

A Recording Project
of Three Commissioned Works for Unaccompanied Clarinet
by Taiwanese Composers
by
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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2011 by the
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ARIZONA STATE UNIVERSITY

December 2011

ABSTRACT

As clarinet compositions created by Taiwanese composers have not been widely discussed and published in academia, this research paper examines three unaccompanied clarinet works by three Taiwanese composers: *Ballade* by Hsiao-Wen Tseng, *Chin Thoughts III* by Ling-Huei Tsai, and *Pointe de Flame* by Chia-Lin Pan, all commissioned by the author in 2007. This research also includes a compact disc with recordings of these works, aiming to document the creativity of Taiwanese composers.

This research paper examines these three commissioned works by analyzing their overall musical styles, notations, formal structures, rhythmical and melodic materials, unconventional clarinet techniques as well as the influence of Chinese musical elements. The analysis reveals the distinctive characteristic of each piece. Moreover, the author provides composers' insights and performance guides to help interested readers practice these pieces.

To further understand how the composers create these pieces by drawing upon different life experiences, the paper also includes information about their backgrounds, program notes, lists of compositions, and music examples for reference. The author found that collaborating with these composers helped to establish a closer composer-performer relationship in interpreting the music.

It is hoped that this compact disc recording will help make Taiwanese composers' clarinet works more accessible to a wider audience. Moreover, this research paper hopes to generate more interest in performing and appreciating music composed by Taiwanese composers.

To my dad,
Chuang, Jung-Fang

ACKNOWLEDGEMENTS

I would like to thank Dr. Glenn Hackbarth, Prof. Martin Schuring, Dr. Andrew Campbell, and Prof. Danwen Jiang for their time and support as my committee members. My deepest gratitude goes to my committee chair, Dr. Robert Spring, for his tremendous support, without which this project would not have been completed. Special thanks should also be given to the composers, Ling-Huei Tsai, Hsiao-Wen Tseng, and Chia-Lin Pan, for their participation and generous assistance in this project. I thank Mr. Fen-De Tsai for his helping me understand more about Nan-guan music. I also want to thank my family and particularly my parents for their endless love and lifelong support to make me who I am today. Lastly, I thank my husband, Shun-Yi, for all his love and encouragement throughout my study and for being a source of happiness and inspiration in my life.

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CHAPTER I

INTRODUCTION

In 2006 I had the opportunity to commission a clarinet solo piece from American composer Theresa Martin. That collaboration led to several successful public performances and a recording session supported by the Arizona State University School of Music. This project was a new experience to me because I was involved in the entire process of creating a musical work, from the beginnings of composition to the production of the CD recording. As a performer, I not only gained valuable experience through communicating and rehearsing with the composer but also benefited from the experience of producing a CD recording.

Stimulated by this experience, my interest in recording commissioned pieces led me to do further investigation into the contemporary literatures of both where I studied, in the United States, and where I am from, Taiwan. In doing this, I looked into recording-dissertation projects, and though I found some recording-dissertations of American clarinet music, I could not find such projects on Taiwanese clarinet music. In fact, very few dissertations on solo clarinet works by Taiwanese composers were found. Thus, it is the goal of this dissertation-recording to promote Taiwanese music in general and to present clarinet works by Taiwanese composers in order to make them known and available to a wider audience. The primary aim of this project is to record and present three commissioned unaccompanied clarinet pieces by three Taiwanese composers. All of the pieces were commissioned by the writer during May, 2007 in Taiwan. This project is divided into two parts: 1) a compact disc recording of the commissioned

pieces and 2) an accompanying document that provides program notes and performance suggestions.

Contemporary Taiwanese Music

Aside from a few instances, the use of modern western compositional techniques was not well established in Taiwan until the 1960s. After being defeated in World War II, Japan ended its colonial rule of Taiwan, returning Taiwan to governing by the Nationalist Republic of China. Out of the necessity to rebuild a modern society from the destruction that occurred during the war and to improve higher education, professional musical institutes were established to afford western-based musical education in Taiwan. Among these schools, the Taiwan's Teachers' College and the Taiwan Academy of Arts cultivated a group of students who later became the leading composers in Taiwan. Unlike the musicians who went to Japan for higher musical education before World War II, many of the graduates from these two schools chose Western European countries or North America when they advanced their study overseas. These graduates later brought back the new compositional trends and techniques and spread the seeds of new music in Taiwan. Among these representative composers are Tsang-Houei Hsu, Shui-Long Ma, Deh-Ho Lai, and Yen Lu. Through organizing concerts and composer forums for new music, they introduced the twentieth-century Western compositional concepts to Taiwan. They also taught in the music departments of important universities and influenced more teachers and students in the field of art music. The collective efforts of several decades by generations of composers

enriched the context of Taiwanese new music, resulting in a large number of mixed-style pieces.

Rationale of Study

Contemporary clarinet music has significantly increased the technical and musical demands of players. Extended techniques, wider color spectrum, greater timbre versatility, and more expressive potential all make contemporary music challenging in different ways from music of previous periods. This is especially true in North America and Europe, where a series of pioneering experiments on extended clarinet sound were made throughout the 1960s by American composer-clarinetists such as William O. Smith, Gerard Errante, Ronald Caravan, Burton Beerman, Eric Mandat, Paul Zonn, and European clarinetists such as Alan Hacker, Michal Protal, and Guiseppe Garbarino.¹ The outcome of such efforts opened up more possibilities in clarinet compositions. Extended techniques, such as multiphonics, humming while playing, and playing in extreme high registers, brought new challenges in performance practice for modern clarinetists. Because these techniques have become an important element in contemporary clarinet repertoire, clarinetists must learn these techniques and perform works containing them. Based upon this premise, the writer asked all of the commissioned works to include at least one advanced technique.

In this dissertation, the writer discusses three contemporary solo clarinet pieces, all commissioned by the writer. During the course of the commission, the

¹Roger Heaton, ed., *The Versatile Clarinet* (New York: Routledge Taylor & Francis Group, 2006), 78.

composers agreed to create pieces that utilize advanced clarinet techniques and are suitable for graduate level recital or concert performance. From May 2007 to February 2008, the writer worked closely with the composers while they were creating these works in regard to such aspects as articulation, production of multiphonics, and performing styles.

Since the 1960s, many Taiwanese composers have created contemporary pieces which contained at least one clarinet. Through searching the Taiwan National Repository of Cultural Heritage, Union Catalog of Digital Archives of Taiwan, and composition catalogs of individual composers, the writer found several important composers who have created compositions including clarinet, with the genres ranging from solo, concertos, to chamber music. Some of these works such as Tsang-Houei Hsu's *Sonata for clarinet and piano*², *Quintet for flute, clarinet, cello, violin and piano*³, Yiu-Kwong Chung's *Concerto for Clarinet and Wind Ensemble*⁴, were published. During the research, a sextet containing clarinet was found in a published recording, *Musical Kaleido Scope*, possibly the first cd recording which comprises of some of the best contemporary

² Tsang-Houei Hsu, *Sonata for clarinet and piano* (Taipei: Yue-Yun Corp., 1996)

³ Tsuei-Ping Liang, ed., *Musical Document and Score of Tsang-Houei Hsu Vol. 3* (Taipei: Academia Historica, 2002), available from <http://open.nat.gov.tw/OpenFront/gpnet/print.jsp?gpn=1009104131>; Internet; accessed 22 December 2008.

⁴ Yiu-Kwong Chung, *Concerto for Clarinet and Wind Ensemble* (Taipei: Cyking Music, 2006), available from <http://www.cykusic.com/Eworklist.htm>; Internet; accessed 22 December 2008.

compositions by Taiwanese composers of different generations.⁵ Yet, many other clarinet works exist and most of them remain in manuscript and still unknown to the clarinet world. With the small numbers of recordings of Taiwanese compositions, an even greater lack of recordings of Taiwanese clarinet pieces is not surprising. Moreover, the accompanying commentary or program notes for the above works, if in existence, often only present the composer's insight into the piece and lack a performer's practical view of preparing and performing the piece.

This dissertation aims to enlarge the contemporary clarinet repertoire through the commissioning and recording of new works. It is also hoped that these three pieces will pique clarinetists' interest for contemporary pieces and encourage the use of these works as concert repertoire. Finally, it is the writer's hope to draw clarinetists' attention to the contribution of Taiwanese composers and inspire more interest in appreciating and performing music by these composers through the recording and the accompanying document.

Delimitations

All of the works recorded and discussed in this study are newly commissioned and remain unpublished to date. Thus, there has been no study regarding the compositional techniques or analysis of the featured music. This study does not aim to provide an in-depth theoretical analysis of the works; however, certain aspects, such as a structural overview of the featured works and the writing style of each composer, are explored in the study.

⁵ *Musical Kaleidoscope: Contemporary Music I* (Taipei: Ming-Shih Corp., 2004), compact disc recording.

This study will not examine other works by the composers. Other compositional works mentioned serve only as references to assist the discussion and provide insight into the general style of the respective composer's writing. This study does not include a description of the equipment or electronic devices employed in the recording process. Music examples are provided to illustrate the relevant points (see Appendix X for authors' permission to print excerpts).

CHAPTER II

LITERATURE REVIEW

This review of literature is divided into two sections. The first discussion focuses on the doctoral dissertations which feature recording projects as a part of their documents. The second section investigates the books, articles, and dissertations that cover various aspects of pieces by contemporary Taiwanese composers. The sources of investigation include dissertations that were written in the United States and others that were written in Taiwan, all obtained through Taiwan's National Central Library Electronic Theses and Dissertations System.

Creating a compact disc recording as a part of DMA research projects has received more and more attention in the past twenty years. Since 1998, many examples have been added to the literature. Recording projects that deal with commissioned works are not an innovation; however, there are only a few existing instances that involve a recording process. In Jonathan David Aceto's 1998 "A Compact Disc Recording of Selected Works for Midi Violin and Electronics," he completed a recording project that featured four works for midi violin and electronic music, two of which were commissioned for him.⁶ In 2002, Allison Storochuck created a project that juxtaposed and discussed two newly commissioned pieces with Messiaen's *Quatuor pour la fin du temps* on the same recording, all of which feature a rare medium: clarinet, violin, cello, and piano

⁶ Jonathan David Aceto, "A Compact Disc Recording of Selected Works for Midi Violin and Electronics" (D.M.A. diss., Arizona State University, 1998) Also see Appendix II for a sample list of other selected recording-dissertations.

quartet.⁷ Karen Elizabeth McGale's dissertation titled "The Works for Horn by Composer 'Bear' Thomas C. Wooden: A Research Paper and Compact Disc Recording" was finished in 2001.⁸ This collaboration between dissertation writer and composer resulted in four pieces for horn of various genres and a compact disc recording of the featured works.

Other recording projects involving non-commissioned pieces exist, such as Amy Lynell Parks's dissertation, "The Clarinet Music of Russell Riepe: A CD Recording Project and Analysis," which recorded and discussed three contemporary clarinet works by the featured composer.⁹ In addition, Kevin Gorman's dissertation titled a "A Performance-Oriented Compendium and Compact Disc Recording of Selected Saxophone Literature for The Pre-College Saxophonist" aimed "to familiarize the typical pre-college saxophone student with several high quality, level appropriate, original solo works for alto saxophone and piano..." and he hoped "to take the pre-college student beyond the usual fare of transcriptions and newly composed pedagogical pieces."¹⁰ While

⁷ Allison Storochuck, "A Compact Disc Recording of Two Commissioned Works for Clarinet-Violin-Cello-Piano Quartet" (D.M.A. diss., Arizona State University, 2002)

⁸ Karen Elizabeth McGale, "The Works for Horn by Composer 'Bear' Thomas Woodson: A Research Paper and Compact Disc Recording" (D.M.A. diss., Arizona State University, 2001)

⁹ Amy Lynell Parks, "The Clarinet Music of Russell Riepe: A CD Recording Project and Analysis" (D.M.A. diss., Arizona State University, 2003)

¹⁰ Kevin Gorman, "A Performance-Oriented Compendium and Compact Disc Recording of Selected Saxophone Literature for the Pre-College Saxophonist" (D.M.A. diss., Arizona State University, 2006)

there have been many recording–dissertations, at the time this paper was written none existed relating to Taiwanese clarinet compositions. However, there is some information regarding instrumental music of Taiwanese compositions.

Among the several dissertations currently found, Tzu-Ying Lin finished a treatise” A Catalogue of Flute Music by Contemporary Taiwanese Composers with Stylistic Analysis and Performance Suggestions for Selected Works,” in which the author conducted a project of a wide scope, resulting in a catalogue of more than two hundred Taiwanese flute works with discussion of selected representative flute works by major Taiwanese composers.¹¹ While Lin’s treatise reveals a rich body of flute repertoire by Taiwanese composers, Jui-Wen Ginger Chen’s dissertation “Selected Contemporary Taiwanese Composers and Their Piano Works” focuses on more detailed and explanatory discussion of the selected seven representative Taiwanese contemporary composers and their piano works.¹²

In additional to those dissertations that research the compositions and the styles of various composers, there are also instances that concentrate on a single clarinet work by a Taiwanese composer. Cian-Hua Syu’s treatise “Analysis and Performance Interpretation on Chao, Ching-Wen’s Pale Fire II” provides a good

¹¹ Tzu-Ying Lin, “A Catalogue for Flute Music by Contemporary Taiwanese Composers With Stylistic Analysis and Performing Suggestions for Selected Works” (D.M.A. diss., The University of Texas at Austin, 2003)

¹² Jui-Wen Ginger Chen, “Selected Contemporary Taiwanese Composers and Their Piano Works” (D.M.A. diss., Northwestern University, 1995)

example.¹³ Presenting an electronic piece for clarinet with a pre-made tape, the author provides a descriptive analysis on making the pre-made tape, the performance set-up, formal structure, and performance suggestions on the piece. Unfortunately a recording of the studied piece was not included in this treatise. If a recording were included, the visibility of the music would be greatly increased, thus allowing this Taiwanese composition to be accessed by a wider portion of the clarinet world.

¹³ Cian-Hua Syu, “Analysis and Performance Interpretation on Chao, Ching-Wen’s Pale Fire II” (M.A. diss., Soochow University, 2005)

CHAPTER III
BIOGRAPHICAL SKETCHES

Hsiao-Wen Tseng

Composer Hsiao-Wen Tseng has held teaching positions in the music departments of National Chiayi University and Tainan University of Technology in Taiwan. She is an active composer who has received commissions through Taiwan's Council for Cultural Affairs, the Asian Composers' League, and many other organizations.

Born on October 28, 1975, in Chiayi City in central Taiwan, she is the second child to the parents who are junior-high school teachers. She began her music training at the age of five when she attended a YAMAHA Music School. Three years after she enrolled in elementary school, her mother sent her to a dance class, during which the accompanying music stimulated her interest and she started to memorize it and improvise simple tunes on the piano after school. At the age of twelve, she took piano lessons with a local teacher. In order to continue studying music, she enrolled in Tainan University of Technology and later transferred to Soochow University from which she graduated with a bachelor's degree in Music. During this time, she studied composition and piano with Dr. Golden Shi-Wen Chin, a composition professor at Soochow University.¹⁴

In the fall of 2001, she went to École Normal de Musique de Paris for further study, and she completed a diploma in composition in 2004. Her teachers

¹⁴ Hsiao-Wen Tseng, interview by author, tape recording, Kaohsiung, Taiwan, 31 July 2007.

in France included Yoshihisa Taira, Allen Gaussin, Allen Weber, and Frank Bedrossian. She also studied piano with Andre Gorog. Her other performing activities in France include choir accompanying in Sallanche, Normandie, and Paris districts.

Her composition *Semer*, a piece for cello solo, was the winner of the composition competition held by the Taiwan Council for Cultural Affairs in 2003. *The Ocean*, a chamber music work for clarinet, violin, cello, and piano, won a prize and was performed in Israel in the 2004 Festival of Asian Composers' League, of which Tseng is a member.

Ling-Huei Tsai

Composer Ling-Huei Tsai was born on June 23, 1973 in Taipei City, Taiwan. Her father works in a bank, her mother is a housewife, and she has a younger sister who is a flutist. Both of her parents are passionate music lovers, from whom she inherited her interest in music. Her father collects music recordings and plays harmonica and guitar, while her mother plays piano and sings in a choir. At age three, her mother gave her a toy trumpet that produced seven notes. She started to teach herself how to play it, starting with simple melodies and later asking her father to accompany her on his harmonica. Her mother then took her to the YAMAHA Music School for group piano lessons; however, because the group classes were not challenging enough for Tsai, her mother tutored Tsai on piano besides the school lessons.

At the age of six, she was chosen to study in the special music class of Guangren Primary School where she began her formal musical training.

Throughout elementary school, she studied piano, violin, and took harp as her elective instrument. During this period she developed a keen interest in composing. In the first grade, although she did not yet have the ability to notate music, she attempted to compose music by having her mother notate for her. In order to learn notation, she was sent to music theory lessons on the suggestion of her piano teacher. Four years later, when her theory teacher resigned from the job, she began to study with the composer Yen Lu, a teacher-student relationship that continued for more than eight years throughout her middle school and early college years.

During college, Tsai involved herself in a variety of musical activities. In addition to composing, she was also featured as a frequent piano accompanist for the Taipei Opera Theatre and many other ensembles, which further broadened her musical experience and prepared her with multi-faceted musical abilities.

After graduating from college, she came to the United States to pursue her master's degree at the Yale School of Music. In 1998, she went to the University of Pennsylvania to further her study on a full scholarship; she graduated with a doctoral degree in composition in 2001. Her teachers during this period included Ezra Laderman, Martin Bresnick, Eleanor Hovda, Anna Weesner, James Primosch, Jay Reise, and Haim Permont.

Tsai was a recipient of a full scholarship to the Tanglewood Music Festival in 2000. She has received both national and international honors and awards, among which are the University of Pennsylvania Nitsche Prize for Composition (2001), the University of Pennsylvania Nitsche Prize for Best

Composition (2001), second prize in the Taipei National University of the Arts composition competition (1994), and winner of the solo category of the competition held by the Taiwan Council for Cultural Affairs (1998). Her *Trio for Flute, Violoncello and Left-Hand Piano* was the winner of the Halstead Music Prize for the best composition in 1999 at the University of Pennsylvania. Also, her compositions won prizes in the Music Taipei composition competition twice, in 1995 and 1996 respectively.

Apart from instrumental works, Tsai's creative output shows a continuous line of development through a variety of media. Her first music for a play, *Children of a Lesser God*, was created through collaboration with a college theatre-major friend for a graduate production. Her composition *Mirror*, a work for soprano, alto, and two percussionists, won the Best Music Theatre Award in 1998 at Yale University. When she was at Tanglewood, she took part with fellow students in creating incidental music for the Shakespeare plays, *A Winter's Tale* and *Coriolanus*. After she returned to Taiwan, she became further involved in the production of film and theater music for many years. She reached the peak of her film-music career in 2000 when the film *The Lost Kingdom — Kung-Yueh Society* won the Jury Special Mention Award in Taiwan's International Documentary Festival.¹⁵ A series of invitations to scholarly lectures on the documentary's

¹⁵ Ya-Li Chen, "A Historical Journey to Kung-Yueh Society," *Shu Xiang Yuan Chuan* (translation) 40: 60-61, September 2006 [journal on-line]; available from http://www.ntl.gov.tw/Publish_List.asp/CatID=1914; Internet; accessed November 2010.

music led to an extensive tour of over a dozen universities and Taiwanese cultural groups in the United States and Canada.

Tsai currently works at the Taipei National University of the Arts, where she serves as a faculty member in the Traditional Music Department. She is a current member of the Asian Composers' League and the International Society of Contemporary Music. She is also featured as the residential composer of Philharmonia Moment Musical, a Taipei-based professional ensemble.

Chia-Lin Pan

Composer Chia-Lin Pan was born on June 18, 1972 in Kaohsiung City, Taiwan. Her father retired from the Bureau of Standards, Metrology and Inspection of Taiwan; her mother is a middle school teacher. At age ten, she began to learn piano, and she began music theory lessons at age fourteen. During middle-school, she learned other musical instruments besides piano, including flute, harp, percussion, and pi-pa, a Chinese traditional plucked instrument.¹⁶

Pan received her higher musical education at the National Taiwan Normal University, where she obtained her Bachelor of Fine Arts degree in 1995 and Master of Fine Arts degree in 1999. While at this institution, she studied under the direction of first Yen Lu, and later Hwang-Long Pan.

¹⁶ The Grove Music Dictionary describes that it is a pear-shape plucked lute of China and Korea. Tsun-Yuen Lui and Wu Ben, "The Chinese 'pipa'," in Grove Music Online ed. L. Macy [database on-line]; available from <http://www.grovemusic.com.ezproxy1.lib.asu.edu/shared/views/article.html?section=music.45149.1>, Internet; accessed 29 Jan 2008.

Pan attended Northwestern University in the United States on a full scholarship, the Eckstein Scholarship, in 2000. She graduated in 2006 with a doctor of music degree in composition. Her major teachers and mentors include M. William Karlins, Alan Stout, Augusta Read Thomas, and Jay Alan Yim. During her time at Northwestern University, she attended seminars and master classes of world renowned composers such as John Adams, Bernard Rands, Michael Colgrass, Augusta Read Thomas, Pierre Boulez, Vinko Globokar, and Roger Reynolds. Through a variety of workshops, she collaborated with such high quality ensembles as the Pacifica String Quartet, Eighth Blackbird, the Bugallo-Williams Piano Duo, and Duo Diorama.

Her composition *Woodwind Quintet for Flute, Oboe, Clarinet, Horn and Bassoon* won the Young Composer's Award twice and was performed in the 21st and the 22nd Conference and Festival of the Asian Composers' League. Her *Solo for Percussion Instruments* won the Yoshiro Irino Memorial Competition Award and was performed in the 19th Conference and Festival of the Asian Composers' League, Taipei, in 1998. *No Living Spirit Ever Truly Dies for Soprano and Piano* was the third-prize winner of the Sixth Composition Competition for Lieder, held by the National Taiwan Symphony Orchestra in 1997.

In 2008, she joined the faculty of Taipei Municipal University of Education, teaching composition and music theory classes. She also has held teaching positions in National Taipei University of Education, National Taichung University, and Taiwan National Chiayi University. Pan is a member of the

Asian Composers' League and serves as a member of the executive board of the Taiwan section of the International Society of Contemporary Music.

CHAPTER IV

PERFORMER'S GUIDE TO *BALLADE*

Origins of the Title

Ballade for Bb Clarinet Solo was finished in late July of 2007 by composer Hsiao-Wen Tseng. It is a single-movement work of forty-seven measures. The layout of the music, which reflects the free and continuous nature of the work itself, presents no time signature or bar lines on the score. Although real-time measures do not exist in this piece, the composer indicates the measure numbers at the top of each system on the music to aid in practicing. To assist performers in separating the phrases and indicating the places for breathing, the composer uses dotted bar lines and commas. Additionally, major sections of the music are broken down and marked by rehearsal letters. To make the discussion in this paper easier for readers to follow, the writer uses measure numbers to indicate the areas of discussion, e.g., measure 1-1 is the first system on page one, measure 2-3 is the third system on page two.

As for the origin of title of this piece, The Grove Music Dictionary gave the following definition to the term *ballade*:

A term applied to an instrumental (usually piano) piece in a narrative style. It was first used by Chopin (*Ballade* in G minor op.23, published in 1836 but begun in 1831). He composed four ballades, whose common features are compound meter (6/4 or 6/8) and a structure that is based on thematic metamorphosis governed not so much by formal musical procedures as by a programmatic or literary intention. Full of melodic beauty, harmonic richness and powerful climaxes, they are among his finest achievements. They were said to have been inspired by the ballad poetry of his compatriot Adam Mickiewicz, particularly by his *Switez* and *Switezianka*, poems concerning a lake near Nowogródek and a nymph of the lake; but

Chopin himself provided no evidence whatever for that belief and probably had no specific ballad or story in mind.¹⁷

Although this piece deviates from Chopin's works as it is a non-metered work, it mirrors Chopin in its lack of a literary source association. Tseng offered an interesting response when she was asked about why the title *Ballade* was given to this piece:

I heard Chopin's *G Minor Ballade* while I was young, and its beauty has been hovering over my mind over the years. I envisioned creating a Ballade sometime in my life but just waited for the moment to come...I like the medium because it is a channel through which I convey my strong emotions about some stories or recalling the past, but there is no particular literary story for me in mind to create this work.¹⁸

In the program notes that Tseng provided for the writer, the following words best describe the composer's insight on *Ballade*:

The history of *Ballade* can be traced with a tradition of a long past. Especially in the Romantic Period, many composers had created numerous attractive Ballades for the world. Now I want to capture my floating images about subjective musical matters and transform them into an expressive work in modern musical language. I try to describe a story through various musical aspects such as melody, dynamics, and note lengths.¹⁹

¹⁷ Maurice J.E. Brown, "Ballade," in *Grove Music Online* ed. L. Macy [database on-line]; available from http://www.grovemusic.com.ezproxy1.lib.asu.edu/shared/views/article.html?from=search&session_search_id=47486819&hitnum=2§ion=music.01885; Internet; accessed 12 Jan 2008.

¹⁸ Hsiao-Wen Tseng, phone-interview by author, Tempe, Arizona, 4 November 2007.

¹⁹ Hsiao-Wen Tseng, trans. Yenting Chuang, Program Notes to *Ballade* for Solo Bb Clarinet, Oct, 2007, Taipei, Taiwan.

Composer's View of Formal Structure Provided in Program

The composer provided the writer with program notes written in Chinese.

The following is the writer's English translation:²⁰

This piece can be divided into six major sections based on their differing melodic development and levels of activity:

Section A is based on the slow and gradual progression of the long notes. The high notes and low notes represent the dimensions of time and space, respectively.

Section B continues the main idea, a long note followed by immediate repetition of that note, from section A and then develops it through timbral and rhythmical variation. Normal pitches also transform into microtones.

Section C extends the melodic fragments contained in section B into fuller phrases with increasing melodic variety and complexity.

Section D is an elaboration and intensification of section C with a display of more contrast than C section.

Section E continues the characteristic melodic material in the previous section. This section also makes a great contrast with section F. In this section, the silence is presented in untraditional notation, that is, space. The performer must decide the duration of each individual silence based on how much space each takes up on the score.

²⁰ See Appendix I for the original program notes in Chinese.

In Section F, the long-note character reappears in this final section. However, at the end of the piece, the long notes divide into short repeating notes, separated by silences of different intervals. These repeated short notes echo the silence effect in section E, and also become the end of the piece.

The whole piece is divided into six smaller sections, yet each pair of adjacent sections can be combined into a bigger section due to similar motivic and melodic relevance, that is: AB, CD, and EF. The structural outline of this piece is shown in Table 1.

Table 1. Structural Outline for *Ballade*

Section	Character
A	Long notes
B	Division of long notes New melodic fragments
C	Longer melody Ascending gesture Space notation Lyrical character
D	Development of melodies Intensified dynamics
E	Agitated mood Clarinet's altissimo register Space notation
F	Long notes and ascending gestures Space notation Tranquil mood

Structural Overview Through Sections

Section A

The most important idea introduced in the beginning sections is that the $f\#$ and d''' are the two basic pitches constituting this section. The lowest and the highest notes in the composer's pitch row, $f\#$ and d''' , are held for a long time at each appearance before moving onto the next note. $f\#$ and d''' not only constitute the basic framework from measures 1-1 to 1-3, but they also make many appearances in the section. $f\#$ shows up six times, while d''' appear eleven times. Before the entrance of c' in measure 1-4, the music essentially alternates on these two notes and their pitch modifications (microtones or multiphonics). Sometimes

the f# is a half-step neighboring note to f such as in measure 1-2 (Figure 1), but d''' quickly resumes its place. Even in the multiphonics where several pitches occur simultaneously, such as in measures 1-3 and 1-6 (Figure 2 and Figure 3) the pitch combinations are carefully chosen so that the d''' is located in the upper partial, a position where the clarinet sonority is prominent and the quality is easily distinguished. After a slow passage of a series of octave displaced half-steps—c', c#'', d'', the f#-d''' alteration resumes its place in measure 1-7 and make its last presence in section A.



Figure 1. *Ballade*, measure 1-2

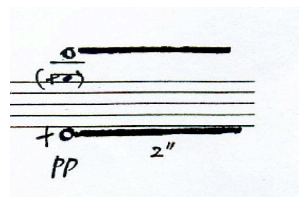


Figure 2. *Ballade*, measure 1-3

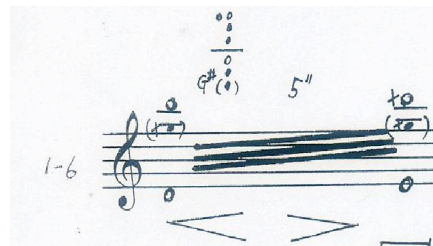


Figure 3. *Ballade*, measure 1-6

Section B

Several characteristics can be found in this section. First, it presents a more rhythmical style of the overall shape, based on the more frequent use of shorter note values with strict rhythmic units. Second, new melodic ideas, other than a long note followed by short repetitions, are introduced in this section. For example, a melodic fragment in dotted rhythm occurs in measure 2-1, an idea which is to return later in this piece. Third, the multiphonic trills that occurred in the A section are now given rhythmic divisions marked on the score as in measure 2-3 (Figure 4), enforcing the rhythmically rigid aspect of this section.

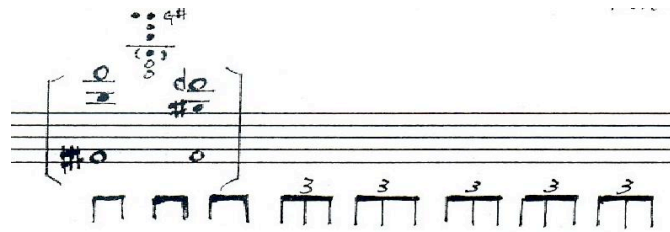


Figure 4. *Ballade*, measure 2-3, rhythmic division of the multiphonics

In addition, in this section the adding of glissandi as a timbral variation is another characteristic. In measure 2-1, a lyrical statement begins with a dotted rhythm followed by a gliss up to another note; this gliss is then repeated on lower notes. More examples of glissandi as timbral effects can be seen in measures 2-1 to 2-2, 2-4 to 2-5, 2-8, and 3-4. Finally, a bridge section at the end of measure 3-2, where the music returns to a more lyrical line beginning with a dotted rhythm, connects sections B and C as it recalls melodic material from section B and hints at material from the next section, C.

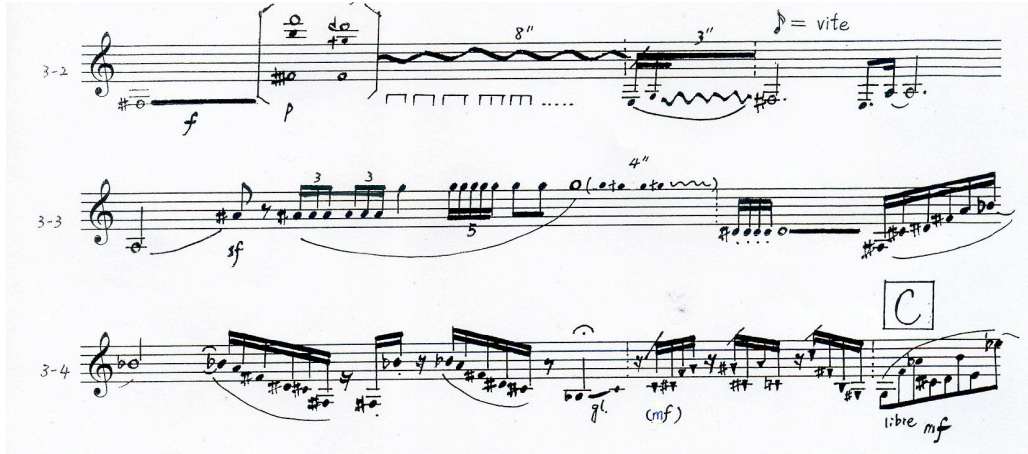


Figure 5. *Ballade*, measures 3-2 through 3-4, bridge section

The bridge passage connects sections B and C in that it retains the rhythmical elements in the former section and anticipates those in the latter one. The first half of this passage, namely from where it marks sixteenth-note equals vite to the bar before dotted line in measure 3-3, recalls the familiar ideas from section B such as the repetition of small, split units on a long note (a \sharp , g \flat). In the second-half of this passage, groups of lyrical sixteenth-notes with slurs are presented. As both the author and composer agreed, these groups of legato notes are introduced to transform the vivid, rhythmical B section to the more lyrical, expansive C section.

Section C

The C section begins with an ascending chromatic statement followed by rising intervals with the final interval resting on a long eb \flat . Marked *libre*, this section is lyrical and expressive in nature. The ascending gesture and the notion of short notes followed by long notes remain the main ideas in this section. The ascending gestures, which seem to yearn for resolution, add direction to the

phrases and overall musical flow. The group of eighth-notes, which begins section C, is repeated and stressed in measure 3-8 with the last eb'' being transposed an octave higher to eb''''. The melody develops until it reaches the first climax through a sequence of rising eighth-note patterns in measure 4-3. A second sequence, which proceeds with increased speed and dynamic levels, along with the final trills leads to a giant explosion of energy in measure 4-4.

Section D

Section D is connected to Section C due to their similarity in melodic development and the idea of ascending gestures. From letter D to where the phrase ends in measure 5-1, melodic fragments of short-long patterns combined with glissandi to adjacent notes are predominant both in ascending and descending shapes. However, unlike in section C, where the appoggiaturas were half-steps to the main notes, in section D the distance between appoggiatura and the main note increases to as much as a tenth, which increases the tension and uneasiness of the music of this section (Figure 6).

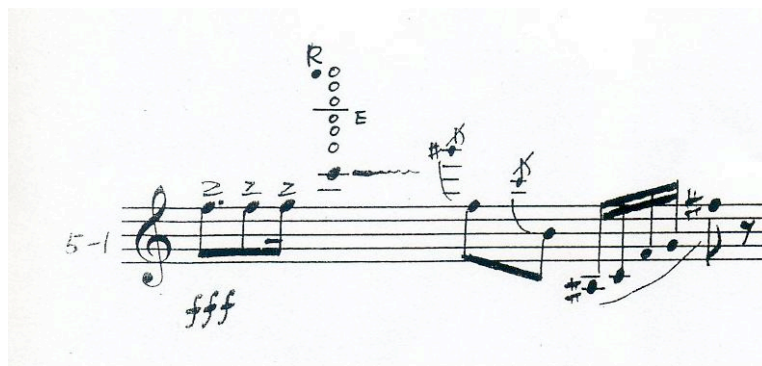


Figure 6. *Ballade*, measure 5-1

Section E

Section E is the most undulating and agitated section of this work. The change of style is stressed by the composer's description term, *agitato*. The clarinet is required to play in its altissimo register (Table 2) and to do speedy jumps between wide intervals apart. The fact that the clarinet jumps two octaves, between $g\#''''$ and $g\#'$ in measures 5-7 and 5-8, is unprecedented in this piece (Figure 7). In addition, many major and minor sevenths are used perhaps to depict the angry and cacophonous atmosphere described with *agitato*.

Table 2. Terms of Registers on Clarinet

Clarinet Register	Low	Throat	Clarion	High	Altissimo
Approximate Range	e-f $\#'$	g'-bb'	b' - c $'''$	c $\#'''$ - g $'''$	g $\#'''$ - c $''''$ or higher

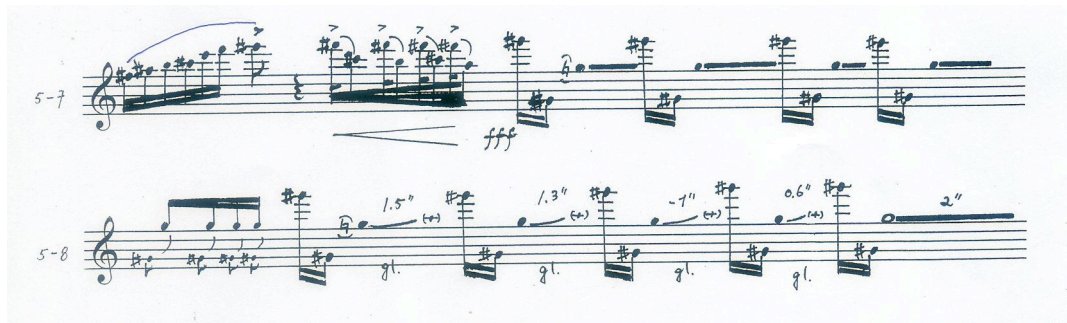


Figure 7. *Ballade*, measures 5-7 and 5-8

Section F

There are two big phrases in section F. The first phrase ends at measure 6-5 where the long c'''' is followed by two sixteenth notes on c'''' and b'' . The

second phrase begins from the description term “calm” to the end of the piece. In the first phrase, a sequence of seven statements of grouped notes is introduced. These seven statements gradually augment in time, from thirty-second notes to sixteenth-notes and finally to eighth-notes, virtually slowing down and transforming the music into a tranquil mood. In the second phrase, the clarinet sings out a statement in the clarion register, after three similar sequences in one octave lower, it then gradually sinks into the low register at 6-7. Finally, the clarinet settles on the d’, and the music fades out by repeating the d’ softer and softer.

Performance Suggestions

When the writer discussed with the composer about the overall style with performing this piece, she conveyed the desire to present it in a liberal, flowing style. One interesting character of this idea is displayed in her note of explanation of speed of this piece.²¹ In this instruction, only vague written description of speed is given to rhythmic units: eighth-note = liberally fast, sixteenth-note= fast as possible as one can. Rather than indicating a specific tempo for this work, the composer presents a conception of the “comparative relationship” of note-length, and leaves the performer the largest freedom to decide his/her speed of playing. In this piece, she redefined the relationship of traditional rhythmic units into a simple long-short relationship. The speed of each rhythmic unit is in a comparative, not absolute relationship of speed to others except for those notes

²¹ See Appendix I for the original program notes in Chinese.

marked with precise length of time. That is, those notes marked with precise second-numbers should be followed as written (e.g. the *f#* at the beginning for six and half seconds); for the other notes without such markings, their lengths are not in an absolute multiple relationship as in traditional notation. Therefore, an eighth note does not need to be played exactly half the length of a quarter note. It only means it is comparatively shorter than a quarter note.

The rests presented by space leave another freedom for the performer. Space instead of actual rests is presented for the performer to decide the silence's duration. The distance between the spaces determinates the duration of silence and in turn affects the overall shape and tempo of this section.

This piece displays some advanced clarinet techniques including glissandi, quarter tones, air sounds, and multiphonics. As for the glissandi in this piece, the composer prefers glissandi of a more spontaneous type. To achieve this, the writer found it helpful to use a slight bending of the initial pitch and then decrescendo to the destination pitch.

The fingerings of the mulitphonics are mostly offered on the score by the composer. However, these fingerings are not intended as an absolute solution but rather a suggestion of one way to achieve the desired multiphonics. The results of the suggested fingerings are very individual as they might not suit all instrument models.²² To this end, performers are encouraged to choose the fingering

²² Phillip Rehfeldt, *New Directions for Clarinet*, revised ed., *The New Instrumentation*, ed. Betram Turetzky, no. 4. (Lanham: Scarecrow Press, 2003), 21.

combinations that can create the best effect for their instruments. In addition to the composer's indication, the writer has additional suggestions for alternate fingerings which were adopted by the composer in the following places: At measure 1-3, the multiphonic can be played with T023-023G# for easier response.²³ In measure 1-4, finger the multiphonic tremolo with the use of T023-020G# while trilling the right hand ring finger. The multiphonic tremolo at measure 2-3 can be played with the use of TG#123-100, then trill right hand index and middle fingers. The writer suggests the first multiphonic tremolo at measure 3-1 with fingering TG#123C#-100 and leave the left hand ring finger for trilling. The same also applies to the multiphonic tremolo at measure 3-2. At measure 4-4, finger the multiphonic tremolo with T023-103G# while trilling the right hand index finger. It is important to note that in general the multiphonics should be started slower and softer, and then gradually increased in speed as any abrupt attack on the multiphonics is undesired by the composer.

This work presents a free, flowing character in terms of its general tempi, expressive nature and way of notation. It includes some extended clarinet techniques and is not too difficult for an advanced player with prior training of extended techniques. With careful pacing, it is suitable for performance and educational repertoire.

²³ For the fingering symbols indicated in this paper, please see Appendix IX.

CHAPTER V

PERFORMER'S GUIDE TO *CHIN THOUGHTS III*

Structural Review

Tsai composed this work while she was teaching in the Traditional Music Department of Taipei National University of Arts. During this time, she broadened her research in the field of Chinese cultural music and was fascinated by one style of traditional Taiwanese music, Nan-guan, a mainly vocal repertoire accompanied by instruments.²⁴ By the time of commission, she had written several pieces incorporating Chinese cultural music elements. The impact from Nan-guan music is reflected in the way of playing glissandi in this work and the arrangement of parts to change tone colors, one example of which lies in section b2 (see Table 3), where the voice switches with the clarinet in the repetition.

In a Nan-guan ensemble, the dung-shiau (a type of vertical flute) has an important role in providing the shape of the melody. At times it would switch back and forth between its middle range and low range, resulting in the change in tone colors. Since the dung-shiau has, compared to the other instruments in the ensemble, a penetrating sound quality, it is easy to recognize when hearing those changes. Therefore, when the dung-shiau changes octaves, the tone color of the whole ensemble is changed as well. In the interview with Tsai, she mentioned she was hoping to apply the tone color changes of the ensemble resulting from dung-

²⁴See Appendix XI for a brief description on the roles of the instruments in a Nan-guan ensemble. Also, for a detailed explanation of Nan-guan music, consult Chuei-Kuan Liu, *Taiwan's Nanguan* (translation) (Taipei: Yue Yun, 1986).

shiau's octave changes to unaccompanied clarinet, but in a less literal way. In measure 60, she uses the vocal part in the same octave as the clarinet in measure 51, presenting a tone color change made possible by instrumentation rather than octave changes. Another impact of Nan-guan music is presented in her use of glissandi. Good examples can be seen in measures 59, 68-69, and 115-116, 118, and 120 where the glissandi resemble idiomatic use of the ershian, a two-stringed bowed instrument of Nan-guan music with a more sustained and resonant sound than the dung-shiau. "On ershian, when a glissando is played, it will be first glissed with a diminuendo to almost not heard then crescendo a bit to the destination note. The silence in between the starting and destination notes means nothing empty but more resonance of sound," said Tsai. In Tsai's piece, measure 59 for example, the f#'' glisses to f 1/4-step'' sharp with a diminuendo then poco crescendo to f''. According to the composer, the middle f 1/4-step'' sharp could be played with a 0 mark, meaning that the sound is almost not heard but the resonance is continued to the next note. Between the outside two notes, the middle note affords the listener with arbitrary imagination. Tsai intended this to be the clarinet expressing a color of emptiness.

Tsai's own remarks reveal Nan-guan music has great influence to her at the time she wrote this piece: "I like Nan-guan, it is a music that makes people relaxed....in here the traditional Taiwanese music, Nan-guan and Bei-guan are around me. Although I don't play these [Nan-guan and Bei-guan's] instruments, I hear students practice them all the time..." Another important influence comes from chin, a traditional plucked Chinese instrument. Although Tsai has not

composed any works for it, chin was the first traditional Chinese instrument she learned, and it has continued to afford Tsai with inexhaustible inspiration for composing.²⁵

Tsai's usage of special effects and the Chinese musical aesthetics permeate this work. This piece maximizes the use of extended clarinet techniques, including humming while singing, multiphonics, glissandi, quarter-tones, and alternate fingerings. While these skills display the clarinet's advanced techniques and create special sound effects to the Western ears, the inception of using these acoustics is more of an Eastern aesthetic to Tsai. The frequent use of such effects as quarter-tones and multiphonics corresponds to her preference for pure pitches and sounds from a non-equal-tempered system.²⁶

²⁵ Tsai had composed two pieces named *Chin Thoughts* before this work. *Chin Thoughts I*, finished in 2005, was a work for percussion quintet. Tsai used all-metal percussion instruments such as suspended-cymbals, tam-tams, high-hats, and water gongs to perform the piece. While these instruments are all fixed-pitch instruments, the composer converted and presented a variety of chin's tone colors into different locations of striking on the percussion. In this piece, Tsai experimented with various objects to create ideal sound of her wish, including keys and electric shavers. *Chin Thoughts II* was completed in 2007, arranged for woodwind quintet. The basic concept also stems from converting chin's fingerings and colors to different woodwind instruments.

²⁶ Ling-Huei Tsai, interview by author, tape recording, Tainan, 17 Sep 2008.

This piece is organized in ABA'B' form outlined in Table 3. It has one hundred and twenty measures and lasts about seven minutes. It has four major sections, each delineated by tempo changes.

Table 3. Structural Outline for *Chin Thoughts III*

Section	A		B		A'		B'	
Tempo	♩=110		♩= 80		♩= 110		♩= 80	
Measure #	1-26		27-69		70-85		86-120	
Subsection			b1	b2			b3	b4
Measure #			27-50	51-69	70-77	78-85	86-96	97-103 104-120
Function					Expansion and codetta		Expansion and codetta	

Section A is from measure 1 to measure 26. It is marked with “tranquillo” meaning quietly. The central idea is composed of a constantly-running sixteenth-note upper clarinet part and a sustained, long-holding lower humming vocal part sung by the clarinetist simultaneously (Figure 8).

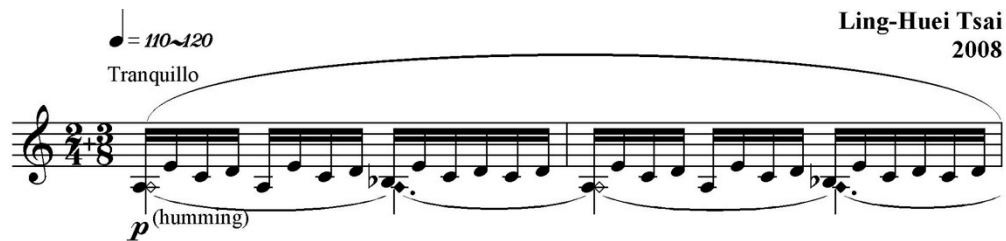


Figure 8. *Chin Thoughts III*, measure 1, main idea of section A

The clarinet part floats upon the quiet humming for thirteen measures, gradually building up its tension and volume. It drops back softly at measure 15, then rebuilds the energy in the next measure, leading the music to a fortissimo dynamic at measure 21, the loudest point of the A section. Besides the increasing dynamics, it is clear that measure 21 is the climax of Section A in terms of leaps

in melody, clarinet range, and change of articulation. As is seen, the music begins to take wider leaps from measure 16, making a more undulating melodic shape and more agitated atmosphere. In the following measures, the clarinet climbs to its high register and reaches eb''' at measure 21, the highest pitch in this section. The articulation changes confirm this climax in that before measure 15, the articulation is usually marked *legato*, including several measures in a phrase. The phrasing becomes shorter and more agitated, and articulation marks change to *staccato* as it nears the climax. After the climax, the music gradually dies away into measure 26. The clarinet drops to its low register and fuses with the vocal sound.

Section B is composed of measures 27 to 69. It is subdivided into two smaller sections, b1 and b2, each with different materials. The tempo is marked quarter note equals eighty. Unlike the more tense and rapid A section, the B section is characterized by a relaxed tempo and static feeling. It also features more colors of the clarinet sound and more display of the interaction of the clarinet and vocal parts. Section b1, measure 27 to 50, consists of a recurring rhythmic idea, two long notes tied to a quarter-note figure (Figure 9).



Figure 9. *Chin Thoughts III*, measure 27-28, recurring rhythmic idea
Though the quarter-note figure might be substituted with other rhythmic types, this idea and its variants can be found throughout the entire b1 section. In this section, the music unfolds the beauty of the clarinet's tone colors, exploring many

aspects of the instrument's advanced techniques. There are instances displaying multiphonic sounds of twelfths, created by overblowing a pitch leaving the speaker key un-pressed, a way to display the twelfths in their natural form. The music of measures 27 to 36 presents a series of multiphonics on diverse twelfths. From measure 37 on, the music becomes more melody-oriented. After an unconnected passage to the high register, the music paces in a slowly descending gesture, leading to a more calm and smoother next section. The b2 section includes two smaller sections: measures 51-59 and 60-69. The b2 section is important for displaying the interaction of clarinet and vocal sounds. Measures 51-59 display a dialogue between two roles played by the clarinet: one is legato, expressive sound and the other one is staccato, pointed sound. This dialogue between the two roles is repeated at measure 60 with the two parts being played by the voice and clarinet respectively. The dialogue-like character is obvious in this section.

A' section contains measures 70 to 85. It is a variant passage based on the idea in section A. A' section is technically more complicated in that the vocal part no longer holds the static notes like before but rather sings the moving sixteenths and combines with the clarinet line (Figure 10). As well, the vocal register is higher than that in section A. A' section contains two similar subsections: measures 70-77 and 78-85. The later one can be seen as an expansion of the previous one as it is almost a transposition of previous section on a whole step above. At the same time, it is also a codetta because it finishes the entire A' section.

Figure 10. *Chin Thoughts III*, measure 70-73

The B' section continues from measure 86 to the end of this piece. It contains two subsections: b3 and b4. The b3 section is made up of measures 86-103, which includes a codetta portion from measures 97 to 103. The b4 section contains measures 104 to the end of the piece. In the beginning of the first part of the b3 section (measures 86 to 96), the rhythmic idea of two long notes tied to a quarter-note figure is recalled. The music then develops into a sequence of descending fifths, gradually descending from the clarinet's high register to its clarion register, finally sinking to the low register, which is joined by the vocal part. Measures 97-103 recall the material of measures 86-96 in a varied way. It is an expansion of measures 86-96 and a codetta as it also finishes the entire b3 section. The b4 section closes the piece. It refreshes the dialogue character of section b2. It begins with a six-measure unison of clarinet and voice playing the legato role and echoed by the pointed role on clarinet. The dialogue continues for

several measures. The voice and clarinet end up softly on the same pitch and finally close the piece.

Performance Suggestions

This work presents a great level of technical difficulty on both clarinet and singing parts. On the vocal part, it requires the clarinetist great flexibility of throat movements and precise interval singing. The clarinetist is demanded to sing all kinds of intervals, both consonant and dissonant; the range for dissonant intervals are wide, from major sevenths to minor seconds, among others (Figure 11).



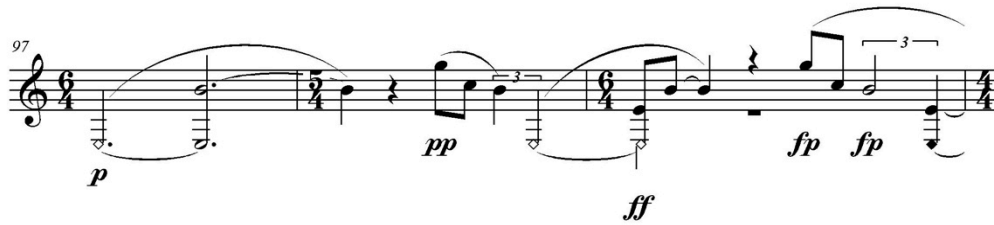


Figure 12. *Chin Thoughts III*, measure 98, rapid change from playing to humming

On the clarinet part, the advanced techniques include circular breathing, multiphonics, quarter-tones, and alternate fingerings, demanding good embouchure and finger control. Maximum smoothness would be achieved if circular breathing can be used in the opening of the piece and A' section. For a smoother connection and better response of the multiphonic at measure 35, the writer fingers the e' and the b'' immediately-following as T020-123. For smoother connection of the fingerings at measure 41-42, the writer uses TR123C#-123F# for the slurred multiphonic in measure 41, then finger TR023-103F# for d#''' in measure 42. It would be easier to connect the first e''' in measure 41 with the multiphonic if the player does not finger right hand little finger F# for e''' . For the multiphonic trill in measure 44, the performer might finger a#'' T103-123F# and trill the left hand index finger. It is most effective if the d' enters inconspicuously. The composer marked the tremolo passage from measure 48 to 50 a decrescendo sign to niente. There are two key tremolos at the end of B' section. One is the b at measure 68, which can be played by fingering the regular right hand middle finger and adding the right hand ring finger for trilling. The other one is the a at measure 69. Play the tremolo with the regular low a fingering while trilling the low e key with right hand little finger. In some

rapid tremolo passages, alternate fingerings can help achieve better connection: at measure 77, finger the db' with T123C#-103 while trilling the C# key with the left hand little finger. It is easier and smoother with this fingering to play the fast tremolo. For the same reason, the db'-c#' tremolo at measure 85 can be achieved effectively if the db' is fingered T100-123E while trilling the left hand middle finger. Lastly, for the key tremolos in measure 115,116, 118, and 120, the performer might trill the low e key with the right hand little finger while playing with their regular fingerings for a better effect.

Although the extended clarinet techniques are not used as much as in Pan's piece, this work presents advanced clarinetists challenging tasks in both vocal and clarinet parts. It is important to approach the two parts with a great sense of balance and unity. If carefully treated, this piece can be very effective in concert.

CHAPTER VI
PERFORMER'S GUIDE TO *POINTE DE FLAME*

Structural Review

Pointe de Flame was finished by composer Chia-Lin Pan in May 2008. The title was taken from a title of a percussion recital she attended and means “the point of the flame.” As suggested by the name, the composer attempted to capture the flicking of tip of flames in winds, a zone where “[the tip of flame] is a marvelous and mysterious place, a complex of contrary: cold and hot, sometimes swaying and moving, sometimes static and motionless; it is illusory yet full of energy...”²⁷

This piece is a single movement atonal piece. Despite being atonal, it has no evidence of serial procedure and was not consciously organized by any pitch set, reflecting the composer's preference of pitch selection by her own remarks: “I am not a pitch-set person...I am more into starting from a chord and following my own instinct.”²⁸ The structural outline of this work is illustrated in Table 4.

Table 4. Structural Outline for *Pointe de Flame*

Section	I	II	III	IV	V	VI	VII
Measure Number	1-21	22-50	51-69	70-93	94-115	116-133	134-161
Motive	X	X,Y	X,Y	X,Y	X,Y	X,Y	X,Y

²⁷ Chia-Lin Pan to author, 27 Oct. 2008.

²⁸ Chia-Lin Pan, interview by author, tape recording, Tainan, 2 Nov. 2008.

The use of the repeating motives and gestures characterizes the formal aspect of this piece. Through the recurring use of the thematic and rhythmic motives, the cohesion of the work is achieved seamlessly. Motive X and motive Y forms the basic unit of the music. Motive X consists of an up-beat long note tied to a two eighth-note figure, with the second eighth-note being a multiphonic (Figure 13).

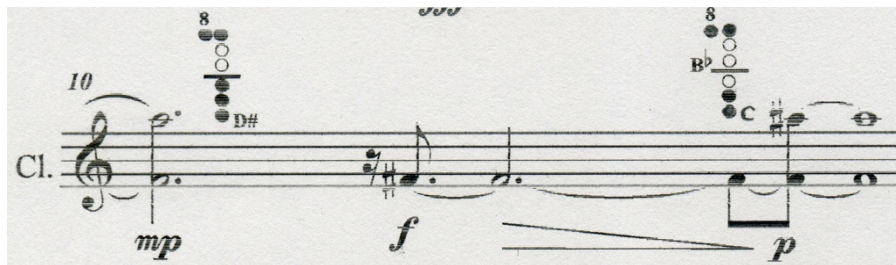


Figure 13. *Pointe de Flame*, measure 10, motive X

Motive X is obviously recalled at the end of the piece: measure 148-149, and 149-151, but its variants are pervasive throughout the whole piece. In some variants show that the long-note part of motive X can be of different time value (Figure 14).



Figure 14. *Pointe de Flame*, measure 30-31, variant of motive X

In other cases, the eighth-note part can be changed to other rhythmic figures and/or it is not tied with the long note part (Figure 15).



Figure 15. *Pointe de Flame*, measure 37-38

Motive X and its variants are recalled in measure 16-17, 30-31, 37-38, 65-66, 68-69, 132-133. Motive Y is made up of two parts: a) an ascending and, b) a descending gestures. Part a) consists of a long note and an ascending rapid rhythmic figure. Part b) consists of a two eighth-notes plus a triplet figure, both in descending gesture (Figure 16).

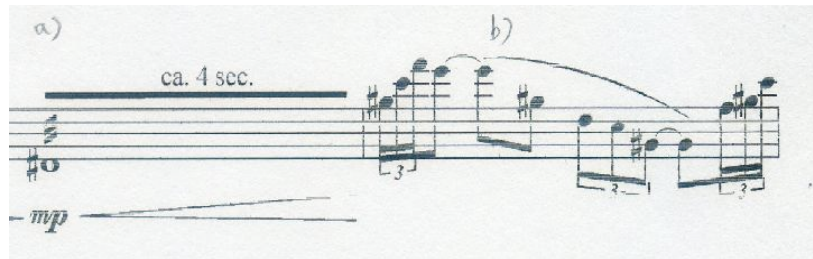


Figure 16. *Pointe de Flame*, measure 25-26, motive Y

The variants of motive Y can be found in many guises. More often are cases where phrases contain only part a) or b) rather than its entire form. The variants of part a) includes: the change in ascending rhythmic figure part, through either the addition of another rhythmic figure or the substitution of another rhythmic figure for the original triplet and eighth-note pattern (Figure 17).

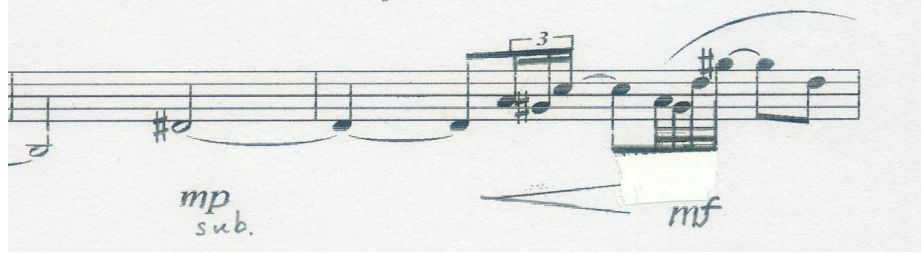


Figure 17. *Pointe de Flame*, measure 32-33, variant of motive Y, part a)

It can also be possible that the long note is missing from part a). Measure 45 shows an accelerating figure in an ascending gesture that is followed by the original triplet figure part in one of the variants (Figure 18).

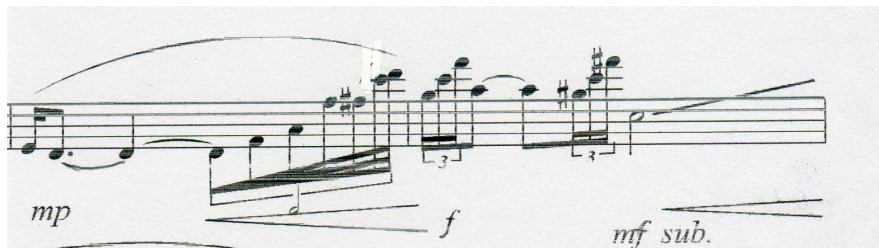


Figure 18. *Pointe de Flame*, measure 45-46, variant of motive Y, part a)

The variants of part b) have the same types of changes as part a). Figure 19 shows a variant of motive Y. Part a) and part b) are added with an accelerating and ascending and decelerating and descending rhythmic figure respectively.



Figure 19. *Pointe de Flame*, measure 137-140, variant of motive Y

Performance Suggestions

Pointe de Flame presents several challenges to advanced clarinetists, including differing vibratos, extremely high pitches, multiphonics, flutter tonguing, and glissandi. This work is technically the most difficult of the three pieces discussed in this research paper. Although it does not require singing as in *Chin Thoughts III*, this work contains many extended techniques and the greatest use of multiphonics, requiring the performer to have excellent control of embouchure and finger technique. The fingerings are clearly illustrated on the music by composer. In addition to the marked fingerings, the writer added the following alternate fingerings for multiphonics in some places: The writer suggests using the register key and overblowing for the d''' at measure 98, as it could be easier to use when glissing down to the d''. At measure 107, the fingering of T023-000E produces a closer multiphonic to the indicated pitches. For the multiphonic tremolo at measure 108, the writer uses T020-000, then trill the left hand ring finger. Finger the multiphonic at measure 117 with TRG#120-023 plus the left hand ring key Eb for better connection to the previous and next fingerings. The writer uses T103-120G# for the multiphonic in measure 130. It helps if the b' at measure 141 can be produced by G#000-000 while trilling the right hand side key natural B with the thumb. It also helps to use the same g#' fingering and trill the right hand two side keys of natural B and Bb for the c'' in the next measure.

CHAPTER VII

THE RECORDING

This compact disc recording is a compilation of three commissioned pieces: *Ballade* by Hsiao-Wen Tseng, *Chin Thoughts III* by Ling-Huei Tsai, and *Pointe de Flame* by Chia-Lin Pan respectively. The *Chin Thoughts III* and *Pointe de Flame* were recorded in the Performance Hall of Taipei Municipal University of Education on Jan 20th, 2009. The *Ballade* was recorded at the recording studio of Music Forum, Taipei on Feb 20th, 2009. The recording engineer and editor was Chao-Hui Wang. All three composers attended the recording sessions, and the composer Pan took part in the editing procedures.

Conclusion

Since the rise of avant-garde music in Taiwan, the trend of composing modern music has continually developed and thrived. New generations of composers continually join this trend, and their efforts can be seen through their unceasing creative output.

To witness the procedure of creating music is a valuable experience for musicians from all aspects. It is an even more worthwhile experience for a performer to cooperate closely with composers in creating and recording a new work. While engaging in performing commissioned pieces and taking part in producing the recording, the writer benefited very much from direct communication with composers regarding performing styles, fingerings, tempi, and other aspects which lead to a more thorough understanding of the music. Therefore, this document not only presents composers' insights about their own

works but also practical performing issues that future performers might encounter and suggestions from a performer's viewpoint.

The compact disc recording provides readers with an original interpretation of the discussed works and demonstration of new clarinet solo music that mere text cannot express. Based on this successful experience of documenting the complete commission-recording process, a recording of other clarinet works by Taiwanese composers would be an encouraging endeavor. It is the writer's hope that this project will generate more modern clarinet solo pieces and commission-recording projects of works by Taiwanese composers.

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APPENDIX I

CHINESE PROGRAM NOTES FOR *BALLADE*

Ballade Bb cl. solo 莊雁婷之博士論文委託創作

給降 B 調單簧管獨奏。

全曲依照音型與動靜態程度分為六段。

“Ballade”是一個由來已久之標題。尤其在浪漫主義時期，許多作曲家為此留下許多感人的樂曲。如今，作者嘗試使用當代的記法，捕捉那似曾存在的，主觀的音樂內容，試圖用音樂各種層次，例如旋律線，力度與音值長短等等，來敘述一段故事。以單簧管的演奏

A 段以長音為主，緩慢的移動漸進，高低音代表時間空間的距離

B 段接續 A 段的動機--長音，立即的重複同樣的音型，但是加以以長音音色化以及節奏化。單音音高也分裂為微分音。

C 段將躲在 B 段片面的旋律釋放出來。音型漸多與不規則

D 段為 C 段的擴張與強化，變化較劇烈

E 段接續 D 段的新旋律特色，本段對比性高，也和末段 F 形成強烈的對比，在此出現前罕見的休止符，將由演奏者依照譜面空間自行決定長短

F 段長音符再次現身。化身為斷斷續續的短音，呼應並且解決 E 段的音型效應，同時也是全曲的尾奏。

雖分為六小段，但是又可以歸納為兩兩為一大段。也就是說可分為三大段。AB 段是起，CD 段為承，E 與 F 為轉與合。

APPENDIX II

A SAMPLE LIST OF ADDITIONAL SELECTED RECORDING-
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APPENDIX III
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APPENDIX IV

LIST OF COMPOSITIONS BY HSIAO-WEN TSENG

Title of the Work	Date	Instrumentation
<i>The Palace of Sea</i>	2011	Symphonic Band
<i>The Song of Time</i>	2010	Piano Solo
<i>Je sais que mon redempteur est vivant</i>	2009	Soprano and Piano
<i>Christmas Suite</i>	2008	Six Percussionists
<i>Turning Point</i>	2007	Chamber Orchestra
Arrangement of music from film <i>Lu-Bin-Hwua</i>	2007	Symphonic Band
Arrangement of music from film <i>Little Town Story</i>	2007	Symphonic Band
Arrangement of <i>Amazing Grace</i>	2007	Bassoon Quintet
Arrangement of <i>Seek Ye First</i>	2007	Clarinet, Bassoon, and Piano
<i>Look Up At The Mountain</i>	2007	Percussion Quartet
<i>Gradations</i>	2006	Piano Trio
<i>The Shores of Colors</i>	2006	Piano Trio
<i>Sandglass</i>	2006	Flute, Clarinet, and Piano
Arrangement of <i>Christmas Suite</i>	2006	Chamber Orchestra
<i>Blossom</i>	2005	Violin, Cello, and Piano
<i>Water Clock</i>	2005	Flute, Clarinet, and Piano
<i>Revolving Rhythm</i>	2005	Bassoon, Violin, Viola, and Cello
<i>Music Box</i>	2005	Piano
Arrangement of <i>The Flight of Bumble Bee</i>	2005	Symphony Orchestra
Arrangement of <i>Liebesfreud</i>	2005	Symphony Orchestra
Arrangement of <i>Liebesleid</i>	2005	Symphony Orchestra

Title of the Work	Date	Instrumentation
<i>The Ocean</i>	2004	Clarinet, Violin, Cello, and Piano
<i>Meteorological Phenomena</i>	2004	Three Flutes and String Orchestra
<i>Elegy I</i>	2003	Clarinet, Violin, and Three Cellos
<i>Commemorate</i>	2003	Flute and Piano
<i>Semer</i>	2002	Unaccompanied Cello
<i>Water Glass</i>	2002	Unaccompanied Flute
<i>Typtique</i>	2002	Piano Trio
Arrangement of <i>Christmas Suite</i>	2001	Piano Trio

APPENDIX V

LIST OF COMPOSITIONS BY LING-HUEI TSAI

Title of the Work	Instrumentation	Date	Length	Performance	Note
1. Orchestra Music					
<i>Nan-Guan Foot Drum Concerto</i>	Nan-Guan Foot Drums and Orchestra	2008	12 min.	May, 2008, Taipei, Gang-a-Tsui Theater, Philharmonia Moment Musical Orchestra, conducted by Ching-Po Chiang, Foot Drums by Mei-Huei Wei and Yu-Ning Liao	
<i>Harvest Suite</i>	Taiwanese Indigenous People's Choir, Percussion Ensemble and Orchestra	2007	10 min.	May 4, 2007, Hshin-Chu, Philharmonia Moment Musical Orchestra, conducted by Ching-Po Chiang	commissioned by Philharmonia Moment Musical Orchestra

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Two Poems by Sylvia Plath</i>	Mezzo Soprano and Orchestra	2005	17 min.	June 5, 2005, Taipei Zhongshan Hall, Taipei Symphony Orchestra, conducted by Shou-Ling Wu	commissioned by Taipei Symphony Orchestra, transcribed from the chamber ensemble version
<i>Three Ways of Dissecting A Mummy, Second Movement</i>	Orchestra	2001	11 min.	N/a	University of Pennsylvania, graduation work

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Three Ways of Dissecting A Mummy</i> , Third Movement	Orchestra	1998	3 min.	2003, Shenzhen Symphony Orchestra, conducted by Lin Chen July 2000, Tanglewood Music Center April 1998, Woolsey Hall, Yale University	
Orchestral Piece	Orchestra	1996	6 min.	N/a	
2. Choir/Voice					
<i>Two Poems by Sylvia Plath</i>	Mezzo Soprano and Orchestra	2005	17 min.	June 5, 200, Taipei Zhongshan Hall, Taipei Symphony Orchestra, conducted by Shou-Ling Wu	commissioned by Taipei Symphony Orchestra, transcribed from chamber ensemble version

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Three Poems by Sylvia Plath</i>	Mezzo Soprano, Flute, Clarinet, Horn, Percussion, Violin, Violoncello	2003	25 min.	November 27, 2003, National Concert Hall, Contemporary Chamber Orchestra Taipei	commissioned by Contemporary Chamber Orchestra Taipei
				November 11, 2006, Women's Body and Freedom Forum, Jui- Yueh Tsai Dance Festival, conducted by Chun-Fung Lee	
				November 29, 2006, Wistaria House, Taipei	

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Mushrooms</i>	Mezzo Soprano, Flute, Clarinet, Horn, Percussion, Violin, Violoncello	2001	13 min.	November 2001, Curtis Hall, Curtis Conservatory of Music, conducted by Co Boi Ngun	Award: University of Pennsylvania Nitsche Prize for Composition
<i>Mirror—Music Theatre</i>	Soprano, Alto, 2 Percussionists	1998, 2003	70 min.	November 9-17, 2003, Tainan Jen Theatre, National Theatre Experimental Theatre (totally nine performances)	Award: Yale University Best Music Theatre, 1998, commissioned by Tainan Jen Theatre
<i>Three Poems by Mu-Rung Hsi</i>	Mezzo Soprano / Countertenor, Percussion, Trombone, Harp	1997	10 min.	April 1997, Yale University	

Title of the Work	Instrumentation	Date	Length	Performance	Note
3. Music for Smaller Ensembles					
<i>Graffiti II</i>	Woodwind Quintet	2011	8½ min.	August 2011, National Taiwan Symphony Orchestra	commissioned by National Taiwan Symphony Orchestra
<i>Chin Thoughts V</i>	21-stringed Zheng and String Quartet	2011	10 min.	May 2011, Jiuan-Reng Yeh and Cudrania String Quartet	commissioned by Chew's Culture Foundation
∞ <i>Chin Thoughts IV</i>	Harp and String Quartet	2010	10 min.	August 2010, National Taiwan Symphony Orchestra	commissioned by National Taiwan Symphony Orchestra
<i>Graffiti</i>	Woodwind Quintet	2010	6 min.	April 2010, Golden Woodwind Quintet	commissioned by Golden Woodwind Quintet
<i>Chin Thoughts II</i>	Woodwind Quintet	2007	5 min.	June 14, 2007, National Concert Hall Recital Hall	commissioned by Golden Woodwind Quintet

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Chin Thoughts I</i>	Percussion Quintet	2005	7 min.	November 10, 2005, Franz and Friends Restaurant	commissioned by Taipei Percussion Ensemble
<i>A Sonata Only by Its Form</i>	Horn and Piano	2003	7 min.	May 7, 2005, Music Forum November 20, 2003, National Concert Hall Recital Hall	commissioned by Contemporary Chamber Orchestra Taipei
<i>Three Poems by Sylvia Plath</i>	Mezzo Soprano, Flute, Clarinet, Horn, Percussion, Violin, Violoncello	2003	25 min.	November 27, 2003 National Concert Hall Recital Hall, conducted by Chun-Fung Lee	commissioned by Contemporary Chamber Orchestra Taipei

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Fantasy of a Traveling Woman</i>	Clarinet, Violoncello, Percussion and Piano	2001	8 min.	<p>April 16, 2005, Taipei Zhongshan Hall, Taipei Symphony Orchestra, conducted by Ling-Huei Tsai</p> <p>March 2002, Tainan University of Technology</p> <p>November 2001, National Concert Hall Recital Hall, conducted by Chun-Fung Lee</p>	<p>commissioned by Contemporary Chamber Orchestra Taipei</p>

	Title of the Work	Instrumentation	Date	Length	Performance	Note
	<i>Mushrooms</i>	Mezzo Soprano, Flute, Clarinet, Horn, Percussion, Violin, Violoncello	2001	13 min.	November 2001, Curtis Hall, Curtis Conservatory of Music	Award: University of Pennsylvania Nitzsche Prize for Best Composition
	<i>Guitar and Five Strings</i>	Guitar, 2 Violins Viola, Violoncello Double Bass	2000	8 min.	May 4, 2000, University of Pennsylvania, Philadelphia	
71	Trio	Flute, Cello, and Left- hand Piano	1999	7 min.	March 1999, University of Pennsylvania, Philadelphia	Award: University of Pennsylvania Halstead Music Prize for Best Composition, 1999

Title of the Work	Instrumentation	Date	Length	Performance	Note
String Quartet	2 Violin, Viola, and Violoncello	1995/97	12 min.	May 1998, Salzburg International Contemporary Music Festival	Award: Honorable Mention of Music Taipei Composition Competition
72 <i>Three Poems by Mu-Rung Hsi</i>	Mezzo Soprano / Countertenor, Percussion, Trombone, Harp	1997	10 min.	April 1997, Yale University	May 1997, National Theatre Experimental Theatre

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Music for Ten</i>	Oboe, Clarinet, Bassoon, Horn, Trombone, Percussion, Piano, Violin, Violoncello, Double Bass	1995	7 min.	1997, National Concert Hall Recital Hall 1996, Taipei National University of the Arts	Award: Third Prize of Music Taipei Composition Competition
73 <i>My Lament of Departure Grows Like Weeds of Spring</i>	Flute, Violoncello, Piano	1994	4 min.	1994, Taipei National University of the Arts	Award: Second Prize of Taipei National University of the Arts Composition Competition
<i>The Tomb of Hsiao-Hsiao Su</i>	Violin and Violoncello	1993	4 min.	1993, Taipei National University of the Arts	

Title of the Work	Instrumentation	Date	Length	Performance	Note
4. Instrumental Solos					
<i>Budda's Delight</i>	Pipa	2009	8 min.	April 2009, Chonnam National University of South Korea, Premiered by Shr-Rung Wang	commissioned by Shr-Rung Wang
<i>Six Short Etudes</i>	Piano	1999	6 min.	N/a	
<i>Four Short Pieces</i>	Oboe	1997	10 min.	November 2000, National Concert Hall Recital Hall	
				July 2000, Seiji Ozawa Hall, Tanglewood Music Center	
				March 1997, Yale University (New Music New Haven)	

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Fantasy</i>	Guitar	1996	7 min.	1996, Taipei National University of the Arts	
<i>One Autumn Night in the Mountains</i>	Piano	1993	5 min.	March 1998, National Taiwan Normal University 1993, Taipei National University of the Arts	Award: Winner of Solo Category of Composition Competition held by Taiwan Council for Cultural Affairs
5. Computer Music					
<i>Zhaojun's Marriage</i>	Asian Traditional Instruments	2010	70 min.	December 2010, Taipei, Taipei National University of the Arts	commissioned by Taipei National University of the Arts, School of Music, Department of Traditional Music

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Twisted Reeds</i>	Electronic music	1999	3 min.	1999, University of Pennsylvania, Philadelphia	
6. Theater Music					
<i>Mirror</i> (Second Version)	Soprano, Alto, 2 Percussionists	2003	70 min.	November 9-17, 2003, Tainan Jen Theatre, National Theatre Experimental Theatre, directed by Ming-Sha Lin (totally nine performances)	commissioned by Tainan Jen Theatre
<i>Mirror</i>	Soprano, Alto, 2 Percussionists	1998	70 min.		Award: Yale University Best Music Theatre, 1998

Title of the Work	Instrumentation	Date	Length	Performance	Note
7. Others					
Singspiel <i>Lysistrata</i>	Voices, Sona, Flute, Percussion, Cello, Electric Piano	2006	100 min.	October 10-15, 2006, External Golden Castle, Tainan	commissioned by Tainan Jen Theatre
24 Songs for Children Play to <i>Wu Sung Smites Aunt Tiger</i>	Voices, Sona, Ching- hu, Chinese Gongs, Drums, Tung-hsiao, Pi-pa	2004	50 min.	June 18-27, 2004, Taipei National University of the Arts, Directed by Shun-Yue Liou (totally thirteen performances)	commissioned by the Department of Theatre Design and Technology of Taipei National University of the Arts
Incidental Music for Play <i>A Deadly Joke</i>	Voices, Percussion, Er- shien, Sona, Cheng, Tung-hsiao	2002	90 min.	2002, Anping Tree House, Tainan	commissioned by Director Ming-Sha Lin
Incidental Music for Shakespeare Play <i>The Winter's Tale</i>	Orchestra, Chamber Ensemble and Tape	2000	70 min.	July 2002, Shakespeare Company, Massachusetts	commissioned by Shakespeare & Company, Lenox, MA

	Title of the Work	Instrumentation	Date	Length	Performance	Note
	Incidental Music for Shakespeare Play <i>Coriolanus</i>	Orchestra, Chamber Ensemble and Tape	2000	120 min.	July 2002, Shakespeare Company, Massachusetts	commissioned by Shakespeare Company
	Music for documentary film, <i>The Lost Kingdom — Kung-Yueh Society</i>	2 Violins, Violoncello, Percussion, Erhu, Sona, San-shien, Tung-hsiao	1998	10 min.	May, 1999, San Diego International Film Festival Published by Taiwan-etiam	commissioned by Director Siang-Siou Lee
78	Music for Play <i>Children of A Lesser God</i>	Electronic music	1995	30 min.	1995, Taipei National University of the Arts	commissioned by Chia-Li Lin
8. Arrangements						
	<i>Harvest Suite</i>	Taiwanese Indigenous People's Choir, Percussion Ensemble and Orchestra	2007	10 min.	May 4, 2007, Hshin-Chu, Philharmonia Moment Musical Orchestra, conducted by Ching-Po Chiang	commissioned by Philharmonia Moment Musical Orchestra

Title of the Work	Instrumentation	Date	Length	Performance	Note
<i>Besame Mucho</i> (by Consuelo Velazquez)	Full Orchestra	2002	3 min.	N/a	commissioned by Evergreen Symphony Orchestra
<i>And So Comes the Night</i> (by Hwang-Long Pan)	Chamber Orchestra	1995	11 min.	2000, Boston University, Boston	
<i>Under the Window</i> (by Yen Lu)	Chamber Orchestra	1995	3 min.	1995, National Concert Hall Recital Hall	arrangement commissioned by Contemporary Chamber Orchestra Taipei

APPENDIX VI

LIST OF COMPOSITIONS BY CHIA-LIN PAN











Title of the Work	Date	Instrumentation
<i>Rite of Life • Trill of Soul</i>	2011	Female Choir
<i>Tai-ji</i>	2011	Violin, Cello, and Piano
<i>Phenomenon • Image II</i>	2011	Piano Solo
<i>Carp Diem</i>	2010	Choir
<i>Phantom • Illusion</i>	2009	16 String Players or String Orchestra
<i>A Leaf Falls on Loneliness</i>	2009	Mezzo Soprano and Piano
<i>Dionysus</i>	2009	Percussion Ensemble for Five Percussionists
<i>Phenomenon • Image I</i>	2009	Piano Solo
<i>Pointe de Flame</i>	2009	Bb Clarinet Solo
<i>Reflection • Image</i>	2008	Clarinet, Percussion, and Live Performing Video
<i>Island Chronicle</i>	2008	Full Orchestra
<i>The Spirit of Ketagalan</i>	2007	Large Ensemble /Chamber Orchestra
<i>Birth</i>	2007	Soprano and Piano
<i>Reverberation - Reflection - Resonance</i>	2006/2007	Percussion Trio
<i>Caprice for Yen Lu's 75th Birthday</i>	2005	Electronic Music

Title of the Work	Date	Instrumentation
<i>Sextet</i>	2004	Flute (Piccolo), Clarinet (Bass Clarinet), Violin, Cello, Piano and Percussion
<i>Fantasy</i>	2004	Alto Saxophone Solo
<i>Where</i>	2003	Mezzo Soprano, Flute (Piccolo), Viola and Harp
<i>Duet</i>	2002/2003	Flute and Clarinet
<i>Schizophrenia</i>	2001/2002	Percussion Solo
<i>Soliloquy</i>	2001	Clarinet Solo
<i>Timbre Magic</i>	2001	Chamber Orchestra
<i>Double Trio</i>	2000/2001	Double Bass, Bass Clarinet and Percussion
<i>Octet No.2</i> <i>At The End of the</i> <i>Century</i>	1998/1999	Clarinet, Bassoon, Trumpet, Trombone, Piano, Violin, Viola and Cello
<i>Woodwind Quintet</i>	1998	Flute, Oboe, Clarinet, Bassoon and Horn
<i>Solo – for percussion</i>	1997/1998	Percussion Solo
<i>No Living Spirit Ever</i> <i>Truly Dies</i>	1997	Mezzo Soprano and Piano
<i>A Night's Lodge</i> <i>Upon Jian-De River</i>	1996	Piano Solo
<i>Octet No.1</i>	1994	Flute, Clarinet, Violin, Viola, Cello, Piano and Two Percussionists
<i>Meditation in the</i> <i>Midnight</i>	1993	Voice, Violin, Horn and Two Percussionists

Title of the Work	Date	Instrumentation
<i>Four Pieces for String Quartet</i>	1993	Violin I, Violin II, Viola and Cello
<i>Dream</i>	1992	Clarinet, Cello and Percussion

APPENDIX VII

SPECIAL SYMBOLS AND MEANINGS IN *CHIN THOUGHTS III*

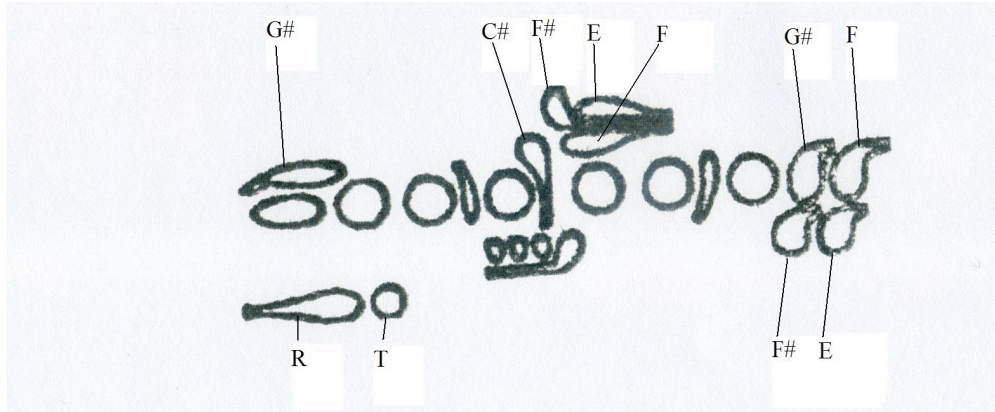
	humming
	Singing—the syllable is up to player's choice
	Multiphonics—rather pure sound is preferred
	Quarter tone---1/4-step sharp
	Quarter tone---1/4-step flat
	Trills---begin from the main note to 1/4-step sharp
	Trills---begin from the main note to 1/4-step flat
	Alternate humming and singing
	Decrescendo until disappeared
	Gliss to the first pitch, then to the next pitch

APPENDIX VIII

TRACK LISTING FOR THE COMPACT DISC RECORDING

Track Number	Composition	Composer
1	Ballade	Hsiao-Wen Tseng
2	Chin Thoughts III	Ling-Huei Tsai
3	Pointe de Flame	Chia-Lin Pan

APPENDIX IX
CLARINET FINGERING SYMBOLS



Symbol Fingering

T left-hand thumb hole

R register key

123-123 cover left-hand index, middle, and ring-finger tone holes, and right-hand index, middle, and ring-finger tone holes.

Examples:

123F#-123 cover left-hand index, middle, and ring-finger tone holes, F# key by left-hand little finger, and cover right-hand index, middle, and ring-finger tone holes.

TG#123-100 cover left-hand thumb hole, G# key by left-hand index finger, left-hand index, middle, and ring-finger tone holes, and right-hand index-finger tone hole.

APPENDIX X
PERMISSION LETTERS

Dr. Chia-Lin Pan
Associate Professor, Composition
Department of Music
Taipei Municipal University of Education
No.1, Ai Guo West Road,
Taipei, Taiwan 100
October 25, 2011

Yenting Chuang
7F-2, No.541, Sec.3,
Zhonghua East Rd, East District
Tainan City, Taiwan 701

Dear Yenting,

As the composer, I, Chia-Lin Pan hereby grant you, Yenting Chuang, permission to include the excerpts from my composition *Pointe de Flame* in your doctoral dissertation at Arizona State University. Please limit the length of each excerpt to no more than fifty percent of the composition. Permission is granted for use in your dissertation only.

I further understand that for purposes of the dissertation you will make a recording of this piece. This recording will not be publicly sold.

Thank you for your interest in my works.

Best regards,



Chia-Lin Pan

Ling-Huei Tsai
Taipei National University of the Arts
College of Music
Department of Traditional Music
No.1, Hsueh Yuan Road, Peitou
Taipei, Taiwan 112
October 25, 2011

Yenting Chuang
7F-2, No.541, Sec.3, Zhonghua E.Rd
E. Dist.
Tainan City, Taiwan 701

Dear Yenting,

As the composer, I, Ling-Huei Tsai hereby grant you, Yenting Chuang, permission to include the excerpts from my composition *Chin Thoughts III* in your doctoral dissertation at Arizona State University. Please limit the length of each excerpt to no more than fifty percent of the composition. Permission is granted for use in your dissertation only.

I further understand that for purposes of the dissertation you will make a recording of this piece. This recording will not be publicly sold.

Thank you for your interest in my works.

Best regards,

A handwritten signature in black ink, appearing to read 'LH Tsai', written in a cursive style.

Ling-Huei Tsai

Hsiao-Wen Tseng
5F-1, No. 283, Sinsheng Road,
Chiayi City, Taiwan 600
October 25, 2011

Yenting Chuang
7F-2, No.541, Sec.3, Zhonghua E.Rd
E. Dist.
Tainan City, Taiwan 701

Dear Yenting,

As the composer, I, Hsiao-Wen Tseng hereby grant you, Yenting Chuang, permission to include the excerpts from my composition *Ballade for bB Clarinet Solo* in your doctoral dissertation at Arizona State University. Please limit the length of each excerpt to no more than fifty percent of the composition. Permission is granted for use in your dissertation only.

I further understand that for purposes of the dissertation you will make a recording of this piece. This recording will not be publicly sold.

Thank you for your interest in my works.

Best regards,

A handwritten signature in cursive script that reads "Hsiao-Wen Tseng". The signature is written in black ink and is positioned to the left of the typed name below it.

Hsiao-Wen Tseng

APPENDIX XI

BRIEF DESCRIPTION ON THE ROLES OF INSTRUMENTS IN A NAN-
GUAN ENSEMBLE

A basic Nan-guan ensemble consists of three string and one wind instruments: Pipa (a plucked four-stringed lute), sanshian (a fretless, plucked three-stringed lute), ershian (a two-stringed bowed instrument), and dung-shiau (a vertical flute). These four instruments are called *shang-sz-guan* (上四管) or *the top-four-instruments*. The singer (who may or may not sing) holds a clapper to direct the proceeding of the music. The above-mentioned five instruments represent the essential ensemble for Nan-guan repertoire. In some other pieces, a group of four percussion instruments, *shia-sz-guan* (下四管), or *the bottom-four-instruments*, are added when needed by the pieces: shiang-jan (small gongs), shuang-jung (pair of small bells), jiau-luo (a combined woodblock and a small gong), and sz-kuai (bamboo-board). The *shang-sz-guan* provides the main melody of the music while the *shia-sz-guan* provides sound effects and timbral variety. Each of the *shang-sz-guan* instruments has a distinctive tone quality yet is complementary to the other instruments in the ensemble. While the pipa and sanshain share the role of providing the rhythmic skeleton of the music, the dung-shiau and ershian supplement the shape by colorfully ornamenting the melody, an ornamentation called *ruen-chiang* (潤腔). *Ruen-chiang*, an important way to improvise embellishments to the main skeleton of the music, is guided by strict rules. According to Mr. Fen-De Tsai, the director of Jen-Sheng-She (振聲社), which is the oldest Nan-guan music club in Tainan city, the way of dung-shiau's ornamentation varies according with the singer's breathing, his or her pronunciation of a syllable, dung-shiau player's technical convenience and

personal style. The result of the *ruen-chiang* differs for each performer and may vary in different performances. The notation provides simply the pipa (a plucked four-stringed lute) tablature, and all the musicians are required to play from memory. No ornamentation is indicated on the notation; therefore, the dung-shiau and ershian players have freedom to provide their own interpretations.

The dung-shiau leads the role in providing the elaboration of the melody, while the ershian provides a less florid melody than the dung-shiau does. The sound and timbre of the stringed ershian give it a special role in complementing the dung-shiau. For example, while one of the functions of the dung-shiau is to provide an introductory phrase to the chanting, the ershian rounds up each phrase for a full ending. The ershian's mellow, resonant sound and its sustained quality as a stringed instrument have a complementary role to the brighter and clear woodwind sound of the dung-shiau, a manifestation of the of yin-yang philosophy in traditional Chinese culture in which seemingly contrary elements interact and complement each other to achieve harmony within a greater dynamic system.