

INNOVATIONS IN PIANO FUGUES BY WANG LISAN AND PAUL HINDEMITH: A  
TRADITIONAL FORM AS A VEHICLE FOR CREATIVE EXPRESSION

By

SHANSHAN QIAO

(Under the Direction of David Fung)

ABSTRACT

This dissertation explores how Wang Lisan (1933-2013) and Paul Hindemith (1895- 1963) use fugues as a vehicle to express their ideas. Two fugal works, *Folk Toys* from *Tashan Suite – Five Preludes and Fugues* (1980) by Wang and *Fugue in B-flat* from *Ludus Tonalis* (1942) by Hindemith, are analyzed and compared. The analysis reveals how *Folk toys* and *Fugue in B-flat* reflect these two composers' distinct voices while highlighting points of intersection in part due to Hindemith's influence in Wang's music. The dissertation also includes a performance guide.

INDEX WORDS: Fugue, Chinese contemporary music, fusion, Western music, theoretical analysis, contemporary music, piano pedagogy, listening guide.

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SHANSHAN QIAO

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MA., University of Tennessee, 2016

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By

SHANSHAN QIAO

Major Professor: David Fung

Committee: Dickie Lee

Liza Stepanova

Electronic Version Approved:

Ron Walcott

Dean of the Graduate School

The University of Georgia

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## CHAPTER 1

### INTRODUCTION

#### **Background**

In this dissertation I explore two salient examples of fugal writing for piano from the twentieth century, *Folk Toys* from *Tashan Suite—Five Preludes and Fugues* (1980) by Wang Lisan (1933–2013) and Fugue in B-flat from *Ludus Tonalis* (1942) by Paul Hindemith (1895–1963). Both *Tashan Suite* and *Ludus Tonalis* are two notable twentieth century responses to Bach’s monumental forty-eight Preludes and Fugues. Hindemith’s work features twelve fugues in all keys connected by eleven interludes with one praeludium and one postludium. The Fugue in B-flat is the ninth fugue in *Ludus*. While Wang’s *Tashan* features five movements, a prelude and fugue in each of the five Chinese modes. *Folk Toys* is the fourth prelude and fugue from the suite.

A follower of Hindemith, some of Wang’s approaches to harmony and counterpoint exhibit traits that appear in Hindemith’s works and writings. More specifically, Wang adopts principles from Hindemith’s “Two-Voice Framework” in his compositions, and like Hindemith, writes fugues with strong expressive characters, as opposed to the more austere fugal writing associated with the Baroque and Classical periods. The two selected works feature an unusually playful character further illuminating Wang’s influence by Hindemith. Instead of traditionally austere fugal subjects, the two selected fugues exhibit scherzo-like characters featuring jagged lines and rests throughout. Additionally, each of the fugues “play” with their subject material in interesting ways.

In 1950, Wang became familiar with Hindemith's compositional theories while studying in Beijing. The following year, while studying at the Shanghai Conservatory of Music, Wang sought

the guidance of Yang Yushi, who was a follower of one of Hindemith's prominent students, Tan Xiaolin. Yang systematically taught Wang Hindemith's theoretical system, which expanded Wang's approach to counterpoint.<sup>1</sup>

Hindemith's *Ludus Tonalis* is widely considered the capstone of his compositional output. In addition to the crystallization of his compositional techniques, the dramatic musical breadth is a feature of the work. The interludes and fugues throughout the work are brimming with different characters, and his scherzo-like Fugue in B-flat is no exception. Wang's *Tashan Suite*, which is another study on counterpoint, exhibits the same musical breadth. However, *Folk Toys* emerges as an interesting comparison to Hindemith's Fugue in B-flat due to its particularly playful character. While the scope of this thesis will not compare the *Ludus Tonalis* with *Tashan Suite* in its entirety, the acoustic similarities of these two movements might serve as a starting point in comparing the two composer's approach to counterpoint.

I will explore *Folk Toys* by comparing it with a fugue by Hindemith, who was a Western composer Wang was influenced by. Though *Folk Toys* is from the East and Fugue in B-flat is by a composer from the West, these pieces share some interesting similarities, which inspired me to explore their intersections.

I selected these two pieces for two reasons. Wang was specifically influenced by Hindemith<sup>2</sup>, and these two fugues serve as an interesting counterpoint due to their similar musical

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<sup>1</sup> Luqi Wang, "The Fusion of Western Modern Techniques and Chinese National Style in Wang Lisan's 'ON THE OTHER RANGE'", (master's thesis, East China Normal University, 2022): 29, doi: 10.27149/d.cnki.ghdsu.2022.002990.

<sup>2</sup> Wang, "The Fusion of Western", 37.

character. Both *Ludus* and *Tashan* infuse dramatic characters into their fugues, and in the case of *Tashan*, there is a narrative element in the fugue as well. Like Hindemith, Wang used contemporary compositional techniques with those in a traditional fugue and amalgamated Western and traditional Chinese musical styles. Moreover, this exploration is designed to guide performers who are interested in these two lesser-known works.

### **Biographic Sketch of composers**

#### **Wang Lisan**

Wang Lisan (1933-2013) was a famous Chinese composer that wrote almost exclusively for piano. He is known for integrating piano music with elements of traditional Chinese culture, such as poetry, writing, and folk songs. The three periods of Wang's compositional output are: the first period (1955-1977), the second period (1977-1999), and the third period (1999-2013).

In the first period, he incorporated Chinese style melodies with Western compositional procedures of the eighteenth and nineteenth century, especially in realm of functional harmony"<sup>3</sup>. His piano work *Lan-Hua-Hua* (1953), which is based on the north Shaanxi folk song, represents this trend. In 1957, *Sonatina* for piano won the compositional prize at Shanghai Conservatory. In the same year, his *Review for Xian Xinghai's Symphony* received accolades in the classical-music world in China, putting Wang on the map as both composer and critic. From 1959 to 1963, Wang was branded as a leader of an 'anti-party' organization because of the anti-rightist struggle, and he

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<sup>3</sup> Rongjie Xu, "Innovation and tradition in Lisan Wang's piano suite 'Other Hill': An interdisciplinary analysis", (DMA diss, University of Nebraska-Lincoln, 2010): 13, ETD: <https://digitalcommons.unl.edu/dissertations/AAI3432319>.

was exiled to China's far north to work on farms. During that time, he was a farmer and an accompanist in various performances. Living in a remote area, he collected a great number of folk music sources and incorporated them into his composition, such as *A Girl from Far North* and the dance song *Jumping Deer* (both of which were popular in the far north area at this time). In 1963, Wang returned to Harbin Normal University where he taught composition and counterpoint. Three years later, Wang was once again exiled to a remote farm due to the Cultural Revolution. His second exile stems from his position in the academy and the anti-state Western influence on his compositional style. Before the second exile, Wang's piano works usually imitated the sound of traditional Chinese instruments, but his compositional technique was influenced by Western music. Wang stayed on the farm until 1972. He was re-assigned to teach in Harbin in 1972.

In the second period (1977–1999), Wang combined contemporary composition techniques in his writing, such as multi-tonality and atonal writing juxtaposed with Chinese modes. In 1979 Japanese painter Kaiti Higashiyama (1908–1999) held exhibitions in China. Wang Lisan saw Higashiyama's paintings in *China Pictorial* and wrote the suite of *Impressions of Paintings by Kaiti Higashiyama* along with self-composed poems.<sup>4</sup> In this suite, Wang combined Japanese and Chinese traditional modes. *Impressions of Paintings* is one of Wang's famous works. This suite inspired many piano composers in China. In the following year, Wang completed *Tashan Suite*. The five pieces in the suite are each accompanied by a poem written by Wang himself. *Tashan Suite* is considered a masterpiece from this period.

During the third period (1999–2013), Wang wrote numerous piano suites where he combines the inner spirit with musical language, such as his works the *Prophet Set* and *Animal*

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<sup>4</sup> Wang, "The Fusion of Western", 11.

*Capriccio*. More imagination-based, abstract musical compositions are found in these suites. In this period, the composer focused on the expression of his emotion and his personal style. He died in Shanghai in 2013 due to a cerebral infarction.

### **Paul Hindemith**

Paul Hindemith (1895–1963) was born in Germany. One of America’s most revered musical thinkers.<sup>5</sup> Hindemith was a composer, music theorist, violist, conductor, and educator. His work covers a wide range including solo work, chamber, symphony, concerto, and opera. The characteristics that shaped Hindemith as a composer may stem from his early activities as a practical musician.<sup>6</sup>

In 1906, Hindemith began music lessons with local teachers in Hanau. Hindemith’s precocious in talent emerged within the first few years of musical study. At 13 years old, he was already performing violin for dance music at inns, cinema, and operetta orchestras. Later, Hindemith founded the Amar String Quartet in 1921, which became known internationally for its performances of contemporary chamber music. Hindemith played viola in Amar, and his reputation as a performer was initially established in this capacity.

As a composer, Hindemith pursued grotesque effects and characteristic rhythms, focusing on harmony and rhythm.<sup>7</sup> His String Quartet No. 2 in F minor, Op. 10 (1918) demonstrates these

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<sup>5</sup> Simon Desbruslais, *The Music and Music Theory of Paul Hindemith* (Martlesham, Boydell press, 2018): 289, url: <http://www.jstor.org/stable/10.7722/j.ctt1wx92x8>.

<sup>6</sup> Willi Reich, Mary. D. Herter Norton, “Paul Hindemith,” *The Musical Quarterly*, 17, no. 4 (1931): 486–496, url: <http://www.jstor.org/stable/738812>.

<sup>7</sup> Reich, “Paul Hindemith”, 487.

elements, additionally exhibiting his gifts in polyphonic writing and thematic transformation. The Third String Quartet, Op. 16 (1920) received great success at the Festivals at Donaueschingen, furthering his renown on the international platform. Hindemith's work does not only demonstrate compositional virtuosity but celebrates the virtuosity of the instrument. A series of string works in Op. 25 and Op. 31 demonstrate significant virtuosic demands, most notably the solo sonatas for viola, violin, and cello.<sup>8</sup>

In Hindemith's keyboard works, he juxtaposes Baroque principles with contemporary musical trends.<sup>9</sup> The strong influence of Baroque music is perhaps most compellingly demonstrated in the rich counterpoint found in Hindemith's keyboard music. The three sonatas written in 1936 all show contrapuntal prowess. In '*Ludus Tonalis*' (1943), twelve three-part fugues constitute a "textbook" of contrapuntal devices as well as a demonstration of Hindemith's tonal world.<sup>10</sup> The Suite "1922", Op. 26 shows the influences of traditional Baroque models and jazz idioms. The suite '*Klavierstück* for Piano' (1929) displayed astonishingly fertile invention in each movement.

As an educator and theorist, he published theoretical books and articles to explain his compositional thought. Famous writings include *The Craft of Musical Composition* (1937) and *A Composer's World: Horizons and Limitations* (1952). As a composer and theorist, Hindemith has the advantage to express his thoughts through his own work. The educational work '*Kleine Klaviermusik*' Op. 45, No. 4 (1928) displays the need for analytical intelligence rather than

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<sup>8</sup> Reich, "Paul Hindemith", 488.

<sup>9</sup> Peter Evans, "Hindemith's Keyboard Music," *The Musical Times*, 97, no. 1365 (1956): 572–575, doi: <https://doi.org/10.2307/938253>.

<sup>10</sup> Evans, "Hindemith's Keyboard Music", 575.

technique, suggesting the composer’s thoughts on piano pedagogy. However, *Ludus Tonalis* is perhaps the most salient model of Hindemith’s theory in practice.

### **Introduction to *Tashan Suite* and *Ludus Tonalis***

#### ***Tashan Suite***

*Tashan Suite*—five preludes and fugues written in Chinese modes in 1980 - was composed in Wang’s second period. The title, *Tashan*, means “other mountains,” and comes from a classic Chinese poem about the ways in which people can borrow ideas from other countries to enrich themselves. Wang assigned each prelude and fugue with a subtitle, and each is accompanied with a self-composed poem.

Table 1.1: *Tashan Suite*— Five Preludes and Fugues, written in Chinese modes, translated by Gao Lu

Mode Shang in F sharp – Calligraphy and Guqin	I would mount Other Mountains to look back, and afar. Are those undulating lines the strokes of the calligraphy brush? Are those rumbling echoes the sound of the Chinese Lyre? As I saw souls there untiringly searching truth, reaching sublime.
Mode Yu in A– Patterns	So many Little whirlpools mirroring the dazzling lights and shadows of the boundless world.
Mode Zhi in A flat– Earth’s Song	The earth is still alive! Still alive. The earth drenched in pain, The earth full of hope, The earth that is ordinary, and the earth that is miraculous. I sing for you, I weep for you, and I root deeply in your heart.
Mode Jiao in G – Folk Toys	Are you fond of?

	Cloth tiger, clay rooster, painted candy, and pinwheel? And the tireless revolving lamp, the silly, dippy puppet... Oh! My childhood reveries!
Mode Gong in F – Mountain Village	Steep mountains, Pure folks, songs and dances after drinks, Flowers and grasses sending out exotic fragrance, may the springtime be with you forever!

### ***Ludus Tonalis***

The *Ludus Tonalis* ('Play of Tones') was written in 1942. This was written five years after the first published edition of *The Craft of Musical Composition*. In *Craft*, Hindemith described his harmonic system and the rationale for the system. *Ludus* is the most famous representative collection of Hindemith's theory. This was Hindemith's last solo piano work, and it was composed during his time in the United States. For Hindemith, fugal composition was not just limited to form and imitation but explored possibilities regarding musical material. He treated this set as a game and realizes it with two types of devices: those that may be heard by the listener, including stretto, and those that are unlikely to be heard by listeners, including retrograde, and inversion, and which are found by analyzing the score.<sup>11</sup>

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<sup>11</sup> Desbruslais, *The Music and Music Theory*, 135.

## CHAPTER 2

### ANALYSIS

#### Analysis of Folk Toys

##### **Traditional Chinese Modes**

A traditional Chinese pentatonic scale is based on the circle of fifths. Using a Western music framework, “*Gong*” is the tonic, or *do* in solfèggio. The remaining pitches can be derived using a circle of fifths from *Gong* form: *Zhi* (*sol*), *Shang* (*re*), *Yu* (*la*), and *Jiao* (*mi*). In ascending order, the pitches are: *Gong*, *Shang*, *Jiao*, *Zhi*, and *Yu*, which is the basic pentatonic collection, or for our purposes, the Chinese mode.

Table 2.1: Chinese pentatonic scale-degree names

Chinese pentatonic scale name	<i>Gong</i>	<i>Shang</i>	<i>Jiao</i>	<i>Zhi</i>	<i>Yu</i>
solfèggio	<i>do</i>	<i>re</i>	<i>mi</i>	<i>sol</i>	<i>la</i>

The basic intervals in this collection have several characteristics: (1) each note has a major second or minor third relationship to an adjacent note; (2) there are no minor seconds, major sevenths, or tritones; (3) there is only one major third present (between *Gong* and *Jiao*); (4) *Jiao* mode consists of a minor third and a minor sixth, and the minor seventh between *Jiao* and *Zhi* (as well as *Jiao* and *Shang*) projects a minor scalar quality. Usually, mode *Gong* corresponds to a major scale, and mode *Yu* corresponds to a minor scale. Due to the lack of the subdominant and leading tones, the harmonic role of specific scale degrees is different than that of Western tonality (even though mode *Gong* can be found as a subset of a diatonic major-key collection). This lack of harmonic tension in pentatonic music leads to a more consonant, fluent, and mild melody line.

*Jiao* mode is a rotation of the pentatonic scale which uses *Jiao* as tonic. The corresponding solfeggio are shown in Table 2.2.

Table 2.2: *Jiao* mode

Chinese pentatonic Scale name	<i>Jiao</i>	<i>Zhi</i>	<i>Yu</i>	<i>Gong</i>	<i>Shang</i>
Solfeggio	<i>Do</i>	<i>Me</i>	<i>Fa</i>	<i>Le</i>	<i>Te</i>

### The Character in *Folk Toys*

*Folk Toys* is the fourth piece of *Tashan Suite*. The complete title is “Mode *Jiao* in G—Folk Toys”, and the corresponding poem is shown in Table 1.1 above. *Folk Toys* is in G *Jiao* mode which includes the pitches G, B-flat, C, E-flat and F.

Some of the characters in this poem are represented in the prelude according to Sixian’s analysis of these characters is laid out in Figure 2.1a–Figure 2.1d below.



Figure 2.1a: *Folk Toys*, cloth tiger figure (mm. 1–2)



Figure 2.1b, clay rooster figure (m. 4)



Figure 2.1c, revolving lamp figure (m.10–12)



Figure 2.1d, dippy puppet figure (19–20)

These motives represent and imitate the action of *Folk Toys*. Wang used sixteenth notes patterns and chromatic intervals to create a chattering and comical effect. This sixteenth drumbeat is similar to a piano work *Pi Huang* (1995),<sup>12</sup> which was based on traditional Chinese opera. The composer, Zhang Zhao, used multiple Chinese opera elements, and each section was described by a technical term from Chinese opera.

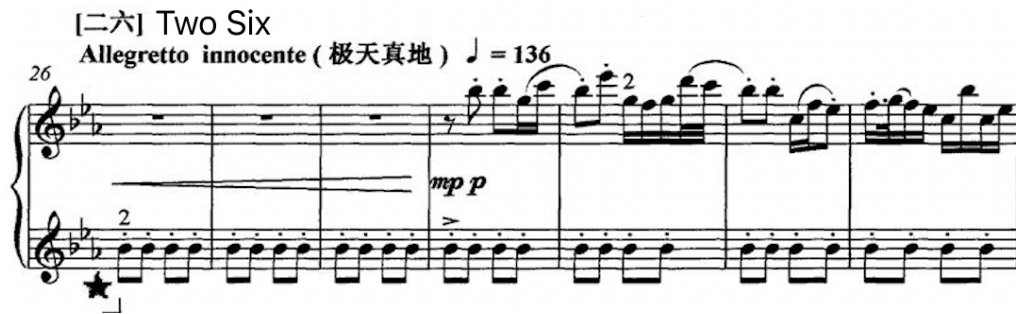


Figure 2.2: *Pi Huang*, mm. 26–32

*Two Six* refers to a specific tempo and meter found in Chinese opera. It is characterized by the rhythmic acceleration in the repeated notes. In Figure 2.2, the left-hand plays repeated staccato

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<sup>12</sup> Zhao Zhang, *Pi Huang* (Beijing, People's Music Publishing House Co., Ltd, 2019), url:

folkhttps://www.hqgq.com/pu/show/42363, n.d.

eighth notes, while the melodic line is in right hand. The revolving lamp theme imitates the drum (see Figure 2.1) in Chinese opera, which enters with this pattern (see Figure 2.3) as in *Two Six* section of *Pi Huang*.



Figure 2.3: *Pi Huang*, drum pattern

### Analysis of Form

Traditionally, the exposition of a fugue is the opening section that introduces the complete subject and countersubject one by one in a specific organized fashion. Normally the initial statement of the subject is unaccompanied, and the second entry, called the answer, is found as a restatement of the initial tonic subject entry, or at the interval of the fourth or fifth, and may be slightly altered to preserve the tonality of the piece.<sup>13</sup> The exposition gives the listener a series of expectations for the fugue: the rhythmic profile of the subject, the countersubject's length and relationship to the subject, and so on. Throughout a fugue, the subject is found in various positions and forms, termed middle entries, which contrast with fugal episodes, which are portions where

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<sup>13</sup> Paul M Walker. "Exposition." Grove Music Online, Last modified January 20, 2001, accessed November 2, 2020, <https://doi.org/10.1093/gmo/9781561592630.article.09137>.

there is no subject. The last section is an optional coda, which is usually fully distinct from previous sections.

The form of this fugue is unique (see Table 2.3). The composer uses different subject lengths to develop the fugue as seen in development section in Table 2.3. Table 2.4 shows the frequent length modifications that occur after m. 121. This fugue is divided into three formal sections. The first part (exposition) is mm. 72–120, where each S/CS entry is of a normative and expected length. Even though Wang subtly changes some rhythms to allow for concurrent thematic entries, all three voices contain complete statements of S/CS. The middle section (episode) is from mm. 121–155, where S is cut in half and the CS<sup>1</sup> begins to fragment, with fragments chasing one another in a reconfigured countersubject (Table 2.3) which has not appeared in the exposition; that is, lining up thematic entries is not the main role, and new materials are introduced into the climax section (mm. 139–155).

Table 2.3: *Folk Toys* form

Form

Subject = S (4 bars +2 bars of varied material in length)

Countersubject 1 = CS<sup>1</sup> (6 in length)

Countersubject 2 = CS<sup>2</sup> (4bars +2 bars of varied material] in length)

	Section I (mm. 72–121) Exposition					Section II (mm. 122–154) Episode			Section III (mm. 155–162) Coda
Beginning mm.	72–79	80–90	91–102	103–114	115–121	122-131	131–138	139–154	155–162
Voice part (and modal centric pitch)		CS <sup>1</sup> (Bb5) ) S(G5)	CS <sup>2</sup> (F5) augmented by 2 bars prelude motive CS <sup>1</sup> (F5)	CS <sup>2</sup> (D5) augmented by 2 bars prelude motive CS <sup>1</sup> (D5) inverted	S(Bb5) augmented by 2 bars. Expanding intervallic wedge m2→M3→P4 CS <sup>1</sup> (G5)	CS <sup>1</sup> (G5)	(m. 135) chromatic line of P4 that invert to P5 in m. 139	CS <sup>1</sup> (Bb4) expansion via interpolatio n	S(G5) augmentat ion
	S(G4→G 3)		CS <sup>1</sup> (Bb4) S(D4)	CS <sup>1</sup> (G4) S(D3)		CS <sup>1</sup> (E4), inverted ordering	S(F2)	S(G2,G4,G6 )	CS <sup>1</sup> (A3) prolongati on
		S(G2) CS <sup>1</sup> (F4)	S(C3) augmented by 2 bars CS <sup>2</sup> (C3)	S(C2,C3) doubled in octaves augmented by 2 bars CS <sup>2</sup> (C2)	S(C2) S(C1) CS <sup>1</sup> (Db5) inverted	S(C3) Second half repeats 4 times Second half appears once	CS <sup>1</sup> (Bb2)	Chromatic line: mirror	

## Analysis of Musical Pattern

Table 2.4: *Folk Toys*, the length chart of subject and countersubject

Subject		CS1		CS2	
Length	# of occurrences	Length	# of occurrences	Length	# of occurrences
4 bars	5 times	6 bars	8 times	6 bars	3 times
6 bars	6 times	9 bars	2 times mm. 121-129 mm. 139-147	7 bars	1 time (mm. 96-102)
2 bars	16 times (m.121)	7 bars	1 time (mm. 124-130)		
		4 bars (half)	1 time (mm. 159-162)		

Conventional fugues tend to employ congruent lengths of subject and countersubjects throughout, but this fugue is different. *Folk Toys* has a 4-bar subject (S in my analysis), a 6-bar countersubject (CS<sup>1</sup>), and a 4-bar countersubject (CS<sup>2</sup>). With some consistency, Wang adds extra material and varies the durational value of notes toward the conclusion of various countersubjects in order to synchronize the onset of subsequent subject/countersubject entries. For example, the fourth entry of the subject in m. 85 extends from four to six measures to align with the length of CS<sup>1</sup>. When CS<sup>2</sup> appears in m. 91 and again in m. 103, all three voices sound a harmonic [027] trichord, a subset of 5-35 (the major pentatonic collection) and the *Jiao* mode. As another instance of this augmentation, the subject appends one additional measure (m. 95), which leads to the subsequent entry of CS<sup>2</sup>. This event follows an intervening motive that recalls the prelude to this fugue. When CS<sup>2</sup> appears for the second time, it expands from four to seven measures, allowing it to join the two other voices in the next statement. In short, the composer uses interpolation, intersection (overlapping), and compression to build different lengths of S/CS statements

throughout this fugue for *musical reasons*—this is the primary mechanism that the composer uses to demarcate formal boundaries.



Figure 2.4 : *Folk Toys*, treatment of register in the subject

This fugue features a wide range of intervals. The subject consists of consecutive octave leaps articulated with eighth notes staccatos across brief pauses. Corresponding to the prelude, the fugue’s subject sounds like a rooster stretching and shrinking its neck and strolling in the backyard with its repeated note gestures (pitch-classes are repeated in this case). S first enters on G4, then repeats transposed one octave lower. When CS<sup>1</sup> enters on B-flat5, it stands out in register next to the subject, which is now initiating on G2. In m. 84, the subject and countersubject exchange their positions. The registral range between the third and fourth statements of the subject is from G5 to G2, equal to the registral range between CS<sup>1</sup> and S (G2-Bb5) in m. 80. The vast range between S and CS<sup>1</sup> highlights the independent characters, the *dramatis personae*, in this fugue. For added emphasis of certain sections/statements, Wang applied octave doublings, such as in m. 103 (Figure 2.5: *Folk Toys*, mm. 103–104), which generates a stronger effect when CS<sup>2</sup> enters. In m.103, both CS<sup>2</sup> (D5) and CS<sup>1</sup> (G4) are found close together in registral spacing, and harmonically, CS<sup>1</sup> relates to CS<sup>2</sup> by fifth. In box z, a tritone between Eb and A, and a chromatic interval Eb and D highlight the dissonance effect. So, the bass sharply contrasts with the two countersubjects.



Figure 2.5: *Folk Toys*, mm. 103–104



Figure 2.6: *Folk Toys*, countersubject 1 (CS<sup>1</sup>), mm. 80–85

The inverted CS<sup>1</sup> appears in mm. 109–114 (Figure 2.7: *Folk Toys*, m. 103, m. 109). It is an inversion of the previous statement of the countersubject. One can observe the mirror image between the two statements of CS<sup>1</sup> below. The Chinese pentatonic mode is E Jiao in X, and A Jiao in Y, which share a fifth relationship between them.



Figure 2.7: *Folk Toys*, m. 103, m. 109

Another inversionsal phrase appears, which is an ascending chromatic line (Figure 2.8: *Folk Toys*, mm. 135–142):



Figure 2.8: *Folk Toys*, mm. 135–142

From m. 121 to the end, S and CS<sup>1</sup> are not as they once were: they are now irregular in format, appearing in extended forms with rearranged components. From mm. 121–130, the subject is cut in half and CS<sup>1</sup> loses the dramatic rest that exists between the two characteristic triplets that define the countersubject. These triplets are also modified at the end of this fugue: they are altered from sixteenth notes triplet gestures to a pattern consisting of two sixteenth notes followed by a tied eighth note as the fugue breaks down and reaches a conclusion. Throughout “Folk Toys,” the treatment of S, CS<sup>1</sup>, and CS<sup>2</sup> is unexpected. Significant modifications of the subject material take place, allowing for more narrative control.

The rearranged format of CS<sup>1</sup> yields a chasing effect, shown in Figure 2.9. In other instances, throughout “Folk Toys,” x follows y. Wang reconfigures CS<sup>1</sup> and groups the modified triplet content (y) together. The subject is halved and repeats in this passage. The chasing effect in CS<sup>1</sup>, spread across differing registers, adds more layers above the subject and pushes the melody forward.

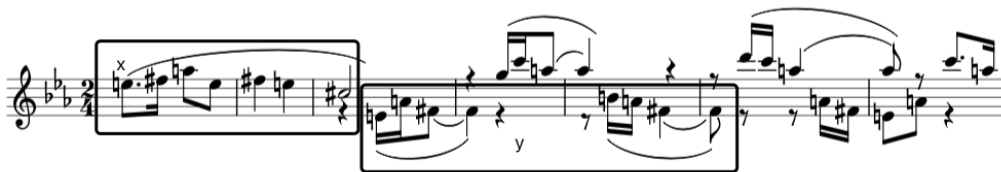


Figure 2.9: *Folk Toys*, the chasing effect in CS<sup>1</sup>, mm. 121–127

The countersubject 2 (CS<sup>2</sup>) appears four times. The second time (mm. 96–102) and fourth time (mm. 109–114) are in the same pitch collection but come in different registral ranges. The notes in CS<sup>2</sup> are symmetrical around the central pitch:

Table 2.5: *Folk Toys*, countersubject 2 (CS<sup>2</sup>)

Iteration of CS2 (measure numbers)	Notes of CS2						
mm. 91–96	F	G	Bb	C	<u>E</u>	C	Bb
mm. 96–102	C	D	F	G	<u>B</u>	G	F
mm. 103–108	D	E	G	A	<u>C#</u>	A	G
mm. 109–114	C	D	F	G	<u>B</u>	G	F

The pitch symmetry is obscured by varied rhythmic patterns.



Figure 2.10: *Folk Toys*, mm. 91–94

The fugue's climax begins at m. 139, shown in Figure 2.11.

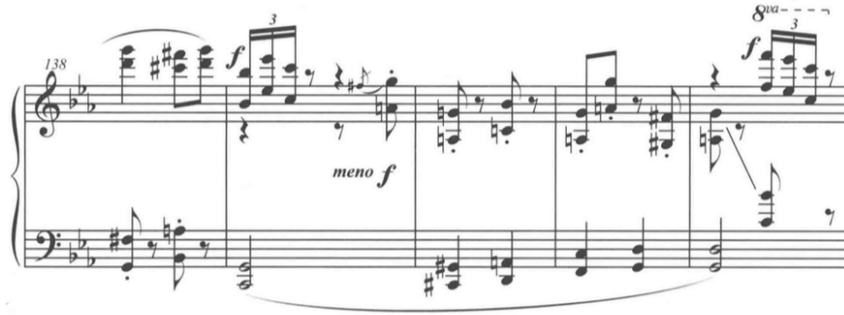


Figure 2.11: *Folk Toys*, mm. 138–143

The piece’s structural high point is delineated in the following ways: (1) the *forte* dynamic appears in both the CS1 and the subject; (2) that *forte* dynamic accompanies a grand sound created by a thicker texture caused by intervallic doublings and low, murky fifths in the bass voice, and; (3) the long rest between the two sixteenth notes triplets announces their (and the countersubject’s) presence, with the subject being wedged in between these two characteristic triplet gestures.

Wang was inspired by Hindemith’s “Two-Voice Framework”, described in Chapter Four in *The Craft of Music*. Hindemith mentioned “... a combination of euphony and sharpness of sound must be found, appropriate to the nature and purpose of the composition. Tensions and relaxations must alternate.”<sup>14</sup> Hindemith considered “second and seventh add strength, third and sixths are pleasant intervals.”<sup>15</sup> One can observe the tension-relaxation framework most clearly in the climax which drives the development of the fugue (see Figure 2.11). According to Hindemith, intervals of a second, tritone and seventh have greatest tension, while octave has the least. The intervals between the upper voice and the bassline are: second-third-octave-fifth-tritone-sixth-second-

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<sup>14</sup> Hindemith, *The Craft*, 115.

<sup>15</sup> Hindemith, *The Craft*, 115.

seventh-octave (mm.139–142). We can observe there are rapid alternations between intervals of greater tension and relaxation in the outer voices.

## Analysis of Fugue in B-flat

### Hindemith's Theory

In *Craft*, Hindemith states the rationale in forming a new twelve tone scale, which is derived from the overtone series. The pitches of Series 1 are: C, G, F, A, E, E-flat, A-flat, D, B-flat, D-flat, B, F-sharp.<sup>16</sup> Series 1 provides a structural plan for this fugue (see Table 2.9).

Hindemith's Series 2 divides chords into two groups<sup>17</sup>:

Table 2.6: Hindemith, two groups of Series 2

Group A (without tritone)	Group B (with tritone)
I <sub>1</sub> (Major and minor triads) I <sub>2</sub> (inversion of I <sub>1</sub> )	II (contains the chords of three or more voices in which the tritone is subordinate to stronger intervals)
III (contains chords of any number of tones which are extended by the addition of seconds and sevenths)	IV (contains a strange set of piquant, coarse, and highly colored chords, any number of tritones, any number of minor seconds and major sevenths.)
V. (superposed intervals of same size, like two major thirds and an augmented fifth.)	VI. (same as V, two minor thirds)

Series 2 demonstrates Hindemith's thoughts regarding the harmonic quality of chords. The combination of the chords in Series 2 forms harmonic fluctuation, which is an important element

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<sup>16</sup> Hindemith, *The Craft*, 53-56

<sup>17</sup> Hindemith, *The Craft*, 101-103.

in Hindemith’s works. For example, in this fugue, Hindemith applies III chords in the episodes. This will be explored more fully in the section titled “Episodes” below.

### Analysis of Form

Table 2.7: Fugue in B-flat, form

Exposition	Episode 1	Middle Entry 1	Episode 2	Middle Entry 2	Coda (Episode)
mm. 1–11	mm. 12–15	mm. 16–41	mm. 42–45	mm. 46–76	mm. 77–82

Table 2.7 lays out the overall structure to Hindemith’s Fugue in B-flat. The exposition and middle entries occupy much of this fugue’s content—little time is spent on the treatment of intervening episodes. It unfolds like a variation structure: the middle entries are varied formats of the subject. Hindemith combined traditional fugue conventions with new mosaic-like sounds, providing a refreshed twentieth century context of fugal writing.<sup>18</sup> There is no countersubject to underscore the subject in this fugue, and the subjects are accompanied by fragments of itself. There are no overlaps between subject entries and episodes. The phrase endings divide the fugue into several clear blocks. The melodic content found in the episodes returns in the coda, thus providing the overall fugue a structure that contains three areas of subject entry (exposition, middle entry 1, and middle entry 2), and three areas of episodic treatment (episode 1, 2, and the coda). Caplin

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<sup>18</sup> Viahopol Gabriele, “Baroque Reflections in Ludus Tonalis by Paul Hindemith,” *Recent Advances in Acoustic & Music*, June 2010, WSEAS International Conference, ISSN:1790-5095, 173.

states that the traditional coda rarely initiates any changes of tonality, and it remains in the home key.<sup>19</sup> In this fugue, the coda part keeps the Bb pedal point until the last Bb major chord follows the traditional rule. Within these six sections in this fugue, exposition, episode, and middle entry appears in turn. The short episode as a bridge, which connect the variations of the subject.

The exposition has three subjects presented. In the order of middle voice, high voice, and then the low voice, which is unique when compared to subsequent subject entries. After from the exposition, all middle entries contain variants of the subject including inversion, retrograde, inverted retrograde, and augmentation in addition to the original presentation of the subject.<sup>20</sup> Therefore, the middle entries act like a theme and variation in this fugue, making the subject less recognizable on each utterance.

Both episodes are brief, just four measures long. But their brevity reveals distinctive stylistic features. Episodes connect subject entries whilst providing strong contrast through: (1) a disjunct, large range motion between the upper voice's eighth note, (2) an elongated pedal point on D in a middle voice, and (3) the unison chromatic motif *forte* dynamic in the end, all of which are unique to the episodes.

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<sup>19</sup> William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom*, (New York: Oxford University Press, November 5, 2012), 203.

<sup>20</sup> Inverted retrograde is the subject presented in reverse and then inverted intervallically.

Table 2.8: Fugue in B-flat, subject form

O = Original

I = Inversion

R = Retrograde

IR = Inverted retrograde (the retrograde of the subject, inverted).

A = Augmentation

E.= Subject entry 1, E2 = Subject entry 2, etc.

Exposition 1	Episode 1	Middle Entry 1				Episode 2	Middle Entry 2					Coda	
mm. 1–11	mm. 12–15	mm. 16–41				mm. 42–45	mm. 46–76					mm. 77–82	
O	Group III harmonies with a pedal point	I	O	R	O	Group III harmonies with a pedal point	IR	R	O	A	I	O	Group III harmonies with a pedal point
1-11		16-29	25-28	30-41	39-41		46-50	51-53	55-57	55-64	57-64	66-76	
Bb4 F5 Bb2		B3 G4 D3	G5	C5 E3 C#5 A2	D5		A4 A3	E4 G5	G4	Eb3 E5	E4 G2	Bb4 F5 Bb2	
Pitch center range: G2-G5													

## Subject and Middle Entries

Table 2.9 lays out the entries of the subject and the pitch on which it begins. The pitch center arrangement of this fugue is based on Series 1, Hindemith's system of organizing pitch relationships within expanded diatonic systems that feature a dissolution of tonality. The piece starts out in Bb, then moves to more and more remote areas according to the Series 1 system. Regarding that system, Hindemith says that "the tone which is only a fifth higher than the given tone is the next most closely related, and there follow in order the fourth, the major sixth, the major third, the minor third, and so on. As the distance from the given tone increases in this series, the relationship diminishes, until, in the tones that stand at the interval of the augmented fourth or diminished fifth, it can hardly be felt at all."<sup>21</sup>

Table 2.9: Fugue in B-flat, subject entry chart

Entry order	Exposition 1	Middle Entry 1	Middle Entry 2
E1	Bb4	B3	A3
E2	F5	G4	A4
E3	Bb2	G5	E4
E4		D3	G5
E5		C5	Eb (Augmented) E4
E6		E3	E5 (Augmented)
E7		C#5	E4
E8		A2	G2
E9		D5	Bb4
E10			F5
E11			Bb2

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<sup>21</sup> Hindemith, *The Craft*, 54.

Series 1 plays a strong, formal role in the ninth fugue in B-flat major from *Ludus Tonalis*. The exposition, middle entry 1, and middle entry 2 follow Series 1. These three-part are organized according to a hierarchical scheme. In the first exposition, the subject is presented on B-flat and the answer on F, a perfect fifth higher than the subject. This puts the subject-answer dialogue in the closest possible relationship to the home key of Bb, according to how the composer theorizes Series 1. The subject in middle entry 1 appears nine times. In this section, the second-level intervallic relationship distantly connects the subjects to Bb, such as sixth and third, seventh and second, and tritone. Overall, middle entry 1 possesses weaker structural relationships between subject entries than the exposition. Middle entry 2 drifts even further afield from Bb, because when the subject is stated on E, which is the tritone to Bb, the weakest intervallic relationship is found. It appears four times on E, and one of them is in augmentation. In this last middle entry, Hindemith highlights the remote relationship.

Figure 2.12 shows the subject for the fugue, and I have analyzed it in three parts that all demonstrate some aspect of symmetry. The first half of the subject (see box 1 in Figure 2.13) includes the tetrachord [0257], which is inversional symmetrical under I5, and the tetrachord (box 3) [0134] is inversional symmetrical under I8. The climax of the subject, shown in box 2, is Eb, with Bb and C being placed symmetrically around Eb like a palindrome, Bb-C-Eb-C-Bb.

In *Craft*, Hindemith mentions that seconds are the real building blocks of melody. Seconds perform two functions in melodic space: they act as the measuring units and content of the briefest melodic fragments, and act as regulators of the larger melodic connections.<sup>22</sup> In the subject of this fugue, seconds are the basic elements that connect the melody. The melody builds up first, and

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<sup>22</sup> Hindemith, *The Craft*, 187.

then, the descending step in the box 3 relaxes the tension. The rhythmic acceleration (appearing in box 2) is the middle of the subject and pushes toward the climax. Overall, the subject possesses symmetrical quality in both pitch and rhythm.



Figure 2.12: Fugue in B-flat, the subject, mm. 1–4

In the exposition, the subject appears in three voices: alto, soprano, and bass. There exists a large range in pitch space between these three subjects, Bb4-F5-Bb2. The second entry of subject expands the distance to Bb2. Preceding the third subject entry lies a link where Hindemith applies increased rhythmic activity, shown in Figure 2.13 below. The link references the subject: the thirty-second-note pattern and the rhythm acceleration corresponds to the subject's middle (box 2 of Figure 2.12 above), and the repetition makes that rhythmic figure a joyful ornament, complete with a compound melody, in this link. After the link, the subject returns in a much lower register on Bb2 before progressing to the first episode and subsequent middle entry.



Figure 2.13: Fugue in B-flat, link from exposition between subject entries, mm. 7–9

Middle entry 1 includes nine instances of the subject. There are three inverted subjects (beginning on B3, G4, D3), four retrograde subjects (initiating on C5, E3, C#5 and A2), and two original subjects (G5 and D5). The inverted subject on G4 is followed by an original subject G5. Between these two symmetrical subject entries, Hindemith interpolates a dotted-note pattern as another link in this middle entry (shown in Figure 2.14 ). After middle entry 1 concludes, an episode moves the fugue toward middle entry 2, which initiates on A3, the leading tone to the home key.



Figure 2.14: Fugue in B-flat, link from middle entry 1, mm. 22–24

Outnumbering the subject-laden areas, there are eleven instances of the subject in middle entry 2. This section includes more subject variants, approaching a saturation of subject forms. Subject augmentation initiates from Eb and E. E is an augmented fourth above Bb, and the relation formed between them can hardly be felt according to Hindemith's theory. He did not weaken the augmented fourth. Instead, he uses E4 in the augmented section to reinforce the distant relationship.

Middle entry 2 concludes with the climax to this fugue (mm. 55–65). It is the climax due to the frequent appearance of the dynamic (*mf*, *f* and *cresc.*) and the thick layer caused by three overlapping subjects, creating a stretto, which increasing excitement and intensity of the climax part, and leading Middle entry 2 towards a suitable close. The original and inverted subjects

accompany two subjects in augmentation. The end of the climax is shown in Figure 2.15. Its ascending and descending melody, which consist of seconds and thirds, connects the climax and the recap of the exposition (m. 66). The descending sixteen-notes help to relieve the tension after the climax.



Figure 2.15: Fugue in B-flat, end of the fugue's climax, mm.64–65

After the climax, the fugue returns to the opening material (shown in Figure 2.16 below). The second relation frequently appears harmonically in this passage between the onset of each gesture. The thirty-second notes group create a second relation with other pitches in both melody and vertical direction.



Figure 2.16: Fugue in B-flat, recap of the exposition, mm.66–71

## Episodes

The episodes in this fugue are short. They provide for an amusing contrast as they utilize scherzando-like material from the subject: large eighth notes leaps followed by four thirty-second notes.<sup>23</sup> The subito *fortissimo* in m. 15 appearing at the four thirty-second notes offers a stark contrast to the measures before it.

According to *Craft of Musical Composition*, Hindemith divides chords into several groups. Group III contains chords of any number of tones which are extended by the addition of seconds or sevenths<sup>24</sup>. In the first episode, the chords in the box are in Group III (Figure 2.17). The contrast between the eighth notes and the subsequent thirty-second-note pattern recalls the subject. This section is one of the three beginning with pedal points referencing the “frame elements” of the fugue. Other measures with pedals begin in m. 42 and m. 78.<sup>25</sup>



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<sup>23</sup> Debra Torok, *Paul Hindemith's "ludus tonalis": Harmonic fluctuation analysis and its performance implications* (New York, NYU press, 1992), 236.

<sup>24</sup> Hindemith, *The Craft*, 103.

<sup>25</sup> Torok, *Paul Hindemith*, 236.



Figure 2.17: Fugue in B-flat, the first episode, mm. 12–14

In the big picture, the pedal points in these three episodes consist of a Bb major chord which means the episode is surrounding the tonic Bb (Figure 2.18).

Each episode contains an easily recognizable feature, the pedal point (shown in Figure 2.19 and described in Table 2.8). The pitches in the moving baseline create a second-degree interval with the pedal point or the melody (see Figure 2.17) and form Group III chords.



Figure 2.18: Fugue in B-flat, the pedal point of first, second episode, and coda

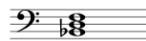


Figure 2.19: Fugue in B-flat, the pedal point chord

## **Comparison of *Folk Toys* and Fugue in B-flat**

The comparison of *Folk Toys* and Fugue in B-flat will concentrate on the composition techniques, episode, music pattern, and unequal symmetry. Both fugues are angular and distinctive, and in a large-scale, the framework of these two fugues predicts certain similarities. In both expressive fugues, composers introduced the joyful character while the acoustic similarities of these two pieces provide an entry point in comparing the two composers' compositional approach. Both composers utilized the traditional role with their creative way to build these two angular and joyful fugues.

Wang's music theory was rooted in Western classical music. When he studied in Shanghai Conservatory in 1951, he focused on the music composed from the Baroque period to late Romantic period.<sup>26</sup> Meanwhile, Wang studied Hindemith's harmony and techniques with Yang Yushi (Yang is the student of Tan Xiaolin, and Tan is the student of Hindemith).<sup>27</sup> The connection between these two fugues is the important role of fifth and fourth. These are the most important relationships in *Ludus Tonalis*, which are exactly the most significant character in Chinese pentatonic mode.

### **Circle of fifths**

Wang combined the Chinese pentatonic with the conventions of a Western tonal system. He often uses perfect fifths and the circle of fifths in his writing, leading to a reading of his music that encapsulates an "East meets West" mindset. Wang applies the circle of fifths into various

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<sup>26</sup> Xu, "Innovation and Tradition", 13.

<sup>27</sup> Wang, "The Fusion of Western". 29.

transpositions of S/CS in *Folk Toys*. In the exposition, the S/CS transposition follows the circle of fifth, except for the third entrance of CS<sup>2</sup> which begins on D.

Table 2.10: *Folk Toys*, circle of fifths appearing horizontally

S (72–102)	-C (91) G -D (97)
CS <sup>1</sup> (80–102)	Bb–F–Bb–F
CS <sup>1</sup> (103–114)	G–D
CS <sup>2</sup> (91–102)	F–C

The understanding of Wang’s usage of the perfect fifth deepens when one analyzes the harmonies that emerge as a result of the counterpoint. Perfect fifth intervallic relationships often occur between voices, which is usually used in music of the Western style as the construction of tertian harmonies and, on a deeper structural level, as a form of support through the dominant. In the first entrance of CS<sup>2</sup>, the down beat of S, CS<sup>1</sup> and CS<sup>2</sup> contains a fifth cycle, a quintal harmony, which recurs in the third entrance.

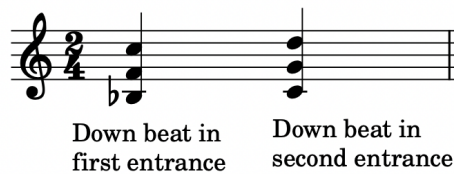


Figure 2.20: *Folk Toys*, circle of fifths appearing vertically



exposition of *Folk Toys* (mm. 72–97). In Series 1, Hindemith points out that the perfect fifth is the closest intervallic relationship a pitch can have with the pitch center. He followed Series 1 for the order of key center (See Table 2.9) in Fugue in B-flat. The key starts at B-flat, which has strong magnetic pull with its fifth degree F. The distance from Bb to the magnetic hierarchy from strength to weakness in the first entry is:

F-G-D-E-C#

The Second Entry has an opposite hierarchy which is from weakness to strength:

A-E-G-Eb-E-G-Bb-F-Bb

Both composers follow the Baroque tradition in their adopting tonal answers to their respective subjects. Beyond that, Wang juxtaposes different subjects for further complexity. In Figure 2.25, the CS<sup>1</sup> answers the first statement (Bb) on F, but the subject stays on G. In the third entrance, CS<sup>1</sup> changes back to Bb, but the subject transposes to C, which is the tonal answer of the original subject.

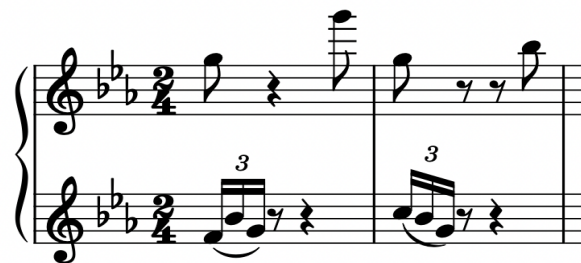


Figure 2.23: *Folk Toys*, second entrance of CS<sup>1</sup>

## Episodes

There are three sections in a typical Baroque fugue, the opening section (exposition) in tonic and dominant, the middle section (that modulates to closely related keys), and the concluding

section that brings the harmonic area back toward the global tonic.<sup>28</sup> Baroque composers typically used episodes to link the various keys of the recurring subject. The episode is often reduced by one voice and is usually based on previous material or introduce new motivic elements<sup>29</sup>. For both Wang's *Folk Toys* and Hindemith's Fugue in B-flat, the clear boundaries between sections divide the fugue. Hindemith applied more variants of the subject than Wang, such as retrograde and an inverted form of the subject, retrograded. He opts to use various lengths of subjects and countersubjects to generate variety. The structure of both *Folk Toys* and *Ludus Tonalis* follow this tradition, yet Wang and Hindemith continuously innovate in their fugal writing, especially in the treatment of episodes.

Wang uses the material from the exposition in his episodes, but he truncates the subject and rearranges the CS<sup>1</sup>. Both S and CS<sup>1</sup> are tightly arranged in the exposition. Wang uses multi-tonal structures in this section, e.g., CS<sup>1</sup> modulates to C# *Jiao* (mm. 121–129), juxtaposed with the S in C *Jiao*. The multi-tonal arrangement adds a chromatic quality to the episode, which creates less tonal stability. The subject modulates to F# in mm. 131–138, and the CS<sup>1</sup> turns back to Bb, which is the first entrance of the CS. The coda in *Folk Toys* returns to G *Jiao* mode, and the S and CS<sup>1</sup> partially appear in the coda.

However, Hindemith uses new material in his episodes. *Folk Toys* contains a thirty-two measures episode which applies the material from the exposition in a different format. Hindemith wrote only four measure episodes as a bridge between entries. He borrowed the rhythmic pattern

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<sup>28</sup> Robert Gauldin, *A Practical Approach to Eighteenth-century Counterpoint* (Illinois, Waveland Press, Inc, 2013), 223.

<sup>29</sup> Gauldin, *A Practical Approach*, 219.

- the thirty-second notes group and eighth notes staccato - from the subject, walking the eighth notes under the pedal point. Hindemith uses the eighth notes walking figure to chromatic and dissonant effect.

In the coda, the episodic material appears again, and when considering their overall tonal center, a picture emerges: the first and second episodes are held in place with D and F pedal points, which, when combined with the pitch center for the coda in Bb, constitute of a major triad (see Figure 2.19).

For the episodes, both Hindemith and Wang focused on the distance between notes in both horizontal and vertical directions. In the episode of Fugue in B-flat, the vertical lines followed the Group III. In each vertical line, the chord contains seconds or sevenths (see Figure 2.17). Horizontally, the sparkling eighth notes bass line is accompanied by the tickling effect in the top voice, which provides a playful mood. In *Folk Toys*, the chasing effect in CS<sup>1</sup> (see Figure 2.9) from mm.121–135 shows how the composer treats each voice as an independent unit and puts them together. In mm.135–142, the alternating tension and relaxation in the vertical line further suggests Hindemith's influence on Wang. Wang's treatment of the tension and relaxation is interesting as he adds more distinguishable sounds (chromatic intervals) on both soprano and bass lines.

### **Pattern**

Both fugues are joyful, indicated by “infantile” and scherzando expressive marks, as well as staccato and fast-note groupings. In Fugue in B-flat, a fast and rapid pattern (which comes from the second half of the subject, see Figure 2.24) emerges with insistence throughout the exposition and makes frequent appearances in the contrasting episodes (Figure 2.25).



Figure 2.24: Fugue in B-flat, subject, mm. 2–4



Figure 2.25: Fugue in B-flat, episode pattern, m. 12

This pattern also plays as an accompaniment motive when a subject appears alone.

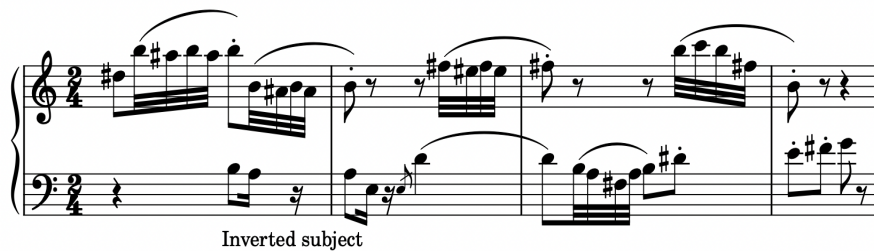


Figure 2.26: Fugue in B-flat, mm. 16–19

In the first entry of Fugue in B-flat, thirty-second-note and eighth notes groupings are part of the subject's rhythmic profile, leading to a continuous kind of pattern that yields a rhythmic acceleration effect. This kind of pattern makes the music more active and drives the music to the episode.



Figure 2.27: Fugue in B-flat, mm. 7–9

In *Folk Toys*, the sixteenth notes motive from the prelude is included at the end of CS<sup>2</sup>, resulting in a rhythmic acceleration (see Figure 2.28).



Figure 2.28: *Folk Toys*, mm 91–94

The large range between the staccato notes builds a scherzando effect in both fugues. In the previous chapter, I claimed that the subject in *Folk Toys* sounds like a rooster stretching and shrinking its neck. Even though the intervallic range between the notes is wide, the intervals formed between the notes are consonant, such as major/minor thirds and/or perfect fifths. Only one dissonant interval, the minor second (F#–G), is found. While Wang’s treatment of intervals fared on the consonant, tonal side, Hindemith uses more dissonant intervals: the minor and major seventh appear four times in the two episodes of Fugue in B-flat. Meanwhile, a major second F–G is adopted in the big jump of the subject (see Figure 2.29).

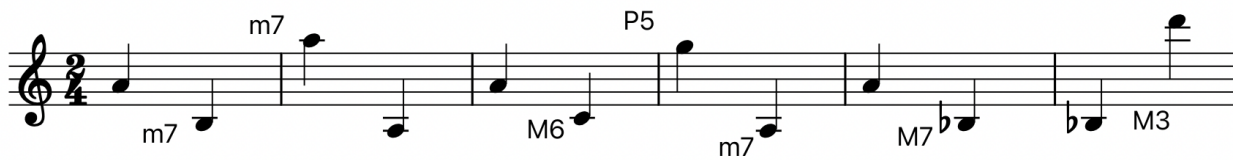


Figure 2.29: Fugue in B-flat, large leaps in episode 1, mm. 12–15

Overall, Wang focused on the registral range to prioritize contrast while Hindemith focused more attention on dissonant intervals.

For the Bb Major fugue, the pentatonic quality appears in the subject (see the box in Figure 2.30). Due to the maximally even, pentatonic quality that can be generated by repeatedly stacking perfect fourths or transposing thirds. Some of the inversion and retrograde subjects take on a sound that resembles the Chinese pentatonic mode utilized in *Folk Toys*.



Figure 2.30: Fugue in B-flat, mm. 16–19

Both Wang and Hindemith applied augmentation to the S/CS, which is commonly used to highlight the theme. In *Folk Toys*, Wang augmented CS<sup>1</sup> at the climax. He prolonged the rest between the motives and inserted a chromatic ascending line and subject in octave *to* the rest (see Figure 2.12). The six-measure CS<sup>1</sup> is extended to nine measures. The effect of augmenting the CS<sup>1</sup>

is like a whole phrase *rallentando*. Because of the *forte* dynamic and augmentation (Figure 2.12), it highlights the passage. Hindemith treats augmentation similarly (see Figure 2.31).

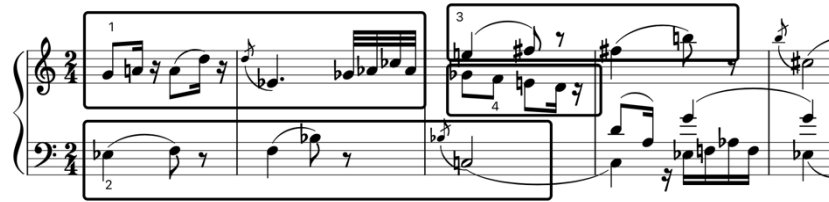


Figure 2.31: Fugue in B-flat, mm. 55–59

Box 2 and 3 in the example above are of augmented subjects. Box 1 is the subject in the original format, and box 4 shows the subject in inversion. This is the only place in the work where all four subjects appear together. The *mf* dynamic and the density of the four subjects in this stretto creates a climax. After this passage, Hindemith returns to the opening material.

The first half of the subject in the Fugue in B-flat is a quartal pitch collection (see Figure 2.12). The quartal pitch collection is based on Series 1, in which the fifth and fourth are the most important relationship. The quartal pitch collection enables Hindemith to perform a wide variety of retrograde and inversion operations on the musical material, while preserving the same kind of “harmony”. Desbruslais regards the quartal pitch collection offering a solution to writing counterpoint that was not strictly tonal, nor freely chromatic.<sup>30</sup>

The versatility of the quartal pitch collection is like that of the Chinese pentatonic scale. It can be observed that the first half of CS<sup>1</sup> in *Folk Toys* also adopts a quartal pitch collection (see

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<sup>30</sup> Desbruslais, *The Music and Music Theory*, 140.

Figure 2.32). Because of the quartal pitch collection, the music patterns in these two pieces are similar.

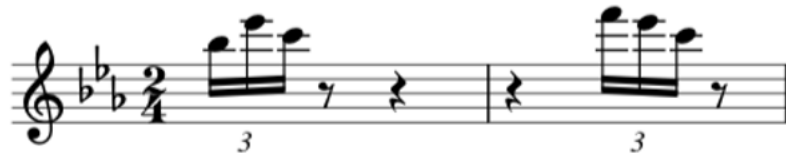


Figure 2.32: *Folk Toys*, the first half of CS<sup>1</sup>, mm.80–81

### **Conclusion**

Hindemith and Wang were aware that a deeply personal voice is vital in music composed in modern society. In *Folk Toys* and *Fugue in B-flat Major*, both composers find a great balance between tradition and innovation. In a traditional fugue, composers usually focus on the craft of fugal writing, where the language is often constrained to its expectations and norms. However, each of these composers balance tradition with innovation. Hindemith writes that fugal writing offers an effective way to engage with inventive possibilities using limited musical material.<sup>31</sup> In particular, we see how both composers “play” with fugal material to musical ends.

For Wang, there is a clear amalgamation of Chinese traditional elements and Western techniques in this area of form, tonality, and composition techniques. Though some of the material is derived from the Chinese traditional pentatonic modes, there is an exploration, or a playfulness if you will, in how they are integrated Western tonality. In addition to adhering to the traditions of fugal writing, each of his works in the set are ultimately charming character pieces. Wang relishes

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<sup>31</sup> Desbruslais, *The Music and Music Theory*, 134.

the use of character in his fugues, where subjects and countersubjects are representative of the characters in the poetry attached to the works.

The epic proportions and compositional complexity of *Ludus Tonalis* are at odds with the smaller size of *Tashan Suite*. However, both works exhibit playfulness in similar ways. Hindemith's Fugue in B-flat highlights the lightness of character that appear within the monumental scope of the work. The B-flat fugue is described as "the best example of the contrapuntal play and light, graceful spirit suggested by the title *Ludus Tonalis*"<sup>32</sup>, and also exhibits Hindemith's "play" or manipulation of the subject to further the narrative of the work.

In addition to the subject in inversion, retrograde, retrograde inversion, and augmentation, the fugue captures Hindemith's rules in harmonic fluctuation, which further exemplifies the spirit of a scherzo. It is perhaps the playful character of the B-flat Fugue that listeners might find most similar to *Folk Toys*. The jagged melodic lines and punctuating rests create figures in the respective subjects that, when excerpted, allow each of the composers to propel the narrative of the fugues. In addition to strettis, each of the fugues utilizes fragments of the subject to quicken the pacing for the climax.

Melodically, Hindemith and Wang adapt quartal pitch collections to parts of the subject/countersubject allowing for a great deal of versatility in superimposing these elements. The crucial role of fourths and fifths is central to the Chinese pentatonic scale, and as such, we see some connections in how both composers develop thematic material in the two fugues.

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<sup>32</sup> Torok, "Paul Hindemith", 236.

The analysis of these two works demonstrates how each of the composers have innovated in each of their fugues. Their playful innovation in fugal writing, rhythmic and harmonic innovation, and narrative development can be witnessed in these scherzo-like fugues, which make these two works a particularly satisfying counterpoint for comparison.

## CHAPTER 3

### PERFORMANCE GUIDE

#### Guides to *Folk Toys*

##### **Listening Guide**

In the *Tashan suite*, the listener can observe a combination of programmatic music, national color, and modern composition techniques. In all five preludes and fugues, the composer uses the pentatonic scales. Each piece is supplemented with a text preface, and explanations are provided for a better understanding of the music. *Folk Toys* presents a picture of Wang’s childhood memories. Composer uses several melodic and rhythmic patterns to resemble the characteristic of some Chinese traditional toys. Depicting the moving from one picture to another is similar to the “Promenade” material in Mussorgsky’s *Pictures at an Exposition* (1874).<sup>33</sup>

The prelude to *Folk Toys* is like a character piece. Each theme in this prelude represents a specific figure. It has three parts, each of which depends on the display of the figures and the pattern of the accompaniment. Each figure is a short melodic statement.

Table 3.1: *Folk Toys*, the figures in the prelude

Section	Figure	Accompaniment
First part (mm. 1–30)	All figures appear alternately	Repeated sixteenth notes pattern
Second part (mm. 31–42)	Clay rooster figure appears in octave unison	Clay rooster theme in variation

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<sup>33</sup> Xu, “Innovation and Traditional”, 26.

	Clay rooster figure	Dippy puppet figure
	Cloth tiger figure	Unison
Third part (mm. 43–71)	New material imitates clay rooster figure (both hand)	
	Revolving lamp figure	Eighth notes rotation pattern
	Dippy puppet figure	Quarter-note arpeggios

The prelude starts with an energetic melody presented in unison, which is the cloth tiger figure. It is immediately followed by a whole-note rest. The clay rooster figure appears after the rest and contrasts dramatically with the first figure. The dynamic drops from *forte* to *piano*, and the time signature changes from 2/4 to 3/4, making an asymmetrical effect. After the second clay rooster figure, a repeated sixteenth notes pattern occurs from m. 10 to m. 30.

The revolving lamp theme is three measures long. It is repeated, and on the third repetition it expands to four measures. This is the first time a long phrase is introduced in the prelude. In comparison with the energetic and angular shapes in the first two figures, the revolving lamp theme's melodic line is gentler and more lyrical, resembling Erhu. The damper pedal is used for the phrase.





Figure 3.1: *Folk Toys*, mm. 13–19

In m. 19, when the Dippy puppet figure enters, another new rhythm is introduced, accompanied by the same drum pattern as previous (see Figure 2.3).



Figure 3.2: *Folk Toys*, dippy puppet motive

The two measure long Dippy puppet figure is followed by a G *Jiao mode* pentatonic scale. The second time it transposes to G sharp *Jiao mode*.



Figure 3.3: *Folk Toys*, mm. 19–24

The Dippy puppet theme leads to the second part of the prelude, where the cloth tiger theme changes to octave unison in G2 and G3 registers. All figures appear densely in this part. The clay rooster and Dippy puppet themes are juxtaposed.



Figure 3.4: *Folk Toys*, mm. 39–40

The third part begins with new material.



Figure 3.5: *Folk Toys*, mm. 43

In this pattern, the strong beats are in the left hand on D-sharp and C-sharp with a hyphen and changing the strong beat creates a hemiola effect.



The fugue begins with a rhythmic reiteration pattern, which is the subject. Corresponding to the prelude, the fugue's repeated note gestures evoke a rooster stretching its neck and strolling in the backyard.

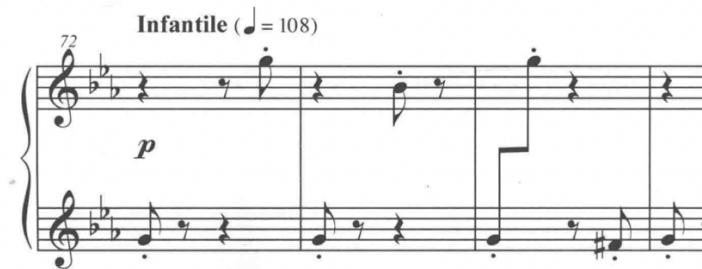


Figure 3.9: *Folk Toys*, mm. 72–75

A resounding statement follows in m. 80, which is the CS<sup>1</sup>. This statement is accompanied by the subject in the left hand. The combination of subject and CS<sup>1</sup> brings in the lively quality indicated the expressive mark “infantile” and anticipates the theme of the whole fugue.



Figure 3.10: *Folk Toys*, mm. 80–85

When the CS<sup>2</sup> appears after this combination, all themes are fully introduced. The rest of the fugue consists of the subject, CS<sup>1</sup>, CS<sup>2</sup>, and their variants. Compared to the sparkling S and CS<sup>1</sup>, the CS<sup>2</sup> strongly contrasts. This combination has three layers of sonority: a monotonous harmonic background in the jumpy bass; a weaving line in the middle voice; and a stable top voice. The first CS<sup>2</sup> is interspersed with the cloth tiger figure. It moves to the low register before the variant of the subject in m. 115.

Figure 3.11: *Folk Toys*, mm. 91–97

Variants of the subject and CS<sup>1</sup> are introduced in m. 121, the beginning of an episode. The subject and CS<sup>1</sup> chase each other. These chasing phrases convey a tension effect to the audience. The sparkling subject accompanies the first half of CS<sup>1</sup>. The subject remains on the bass line until m. 130.



Figure 3.12: *Folk Toys*, mm. 121–127

The fugue comes to a climax in m. 139 (see Figure 2.11). Here, Wang reinforced the subject and CS<sup>1</sup> with octaves and added a chromatic line below, leading to the sole *fortissimo*, in m. 145. The climax section is a fanfare that connects to the quiet beginning of the coda (m. 155).

The mood abruptly changes again after m. 155. The short coda is based on the element of the subject and CS<sup>1</sup>. The same patterns are extended from the subject, CS<sup>1</sup>, and cloth tiger figure. The patterns communicate a feeling of uncertainty with a soft dynamic and slow tempo. The fugue concludes with a sudden, loud outburst that brings the fugue to a brilliant and charismatic end.



Figure 3.13: *Folk Toys*, mm. 170–172

### Performance Guide

In the prelude, the cloth tiger character at the beginning needs to be played with *legato fingering*. The G F bE pattern repeats three times, followed by a C bB G pattern. So, the melodic line is G F bE C Bb G, which is the *G Jiao* pentatonic scale. The dynamic marking on this phrase

is *forte*, but a slight decrescendo can be applied to this phrase. For playing repeat patterns, it is important to avoid mechanical repetition, such as playing it block by block. In order to create a smooth effect, the last note of the pattern should connect with the first note. Moreover, the player should keep their forearm rotating freely to release tension.



Figure 3.14: *Folk Toys*, mm. 1–2

The clay rooster figure consists of fast, repeated notes and a tone cluster. The best way to play the fast, repeated notes is changing the finger for the same note. Because using the same finger will create tension, changing the finger for same note makes the repetition more manageable and the hand more mobile. The performer should play in a slow tempo and let the finger play pass along to the next key. Because of the fast vibrating and the *piano* dynamic marking, the key does not have to be brought all the way up, but only about two thirds of the way.



Figure 3.15: *Folk Toys*, mm. 4–5

The repeated note pattern continues until the beginning of the second part. The notes in the Dippy puppet theme in the left hand are connected by a short slur. The down and up gesture usually applies to the short, slurred phrase.



Figure 3.16: *Folk Toys*, left hand, mm. 19

Compared to the cloth tiger figure and the clay rooster figure, the right-hand melodic line changes to a short but lyrical phrase (mm. 13–19). To make the left-hand sound clear, only half pedal should be used in the revolving lamp theme. The performer should pay attention to the dynamic change, which helps collect and release tension, especially for the expansion phrase on right hand.



Figure 3.17: *Folk Toys*, right hand, mm. 16–19

Usually, repeating the pattern does not mean playing it the same way several times. When repeated below the melodic line, it can thicken the melody and gather energy. The player could

express this building energy through slight dynamic changes and a legato touch. Another legato phrase appears on right hand. This phrase has two voices, and the high voice should stand out expressively.

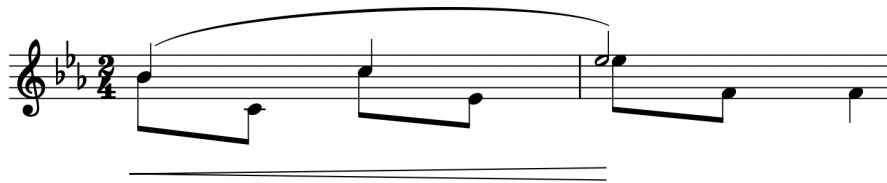


Figure 3.18: *Folk Toys*, mm. 21–22

With the right-hand playing G repeatedly, both hands play in one register. The performer should pay attention to the close hand positions here. To avoid hand conflict, the player could keep the right wrist flat and use legato arm to reach the melody notes on the left hand.

The new material in the beginning of third part changes the regular pulse (see Figure 3.19). This provides a percussive effect. In addition, there are two levels of dynamic change. One is the accent on the left hand, which makes a big contrast with the right hand for one measure. In m.43, the accent on the left hand should be stronger than the right, but the left hand should not go beyond *mezzo forte*.

The other dynamic change is a crescendo from *mezzo piano* to *mezzo forte* over three measures. The player should hold the power until *mezzo forte* is reached.

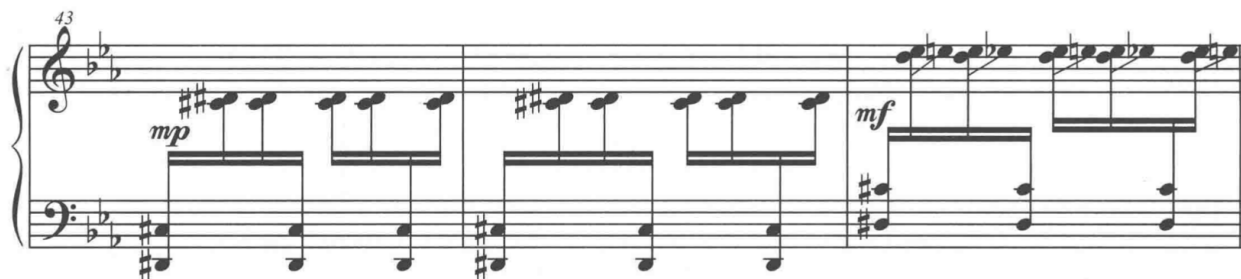


Figure 3.19: *Folk Toys*, mm. 43–45

Using the rest sign is an important technique to help the composer to build a mysterious atmosphere and put space between different dynamics. At the beginning, the whole rest between the cloth tiger and clay rooster figures disperses the tension and bridges the contrast between *forte* and *piano*. Young students may rush through this rest, so the instructor should help them form the habit of leaving enough time.

In the beginning of the fugue, a light and steady touch is necessary for the staccato eighth notes throughout the fugue. The triplet motion should be unobtrusive and stable in the CS<sup>1</sup>. While the top voice carries the long legato CS<sup>2</sup> in m. 91, the middle and bass lines add diversity to the acoustic and must be heard. The distinction between staccato in the left hand and legato in the right hand demands a different level of touch in each hand. While the left hand keeps steady staccato eighth notes with a light touch, the right hand in legato fingering plays CS<sup>1</sup> and CS<sup>2</sup> at the same time. The fingering is important to maintain consistency.

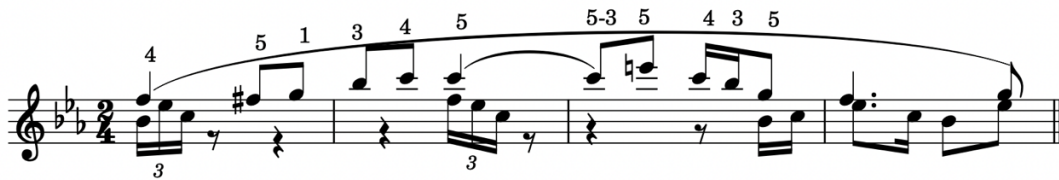


Figure 3.20: *Folk Toys*, right hand, mm. 91–94

To avoid detached notes, it is necessary to change the finger on pedal point C. Changing the fifth finger to third finger slowly on high C will ensure the following E natural remains *legato*. To keep the descending line going continuously, the performer should play C-B-G use fingering 4-3-5 and rotate the wrist to reach G. When two voices play in one hand, a flexible wrist is important to keep the *legato* sound.

With the second entrance of the three themes in m. 97, the right-hand plays S and CS<sup>1</sup> at same time. The challenge is the different types of touching in one hand. The performer can use the thumb to play D and C sharp.

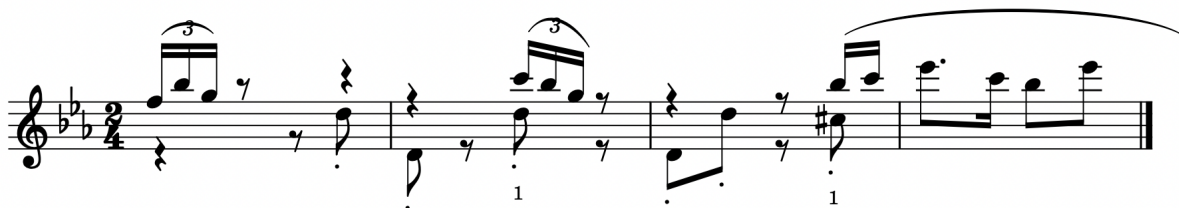


Figure 3.21: *Folk Toys*, right hand, mm. 97–100

The chasing passage appears in the beginning of the Episode. The *subito piano* indicates a dynamic contrast with the exposition. The mood changes abruptly. The right hand plays two voices

throughout this passage, so the challenge is to keep one figure and reach another pattern. Wrist rotation helps the player move their fingers flexibly. In m. 126, the sixteenth notes A natural and C sharp should be played in the left hand, requiring the player to move their left hand quickly.



Figure 3.22: *Folk Toys*, right hand, mm. 121–127

In the following climax section (mm. 139–154), both S and CS<sup>1</sup> change to unison in octaves. For the large range jump, the player must relax their shoulders and push their hand forward to bring out the melodic shape of the CS<sup>1</sup>. The pacing of S needs to be steady and strong. The *forte* here should be played with passion.

The left hand, by contrast, play an ascending chromatic line with *legato*. Because of the staccato upper voices, the sustain pedal is not suitable for this passage. The *legato* line should be achieved with good legato fingerings.

In the climax section (see Figure 3.24), the resonant low bass line should be played with the sustain pedal. To avoid a muddy sound, the player could change the pedal quickly when the tied notes appear.



Figure 3.23: *Folk Toys*, mm. 139–142

The middle voice line should be played with a warm sound and must be well phrased. Throughout this section, it is important to bring out the S theme in the top voice, which Wang marked *fortissimo*.



Figure 3.24: *Folk Toys*, climax, mm. 144–153

The coda section is based on the former elements, such as S, CS<sup>1</sup>, and the cloth tiger figure from the prelude. Wang superimposed the S over the CS<sup>1</sup> in mm. 159–162. A slow arpeggio in the left hand makes a blurry effect. Each element slows down in the coda. A soft touch is needed to make a graceful atmosphere. The former elements are all in high register and should be brought out to contrast with the bass voice.

## **Guides to Fugue in B-flat**

### **Listening Guide**

*Ludus Tonalis* does not belong to the standard piano repertoire today. However, it attracts the attention among contemporary scholars. The big challenge for pianist is how to transform the 24 pieces into an interesting performance.<sup>34</sup> In this set, each piece owns different characteristics. Pianist may take the opportunity to refresh the ears first. To appreciate *Ludus*, the audience and pianist should understand the nature of fugue and the theory of Hindemith which has been discussed in previous chapter. The following will describe Fugue in B-flat from listening and performance aspects.

The Fugue in B-flat begins with an energetic and rhythmic subject which containing two short motives. The first motive two measures along, ends with a dotted-note on G. The second motive contains four thirty-second notes, and the staccato eighth notes figure pushes the motive

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<sup>34</sup> Dong-Seon Lee, "A Structural Analysis and Performance Guideline of 'Ludus Tonalis' by Paul Hindemith." (DMA diss., University of Washington, 1994), 80, doi:  
<https://www.proquest.com/openview/de8c5a485f6ecdd9973388d1f7c22dd0/1?pq-origsite=gscholar&cbl=18750&diss=y>.

forward. The contour of both motifs is rising and falling. The rhythmic subject in the second half of the subject serves as a basis for this fugue.



Figure 3.25: Fugue in B-flat, first half of the subject, mm. 1–2



Figure 3.26: Fugue in B-flat second half of the subject, mm. 2–4

A light echo statement follows, which consist of four thirty-second notes followed by a staccato eighth notes. This rhythmic pattern, which I will designate as *X*, is important in this fugue. *X* drives the subject, and it serves as a basic element for this entire fugue.

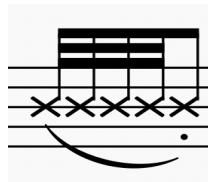


Figure 3.27: Motive *X*

In measures 5–8, the subject reappears in the high register accompanied by motive X in the left hand. The dynamic level remains *mezzo forte*. Then, the accompany figure continuously rising (mm.9–10) *before* the diminuendo into the episode.



Figure 3.28: Fugue in B-flat, mm.9–10

The third entry of the subject returns to Bb major in the low bass register in the left hand. The contour of this figure in the right hand rises and falls.



Figure 3.29: Fugue in B-flat, right hand melody contour, mm. 9–11

The introduction (mm. 1-11) consists of the subject and rhythmic motive X. The origin subjects are presented in symmetrical tonalities beginning with of Bb–F–Bb.

The episode serves as a short bridge between two expositions. The episode's rhythm consists of motive X. The motive X is distinguished by its dry sonority and energetic character. The angular pattern in the right hand creates tension, while the dynamic remains *piano*. Then, a sudden *forte* in the last group disrupts the quiet atmosphere.

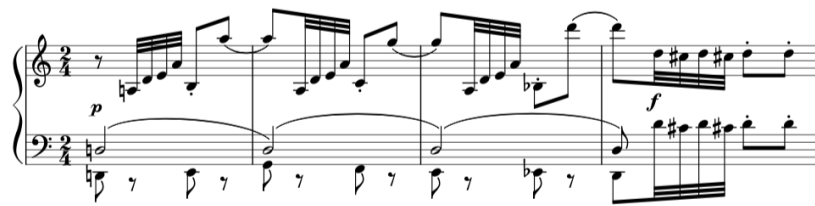


Figure 3.30: Fugue in B-flat, mm. 12–15

The energetic mood extends into the soprano voice of middle entry 1. The inverted subject is presented in the bass voice accompanied by motive X in the soprano voice.



Figure 3.31: Fugue in B-flat, mm. 16–24



Middle entry 2 starts at m. 16 with an inverted subject. After the entry, the subject becomes more diverse. The inverted retrograde and retrograde subjects appear in sequence creating a wave effect (mm. 50–52).



Figure 3.33: Fugue in B-flat, wave effect contour, mm. 50–52

In m. 55, the subject is augmented in the bass line (reappears in the bass line augmented subject in the bass line results a steady atmosphere.) Compared to the original subject, this augmented subject leads to a calm feeling. The original, inverted, and augmented subjects appear in turn (mm. 55–63). The augmented subject is *mezzo forte*, which emphasizes it and leave a strong impression.

After the augmented subject, the piece returns to the beginning in m. 66. There are only two voices before the coda. One is the original subject, and the other is motive X. The flowing atmosphere is restored in m. 66; the motive X runs subside, giving in to the final tranquility.

### Performance Guide

While the top voice carries the subject, the middle voice adds motive X to the character and must be clearly heard. The thirty-second-note figure should be unobtrusive and very steady.

Play this pattern with clear and light fingers. In mm. 7–8, shape each motive with *diminuendo*. Then, play the following subject (m.9) more strongly than the previous subject to emphasizing the subject in the lower register, so the audience gets a strong impression of it.

Play the pedal point of the episode section, mm. 12–15, with light fingers. The left-hand thumb holds D, and the bass line should *crescendo* from D-F, and *diminuendo* played slightly louder in waves of *crescendo* and *diminuendo*.

The subject begins m.16 start with *piano*. The right-hand staccato should be short, middle entry 1 (m.16) a lively lilt, but make sure the left-hand subject is not broken. The first inverted subject (mm. 16–19) starts at *piano*. After the *crescendo* in m. 18, start the second inverted subject (mm. 19–22) at *mezzo-forte*, and then, playing *diminuendo* at the end. The bridge between subjects, a pattern of one dotted quarter note with two staccato sixteenth notes, starts from *pianissimo* (mm. 22–24). The *pianissimo* in m. 22 should not bring any change to the quality of the staccato stroke. Play this bridge section very evenly and do not play the repeated notes in either hand too heavily. The expressive phrasing of this repeated note should be the same every time this motive reappears. The dotted-note as the melody line in the middle voice should be more expressive than the repeated notes.

In the rest of the middle entry 1, the various forms of the subject are chasing each other. The primary task in this part is to make sure each subject is clearly expressed. The dynamic level depends on the register of the subject. In m. 25, where the subject appears in G5, the dynamic marking is *mezzo piano*. In m. 38, the retrograde subject in D2 is marked *forte*. Hindemith indicates the dynamic change from soft to strong when the subject moves from a high to low register. Make clear, terraced changes in dynamic: *mezzo piano*, *piano*, and *forte*. Additionally, because of the various form of the subject, slightly accent the downbeat of the subject to cue the audience to

recognize the subject theme. In m. 30, the *legato* descending line that accompanies the original subject should be phrased carefully. The short motive X should not interrupt the descending *legato* line or the subject. Throughout mm. 30–41, it is important to bring out the melodic shape of the subject.

In the beginning of middle entry 2, two inverted retrograde subjects and two retrograde subjects play in turn. Because of the descending and climbing shape, these two kinds of subject create a waving effect. The second inverted retrograde appears one octave higher than the first one, so the right hand should *diminuendo* and then *crescendo* and be stronger than the left hand. The two-chasing inverted retrograde subjects are instantly followed by the retrograde subject. Since the contour of the retrograde subject is the opposite of the inverted retrograde subject, the dynamic should be *crescendo* and then *diminuendo*.

The image displays two systems of musical notation for a fugue in B-flat major, measures 46–53. The first system (measures 46–50) features two staves. The right-hand staff (treble clef) contains two phrases: 'Inverted retrograde 2' (measures 46–48) and 'Retrograde 1' (measures 49–50). The left-hand staff (bass clef) contains one phrase: 'Inverted retrograde 1' (measures 46–48). The second system (measures 51–53) features two staves. The right-hand staff (treble clef) contains one phrase: 'Retrograde 2' (measures 51–53). The left-hand staff (bass clef) is mostly silent in these measures, with a few notes in measure 51.

Figure 3.34: Fugue in B-flat, mm. 46–53

The augmented subject begins in m. 55. The mood abruptly changes as a slower pace is introduced. The sonority of the augmented subject is strong and stately. Use a strong legato to connect the long note to the contrasting staccato notes that follow.



Figure 3.35: Fugue in B-flat, mm. 55–60

The original subject accompanies the augmented subject from m. 55. Bring out the thirty-second notes so that it can enrich the texture of the phrase (Figure 3.35)

The return of the initial material in m. 65 is marked as *mezzo forte*. As with the opening section, this one must maintain steady tempo, and the subjects should be played with clarity. One possible exception is in mm. 72–76, where a small *accelerando* is acceptable. The coda section should end in a steady tempo without slowing.

## Conclusion

As Hindemith explains in *A Composer's World*, “music, no matter what its structure, is meaningless until it touches a receiving mind.”<sup>35</sup> The listener must take part in a piece of music through their intellectual response. In order to invite audiences into the *Tashan Suite*, Wang uses poetry to provide clues for the listener. Similarly, Hindemith proclaims his Series 1 and Series 2 before *Ludus*, which provides a context for the audience. As such, both works have extramusical content that allow the listener or performer to better understand them.

For the performer, *Folk Toys* and Fugue in B-flat are challenging and exciting to play. These two pieces possess a remarkable energy that propels the work from beginning to end. Chinese music has always been attractive because of its fluent and harmonious flavor. Wang combines Chinese modes with some contemporary techniques including dissonance and resolutions, while exploring traditional Chinese sonorities on the piano. The Fugue in B-flat gives us a view to the whimsy of Hindemith's music. Hindemith's language in this composition is simple and clear, which serves as a prime example of his musical ideas.

After reading this analysis, the performer can observe some of the basic principles of Wang and Hindemith's compositional style. The various compositional procedures adopted by these composers have been exploited for expressive explorations. For the audience and performer, an understanding of these aspects will aid in the interpretation of these works.

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<sup>35</sup> Paul Hindemith, *A Composer's World: Horizons and Limitations* (Cambridge, Harvard University Press, 1952), 18.

## CHAPTER 4

### CONCLUSION

In a traditional fugue, composers usually focus on the craft of fugal writing, where the language is often constrained to its expectations and norms. Wang and Hindemith use the fugue as a vehicle to express their ideas. However, despite the potential constraints in writing fugues (such as the basic fugue form and the conceptions of subject and countersubject), these two composers developed a stylistic path that is equal parts salutation and innovation. The new path led to a fugue that were more distinctive, reflecting the creative expression of these composers.

Hindemith has been widely recognized as the matchless leader of the young generations. Wang was one follower, influenced by Hindemith's compositional concept and his theory of "Two-Voice Framework". Hindemith believed a composer should write today only if he knows the purpose of his writing.<sup>36</sup> This demands that composers should create works of musical substance. On this point, Wang and Hindemith reach a consensus. In this document, the author takes *Folk Toys* and Fugue in B-flat as two representative works from *Tashan Suite* and *Ludus Tonalis* due to their particularly playful character and the acoustic similarities of these two movements.

In the analysis of *Folk Toys*, the author explores the integration of Chinese traditional elements and Western techniques in this area of form, tonality, and composition techniques. In terms of tonality, the mode is derived from the Chinese traditional pentatonic modes, while

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<sup>36</sup> Reich, "Paul Hindemith.",486.

integrating Western tonality. In addition to adhering to the traditions of fugal writing, each work is ultimately also a character piece. *Folk Toys* also represents the compositional tendency in China after the Cultural Revolution of fusing elements of the east and the west.

As a Chinese composer, Wang Lisan took value from Chinese traditional culture as well as qualities in Western music. Wang refashioned them in his own image. He utilizes rules association with Western genres, in this case the fugue, but also presents a considerable departure from its traditional expectations. In *Tashan suite*, Wang created lively characters for each piece and wrote them into his music. The various motives represent folk toys in the prelude, and Wang used the toy characters as the subject and countersubject in his fugue. In Wang's work, the relationship between subject and countersubject is not just a musical connection—it shows lively figures to the audience. He simply borrows the fugue form to overlay the figures in one scene of this character piece. The subtitle and poem for each piece helps people understand the musical language. Wang combines program music with the fugue to explore an innovative way to express his musical thoughts. His multi-cultural fusion might come from his motivation to popularize Chinese culture to the world, but such a thought necessitates a study in its own right.

The giant proportions and the contrapuntal complexity of *Ludus Tonalis* are its great contributions to music. Hindemith's way of controlling the tonality provides a possibility to following theorists. In the analysis of Fugue in B-flat, the author focusses on how Hindemith creates his own theory in the work and does not ignore traditional structure. Just as Bach's *Well-Tempered Clavier* were written in response to the new system of tuning keyboard instruments to show the equal range of possibilities existing in each key, so too Hindemith is writing in response

to his own theory.<sup>37</sup> Fugue in B-flat is “the best example of the contrapuntal play and light, graceful spirit suggested by the title *Ludus Tonalis*”.<sup>38</sup> In this fugue, the original theme appears in inversion, retrograde, retrograde inversion, and augmentation. Hindemith applies series 1 and series 2 into the original theme and its various forms. This fugue represents Hindemith’s rules in harmonic fluctuation, while capturing the spirit of a scherzo. In Fugue in B-flat, Hindemith’s inclination to harmonic and structure manifests his thoughts of fugue writing. He utilizes the quartal pitch collection liberally, in which the fourth and fifth are the most important relationships. One of the notable connections between these two fugues is they are both based on the quartal pitch collection as Chinese pentatonic scales also inherently exhibit these pitch relationships.

Today’s performers insights depend on the study of all the information they can obtain. In the process of learning music from different cultures, performers can discover sources of inspiration beyond their own borders. These two works are unique examples in the history of music. As many composers, Wang and Hindemith were ultimately expanding their own borders in order to discover a new path considering the contemporary compositional trends during the times in which they lived.

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<sup>37</sup> J. E. Dearlove, “Composing in the Face of Chaos: Paul Hindemith and Samuel Beckett,” *Mosaic: A Journal for the Interdisciplinary Study of Literature* 15, no. 3 (1982): 51, url: <http://www.jstor.org/stable/24777568>

<sup>38</sup> Torok, *Paul Hindemith*, 240.

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