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Series Of Piano Works
By Famous Chinese Composers

Ding Shande
Selected Works For The Piano

丁善德

钢琴作品选

童道锦 王秦雁 / 主编

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丁善德 (1911—1995)

著名的作曲家、钢琴家、音乐教育家 and 音乐活动家。自幼喜爱音乐，自学琵琶、三弦和二胡等民乐器的演奏。1928年，考入上海国立音乐院学习，师从黄自、朱英、查哈罗夫学习，在作曲理论、琵琶、钢琴演奏上均颇有建树。1935年毕业后，除了在各地从事教学工作外，仍不忘继续学习，1942年师从德籍犹太作曲家W. 弗兰克尔学习作曲。1947年，在齐尔品的介绍下，踏入了巴黎音乐学院的大门，师从加隆、奥



班、奥涅格、布朗热等名家。1949年9月学成归国后，长期执教于上海音乐学院，历任理论作曲系教授兼系主任、上海音乐学院副院长、上海音乐出版社社长、中国音乐家协会第三和第四届副主席、上海市音乐家协会名誉主席等职。

身为作曲家，丁善德善于将西方作曲技法与民族风格相结合，不乏有钢琴组曲《春之旅》、大合唱《黄浦江颂》《长征交响曲》这样的优秀之作；身为钢琴家，曾先后在上海、天津、北京举行独奏音乐会，并获得好评；身为音乐教育家，培养了一大批钢琴家、作曲家，并编写了《单对位法》《复对位法》《赋格写作技术》等教材；身为音乐活动家，多次代表中国音乐界出国访问，多次担任国际比赛的评委。

Mr. Ding Shande (1911–1995) was a well-known composer, pianist, music educator and activist in modern China. He studied several traditional Chinese instruments such as *Pipa* lute, *San Xian* lute and *Er Hu* fiddle when he was young. In the year of 1928, he started to study the prior courses in National Music Academy of Shanghai with Huang Zi, Zhu Ying and Zakharoff. During that time he made remarkable progress on the composition, *Pipa* playing and piano performing. When graduated in 1935, he continued his studies on music while teaching all over the country. In 1942, he studied composition with German Jewish composer W. Fraenkel, and in 1947, with the recommendation from Tcherepnin, he entered the Conservatoire de Paris to study music with Tony Aubin, Noel Gallon and Nadia Boulanger. After graduating in 1949, he went back to China and started to teach in the Shanghai Conservatory of Music (SHCM). He has worked as the dean and director of composing department, the vice-president of SHCM, the president of Shanghai Music Publishing House, twice selected as the vice-president of China Musicians Association, and also worked as the honorary president of Shanghai Musicians Association.

As a composer, Ding Shande's numerous works derived from his comprehensive and unique understanding to the Chinese and western culture, his music compositions include piano work *Spring suite*, choral work *Ode to the Huangpu River*, and symphony work *The Long March*; as a pianist, he has successively held recitals in Shanghai, Tianjin and Beijing, and his performances were highly appraised by the audiences; as a music educator, he nurtured a great number of pianists and musicians, who had greatly benefited from his writings such as *Single-Counterpoint*, *Complex-Counterpoint* and *Techniques of Fugue*; as a music activist, he frequently participated to be the judge in the international music competitions represent musicians from China.

顾问 周广仁 鲍蕙荞

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童道坤 王秦雁

原由人民音乐出版社启动的“中国作曲家钢琴作品系列”丛书,在新世纪之初的2001年,决定改由上海音乐出版社以推进中华文化艺术建设为动力重新启动,自2004年起陆续面世,这是一件十分令人振奋的大喜事。

这部规模宏大的系列丛书,是以名家专集形式向广大读者介绍在我国钢琴创作领域中做出突出贡献的著名作曲家的主要作品,是一套极具学术研究价值,且有着极高艺术鉴赏水准和实用价值的重要书谱。它的出版是我国音乐界和出版界的一件大事,将会对我国钢琴艺术事业的更大发展和中国钢琴音乐真正走向世界产生重大影响。

我们特约了著名钢琴家、钢琴教育家周广仁、鲍蕙荞担任本丛书顾问,约请了钱亦平教授、叶思敏博士及丛书专集的作曲家们和我们共同组成编辑委员会。计划出版包括丁善德、王建中、石夫、朱践耳、陈培勋、杜鸣心、汪立三、贺绿汀、郭志鸿、赵晓生、倪洪进、桑桐、饶余燕、崔世光、黄虎威、黄安伦、储望华和黎英海等十八位著名作曲家的钢琴作品专集。每一部专集均由作曲家本人进行筛选、修订、加注指法和演奏注释,并撰写创作笔记;几乎所有的专集都收选了他们未曾发表过的作品或为专集而创作的新作。我们还为丛书专门设定了作者自序和专家评介文章,并都附有英译,这为便利世界更好地了解中国钢琴音乐创造了条件。

我们在编辑、阅稿过程中,常常为洋溢于乐谱线线间间的民族音韵的深邃含义、炙热的情感而兴奋与激动,这一部部凝聚着中国作曲家天才、智慧与勤奋的作品专集,是中华民族钢琴音乐的瑰宝,是展现在世界乐坛上的一束奇葩,是奉献给我国音乐界广大专业音乐工作者和音乐爱好者们的一份最好的精神食粮。

我国钢琴艺术事业虽然起步晚、历史短,且发展的道路曲折而艰难。但是,经过几代音乐人执着、努力的创作,已为我们的事业能够持续不断地发展奠定了坚实的基础。作为音乐出版人,我们同样肩负着神圣的使命,我们愿和音乐界同仁一道,为发展我们的钢琴艺术事业作出应有的贡献。“中国著名作曲家钢琴作品系列”丛书的出版,便是我们在这方面所做的一件实事。我们代表中国众多的作曲家和广大热爱中国钢琴音乐的人们向上海音乐出版社对本丛书的出版表示衷心的感谢。让我们携手为中国钢琴艺术真正走向世界,以其独特的丰姿屹立于世界艺术之林而不断努力、努力、再努力。

2004年5月

Editor's Note

Tong Daojin Wang Qinyan

At the beginning of 2001, the "Piano Works by Chinese Composers Series" originally started with the People's Music Publishing House was restarted by the Shanghai Music Publishing House, which encouraged by an effort to advance the Chinese culture and arts and will publish a new "Piano Works by Chinese Composers Series" step by step. This is indeed a very exciting and pleasant event.

This Series introduces major works of the famous Chinese composers who have made outstanding contributions in piano music in China. It is published in the form of selections of personal composition, and is of great value for study and practice as well as a repertoire from the point of view of appreciation and artistry. Therefore, such a major event like this in the music circle and in the publishing industry in China will have positive effect on the further development of the Chinese piano culture and in making the Chinese piano music really known to the world.

Zhou Guangren and Bao Huiqiao, both well-known pianists and piano educators, are invited as special advisers. An editing committee composing of the composers and specialists is formed and Qian Yiping and Ye Simin are invited to be its members. The plan for the Series includes selected piano works by well-known composers like Chen Peixun, Chu Wanghua, Cui Shiguang, Ding Shande, Du Mingxin, Guo Zhihong, He Luting, Huang Anlun, Huang Huwei, Li Yinghai, Ni Hongjin, Rao Yuyan, Sang Tong, Shi Fu, Wang Jianzhong, Wang Lisan, Zhao Xiaosheng and Zhu Jian'er. Works in each album are selected and revised by composers themselves with annotations of techniques of fingering and playing and notes on the intention of their creation. Almost all the selections contain some unpublished pieces or new ones that specifically composed for the Series. In structure, prelude by the composers and comments by specialists together with their English translation are given to facilitate the communication between the Chinese music and the other countries.

When reviewing the papers in editing, we were very often excited by the national melody, profound implication and the composers ardent emotions permeated between the lines of the compositions. Crystallizing the talent, wisdom and diligence of the composers, the selections are gems of the Chinese piano music and a wonderful flower in the world music. It is the best spiritual supply presented to the professionals and the vast lovers of music in China.

Piano culture came to China rather late, and has traversed along a very tortuous and difficult path, yet the devotion of several generations of composers has laid down a solid foundation for

our music cause. As publisher of music books, the Shanghai Music Publishing House equally has the responsibility in this loft mission. Together with all the colleagues in the music circle, we are willing to do our part in endeavors to promote the development of the piano culture in China. The publication of the Series is something practical we have done in this respect. On behalf of many of the Chinese composers, we would like to express our heartfelt gratitude to the Shanghai Music Publishing House for their support in the publication of the Series. We hope it is instrumental in the Chinese piano culture moving towards the world and standing erect in the art of the world with its unique charm belonging to the whole Chinese nation through endless effort.

2004.5

(Translation: Lu Ruiling)

总序 I

周广仁

中国钢琴艺术事业起步晚，历史短，与西方数百年的历史无法相比，但就在这短短的七、八十年里，钢琴已成为中国人民喜闻乐见的、很普及的乐器了，中国自己也培养了一支钢琴师资队伍和一些在国际上享有盛誉的钢琴演奏家。同时，中国的作曲家们也创作了许多钢琴作品，对钢琴曲的民族特色作了探索和研究。钢琴演奏艺术的发展离不开作品，这早已被西方音乐史所证明。一个民族乐派的形成首先离不开具有民族风格的作品。

半个多世纪以来，中国有几代作曲家和钢琴家谱写了各具特色的钢琴曲，其中有许多经受了时代的考验，受到钢琴演奏家们的喜爱并在国内外演出。但应该承认，过去我们推广很不够。这里有思想认识上的问题，对本国作品不够重视，还有宣传不够及出版困难的问题。

现在，上海音乐出版社推出《中国著名作曲家钢琴作品系列》丛书，由童道锦和王秦雁担任主编。这套丛书精选了中国钢琴创作领域做出突出贡献的十八名作曲家的主要作品，是一套极具学术价值的书谱，可视为中国钢琴作品创作发展史的索引。这里出版的作品都是由作曲家亲自修订的第一手材料，包括演奏注释和创作笔记，是非常珍贵的版本。

近 20 年来，世界上对中国的兴趣越来越大，不少外国钢琴家也开始演奏中国乐曲。因此这部丛书的出版，不仅是中国音乐界的一件大事，而且将对中国钢琴艺术走向世界、中国新文化的传播起到推动作用。希望有更多的作曲家为钢琴谱曲，更多的钢琴演奏家演奏中国钢琴作品，以促进中国的钢琴事业的蓬勃发展。

2002 年 2 月 25 日

Foreword I

Zhou Guangren

The art of piano playing in China started quite late, its history is very short in comparison with that of the several hundred of years in Europe. But within the seventy or eighty years, the piano has become a most popular and beloved instrument among the Chinese people. China has already raised a number of good piano teachers and even brought up a group of pianists who have won world fame. At the same time, Chinese composers created many compositions, making research on piano pieces with Chinese flavor. The art of piano performance is always closely connected with compositions, this has already been proved by the long history of Western Music. Therefore, any national school in music depends on compositions written in a nationalistic style.

Since half a century ago, several generations of Chinese composers have written many characteristic piano compositions, many of them have stood a severe test through the decades and have become favorites of pianists and are performed all over the world. But we need to confess that we did not work so hard to promote our Chinese compositions. The reason is, first of all, we did not pay enough attention to our own compositions, and secondary, there were difficulties in publishing new works.

Now, the Shanghai Music Publishing House is publishing a whole series of piano compositions, called "Piano Works by Famous Chinese Composers", under the two chief editors Tong Daojin and Wang Qinyan. In this series, 18 most prominent Chinese composers are introduced with their best piano works. This is a very valuable music repertoire, which could be taken as an index of the development of Chinese piano music. Special meaning of this edition is that all the compositions were revised by the composers themselves and that they have added illustrations and background material about their creative intentions. Therefore, it's an authentic edition.

In the last twenty years, China is becoming of greater interest to the world. More and more western pianists perform Chinese piano pieces. Therefore, the publishing of this piano series is not only a great thing for the Chinese people, but also plays a big role in introducing China to the outside world and promoting China's new culture. We hope, many more composers will write piano compositions and many more pianists will perform Chinese compositions, to let the art of piano playing blossom in China.

2002.2.25

(Translation: Lu Ruiling)

总序 II

鲍蕙荞

祝贺上海音乐出版社《中国著名作曲家钢琴作品系列》丛书的面世，这的确是中国钢琴乐坛的一件大事。

20世纪30年代，贺绿汀先生以一曲清新的中国风格钢琴曲《牧童短笛》，为中国钢琴音乐的创作竖立了一座划时代的里程碑。

在其后的大半个世纪里，特别是中华人民共和国成立后的半个世纪里，中国几代作曲家继承传统、借鉴西方，创作了大量的钢琴作品。这是中西文化结合的产物，是20世纪中国逐渐向世界开放过程中涌现出来的，具有东方新民族乐派意味和中国音乐特征的钢琴作品。它虽然还没有形成系统，但它是世纪之交世界钢琴音乐文献中的一股清泉。

我认为，更好地演奏和弘扬中国钢琴音乐，应该是每一个中国钢琴家、钢琴教师和钢琴学子的使命和责任。如果德国没有巴赫、贝多芬、勃拉姆斯，以及众多钢琴家对他们伟大作品的诠释，就不会有以严谨、深刻著称的德国钢琴学派；同样，没有柴科夫斯基、拉赫玛尼诺夫、斯克里亚宾的大量作品及演奏，也就没有深沉、雄浑的俄罗斯钢琴学派；再同样，如果法国钢琴家们不弹德彪西、拉威尔，只弹贝多芬、拉赫玛尼诺夫，又怎么会有潇洒、细腻的法国钢琴学派呢？由此可见，世界上任何一个优秀的钢琴学派必然离不开那个国家伟大的作曲家们的大量作品，和那个国家优秀的钢琴家们对这些作品的演释。

如果我们真正为中国悠久的历史和古老的文明感到无比自豪和骄傲，真正被我们优秀的民族、民间音乐所激动，又真正乐于用心弹奏这些中国钢琴乐曲，那一定已经找到了成功演奏它们的一把金钥匙。

2006年2月于北京

Foreword II

Bao Huiqiao

Congratulations to the publication of "Series of Piano Works By Famous Chinese Composers" by SMPH, which is indeed an important event in the field of piano music in China.

In the 1930s, with his Chinese-style and refreshingly piano piece *Shepherd boy and Piccolo*, Mr. He Lvting built a milestone on the road of development of Chinese piano music.

For over half a century after – especially during the five decades after the establishment of People's Republic of China – generations of Chinese composers combined the Chinese tradition with western elements in their composing practice, which give birth to a wide range of piano pieces. This results from the hybrid of Chinese and western cultures, and these works – emerged during China gradually take its step into the international world in the 20th century – are the piano works that contain with both flavor of oriental new nationalistic elements and Chinese music characteristics. Although they have not form a huge scale, they are a warm spring flowing in the world's piano music literature during the turn of the century.

I believe that it is the mission and responsibility for every pianist, piano teacher as well as piano student of China to play and to promote the Chinese piano music. Suppose that Bach, Beethoven and Brahms have never exist in Germany, and suppose that no one have interpreted their immortal great works, it is hard to imagine that the existence of German school which known to the world for its strictness and insightfulness; also, without Tchaikovsky, Rachmaninov and Skryabin together with the performance of their works in the history of Russia, it is hard to imagine that the existence of Russian school which known to the world for its deepness and vigor; and again, suppose that the French pianists do not perform the pieces of Debussy and Ravel, but only play Beethoven and Rachmaninovs' works, then how is it possible that the unrestrained and exquisite French school exist? Therefore, any remarkable piano school in the world could not struggle to survive without numerous great piano works composed by the composers of that nation, and they still could not survive without the interpretation by excellent pianists from that nation as well.

If we really are proud of the historical heritage and civilization of China, and if we are not only excited with our ethnic and folk music, but also indulge ourselves into performing these piano pieces, I believe that we have found the golden key to successfully interpret them already.

2006.2, Beijing

(Translation: Duan Jinnan)

独树一帜的丁善德先生的钢琴创作



丁善德先生是中国现代著名作曲家、钢琴家、音乐教育家和音乐活动家。1911年生于江苏昆山，少时学习琵琶等民族乐器。1928年考入上海国立音乐专科学校预科，师从著名琵琶演奏家朱英主修琵琶，后转入钢琴系，师从俄国著名钢琴教师鲍里斯·查哈罗夫。1935年毕业时，成功地举行钢琴独奏音乐会，这是中国有史以来的首次钢琴独奏音乐会。丁善德毕业之后即被天津女子师范学院及上海音乐专科学校聘为钢琴教授，并创办上海音乐馆，担任馆长。从1940年代起丁善德开始涉猎作曲领域。

1947年，丁善德赴法国巴黎音乐学院学习对位、赋格等作曲课程，同时随法国“六人团”主要成员奥涅格及著名作曲教授布朗热深造。1949年毕业后回国，在上海音乐学院作曲系、钢琴系任教，先后任系主任、副院长等职。1950—1980年代，曾多次应邀担任重大国际钢琴比赛评委，并出席国际音乐学术会议，1980年代中期任中国音乐家协会副主席及上海音乐家协会名誉主席。

作为作曲家，丁善德教授以其博大精深，学贯中西的才智以及人称之为“鬼斧神工，出手不凡”的功力，创作了大量的音乐作品。丁善德在创作上的成就，被评论界认为不仅是个人的成功，亦代表了中国新音乐开始成熟阶段的一代人的成就。其音乐创作共有36个作品号，涵盖诸多体裁，主要在三个领域：艺术歌曲、室内乐、交响乐。其主要作品有：交响曲《长征》《新中国交响组曲》、交响诗《春》《交响序曲》《E小调弦乐四重奏》《C大调钢琴三重奏》；大合唱《黄浦江颂》以及大量的钢琴曲、艺术歌曲。

室内乐是丁善德先生创作的又一重心，其中钢琴曲又占据极其重要的地位。他的钢琴曲经历了40年代、50年代以及80年代这样三个时期。

40年代正值中国钢琴曲的初创时期，丁善德以《春之旅组合》《序曲三首》《中国民歌主题变奏曲》等成套作品独当一面，为当时的乐界注入活力，如《中国民歌主题变奏曲》是我国最早以民歌作为主题的一部钢琴变奏曲，为用对位技术处理民族音调进行变奏，开创了一个成功的先例，可说是其后中国钢琴界系列民歌主题变奏曲的“领头羊”。

在50年代中国钢琴创作初步繁荣的年代里，丁善德又以儿童组曲《快乐的节日》组曲，两首《新疆舞曲》《托卡塔（喜报）》等独占鳌头。这些作品形象鲜明可爱，技法新颖独到，成为音乐会上经久不衰的演出曲目。

80年代，钢琴界在经历了极左思潮的困惑和曲折后，丁善德的钢琴创作再度繁荣，并

有了新的发展。特别是对现代作曲技法的运用，达到了前所未有的高度。《儿童钢琴曲八首》《小序曲与赋格四首》《简易练习曲十六首》《小奏鸣曲》《回旋曲》《前奏曲六首》《谐谑曲》等独树一帜，体裁多样，每首都蕴含鲜明的艺术形象（练习曲亦不例外），在和声、对位、调性转换、结构处理方面更为娴熟，在中国调式和西欧调式之间的转化亦应对进退，游刃有余。

丁善德先生的钢琴曲是 1940—1980 年代中国钢琴曲创作的缩影，充分展示了作曲家本人的个性、才智和创造性的探索精神，在中国钢琴曲的历史发展进程中占有重要的一席之地。

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The Distinct Piano Composition of Ding Shande

Qian Yiping

Mr. Ding Shande is a well-known composer, pianist, music educator and activist in modern China. Born in 1911 in Kun Shan, Jiang Su province, Ding Shande studied several traditional Chinese instruments such as *Pipa* lute when he was young. In the year of 1928, he started to study in the pre-school in National Music Academy of Shanghai with Zhu Ying, who was a famous *Pipa* performing master during the time. Afterwards he turned to study the piano playing with Boris Zakharoff from Russia. When graduated in 1935, he successfully held a piano recital which was then considered as the first piano recital in the history of China. After his graduation, Ding Shande was invited to be the professor of the piano department in Women's Normal College of Tianjin and Music College of Shanghai. During that time he established the Shanghai Music Library and worked as the curator. Since 1940s, he stepped into the field of music composing.

In 1947, Ding Shande headed for French, he went to the Conservatoire de Paris to study counterpoint and fugue technique, and he also study with Arthur Honegger—who is the member of “Les Six”— and Boulanger for composing skills. When returning to China after graduation in 1949, he taught in the faculty of composition and piano in Shanghai Conservatory of Music (SHCM), and he has worked as dean and then the vice-president of SHCM. During the 1950s to 1980s, Ding Shande was often invited to be the judge of important international piano competitions and to attend the international music academic meetings. In the mid-1980s, he was in charge of the vice-president of Chinese Musicians Association and Shanghai Musician Association.

As a composer, Ding Shande's numerous works came from his comprehensive understanding of the Chinese and western culture, his music compositions were not only generally conceived as his personal success, but also represent the achievement of his generation of Chinese composers who lives in the process that Chinese music growing into the mature period. His piano pieces – with their various genres – are including 36 opuses, they mainly focus on three fields: art songs, chamber music and symphony works. Some of his well-known works include symphony *The Long March*, *Symphony Suite of New China*, symphonic poem *The Spring*, *The Symphony Overture*, *E minor Strings Quartet*, *C major Piano Trio*, choral work *Ode to the Huangpu River*, and a wide range of piano pieces and art songs.

The chamber music is another important field that Ding Shande worked on, in which the piano pieces take a distinguished high status. His piano compositions experienced the development of three stages, respectfully are 1940s, 1950s, and 1980s.

The 1940s was the primary period for Chinese piano music, Ding Shande's *Spring Suite*, *3 Overtures* and *Variations on the Chinese Folks Theme* are the dynamic elements that rushing into the world of Chinese music of that time. The *Variations on the Chinese Folks Theme* was the first

piano variations that composed according to Chinese folk songs, which experimentally tries to deal with the traditional folk elements with counterpoint technique, it could be considered as the ground work for the subsequent piano variations that composed on folk themes.

In 1950s, Chinese piano music developed steadily and became gradually flourishing. During that period, Some of Ding Shande's piano works – such as the *Children's Suite Happy Holidays*, *2 Xinjing Dancing Pieces*, *Toccata (Good News)* are well-known in China. These pieces, together with their unique performing techniques, successfully established a series of bright and lovely figures, and therefore became some famous pieces that frequently seem during the concert.

During the 1980s, after the experiences of the left-trend thoughts, Ding Shande's piano works once again survive from the confusion and torture. His compositions are developing steadily in the new period, and his absorbing of modern composing technique brought new elements into the pieces. His famous pieces during the period including *8 Piano Pieces for Children*, *4 Little Preludes and Fuges*, *16 Easy Studies for the Piano*, *Sonatina for Piano*, *6 Preludes and Scherzo*. All these works not only differs in their style, but also successfully create their own art figures (with no exception on the Etudes), they became more matured in aspects of harmony, counterpoint, tonality transformation and structure design. They deal with the Chinese traditional modal with western modal in its own special way.

Ding Shande's piano pieces miniature the Chinese piano music creation during 1940 to 1980, they thoroughly reveal the temperament, intelligent and venture spirit of the master, which hold an important status in the development history of Chinese piano music.

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(Translation: Duan Jinnan)