuo might be making use of the performing characteristics of *sizhu* band instruments (an ensemble of *beiguan* music) and their sounds and gestures to give his music a Taiwanese sound. Now I will introduce the four instruments which I believe that Kuo might be evoking in the *Fantasia*.

Kezixian

The *kezixian* (see fig. 2.20) is a bowed lute belonging to the *huqin* family.²⁶ The body is made from coconut shell and the neck from wood. It has two strings and is also known as *yehu* or *banhu*. It has been used in Fujian *gezaxi* (Lee 2009, 62), therefore it is not only popular in Taiwan, but it can also be found in Fujian China and other diasporic territories. The *kezixian* plays a very important leading role in *beiguan* operatic music performed by a *sizhu* band, as *beiguan* operatic music is distinguished mainly based on the *kezixian*'s unique sound. Kuo applied the playing method of the *kezixian* in *beiguan* to his own musical creations, as demonstrated in the *Fantasia*.

²⁶ The *huqin* is a two-stringed fiddle, which has a hollow wooden round body with a snakeskin sounding board. It is found in Chinese opera ensembles and orchestras (Liang 1985, 274).

Figure 2.20: Taiwanese *kezixian* (*theh-hian*) (Photo by Shih Yingpin, August 2010)



Kuo uses the concept of making the *kezixian* the leading instrument for the theme.

This is expressed in places such as the introduction, the theme, the melody of the first variation, the melody of the third variation and the melody of the *coda* (see figs. 2.11, 2.12, 2.13, 2.17 and 2.19).

According to Shih Yingpin's research, the *kezixian* is the most frequently used instrument among traditional Taiwanese musical instruments. This is partly because the materials are readily available in Taiwan, but also because the music it plays matches the human voice nicely. In addition to being an operatic music accompaniment, the *kezixian* is widely employed in all kinds of musical activities as well as being used to accompany one's own singing for pleasure. However, different

playing methods of the *kezixian* can be used according to different types of music (Shih 2008, 149).

The technique for playing the *kezixian* is similar to the *erhu* and to that of other bowed instruments. The *zhifa*, or left-hand fingering is a “technique [...] called adding flowers. “Flowers” are interpolations or filler notes, and they are idiomatic to each instrument” (Thrasher 1989, 87) They are used to raise and lower pitches along with other techniques such as modal fingering patterns, vibrato, glissando and appoggiatura (Liu 2001, 176) which intensifies the piece. The score for the *kezixian* playing uses the traditional notation called *gongchipu*. The symbols in *gongchipu* are only skeletons and players must use different *zhifa* (a method of adding extra neighboring notes to the skeletons of the original tune to make it more elaborate, similar to the ornamentation in Western music) between two skeletons in the light of different operatic and musical styles. Therefore, when the *kezixian* is used as the leading instrument in *beiguan*, it will be played in the style of the *beiguan* performing method to present the *zhifa* pattern of the *beiguan* style. Shih Yingpin explains, ‘for the *zhifa* pattern in the *beiguan* style, firstly the player must master the basic figure of the skeletons, and secondly be careful not to emphasize so much on the *zhifa* that it

supercedes the skeletons. The best way is to naturally and casually express the *zhifa*' (Shih 2008, 149).

We can see from bars 1-4 (see fig 2.21) that in the *Ancient Taiwanese Music Fantasia*, Kuo uses the *zhifa* technique between skeleton notes with the *beiguan* method. He uses the first two bars of the theme (bar 7 and bar 8) as the introduction (bar 1 and bar 2), then moves bar 1 and bar 2 one octave lower to create bar 3 and bar 4 with the *zhifa* technique. That is to say, the skeleton note G sharp is the basic figure on which bar 3 and bar 4 are created after the *zhifa* has been applied. The *zhifa* in bar 2 and bar 4 is naturally demonstrated without over-emphasis or superseding the skeleton notes. It is also typical of *beiguan* music style that the same phrase is performed with different methods. In fact, transposing the theme an octave lower is another characteristic of *beiguan* music performance called *gaodadi*.

Figure 2.21: *Zhifa* and *gaodadi* in *Ancient Taiwanese Music Fantasia*, bars 1-5

The musical score consists of two systems of piano and keyboard notation. The first system, starting at bar 1, is marked 'Larghetto' with a tempo of quarter note = 66. The piano part features a melody with a 'zhifa' technique indicated by a downward arrow and a 'p' dynamic. The keyboard part has a 'gaodadi' technique indicated by an upward arrow and a 'p' dynamic. The second system, starting at bar 4, includes a 'Cadenza' section with a '8va' marking. It features a 'zhifa' technique with a downward arrow and a 'pp' dynamic, and a 'gaodadi' technique with an upward arrow and a 'p' dynamic. The score includes various dynamic markings (mp, p, f, mf) and fingerings (RH, LH) throughout.

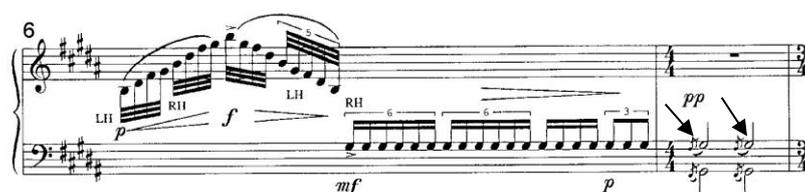
The *kezixian* uses both playing methods of *gaodadi* (move one octave lower) and *didagao* (move one octave higher) in *beiguan* music, which aims to match the singing range in an opera and produce an octave below or above the normal range. In the *Fantasia*, we can see from bars 16, 17, 18 and 20 (see fig. 2.22) that Kuo uses this feature and moves G sharp and C sharp one octave higher, which gave a distinct contrast and symmetry to the melody.

Figure 2.22: *Didagao* in *Fantasia*, bars 15-20 (see arrow)



There are some other performing features of the *kezixian* in *beiguan* music such as the technique of *huayin* and *dayin* performing style with emphasis on *touyin* (the first note of every bar or the first note of every phrase) (Interview with Shih Yingpin, June 2011). *Huayin* and *dayin* are similar to Western grace notes. *Huayin* is a rising glide while *dayin* is a descending figure. Before entering the theme, Kuo imitates the playing method of *huayin* in the whole of bar 7 (see fig. 2.23) so as to express *beiguan* musical style.

Figure 2.23: *Huayin* in *Ancient Taiwanese Music Fantasia*, bars 6-7 (see arrow)



For the same purpose, he also employs the method of emphasizing the *touyin*. For example, besides emphasis on *touyin* with arpeggiated chords of both hands for the first note of each phrase in the theme (fig. 2.12) and the first variation (fig. 2.13), he also emphasizes *touyin* with arpeggiated chords for the first note of each phrase in the second variation (fig. 2.24).

Figure 2.24: *Touyin* in *Fantasia* bars 8-11, 21-23 and 43-45 (see arrow)

8

21



The same method can be found in the theme of *Variations and Fugue on an Ancient Taiwanese Music* and the first beats in variations (see fig 2.25 and 2.26).

When the piano performer tries to imitate the *kezixian* part, which is described in this section, to imitate the sound of the *kezixian* which is played with a bow over two strings, the piano performer might employ very flexible arms, elbows and wrists as well as flat fingers and finger-pedal which is like a *kezixian* player playing the bow on the two strings. This will produce a very legato, smooth, continuous sound and timbre on the piano, mimicking the *kezixian*.

Figure 2.25: *Variations and Fugue on an Ancient Taiwanese Music*, bars 5-8

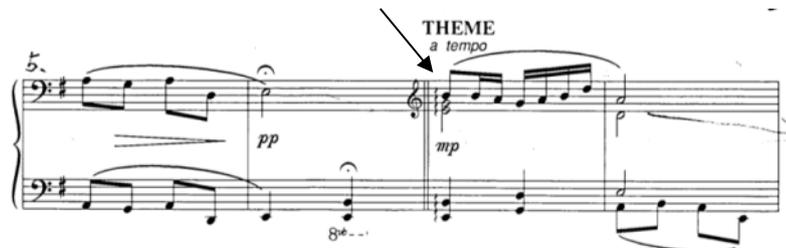
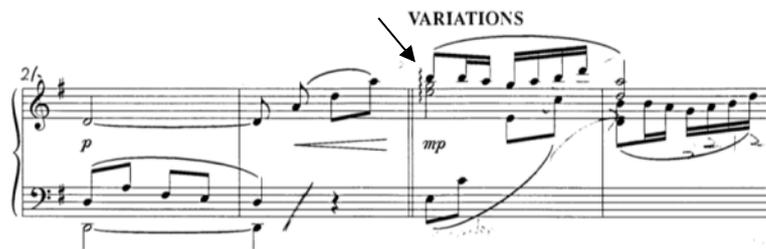


Figure 2.26: *Variations and Fugue on an Ancient Taiwanese Music*, bars 21-24



Zheng

In my interview with Kuo he told me about how he was imitating the sound and the technique of the *zheng* closely in the *Fantasia* (Interview with Kuo, August 2012).

The *zheng* is a long zither with movable bridges and a variable number of strings. It is a popular solo instrument with virtuoso techniques and a large repertory. *Zheng* music is distinctive because of its long sustained sound of metal and nylon strings and the regular use of quick arpeggios played by brushing quickly across several strings in anticipation of an on-beat note. This technique is called *bozhou* (brushing). It is imitated in phrases such as the 1st to 4th beats in bar 5, 1st and 2nd beats in bar 6, the 2nd beat in bars 38-40, the 3rd beat in bar 55 to the 2nd beat in bar 57, bars 73-74 and bars 96-98 (see fig 2.27). The pitch content of the arpeggios is relevant to the evocation of

54

57

72

74

96

Such method is also expressed in bars 42-44 (see fig 2.28), bars 76-78 (see fig 2.29) and bar 92 of the *Variations and Fugue on an Ancient Taiwanese Music* (see fig 2.30).

Figure 2.28: *Variations and Fugue on an Ancient Taiwanese Music*, bars 41-44



Figure 2.29: *Variations and Fugue on an Ancient Taiwanese Music*, bars 73-80



Figure 2.30: *Variations and Fugue on an Ancient Taiwanese Music*, bar 92



While the piano performer tries to mimick the *zheng* part, the pianist might hold the pedal for longer when they play the arpegged chord and pentatonic arpeggios to create sound like a *zheng*. Also, they use the back of the hand and finger nails to sweep the piano keys in order to imitate the *zheng*'s glissando like a *zheng* player uses his nails to play.

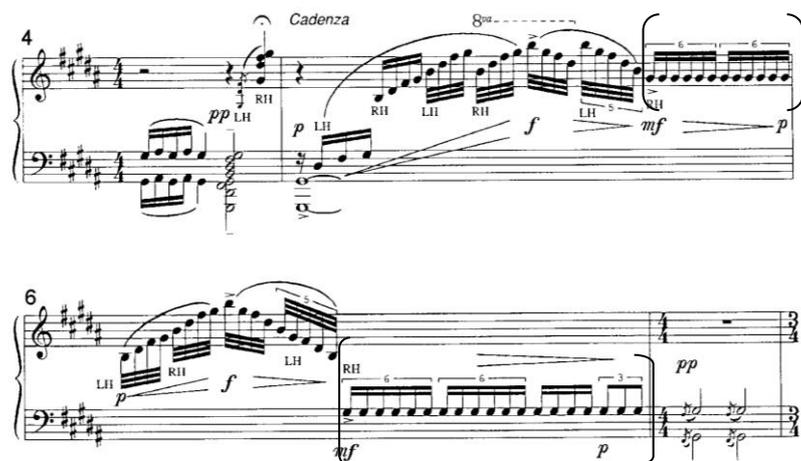
Pipa

The *pipa* is a pear-shaped plucked lute which most commonly has four strings and twenty-four frets. It is plucked with either natural or synthetic nails (or tortoiseshell). It is played in Chinese ensemble and operatic genres. There is a highly technical solo performing style associated with it. The plucking techniques of the right hand are very varied; two main techniques are *tantiao*, where an outward stroke of the index finger is alternated with an outward stroke of the thumb; and *lunzhi*, where a tremolo is created by rotating all five fingers of the right hand inward (Myers 2001, 167).

The repeated notes produced by *lunzhi* (playing the same note with different fingers in turn) are imitated in the 5th and 6th beats of bar 5 and the 3rd to 6th beats of bar 6 (see fig. 2.31). For the pianist to replicate the *lunzhi* technique and timbre of the *pipa*, the pianist might use the very tip of the finger to pick the keys and change the fingering,

rather than play on the keyboard using only the same finger. This produces a sharper timbre on the piano alike a *pipa*.

Figure 2.31: *Lunzhi* in *Fantasia* bars 4-7 (see brackets)



The same method is represented in bars 87-88 (see fig 2.32) of the *Variations and Fugue on an Ancient Taiwanese Music*.

Figure 2.32: *Variations and Fugue on an Ancient Taiwanese Music* bars 87-88



Yangqin

The *yangqin* is a hammered dulcimer. Traditionally it has two long bridges with between seven and ten sets of strings on each bridge. The tuning uses a six-tone or seven-tone scale, and the range is typically about two octaves (Wu 2001, 180). It is performed in Chinese orchestral, operatic and solo genres and is particularly common

in the minority music ensembles of western China. It is played with a pair of bamboo sticks striking the metal strings, often in octaves. The use of octaves in the *Fantasia* can be seen as an evocation of the *qizhu* (two pieces of bamboo clap at the same time) playing technique of the *yangqin*. Examples can be found in bars 34-36, the 3rd beat in bar 40 to bar 42 played by the left hand, bars 43-50 played by the right hand (see figs 2.33 and 2.34). When the pianist would like to imitate the *qizhu* technique, he has to ensure a steady and solid thumb and little finger, but very flexible wrist, almost like a spring. This is like how a *yangqin* player uses two hands to hold the bamboo claps to hit the strings of the *yangqin*. To produce simultaneous and resonating sounds on the piano.

Figure 2.33: *Fantasia* bars 33-35 and 39-40

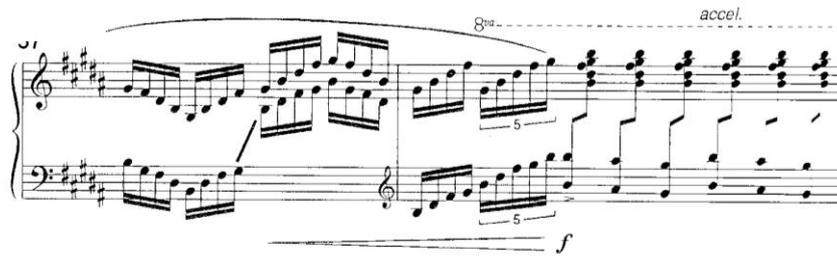


Figure 2.34: *Fantasia* bars 43-45



The same technique is used in bars 84-86 in *Variations and Fugue on an Ancient Taiwanese Music* (see fig 2.35).

Figure 2.35: *Variations and Fugue on an Ancient Taiwanese Music* bars 83-86



Conclusion: Beyond the Musical Analysis

After the historical, cultural and musical analysis of *Ancient Taiwanese Fantasia*, it is crucial to explore why Kuo Chih-Yuan intended to use Taiwanese traditional music within the framework of Western composition and under what kind of ideology and circumstances he was impelled to do so. Whether consciously or unconsciously.

It is apparent that there are some fundamental questions which need further discussion.

In his paper, "Composing at the Intersection of East and West" Andrew Killick emphasises what it is that distinguishes composition between the Eastern and Western.

In nineteenth century Western classical music tradition, composition is in its purest form, the product of the individual, the composer. In the rest of world, the origins of a

piece of music may be attributed to visions, dreams or even encounters with or spirits, faeries or Gods or the gradually established workings of oral tradition. Even if individual creators are recognised in the origins of the piece, their creative role may be shared with musicians who add details, decorate or improvise on the received material. (Killick forthcoming) In short, the biggest difference in composition or the creating of a piece of music, is that in the Western tradition the individual person is credited versus in Eastern traditions where the music is a cooperative creation and improvisation played an important role.

In *Ancient Taiwanese Music Fantasia* itself, the original idea could be attributed to the Taiwanese traditional melody *Shui De Yu* which composers adapted from. Although it is titled fantasia, there are four variations within it. The variations in the Western classical tradition mainly use a typical melody, which is then built upon whether on the melody, rhythmic or harmonic part, and then put into a score to become a complete piece. Thereby the variant parts are created by an individual person who is the composer rather than by the performers. Kuo created the variant parts by himself, adapting the *Shui De Yu* for his *Ancient Taiwanese Music Fantasia's* theme and then using this theme to create the four variations. After this, he then adds some interludes between the variations and thus it becomes his fantasia. Whether Kuo leaned more towards Western or Eastern traditional composition now that he has passed away,

remains a question. However, it is doubtless that this piece belonged to the syncretism category which Everett describes as, the “transplant [of] East Asian attributes of timbre, articulation or scale system onto Western instruments,” (Everett 2004, 16.) as Kuo combines Taiwanese traditional music, pentatonic scale and an imitation of timbre and sound of Taiwanese traditional instruments with Western composition style on the piano.

Kuo’s ideology of nationalism is explicit in his adaption of Taiwanese musical elements within his composition. In contrast, other better-known composers, for example, Toru Takemitsu, are less explicit. Takemitsu’s composition is exclusively Japanese, rather than Eastern or Asian, however, according to Peter Burt, “Toru Takemitsu (1930-1996) was the best-known Japanese composer of his generation bringing aspects of Eastern and Western traditions together,” (Burt 2006, ‘jacket blurb’). A similar case, is that of Chou Wen-chung a representative of Eastern traditional music who’s “Eastern” sources were exclusively Chinese (Killick forthcoming). Both Takemitsu and Chou are delighted at being seen as international (Eastern and Western) composers who combine Eastern and Western compositions rather than emphasising their musical nationalism as Kuo does. Furthermore, Kuo trained within a traditional Western composition system, however his preference is

Taiwanese traditional music and his goal is to combine it within his composition and thus promote it. This ideology is explicit of nationalism, compared with Mahler's setting of translated Chinese poetry *Das Lied von der Erde* (1909) and Puccini's operas with East Asian settings, *Madama Butterfly* (1904) and *Turandot* (1924). Both Mahler and Puccini are Western trained, however they like to appropriate elements from Eastern culture or music so that their music can be categorised as musical exoticism.

On the other hand, Rao considers the composer "Henry Cowell (1897-1965) who [was] an American but grew up between Japanese and Chinese communities in San Francisco" (Rao 2004, 145). Cowell claimed that "the music of these oriental people was just as natural to me as any other music" (Rao 2004, 120). This gave a "vision of how American music has immigrant music-Chinese among them-at its core and in its national consciousness". However, in Cowell's compositions and theoretical writings, he inevitably maintained the Western tradition at the centre: "With warm enthusiasm I have adopted elements from all these [immigrant] musics to integrate into otherwise western style". (Rao 2004, 122) This case can also reflect Kuo who was born in Taiwan but studied Western art music in Japan and borrowed Taiwanese elements

within his compositions. Kuo's Taiwanese ethnicity is doubtless but whichever Taiwanese element he appropriated into his composition it was still dominated by Western composition tradition.

Andrew Killick (forthcoming) criticises this “phenomenon of an asymmetrical model of combining Eastern elements into Western composition, rather than integrating Eastern and Western elements with each other, has kept the predominant framework for discussing composition, regardless whether the composer is of Western or Eastern origins”. However, with regards to ‘composition’, the observation by Blum (2001) that “[s]ince the 16th century the English word [composition] [...] has been applied to pieces of music that remain recognizable in different performances as well as to the action of making new pieces.” Then as Michael Tenzer says, “people identifying themselves as composers emerged where few or none had been before, working out their ideas on score paper and building musical communities, sometimes from scratch, to sustain their ventures,” (Tenzer 2003, 93). The words ‘composition’ and ‘composer’ originate from Western culture. Based on this then, there is a fundamental limitation as long as a person identifies as a ‘composer’ or creates a ‘composition’, whatever your nationality or the origins of your composition. These phenomena can be attributed to musical colonialism. Supporting this, Lydia Goehr has argued, after 1800

“composition” gradually became crystallised in the West and was then introduced to the East (Killick forthcoming). After that Eastern musicians became enthusiastic about both performing Western classical music and importantly, composing works of their own, and as the idea of composition came to [Eastern musicians] through Western training, it is to be expected that they would aim to pursue Western style composition, (Killick forthcoming).

Furthermore, the phenomenon of the popularity of nationalism in Western classical music in the beginning of 20th Century may be an answer as to why Western composers encouraged Eastern colleagues to make an effort to embrace musical nationalism during this period; however, why does this phenomenon continue still? (Killick forthcoming) Although Kuo composed the *Ancient Taiwanese Music Fantasia* in 1956, he recently published his piano solo album, volume two (2013), and continued to adapt Taiwanese traditional elements within it. There are three pieces in this album, the first one is called *Piano Sonatine*, the second is named *Four Pieces of Taiwanese Traditional Tune*, including 1. *Luantan tune* 2. *Beiguan tune* 3. *Duma tune* 4. *Bugua tune*. Finally, the third is *Fantasia: Taiwanese Jiaojia tune* (All tunes listed are different genres of Taiwanese traditional music). Evidently, Kuo has consistently

appropriated Taiwanese traditional music elements within Western composition in this piano solo album.

In addition, not only Chinese-American avant garde composers who already have their own reputation in the Western music scene, such as Tan Dun, Chen Yi (*Spring Dreams*, 2012) and Zhou Long who won the Pulitzer Prize for music in 2011 for his opera adaptation of Chinese fairy tale *Madame White Snake* (2010), but also Taiwanese composers continue to embrace nationalism. For instance, “Ma Shuilong’s (1939-2015) best known piano piece, *Rainy Harbor Sketch*, which is set in Keelung, a harbour in Taiwan and *Bamboo Flute Concerto* (1984) which is performed by a Chinese bamboo instrument (Chen 2006, 153, 163-164). Also, Tyzen Hsiao (1938-2015) who completed his symphony *Ode to Yu-Shan* (1999) which refers to the landscape of Taiwan and *1947 Overture* which describes a story of the ‘228 Incident’ in Taiwan, the first part of which is a orchestra symphony and the second is choral, it’s also adapted from a Taiwanese folk song named yi-zhi xiao-niao xiao-jiu-jiu 一隻小鳥啾啾 And while a little bird called. (Yan 2006, 147). Finally, Lee Taihsiang (1941-2014) who embraced Taiwanese aboriginal music elements within his music composition. His oratorio *The Gilaya Legend* (2005) is adapted from Taiwanese aboriginal fairy tales and *Three Landscapes* (1979) which borrows from

the core ideas of Chinese ink and wash painting and calligraphy (Qiu 2006, 183-186).

Whether they attract the attention of the Western composition spectrum or not, why do they all continue to apply their ethnic elements in their compositions?

This phenomenon can be attributed to the following aspects.

Willi Apel addresses musical nationalism as being "principally embraced by the "peripheral" European nations, for which it proved, in most case, the first opportunity to advance to the centre of the musical scene," (Apel 1970, 565). Another avant garde Chinese composer, Tan Dun, won an Academy Award in 2000 for composing the soundtrack to the film *Crouching Tiger, Hidden Dragon*, enjoyed widespread success in the West. Based on discussions by Frederick Lau, this "can largely be attributed to [Dun's] distinctive Chinese identity during a period when America has celebrated its multi-ethnic population," (Lau 2004, 33). From this discussion it is not difficult to understand why Kuo was always eager to use Taiwanese traditional music elements to create what he called 'world-standard contemporary music'. Furthermore, "the expectation that (say) Chinese composers should compose Chinese-sounding music could be seen as one more manifestation of the Orientalist tradition and ultimately racialist," (Killick forthcoming). Likewise, Frederick Lau, states that Western critics

of works by Chinese composers “invariably emphasise the composer’s ethnicity as a distinguishing characteristic of their music” (Lau 2004, 36). From this point of view, like Kuo, a Taiwanese composer should be composing Taiwanese sounding music to emphasise his ethnic character. There is an advantage to in this emphasis of ethnicity, in that it is easier to excel in Western spheres.

Secondly, according to Andrew Killick “no doubt all these Western mentors felt that they were being culturally sensitive in encouraging their Eastern proteges to avoid a purely Western style and compose music that reflected their national heritage,” (Killick forthcoming). Evidently Alexander Tcherepnin (1899-1977) who was a Russian-born composer and pianist, travelled between China and Japan often between 1934-1937 and promoted the works of local composers such as Bunya Koh (1910-83) (Yang 2014a, 296) and commissioned a Japanese publisher to release his selection of Chinese and Japanese modern compositions (Kuo 1998, 139). In fact, Bunya Koh, is the Japanese pronunciation for Jiang Wen-Ye, who encouraged and inspired Kuo to pay attention to Taiwanese traditional music and acted as Kuo’s idol, mentor and friend (Kuo 1998, 128-148). This shows the trajectory which Kuo was encouraged to follow and did follow.

The third aspect, in classical composition it seems implicit that what is created should be an assertion of the individual. Ethnicity is a significant feature of a composer's character which they like to express. However, a composer's "self" is something that can be characterized by all manner of parameters, of which ethnicity is only one. "Eastern composers [...] may vary in the extent to which they see themselves in terms of their ethnicity or nationality, or wish to express those traits in their music," (Killick forthcoming). Thus, Kuo's strong ideology surrounding his Taiwanese ethnicity shows in both in his language choice, political tendencies and finally is expressed in his composition. Moreover, not only composers wish to express their ethnicity in their composition, but also, the Taiwanese government admires and encourages them to do so. For instance, those Taiwanese composers of nationalistic works I mentioned above, Ma Shuilong (in 1999), Tyzen Hsiao (in 2004), Lee Taihsiang (in 2008) and Kuo (in 2006) all won the National Award for Arts²⁷ for their contribution to Taiwanese musical arts. This might encourage the young composer to follow in their footsteps.

Additionally, their national culture and musical elements, just like their mother tongue, are familiar and thus easier to incorporate within Western composition, rather than seeking elements from outside. For example, Kuo from a young age, was immersed in

²⁷ Sourced from <http://www.ncafroc.org.tw> Accessed 13 May 2016

Taiwanese traditional music and when he realised how important his cultural and musical heritage was, he deliberately applied those elements into his own music.

Throughout this discussion we can come to understand how Kuo, through syncretism, incorporated the Taiwanese *Shui Du Yu* borrowed songs from Taiwanese traditional instruments into *Ancient Taiwanese Music Fantasia* through looking at cultural history and musical analysis. Further, this discussion gives us a deeper understanding as to why Kuo and his colleagues continue to use Taiwanese traditional music elements.

Kuo, through *Ancient Taiwanese Music Fantasia*, shows his appreciation of Taiwanese musical culture by both reflecting and promoting his national identity through the use of syncretism technique. However, from a Western musical critic's point of view, Kuo's strategy might be attributed to a "cut and paste" or "stereotype" of Eastern composition. This refers to his appropriation of the Taiwanese tune *Shui Di Yu* within Western composition and also the pentatonic scale, which played an important role in this piece. "In China during the same period, pentatonic melodies were being set to Western Romantic-style harmonies in what might well be called a "cliché of East Asian Music," the style that Mittler has dubbed "pentatonic

romanticism”,” (Mittler 1997, 33). Furthermore, “if an indigenous [South African] composer does so (incorporates indigenous elements), he is open to criticism for perpetuating a stereotypical view of “African” composition, a kind of musical apartheid,” (Killick forthcoming). Although Kuo is not a descendant of the indigenous peoples of Taiwan, the West still views him as an ‘indigenous Taiwanese composer’. Therefore, he could potentially receive both criticisms. However, does Kuo use the pentatonic scale as a stereotype of Eastern composition? Michael Kennedy and Joyce Bourne Kennedy define the pentatonic scale as a “scale of 5 notes widely found in folk music. (Scottish, Chinese, Negro, etc.) and found as early as 2000 BC,” (Kennedy and Kennedy 2007) Through this definition we can see that, the pentatonic scale is not a stereotype of music generally, but of folk music throughout the world. Taiwanese folk music is at the root of Kuo’s composition, that is why Kuo uses the pentatonic scale.

However, Kuo always emphasised that Taiwanese traditional music is a kind of ancestral heritage, and as a composer, he believed he had the obligation to preserve it and pass it on to the younger generation. If not, it is going to disappear. This is one of the most important points as to why Kuo incorporates and promotes Taiwanese traditional music within Western

composition. Doing so reveals his passion for his heritage, a strong Taiwanese identity and creating a world-class representation of Taiwanese contemporary music.

Chapter Three: Taiwanese Folk Music and the Variations and Fugue on an Ancient Taiwanese Music

Introduction

In 1972, after Kuo had been to study composition in Japan three times, he composed his *Variations and Fugue on an Ancient Taiwanese Music*.²⁸ This piece won an award from the Asian Composer's League in 1978. Kuo told me in an interview that the fugue part is adapted from the *beiguan* music *Ko-Hiong Ho*²⁹ ('Kaohsiung³⁰ is a fantastic place'), (Interview with Kuo, August 2012). However, from my research I discovered that *Ko-Hiong Ho* is not actually a *beiguan* piece, but an old folk song. The variation part is influenced by the *beiguan* music *laobaban*.

As, in chapter two, I already discussed the influence of *beiguan* music on Kuo's compositions, in this chapter I will concentrate on how Kuo uses the Taiwanese folk

²⁸ The translation in the score uses '*Variations and Fugue on an Ancient Taiwan Music*'; however as it is more correct to say, '*Variations and Fugue on an Ancient Taiwanese Music*', I will refer to it in this way.

²⁹ This is the Taiwanese spelling and pronunciation of the title. I use this spelling because this song is sung in Taiwanese, not the official language, Chinese (Mandarin). Kuo Chih-Yuan is a Taiwanese nationalist, and almost all of his composition titles and lyrics are pronounced in Taiwanese (although he does have some song titles and lyrics which are pronounced in Chinese and Japanese).

³⁰ In Taiwan the official language is Chinese, and every city's name is spelt the Chinese way, but people can pronounce them both in the Chinese and the Taiwanese way. In this chapter all of the names of cities are spelt the Chinese way.

song *Ko-Hiong Ho* to create the fugue part of this piece and also discuss how the *beiguan* music *laobaban* influenced the variation part. First I will briefly introduce the historical background of Taiwanese folk songs, regional differences, musical style, and performance style. Then I will analyse the relationship between *Ko-Hiong Ho* and the *Variations and Fugue on an Ancient Taiwanese Music*.

Taiwanese Folk Music

Taiwanese folk songs differ from *beiguan* and *nanguan* music in several respects. Folk songs are usually performed by amateurs. Most folk songs do not have an accompaniment, although some of them could be accompanied by Taiwanese traditional instruments such as *huqin* (Chinese fiddle family) and *yueqin*. The songs of *beiguan* music are called *iu-khek* and the singing should be accompanied by a string and bamboo band. The songs of *nanguan* are called *qu* and the singing should be accompanied by a wind band, and the singer has to clap the first beat of each bar to conduct the measure (Lu 2003, 385, 426-7).

Categories of Taiwanese Folk Songs

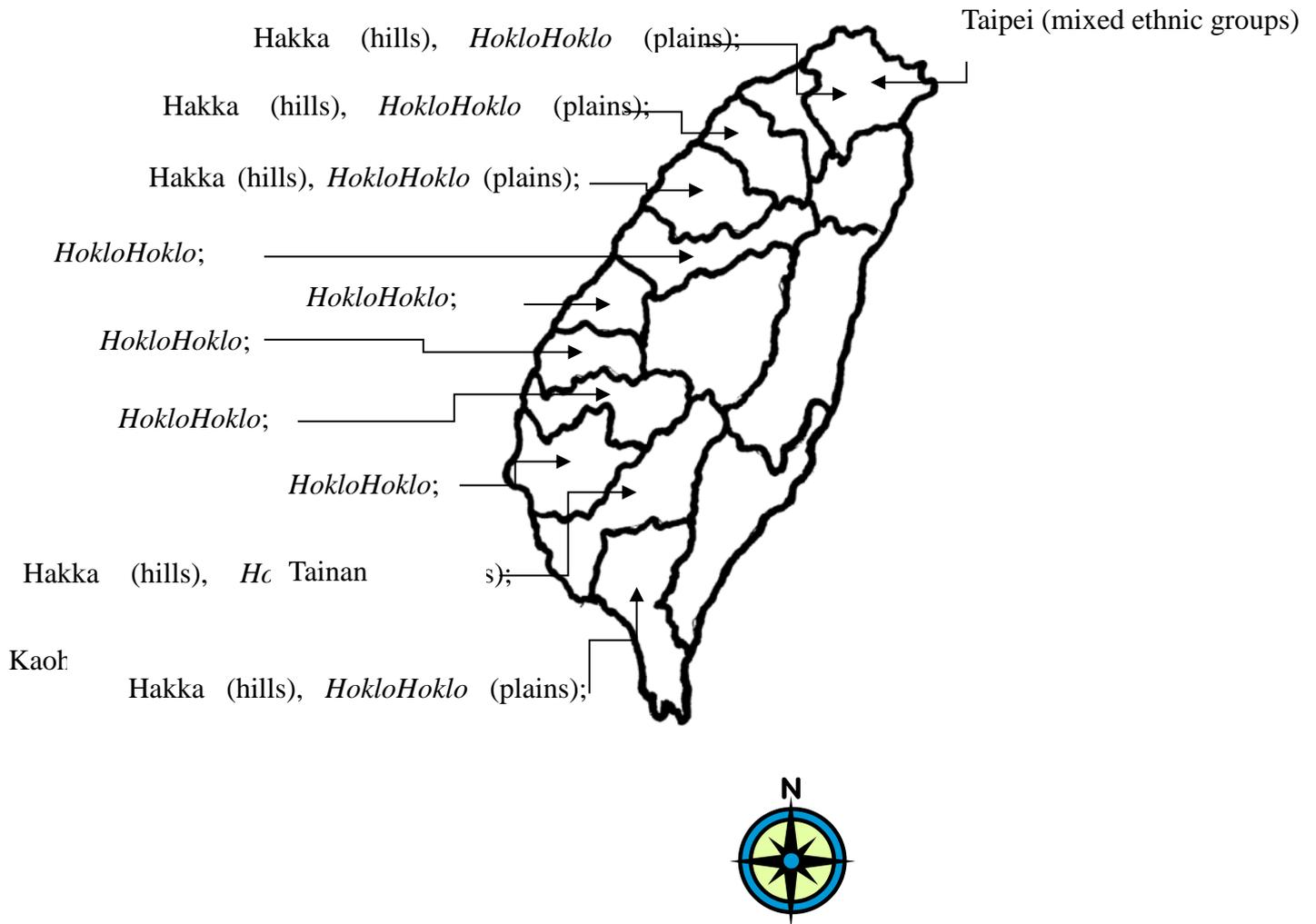
Following the different dialects, Taiwan's folk songs are divided into three main categories. The first is aboriginal folk songs. Aborigines lived all over Taiwan prior to Chinese immigration and were divided between those who lived on the plains, Pingpu, (including 10 ethnic groups: Ketangalan, Luilang, Kavalan, Taokas, Pazeh, Papora, Pabuza, Hoanya, Siraya and Thao) and those who lived in the mountains, Gaoshazu, (including 9 ethnic groups: Atayal, Saisiyat, Taso, Bunun, Paiwan, Rukai, Puyuma, Amis and Taoi). According to the research of Hsu Tsanghouei, Pennbozu folk songs are close in style to the Han music system, for example using pentatonic scales, while Gaoshazu folk songs can be divided into homophonic singing, polyphonic singing, and harmonic singing (Hsu 1996, 11-18, 21-27).³¹

The second category is folk songs of the *HokloHoklo* people, immigrants from the plains and coasts of Fujian province. The language that the *HokloHoklo* brought with them, Minnan dialect, a southern Chinese dialect of Fujian Province, is what we now consider to be the Taiwanese language.

³¹ According to "The Tribes in Tawian" page on the Council of Indigenous Peoples website, there are now 16 tribe groups officially recognised in Taiwan: "Amis, Atayal, Paiwan, Bunun, Tsou, Rukai, Puyuma, Saisiyat, Yami, Thao, Kavalan, Truku, Sakizaya, Sediq, Hla'alua, Kanakanavu". <http://www.apc.gov.tw/portal/cateInfo.html?CID=5DD9C4959C302B9FD0636733C6861689>
Accessed 27 June 2016.

The third category is folk songs of the *Hakka* people, immigrants from the hills of Fujian and Guangdong Provinces, who have their own *Hakka* dialect. Lu Chuikuan describes *HokloHoklo* and *Hakka* folk songs in more detail (1997). He states that *HokloHoklo* folk songs are mostly sung by people from the eastern plains of Taiwan, who mostly worked in agriculture during the period prior to the industrialization and urbanization of Taiwan. *Hakka* folk songs are mostly sung by *Hakka* people who live in the hills of Taoyuan, Hsinchu, Miaoli, Kaohsiung and Pingtung (see fig 3.1). Their folk songs mostly developed in the tea plantations where most of them picked tea leaves for a living and sang while they worked (Lu 1997, 60-63).

Figure 3.1: Map showing where the majority of *Hakka* and *HokloHoklo* people live in Taiwan



(Drawn by Hsu Sheng-Wei)

Hoklo Folk Songs

The Fujianese ancestors of the *Hoklo* people, whom we now know as the Taiwanese, brought many different musical styles to Taiwan, including folk songs, instrumental music and operas. The *Hoklo* have formed *quguan* (Taiwanese music societies) for

teaching people the instrumental music and operas, but the folk songs are passed on informally. *HokloHoklo* folk songs are performed for different reasons, for example, to go along with work, just to pass the time, or for special occasions, such as weddings, and are usually performed by amateur musicians.

Although Taiwan is a very small state, its inhabitants descend from immigrants from many different regions of China. As the immigrants came from different regions with different customs, dialects and traditions, they settled in different areas of Taiwan, and so folk songs are also divided between these areas.

The first area is Changhua to Tainan, which is to the west of the Central Mountain Range in Taiwan in the mid-southern plains. People who live in this area are almost all Minnan people (the immigrants from Southern Fujian Province). Their livelihood is mostly based on farming, fishing and business. It was the earliest developed and modernized area of Taiwan. A lot of folk songs have come from this area, which tend to include the following features. Firstly, they reflect modernization and lack the simplicity of folk songs from other regions. This is because they were developed earlier and so were influenced by popular and international music. Secondly, the folk songs almost all come from the south of Fujian Province. Thirdly, folk songs from

this area can usually be sung in either narrative or story-singing form, dramas or musical plays, so it can be difficult to distinguish them. Fourthly, the folk songs of this area all use the pentatonic scale, the most common mode being the zhi mode and the second most common the yu mode (Hsu 1996, 121-125).

The second area is Hengchun, which includes Mudan Township, Fangshan Township, Checheng, Hengchun Township, and Manzhou Township. This area is the southernmost area of Taiwan. The residents of this area include many ethnic groups, such as *HokloHoklo*, *Hakka* and Pingpu. These four groups live together so their cultures are intermingled. Their folk songs are known as Hengchun-tunes. The third area includes the Lanyang and Taipei areas. Because Taipei is the capital city it is quite developed and its culture is diverse and includes foreign elements. Therefore popular songs have a wider audience than folk songs (Hsu 1996, 121-125).

We can classify *HokloHoklo* folk songs into two types on the basis of the structure of their lyrics: *Citghi'a* (regulated seven characters in a line) and *Zapljam'a* (unregulated line length) (Huang 1952, 1-17). *Citghi'a* is very important in Taiwanese folk songs, the most representative is Taiwanese *gezaixi*.³² *Citghi'a* lyrics have seven characters in each line and four lines in each song or stanza. This is similar to the structure of

³² nrch.culture.tw/twpedia.aspx?id=21298 "Citghi'a". Encyclopedia of Taiwan. Ministry of Culture website. Accessed 8 August 2016.

Qiyán jueju (a poetic structure of the Tang Dynasty). *Sihgulian* is another name for *Citghi'a* (Chien 2009, 33).

We can divide *HokloHoklo* folk songs into seven types according to their content.

These are:

- 1) Family-related and moral songs: Folk songs in ancient Taiwan which described the various relationships between different family members and the moral principles (or Confucian morals) that guided them.
- 2) Labour and work-related songs: Folk songs with themes surrounding work, such as fishing or working in fields, would help workers be more efficient and less tired by the repetitive nature of their work.
- 3) Love songs: These folk songs are used to express lovers' feelings of love and affection.
- 4) Narrative song style (spoken and sung): These songs tell stories about social happenings, festive customs, nature and historical events, anecdotes and folk tales.

- 5) Songs of entertainment: Folk songs are sung as part of the merriment of happy gatherings.

- 6) Songs of worship: Folk songs are sung in worship of God and ancestors, and in prayer for things such as a good harvest, peace and prosperity. Ancestors are worshipped on the anniversaries of their deaths.

- 7) Children's songs: These are songs sung by/for children. They typically display innocence and imagination. (Chien 2009, 37-44)

There is the Teng-Chheng-o (a lake). Dear dad, shall we take the car and go there?

C.

I have heard what everyone says, that Ko-Hiong is wonderful.

There is Kang-Lai (Ko-Hiong harbor) which has many big ships. Dear sis, shall we take the bikes and ride there?

D.

I have heard what everyone says, that Ko-Hiong is wonderful

There is Chha-Soa (a hill), where the air is very fresh. Dear bro, shall we take the bikes and ride there?

From the lyrics of *Ko-Hiong Ho* we can assume that it belongs to the category of *HokloHoklo* folk songs because of the location named and the character and content of the song. Firstly, *Ko-Hiong Ho* is a Chaozhou (潮州) folk song (Interview with Kuo and Ruan, 2010) of Pingtung in Taiwan. Chaozhou has many *HokloHoklo* immigrants who came from Chaozhou in Fujian Province, China. Indeed, they named the city after the Chinese city from which they had emigrated. The *HokloHoklo* immigrants brought their folk songs with them. Secondly, many *HokloHoklo* folk songs are characterized by having seven characters in each line and four lines in each stanza. The character of *Ko-Hiong Ho* fits these principles (see fig. 3.2, *Ko-Hiong Ho* lyrics).

It has four stanzas A, B, C and D), with four lines in each, but if we consider the interjections and prepositions in Chinese grammar, *Ko-Hiong Ho* should belong to the six-word lyric style of the *HokloHoklo* folk song system.³³ Thirdly, *HokloHoklo* music can be divided into seven types, according to their content and the lyrics of *Ko-Hiong Ho* are related to three types; they are: family related and moral songs, songs of entertainment and children's songs. It is family-related because it mentions several members of the family: mother, father, sister and brother. It is a song of entertainment because the child asks his family to bring him to some attractions: the river, the lake, the harbor and a hill to have fun. Finally, it is a children's song because the main character in it is a child.

Background to Variations and Fugue on an Ancient Taiwanese Music

Kuo Chih-Yuan composed *Variations and Fugue on an Ancient Taiwanese Music* (henceforth abbreviated to *Variations and Fugue*) in 1972. In it, he used the style of *beiguan* music to produce the variations and adapted the Taiwanese folk song *Ko-Hiong Ho* to create the fugue. Kuo told me he had heard the melody of *Ko-Hiong Ho* when he was travelling to Kaohsiung (Interview with Kuo, October 2010). He also

³³ Except for interjections, adjectives and prepositions, some of the characters are actually made up of more than one character, such as a-bu. This is because the Taiwanese language is adapted from Chinese. Also, there are some pause words in the song, such as 'aio-ioh'. These do not count as one of the six characters because they are not 'real' words, and have therefore been labeled 0.

arranged this tune for a three-part choir in the *Kuo Chih-Yuan Taiwanese Song Album*. There are three categories of songs in this album: Taiwanese art songs, Kuo's rearrangements of existing songs, and songs for which the melody had been lost but the lyrics remained; Kuo composed new melodies to go with the lyrics. *Ko-Hiong Ho* belongs to the second category.

Analysis of the Variations and Fugue

General Introduction

A variation is a piece of music derived from a widely known tune or a theme which was composed specifically for the purpose of being varied. Variations differ in how closely they follow the original, with some only making a minor reference to it (Kennedy 2013). Kuo told me the variations of his *Variations and Fugue* are adapted from Taiwanese *beiguan* music (Interview with Kuo 2010, August 2012), but he did not provide me with any details about the way that he used *beiguan* music for the variations. Therefore, I played this piece to some scholars of *beiguan* music, Shih Yingpin and her colleagues, who told me that they had never heard this melody before, but that the musical style is quite similar to that of *beiguan* music. After this I got some information from Professor Lin Po-Chi (National Taipei Art University, an authority in *beiguan*

music in Taiwan). She indicated that this melody is likely to derive from the *baban* system (八板體) of *beiguan* music (Interview with Shih Yingpin and Lin Po-Chi, January 2013). The *baban* system is a very old and traditional Chinese music system. It has been adapted into many different Chinese music styles, including Taiwanese *beiguan*. Also known as 'Eight Beat', *baban* is very important in Chinese instrumental music; it belongs to the Chaozhou and *Hakka* chamber traditions of southeast China and the *zheng* zither tradition on the central plain of north China. Normally, *Baban* has 68 beats, organized in eight phrases of 8 beats each, plus a short phrase of 4 beats. (Thrasher 1989, 67)

The Relationship between Laobaban and the Variations Theme of the Variations and Fugue on an Ancient Taiwanese Music

The melodic model of *Laobaban* exists widely across most of China and in several genres of music: it is not just found in Taiwan. It can be traced back to melodic prototypes known as *qupai* (labelled melodies) of the *Jiangnan sizhu* “(silk and bamboo from south of the Yangtze River)” ensemble genre which is found often in Chinese music practise. According to Kim Chow-Morris (2010), *Jiangnan sizhu* is “traditionally used to define the eight instrument families in classical Chinese music, the “silk and bamboo” of the term *Jiangnan sizhu* refers to the materials used to

construct the main instruments played in this ensemble repertoire,” (Morris 2010, 60, 62).

Moreover, the performance style of *Jiangnan sizhu* includes improvisation as well as abiding to already composed melodies through the constant reinterpretation of the connected central pieces, which are the *Ba Da Qu* (eight most popular pieces) by every performer. However, although there are only a small number of pieces it is not easy to recognise the skeletal tune when the music is permitted to be widely improvised, with much variation in different performances. (Chow-Morris 2010, 63). *Jiangnan sizhu* music has, however, grown significantly in the last century and features regularly in a number of pieces of instrument music. (Chow-Morris 2010, 64).

In addition, “the *sizhu* repertoire in all its regional variants is based upon a small number of old, well-known stock melodies called *qupai* (‘named song’)”. Thrasher summarises the *qupai* melodies structure into four categories:

- (1) short melodies [...], commonly between 24 and 68 beats
- (2) form involving several or more phrases of either regular or irregular repetition of earlier motives
- (3) identifiable and fairly consistent modal characteristics for each piece, stressing pairs of pitches a fifth apart, such as *do* (1) – *sol* (5) and *sol* (5) – *re* (2), etc. And finally,
- (4) tempo generally fast (the beat equalling approx. M.M. 116 or

faster), with rhythmic values usually of quarter and eighth notes (Thrasher 1989, 71).

The old melody of 68 beats is known throughout China in countless variations. It is very important in *Jiangnan sizhu* structure (Thrasher 1989, 72). The model melody is known by two basic names, *Liuban* ('6 beat') and *Baban* ('8 beat') but less known as *Laobaban* ('old 8 beat'). Its length is usually 68 beats, though several versions are shorter or longer. Furthermore, "ban" means both 'wooden clapper' in contemporary practise as well as 'beat', it might be supposed that '6 beat' and '8 beat' refer to historical lengths of phrase. However, in both historic and contemporary practise, "ban" is used to identify a section of music. Additionally, "what is important to understand about the *Liuban/Baban* structure is that it exists as both a melodic ideal and a form in the ears of traditional musicians," (Thrasher 1989, 73, 74). Thrasher gives a further explanation of the *Liuban/Baban* variants through his analysis of traditional performers making new melodies, it is obvious that they are heavily influenced by older tunes, at the very minimum, in the structural organisation. (Thrasher 1989, 79). The performer applies modal, melodic, tempo-rhythmic and beginning phrase change in order to create variants from the old model. (Thrasher 1989, 81-91),

From my research I have found two versions of the *baban* system: the first is the original one called *Laobaban* ('Lao' means old) and the second is a newer version of *Laobaban*. They were both written in *jianpu* (a numbered notation) and I translated them into the Western notation system (see figures 3.3-3.5 below). Evidently, these two versions of *Laobaban* are quite similar in Thrasher's summary of qupai melodies. Firstly, the original *Laobaban* only has 16 beats and the newer version of *Laobaban* has 62 beats in the whole melody. Secondly, they both include regular motifs and thirdly, the motif stressing pitches a fifth apart as *si – mi*. Lastly, the tempo is marked as M.M. 104 with rhythmic value of quarter and eighth notes. This can also be attributed to melodic changes: both version share common skeleton notes, but the melody, tempo-rhythmic and beginning phrase change varies (see following analysis).

Figure 3.3: Original *Laobaban*, (basic unit), played in the key of G. (Chao 2007, 25-28)
 With my transcription into western notation.

Original notation (fingerings):

| 3 3 6 2 | 1 5 6 | 1 1 6 |
 | 1 3 2 | 3 3 6 2 | 1 5 6 |
 | 1 3 2 | 1 6 5 | ..

Laobaban

Western notation transcription:

A (1)


 A-1 (2)


(2)

Figure 3.4: *Laobaban 2* (*Anhui sheng di fang zhi bian zuan wei yuan hui* 1999, 291)

老八板

演奏 马洪流 韩锡铭等
采录 陈广歧 汤兆麟
记谱 汤兆麟

1=G

♩ = 104 小快板

$\frac{2}{4}$ 3 3 6 2 | 1. 2 5 6 | 1 1 6 1 | 1 3 2 | 3 3 6 2 | 1. 2 5 6 | 1 1 6 2 | 1 6 5 |
 6 5 3 2 3 | 5 3 2 | 2 5 3 2 3 | 1 3 2 | 3 2 3 | 5 3 5 6 | 7 7 | 7 7 |
 尺冬 冬 | $\frac{3}{4}$ 仓 尺冬 冬 | 仓 尺冬 冬 | $\frac{2}{4}$ 仓 仓 | 仓 2 7 6 | 5 5 | 5 6 5 3 |
 2 2 3 | 5 5 6 | 5 3 2 | 2 5 5 2 | 3 2 1 2 | 6 1 5 6 | 1 3 2 | 2 5 5 2 |
 3 2 1. 2. ||

Figure 3.5: First half of the main melody of *Laobaban 2* transcribed into Western musical notation (just the first half because the rest of it consists of variations)

Laobaban 2

Transcribed by Tan Chaolin

The musical score for *Laobaban 2* is presented in four staves of Western musical notation. The key signature is one sharp (F#), and the time signature is 2/4. The first staff, labeled 'A', contains measures 1 through 4. The second staff, labeled 'A-1', contains measures 5 through 8. The third staff, labeled 'B', contains measures 9 through 12. The fourth staff, labeled 'C', contains measures 13 through 16. The melody begins on a B4 note and concludes on an F#5 note.

Obviously, *Laobaban 2* is a variation of *Laobaban*. Looking at the original *Laobaban* (basic unit) and *Laobaban 2* (see fig. 3.5) they are both in the key of G with a 2/4 time signature. We can see that the A and A -1 phrases of both pieces are quite similar. They have the same melody, but a slightly different rhythm. They both begin on B and finish on D, indicating that both melodies are in G zhi (徵) mode. Incidentally, the first half of *Laobaban 2* finishes on F#. F# is not a note of the G key pentatonic scale. The performer uses this note to emphasise the tonality of G major. Also, the pitch range in

Laobaban is quite narrow, going just from B down to D; however, in *Laobaban 2* the range is wider: it begins on B and goes down to D then up to F#. The lowest note of both is D. The rhythmic values of *Laobaban* only include quavers and crotchets but in *Laobaban 2* the rhythmic values also have dotted quavers and semiquavers. The intervals include the perfect fifth, perfect fourth, major second and major third in both versions. However, *Laobaban 2* develops B and C phrases and has more different rhythm patterns; in phrase C there is a syncopation pattern in bar 13 (see fig. 3.5) and the rhythm pattern of *Laobaban* and *Laobaban 2*. (See figures 3.6 and 3.7)

Figure 3.6: Rhythm Pattern of *Laobaban*



also find the above techniques in the *Ancient Taiwanese Music Fantasia*, so in this chapter I will not discuss how Kuo uses evocations of *beiguan* instruments any further. I will, however, begin by examining how the theme of the variations derives from *beiguan* music.

The relationship of Laobaban and the theme of the variation of the Variations and Fugue on an Ancient Taiwanese Music

When we look at *Laobaban* (see fig. 3.3) and *Laobaban 2* (see fig. 3.4) and the theme of the variation of *Fugue* (see fig. 3.8) we will immediately come to understand how Kuo uses *beiguan* music in *Laobaban's* style to create the theme of the variations. Firstly, all of them have the same key signature, which is the key of G, the melody of all three starts on B, *Laobaban* and the theme of the variations end on D. Therefore, *Laobaban* and the theme of the variation belong to G zhi (徵) mode while *Laobaban 2* finishes on F#. All three of them share the time signature 2/4. Secondly, the range of *Laobaban* is quite narrow, just a 6th (D – B). *Laobaban 2* and the theme of the variations have almost the same melodic range; it is from D – E. Thirdly, the contour of the skeleton of Kuo's theme is quite similar to the opening of *Laobaban* because the shape is from B, going down, then up, then down again. Also, the part of the

melody of the theme from the second beat of bar 9 to the first beat of bar 10, which is varied from the second beat of bar 11 to the first beat of bar 12 and is similar to bar 4 of *Laobaban*. In addition, the end of the skeleton of Kuo's theme, bar 14-16 has a similar contour to the end of *Laobaban*, from the second beat of bar 7. The melody in both cases goes downwards to the tonic D. (see brackets (1) and (2) of fig. 3.3 and 3.8) Finally, the rhythmic values of *Laobaban 2* and Kuo's theme are more similar; they both have quavers, dotted quavers, and semiquavers. *Laobaban* is simpler, but actually, this reflects a variation process from the original *Laobaban* to *Laobaban 2* then the theme of Kuo's variations. The rhythmic pattern is quite simple in *Laobaban*, then becomes slightly more complicated in *Laobaban 2*, and is yet more complicated in the theme of the variations. This is typical variation process in itself. (see Table 3.2, p. 185)

The Structure of the Variations in the Variations and Fugue on an Ancient Taiwanese Music

The theme of the variations is in G zhi mode because it has an F # key signature while the tonic and final note is D. The melody could be divided into four phrases: (A) bars 1-4; (B) bar 5- the first beat of bar 8; (C) the second beat of bar 8- the first beat

of bar 12; (D) (see fig. 3.8.) the second beat of 12 to bar 15. In Taiwanese *beiguan* music style the melody tends to add *jawah* (improvisation or ornamentation) to the skeleton notes, so in the notation (see fig. 3.9.) I reduce the *jawah* and passing notes to show the basic melody and rhythmic pattern. Then I reduce each bar down to just its main note (see fig. 3.10.). Kuo uses B, A, D, E for the four main notes as seeds to grow and develop the melody by adding passing notes, variants, and octave transpositions and repeating or varying the rhythm.

Figure 3.8: Theme of Variations

The musical score for Figure 3.8, 'Theme of Variations', is presented in four staves. The key signature is one sharp (F#) and the time signature is 2/4. The first staff (bars 1-4) features a melodic line starting with a downward arrow labeled 'A'. The second staff (bars 5-8) includes downward arrows labeled 'B' and 'C'. The third staff (bars 9-12) has a downward arrow labeled 'D'. The fourth staff (bars 13-15) also has a downward arrow. The notation includes beams, slurs, and brackets to indicate phrasing and variations. Circled numbers (1) and (2) are placed at the end of the third and fourth staves, respectively.

Figure 3.9: Skeleton of the theme of the variation of *Variations and Fugue*

Figure 3.9 shows the skeleton of the theme in 2/4 time, consisting of four staves of music. The key signature has one sharp (F#). The first staff, labeled 'A', contains measures 1-4. The second staff, labeled 'B', contains measures 5-8. The third staff, labeled 'C', contains measures 9-12. The fourth staff, labeled 'D', contains measures 13-16. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Figure 3.10: Main notes of the theme

Figure 3.10 shows the main notes of the theme in 2/4 time, consisting of four staves of music. The key signature has one sharp (F#). The first staff shows the first four notes. The second staff, starting at measure 5, shows a note marked with '(1)'. The third staff, starting at measure 9, shows a note marked with '(2)'. The fourth staff, starting at measure 13, shows a note marked with '(1)'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Figure 3.11: Main notes of *Laobaban*



Figure 3.12: Main notes of *Laobaban 2*



Comparing the main notes of the three melodies we can see that they all begin on B.

In the contour of the main notes of Kuo's theme there are more undulations, whereas the contour of *Laobaban* and *Laobaban 2* is more levelled (see fig. 3.11 and 3.12.)

For example, bars 1-4 of the main notes of the theme of the variation (see fig. 3.10) go down and then up, but bars 1-4 of *Laobaban* and *Laobaban 2* go down and then remain levelled. Also, the contour of bars 6-8 and bars 13-16 of the main notes of the

theme of the variation is similar to that of bars 9-12 of *Laobaban* and *Laobaban 2*; in all three, the direction is descending. In the theme of the variations the main notes are levelled from bars 9-12. This is similar to bars 6-8 of *Laobaban* and *Laobaban 2*. From the above similarities we can have a clearer picture about how they relate to each other and have many connections between them.

Larger sections of variations in the Variations and Fugue on an Ancient Taiwanese Music

The following table shows the structure of the variations in the *Variations and Fugue*.

Table 3.1: Variations of *Variations and Fugue* structure

Variations	Tempo	Bars	Key Signature and Tonality	Time Signature	Figuration
Introduction	<i>Larghetto</i> ♩ = 66	1-6	G key zhi(徵) mode ends on E minor	2/4	Fourth and Fifth
Theme	A tempo	7-22	G key Zhi (徵) mode ends on	2/4	Fifth

			D major		
Variation 1	A tempo	23-38	G key zhi(徵) mode ends on E major	2/4	Arpeggio in left hand
Interlude	Piu mosso	39-44	G key zhi(徵) mode	2/4	Octave, Fifth, and Pentatonic arpeggio
Variation 2	A tempo	45-60	G key Zhi ^b (變徵) mode, C# minor, ends on C # major	2/4	Chords and Arpeggio
Variation 3	A tempo	61-78	F # major and F major, ends on F major	2/4	Octave for both hands, Chords and Pentatonic Arpeggio

<i>Cadenza;</i>	Piu mosso	79-92	C minor mood	2/4 6/4 4/4	Octave,
<i>Coda</i>			ends on D major	5/4 6/4	Broken chords, Chords, Repeating notes, Triplets, Sextuplets, Pentatonic arpeggio and Arpeggiated chord

Tonality and Metre

Although the key signature of the introduction, theme, variation 1, variation 2 and variation 3 is G major, the key signature of the *cadenza* is E^b major. The introduction, theme, variation 1, variation 2 and variation 3 all begin on B. However, the introduction and variation 1 end on E while the theme ends on D. Variation 3 begins on A[#] and ends on F and the *cadenza* begins on G and ends on A. The theme is based

on a pentatonic melody from Chinese traditional music: *Laobaban*. Furthermore, because it does not have strong cadences or clear tonal structure and all of the harmony procedures are quite complicated and ambiguous; the tonality cannot be definitely identified for all of the variations. Simultaneously, the time signature of 2/4 is used in the introduction, theme, variation 1, interlude, variation 2, and variation 3. However, in the *coda*, there are five different time signatures used: 2/4, 6/4, 4/4, 5/4 and 6/4. This creates a turbulent atmosphere, building up to a climax, to compare with the more peaceful beginning.

Harmony

As we have seen, the theme of the variations in the *Variations and Fugue* is created from traditional Taiwanese music elements. The melody itself is simple and has plenty of potential to develop different kinds of variations and still retain the flavour of Taiwanese folk music. Kuo harmonizes it with many perfect fourths and perfect fifths to reinforce its pentatonic quality. However, if we try to use Western harmonic theory to analyze the basic harmonic progressions, we will discover that the harmony of the theme, variation 1 and variation 2 are quite similar - the harmony of variation 1 and variation 2 are based on the harmony of the theme - and the harmony also progresses from simple to more complicated, in keeping with the usual character of variation

style. As the tonality cannot be definitely established for all of the variations I decided that when I am describing the harmonic process, rather than considering all of the last notes and the cadences, I will base it on the key signature and the chord beginning of each section. This is an E minor chord for the theme, variation 1, and variation 2. This chord is treated as the tonic chord (i). This is because every section ends on a different note, while in the theme, variation, variation 1, variation 2, and variation 3, the key signature is G major.

The following figure shows the theme of the variation in *Variation and Fugue's* main harmonic progressions

Figure 3.13: The harmonic progression of the theme bars 5-22

THEME
a tempo

The musical score is divided into five systems, each with piano and treble clef staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics (pp, mp, p, mf) and harmonic annotations (Roman numerals and chord symbols) above the treble staff.

System 1 (Bars 5-8): Starts with a piano introduction (pp) in the bass clef. The treble clef begins with a melody. Dynamics range from pp to mp. An annotation "8^{va} - -" is present below the bass staff.

System 2 (Bars 9-12): Treble clef chords are annotated with Roman numerals *i* and *iv*₄. Dynamics range from *p* to *mf*.

System 3 (Bars 13-16): Treble clef chords are annotated with *b* V7, VI7, III, and *iv*. Dynamics range from *p* to *mp*.

System 4 (Bars 17-20): Treble clef chords are annotated with *b* VII4, *b* II7, VI6, and *b* II7. Dynamics range from *p* to *mf*.

System 5 (Bars 21-22): Treble clef chords are annotated with VI6, *iv*₄, VI6, and D:V. Dynamics range from *p* to *mf*. The system ends with a double bar line and a repeat sign.

I

Introduction

The introduction, a (bars 1-4), b (bars 5-6), has elements from the motive of the theme from bars 7 and 8 (see fig. 3.14) and they are the notes, B, A, G, and A. In the variations, because the composer did not follow the harmonic structure of the theme, I will focus on the ways in which he uses the melody and the rhythmic pattern to create and connect every variation. He already does this in bars 1 and 2, which form a diminution of the melody and a rhythmic change from bars 7 and 8 (see fig. 3.14 arrows). Also, bars 5 and 6 are two octaves lower and a simplification of bars 2 and 3 (see brackets of fig. 3.14.) The first and the third voice of bar 1 and bar 2 are in octaves, but the composer adds parts a fifth degree below the first voice and a fourth below the third voice in order to emphasize this piece's pentatonic character from the beginning. The b phrase is an octave lower transposition of the second bar of a phrase, forming an echo of the cadence.

Figure 3.14: The phrases of the introduction bars 1-8

a

7. *mp* *p*

5. *pp* *mp* **THEME** *a tempo*

8th - - -

Figure 3.15: Theme: harmonic progression bars 5-22

The musical score is titled "THEME a tempo" and spans bars 5 to 22. It is written in G major and 4/4 time. The score is divided into three systems:

- System 1 (Bars 5-8):**
 - Bar 5: Bass clef, piano (*pp*), dynamic marking *pp*.
 - Bar 6: Bass clef, dynamic marking *pp*.
 - Bar 7: Treble clef, dynamic marking *mp*.
 - Bar 8: Treble clef, dynamic marking *mp*.
- System 2 (Bars 9-12):**
 - Bar 9: Treble clef, dynamic marking *p*.
 - Bar 10: Treble clef, dynamic marking *mf*.
 - Bar 11: Bass clef, dynamic marking *p*.
 - Bar 12: Bass clef, dynamic marking *mf*.
- System 3 (Bars 13-16):**
 - Bar 13: Treble clef, dynamic marking *p*.
 - Bar 14: Treble clef, dynamic marking *mp*.
 - Bar 15: Treble clef, dynamic marking *p*.
 - Bar 16: Treble clef, dynamic marking *mp*.

Chord symbols and other annotations are as follows:

- Bar 5: $8^{\flat} - -$
- Bar 7: **THEME** (with arrow pointing to bar 7), *a tempo*
- Bar 8: **a**
- Bar 9: **i**
- Bar 10: **b**
- Bar 11: **iv4**
- Bar 12: **b VII**
- Bar 13: **b VII**
- Bar 14: **b II7**
- Bar 15: **VI6**
- Bar 16: **b II7**

d

VI6 iv4 VI6 D:V

I

The theme can be divided into four phrases: a, b, c and d. As discussed in the section on the relationship of *Laobaban* and the theme of the variations, the composer adapts the contours and some parts of the melody of *Laobaban* and introduces different rhythms to create the theme. Kuo uses four voices in this section, with the theme melody consistently in the top voice and in dialogue with the left hand melody. Although the theme begins on an E minor triad, it ends on D major with an arpeggio to make a connection to variation 1 (see 3.16)

First Variation

Figure 3.16: First Variation bars 21-32

VARIATIONS a

21. *p* *mp*

25. *f*

b VII4 *i6* *i7* *c* *I b I7*

III *iv4* *b VII* *b II6*

33. *p* *mf* *d*

i *i7* *#VI7* *bVII6*

37. *p* *f* *piu mosso* *8va*

I2 *I4* *I4* *VII*

ad lib

47. *mf* *p* *8va* *mf*

I4 *Pentatonic*

Variation 1 could be divided into five phrases: a, b, c, d and e/interlude. The melody of variation 1 is an octave higher transposition of the theme during the first half of the section but the accompaniment is completely different to the theme. There are more arpeggios rather than chords in this part. However, from the second beat of bar 30 of the melody and accompaniment, the rhythmic pattern changes from quavers to semiquavers. Then from the second beat of bar 32 it has a one degree higher

transposition than the theme part and the first half of the e phrase is a rhythmic and intervallic variation of the introduction. The second half is a two-handed arpeggio to create sounds like those of the *zheng* in *beiguan* music. This forms an interlude between variations 1 and 2. In Taiwanese traditional music, it is usual to have an interlude between the sections of songs. This allows the singer to have a rest and makes a bridge across changes in mood or atmosphere. This is the function of the interlude here. Similar to the melody of the introduction and the theme, the melody begins from B and travels up to E, then travels down to E where it ends, but it is different to the theme which ends on D. It also begins on E minor but it ends on E major.

Second Variation

Figure 3.17: Second Variation bars 45-60

Pentatonic, \flat VII6 i_6

i a tempo \flat VII7

45 *mp*

49 III6 iv4 \flat III6 \flat VII6 *p* *mf* *p* *mp*

53 \flat VII7 \flat VII7 C#:IV I *p* I

57 IV V I6, pentatonic *mf* *f* *mp* *mf*

a b c d

Variation 2 could be divided into four phrases: a, b, c and d. The melody goes to the left hand and the right hand plays the role of accompaniment. In variation 2 the composer changes the rhythm, using syncopation in both the melody and accompaniment, and he diminishes the melody to make it different to the theme and variation 1. Diminuation appears in the second half of the phrase and the first half of phrase b. From the second beat of bar 56 there is a semitone lower transposition and the variation ends on a C# major sixth chord. The range of notes between both hands widens and the chords become thicker, giving a stronger and deeper feeling than the previous variation. (see fig. 3.17)

Figure 3.18: Third Variation bars 61-78

a tempo a

61. *mf*

F # :I II7 b V I

65. *f* *mf*

III II c III V

69. *mf* *f*

V V d F:V I I

73. *ff* *mp*

V V7 I6 I7

77. *f* 8^{va}

The Third Variation

The third variation divides into four phrases: a, b, c, and d. In this section the composer is not only changing the rhythmic pattern but also the melody, inserting more notes between the notes of the theme (see arrows on fig. 3.19.) Furthermore, he uses more semiquaver rhythmic patterns in both the melody and the accompaniment. The melody of variation 3 is a rhythmic variant of the theme, adding a semiquaver G# in the first beat. Next, Kuo changes the rhythmic pattern in bar 64 then uses this rhythmic pattern to create the rest of the melody.

The melody is a semitone lower than the theme from the beginning, but from the second beat of bar 70 it is transposed a minor third higher (compared with the theme), and thus the variation ends on F major. From bar 76 there is a three bar arpeggio once more evoking the *zheng* of *beiguan* music and serving as an interlude between variation 3 and the *cadenza*. The use of octaves makes this variation full, rich and powerful, building up to a climax in the centre of the all the variations.

Figure 3.19: Theme and variation 3 (the arrows show the variant notes)

Theme

Variation 3

Cadenza

Figure 3.20: *Cadenza* bars 77-92

77

8^{va} 8^{va} *f* *ff* *più mosso*

b c:i

81

f *p* *poco poco cresc.*

83

f *ff*

iv III4 iv7

iv7 iv7

85

f *p*

iv7 C

87

f *mf*

iv7 iv7

89

motive

91

92

III pentatonic

III pentatonic II7

A connection to the fugue

The *cadenza* is a distinctive feature of this work, because in Western composition variations normally do not have *cadenzas*. This section marks the end of the variations and connects them to the beginning of the fugue. Its flamboyant sounds and techniques build a climax, similar to a *cadenza* in a concerto. Yet we still can find the motive of the theme in bars 89-90 (see arrows in fig. 3.20), and the phrases once more can be divided into four: a, b, c and d.

The *cadenza* combines elements of the introduction, motive of the theme, pentatonic scale and pentatonic arpeggio. It is like a synthesis and also a summary of all the variations. In this section the composer uses elements from bars 38-39 of variation 1 to develop the beginning four bars, but this is also a development from bars 1-3 (see fig. 3.21). At the beginning the key signature changes to E \flat major and the time signature begins as 2/4, changes to 6/4, 4/4, then 5/4, and finishes as 6/4 and the note values include triplets, sextuplets and demisemiquavers. Kuo uses seven different rhythmic patterns in this section, increasing the rhythmic variety. The *cadenza* finishes on two arpeggiated chords, which are a dissonant pentatonic-based chord and a D7 chord. The D7 chord forms the dominant chord serving as a preparation for and connection to the ensuing fugue, which is notated in G major.

Figure 3. 21: The development of bars 79-82 of *cadenza*

Introduction

Variation 1

47.

77.

81.

the differences clearly, as well as the process by which the rhythmic patterns are developed. Kuo uses the rhythmic ideas of *Laobaban* and *Laobaban 2* to create the rhythmic pattern of the theme of his variations. The rhythm of the introduction is the simplest and is very similar to that of *Laobaban*. Kuo uses the same rhythmic pattern for the melody of the theme and variation 1. This may be because he wants to create a strong image of this melody for the audience, so that it will be recognisable in subsequent variations. However, the rhythmic pattern of the accompaniment of variation 1 is twice as fast as that of the theme. In variation 2 the rhythm of the melody changes to syncopation, creating a different, livelier feeling. In variation 3 both melody and accompaniment have more semiquavers. Finally, in the *cadenza* the rhythmic pattern of the melody and accompaniment is the most varied and complicated of all. The different rhythms here create a flamboyant climax (see table 3.2)

Overall, the rhythmic pattern of both the melody and the accompaniment changes from simple to complex. This is typical of the variation style. What is less typical is Kuo's treatment of harmony in the variations.

Table 3.4: Harmonic progressions of variations by bar

Theme	Variation 1	Variation 2	Variation 3	<i>Cadenza</i>
E minor; D major bars 7 - 22	E minor, E major bars 23 - 44	E minor; C# major bars 45 - 60	F# major; F major bars 61 - 78	C minor bars 79 - 92
e: i	e: i 6	e: i	F#: I	c: i
iv 4	b VII 6	b VII 7	II 7	iv 7
b V 7	b VII 4	Pentatonic, b VII 6	V	iv
VI 7	i 6	i 6	I	III 4
III	i 7	III 6	III	iv 7
iv	b II 7	iv 4	II	iv 7
b VII 4	III	III 6	III	iv 7
b II 7	iv 4	b VII 6	V	iv 7
VI 6	b VII	b VII 7	V	iv 7
b II 7	b II 6	b VII, then C#: IV	V, then F: V	iv 7
VI 6	i	I	I	iv 7
iv 4	i 7	I	I	iv 7
VI 6	# VI 7	IV	V	b vii 7
D: V	b VI 6	V	V 7	III
I	E: I 2	I 6	I 6	III, pentatonic, then finish on II 7
I	I 4	I 6	I 7	
	The following bars are the interlude:		The following bars are the interlude:	
	I 4		I 7	
	VII		I 7	
	I 4			
	I 4, pentatonic			
	I 4, pentatonic			
	I 4,			

	pentatonic			
--	------------	--	--	--

A comparison of the harmonic progressions of the variations bar by bar shows how the composer uses his unique way of creating the variations by combining the chords of Western composition with Chinese pentatonic elements. Western classical composers tend to use cadences of primarily I, IV, and V chords to establish the tonality and unify the variations, but Kuo did not use this method. The variations are based less on harmony than on melody and rhythm, because their pentatonic theme does not imply a clear tonal structure or strong cadences (see table 3.4)

Kuo used different harmonies to create each variation, and his variations are also of different lengths. Thus, the harmonic progression of the *cadenza* is the shortest and variation 1 is the longest. The theme and variation 2 are the same length, while variation 3 is of medium length. While the harmony of the theme provides the foundation for all of the variations, the harmonic processes of variations 1 and 2 are different although we can still see some similarities between them. For example, they both start on e: then they travel to similar chords, such as: \flat VII, then I, then III, then \flat VII, with modulation, then end on I. All the variations start on i or I and they all finish on I, except for the *cadenza*. In general, the variations do not have strong cadences with the leading note moving to the tonic, and in fact the leading note does

not appear in the melody, which instead ends with the phrase: supertonic, dominant, median, supertonic and tonic. (see fig. 3.22 supertonic (1), dominant (2), median (3), supertonic (4) and tonic (5)).

Figure 3.22: Theme and Variations

1. Theme bars 17-22

The musical score for Theme bars 17-22 is presented in two systems. The first system covers bars 17 through 21. Bar 17 begins with a piano (*p*) dynamic. Bar 18 features a mezzo-forte (*mf*) dynamic. Bar 19 contains a triplet of eighth notes. Bar 20 is marked with a first ending bracket, and bar 21 is marked with a second ending bracket. The second system covers bars 22 and 23. Bar 22 starts with a piano (*p*) dynamic. Bar 23 concludes the phrase with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

2. Variation 1 bars 33-38

Musical score for Variation 1, bars 33-38. The score is in treble and bass clefs with a key signature of one sharp (F#). Bars 33-36 show a complex melodic line in the right hand with dynamic markings *p* and *mf*. Bars 37-38 show a continuation of the melodic line with a dynamic marking *p*. Fingerings 1-5 are indicated above the notes.

3. Variation 2 bars 57-60

Musical score for Variation 2, bars 57-60. The score is in treble and bass clefs with a key signature of one sharp (F#). Bars 57-60 show a complex melodic line in the right hand with dynamic markings *mf*, *f*, *mp*, and *mf*. A first ending bracket is shown above the final measure. Arrows point to specific notes in the bass line.

4. Variation 3 bars 73-77

Musical score for Variation 3, bars 73-77. The score is in treble and bass clefs with a key signature of one flat (Bb). Bars 73-77 show a complex melodic line in the right hand with dynamic markings *ff* and *mp*. Fingerings 1-5 are indicated above the notes. The text *ad lib* is written above the final measure.

Variations in Western classical music normally have no interludes. However, interludes play an important role in Kuo's variations, as they do in Taiwanese traditional music. They have three main functions in Taiwanese traditional music. Firstly, they give the singer a rest between the different sections in an opera. Secondly, they act as a bridge, connecting sections in an opera, changing the mood gradually rather than suddenly to give the opera fluency and make it more interesting. Thirdly, they offer the traditional band a chance to show what they can do. During the main sections of the opera the singer is the focus for the audience and the band is just the accompaniment; when the singer has a rest the band becomes the main focus. Kuo adapts this idea into these variations and uses Western harmony and Chinese pentatonic elements at the same time to create the interludes (see fig. 3.23).

Thus, Kuo does three distinctive things in the interludes. Firstly, by using interludes, he incorporates traditional Taiwanese ideas into the music. Secondly, he combines Western composition with the Chinese pentatonic. Finally, he includes the sounds and scales of Taiwanese traditional instruments, especially the *zheng* zither (see fig. 3.23).

Figure 3.23: Pentatonic elements in the interludes

1. Variation 1 bars 41- 44

Musical score for Variation 1, bars 41-44. The score is in treble and bass clefs. It features a piano introduction with a *mf* dynamic, followed by a section marked *ad lib* and *p*. The piece concludes with an *mf* dynamic. The word "pentatonic" is written below the score. An 8va marking is present in the upper right.

2. Variation 3 bars 73-78

Pentatonic

Musical score for Variation 3, bars 73-78. The score is in treble and bass clefs. It features a piano introduction with a *ff* dynamic, followed by a section marked *ad lib* and *mp*. The piece concludes with an *f* dynamic. The word "F: I7" is written below the score. An 8va marking is present in the upper right.

3. *Cadenza* bar 92

pentatonic II7

92 pentatonic

mp *mf* *p*

8^{vb} 6

c: III

Analysis of the Fugue of *Variations and Fugue on an Ancient Taiwanese Music*

General Introduction of the *Fugue*

In the fugue part of the *Variations and Fugue*, Kuo Chih-Yuan uses the Western compositional form and technique of the fugue, but again without using clear cadences to articulate the tonality of the subject and the various modulations. As in the variations section, this is related to the pentatonic character of the melodic theme.

Kuo adapts *Ko-Hiong Ho*, a Taiwanese Pingtung Chaozhou folk song, with the elements of pentatonicism and the interlude, which here corresponds to the ‘episodes’ of the fugue form. From my research, we can see that the variation and fugue parts are not completely separate, but are connected by the fact that they both belong to the

Chaozhou *beiguan* tradition. The variation comes from the Chaozhou *laobaban* music and the fugue from Chaozhou folk music.

Kuo's composition of this fugue was ground-breaking in Taiwanese piano composition in 1972. At that time, the KMT government was promoting a 'Chinese traditional cultural renaissance' in opposition to the mainland Chinese Communist government's destruction of Chinese traditional culture during the Cultural Revolution. The KMT government educated Taiwanese people to appreciate elite culture, which meant Chinese traditional culture and Western culture rather than Taiwanese culture and music. Therefore, because Taiwanese composers were part of the social elite, they tended to imitate Western classical music styles, especially from the Classical and Romantic periods, or Chinese cultural elements, but not Taiwanese. Thus, Kuo was the first to use elements from Taiwanese folk songs in piano composition, and by using them as material for a fugue, he demonstrated that Taiwanese material can be suitable for complex musical forms.

As in most fugues, the subject is first heard unaccompanied to give the audience a clear idea of the melody; then comes the real answer with a countersubject, followed by a short episode. This structure creates the basic form for the rest of the fugue. Kuo

uses the subject, real answer, countersubject, free counterpoint, free voice and episodes to develop a fugue in four voices making different combinations and modulations to reveal the diverse possibilities of the melody.

There are, however, several unusual features about this fugue. The first and most important is that the subject is based on the pentatonic scale rather than the diatonic scale. Secondly, while the fugue is notated in G major in the subject there is more emphasis on D rather than G to highlight the character of the pentatonic mode, which is G zhi(徵) key, having D as the tonic. The subject does not contain the leading note and thus does not lend itself to the clear tonal cadences that articulate the modulations in most fugues. Thirdly, while the fugue form is generally associated with Baroque music, in the Baroque period the first modulation would be to the dominant or another sharp key, whereas Kuo's fugue modulates first to the flat side (a more Romantic approach) and then alternates between flat and sharp keys. Finally, most fugues have a single clear ending, finishing on the tonic note and chord, but this one has two endings. First it ends on D, which is the tonic of G zhi(徵) key, reflecting the subject's pentatonic character, and then it ends on G, is the tonic of the diatonic G major. The double ending reflects an ambiguous tonality which results from Kuo's ambition to combine Western and Taiwanese music in his works and create world-class music to

represent both himself and Taiwan at a global level (Interview with Kuo, October 2008).

The Relationship between Ko-Hiong Ho and the subject of the Fugue

The *Jiangnan sizhu*, as mentioned earlier in this section, is performed by silk and bamboo instruments and is an ensemble genre often found in Chinese traditional music. *Jiangnan sizhu* functions as a heterophonic style. Heterophony is defined as a “vague term, coined by Plato, used to describe simultaneous variation of one melody. Also applied to vocal music of Near and Far East, when an instrument embellishes the vocal part,” (Kennedy 2016). Additionally:

“[Heterophony] is now used to describe the simultaneous sounding of a melody with an elaborated variant of it, and also the quasi-canonic presentation of the same or similar melodies in two or more vocal or instrumental lines. Such heterophony is a particular feature of 20th-century music influenced by Indonesian or other East Asian ensemble music,” (Whittall 2016)

Furthermore, heterophony “is a form of pitch blending in which individuals generate similar musical lines but in which these lines are poorly synchronized,” (Brown 2007,

3). The element of fugue which is *Ko-Hiong Ho*, a Taiwanese folk song might be performed in a heterophonic style, traditionally. However, Kuo borrowed this tune

using fugue compositional style when a tonal fugue style should be based on functional harmony. Functional harmony can be defined as, “a theory of tonal **harmony** [...]”. The theory is that each chordal identity within a tonality can be reduced to one of three harmonic functions—those of tonic, dominant, and subdominant,” (Whittall 2016). As we have been discussing heterophony or ‘texture’, it is also important to note that a fugue has a different texture, it is not heterophonic, but it is still polyphonic, as heterophony is. Polyphony, which is defined as, “a term used to designate various important categories in music: namely, music in more than one part, music in many parts, and the style in which all or several of the musical parts move to some extent independently,” (Cooke 2016). There are, after all, atonal fugues which are not based on functional harmony, though they do have a polyphonic texture.

In short, heterophony is different vocal parts or different instruments sharing the same skeleton note whilst producing variations of the same melody. However, every part of Kuo’s fugue owns their own melody, they do not share the same skeleton note as in heterophony although the parts sometimes combine into a chord, showing its tonality. But the most unique feature of Kuo’s fugue is that it does not include the character of functional harmony cadence (I-IV-V-I) and thus, does not show the tonal harmony

progression, yet it finishes in pentatonic mode tonic. To conclude, this shows Kuo's syncretism of, but not adherence to, Western and/or Eastern composition.

Ko-Hiong Ho (高雄好, Kaohsiung is a fantastic place) is a Taiwanese folk song which comes from the Pingtung area (south of Taiwan, near Kaohsiung city). Kuo Chih-Yuan heard this song when he travelled to Kaohsiung around the late 1960s to the early 1970s. Besides using it in his *Variations and Fugue on an Ancient Taiwanese Music* in 1972, he would later adapt it into a three-voice choral song in 1998.

The melody of *Ko-Hiong Ho* can be divided into five phrases: a: bars 1-4; b: bars 5-8; c: bars 9-12, d: bars 13-16; e: bars 17-20 (see Figure 3. 24).

Figure 3. 24 Theme of *Ko-Hiong Ho*

Ko-Hiong Ho

Taiwanese Folk Song



The melodic skeleton can show the main melody notes more clearly. The starting note is D and the ending note is D, while the notes are those of a major pentatonic scale starting on C, so we can say that this is in C shang (商) key (see Figure 3. 25).

Figure 3. 25 Skeleton of *Ko-Hiong Ho*



In the whole melody almost all of the decorative and improvisation notes are higher than the main notes which form the skeleton. The rhythmic pattern of *Ko-Hiong Ho* is quite lively and varied; (see Figure 3.26) the values of the notes include minims, crotchets, quavers, semiquavers, dotted crotchets, and dotted quavers. At the same time, there are many similar rhythms throughout the song, making it easier for the singer and audience to remember. The rhythm of bars 3-4 reappears in bars 7-8 and the rhythm of bars 11-12 is a variation of this. The rhythm of bars 9-12 is almost the same as of that of bars 5-8, except for the rhythm of bar 12. The rhythm of bars 15-16

is a reduction variation of that of bars 13-14. The rhythm of bar 14 appears again in bar 17.

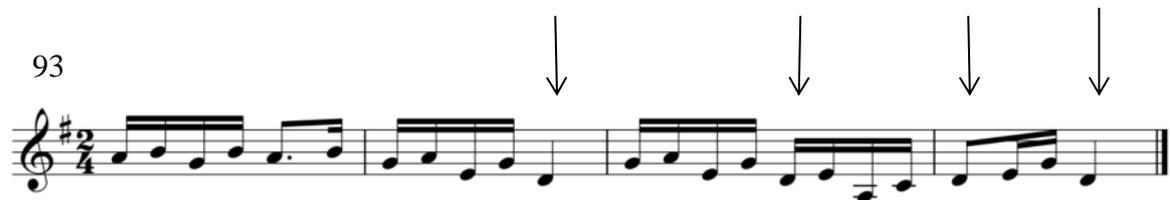
Figure 3.26: The rhythm pattern of *Ko-Hiong Ho*



Kuo adapts *Ko-Hiong Ho* into his fugue subject mainly by using phrase a and changing its rhythmic pattern. Actually, Kuo just takes out one note of *Ko-Hiong Ho*, the C semiquaver of the first beat of bar 3, then develops this motive to form the whole subject (see fig. 3.28). Kuo also changes the tonality to a fourth lower, G zhi(徵) key. As the subject is based on a pentatonic scale rather than a diatonic scale, it has no

leading note, which would be F sharp; therefore, we cannot define its tonality as G major even though the key signature would suggest that. Also, there is more emphasis on D rather than G, a characteristic of this particular pentatonic mode (see Figure 3. 27 and arrows).

Figure 3. 27 Subject of Fugue



The Structure of the Fugue

In this fugue part there are in total 134 bars which we can divide into 16 sections based on the fugue's structure. I have labelled the sections A to P on the score (see fig. 3.29). The elements include: the subject, real answer, countersubject, free counterpoint, free voice and episodes, which function like the interludes in the variations. The subject appears at the beginning in the tenor part (bars 93-96) and is then developed, then the real answer first entrance (bars 99-102) appears in the soprano part and the countersubject's first entrance (bars 99-102) starts at the same time, followed by an episode (bars 104-106) that concludes section A. The subject second entrance appears in the bass part (bars 107-110) with the free counterpoint's first entrance in the soprano part and the countersubject's second entrance in the alto part. Another episode (bars 113-114) concludes section B.

In section C, the real answer's second entrance (bars 115-118) appears in the tenor part, with the countersubject's third entrance in the bass part and the free voice's first entrance in the alto part and the free counterpoint's second entrance in the soprano part. The free voice in this piece functions as a supporting voice to fill out the harmony rather than an independent part, and I will not discuss it further in this chapter. In the remaining sections this process forms the basis for the whole fugue,

which changes the order of the elements through the many modulations and developments.

The following annotated score of the fugue shows where the subjects, real answers, countersubjects, free counter-points and free voices appear. (The third note of the subject in bar 93 was written as F# but this was a printing error: it should be G. Interview with Kuo, September 2010).

Figure 3.29: Annotated fugue, sections A to P, bars 92-226

92

A

Larghetto ♩ = 66

mp *mf* *p*

8^b-----

6

Subject 1st entrance

94

6

Real answer 1st entrance

99

mp

Counter-subject 1st entrance

Free counter-point 1st entrance

104

B

(1)

Episode 1

Subject 2nd entrance

109

p

Free counter-point 2nd entrance

113

C

(2)

Episode 2

Counter-subject 3rd entrance

(1) Counter-subject 2nd entrance

(2) Real answer 2nd entrance

117

Counter subject 4th entrance

121

(1)

125

Episode 3

Free Voice

(2)

129

E Counter-subject 5th entrance

Episode 4

Subject 4th entrance

- (1) Subject 3rd entrance
- (2) Free counterpoint 3rd entrance

133

Subject 5th entrance

137

Episode 5

Counter-subject 6th entrance

141

Free counter-point 4th entrance

145

(1) No episodes between F and G section

(2) Counter-subject 7th entrance

(3) Subject 6th entrance

149

153

poco poco cresc.

Episode 6 (4 bars) Counter-subject 8th entrance

157

Subject 7th entrance

161

Free counter-point 6th entrance

Episode 7

Counter-subject 9th entrance

(1) Free counterpoint 5th entrance

(2) Subject 8th entrance

165

169

p

J Subject 9th entrance

(1)

173

mf

Counter-subject 10th entrance

177

p

K Free counter-point 8th entrance

(2)

(3)

- (1) Free counterpoint 7th entrance
- (2) Subject 10th entrance
- (3) Counter-subject 11th entrance

181

Musical score for measures 181-184. The score is in treble and bass clefs. The right hand features a melodic line with slurs and a dynamic marking of *p* (piano) in the final measure. The left hand provides a rhythmic accompaniment with chords and moving lines.

185

Musical score for measures 185-188. The score is in treble and bass clefs. The right hand features a melodic line with slurs and dynamic markings of *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The left hand provides a rhythmic accompaniment with chords and moving lines.

189

L

Episode 10 (4 bars)

Counter-subject 12th entrance

Musical score for measures 189-192. The score is in treble and bass clefs. The right hand features a melodic line with slurs and a dynamic marking of *ff* (fortissimo). The left hand provides a rhythmic accompaniment with chords and moving lines.

193

Subject 11th entrance

Musical score for measures 193-196. The score is in treble and bass clefs. The right hand features a melodic line with slurs. The left hand provides a rhythmic accompaniment with chords and moving lines.

Episode 11

Subject 12th entrance

197 M

201

N Episode 12 (over 4 bars: longest episode)

205

(1) Counter-subject 13th entrance

(2) Counter-subject 14th entrance

209

213

(2)

221

- (1) Counter-subject 15th entrance
- (2) Part of subject
- (3) 2nd ending: tonic of G major
- (4) Part of subject

Table 3.5: Occurrence of the subject, real answer, countersubject, free counterpoint and episodes in the Fugue

Sections Elements	A	B	C	D	E	F	G	H
Subject	Yes	Yes	/	Yes	Yes	Yes	Yes	Yes
Real answer	Yes	/	Yes	/	/	/	/	/
Countersubject	Yes	Yes						
Free counterpoint	/	Yes	Yes	Yes	/	/	Yes	Yes
Episodes	Yes	Yes	Yes	Yes	Yes	/	Yes (4 bars)	Yes

Sections Elements	I	J	K	L	M	N	O	P <i>coda</i>
Subject	Yes	Yes	Yes	Yes	Yes	Yes	Part	Part
Real answer	/	/	/	/	/	/	/	/
Countersubject	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Part
Free counterpoint	Yes	Yes	Yes	/	/	/	/	/
Episodes	Yes	Yes	Yes (4 bars)	Yes	Yes (more than 4 bars)	Yes	/	/

Table 3.6: Tonality and entrances of each section of the fugue

Fugue 2/4 G zhi(徵) key <i>Larghetto</i>	A Section	B Section	C Section	D Section	E Section	F Section	G Section	H Section
Bar Number	93-106	107-114	115-122	123-130	131-138	139-144	145-154	155-162
Tonality	G zhi(徵) key	G zhi(徵) key	G zhi(徵) key	B _♭ zhi(徵) key	F zhi(徵) key	G zhi(徵) key	D zhi(徵) key	E _♭ zhi(徵) key
Subject Entrance and Bar Number	1st 93-96	2nd 107-110	/	3 rd 123-126	4th 131-134	5th 139-142	6th 145-148	7 th 155-158
Real Answer Entrance and Bar Number	1st 99-102	/	2nd 115-118	/	/	/	/	/
Counter-subject Entrance and Bar Number	1st 99-102	2nd 107-110	3rd 115-118	4 th 123-126	5th 131-134	6th 139-142	7th 145-148	8 th 155-158
Episode Entrance and Bar Number	1st 105-106	2nd 113-114	3rd 121-122	4 th 129-130	5th 137-138	No episode	6th 151-154 (4 bars)	7 th 161-162

Fugue 2/4 G zhi(徵) key Larghetto	I Section	J Section	K Section	L Section	M Section	N Section	O Section	P Section (Coda)
Bar Number	163-170	171-178	179-188	189-196	197-206	207-214	215-220	221-226
Tonality	B ^b zhi(徵) key	B zhi(徵) key	F# zhi(徵) key	E ^b zhi(徵) key	B ^b zhi(徵) key	G zhi(徵) key	D zhi(徵) key	D zhi(徵) key and G zhi(徵) key
Subject Entrance and Bar Number	8th 163-166	9th 171-174	10th 179-182	11th 189-192	12th 197-200	13th 207-210	Part 215-216, 217-218	Part 221-222
Real Answer Entrance and Bar Number								
Counter-subject Entrance and Bar Number	9th 163-166	10th 171-174	11th 179-182	12th 189-192	13th 197-200	14th 207-210	15th 215-218	Part
Episode Entrance and Bar Number	8th 169-170	9th 177-178	10th 185-188 (4 bars)	11th 195-196	12th From end of 200 to 206 (the longest episode)	13th 213-214		

Altogether, in the 16 sections of the fugue there are 13 entrances for the subject, 2 for the real answer, 15 for the counter-subject, 8 for the free counter-point, and 13 episodes appear in different sections, making different combinations. The subject and real answer in the G zhi(徵) key appear in sections A, B, and C. This forms the exposition and announces the tonality of G zhi(徵) key. From the D section the fugue begins to modulate, returning to the G zhi(徵) key in sections F and N. The real answer appears in sections A and C, on the 5th above and 4th below an immediately preceding statement of the subject. Because the subject and the real answer are based on a pentatonic scale, we do not find perfect cadences (V-I) or leading notes in them. However, the cadences and leading notes appear in the countersubject or free counterpoint to support the modulation. The first modulation is in section D which modulates to B^b zhi(徵) key (see fig 3.30). This is apparent because we can see the leading note, A, in the countersubject in bar 123, resolving to the tonic note in the subject, B^b, but in this pentatonic mode the tonic is F. That is, the cadence is in B^b major, but F is the ‘pentatonic tonic’; this is because of the compromise between Western and Taiwanese tonality (see fig. 3.30 and arrows). This is also unusual because the first modulations of a fugue almost always go to a sharp key rather than a flat key (see table 3.6)

Figure 3.30: First modulation in section D, bars 121-124

121

Leading note and tonic

f

D

(1)

(2)

(1) Pentatonic tonic

(2) Subject 3rd entrance

Free voice

Similarly, the fugue modulates in the E section to F zhi(徵) key (see fig 3.31) because the leading note, E, in the countersubject is resolved on the tonic, F, in the subject on the first beat of bar 130 and the pentatonic tonic is C (see fig 3.31 and arrows).

Figure 3.31: Second modulation in section E, bars 129-132

129

Leading note and tonic

E

Counter-subject 5th entrance

p

Subject 4th entrance

In the F section (see fig. 3.32) the fugue goes back to the subject in G zhi (徵) key as the leading note on the first beat of bar 139 in the counter-subject, F#, resolves onto the tonic G in the subject: the cadence is in G major but D is the pentatonic tonic.

Figure 3.32: Third modulation in section F, bars 137-140

F Subject 5th entrance

137

(1) (2)

Episode 4 Counter-subject 6th entrance

(1) Free counterpoint 3rd entrance
 (2) Pentatonic tonic

Similar modulations lead to D zhi (徵) key in section G, E^b zhi (徵) key in section H, B^b zhi (徵) key in section I, B zhi (徵) key in section J, F# zhi (徵) key in section K, E^b zhi (徵) key in section L, B^b zhi (徵) key in section M, and back to G zhi (徵) key in section N.

After this, however, section O modulates away from the home key again, to D zhi (徵) key. The leading note, C# on the first beat of bar 215 in the countersubject resolves onto D in the subject, and the pentatonic tonic is A (see fig. 3.33 and arrow).

Figure 3.33: Section O, bars 213-220

O Part of subject

- (1) Pentatonic tonic
- (2) Free counterpoint 15th entrance

Finally, we reach the *coda*, section P, with its unusual double ending. If we look at the melody in bars 219, 220 and 222 the phrases end on D three times. If we think in pentatonic terms, we might consider this an emphasis on the tonic of G zhi (徵)

key, forming a Taiwanese pentatonic ending in that key (see fig. 3.34 and arrow 1).

However, after this the composer adds bar 223 to make the music end in the Western diatonic key of G major.

The emphasis on D can then be seen as stressing the dominant of G major before the P section returns to that key through several modulations. Firstly, the final appearance of the subject begins and ends on the tonic G (see fig. 3.34 and arrow 2). Secondly, the leading note, F#, appears three times in this passage: the first time in bar 222; the second time in bar 223 where it resolves to the tonic G; and the third time in bar 224, resolving onto the tonic G in bar 225 (see fig. 3.34 and arrow 3). Thirdly, three of the four voices finish on the tonic G (see fig. 3.34 and arrow 4). This is all evidence which we can use to define the key as G major, established by a Western ending. But the double ending reflects Kuo's intention to combine a pentatonic mode, G zhi(徵) key, with a diatonic scale, G major, and thus to bring together Taiwanese and Western musical systems.

Figure 3.34: The two endings of the fugue, bars 217-226

217

mp *p* *p* *pp*

221 **P** coda 1, first ending *a tempo* 2, second ending, 4

2 3 3 4 4

3 4

The countersubject, on the other hand, is based on a diatonic scale with some chromatic movement too, contrasting with the subject and real answer which are pentatonic. The function of the countersubject is not only to support the subject and the real answer, but also to assist in the modulation role because we can find all the leading notes in it, but not in the subject and the real answer. There are four distinctive features about the character of the countersubject. Firstly, the direction of the melody line of the subject and the real answer is more like a zig-zag, but the countersubject tends to have more continuous and chromatic movement (see fig. 3.35 and arrow 1). Secondly, the countersubject partly imitates the rhythm of the

subject. Thirdly, the subject moves downward on the strong beat, but the countersubject moves upward on the strong beat. Fourthly, the countersubject has a more syncopated rhythm (see table 3.7). This creates a strong contrast between subject and countersubject as well as providing a way of combining pentatonic and diatonic/chromatic musical systems in simultaneous counterpoint (see fig. 3.35).

Figure 3.35: The direction of the melody of the real answer and countersubject

Up-down-up-down movement

99 1 2 Real answer 1st entrance

Chromatic movement 1 3 Counter-subject 1st entrance

Now I will show the similarities between the main rhythmic pattern of *Ko-Hiong Ho* and the first entrance of the subject, countersubject, free counterpoint and free voice of the fugue. The reason why I am only discussing the first entrance of each of them is that the rest are developments of these (because the main rhythmic pattern of the subject and the real answer are the same I will only show the main

rhythmic pattern of the first entrance of the subject in table 3.7.) From the following table we can clearly see that all these rhythms are related to each other.

Table 3.7: Main rhythmic patterns of the *Ko-Hiong Ho*, first entrance of the subject, real answer, countersubject and free counterpoint of the Fugue.

<p><i>Ko-Hiong Ho</i></p>	
<p>Subject and real answer, bars 93-96</p>	<p>93</p> 
<p>Counter-subject Bars 99-102</p>	<p>99</p> 
<p>Free counter-point,</p>	<p>107</p>

bars 107-110	<p>The top staff shows a melodic line in 2/4 time with a key signature of one sharp (F#). The bottom staff shows a rhythmic pattern labeled 'A' and 'C1'.</p>
Free voice, bars 115-118	<p>115</p> <p>The top staff shows a melodic line in 2/4 time with a key signature of one sharp (F#). The bottom staff shows a rhythmic pattern labeled 'C2'.</p>

In this table we can see that there are three similar groups of rhythms within the rhythmic patterns of *Ko-Hiong Ho* and the fugue. The first one is group A which appears in *Ko-Hiong Ho* first, then the composer uses it to form an element of the subject, and then it appears in the countersubject and the free counterpoint. The second one is group B; this appears in the subject first then it is varied in the countersubject. The third group is the syncopated rhythms (C) which appear at the end of the countersubject first and then in varied form at the end of the free counterpoint (C1). Then it is again varied in the free voice (C2). According to these three groups we can see how Kuo adapts elements of the rhythm of a Taiwanese traditional folk

song into the fugue. The table also shows how he adapts the rhythm and develops it by varying it, which connects each part of the fugue.

Turning now to the function of the episodes, there are 13 episodes in this fugue, almost all of them two bars in length, except G and K which are 4 bars long and M which is longer. There is no episode in section F. The first episode appears in bars 105 and 106 between the A and B sections (see fig. 3.36)

Figure 3.36: First episode of the fugue, bars 104-108

Counter-subject 1st entrance

104

Episode 1

B

Free counter-point 1st entrance

Subject 2nd entrance

(1) Counter-subject 2nd entrance

There are some similarities and some differences between the interludes of the variations and the episodes of the fugue. Both the interludes and the episodes tend to form a bridge connecting sections with other sections. However, the episodes

are more functional in producing modulations. In the interludes the composer added markings like *ad lib* and a *piu mosso* to make the music more dramatic, but he does not add these or any other expressive terms in the episodes of the fugue part. The interludes are also more pentatonic and tonally stable rather than supporting modulations. However, as mentioned above, they both function as a bridge to connect sections, preparing the audience for a change in the mood of the music.

Through this analysis of the fugue we can understand how Kuo's core idea was to combine Western and Taiwanese traditional music, an idea about which he was passionate and enthusiastic because it represented his nationalistic feelings. That is why he adapted *Ko-Hiong Ho*, a Taiwanese traditional folk song, to form the subject of his fugue and used a pentatonic mode to emphasise the Taiwanese character of the piece. Kuo not only adapts *Ko-Hiong Ho's* melody to form the subject, but also adapts its rhythm into other parts of the fugue. Because of the pentatonic nature of the subject, the cadences lie not in the subject or the real answer, but in the countersubject or free counterpoint. The ambiguous tonality led Kuo to provide two endings, one Taiwanese and one Western, each resolving the music according to its own tonal system.

Conclusion

Through this research we can understand that *Ko-Hiong Ho* is a local folk music from Taiwan, rather than *beiguan* music as Kuo suggested. Kuo's specialism mostly concentrated on composition, he is not like Bela Bartok (1881-1945) and Zoltan Kodaly (1882-1967), both composers and ethnomusicologists, who collected and arranged folk music into their compositions. In addition, from 1966 to 1978, Taiwanese composer Hsu Tsang-Houei (1929-2001) and Shi Weiliang (1925-1976) promoted a 'Taiwanese Folk Song Collection Event'. "In Hsu's composition from Op.9 to Op.51, folk music played a very important role." (Xu 2006, 103) In contrast, Japanese composer Toru Takemitsu (1930-1996) suggested that:

What I and my fellow composers are not doing is simply, in a facile way, adapting Japanese tradition to Western form. What we're trying to do is to study very deeply and very carefully, the essence of traditional music, to explore unknown worlds, and to recreate, or reelucidate, in new, modern forms, what we've learned from our traditions. (Takemitsu 1989, 203)

Kuo was immersed in Taiwanese traditional music from his early childhood and encountered traditional elements by coincidence. In short, he did not seek traditional

elements from Taiwanese music purposefully. On the other hand, other composers intended to study and explore traditional composition elements purposefully.

However, with regards to Kuo who combined the explicit traditional music elements of his country with Western composition, is the contemporary Eastern composer using their traditional heritage to create compositions and Eastern sounds, the only way to compose?

There are some examples showing that although composers are of Eastern descent, you cannot hear their Eastern sounds in their music. One such example is Bright Sheng's (b. 1955) *H'un (Lacerations) In Memorium 1966-76* (1988) as discussed by Lau, the subject matter of this piece of music is depicted as pernicious, violent and destructive, a reflection of what happened during the Chinese cultural revolution. The audience, however, cannot immediately detect any evidence of Chinese musical elements (Lau 2004, 31-32). Another example is provided by a Japanese composer named Toshiro Mayuzumi (1929-1997). Mayuzumi's production *Essay for String Orchestra* (1963) which can attribute its structure only to the Japanese Noh drama *Tsurukame* (Crane and Turtle) without an audible Japanese musical character (Nuss 2004, 85-118). Furthermore, Korean composer Isang Yun's (1917-1995) *Concerto for*

Flute and Orchestra (1977) employs the temple bells and gongs “[evoking] Asian sensibilities without explicit musical borrowing”. The musical atmosphere and character is overwhelmingly Western, with the orchestral structure infused with Korean aesthetics (Everett 2004, 17).

To trace the trajectory of East Asia in Western art music we must look to the composition method and structure and how it develops from adopting and incorporating concrete traditional music elements into abstract aesthetic ideology. Thus, we look back at Kuo’s composition strategy as a starting point of this journey and from this point, his fellow colleagues built upon, developed and continue to explore further.

In Everett’s ‘Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives and Taxonomy’, she catalogues seven composition strategies into three main categories which are transference, syncretism and synthesis (Everett 2004, 16) as I have previously stated in Chapter 2. According to Kuo, who adapted Taiwanese traditional music *laobaban*, folk songs, Taiwanese traditional instrument sounds and pentatonic scale then combined them with Western composition forms

which are variation and fugue. Therefore, the composition strategy of this piece can be attributed to syncretism which is, “the transplantation of East Asian attributes of timbre, articulation or scale system onto Western instruments” or “Asian and Western musical resources [...] merged procedurally within a given composition”. (Everett 2004, 16-18).

This analysis has aimed to show that *Variations and Fugue on an Ancient Taiwanese Music* is one of the most important piano works of Kuo Chih-Yuan. This is not just because this piece won awards in Asian music competitions, but because it is unique in the way it combines the Taiwanese *beiguan* music *Laobaban* and Taiwanese folk music *Ko-Hiong Ho* with Western compositional techniques in an effort to create a music fit to represent Taiwan to the world.

This piece is also the most difficult technically, and the most complicated and rich in terms of content, of all the pieces in the *Kuo Chih-Yuan Piano Solo Album*. My analysis also aims to aid performers of this work by offering insights into the composer’s intentions, methods and influences. I believe an understanding of such matters is fundamental to a pianist who wishes to convey the right spirit and character of the piece. Analysis of the harmonic process of the variations and the

subject entries and modulations in the fugue, along with the connections between each of the different elements and sections, can help a pianist to understand how the music should unfold in performance. However, just understanding this is not enough; considering how the piece uses its source materials – *Laobaban* and *Ko-Hiong Ho* - and understanding their historical and cultural significance, as well as how they connect to this piece, is vital to the kind of ‘culturally informed performance’ for which I am aiming.

Chapter Four: A Performer's View of Kuo Chih-Yuan Piano Solo Album and Concertino for Piano and String Orchestra

Introduction

Stephen Blum's *Grove Online* article on composition tells us that:

Around 1800, the Western classical tradition began to articulate a new conception in which “a musical work has been fully thought out by its composer, and the end result of the composer's thinking calls for interpretation or ‘rethinking’ on the part of the performers and listeners,” resulting in a “polarity between interpretation of classics and creation of original works, (Blum 2001).

Andrew Killick explains this further, although the performers still had the freedom to interpret as well as having autonomy, performances were still restricted by “expression” rather than “the notes,” however expression was marked with growing detail by composers. Nowadays, contemporary composers might use graphic or verbal score, they insist that their compositions are the “creation of original works” and they

expect them to be understood by performers in accordance with their intentions.

(Killick, forthcoming)

In composition and music scores, the composer indicates the time, expression and tempo signature, articulation, different rhythmic patterns, dynamics and even the pedalling. All of these, combined with the music in different styles and structures, works to convey his message, emotion and intention to the audience. Performers tend to do their best to follow what the composer has indicated to satisfy his intentions, making music to deliver to the audience. Just like Lindley describes, “the performer’s job is to follow a “detailed and specific scenario” created by the composer,” (Lindley 1980, 600). And even, as Small says, that “performers are or should be the servants of composers.” (Small 1998, 5-8)

Nicholas Cook goes on to discuss Narmour and musicologist Fred Lerdahl who both consider theory more important than the musician, even going as far as ignoring the individual performer in favour of theory. Cook continues to explain that:

Eric Clarke, Neil Todd and other proponents of the generative approach to musical performance [...] [see] ‘interpreting expression’ [...] as itself an epiphenomenon of structure; performers introduce rubato and other deviations

from the notated music, they claim, in order to project or bring out its underlying structure. (Cook 1999, 240-242)

The Relationship Between Analysis and Performance

Leading on from the above discussion, Philip Bohlman says that musicology “not only describes but prescribes through its acts of interpretation”. (Bohlman 1993, 432)

Nicholas Cook summarises this, musicology “doesn’t just reflect practice: it helps mould it.” (Cook 1999, 243)

The relationship between analysis and performance is thus, a contested one. As Schmalfeldt explains, “it is one thing to consider how we might one day realise a score, and it is quite another thing to perform the work,” (1985, 19). Indeed, from this aspect there is a disjunction between performance and analysis. Jonathan Dunsby adds to this when he says that “understanding and trying to explain musical structure is not the same kind of activity as understanding and communicating music,” he explains further, “a particular kind of interpretation is essential, but how to convey the interpretation to the listener in performance is a different matter,” (Dunsby 1989, 7).

We might comprehend then, that performance is not a direct translation of analysis, in

other words, it is not a word-by-word translation from analysis to music and performance. Analysis and performance should not work on a one-way system of communication, they should instead take part in a mutual interaction. the relationship between performance and analysis is to support each other. The analysis should provide a holistic map, not only showing fragmented pieces. It should not, however, prescribe what the performer must do. This map may guide the performer through the musical journey. They are coexisting, reciprocal and thus performance concretizes analysis, making it reality. In this relationship the performer becomes the bridge connecting analysis and performance, allowing the truest version of the music to emerge.

In addition, through analysis the performer can more closely master the structure, content and music process to build up the expression, emotion and atmosphere of the music. However, I suggest that analysis is not only the explanation of notation; it might also include both historical and cultural contexts to help explore the inner spirit and draw out the colour, timbre and character of the music, thus the performer is capable of giving a convincing interpretation rather than an empirical or intuitional production.

1.

However, theorists can also be said to see the performer as almost a part of musical structure rather than as an individual. Moreover, a performer can be defined as “a person who entertains people by acting, singing, dancing or playing music”.³⁴ But actually the performer is more than a ‘servant’ or even an ‘entertainer’, he could be a supporter, promoter or even a representative of the composer. For example, Kuo was born with curvature of both of his little fingers, so he was unable to develop his own instrumental skills. He instead had to rely on performers to demonstrate, support and even represent his musical compositions. There is another example which exists in Western music history, Robert Schumann, “who damaged his right hand” (Sams 1971, 1156) due to a self-inflicted injury. Schumann, unable to give a public performance anymore compared to his colleagues, passed on this responsibility to Clara Wieck (later Clara Schumann) who not only became his wife, but also demonstrated and gave the premiere performance of *Papillions* in 1831. In addition, Clara became the authority on Schumann’s piano work.³⁵

On the other hand, Cook suggests that the consumer who goes to buy a CD will consider the performer as a representative rather than the music itself. For example,

³⁴ Cambridge Dictionary Online <http://www.dictionary.cambridge.org> Accessed 24 May 2016

³⁵ “Clara Schumann”, Music Academy Online <http://www.musicacademyonline.com/composer/biographies.php?bid=51> Accessed 8 June 2016

someone going to purchase Beethoven or Rachmaninov are attracted more by Alfred Brendel or David Helfgott, who ultimately inspire the sale. “They function more as medium than message.” (Cook 1999, 245). In his description performers also act as an agent or an ambassador for the composer. Furthermore, in my research of Kuo’s musical recording, we can find different interpretations of his music. Kuo himself, was not very comfortable with this at the beginning but after a while he came to see certain interpretations as a welcome addition to his music. From this point of view, a performer could be seen to further develop music, and through their individual interpretations show many different possibilities, not just simply achieving the composer’s intentions. However, Nicholas Cook concludes that Jonathan Dunsby, Wallace Berry and Eugene Narmour all agree that, “[a performance] allots an area of creative freedom to the performer. Yet it still vests ultimate authority in the analyst,” (Cook 1999, 246) and even Heinrich Schenker depicts that, “performance must come from within the work; the work must breathe from its own lungs – from the linear progressions, neighbouring tones, chromatic tones, modulations.” (Schenker quoted and translated by William Rothstein 1984, 10). From both Cook and Schenker’s views the performer is restricted by both analyst and composer.

According to Stephen Davies and Stanley Sadie “interpretation” is “a term used in musical parlance with reference to the understanding of a piece of music. It has often been used primarily to signify the way in which notation should be interpreted,” (Davies and Sadie 2016). However, different performers interpret composer’s indications differently, as well as having different ways of performing, even their personality may play a part. Therefore, different performers playing the same work will produce a different performance through their different understandings and thus expressions of the music, different range of dynamics and tempo, although they all follow the composer’s indications. The result of this is that a performer might create an unexpected performance to what the composer had intended, which is not to say that these unexpected performances can not be valid. In addition, when a performer gives a performance to show his understanding of the works, this kind of activity might be called ‘interpretation’. The definition of performance as, “how well a person, machine, etc. does a piece of work or an activity”³⁶, also seems to imply to how well a performer gives an interpretation of a piece of music. It could almost be said that “the more general use of the term [interpretation], in particular the understanding of a piece of music made manifest in the way in which it is performed,” (Davies and Sadie 2016).

³⁶ Cambridge Dictionary Online <http://dictionary.cambridge.org/dictionary/english/performance>
Accessed 29 June 2016

However, how a performer gives one of a number of possible appropriate interpretations, (which does not mean that it is not possible to give an inappropriate interpretation) is the core question of this chapter. Wallace Berry refers to “the path from analysis to performance,” and also “the path from analysis to interpretive decision,” (Berry 1989, 2, 10.). Thus when a performer gives his performance it is not only well practised, but the music has been rigourously analysed. As Nicholas Cook writes, “performers, it seems, have a great deal to learn from analysis,,” (Cook 1999, 240). Narmour asserts that “it is obvious that if formal relations are not properly analysed by the performer, as well as carefully delineated in the performance itself, then many negative consequences follow” (Narmour 1988, 319).

Thus, we can ask, how important is analysis in influencing performance and what is the relationship between them both. Stein, Britten, Berry and Page have provided their concerns deliberately. Firstly, Erwin Stein’s statement, “the performer must have a crystal-clear conception of the music he is going to play,” (Stein 1962, 19). Here analysis will provide a conception or suggestion of the music for the performer. Wallace Berry condenses this idea, when he talks of “proceeding from conceptualization to realization in performance,” (Berry 1989, 217). To explain, once

the performer has a comprehensive understanding of analysis only then can he proceed to properly realise the music.

However, to avoid a 'one-by-one' or 'step-by-step' analytical translation which could lead to fragmentation, less imagination and creativity, Benjamin Britten suggests that "after the intellect has finished work, the instinct must take over. In performance the analysis must be forgotten," (Benjamin Britten in the foreward of Stein 1962, 8). It is through practise that the performer will bring the analysis to reality. As Tim Page writes, "you only come to know as you proceed," (Page 1987, 287). On the other hand, the performer has the right to make a judgement on what of the analysis suits his own interpretation of a piece, he does not have to become a puppet of the analyst, as Wallace Berry writes:

The analysis that ultimately guides performance is distilled: it is a selective determination along inferred lines of structure that are a basis for the reasoned, reasonable unity to which the analytical enquiry ideally leads, and which in turn is expressed in illumined, illuminating performance, (Berry 1989, 218).

However, just musical analysis understanding is not enough to give a complete comprehensive interpretation, it should also include a historical and the cultural understanding which has been demonstrated in the previous chapters of this thesis. In

this chapter I am going to explain how myself and other pianists interpret Kuo's piano music. The performer not only relies on analysis but should also consider historical and cultural contexts. With this in mind, I will show how to explicitly interpret these pieces from theoretical analysis to musical reality.

The Relationship Between Kuo and the Pianists and Their Interpretations of his Music

Kuo Chih-Yuan Piano Solo Album and Concertino for Piano and String Orchestra

comprise the most important piano repertoire of the composer Kuo Chih-Yuan. They are also the focus of my own doctoral studies in piano performance. Since I started this PhD in 2008 I have engaged in two forms of study: performance and research. In the research I have focused on the background of each piece, for example its historical and cultural context and political identity, and its musical structure, particularly in relation to elements drawn from traditional Taiwanese music and Kuo's methods of combining these with Western compositional techniques. For my performance I have been developing my practical performance skills and interpretation of the music. This too has formed part of my investigation into how Kuo adapts Taiwanese traditional music into his compositions in pursuit of his ideal, which is to create a uniquely Taiwanese music that is respected around the world. Thus, the results of my research are presented in the form of a performance as well as a written thesis, and this final

chapter focuses specifically on the interpretation of Kuo's piano music in performance.

Since 2007, I have collected 4 CDs and 4 DVDs containing performances of the *Kuo Chih-Yuan Piano Solo Album* by 7 pianists, 6 Taiwanese and 1 Japanese, including both studio and live concert recordings. I also collected 1 CD and 2 DVD recordings of the *Concertino for Piano and String Orchestra*. Almost all of these recordings were given to me by the composer himself when I interviewed him over the past 6 years; only 1 CD recording which is played by Yeh Lina was purchased in December 2013 after Kuo had passed away.

Most of the CD and DVD recordings are produced by the Kuo Chih-Yuan Music Society, which consists of a group of people who have a strong sense of Taiwanese identity. The Society gathers to perform and promote the music of Kuo. The pianists and other musicians who play in his concerts are often from his home county of Miaoli, including pianists Wu Xinyi 吳欣儀 and Zheng Rita 鄭喻方. However, after 2010 the pianist Chen Chiuyu 陳丘祐, who had studied piano in Russia for 9 years and graduated from the Russian Gnessin Academy of Music, joined the group and became the leading piano soloist. After this the pianist Yang Inna Chien-ying 楊千瑩 performed Kuo's *Concertino* in January 2011 with the National Chiayi University's

Department of Music Orchestra. In addition, Taiwanese pianists and music professor Yeh Lina 葉綠娜 published a recording with the Taiwan Music Art and Culture Management Company in August 2012. This shows that Kuo's musical influence has now reached beyond his home county and his music is recognised and played by academics and performers beyond his own Music Society. The recent growth in recordings of Kuo's music suggests that Taiwan's classical music environment is moving more towards the music of Taiwanese composers rather than being limited to the Western repertoire. This was particularly after the Taiwanese government gained its first ethnically Taiwanese president who in turn, began to pay more attention to local cultures and traditions.

The first CD recording of Kuo's *Piano Solo Album* was published in 2000 and was performed by the pianist Wu Xinyi under Kuo's supervision (Wu 2000). Pianist Zheng Rita used Kuo's *Variations and Fugue on an Ancient Taiwanese Music* as the subject of her Masters dissertation and final recital, but she did not make a recording of this piece. Both pianists were born in Kuo's home county and have had much interaction with Kuo. They both have been leading soloists in Kuo's Music Society.

However, Kuo had to use hearing aids and could not listen to the details of the performances when he gave the pianists his advice. Additionally, Kuo was born with curved bones in the little fingers of both hands, and could only play very simple melodies on the piano. He often complained that he felt ashamed of his condition, and told me that if he could really play the piano he would have had greater success because then he would have been able to properly demonstrate how his music should sound and how it should be performed (Interviews with Kuo from 2006 – 2013).

However, the situation changed in the summer of 2010 when Chen Chiuyu, who was very ambitious to promote his piano performance career, wrote a letter to Kuo asking for permission to start playing Kuo's music in his own solo concerts. At the time I was interviewing Kuo and so I contacted Chen and arranged a meeting for Kuo and Chen to discuss the performance and permission. After this Chen was very keen to visit Kuo and discuss his music and to show his performance to Kuo, and he built up a good relationship with the core members of Kuo's Music Society. The consequence was that Chen became Kuo's and the Society's favourite pianist and they began using Chen instead of the previous pianists. Chen has a very outstanding piano technique and when he plays Kuo's music he tends to play with a faster tempo than Kuo had indicated. Kuo confided in me that when he first heard Chen's playing he thought it

was too frantic, as if it would give him a heart attack, but after having worked with Chen for a while he became more comfortable with his style (Interviews with Kuo from 2010-12).

The latest CD publication was performed by pianist Yeh Lina who is a professor and concert pianist in Taiwan, having an excellent reputation both in academia and performance (Yeh 2012). She started recording Kuo's *Piano Solo Album* in 2010 and as I was recording Kuo's piano solo music myself at the time, I was curious to know about her interpretation and publication process. However, Kuo tried to avoid talking about it several times, and finally said that she only met him one time and for a very short period to sign a copyright contract, take photographs and play a few pieces. After that she did not have any face-to-face communication with Kuo, and he was not very interested in her album and did not wish to comment on her recording (Interview with Kuo, September 2013).

From all of these cases, how to interpret Kuo's piano music becomes an interesting question because Kuo himself could change his ideas regarding his own music when he heard it performed by different pianists. Even when the pianists listened to Kuo's opinion on how to play his music, they performed it differently according to their

educational background, performance technique, life experience, musical sense, their own personalities and how they interacted with Kuo. Furthermore, the pianists themselves sometimes change their minds on their interpretations after several years. For instance, Wu Xinyi discussed her 2000 recording with me in summer 2011. She told me she would use a different expression and interpretation if she had the chance to record Kuo's music again (Interview with Wu, August 2011). Thus, there will be many possible ways to interpret Kuo's music, and every new performance is a recreation of the music.

In my view, pianists who wish to perform Kuo's music appropriately should consider the performance of Taiwanese traditional music. When traditional Taiwanese musicians give a performance they have to use elements of the original improvisation to make the original music their own. Kuo adapts Taiwanese traditional musical elements into his music, which is fully pre-composed rather than improvised, and the pianist should follow the score when performing rather than improvise any extra notes. However, Kuo indicates some *rit.* and *accel.* and the pianist can use *rubato* to express freedom in their performance. The title *Fantasia* suggests an improvisatory quality, and Kuo adapts the idea of improvisation in the spirit of Taiwanese music in composing this piece. Such points should be considered when we interpret Kuo's

music, for his use of traditional Taiwanese elements must be brought out effectively in performance.

The interpretation of Kuo's piano music places special responsibilities on the pianist for several reasons. Firstly, Kuo could not play the piano well, so his compositions were based on his ideas rather than music created on the piano itself. He himself could not really demonstrate how exactly he wanted his music played. Secondly, he left out details and specific information on the music in his album, such as the background of the music, which traditional pieces he was adapting, and the pedalling and fingering. As a result, pianists have to undertake independent study in order to get this information so that their interpretations can be based on more than just the notes. Thirdly, as time went by and Kuo had encounters with different pianists, he changed his mind about how his music should be interpreted. Fourthly, when I played Kuo's music to him, he did not give me much specific advice on how to perform it. He seemed to prefer to give pianists freedom in interpreting his music. In Western composition, Bach did not write any dynamics in his music, so pianists have more freedom to design their own, while Claude Debussy wrote down much more detail in his scores so that pianists should follow his intentions as precisely as possible. Kuo's approach seems closer to Bach's. Finally, Kuo's use of traditional Taiwanese elements

calls for awareness of those elements on the part of the pianist and sensitivity in rendering them in a way that remains compatible with a contemporary composition for a Western instrument and does not undermine the musical unity.

My interest and research into Kuo and his music began in 2007, before I began my academic studies in 2008, but through these 6 years of academic training I have sought a deeper understanding of his music. There are three areas in which I have benefitted by coming to Sheffield to pursue these studies. Firstly, academic training in the UK has allowed me to observe Taiwanese culture more clearly and deeply by not being immersed in it; by moving from the position of an insider to that of an outsider, I have gained a new perspective on Taiwanese culture and music. Secondly, from my PhD academic studies I have gained new knowledge of different methodologies including both approaches to musical analysis and perspectives on the music's cultural history and background and the composer's political identity. Thirdly, I have been able to study piano performance with two outstanding piano tutors. Valentina Kalashnik, who studied at Kiev State Tchaikovsky Conservatoire, helps me to emphasise the dynamic and character of music strongly and make the music very expressive, for instance making the melody extremely cantabile and leaving more space between phrases. Elizabeth Woods, who studied music at Durham University

and at the Royal Northern College of Music, helps me by asking me to play the music very carefully and precisely, especially in the pulse and articulation. Their different styles of teaching and their focus on different aspects of music have stimulated me to gain a more comprehensive understanding of performance. If I had stayed in Taiwan I would not have been exposed to such a range of teaching styles and cultures.

In my recording reviews in this chapter I discuss the structure, tempo and timing, phrasing, dynamics, musical balance, pedalling, and character of the pieces and any special techniques required. I use the tempo as the basic standard for comparing pianists' performances, because tempo is both objectively measurable (in beats per minute) and crucial to the subjective effect of the music. I also look at the differences between my interpretation and those of other performers and show how I interpret Kuo's use of Taiwanese traditional musical elements, including imitation of traditional styles, sounds and gestures. In this I seek to advocate my ideal of a culturally informed performance.

Kuo Chih-Yuan Piano Solo Album

According to Stephen Davies, the "notion of interpretation is relatively recent, and has acquired increasing importance because of the possibilities of comparison made

available through recordings,” (Davies and Sadie, 2016). Furthermore, Nicholas Cook suggests that it is significant that we can now, through the remains of recordings collected through performance heritage, analyse how a piece of music is performed. For example, Jose Bowen who used computers to measure the timing of recorded performances of the same piece of music (Cook 2003, 208).

Thus evidently, the source of a recording becomes a crucial reference for researching and understanding music and performance interpretation. When we listen to a recording, we hear the best version of a performance, whether recorded in a studio or a live performance hall, because before that, the performer must be well prepared for their performance. Furthermore, different performers will give different interpretations of the same work and so in this section I will compare different recordings of Kuo’s music.

First I will introduce the various CD and DVD recordings that include pieces from the *Piano Solo Album*, with basic information on the pianists, producers, year of publication and contents of each recording.

Recordings that include pieces from Kuo Chih-Yuan Piano Solo Album:

- 1) Yeh Lina 葉綠娜: *Kuo Chih-Yuan Gangqin Duzou Quji* 郭芝苑鋼琴獨奏曲集
Kuo Chih-Yuan Piano Solo Works, One CD 1.02'34". Produced by Taiwan
Music Art and Culture Management Co., Ltd. 2012.

This recording includes *Ancient Taiwanese Music Fantasia*, *Six Piano Pieces*,
Four Traditional Taiwanese Tunes and *Fantasia Taiwan Kau-ka Tune*. Lina Yeh,
a Taiwanese concert pianist, was born in Kaohsiung county and studied in
Salzburg, Hanover, Banff and the Juilliard School. She returned to Taiwan in
1978 to teach in the Music Department of National Taiwan Normal University.
She has given concerts in Europe, America, Australia and New Zealand. In
recognition of her many achievements she was awarded the National Cultural
Award in Taiwan.

- 2) Chen Chiuyu 陳丘祐, *Jiu shi yu san shi de dui hua*, 90 與 30 的對話, (A
Conversation between 90 and 30) (at the time of recording Kuo Chih-Yuan was
90 years old and the pianist, Cheng, was 30); *Kuo Chih-Yuan da shi xian yue zhi
ye*, 郭芝苑大師絃樂之夜 (An Evening of String Music by Maestro Kuo
Chih-Yuan). Two CDs 33'22" and 42'34" and two DVDs 36'45" and 52'01".
Produced by Taiwan Miaoli County Kuo Chih-Yuan Music Society, 2011.

This CD and DVD recording includes *Piano Suite, Ancient Taiwanese Music Fantasia, Four Taiwanese Traditional Tunes, Variations and Fugue on an Ancient Taiwanese Music, Fantasia Taiwan Kau-ka Tune, Six Piano Pieces* and another three pieces for violin and cello. Chiuyu Chen was born in 1981 in Taichung, Taiwan. He studied in various institutions in Russia including Tambov State Rachmaninov Musical-Pedagogical Institute and Russian Gnesin Academy of Music. He has given many recitals throughout Taiwan and has also performed in Finland.

- 3) Wu Xinyi 吳欣儀: *Taiwan Yinyue Xiandai Sheng* 台灣音樂現代聲: 國寶級作曲家郭芝苑室內樂作品集 (The Modern Voice of Taiwan Music: A Selection of National Treasure Composer Kuo Chih-Yuan's Ensemble Works). One DVD 62'13". Produced by Taiwan Miaoli County Kuo Chih-Yuan Music Society, 2008.

This live concert DVD includes one piano solo work, which is *Ancient Taiwanese Music Fantasia*; the rest are pieces for trumpet and piano, violin, clarinet and piano, and piano and cello. Wu Xinyi graduated from Southern Illinois University in the USA and received her MA in piano performance from

Donghai University in Taiwan. She is now a piano teacher in several secondary schools in mid-Taiwan and a music lecturer at Jingyi University, and she often takes part in piano performances in the mid-Taiwan area.

- 4) Suono Yoshiko 庄野宜子: *Yamagagufu Kuo Chih-Yuan Taiwanese Concert* 蓬山樂府郭芝苑台灣音樂コンサート (Kuo Chih-Yuan Taiwanese Music Concert) by Yamagagufu Music Society, one DVD 1.45'10". Produced by Japan West-Japan Taiwanese Society, 2007. This live concert DVD includes *Ancient Taiwanese Music Fantasia* along with Taiwanese songs and violin pieces. Suono Yoshiko is a retired primary school music teacher who occasionally participates in piano performance.

- 5) Zheng Rita 鄭喻方: *Jie ren xin, Xiang tu qing* 傑人心 鄉土情 (Heart of elite, a love of local Taiwanese culture). A Live Recording in Shinmin high school art centre, one DVD about 1.40'. Produced by Taiwan Miaoli County Kuo Chih-Yuan Music Society, 2006.

This live DVD includes *Piano Suite* played by Zheng Rita, *Concertino for Piano and String Orchestra* played by Wu Xinyi, choral and soprano solo pieces, and a

musical play, *Feng Yi Ting* 鳳儀亭 (The story of a honey trap in the Three Kingdoms period of China). Zheng Rita received her Masters degree from the music department of Soochow University in Taiwan; the subject of her dissertation was the *Variations and Fugue on an Ancient Taiwanese Music*.

- 6) Wu Xinyi 吳欣儀: *Kuo Chih-Yuan Gangqin Duzou Quji* 郭芝苑鋼琴獨奏曲集 *Kuo Chih-Yuan Piano Solo Album*. One CD 32'38". Produced by Taiwan Jingyi University and Jingyi University library Vision Centre (2000).

This CD includes *Piano Suite*, *Ancient Taiwanese Music Fantasia*, *Six Piano Pieces* and *Four Children's Piano Pieces*. This CD was made for the purpose of publicizing Kuo's musical achievements and praising his contribution to Taiwanese local culture.

- 7) Wei Yumei 魏宇梅: *Kuo Chih-Yuan Guojia Yinyueting Shikuang Luyin* 郭芝苑國家音樂廳實況錄 (Kuo Chih-Yuan Concert, A Live Recording in the National Concert Hall). One CD 37' 04". Produced by Taiwan Miaoli County Kuo Chih-Yuan Music Society, 1995.

In this live concert CD, the *Six Piano Pieces*, *Ancient Taiwanese Music Fantasia*, and three symphonic etudes are included. Wei Yumei graduated from the University of Indiana and received her MA in piano performance from the University of Southern California. She has won the Kingsville International Young Artists Competition, Young Pianist Competition in Santiago, USA, and Taipei Piano Competition. She is now an associate professor in Taipei Art University and she frequently gives piano concerts in Taiwan, Europe and America.

Concertino for Piano and String Orchestra

- 1) Yang Inna Chien-ying 楊千瑩 and National Chiayi University's Department of Music Orchestra; *Taiwan yinyue lizan* 台灣音樂禮讚：國立嘉義大學音樂學系巡迴演出 (A Ceremony in Praise of Taiwanese Music. A Live Tour Concert Recording of the National Chiayi University Department of Music), 2011.

This includes *Concertino for Piano and String Orchestra* and also music by three other Taiwanese composers. Chien-ying Yang graduated from Moscow State Tchaikovsky Conservatory, where she received her piano performance doctoral degree. She won the Taipei International Chopin piano competition and was invited to many music festivals such as Israel's Tel-Hai International Festival in

2007 and Finland's Suolati International Festival in 2006. She is now an associate professor at National Chiayi University.

- 2) Wu Xinyi 吳欣儀, accompaniment pianist Lin Jingjiang Chun 林靖淳; *Jie ren xin, Xiang tu qing* 傑人心, 鄉土情 (Heart of elite, a love of local Taiwanese culture). The DVD is a recording of an evening of Kuo Chih-Yuan including his Taiwanese songs and a musical. It is a live recording in Shinmin high school's art centre. The recording lasts about 1.40'. Produced by Taiwan Miaoli County Kuo Chih-Yuan Music Society, 2006.

The DVD content is the same as number 5 above, and for information on the solo pianist Wu Xinyi see number 3 above. Accompaniment pianist Lin Jingjiang Chun received her piano performance Masters degree from Taiwan's Tunghai University, and won the Yamaha Junior Concerto Competition in 1998.

- 3) Yeh Lina 葉綠娜: *Bygodczsy Music Festival* live recording, with Taipei Philharmonic Orchestra in Poland's Bygodczsy Music Festival, 2004.

The content of this live CD includes *Concertino for Piano and String Orchestra*

and Western composers' music such as Mozart's *The Marriage of Figaro* and

Beethoven's *Symphony No. 7*. For information about the pianist see number 1.

The following table summarizes the pianists, CD and DVD titles, pieces from the *Kuo Chih-Yuan Piano Solo Album* and the year of publication.

Table 4.1: List of Recordings

Pianists	CD/DVD title	Kuo's piano pieces	Year of publication
Yeh Lina	<i>Kuo Chih-Yuan Piano Solo Works</i>	1. <i>Ancient Taiwanese Music Fantasia</i> 2. <i>Piano Suite</i> 3. <i>Six Piano Pieces</i>	2012
Chen Chiuyu	<i>A Conversation between 90 and 30</i>	1. <i>Piano Suite</i> , 2. <i>Ancient Taiwanese Music Fantasia</i> 3. <i>Six Piano Pieces</i> 4. <i>Variation and Fugue on a Taiwanese Music</i>	2011
Wu Xinyi	<i>The Modern Voice of Taiwanese Music</i>	1. <i>Ancient Taiwanese Music Fantasia</i>	2008
Suono Yoshiko	<i>Kuo Chih-Yuan Taiwan Music Concert by Yamagagufu Music Society</i>	1. <i>Ancient Taiwanese Music Fantasia</i>	2007
Zheng Rita	<i>Heart of elite, a love of the local...</i>	1. <i>Piano Suite</i>	2006
Wei Yumei	<i>Kuo Chih-Yuan Concert, A Live Recording in National Concert Hall</i>	1. <i>Six Piano Pieces</i> 2. <i>Ancient Taiwanese Music Fantasia</i>	1995
Wu Xinyi	<i>Kuo Chih-Yuan Piano Solo Album</i>	1. <i>Piano Suite (prelude, Dance Oriental)</i> 2. <i>Ancient Taiwanese Music Fantasia</i> 3. <i>Six Piano Pieces</i>	2000

This table shows that only Chiuyu Chen has recorded all of the pieces in the *Kuo Chih-Yuan Piano Solo Album*. The other pianists have only performed a selection of pieces from the album. I myself recorded a complete DVD of it in 2013, and the following discussion includes comparison of my interpretation with those of the above pianists.

The rest of this chapter will be divided into four sections. First, I will compare the six recordings of the *Ancient Taiwanese Music Fantasia* and propose my own interpretation of this work. This is important because the piece uses various ideas from Taiwanese traditional music, as discussed in chapter 2, and is also the piece with the most numerous recordings. Secondly, I will discuss the interpretation of the *Variations and Fugue on an Ancient Taiwanese Music* by using my research results about the relationship between *Laobaban* and the variations and between *Ko-Hiong Ho* and the fugue. I will compare aspects of Chen's performance with my own, including performance style and tempo control. Thirdly, I will discuss how to interpret certain elements of the *Piano Suite* and *Six Pieces* (ten pieces in total) that form part of the *Kuo Chih-Yuan Piano Solo Album*, such as their character, rhythmic patterns, pedalling, use of tempo and special techniques. Here I will also compare different recordings. Finally, I will discuss the

interpretation of the *Concertino for Piano and String Orchestra* and compare three pianists' recordings.

In summary, this chapter compares all the existing recordings of Kuo's *Piano Solo Album* and *Concertino* in terms of performance style including tempo, balance, character, pedalling and so on. However, I will focus more on tempo because this can be measured with a metronome for comparison with Kuo's original tempo. Tempo is a key factor in deciding the character of the piece and reflecting the pianist's level of technique and interpretation.

***Ancient Taiwanese Music Fantasia* Recording Review and Performance Suggestion**

In this part, I will review the six recordings of *Ancient Taiwanese Music Fantasia* (1956) and compare them with my own recording from 2011. I have several experiences of playing this piece in concerts, and also had the honour of playing it to Kuo Chih-Yuan in the summer of 2010 and again in February of 2011. Therefore, I would like to share Kuo's opinion on my performance and his advice for the benefit of future performers.

Ancient Taiwanese Music Fantasia is one of the most frequently selected pieces for concerts of Kuo's music. Many Taiwanese concert pianists have played this piece in their concerts. I have collected more than twenty albums of Kuo's music, among which, six albums include performances of the *Ancient Taiwanese Music Fantasia*, as listed above. Except for the DVD album, *Yamagagufu Kuo Chih-Yuan Taiwan Music Concert*, which includes the live recording and video of Kuo Chih-Yuan's concert in Japan and was produced by a Japanese record company, in which this piece was performed by a Japanese pianist, all the other five albums were produced in Taiwan, and played by Taiwanese concert pianists. *Kuo Chih-Yuan Piano Solo Album* played by Wu Xinyi is produced and published by Taiwan Jingyi University, and *Kuo Chih-Yuan Piano Solo Works* played by Yeh Lina is produced by Taiwan Music Art and Culture Management Company. The other three are live recordings of Kuo's concerts produced by Kuo's Music Society.

Among the above mentioned three concert pianists, Wu Xinyi is the one who most often plays Kuo's piano works and interacts with Kuo relatively frequently. The *Kuo Chih-Yuan Piano Solo Album* was recorded by her with Kuo's guidance in 2000. She felt that every piece recorded by her must meet Kuo's expectation of musical style. Therefore, Wu's performance and interpretation should be very close to Kuo's

intentions. However, Wu once told me in 2009 that when the album was recorded in 2000, time was quite pressing, and there was no other recording of the complete *Kuo Chih-Yuan Piano Solo Album* for reference, and that if she had the chance to record it again, she could play better with a different way of interpretation thanks to the experience accumulated from playing Kuo's pieces over the years (Interview with Wu, August 2009). On the other hand, Kuo spoke highly of Wei Yumei's performing skill and her way of interpretation, because he could see that both Wei's performing skill and playing tempo were excellent, though they did not have much communication about musical interpretation. However, Kuo once seemed unsatisfied with Suono Yoshiko's performance, because she once played an *Allegro* prelude of Kuo's at too slow a tempo, making this piece sound like an *Adagio* nocturne, which totally misinterpreted the musical idea Kuo wished to convey (Interview with Kuo and Wu, September 2010).

The six pianists have different levels of musical study and performing backgrounds and different approaches to the interpretation of Kuo's music. An initial sense of these differences can be gleaned by comparing the performing time of this piece as played by each pianist (Hsu Victor is my English name) (see table 4.2).

Table 4.2: The performing time of the six pianists.

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiuyu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time	6' 09"	6' 42"	6' 38"	6' 06"	5' 56"	6' 58"	6' 46"

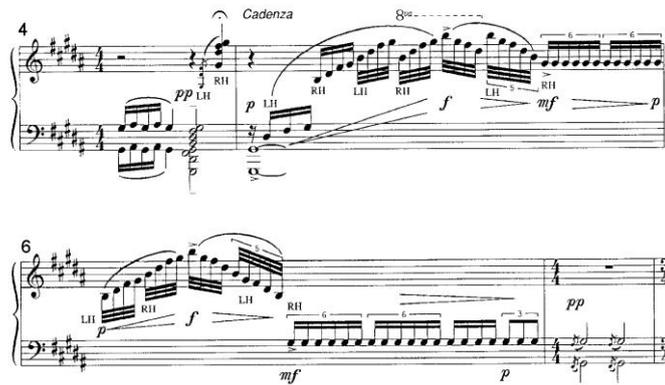
From the above table, we can see that the performing time by Wu in 2008 and 2000 has a difference of 32 seconds, Wei and Wu (2008) have a similar performing time, while there is only 4 seconds' difference in the performing time by Suono Yoshiko and Wu in 2000. Yeh's recording is the longest one and Chen's recording is the shortest. In fact, Kuo gives tempo markings and metronome marks for every section; however, the *fermatas* at the end of a section, the inclusion of a *cadenza* and the markings of *accel.* and *rit.* all suggest that the timing can vary according to different performers or the same performer at different times, which results in different performing times in playing this piece. Naturally, the pianist's interpretation also affects the tempo and hence the performing time. A shorter performing time reflects a preference for faster tempos and usually a more brilliant or virtuoso playing style, as seen most clearly in the case of Chen.

Table 4.3: The performing time for the *Introduction and Cadenza*

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiuyu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time (approx.)	0'36"	0'34"	0'40"	0'42"	0'40"	0'44"	0'43"
Tempo (approx.)	$\text{♩.} = 69$	$\text{♩.} = 70$	$\text{♩.} = 58$	$\text{♩.} = 58$	$\text{♩.} = 48$	$\text{♩.} = 58$	$\text{♩.} = 59$

In the *Introduction and Cadenza*, Kuo marks the tempo as *Larghetto* $\text{♩} = 66$, but Suono, Wu (2008) and Yeh play it with a very similar tempo, around $\text{♩} = 58$ (see table 4.3). Such a slow tempo, together with inadequate *legato* and articulation, makes it difficult to achieve a proper shaping of phrases. Wu plays at a faster tempo in 2008, but both she and Wei still show inadequate *legato* and articulation, which breaks the continuity of the music phrase. If the performers understand that the original idea of this piece is to be performed by *kezixian*, with the sustained sound characteristic of bowed instruments, they should use more *legato* in delivering this melody. Although I play at a tempo of $\text{♩} = 59$, I use much *legato* and *rubato* to make the melody sound more like a bowed instrument and give the music a sense of direction and progress.

Figure 4.1: *Ancient Taiwanese Music Fantasia, Cadenza*



In the performances by Suono and Wu (2000 and 2008), each set of arpeggios in the *cadenza* is cut into two or three parts (see fig 4.1). Only Wei plays each set of arpeggios in one continuous motion. I prefer Wei's method, because the *cadenza* is structured in two phrases and not designed to be divided into four.

In playing these sets of arpeggios, the undamped effect of the *guzheng* (zither) can be imitated by holding down the pedal throughout, using the very tip of stiff fingers to produce a sharp sound, imitating a zheng player who uses their nails to sweep or pluck the zheng. Then, the *lunzhi* technique of the *pipa* (playing the same note with different fingers) can be imitated by playing the fast repeated notes with the very top of the fingertip to produce a sharper sound.

Table 4.4: The performing time for the theme

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiu-yu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time (approx.)	0'45''	0'53''	0'44''	0'42''	0'40''	0'45''	0'41''
Tempo (approx.)	$\text{♩} = 70$	$\text{♩} = 65$	$\text{♩} = 67$	$\text{♩} = 70$	$\text{♩} = 71$	$\text{♩} = 64$	$\text{♩} = 59$

For the theme, ‘*a tempo*’ is marked which means back to *Larghetto* $\text{♩} = 66$. From the above table (4.4), we can see that Wu (2008), Wei and I, after playing the *cadenza*, have the tendency of coming back to play the theme with the tempo at which they played the introduction; while Wu (2000), and Suono play the theme faster than the tempo they use for the introduction, their tempo for the theme is very close to *Larghetto* $\text{♩} = 66$.

Figure 4.2: *Ancient Taiwanese Music Fantasia* bars 8-11



For this musical section (see fig. 4.2), the note range for the right hand melody is from g# to f#, which is similar to human voice range, and all notes are marked with *legato*, therefore, this section should be played very smoothly, like singing. On the other hand, as this melody derives from *Shui Di Yu* played by *kezixian*, the performer might aim to reproduce the sustained and continuous effect of the *kezixian* on the piano. Either way, a *legato* touch is called for.

Table 4.5: The performing time for the first variation

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiuyu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time (approx.)	0'44"	0'47"	0'44"	0'46"	0'39"	0'55"	0'43"
Tempo (approx.)	♩ = 70	♩ = 61	♩ = 71	♩ = 67	♩ = 74	♩ = 61	♩ = 59

The tempo for the first variation should be the same as the theme. In the recording, only Wei and I keep playing with the same tempo while Wu and Yeh show a slower tempo, and Suono and Chen a faster tempo (see table 4.5). Kuo once told me that he was in favour of playing this first variation at a slightly faster tempo than he indicated for the theme (Interview with Kuo, February 2011). Chen changes the mood in this

section: by playing at a faster tempo he makes it more exciting, which is quite close to Kuo's idea, here. In terms of tempo in this section, all six recordings have accurate presentation, but the interpretation in other aspects is the same as in playing the theme. The melody of this section is composed by moving the melody of the theme one octave higher. In order to avoid presenting the same tone as is in the theme, I suggest the performer should play with a brighter touch and strictly abide by the dynamic symbols by emphasizing the *mp* at the beginning. When I am playing the theme I again imagine I am playing a *kezixian*. I also now follow Kuo's instruction to play this variation slightly faster to give more contrast with the theme.

Figure 4.3: *Ancient Taiwanese Music Fantasia* bars 21-23



Table 4.6: The performing time for the *intermezzo* and *cadenza*

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiuyu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time (approx.)	0'29"	0'36"	0'38"	0'31"	0'33"	0'34"	0'39"
Tempo (approx.)	$\text{♩} = 80$	$\text{♩} = 68$	$\text{♩} = 71$	$\text{♩} = 80$	$\text{♩} = 70$	$\text{♩} = 70-66$	$\text{♩} = 71$

The marked tempo for the *intermezzo* and *cadenza* is $\text{♩} = 88$, but from the table above (4.6), none of the pianists plays this section at the desired tempo. This is most likely a technical problem, as it is hard to play continuous octaves marked *ff* and *f* at a tempo of $\text{♩} = 88$. Chen demonstrates this brilliantly, which contrasts to Yeh who slows down the tempo on the *cadenza* part. When I played this section to Kuo in 2011 he emphasised that I should bring out the *ff* carefully because that is the climax of the *cadenza*. The other pianists in general did not reach *ff* at this point. Wu mentioned that Kuo always asked pianists to play slightly faster when playing the last part of an arpeggio pattern such as that in this section (Interview with Wu, September 2011). In these arpeggios, the undamped effect of the *guzheng* can again be imitated by holding down the pedal throughout the arpeggio.

Figure 4.4: Ancient Taiwanese Music Fantasia bars 33-40

31 $\text{♩} = 68$ 8^{va} mp p ff f LH RH

34 mf Cadenza pp LH RH

37 8^{va} $accel.$ f

39 ff f $rit.$

climax

Table 4.7: The performing time for the second variation

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiu-yu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time (approx.)	0'54"	1'03"	1'08"	0'58"	0'47"	1'03"	1'06"
Tempo (approx.)	$\text{♩} = 71$	$\text{♩} = 59$	$\text{♩} = 67$	$\text{♩} = 75$	$\text{♩} = 79$	$\text{♩} = 73$	$\text{♩} = 74$

The marked tempo for the second variation is the same as for the *intermezzo* which is $\text{♩} = 88$, but again this piece is not played at such a tempo by any of the pianists, including myself (see table 4.7). The fact that the melody of this section is played in continuous octaves in the right hand, while the left hand accompanies with continuous arpeggios and a two-octave leap often appears between the arpeggios, makes it difficult to play this section at $\text{♩} = 88$. When I am playing this section, I especially emphasize the top of notes in the octaves and arpeggiated chords to produce a stereo perception. There is an arpeggio at the end of the section, approximately 2 bars long, which can once more be played with the pedal down to imitate the sound of the *guzheng* (see fig. 4.6).

Figure 4.5: *Ancient Taiwanese Music Fantasia* bars 43-45



Figure 4.6: *Ancient Taiwanese Music Fantasia* bars 54-59



Table 4.8: The performing time for the third variation

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiuyu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time (approx.)	1'00"	1'18"	1'07"	1'04"	0'59"	1'12"	1'19"
Tempo (approx.)	♩ = 70	♩ = 59	♩ = 66	♩ = 66	♩ = 72	♩ = 62	♩ = 59

Wu (2008) and Suono play the third variation at the designated tempo of ♩ = 66 (see table 4.8). Chen plays at the fastest tempo again here, while I play at the same tempo as Wu (2000). The reason that I play at a slower tempo than written is for the consideration of the tempo design for the whole piece: that is, the relationship between the tempos of different sections should be as written. In this section, the theme is played in the middle of the texture by the left hand, while the right hand plays an arpeggio accompaniment in sextuplets. In view of the *legato* marked on the left hand melody, when I play the theme, I once more imitate the smooth and continuous playing of the *kezixian*, while the right hand emulates the deft and

delicate plucking of the *guzheng*. In all six recordings, the sextuplets of the higher-pitched part in bars 71-72 are dominating; but I prefer to make the left hand G# dominate, because it is a continuation of the preceding melody note (see fig. 4.7 and arrows).

Figure 4.7: *Ancient Taiwanese Music Fantasia*, bars 70-75

70

72

74

Allegretto ♩ = 108

Table 4.9: The performing time for the fourth variation

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiuyu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time (approx.)	0'58"	0'48"	0'43"	0'45"	0'44"	0'50"	0'51"
Tempo (approx.)	♩ = 73	♩ = 84	♩ = 79	♩ = 87	♩ = 110	♩ = 67	♩ = 91

The written tempo for the fourth variation is $\text{♩}.=108$, is the fastest tempo and the climax of the whole piece; however, according to the above table, the tempos used by the pianists in the six recordings are mostly much slower than $\text{♩}.=108$ (see table 4.9). Only Chen plays even faster than this tempo; however, by playing so fast at the beginning he loses control over the left hand and is not able to produce the *accel.* which Kuo indicates at bar 88 to build up the climax of this section, and instead he slows down at bar 88. The other pianists do play the *accel.* because they start the section slightly slower to build it up. I play slightly faster than the other pianists (except Chen) to present an atmosphere of excitement and climax. To play this section requires such techniques as the right hand continuously playing the melody in octaves and chords together with the left hand's continuous arpeggio octaves and wide-leaping accompaniment, while varying the dynamics between *mf* and *ff*. The nuances in the arpeggios played by the left hand which Kuo said should be gradually *crescendo* and *diminuendo* like waves (Interview with Kuo, October 2010³⁷), might easily cause ambiguity and loss of control. It can be said that this section is the most difficult in the whole piece, the performances of all the pianists, including me, have certain lapses. For example, the left hand accompaniment played by both Wu and Suono is too loud, while Wei achieves better balance but fails to reach the desired dynamic of *ff*. However, Kuo once told me that he had never heard anyone playing this piece without any mistakes (Interview with Kuo, February 2011).

Figure 4.8: *Ancient Taiwanese Music Fantasia* bars 88-89



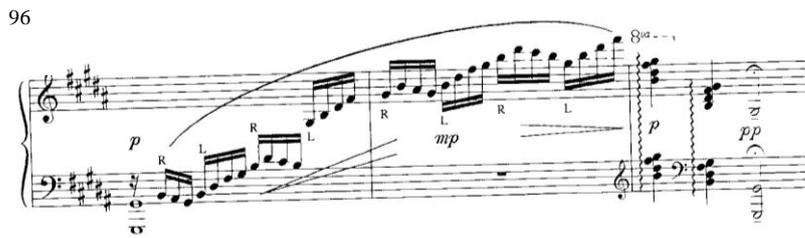
³⁷ A transcription of this interview is available in the index section of this thesis (p.317).

Table 4.10: The performing time for the *coda*

Performer	Wei Yumei (1995)	Wu Xinyi (2000)	Suono Yokoshi (2007)	Wu Xinyi (2008)	Chen Chiuyu (2011)	Yeh Lina (2012)	Hsu Victor (2011)
Performing time (approx.)	0'47''	0'43''	0'47''	0'36''	0'45''	0'44''	0'47''
Tempo (approx.)	♩=56	♩=50	♩=52	♩= 51	♩=47	♩=39	♩=56

The designated tempo of the *coda* is ♩=66, which is the same as that of the introduction; therefore, the performers should return to the tempo they used in the introduction, which will be much slower than variation 4. However, as is shown by the above table (4.10), with the exception of Chen who almost goes back to the same tempo as the introduction, the others perform significantly slower, especially Yeh. The difference for Wu (2008) and Yeh are the most significant as Wu plays the introduction at ♩=70 but plays the *coda* at only ♩=51 while Yeh goes from ♩=58 to ♩=39. Suono uses roughly ♩=52 in the first part of the *coda*, which is decreased to ♩=42 and gradually slows down in the second half. Furthermore, in Suono's rendition the last three G#m7 arpeggiated chords are played separately. Wu, on the other hand, pauses customarily at the highest note of the G#m7 arpeggio, which severs the string of the arpeggio into two parts, while Wei, Chen and I play it as a coherent musical phrase in keeping with its character as an evocation of *guzheng* playing.

Figure 4.9: *Ancient Taiwanese Music Fantasia* bars 96-98



Summary

Table 4.11: The performing time for the *Ancient Taiwanese Music Fantasia*

Section	Intro and Cadenza	Theme	1st Variation	Intro Cadenza	2nd Variation	3rd Variation	4th Variation	Coda
designated tempo	♩ = 66	♩ = 66	♩ = 66	♩ = 88,	♩ = 88,	♩ = 66	♩ = 108	♩ = 66
Wu Xinyi 2008	♩ = 70	♩ = 70	♩ = 67	♩ = 80	♩ = 75	♩ = 66	♩ = 87	♩ = 51
Wu Xinyi 2000	♩ = 58	♩ = 65	♩ = 61	♩ = 68	♩ = 59	♩ = 59	♩ = 84	♩ = 50
Suono Yoshiko	♩ = 58	♩ = 67	♩ = 71	♩ = 71	♩ = 67	♩ = 66	♩ = 79	♩ = 52
Wei Yumei	♩ = 69	♩ = 70	♩ = 70	♩ = 80	♩ = 71	♩ = 70	♩ = 73	♩ = 56
Chen Chiuyu	♩ = 48	♩ = 71	♩ = 74	♩ = 70	♩ = 79	♩ = 72	♩ = 110	♩ = 49
Yeh Lina	♩ = 58	♩ = 64	♩ = 61	♩ = 70-66	♩ = 73	♩ = 62	♩ = 69	♩ = 39
Hsu Victor	♩ = 59	♩ = 59	♩ = 59	♩ = 71	♩ = 74	♩ = 58	♩ = 91	♩ = 57

From the above table (4.11), we can see the difference between the six recordings plus mine and the designated tempo of the music, as well as the tempo in different sections. We can see that the tempos used in the second and fourth variations of all the recordings differ from the designated one significantly. I consider that the reason was that the performers could not reach the required tempo because the techniques required by the second and fourth variations

are the most difficult. In such circumstances, the performers might consider slowing down the third variation as well, so that its tempo will remain in the right relationship with those of the second and fourth variations. In addition to this, the performers could reduce the tempo of every section uniformly according to a certain scale so to create the appropriate contrasts in tempo. In my case, I play every section at about 90% of the designated tempo. In most of the recordings, a faster tempo is used where the skill requirement is easier to meet and a slower tempo used where it is difficult to play, which results in an uneven tempo contrast.

I played the piece to Kuo in August 2010 and February 2011, hoping for some advice on my performance and interpretation. Regarding the first performance, he told me that he agreed with my interpretation, but that I should pay more attention to the dynamics and tempo of some sections. The second time, he explained to me how to express the dynamics of the left hand in the fourth variation. Apart from these, he made no specific requirements in the two consultations. I had also seen him giving advice to another pianist regarding this piece, which were mostly on tempo and dynamics as well. Essentially, Kuo left plenty of room for performers to interpret his music. He did not have special requirements as to the touch, the partition of the musical phrases, the expression of the tones, the usages of the pedal, and the fingering. This might be in part because Kuo was not able to play the piano himself and also had suffered from hearing loss, which prevented him from offering precise guidance. But the freedom Kuo gave to the performer might also be in the spirit of improvisation in traditional Taiwanese music. If so, this is another reason why pianists should have some knowledge of traditional Taiwanese music to help them interpret Kuo's music effectively. More specifically, given that this piece was inspired by *beiguan* melody *Shui Di Yu*, the performer should have some understanding of *beiguan* music and its instruments, which would help them understand the piece more deeply and hence produce the most convincing interpretation.

Variations and Fugue on an Ancient Taiwanese Music: Recording Review and Performance Suggestions

As we discussed in chapter three, the *Variations and Fugue on an Ancient Taiwanese Music* combines Western harmony and counterpoint with Chinese pentatonicism. The variations part is based on the traditional Taiwanese *beiguan* music *Laobaban*, while the fugue is developed from the Taiwanese folk song *Ko-Hiong Ho*. In this polyphonic music, it is a great challenge to the performer to distinguish between the voices and convey the clarity of the idea to the audience.

Out of the five pianists that we discussed in the previous section, only Chen Chiuyu has recorded this piece. I will therefore review Chen's recording and compare it with my own recording which was made in 2013. This is the most complicated and highly technical piece on the *Kuo Chih-Yuan Piano Solo Album*, and when I interviewed Kuo about it the only clue he gave was that the fugue part is adapted from *Ko-Hiong Ho*. Following this hint, I carried out the research presented in chapter three, and will now consider what my research results might contribute towards the effective performance of this piece.

The following table (4.12) shows Kuo's original directions and the actual timing and tempo in the performances by Chen and myself.

Table 4.12: The performing time for *Variations and Fugue*

Variations	Intro	Theme	Var. 1	Interlude	Var. 2	Var. 3	<i>Cadenza; Coda</i>	Time
Kuo	<i>Larghetto</i>	A	A	Piu mosso	A	A	Piu mosso	

	♩ = 66	tempo	tempo ad lib		tempo	tempo ad lib		
Chen	♩ = 69	♩ = 72	♩ = 75	♩ = 77	♩ = 80	♩ = 77	♩ = 82	2'29"
Hsu	♩ = 62	♩ = 62	♩ = 62	♩ = 62	♩ = 62	♩ = 62	♩ = 62	3'41"

From this table (4.12) it is obvious that Chen gives a different tempo for every section: he starts at ♩ = 69 and gradually increases his tempo then slows down in variation 3 then raises the tempo again to ♩ = 82 in the *coda*. I stayed at the same tempo from beginning to end, although in my final recital I intend to pay more attention to the *piu mosso* sections and *ad lib* of the end of variation 1 and 3 too. Overall, Chen's excellent technique allows him more freedom to give his own interpretation, although he does not always follow Kuo's directions. He tends to use more *rubato* between the phrases to make his own personal phrasings. I have followed Kuo's directions more closely, and although Chen's performance may be more brilliant and individual, I believe my interpretation is closer to Kuo's original conception of this piece in terms of dynamics and tempo.

My analysis in chapter three has implications for performance, particularly with regard to the rhythm structure of the variations section and how this is developed from its original source *Laobaban*. Firstly, we can understand how Kuo adapted the basic elements from *Laobaban* to create the rhythmic pattern of the theme and then developed it into three variations and a *coda*. Secondly, from my analysis of the rhythmic pattern of the accompaniment in variation 1, the rhythmic pattern of the left hand is twice the speed that it is in the theme, and therefore the performer can play in a livelier and more excited way than the theme. This changes the character of this section. Thirdly, in variation 2 the rhythmic pattern becomes syncopated in

both the melody and the accompaniment, so the performer can give a more jazzy, vivid and cheerful rendition of this part. Fourthly, in variation 3, there is a dialogue between the right and left hands played in octaves and continuous semiquavers which reaches *fortissimo* at the end of this section, so the performer can portray a more determined and strong feeling. Finally, the rhythmic pattern and melody in the *coda* is the most varied in both hands, which builds up the climax of the variations, so performers can have more freedom to show off their technique in a flamboyant way.

In terms of harmony, too, my analysis in chapter three provides a ready understanding of the basic harmonic process in variation 1 and how it is developed through the rest of the variations. In addition, the interludes between the variations reflect the use of interludes in Taiwanese traditional music, and an understanding of this should encourage pianists to allow themselves more freedom in using *rubato*, *accel.* and *rit.* when playing the interludes. Finally, as in the *Ancient Taiwanese Music Fantasia*, Kuo uses evocations of Taiwanese traditional instruments: for instance, a number of arpeggio passages suggest the sound of the *guzheng*, and will do so more effectively if played with the pedal held down for the whole phrase (see fig. 4.10).

Figure 4.10: variation bars 41 - 44

Musical score for variation bars 41-44. The score is in treble and bass clefs. It begins with a *mf* dynamic and a crescendo hairpin. At bar 42, the dynamic changes to *p* and the tempo is marked *ad lib*. The piece concludes at bar 44 with a *mf* dynamic. An 8va octave sign is present above the right-hand staff in bars 42 and 43.

Figure 4.11: variation bars 57 - 60

Musical score for variation bars 57-60. The score is in treble and bass clefs. It starts with a *mf* dynamic, followed by a *f* dynamic in the first measure. The tempo is marked *mp*. The piece ends at bar 60 with a *mf* dynamic. An 8va octave sign is located above the right-hand staff in the final measure.

Figure 4.12: variation bars 73 - 79

Musical score for variation bars 73-79. The score is in treble and bass clefs. It begins at bar 73 with a *ff* dynamic. At bar 77, the tempo is marked *più mosso*. The piece concludes at bar 79 with a *ff* dynamic. An 8va octave sign is present above the right-hand staff in bars 77 and 78.

Figure 4.13: variation bars 81 - 84

Musical score for variation bars 81-84. The score is in 4/4 time and features a piano accompaniment. Bars 81-82 are marked *f*. Bars 83-84 are marked *p* and *poco poco cresc.*. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.

Figure 4.14: variation bars 92-93

Musical score for variation bars 92-93. The score is in 4/4 time and features a piano accompaniment. Bars 92-93 are marked *mp* and *mf*. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. The score is titled "FUGUE" and "Larghetto" with a tempo marking of $\text{♩} = 66$.

In the *coda* Kuo also evokes the playing of the *pipa* by writing fast but decelerating repeated notes. Because *pipa* players wear long artificial nails and *pipa* sounds are sharp and high-pitched, pianists should use the very end of their fingertips to imitate this sound on the keyboard.

Figure 4.15: variation bars 87 - 88

Musical score for variation bars 87-88. The score is in 4/4 time and features a piano accompaniment. Bars 87-88 are marked *f* and *mf*. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes. The score includes fingering numbers (6, 3) and a dynamic marking of *mf*.

In the fugue section Kuo only gives the tempo marking *Larghetto* $\text{♩} = 66$ at the beginning, and does not give any further directions for changing tempo until the end of the piece, where he gives four *fermatas*, the first two followed by *a tempo* markings (see fig. 4.16 and arrows). The actual tempo used by Chen is, however, more variable (see table 4.13, which shows tempo and timing of Chen and Hsu in the fugue section).

Table 4.13: Kuo's tempo, performers' tempo and performing time for each section of Fugue

	Tempo	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Time
Kuo	Larghetto $\text{♩} = 66$																	
Chen	$\text{♩} = 72 - 78 - 56$	72	75	78	78	80	80	80	80	80	81	80	80	77	77	66	66	4'06" - 56
Hsu	$\text{♩} = 64 - 70 - 52$	64	64	64	65	64	65	64	65	65	65	65	65	65	63	62	62	4'54" - 52

From the table above (4.13) we can see that Chen started at $\text{♩} = 72$ and I started at $\text{♩} = 64$ which is closer to Kuo's idea. But Chen gradually increases his tempo to $\text{♩} = 81$ in section J, while my performance remains at a steady tempo. However, we both slow down at the end to give a sense of completion. Because Kuo does not mark any tempo change in the fugue section, I feel the performer should follow his direction and play at a steady tempo to the end rather than change the tempo between each section as Chen does.

Figure 4.16: fugue section bars 217 – 221

217
 217
 mp
 p
 p
 pp
 P
 221
 a tempo
 a tempo
 8va
 mp
 p
 pp

My analysis of the fugue reveals several aspects of relevance to the performer. Firstly, there is a relationship between the rhythmic pattern and the melody of *Ko-Hiong Ho* and each part of the fugue, which the pianist can reveal by highlighting the relevant rhythms and motives in whichever voice they appear in. Secondly, the modulations in the fugue are complicated by the fact that cadences are articulated by the countersubject or free counterpoint rather than the subject, with the leading note in one voice often resolving to the tonic in another, and a second ‘pentatonic tonic’ implied by the modal characteristics of the subject. With my analysis the pianist can gain a clearer understanding of the changes of tonality in each section, which will help convey the overall structure of the fugue. Thirdly, if the episodes are interpreted as equivalent to the interludes used in traditional Taiwanese music (and in the variations part of this piece), pianists can create a more flowing, softer feeling in the episodes to contrast with the rhythmic character of the subject and build a sense of expectation towards

the next entry of the subject. Fourthly, the content of the lyrics of *Ko-Hiong Ho*, a kind of nursery rhyme mentioning all the members of a family, might suggest the use of different tones and character for different sections of the fugue, as if portraying different members of the family. Finally, in the fugue Kuo uses ambiguous tonality between the Western diatonic scale and the Taiwanese pentatonic, and he even produces two endings, one for each tonal system. The pianist can bring out this contrast, for instance by using a hard touch for the Western ending in G major, and a gentle touch for the Taiwanese ending which is in G ju (徵) key. In all these ways, a performance of the *Variations and Fugue* can be usefully informed by knowledge of the ‘ancient Taiwanese music’ on which it is based.

Piano Suite and Six Piano Pieces: Recording Review and Performance Suggestion

The *Piano Suite* (1954) and *Six Piano Pieces* (1964) make less reference to traditional Taiwanese music than the two works discussed above, but as they are included in the *Solo Piano Album* and in my final recital, I will offer some brief notes on them here, along with observations on their performance. This discussion complements my analysis of Kuo’s use of traditional Taiwanese musical resources by emphasizing the inspiration he took from specific Western composers, and sometimes from specific Western compositions. Like the Taiwanese elements, these Western influences were thoroughly absorbed into Kuo’s own style so that, although resemblances can be detected, Kuo’s pieces are not derivative but personal to him and at the same time distinctively Taiwanese. It is this character that the pianist must seek to bring out.

Piano Suite (1945)

I have given several performances of *Piano Suite* at venues including Sheffield Cathedral, Chatsworth House in Derbyshire, the Music Department and Firth Hall at Sheffield University and in Taiwan (2009 - 2013). I also discussed the piece with Kuo and with the pianists Wu Xinyi, who made the first recording of it, and Chen Chiuyu, who recorded it recently. The ensuing discussion draws insights from all of these sources.

This *Piano Suite* was written after Kuo first studied at Japan University Music Department in 1943. These pieces are his earliest works and are attempts to replicate themes from Kuo's favourite composers in Western classical music such as Claude Debussy, Maurice Ravel, Sergei Prokofiev, Franz Schubert and so forth. Thus, performers of Kuo's music should already have the fundamental understanding of those above composer's music styles then they should be able to make the connection between Kuo's music and his favourite Western composers and understand the source of each piece, providing they have considered this connection. The pianists who I reviewed in this chapter almost all of them received both Western and East Asian (Taiwan and Japan) classical music training. In Eastern Asia, classical training has a systematic curriculum in the conservatory. They will study music in order from Baroque to classical, romantic to impressionism, and finally to contemporary times. They study pieces step-by-step to build up their ability of performance. However, their performance style will show their preference, for example Chen Chiuyu whose style is more dramatic and flamboyant and Wu Xinyi's performance which tends towards classical articulation although both discussed their interpretations with Kuo.

For example, *Prelude* and *Village Dance* are clearly influenced by Claude Debussy and *Dance Oriental* pays tribute to Sergei Prokofiev. Kuo told me that before this *Piano Suite* he

had composed several pieces and showed them to Chen Si-Zhi 陳泗治 (1911 – 1992) who was a pianist, composer and teacher in this period. The *Piano Suite* was the first piece that Chen Si-Zhi approved and so Kuo selected it to become the first piece of music in the album.

There are four pieces in the *Piano Suite*:

1. *Prelude*
2. *Village Dance*
3. *Impromptu*
4. *Dance Oriental*

Prelude (Allegro)

The melody of this piece is pure and simple, and in my interview with pianist Wu Xinyi she described how she imagined a river running around Kuo's village as she played the piece (Interview with Wu, September 2009). I prefer to think of the melody as developing like a flower gradually blooming or a seed growing into a tree. The rhythmic pattern of the left hand accompaniment part is similar to Claude Debussy's *Arabesque* No. 1 (see figs 4.17 and 4.18).

Figure 4.17: Claude Debussy, *Arabesque* no. 1 bars 8-16

The image shows two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a common time signature. The music features flowing, arpeggiated patterns. Above the first system is the instruction "poco a poco cresc.". The second system also consists of two staves with the same key signature and time signature. It continues the arpeggiated patterns with increasing intensity. Above the second system are the instructions "sempre cresc. e stringendo" and "rit" (ritardando).

Figure 4.18: *Prelude* bars 1-8

The image shows two systems of musical notation for piano. The first system is marked "1 Allegro" with a tempo marking of a quarter note equal to 136 (♩ = 136). The key signature is two sharps (F# and C#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The first system includes dynamic markings of *p*, *mf* (mezzo-forte), and *p*. The second system is marked "5" and continues the piece. The notation includes treble and bass clefs, with various rhythmic values and phrasing slurs.

Like the two works discussed above, this piece has a *cadenza* imitating the sound of the *guzheng*, where the pianist should hold down the pedal for the whole phrase (see fig. 4.19).

Figure 4.19: *Prelude* bars 29-34

The image shows two systems of musical notation for a piano piece. The first system, starting at bar 29, is marked 'Cadenza' and 'ff rit.'. It features a complex, rapid melodic line in the right hand and a more rhythmic accompaniment in the left hand. The second system, starting at bar 31, is marked 'a tempo' and 'mf'. It shows a more melodic and lyrical passage in both hands, with a 'p' dynamic marking in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

Village Dance (Allegretto - Andantino)

In this piece Kuo again shows his respect for Claude Debussy, one of his favourite composers. Kuo explains, “these days some composers will copy exactly the melody of their favourite master composer’s music, why can I not do this?” (Interview with Kuo, 2010). The effect he creates is a Taiwanese version of Debussy’s *Golliwog’s Cake Walk*, from which he adapts the rhythms of the accompaniment and melody line. Kuo told me he was especially fond of the introduction to this Debussy piece (see fig. 4.20), and as these days many composers use elements from previous generations of composers he saw no reason why he should not do the same. He also mentioned that the melody of *Village Dance* is adapted from a type of Taiwanese *Hakka* folk songs called *shanga*, or mountain song (Interview with Kuo, September 2009). It is as though a couple are having a conversation with each other when they pick tea leaves, perhaps flirting, in the mountains (see fig. 4.21).

Figure 4.20: Debussy's *Golliwog's Cake Walk*³⁸ bars 1-25

The musical score is for the first 25 bars of Debussy's *Golliwog's Cake Walk*. It is written for piano and consists of five systems of two staves each (treble and bass clef). The tempo is marked *Allegro giusto*. The key signature has two flats (B-flat major). The score includes various dynamic markings such as *f*, *più f*, *sf*, *p*, *pp*, *mf*, and *molto*. There are also articulation marks like accents and slurs. The first system is marked *PIANO* and *f*. The second system has *f*, *p*, *f*, and *p*. The third system is marked *très net et très sec*, *mf*, and *sf*. The fourth system has *f* and *molto*. The fifth system has *sf*, *p*, *cre - scen - do*, *f*, and *ff*.

Figure 4.21: *Village Dance* bars 1-15

Allegretto $\text{♩} = 120$ ($\text{♩} = 60$) 郭芝苑 作曲

Impromptu (Allegro-Moderato-Allegro-Moderato-Allegro-Allegro)

The rhythmic pattern of this piece is quite similar to Schubert's *Impromptu, Op 9, No. 4*. But Kuo's *Impromptu* is a mirror image of Schubert's. In other words, in Schubert's *Impromptu* (see fig. 4.22), the melody is a descending pattern, while in Kuo's (see fig. 4.23), it is ascending.

Dance Oriental (Allegro-Allegretto-Allegro-Moderato)

As its title would suggest, *Dance Oriental* has more Taiwanese elements. In this piece the tonality starts in G yu (ㄍㄩ) key in the *Allegro*, moves to G minor in the *Allegretto* and returns to G yu (ㄍㄩ) key in the second *Allegro* and *Moderato*. The pentatonic melody invokes the idea of the Oriental, but also brings to mind *Prelude Op. 12 No. 7 Harp* by Sergei Prokofiev (see fig. 4.24). Kuo does this by using an arpeggiated broken chord accompaniment in the upper line (see fig. 4.25). Prokofiev also uses a broken chord accompaniment, but his is not arpeggiated. Another similarity is their use of melody in the lower line.

Figure 4.24: Sergei Prokofiev, *Prelude opus 12, no. 7 Harp* bars 1-6



Figure 4.25: *Dance Oriental* bars 1-6



The *Allegretto* section has a rumba-like rhythm from bars 31-56. Then, in the second *Allegro* part the rhythmic pattern of the left hand imitates the rhythmic pattern of a Taiwanese *beiguan* percussion band (bars 59-68) which would play in a temple procession or festival (Interview with Kuo, August 2010). Therefore, the pianist should produce loud and dynamic sounds here to evoke the effect of the *luo* (gong) and *bo* (cymbals). Holding the pedal in every bar will help to produce a reverberating sound like that of the *beiguan* percussion band (see fig. 4.26).

Figure 4.26: *Dance Oriental* bars 58-63

58

Allegro ♩ = 126

mf *rit.* *sf* *cresc.*

pedal pedal

61

ff

pedal pedal pedal This pattern is repeated 3 times

Before the ending there is a *glissando* passage (bar 92) which leads the music to reach a climactic peak on an E note (bar 93); the *glissando* also evokes the sound of the *guzheng*, so pianists should be holding the pedal and using their nails to slide along the keyboard, which is the same gesture as one would use to play the *guzheng*. Here, as in the *Variations and Fugue*, Kuo writes a double ending to reflect the different cultural sources of the music: a Taiwanese ending first and then a Western-style ending with assertive chords (see fig. 4.27).

Figure 4.27: *Dance Oriental* bars 91-94

The image shows a musical score for bars 91-94 of the piece 'Dance Oriental'. The score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. Bar 91 begins with a forte (*ff*) dynamic and a glissando (*gliss.*) marking. A 'pedal' marking is indicated below the bass line. The piece concludes with a 'Taiwanese ending' marked with an asterisk (*). A separate section labeled 'Western' shows a piano (*p*) dynamic marking with an arrow pointing to the first beat of bar 94.

In my opinion, performers of this piece could benefit from a better understanding of its Taiwanese elements. Chen plays at a very fast tempo of $\text{♩} = 158$ in the *Allegro* parts, which is his typical style, but the title *Dance Oriental* suggests that this is a kind of dance music, and I doubt if any Taiwanese folk dancer would be able to dance at this speed. Wu gives a much slower tempo of $\text{♩} = 98$ when playing the second *Allegro*, then after bar 69 she goes back to $\text{♩} = 132$. There are two possible reasons for this; the first is that the technique here is very difficult and the second reason is that she might want to imitate the Taiwanese percussion band playing in a slow tempo. In my own playing, I use contrasts of dynamics and articulation to suggest different characters in a Taiwanese dance group. I also add a *p* at the first beat of bar 94 before the final two notes which are *ff*, to make a big contrast in keeping with the sense of humour in this piece (and also evoking the sound of the *luo*, see fig. above).

Six Piano Pieces (1964)

1. *Imagine*
2. *Elegy*
3. *Burlesque*
4. *Cradle Song*
5. *Rustic Dance*
6. *Toccata*

All the pieces in this set have their own unique characters, with stylistic references including impressionism, romanticism, contemporary music, folk music and percussion instrumentation. This indicates the composer's attempt to explore different styles of music and absorb the influence of Western classical composers.

Imagine (Larghetto)

This piece evokes the impressionism of Claude Debussy and Maurice Ravel. Dynamic contrasts shape the melody dramatically. The tonality of this piece is ambiguous because the melody starts without any key signature but it begins with a complicated harmony which is based on B and the piece ends on the note B. We cannot find any cadence or leading note to identify whether it belongs to B major, B minor or even a pentatonic mode, although it generally sounds more like a minor key. In my discussion with pianist Wu Xinyi, she mentioned that when she plays music from the classical period she pays particular attention to the clarity of the notes, but when she plays this piece she tends to give more focus to the atmosphere, as this piece sounds more like the impressionist style of music (Interview with Wu, September 2010).

Elegy (Largo)

The elegant melody in this piece seems to express sadness on the part of the composer. From my research on Kuo's background and my interviews with him I learned about two tragic events in his life. The first was the death of his father in 1941. In his autobiography Kuo recalls:

I took a ship and spent four days travelling back from Japan. When I got home I saw my whole family wearing white mourning clothes surrounding my father's coffin in the living room. I felt as if everything was dark; I had lost the person on whom I most relied. I saw my mother and grandmother filled with such sadness and in that month I did not know what to do (Kuo 1998, 37).

Kuo's father was an amateur musician who sometimes played the *hu quin* fiddle and loved the arts (Kuo 1998, 16). It is clear that Kuo's father was the first idol in Kuo's life and had a great influence on him and his music.

The second tragic event was the '228 Incident' of 1947, during which Chiang Kai-shek, of the KMT party, executed a large number of the Taiwanese elite and intelligentsia. At that time Kuo's cousin was a supporter of a journal which was published in Japan opposing the KMT, and after the 228 Incident the cousin had to flee to the USA for the rest of his life, never to return to Taiwan. Kuo was scared because of his relationship with his cousin, and feared he would be executed. This music, titled *elegy*, might reflect his sadness from one, or both, of these events.

Burlesque (Allegro assai)

A humorous and playful character is suggested by the vivid *staccato* technique and chromatic melody of this piece. In the *coda* the tempo accelerates, building to a climax and an abrupt ending.

In their performances Yeh, Wei and Wu follow Kuo's dynamic indications, closely and clearly articulate each section, but in the *stringendo* part they do not achieve a very exciting feeling and Wu only makes a *stringendo* for the last 2 bars. Chen plays at an extremely fast tempo of $\text{♩} = 220$, which shows his strong technique, but after reaching the *stringendo* he slows down the tempo so that the climax ends up in the middle of the *coda* rather than at the end. He creates a very nervous and anxious mood for this piece rather than a playful one. In my own playing I use the very end of my fingertips to play the fast *staccato* notes, to produce a very clear and vivid melody which suits the title *Burlesque*. I also sometimes hold the pedal down for a long time at the end note to imitate the sound of the *luo* (Taiwanese gong).

Cradle Song (Andante)

In this lullaby, a mother seems to sing a chromatic melody to soothe her children to sleep. The melody moves over a range of three octaves to vary the mood and tone. The piece also uses a type of variation form, in that Kuo repeats the same chord progression and the same melody but with different arrangements.

Because this piece is a cradle song, pianists have more freedom to use *rubato* to imitate the humming of a mother to her child. Although the title suggests that this is a lullaby the melody sounds rather sad and dark. When I interviewed Chen he even said that it sounds like a baby

dying in its mother's arms (Interview with Chen, August 2010). This is because the tonality is C minor and the composer often uses chromatic movement, unusual for a lullaby.

Rustic Dance (Allegretto)

In the 1960s Taiwan was an agricultural society and there were many paddy fields for growing rice. The harvest season was in the autumn, after the harvest villagers would have a festival to show appreciation to the Gods. This piece shows the pleasure and happiness of the peasants celebrating their harvest. The three main phrases of the melody call to mind three different playful groups of peasants dancing.

Chen plays the piece at a very fast tempo of $\text{♩} = 148$, which I feel is not a suitable tempo for Taiwanese dance style. Wei and Wu play this piece more appropriately, with a clear melody, good balance between both hands and very convincing dynamic contrast. In my own performances, I follow Kuo's tempo indication and play every detail carefully, varying the dynamics to give a different feeling in the repeated phrases. I also held the pedal at the last note at the end slightly longer to imitate the sound of the *luo*.

Toccata (Allegro)

The composer uses three different elements to create this very technical piece: 1) *Glissandos*, as I have described, use the nail and slip along the keyboard, but the movement must be done with precision and exact timing. This technique is used in a lot of *zheng* playing also. 2) Arpeggios are played in demisemiquavers and septuplets (both 1) and 2) are designed to imitate the flowing sound of the *guzheng*.) 3) Both hands, in turn, play octave chords based on the pentatonic scale. The techniques of arpeggios and repeating notes require a high level

of skill from the pianist. The composer not only wants to adapt a percussion instrument, such as the marimba, into the piano, but also imitate the sound of the *guzheng* to make this piece a fusion of Western and Taiwanese music. The composer did not put any key signature at the beginning but the melody starts and ends on D and the piece feels as if it is in a pentatonic scale, so we can perhaps call it a C shang (商) key.

In my performance I bring out the Taiwanese elements by holding down the pedal through each arpeggio and *glissando* to imitate the sound of the *guzheng* (see fig. 4.28-4.30) and again holding down the pedal to imitate the *lou* sound on the final note of this piece (see fig. 4.31).

Figure 4.28: *Toccata* bars 16-18 (glissando for *zheng*)

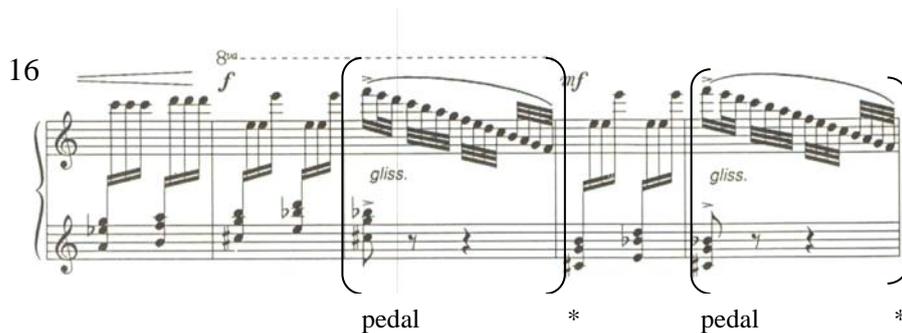


Figure 4.29: *Toccata* bars 25-28 (arpeggios for *zheng*)

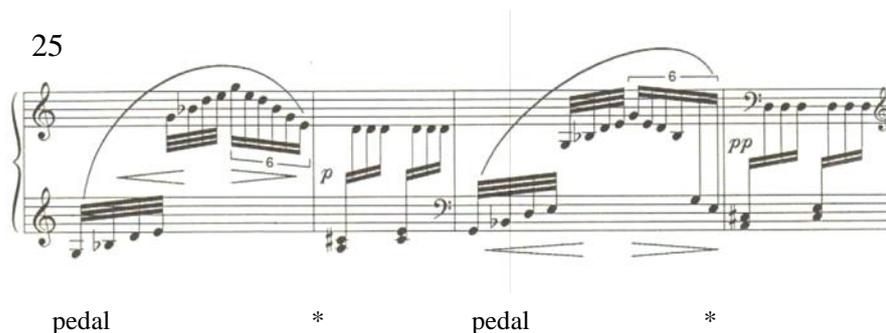


Figure 4.30: *Toccata* bars 65-69 (arpeggios for *zheng*)

The image displays two systems of musical notation for bars 65 and 68 of a piece. The first system, labeled '65', shows a grand staff with a bass clef on the left and a treble clef on the right. The left hand plays a series of arpeggiated chords, with a dynamic marking of *mp* and a slur over the first two bars. The right hand plays a similar arpeggiated pattern, with a dynamic marking of *p* and a slur over the first two bars. A *rit.* marking is present above the right hand in the third bar. The second system, labeled '68', shows a grand staff with a treble clef on the left and a bass clef on the right. The left hand plays arpeggiated chords with a dynamic marking of *poco*. The right hand plays arpeggiated chords with a dynamic marking of *poco* and a *cresc.* marking. Both systems feature a '5' under the notes, indicating a fifth finger position.

Figure 4.31: *Toccata* bars 132-134 (*luo*)

The image displays a system of musical notation for bars 132-134. The grand staff has a treble clef on the left and a bass clef on the right. The left hand plays a series of chords, with a dynamic marking of *ff*. The right hand plays a series of chords, with a dynamic marking of *ff*. An arrow points to a specific note in the right hand in the third bar.

Summary for Piano Suite and Six Piano Pieces

From the recordings of pianists Yeh, Chen, Wu, Jeng and Wei of the *Piano Suite* and from the recordings for *Six Piano Pieces* by Yeh, Chen, Wei and Wu, we can see that although all the pianists played the same pieces they each did so with different character and performance styles. This is because they have different musical experiences, performance techniques and understandings of these pieces. After my review and comparison, I realized why Kuo highly appreciated the work of Wei, because she really gives a more professional and precise interpretation of his music, and by this I mean her tempo, dynamic, technique and expression are very convincing. It is also clear why Kuo did not want to give me any comments on Yeh's

recording. However, it is possible that Wu, Yeh and Jeng all had quite limited recording times and because of this they didn't give very convincing performances of these pieces. Yet Wu and Jeng's interpretations were made under Kuo's supervision and thus should be closer to Kuo's intentions. Chen gives a very unique interpretation; he uses very fast tempos and more dramatic and contrasting dynamics, showing other possibilities in Kuo's music that may not have been anticipated by the composer. However, his very fast tempos sometimes make him lose control and not give the pieces an appropriate interpretation. Throughout my review I have compared their recordings and I have learnt more ways in which we can interpret Kuo's music in a good way.

From my research and interview with Kuo, I learnt that he not only uses Western compositional techniques to create these pieces, but also wanted to use them to reflect his appreciation of his favourite Western composers. He also includes important elements of Taiwanese culture and adapts his music to imitate, for example, traditional Taiwanese instruments. Pianists should take note of both aspects – the Western and the Taiwanese references – in order to reveal the spirit of Kuo's works and give convincing interpretations.

Concertino for Piano and String Orchestra: Recording Review and Performance Suggestions

Concertino for Piano and String Orchestra was written in 1972 and won a national award from the Taiwanese government in 1987. It was written nearly 20 years after Kuo's first published composition, during which time he had been developing and perfecting his skills, thus enabling him to handle more contemporary compositional techniques and combine Western and Taiwanese musical styles in new ways. Therefore, this piece can be said to be

one of the most representative of his works. It also has historical significance as the first piano concertino in Taiwanese composition.

Like many concertos, the concertino has three movements: 1) *Allegro assai*; 2) *Larghetto*; 3) *Allegro*. However, Kuo modestly called it a concertino or “small concerto” because the orchestra consists only of strings and percussion, there are no *cadenzas* and the length of the piece is about 15 minutes. Kuo uses different musical elements to show different characters in each movement, using both consonant and dissonant chords. He also uses the pentatonic scale and Taiwanese *beiguan* opera music *banxian* (扮仙) effectively to create a strong oriental feeling.

Allegro assai

Kuo divided this movement into five sections: A, (bars 1-35), B (bars 36-86), C (bars 87-111), D (bars 112-133) and E (bars 134-152). But I think it also can be divided in the following way:

Table 4.14: Sections of *Allegro assai*

Section	A	B	C	<i>Coda</i>
Bar number	1-35	36-86	87-133	134-152

In the A section the first theme is simple, straightforward, elegant and noble and it then becomes excited at the end. In section B, the second theme is lively, happy and rhythmic with a march-style accompaniment, so these two different characteristics of the piece create a contrast. In section C the melody (bars 89-98) develops from the first theme (bars 1-8) and is varied from the second theme (bars 52-53), and the melody of section D (bars 111-115) is a

variant of the second theme in section B (bars 52-53), while the melody of the *coda* (bars 134-136) is a strong version of the first theme (see fig. 4.32 to 4.36).

Figure 4.32: *Concertino*, Section A, first theme, bars 1-8

Two Pianos

鋼琴小協奏曲
Concertino
for Piano & String Orchestra

Allegro assai (♩ = 92) Kuo Chih-Yuan (1922-1991)

mp

Allegro assa. Pedal *

p

Figure 4.33: *Concertino*, section C, bars 89-96

The image displays two systems of musical notation for a piano concerto. Each system consists of three staves: Violin I (top), Violin II (middle), and Piano (bottom). The first system covers bars 89 to 92, and the second system covers bars 93 to 96. The key signature is one sharp (F#), and the time signature is 3/4. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The Violin I part features melodic lines with slurs and accents, while the Piano part provides harmonic support with chords and moving bass lines. A bracket above the first system indicates a phrase that concludes at the end of bar 92.

Figure 4.34: *Concertino*, section B, second theme, bars 50-55

The musical score is presented in two systems, each with a grand staff. The first system (bars 50-52) shows the piano part with triplets and a dynamic of *mp*. The second system (bars 53-55) shows the piano part with triplets and a dynamic of *mf*, and the violin part with a dynamic of *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 4.35: *Concertino*, section C, bars 109-115

The image displays two systems of musical notation for piano and strings. The first system (bars 109-115) features a piano part with a treble clef and a bass clef. The piano part includes dynamics such as *f* (forte) and *p* (piano), and a tempo marking of *meno mosso*. The string part consists of two staves (I and II) with a treble clef and a bass clef, showing chordal accompaniment. The second system (bars 113-115) features a piano part with a treble clef and a bass clef, and a string part with two staves (I and II) with a treble clef and a bass clef. The piano part includes dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The string part includes a dynamic of *p* (piano) and a tempo marking of *meno mosso*. The key signature is one flat (B-flat major or D minor).

Figure 4.36: *Concertino*, *coda*, bars 134-136

The image displays a single system of musical notation for piano and strings. The piano part is in the treble clef and the string part is in the bass clef. The piano part includes a dynamic of *ff* (fortissimo) and a tempo marking of *a tempo*. The string part includes a dynamic of *ff* (fortissimo). The key signature is one flat (B-flat major or D minor). The tempo marking *a tempo* is indicated by a double bar line and the text *a tempo*. The string part includes a dynamic of *ff* (fortissimo) and a tempo marking of *a tempo*. The piano part includes a dynamic of *ff* (fortissimo) and a tempo marking of *a tempo*. The string part includes a dynamic of *ff* (fortissimo) and a tempo marking of *a tempo*.

The tempo changes eight times and Kuo also indicates several *ritardandi* before going back to tempo 1 and a *stringendo* at the end. This is a challenge both for the pianist and the string orchestra because both must deal with the frequently changing tempos while also matching their tempos together. It also reflects the emotion that the composer wants to create in this movement.

Chen Yu-Xiu mentions that the first and second movement is written in a kind of Taiwanese folk music style (Chen Yu-Xiu 2001, 262); however, she does not give more detail or explanation for this statement. Because there are a variety of sub-genres in Taiwanese folk music I think there is more to the piece than Chen says. Because Taiwan was colonised by Japan from 1895-1945 and the KMT government controlled Taiwan from 1949, musicians in this period created a lot of music to express their sadness over their oppression. As a result, when people talk about Taiwanese folk music it will usually conjure images of sadness.

However, although the first theme begins in D minor, it moves to F major, and the melody and its tonality and tempo create a sense of the positivity, endurance and resilience of the Taiwanese character and identity. The way Kuo creates this effect is also related to the rhythm of the melody. The melody begins with a two-quaver upbeat to a dotted minim on the downbeat, which gives the music a sense of strength and character. When Kuo repeats the first phrase he does so an octave higher to emphasize its excited feeling, then comes a four-octave arpeggio and scale which thickens the sound and gives a feeling of determination to the piece. Kuo also builds from a single line of melody at the beginning by gradually adding octave chords to enrich the melody and produce a grand ending for section A. This is not typical for a Taiwanese folk song, as they generally end more gently (see fig. 4.37 and 4.38).

Figure 4.37: First theme of *Concertino* bars 1-7

The image displays a musical score for the first theme of *Concertino*, bars 1-7. The score is written for two staves, labeled I and II. The tempo is *Allegro assai* with a metronome marking of $\text{♩} = 92$. The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system covers bars 1-4, and the second system covers bars 5-7. The first system includes a first ending bracket labeled 'I' and a second ending bracket labeled 'A'. The composer's name, *Kuo Chin-yuan*, and the year *1972.1.1* are noted in the top right corner. The dynamics are marked as *mp* (mezzo-piano) and *p* (piano). The notation includes various note values, rests, and articulation marks such as slurs and accents.

Figure 4.38: First movement of *Concertino* bars 28-35



Table 4.15: *Concertino*, first movement: original and performance timing.

Kuo	Yeh (2004) (approx.)	Wu (2006) (approx)	Yang (2011) (approx)	Hsu (2014) (approx)
<i>Allegro assai</i> ♩ = 92	♩ = 66-64	♩ = 70	♩ = 72-74	♩ = 80
B ♩ = 76	♩ = 65	♩ = 65	♩ = 60	♩ = 70
C ♩ = 92	♩ = 65	♩ = 70	♩ = 68	♩ = 80
meno mosso	♩ = 62	♩ = 65	♩ = 63	♩ = 75
A tempo ♩ = 92	♩ = 70	♩ = 71	♩ = 63	♩ = 80
D, meno mosso	♩ = 63	♩ = 66	♩ = 60	♩ = 65
a tempo <i>stringendo</i>	♩ = 68-74	♩ = 70-72	♩ = 60-65	♩ = 80
E, a tempo ♩ = 92	♩ = 63	♩ = 67	♩ = 65	♩ = 80
<i>stringendo</i>	♩ = 74	♩ = 75	♩ = 68	♩ = 80
Time	4'25"	4'30"	4'39"	4'05

From the table (4.15) we can see that none of the pianists really follow Kuo's tempo indications. I believe the tempo he asks for is really too fast for the pianists, so they have to

decide an appropriate tempo for themselves, to create an interpretation which is close to Kuo's idea. I have tried to play as close to Kuo's tempo markings as possible. As can be seen from the table, my performance is the fastest. The only section I have decided to perform more slowly is the *C Meno mosso*, because this part is like a kind of Taiwanese folk-style singing (Yu-Hsun Peng 2002, 72-94) and its lyrical quality can be brought out more fully at a slower tempo.

Larghetto

Compared with the turbulent first movement, the second movement is very expressive and elegant, like a fantasia. The tempo is much slower and, therefore, the atmosphere created is deeper and more thoughtful. It has a nostalgic and romantic mood, which may itself reflect Kuo's enthusiasm for Taiwanese traditional music. It could be interpreted as showing a different side of the Taiwanese character from the first movement, one that emphasizes the ideals of the family and loving relationships between people. There are many pentatonic scales and arpeggios in this movement, and some phrases sound like an imitation of Taiwanese traditional instruments such as the *guzheng* (zither).

The movement can be divided into the following sections:

Table 4.16: Sections of *Larghetto*

Section	A	B	C
Bar number	1-30	31-50	51-62

The following table (4.17) shows the original and performers' tempos in the second movement.

Table 4.17: *Concertino* second movement, original and performers' tempos

Kuo	Yeh (2004) (approx.)	Wu (2006) (approx.)	Yang (2011) (approx.)	Hsu (2014) (approx.)
<i>Larghetto</i> (A) ♩ = 63	♩ = 56	♩ = 55	♩ = 63	♩ = 56
B	♩ = 60	♩ = 61	♩ = 66	♩ = 63
C	♩ = 60	♩ = 60	♩ = 63	♩ = 56
Time	3'42"	4'06"	4'32"	4'40"

There are 3 sections in this movement. Kuo indicated a *Larghetto* of ♩ = 63 at the beginning. Then he changed the tempo of the B section and he labelled it as *piu mosso*. Finally, section C returns back to the *a tempo* towards the end. Therefore, performers have to control their tempo carefully after they change tempo in section B. When they play section C they have to go back to the original tempo. In section A, the melody is very lyrical, it sounds narrated and gradually tells a story in a lovely and peaceful pace. But it becomes more exciting in section B, in which Kuo indicates *piu mosso* and has a more different rhythm and note value, to give a very emotional feeling. Then it goes back to a nostalgic section C (*a tempo*), in which the orchestra played the theme part and the piano performed with a fairy-like atmosphere.

From the table (4.17) we can see that pianist Yang has given a perfect tempo control explanation. However, I decided to play slightly slower in sections A and C to make them

sound more expressive and emotional, to create a more deep rendering, so that I can make the section B's turbulence stand out and deliver a more contrasting feeling to the audience during this movement. In section B, bars 21-22, incidentally Kuo is again imitating Debussy's rhythmic pattern and style in both melody and accompaniment lines from *Arabesque No.1* (see fig. 4.39-4.40).

Figure 4.39: second movement section B bars 79-82

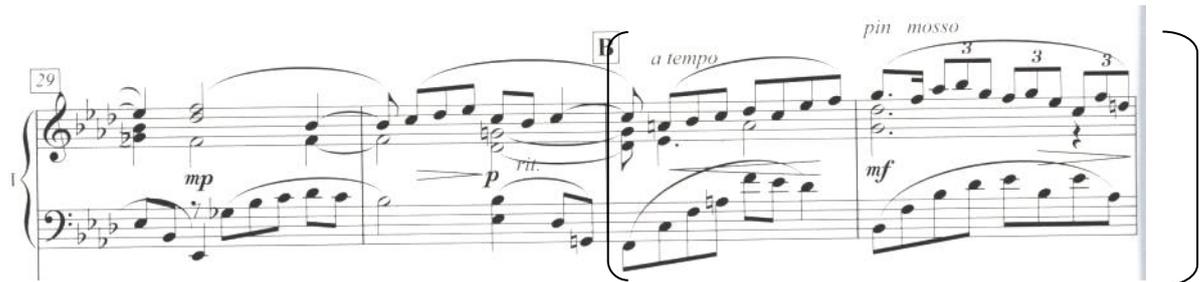
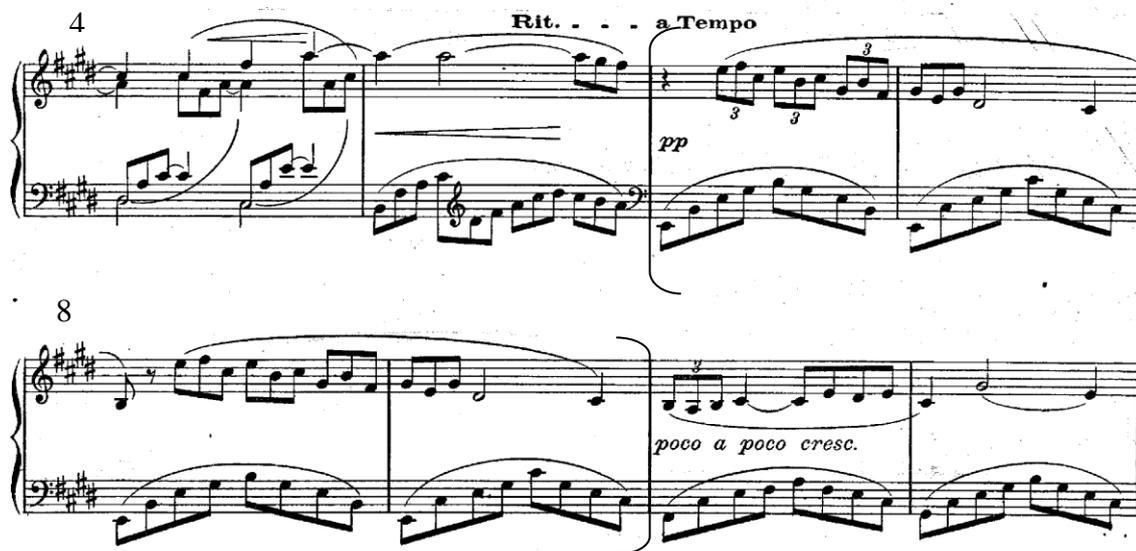


Figure 4.40: Debussy's *Arabesque No. 1*⁴⁰ bars 4-11



There are several pentatonic scales and arpeggios in this movement (see fig. 4.41-4.43), which once more can be played with the pedal down to imitate the *guzheng*. Most pianists play these arpeggios in the C section overly loud; however the theme melody is played by the

⁴⁰ http://petrucci.mus.auth.gr/imglnks/usimg/1/13/IMSLP00503-Debussy_-_Arabesque_No1.pdf

orchestra. Perhaps due to the technical difficulty of playing the arpeggiated phrases softly or due to their interpretation I suggest using the left pedal in this section to reduce the dynamic whilst keeping the hazy wave-like effect that Kuo intended.

Figure 4. 41: Pentatonic scale in section B, bars 44-45

The image shows a musical score for two piano parts, labeled I and II. Part I (top) features a pentatonic scale starting at bar 44. The scale is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The notes are G4, A4, B-flat4, C5, and D5. The scale is arpeggiated and spans across bars 44 and 45. Fingerings 5, 5, and 6 are indicated for the notes. A dynamic marking of *mf* is present. Part II (bottom) provides a harmonic accompaniment with chords and single notes in both treble and bass clefs.

Figure 4.42: Pentatonic scale in section C, bars 51-54

The image shows a musical score for two piano parts, labeled I and II, covering bars 51-54. Part I (top) features a pentatonic scale starting at bar 51. The scale is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The notes are G4, A4, B-flat4, C5, and D5. The scale is arpeggiated and spans across bars 51 and 52. Fingerings 6 and 5 are indicated. A dynamic marking of *mf* is present. The tempo is marked *a tempo* and the articulation is *simile*. Part II (bottom) provides a harmonic accompaniment with chords and single notes in both treble and bass clefs. A dynamic marking of *mf* is present.

Figure 4.43: Pentatonic scale in section C, bars 55-58



Allegro

This is a joyful and playful movement. Chen Yu-Xiu states that the theme of this movement is adapted from a Taiwanese traditional type of play called *banxian* (2001, 262). However, she does not give further information. *Banxian* is the process of actors assuming the role of deities and passing their blessings on to people in the Taiwanese temple festival. Usually, the play is split into three sections: the deity's blessing, the conferring of a gift and a family getting together (Chiu 1992, 267). From my interview with Shih Yingpin, the first theme is quite similar with the first half phase of the traditional melody *New Sanxinhui* 新三仙會⁴¹(Interview with Shih, 2014).

⁴¹ *New SanXinhui* is a kind of Taiwanese traditional music. In Taiwanese traditional music there is *xinlu* 新路 and *jiulu* 舊路. *Xinlu* is adapted from Chinese Beijing opera. The lead instrument is the *iinghu*, a Chinese fiddle. *New SanXinhui* belongs to the *xinlu* tradition, with 'xin' meaning 'new'.

Figure 4.44: *New Sanxinhui*, *gong che pu* notation 新三仙會工尺譜 Libretto by Qiu Huorong 邱火榮 Shih Yingpin

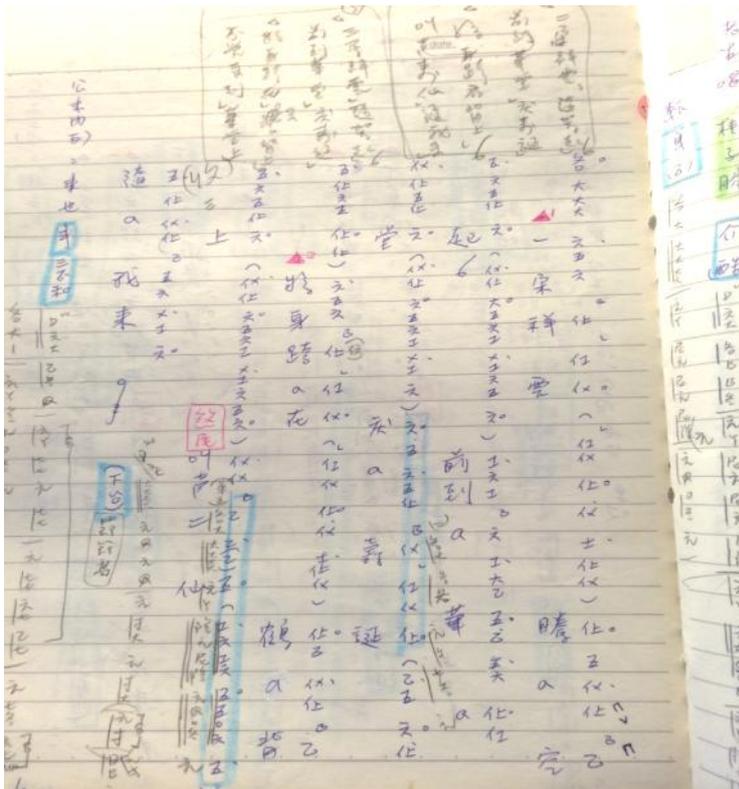


Figure 4.45: *New Sanxinhui*, transnotation



Figure 4.46: The theme of *Concertino* third movement



From their music we can see how Kuo adapts the first six bars of *New Sanxinhui* into his music (see Fig. 4.44-4.46). He uses elements of the melody and the rhythmic idea which is quite syncopated. The second theme is more expressive and it also sounds like a kind of Taiwanese folk song style; it is based on C minor and contrasts with the vivid first theme in F major.

The third movement is divided into 8 sections: A,B,C,D,E,F,G and H. Combined with 3 different tempos; $\text{♩} = 132$, $\text{♩} = 112$ and $\text{♩} = 88$, it is like 8 small pieces arranged into one piece but the composer uses the same rhythm or melody pattern to connect them with each other. A concluding *coda* returns to the first theme of the first movement, ending in F major.

Figure 4.47: Section H bars 317-328

The image displays a musical score for Section H, covering bars 317 to 328. The score is presented in three systems, each with a grand staff (treble and bass clefs).

- System 1 (Bars 317-320):** This system begins with a measure marked with the number 317. The music features a melody in the treble clef and a bass line in the bass clef. A dynamic marking of *ff* (fortissimo) is present. A dashed line above the staff indicates an octave extension, labeled 8^{va} . The melody consists of quarter notes, and the bass line features a steady eighth-note accompaniment.
- System 2 (Bars 321-324):** This system starts with a measure marked 321. The treble clef part is mostly silent, with a few notes appearing in the final measure. The bass clef part continues with the eighth-note accompaniment. A dynamic marking of *ff* is present. A dashed line above the staff indicates an octave extension, labeled 8^{va} .
- System 3 (Bars 325-328):** This system begins with a measure marked 325. The treble clef part features a melody of eighth notes with accents. The bass clef part continues with the eighth-note accompaniment. A dynamic marking of *ff* is present. A dashed line above the staff indicates an octave extension, labeled 8^{va} .

We can compare the original and performers' tempos for each section of the third movement in the following table:

Table 4.18: *Concertino* third movement, original and performer's tempo

Kuo , <i>Allegro</i>	Yeh (2004) (approx.)	Wu (2006) (approx.)	Yang (2011) (approx.)	Hsu (2014) (approx.)
A ♩ = 132	♩ = 140	♩ = 138	♩ = 130	♩ = 132
♩ = 112	♩ = 130	♩ = 130	♩ = 123	♩ = 112
B ♩. = 88	♩. = 92	♩. = 90	♩. = 84	♩ = 88
C ♩ = 132	♩ = 138	♩ = 140	♩ = 128	♩ = 132
D ♩ = 112	♩ = 114	♩ = 114	♩ = 126	♩ = 112
♩ = 132	♩ = 136	♩ = 140	♩ = 128	♩ = 132
E ♩ = 132	♩ = 135	♩ = 136	♩ = 128	♩ = 132
F ♩. = 88	♩. = 92	♩. = 90	♩. = 82	♩ = 88
G ♩ = 112	♩ = 112	♩ = 116	♩ = 112	♩ = 112
♩ = 132	♩ = 138	♩ = 138	♩ = 128	♩ = 132
H ♩ = 132	♩ = 135	♩ = 134	♩ = 132	♩ = 132
Time	4'47"	5'04"	5'14"	♩ = 5'10"

From the table (4.18) we can see that the three pianists did not follow Kuo's tempo indication of ♩ = 112 for the second part of section A: they only slow down slightly. However they did play closer to ♩ = 112 during the first part of section G. I suggest that pianists should do this in both parts because it would demonstrate the 'singing' character of the second part and make a contrast with the character of the first part.

There are a number of reasons why I have again chosen to follow Kuo's tempo indications more closely than other pianists in the final movement. Firstly, Kuo uses variations in tempo between sections to provide a contrast. It is not necessary for a performer to make additional changes to the tempo to provide more of a contrast. This is especially the case here, as Kuo also used different rhythmic and dynamic devices to enhance the contrasts. The second point is related to the nature of the concerto as a form of music. In a concerto there is a conversation between the solo instrument and the orchestra (or second piano). If the tempo indicated by the composer is not followed then that conversation will become unnatural, both to the performers themselves, but even more importantly, to the audience, who will hear a performance which sounds disjointed and unlike the composer's original intention.

The first theme is adapted from *New Sanxinhui* and is quite syncopated, so it should show a joyful and vivid character. When pianists play the theme they can consider playing the quaver notes *staccato*. This theme defines the main character of the third movement and its spirit, and performers should maintain this idea throughout to give as strong an impression to the audience as possible.

The *Concertino* reflects Kuo's musical ideology again by combining Western composition with elements of traditional Taiwanese music. Thus, the pianist should have an understanding of the music's background in order to catch the spirit and character inside it. Then, they must overcome the technical challenges and immerse themselves in the music, though they must also have a good partnership with the orchestra to convey the effect of the music to the audience. From these three recordings, the three pianists play this concertino in different venues with different orchestras or a second piano, and they inevitably achieve different

results. Especially when giving a piano reduction performance, as the first piano pianist is not only giving his own interpretation, but also has to pay more attention to the second piano in terms of tempo, dynamics, expression, phrasing, breathing and timing and even timbre and colour in order to cooperate with each other. Furthermore, the second piano is not only playing the piano part, but is also creating the string orchestra part and thus must also concentrate on the timbre and the function, not just playing the piano as well as assisting the first piano in achieving his interpretation. However, if pianists have a comprehensive understanding of Kuo's music and his fundamental ideas, including his use of traditional Taiwanese musical elements as well as Western compositional techniques, then they will be more likely to convincingly demonstrate their own ideas to the orchestra. Without that, the pianist could be distracted by the orchestra.

Kuo mentioned once that as George Gershwin's *Rhapsody in Blue* could represent the USA and the *Yellow River Piano Concerto* is often used to represent China, he hoped that his *Concertino* could perhaps represent Taiwan in the future (Interview with Kuo, September 2011). This is Kuo's dream, and to help make this dream come true is one of the duties of the Taiwanese pianist.

Conclusion

Kuo composed the first pieces of the *Piano Suite* in 1954 and finished the last piece in the *Kuo Chih-Yuan Piano Solo Album, Variations and Fugue on an Ancient Taiwanese Music*, in 1972. He then published the *Concertino for Piano and String Orchestra* in 1983. Throughout these 30 years his music matured as he moved from imitating Western composers to developing a style of his own. This style combines Western composition techniques with traditional Taiwanese music in a very natural and accomplished way. Therefore, when

pianists try to interpret his music they should have a good understanding of Taiwanese traditional music, which is the essence and distinguishing feature of Kuo's compositions. If they do not understand this, they will only be able to follow the score and its indications, resulting in an interpretation that can only be superficial.

The spirit and essence of Kuo's music lies in the inspiration he drew from Taiwan's traditional music. There are various types of Taiwanese music from the past, but what Kuo has created is a syncretism between Western and Taiwanese traditional music. Although Kuo gives the performers plenty of room for interpretation, there is always an underlying principle behind the music. The performer's goal should be to convincingly convey the elements of Taiwanese music which Kuo incorporated to the audience, rather than to display their own skill. Thus, besides polishing their technique and building up their repertoire, pianists should always be learning about the background, the basic elements and the stories behind the music they play. This will require them to make many experiments in performance, just as Kuo did in composition. That is what it means for a performance to be culturally informed.

However, different aspects and methodology will produce different resulting analyses, criticisms or reviews, thus a singular analysis is not enough to entirely represent a piece of music. An analysis is just one angle from which to explore a piece of music but it is not a representation or direct translation. Analysts, musicologists and performers alike might keep an open mind and be accepting of different theories or points of view, as music has many possibilities. If not, analysis, criticism and/or reviews will fall into the trap of fundamentalism, similarly ontology and dualism because there is a danger of being too simplistic and reducing multiple possibilities into a single one. Analysis can express some

things, but not everything. It allows a difference of opinion, and multiple analysis can reduce immature representations.

In addition to this, “by invoking an implicit paradigm of representation, analytical language creates a meaning of its own, accomplishing cultural work that its author perhaps never intended,” (Cook 1999, 258). In each instance there is not just one alternative but multiple analyses, something which Cook has mentioned previously as “pluralism” (Cook 1999, 261). On the other hand, the analysis of Kuo’s music is complex, this is because Kuo’s music is not simply using either Western or Eastern composition. In this thesis, the author has attempted to come from many different angles, including, for example cultural and historical Western theory as well as his own personal experiences with Kuo, to try to provide a well rounded account for future researchers and performers.

Conclusion

Since the sixteenth century, Western music has been disseminated in East Asia by means of tourism, trade and refugees, but mainly through Christian missionaries and military bands. Meanwhile, Japan, Taiwan and China were going through the process of Westernization. The Western art music education system was introduced widely during the Japanese colonization of Taiwan and Korea (1895-1945) and after the invasion of China by the Eight-Nation Alliance (1900) which led to the fall of the Qing Dynasty. Thus, over the course of some five centuries, Western art music built up a solid foundation in East Asia which resulted in a huge number of adherents from every level of social class. This eventually led to a demand for Western music education, including piano studies, in East Asian academia. Western art music soon became a symbol of artistic high status in East Asia.

With the advent of nationalism in the mid-19th century in many countries in Europe and North America, composers began to include elements borrowed from their own countries' folk traditions. Japanese composers also followed this trend by adapting elements of their traditional music. Against the backdrop of this musical environment, Kuo Chih-Yuan became one of the first composers to use elements of Taiwanese traditional music, with the aim of creating a world-class music which could faithfully represent Taiwanese culture. This development, from Westernization to use of traditional elements, represents a shift to what we can term 'localization', where the emphasis is no longer on the 'greatness' of Western art music but on the Taiwanese identity expressed through traditional music.

The influence between Western music and East Asian music is not a one-way process. Claude Debussy - one of the pre-eminent Impressionist composers - was exposed to gamelan

orchestral music as a result of an exhibition he attended. He was massively impressed by the oriental music that he heard, especially its use of pentatonic scales. He then went on to compose many pieces in which he used this scale as a prominent feature. Therefore, it is clear that some degree of cross-cultural musical influence has occurred between East and West. Other examples might include John Cage's influence over the Japanese composer Toru Takemitsu. Takemitsu credits Cage with rekindling his interest in traditional Japanese music and the value it has. He was also inspired by Buckminster Fuller's writings on global culture. Similarly, Cage also expressed that his own influences included East Asian philosophy, particularly the *I Ching* (the Chinese Book of Changes). Chou Wen-chung, a Chinese-American composer and the founder of the Sino-American Arts Exchange Center which fosters Chinese composers in the US, gives his European mentor Edgard Varese as a keen influence in his work, whilst simultaneously emphasising the importance of "preserving and revitalizing" the heritage and culture of ancient China (Everett 2004, 14).

This dialogue of interculturalism becomes more interesting when one realizes that Debussy was one of Kuo's favourite composers. Prior to 1988, Taiwanese culture had been viciously repressed by the KMT and all traditional aspects of the country's traditions suffered as a result. In 1988, Li Teng-Hui became the first Taiwanese-born president, ushering in an era of relative democratic freedom. With this came a focus on Taiwanese traditional culture and music, which translated into more funding being allocated to Taiwanese cultural endeavors, rather than culture from China. This was a fortuitous development for Kuo, who had long been exploring the music of the Taiwanese tradition in line with his sense of national pride. However, in 2008, when the KMT government came to power once again, the situation reversed. Obviously culture and traditional music are influenced by politics, but Kuo has

remained true to his perspective on Taiwanese culture and history and his political beliefs. It is this that has enabled him to create his own kind of Taiwanese music.

I have come to the conclusion that Kuo's life, studies and music use many sources from Taiwanese traditional music. More than that, he enabled Taiwanese musical tradition to develop in new ways. Due to his influence on his generation and the generations which have succeeded him, he contributed to this tradition to gain a firmer foothold and put Taiwanese traditional music more at the forefront of Taiwanese people's minds. By taking musical elements of traditional culture and including them in his work, Kuo managed to build a bridge between the past and the present. In other words, through his music he passed on Taiwanese traditional music heritage to the next generation, safeguarding it from being forgotten.

As with all composers, Kuo went through a process of finding his own voice. During his early years of composition, he was influenced by the training he had received in Western techniques. It was not long, though, before Kuo began incorporating Taiwanese traditional elements in his music. Following this period, Kuo managed to create his own style by not adhering fully to either Western or Eastern tradition.

From the information found in interviews with Kuo and with other pianists, as well as from analysis of the scores, we understand how Kuo composed the *Ancient Taiwanese Music Fantasia* using traditional elements such as the melody of the *beiguan xianpu* tune *Shui Di Yu*. We can also look at the idea of improvisation, which is very common in *beiguan* and other Taiwanese traditional music, and imitation of the sounds of traditional Taiwanese instruments

such as *kezixian*, *pipa*, *guzheng*, and *yangqin*. Kuo used these elements to make the *Fantasia* sound as if it were composed in a traditional Taiwanese style.

After analysing the *Variations and Fugue on an Ancient Taiwanese Music* it became clear that in the variations section Kuo is not just adapting the *beiguan* piece *Laobaban*, but consistently uses the idea of Taiwanese traditional instruments such as the *guzheng* zither. While using a pentatonic theme, he does not primarily use harmony and cadences, but rather uses melody and rhythm, to create the variations. Furthermore, he adapts the idea of interludes in Taiwanese traditional music to connect each variation. In the fugue he uses the traditional Taiwanese folk song *Ko-Hiong Ho*; he adapts elements of the melody to form his subject, and uses the rhythmic pattern in other parts of the contrapuntal texture as well. Because of the pentatonic character of the melody, he does not use clear cadences in the subject and real answer, but instead uses the countersubject, free counterpoint and free voice to articulate the modulations. The most distinctive feature is that he combines pentatonic and diatonic tonal systems throughout the fugue, even providing a double ending to resolve the tensions in both systems.

It is clear from my research that Kuo's intention in creating this unique style was not so much to foster a sense of understanding between East and West as to use Western compositional techniques as tools with which to explore and develop Taiwanese traditional music, a music with a rich and precious heritage of its own. As such, Kuo's achievement provides a lesson to the subsequent generations of Taiwanese musicians and composers that their musical world need not be limited by the Western musical education which they receive and in fact can be expanded to incorporate the many existing elements of traditional Taiwanese culture and music.

My research into Kuo's music aims to provide current and future performers with insights that can usefully inform their interpretations. From my review of the various recordings available I have been able to recognise that different performers have different interpretations and that these are related to the performers' skill, understanding and how much effort they have put into studying Kuo's music. My own studies of Kuo's music have probably been more sustained and intensive than those of any other pianist, encompassing not only practice and performance but also analysis of the influences and the techniques that Kuo uses. This gives me a unique perspective on Kuo's music which I hope will be of value to other performers and researchers. More broadly, the methodology I have followed could be suggested to future performers who would like to play music which has been adapted from Taiwanese or other traditional music, as an example of culturally informed performance.

At the same time, I am well aware of the limitations of my research. Although I was fortunate enough to be able to interview Kuo in person many times, due to his advanced age his hearing was much impaired and physically and mentally he was rather weak. This made it difficult for him to recollect details regarding his life and music. Furthermore, as he was not a pianist, when I played his pieces to him, his advice was limited to general comments, rather than specific performance advice. Although this can be seen as a limitation, it also allowed me more freedom to provide my own interpretation. Over the course of my research, I have contacted many Taiwanese musicians asking them to provide me with their insights into Kuo's music. These musicians were not part of Kuo's inner circle, and unfortunately almost all of them failed to reply. My aim in contacting them was to discover how Taiwanese musicians, in general, view Kuo's music, and I had hoped, therefore, to provide a wider range of Taiwanese perspectives on his music. This did not prove possible with the time and

resources available. Similarly, with more time I could also have contacted musicians from other countries who have experience of Kuo's music, in order to gain an international perspective.

There remains much scope for further work on the piano music of Kuo Chih-Yuan. Because of the time and word limits on this thesis I have been unable to discuss the details of how other Western composers have influenced Kuo's music with regards to the *Six Piano Pieces*. In addition to the *Piano Solo Album* and *Concertino* studied here, Kuo wrote another three books of piano music: *Kuo Chih-Yuan Children's Piano Pieces*, *Kuo Chih-Yuan Piano Solo Album II*, and *Rhapsody for Aboriginal*. There have not yet been any studies of these three books. The musical elements which Kuo used in these works are also related to traditional Taiwanese culture and music, and it would be worthwhile researching these in the future.

Appendix

Transcription of Interview with Kuo Chih-Yuan (October 2010)

Content

Discussion of the interpretation of *Ancient Taiwanese Music Fantasia* recording.

People Present

Kuo Chih-Yuan; Sheng-Wei Hsu

Location

Kuo Chih-Yuan's Office/Reception (home-based), Yuanli Village, Miaoli County, Taiwan.

Date and Duration of Visit

20th October 2010, 11am-4pm.

Duration of Recording

15:46

Language of Interview

Taiwanese

English Translation of Interview

Sheng-Wei Hsu (SH): Now I am going to play *Ancient Taiwanese Music Fantasia* for you.

Kuo Chih-Yuan (KC): So...

[SH plays *Ancient Taiwanese Music Fantasia*, approx. 7 mins]

KC: The fourth variation is more difficult. Please emphasise the melody more (although my hearing is not brilliant these days).

SH: The chord progression is quite similar across the fourth variation...especially when I play it by heart I will get confused! [laughs]

[SH plays the fourth variation again]

KC: The melody of your right hand sounds quite weak [KC repeats this twice].

SH: Because the higher half of the piano is not in a good condition I cannot play it louder for this part.

[SH plays the fourth variation again]

KC: I still feel that the melody of the right hand is not clear enough. Maybe that's because I am sat closer to the left of the piano.

[SH plays only the left hand part of the fourth variation]

KC: Bam bam bam bam bam bam bam bam [KC orally emphasises the rhythmic pattern of the left hand, building the sound up with a crescendo to a diminuendo, like a wave building and receding]

SH: Shall I emphasise the first bit of every bar here? [SH replays the left hand melody, emphasising the first beat of every bar and does as KC recommends with the crescendo and diminuendo]

KC: That's good. I like your expression of that.

SH: How do you think the third variation sounded? [SH plays the third variation]

KC: Yes, yes. The melody is much clearer and better now.

SH: Thank you so much. I am going to play this piece at my next visit.

KC: No problem, no problem. You play well.

SH: Is it possible for you to tell me how you created this music next time?

KC: What? What? [He struggles to hear the question]

SH: Is it possible for you to tell me how you created this music, such as why you used unison at the beginning? [SH plays the introduction]

KC: Play it slower. Play it slower.

[SH plays the introduction again, slower, and sings the melody simultaneously]

KC: That's good, that's good.

SH: This part is imitating the Chinese traditional instrument *pipa*, am I right?

[SH plays the repeating note of the end of the introduction]

KC: Yes, yes. This is to express the 'oriental feeling' of our country's traditional music. The *pipa*'s sounds relate to Taiwanese music.

SH: I think this arpeggio phrase sounds like the *guzheng* [SH plays the phrase]

KC: Yes, yes. This part is imitating the *guzheng*.

[SH replays the phrase, emphasising both the sounds of the *pipa* and the *guzheng*]

KC: Yes, yes, that's right – it imitates the *guzheng* and the *pipa*.

SH: I am very sorry I have to go, my train is at sixteen thirty [The time is 4:00pm]. I will see
you next Tuesday.

KC: What, what?

SH: Next Tuesday I will see you again

KC: Okay, okay. Thank you so much.

SH: No, I have to thank you, too. Thank you very much.

Glossary

The Glossary contains only terms that appear repeatedly in different parts of the thesis; those that appear only once or twice are explained in their context.

Firstly, here are the five notes of the Chinese pentatonic scale:

gong 宮, *shang* 商, *jue* 角, *zhi* 徵, *yu* 羽

228 Incident 二二八事件 is known as the February 28 Massacre which was an uprising against the KMT (Kuomintang-led Republic of China) government in Taiwan.

baban 八板 is a very old and traditional Chinese music system. It has been adapted into many different Chinese music styles, including Taiwanese *beiguan*. Also known as 'Eight Beat'.

banxian 扮仙 the opening scene of Taiwanese traditional plays/operas as well as the process of actors assuming the role of deities.

banqiang 板腔體 is a kind of structure of the Han peoples play or opera.

beiguan 北管 is a kind of traditional music which was widespread in the southern part of the Fujian province of China and Taiwan.

bozou 撥奏 one of the techniques of Chinese traditional music, particularly the zheng, which involves sweeping the strings with the fingernails.

citghi'a 七字調 is regulated seven characters in a line. It is very important in Taiwanese folk song, the most representative of which being Taiwanese *gezaixi*.

dayin 打音 produce or play a quick accent note on an instrument.

didagao 低打高 a kind of technique going from a low to high register when played by *huqin* family.

erhu 二胡 is a two-stringed, bowed musical instrument, also known in the Western world as the ‘Chinese violin’.

gaodadi 高打低 a kind of technique going from a high to low register when played by *huqin* family.

gezaixi 歌仔戲 is the only form of traditional opera known to have come out of Taiwan which can also be found in Fujian China.

gongchipu 工尺譜 traditional Chinese musical notation.

guqin 古琴 is a plucked five or seven-string Chinese musical instrument and member of the zither family.

Hakka People 客家人 are *Han* Chinese people whose ancestry lies mainly in Hakka speaking provinces such as Guangdong, Fujian and so on.

Han People 漢人 the dominant ethnic group in China, as well as in Taiwan and Singapore.

Hoklo 福佬 the *Hoklo* people are Han Chinese people who are traditionally found in the Southern Fujian of China.

KMT 國民黨 the Chinese Nationalist Party (Kuomintang).

huayin 滑音 produce or play a slide sound on an instrument.

huqin 胡琴 is a family of bowed string instruments used in Chinese music.

jianpu 簡譜 a numbered musical notation.

Jiangnan sizhu 江南絲竹 is a style of traditional Chinese ensemble music, popular south of Yangtze river and including silk and bamboo instruments which are stringed and winged instruments.

jiaojiaxi 高甲戲 traditional music found in Fujian China and Taiwan.

kezixian 殼仔弦 is a bowed string instrument in the *huqin* family originating in China and widespread in Taiwan.

Ko-Hiong Ho 高雄好 (Kaohsiung is a wonderful place) a Taiwanese folk song found in southern Taiwan.

laobaban 老八板 older version of *baban* (see above).

luan tan 亂彈 one category of *beiguan* music.

lunzhi 輪指 a kind of technique played with different fingers to repeat a note on the *pipa*.

luogu 鑼鼓 gong and percussion instruments.

nanguan 南管 is a style of Chinese classical music originating in the southern Chinese province of Fujian and highly popular in Taiwan.

pipa 琵琶 is a Chinese plucked string instrument and widely spread in Taiwan used in Taiwanese opera.

Shui Di Yu 水底魚 (Underwater Fish) a Taiwanese *beguian* traditional tune.

sizhu 絲竹 string and bamboo instruments found in China and Taiwan.

touyin 頭音 the first note of every bar or every phrase.

qizhu 齊竹 a playing technique of the *yangqin* where two pieces of bamboo clap at the same time.

yangqin 揚琴 is a dulcimer Chinese traditional hammered instrument also found in Taiwan

zhen 陣 Taiwanese band group

zheng 箏 also known as a Chinese zither, it is a Chinese traditional plucked musical string instrument, also popular in Taiwan.

zhifa (or **jiahua**) 加花 adds ornamentation notes to the melody.

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