Transcribing Taiwanese Composer Tyzen Hsiao Compositions to the Double Bass with Performance Suggestions for Selected Pieces

Yen-Ling Lin
University of Miami, ppso2000@gmail.com

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TRANSCRIBING TAIWANESE COMPOSER TYZEN HSIAO COMPOSITIONS TO THE DOUBLE BASS WITH PERFORMANCE SUGGESTIONS FOR SELECTED PIECES

By

Yen-Ling Lin

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

TRANSCRIBING TAIWANESE COMPOSER TYZEN HSIAO COMPOSITIONS TO THE DOUBLE BASS WITH PERFORMANCE SUGGESTIONS FOR SELECTED PIECES

Yen-Ling Lin

Approved:

Brian Powell, D.M.A.
Assistant Professor of Instrumental Performance

Ross T. Harbaugh, M.M.
Professor of Instrumental Performance

Thomas T. Sleeper, M.M.
Professor of Instrumental Conducting

Guillermo Prado, Ph.D.
Dean of the Graduate School

Nancy C. Zavac, M.M.
Librarian Associate Professor
This dissertation discusses eight popular pieces by Tyzen Hsiao, a highly respected and renowned Taiwanese composer. The purpose of this research is to transcribe the selected eight pieces for the double bass and piano and to provide the double bass players with the chance to study, understand and appreciate Hsiao’s music. This dissertation includes Hsiao’s historical background, the arrangements of the pieces and suggestions about performing them. This dissertation contains transcriptions for double bass and piano. In addition, these arrangements can be played on the cello as well.
ACKNOWLEDGEMENTS

I would like to express my deep appreciation to my professor, Brian Powell. Without his help this dissertation would not have been possible. His patience and encouragement has kept me going during the last five years. I would also like to thank my committee, Professor Harbaugh, Professor Sleeper and Professor Zavac for their support. In addition, I extend my gratitude to TYZEN HSIAO MUSIC WORKS, for generously granting permission for reprinting and studying his music. I thank the Taiwan Online Library for lending me two important books about Tyzen Hsiao for my research. Finally, I want to give special thanks to my parents, my brother, my relatives, friends and all the people I have met in my life for your love and inspiration.
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Chapter 1

INTRODUCTION

Many bassists transcribe violin and cello works for bass and some of these transcribed works have become staples in the double bass repertoire. For example, many orchestral auditions require J. S. Bach’s Cello Suites, and these adaptations are often performed in recitals.¹ One of the main reasons for these transcriptions is the lack of solo works written expressly for double bass.² Historically, master composers such as Mozart or Beethoven seldom wrote solo bass pieces.

Today, with the emergence of advanced performance techniques, double bass players are confident and eager to play ambitious pieces, regardless of the source. Transcriptions provide the opportunity for bassists to overcome new challenges and expand their repertoire. This doctoral essay focuses on eight selected works by Taiwanese composer Tyzen Hsiao: “The Fairest Flower,” “Snack Peddler,” “Vernacular Three-Character Scripture,” “Bang Chhun Hong,” “Fantasy Heng-Chhun Melody,” “Just for You,” “The Vagabond,” and “I Love Taiwan.” I will transcribe these pieces from the scores for both violin and piano and voice and piano.³


³ Hsiao, Tyzen Hsiao Violin Works, (Taipei: Da lu shu dian, 2004); Hsiao, Tyzen Hsiao Vocal Solo Works, (Taipei: Zhong guo yin yue shu fang, 2008).
Background

Tyzen Hsiao (1938-2015) was born in Kaohsiung in the southern region of Taiwan during the Japanese colonial period (1895-1945). Both of his parents studied abroad in Japan. His father was a dentist and his mother a pianist. Hsiao grew up in a devout Christian family and wrote many well-received musical selections for the church from the time he began composing in 1961.4

The composer began studying piano with his mother at age five. His sister remembered that he was a quick learner, mastering pieces in a short period of time.5 In 1956, Hsiao passed the entrance exam to study at the Department of Music of Taiwan Provincial Normal Institute.6 There he was a piano major, but renowned contemporary Taiwanese composer Hsu Chang-Hui taught Hsiao private composition lessons free of charge after seeing Hsiao’s talent for composition.7 A few years later, in 1965, Hsiao went to Japan to study piano and composition at Musashino Academia Musicae.

In 1967, Tyzen Hsiao finished his studies in Japan and returned to Taiwan. His life was increasingly busy with teaching, composing, and performing. He taught at a few schools and continued to learn from his colleagues in the piano and composition departments. Two especially influential fellow music professors included Ms. Isabel

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6 The present Department of Music of National Taiwan Normal University.

Taylor from Canada, and Dr. Robert Scholz from Austria. Hsiao comments on his studious nature, “My personality is, no matter how busy I am, if there is a chance to learn, I won’t miss it.”

In 1977, Hsiao left Taiwan and came to the United States due to his wife’s failure in business. He first lived in Atlanta with his younger sister, but later relocated to Los Angeles. The couple made a decision that only Hsiao’s wife would remain in Taiwan to reinstate her business while Hsiao lived in America with his four children. His homesickness and his love for Taiwan inspired Hsiao’s compositions. “The Vagabond” and “Snack Peddler” were composed during that time and from the lyrics, listeners can tell how he missed his homeland.

To make more money in Los Angeles, Hsiao taught piano lessons and opened a small gift shop in Orange County. He put a piano in the shop so that he could play it when no customers were at the store. One day, an old woman was listening to his playing and asked him “young man, you are talented. Why are you here?” These words inspired Hsiao, and he began to devote more time to composition instead of running his small business. For the rest of his life, Hsiao pursued music as his sole profession.

In 1980, Hsiao composed “The Marching Song of Taiwan Victory” while Taiwan

8 Yen, 36.
9 Tsai, 90-92.
10 Ibid., 109
11 Yen, 41-43.
12 Tsai, 92.
was still under Single Party State and martial law since 1949. The song was chosen for demonstrations by the Democratic Progressive Party that were against the only government party, KMT, Chinese Nationalist Party. Unfortunately, Hsiao was blacklisted by KMT for composing the song and because they thought he supported the Democratic Progressive Party, thus he could not go back to Taiwan until the lifting of martial law in 1987.

In 1986, Mr. Hsiao was admitted to the master’s degree program at California State University, Los Angeles. He studied with Dr. Byong Kon Kim for composition and Dr. Milton Stern for piano. During these two years, Hsiao finally found what he wanted to do with his composition: “Mr. Hsiao was able to broaden his vision through an in-depth and extensive connection to contemporary music concepts that shaped his style of composition by infusing techniques of classical/romantic/impression/modern schools of music with Taiwanese folk songs as the basic elements.” He began composing symphonies and concerti. Famous Taiwanese-born violinist Cho-Liang Lin performed one of Maestro Hsiao’s most successful works, a violin concerto with the San Diego Symphony in 1992.

In 1995, after eighteen years in the United States, building his reputation as a

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14 Some activities, especially related to politics, were forbidden and restricted for the public from 1949-1987.


sought-after artist, and longing to return home, Tyzen Hsiao finally went back to Taiwan. Upon his return, he kept a full schedule of composing and giving concerts of his works all over the world. He received many awards in Taiwan including the 28th National Cultural Award in 2009, one of the most prestigious awards in Taiwan. However, his health began to deteriorate when he had surgery for an aortic aneurysm. In 2013, he was diagnosed with nasopharyngeal cancer and subsequently passed away in 2015.

**Justification**

There are a number of reasons to transcribe Tyzen Hsiao’s music for double bass. First, the selected pieces are enjoyable for the performer and audiences alike. Not only do these works reflect a specific Taiwanese style that often incorporates Taiwanese folk melodies, but Hsiao composed these songs with western harmony, which makes them more accessible internationally. Second, for much of Hsiao’s music, he composed multiple arrangements of the same piece with different instrumentations, including art song, chorus, piano, and violin. However, he never arranged any of his music for solo double bass. These eight selected pieces can function similarly to Koussevitzky’s “Andante,” “Valse Miniature,” “Chanson Triste,” and “Humoresque,” as short beautiful solo double bass pieces, and double bassists can benefit from making recital programs.

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18 Tsai, 160.

19 Ibid., 221-237.


more diverse.\textsuperscript{22} Third, playing Tyzen Hsiao’s work is a good way to learn and to know more about this great composer. His spirit, his personal convictions, and his love of Taiwan inspire and touch people all over the world. Moreover, the performance suggestions in this essay provide double bassists insight into performing Hsiao’s music and expand the double bass repertoire.

Of these eight pieces, two of them are instrumental, and the other six have lyrics in Taiwanese. Hsiao was fond of the Taiwanese language. He chose to write art songs with Taiwanese lyrics over Mandarin and he worked with Taiwanese poets for his compositions. The younger generation in Taiwan, especially in the northern area, cannot speak Taiwanese. Many people in the northern area discriminate against the Taiwanese language because they think of it as unsophisticated. That has negatively affected Taiwanese society and culture. Taiwanese language represents the essence and identity of Taiwan. The language is rich in its ancestors’ traditions and wisdom. As a Taiwanese musician myself, I believe it is important to honor, preserve, and promote Tyzen Hsiao’s music.

\textit{Selected Pieces}

These eight specific pieces demonstrate Hsiao’s compositional style. Each of the songs represent Taiwan in different ways such as using folk tunes or using Taiwanese lyrics. Additionally, the lyrics and the music evoke images of Taiwan. “Fantasy Heng Chhun Melody” describes the beautiful scenery of Heng Chhun and the composer uses a

\footnote{\textsuperscript{22} Both the original pieces and the transcriptions are all approximately two to three minutes and work well for concerts or as encores.}
folk tune from Heng Chhun in the piece.23 “The Vagabond” and “I Love Taiwan” represent Hsiao’s yearning and love for his native land. “The Vagabond” evokes the voice of Taiwanese living outside of the country. The lyrics for “I Love Taiwan” encourage hard work and appreciation for Taiwan. “Bang Chhun Hong” is the most famous Taiwanese popular song since 1933. People think of this tune as a traditional folk song.24 The lyrics reflect a young lady who longs for love but cannot express her feelings under the conservative culture in Taiwan at the time.

The Art song, “The Fairest Flower” was the first Taiwanese poem of litterateur Dong Fang Bai. It is the most popular art song in Taiwan and many Taiwanese musicians perform it all over the world. It also became one of the assigned songs for vocal competitions.25 “Snack Peddler” is a song about different traditions of Taiwanese food. Its lyrics appeal to the nostalgia of Taiwanese people through the names of local famous food. “Vernacular Three-Character Scripture” is a song about Taiwanese language, comparing Taiwanese with Mandarin. These selected pieces are full of Taiwanese elements and inspire people to think of Taiwan.

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23 The southernmost township in Taiwan.

24 Li-Han Tseng, "The Development of Taiwanese Western Vocal Music since 1895: an Overview" (DMA diss., University of Alabama, 2015), 15, accessed March 20, 2016, ProQuest Dissertations & Theses.

25 Hsiao, Vocal Solo Works, program note.
Chapter 2

LITERATURE REVIEW

The main goal of this paper is for bassists to be able to play Tyzen Hsiao’s music. To realize this goal more fully, musicians should have a complete background and accurate information about Maestro Hsiao. An important resource is TYZEN HSIAO MUSIC WORKS organization. The organization, formed in March 2015, is the only formal contact for acquiring Hsiao’s unpublished scores and obtaining permission for reprinting and performing publicly.²⁶

The book *Romanticism with Deep Affection* contains a collection of articles and reviews about Maestro Hsiao from newspapers and journals. It also includes two articles by Hsiao. The editor of *Romanticism* was touched by Tyzen Hsiao’s violin piece, “The Song of Taiwan,” so he encouraged Hsiao to write a violin concerto, followed by a cello concerto and a piano concerto.²⁷ This book became a useful resource about the composer for two subsequent books, *Hsiao Tyzen: The Romantic Taiwanese* and *The World-Class Taiwanese Composer: Hsiao Tyzen*. Both books provide detailed bibliographical information about Hsiao, his music, and chronological tables.


*Hsiao Tyzen: The Romantic Taiwanese* has three parts: his life, his important compositions, and chronological tables. The author had a few in-person interviews with Hsiao. *The World-Class Taiwanese Composer—Hsiao Tyzen* has two parts: part one includes articles by Hsiao’s friends and colleagues talking about him, his music and their experiences performing with him. These sources are musicians, lyricists and a music copyist. They offer readers insight into the composer’s personality, what it was like to work with him, and information about his compositions. Part two is all about Hsiao’s life and his music detailed in chronological order. This book synthesizes the two books above with resources from additional media, and is the most comprehensive. Through these two books, readers can get a complete story of Hsiao and his music as well as learn about how his music style changed according to his life. *The Pride of Taiwanese Music: Lin Hen-Zhe’s Music Journal* has five chapters. This book introduces important Taiwanese musicians including Hsiao.

These four aforementioned books are all written in Chinese and the first three books include lists of works and pictures of the composer. The authors are close friends and admirers of Hsiao. In addition to these books, online resources such as online newspapers, reviews, websites and dissertations are useful to research the composer and his musical style. A documentary video with English subtitles, made by the Ministry of Culture, Taiwan for The 28th National Cultural Award provides a good deal of information about Hsiao.\(^{28}\) The video is entertaining and helpful for a complete understanding of Maestro Hsiao since it contains a number of interviews from the composer himself, his friends, and musicians who play his works.

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\(^{28}\) Ministry Of Culture, Taiwan, “Di 28 Jie Xing Zheng Yuan Wen Hua Jiang Ji Luan Pian: Shen Qing Tai Wan- Xiao Tai Ran De Jia Yuan Lian Ge” (documentary film), March 16, 2016, accessed March 1, 2017, [https://www.youtube.com/watch?v=UsBhCg1zz8s](https://www.youtube.com/watch?v=UsBhCg1zz8s).
Chapter 3

METHOD

Although Hsiao did not compose or arrange for solo double bass, bassists encounter his music in symphonic works. In order fully enjoy playing Hsiao’s music and expand the bass repertoire, this research allows bass players to experience and perform Hsiao’s beautiful solo pieces. I utilized numerous dissertations on transcribing music for double bass to create my own transcriptions and complete this study.

Hsiao arranges and transcribes his vocal songs for violin by closely following the original vocal works. I take a similar approach in transcribing for double bass, staying as close as possible to Hsiao’s compositions. Two of his transcriptions from voice to violin include “The Vagabond” and “I Love Taiwan.” Both of these songs exemplify the composer’s approach. Almost all of the melodies and piano accompaniments in the violin arrangement are the same as in the original vocal piece; Hsiao does occasionally add more notes to better suit the technical ability and tessitura of the violin (Example 3.1 and Example 3.2).
Example 3.1 Tyzen Hsiao, “The Vagabond” (voice), mm. 1-12.
Example 3.2 Tyzen Hsiao, “The Vagabond” (violin), mm. 1-12.
There are many single eighth notes, dotted eighth notes, or sixteenth notes not beamed together in the original vocal score, due to the Taiwanese pronunciation, that are beamed together in the violin part (Example 3.3 and Example 3.4). Since the transcriptions are for double bass, it is easier to read them beamed together.

Example 3.3 Tyzen Hsiao, “The Vagabond” (voice), mm. 7-9.

Example 3.4 Tyzen Hsiao, “The Vagabond” (violin), mm. 5-12.
For pedagogical purposes, I suggest a higher octave option for some pieces. The higher register offers a more advanced option for students. However, the most important factor is how the music sounds. One challenge was transcribing double stops, requiring slight changes in my transcription for “Bang Chhun Hong.” Double stops are the most problematic for transcribing from violin to double bass, since the bass strings are tuned in fourths and violin in fifths. I base performance suggestions for range, fingerings, bowings, and technical issues on my own bass performance experience as well as guidance from my professor, Dr. Brian Powell.29

This Essay includes a historical background of Tyzen Hsiao, because Hsiao’s music deeply reflects much his nostalgia for his life in Taiwan. To best interpret and understand the composer, knowing his story is useful. Listening to recordings by Taiwanese violinist Shien-Ta Su is recommended. Su provided fingerings and bowings for the violin part of Tyzen Hsiao Violin Works score. His CD of Tyzen Hsiao Violin Works in 1999 won the 10th Golden Melody Award in Taiwan.30 Su’s vast experience performing Hsiao’s violin pieces helps the transcriber to know which parts to emphasize.

29 Professor of Double Bass and Music Education at University of Miami.

Chapter 4

DISCUSSION OF SELECTED PIECES

When playing the double bass transcriptions with piano, it is important to consider balance because the instrumentation differs from the original. For performing and learning these selected transcriptions for double bass, it is useful to listen to or study the original music prior to playing the works on the double bass. The original music helps the interpreter navigate toward a better understanding of Hsiao’s music and transcriptions for double bass.

Eight Pieces
From *Tyzen Hsiao Vocal Solo Works*

1. “The Fairest Flower”

This song is from *Tyzen Hsiao Vocal Solo Works* and is transcribed one octave lower for the bass (two octaves lower than the vocal pitch). However, for advanced double bass players, the whole song can be played one octave higher than the transcription. It is best to begin the first solo bass note with an up bow, so the player has enough room for a fermata on the third note. In Bar 10, I suggest the player use two up bows to go back softly to the frog for the note lasting six beats in bars eleven and twelve.

The song text asks where the fairest flower blossoms, which is a metaphor for the homeland; nowhere but in your heart and missing it all the time.  

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31 Pei-Ning Ku, "Song by Hsiao Tyzen: The Interaction between His Music and Taiwan" (DMA diss., University of Nevada, 2014), 50, accessed March 26, 2016, ProQuest Dissertations & Theses.
In bar 17, the composer writes different melodies to be performed the first and second time (Example 4.1). For visual clarity, to differentiate this change in the melody, I use repeats with first and second endings (Example 4.2). The new arrangement therefore has forty-four bars, three bars more than the original.

Example 4.1 Tyzen Hsiao, “The Fairest Flower”, mm. 16-22.

Example 4.2 Tyzen Hsiao, “The Fairest Flower”, mm. 16-22.
2. “Snack Peddler”

Also from *Tyzen Hsiao Vocal Solo Works*, “Snack Peddler” is transcribed one octave lower. As with my transcription for “The Fairest Flower,” it may also be played one octave higher than the transcribed version. In the fourth beat of bar 29, instead of writing “second time” on the score to play a different melody, I use first and second endings.

This piece is in ternary form, ABA. The lyrics of the A section (bar 1-14 and bar 19-32) compare Taiwanese traditional juice with Seven-up and Coca Cola, which are not as good as the traditional drink. Thus, in bar 9 and bar 25, Hsiao uses a minor chord and a ritardando to match the meaning of the text. The lyrics of the B section (bar 15-18) name famous local Taiwanese food. Players can see the song as light hearted and humorous.

3. “Vernacular Three-Character Scripture”

Another song from *Tyzen Hsiao Vocal Solo Works*, this piece is transcribed one octave lower, and can also be played one octave higher. The lyrics encourage both Taiwanese people and foreigners to speak the Taiwanese language in order to better communicate with Taiwanese people, emphasizing that it has more use and variety than Mandarin. The form of this song is ABA. In bar 16, the author recommends two up bows for the two eighth notes.
From Tyzen Hsiao Violin Works

4. “Bang Chhun Hong”

This work is transcribed one octave lower than the original. In bar 9, 10, 16, 17, 18 and 29, I eliminate the lower notes within double stops impossible for double bass. (Example 4.3 and Example 4.4).

Example 4.3 Tyzen Hsiao, “Bang Chhun Hong” (violin), mm. 9-18.

Example 4.4 Tyzen Hsiao, “Bang Chhun Hong” (bass), mm. 9-20.

Removing these notes does not affect the harmony since the piano establishes the chords. However, in bar 17, I switch the first and the second beats of the piano left hand to cover the notes missing from the solo bass part. Other than the octave change and altered
double stops (Example 4.5 and Example 4.6), there are no additional changes from the original.

Example 4.5 Tyzen Hsiao, “Bang Chhun Hong” (violin), mm. 16-17.

Example 4.6 Tyzen Hsiao, ‘Bang Chhun Hong” (bass), mm. 16-17.

Bar 31 is the most difficult for bass players because of intervallic leaps. Emphasizing the first note of each beat helps outline the main melody, allowing the other notes to function ornamentally. Another issue is the large string crossings for the right hand. Use less bow and keep a small angle to facilitate smooth changes.
5. “Fantasy Heng-Chhun Melody”

Another piece originally for violin, this work is transcribed one octave lower. There are no other changes from the original. This fantasy is in 3 sections, ABA, with a coda and is based on the Heng-Chhun folk song. The A section is a lyrical folk tune describing a peaceful mood. The contrasting B section describes an afternoon thunderstorm, a common summer occurrence in Taiwan. After the return of the calm A section, the work ends with a quiet, fading coda.

The most difficult part is the B section, bars 33-59, with fast staccato notes. Using less bow and slow practice will help the player master this challenging section. Additionally, I suggest using two down bows for the first and third beats, and two up bows for the second and fourth beats in bars 33-36 and 46-49.

6. “Just for You”

It is transcribed one octave lower. In bar 14, the bass player may play one octave lower than the transcription to alleviate the difficulty of playing fast in a high register and to maintain the quality of sound. The higher octave will still work for an advanced player. This romantic piece is like a reverie and is in Ternary form. The entire work is calm and harmonious.

From both *Tyzen Hsiao Violin Works* and *Tyzen Hsiao Vocal Solo Works*

7. “The Vagabond”

I transcribed two double bass transcriptions for this song: one from *Tyzen Hsiao Violin Works* and another from *Tyzen Hsiao Vocal Solo Works*. Tyzen Hsiao created numerous arrangements of this song including compositions for solo voice and solo
violin. Both transcriptions have no changes from the original, except they are one octave lower. However, the melodies of the original part in the violin are a little different from the vocal melodies. The violin transcription contains more notes and uses a wider range. The piano scores for both voice and violin are almost identical in terms of notes, number of bars, and dynamics. I created two transcriptions instead of one to satisfy the different tastes of double bass players. The melody of the vocal part is simpler than the violin part, which has more flourishes, chord tones and passing tones. If a double bass player prefers the simpler vocal part, but would like to make it more challenging, try playing the vocal transcription one octave higher, or play as written until bar 26, and then play it in the higher octave until the end. The higher octave sounds very musical as well.

8. “I Love Taiwan”

There are two transcriptions for double bass for this song; one is from Tyzen Hsiao Violin Works, another is from Tyzen Hsiao Vocal Solo Works. There is a version for chorus, not included in this study. Tyzen Hsiao composed the song first for voice, and later for the violin. Hsiao wrote the piece in D major with an Andante tempo marking for voice, but arranged the violin version in C major with a slightly faster Moderato tempo marking. The two arrangements also differ in structure. The voice work repeats the melody three times with three different lyrics, each with a different ending. The violin part states the melody two times, the second statement with more embellishment. In the violin arrangement, the melody is more intricate than in the vocal arrangement. Since this song can be played in C major or in D major, the double bass player can choose play the
violin part in solo tuning. When playing with solo tuning, the pianist needs to use the vocal piano arrangement and eliminate the second ending.

**Conclusion**

This paper provides bassists a diverse selection of music to play, no matter the expertise of the player. For Taiwanese bassists or for those interested in Taiwanese culture, the arrangements provide a chance to play Maestro Hsiao's music. Additionally, the detailed bibliography of Hsiao and analysis of the songs and lyrics enhances the interpretation of the selected eight songs. While the transcriptions in this essay are specifically for double bass, they work for cello as well. I hope bassists (and cellists) will enjoy playing Hsiao's music and spread it globally, honoring this great composer. My hope is to inspire others to transcribe more of Hsiao’s music for double bass.

**Future research**

Many more of Hsiao’s works can be transcribed for the double bass. For example, Tyzen Hsiao’s violin concerto is one of his classics and would be beneficial to transcribe for double bass. This project can extend the boundaries of bass technique and explore how the composer incorporates Taiwanese folksong into his melodies. Hsiao also wrote and arranged many types of sacred music for voice and violin, not included in this research. The author suggests studying other famous Taiwanese composers such as Wen-Ye Jiang and Yiu-Kwong Chung because of their important role in the development of Taiwanese music.
Chapter 5

The Eight Selected Pieces for Double Bass and Piano

1. “The Fairest Flower”
2. “Snack Peddler”
3. “Vernacular Three-Character Scripture”
4. “Bang Chhun Hong”
5. “Fantasy Heng-Chhun Melody”
6. “Just for You”
7. “The Vagabond” (violin version and voice version)
8. “I Love Taiwan” (violin version and voice version)
白話字三字經
Vernacular Three-Character Scripture

Comp. by Tyzen Hsiao
Arr. by Yen-Ling Lin

Relaxed, Lively

\[ \text{\textcopyright Tyzen Hsiao, 2009} \]

\[ \text{\textcopyright Yen-Ling Lin, 2009} \]
白話字三字經
Vernacular Three-Character Scripture

Comp. by Tyzen Hsiao
Arr. by Yen-Ling Lin

Relaxed, Lively
望春風
Bang Chhun Hong

Comp. by Iu-Shian Deng
Arr. by Tyzen Hsiao
Arr. by Yen-Ling Lin
夢幻的恆春小調

Fantasy Heng-Chhun Melody

Comp. by Tyzen Hsiao
Arr. by Yen-Ling Lin
只為了你
Just for You
Comp. by Tyzen Hsiao
Arr. by Yen-Ling Lin
只為了你
喫通嫌台灣
I Love Taiwan

Comp. by Tyzen Hsiao
Arr. by Yen-Ling Lin
Andante \( \frac{4}{4} \) \( \frac{2}{\text{a tempo}} \) \( \frac{3}{mp} \) \( \frac{4}{mf} \)

Comp. by Tyzen Hsiao
Arr. by Yen-Ling Lin
I Love Taiwan

Comp. by Tyzen Haiao
Arr. by Yen-Ling Lin

Andante \( \frac{4}{4} \) 60

a tempo

\( \text{rit.} \)
March 10, 2017

Yen-Ling Lin
7727 SW 86th Street Apt. 309
Miami, FL33143

Dear TYZEN HSIAO MUSIC WORKS,

I would like to have your permission to reprint eight songs in my doctoral Essay, “Transcribing Taiwanese Composer Tyzen Hsiao Compositions to the Double Bass with Performance Suggestions for Selected Pieces.” The eight songs are:

The Vagabond
The Fairest Flower
Snack Peddler
I Love Taiwan
Fantasy Heng-Chhun Melody
Bang Chhun Hong
Just for You
Vernacular Three-Character Scripture

Sincerely,

Yen-Ling Lin

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE

TYZEN HSIAO MUSIC WORKS

Date: March 10, 2017
Dear Yen-Ling,

TYZEN HSIAO MUSIC WORKS have decided to grant you permission to reprint eight songs composed by maestro Tyzen Hsiao in your doctoral Essay: The Vagabond, The Fairest Flower, Snack Peddler, I Love Taiwan, Fantasy Heng-Chhun Melod, Ban Chhong Hong, Just for you, Vernacular Three-Character Scripture.

We very much appreciate your enthusiasm and interest to study maestro Tyzen Hsiao musics in depth.

Best,

TYZEN HSIAO MUSIC WORKS

April 3, 2017

TYZEN HSIAO MUSIC WORKS

1613 Chelsea Rd. #132

San Marino, CA 91108

USA

+1 (626)328-7723

+1 (626)328-7665

info@tyzenhsiao.org


