

University of Adelaide  
Elder Conservatorium of Music  
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**Portfolio of  
Original Compositions and Exegesis:  
To Fuse or To Confront – Five Compositions for  
Chinese Traditional and Western  
Orchestral Instruments**

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(B. Mus (Hons) 1996, MPhil 2000)

**Volume I**

**Portfolio of Compositions**

**Volume II**

**Exegesis**

Submitted in fulfillment of the requirements

for the degree of

Doctor of Philosophy

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**Volume I**  
**Portfolio of Compositions**

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## Volume II

### Exegesis

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## **Abstract**

This Ph.D. research explores the blending Chinese and western musical idioms. Research questions include: What are the criteria for choosing a new context for confronting the western and Chinese idioms? What is the aesthetic behind this new context in terms of sound quality? What particular compositional techniques are the best in the new context? How can structural coherence be maintained within the chosen aesthetic?

The submission consists of a portfolio comprising five compositions for Chinese traditional instruments together with western orchestral instruments and an Exegesis. The five compositions are: Five Studies for Three Instruments, A Character Piece, A Little Suite, Cycles of Destiny and Concerto Grosso for *sheng*, *erhu* and *pipa*. The aim of this portfolio is to explore possibilities for blending Chinese and western musical idioms through the compositional techniques of mosaic progression and juxtaposition. It examines the techniques in terms of the aesthetic standpoint, the confrontation of Chinese and western idioms as well as their application for structural coherence.

The portfolio consists of two volumes. Volume One presents the scores of the compositions with each one paginated separately. Volume Two presents the Exegesis which discusses significant technical features of the compositions. Three of the five compositions from the portfolio are recorded on a CD which accompanies this portfolio, namely, Five Studies for Three Instruments, A Little Suite and Cycles of Destiny. This CD should be of assistance in providing a clear impression of the music represented in the portfolio.

## Declaration

This thesis contains no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution, and to the best of my knowledge and belief contains no material previously published or written by another person, except where due reference has been made in the text of the thesis.

I give my consent to this copy of my thesis, when deposited in the University Library, being made available for photocopying and loan, subject to the provisions of the Copyright Act 1968 except for the compact disc which may not be duplicated and must be listened to in the Music Library only.

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Signed: \_\_\_\_\_  
Raymond Mok

Date: \_\_\_\_\_

## **Acknowledgements**

I am grateful to many people for help received in the course of working on this portfolio. Alas, I can list only a few.

My sincere gratitude is expressed particularly to my Principal Supervisor Dr. Graeme Koehne and to Co-supervisors Dr. Kimi Coaldrake and Mr. Stephen Whittington. Their supervision and encouragement are extremely precious to me. Without it, I would not have been able to complete this portfolio. I am also indebted to Professor Charles Bodman Rae for his comments on my compositions and exegesis.

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I also wish to express my sincere thanks to Dr. Chan Hing-yan, Supervisor of my M.Phil. study from 1999-2000. He first guided me towards the blending western and Chinese idioms through the compositional techniques of mosaic progression as well as juxtaposition that I have enhanced in my Ph.D. study.

My thanks must also go to the performers of the Chinese Traditional Ensemble from the China Conservatory of Music, the Ensemble Eclipse of Beijing Central Conservatory of Music, the Ensemble of Hong Kong Chinese Orchestra and Hong Kong Chinese Orchestra, who performed in the recordings on the CD which accompanies this submission.

Finally, my heartfelt thanks to my family for their support in seeing me through my postgraduate study.

## List of Works

<u>Name</u>	<u>Instrumentation</u>	<u>Movements</u>	<u>Duration</u>
1) Five Studies for Three Instruments	<i>Huqin</i> , piano, percussion	5	ca. 17 mins.
2) A Character Piece	<i>Sheng</i> , percussion, strings	1	ca. 15 mins.
3) A Little Suite	Chinese flutes, <i>sheng</i> , <i>pipa</i> , percussion	5	ca. 19 mins.
4) Cycles of Destiny	Chinese symphonic orchestra	1	ca. 8 mins.
5) Concerto Grosso for <i>sheng</i> , <i>erhu</i> and <i>pipa</i>	Symphonic orchestra	5	ca. 30 mins.
Total Time			ca. 89 mins.

## Contents for Compact Disc

Recordings on the accompanying CD are made from live performances, A Character Piece and *Concerto Grosso* for *sheng*, *erhu* and *pipa* have not been included on the CD.

Track	Title	Duration
1-5	Five Studies for Three Instruments	17 mins
6-10	A Little Suite (Recorded at Beijing Modern Music Festival, 02/06/2007)	16 mins
11-15	A Little Suite (Recorded at The International Society for Contemporary Music 24/11/ 2007)	19 mins
16	Cycles of Destiny	8 mins

### Performers:

Five Studies for Three Instruments

Zhang Zun Lian - *huqin*  
Li Min - piano  
Gao Shan - percussion

A Little Suite  
(Beijing Modern Music Festival 2007)

Yang Fan – Chinese flutes  
Wang Lei – *sheng*  
Lan Wei Wei – *pipa*  
Wang Shuai - percussion



A Little Suite  
(ISCM 2007)

Sun Yong Zhi – Chinese flutes  
Cheng Tak Wai – *sheng*  
Zhang Ying – *pipa*  
Liao Yi Ping – percussion  
Chew Hee Chiat - conductor

Cycles of Destiny

Hong Kong Chinese Orchestra  
Yan Hui Chang - conductor

# Five Studies for Three Instruments

for amplified *huqin*, amplified piano & percussion (1 player)

## 三聲五樂 (I)

莫健兒  
Raymond Mok  
2004

**A** *Rubato like a cadenza*

*erhu* (二胡) (D-G#) *ca = 60-66*

*sfp non vib.* *P cresc.* *pp* *sfp* *ffz* *ffz* *ffz* *p* *mp* *fp* *p* *ffz* *ffz* *ffz*

滑揉 (慢-快) *vibrato (slow-fast)* *accel* *accel* *mp* *用弓/擗齊拉* *use bow stick/* *hairs together* *accel..... rit*

*Piano*

*ffz* *strike strings with piam* *l.v.* *PI sempre*

*Percussion* (大堂鼓) (Chinese B.D.) *ffz* *ppp sempre*

*8va* *8va* *ffz*

*Scrape finger board over metal winding of strings*

**B**

*erhu* *ca = 60*

*sfp* *ffz* *ffz* *ffz* *p* *accel* *ffz* *ffz* *ffz* *ffz*

*come sopra* *accel* *ffz* *ffz* *ffz* *ffz*

*Pno* *ca = 60* *mf* *f* *mf*

*mute strings on keys* *3* *3*

*Perc.* *PI sempre*

(I)

C

(I)

erhu

22

gliss.  
gliss.

6

fffz

sfp

3

8<sup>va</sup> #

ca= 60

L.v.

mute strings

3

(allarg...)

3

3

3

5

3

7

mf

rit-----

Pno

Scrape finger board over metal winding of strings

8<sup>va</sup> #

fffz

L.v.

f

fff

8<sup>va</sup> #

gliss.

rapid gliss over strings (fingertip)

mf

Perc.

mf

pp

3

5-7

Detailed description: This musical score is for a piece titled '(I)' on page 3. It features three staves: erhu (top), piano (middle), and percussion (bottom). The erhu part begins at measure 22 with a sixteenth-note chord marked '6' and 'gliss.' (glissando), followed by a crescendo from *sfp* to *fffz*. The piano part starts with a 'Scrape finger board over metal winding of strings' instruction, followed by a triplet of eighth notes marked '8<sup>va</sup> #' and 'L.v.'. A tempo change to 'ca= 60' is indicated. The piano then plays a series of triplets of eighth notes, with the first marked 'f' and the second '(allarg...)'. The erhu part returns with a triplet of eighth notes marked '3' and 'f', followed by a five-note chord marked '5' and 'mf'. The piece concludes with a 'rit.' (ritardando) section featuring a triplet of eighth notes marked '3' and 'mf', and a final five-note chord marked '5-7' and 'pp'.

(II)

D

zhonghu  
中胡  
(G-D)

ca= 76-80 (Legatiss)

Homage to George Crumb

Piano

R.H. on keys  
ppp sempre

L.H. pizz (L.v.)  
ppp sempre  
PI, PIII  
sempre

Percussion

Vib  
use V.C bow  
ppp sempre

bowed harmonic (motor on, medium)  
L.v.

to suspended cymbal  
L.v.

strike strings with palm  
pp

scrape surface with coin in one rapid stroke  
p

E

♩ = 30-35

(鬼秘地 ghostly)

zhonghu

大力壓弦後  
漸回復正常音色 (A)  
 exert great pressure  
 to produce noiseful sound

多照 (A)  
f f

p < mf simile sfp < f

Ring piano start here (scherzando)

Piano

pizz. L.v.  
mf

ring on string A  
sempre gliss.

on key  
mp mp

Percussion

PIII sempre

Zhonghu

sfp 多照 (A)

sfp (A)

p < mf simile

f

sfp mf simile sf mf sf

p mf simile

rit.....

Pno

gliss. gliss.

pizz. L.v.  
mf

ring on string A  
sempre gliss.

str. B str. B

pizz. L.v.  
mf

ring on string B  
sempre gliss.

ring on string A  
sempre gliss.

string B  
sempre gliss.

pizz. L.v.  
mf

13

mf mp

pizz. L.v.  
mf

on keys 5

mp mf f

pizz. L.v.  
mf

on key

mf

5 5

mf accel mf accel

accel.....rit.....

Perc.

to vibraphone

(II)

**F**

12 找中音区 (A) 滑揉 vibrato

Zhonghu *fp*

Pno

ca=76-80 (Legatiss)

L.H. pizz (f.a.) *ppp sempre*  
P.I, P.III *sempre*

R.H. on keys *ppp sempre*

*pp* (evenly flowing)

L.H. on keys *pp* (evenly flowing)

5

bowed harmonic (motor on, medium)

*ppp* strike strings with plam

Perc.

to suspended cymbal *ppp sempre*

**Vib**

5

*p* < *L.v.*

scrape surface with coin in one rapid stroke

(III)

**G** = 135-140

zhonghu (G-D)

Piano

Percussion

Whip

木魚 Wood Blocks

mf simile

mp cresc.

mf

tr

7-10

gliss.

mf

ppp

**H**

mf simile

mp simile

fffz PI sempre

8va f

L.v. rapid gliss over strings (fingernail)

mute strings

+

(sim)

tr

8va f

L.v.

fffz

+

(sim)

8va f

L.v. rapid gliss over strings (fingernail)

Whip

木魚 Wood Blocks

sff

mp simile

9

zhonghu

Pno

Perc.

mf simile

f

mf simile

mf

mf

tr

7-10

gliss.

mf

ppp

**I**

mf simile

mf

+

(sim)

+

(sim)

mf

(III)

The score is divided into three main sections:

- Section 1 (Measures 14-10):**
  - zhonghu:** Starts with a glissando from measure 7-10, marked *mf* and *ppp*. A box labeled 'J' is above the staff.
  - Pno:** Features a melodic line with a *(sim)* marking and dynamic markings *sfz* and *sf*.
  - Perc.:** Includes a *mp* marking and a *sus.cymbal* instruction.
  - Strings:** Mute strings with *8<sup>va</sup>* and *ffz* markings.
- Section 2 (Measures 86-90):**
  - Pno:** *mf* marking, *L.v.* instruction, and *strike strings with palm* instruction.
  - Strings:** *mf* marking, *L.v.* instruction, and *PI sempre* instruction.
  - Perc.:** *mf* marking, *L.v.* instruction, and *鼓邊 edge* instruction.
- Section 3 (Measures 135-140):**
  - Pno:** *mf simile* marking, *L.v.* instruction, and a triplet of notes.
  - Strings:** *mf simile* marking, *L.v.* instruction, and a triplet of notes.
  - Perc.:** *mf* marking, *L.v.* instruction, and *gliss.* marking.
- Section 4 (Measures 10-15):**
  - zhonghu:** *mp* marking, *gliss.* marking, and *ppp* marking.
  - Perc.:** *ppp* marking.

Additional markings include *gliss.* in the zhonghu part and *gliss.* in the Perc. part. A box labeled 'J' is also present in the Perc. part.

大鼓鼓  
Chinese B.D.



**K**

$\text{♩} = 190-200$

(IV)

*banhu*  
(E-A)板胡

Piano

Temple blocks  
木魚

Percussion  
Chinese Tom-tom  
排鼓

高 (high)  
低 (low)

沙的  
Cantonese  
Operatic Drum

*f simile*

*senza P.I.* *ffz simile* *ffz* *ffz* *ffz* *ffz* *fffz*

*f simile*

*ffz* P.I.



*banhu*

Pno

Perc.

*f simile*

*mf*

*ffz* *ffz* *ffz* *ffz simile*

*senza P.I.*

排鼓  
Chinese Tom-tom

*f simile* *fffz*

**L**

(IV)

banhu

Pno

Perc.

*f simile*

*mf* *mf*

*mf* *f*

*ff simile*

*ffz simile*

*mf* *ffz*

*senza P.I.* *fz*

*fz fz fz*

*f simile*

*mf* *mf*

*mf* *f*

*ff simile*

banhu

Pno

Perc.

**M**

*ff simile*

*ff simile*

*ffz simile*

*ff simile*

*ff*

*ff simile*

*ff simile*

木魚  
Temple Blocks

梆鼓  
Chinese Tom-tom

*ffz*

*ff simile*

*ff*

*ff simile*

(IV)

*banhu*

*ff simile*

*mf*

*自由地 (freely)*

*Pno*

*ff simile*

*P.I.*

*ff simile*

*T. Bl.*

*ff*

*Perc.*

*ff simile*

梆鼓  
Chinese Tom-tom

*ff*

木魚  
Temple Blocks

梆鼓  
Chinese Tom-tom

*banhu*

*sf sf*

*mf*

*N*

*Pno*

*ff*

*T. Bl.*

*ff*

梆鼓  
Chinese Tom-tom

*ff*

*sub.*

*mp*

*ff*

*sub.*

*mp*

*ff*

*sub.*

*ffz*



(V)

**O** = 40-45

滑揉 (快-慢)  
vibrato from slow to fast to slow

滑揉 (快-慢)  
vibrato from fast to slow

erhu

Piano

Vibraphone

滑揉 vibrato

*mf*

3 2 1

on keys (actual sound = compound maj. 3rd above [A/F#])

*ppp sim.*

P1 5th part. harmonic

muted strings

9

*ppp sim.*

P1 8va *mf*

bowed harmonic

*ppp sim.*

(motor on, medium speed)

soft mallets

*pp simile*

1.v.

(use soft mallet)

*pp simile*

**P**

滑揉 (慢-快)  
vibrato from slow to fast to slow

vibrato from fast to slow

erhu

Piano

Vibraphone

*mf*

滑揉 (慢-快)  
vibrato from slow to fast to slow

3 2 1

3 2 1

3 2 1

3 2 1

3 2 1

*mf*

muted strings

+

+

9

*ppp sim.*

P1 8va *mf*

8va *mf*

8va *mf*

bowed harmonic

*pp simile*

*p*

1.v.

*p*

1.v.

*p*

1.v.

*p*

1.v.

*pp simile*

1.v.

(V)

erhu

Pno

Vibraphone

14

3 2 1

3 2 1

3 2 1

3 2 1

mf

f

mf

mf

ppp sim.

ppp sim.

pp

pp simile

mf simile

滑揉  
fast to slow

17

3 2 1

pp simile

Lv.

Lv.

# 調弦品竹

## A Character Piece for *sheng*, Percussion and Strings

莫健兒  
Raymond Mok  
summer, 2006

**A**  
(NOT CONDUCTED)

scrape with coin, one single stroke.  
*mp* *l.v.*

scrape with coin, one single stroke.  
*mp* *l.v.*

scrape with coin, one single rapid stroke.  
*mp* *l.v.*

• = ca 2-3 second, mysterious.

Sus. cymbal  
Small Gong  
Med. Gong  
Large Gong  
(very soft mallet)

*mp* *ppp sempre* *mp*

Chinese Singing Bowl (use handle of the mallet)

**Perc. 2:** start with single note after the entry of B, thereafter switch randomly between 3 notes and 2 notes segments, make a pause of 2-3" randomly after each segment, stop immediately after the beginning of C.

**B.D.:** run through A to the beginning of D

*mp* *ppp sempre*



**Conductor:** start B approximately here, and no need to synchronize with *sheng*. Keep repeating B until *sheng* and perc. 1 finish no.3, then complete the performing bar and move to CODA 1 on page 4.

(CONDUCTED MUSIC)

♩ = ca 35-40 (with serene majesty)

**Sheng:** enter no. 1 here, thereafter continue no. 2 and 3, no need to synchronize with the "conducted" music.

9

con. sord.  
*ppp sempre*

Vln. I

*ppp sempre*

Vln. II

*mp*

con. sord. div.  
*ppp sempre*

Vla.

*ppp sempre*

con. sord. div.  
*ppp sempre*

Vc.

*ppp sempre*

con. sord.  
*ppp sempre*

Db.

*ppp sempre*

12

Vln. I *ppp sempre*

Vln. II *mp*

Vla. *ppp sempre*

Vc. *ppp sempre*

Db. *ppp sempre*

Detailed description: This block contains the first three measures of a musical system. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The time signature changes from 8/4 to 5/4 and then to 6/4. The Violin I part has a crescendo and is marked *ppp sempre*. The Violin II part has a dynamic marking of *mp*. The Viola, Violoncello, and Double Bass parts all have a *ppp sempre* marking and a crescendo. The measures are numbered 12, 13, and 14 at the top.



14

Vln. I *ppp sempre*

Vln. II *mp*

Vla. *ppp sempre*

Vc. *ppp sempre*

Db. *ppp sempre*

Detailed description: This block contains the last three measures of the musical system. It features the same five staves as the previous block. The key signature has one flat. The time signature changes from 5/4 to 4/4. The Violin I part has a dynamic marking of *ppp sempre*. The Violin II part has a dynamic marking of *mp*. The Viola, Violoncello, and Double Bass parts all have a *ppp sempre* marking and a crescendo. The measures are numbered 14, 15, and 16 at the top.



1

(NOT CONDUCTED)

♩ = ca 90-94 (freely, like a cadenza)

sheng

mf <math>\leq</math> f sf mf <math>\leq</math> f sf mf <math>\leq</math> f rit

sheng

mf mp cresc. f

sheng

mp cresc. flutter. tonguing sff ca. 10''

Perc. 1

Stones

sf mf sf = ca 90-94 (freely)

2

sheng

mf <math>\leq</math> f sf mf <math>\leq</math> f sf mf sf accel.

sheng

mf mf mf cresc. mf mp

sheng

mp cresc. flutter. tonguing sff ca. 10''

Perc. 1

Stones

sf mf sf = ca 90-94 (freely)

3

sheng

sf sf sf sf sf

sheng

sff sff sff sf sff sf sff sf

Perc. 1

sf sff

sheng

mf sf sf mf sf sf sff sempre sff mf cresc. flutter. tonguing sff

Perc. 1

sff Stones sff

C

sheng

sf T

Perc. 1

mf Small B.D.

Perc. 2

mf Med. B.D.

Perc. 3

B.D. Med. B.D.

Per. 2: stop performing segments here and ready to perform Med. B.D.

B.D: run through A to the beginning of D

CODA 1

= ca 36-40 (with serene majesty) (CONDUCTED)

Vln. I

p < mf mp

Vln. II

mf mp

Vla.

pp mp

Vc.

ppp cresec mp

Db.

ppp cresec mp

= ca 90-94 (freely) (NOT CONDUCTED)

41

sheng *sff* *mf* *mf* *mf* *mf*

Perc. 1 *mf* *pp*

Perc. 2 *mf*

Vln. I *mf* *mp*

Vln. II *f*

Vla. *p* *mp*

Vc. *ppp cresc.* *mf* *mp*

Db. *ppp cresc.* *mf* *mp*

*ca 90-94 (freely) (NOT CONDUCTED)*



45

sheng *sf* *mf*

Perc. 1 *mf* *mf* *pp cresc.* *mp* (CONDUCTED)

Perc. 2 *mf* *pp cresc.* *mp*

Vln. I (CONDUCTED) *pp cresc.*

Vln. II *mf*

Vla. *pp cresc.*

Vc. *pp cresc.*

Db. *pp cresc.*

**D**

49 *sf p* *sff*

sheng

10

Perc. 1 *mp* *sff* to Tom-tom

Perc. 2 *mp* *sff* to Tambourine [mounted] (with drum sticks)

Perc. 3 *mp* *sff*

*ca. 128-136 (energetic)*

sen. sord. *non div.* *sf f mf sub.*

Vc.

sen. sord. *sf f*

Db.



51

Perc. 1 One Tom-tom *fz mf sub*

Perc. 2 Tambourine [mounted] (with drum sticks) *fz mf sub*

sen. sord. *sfz sfz sfz sffz*

Vln. I

sen. sord. *sfz sfz sfz sffz*

Vln. II

sen. sord. *div.* *tutti* *sfz sfz sfz sffz*

Vla.

sen. sord. *non div.* *sf f mf sub.* *f*

Vc.

Db. *sf f*

54

Perc. 1 *fz* 3 3

Perc. 2 *fz* 3 3

Vc. *non div.* *sf* *f* *mf sub.* *sf* *f*

Db. *sf* *f* *sf* *f*



56

Perc. 3 Small Chinese Cymbals *sfp*

Vln. I *sfz* *sfz* *sffz*

Vln. II *sfz* *sfz* *sfz* *sffz*

Vla. *div.* *tutti.* *div.* *tutti.*  
*sfz* *sffz* *sfz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vc. *f*

Db. *f*

58

sheng

T T

*mf sf mf sf* *mf < f*

Perc. 1

Whip

*sf*

Perc. 3

Vln. I

*sfz*

Vln. II

*sfz sfz*

Vla.

*sfz sfz sfz*

div.

Vc.

*mf < sf f mf sub.*

non div.

Db.

*mf < sf f*

Detailed description: This page of a musical score covers measures 58 to 61. The score is for a full orchestra and includes a sheng. The key signature is one flat (B-flat major/D minor) and the time signature is 4/8. The sheng part (measures 58-61) features a melodic line with dynamics *mf sf mf sf* and *mf < f*, and two trills marked 'T'. Percussion 1 (measures 58-61) plays a whip sound with a dynamic of *sf*. Percussion 3 (measures 58-61) plays a rhythmic pattern with a dynamic of *sfz*. Violin I (measures 58-61) has a dynamic of *sfz*. Violin II (measures 58-61) has dynamics of *sfz sfz*. Viola (measures 58-61) has dynamics of *sfz sfz sfz* and is marked 'div.' (divisi). Violoncello (measures 58-61) has dynamics of *mf < sf f mf sub.* and is marked 'non div.' (non-divisi). Double Bass (measures 58-61) has dynamics of *mf < sf f*. The score includes various musical notations such as trills, slurs, and dynamic markings.

62

Perc. 1 One Tom-tom

Perc. 2 Tambourine [mounted] (with drum sticks)

Vln. I

Vln. II

Vla.

Vc.

Db.

*sfz* *mf sub.* *sfz*

*sfz* *mf sub.*

*sfz*

*sfz*

*tutti.* *sfz*

*sf f mf sub.*

*sf f*

64

sheng

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf sf mf sf mf f*

*sf*

Glock. (hard mallets) *mf*

Bongos (with fingers)

Conga (with fingers) *mf*

Small Chinese Cymbals *sfp*

*sfz* *mf* *pizz*

*sfz* *mf* *pizz*

*sfz* *mf* *pizz*

*sfz* *sf f mf sub.* *mf* *pizz*

*sfz* *sf f* *mf* *pizz*

68

Perc. 1

*mf*

Perc. 2

*mf*



71

Perc. 1

*p*

Perc. 2

*p*

Vla.

*arco non div.*

*mf* *sf* *f* *sf* *f* *f* *sf* *f*

Vc.

*arco*

*sf* *f* *sf* *f* *sf* *f*

Db.

*arco non div.*

*sf* *f* *sf* *f* *sf* *f*



74

Perc. 1

(with drum sticks)

*fz*

Perc. 2

(with drum sticks)

*fz*

Vln. I

*arco sfz*

Vln. II

*arco sfz*

Vla.

*f* *f*



Musical score for measures 77-79. Percussion parts (Perc. 1 and Perc. 2) play triplets of eighth notes in 4/8 time, marked *fz* and *ffz*. Violin I and II parts play sixteenth-note triplets, marked *sfz* and *sfz*, with the instruction *sul ponticello*. Viola and Violoncello parts play sixteenth-note triplets, marked *sf*, *f*, *sf*, *f*, *sf*, *f*, and *sfz*. Double Bass part plays sixteenth-note triplets, marked *sf*, *f*, *sf*, *f*, *sf*, *f*, and *sfz*. The score concludes with *sff* and *sffp* dynamics.



Musical score for measures 80-82. Percussion parts (Perc. 1 and Perc. 2) play triplets of eighth notes in 4/8 time, marked *mf cresc.*. Violin I and II parts play sustained notes, marked *naturale* and *div.*, with *mf cresc.* dynamics. Viola and Violoncello parts play sixteenth-note triplets, marked *naturale* and *mf cresc.*. Double Bass part plays sustained notes, marked *p cresc.*.

82

Perc. 1 *mf cresc.* *sff* *l.v.* Glass Chimes

Perc. 2 *mf cresc.* *sff* *sff* *l.v.* Metal Chimes

Perc. 3 *mf cresc.* *sf* *l.v.* Sus. Cymbal

Vln. I *f* *sff* *sff* *3* *3* *sul ponticello*

Vln. II *f* *sff* *sff* *3* *3* *3* *3* *sul ponticello*

Vla. *f* *sff* *sff* *3* *3* *3* *3* *sul ponticello*

Vc. *f* *sff* *sff* *3* *3* *3* *3* *sul ponticello*

Db. *f* *sff* *sff* *3* *3* *sul ponticello*



85

Vln. I *mp* *mp* *div.* *naturale*

Vln. II *tutti.* *pizz.* *mf* *mf*

Vla. *non div.* *col legno sempre* *p* *p* *mf* *p sub.* *mf*

88

Vln. I *div.* *sul ponticello* *sf* *p* *naturale* *div.* *sul pont.* *mp* *mp* *sfp*

Vln. II *arco* *div.* *sul ponticello* *sf* *p* *tutti. pizz.* *mf* *mf* *p sub*

Vla. *col legno sempre* *p* *p* *mf* *p sub* *mf* *p sub*

Vc. *sul ponticello* *p* *div.* *sul ponticello* *sfp*

Db. *sul ponticello* *pp*



92

sheng *mf* *mf* *mf*

Perc. 1 Claves *mf*

Perc. 3 Glock. (hard mallets) *mf* *l.v.* (= ♩)

Vln. I *tutti. naturale* *mf*

Vln. II *arco* *mf*

Vla. *p* *naturale* *mf*

Vc. *p*

Db. *p*

94

sheng

Perc. 1  
4 Tom-toms

Perc. 2  
2 Timbales  
2 Tenor Drums

Vln. I

Vln. II

Vla.

Vc.

Db.

*f cresc.*

*mf*

*mf*

*div.*

*sff*

*div.*

*sfp*

*sfp*

*div.*

*sff*



97

sheng

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*mf*

*mf*

*sff*

*cresc.*

*cresc.*

*sff*

*div.*

*p*

*div.*

*p*

99

Perc. 1 Triangle *l.v.* 4 Tom-toms 12/8

Perc. 3 Glock. (= ♩) *mf* Bass drum 12/8

Vln. I *pp sempre* *div.* 12/8

Vln. II *pp sempre* *div.* 12/8

Vla. *p* 12/8

Vc. *p* 12/8

101

Vln. I *pp sempre* 12/8

Vln. II *pp sempre* 12/8

Vla. *tutti. pizz.* *mf* *mf* *tutti.* 12/8

Vc. *f* 3 12/8

Db. *f* 3 *tutti.* 12/8

102

Vln. I *pp sempre* 12/8

Vln. II *pp sempre* 12/8

Vla. *mf* 12/8

Vc. *f* 3 12/8

Db. *f* 3 12/8

103

4 Tom-toms

Perc. 1

2 Timbales  
2 Tenor Drums

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Db.

*sff* *f* *f sempre*

*sff* *f* *f sempre*

*sff* *f*

*pp sempre*

*pp sempre*

*mf* *mf*

*f* 3 *f* 3 3

*f* 3 *f* 3 *f* 3 3



106

Perc. 1

Perc. 2

Perc. 3

Vc.

Db.

*fz sempre*

*fz sempre*

*sfz* *sfp* *fz*

*fz* 3 *fz* 3

*fz* 3 3 3

110

Perc. 1 *fz sempre*

Perc. 2 *fz sempre*

Perc. 3 *sfp* *fz*

Vc. *fz*

Db. *fz*



112

Perc. 1 *fz sempre*

Perc. 2 *fz sempre*

Perc. 3 *fz* *sfp*

Vc. *fz*

Db. *fz*



114

Perc. 3 *cresc.*

Vc. *fz sempre*

Db. *fz sempre*

118 large Flexatone  
ca. 4 pitch

Perc. 1 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*  
*mf* *mf*

Perc. 3

Vln. II *tutti.* *f* *f*  
*3 3 3 3 3 3 3 3*

Vla. *tutti. arco* *f* *f*  
*3 3 3 3 3 3 3 3*

Vc. *f* *f* *f*  
*3 3 3 3 3 3 3 3*

Db. *f* *f* *f*  
*3 3 3 3 3 3 3 3*



121

Perc. 1 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*  
*mf*

Vln. II *f* *ff* *ff*  
*3 3 3 3 3 3 3 3*

Vla. *f* *ff* *ff*  
*3 3 3 3 3 3 3 3*

Vc. *ff* *ff* *ff*  
*3 3 3 3 3 3 3 3*

Db. *f* *ff* *ff*  
*3 3 3 3 3 3 3 3*



124

Perc. 1 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Perc. 2 Wind Machine

Vln. I *tutti.* *fff sempre*

Vln. II *ff* *fff sempre*

Vla. *ff* *fff sempre*

Vc. *ff* *fff sempre*

Db. *ff* *fff sempre*



127

Perc. 1 *gliss.* *gliss.* *gliss.* Large Gongs 3 *f l.v.*

Perc. 2 Med. Gongs 3 *f l.v.*

Vln. I *div.* *fff* *tutti.*

Vln. II *div.* *fff* *tutti.*

Vla. *div.* *fff* *tutti.*

Vc. *div.* *fff* *tutti.*

Db. *fff* *tutti.*

**E**

♩ = 110-122

passionate, poco a poco piu accel.  
as in Peking Opera

131

sheng

*f sempre*

Peking Opera Clapper Drum

Perc. 3

*f sempre*



146

sheng

Perc. 3

Vln. I

*f sempre*

*pizz*

Vln. II

*div.*

*f sempre*

*pizz*

Vla.

*f*

*f sempre*

*pizz*

Vc.

*f*

*pizz*

Db.

*f*

159

sheng

*f sempre*

Perc. 3

*f sempre*

Vln. I

Vln. II

Vla.

Vc.

Db.



171

sheng

Perc. 3

Vln. I

Vln. II

Vla.

*arco*  
*sf*

*arco*  
*sf*

*arco*  
*sf*

*f*

*f*

184

sheng

Perc. 3

Vln. I

Vln. II

Vla.

*pizz* *tutti* *pizz* *tutti*

*div.* *f* *f*

*div. pizz* *tutti* *div. pizz* *tutti*

*f* *f*

*div. pizz* *tutti* *div. pizz* *tutti*

*f* *f*



199

sheng

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Db.

*arco* *f* *f* *f* *f*

*arco* *div.* *tutti* *div.* *tutti*

*f* *f* *f* *f*

*arco* *f* *f*

*pizz.* *pizz.* *pizz.* *pizz.*

*f* *f* *f*

*pizz.* *pizz.* *pizz.* *pizz.*

*f* *f* *f*

209

*sheng*

*accel*

*accel*

*Agitato con passione*

*ff sempre*

Perc. 1

B.D (hit rim with wooden sticks)

*sfz sempre*

Perc. 2

small Chinese Cymbals

*sfz sempre*

Perc. 3

*accel*

*ff sempre*

*Agitato con passione*

Vln. I

*f* *f*

*div. pizz. accel*

*sfz sempre*

Vln. II

*f* *f*

*div. pizz. accel*

*sfz sempre*

Vla.

*f* *f*

*div. pizz. accel*

*sfz sempre*

Vc.

*pizz. pizz.*

*pizz. accel*

*sfz sempre*

Db.

*pizz. pizz.*

*pizz. accel*

*sfz sempre*

222

sheng

ff

Perc. 1

sf sf sf

Perc. 2

sf sf sf (dead stroke throughout)

Perc. 3

ff

Vln. I

sf sf sf sf sff

Vln. II

sf sf sf sf sff

Vla.

sf sf sf sf sff

Vc.

sff

Db.

sff



234

sheng

Perc. 2

Perc. 3

247

sheng

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

*sf*

*sf*

*tutti* *arco*

*sf*

*tutti*

*sf*

*tutti* *arco*

*sf*

**F**

♩ = 36-40 (slow, subito!)

264

sheng

Perc. 1  
Glock. (hard mallets) *sfz* *l.v.*

Perc. 2  
Thunder Sheet *sfz*

Perc. 3  
Glock. (hard mallets) *sfz* *l.v.*

♩ = 36-40 (slow, subito!)

(quater tone trill)

*tr* *gliss.*

Vln. I  
*non div.* *fffz* *fffz* *fffz* *fffz* *div.* *gliss sim.* *sfz*

Vln. II  
*non div.* *fffz* *fffz* *fffz* *fffz* *div.* *gliss sim.* *sfz*

Vla.  
*non div.* *fffz* *fffz* *fffz* *fffz* *div.* *gliss sim.* *sfz*

Vc.  
*arco* *fffz* *div.* *gliss sim.* *sfz*

Db.  
*arco* *fffz*



272

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

*gliss.*

*pp*

*pp*

*p*

*gliss.*

*gliss.*



276

Perc. 1

Perc. 2

Perc. 3

Vc.

Db.

Small Singing Bowl  
swirled harmonic

Finger Cymbal

Brass Drum

*ppp*

*mf*

*p*

*sffp*

*ppp*

*gliss.*

*p*

*p*

278

Perc. 1

Perc. 3

Vln. I

Db.

*pp sempre*

*mp* *sffp*

*mp* *sfz*



280

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

*mf*

*ppp*

*gliss. sul D legato*

*pp sempre*

*gliss. sul E legato*

*pp sempre*

281

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Db.

Perc. 1: run through to the end of section G.

• = ca 2-3 second, mysterious.

Chinese Small Singing Bowl

scrape with coin bowed harmonic

L.v.

*p* *mf* *ppp sempre* *mp*

Perc. 2: start with single note, thereafter switch randomly between 3 notes and 2 notes segments, stop immediately after CODA 2 of strings.

*mf* *sffp* to Stones

8va - 1

Sus. Cymbal  
Small Gong  
Med. Gong  
Large Gong

**Conductor:** start G approximately here, and no need to synchronize with others. Keep repeating until *sheng* and perc. 1 finish Ic, then complete the performing bar and move to CODA 2.

*mf* *sfz*



*sheng*: start Ia to Ic around here, no need to synchronize with the "conducted" music.

**G** ♩ = ca 35-40 (with serene majesty)

289

Vln. I

Vln. II

Vla.

Vc.

Db.

con. sord.

*ppp sempre* *ppp sempre* *ppp sempre*

*p*

*ppp sempre* *ppp sempre* *ppp sempre*

*ppp sempre* *ppp sempre* *ppp sempre*

*ppp sempre* *ppp sempre* *ppp sempre*

Perc. 2 Perc. 2: stop here

**CODA 2** con. sord.

Vln. I *ppp sempre* *pp*

Vln. II *p* *ppp sempre*

Vla. *ppp sempre* *ppp sempre*

Vc. *ppp sempre* *ppp sempre*

Db. *ppp sempre* *ppp sempre*



296

Perc. 1 Coda Coda

Vln. I *ppp sempre* *ppp sempre*

Vln. II *ppp sempre* *ppp sempre*

Vla. *ppp sempre*

Vc.

Db.

ca = 66-72 (cantabile, mestamente)

**Ia**  $\frac{4}{8}$  和 through out

sheng 298 *mf* *f* *mp* *rit*  $\frac{6}{8}$   $\frac{4}{8}$  *mf* *tr.*

Perc. 3 *sf* *mf* *sf* *Stones*



**Ib**  $\frac{4}{8}$

sheng 305 *mp* *f* *mf*  $\frac{6}{8}$

Perc. 3 *sf* *mf* *sf* *Stones*



**Ic**  $\frac{4}{8}$

sheng 312 *mp* *f* *mf* *rit*

Perc. 3 *pp* *Glock. (soft mallets)* *l.v.*

# 彩幻千層

A Little Suite for Chinese Flutes (one player)  
sheng, pipa and Percussion (one player)

莫健兒  
Raymond Mok  
2006

## (1)

ca = 42-48 (Slowly, mysteriously, broodingly)

### A

巴烏: 在此開始附件頁第一號, 不用和別的樂器同步。  
**bawu:** begin Appendix No. 1 on P.4 at approximate point as shown by arrow. This section is "NOT" synchronized with other instruments.

pp

笙 (21 reed)  
pipa  
Chinese Gongs (large, medium, small)

(act. sound)  
8va 2(8va) etc.

\* = (輪指 tremolo)

[pause for 3 second]

mf < sf f mp

mf < mf < sf sf mf f mf

Large Gong soft mallet p l.v.

Small Gong L.v. Med. Gong Large Gong soft mallet p

scrape with coin, one single rapid stroke

### B

巴烏: 在此開始附件第二號, 不用和別的樂器同步。  
**bawu:** begin Appendix No. 2 on P. 4 at approximate point as shown by arrow. This section is "NOT" synchronized with other instruments.

sheng

pipa

Perc.

scrape with coin, one single rapid stroke

soft mallet p l.v.

come sopra

bowed harmonic, use cello/DB bow, one single bow

scrape with coin, one single rapid stroke

sheng: 延長至巴烏完成第一號。  
**sheng:** hold these notes until **bawu** finish No. 1, then start section B.

(1)

**C**

巴烏：在此開始附件第三號，不用和別的樂器同步。  
*bawu*: begin Appendix No. 3 on P. 4 at approximate point as shown by arrow. This section is "NOT" synchronized with other instruments.

琵琶：延長至巴烏完成第二號。  
*pipa*: hold these notes until *bawu* finish No. 2, then start section C.

**D**

笙及敲擊：延長至巴烏完成第三號。  
*sheng and Perc.*: hold these notes until *bawu* finish No. 3, then start section D.

掃/拂

\* = 木聲 wood sound

(1)

*bawu*  $\text{mf} = 72-78$

*sheng*  $\text{ca} = 42-48$

*pipa*

*Perc.*

*mf* *mf* *mf* *p* *mf* *mf*

*p* *sfp*

*sffz sempre*

*mf* *sfp*

*Med. Gong* *soft mallet*  $\frac{3}{4}$  *mf* *sfp* *l.v.*

\* = use finer-nail



## 附件 Appendix

巴烏  
bawu第一號·約三十秒  
No. 1, ca. 30"

ca= 72-78 (Freely)

巴烏  
bawu  
(in F)

扭曲原音  
bend the pitch

port.

mf

sfp

f

mf

come sopra flz.

3

5

第二號·約三十秒  
No. 2, ca. 30"

(Poco a poco passionata)

flz.

mf

mf

mf

p

f

mf

f

port.

扭曲原音  
bend the pitch

with air sound

ca = 7"

3

3

第三號·約三十秒  
No. 3, ca. 30"

(With tension)

f

f

mf

ca = 5"

3

3

ca = 5"

ff

ff

f

f

ca = 5"

**E**  $\text{ca} = 120-130$  (Animato, ritmato)

**(II)**

**梆笛**  
ban dizi  
(E flat)

**笙**  
sheng

**Percussion**

Whip

Claves

Bongos with flat fingers

leggiero quasi danza

T = Hitting accent

*flz.*

*sff*

*sf*

*flz.*

*sff*

*sf*

*flz.*

*sff*

*sf*

*flz.*

*sff*

*sf*

*flz.*

*sff*

*sf*

*f*

[pause for 3 second]

*f*

[pause for 3 second]

*f sempre*

*f sempre*

*mp*

*mp*

**梆笛**  
ban dizi

**笙**  
sheng

**Perc.**

Tambourine

strike with palm

shake Tambourine around here

*flz.*

*sff*

*sf*

*flz.*

*sf*

*flz.*

*sf*

*flz.*

*sf*

*flz.*

*sf*

*flz.*

*sf*

*flz.*

*sf*

*f sempre*

*mf*

*cresc.*

*mf sempre*

*sfp*

*cresc.*

(II)

**F** **senza misura**

*flz.*  
ban dizi *sff*

*ca = 60-65*

*mp* *mp*

sheng *sff* *f* *rit* *sffp* *sfp* *sfp* *sfp* *5-7*

和 Throat-tongue

Perc. *sff* strike with palm *sff* Sus. Cymbal medium soft mallet

**G** *ca = 120-130 (Animato, ritmato)*

*flz.*  
ban dizi *sff*

*flz.* *sff* *sf* *sffz*

sheng *sfp* *sff* *sf cresc.* *flz.* *sffz*

[pause for 2 second]

Perc. Whip *sf* *sf* *mf cresc.* *mf* *sffz*

2 Chinese Wood Blocks  
2 Mounted Castanets

Bamboo Chimes

(III)

**H** ca = 40-44  
(mesto, melancholic)

**xun**

**琵琶 pipa**

**Perc.**

Cymbal

Timpani

Vibraphone

medium hard mallets, motor turns medium speed.

gliss. sempre

5

**Perc.:** a cymbal is placed on Timpani membrane, while executing a tremolo (with 2 soft sticks), make indicated pedal glissando, thereby bending the pitch of the cymbal.

X = note with air sound

mf

sfp

**3**  
[pause for 3 second]

air vibrato  $\square$  3  $\square$  3  $\square$

mf

mf

mf

(blend the pitch gradually)

**7**

**8**

**3**

搖指 fingered tremolo

ppp

pp sempre

glissando on one plate

come sopra

**3**

**Perc.:** bowed harmonic, use cello/DB bow, sustain the note as indicated.

L.v.

mp

mp

L.v.

ppp sempre

Ped.

**I**

**Pipa**

**Perc.**

Chinese small gong, use soft stick.

vibraphone

ppp

pp sempre

pp

L.v.

Ped.

**3**  
[pause for 3 second]

come sopra

Cymbal

Timpani

gliss. sempre

5

hold pedal down throughout

**11**

**8**

**12**

**8**

**xun**

come sopra

air vibrato  $\square$  3  $\square$

mf

sfp

f

f

f

f

f

glissando on one plate

come sopra

L.v.

L.v.

L.v.

ppp

mp

mp

mp

(III)

*ppp* *ppp* *pp sempre*

*come sopra*  
vibraphone

*ppp sempre*

Chinese small gong.  
use soft stick. *l.v.* *pp*

**3**  
[pause for 3 second]

*come sopra*  
Cymbal *rit* *ppp*

Timpani *5*

**7/8** **4/8** **4/8**

(IV)

senza misura

J

sheng ca = 132-142 (freely, scherzando, energico)

X = 煞音

pipa

Perc. Sleighbells

哼唱  
sing and perform  
the notes together

ca = 70-74 (slow, mesto)

ca = 70-74 (slow, mesto)

K

sheng ca = 132-142 (scherzando, energico)

pipa

Perc. Guiro

哼唱  
sing and perform  
the notes together

ca = 70-74 (slow, mesto)

ca = 70-74 (slow, mesto)

2 Maracas

(IV)

13

sheng

pipa

Perc.

**L**

ca = 132-142

ca = 70-74 (slow, mesto)

*p sempre*

*sf*

*sff*

*mp*

*p*

*pp*

3

6

*tr*

*sf*

*sfp*

*sf*

*sff*

*sf*

*sf*

*sf*

17

sheng

pipa

Perc.

ca = 132-142

ca = 70-74 (slow, mesto)

*sf*

*sf*

*sff sempre*

*mf sempre*

*pp*

*l.v.*

*mp sempre*

**3**

[pause for 3 second]

*sf*

*sf*

*sff sempre*

*mp sempre*

**Attacca subito**

(V)

M

ban dizi in G

sheng

pipa

Perc.

ca = 132-142 (agitando, espressivo)

*mf sempre*

*sf* *mf*

*mf sempre*

小雲鑼 2 Chinese Samli Gongs (different size and mounted)

擊邊 edge

鐘心 centre

*mf*

*mf*

沙的 Cantonese Operatic Drum

come sopra

*mf sempre*

小雲鑼 *mf*

2 Chinese Samli Gongs

ban dizi

sheng

pipa

Perc.

10 8

*cresc.*

*f sempre*

(虛按 slight touch)

*mf*

*f cresc.*

*mf*

小雲鑼 擊邊 edge

鐘心 centre

*mf*

擊邊 edge

*mf cresc.*

*f sempre*



(V)

33

ban dizi

sheng

pipa

Perc.

*sf mf* *sf mf* *f sf* *f sf* *sf sempre* *sf* *sf* *sf*

*f* *f cresc.* *f cresc.*

*f sempre*

沙的

*f* *f sempre*

54

ban dizi

sheng

pipa

Perc.

*f sempre* *mf* *mf* *f cresc.*

*sf mf* *sf mf* *sf mf* *mf < sf* *sf* *mf* *sff* *sf* *mf* *sff* *sf* *sff* *sff* *sff cresc.*

*f sempre*

*cresc.* *fp sub.*

84

ban dizi *sff* *sff* *mf*

sheng *sff* *sff* *sff* *sff*

pipa *mf* *mf* *mf* *f* *sf*

Perc. *sff* *sff* *sff*

**(V)**

**N** 散板 *senza misura*

ca = 132-142

*sfp* *sfp* *sfp*

*sfc* *sfc* *sfc* *sfc* *sfc*

*sfp* *sfp* *sfp*

小雲鑼 擊邊 edge *mf* *sf*

鐘心 centre *L.v.*

Bongos (use drum sticks) *mp* *mp* *mf*

dead stroke *3* *naturale*

little rit.

92

ban dizi *sfp* *sfp* *sfc* *f sempre*

sheng *ca = 132-142* *sf* *mf* *mf* *mf*

pipa *mf* *mf* *mf* *gliss.* *gliss.*

Perc. *mf* *mf* *mp*

Bongos *mf* *mf* *mp*

dead stroke *naturale*

鐘心 centre *L.v.* *L.v.* 沙的 *f sempre*

*ban dizi*

*f sempre*

*ff sempre*

*ff cresc.*

*sheng*

*mf sf* *mf sf* *mf* *mf* *f sf* *f sf* *ff sempre* *ff cresc.*

*pipa*

*gliss.* *gliss.* *gliss.* *gliss.* *ff sempre* *ff cresc.*

**掃/拂**

*Perc.*

沙的 *f sempre* 小雲籠 *ff* 沙的 *f sempre* *ff cresc.*

Bongo *f*

**123**

*ban dizi*

*fffz* *fffz* *fffz*

**散板**  
**Rubato**

*sheng*

*fffz* *fffz* *fffz*

**掃、絞四弦，並作多次波浪推復。**

*pipa*

*fffz* *fffz* *fffz* *fffz* *fffz*

*tr* *gliss.* *gliss.* *fffz* *p sempre* *mf*

**5-8** *ca = 132-142* **5**

*mf*

**哼唱**  
sing and perform the notes together

*Perc.*

*fffz* *fffz* *fffz* *pp sempre* *lv.*

Sus. cymbal soft mallets

(V)

ca = 132-142

ca = 132-142

ban dizi

5 5 5-7 7

mp mp mf f sfz sfz f f f f f f sempre

accel.-----

cresc.

ban dizi

sheng

pipa

Perc.

Bongo

143

P

mf come sopra

mf

ff cresc.

f cresc.

sf

mf

mf

f sempre

sf sim

gliss. gliss. gliss.

f

f

+

f sempre

小鑼 擊邊 edge

dead stroke

mf sempre

f

沙的

小鑼 Lv. Lv.

沙的

f sempre

+

+= (虛按 slight touch)

(V)

ban dizi *f sempre* *f sempre* *f sempre*

sheng *sf sf sf sf f sempre sf sf sf sf f sf f sf*

pipa *mf gliss. gliss. gliss. sf f sempre f sempre mf gliss. gliss. sf*

Perc. 小雲鑼 *L.v. sf sf f f sempre* 沙的 鑼心 centre *L.v. f sempre* 小雲鑼 *L.v. f sempre*

170

ban dizi *sffz sfp* *gliss. sfp*

sheng *f cresc. rit sffz* *gliss. sfp*

pipa *mf gliss. gliss. gliss. gliss. gliss. sf cresc. sffz* 伏 *gliss. sfp*

Perc. 鑼心 centre *sim. mf cresc. 擊邊 edge f cresc. 擊邊 edge rit sffz* 鑼心 centre *L.v. sffz* 擊邊 edge *L.v. sffz* Glass chimes *L.v. sffz* one single rapid stroke



10

Perc. I Sleighbells *ppp* as from afar

Perc. II Small Chinese Singing Bowl with hard mallet *ffz*

Perc. III Med. Chinese Singing Bowl with hard mallet *ffz*

Perc. IV Large Chinese Singing Bowl with hard mallet *ffz*

yangqin 扬琴

pipa 琵琶 *come sopra* *ffz*

zhongguan 中阮 *come sopra* *ffz*

daruan 大阮 *come sopra* *ffz* *mf*

gao hu 高胡 *sfp* *non vib.* *f* *gliss.* *1/4 tone*

erhu 二胡 *sfp* *non vib.* *f* *gliss.* *1/4 tone*

zhong hu 中胡 *sfp* *non vib.* *f* *gliss.* *1/4 tone*

ge hu 革胡 *sfp* *non vib.* *f* *gliss.* *1/4 tone*

bass ge hu 低音革胡 *arco* *f* *gliss.* *1/4 tone*

**弦乐: 1/4 的颤音演奏。**  
**All strings: make a very slow glissando while continuing the whole-step quartet tone trill.**

13

Perc. I  $\text{3}/4$   $\text{5}/4$   $\text{5}-7$   $\text{4}/4$   $\text{5}/4$

Perc. II  $\text{3}/4$   $\text{5}/4$   $\text{5}-7$   $\text{4}/4$   $\text{5}/4$

Perc. III  $\text{3}/4$   $\text{5}/4$   $\text{5}-7$   $\text{4}/4$   $\text{5}/4$

Perc. IV  $\text{3}/4$   $\text{5}/4$   $\text{5}-7$   $\text{4}/4$   $\text{5}/4$

a Cymbal is placed on Tampani membrane, while executing a tremolo (with 2 soft sticks) make indicated pedal glissando, thereby bending the pitch of the Cymbal.

Bass Drum (should be laid flat) with wooden sticks *pp*  $\text{5}-7$  hit rim *sfz*

*sfz* *sfz*

yangqin 扬琴

*div.*  $\text{3}/4$   $\text{5}/4$   $\text{5}-7$   $\text{4}/4$   $\text{5}/4$  *L.v.*

*ppp* as from afar

pipa 琵琶

*come sopra*  $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$

*ffz* *sfz* *sfz*

zhongruan 中阮

*come sopra*  $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$

*ffz* *sfz* *sfz*

daruan 大阮

*come sopra*  $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$   $\text{5}$   $\text{5}-7$

*ffz* *sfz* *sfz*

gaohu 高胡

$\text{5}-7$   $\text{4}/4$   $\text{5}/4$

erhu 二胡

$\text{5}-7$   $\text{4}/4$   $\text{5}/4$

zhonghu 中胡

*tr* *aliss.*  $\text{5}-7$   $\text{4}/4$   $\text{5}/4$

gehuhu 革胡

*tr* *aliss.*  $\text{5}-7$   $\text{4}/4$   $\text{5}/4$   $\text{pizz}$   $\text{5}$   $\text{5}-7$

*sfz*

bass gehu 低音革胡

*tr* *aliss.*  $\text{5}-7$   $\text{4}/4$   $\text{5}/4$   $\text{pizz}$   $\text{5}$   $\text{5}-7$

*sf sfz*



17

Perc. III

Perc. IV

yangqin 揚琴

pipa 琵琶

zhongruan 中阮

daruan 大阮

gao hu 高胡

erhu 二胡

zhonghu 中胡

gehu 革胡

bass gehu 低音革胡

hit rim

sfz

div. sfz

sffz

come sopra

sf

non vib.

div. ppp

div. non vib. ppp

sfz

pizz

sf sfz

**指揮:** 當第六至第七拍 1/2 吹奏最後樂句時，完成當下拍子  
 后從開始第七頁的 Coda A。  
**Conductor:** keep repeating B, while listening  
 the last phrase of Circle 3 by *soprano suonas* 1/2,  
 then finish the current beat, move to Coda A on page 7.

20

Perc. III stop here

**B**

(with serene majesty)

gao hu 高胡

erhu 二胡

zhonghu 中胡

gehu 革胡

bass gehu 低音革胡

ppp

ppp sempre

div. non vib.

ppp sempre

div. non vib.

ppp sempre

arco non vib.

ppp sempre

第五/六頁的三個音樂圈約在此處開始，不用和樂隊同步。  
 Music of Circles 1-3 on page 5/6 begin here and  
 do not need to synchronize with other instruments.

三個音樂團(各自演奏一遍): 喜慶的、充滿地!  
 音樂團二/三請站立於上層觀眾席左右兩側。  
 The Circle Music: Joyously and exuberantly!  
 Circles 2/3 stand on the left and right sides of upper balcony.  
 1. 音樂團一在第四頁箭頭處開始。  
 Begin Circle 1 at arrow cue on page 4 (approx.)  
 2. 音樂團二在音樂團一完成第一小節前開始。  
 Begin Circle 2 before *alto suona* of Circle 1 completes first bar.  
 3. 音樂團三在音樂團二完成第一小節前開始。  
 Begin Circle 3 before *bangdi, qudi/sheng* of Circle 2 complete their first bar.

音樂團一  
**Circle 1**  
 Not Conducted

**Allegro** ♩ = 110-120

24 *xindi 1/2* 新笛 *a2*  
*sf sf sf sfz sffz* *提示中音喇叭 cue alto suona*

*alto suona* 中音喇叭  
*sf sf f* *滑音*

Perc. IV Finger Cymbals *mf* *L.v.* *mf* *L.v.* *mf* *L.v.*

26 *xindi 1/2* 新笛 *a2*  
*sfz sf sfz sfz* *提示中音喇叭 cue alto suona*

*alto suona* 中音喇叭  
*sf sfz sfz sfz* *滑音*

Perc. IV *mf* *L.v.* *mf* *L.v.*

音樂團二  
**Circle 2**  
 Not Conducted

**Allegro** ♩ = 110-120

28 *bangdi* 梆笛 *solo sf sf sfz sfz* *提示喇叭2 cue suona 2*

*qudi* 曲笛 *solo sf sf sfz sfz* *提示喇叭2 cue suona 2*

*sheng* 笙 *solo sf sf sfz sfz* *提示喇叭2 cue suona 2*

*soprano suona 2* 高音喇叭 *solo f sf sf sfz* *提示喇叭2 cue suona 2*

31 *bangdi* 梆笛 *solo sf sf sfz sfz* *提示喇叭2 cue suona 2*

*qudi* 曲笛 *solo sf sf sfz sfz* *提示喇叭2 cue suona 2*

*sheng* 笙 *solo sf sf sfz sfz* *提示喇叭2 cue suona 2*

*soprano suona 2* 高音喇叭 *sf sfz sfz sf sfz* *提示喇叭、曲笛/笙 (cue bangdi/qudi/sheng)* *滑音*

**音樂團三**  
**Circle 3**  
 Not Conducted

Allegro ♩ = 110-120

33

*bangdi*  
梆笛

*qudi*  
曲笛

*sheng*  
笙

*soprano suona 1*  
高音唢呐

*solo* *sfc* *sf* *sffz* *sffz*

提示唢呐1  
cue suona 1

提示唢呐1  
cue suona 1

提示唢呐1  
cue suona 1

*solo* *f* *sf* *sffz*

提示梆、曲笛/笙  
(cue bangdi/qudi/sheng)

滑音

35

*bangdi*  
梆笛

*qudi*  
曲笛

*sheng*  
笙

*soprano suona 1*  
高音唢呐

*solo* *sf* *sf* *sffz* *sffz* *sffz*

提示唢呐1  
cue suona 1

*solo* *sf* *sf* *sffz* *sffz* *sffz*

提示梆、曲笛/笙  
(cue bangdi/qudi/sheng)

滑音

滑音

滑音

38

*bangdi*  
梆笛

*qudi*  
曲笛

*sheng*  
笙

*soprano suona 1*  
高音唢呐

*sffz* *sffz* *sffz* *sffz*

提示唢呐1  
cue suona 1

提示唢呐1  
cue suona 1

提示唢呐1  
cue suona 1

2.

(cue soprano suona 2)

滑音 滑音

soprano suona 1  
高音唢呐

soprano suona 2

唢呐 2 約在這裡開始，不用和別的樂器同步。  
suona 2 starts here, no need to synchronize others.



指揮：約在這裡開Coda A/B.  
Conductor: start Coda A/B here. (approx.)

soprano suona 1  
高音唢呐

soprano suona 2

gliss.

ffz

唢呐 2 在些處等待唢呐 1，一起演奏長音和作滑奏。  
soprano suona 2 wait for soprano suona 1 to perform the fermata note here, then make the glissando together to end the circle music.



Presto ♩ = 168-176

Coda A

42

小鑼  
Chinese Small Gong

小鈸  
Chinese Small Cymbal

大鈸  
Chinese large Cymbal

板鼓  
Chinese Operatic Drum

Perc. I

Perc. II

Perc. III

Perc. IV

mf cresc.

ffz

x 4

第五/六頁的三個音樂圈約在此處再開始，不用和樂隊同步。  
 Music of Circles 1-3 on page 5/6 begin here again and do not need to synchronize with other instruments.

51

Perc. II Thunder Sheet

Perc. III Flexitone (make ca. 4 pitch)

Perc. IV

yangqin 揚琴

pipa 琵琶

zhongruan 中阮

daruan 大阮

\* (輪指) \*

弦樂: 1/4 的顫音滑奏。  
 All strings: make a very slow glissando while continuing the whole-step quartet tone trill.

Largo ♩ = 40-48

gaohu 高胡

erhu 二胡

zhonghu 中胡

gehu 革胡

bass gehu 低音革胡

sfz

gliss.

div.

fff

**指揮:** 重複C至嗩吶1/2 吹奏最後樂句時，完成當下拍子后便開始 此頁下面的Coda B。  
**Conductor:** keep repeating C, while listening the last phrase of Circles 2/3 by *suonas 1/2* then finish the current beat and move to Coda B at the bottom of this page.

**C** (with serene majesty)

54

gaohu 高胡

erhu 二胡

zhonghu 中胡

gehu 革胡

bass gehu 低音革胡

div. non vib.

ppp sempre



Presto ♩ = 168-176

**Coda B**

57

Perc. I 小鑼 Chinese Small Gong

Perc. II 小鈸 Chinese Small Cymbal

Perc. III 大鈸 Chinese large Cymbal

Perc. IV 板鼓 Chinese Operatic Drum

mf cresc.

ffz

mp

dead stroke

Large Tam-tam soft mallet

Largo ♩ = 40-48

5 **D** Medium Singing Bowl swirled harmonic to the end of the music.

Perc. I *pp*

Perc. II Small Chinese Singing Bowl with hard mallet *ffz*

Perc. III Med. Chinese Singing Bowl with hard mallet *ffz*

Perc. IV Large Chinese Singing Bowl with soft mallet *mf* Large Chinese Singing Bowl with hard mallet *ffz*

*pipa* 琵琶 *mp*

*zhongruan* 中阮 *mp*

*daruan* 大阮 *mp*

**D**

*gao hu* 高胡 *div.* smoothly as from afar *ppp*

*erhu* 二胡 *div.* *mp*

*zhong hu* 中胡 *div.* smoothly as from afar *ppp*

*ge hu* 革胡 *div.* smoothly as from afar *ppp*

*bass ge hu* 低音革胡 *ppp*

不需指揮，嗩吶1約在這裡開始並需在D處看總譜，不用和樂隊同步。  
Not conducted, *suona 1* reads score from D, perform approx. here, no need to synchronize with other instruments.

72

soprano *suona 1*  
高音嗩吶

Allegro

*fp*

3

Largo

Perc. II

soft mallet

5/4

*mp*

Perc. III

soft mallet

5/4

*mp*

Perc. IV

soft mallet

5/4

*mp*

*pipa*  
琵琶

*mp*

*zhongruan*  
中阮

*mp*

*daruan*  
大阮

*mp*

*gaohu*  
高胡

*ppp*

*erhu*  
二胡

*mp*

*zhonghu*  
中胡

*ppp*

*gehu*  
革胡

*ppp*

*ppp*

*ppp*

*ppp*

指揮：待嗩吶1完成樂句后才開始下一個小節。  
Conductor: wait for *suona 1* finishing the music phrase, then start the next bar.



76

Perc. II

Perc. III

Perc. IV

gehu  
革胡

bass gehu  
低音革胡

*p*

*p*

*p*

*ppp*

*ppp*



唢呐1/2在此開始並需在D處開始看總譜，不用和樂隊同步。  
Not conducted, *suonas 1/2* read score from D, perform approx. here, no need to synchronize with others.

77

**Allegro**

**Largo**

soprano suona 1  
高音唢呐

soprano suona 2

Perc. I

Perc. II

Perc. III

Perc. IV

*mp*

*mf*

*pppp*

*pp*

*pp*

*ppp*

*pp*

*ppp*

指揮：待唢呐1/2完成樂句后才開始下一個小節。  
Conductor: wait for suona 1/2 finishing the music phrase, then start the next bar.

zhonghu  
中胡

gehu  
革胡

bass gehu  
低音革胡

*ppp*

# Concerto Grosso for *sheng, erhu and pipa*

Raymond Mok  
2008

**1** Largo  $\text{♩} = 40-44$

**Ripieno**  
Conducted music

(I)

Horn in F  
solo 1  
*mp* *pp*

Horn in F  
solo 1  
*mp* *pp*

Trumpet in Bb  
solo 1  
= *gliss.*  
*mp* *pp*

Trombone  
*mp* *pp* *mp* *pp* *mp* =

Percussion I  
Tubular bells  
*L.v.*  
*mp*

Violin II  
*con. sord.* *ppp*

Viola  
*con. sord.* *ppp* *gliss.* *ppp*

Violoncello  
*con. sord.* *ppp* *ppp*

Double Bass  
*con. sord.* *ppp* *gliss.* *ppp*



**Conductor:** at Rehearsal No. 2, brass and Perc. I should only play during the first and third repeats.

**2**

Hn.  
*mp* *pp* *mp* *pp*

Hn.  
*mp* *pp* *mp* *pp*

Tpt.  
*mp* *pp* *mp* *pp*

Tbn.  
*pp* *mp* *pp*

Perc. 1  
*L.v.* *mp* *L.v.*

Perc. 3  
Small Gong bowed harmonic  
*L.v.* *pp* *L.v.* *pp* *L.v.* *pp*

Vln. I  
*con. sord.* *ppp* *gliss.*

Vln. II  
*ppp*

Vla.  
*gliss.* *ppp*

Vc.  
*ppp*

Db.  
*ppp* *gliss.*

**Conductor:** "Concertino" section enters approx. here, no need to synchronise with the conducted music.

3 Concertino Not conducted

♩ = 90-98

20

Hn. *mp*  $\rightrightarrows$  *pp*

Hn. *mp*  $\rightrightarrows$  *pp*

Tpt. *mp*  $\rightrightarrows$  *pp*

Tbn. *mp*  $\rightrightarrows$  *pp*

Perc. 1 *mp* *l.v.*

Perc. 2 Sus. Cymbal *sf* *l.v.* scrape with coin, single rapid stroke.

Perc. 3 *pp*  $\leftarrow$  *l.v.* *pp*  $\leftarrow$  *l.v.*

erhu *sf* *mp* *Rubato* *+* = L.H. Pizz. *sf*  $\rightrightarrows$  *p*

Vln. I

Vln. II

Vla.

Vc. *gliss.*

Db. *gliss.*  $\rightrightarrows$  *pppp*



29

Perc. 2 large Gong soft mallet *mp* *l.v.*

erhu *sf* *mf* *ca. 5"* *sf* *3"* *ppp* *mf* *accel* *mf* *mp* *p* *mf* *mp* *mf*

33

Perc. 2 *pp*

sheng *mp* *sff* *mf* *sff* *mf*

erhu *sfz* *mp p* *mp p* *mf* *accel*

pipa *mp* *mp* *sfz*

+ = accent with interval 5th apart ( )

+ = dead stroke

erhu enters approx. here, and no need to synchronize with sheng

pipa enters approx. here, and no need to synchronize with others

sheng and erhu should coordinate with each other here.

37

Perc. 2 2 Maracas *sfz* *mp* *mp* *3''*

sheng *mf* *sfz* *mp* *mp* *3''*

erhu *mf* *sfz* *mp p* *mp p* *3''*

pipa *mp* *mp* *sfz* *3''*

pipa enters here, and should synchronize with others

Perc. 2 follows pipa immediately

41

sheng *mf* *f* *sf*

erhu *mp* *sf* *sf* *mf*

**Concertino ends here**      **4** *Largo*

Picc. 2

Fl.

Perc. 2 *Bamboo Chimes*

sheng

erhu

pipa

**Conductor:** when hearing this accented gesture by sheng, erhu, pipa and perc, complete the current bar and start performing the Coda A.

**Coda A**

Vla.

Vc.

Db.



Picc. 1

Fl.

Ob.

Cl.

Vin. II

Vla.

Vc.

Db.

53

Piccolo

Fl.

Ob.

Cl.

Tbn.

Vla.

Vc.

Db.



58

Piccolo

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc. 2

Perc. 3

Db.

Metal Chimes

Sus. Cymbal

( II )

5

Allegro ca = 115 - 120

Perc. 1 Bongos with flat fingers *mp* *mf* *mp* *mf*

Perc. 2 Small Bass Drum use wooden stick *mp*

Perc. 3 Bass Drum use mallet *sf* *sf* *mf* *mp* *mp*

Hn. con sord. *sf* *sf* *sf* *sfp* *sf*

Hn. con sord. *sf* *sf* *sf* *sfp* *sf*

Tbn. con sord. *sf* *sf* *sf* *sfp* *sf*

Perc. 1 *mf* *sf*

Perc. 2 *mf* Small Bass Drum use soft mallet

Perc. 3 *mp*

erhu *f sim.*

Perc. 1 *mp* *mf* *mp* *mf* *sim* *mf*

Perc. 2 *mp* *mp* *mf*

Perc. 3 *mf*

6 scherzando

Cl. *a2* *mf* *f*

Bsn. *pp* *mf*

Perc. 1 *sf*

Perc. 2 *sf* *f* *sf* *mp*

Perc. 3 *sf* *f* *mp*

105 a2

Fl. *mf* *f* *mf* *sf* *f*

Ob. *mf* *f* *f* *ff* *mf* *sf* *f*

Cl. *mp* *f* *ff* *mf* *sf* *f*

Bsn. *mf* *f* *f*

Perc. 2

Perc. 3



112

Fl. *f* *ff* *mf* *f* *f*

Ob. *f* *ff* *mf* *f* *f* *ff* *f*

Cl. *f* *ff* *mf* *f* *f* *ff* *f*

Bsn. *f* *ff* *mf*

Perc. 2 *f* *ff*

Perc. 3 *f*

Vla. senza sord. *pizz* *f* *f* *sf*

Vc. senza sord. *pizz* *f* *f* *sf*

Db. senza sord. *pizz* *f* *f* *sf*



119

Fl. *sf* *f* *f* *ff* **7** *marciata*

Ob. *sf* *f* *f* *ff*

Cl. *sf* *f* *f* *ff*

Bsn. *mf* *f* *f* *f* *ff*

Hn. *sf* *mf* <

Hn. *sf* *mf* <

Tbn. *sf* *mf* <

Perc. 1 Sus. Cymbal hard mallet dead stroke *sf*

Perc. 2 *sf*

Perc. 3 *sf*

erhu *come sopra* *f*

Vla. *sf* *sff* *sff* *sff*

Vc. *sf* *sff* *sff* *sff*

Db. *sf* *sff* *sff* *sff*



126

Hn. *sff* *sf* *sf* *mf* *sff* *sf* *sf* *mf* *sff*

Hn. *sff* *sf* *sf* *mf* *sff* *sf* *sf* *mf* *sff*

Tbn. *sff* *sf* *sf* *mf* *sff* *sf* *sf* *mf* *sff*

sheng *f* *f* *f*

erhu *come sopra* *f* *f* *f* *f*

**Sheng** (perfect 5th apart) is applied throughout the 2nd movement

136 Perc. 3 Sus. Cymbal soft mallet **8** 3" *mp* *lv.*

sheng *ff* *come sopra* *f* 3" 3"

erhu *ff* *f* *mf* 3" 3"

Db. *p* *pizz*

149 Vln. II *pizz*

Vla. *pizz* *p*

Vc. *pizz* *p*

Db. *p* *pizz*

161 Perc. 2 Triangle *mf*

Vln. I *div pizz* *mf*

Vln. II *mf* *mf* *mf*

Vla. *p*

Vc. *p*

Db. *p*

171 Perc. 2

Vln. I *mf*

Vln. II

Vla.

Vc.

Db. *p*

**9**

182 Perc. 1 Bongos with flat fingers 4" 4" *mp* *f* *mp* *f*

Perc. 2 Small Bass Drum use wooden stick 4" 4" *mp*

Perc. 3 Bass Drum use wooden stick 4" 4" *sf* *sf* *mf* *mp* *mp*

195

Bsn. *mp*

Perc. 1 *mf* *sf*

Perc. 2 *sf* Tambourine *p*

Perc. 3 *mp* *sf* arco

Vc. *pp*

207

Bsn. *mf* *mf* *f*

Perc. 3 4 Woodblocks *mf* *f*

Vln. I arco *mp* *mf* *mp* *sfz*

Vln. II arco *mp* *mf* *p* *mp* *mf* *mp* *sfz*

Vla. arco *mp* *mf* *p* *mp* *sfz*

unis. sul ponticello

214

Fl. *mf*

Cl. *mf*

Bsn. *mf* *f* *mf sim.*

Perc. 1 Xylophone hard mallets *mf* *f* *ff*

Perc. 2 *p sim.*

Perc. 3

Vln. I *naturale* *mf* *f* *ff*

Vln. II *naturale* *mf* *f* *ff* *mf*

Vla. *naturale* *mf* *f* *ff* *mf* *f* *mf*

Vc. *div. pizz.* *mf*

Db. *pizz.* *mf*

220

Fl. *mf*

Ob. *mf* *mf*

Cl. *mf*

Bsn. *mf* *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

Vln. I *mf* *f* *mf* *sfz* *mf*

Vln. II *f* *mf* *f* *mf* *sfz* *mf*

Vla. *mf* *sfz* *mf*

Vc. *pizz.* *mf*

Db. *pizz.* *mf*

Detailed description: This page of a musical score covers measures 220 to 224. The score is arranged in a system with 12 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The next three staves are for Percussion (Perc. 1, Perc. 2, Perc. 3). The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time and features a variety of dynamics including *mf*, *f*, *sfz*, and *pizz.* (pizzicato). The woodwinds play melodic lines with some grace notes, while the strings provide a rhythmic accompaniment. Percussion 1 has a melodic line in the later measures, and Percussion 2 and 3 play rhythmic patterns. The score includes various musical notations such as slurs, accents, and dynamic markings.

226

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Perc. 1 *f* *ff* *mf* *f*

Perc. 2

Perc. 3 Med. Cymbals *mf cresc.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Db.

Detailed description: This page of a musical score, numbered 226, contains ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). They all play a melodic line starting in the third measure, marked with a forte (*f*) dynamic. The fifth staff is Percussion 1 (Perc. 1), which plays a complex rhythmic pattern with dynamics *f*, *ff*, *mf*, and *f*. Percussion 2 (Perc. 2) plays a steady eighth-note accompaniment. Percussion 3 (Perc. 3) is marked for Medium Cymbals (Med. Cymbals) and plays a single sustained note starting in the fourth measure, marked *mf cresc.* The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The violins play a melodic line with a forte (*f*) dynamic, while the viola, cello, and double bass play a rhythmic accompaniment.

230

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *sfz* *sfz*

Hn. *sfz* *sfz*

Tpt. *a2* *sfz*

Tbn. *sfz* *sfz*

Perc. 1 *f* *f*

Perc. 2 *sfz*

Perc. 3 *sfz*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Db. *f* *f*

234

Hn. *sf* *mf* *mf* *mf*

Hn. *sf* *mf* *mf*

Tpt. *sf*

Tbn. *sf* *mf* *mf*

Perc. 3 Sus. Cymbal *sfz* *l.v.* use coin, one single rapid stroke

sheng *ff*

erhu *ff* 3 2 1 *sim.*



243

Hn. *sfz* *sfz* *mp* *sfz* *mp* *f* *sf* *f* *sfz*

Hn. *sfz* *sfz* *mp* *sfz* *mp* *f* *sf* *f* *sfz*

Tpt. *sfz cresc.* *sfz*

Tbn. *sfz* *sfz* *mp* *f* *sf* *f* *sfz*

Perc. 2 *sf* *l.v.* *sf* *l.v.*

sheng *ff sim.*

erhu *ff sim.*

249

senza sord.

Hn.

*sfz* *mp* *f*

Hn.

senza sord.

*sfz* *mp* *f*

Tpt.

*fz* *fz*

Tbn.

senza sord.

*f*

Perc. 1

Triangle

*mf* *mf*

Perc. 2

Large Cymbals

dead stroke

*sf* *sf*

sheng

*ff sim.*

erhu

*ff sim.*

Vln. I

*pizz.* *f* *f*

Vla.

*f*

Vc.

*unis. pizz.* *mf* *f*

Db.

*pizz.* *mf* *f*



258

**Hn.** *sff* *mf* *mf*

**Tpt.** *fc* *fc* *fc*

**Tbn.** *sff* *mf* *mf*

**Perc. 1** *mf*

**Perc. 2** Sus. Cymbal *pp* *cresc.*

**Perc. 3** Snare Drum *pp* *cresc.* *cresc.*

**Vln. I** *f*

**Vla.**

**Vc.** *f*

**Db.** *f*

Detailed description: This page of a musical score covers measures 258 to 261. It features seven staves: two Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), three Percussion parts (Perc. 1, 2, 3), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Horns and Trombones play a melodic line starting in measure 259, with dynamics ranging from *sff* to *mf*. The Trumpets play a rhythmic pattern of eighth-note triplets, marked *fc*. The Percussion parts include a snare drum and suspended cymbal, with dynamics like *pp* and *cresc.*. The Violin I, Viola, Violoncello, and Double Bass parts provide harmonic support, with the strings marked *f*.

262

**Hn.** *f* *sff* *sffz*

**Tpt.** *fz* *sffz*

**Tbn.** *sff* *sffz*

**Perc. 1** *f* *sffz* *L.v.*

**Perc. 2** *sffz* *L.v.*

**Perc. 3** *sffz*

**Vln. I** *f* *sfff*

**Vln. II** *arco* *f* *sfff*

**Vla.** *arco* *sfff*

**Vc.** *sfff*

**Db.** *sfff*

(III)

**11 Largo** **Not conducted**  
 Perc. 1/2 in Rehearsal No.11 should continue throughout until the conductor give cue to stop at bars 296/298.  
 = ca 3-5 second

Virbaphone  
 med. hard mallets  
 motor off throughout  
 this movement

Perc. 1  
 267  
*ppp sempre*

Perc. 2  
**Not conducted**  
 Sus. Cymbal  
 Small Gong  
 Med. Gong  
 Large Gong  
 (very soft mallet)

scrape with coin,  
 one single rapid stroke  
 = ca 9-11 second

Small Chinese Singing Bowl  
 (use handle of gong's mallet)

Perc. 1: start with a 3-chord segment, thereafter switch randomly between 2-chord and 3-chord segments, make a pause of 2 to 3 seconds randomly after each segment.

Perc. 2: start approximately here (after the fourth chord), no need to rhythmically coordinate with Perc. 1.

Perc. 2: start with single note, thereafter switch randomly between 3 notes and 2 notes segments, make a pause of 2 to 3 seconds randomly after each segment, no need to rhythmically coordinate with Perc. 1.



**12** ca = 46-50

**Conducted music**

**Conductor:** start Rehearsal No. 12 (Conducted music) approximately here, no need to synchronize with Perc. I/II.

276 Rain Stick

Perc. 3  
*p sempre*

Perc. 3: start and end together with pipa each time.

pipa

Vln. I  
*arco*

Vln. II  
*arco*

Vla.  
*arco*

Vc.  
*arco*

Db.  
*arco*

ca = 36-40

*ppp* *mp* *p* *pp*

*sf* *sf* *mf*

*mp* *mf* *f* *mf* *mp* *sf* *sf*

*ppp* *pp*

*sf* *pp*

13 ca = 46-50

Perc. 3 282 Rain Stick 3"

*mp* *sfp* *mp* *sfp* *p* *sff* 3" 3"

Vln. I *ppp* *p* 5 7 5

Vln. II *ppp* *p* 5 7 5

Vla. *ppp* *p* 5 7 5

Vc. *sfp* *pp* *pizz.* *sf*

Db. *sfp* *pp* *pizz.* *sf*

ca = 36-40

Perc. 3 286 Large Chinese Singing Bowl (soft mallet) Rain Stick

*p* *L.v.* *p sempre*

*sfc* *sfz* *sfc* *sfz*

ca = 36-40

Vln. I *ppp* *ppp* *p* *ppp*

Vln. II *ppp* *ppp* *p* *ppp*

Vla. *ppp* *ppp* *p* *ppp*

Vc. *arco* *sfp* *pp*

Db. *arco* *sfp* *pp*

Detailed description of the musical score: The score is for measures 286-288. It features six staves. Percussion 3 (Perc. 3) uses a Large Chinese Singing Bowl (soft mallet) and a Rain Stick. The bowl part starts with a quarter note (ca = 36-40) and a half note (ca = 36-40) in 3/4 time, marked *p* and *L.v.*. The rain stick part starts at measure 288 with a quarter note (ca = 36-40) marked *p sempre*. The Pipa part has a complex rhythmic pattern in 3/4 time, marked *sfc* and *sfz*. The Violin I and II, Viola, and Violoncello parts have a melodic line in 3/4 time, marked *ppp* and *p*. The Double Bass part has a melodic line in 3/4 time, marked *arco*, *sfp*, and *pp*.

14

ca = 46-50

290

Perc. 3

*p sempre*

pipa

*mp* < > *mf* > *mp* < > < > *mf* >

ca = 36-40

Vln. I

*ppp* *p* *ppp*

Vln. II

*ppp* *p* *ppp*

Vla.

*ppp* *p* *ppp*

Vc.

*sfp*

Db.

*sfp*

294

Perc. 3

ca = 46-50

pipa

*sfz* *sf* *sf*

ca = 36-40

Conductor: give cue to Perc. II to end its music approx. here.

Conductor: give cue to Perc. I to end its music approx. here, then end the string section of this movement.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 294-297. Percussion 3 (Perc. 3) has a melodic line starting at measure 294 with a dynamic of *sfz*, followed by *sf* and *sf*. The Pipa part has a complex rhythmic pattern with dynamics *f* and *mf*. The string section (Violins I & II, Viola, Violoncello, and Double Bass) has a melodic line with dynamics *mp*, *pp*, *mp*, and *ppp*. There are conductor cues for Percussion I and II. The score is in 4/8 time and consists of measures 294-297.

15

(IV)

299 Vivace  $\text{ca} = 136-142$

Fl. *a2 sfz*

Ob. *a2 sfz*

Hn. *a2 sfz*

Hn. *a2 sfz*

Tpt. *a2 sfz*

Tbn. *a2 sfz*

Perc. 1 Triangle *mf*

Perc. 3 Brass Drum (wooden stick) hit Clave on membrane *sf* naturale wooden stick *mf*

sheng *f sempre*

erhu *f sempre*

Vln. I *sfz f*

Vln. II *sfz f*

Vla. *sfz f*

Vc. *sfz f*

Db. *sfz f*



310

Fl. *sfz*

Ob. *sfz*

Cl. *sf* Cl.2 flutt. *sfz* *sfz* *sfz*

Bsn. *sf* Bsn.2 flutt. *sf* *sfz* *sf* *sfz*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Perc. 1 *mf*

Perc. 2 Claves *sf* *sf*

Perc. 3 Brass Drum (wooden stick) hit Clave on membrane *mf* *sf* naturale wooden stick *mf*

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp* *f* *f*

Db. *mf* *f* *mp* *f* *f*

Detailed description: This page of a musical score covers measures 310 to 314. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), a brass section with Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.), a percussion section with three parts (Perc. 1, 2, 3), and a string section with Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes various musical notations such as rests, notes, slurs, and dynamic markings. The woodwinds and brass play a rhythmic pattern of eighth notes, often in triplets. The strings play a similar rhythmic pattern, with dynamic markings ranging from mezzo-forte (mf) to fortissimo (f). Percussion parts include triplets of eighth notes and specific techniques like hitting a clave on a membrane and using a natural wooden stick. The score is written in a key signature of one flat and a time signature of 3/4.

316 16

Fl. *sfz* *sfz*

Ob. *sfz* *sfz*

Cl. *sfz* *sfz*

Bsn. *sfz* *sfz* *sfz* *sfz*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Perc. 1 *mf*

Perc. 2 *sf*

Perc. 3 naturale wooden stick *mf* *sf*

sheng *f sempre*

erhu *f sempre*

Vc. *f*

Db. *f*



325

sheng

erhu

333

Fl. Fl.2 flutt. *sf sf sff sf sff*

Ob. Ob.2 flutt. *sf sff sff*

Cl. *a2 sfz f f f f f*

Bsn. *a2 sfz mf mf mf mf sf f f*

Hn. *mf mf mf mf sf f a2*

Hn. *mf mf mf mf sf f a2*

Tpt. *sfz a2*

Tbn. *mf mf mf mf sf*

Perc. 1 Glockenspiel hard mallets *f f f f f*

Perc. 2 Castanet mounted *f*

Perc. 3 Cowbells *sf f*

sheng

erhu

Vc. *f f f*

Db. *f f f*

17

340

Fl. *sfz*

Ob. *sfz*

Cl. *sfz*

Bsn. *sfz*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

pipa *f sempre*

Vln. I *f* *mf* *f* *ff*

Vln. II *f* *mf* *f* *ff*

Vc. *f* *f*

Db. *f* *f*

*Pipa: adopt the traditional fingerings as possible*

\* \* \*



349

pipa \* \* \*



360

pipa \* \* \*

369

Fl. *a2 sfz*

Ob. *a2 sfz*

Cl. *sfz*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Perc. 1 *Crotales normal beater f*

Perc. 2 *sf*

Perc. 3 *Whip sf*

*pipa*

Vln. I *sfp f mf < f < f*

Vln. II *sfp f mf < f < f*

Vla. *sfp f mf < f < f*

Vc. *sfp f mf < f*

Db. *sfp f mf < f*



394 **19** Adagio

Fl. *mf*

Ob. *mf*

Cl. *a2* *mf*

Bsn. *a2* *mf*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Perc. 1 Crotales hard mallets *mf*

Perc. 3 Whip *sf*

sheng

erhu

Vln. I non vib. *sffp* *pp*

Vln. II non vib. *sffp* *pp*

Vla. non vib. *sffp* *pp*

400 Vivace

**Perc. 1**  
mf

**Perc. 3**  
Whip  
sf

**Vln. I**

**Vln. II**

**Vla.**

Detailed description: This page of a musical score contains five staves. The top staff is for Percussion 1, featuring a melodic line with a triplet of eighth notes and a dynamic marking of *mf*. The second staff is for Percussion 3, which is silent until the final measure where it plays a whip sound with a dynamic marking of *sf*. The third staff is for Violin I, showing a melodic line with a dynamic marking of *mf*. The fourth staff is for Violin II, also with a melodic line and *mf* dynamic. The fifth staff is for Viola, with a melodic line and *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



Adagio

407

Fl. *pp sempre*

Ob. *pp sempre*

Cl. *pp sempre*

Bsn. *pp sempre*

Perc. 1 Crotales hard mallets *mf*

Perc. 2 Small Glockenspiel hard mallets *mf*

Perc. 3 Sus. Cymbal bowed harmonic *mf*

Vln. I *pp non vib*

Vln. II *pp non vib*

Vla. *pp non vib*

Vc. *pp non vib*

Db. *pp non vib*



20

417

Hn. *sfz sfz mf mf mf*

Hn. *sfz sfz mf mf mf*

Tpt. *sfz sfz*

Tbn. *sfz sfz mp mp mp*

Perc. 3 *sfz*

sheng *ff sempre*

erhu *ff sempre*

pipa *ff sempre*

21

429

Hn. *mf mf sfz*

Hn. *mf mf sfz*

Tpt. *sfz*

Tbn. *mp mp sfz*

Perc. 3 *sfz*

sheng *ff sempre*

erhu *ff sempre*

pipa *ff sempre*

440

Fl. *sfz sempre*

Ob. *sfz sempre*

Cl. *mf sempre*

Bsn. *mf sempre*

sheng

erhu

Vc. *mp mp mf mp mf mp mp f mp*

Db. *mp mp mf mp mf mp mp f mp*

440 22

Fl. *sfz*

Ob. *sfz*

Cl. *sfz*

Bsn. *sfz*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tbn. *sfz*

sheng *ff sempre*

erhu *ff sempre*

pipa *ff* *mp*

Vc. *mp* *sfz*

Db. *mp* *sfz*

461

Crotales  
soft mallets *l.v.*

Perc. I *pp sempre*

sheng *p*

erhu *p*

pipa *ff*

Vln. I *ppp sempre*

Vln. II *ppp sempre*

Vla. *ppp sempre*

Vc. *col legno* *ppp sempre*

Db. *col legno* *ppp sempre*

473

Perc. I *L.v.*

sheng

erhu

pipa

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for page 36, measures 473-480. It features nine staves. Percussion I (Perc. I) has a melodic line in treble clef with a key signature of one flat and a 3/4 time signature. It includes accents and dynamics like *L.v.* (piano). Sheng and Erhu are in treble clef with sustained chords. Pipa is in bass clef with a rhythmic pattern of eighth notes. Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) are in treble clef with a consistent accompaniment pattern of eighth notes. Violoncello (Vc.) and Double Bass (Db.) are in bass clef with a consistent accompaniment pattern of eighth notes. The score is divided into measures by vertical bar lines.

23

481

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Perc. 1  
Perc. 3  
sheng  
erhu  
pipa  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.



489

sheng  
erhu  
pipa

500

sheng

erhu

pipa



510

24

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Perc. 3

sheng

erhu

pipa

Vln. II

Vla.

Vc.

Db.

520

Fl. *sf* *f* *f* *f* *sfz*

Ob. *sf* *f* *f* *f* *sfz*

Cl. *sf* *f* *f* *f* *sfz*

Bsn. *sf* *f* *sfz*

Hn. *sfz* *sfz* *sfz*

Hn. *sfz* *sfz* *sfz*

Tpt. *sfz* *sfz* *sfz*

Tbn. *sfz* *sfz* *sfz*

Perc. 1 *sf* *sf* *sf*

Perc. 2 *sf* *sf* *sf*

Perc. 3 *f*

sheng *ff*

erhu *ff*

pipa *ff*

Vln. I *f* *ff*

Vln. II *f*

Vla. *f*

Vc. *f* *f*

Db. *f* *f*



530

Fl. *a2* *ff* *ff* *ff*

Ob. *a2* *ff* *ff* *ff*

Cl. *a2* *ff* *ff* *ff*

Bsn. *ff* *ff* *ff* *ff*

Hn. *ff* *sfz* *sfz* *sfz* *sfz*

Hn. *ff* *sfz* *sfz* *sfz* *sfz*

Tpt. *ff* *sfz* *sfz* *sfz* *sfz*

Tbn. *ff* *sfz* *sfz* *sfz* *sfz*

Perc. 1 *sf* *sf* *sf* *sf*

Perc. 2 *sf* *sf* *sf* *sf*

Perc. 3 *f* *f*

sheng *ff* *ff*

erhu *ff* *ff*

pipa *ff* *ff*

Vln. I *ff* *ff* *ff*

Vln. II *ff* *ff* *ff*

Vla. *ff* *ff* *ff*

Vc. *ff* *ff* *ff* *ff*

Db. *ff* *ff* *ff* *ff*

Detailed description: This page of a musical score covers measures 530 to 534. The score is for a large ensemble, including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), percussion (Percussion 1, 2, 3), and Chinese instruments (sheng, erhu, pipa). The woodwinds and strings play a melodic line with triplets and accents, while the brass and percussion provide rhythmic support. The score is written in 2/4 time and features various dynamics such as fortissimo (ff), sforzando (sfz), and forte (f). The page number 40 is in the top left corner, and the measure number 530 is at the top left of the first staff.

25

541

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Bsn. *ff* *fff*

Hn. *sfz* *fff*

Hn. *sfz* *fff*

Tpt. *sfz* *fff*

Tbn. *sfz* *fff*

Perc. 1 *sf* *sf*

Perc. 2 *sf* *sf*

Perc. 3

sheng *ff* *fff*

erhu *ff* *fff*

pipa *ff* *fff*

Vln. I *ff* *fff* *div.*

Vln. II *ff* *fff* *div.*

Vla. *ff* *fff* *div.*

Vc. *ff* *fff*

Db. *ff* *fff*



**Attacca Subito!**

561

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *p*

Hn. *p*

Tpt. *p*

Tbn. *p*

Perc. 1 Sus. Cymbal soft mallet *mp*

Perc. 2 large Gong soft mallet *mp*

Perc. 3 Small Gong soft mallet *mp*

**Attacca Subito!**

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*

Largo

(V)

573 **26** **Ripieno**  
Conducted music

Fl. solo 1 *mp*

Ob. solo 1 *mp*

Cl. solo 1 *mp*

Bsn. solo 1 *mp*

Perc. 1 *L.v.* *sfz <* Tubular Bells *L.v.* *mp* *L.v.* *mp*

Perc. 2 *L.v.* *sfz <* Small Gong *L.v.* *p <* Med. Gong *L.v.* Large Gong (bowed harmonic) *p <* *p <* *p <*

Perc. 3 *L.v.* *sfz <*

**Conductor:** continue repeating the Ripieno passage at Rehearsal No. 26. The Concertino ensemble at Rehearsal No. 27 should enter at approximately the point indicated by the arrow; it should not synchronise with the Ripieno.

"Concertino" section (Rehearsal No. 27) enters approx. here and no need to synchronise with the conducted music.

div.

Vln. I con. sord. *ppp sempre*

Vln. II con. sord. *ppp sempre*

Vla. con. sord. *ppp sempre*

Vc. con. sord. *ppp sempre*

Db. con. sord. *ppp sempre*

Double bass perform notes until the end of this movement.

27 Concertino  
Not conducted

581

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Perc. 1 *mp* *l.v.*

Perc. 2 *p*

Perc. 3 Rain Stick

*Andante*

*mf* *mf* *mf*

Vln. I *ppp sempre*

Vln. II *ppp sempre*

Vla. *ppp sempre*

Vc. *ppp sempre*

589 **Allegro**

Hn. solo 1 con sord. *sf*

Hn. solo 1 con sord. *sf*

Tpt. solo 1 con sord. *sf*

Tbn. con sord. *sfp*

Perc. 3

sheng *mf*

erhu *mf*

pipa *mf*

28

597 **Andante**

Perc. 3

pipa *f*

605 **Allegro**

Hn. *sf*

Hn. *sf*

Tpt. *sfp* *mf*

Tbn. *sfp* *mf*

Perc. 3

sheng *f*

erhu *f*

pipa \*

29

612 **Andante**

Hn. *mf* *crese.*

Hn. *mf* *crese.*

Tpt. *crese.*

Tbn. *crese.*

Perc. 3  
Sus. Cymbal  
use coin, one  
single rapid  
stroke  
*L.v.*  
*sfz.*

pipa *mf*



619

pipa



**Allegro** Concertino ends here **Largo** Coda B Conducted music

626

Hn. *f cresc.*

Hn. *f cresc.*

Tpt. *f cresc.*

Tbn. *f cresc.*

Perc. 1 Crotales soft mallet *mp* *L.v.*

Perc. 2 Triangle *mp sempre*

Perc. 3 Sus. Cymbal soft mallet *mf* *L.v.*

sheng *f*

erhu **Conductor:** continue repeating the passage at Rehearsal No. 26. The Sus. Cymbal gesture in Perc. 3 indicate the end of the Concertino. Complete the bar and the existing bar and move to Coda B.

pipa *f*

**Coda B Conducted music**

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

634

**Hn.** *a2* *mf* *f* *mp*

**Hn.** *a2* *mf* *f* *mp*

**Tpt.** *a2* *mf* *f* *mp*

**Tbn.** *mf* *f* *mp*

**Perc. 1** *mp* *L.v.* *mp*

**Perc. 2** *mp sempre*

**Perc. 3** Snare Drum *mp*

**sheng** *f*

**erhu** *f*

**pipa** *f* \*

**Vln. I** *mf* *pp* *mf* *pp*

**Vln. II** *mf* *pp* *mf* *pp*

**Vla.** *mf* *pp* *mf* *pp*

**Vc.** *mf* *pp* *mf* *pp*

Detailed description: This page of a musical score covers measures 634 to 638. It features a variety of instruments. The woodwinds (Horn, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello) play melodic lines with dynamic markings of *mf*, *f*, and *mp*. Percussion includes Snare Drum, Percussion 1, and Percussion 2. The Percussion 1 part has a *L.v.* (Larghetto) section. The Sheng, Erhu, and Pipa parts enter in measure 638 with a forte (*f*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic hairpins.

641

Musical score for measures 641-642. The score is in 7/4 time and features several instruments. The woodwinds (Horn, Trumpet, Trombone) play a rhythmic pattern with triplets and quintuplets, marked with dynamics *f*, *ff*, and *mf*. Percussion 1, 2, and 3 have specific parts, with Perc. 2 marked *sf* and Perc. 3 marked *mp*. The Chinese instruments (sheng, erhu, pipa) enter in measure 642 with a forte (*f*) dynamic. The score ends with a double bar line and a repeat sign.



643

Musical score for measures 643-644. The score is in 5/4 time. Percussion 2 and 3 play a melodic line with a *p* dynamic. The Chinese instruments (sheng, erhu, pipa) continue with a *f* dynamic. The string section (Violins I and II, Viola, Violoncello, Double Bass) enters in measure 643 with a *mp* dynamic, which increases to *mf* in measure 644. The score ends with a double bar line and a repeat sign.

## Introduction

Over the course of my recent career as a composer, I have experimented with blending various Chinese and western musical idioms in my composition particularly exploring the possibilities of working with performing techniques, form, texture, harmonic language and pitch organization. During this time my most precious experience was the discovery that traditional Chinese materials have their own qualities and carry deeply ingrained connotations which a composer may only ignore at his or her peril. Some of my attempts to conflate Chinese and western idioms in the past have not been entirely successful. For instance, my early experiments with fusing heterophonic texture and western functional harmony to Chinese pentatonic scales as well as applying extended performing techniques to some Chinese instruments were not completely convincing.<sup>1</sup> On several occasions, I received criticisms from performers about the feasibility of playing the music and the need for them to develop new techniques to play the music as notated. This criticism raised concerns about whether the choice of an idiom should illustrate genuine understanding, or whether it merely presented the application of local colour.<sup>2</sup>

This Ph.D. research seeks to explore the issues arising from such concerns. It aims to enhance and refine these compositional techniques in order to continue the exploration of ways to blend Chinese and western musical idioms.<sup>3</sup> The research questions therefore are: What are the criteria for choosing a new context for confronting the western and Chinese

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<sup>1</sup> These unconvincing attempts are reflected in two works “*Fantasia*”, and “*Bewilderment*”, composition from my M. Phil. thesis entitled *Confronting a Different Idiom: Five Compositions for Chinese Instruments*. (Unpublished M. Phil. Thesis, The University of Hong Kong, 1999).

<sup>2</sup> My objectives, efforts and awakening resulted from my M. Phil. thesis entitled *Confronting a Different Idiom: Five Compositions for Chinese Instruments*. *Ibid.*

<sup>3</sup> In this thesis, the western musical traditions and elements that I refer to are those of post-1945, see “Part III: Innovation and Fragmentation: from World War II to the Present” in Robert P. Morgan. *Twentieth-Century Music: A History of Music Style in Modern Europe and America*. (New York: W.W. Norton & Company, 1991), 325-490. By traditional Chinese music, I refer to those traditions in which the following two elements are featured: performer-centred (rather than composer-centred), the concept of creativity is manifested by performer (rather than composer), see Yiu Siu-wah. “Compositional Concept and Performance Practice of Chinese Music,” *Such Are the Fading Sounds*. (Hong Kong: International Association of Theatre Critics, 2005), 245-248.

idioms? What is the aesthetic behind this new context in terms of sound quality? What particular compositional techniques are the best in the new context? How can structural coherence be maintained within the chosen aesthetic? This work began with my composition, *Five Studies for Three Instruments* (2000). Through composing this piece, I was able to establish criteria for blending Chinese and western idioms, the standpoint of my aesthetic context as well as addressing principles regarding structural coherence. In particular, I established suitable compositional techniques, namely mosaic progression and juxtaposition,<sup>4</sup> to deliver the confrontation between Chinese and western idioms. These compositional techniques are further developed and elaborated in this portfolio.

Mosaic progression and juxtaposition have been adopted by many composers. In my graduate study, I was first particularly impressed by composers Mussorgsky and Stravinsky<sup>5</sup> who were experts at applying such techniques. During my postgraduate study, I was further influenced by American composer George Crumb who applied these two techniques in his mature works. In such works as *A Little Suite for Christmas*, *Star Child* and *Proterozoic of Vox Balaenae*, contrasting musical languages are created by using mosaic progression and juxtaposition. It became clear that a new aesthetic context could be established through such confrontation.<sup>6</sup> It also made me realize that fusing Chinese and western idioms was no longer my sole focus. Rather, in my Ph.D. study I chose to explore more closely the confrontation between Chinese and western musical idioms in terms of their languages, instrumentation as well as gestures. Furthermore, through the

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<sup>4</sup> Mosaic progression means a musical structure in which the materials are arranged like small mosaic tiles, and the musical parameters of each mosaic tile are carefully controlled that a drive of horizontal progression is created when between adjacent mosaic tiles. See E.T. Cone. "Stravinsky: The Progress of a Method." In B. Boretz and E.T. Cone (eds) *Perspective on Schoenberg and Stravinsky*. (Westport Conn: Greenwood Press, 1983), 155-164. Juxtaposition refers to combinations of tiny materials vertically.

<sup>5</sup> In *Gnomus* from *Pictures at an Exhibition*, Mussorgsky applies mosaic progression as a major texture throughout the movement. In *Rite of Spring*, mosaic progression is applied by Stravinsky at the opening of the second movement, while juxtaposition of various materials can be found at the end of this movement.

<sup>6</sup> In *Proterozoic of Vox Balaenae* for Three Masked Players, Crumb applies mosaic progression to demonstrate the atonal and Indian languages. In *Star Child*, Crumb uses juxtaposition for combining the atonal language by string orchestra as well as gestures by trombone, percussion and soprano.

application of mosaic progression and juxtaposition, I wished to seek a new aesthetic context for the confrontation between Chinese and western idioms.

The portfolio comprises five compositions through which confrontation is explored, namely Five Studies for Three Instruments, A Character Piece, A Little Suite, Cycles of Destiny and Concerto Grosso for *erhu* (Chinese bowed lute), *sheng* (mouth organ) and *pipa* (plucked string). The first dimension of my approach to confrontation in each work is the use of Chinese traditional instrument(s) with western orchestral instruments. Since the early 20<sup>th</sup> century, Chinese traditional instruments have been divided into four main categories, namely winds, percussion, plucked strings and bowed strings.<sup>7</sup> The Chinese traditional instrument(s) selected for use in the compositions in this portfolio are drawn from these four categories. The second dimension is that the five works demonstrate instrumentation practice from chamber to orchestral. Each of the five compositions seeks to illustrate the confrontation between various Chinese and western instruments in different way. The first piece, Five Studies for Three Instruments demonstrates the confrontation between one type of bowed Chinese lute (*huqin*) with piano and percussion. A Character Piece illustrates the confrontation between one Chinese wind instrument (*sheng*) with a large string orchestra as well as three percussion instruments. A Little Suite is the first attempt to adopt mostly Chinese instruments with confrontation derived from the juxtaposition of musical languages from Chinese and western musical idioms. The fourth piece, Cycles of Destiny extends the idea of the third work in a symphonic Chinese orchestra. The final composition, A Concerto Grosso for *sheng*, *erhu* and *pipa* reflects compositional ideas and techniques in a large-scale instrumental combination not previously used in this research.

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<sup>7</sup> Hu Deng Tiao. *Chinese Orchestration*. (Shanghai: Shanghai Music Publication, 1977), 4.

Looking back on the development of Chinese music, the early 20<sup>th</sup> century marks a watershed when Chinese music received extensive influence from western music. This influence not only varied the repertoires of Chinese music, but also enhanced the compositional ideas of Chinese composers.<sup>8</sup> At that time, the adoption of musical elements from the west, particularly 19<sup>th</sup> century Romantic forms was very common and such western elements were fused with Chinese traditional idioms in many compositions. For example, the *Butterfly Lovers Violin Concerto* by He Zhan Hao and the *Spring Festival Overture* by Li Huan Zhi are two well-known compositions that reflect the fusion of Chinese folk melodies with western romantic harmonic languages, musical forms and textures. After the mid 20<sup>th</sup> century, avant-garde Chinese composers varied their compositional ideas when combining Chinese and western instruments by incorporating contemporary compositional techniques such as atonality, extended instrumental techniques and so on in their compositions.<sup>9</sup> For example, Ye Xiao Gang<sup>10</sup> fuses western modal melody and harmony in his *Pipa Concerto* (2002), but keeps traditional idiomatic performing techniques for the *pipa*.<sup>11</sup> Nevertheless, another Chinese composer Tan Dun, well-known in both China and western world intentionally creates confrontation in most of his works for Chinese and western instruments. For instance, in his work *Ghost Opera* (1995), he juxtaposes traditional *pipa* gestures with Bach's music performed by a string quartet. A new aesthetic is thus created by the clashing of the two different languages. Ye Xiao Gang and Tan Dun's attempts deeply inspire to my compositional ideas. I am also encouraged by the two well-known Japanese composers who apply the same approach. For instance, in *Autumn Fantasy* (1981), Minoru Miki (b. 1930) applies the concept of

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<sup>8</sup> Wang Yu He. *Zhong Guo Jin Dai Yin Yue Shi* [Chinese Modern Music History]. (Beijing: People's Music Publication, 2002), 111-155.

<sup>9</sup> Ju Qi Hong. *A History of Chinese Music: 1949-2000*. (Hu Nan: Hu Nan Art Publication, 2002), 135.

<sup>10</sup> Ye Xiao Gang, one of the famous avant-garde Chinese composers in mid 20<sup>th</sup> century, he is now the Vice President of the Central Conservatory of Music.

<sup>11</sup> Comments on the compositional ideas of Ye Xiao Gang in his *Pipa Concerto* come from the author's interview with him in May, 2007.

romantic harmonic language that fuses *shakuhachi* and *koto* with consonant sound.<sup>12</sup> He then extends such compositional techniques and aesthetic to his large scale works. For example, in Concerto Requiem for 20-string *koto* and Japanese instruments (1981), he applied western polyphonic texture for the solo *koto* and Japanese instruments, but maintains the same harmonic and melodic languages. In a similar manner, Toru Takemitsu (1930-1997) adopts confrontation between *biwa* (lute), *shakuhachi* (flute) and western orchestra in November Steps (1967).<sup>13</sup>

Thus, the twentieth century Chinese composers as well as other Asian composers have undertaken a variety of experimental attempts to combine the two different musical idioms. Through their ongoing endeavours, elements of non-western music have played a significant role in transforming the aesthetics and conception of western art music prompting many scholars to examine these compositions from different perspectives in the latter half of the twentieth century.<sup>14</sup> The compositions in this portfolio explore the possibilities of blending the western and Chinese idioms in order to create a new aesthetic context. The efforts to investigate the blending of two different cultures are presented in this portfolio as first hand reports on the appropriateness of confrontations that are imposed onto the instrumental resources employed. Furthermore, since awareness of instrumental characteristics, tuning system and performing techniques is essential for composers who wish to include non-western instruments in compositions,<sup>15</sup> the portfolio stresses the preservation of traditional performing techniques for the Chinese instruments

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<sup>12</sup> Kimi Coaldrake. "Miki's Autumn Fantasy (1981): International, Japanese or Asian?" In *Performing Japan. Contemporary Expressions of Cultural Identity*. Henry Johnson and Jerry C. Jaffe eds. (Folkstone, Kent: Global Orientations), 68-92.

<sup>13</sup> Anthony Palmer J. "To fuse or not to fuse: Directions of Two Japanese Composers Miki and Takemitsu." In *Tradition and its Future in Music*. Report of SIMS 1990 Osaka. (Tokyo: Mita Press, 1991), 412-426.

<sup>14</sup> Frederick Lau. "Fusion or Fission: The Paradox and Politics of Contemporary Chinese Avant-Garde Music." In *Locating East Asia in Western Art Music*. Yayoi Uno Everett and Frederick Lau, eds. (Middletown Connecticut: Wesleyan University Press, 2004), 22-32.

<sup>15</sup> Chou Wen Chung. "Asian Concepts and Twentieth Century Composers." In *Musical Quarterly* 57/2, (1971): 211-229.



as well as illustrating the inherent qualities of these instruments including performance practice, the musical time of Chinese music and the use of Chinese percussion instruments. These qualities will be explained further below.

This study not only illustrates the confrontation between two idioms between Chinese and western, but also contributes to the issue of notational practice. In the history of Chinese music, different notations have been developed. Prescriptive notations were commonly adapted before the 20<sup>th</sup> century for examples, *gong chi pu* , *jian zi pu* and so forth.<sup>16</sup> Early in the 20<sup>th</sup> century, western descriptive notation began to influence Chinese composers. Therefore, *jian pu* [numbered notation] was then applied to Chinese music. In *jian pu* , numbers represent pitches and tempo, keys, dynamics and rhythms are notated by verbal description and so on.<sup>17</sup> Nowadays, many Chinese musicians use such notation in their performing life. However, in the Chinese music education of China, western notation and numbered notation are compulsory to study in conservatoria because it is believed that western notation is an international device in notating contemporary music. The five compositions in this portfolio therefore use western notation in accordance with this trend. However, using western notation sometimes creates problems for the Chinese instrumental performers. In the compositions in this portfolio, particularly the first three works, some complicated time signatures are employed in conjunction with constantly changing time signatures in order to create rhythmic flexibility and refinement. For examples, 25/16 and 15/16 are applied in the second movement of Five Studies for Three Instruments. In A Character Piece, time signatures are changed dramatically and constantly in Rehearsal

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<sup>16</sup> *Gong chi pu* was applied in the 10<sup>th</sup> century. In this notation, special characters are designated to represent pitches, while rhythms and dynamics are not found. *Jian zi pu* was adapted in 6<sup>th</sup> century and particularly for the plucked string instrument *qin* (7 strings zither). It uses simplified Chinese characters to notate the fingerings, strings and positions of the instrument. Rhythms and dynamics are also not found in this notation.

<sup>17</sup> Wang Yao Hua. *Zhong Guo Chuan Tong Yin Yue Yue Pu Xue* [Chinese Traditional Music Notation]. (Fu Jian: Fu Jian Education Publication, 2006), 633.

Letter D. Similar complicated applications of time signature happen again in A Little Suite. This treatment created considerable problems for the Chinese instrumental players through the rehearsals and even performances.<sup>18</sup> It was at this point, I realized that the use of complicated notation actually contradicts performance practice of the Chinese instrumental players since irregular and rapid changes of time signatures are rare in traditional Chinese music. Therefore, time signatures are simplified as much as possible in the last composition in this portfolio.<sup>19</sup>

Finally, this portfolio seeks to transcend traditions and to create a new and uniquely personal form of expression that I hope communicates broadly to audiences regardless of their cultural backgrounds.

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<sup>18</sup> Such notation problems are discussed further in Chapter 1 and 3.

<sup>19</sup> The use of simple time signatures is discussed in Chapter 5.

## Chapter 1

### *Five Studies for Three Instruments*

This composition is the first work in the portfolio (see Volume I, Score 1; see also CD Tracks 1-5). It illustrates the initial explorations of my research questions regarding the compositional techniques and aesthetics of blending Chinese and western idioms. This work in particular explores the textural context by arranging tiny cells into either a mosaic progression or in juxtaposition with each other. The techniques of mosaic progression and juxtaposition, as we shall see, are adopted extensively in later compositions in this portfolio. In these pieces, juxtaposition and mosaic progression are employed not only in a particular textural context as found here, but also distinctively used in structural contexts in some works of longer duration.<sup>20</sup>

#### 1.1 Programme Note

Five Studies for Three Instruments was commissioned by *Musicarama 2000*, one of Hong Kong's modern music festivals.<sup>21</sup> It was composed for three solo players including amplified *huqin* (Chinese bowed lute), an amplified piano and percussion. Five Studies for Three Instruments also reflects my penchant for investigating the blending of western and Chinese musical languages, gestures and forms woven into a designated subtle structure. In the process of composing this piece, the confrontation between Chinese and western music cultures were evocatively articulated. Five Studies for Three Instruments was performed twice. It was premiered in December, 2000 at *Musicarama Hong Kong*. It

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<sup>20</sup> For example, in *A Little Suite* which lasts for seventeen minutes, juxtaposition is used for the entire first movement while mosaic progression is employed for the second, third, fourth and last movements. Another example is the *Concerto Grosso* for *erhu*, *sheng* and *pipa* which lasts for twenty eight minutes. Juxtaposition can be found in the first, third and last movements while mosaic progression is used in the second and fourth movements. These works are discussed in Chapter 3 and Chapter 5 respectively.

<sup>21</sup> Since the 1970s, the Hong Kong Composers' Guild has been promoting contemporary music. In 1992, the series of concerts held annually was named "*Musicarama*". It aimed to promote the development of contemporary music, encouraging collaboration between local and overseas composers and performers, as well as providing opportunities for cultural exchange.

received its second performance in June, 2004 at the Beijing Modern Music Festival. Recordings of the work presented on the CD (Tracks 1-5) are taken from this latter performance.

## 1.2 Structural Synopsis and Technical Orientation

This composition has five movements. Each movement features particular techniques of instruments as shown in Table 1.1. Thus we see that the first movement demonstrates the performing techniques of *erhu* (Chinese bowed lute) especially in the rustic cadenza that occurs from Rehearsal Letters A to C. The *erhu* features unencumbered runs that are only punctuated by the stopped piano on three occasions, for example, at bar 10, one bar before Rehearsal Letter B. The last one ends with a double stop on *erhu* and this gesture also ends the movement. By comparison, the opening of the second movement begins with a mosaic progression that is characterized by a chorale by the piano (bars 1-3) and responses to it by the use of tremolo on the *zhonghu* (a Chinese bowed lute which has a lower register than the *erhu*). This is later echoed by a ring piano<sup>22</sup> in the mood of *scherzando* (bars 5 and 6). The refrain of the chorale rounds off the second movement in a gently wafting spirit.

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<sup>22</sup> The ring piano effect requests the pianist to wear a ring on the left hand, then to slightly press the specified inner string (for example, A in bar 6 of the second movement) and slides the ring smoothly along string while the right hand strikes the note on the key. This has the effect of producing various glissando pitches.

Table 1.1 Five Studies for Three Instruments: Summary of Performing Techniques

Movement	Performing Techniques
First	Rustic cadenza by <i>erhu</i> with stopped piano
Second	Mosaic progression of chorale by piano, tremolo <i>zhonghu</i> and ring piano
Third	Stopped piano with percussion and interruption of glissando effect on <i>zhonghu</i>
Fourth	Mosaic progression and juxtaposition by atonal piano, <i>banhu</i> in a Peking operatic singing style as well as Chinese drum
Finale	Materials from previous sections such as stopped and harmonic piano and lyrical <i>erhu</i>

The third movement is a preparation for the fourth movement. The piano and percussion increase the tension by repeating a simple rhythmic phrase at Rehearsal Letter G, but they are constantly interrupted by the glissando effect on *zhonghu* at the end of each phrase. In the finale of this movement, the whole section calms down by means of alternating rhythmic piano gestures and the eerie *zhonghu* effect (see Rehearsal Letter J).

The climatic fourth movement consists of two main components used from its beginning. The piano features atonal chords (bars 2-4) and melodies (bars 9-11) which are alternated

with *banhu* (a high pitched Chinese bowed lute) in a Peking operatic singing style (bars 5-9, also bars 12-15). Such rivalry between piano and *banhu* creates tremendous tension further enhanced by the drum solo (bars 36-42) near the end of the movement. The three soloists juxtapose their incongruous materials effectively in the approach to the climax that occurs from bar 42 to the end of the work. The last movement can be interpreted as a concluding excursion back to the materials that appear in previous sections. For instance, the interactions among stopped and harmonic piano (bars 1-6), lyrical *erhu* as well as bowed harmonic vibraphone (bars 2-4) end the music with a contemplative ambiance.

### **1.3 Responses to Research Questions**

The introduction to this exegesis identified that contrast was an essential criterion for selecting materials for the Chinese and western idioms. Let us examine how it is experienced in Five Studies for Three Instruments. In the first movement of the work, for example, the rustic cadenza of *erhu* is constructed by atonal language as well as free rhythmic patterns. To create a contrast with it, the piano provides tonality and minimizes the pitches to F sharp and A only. With a clear metre  $\text{♩} = 60$ , the rhythmic patterns for the piano are further restricted to a regular demisemiquaver value in order to create a contrast with the diverse note values as well as free rhythmic patterns of the *erhu*.

Five Studies for Three Instruments also provides an experimental background for compositional techniques to blend different idioms. A mosaic progression is used to distinguish the western and Chinese idioms. Mosaic progression is, of course, used by many modern composers to provide various contrasting materials that appear one by one horizontally. The second movement of Five Studies for Three Instruments is one example

of the application of this technique in this portfolio. Here, there are three completely contrasting materials in the mosaic progression. Firstly, polytonality is employed as a characteristic quality of the piano chorale from bars 1 to 3 and occurs mainly in the high register. Secondly, to contrast with the piano, the *zhonghu* adopts only four pitches, namely, E, F G sharp and B whereas these four pitches are seldom found in the melodic materials of the right hand of the piano. Furthermore, this *zhonghu* gesture uses a tremolo to perform the traditional gestures in the low register that increase the contrast with the piano. Finally, after the *zhonghu* enters at Rehearsal Letter E, the piano uses an extended instrumental ring piano technique from bars 4 to 6 to provide a glissando effect to create another contrast with the *zhonghu*.

Juxtaposition is another result of applying mosaic progression since it can create vertical sonority with different contrasting materials. The fourth movement adopts extensive use of this technique to provide sonority to the piece. For instance, there are three different materials juxtaposed together in bar 20. The three contrasting materials are: pentatonic pitches by *banhu* (high pitch Chinese bowed lute); the atonality of piano; and the percussive sound of Chinese operatic drum. The overall sonority is thereby dissonant through the clashing of notes from the Chinese lute and piano. This clashing sonority is regarded as a new aesthetic effect that explores the differences between western and Chinese idioms and is examined further in later compositions of the portfolio.

#### **1.4 Reflection on Compositional Practice**

Five Studies for Three Instruments offers a blend of the Chinese and western idioms through mosaic progression and juxtaposition. Significantly, this work was the first in which my preferred compositional techniques such as western homophonic and polyphonic textures were set aside and avant-garde extended performing techniques for

Chinese instruments were attempted.<sup>23</sup> As with any first attempt, some aspects were not completely successful. For example, at the outset, in the first movement, the *erhu* is requested to retune its two strings from the traditional perfect 5<sup>th</sup> apart (D and A) to a tritone apart (D and G sharp). My intention was to let this dissonant interval appear constantly in an atonal melodic context and allow it to vary in different sequences while maintaining the traditional fingering. Such tuning, however, placed much pressure on the *erhu* player since he or she needed extra time to adapt the new sound interval within the traditional fingering. This tritone interval is also rarely heard in the traditional *erhu* repertoire and if over-used, it contradicts the traditional performance practice in a way that goes beyond my criterion to preserve traditional performing techniques of Chinese instruments in my works. In order to create contrasting materials between western and Chinese instruments, all musical parameters usually need to be taken into consideration. In *Five Studies for Three Instruments*, the use of tempo, gestures, orchestration and pitches have already been considered. Variations in time signature are however, also employed in the second movement in order to create further contrast within the same movement. The opening of this movement, for example, uses a time signature of 25/16 for the piano, then changes to 10/16 and 20/16 at the end of the movement. This rare time signature can of course create contrast with the simple time 4/4 and 5/4 that are used by the *zhonghu* at bars 4 and 5. From this experience I now recognize that using such a rare metre as 25/16 or 10/16 creates complexity and stress for the performers and that if such metres were to be used in compositions for large ensemble or orchestra, it would create problems for both the conductor and performers within the typically limited rehearsal schedule.<sup>24</sup>

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<sup>23</sup> Such attempts can be found in the compositions of my M. Phil. thesis entitled *Confronting a Different Idiom: Five Compositions for Chinese Instruments*. (Unpublished M. Phil. Thesis, The Hong Kong University, 1999).

<sup>24</sup> A similar problem can be found in the performance of my music *A Little Suite* at the Beijing Modern Music Festival, 2004 and is discussed in Chapter 3.



## 1.5 Conclusion

Five Studies for Three Instruments can be regarded as an experimental work that allowed me to explore solutions to my research questions relating to compositional techniques, aesthetic and structural coherence. Although the work allowed me to understand that some solutions may not be appropriate in practice, overall I consider that there are two achievements from this work. The first achievement is that the adoption of mosaic progression can distinguish the differences between Chinese and western idioms.

Furthermore, the application of these mosaic progressions highlights three important conclusions regarding the criteria of blending Chinese and western idioms. Firstly, the selected western and Chinese idioms should be in contrast. Secondly, the traditional performing techniques of Chinese instruments should be preserved through my works. Lastly, a subtle structural plan is essential for it not only embodies my compositional ideas, but also enhances the possibilities to move toward and depart from the climaxes.

The second achievement is the establishment of structural coherence in the five movements of Five Studies of Three Instruments. More specifically, in the first movement, a cadenza for *erhu* performs the role of a structural upbeat. The second movement can be regarded as another upbeat in order to increase the expectation of a climax for an audience.

The third movement does not move forward to a climax directly as it only provides pulse and rhythmic patterns that help the movement act like a transition to a climax. The appearance of the fourth movement provides a strong structural beat and climax. The final movement presents a tonal application in the *erhu* and the vibraphone which serves to resolve music from the climatic fourth movement and draw it to a close. At the two performances, I received much commendation from different performers and specialist audience members on my experiment with compositional techniques, aesthetic as well as structural coherence. With that encouragement, I used this work as a basis for further elaborations and enhancement of my compositional ideas in the subsequent works.

## Chapter 2

### *A Character Piece*

A Character Piece is written for *sheng*, percussion (three players) and string orchestra, (see Volume I, Score 2) continues the practice of confronting Chinese and western musical idioms through the compositional techniques of mosaic progression and juxtaposition. In the first composition, we saw the way that the confrontation occurred between the *huqin* player and the piano with percussion. Moreover, the *huqin* player changed instruments to perform on *erhu*, *zhonghu* and *banhu* in the first, second as well as fourth movements. By comparison in this composition, the confrontation comes from the way a *sheng* (Chinese mouth organ) player who uses only a traditional *sheng* in D, sets up a rival position against the percussion as well as western string orchestra.

#### **2.1 Programme Note**

A Character Piece has two aims. Firstly, it acts as a means to apply the notion of confrontation by contrasting idioms between one Chinese instrument and string orchestra through two compositional techniques, namely, mosaic progression and juxtaposition. Secondly, it serves as an exercise to illustrate the traditional performing techniques of *sheng* and to explore various idiomatic performing techniques of the western string instruments.

#### **2.2 Structural Synopsis and Technical Orientation**

The composition is based on an ABA' skeleton. Section A begins from Rehearsal Letter A. It has the role of a prelude that comprises a cadenza for *sheng* in the foreground while the contrasts between different idioms are delivered by strings performing together with percussion that act as middle ground and background. The background and middle ground

are then worked together as a group in juxtaposition to the *sheng* in order to present a further contrast. Section B is found from Rehearsal Letter D to F. It is the climactic section of the piece and mosaic progression is widely employed here. Rehearsal Letter G recapitulates the materials from the opening and is regarded as an A' section that carries the music to a quiet and poetic ending (see Table 2.1).

Table 2.1 A Character Piece: Summary of Structural Synopsis

Section	Rehearsal Letter	Role	Characteristic
A	A to C	Prelude	Juxtaposition of background, middle ground and foreground
B	D to F	Climax	Application of mosaic progression
A'	G	Recapitulation	Recapitulation of A's materials

Returning to examine section A again, we can see that it has a juxtaposition of three materials. The first material at Rehearsal Letter A is distinguished by using only percussion instruments. Within this material, Percussion 3 performs a drone by using a rolling a bass drum and runs which continues through Rehearsal Letter A to D. By comparison, Percussion 2 begins with a single stroke gesture from the suspended cymbal, then switches randomly between three- and two- note segments from the small, medium and large gongs. This repeating pattern by Percussion 2 must be completed by the beginning of Rehearsal Letter C (see boxed text for Percussion 2). To cooperate with the percussion, the second material is carried by the string instruments and constructed in an

atonal chorale pattern.<sup>25</sup> The third material creates contrast to that of the first and second. At Rehearsal Letters 1,2 and 3(see pages 3 and 4 of the score), we see the use of tonal implication and a free rhythmic cadenza for the *sheng*.<sup>26</sup> Through the use of juxtaposition, the first and second materials from Rehearsal Letters A and B thus work together as background and middle ground and thereby creating a contrast to the *sheng*.

Section B is a climactic section and three different materials are employed for this part. In contrast to the construction of section A which was created mainly by using juxtaposition, the three different materials in section B are applied in mosaic progression and constructed into five musical phrases. These five phrases create tension and reach three climactic points. Table 2.2 presents the structure of Section B.

Table 2.2 A Character Piece: Structure of Section B

Phrase	Bar	Role	Material	Goal
1 <sup>st</sup>	50-60	Structural upbeat	- Stable semiquaver pattern in perfect 5 <sup>th</sup> together with high register demisemiquav er pattern - sliding gesture	- closure by using small portion of Chinese folk melody

<sup>25</sup> Please refer to Rehearsal Letter B, and the structure of this atonal passage will be discussed in 2.3.

<sup>26</sup> Since there are two different music time frameworks in Section A, in order to avoid confusion, Rehearsal Letters A and B are adopted for the conducted music (i.e strings and percussion 2 and 3), while Rehearsal Letters 1, 2 and 3 are designated for *sheng* and percussion 1.

			by violin I, II and viola - triplet drum pattern	
2 <sup>nd</sup>	60-66	Structural upbeat	- similar to 1 <sup>st</sup> phrase	Same as 1 <sup>st</sup> phrase
3 <sup>rd</sup>	67-93	Structural downbeat	- widely use of triplet drum patter - share triplet pattern within strings	First climax
	85-93	Transition	- stable semiquaver pattern again but increase the intervals 4 <sup>th</sup> in viola and 2 <sup>nd</sup> in violin II	Chinese folk melody
4 <sup>th</sup>	94-130	Structural downbeat	- triplet drum pattern - perfect 5 <sup>th</sup> stable pattern in high register	Second climax
5 <sup>th</sup>	131-275	Structural downbeat	- Chinese folk melody	Final large climax

Let us look more closely at it. The first material of phrase one in section B has two

patterns. The first pattern is from the cello part in Rehearsal Letter D and is mostly adapted from a stable semiquaver rhythm that constantly provides a perfect 5<sup>th</sup> sonority (see bars 50-52). The second pattern can be found in Violins I and II. They perform high register notes in a demisemiquaver rhythm and by using glissando to provide a sliding effect, they create an important gesture in this pattern.<sup>27</sup> The second material in Section B is brought out by percussion instruments. It is constructed by using a triplet rhythm and is designated by drum instruments only. The *sheng* brings out the last material in bar 58 of this section. It is a pentatonic melody that is taken from a traditional folk song called “*Hebei Huabangzi*” which is a famous operatic singing piece from the northern area of China.

How do these three materials bring the music to three climactic points? At the outset, they are completely presented in five large phrases in this section. The materials for strings and percussion always move in mosaic progression while a small portion from the folk melody is usually performed by the *sheng* to act as a closure at the end each phrase. Therefore, the first phrase appears from bars 50 to 60. The second phrase starts from bars 60 to 66, the third phrase joins in from bars 67 to 93 and brings out the first climax from bars 78 to 84. Then after a transition from bars 85 to 93, the fourth phrase begins in bar 94. It further elaborates the triplet pattern for both drum instruments as well as strings and creates a second climax from bars 106 to 130.

The last climax is presented with a different arrangement. As the above paragraph mentions, a small portion of the folk material is usually applied as a closure for each of the four phrases. Thus, during the last phrase from bars 131 to 275, this selected folk melody is performed in its entirety by the *sheng* and with the Peking opera clapper drum serves as

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<sup>27</sup> See bar 51 for the demisemiquaver pattern, while the glissando gesture can be found in bar 52.

a final climax from bar 131 to bar 268. In addition, string instruments perform two roles to confront the folk melody in the last climax (see bars 154-161). They act either as a contrasting passage by using atonal passages that come after the folk melody or as a punctuation that creates a clashing effect with the *sheng* (see bars 188-194). This last climax ends in a clustered effect in Rehearsal Letter F that is performed by strings and percussion instruments and with a recapitulation in section A' from bar 283 to the end of the composition.

### **2.3 Aesthetic Context**

Chapter 1 mentions that juxtaposition is used to create a vertical sonority with different contrasting materials, and that new sonority becomes a new aesthetic effect to distinguish the western and Chinese idioms. However, it is only applied to a few sections in Five Studies for Three Instruments.<sup>28</sup> A Character Piece has a more extensive application of this technique. Therefore, two contrasting materials can be found for *sheng* and strings. More specifically, the string parts have two roles. Firstly, the chromatic variety from the melodic line is intended to provide a sense of atonality. Secondly, polyphonic texture is employed in two layers, namely, violin I and the viola which belong to first layer while the cello and double bass create the second layer. Each layer is constructed with a perfect 5<sup>th</sup> while the first and second layers are a major 2<sup>nd</sup> apart. Furthermore, to create a more complex sonority, the viola and cello have separate upper and lower parts. In addition, the melody of violin I is doubled by the lower viola part while the melody of the viola is doubled by the lower part of cello. Such arrangements can increase the internal layers of the string parts and a unique sonority can be maintained with such a design (see Music Example 2.1).

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<sup>28</sup> The use of juxtaposition is discussed in Chapter 1, section 1.3.

## Music Example 2.1 Structure of String Parts

Bar 9

The image shows a musical score for Bar 9, consisting of four staves: Vln. I, Vla., Vc., and Db. The time signature is 4/4. The Vln. I staff has a melody starting on G4. The Vla. staff has a melody labeled 'melody from Vln. I' starting on G4. The Vc. staff has a melody labeled 'melody from upper Vla.' starting on G4. The Db. staff has a solid chord starting on G4.

To contrast with the string parts, the *sheng* has three phrases in total. The sense of tonality is the first aspect to be developed by featuring several pitches in each phrase. In Rehearsal Letters 1 to 3, the tonal pitches most featured in first phrase are G, A and B. Pitches D, E and F sharp are distinguished in phrase two while the last phrase focuses on G, A and D. However, besides the sense of tonality, the gestures of the *sheng* are also highlighted in these three phrases. Grace notes are added to the *sheng* melodies from Rehearsal Letter 1 to 3 in a manner that is common practice in Chinese instruments.<sup>29</sup> In addition, the traditional *sheng* often employs choral texture. Therefore, a solid chord is also included at the end of the *sheng*'s phrases.<sup>30</sup> Finally, when the string parts juxtapose with the *sheng* passages, a new sonority is created. This new sonority is regarded as a new kind of aesthetic context for blending the western and Chinese idioms. This type of juxtaposition will be further transformed in later works in this portfolio.

<sup>29</sup> See Rehearsal Letter 1 for an example. Here, the interval of those selected grace notes do not strictly conform with the rules of any traditional *sheng*'s repertoire, they are used mainly to vary the melodic lines, while taking into account the idiomatic writing.

<sup>30</sup> See bar 22. This choral gesture is discussed below in section 2.4.



## 2.4 Idiomatic Performing Techniques

As noted earlier, one of the aims for composing this work is to demonstrate the performing techniques for *sheng* and strings. Let us explain how idiomatic these techniques are.

There are two approaches when considering performing techniques for *sheng*. The first one is idiomatic writing in a non-traditional way. For example, certain pitches are chosen as grace notes only for decorating the *sheng*'s melodic line (see Rehearsal Letters 1 in Section A bar 17). These intervals are: major 2<sup>nd</sup>, perfect 5<sup>th</sup>, major 7<sup>th</sup> and octave (see Music Example 2.2).<sup>31</sup> A minor 2<sup>nd</sup>, perfect 4<sup>th</sup> and minor 6<sup>th</sup> can also be seen at Rehearsal Letters 2 and 3.

### Music Example 2.2 Idiomatic Writing in a Non-Traditional Way



Of course, the introduction to this Exegesis noted that a vital criterion for this portfolio is to preserve the traditional performing techniques of Chinese instruments. In these three music phrases by the *sheng* at the beginning of the work, the incorporation of performing techniques in a non-traditional way seems to contradict this criterion. If we ignore the non-traditional intervals of the grace notes, we can see that the *sheng*'s traditional performing gestures are still maintained.

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<sup>31</sup> The rules for using traditional ornaments are discussed in Chapter 3.

In contrast, the second approach involves idiomatic writing in a traditional way. In A Character Piece, this approach is found throughout the composition. Two significant examples are discussed here. In bars 22, 29 and 36, three choral textures are used in the closure of the three *sheng* phrases. These chords are formed by the gradual accumulation of notes from the lowest to the upper pitches in a process of forming a chord that strictly follows the traditional practice (see Music Example 2.3). Another example is found during the last section when the *sheng* is required to perform a melody in a manner of *cantabile* and *mestamente* (see Score page 31). In the beginning of the *sheng* melody, there is a boxed text which states that “和 through out”. The word “和” is a Chinese ideograph that indicates that the *sheng* should add a perfect 4<sup>th</sup> or 5<sup>th</sup> above every note of the melody. Since the *sheng* has a powerful volume in its lowest register, adding a perfect 4<sup>th</sup> or 5<sup>th</sup> above the melody enhances the colour of the melodic line, but does not overshadow it.<sup>32</sup>

#### Music Example 2.3 Choral Texture by *sheng*



We now turn to the idiomatic performing techniques of the string instruments. In this composition, many techniques are inspired by contemporary music. Table 2.3 presents the range of techniques, for example, an artificial harmonic is employed in Rehearsal Letter B, Bartok *pizz.* is emphasized in Rehearsal letter D and a quarter tone trill is applied in Rehearsal Letter F to enhance the colour of the climax.

<sup>32</sup> Hu Deng Tiao. *Chinese Orchestration*. (Shanghai: Shanghai Music Publication, 1977), 53.

Table 2.3 Performing Techniques of String Instruments

Section	Rehearsal Letter	Bars	Instruments	Name of Technique
A	B	10	Violin II	Artificial harmonic
B	D	52	Violin I/II, viola	<i>Glissando</i>
B	D	64	All strings	Bartok <i>pizz.</i>
B	D	79	Violin I/II, viola and cello	<i>Sul ponticello</i>
B	D	85-92	Viola	<i>Col legno</i>
B	D	101-103	Viola	Arpeggiated <i>pizz.</i>
B	F	270-276	Violin I/II, viola and cello	Quarter tone trill
B	F	278-281	Violin I/II	<i>Arpeggio</i> by using natural harmonic

## 2.5 Conclusion

This composition has provided an arena to explore answers to my research question concerning whether compositional techniques and aesthetic are an appropriate means for the confrontation of Chinese and western musical languages. With regard to compositional techniques, juxtaposition has been adopted in the first and last section of A Character Piece to illustrate the contrasting idioms between Chinese and western instruments. In this respect, A Character Piece demonstrates clearly how that the confronting materials within a section of juxtaposition offer greater complexity in sounds and textures. For example, as we saw in the section A (bars 9-16), the material in the atonal strings' chorale uses

repetition to provide a stable and non-active basis to feature the active foreground by *sheng*. However, a number of questions remain. For instance, could this repeated material be replaced by non-repeated and developed music phrases which would then be juxtaposed against another active foreground? Or, when both the background and foreground are active in progression, can textural chaos be avoided? Similarly, how can the audiences identify the foreground? Answers to these questions are explored in the next work, *A Little Suite* and discussed in Chapter 3.

Regarding the aesthetic, this work has shown me that it is not only the use of juxtaposition that can provide new sonority. Rather, by using mosaic progression, different contrasting sounds can also be illustrated through their elaboration in tiny cells with western and Chinese idioms. This composition thus increased my confidence to refine and explore those compositional techniques in my subsequent works in the portfolio.

## Chapter 3

### *A Little Suite*

The first two compositions in the portfolio investigated the confrontation of Chinese and western musical materials through two techniques, namely, mosaic progression and the juxtaposition of contrasting idioms between one Chinese instrument and western orchestral instruments. This third composition, *A Little Suite* (see Volume I, Score 3; see also CD Tracks 6-10 and 11-15) now extends the exploration of such confrontation by contrasting idioms between different Chinese instruments.

#### 3.1 Programme Note

*A Little Suite* comprises five movements and features one soloist with a small ensemble of three players. The soloist performs a different Chinese wind instrument in each of the first, second, third and last movements while the fourth movement gives prominence to the small ensemble. The wind instruments played by the soloist are: Movement I, *bawu* (transverse single reed bamboo flute from the southern area of China); Movement II, *ban dizi* in E flat (transverse bamboo flute of the northern area of China); Movement III, *xun* (egg-shaped ocarina) and Movement V *ban dizi* in G.. To provide contrasting idioms, the small ensemble comprises additional Chinese instruments, namely, the *sheng* (mouth organ) and *pipa* (plucked string) with the percussionist performing both western and Chinese percussion instruments. The percussion instruments employed in this work are: Chinese gongs; whip; claves; bongos; tambourine; suspended cymbal; Chinese temple blocks; castanets; bamboo chimes; glass chimes; timpani; cymbals; vibraphone; sleighbells; guiro; maracas; Chinese small cymbals; and Chinese operatic drum.

This composition was premiered by Ensemble Eclipse on 2 June 2007 at the Beijing Modern Music Festival (refer to CD Track 6-10). It was subsequently performed by members of the Hong Kong Chinese Orchestra on 24 November 2007 at the International Society for Contemporary Music Asian Composers League Festival (ISCM) in Hong Kong (refer to CD Track 11-15).

### 3.2 Structural Synopsis and Technical Orientation

The composition has an arch-shaped structure. In the first movement, materials are contrasted through the juxtaposition of languages and gestures between *bawu* with other instruments. The second and third movements then provide two separate episodes in order to deliver distinctive colouristic effects in the soloist's interaction with other instruments from the ensemble. By comparison, the fourth movement features only the ensemble with *sheng* and *pipa* as well as a range of percussion instruments. Finally, the last movement again unites all instrumentalists including the soloist.

Several compositional strategies are employed. The aim of Movement I is to highlight the timbre of the *bawu*. This instrument has a range of only one and half octaves and is generally regarded as having a weak but euphonious sonority.<sup>33</sup> Thus, in order to bring the soloist to the foreground and to maximize the contrast between the *bawu* and the ensemble, the ensemble instruments use only pointillistic effects such as harmonics or single strokes (see Table 3.1).

**Table 3.1** A Little Suite, Movement I: Examples of Pointillistic Effects

Bar	Instrumentation	Nature of the effects
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<sup>33</sup> Liu Dong Sheng. *Chinese Music Dictionary*. (Beijing: People Music Publication, 2003), 6.

1-2	<i>Pipa</i>	Choral gestures
3	<i>Pipa</i>	Harmonics
4	Percussion	One single stroke
4	<i>Sheng</i>	Choral gesture

Movement II, by comparison, is an episode that creates a dialogue between *ban dizi* and *sheng*. In contrast to the instrumentation of Movement I which almost entirely features the soloist, the aim of Movement II is to construct musical passages in which the *ban dizi* competes against the *sheng* while the percussion punctuates the melody of *sheng* with different attacks. To create a more dramatic effect, for example in bars 1 to 12 from Rehearsal Letter E, the *ban dizi* performs short and powerful gestures to which the *sheng* first responds with a rapid and short motive. By bar 12, however, the *sheng*'s motive is extended into a long phrase. Such rivalry between the *ban dizi* and *sheng* is used to construct the flow of the whole second movement.

Movement III highlights the timbre of an ancient wind instrument, the *xun*.<sup>34</sup> There are two lyrical phrases for the *xun* in this movement. They appear from bars 2 to 5 of Rehearsal Letter H and bars 12 to 14 of Rehearsal Letter I. In order to beautify the melodic lines, the *xun* performs the music by using techniques of air vibrato and sliding quarter tones to bend pitches with long duration. The percussion opens each of the *xun*'s phrases with a "water-gong" effect through the use of cymbal and timpani.<sup>35</sup> The vibraphone also provides punctuation by inserting some dissonant notes that counter the lyrical phrases of the *xun*,<sup>36</sup> as seen in bars 2 to 5. Finally, the *pipa* offers closure by playing notes with a portamento gesture at the end of each *xun* phrase.

<sup>34</sup> It is believed that the *xun* has a history of more than 7000 years, *ibid.*, p. 443.

<sup>35</sup> "Water-gong" effect is explained in the boxed text in the percussion part of rehearsal letter H.

<sup>36</sup> Dissonant notes in this movement are minor 2<sup>nd</sup>, major and minor 7<sup>th</sup> and the tritone.

Movement IV is a thematic variation that features the *pipa*. The theme is played by the *pipa* at Rehearsal Letter J. The *pipa* then varies it in two more phrases that occur from Rehearsal Letters K to L. In this section, only percussion accompanies the *pipa* phrases. The role of percussion thus becomes more prominent in this movement by the introduction of various instruments to enhance the melodies with energetic single strokes as punctuations or a drone-like pattern in each phrase. For instance, sleighbells are first used to perform accented rhythms as well as tremolo to accompany *pipa* in the theme at bars 1 to 7, but this is altered to guiro at Rehearsal Letter K while maracas finally perform with the *pipa* at bar 13 to the end of the movement.

Movement V is the most important structural stage of the piece. Besides bringing the four instruments into juxtaposition again, more climatic sections are also found. Furthermore, different and contrasting materials are given to the four instruments so that this movement becomes another arena for argument between the soloist and the ensemble. More specifically, three contrasting materials create the tension at the opening of this movement. The *sheng* plays short and powerful rhythmic patterns from bars 1 to 3 at Rehearsal Letter M, while the *pipa* and percussion work as a group that responds with a consecutive matching rhythm in bar 2. Lyrical melodic materials are found in the *ban dizi* in bar 8. These contrasting materials are extended from bars 10 to 39 through several mosaic progressions. The first climax occurs by juxtaposing the materials of the *ban dizi*, *sheng* and percussion from bars 54 to 86. A second climax occurs from bars 113 to 129. However, this climatic passage, however, adopts a different orchestration to make it distinct from the first by using *ban dizi*, *sheng*, and *pipa* as well as percussion. After a cadenza for *ban dizi* from bars 132 to 143 of Rehearsal Letter O, the four instruments once



again come together to form a final climax from bars 143 to 174 that ends the work.

### 3.3 Aesthetic Context

How can a composer create a new aesthetic context for blending western and Chinese instruments? The introduction to this Exegesis identified that one of the criteria is to provide a compositional context that allows for the articulation of the different idioms from western and Chinese instruments. How is this heard in *A Little Suite*? In the foreground of the first movement, the melodic material by the *bawu* is an imitation of traditional folk songs of the southern area of China. The melodic skeleton is lyrical and is pentatonic in its pitch organization.<sup>37</sup> To embellish the melody from its vocal character to an idiomatic instrumental style, traditional Chinese flute ornaments such as grace notes, appoggiatura and acciaccatura have been added to decorate the tune.<sup>38</sup> To provide a contrast with this traditional foreground, a dissonant sonority is created by the other instruments in the background. This background music starts with a choral gesture played by the *pipa* in bar 1 that comprises intervals of the minor 2<sup>nd</sup> and tritone (A and A sharp, D and G sharp). Subsequently, the two part texture of the *sheng* in bar 8 creates a minor 2<sup>nd</sup> interval (G sharp and A). With the addition of many colouristic gestures by percussion, for example through the use of different sizes of gong at bars 4 to 7, a totally alien sonic background effect is created especially when compared with the melodic *bawu*. To further distinguish the contrasting idioms effectively, textural differentiation is created by adding pointillistic effects in various registers for the background instruments, for example the six bars at Rehearsal Letter B. These counter the foreground melody with its clear phrasings

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<sup>37</sup> The characters of the vocal melody from southern area of China are based on description provided in an interview with Mr. Au Kwan-cheung, a gifted singer in *nanyin* (vocal genre of the southern area), and good performers of Chinese instruments such as *huqin*, *xiao*, and *dizi*. The interview was conducted on 23<sup>rd</sup> August, 2006.

<sup>38</sup> Hu identifies that the common types of traditional ornaments for Chinese flutes that are similar to western ornaments, as grace notes, appoggiatura and acciaccatura. However, these ornaments all lie within intervals from 2<sup>nd</sup> to 6<sup>th</sup> of the melodic note. The ornaments that are used for *bawu* in this work strictly follow the tradition. Hu Deng Tiao. *Chinese Orchestration*. (Shanghai: Shanghai Music Publication, 1977), 35-36.

within a limited register. Nevertheless, more transformations of the composition techniques that help to distinguish the differences between western and Chinese instruments textures and gestures are possible. Such transformations are examined in later works.

### **3.4 Response to the Premiere Performance**

As noted above, this composition was premiered on 2<sup>nd</sup> June, 2007 at the Beijing Modern Festival. After the concert, several musicians were interviewed in order to assess their responses. Chinese flute player, Miss Yang Fan, who performed in the premiere, stated that she found the Chinese flute part was very idiomatic since most techniques were derived from those of the traditional Chinese flutes even while they were more virtuosic than the original. In addition, she felt the subtle structure of the piece was attractive overall. Similarly, an active young Chinese conductor, Zhang Yi, who was also at the premiere, also voiced his appreciation of the use of orchestration as well as instrumental gestures. Pianist Dr. Mary Wu after listening to a recording of the performance, responded that the structural design provided her with increasing tension from the beginning to the end, and also noted that there were many interesting sounds for her. Finally, the musicians themselves after the concert reported on the appropriateness of the compositional techniques for the different instruments in the composition. Despite the fact that such instrumentalists tend to have conservative tastes, these comments provided valuable feedback for future works.

### **3.5 Comparison of Two Performances**

As noted above, A Little Suite was performed twice in 2007, first at the premiere in June and then again at a performance in November. The different interpretations between the two performances are discussed here. At the outset, the performance direction of A Little

Suite suggests that a conductor is necessary. The Beijing Modern Festival, however, assigned no conductor for either rehearsals or the concert. Moreover, the festival only arranged one rehearsal which was held just one day before the performance. Consequently, in order to assist the ensemble through the rehearsal, the percussionist volunteered to partly take on the role of conductor for the performance. Thus, besides performing his own percussion part, it was necessary for him to divert energy to helping the coordination of the ensemble through eye contacts and body gestures. In such circumstances, mistakes were unavoidable. One example can be found in the first movement, after Rehearsal Letter C, when the large gong is requested to scrape with rubber mallet to provide a sliding effect at bars 19 and 20. During the first performance, however, the percussionist forgot to prepare the rubber mallet since he was concentrating on the cue for the entry of *bawu* at the beginning of Rehearsal Letter C. As a result, only a simple and normal metallic sound was provided (refer to CD Track 6). Moreover, for most of the last movement, the percussionist beat the Chinese operatic drum with extra force to provide a clear rhythmic pattern to guide the speed and tempo of the ensemble. By so doing, he made the percussion part too prominent and some details, such as the changes of dynamic, were not expressed at the concert (refer to CD Track 10). Nevertheless, the performance was able to highlight compositional ideas such as the creation of colouristic effects as well as the showcase of instrumental techniques.

The ISCM performance in November (CD Tracks 11-15) provided a more accurate performance and included a conductor. For instance, the different timings between each movement were presented clearly and the overall dynamic contrasts were also expressed precisely. Furthermore, with the presence of a conductor, the performers were able to concentrate more on their parts. There were, however, two minor flaws. Firstly, in the first movement, the conductor forgot to cue the entry of *bawu* at Rehearsal Letter B.

Consequently, the music was only presented in the background throughout the six bars within Letter B. When the conductor realized his omission, he was able to cue the *bawu* player back from one bar before the Rehearsal Letter C, and the performance continued appropriately to end this movement (refer to CD Track 11).

The second minor flaw occurred when the *sheng* player made mistakes in the second movement, such as missing notes from bars 10 to 13 of Rehearsal Letter E and losing coordination with the percussion from bars 1 to 8 on the same page (refer to CD Track 12). These problems were partly the result of the venue. The performance took place in Xian Hai Xuan, Nan Lian Garden which is an exhibition room, but not a concert hall. Although it is constructed in a pretty architectural style of the Tang dynasty, the acoustics are not suitable for concert purposes. Moreover, there was no stage for performance so that the performers needed to stand in the centre of the room with the audience surrounding them on three sides. Although this arrangement minimized the distance between players and audiences, it had the effect of increasing the nervousness in the players.

### **3.6 Conclusion**

There is no question that the selection of A Little Suite for performances by two well-known festivals has provided greater recognition for my work and increased my confidence about my compositional practice. It has also allowed me to reflect more closely on the answers to my research questions regarding the criteria, compositional techniques, aesthetic and structural coherence of the compositions.

To answer the questions relating to criteria and aesthetic, we can refer to the first movement again. The first criterion for combining Chinese and western idioms in this research is that the idioms should be in contrast. In the first movement of A Little Suite, a

clear example is seen in the way that the melancholic pentatonic foreground by *bawu* contradicts the pointillistic atonality performed in the background by other instruments. Furthermore, through the juxtaposition of the foreground and background sounds, this first movement provides a new effective aesthetic context for combining Chinese and western idioms. My second criterion is that the traditional performing techniques of Chinese instruments should be preserved. The comments by professional performers after the performances of *A Little Suite* suggest I was successful in retaining idiomatic Chinese instrumental techniques.

Regarding compositional techniques, my attempt to use mosaic progression to create tension in the music can be found in the second, third and fourth movements of *A Little Suite*. Moreover, mosaic progression in these movements gives three episodes that perform different roles in creating structural coherence in the work. For example, the second movement acts as a structural downbeat that brings the music to the transitional third movement. The fourth movement serves a similar transitional function, but this time it leads to a climactic final movement. While progressions offer internal coherence, the use of an arch-shaped structure for the composition provides an overall balance for the work in which the first and final movements are an application on a large scale of the juxtaposition technique, providing an overall balance for the work.

After the successful performances and encouragement from the two festivals, the orchestral work *Cycles of Destiny* offered the opportunity to explore the research questions further in a work for large instrumental forces.

## Chapter 4

### *Cycles of Destiny*

The third composition (see Volume I, Score 4; see also CD Track 16) acts as a platform to experience the confrontation by contrasting idioms within a small Chinese ensemble group, this forth composition extends the exploration of such confrontation within a Chinese orchestra.

#### **4.1 Programme Note**

*Cycles of Destiny* was commissioned by the Hong Kong Chinese Orchestra (HKCO)<sup>39</sup> in 2006 for the project “Cadenzas of Hong Kong”. This project commissioned Hong Kong composers to write music to depict certain famous places in the eighteen districts in Hong Kong. It provides a platform for composers to write music that strengthens the sense of cultural identity among the people of Hong Kong, provides chances for enhancement in terms of composition techniques, inspiration and subject matter and finally encourages composers to contribute to Hong Kong’s music culture.<sup>40</sup> *Cycles of Destiny* as one composition in this project, describes the Western Monastery in Tsuen Wan district. The monastery is a place of learning Taoism and of religious retreat, but it is distinguished by an integrative, all embracing intellectualism with its pantheistic approach to religion, including Confucianism. Its non-exclusive philosophy was an inspiration for this work. The HKCO premiered the work on January 18, 2008 at City Hall, Hong Kong.

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<sup>39</sup> HKCO was founded in 1977 and consists of four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include traditional and modernized Chinese instruments as well as suitable Western instruments such as cell, double bass as well as western percussion instruments. Since its establishment more than 30 years ago, the number of musicians have increased from 50 to the present 85. The orchestra has one Concertmaster-cum-Assistant Conductor, one Deputy Concertmaster-cum-Principal, two Section Leader-cum-Principals, 13 Principals, 10 Assistant Principals and 58 musicians.

<sup>40</sup> House program of the 31<sup>st</sup> Orchestral Season of Hong Kong Chinese Orchestra, 2007.

## 4.2 Structural Synopsis and Technical Orientation

The composition has one single movement, but comprises three main parts (see table 4.1). Part I starts from Rehearsal Letter A. It has the role of a structural upbeat through repetition and elaboration of three materials that are carried by percussion, plucked string and string families. Part II extends between Rehearsal Letters B and C. This part is constructed with two climatic points in which wind instruments are juxtaposed against strings. Part III is found from Rehearsal Letter D to the end of the work. Here, the whole orchestra comes together and moves the music from the loud climatic section to a quiet ending.

Table 4.1 Structure of Cycles of Destiny

<b>Section</b>	<b>Bars</b>	<b>Materials</b>
Part I	Rehearsal Letter A	Material by 1) percussion, bars 3-5. 2) plucked string bar 6, and 3) bowed string instruments bars 7-8.
Part II	Rehearsal Letters B and C	Juxtaposition of wind and string instruments, bars 21-40.
Part III	Rehearsal Letter D	Whole orchestra works together to end the music, bars 67-77.

Taking a close look at the first part of the composition, the first material at Rehearsal

Letter A is a short motive with long duration, performed by metal percussion instruments. In contrast, the second material is brought out by plucked string instruments and constructed with a quintuplet sliding pattern in the lower register. The third material creates another contrast to the first and second, consisting an atonal polyphonic texture from the bowed string instruments.

Like previous compositions in the portfolio, this work once again features mosaic design to create tension as well as move toward or leave a climax. In Part I of *Cycles of Destiny*, it is further used to help the progression of contrasting materials and create a tension that leads the music to the climatic sections. Part II has the role of structural downbeat. Similar to the construction of the Part I, three different materials are also employed in this part. More specially, a thick choral and atonal texture appears in the bowed strings section at bars 21 to 23. The pitch organization in this section is a continuation from the third material of Rehearsal Letter A. In Part II, however, three music circles are present. Here wind instruments perform pentatonic pitches that juxtapose the string parts one by one (see for example bars 21-24). After that, the third material of Part II (see bars 42-50, and also bars 56-65) is carried by percussion with instruments patterns drawn from Chinese traditional *luogu jing* and that provides closure at the end of the climax.<sup>41</sup> In Part III, materials from Part I such as the atonal patterns by strings and low register tremolo figures by plucked strings are reused, but the music ends in a quiet, contemplative manner (see Table 4.2).

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<sup>41</sup> Traditional *luogu jing* comprises a pool of *luogu pai* (a series of instrumental and /or rhythmic patterns for percussion ensemble). Each *luogu pai* is characterized by a specific series which combines rhythmic and timbral elements.



Table 4.2 Materials in Cycles of Destiny

Section	Bars	Materials
Rehearsal Letter A (Part I)	1-20	<ul style="list-style-type: none"> <li>- long rhythmic patter by metal percussion</li> <li>- sliding pattern by plucked string instruments</li> <li>- atonal polyphonic texture by bowed string instruments</li> </ul>
Rehearsal Letters Band C (Part II)	21-67	<ul style="list-style-type: none"> <li>- atonal polyphonic texture by bowed string instruments</li> <li>- pentatonic pitches by winds</li> <li>- Chinese traditional <i>luogu jing</i> by percussion</li> </ul>
Rehearsal Letter D (Part III)	68-79	<ul style="list-style-type: none"> <li>- pentatonic fragments by winds</li> <li>- tremolo patterns by plucked string instruments</li> <li>- polyphonic texture on bowed string instruments</li> </ul>

### 4.3 Beyond the Traditional Chinese Symphony Orchestra and its sounds

Modern Chinese orchestras can be traced back to China after 1930. Most were influenced by the 19<sup>th</sup> century Western romantic orchestral ideas in aspects of instrumentation,

harmonization, orchestration and even stage position.<sup>42</sup> Following these trends in modern Chinese orchestras, HKCO is keen to perform music which is influenced by the western orchestral ideas of the 19<sup>th</sup> century. These ideas include the use of instrumentation, orchestration and most importantly, functional harmony as the primary musical language of its repertoire.

*Cycles of Destiny* aims to provide a breakthrough in terms of compositional techniques for modern Chinese orchestras. The instruments in this work are broken into two main groups. A conducted group is formed from the instruments of percussion, plucked strings and bowed strings. Atonality is the main language for this group with percussion instruments enhancing the atonality by the use of additional colours such as the drone liked pattern by the Triangle and Sleighbells in bars 7 to 8 as well as bars 11 to 14. In contrast to the conducted group, a second group contains three circles comprising of mainly wind instruments. Circle One contains first and second *xindi* (bamboo winds) and *alto suona* (wind instrument with vigorous and sonorous sound). Finger cymbals are added to enhance the timbre within the group itself. Circles Two and Three include the same instruments, namely *bangdi* (bamboo flute from northern region of China), *qudi* (bamboo flute from southern region of China), *sheng* (mouth organ) and *soprano suona* (double reed wind with strident to the point of piercing sound).

How do these three ensembles work with the conducted music to provide one step beyond the standard orchestra repertoire? To answer this question, let us examine Part II of the music more closely. At the outset, the three ensembles are annotated “Circle Music” and are requested to provide a sense of endlessness through repetitions of their own phrase. Within each circle, some common materials are designated, for example, triplet and

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<sup>42</sup> Kuo Huang Han. “The Modern Chinese Orchestra” *Asian Music* XI/I (1980), 1-40.

quintuplet rhythms. The musicians are also asked to perform pentatonic motives with the circles themselves set at intervals of a fifth apart. Although they share the same allegro tempo, the circles are requested to appear alternately in a specified time, and each circle is repeated only once during each entry. The overall effect is an endless canon (see bars 21-39). To ensure all the winds instruments coordinate well with each other during each repetition, they are requested to cue others within the circle according to indications on the score (see bars 28-32 as an example). As a result, when these three circles are juxtaposed with the conducted music, a contrasting, crashing as well as chaotic sonic effect with huge tessitura is created (see bars 21-39).

The stage position of the members of the orchestra is also designated to feature the divisions of the instrumentation. The three circles are requested to be placed in different positions. Circle One remains on stage together with the instruments from the conducted music, while Circle Two and Three stay in the left and right hand sides of the upper balcony. They produce a stereo dialogue with each other as well as provide various orchestral colours against the conducted music during the climatic section. The attempts to split the instruments and arrange them in a new stage position are not a common practice in composing music for Chinese orchestra. Consequently, the success or failure of this staging will influence the final large scale composition in the portfolio of works for this research.<sup>43</sup> The achievement of the orchestration and stage position in this chapter is therefore discussed in the next section.

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<sup>43</sup> Chapter 5 discusses the commissioned work, Concerto Grosso for three Chinese instruments with western orchestra.

#### **4.4 Criticism of the Performance**

Cycle of Destiny was premiered on January 18 and 19, 2008. HKCO arranged four rehearsals and one dress rehearsal. All the players paid close attention to practice during each rehearsal and the conductor Mr. Yan Hui Chang prepared the score well before the first rehearsal and also met with me. During the meeting, some explanations from the score were discussed in order to rehearse the music more precisely. He also suggested that some of the specified tempi for the three circles might be too fast for the wind players. We compromised by slowing the tempo from  $\text{♩} = 132$  to 116 to avoid too much pressure on the winds players. The rehearsal arrangements from HKCO and their performances were most satisfactory.

The first edition of Cycles of Destiny was around nine minutes in duration. After the first rehearsal, HKCO reminded me that all the commissioned works from “Cadenzas of Hong Kong” should not exceed seven minutes and they did not allow any exception. After negotiation with them, we came up with two solutions. Firstly, the tempo of Parts I and II was increased from  $\text{♩} = 40-48$  to 50-60. Secondly, it was decided that the three circles should not play any repeats. Although such changes could help to finish the whole work within seven minutes, by increasing the tempo, the speed of the conducted music in Rehearsal Letters A and B became much closer to that of the un-conducted music. My aim to try to bring out different timings between the three circles and the conducted music was thereby destroyed. In addition, and more problematically, my designation of stage position could not be fulfilled. Under my original scoring, Circles Two and Three would stand on the left and right sides of the upper balcony located in the opposite direction to the orchestra. That area was, however, blocked by HKCO in order to install cameras for their DVD recording. In the end, two circles were arranged to stand in the left and right upper corridors that were just beside the orchestra, so that the stereo effect was minimized.

## 4.5 Conclusion

This is the fourth composition in this portfolio for Chinese instruments together with western orchestral instruments. After completing my third piece, I realized that most traditional Chinese instruments have such unique characteristics through their long historical development. I therefore doubted whether it was suitable to use western symphonic romantic style as the main aesthetic for the orchestra. In the process I gained inspiration for answering the research question regarding composition techniques from applying mosaic progression and juxtaposition to refined instrumentation and orchestration.

I have addressed this dilemma in *Cycle of Destiny* in three ways. Firstly, I have omitted some modernized Chinese instruments such as the Chinese harp, *paisheng* (alto *sheng*), *baosheng* (bass *sheng*), keyed tenor and bass *suona* that resonate with western orchestral influences.<sup>44</sup> Secondly, I have avoided the western romantic orchestral influences by trying not to adopt tertian harmonic doubling within the instruments of the conducted group. For example, even in the unison found from the plucked strings in bars 6 and 9, I am trying to create an attraction that comes from the gesture rather than from the pitch. Furthermore, to allow the percussion family to have its own character in the conducted music, the percussion part even adopts the traditional *luogu pai* through the climax rather than performing role of accompaniment for the plucked strings and bowed strings.

Thirdly, the creation of three circles and their particular instrumentation was also adopted to avoid the romantic influence. Circle One only contains two types of wind instrument, namely, *xindi* and *alto suona* that are arranged to become a dialogue with themselves.

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<sup>44</sup> Those instruments are newly developed in the orchestra so as to either enlarge the register or produce chromatic notes. Such attempts are essential for the orchestra to perform music in western romantic style.

Circles Two and Three have the same instrumentation, with each circle containing two types of wind instrument. The first type comprises *bangdi*, *qudi* and *sheng*. These three instruments provide a dialogue to the second type, namely, the soprano *suona*. Although octave doubling can be observed in the first group of Circles Two and Three, these instruments are asked to perform notes by adding flutter tone and much traditional ornamentations to enhance the melodic lines.

By adopting these strategies, I felt more comfortable to adopt Chinese instruments as various colours to express their unique characteristics rather than develop them by hybridizing them with western harmonic and orchestral theories. Therefore, my concluding work adopts only three Chinese instruments only to work with a symphonic orchestra. Such a combination aims to express the character of Chinese instruments and should permit the creation of interesting contrasts with the western orchestra.

## Chapter 5

### *Concerto Grosso for sheng, erhu and pipa*

Concerto Grosso is the final composition in the portfolio (see Volume I, Score 5). It is a mature piece that employs the confrontation of Chinese and western music idioms through the compositional techniques of mosaic progression and juxtaposition. It uses a large-scale instrumental combination not previously employed in this research.

#### 5.1 Programme Note

Concerto Grosso is composed for three Chinese instruments, *sheng*, *erhu* and *pipa*, together with symphonic orchestra.<sup>45</sup> It not only serves as a means to portray the confrontation between three traditional Chinese instruments and the western orchestra, but also, more pragmatically, provides an opportunity to polish the orchestration skills of this composer.

#### 5.2 Structural Synopsis

The composition has five movements. The first movement is an introduction with contrasting materials between the Chinese instruments and the orchestra constructed through the juxtaposition of languages, gestures and tempo. The second movement can be regarded as a structural downbeat which is designed to show the practice of mosaic progression. It begins with a regular rhythmic pattern by bongos in 5/8 time. By using mosaic progression, this pattern is utilized to feature various materials from two of the Chinese instruments, namely, the *sheng* and the *erhu*, in addition to the orchestra. The third movement serves as a transition to the climactic fourth movement by applying juxtaposition to create a new aesthetic effect between percussion instruments, string

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<sup>45</sup> These three Chinese instruments represent three main categories of Chinese traditional instruments, namely, wind, bowed string and plucked string instruments.

instruments and *pipa*. Finally, the entire fourth movement forms a climax while also providing a strong structural downbeat. In this movement, mosaic progression and juxtaposition are used extensively with the Chinese instruments creating a strong contrast to the orchestra. Furthermore, much of the melodic material for the Chinese instruments is extracted from a famous traditional *pipa* solo work “*Yang chun bai xue*” (“Snowy Spring”) which originated in the Tang Dynasty (618-907).<sup>46</sup> The work ends in a tranquil mood.

### 5.3 Technical Orientation

The first movement is an experiment in the juxtaposition of two layers of musical materials. The two layers are differentiated from each other in terms of musical gestures, languages and tempo. The layer performed by the three Chinese instruments comprises three long phrases that use traditional and idiomatic performing practices. For example, the double stopping of *erhu* in bar 29, the adding of the 5<sup>th</sup> by the *sheng* in bar 34 as well as the dead stroke by *pipa* in bar 33 are all typical traditional techniques. These three phrases work like a rustic cadenza and perform in free rhythms. The second layer, performed by the orchestra, is mainly atonal and has a polyphonic texture.<sup>47</sup> This movement begins with the orchestral layer performing at a tempo of ♩ = 40 to 44. The three Chinese instruments enter in a *rubato* tempo, but adopt another tempo of ♩ = 90 to 98 in bar 30 (see Rehearsal No. 2). Of particular interest here is the way that the music is constructed so that strict synchronization between the two layers is unnecessary (see Table 5.1).

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<sup>46</sup> Liu Dong Sheng. *Chinese Music Dictionary*. (Beijing: People Publication, 2003), 453.

<sup>47</sup> The use of atonality is discussed below 5.4 Harmonic Context.



Table 5.1 Concerto Grosso, Movement I: Characteristics of the Two Musical Layers

Instruments	Languages	Bars	Tempo	Musical Gestures
<i>Sheng, erhu</i> and <i>pipa</i> <sup>48</sup>	Tonality of three phrases: i. DEG ii. CDEGA iii. EGAC	28-33 34-39 41-44	<i>Rubato</i> (bars 28-29) at the beginning and change to ♩ = 90 to 98 (bars 30-40)	Three long winding phrases
Orchestra	Atonality by applying 12 tone-row	1-62	Largo ♩ = 36 to 40	Sliding polyphonic texture by string instruments with fragmented punctuations by percussion, brass and wind instruments

The second movement comprises experiments with orchestral colours and the application of mosaic progression. Four different materials are designated for the mosaic. Material A is constructed by using percussion instruments only. It starts with a minim performed by the bass drum, then continues by using quaver beats from the small bass drum punctuated by a regular rhythmic pattern in 5/8 time by the bongos (see bars 63-79). Material B is composed for *erhu* and *sheng*. It mainly adopts a triplet rhythm. The *erhu* first carries this triplet rhythm by using only two notes D and E between bars 80 and 83, bars 123 and 124.

<sup>48</sup> The *pipa* does not perform any melody in the three phrases, but the performing gesture is particularly emphasized to provide closure for each phrase. Moreover, the use of Eb in *pipa* is mainly applied in order to create pitch contrast between *sheng* and *erhu*.

Moreover, when the *sheng* joins with the *erhu* from bars 126 to 137, it performs two more notes, G and A. Together these four notes provide a sense of tonality. Material C comprises dissonant chords and features the colour of brass instruments (see bars 82-85). The last material, material D, presents a polyphonic atonal texture and is carried by wind instruments appearing for the first time only from bars 104 to 122.

Let us look more closely at these four materials. As noted, they appear in mosaic progression and serve to provide tension. Their progression is, however, interrupted by suspended cymbal in bar 141. After this interruption, between bars 143 to 181, a transitional section begins with only *pizz* string instruments. A recapitulation of Material A starts from Rehearsal No. 9, and the drum pattern acts like a refrain which announces that the mosaic is occurring again. In addition, different orchestrations are employed through the recapitulation. For instance, Material D is re-orchestrated from wind instruments to string instruments in bars 207 to 231. Furthermore, the triplet rhythm from the Chinese instruments is imitated by the trumpets in bar 233 (one bar after Rehearsal No. 10). Thus, the second mosaic maintains the tension until bar 251 and a climactic point is reached at the phrase extending from bars 252 to 266. There are two types of materials included in this climactic phrase. They are: *pizz* strings found in the transition in bars 252 to 266; and dissonant chords that from Material C found in bars 257 to 266 (see Table 5.2).

Table 5.2 Concerto Grosso, Movement II: Examples of Experiments with Orchestral Colour.

Material	Rehearsal Letters	Bars	Instrumental Colours
<u>First mosaic:</u>	5-7	63-140	Bongos, small bass drum large

Material A	5	63-79	bass drum
Material B	5	80-83	<i>Erhu</i>
Material C	5	82-85	Horns, trombone
Material D	6	104-112 (first appearance)  114-122 (second appearance)	- Flutes, oboes, clarinets,  bassoons, small and bass  drums  - Woodwinds with viola, cello  and double bass accompany by  using Bartok <i>pizz</i>
<u>Transition:</u>	8	136-181	<i>Pizz</i> stings with triangle  punctuates from bars 163-181
<u>Second mosaic:</u>	9-10	182-266	
Material A	9	182-199	Same as first mosaic
Material D	9	207-231	Strings, bassoons,  woodblocks, xylophone,  tambourine, woodwinds
Material C	10	232-252	Horns, trumpets, trombone,  sus. Cymbal
Material B	10	235-251	<i>Sheng</i> and <i>erhu</i>
<u>Climactic phrase:</u>	10	252-266	<i>Pizz</i> strings, trumpets, horns,  trombone, snare drum, sus.  Cymbal, triangle

In contrast to the first two movements, the third movement adopts a simple use of orchestration. The percussion, string instruments as well as the *pipa* are featured here. The music starts with a drone-like passage composed for vibraphone, suspended cymbal,

different sizes of gongs as well as a small Chinese singing bowl (see Rehearsal No. 11). This passage is repeated nearly to the end of the movement.<sup>49</sup> During the repetition, another layer performed by the high harmonic strings and the *pipa* in a lower register is juxtaposed with it. There are two characteristics in this juxtaposed layer. Firstly, the *pipa* and high harmonic strings have different tempo. Secondly, they provide a contrasting dialogue in their performance. This contrasting dialogue actually performs the role of mosaic progression but consists of two slightly varied materials only.<sup>50</sup>

The fourth movement creates a huge climactic section to the work and lasts for around six minutes. As noted before, mosaic progression is used extensively in this movement. However, the application of mosaic progression here is different from the other movements. Let us highlight its application. Dissonant chords are used to announce the appearance of various materials for the mosaic progression. For example, the first dissonant chord begins with a quaver beat that contains pitches A<sup>b</sup>, E<sup>b</sup>, G and E in bar 299. It is performed by brass instruments in full force. After the first appearance of this chord, the Chinese folk tune, played by the *sheng* and *erhu*, follows immediately. This chord then happens again in bar 308 with the same pitches, but this time, it brings together atonal materials from the strings and woodwinds. However, another dissonant chord appears in bar 312 with the pitches A<sup>b</sup>, A, F<sup>#</sup> and E<sup>b</sup>. This time, the chord announces new material for the winds, the low register strings as well as the percussion instruments. Importantly, different pitches can be employed for the dissonant chords and they can also appear in different orchestration. For instance, the dissonant chord is heard in the woodwind family in bar 334 and is assigned to bring the brass together with woodwind instruments in bar

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<sup>49</sup> Refer to the score (bar 296) where there is an indication for the conductor to end the drone-like passage.

<sup>50</sup> Most of the compositions in this portfolio, mosaic progression usually consists of at least three different materials, for examples, Section B of A Character Piece for *sheng*, Movement V of A Little Suite, Part I of Cycles of Destiny and so on.

341 and so on. In this way, audiences come to expect changes of materials for the mosaic progression after they have heard the chord.

The illustration of various orchestral colours is vital in this climactic movement. For examples, the first material of the fourth movement is a Chinese folk melody, designated for the three Chinese instruments (see bars 299-307). However, it is first played by the *sheng* and *erhu* while later in bars 345 to 369 it is only carried by *pipa* (see Rehearsal No. 17). It can also be performed by the three Chinese instruments together as seen in bars 418 to 437 (see Rehearsal Nos. 20 and 21). The second material presents a triplet rhythm. It is first orchestrated for string instruments with percussion from bars 308 to 311, but is re-orchestrated for strings together with winds from bars 521 to 524 and so on. This material can also be performed by brass and wind instruments during the *tutti* section at the end of this movement. The last material contains two main rhythms. The first one is a dotted quaver and the other one is four semiquavers. This material is first introduced by the winds from bars 313 to 317. The dotted quaver rhythm, appears later but this time in the brass instruments from bars 335 to 357 instead.

The last movement imitates orchestration and structure from the first movement. For an orchestral imitative example, the movement starts with an atonal polyphonic texture played by the string instruments with punctuations by winds and percussion at Rehearsal No. 26. Juxtaposition is used structurally to create an aesthetic context. Another layer by the three Chinese instruments as well as solo brass instruments (see Rehearsal No.27) is juxtaposed on it and without any synchronization. Similarly, a mosaic progression is employed in Rehearsal No. 30 to round the music off in a tranquil mood at the end of the first movement.

#### 5.4 Harmonic Context

Two idioms are applied in this composition. The first one is a Chinese folk melody with pentatonic sound which is mainly employed by the three Chinese instruments. There are several textures for the application of this idiom. The first texture is a dialogue such as the fragment between the *sheng* and *erhu* from bars 34 to 35 in the first movement. In addition, imitation can be seen between the *sheng* and *erhu* from bars 126 to 136 in the second movement. Furthermore, unison is used as an alternate texture to present the folk melody. For example, from bars 300 to 307 in the fourth movement, the *sheng* and *erhu* perform in unison. In another textural variation, octave doubling by the *sheng*, *erhu* and *pipa* is found in the fourth movement from bars 418 to 429. Finally, canonic writing is the most complicated texture for the expression of the folk melody by the three Chinese instruments. An example can be observed from bars 487 to 510 in the fourth movement.

In this work, atonal language is employed by the orchestra to contrast with the Chinese idiom. A basic tone-row (P) is first designated to create atonality. It is then elaborated into other three different tone-rows through retrograde (R), transposition (T) and transposition inversion (TI). Thus, there are a total of four tone-rows available to construct the atonal language for the orchestra in this composition (see Music Example 5.1).

### Music Example 5.1 Concerto Grosso: Designation of the Four tone-rows

The image shows four staves of musical notation, each representing a different tone-row. The staves are labeled (P), (R), (T), and (TI) from top to bottom. Above the first staff, the measures are numbered 1 through 12. The notes are written in a sequence that corresponds to the twelve notes of the chromatic scale, with various accidentals (sharps, flats, naturals) indicating the specific pitch classes for each tone-row.

The main reason for selecting these four tone-rows is that the combination of the first note of each tone-row, namely (E<sup>b</sup> [P], A<sup>b</sup> [R], D [T] and A [TI]), creates a prime dissonant chord (PC) which contains two tritones and two minor seconds. This prime chord is stressed in every movement in order to provide an harmonic effect. For example, it can be seen in the brass instruments at Rehearsal Nos. 1 and 2 in the first movement. It is also seen in the four horns at Rehearsal No. 10 in the second movement and also observed in the high harmonic strings in bar 285 of the third movement. Moreover, that powerful dissonant chord in the fourth movement appears again in the brass instruments from bars 404-406. In the same movement, the *tutti* effect of the last climax is also constructed under that chord (see Rehearsal No. 25). Finally, in the fifth movement, the woodwinds also use that chord to provide punctuations for the strings during Rehearsal No. 26.

How are these four tone-rows employed to provide various harmonic effects? Besides the use of the PC, the effect can be illustrated through three other significant examples. The first is the use of polyphony. For instance, four tone-rows (P, T, R and TI) are applied according to their orders so as to provide a polyphonic texture from bar 397 in the fourth movement (see Music Example 5.2).

Music Example 5.2 Concerto Grosso: Polyphonic Texture by Using the Four Tone-rows

Bars 397 - 399

The musical score consists of three systems of staves. The first system is for Violin I (Vin. I), the second for Violin II (Vin. II), and the third for Viola (Vla.). Each system shows three measures of music. The notes are grouped by slurs and labeled with letters in parentheses and numbers: (P) 1, 2, 3 for Violin I; (T) 1, 2, 3 for Violin II; and (R) 1, 2, etc. for Viola. Below the Viola staff, there are additional labels (TI) 1 and 2. The time signature is 4/4.

Another example of using the tone row is the triadic application in the third movement. As paragraph 5.3 of this chapter states, there is a drone-like passage composed for the vibraphone in the third movement. Let's examine the construction of that passage again. There are a total of nine triads in this drone-like passage of the third movement (see Music Example 5.3). The pitches of each triad are taken from the same number of notes from the four tone-rows. In this way, a total of twelve chords are formed. However, the question arises as to why only nine triads are adopted in this movement. The answer is that chords constructed from numbers 1 and 2 of the four tone-rows are used in the second movement. Therefore, the first triad in the third movement starts from number 3 of the four tone-rows, and the last triad, constructed from number 12 from of the four tone-rows, is used to start the fourth movement. Furthermore, there are totally four tone-rows in total for the consideration of forming triads. In summary, the criteria for pitch selection is determined firstly by the omission where possible of the common note within the four tone-rows and secondly by the inclusion of triads with at least one dissonance interval.<sup>51</sup>

<sup>51</sup> Dissonance intervals here include; major and minor 2<sup>nd</sup>, 7<sup>th</sup> as well as tritone.



The last example to demonstrate how the tone row is used to provide harmonic effect occurs when additional pitches which are out of the order of the four tone-rows are allowed. Take the Coda A in the first movement as an example. In bar 48, the pitches that are carried by the piccolo melody are coming from the order of P but another counter-melody is brought out by the flute underneath it. The pitches of this melody are created by using a raised minor 2<sup>nd</sup> in the piccolo (see Music Example 5.4). This type of pitch has a specific harmonic purpose here and is also applied throughout other movements. For instance, from bars 228 to 231 in the second movement, the pitches from the second flute, second oboe and second clarinet are created by using this method.

### Music Example 5.3 Concerto Grosso: Vertical Formation of Triads

II

Mov't III

N.B. Chords 1 and 2 are used in second movement, while chord 12 is used at the beginning of fourth movement.

### Music Example 5.4 Concerto Grosso: Additional Pitch in Tone-row by raising Minor 2<sup>nd</sup>

Bar 48

## **5.5 Reassessment**

Concert Grosso is a symphonic piece and its duration of approximately twenty-eight minutes. There are two achievements from completing such a large-scale work. Firstly, I have greater confidence to apply mosaic progression and juxtaposition to confront the western and Chinese idioms over the course of a work of such long duration. Secondly, it has given me an opportunity to manipulate various colours through orchestration to my satisfaction. More specifically, the string colour featured in the first movement and the second movement provides equal time and space for the four orchestral families to show off and to mix with others in a way that creates various colouristic combinations. The third movement then becomes a showcase for percussion and strings while the fourth movement once again, provides further colouristic effects through the use of the four orchestral families. Finally, the last movement highlights the string colour heard in the first movement, but punctuates the sound with brass, woodwind and percussion instruments.

## Conclusion

The five compositions in this research provide an arena for confrontations between Chinese traditional and western orchestral instruments. The first confrontation is created by combining Chinese traditional and western orchestral instruments in each piece in order to illustrate different sound qualities. An essential element of this contrast in all the works of the portfolio has been the preservation of traditional performing techniques. Although there are few exceptions, such as in the first movement of Five Studies for Three Instruments discussed in Chapter One, when the *erhu* is required to retune the two strings from D, A to D and G<sup>#</sup> in order to provide a tritone effect. Yet the traditional performing techniques of the *erhu* such as finger vibrato and left hand *pizz.* are retained.

Another way to express contrasts between Chinese and western idioms is by the application of the two compositional techniques, namely, mosaic progression and juxtaposition. Mosaic progression has been used in this portfolio to distinguish the contrasting materials from Chinese and western music while the juxtaposition of western and Chinese idioms is applied to create a new aesthetic context. Moreover, in the course of completing the five compositions in the portfolio, these two compositional techniques have developed. For example, the mosaic progression is used experimentally with just tiny cells in the first composition: Five Studies for Three Instruments. In the third movement of this work, the mosaic materials are designated only in a short phrase in the piano and a single gesture in *zhonghu* (See Rehearsal Letter G). However, such mosaic progressions are developed to extend over sections in A Character Piece, A Little Suite and Cycles of Destiny. By the final work in the portfolio, it is further expanded from use in sections to cover the whole of the second and fourth movements of the Concerto Grosso.

Similarly, techniques of juxtaposition have also developed during the course of this project. It can be seen at the start in only a small section at the end of the fourth movement of Five Studies for Three Instruments, but in the final work of the portfolio, I have dared to adopt it for the entire third movement of Concerto Grosso. As noted in 5.2, a new aesthetic effect is created in the third movement of Concerto Grosso through the application of juxtaposition. I am satisfied with the sustained aesthetic effect of confronting the Chinese traditional gestures from *pipa* together with those of the western atonal language in percussion as well as string instruments.

To seek a solution to the research question relating to structure, the five compositions not only provided a thoughtful consideration of ways to manipulate the subtle materials within each movement to provide contrast. For example, by careful use of parameters such as pitch organization, variation in register and gesture between the Chinese and western instruments. The five compositions also provided sufficient emotional satisfaction through different arrangements of structural upbeats and downbeats between different movements. For example, in Five Studies for Three Instruments, the music starts with a cadenza that has the role of a structural upbeat while second movement may be regarded as another upbeat to increase the audience's expectation of a climax. The third movement then acts like a transition to climax of the fourth movement by providing pulse and rhythmic patterns. A resolution is provided through the application of tonal materials in the fourth and final movements. However, to provide variety in Composition Two and Four, namely, A Character Piece and Cycles of Destiny, a traditional ABA form is adopted. In these two compositions, section A belongs to structural upbeat and section B is climax while the return of section A' becomes a resolution.

Finally, throughout the process of creating of the five compositions, I now realize that the compositional technique of mosaic and juxtaposition as different idioms of confrontation have applications not only to western and Chinese music, but also to other musical idioms. Therefore, in my future compositions, I wish to pursue more colours and explore more musical idioms from the world.

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