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SELECTED TAIWANESE ART SONGS OF HSIAO TYZEN

By

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Dedicated to  
my parents, Mr. Yang Fu-Hsiang (楊福祥) and Mrs. Hsieh Chu-Leng (謝秋冷),  
and  
my uncle, Mr. Yang Fu-Chih (楊福治)

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## ABSTRACT

The colonial historical background of Taiwan, which dates back four hundred years, produced a large body of folksongs. These songs connected deeply with people's social lives and traditions, and reveal Taiwanese history. The earliest Taiwanese art songs, however, can be traced only as far back as the period of Japanese colonization (1895-1945). During this period, composers started to notate and rearrange traditional folksongs or imitate the style of folksong while using other sources for lyrics, such as poems. This is the origin of Taiwanese creative folksongs. This adaptation of folksong and the evolution from folksong to creative folksong led to the creation of the Taiwanese art song. After World War II, several composers who had studied in Japan returned to Taiwan and began to compose art songs in Taiwanese. However, the Nationalist Party, known as Kuomintang or KMT, dominated Taiwan in 1949. Mandarin became the official language and the Taiwanese language was forbidden for public use from 1949 to 1987. The complicated political and social situation led to a hiatus in serious Taiwanese art song composition. After 1990 an increasing number of composers and performers became interested in Taiwanese literature and poetry, and they began to compose and perform Taiwanese art songs again.

Just as Schubert elevated the musical status of the German Lied, Hsiao Tyzen, one of the most important contemporary Taiwanese composers, firmly established the status of Taiwanese art song in the twentieth century. Due to his personal circumstances and the Taiwanese political situation, he remained in America for eighteen years (1977-1995), and during that time he enjoyed the most productive compositional period of his career.

Although Hsiao's compositional style is strongly influenced by romantic composers such as Rachmaninov, and by nationalistic composers such as Bartók, his musical style is also strongly associated with Taiwanese tradition. He has created his

own individual style by adopting native Taiwanese folk elements and combining them with western compositional techniques.

This treatise presents a brief historical background of Taiwanese art songs, introduces Hsiao's biography, discusses Hsiao's compositional style and characteristics, addresses diction in Taiwanese art songs, and analyzes four of his Taiwanese art songs with regard to diction and musical expression.

# **CHAPTER ONE**

## **THE HISTORICAL BACKGROUND OF TAIWANESE ART SONG**

### **People and Language**

In the past four hundred years of Taiwanese history there has been a series of migrations and colonization, which has influenced the Taiwanese people, language, and culture. The aboriginal Malay-Polynesian tribes, considered the earliest inhabitants, initially settled Taiwan; these people migrated into Taiwan around the ninth century. In the early sixteenth century, the Hakka-speaking Chinese settlers, originally from the southern Guangdong Province, migrated to Taiwan. By the seventeenth century, many Holo-speaking Chinese from the southern Fujian Province also migrated to Taiwan.

Today the Holo people comprise approximately seventy percent of the Taiwanese population, and their language is often referred to as the Taiwanese language. The other two languages in Taiwan are Chinese (or Mandarin) and Hakka. Descendants of the Hakka people form twelve to fifteen percent of the population. Since 1949 the Chinese Nationalists from Mainland China and their descendants comprise most of the rest of the population (twelve to fifteen percent). These Chinese immigrants are usually called mainlanders, while the rest of the population is referred to as native Taiwanese. Due to intermarriage between Holo/Hakka people and the non-Chinese aborigines, only two percent of the population are considered “pure” aborigines.<sup>1</sup>

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<sup>1</sup> Jui-Wen Ginger Chen, “Selected Contemporary Taiwanese Composers and Their Piano Works” (Diss., Northwestern University, 1995), 7.

## **Definition of Folksong, Art Song, Taiwanese Folksong, and Taiwanese Creative Folksong**

The Taiwanese art song genre, with a history as rich as its people and language, evolved from various traditions, including folksong, art song, Taiwanese folksong, and Taiwanese creative folksong.

### **Folksong**

The literal definition of folk describes non-cultural population. This term, commonly used since the eighteenth century, was an important indication of the distinction between social classes. When the word “folk” is paired with “song,” it emphasizes the emergence of music within a culture—music that was spontaneously created by communities of ordinary people. The birth of folksong, written by common people, differs from nation to nation. “Folksongs, which are anonymous in origin and transmitted orally, represent the spirit of the people and the history of a nation.”<sup>2</sup> “Folksongs emphasize individual interpretations and performances, and reinforce and reward the individual’s musical contributions; and their simplicity puts many people deeply in touch with their own lives, values, and expressive abilities.”<sup>3</sup> Many folksongs have been long forgotten; however, some have been rearranged or transcribed several times, and handed down to future generations.

### **Art Song**

Art song is a genre that combines and unifies art forms such as music and poetry. Composers interpret written words, such as a poem, translating their mood, atmosphere, and imagery into music. The vocal melody is musically satisfying and molded to the text with an accompaniment that serves as an interpretive partner to the voice. Art songs can be quite challenging and require well-trained performers (singers and pianists) to capture the depth and ambiance that the composer intended. Art songs are usually performed with piano accompaniment, although they also adopt other types of accompaniment such as orchestra or chamber group. In contrast to the oral traditions and simplicity found in

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<sup>2</sup> Shang-Ren Jen (簡上仁), *Taiwanese Folk Tunes (台灣民謠)*, Taipei: Chung-Wen Co., Inc. (眾文圖書股份有限公司), 2004, 2. All of the translations throughout this paper are by the author.

<sup>3</sup> Yunn-Chu Chen, “Development of Taiwanese Folk Songs for Elementary Schools: A Curriculum for Undergraduate Music Education Programs” (Diss., Teachers College, Columbia University, 2000), 24.

folksongs, art songs are formally notated, generally have identified composers and poets, and express more complicated concepts.

### **Taiwanese Folksong**

The earliest Taiwanese songs are folksongs and were passed down from generation to generation by oral tradition. They capture the native flavor of Taiwan, describe the daily life, and reflect the joy, anger, sorrow and delight of the Taiwanese people. The textual contents reveal insight into the relationships in society. A variety of subjects are found in these folksongs, including songs about work, love, ritual, and children at play. Other folksongs serve a larger social function, including songs for entertainment and songs regarding the moral principles of the family. There are three types of folksongs in Taiwan: aboriginal, Hakka, and Fulao. These are derived from ethnic and linguistic divisions resulting from the Taiwanese colonial background.

The aborigines, divided into ten tribes, scattered along the central mountains and the east coast of Taiwan. The act of singing was integral to the daily lives of the aborigines and was part of religious activities, weddings and funerals.<sup>4</sup> The Hakka people in Taiwan were originally from the Guangdong Province of Mainland China. Two of their folksongs are called “Shan-ko” (Mountain Song) and “Chai-ch’a-ko” (Tea Picking Song), and represent the customs, culture, and social life of the Hakka people. Fulao refers to the Holo-speaking Chinese immigrants from Fujian Province of Mainland China. The Fulao songs are the main source of Taiwanese folk music and the term “Taiwanese folksongs” most commonly refers to Fulao folksongs.<sup>5</sup>

### **Taiwanese Creative Folksong**

Unlike Taiwanese folksongs, the Taiwanese creative folksongs use known authors and composers. As political structures evolved during the periods of Japanese colonization (1895-1945) and the Chinese Nationalist Party’s dominion (1945-1987), Taiwanese creative folksong emerged. These songs are politically motivated and have a profound connection with people’s lives and social structure: “Most of the melodies and lyrics tend to be grievous due to the tragic nature of the Taiwanese history. . . . The sense of being an isolated island is depicted in many Taiwanese folksongs, although the

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<sup>4</sup> I-To Loh, “Taiwan” in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., ed. Stanley Sadie, London: Macmillan, 2001, 25: 2.

<sup>5</sup> Yunn-Chu Chen, 13.

compositional techniques are derived from the west.”<sup>6</sup> Some Taiwanese creative folksongs have been revised or rearranged by modern composers and are categorized in the genre of Taiwanese art songs. The development of Taiwanese folksong, including its artistic values and the significance of Taiwanese political history, makes it the forerunner to Taiwanese art song.

### **Historical Background of Taiwanese Art Song**

In the past four hundred years Taiwan was dominated by foreign colonialists, and its history can be divided into several distinct periods: the Dutch and Spanish colonization from 1624 to 1661; the aristocratic colonization by Cheng Cheng-Kung of the Ming Dynasty and the Ching Dynasty from 1661 to 1895; Japanese imperialism from 1895 to 1945; and the Chinese Nationalist regime of Chiang Kai-Shek from 1945 to 1987. Each period developed its own unique characteristics, which was reflected in aspects of Taiwanese culture such as architecture and music, especially songs.<sup>7</sup>

As mentioned before, the earliest Taiwanese songs are folksongs, including songs dating back to the ninth, sixteenth, and seventeenth centuries. These songs connected deeply with people’s social lives and traditions, and reveal Taiwanese history. The earliest Taiwanese art songs, however, can only be traced as far back as the period of Japanese colonization (1895-1945). During this period, some composers started to notate and rearrange traditional folksongs. In other song compositions, composers imitated the style of folksong while using other sources for lyrics such as poems. This is the origin of Taiwanese creative folksongs. This adaptation of folksong and the evolution from folksong to creative folksong led to the creation of the Taiwanese art song. The history of Taiwanese art songs can be divided into four distinct periods: 1895 to 1945; 1945 to 1960; 1960 to 1990; and 1990 to the present.

#### **1895-1945**

Following the Sino-Japanese war, Japan took control of Taiwan, and during this fifty-year period the Taiwanese people were educated according to the Japanese system.

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<sup>6</sup> Chang-Hsiung Wang (王昶雄), *If I Opened the Door and Window of My Heart (阮若打開心內的門窗)*, Taipei: Tsao Keng Publisher, 1996, 18.

<sup>7</sup> Yi-Jung Tseng, “Tyzen Hsiao, A Native Taiwanese Composer and His 1947 Overture” (Diss., University of Southern California, 2003), 19.

“A formal education system based on Western models was established by the Japanese. Music was an integral part of this system, especially in the normal schools for training teachers; Western and Westernized Japanese songs were the core of these courses. The best students were encouraged to study music formally in Japan.”<sup>8</sup> Chang Fu-Shing (張福興) (1888-1954) was the first Taiwanese music student sent to Japan in 1907. He established the first western orchestra in Taiwan in 1920 and is often called the father of music in Taiwan. Mr. Chang’s contributions provided a foundation for music education, and his folk music collection is legendary. Other important musicians and composers educated in Japan during this period include Kuo Tzu-Yuan (郭芝苑) (b. 1921), Chen Shih-Chih (陳泗治) (1911-1992), and Lu Chuan-Sheng (呂泉生) (b. 1916). These musicians brought a strong foundation of western music to Taiwan and organized concerts to introduce Western music to Taiwanese people.<sup>9</sup>

Under the suppression of Japanese imperialism, some musicians were arrested while participating as activists in the resistance movements. Political and social resistance was the major theme of song compositions labeled “Songs for Society.” One of the most popular is *Taiwanese Self-Government Song* (台灣自治歌) (1924) written by Tsai Pei-Huo (蔡培火) (1888-1983), who was arrested in 1924. Another example is *Farmer’s Song* (農民歌) (1931) by Li Jin-Tu (李金土) (1900-1971).

Following a period of civil unrest, the Japanese government implemented the Hwang-Ming movement (皇民化運動) from 1937 to 1945, suppressing the national consciousness of the Taiwanese. Japanese was declared as the official language, and composers were required to use Japanese texts for their songs. Taiwanese songs were set to Japanese texts and became part of a music genre called “New Taiwanese Music” (新台灣音樂), which sounded neither Taiwanese nor Japanese. At the same time, composers started to collect traditional Taiwanese folksongs and incorporate them into their compositions. The result was a mixture of the essence of Taiwanese folksongs with western diatonic harmony. Composers also used western harmony to compose songs for Taiwanese lyrics and poetry.

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<sup>8</sup> I-To Loh, 8.

<sup>9</sup> Ru-Ping Chen, “The Cello Works of Hsiao Tyzen” (Diss., The Ohio State University, 1999), 25.

The other type of Taiwanese creative folksong was called “popular song,” which was composed mainly for the massive middle class. Composers wrote melodic lines with text and the performers improvised accompaniments for the melodies. The characteristics of these songs were influenced by the repressive Japanese imperialism. People lived in constant fear and had little hope for the future, therefore the emotional reflections include elements of depression, passivity, sadness, hopelessness, and lamentation. The well-known Taiwanese songs during this time included *Looking Forward to the Spring Wind* (望春風) (1932-1939), *Rainy Night Flower* (雨夜花) (ca. 1933), *Moonlit Night Sadness* (月夜愁) (ca. 1933), and *Riverside Spring Dream* (河邊春夢) (ca. 1933). These songs not only represented the social phenomena, but also captured the feelings of the massive middle class throughout this period of Japanese colonization.

### **1945-1960**

World War II was a pivotal era in the history of humankind and a major turning point for the Taiwanese people. In 1943 the Allied Powers met with the head of the Nationalist Party, Chiang Kai-Shek. The result of the conference led to the return of Taiwan to Chiang Kai-Shek and Nationalist China at the end of World War II.

From 1945 to 1960 the Taiwanese people experienced great change and enjoyed new freedom. Following the release from Japanese government control after World War II, several composers, including Lu Chuan-Sheng and Kuo Chih-Yuan, who had studied in Japan, returned to Taiwan and began to compose songs in Taiwanese. Although the political shift provided more freedom, there was still suffering for the people as they rebuilt homes destroyed in the chaos of war. Music mirrored the circumstances and described daily scenes and family life, telling stories about all walks of life. The representative Taiwanese art songs of this era include *Hot Rice Dumpling* (燒肉粽) (ca. 1949) by Chang Chiu Tung-Sung (張秋東松), *Rock the Baby* (搖嬰仔歌) (1940-1945), *Drink It All Down* (Taiwanese Drinking Song) (杯底不可飼金魚) (1949) and *If I Opened the Door and Window of My Heart* (阮若打開心內的門窗) (1950) by Lu Chuan-Sheng.



Between the 1920s and 1949, there was a civil war in China between the Chinese Communist Party (CCP), led by Mao Zedong, and the Nationalist Party or Kuomintang (KMT), led by Chiang Kai-Shek. After the CCP's victory in 1949, the KMT, along with 100,000 Nationalists, were forced to leave Mainland China and consequently fled to Taiwan. Since the Nationalists comprised only about fifteen percent of the population of Taiwan, Chiang Kai-Shek declared martial law in order to regain political power of the country. From 1949 to 1987, Mandarin became the official language in Taiwan and the Taiwanese language was forbidden for public use. The tense political climate and complicated social situation led to a hiatus in serious Taiwanese song composition. All vocal pieces were written in Chinese and based on either Chinese literature or Chinese modern poetry.

### **1960-1990**

Under the domination of Chiang Kai-Shek's Nationalist Party, many Chinese composers came to Taiwan to teach music theory and composition. Taiwanese composers who studied in countries other than Japan returned to Taiwan as well. The influence of these outside countries was demonstrated in Taiwanese music during the years 1960-1990. Taiwanese composers writing during this time were influenced by the Chinese pentatonic compositional style. Composers who studied in Europe returned and brought new compositional techniques back to Taiwan. Hsu Tsang-Houei (許常惠) (1929-2001), after finishing his studies in Paris in 1959, introduced the compositional techniques of Debussy and the Impressionistic style. Other composers were influenced by the new styles and started to use modern compositional techniques such as atonality, serialism, and electronic music in order to develop their personal writing styles. Vocal compositions were written entirely in Chinese and were called "Chinese art songs."

This political and social environment led to the blossoming of Chinese musical composition and, at the same time, to the decline of Taiwanese musical composition. Some Taiwanese composers started to research the foundation of Taiwanese music and to realize the significance of traditional Taiwanese folk music. This began a Taiwanese folksong-collecting movement led by composers Hsu Tsang-Houei and Shi Wei-Liang (史唯亮) in the mid-1960s. Their efforts led to a historical record of the musical history of Taiwan. "Researchers searched every nook and cranny of Taiwan and much music

was collected, including folk tunes of aboriginal tribes, Holo and Hakka people. The purpose of this collecting movement has been not only for preservation, but also for encouraging creativity. The materials collected have greatly influenced composers.”<sup>10</sup> Financial difficulties resulted in the unfortunate end of this movement in 1967.

Following Chiang Kai-Shek’s death in 1975, his son, Chiang Ching-Kuo, succeeded him as president and began to pave the way for democracy. The first opposition party, the Democratic Progressive Party or DPP, was formed in 1986. By 1987 Taiwan was released from martial law and the limitation on new political parties. The ban on unauthorized newspapers was lifted in 1988. After Chiang Ching-Kuo passed away in 1988, Lee Teng-Hui became the new president of Taiwan. He was the first native Taiwanese president in Taiwanese history. The pace of political change toward democracy quickened, and, as it did, Taiwanese nationalism increased. Taiwanese culture was given specific consideration and Taiwanese art, including music, was taken seriously. Musicians started to collect and rearrange Taiwanese folksongs again.

### **After 1990**

In the years following 1990, an increasing number of composers, performers, and music teachers became interested in Taiwanese literature and poetry, and Taiwanese art songs rose in popularity. Concerts and various musical publications introduced Taiwanese art songs, giving them a larger audience. In 1991 Chang Chin-Lang (張清郎), a vocal professor at the National Taiwan Normal University, in collaboration with a group of composers and singers, published a songbook called *Taiwanese Songs*, consisting of 53 Fulao, Hakka, and aboriginal folksongs. The special features include notation, piano accompaniment, modulation, and performance suggestions.

In the songbook, every song is notated completely and clearly; the piano accompaniments are substantial and contain preludes, interludes, or postludes. Modulations or variations (melodic or rhythmic) can be found in some pieces and a brief introduction for each song is provided. Performance suggestions are given in this songbook as well.<sup>11</sup> The publication of this songbook was significant because it

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<sup>10</sup> Ru-Ping Chen, 29.

<sup>11</sup> Lu-Fen Yen (顏綠芬), “The Preliminary Research on Taiwanese Art Songs” (台語藝術歌曲初探), in *Guandu Music Journal* (關渡音樂學刊), Taipei: College of Music, Taipei National University of the Arts, June 2005, 30.

promoted Taiwanese songs, elevated their artistic values, and transformed Taiwanese folksongs into Taiwanese art songs.

The next generation of composers wrote art songs using Taiwanese poetry by modern poets and more closely considered these texts. In their compositions, the piano accompaniment is more complex and assumes a more equal role to the vocal part. The textual concept of the piano part, while supplying a foundation for the voice, allows it to contribute a text image of its own. Composers such as Hsiao Tyzen (蕭泰然) (b. 1938) and Lin Fu-Yu (林福裕) (1932-2005) wrote many songs that fit into this category. In 1995 the Hsiang-Sung Music Publishing Company published a songbook entitled *Taiwanese Art Songs*. This book includes four art songs by Hsiao Tyzen and nine by Lin Fu-Yu. Lin Fu-Yu stated: “Music is an international language, and Taiwanese songs are not restricted to be sung only by Taiwanese people. By adding the International Phonetic Alphabet and English translation to the score, singers or choirs from foreign countries are able to sing Taiwanese art songs.”<sup>12</sup>

The accessibility of the songs encouraged a new generation of composers to experiment with different ways of writing Taiwanese art songs. They combined tonality and atonality, adopting atonal style and declamatory technique. Vocal compositions in Taiwan were written in many forms, from solo songs with piano accompaniment to chamber music, orchestral music, and narrative songs.

The new concepts in the Taiwanese art song genre were further established by composer Hsiao Tyzen, who solidified the status of the genre in the twentieth century. According to composer Hsu Tsang-Houei, musicologist and former professor of the music department of National Taiwan Normal University, Hsiao Tyzen was the founder of Taiwanese art songs. “Although, prior to that time, there had been many folksongs originally written in Taiwanese, Mr. Hsiao is the first one to truly, methodically compose Taiwanese art songs and establish their status in twentieth-century art songs.”<sup>13</sup>

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<sup>12</sup> Lu-Fen Yen (顏綠芬), 33.

<sup>13</sup> Hua-Jung Yen (顏華容), *Hsiao Tyzen—Romantic Taiwan Taste* (浪漫台灣味), Taipei: Shih-Pao Publishing (時報出版社), 2002, 143.

## **CHAPTER TWO**

### **BIOGRAPHY OF HSIAO TYZEN**

Just as Mozart of Austria, Chopin of Poland, and Sibelius of Finland are the most important representative composers of their time, Hsiao Tyzen is one of the most important contemporary composers of Taiwan. He has composed numerous works covering a wide range of genres. His vast compositional output includes piano solo pieces, piano method books, instrumental solo pieces, art songs, sacred choral works, two symphonic poems, three concertos, three operettas, instrumental chamber music, two symphonies, an overture, an oratorio, and a cantata. His works have been performed overseas in places including the United States, Canada, Japan, and Russia.

Hsiao was born in Kaoshiung, Taiwan, on January 1, 1938. His grandfather was the minister of a Presbyterian Church, and his father, Hsiao Ruey-An, was an elder of the church. Hsiao obtained his early musical training from the church and from his mother, Lin Shue-Yun. In addition to being trained as a classical pianist, she also taught piano and played for the church. This background in religious music provided Hsiao with a strong foundation in church hymns and choral music.

At the age of five, Hsiao began private piano lessons with his mother, and he gave his first public recital at the age of seven. By the time he was a high school student, the energetic and talented young musician was devoting much of his time to musical activities. His increasing interest in music, however, conflicted with family expectations. As the oldest son, Hsiao was expected to follow in his father's footsteps into the field of medicine. This expectation continued until his father spoke to the principal of the high school, Tai Min-Fu, who was also his father's best friend. In the conversation, Principal Tai convinced Hsiao's father to support his son's musical training and to allow him to explore his potential.

In 1959 Hsiao began his formal music training at the National Taiwan Normal University, where he studied piano with Kao Tsu-Mei and Li Fu-Mei, and composition

with Hsu Tsang-Houei. In contrast to his teacher Hsu Tsang-Houei, the first composer to introduce twentieth-century western music to Taiwan, Hsiao composed mostly religious music and choral music in the Romantic style during his college years. After four years at the National Taiwan Normal University, Hsiao married Kao Jen-Tzu in 1963 and devoted himself to teaching music at a high school. After two years of teaching, Hsiao moved to Japan and pursued graduate studies in music at the Musashino Music Academy from 1965 to 1967. He studied piano with Nakane Nobue and composition with Fujimoto Hideo, who offered Hsiao free composition lessons and encouraged him to be a composer.

After completing his studies in Japan, Hsiao returned to Taiwan. He continued piano lessons and began his professional music career as a college professor, solo performer, and composer. He taught in several schools, including the National Taiwan Normal University, the Tainan Women's College of Art and Technology, and the Tainan Theological College. While teaching, Hsiao constantly took piano lessons from Isabel Taylor, a Canadian pianist who instructed numerous Taiwanese pianists during the 1930s-1970s, and from Dr. Robert Scholz. Dr. Scholz, an Austrian pianist and composer, greatly influenced Hsiao's music performance and inspired his compositions profoundly. As a performer, Hsiao appeared as a soloist with the Tainan B.B.B. Orchestra in 1967, performing Piano Concerto in A Minor by Grieg. He also performed Beethoven's Piano Concerto No. 3 with the Kaoshiung Municipal Orchestra in 1972. In addition to his busy schedule of teaching and performing, Hsiao also composed a little over twenty pieces between 1967 and 1976. The representative works from these years include the oratorio *Jesus Christ* (1971) and *Fantasy Waltz for Two Pianos*, Op. 38 (1974), which he dedicated to Dr. Robert Scholz. *Jesus Christ* is an oratorio for which the libretto, based on biblical themes, was written by Hsiao's father.

In 1977, at the height of Hsiao's career in Taiwan, circumstances prompted him to move to the United States. After the financial failure of his wife's jewelry business, he moved with his four children, while his wife stayed in Taiwan. For the first year he lived with his sister, Hsiao Mei-Yuan, in Atlanta. Depression and uncertainty about his future increased his nostalgic feelings and inspired a song called *The Vagabond* (出外人) (1978), for which he set his own Taiwanese text. This first song written in the United

States expressed deep nostalgia and love of his homeland through beautiful melodic writing and sentimental text.

In the following year, 1978, Hsiao moved to Los Angeles with the encouragement and support of a friend from Taiwan, Hsu Pi-Long. The two met during a Taiwanese performance of Hsiao's oratorio *Jesus Christ*. Hsiao remained in the United States for eighteen years, and during that time he enjoyed the most productive compositional period of his career. Los Angeles' large Taiwanese immigrant population engaged Hsiao in musical activities that provided him ample opportunities to promote Taiwanese music and musicians. Taiwanese composers and their musical compositions were introduced to American audiences through concerts sponsored and directed by Hsiao. His deep love of Taiwan inspired him to arrange traditional Taiwanese folksongs and compose art songs in Taiwanese.

The songs he wrote depicted the spirit of the Taiwanese people and captured his strong longing for his homeland. The text sources were Taiwanese, either from anonymous poems or from poems by modern Taiwanese poets. Hsiao's vocal pieces were all sung in Taiwanese and a majority were written using texts with subject matter relating to Taiwanese self-awareness and democratic movements. His representative art songs include *Food Stand* (點心擔) (1978), *March of Democracy* (出頭天進行曲) (1980), *Singing for Justice* (歌聲透監牢) (1980), and *What a Beautiful Taiwan* (台灣真正美) (1984). Before 1987 some of his more politically-based songs were not allowed to be performed in Taiwan due to martial law. One of the more notable works was *March of Democracy*, which expresses the people's desire for independence. For this defiant message, Hsiao was forbidden to return to Taiwan under the shadow of the Kuomintang regime from 1980 to 1992.

Although the majority of his output between 1977 and 1986 consisted of vocal composition and arranging, Hsiao also wrote in other genres, such as church music, instrumental music, and chamber music pieces, including *The Highlander's Suite for Piano Quintet* (1985), which was performed often. By 1987 the North American Taiwanese Professors' Association published a sound recording entitled *Psalms of the Taiwanese: Tyzen Hsiao's Compositions*, consisting of three parts: folk music, including some of his art songs and vocal arrangements; church music; and instrumental music.

The Taiwanese Composers Foundation, based in California, also published some of his scores. The recording, publication, and performance of Hsiao's music led ultimately to its recognition and appreciation by people in the United States.

In 1986 Hsiao continued his graduate studies in composition with Dr. Byong Kon Kim and in piano with Dr. Milton Stern at California State University in Los Angeles. After one year of studying with Dr. Kim, Hsiao's compositional skills became freer as he adapted to a twentieth-century musical style. In the following period of Hsiao's compositional career, between 1986 and 1995, his style blossomed as he absorbed twentieth-century compositional techniques and combined them with Taiwanese folk elements. Hsiao graduated in 1987, earning a Master of Music degree in composition from California State University in Los Angeles. Following his graduation, Hsiao experimented with large-scale compositions such as symphonies and concertos.

Composed in 1987, his first large-scale orchestral work, *Symphony Op.49, Formosa*, combined the new style with the Taiwanese style. The same blend of style is heard in his three instrumental concertos, written between 1988 and 1992. They were commissioned by the Taiwanese United Fund in Southern California, founded by Dr. Lin Heng-Che. Dr. Lin had a strong influence on Hsiao because he not only inspired the three concertos, but also promoted and introduced Hsiao's music to the American Taiwanese audience. The concertos are known as Hsiao's most important instrumental works and established his reputation as an internationally acclaimed composer. The Violin Concerto in D major, composed in 1988, was premiered by world-renowned violinist Lin Cho-Liang with the San Diego Symphony Orchestra in 1992. It is considered the first violin concerto written by a Taiwanese composer, and his cello concerto is also considered the first by a Taiwanese composer.

Hsiao's Cello Concerto in C Major, written in 1990, was premiered in Taiwan by cellist Carol Ou with the Taipei County Cultural Center Orchestra in 1992. The American premiere of this concerto was by cellist Felix Fan with the San Diego Symphony Orchestra in 1995. The premiere of the Piano Concerto in C Minor, composed between 1991 and 1992, was performed by Taiwanese-Canadian pianist Jonathan Tang with the Vancouver Symphony Orchestra in 1994. One year later, Dr.

Milton Stern, Hsiao's piano teacher at CSULA, premiered the piano concerto in Taiwan with the Taipei Philharmonic Orchestra.

After the completion of three concertos, Hsiao began to compose a new symphonic work with soprano and choir, based on the tragedy between the Taiwanese people and the Kuomintang that occurred on February 28, 1947, when many Taiwanese people were killed. On Christmas Eve of 1993, Hsiao's work on this symphonic choral piece was interrupted by major surgery for a dissecting aortic aneurysm. After recovering from surgery, Hsiao believed that his life was borrowed from God, and he dedicated himself to the mission of composing. Finishing the work he began earlier, he named it *1947 Overture* (1994). The overture describes the suffering and frustration of the Taiwanese people who were oppressed by the Kuomintang. The premiere took place in 1995 by the Oakland Youth Orchestra with soprano Huang Mei-Hsing, and a choir formed by Taiwanese people in Southern California. He created his own style by adapting Taiwanese folk elements and combining them with western compositional techniques. Other pieces that reflect his new style include Taiwanese art songs such as *Never Disregard Taiwan* (1987), *Mother's Hair* (1990), *Eternal Homeland* (1992), and *The Fairest Flower* (1992).

During the eighteen years Hsiao stayed in the United States, he devoted himself to composing and promoting Taiwanese music. In addition to organizing and sponsoring concerts and musical activities in America and Southeast Asia, he headed the Taiwanese Music Association in Southern California and founded the North American Culture Association Chamber Music Group. His vast contributions to Taiwanese music were acknowledged by the Taiwanese-American Foundation. In addition to achieving recognition for his compositions, he received the Humanities Award from the Taiwanese-American Foundation in 1989. He was also awarded first prize in the California Music Teachers Association Composition Competition in 1991 for a piece called *The Prelude for Pipe Organ*, originally composed for the Taiwanese Composers Music Festival held in Vancouver the previous year.

Although his success in the United States was growing, Hsiao moved back to Taiwan in 1995. He was not alone; during the first term of the newly elected democratic Taiwanese president in 1991, many Taiwanese people moved back to Taiwan from all



over the world. It was the first democratic election in the history of Taiwan. After Hsiao returned to Taiwan in 1995, numerous concerts, lectures, and recordings were dedicated to his music. A corporate organization called the Hsiao Tyzen Music Foundation was created to promote Hsiao's music, organize associated musical activities, and publish his compositions. Still active today, it was established by Hsiao's friends and supporters in 1997. Hsiao's musical compositions after 1995 are represented by the following pieces: solo instrumental pieces including *Toccata* for Piano Solo (1995) and *Dragon Boat Festival* for Piano Solo (1996); chamber music including *Nocturne for Violin and Piano* (1995), *Fantasia for Flute and Piano* (1995), and *The Formosa Trio* for Piano Trio (1996); symphonic works including *Ode to Yu-Shan* (1999) and *The Angel of Formosa* (1999); a cantata entitled *The Prodigal Son* (2000); and some Taiwanese art songs and sacred songs. Hsiao's Taiwanese art songs and sacred songs were collected and recorded in 1998 in an album entitled *Hsiao Tyzen's Vocal Solo Works*, released by the Hsiao Tyzen Music Foundation. The second recording issued by the foundation was named *Taiwan Affection, Tyzen Heart: Tyzen Hsiao Violin Works* (1999). The album won both best composer and album of the year prizes at the Taiwanese Golden Song Awards.

In spite of his busy schedule, Hsiao continued to compose several important works after his return to Taiwan. He also traveled, witnessing premiere performances of his works in numerous countries. Hsiao was invited to Moscow in 1999 to the premiere of his orchestral piece *The Angel of Formosa* (1999), performed by the Moscow Symphony, and *The Formosa Symphony* (1987) by the Russian Federal Orchestra. Another notable performance occurred in 2000: his piece *Ode to Yu-Shan* (1999) was performed in Taiwan at the tenth presidential inaugural ceremony. This composition, originally for choir and piano and subsequently arranged by the composer for choir and orchestra, glorifies Jade Mountain, the highest mountain in Taiwan.

In December of 2002, Hsiao suffered a stroke while working on his *Love River Symphony*, named after the most famous river in his hometown, Kaoshiung. For his recovery, he moved back to the United States, and remains in Los Angeles with his family to this day. According to his score typesetter, Mr. Chuang Chuan-Hsein, Hsiao hardly composed after 2003, and the *Love River Symphony* has become Hsiao's unfinished symphony. Throughout his life, Hsiao Tyzen dedicated himself to promoting

the Taiwanese language, culture, and music. His compositions introduced the Taiwanese music style and made it known internationally. Just as other world-renowned composers, his patriotic works have been performed and recorded throughout the world by a variety of orchestras and ensembles.

### **CHAPTER THREE**

## **HSIAO TYZEN'S COMPOSITIONAL STYLE AND CHARACTERISTICS**

As a patriotic composer, Hsiao Tyzen's compositional style reflects the Taiwanese people. He combines this with several influences, explained within this chapter. By adopting native Taiwanese folk elements and Taiwanese language, and combining them with western compositional techniques, his compositional style reveals the Taiwanese taste. Many of his vocal compositions, especially sacred works, are filled with influences of the Taiwanese Presbyterian Church. As an admirer of Romantic Era music, Hsiao is influenced by late romantic composers such as Rachmaninov. Inspired by other nationalistic composers such as Bartók, Hsiao's musical style is strongly associated with Taiwanese folk tradition.

The strong religious background of his childhood and his spiritual faith influence Hsiao not only in his personal life, but also in his composition. He consistently quotes Bible verses as his personal philosophy, and his Christianity inspires many of his compositional ideas and concepts. Hsiao says, "My musical philosophy is based on a kind of trinity: the composer, the performer, and the audience. They must be tied together. The music must go through the performers to the listeners, touching not only their minds but their hearts."<sup>14</sup> During Hsiao's career, which has lasted more than thirty years, he composed many sacred works. All of these sacred works, based on either biblical texts, or religious texts of modern poets, illustrate Hsiao's love of God. His church works for choir are characterized by beautiful melodies, simple structures, and uncomplicated harmonies.

Another influence on his style was late romanticism. According to music critics, "Hsiao is a compositional traditionalist, a tonal conservative so unabashedly and

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<sup>14</sup> Valerie Scher, "Composer, Musician, Audience: Musical Trinity at Symphony Hall for a World Premiere," *The San Diego Union-Tribune*, 12 Nov. 1992.

unapologetically old-fashioned that his music is more attuned to the 1890s than 1990s.”<sup>15</sup> In Taiwan, Hsiao’s life and music are frequently compared to those of Rachmaninov. Both of them were outstanding pianists and composers. They stayed in Los Angeles for a certain period of time, tolerating deep nostalgia while restricted from going back to their homelands. Hsiao was greatly influenced by Rachmaninov’s romantic melodies, chromaticism, and nostalgic nationalism.

Sergei Prokofiev wrote about Rachmaninov’s melodies:

“It seemed to me that in Rachmaninov’s music there were certain melodic turns typical of him that were extraordinary beautiful. But all in all there weren’t many of them and once they had been found, they were repeated in other works. As compared to Scriabin, he struck me as a composer who strove less for novelty and harmonic invention. Someone once said (rather venomously) of his melodies that they were mostly written for a voice with a very small range. And yet sometimes he managed to fit amazingly beautiful themes into that small range; for example, in his Second Concerto.”<sup>16</sup>

Like most folk music, including that of Taiwan, Rachmaninov’s melody is usually built on ascending or descending seconds, either major or minor (Example 3.1).



EXAMPLE 3.1 Sergei Rachmaninov: *Vocalise*, Op. 34, No. 14, mm. 1-6

<sup>15</sup> Valerie Scher.

<sup>16</sup> Sergei Prokofiev, *Prokofiev by Prokofiev: A Composer’s Memoir*, ed. David H. Appel, trans. Guy Daniels, Garden City, New York: Doubleday, 1979, 274.

These observations could also be made about Hsiao’s music, which emphasizes these intervals as well. (Example 3.2).

EXAMPLE 3.2 Hsiao Tyzen: *Eternal Hometown*, mm. 4-7

Hsiao is often referred to as the Taiwanese Rachmaninov, as his music is romantic in nature. According to Hsiao, “Although I have studied all kinds of music, from medieval to contemporary, in my heart I love the Romantic period the best. This is my favorite repertoire.”<sup>17</sup> The romanticism in Hsiao’s music can be characterized by his treatment of melody and harmony. One of his compositional characteristics is his use of long expressive melodic lines marked *cantabile* (singing-like), which are at the beginning or sometimes in the middle of a piece. Influenced by Rachmaninov’s romanticism, Hsiao uses the language of chromaticism in his music. “He employs the western diatonic major/minor system for the foundation of harmony. In his harmonic language, the altered chords and chromatic scales are extensively used to create the lush color of the late romantic period.”<sup>18</sup> According to Rita C. Kuo, “he divined the appropriate chords, and showed preference for chromatic progression and modulations, which he felt heightened the emotional content of the music.”<sup>19</sup>

Another favorite compositional technique of Hsiao is the use of juxtaposed perfect fifths, either harmonically or melodically. For instance, his Cello Concerto begins with a triple stop on the notes A—E—B played by the solo cello. A special sound emerges from the harmonies of these superimposed fifths, which is part of Hsiao’s

<sup>17</sup> Valerie Scher.

<sup>18</sup> Ru-Ping Chen, 48.

<sup>19</sup> Rita C. Kuo, Foreword to *Tyzen Hsiao: Piano Concerto in C Minor, Op.53*, (Los Angeles: Taiwanese Composers Foundation, 1993).

personal compositional palette. A group of young musicians in the United States labeled this technique “Hsiao’s 5<sup>th</sup>.” Hsiao explained himself:

“My romanticism is different from the romanticism of the nineteenth century. Although my ideas belong to the romantic period, I am living in the contemporary music environment of the twentieth century. Therefore, my compositional techniques and concepts will combine with modern musical elements. . . . Compared to western music history, there is a gap in Taiwanese music history. We have aboriginal music, Chinese music, and Taiwanese traditional music, and then we jump directly to contemporary music. In other words, we don’t have the development of western tonal music in Taiwanese music history. . . . I hope I can compose some music to make a good link between traditional and contemporary music.”<sup>20</sup>

Inspired by nationalistic composers such as Bartók, Tchaikovsky, and Sibelius, Hsiao wrote music which is not only romantic, but also strongly nationalistic. Hsiao’s compositional style is closely associated with Taiwanese folk tradition. He said, “My music is infused with many Taiwanese traditional elements, which characterize my music.”<sup>21</sup> These folk elements expand his musical vocabulary and enhance his ability to express his ethnic identity. It is the derivation of his melodies from Taiwanese folksongs that gives his music a strong nationalistic flavor. Hsiao also adopts Eastern pentatonic scales as the basis of his melodies, using supportive harmonies built on major and minor tonalities. In some of Hsiao’s expressive and lyric pieces, he combines skillful melodic writing with his nostalgic feelings. The result is a slight sentimentality and sorrow faintly concealed within the graceful melodies.

Folk music, as an artistic genre, is strongly associated with human culture. Folksong is built on the most important element of human culture, which is the native language. The majority of Hsiao’s vocal works are sung in Taiwanese and based on the poems written by contemporary Taiwanese poets. Hsiao also wrote the texts for some of his songs. *The Vagabond*, composed in 1977 to his own text, shows deep longing and intense love for his homeland. His literary taste is refined and his genius for matching Taiwanese inflection to music is remarkable. Since Taiwanese is a tonal and musical language, word meaning could easily be altered by the music. Hsiao’s understanding of

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<sup>20</sup> Heng-Che Lin (林橫哲), *Romanticism with Deep Affection: Selected Articles about the Music of Hsiao Tyzen* (深情的浪漫：蕭泰然的音樂世界), Taipei: Wang Chun Feng Co., Inc. (望春風文化事業), 1999, 9.

<sup>21</sup> *Ibid*, 152.

Taiwanese, and his insight into combining Taiwanese inflection and music, has never been surpassed. While translating text into musical sound, he reads aloud and considers the meaning of each poem in order to achieve a subtle musical setting.

As in the lieder of Robert Schumann, Hsiao's piano parts and vocal parts are equally important. Piano preludes and postludes often appear in his song compositions and the accompaniments produce highly expressive settings for the voice. His expertise as a pianist gives him greater compositional freedom. He exploits the ability of the piano to produce rich and full sounds. A full sonority and effective musical expression are generated through an accompanying part that has different figuration and rhythm than the melody. His Taiwanese art songs are created with a solid partnership between voice and piano.

Hsiao's vocal music is comprised of several components, such as motives from Taiwanese folksongs, Taiwanese language, and elements from the romantic style. All of these components represent Taiwanese taste in Hsiao's compositions. "My music has a certain style. It's hard to indicate whether it's the melody, harmony, or rhythm. I think the reason is that I make use of the characteristics of Taiwanese music."<sup>22</sup> Due to the unusual historical and political background of Taiwan, there has been no other composer to compose music by adopting the native Taiwanese folk elements to such a degree. Hsiao skillfully manipulates and blends the western diatonic, chromatic, and whole-tone elements with the oriental pentatonic elements. His music has a modern quality that has been infused with oriental flavor. He has created his own style and his works have been successfully touching the hearts of Taiwanese audiences and moving international listeners as well.

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<sup>22</sup> Hua-Jung Yen (顏華容), "Preliminary Research of Hsiao Tyzen's Piano Vocabulary" (蕭泰然鋼琴語彙初探), *The Academic Conference Papers of Hsiao Tyzen's Music* (蕭泰然音樂學術研討會論文集), Kaoshiung: The Culture Department of Kaoshiung City Government (高雄市文化局), 2004, 81.

## **CHAPTER FOUR**

### **DICTION IN THE TAIWANESE ART SONG**

#### **Introduction**

The Taiwanese language, which originated from the South-Fujian vernacular, is a tonal language. It is not only rich in vowel sounds, but also contains seven different tones that are accompanied by particular tonal variations. The intonation of each word and the length of tone determine the meaning of words. This intonation, which is rather subtle and involves small changes of tone, brings about a natural melodic line in the speaking process.

Many Asian languages such as Chinese, Japanese, and Taiwanese use *Harnji*, Chinese written characters, as the basic unit for writing. Each written character represents an object, an idea, or an action. These characters give no indication of proper sound quality and there is a certain degree of difficulty in learning to write them. As a tonal language, spoken Taiwanese conveys a deep affection that cannot be expressed adequately by these ideographs. The Church Romanized Phonetics (CRP) first emerged in 1832 and has been active in promoting the Taiwanese language since the late nineteenth century. The CRP is a phonetic alphabetic system that uses a set of subsidiary phonetic symbols, such as accent marks, dots, circumflexes, and macrons, to indicate a modified pronunciation. It also uses hyphens to connect syllables in words. Recently in Taiwan, there has been an increase in texts using a mixed orthography of *Harnji* and Romanization. Other significant phonetic systems utilized in Taiwan include Taiwanese Language Phonetic Alphabet (TLPA), Tongyong Pinyin, and Modern Taiwanese Language (MTL).

The Modern Taiwanese Language (MTL) is promoted by the Modern Literal Taiwanese Foundation which was founded in 2003 by a group of teachers, scholars, doctors, and engineers. By adopting the English alphabet and using no additional scripts



or symbols, each word in the MTL system is constructed by attaching a tone indicator to the basic sound to signify its proper variation of pitch. In this chapter, Taiwanese diction will be discussed with the intention of introducing the Taiwanese language to professional singers and pianists who are interested in performing Taiwanese art songs. The International Phonetic Alphabet (IPA), a standard tool for identifying the sounds of a language, will be used in this chapter, along with supplementary references to the MTL and the CRP systems.

## **Taiwanese Diction**

Taiwanese words consist of one or more syllables with tone changes added. The extensive list of rules for the tone changes is called sandhi. When words are spoken successively in a sentence, the tones of the syllables in Taiwanese are pronounced differently from when the words are spoken separately. In order to make speech easier for the human mind to process, and to explain personal thoughts and feelings clearly, there are natural pitch fluctuations between words in daily conversation. Therefore, each word may be subjected to a tone change in spoken Taiwanese. The tone sandhi is a topic for linguistic research and is excluded from this chapter. In the Taiwanese language, syllables consist maximally of an initial consonant, a vowel, a final consonant, and a tone indicator. The most common patterns are three:

1. Initial consonant + vowel + tone indicator
2. Initial consonant + vowel + tone indicator + final consonant
3. Vowel + tone indicator

### **Consonants**

There are 17 consonants, which can be classified into 6 categories: bilabial, alveolar, velar, palatal, dental, and glottal. Each one can be the initial consonant in a syllable. Among these consonants, there are seven that can also be final consonants: m [m], n [n], ng [ŋ], p [p], t [t], k [k], and h [h].<sup>23</sup> The initial consonants are listed below, and each consonant is represented in MTL alphabet form followed by its pronunciation in IPA.

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<sup>23</sup> Brackets here and throughout this paper indicate IPA symbols.

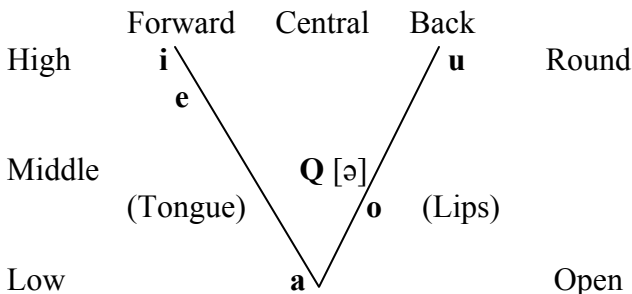
TABLE 4.1 Initial Consonants in IPA

	<b>Voiced</b>	<b>Unvoiced/ unaspirated</b>	<b>Unvoiced/ aspirated</b>	<b>Nasal</b>
<b>Bilabial</b>	<b>b [b]</b>	<b>p [p]</b>	<b>ph [pʰ]</b>	<b>m [m]</b>
Examples	<b>baq</b> (meat)	<b>pa</b> (scar)	<b>phaq</b> (hit)	<b>mi</b> (noodle)
<b>Alveolar</b>		<b>s [s]</b>		
Examples		<b>si</b> (yes)		
<b>Velar</b>	<b>g [g]</b>	<b>k [k]</b>	<b>kh [kʰ]</b>	<b>ng [ŋ]</b>
Examples	<b>go</b> (five)	<b>kaf</b> (to add)	<b>khix</b> (to go)	<b>nga</b> (elegant)
<b>Palatal</b>	<b>j [dʒ]</b>	<b>c [tʃ]</b>	<b>ch [tʃʰ]</b>	
Examples	<b>jit</b> (day)	<b>ciaf</b> (here)	<b>chiaf</b> (vehicle)	
<b>Dental</b>	<b>l [l]</b>	<b>t [t]</b>	<b>th [tʰ]</b>	<b>n [n]</b>
Examples	<b>laang</b> (person)	<b>tit</b> (straight)	<b>thet</b> (to take)	<b>nii</b> (year)
<b>Glottal</b>			<b>h [h]</b>	
Examples			<b>hii</b> (fish)	

**Vowels**

The vowel sounds, produced without friction or stop, can carry musical pitch much better than consonants. In the Taiwanese language not only is the vowel an essential phoneme in a syllable, but it can also stand by itself as a syllable. Phonetically, the vowel production is classified with regard to the positions of the tongue and lips. (Table 4.2) The Taiwanese vowels can be divided into several groups: simple, neutral, compound, nasal and special vowels.

TABLE 4.2 The Vowel Diagram



### 1. The simple vowel

The simple vowels in the Taiwanese language include i [i], e [e], a [a], o [o], and u [u], which represent sounds similar to the so-called pure vowels [i, e, a, o, u] of the Italian language. Neither the open [ɪ] nor open [ɛ] exists in the Taiwanese language. The symbol [e] actually represents a vowel sound between [e] and [ɛ]. The o vowel in Taiwanese is some what open, but not as open as the Italian open o [ɔ].

**ti** (chopstick); **ke** (low); **ka** (to bite); **lo** (road); **u** (to have)

EXAMPLE 4.1 The Simple Vowel

### 2. The neutral vowel

In the MTL system, the letter **Q** represents a schwa sound [ə], which is similar to the unstressed neutral vowel of the English word “heaven” and the German word “Leben.” Just as the [ə] in English and German, the Taiwanese [ə] does not employ any rounding or projection of the lips. It is pronounced with a slight depression of the center of the tongue.

**tQ** [tə] (knife); **phQ** [pə] (hug)

EXAMPLE 4.2 The Neutral Vowel

### 3. The compound vowel

The compound vowel in the Taiwanese language is formed by two or three simple vowels joined together, which is often called diphthong or triphthong. The diphthong consists of two vowel sounds which are pronounced consecutively within the same syllable. One of these vowels is longer and stronger than the other. The stronger vowel can come first or second. There are eight diphthongs in the Taiwanese language: ai, au, ia, iu, iQ, ui, oa, and ue.

**lai** [lai] (sharp); **nau** [nau] (noisy); **ia** [ia] (spread); **siu** [siu] (swing);

**kiQ** [kiə] (bridge); **ui** [ui] (stomach); **toa** [toa] (big); **bue** [bue] (tail)

EXAMPLE 4.3 The Diphthong

The triphthong consists of three vowels which are pronounced consecutively within the same syllable. There are two such combinations: iau and uai.

**niau** [niau] (cat); **kuaix** [kuai] (weird)

EXAMPLE 4.4 The Triphthong

#### 4. The nasal vowel

A nasal sound is produced by letting air pass through the nose while speaking. Most of the Taiwanese vowels can be nasalized, except u [u] and Q [ə]. According to the MTL system, a silent letter “v” is used to represent the nasal sound, which is akin to the use of the tilde [~] in IPA. This letter is always followed by a vowel to form a nasal vowel. The nasalized vowel is based on the original vowel. While nasalizing it, the soft palate is relaxed so that some air is allowed to pass through the nasal passage as well.

**hvi** [hĩ] (ear); **va** [ã] (filling); **kiaugvo** [kiau-gõ] (proud); **vai** [ãĩ] (to carry on the back); **sviu** [sĩũ] (to think); **kvuai** [kũãĩ] (to close)

EXAMPLE 4.5 The Nasal Vowel

#### 5. The special vowel

The special vowel is a vowel with a characteristic tone. There are two groups of special vowels including high tone and shouting-out tone. These vowels are displayed as y, w, ae, ie, uo, ea, and ao. They will be discussed in the next section.

##### Tones:

Taiwanese is a tonal language and the application of different tones to a sound generates different words and meanings. In the traditional analysis, there are eight tones in the Taiwanese language, numbered from 1 to 8, which result from differences in pitch, length, and strength of a vowel sound. Since tones 2 and 6 are the same, there are actually only seven tones that exist in this language. According to different phonetic systems, there are several ways to indicate these tones. The following is a table of Taiwanese tones represented by the MTL, CPR, and TLAP systems, along with the traditional Chinese term and examples.

TABLE 4.3 Taiwanese Tones

<b>MTL</b>	High	Shouting -out	Low-falling	Short stop	Curving		Basic	High stop
<b>CPR</b>		/	\	p, t, k, h	v	/	—	
<b>TLPA</b>	1	2	3	4	5	6=2	7	8
<b>Traditional Chinese Term</b>	yin level 陰平	rising 上聲	yin departing 陰去	yin entering 陰入	yang level 陽平	(tone 2 repeated)	yang departing 陽去	yang entering 陽入
<b>Example</b>	say (lion)	hor (tiger)	pax (leopard)	piq (snapping turtle)	hiim (bear)	kao (dog)	chviu (elephant)	lok (deer)

In the MTL system, there are seven tones in Taiwanese. Five of them belong to a group called long tones, comprising the basic tone, high tone, low-falling tone, shouting-out tone, and curving tone. The other two are short tones including high stop and low stop.

## 1. Long tones

### 1.1 Basic tone

The basic tone is monotonous by itself and does not contain any tone indicator. Compared with other tones, the basic tone is a mid level tone, and is neither too high nor too low in register.

### 1.2 High tone

The high tone is produced by raising a basic tone and is represented by adding the tone indicator “f,” which is silent, after a vowel. There are two exceptions: the high tone of vowels i [i] and u [u] are represented by the letters “y” and “w” respectively. While speaking these two high tone vowels, y and w, present the vowels [i] and [u] with the raised high tone. Possessing two functions simultaneously (i.e., the vowel and the tone indicator), the vowels y and w are often called special vowels.

mamaf [ma-ma] (mother); katQf [katə] (scissors); ty [ti] (pig); titw [ti-tu] (spider)

EXAMPLE 4.6 The High Tone

1.3 Low-falling tone

Derived from lowering a basic tone, the low-falling tone is represented by adding a tone indicator “x” after a vowel. Just as the tone indicator “f” in the high tone, the tone indicator “x” in the low-falling tone is silent.

thox [to] (rabbit); pax [pa] (leopard)

EXAMPLE 4.7 The Low-falling Tone

1.4 Shouting-out tone

The shouting-out tone is produced by sharply accenting a basic tone and is indicated by adding a silent tone indicator “r” after a vowel, except vowels ai [ai], i[i], u [u], e [e], and au [au]. The shouting-out tones of these five vowels are shown as “ae,” “ie,” “uo,” “ea,” and “ao.”

TABLE 4.4 Special Vowel in Shouting-out Tone

Basic tone	Shouting-out tone	Example	English translation
ai	ae	siukae [siukai]	to correct
i	ie	lie [li]	you
u	uo	abuo [abu]	mother
e	ea	kea [ke]	fake
au	ao	kao [kau]	dog

1.5 Curving tone

The curving tone is created by lowering a basic tone first and then slightly raising and prolonging the vowel simultaneously. Generally there are two ways to indicate the curving tone: 1) simply repeating the vowel if the syllable consists of only one simple vowel, and 2) repeating the last vowel letter if the curving tone happens on a compound

vowel. There is an exception. For compound vowels containing an “a,” such as ai, au, ia, iau, and uai, a repetition of “a” instead of the last vowel letter is needed.

hii [hi:] (fish); hee [he:] (shrimp); kiuu [kiu:] (ball); jiaau [dzia: u] (wrinkle)

#### EXAMPLE 4.8 The Curving Tone

## 2. Short tones

The short tone is produced by actively stopping the outgoing breath. There are two types of short tones: the high stop and the low stop. The high stop is an abrupt stopping at a high pitch with tone indicators “h,” “p,” “t,” and “k.” In contrast, the low stop is an abrupt stopping at a low pitch with tone indicators “q,” “b,” “d,” and “g.” It is important to note that these tone indicators, either for high or low stops, are silent. In the following section, both high and low stops will be divided into several categories: mouth-open stop, bilabial stop, alveolar stop, and velar stop.

### 2.1 Mouth-open stop

By adding a tone indicator “h” or “q” after a vowel, the mouth-open stop is created by giving out a puff of breath while the mouth still remains open. Notice that the tone indicator “h” and “q” are not pronounced. For example, the word “ciah” [tzia] (to eat) has an “h” as a high stop tone indicator. The word “phaq” [pa] (to hit) has a “q” low stop tone indicator.

### 2.2 Bilabial stop

By adding a tone indicator “p” or “b” after a vowel, the bilabial stop is produced by stopping the air stream between the lips. For example, “hap” [ha(p)] (to close) and “ciab” [tzia(b)] (to catch) are words in which the tone indicator “p” is a high stop, and “b” is a low stop. Notice that the tone indicators “p” and “b” are not pronounced.

### 2.3 Alveolar stop

By adding a tone indicator “t” or “d” after a vowel, the alveolar stop is generated by placing the tip of the tongue against the gum behind the upper teeth. Words such as “kut” [ku(t)] (slippery) and “kud” [ku(d)] (bone) illustrate the alveolar stops. The tone indicator “t” is a high stop and “d” is a low stop, and both are silent.

## 2.4 Velar stop

By adding a silent tone indicator “k” or “g” after a vowel, the velar stop is made by placing the back of the tongue near the soft palate. The word “lok” [lo(k)] (deer) has the tone indicator “k” to produce a high stop. The word “kog” [ko(g)] (country) has the tone indicator “g” to produce a low stop.



**CHAPTER FIVE**  
**ANALYSIS OF FOUR TAIWANESE ART SONGS BY**  
**HSIAO TYZEN: PERFORMANCE PRACTICE WITH REGARD TO**  
**DICTION AND MUSICAL EXPRESSION**

*1. Eternal Hometown (永遠的故鄉)*

by Wu Ching-Yu (吳景裕)

**The Text and English Translation**

看著是茫茫的海水,  
思念是遠遠的故鄉,  
三十年飛鳥在流浪,  
故鄉我的故鄉.

*Looking at the wide sea,  
thinking of the distant hometown,  
just like a stray bird wandering through  
the world for 30 years.  
Hometown, oh my hometown!*

鼻著是芬芳的花味,  
風吹是靜靜的故鄉,  
一二叢蓮霧在開花,  
故鄉我的故鄉.

*Smelling the flowers' fragrance,  
the wind blowing from the tranquil  
hometown,  
one or two bell apple trees are blooming  
there.  
Hometown, oh my hometown!*

照著是白白的月光,  
出日是美麗的故鄉,  
三四甲稻仔在結穗,  
故鄉我的故鄉.

*Snow-white moonlight shining,  
rising sun from the beautiful hometown,  
three or four acres of rice plants are in  
the ear.  
Hometown, oh my hometown!*

聽著是近近的笑聲，  
作夢是細漢的故鄉，  
五六隻蜻蜓在戲水，  
故鄉我的故鄉。

*Listening to the laughter nearby,  
dreaming of the hometown from  
my childhood,  
five or six dragonflies are flying above the  
water.  
Hometown, oh my hometown!*

踏著是青青的土地，  
希望是永遠的故鄉，  
每一遍心內在叫你，  
故鄉永遠的故鄉。

*Wishing to go to the eternal hometown,  
stepping on the green, green grass,  
Time after time, calling from the bottom of  
my heart,  
Hometown, oh my eternal hometown!*

### **About the Poet**

Wu Ching-Yu, whose pseudonym is Chen Lei, was born in Tainan County, Taiwan, in 1939. After finishing his undergraduate studies at the medical school of the National Taiwan University in 1964, Wu began his graduate studies at the University of Michigan in the United States in 1965, and subsequently studied at the University of Toronto in Canada, receiving a doctoral degree in immunology. In 1973 he started his medical career, opening his own clinic in Ontario Province, Canada.

Not only a medical doctor but also an exceptional and productive writer, Wu wrote many works covering different genres including Chinese poetry, Chinese prose, English poetry, English novel, Taiwanese poetry, Taiwanese novel, Taiwanese drama, and Taiwanese criticism. One of his representative works is a Chinese novel called *The Jubilance of Families* (百家春), which was written from 1982-1985 and is based on the Taiwanese tragedy that occurred on February 28, 1947. After 1986 Wu devoted himself entirely to Taiwanese writing and published a collection of his Taiwanese poems in 1994. This collection is entitled *Eternal Hometown* (永遠的故鄉). Each poem in this book reveals Wu's deep nostalgic feeling and love of his homeland, Taiwan.

**The Diction of the Text** (Taiwanese text, MTL alphabet, and IPA)

看 著 是 茫 茫 的 海 水,  
**khvoa tioq si boong boong ee hae cuir,**  
kõã tio si bo:ŋ bo:ŋ e: hai tzui

思 念 是 遠 遠 的 故 鄉,  
**siaux liam si hng hng ee kox hiong,**  
siau liam si hŋ hŋ e: ko hioŋ

三 十 年 飛 鳥 在 流 浪,  
**sva cap nii poe ciaur teh liuu long,**  
sã tza(p) ni: poe tziau te liu: loŋ

故 鄉 我 的 故 鄉.  
**kox hiong goar ee kox hiong.**  
ko hioŋ goa e: ko hioŋ

鼻 著 是 芬 芳 的 花 味,  
**phvi tiQq si hun hong ee hoe bi,**  
pĩ tiə si hun hoŋ e: hoe bi

風 吹 是 靜 靜 的 故 鄉,  
**hong choe si cing cing ee kox hiong,**  
hoŋ tsoe si tziŋ tziŋ e: ko hioŋ

一 二 叢 蓮 霧 在 開 花,  
**cit nng caang liaan bu teh khiu hoe,**  
tzi(t) ŋ tza:ŋ lia: n bu te kui hoe

故 鄉 我 的 故 鄉.  
**kox hiong goar ee kox hiong.**  
ko hioŋ goa e: ko hioŋ

照 著 是 白 白 的 月 光,  
**ciQx tiQq si peq peq ee goeq kng,**  
tziə tiə si pe pe e: goe kŋ

出 日 是 美 麗 的 故 鄉,  
**chut jit si bie le ee kox hiong**  
tsu(t) dzi(t) si bi le e: ko hioŋ

三 四 甲 稻 仔 在 結 穗,  
**sva si kah tiu ar teh kiat sui,**  
sã si ka tiu a te kia(t) sui

故 鄉 我 的 故 鄉.  
**kox hiong goar ee kox hiong.**  
ko hioŋ goa e: ko hioŋ

聽 見 是 近 近 的 笑 聲,  
**thvia kvix si kin kin ee chiox svia,**  
tĩã kĩ si kin kin e: tsio sĩa

作 夢 是 細 漢 的 故 鄉,  
**coex bang si soex haxn ee kox hiong,**  
tzoe baŋ si soe han e: ko hioŋ

五 六 隻 蜻 蜓 在 戲 水,  
**go lak ciah chaan vi teh sQngr cuir,**  
go la(k) tzia tsa: n ĩ te səŋ tzui

故 鄉 我 的 故 鄉.  
**kox hiong goar ee kox hiong.**  
ko hioŋ goa e: ko hioŋ

踏 著 是 青 青 的 土 地,  
**tah tioq si chvi chvi ee thor te,**  
ta tio si tsĩ tsĩ e: to te

希 望 是 永 遠 的 故 鄉,  
**hi bang si eang oarn ee kox hiong,**  
hi baŋ si eŋ oan e: ko hioŋ

每 一 遍 心 內 在 叫 你,  
**muir cit piaxn sim lai teh kiox lie,**  
mui tzi(t) pian sim lai te kio li

故 鄉 永 遠 的 故 鄉.  
**kox hiong eang oarn ee kox hiong.**  
ko hioŋ eŋ oan e: ko hioŋ

### Analysis and Performance Suggestions

The text is selected from Wu Ching-Yu's poetic album called *Eternal Hometown*. A residing of Canada for more than thirty years, the poet describes himself as a stray bird wandering the world and never flying back home. He conveys his nostalgic feelings by depicting the memory of his childhood.

The song is in ternary form, in D major, with a piano prelude.

TABLE 5.1 The Formal Structure of *Eternal Hometown*

Sections	Piano prelude	A		B		A'
Subsections		a	a'	b	b'	
Measures	1-3	4-11	12-19	20-27	28-35	36-47

The wave-like piano introduction, constructed of consecutive sixteenth-note patterns, conveys the poet's strong yearning for his hometown and brings in a melancholy vocal line (Example 5.1).



EXAMPLE 5.1 *Eternal Hometown*, mm. 1-3

This piece is a remembrance of a scene from the poet's hometown. The repetition of "Hometown, oh my hometown" (故鄉我的故鄉) at the end of each verse illustrates vividly the poet's sentimentality. The interaction between the lyrical vocal line and the wave-like piano accompaniment complements the sentimentalities of the text (Example 5.2).

EXAMPLE 5.2 *Eternal Hometown*, mm. 10-11

Each time this particular phrase appears, it should be sung differently and with more emotion. The singer needs to be aware of the long vowel of the word “hiong” (鄉). In order to articulate this word well on the long note, it is necessary to keep the vowel [o] longer and put the consonant [ŋ] at the end of the phrase, although the consonant always sounds earlier in the spoken Taiwanese.

In contrast to the previous section, the syncopated chordal piano accompaniment creates an animated mood throughout the B section (Example 5.3).

EXAMPLE 5.3 *Eternal Hometown*, mm. 20-23

Picturing scenes of his hometown, the poet is thrilled by images of snow-white moonlight, the rising sun, rice plants, laughter, and hovering dragonflies. However, all of these are so far away, only in a dream can the poet feel close to them. In measures 24 and 32, there is a descending melodic line with a dotted rhythm in the piano part, marked *ritardando* and *decrescendo*, which seems to depict the poet sobbing because of such strong nostalgic feelings (Example 5.4).

EXAMPLE 5.4 *Eternal Hometown*, mm. 24-25 and mm. 32-33

The poet finally realizes that there is only one hometown in his mind, no matter where he has been or where he is going to be. The wave-like piano accompaniment returns at measure 36 with a hopeful and bright vocal line in a higher register continuing to the end of the song (Example 5.5).

EXAMPLE 5.5 *Eternal Hometown*, mm. 40-47

## 2. *The Fairest Flower* (上美的花)

by Dong Fang Pai (東方白)

### The Text and English Translation

上美的花,請問你,  
上美的花,開在嘍?

*Tell me, where do you bloom,  
fairest flower?*

我愛伊永遠未斂,我愛伊永遠未謝,

*Never withered, never faded, oh my fairest  
flower.*

我愛伊永遠清香,我愛伊永遠美麗.

*Forever fragrant, forever beautiful, oh my  
fairest flower.*

我聽見花偷偷仔加我講.

*The fairest flower whispered to me:*

我沒開在 Rocky, 我沒開在 Canyon,

*“Neither in the Rocky Mountains, nor in the  
Grand Canyon,*

我孤開在你心中, 你日夜思念的故鄉.

*I only bloom in your heart, bloom in the  
hometown where you long to return.”*

上美的花.

*The fairest flower.*

### About the Poet

Lin Wen-De, whose pseudonym is Dong Fang Pai, was born in Taipei, Taiwan, in 1938. His first novelette, *The Battle of Crow Chin* (烏鴉錦之役), was published in a newspaper in 1957. He also had novels, prose, and poetry published during his undergraduate studies at the National Taiwan University. After graduating from the Agricultural Engineering Department of National Taiwanese University in 1963, he went to Canada for graduate studies at the University of Saskatchewan in 1965, and received a doctoral degree there in 1970.

During the past fifty years, he has written many works. One of his most well-known novels, entitled *The Wave Washes the Sand* (浪淘沙), to which he devoted himself for eleven years, won the Wu San-Lien Literary Award in 1991. In 1993 he was



awarded the Humanities Award from the Taiwanese-American Foundation. He resides in Canada to this day.

**The Diction of the Text** (Taiwanese text, MTL alphabet, and IPA)

上 美 的 花, 請 問 你,  
**siong suie ee hoef, chviar mng lie,**  
sioŋ sui e: hoe tsĩã mŋ li

上 美 的 花, 開 在 哪?  
**siong suie ee hoef, khui ti tQh?**  
sioŋ sui e: hoe kui ti tə

我 愛 伊 永 遠 未 斂, 我 愛 伊 永 遠 未 謝,  
**goar aix i ieng oarn boe lian, goar aix i ieng oarn boe sia,**  
goa ai i iŋ oan boe lian goa ai i iŋ oan boe sia

我 愛 伊 永 遠 清 香, 我 愛 伊 永 遠 美 麗.  
**goar aix i ieng oarn ching phang, goar aix i ieng oarn bie le,**  
goa ai i iŋ oan tsiŋ paŋ goa ai i iŋ oan bi le

我 聽 見 花 偷 偷 仔 加 我 講:  
**goar thia kvi hoef thau thau ar ka goar korng:**  
goa tia kĩ hoe tau tau a ka goa koŋ

“我 沒 開 在 Rocky, 我 沒 開 在 Canyon,  
“**goar bQQ khui ti Rocky, goar bQQ khui ti Canyon,**  
goa bə: kui ti raki goa bə: kui ti kənjən

我 孤 開 在 你 心 中,  
**goar ko khui ti lie sim tiong,**  
goa ko kui ti li sim tioŋ

你 日 夜 思 念 的 故 鄉.”  
**lie jit iah siaux liam ee kox hiong.”**  
li dzi(t) ia siau liam e: ko hioŋ

上 美 的 花.  
**siong suie ee hoef.**  
sioŋ sui e: hoe

### Analysis and Performance Suggestions

This is the first Taiwanese poem written by Dong Fang Pai. It depicts a person who has been torn away from his native land and yearns for the flower blooming in his motherland, where he longs to return. Through the text “never withered,” “never faded,” “forever fragrant,” and “forever beautiful,” the poet expresses his deep love and endless yearning for his homeland.

This song is written in a binary form with a piano introduction, a recitative-like section, a transition, and a codetta.

TABLE 5.2 The Formal Structure of *The Fairest Flower*

Sections	Piano prelude	Recitative-like section	: A :	Transition	B	Codetta
Measures	1-6	7-12	13-21	22-26	27-36	37-41

The piano prelude, consisting of triplet arpeggios, suggests the beautiful gesture of the flower in the gentle breeze and sets the mood for the piece (Example 5.6).

The image shows the musical score for the piano prelude of 'The Fairest Flower'. It consists of two systems of music. The first system is in treble and bass clefs, marked 'Andantino (♩=78)'. It features a melody of triplet arpeggios in the right hand and a bass line in the left hand. The tempo is marked 'Andantino (♩=78)'. The first system ends with a measure marked '8va ---'. The second system continues the melody and bass line, with dynamics ranging from 'p' to 'pp'. It includes markings for '8va ---', '15va ---', 'p', 'dim. ---', and 'pp'. The score is written in a key signature of one flat (B-flat major) and a common time signature (C).

EXAMPLE 5.6 *The Fairest Flower*, mm. 1-6

Despite the key signature, the piece starts with a D minor arpeggio. The descending whole-note scale in the left hand in measures 1 to 6, D—C—B—B-flat—A, supports D minor with the descending chromatic tetrachord from tonic to dominant. The triplet arpeggios of the right hand should be played freely with the imagination of the gentle breeze. In order to bring out the descending line of the left hand, the right hand can take time on the first note of the first three measures. In measures 3 and 4, D minor is also supported by an ascending line in the right hand, D—E—F—A—B—C-sharp—D. The repetitive D in the right hand at measure 5 is an imitation of the sound of a Chinese plucking instrument, which depicts the poet’s strong nostalgic feeling.

With this nostalgic feeling, the piano prelude brings in a recitative-like section (Example 5.7).

The musical score for Example 5.7, 'The Fairest Flower', measures 7-12, is presented in two systems. The first system (measures 7-9) shows the vocal line with lyrics '上 美 的 花 ， 請 問 你 ， 上 美 的 花' and the piano accompaniment. The piano part features a descending whole-note scale in the left hand and triplet arpeggios in the right hand. Performance markings include 'p' (piano), 'atempo' (ad libitum), and 'rit.' (ritardando). The second system (measures 10-12) continues the vocal line with lyrics '開 在 哪 。' and the piano accompaniment. The piano part includes triplet arpeggios in the right hand and a descending scale in the left hand. Performance markings include 'p' (piano) and 'rit.' (ritardando).

EXAMPLE 5.7 *The Fairest Flower*, mm. 7-12

The singer should keep a “speech-like” idea in mind while singing this section. As mentioned before, Taiwanese is a tonal language and different tones applied to a word can create different meanings. In order to project the Taiwanese tone well, it is common to add a grace note to certain words. The general principle for singing the shouting-out

tone is to add a descending grace note, which is sung on the beat. For example, the singer can add a grace note B before the note A for the shouting-out tone of the word “suie” (美) in measure 7. Likewise, at measure 9 a grace note E before the note D for the word “suie” is needed.

Following the recitative-like section, the music leads into a bright G major section. The poet states that the flower he loves will never wither or fade, and will be fragrant forever. The whole section is full of hope and joy. At measures 14 and 16, the piano responds to the vocal part with a “joyful figuration” of an ascending sixteenth-note scale (Example 5.8).

EXAMPLE 5.8 *The Fairest Flower*, mm. 13-16

In the following section the composer uses chromaticism (measures 22 and 24) to create a different color and to reflect the phrase, “The flower whispered to me” (我聽見花偷偷仔加我講) (Example 5.9).

EXAMPLE 5.9 *The Fairest Flower*, mm. 22-26

In order to project the correct shouting-out tone on the word “korng” (講) in measure 25, the singer can add a grace note B before the note A. Following an ascending and descending arpeggio in the piano part (measures 25 and 26), the music leads to the next section.

The next section (B section) is the flower’s speech. Neither in the Rocky Mountains nor in the Grand Canyon does this flower bloom but only in the poet’s homeland, the place he loves deeply and to which he longs to return. The B section starts with the same material as that of the A section. In the phrase “the hometown where you long to return” (你日夜思念的故鄉) (measures 33 to 36), the piano part changes to an ascending chordal accompaniment in the right hand with tremolo in the left hand. Leading to a tonal center of C major, the tonality reflects the poet’s passionate love of his hopeful hometown (Example 5.10).

EXAMPLE 5.10 *The Fairest Flower*, mm. 33-36

Following this brilliant C major chordal section, there is a five-measure piano postlude with a recitative-like vocal line in the last three measures, which concludes the piece beautifully. Interestingly, the piece ends here on the subdominant C major, rather than returning to G major.

### 3. *Mother's Hair* (阿母的頭髮)

by Hsiang Yang (向陽)

#### The Text and English Translation

作姑娘的時候,

*When she was a young lady,*

阿母的頭髮, 烏金, 柔軟, 又滑溜,

*my mother's hair was black, soft, and smooth,*

親像鏡同款的溪流仔水,  
流過每一位少年家的心肝頂.

*just like a clear stream,  
running through every young man's mind.*

嫁給阿爹的時陣,

*When she was married to my father,*

阿母的頭髮, 活潑美麗又可愛,

*my mother's hair was lively, pretty and lovely,*

親像微微的春風,  
化解了一度浪子的阿爹.

*just like a tender breeze in the spring,  
melting father's vagrant-like heart.*

生了阮以後,

*When she gave birth to me,*

阿母的頭髮, 親像寒天的日頭,

*my mother's hair was gentle, kind and warm, just like the sunshine in the winter,  
protecting the childish and weak me.*

保護著幼稚軟弱的阮.

阮大漢以後,

*Once I was grown,*

阿母的頭髮, 已經失去光彩,

*my mother's hair became gray,*

親像入秋的天頂,  
普通的景色裡一層收成的偉大.

*just like the sky in autumn,  
like a rich harvest in a pale landscape.*

#### About the Poet

Lin Chi-Yang, whose pseudonym is Hsiang Yang, was born in 1955 in Nantou, Taiwan. Bearing a strong literary background and holding three degrees—Bachelor of Oriental Language from the Chinese Culture University (Taiwan), Master of Journalism from the University of Iowa (USA), and Doctor of Journalism from the National

Chengchi University (Taiwan)—Lin is an active writer and critic. Since 1970 he has led a modern poetic movement and has dedicated himself to promoting Taiwanese literature by publishing Taiwanese articles, even during the time of martial law in the 1980s. He also devoted himself to the Taiwanese political reform movement and became a chief editor for one of Taiwan's leading newspapers after the lifting of martial law in 1987.

In the 1990s he began his teaching career in the Literature Department of Chung Hsing University in Taichung, Taiwan. He has been awarded several prizes, including the National Literary Award in Taiwan, Yu-Shan Award of Literary Contribution in Taiwan, and the Taiwanese Poet Award. His works cover different genres, such as poetry, prose, and criticism.

**Diction of the Text** (Taiwanese text, MTL, and IPA)

作 姑 娘 的 時 陣, 阿 母 的 頭 鬢,  
**coex ko niuu ee sii cun, a buo ee thaau mng,**  
 tzoə ko niu: e: si: tzun a bu e: ta: u mŋ

烏 金 柔 軟 又 滑 溜,  
**o kim jiuu nng iu kut liu,**  
 o kim dziu: nŋ iu ku(t) liu

親 像 鏡 同 款 的 溪 仔 水,  
**chin chviu kviax kang khoarn ee khe ar cuir,**  
 tsin tsũ kĩa kaŋ koan e: ke a tzui

流 過 每 一 位 少 年 家 的 心 肝 頂.  
**Laau koex muir cid ui siaux liaan ke ee sim kvoa tieng,**  
 La: u koe mui tzi(d) ui siau lia: n ke e: sim kōã tiŋ

嫁 給 阿 爹 的 時 陣, 阿 母 的 頭 鬢,  
**kex ho a tia ee sii cun, a buo ee thaau mng,**  
 ke ho a tia e: si: tzun a bu e: ta: u mŋ

活 潑 美 麗 又 可 愛,  
**hoad phoat bie le iu khQr aix**  
 hoad poa(t) bi le iu kə ai

親 像 微 微 的 春 風,  
**chin chviu bii bii ee chung hong**  
tsin tsĩũ bi: bi: e: tsuŋ hoŋ

化 解 了 一 度 浪 子 的 阿 爹.  
**hoax kae liaur it to long cuo ee a tia.**  
hoa kae liau i(t) to lonŋ tzu e: a tia

生 了 阮 以 後, 阿 母 的 頭 鬢,  
**svi liaur goarn ie au, a buo ee thaau mng,**  
sĩ liau goan i au a bu e: ta: u mŋ

端 莊 親 切 摺 溫 暖,  
**toan cQng chin chiat kQh un loarn,**  
toan tzəŋ tsin tsia(t) kə un loan

親 像 寒 天 的 日 頭,  
**chin chviu kvoaa thvi ee jit thaau,**  
tsin tsĩũ kōā: tĩ e: dzi(t) ta: u

保 護 著 幼 稚 軟 弱 的 阮.  
**pQr ho tioq iux cvie loarn jiog ee goarn.**  
pə ho tio iu tzi loan dzio(g) e: goan

阮 大 漢 以 後, 阿 母 的 頭 鬢,  
**goarn toa haxn ie au, a buo ee thaau mng,**  
goan toa han i au a bu e: ta: u mŋ

已 經 失 去 了 光 彩,  
**ie keng sit khix liaur kQng chae,**  
i keŋ si(t) ki liau kəŋ tsae

親 像 入 秋 的 天 頂,  
**chin chviu jip chiu ee thvi tieng,**  
tsin tsĩũ dzi(p) tsiu e: ti tiŋ

普 通 的 景 色 裡 一 層 收 成 的 偉 大.  
**phor thong ee keang siQk lai cit caan siu siing ee uir tai.**  
po toŋ e: keŋ siə(k) lai tzi(t) tza: n siu si: ŋ e: ui tai



### Analysis and Performance Suggestions

The text is selected from *Song of the Earth*, a poetic album by Hsiang Yang. By describing his mother’s hair, the poet profoundly expresses his mother’s devotion to her family, husband, and children. The poem consists of four stanzas that reveal four different periods in which the mother transforms from a girl to a wife and then a mother. The poet also uses words such as “clear stream,” “tender breeze,” “sunshine in the winter,” and “sky in the autumn” to illustrate the changes of his mother’s hair. The song is in D major with a ternary formal structure.

TABLE 5.3. The Formal Structure of *Mother’s Hair*

Sections	A		B	A’
Subsections	a	a’		
Measures	1-11	11-21	22-32	33-45

The composer composed a syncopated rhythmic accompaniment as an introduction to each section (Example 5.11).

The musical score for Example 5.11 is in 4/4 time, D major, and marked 'Moderato elegante' and 'mp'. It consists of a vocal line and a piano accompaniment. The piano part features a syncopated rhythmic pattern in the bass line, with ascending arpeggios in the right hand starting in measure 4. The lyrics '微 姑 娘 的 时 候' are written below the vocal line.

EXAMPLE 5.11 *Mother’s Hair*, mm. 1-3

By describing his mother’s hair as “a clear stream, black, soft and smooth,” the poet points out that his mother was a beautiful and attractive youth. The sequential ascending arpeggios in the piano part in measures 4 through 7 vividly illustrate the mother’s beautiful hair (Example 5.12).

EXAMPLE 5.12 *Mother's Hair*, mm. 4-7

In order to project the curving tone of the word “mng” (鬢), the singer should pronounce [mən] instead of [mŋ]. The general rule for singing the curving tone is to add an ascending grace note sung on the beat, therefore it is common to add a grace note A before the note B for the word “mng” in measure 5. In measures 5 to 7 there are two eighth-note rests between three adjectives: black, soft, and smooth (烏金, 柔軟, 又滑溜). In order to keep this phrase flowing, the musicians need to think of pauses rather than stops between words. The following descending sixteenth-note passage (measure 7), marked with a *ritard*, expresses the mother’s hair as a clear stream, so smooth and crystal clear. The singer needs to take time here so that each word is pronounced clearly and expressively (Example 5.13).

EXAMPLE 5.13 *Mother's Hair*, mm. 5-8

The syncopated piano accompaniment returns at measure 11 and brings in the second section, which uses the same music as the first stanza of the poem. While singing

the word “bii” (微) at measure 18, the singer should add a grace note F-sharp before the note A to create a clear curving tone and to enrich the musical expression (Example 5.14).

EXAMPLE 5.14 *Mother's Hair*, mm. 17-18

Following a brief piano transition, the music modulates to F-sharp minor in the B section, which captures the experience of a mother's labor pains and delivery during the birth of her child (Example 5.15).

EXAMPLE 5.15 *Mother's Hair*, mm. 22-25

At measure 26 the music leads back to a major tonality, which conveys that the mother always protects her child with great love. The aggressive sixteenth-note patterns in the piano accompaniment (measures 26 to 30) indicate the poet's excited appreciation of his mother's love (Example 5.16).

EXAMPLE 5.16 *Mother's Hair*, mm. 25-30

Following the repetition of sixteenth-note patterns at measure 30, the music slows gradually, returning to the D major section again. The composer marked *rit. e dim.* at the words “are becoming gray” (已經失去光彩) (measures 37 and 38) to indicate that the mother is getting old (Example 5.17). The singer should vary the vocal color and emphasize sad feelings for this particular phrase.

EXAMPLE 5.17 *Mother's Hair*, mm. 37-38

At measure 39, marked *a tempo* and *cresc.*, the mood changes again and the music becomes broader and brighter, which expresses the poet's endless love of his mother.

#### 4. *Never Disregard Taiwan* (嚙通嫌台灣)

by Lin Yang-Min (林央敏)

##### The Text and English Translation

咱若愛祖先,	<i>If you honor the ancestors,</i>
請你嚙通嫌台灣.	<i>never disregard your motherland Taiwan.</i>
土地雖然有卡狹隘,	<i>No matter how narrow the land is,</i>
阿爸的汗, 阿母的血,	<i>Father's sweat and Mother's blood,</i>
沃落鄉土滿四界.	<i>spread out everywhere on this land.</i>
咱若愛子孫,	<i>If you cherish our descendants,</i>
請你嚙通嫌台灣.	<i>never disregard your motherland Taiwan.</i>
也有田園也有山,	<i>There are the farms and the mountains,</i>
果子的甜, 五穀的香,	<i>there are sweet fruits and plentiful grains.</i>
乎咱後代吃未空.	<i>may our offspring live in abundance.</i>
咱若愛故鄉,	<i>If you long for the hometown,</i>
請你嚙通嫌台灣.	<i>never disregard your motherland Taiwan.</i>
雖然討趁無輕鬆,	<i>No matter how much effort it takes,</i>
認真打拚,前途有望,	<i>work hard for the promising future,</i>
咱的幸福未輸人.	<i>work hard for the incomparable well-being.</i>

### About the Poet

Lin Yang-Min, born in 1955 in Chiayi, Taiwan, is an enthusiastic devotee of the research of Taiwanese language and Taiwanese literature. He was the president of the Taiwanese Language Promoting Association, the founder and chief editor of the *Chieh-Dong Taiwanese Magazine*, and a committee member of the Taiwanese New Literature Association and the Taiwanese New Culture Association. In his works Lin expresses his profound and passionate love of Taiwan, and promotes the Taiwanese language and culture thoroughly. By reading his poetry, one can better understand the Taiwanese cultural evolution and people's life in Taiwanese society. His works encompass several genres, including ancient-style poetry, modern poetry, prose, and novels.

### Diction of the Text (Taiwanese text, MTL alphabet, and IPA)

咱 若 愛 祖 先, 請 你 嚟 通 嫌 台 灣.  
**larn na thviax cor sian, chviar lie m thang hiaam taai oaan.**  
lan na tia tzo sian tsĩã li m taŋ hia: m ta: i oa: n

土 地 雖 然 有 卡 隘,  
**thor te sui jiaan u khah eq,**  
to te sui dzia: n u ka e

阿 爸 的 汗, 阿 母 的 血,  
**a pa ee kvoa, a buo ee huiq**  
a pa e: kōã a bu e: hui

沃 落 鄉 土 滿 四 界.  
**ak IQx hiong thor moar six kex,**  
a(k) lə hioŋ to moa si ke

咱 若 愛 子 孫, 請 你 嚟 通 嫌 台 灣.  
**larn na thviax kviar sun, chviar lie m thang hiaam taai oaan.**  
lan na tĩã kĩã sun tsĩã li m taŋ hia: m ta: i oa: n

也 有 田 園 也 有 山,  
**ia u chaan hngng ia u svoa**  
ia u tsa: n hŋ: ia u sōã

果 子 的 甜, 五 穀 的 香,  
**koer cie ee tvi, ngor kok ee phang.**  
 koe tzi e: tʃi ŋo ko(k) e: paŋ

乎 咱 後 代 吃 未 空。  
**ho larn au tai ciaq boe khang.**  
 ho lan au tai tzia boe kaŋ

咱 若 愛 故 鄉, 請 你 嚙 通 嫌 台 灣。  
**larn na thviax kox hiong, chviar lie m thang hiaam taai oaan.**  
 lan na tʃã ko hioŋ tsʃã i m taŋ hia: m ta:i oa: n

雖 然 討 趁 無 輕 鬆,  
**sui jiaan thor thaxn bQQ khin sang**  
 sui dzia: n to tan bə: kin saŋ

認 真 打 拚, 前 途 有 望,  
**jin cin pha q pviax, ciaan too u bang,**  
 dzin tzin pa pʃã tzia: n to: u baŋ

咱 的 幸 福 未 輸 人。  
**larn ee heng hok boe su laang.**  
 lan e: heŋ ho(k) boe su la: ŋ

**Analysis and Performance Suggestions:**

This song was awarded first prize in the Songs of a New Era Composition Competition in 1987 in Taiwan, and won the Best Taiwanese Text Writer Prize at the Taiwanese Golden Song Awards in 1991. Throughout this poem the poet explains his strong love of his homeland and the wish for Taiwanese people to treasure and protect this motherland. The song is written in a strophic formal structure with three different verses.

TABLE 5. 4 The Formal Structure of *Never Disregard Taiwan*

	Strophic form		
Sections	Piano introduction	A	B
Measures	1-2	3-10	11-21

The composer repeats the first two lines of each stanza in his musical setting to emphasize some important words such as “ancestors,” “narrow land,” “the descendants,” “the farms and the mountains,” “the hometown,” and “the effort.” All of these are strongly associated with the motherland, Taiwan.

The song starts with a two-measure piano introduction which anticipates the vocal part of the B section and brings in the vocal line directly. For clarity of the Taiwanese curving tone, the singer will need to add a grace note for the words “taai oaan” (台灣). At measure 6, a grace note A before the note B is needed while singing the word “oan” (Example 5.18).

The image shows a musical score for a vocal and piano piece. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'a tempo' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The lyrics are in Chinese and are repeated twice. The first line of lyrics is '咱 若 愛 一 祖 一 先 請 你 嚟 通 嫌 一 台 灣' and the second line is '咱 若 愛 一 子 一 孫 請 你 嚟 通 嫌 一 台 灣'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and a melodic line in the right hand.

EXAMPLE 5.18 *Never Disregard Taiwan*, mm. 3-6

In the B section there is a sequential pattern from measures 11 to 14. The rhythmic and energetic vocal line at measures 11 and 13 is followed by an echo-like response of the piano at measures 12 and 14. This interaction between voice and piano suggests the strong and inseparable relationship between the Taiwanese people and their motherland (Example 5.19).



$mp$   
 土地雖然—有卡隘 土地雖然—有卡隘  
 也有田園—也有山 也有田園—也有山  
 雖然討趁—無輕鬆 雖然討趁—無輕鬆  
 $mp$   $p$   $p$   $mp$

EXAMPLE 5.19 *Never Disregard Taiwan*, mm. 11-14

Because of the tonal differentiation between words in the Taiwanese language, Hsiao composed different melodic lines for different verses at measure 16 in order to produce a clear and expressive tonal effect (Example 5. 20).

$f$   $rit.....$   
 阿爸的汗 阿母的汗 阿爸的汗 阿母的汗  
 阿果的打 阿五的打 阿果的打 阿五的打  
 $f$   $rit.....$

EXAMPLE 5.20 *Never Disregard Taiwan*, mm. 15-16

Hsiao also wrote three different endings, not only for the Taiwanese tonal purpose but also for a musical purpose. Each ending creates a special color and mood for the end of its verse (Example 5.21).

EXAMPLE 5.21 *Never Disregard Taiwan*, mm. 17-21

These four songs are representative of Hsiao's compositional style, which is strongly associated with Taiwanese folk tradition. He has created his own individual style by using native Taiwanese folk elements and blending them with western compositional techniques. Influenced by the chromaticism of late Romantic composers such as Rachmaninov, Hsiao creates his own musical characteristics and personal colors with the extensive use of altered chords, chromatic progressions, and modulations. His understanding of Taiwanese and his skillful melodic writing, combined with his nostalgic feelings, reveal vividly the sentimental Taiwanese taste. Sometimes called the founder of Taiwanese art song, Hsiao manipulates and combines western diatonic and chromatic elements with oriental pentatonic and folk elements in his art songs, and establishes the status of Taiwanese art songs in the twentieth century.

**APPENDIX A**  
**CHRONOLOGICAL LISTING OF HSIAO TYZEN'S COMPLETE**  
**WORKS**

**Solo Vocal Works**

*Congratulations on the New Year* (2005)

Poem: Wun Hui-Hsiung

*A Straw* (2002)

Poem: Chuang Buo-Lin

*To Those I Love and to Those Who Love Me* (2002)

Text: from the Bible

*Taiwan Joins the United Nations* (2002)

Poem: Chen Dong-Liang

*Reunion* (2002)

Poem: Chen Long

*We Will Sing a New Song for the "9/11" National Tragedy* (2001)

Poem: Chen Long

*Love Song for the Silver Wedding* (2000)

Poem: Chen Long

*Ode to the Golden Age* (2000)

Poem: Lin Jung-Yi

*Taiwan Is Formosa* (1999)

Poem: Yen Hsin-Hsin

*Song of Freedom* (1999)

Poem: Li Min-Yung

*The White Egret* (1999)

Poem: Lu Shiou-I

- Spiritual Prayer* (1999)  
Poem: Hey Yan
- Taiwanese People* (1999)  
Poem: Liao Jung-Shan
- The Spirit of Taiwan* (1998)  
Poem: Tai Jeng-Der
- Song of the New Taiwanese Will* (1998)  
Poem: Tai Jeng-Der
- Green Taiwan Is Ours* (1998)  
Poem: Sung Tzer-Lai
- Butterflies Fall in Love with Flowers* (1997)  
Poem: Wang Hen
- Say No to China* (1997)  
Poem: Li Hsia-Feng
- Song of the Lily* (1997)  
Poem: Li Min-Yung
- Just Like Our Dreams* (1997)  
Poem: Chuang Chuan-Hsein
- The Naughty Child* (1996)  
Poem: Lai Ho
- Ode to Music* (1996)  
Poem: Chang Chin-Lang
- Beautiful Sun Moon Lake* (1995)  
Poem: Li Feng-Min
- What Do We Owe Taiwan?* (1994)  
Poem: Liu Hsiu-Lien and Hsu Pi-Long
- Song of Love and Hope* (1993)  
Poem: Li Min-Yung
- Green, Green Formosa* (1993)  
Poem: Cheng Erh-Yu

- The Fairest Flower* (1992)  
Poem: Dong Fang Pai
- Eternal Hometown* (1992)  
Poem: Wu Ching-Yu
- We Are the Masters of Taiwan* (1991)  
Poem: Cheng Erh-Yu
- Remembrance of My Father* (1989)  
Poem: Wu Liang-Yeh
- Mother's Hair* (1988)  
Poem: Hsiang Yang
- Lonely by the Lakeside* (1988)  
Poem: Wu Ju-Shih
- Never Disregard Taiwan* (1987)  
Poem: Lin Yang-Min
- Lament of the Vagabond* (1986)  
Poem: Hsiao Ruey-An
- Sweet Potatoes are Not Afraid of Falling Down and Rotting Away* (1986)  
Poem: Hsu Pi-Long
- Lunch Box* (1986)  
Poem: Li Feng-Min
- What a Beautiful Taiwan* (1984)  
Poem: Hsu Pi-Long
- Voices from the Oppression* (1982)  
Poem: Hsu Pi-Long
- Our Homeland, Formosa* (1982)  
Poem: Hsu Pi-Long
- Singing for Justice* (1980)  
Poem: Hsu Pi-Long
- Taiwanese Self-Government Song* (1980)  
Poem: Tsai Pei-Huo

*American Tuxedo* (1980)

Poem: Hsiao Tyzen

*The Gift of Friendship* (1979)

Poem: H. S. Rice

*Vernacular Chinese Three-Word Sutra* (1979)

Poem: Tsai Song-Yang

*Pi Bi Yin* (1978)

Poem: Lin Hsian-Feng

*A String of Small Windbells* (1978)

Poem: Wang Yi-Chih

*Food Stand* (1978)

Poem: Hsiao Tyzen

*Morning Prayer* (1978)

Poem: Lin Hsian-Feng

*The Vagabond* (1978)

Poem: Hsiao Tyzen

*The Magic of Love* (1977)

Poem: H. S. Rice

*Song of Self-Discipline* (1967)

Poem: Chang Chun

*Silent Night, Starry Sky* (1967)

Poem: Yu Mi-Chien

*Leaving* (1961)

Poem: Hsiao Ruey-An

### **Vocal Ensemble**

*Speechless* (1999)

Poem: Lu Shiou-I

Duet for baritone and soprano

*Never Disregard Taiwan* (1987)

Poem: Lin Yang-Min

Quartet for male voices

*Never Disregard Taiwan* (1987)  
Poem: Lin Yang-Min  
Duet for tenor and soprano

*Singing for Justice* (1980)  
Poem: Hsu Pi-Long  
Quartet for male voices

### **Children's Chorus**

*Thinking of My Parents* (2000)  
Poem: Hsu Pi-Long

*A Straw* (2000)  
Poem: Chuang Buo-Lin

*Never Disregard Taiwan* (2000)  
Poem: Lin Yang-Min

*Song of the Lily* (1997)  
Poem: Li Min-Yung

*Welcome the Guest* (1968-1969)  
Poem: Chao Chi-Chang

*Dear Puppy Dog* (1968-1969)  
Poem: Chao Chi-Chang

*A Hen Leads Her Chicks* (1968-1969)  
Poem: Chao Chi-Chang

*Tadpoles Grow into Frogs* (1968-1969)  
Poem: Chao Chi-Chang

*Go Fishing Happily* (1968-1969)  
Poem: Chao Chi-Chang

### **Choral Works with Orchestra**

*Ilha Formosa: Requiem for Martyr di Formosa*, Op. 63 (2001)  
Poem: Li Min-Yung  
Requiem for soprano solo, baritone solo, mixed chorus, and orchestra

*Ode to "Yu-shan,"* Op. 61, No. 1 (1999)

Poem: Li Min-Yung

For chorus and orchestra

*The Spirit of Taiwan* (1998)

Poem: Dai Jeng-Der

For soprano solo, mixed chorus, and string orchestra

*Never Disregard Taiwan,* Op. 58, No. 1 (1996)

Poem: Lin Yang-Min

For mixed chorus and orchestra

*Ode to the New Taiwan,* Op. 58, No. 2 (1996)

Poem: Wu Jong-Geng

For chorus and orchestra

*"1947" Overture,* Op. 56 (1994)

Poem: Li Min Yung and Tin Jyi-Giokk

Symphonic poem for soprano solo, mixed chorus, and orchestra

*March of Democracy* (1980)

Poem: Hsu Pi-Long

For chorus and orchestra

*The Vagabond* (1978)

Poem: Hsiao Tyzen

For piano, mixed chorus, and strings

### **Mixed Chorus**

*To Those I Love and to Those Who Love Me* (2002)

Text: from the Bible

*Eruption Like a Storm* (2002)

Poem: Chen Jin-Fang

*Song of the Taichung Life Line* (2002)

Poem: Tai Ji-Shong

*The Beautiful Land* (2001)

Poem: Li Min-Yung

*America Suite* (2001)

Poem: Hsiao Tyzen



*America the Beautiful* (2001)  
(Arrangement)

*Ilha Formosa: Requiem for Martyr di Formosa*, Op. 63 (2001)  
Poem: Li Min-Yung  
For piano, soprano solo, baritone solo, and mixed chorus

*Traveler Suite* (2001)  
Poem: Hsiao Tyzen

*Take Care, Dear Mother* (2001)  
Poem: Wen Hsiah

*We Will Sing a New Song for the "9/11" National Tragedy* (2001)  
Poem: Chen Long

*Good Morning, Formosa* (2000)  
Poem: Lin Yi-Fong and Lin Pei-Jin

*Ode to "Yu-Shan"* (1999)  
Poem: Li Min-Yung

*My Father's Brush* (1999)  
Poem: Hsu Pi-Long

*Song of the Scar* (1999)  
Poem: Li Min-Yung

*Spiritual Prayer* (1999)  
Poem: Hey Yan

*Woods* (1999)  
Poem: Lin Yeong-Mei

*Lonesome Night* (1999)  
Poem: Lu Shiou-I

*The White Egret* (1999)  
Poem: Lu Shiou-I

*Lily of the Valley* (1999)  
Poem: Lu Shiou-I

*The Traveler Returning Home* (1999)  
Poem: Tin Jyi-Giokk

- Ode to the Wisdom Lamp* (1998)  
Poem: Wang Chang-Hsiung
- Green Taiwan Is Ours* (1998)  
Poem: Sung Tzer-Lai
- Taiwan Is Formosa* (1998)  
Poem: Yen Hsin-Hsin
- The Spirit of Taiwan* (1998)  
Poem: Dai Jeng-Der
- Eternal Hometown* (1998)  
Poem: Wu Ching-Yu
- The Fairest Flower* (1998)  
Poem: Dong Fang Pai
- Song of the Lily* (1997)  
Poem: Li Min-Yung
- Green, Green Formosa* (1997)  
Poem: Cheng Erh-Yu
- Ode to the New Taiwan* (1996)  
Poem: Wu Jung-Keng
- Thinking of My Mother* (1995)  
Poem: Kao Min-Cheng
- Love and Hope* (1994)  
Poem: Li Min-Yung
- Pais Ka Lau Pa Ku U I Hi* (1993)  
Arrangement of Bu-nong aboriginal folk tune
- Come and Join the Celebration* (1991)  
Poem: Samuel B. Gregorio
- Never Disregard Taiwan* (1987)  
Poem: Lin Yang-Min
- Sweet Potatoes Are Not Afraid of Falling Down and Rotting Away* (1986)  
Poem: Hsu Pi-Long

*Song for Rock the Baby* (1983)  
Arrangement of a Taiwanese folksong

*Vernacular Chinese Three-Word Sutra* (1979)  
Poem: Tsai Song-Yang

*God Is Taking Care of You* (1978)  
Poem: Hsiao Tyzen

*Food Stand* (1978)  
Poem: Hsiao Tyzen

*The Vagabond* (1978)  
Poem: Hsiao Tyzen

### **Sacred Works**

*Praying to Glorious God* (2002)  
Text: Andrew Reed

*Psalm 100* (2002)  
Text: Psalm 100

*Faith, Hope, and Love* (2002)  
Text: 1 Corinthians 13

*I Lift Up My Eyes to the Hills* (2002)  
Text: Psalm 121  
For chorus, strings, and piano

*God's Grace* (2002)  
Poem: Hsiao Tyzen  
For mixed chorus and piano

Cantata *The Prodigal Son*, Op. 62 (2000)  
Poem: Hwang Wu-dong  
For soprano solo, baritone solo, bass solo, chorus, piano, and orchestra

*Psalm 150* (2000)  
Text: Psalm 150  
For mixed chorus and piano

*Praise the Lord* (1999)  
Text: Psalm 150  
For mixed chorus and piano

*The Lord's Prayer* (1998)

Text: Matthew 6:9-13

For chorus of three equal voices and piano

*The Lord Bless You and Keep You* (1998)

Text: Peter C. Lutkin

For mixed chorus and piano

*See! In Yonder Manger Low* (1996)

Text: Edward Caswall

For mixed chorus and piano

*Bright Angel* (1990)

Text: Li Ming-Feng

For vocal solo and piano

*My Heart! You Should Praise the Lord* (1990)

Text: Psalm 103

For mixed chorus and piano

*Hark! The Voice of Jesus Calling* (1981)

Text: Daniel March

*Dedication* (1981)

Text: Hsiao Ruey-An

*Even Though I Walk Through the Valley of the Shadow of Death* (1980)

Text: Psalm 23

*Yesterday, Today, Forever* (1978)

Text: Sung Hwa-Jung

*His Name Is Called Magic* (1978)

Text: Sung Hwa-Jung

*Jesus Christ* (1971)

Text: Hsiao Ruey-An

Oratorio for soprano solo, alto solo, tenor solo, bass solo, chorus, piano, flute, and strings

*Leaving* (1965)

Text: Hsiao Ruey-An

### **Operettas**

*The Tiger Grandaunt* (1969)  
Text: Taiwanese folk tale

*My Garden Is Beautiful* (1969)  
Text: Chao Ji-Chang

*Happy Farmer* (1968)  
Text: Chao Ji-Chang

### **Concertos**

*Piano Concerto in C Minor*, Op. 53 (1992)

*Cello Concerto in C Major*, Op. 52 (1990)

*Violin Concerto in D Major*, Op. 50 (1988)

### **Symphonies**

*Love River Symphony* (unfinished) (2002- )

*An Angel from Formosa*, Op.61, No. 2 (1999)

*Formosa Symphony*, Op. 49 (1987)

*Symphonic Poem* (1985)

“Chinese” *Symphonic Poem* (1973)

### **Chamber Music**

*Looking Forward to the Spring Wind* (1999)  
Folksong arranged for violin solo and string quintet

*Open the Door and Window of Your Heart* (1999)  
Art song arranged for string quartet

*The Formosa Trio* for Piano Trio (1996)

*Lan-Yang Dancer* for Piano Quintet (1987)

*Hometown in Twilight* (1987)  
Folksong arranged for string quartet

*Taiwan, Ours* for Piano Quintet (1985)

*The Highlander's Suite* for Piano Quintet (1985)

*Hot Rice Dumpling* for Piano Quintet (1982)

*The Vagabond* for String Quintet (1978)

*The Fantasy on a Heng-Chun Melody* (1973)  
Folk tune arranged for flute, violin, and piano

*Prelude and Fugue* for Piano Trio (1973)

### **Piano Works**

*Psalm 23 for Duo Piano* (1999)

*An Angel from Formosa for Piano Solo* (1999)

*NANA OH'S Meditation* for Piano Solo (1999)

*Six Intermezzi* for Piano Solo (1997)

*Dragon Boat Festival* for Piano Solo (1996)

*Variations on "Happy Birthday"* for Piano Solo (1996)

*Toccata, Op. 57* for Piano Solo (1995)

*Farewell Etude* for Piano Solo (1993)

*Harvest, Op. 50* for Piano Four Hands (1988)

*Memory of Hometown Piano Suite, Op. 49* (1987)

*Fantasy Waltz for Two Pianos, Op. 38* (1975)

*Poetic Echoes, Op. 39* (1974)

*Poetic Echoes, Op. 38* (1974)

*Poetic Echoes, Op. 37* (1974)

### **Violin Works (with Piano Accompaniment)**

*Come Home Soon* (1998)  
Arrangement of a Taiwanese folksong

*Mending the Net* (1998)  
Arrangement of a Taiwanese folksong

*Never Disregard Taiwan* (1998)

*Looking Forward to the Spring Wind* (1998)  
Arrangement of a Taiwanese folksong

*Nocturne in D Major* (1994)

*The Evidence of a Blessing* (1988)

*Hope Line* (1983)

*Love Song* (1983)  
Arrangement of a Taiwanese folksong

*To Love Our Lord More* (1981)

*Only for You* (1981)

*Nocturne in G Major* (1980)

*The Vagabond* (1978)

*Meditation* (1975)

*Our Best Friend Is Jesus* (1974)

*Elegy* (1974)

*The Old Junkman* (1974)

*The Fantasy on a Heng-Chun Melody* (1973)

*Ode to Taiwan* (1970)

### **Cello Works (with Piano Accompaniment)**

*The Highlander's Fantasy* (1999)

*The Vagabond* (1996)

*Silent Night, Starry Sky* (1988)

*Hakka Capriccio* (1987)

*Separation* (1986)

*Dance of the Wind* (1985)

*The Magic of Love* (1978)

### **Flute Works**

*Hsiao Jung Hsiao* for Chinese flute (1998)

*Fantasy* for Flute and Piano (1995)

### **Organ Work**

*Prelude* (1990)



**APPENDIX B**  
**COPYRIGHT PERMISSION LETTER**

Dear Mr. Chuang Chuan-Hsein (莊傳賢):

I am completing a treatise at Florida State University entitle *Selected Taiwanese Art Songs of Hsiao Tyzen*. I would like your permission to reprint in my treatise excerpts from the following music scores:

*Eternal Hometown* (永遠的故鄉)

*The Fairest Flower* (上美的花)

*Mother's Hair* (阿母的頭髮)

*Never Disregard Taiwan* (瞧通嫌台灣)

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If these arrangements meet with your approval, please sign this letter where indicated below and return it to me. Thank you very much.

Sincerely,

  
Yang Hui-Ting (楊惠婷)

PERMISSION GRANTED FOR THE  
USE REQUESTED ABOVE:

  
Chuang Chuan-Hsein (莊傳賢)

Date: March 26, 2006

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## **BIOGRAPHICAL SKETCH**

Originally from Taiwan, Hui-Ting Yang started her piano training at the age of six with Ms. Su-Feng Wang. She continued her training with Professor Mei-Ling Wang and Kong-Ching Lin at the Taipei Municipal Teacher's College, where she received her Bachelor's Degree in Piano Performance. In 1994 she came to the United States and studied with Professor Richard Syracuse at the Ohio University, where she won the School of Music Concerto Competition in 1995. Staying further in Ohio, she received her Master Degree in Piano Performance in 1996. After completing her master's degree, she returned to Taiwan, where she taught music in elementary and high schools and served as an accompanist for the Taipei Teacher's Choir.

In 2000 Ms. Yang began studies in Piano Accompanying/Chamber Music at the Florida State University in Tallahassee, Florida, where she studied with Dr. Carolyn Bridger, Dr. Timothy Hoekman, and professor Valerie Trujillo. Working as a graduate assistant in piano accompanying for five years in the College of Music, she received her master's degree in 2003 and doctorate in August 2006. Her extensive performance experience includes solo music, chamber music, and vocal accompanying. As an active performer, she has collaborated with violinist Emily Hanna Crane since 2001. This duo has performed in numerous cities in the United States and Taiwan.