

An Integration of Ancient Chinese Musical Traditions and Western Musical Styles:

Secluded Orchid and *Spirit of Chimes*

for Violin, Cello and Piano by Zhou Long

by

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ABSTRACT

Contemporary Chinese composers have a rich palette from which to draw inspirations of the distinctive timbres of ancient instruments, the diverse musical types, and the development of musical instruments. Zhou Long, an internationally recognized Chinese-American composer, has created a compositional style that transfers the sounds and techniques of ancient Chinese musical traditions to modern Western instruments. An examination of Zhou Long's compositions *Secluded Orchid* and *Spirit of Chimes* demonstrates his synthesis of Chinese and Western techniques as well as cross-cultural integration. To gain a better understanding of the compositional process of these two piano trios, the author conducted a personal interview with Zhou Long on October 21, 2016, during which he provided unique insight into the influences and inspirations of these pieces. This document describes how the history of ancient Chinese music, the Chinese Cultural Revolution, as well as Zhou Long's life and education, influenced *Seclude Orchid* and *Spirit of Chimes*. The inspirations, formal structures, harmonic language, and compositional techniques that are presented in these works are also discussed. Finally, other repertoires of Zhou Long that share similar ideas or inspirations are explored.

Dedicated to my mom and dad, for their selfless love, support, and encouragement.

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CHAPTER 1

INTRODUCTION

Over the centuries, music and cultural exchanges between East and West influenced the development of Chinese music.¹ Contemporary Chinese classical music not only emphasizes the characteristic tone colors of ancient Chinese melodic tunes, folk songs, and distinctive timbres of traditional Chinese instruments, but it also focuses on harmony, formal structures, tonality, and orchestration. Chinese composers such as Zhou Long, Tan Dun, Chen Yi, and Bright Sheng, who were born in China and studied abroad, draw inspirations from the unique timbres of ancient Chinese instruments such as *guqin*,² *bone flutes*,³ *chime stones*,⁴ and *bronze bells*, to generate new musical concepts that combine Chinese elements with Western compositional techniques. Ancient Chinese music has been described as traditional Chinese music that exploits instruments to produce unique sounds and tone colors through variations of melodies, beats, rhythms,

¹ Jin Jie, *Chinese Music* (New York: Cambridge University Press, 2011), 2.

² *Ibid.*, 59–60. The *guqin* was created about three thousand years ago in Zhou Dynasty. It is crafted with seven-silk strings, an elongated body and hollow in the center. The strings hang over the top surface of *guqin* without bridge support.

³ “Jiahu Bone Flute and Primitive Music,” *Cultural China*, accessed January 12, 2017, <http://arts.cultural-china.com/en/96Arts416.html>. The *Bone flute* is considered as the oldest Chinese instrument discovered thousand years ago. It is about twenty centimeters long and one centimeter wide made of the ulna bones of the crane.

⁴ *Ibid.* *Chime stones* were made of stones during the Stone Age (4000-3000 BCE). Different sized stones were hit and knocked to produce different pitches.

and embellishments that accompany dancing and singing.⁵ Zhou Long's *Secluded Orchid* and *Spirit of Chimes* for violin, cello and piano are brilliant examples of this musical cross-cultural infusion.

To gain better understanding of Zhou Long's compositional process, the author conducted a personal interview with him on October 21, 2016. During the interview, Zhou Long provided a copy of an invaluable manuscript of the original *guqin* song *Secluded Orchid*, program notes of these two piano trios, and discussed his inspiration for both pieces. Chapters one to three of this document will explain how the history of ancient Chinese music, the Chinese Cultural Revolution, as well as Zhou Long's life and education influenced the compositions. Chapter four and five will discuss the inspirations, formal structures, harmonic languages, and compositional techniques that are presented in *Secluded Orchid* and *Spirit of Chimes*. In addition, the author also performed these works with her colleagues Zhou Jiang and Gillian Kuroiwa, which is included in the recording portion.

The purpose of this study is to provide readers and performers a general vision of ancient Chinese music, a clearer understanding of Zhou Long's musical ideas and compositional style, and insight into how he integrates Chinese music with Western idioms. The final chapter will explore repertoire that shares similar ideas or inspirations as the two piano trios.

⁵ "Comparing Traditional Chinese Music and Modern Chinese Music," *Chinese Music*, accessed on January 12, 2017, <http://www.char4u.com/content/traditional-and-modern-chinese-music/>.

CHAPTER 2

ZHOU LONG: LIFE AND CAREER

Early Family Life

Zhou Long was born in Beijing in 1953 and was raised in a musical family. His father was a painter and his mother, a soprano. He grew up in an environment filled with Western Art Music, which greatly influenced his early musical training and development. Zhou Long started learning piano at age five.⁶ As he recalled in the interview, “my parents used to force me to practice piano every day for hours and lasted for many years. However, I didn’t like sitting on the bench to practice piano and keep repeating the same thing for hours. Finally, at the age of seven, I persuaded my parents and decided to quit piano.”⁷

As Zhou Long remembered, he always loved listening to Western operas as a child because of his mother’s influence. Although he barely understood the languages of Russian and Eastern European operas such as Pyotr Ilyich Tchaikovsky’s (1840-1893) *The Queen of Spades* and Dmitri Shostakovich’s (1906-1975) *The Nose*, he fell in love with the exotic melodies, complicated orchestrations, words, and beautiful timbres. Apart from opera, Zhou Long felt the greatest affinity for orchestral music. Between 1950 and

⁶ “Zhou Long: Full Biography,” *Oxford University Press*, accessed on January 12, 2017, <https://global.oup.com/academic/category/arts-and-humanities/sheet-music/composers/zhoulong/?cc=us&lang=en&>.

⁷ Zhou Long, interview by author, October 21, 2016.

1960, it was rare to see Western instruments, and Zhou Long cherished those moments. These impactful experiences included observing musicians playing their instruments, how they created sounds, and comparing the sounds of various instruments. Even after leaving the piano for a few years, Zhou Long never stopped listening to classical music and opera until 1966, when drastic changes occurred in China.⁸

Background of Chinese Cultural Revolution

Between 1966 and 1976, China experienced a huge political change. China's communist leader Mao Zedong launched the infamous reformation dubbed the Chinese Cultural Revolution⁹ to strengthen his authority. Due to the Revolution, Zhou Long's life at age thirteen became incredibly turbulent.¹⁰

During the early period of the Revolution, elementary through college-aged students in Beijing and other urban areas were mobilized to form the Red Guards¹¹ to fight against Mao's opponents across the country.¹² Students and teenagers were told to attack people who practiced the Four Olds. The Four Olds were the old ideas, culture, customs, and habits that the Chinese people adhered to before the Revolution. The aim of

⁸ Ibid.

⁹ Timothy Cheek, "Chinese Culture Revolution," in *Mao Zedong and China's Revolutions: A Brief History with Documents* (Boston: Bedford / St. Martin's, 2002), 110-130. "Chinese Culture Revolution" from 1966 to 1976, a campaign launched by chairman Mao Zedong to eradicate his rivals and opponents in order to strengthen his power and authority.

¹⁰ Zhou Long, interview by author, October 21, 2016.

¹¹ "Red Guards," groups of students from elementary to college wore green uniforms with red armbands, which followed Mao's order to attack Mao's rivals and opponents.

¹² Cheek, "Chinese Culture Revolution," 110-130.

attacking the Four Olds was to get rid of old symbols and old power; anything that reminded people about old China needed to be destroyed and eliminated.¹³ Chairman Mao declared that these old customs led the Chinese in the wrong direction and were poisoning their minds.¹⁴ These attacks attempted to convince the Chinese to follow Mao as well as bring Mao's ideology to them. Starting from 1966, the Red Guards broke into private homes as well as bookstores, libraries, local schools, and temples. All scholars, writers, educators, and artists were targeted, threatened, beaten and even murdered.¹⁵ Education came to an absolute standstill as Mao shut down all national schools in the country and sent all educated young people to the countryside.¹⁶ Zhou Long was one of those sent to the Hei Longjiang Province in the northeast part of China for several years.¹⁷ Radios, books, and music that related to Western culture were strictly forbidden during the revolution. The aim of the revolution was to control the Chinese people in all aspects of their lives.¹⁸ However, the isolated lifestyle exhilarated Zhou Long's passion for music composition. The indispensable resources of regional folk melodies, the nature of the countryside, and the life experiences stimulated Zhou Long's imagination, inspired him, and influenced his future compositions. *The Future of Fire*, finished in 2001, based on the years in the rural state farm. He describes,

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Zhou Long, interview by author, October 21, 2016.

¹⁸ Cheek, "Chinese Culture Revolution," 110–130.

Memories of my years in the countryside surface again in “The Future of Fire” (2001, rev. 2003). With melodic material taken from a Shaanxi love song, it is a brief symphonic anthem vibrantly depicts my memories of farmers burning off dried grass to prepare the land for planting, but losing control of the flame to the passing wind — a vivid, if charitable, metaphor for the Cultural Revolution.¹⁹

After the Chinese Cultural Revolution

The revolution ended in 1976 with Mao’s death. Schools and factories were reopened and the education system was restored in 1977. Students, scholars, and educators who were sent to the farms during the Revolution allowed to return home and enroll in schools and colleges. After the Beijing Central Conservatory reopened in 1978, Zhou Long was among the first composition students, accepted to the Conservatory to pursue an undergraduate degree.²⁰ His classmates included Tan Dun, Chen Qigang, Qu Xiaosong, and his future wife Chen Yi, all of whom are internationally recognized and significant modern Chinese composers today.²¹

Zhou Long’s conservatory years were crucial to his early professional musical training. Due to the revolution, valuable art books and musical scores were destroyed. As such, there were limited resources for the students to listen to and read. Any time such a resource was received first or second hand, the students came together to share, listen, study, and discuss. Zhou Long reminisced about how everyone was passionate and

¹⁹ Jacob Stockinger, “Chinese-American composer and Pulitzer Prize winner Zhou Long talks about blending Western and Eastern music in ‘The Future of Fire,’ which the UW Wind Ensemble and Concert Choir will perform Saturday night in a FREE concert,” accessed April 9, 2017, <https://welltempered.wordpress.com/2012/02/23/classical-music-qa-chinese-american-composer-and-pulitzer-prize-winner-zhou-long-talks-about-blending-western-and-eastern-music-in-the-future-of-fire-which-the-uw-wind-ensemble-will-pe/>.

²⁰ Ibid.

²¹ Zhou Long, interview by author, October 21, 2016.

devoted to music history and theory, as well as Chinese ancient and folk music, which provided them all a strong foundation and served them well as composers.²²

After graduating from the Beijing Central Conservatory, he was appointed resident composer of the Chinese National Broadcasting Symphony for two years. During this time, he composed many Chinese vocal works and most of his music was played by the National Broadcasting station. Besides his work at the Symphony, he also recorded two albums of traditional Chinese instrumental music and chamber orchestra music.²³

Musical Education in United States

With such a successful career in China, the thought of studying abroad never crossed Zhou Long's mind. In 1985, he received an offer and fellowship from Columbia University in New York to study with Professor Wen-Chung Chou. Because of the full scholarship and Professor Wen-Chung Chou's reputation, Zhou Long accepted the offer without hesitation and enrolled in the doctoral of music composition program in the same year. His teachers also included Mario Davidovsky and George Edwards.²⁴ In the following years, his former classmates like Tan Dun, Bright Sheng, and his wife Chen Yi attended Columbia University to continue their studies under Prof. Wen-Chung Chou.

In his first two years in New York, Zhou Long suffered from culture shock and a language barrier and completely stopped composing for two years. Besides taking course

²² Ibid.

²³ Ibid.

²⁴ "Zhou Long: Full Biography," *Oxford University Press*, accessed on January 12, 2017, <https://global.oup.com/academic/category/arts-and-humanities/sheet-music/composers/zhoulong/?cc=us&lang=en&>.

work at school, he spent most of his time studying English. He could barely speak or communicate with others because of his shy personality and inadequate English. Instead of socializing, he read a great number of books, collected various resources, listened to many recordings in the music library of the Lincoln Center, and attended all kinds of concerts in New York. In an interview with China News, he described more of this time, “in the beginning of my Doctoral studies in Columbia University, I had to study English as well as adjust the new environment. At that time, I felt I could hear a rich variety of musical types and performances around the world. However, there is a huge culture barrier.”²⁵

Those two transitional years were difficult but beneficial. Zhou Long started to accept and learn new musical languages, such as atonal music, which was neither popular nor acceptable for most Chinese audiences’ tastes. He researched books, studied scores and listened to different recordings of composers like Alban Berg, John Cage, Elliot Carter, and Arnold Schoenberg, in order to familiarize himself with and understand atonal music.

In 1991, Zhou Long completed his first atonal work *Wu Ji*.²⁶ Instead of using direct quotations of Chinese folk tune or pentatonic techniques to represent the West in

²⁵ “Zhou Long: Use English words to sing Chinese flavor: Do not abandon national culture (in Chinese),” *China News*, accessed January 12, 2017, <http://www.chinanews.com/cul/2013/11-26/5546362.shtml>.

²⁶ Wei Jiao, “Chinese and Western Elements in Contemporary Chinese Composer Zhou Long’s Works for Solo Piano Mongolian Folk-Tune Variations, Wu Kui, and Piano songs” (DMA diss., The University of North Carolina, 2014). *Wu Ji* is a trio for piano, *zheng* and percussion. It was composed in 1987 in an atonal idiom. The title *Wu Ji* means limitless in Chinese.

his music, Zhou Long chose to use the traditional Chinese instrument *Zheng*²⁷ to perform the melody and maintain the original flavor and colors of Chinese music. However, the melody, harmony, and structure were entirely unrelated to Chinese music. With this work, Zhou Long abandoned the conventional idea of indicating Chinese folk tunes or scales to merge east and west. He thoroughly recreated the concept of composing music with Chinese influence. *Wu Ji* was the best representative work of Zhou Long's new style.

Freelancer in New York City

After Zhou Long graduated from Columbia University in 1993, he was a freelance in New York City as a composer for seven years. He also became the Music Director of the association *Music from China*, a New York based chamber music group founded in 1984 that performed mainly using traditional Chinese instruments in musical styles ranging from traditional to modern.²⁸ The mission of the organization was to introduce traditional Chinese culture, music, and instruments to Western audiences and to perform and premier contemporary works by modern Chinese composers. *Music from China* gave Zhou Long great opportunities to perform his own works written for traditional Chinese instruments, as well as to hear and learn from other composers' works from different regions and countries. Aside from his work with the association, Zhou Long also composed works for symphony orchestras, chamber ensembles, and contemporary ensembles as well as collaborated with dance companies and wrote soundtracks for documentary films. Different cultures and musical languages in the

²⁷ “*Zheng*,” also called *guzheng*, traditional Chinese plucked string instrument, it contains sixteen strings and movable bridges. The modern *guzheng* usually has 21 strings with a length of 64 inches.

²⁸ *Music from China*, accessed January 12, 2017, <http://www.musicfromchina.org/>.

United States allowed Zhou Long to experiment with different tone colors, harmonic progressions, and extended techniques but still maintain his native Chinese musical language. They also helped to expand Zhou Long's compositional genres and musical language in diverse fields and to develop his individual creativity and imagination.

Musical Awards

Zhou Long has won various competitions and prizes all over the world. His first opera *Madame White Snake* was awarded the prestigious Pulitzer Prize in Music in 2011, which is an incredibly prestigious award in the United States. He also won the largest prize of a chamber music competition in 2012, the Elise Stoeger Prize, from the Chamber Music Society of Lincoln Center.²⁹ He was the winner of the Barlow International Competition, the Fifth International Competition in France, and the Ensemblia Competition in Germany and received prizes from Chinese National competitions.³⁰ In 2002, Zhou Long was appointed Composer-In-Residence for the Seattle Symphony's Silk Road Festival with Yo-Yo Ma, supported by the Music Alive Project.³¹ Zhou Long was also the recipient of the 2003 Academy Award from the American Academy of Arts and Letters, awards from the National Endowment for the Arts, and the Guggenheim and

²⁹ "Zhou Long: Full Biography," *Oxford University Press*, accessed on January 12, 2017, <https://global.oup.com/academic/category/arts-and-humanities/sheet-music/composers/zhoulong/?cc=us&lang=en&>.

³⁰ *Ibid.*

³¹ *Zhou Long: Biography*, accessed January 17, 2017, <http://previous.alpertawards.org/archive/winner01/long.html>.

Rockefeller Foundations, as well as recording grants from the Mary Flagler Cary Trust and the Aaron Copland Fund for Music.³²

Additionally, Zhou Long has been working internationally with symphony orchestras, chamber orchestras, world-renowned soloists, quartets and ensembles. His music has been recorded by EMI, CRI, Teldec, Cala, Delos, Avant, and the China Record Coporation.³³

³² “Zhou Long: Full Biography,” *Oxford University Press*, accessed on January 12, 2017, <https://global.oup.com/academic/category/arts-and-humanities/sheet-music/composers/zhoulong/?cc=us&lang=en&>.

³³ *Ibid.*

CHAPTER 3

A BRIEF OVERVIEW OF CHINESE MUSIC

Understanding the musical styles of Zhou Long's two piano trios in the larger context of Chinese music requires a brief introduction of ancient Chinese music, modern Chinese music, and the instruments and musical types found throughout this genre.

Origins of Chinese Music

Since ancient times, Chinese music and dances have stemmed from ancestors and their driven dedication to the workforce. Music, particularly singing, was their source of sanctuary, to ease and reduce their demanding work schedules. The author Jin Jie wrote in *Chinese Music*, “among the workers who carry lumber together, those walking in the front would shout ‘yexu,’ which was then echoed by those workers who are following them. This was the song for encouragement in carrying loads.”³⁴

This unique chanting in unison while people were working reflected a firm connection between music and ancestors' daily lives. Many ancient instruments were invented and produced by various materials such as natural stone, bone, bronze, and wood during labor. The bone flute was found in the south of China more than 8,000 years ago. Archaeologists considered it the earliest instrument in Chinese history. Zhou Long has drawn interests from bone flute and other ancient instruments from the early period in Chinese music history,³⁵ which provided him inspiration to compose *Secluded Orchid*

³⁴ Jie, *Chinese Music*, 1–2.

³⁵ Zhou Long, interview by author, October 21, 2016.

and *Spirit of Chimes* that contained Western and ancient Chinese elements as well as imitations of these ancient instruments.³⁶

Ancient Period

Ancient Chinese music has a long history that spread across twelve dynasties. Through the succession of dynasties, music and instruments were discovered and continuously developed.³⁷ Music collaborated with dance, which was considered an integral part of religious ceremonies, festivals, and court activities. Various instruments such as the *qing* (made of stone, played by knocking the stones together to produce pleasant sounds, each stone representing a different pitch), *zhong* (made of bronze, struck with a wooden hammer), and *ling* (a pair of small cup-shaped copper pieces connected with a string, struck together to produce sound) were first introduced during ancient times. In the *Xia* (2070-1600 BCE), *Shang* (1600-1046 BCE), and *Zhou* (1046-771 BCE) Dynasties, the *Yuewu*, a popular Chinese dance accompanied by instruments, was used to reflect people's activities in daily life, such as hunting, cultivation, and grazing.³⁸ The frequent performance of *Yuewu* increased the usage of these percussion instruments *qing*, bells, bronze drums, and chime stones. The influence of these ancient instruments can be observed in Zhou Long's *Spirit of Chimes*.

³⁶ Zhou Long, e-mail message to author, October 21, 2016.

³⁷ Jie, *Chinese Music*, 1-2

³⁸ Xiu Hailin and Li Jiti, *The History and Aesthetics of Chinese Music* (Beijing: China Renmin University Press, 2015), 18. Translation is my own.

More than seventy instruments were made and used in the development of ritual music, a genre that music combined with voice, dance, and instruments as part of sacrificial ceremonies and court events.³⁹ Musicians organized these instruments into eight categories according to their materials and unique tone colors. The instruments classifications were metal (bronze bell), stone (chime stone), clay (*xun*), leather (drum), silk (zither with silken strings), wood, *pao* (*sheng*), and bamboo (bamboo flute).⁴⁰ Some of these instruments continued to be played until modern times, such as the bamboo flute and bronze bell. Moreover, some of modern Chinese composers have been using the distinctive timbres of these instruments in their compositions to explore new ways of combining ancient Chinese music with Western techniques. These sounds are presented in Zhou Long's two piano trios.

In the Spring-Autumn and Warring States Period (770-476 BCE), the *Yanyue*, a unique type of music where a host read poetry during dinner and guests respond by singing, rapidly developed.⁴¹ With the improvements in instrument construction, percussion instruments such as chime bells and the *qing* made more graceful and expressive sounds that enhanced virtuosic performance techniques.⁴² According to historical records, the *guzhen* (stringed zither), was found during the Spring -Autumn

³⁹ Ibid., 23–24.

⁴⁰ Alan R. Thrasher, "China, III: Musical instruments," *Oxford Music Online*, accessed on January 12, 2017, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/43141pg3?q=china&search=quick&pos=6&_start=1#firsthit.

⁴¹ Hailin and Jiti, *Aesthetics of Chinese Music*, 28–30.

⁴² Ibid.

Period. It was primarily employed to accompany poetry and ceremonies at court.⁴³ The *guqin*'s remarkable tone quality influenced Zhou Long as he was composing *Secluded Orchid*.⁴⁴ Color imitations and elements of *guqin* music can be heard clearly in this piece.

Starting from the *Qin* and *Han* Dynasties (221BCE-220 CE),⁴⁵ the first musical institute in China was founded. It formed diverse ensembles to accommodate different occasions such as feasts, sacrifices, and religious events as well as collecting, organizing, and revising music for ceremonies.⁴⁶ *Xianghege*, the most famous type of vocal music in the *Han* Dynasty, featured one singer with three others echoing while a small instrumental orchestra accompanied.⁴⁷ *Guchui*, folk and love songs, was another popular type of music in this period. It was performed either on a horse or in a parade for military ceremonies and court banquets.⁴⁸ These unique musical types encouraged Zhou Long to create more compositional possibilities and versions based on the same pieces. Given the consideration of using different combinations of ensembles or mixing Chinese with Western instruments, Zhou Long revised a new version of *Secluded Orchid* for *erhu*, *pipa*,

⁴³ Liang Mingyue, *Music of the Billion, An Introduction to Chinese Music Culture*, (New York: Heinrichshofen Edition, 1985), 197.

⁴⁴ Zhou Long, interview by author, October 21, 2016.

⁴⁵ Ibid.

⁴⁶ Jie, *Chinese Music*, 17.

⁴⁷ Xiu and Li, *History and Aesthetic of Chinese Music*, 47–48.

⁴⁸ Ibid., 49–50.

cello and percussion in 2000 based on the original version for violin, cello, and piano in 1983.⁴⁹

There was active collaboration between dance, instruments, vocals, and poetry in performance during the *Sui* and *Tang* Dynasties (618-907). *Pipa* (a four-stringed lute) started to play an important role in the orchestra. New musical genres such as *gewuxi* (Chinese musicals, combining music, dance, singing, spoken dialogues, and acting) and *shuochangyinyue* (Chinese narrative music, performed in a vocal style with spoken rather than sung lyrics) were first introduced in the *Tang* Dynasty.⁵⁰

A new musical genre, Chinese Opera, was established in the *Song* Dynasty (960-1276) and gradually developed into magnificent Northern Opera music and elegant Southern Opera music in the *Yuan* Dynasty (1276-1368).⁵¹

In the *Ming* (1368-1644) and *Qing* (1644-1911) Dynasties, Chinese folk songs *shange* (folk song improvised by peasants while working to express their feelings), *haozi* (work songs sung while laboring in the rhythm), and *yuge* (fisherman's song) were developed by peasants. Each folk song was associated with a distinct form of work and had its own style and local flavor.⁵² These folk elements retained their regional characters

⁴⁹ Zhou Long, *Secluded Orchid* (Oxford University Press, Inc., 2003), 1.

⁵⁰ Jiao, "Chinese and Western," 72. *Shuochangyinyue* also known as *quyi* is a traditional form of folk art entertainment consisting mainly of talking and singing. Through the combination of literature and music, the performer would use the *shuochang* art form to tell historical legends and stories.

⁵¹ Jie, *Chinese Music*, 22–25.

⁵² *Ibid.*, 29–32.

throughout ancient times, and later influenced modern Chinese music, such as Zhou Long's two piano trios.

Music After 1911

Due to the frequent cultural interaction between China and the Western world, China underwent tremendous changes during the time period after 1911 (after the *Qing* Dynasty).⁵³ Many music schools were established all over the country, which included classes on piano, vocal music, stringed music, music history and music composition.⁵⁴ Musicians and scholars, such as Zhao Yuanren and Wang Guangqi, who received music degrees from abroad and later returned to China, helped to accelerate the development of Chinese music through their teaching, performing, and publishing. As Chinese scholar Zhang Jihong described Chinese contemporary music,

With the wide-ranging exchange of culture between China and other countries, Chinese contemporary music has become diversified in genre and individualized in expression and technique. Vocal music no longer holds a dominant position; there is an increased output of solo instrumental, chamber music, and orchestral works.⁵⁵

The development of instrumental music also experienced an important change in China during this period. Chinese composers began to compose pieces that combine traditional instruments with Western instruments in order to create an effective hybrid of these two styles. In the 1930s, European opera was introduced to China. Composers began creating a new style of opera that maintained traditional Chinese opera from the

⁵³ Ibid., 112.

⁵⁴ Ibid., 112.

⁵⁵ Zhang Jihong, "Chinese Contemporary Music," *Stanford Libraries*, accessed April 12, 2017, <http://library.stanford.edu/guides/chinese-contemporary-music>.

Song Dynasty (960-1276) and incorporated Western operatic style.⁵⁶ In 1949, after the People's Republic of China was founded, the majority of music related to revolutionary or nationalistic themes.⁵⁷ The lyrics had to either glorify Chairman Mao or the Communist Party of China. After the Cultural Revolution concluded in 1976, pop music was introduced from Hong Kong, Taiwan, and Western countries. A large number of love songs and pop singers became famous during that time.⁵⁸

Chinese composers took advantage of learning the performances and compositional techniques of Western music and began to develop a new style of their own. Twentieth-century Chinese-American composers such as Zhou Long, Bright Sheng, Tan Dun, and Chen Yi, who were educated in China and the United States, have been compositionally innovative by incorporating the unique sounds of ancient Chinese instruments and folk melodies that blend with Western elements. Each composer has his/her own individuality, musicality, and style. The experimental nature of Zhou Long's *Secluded Orchid* and *Spirit of Chimes* is a fusion of ancient Chinese and Western music that combines the musical elements from different cultures through Western instruments and techniques.

⁵⁶ Jie, *Chinese Music*, 120–23.

⁵⁷ *Ibid.*, 125–26.

⁵⁸ *Ibid.*, 126–27.

CHAPTER 4

SECLUDED ORCHID

Zhou Long's *Secluded Orchid* for violin, cello, and piano was written in 1983. It is based on a famous, ancient *guqin* piece, *You Lan*. According to the historical records, *You Lan* was composed by *guqin* player Qiu Ming during the ancient time (493-590).⁵⁹ Chinese scholar Shoujing Yang found a hand copied manuscript of *You Lan* dating from the *Tang* Dynasty (618-907) in Kyoto, Japan in 1985.⁶⁰

The program note of *Secluded Orchid* states,

This composition is based on a *guqin* (seven-stringed zither) piece and shares the same title *You Lan*. *You Lan* in Chinese [sic], which occupies a unique place in *guqin* repertory and in the history of Chinese music. As one of the oldest known *guqin* compositions, *You Lan* was first mentioned in the writing of the renowned scholar/qin player Sima Xiangru (179-118 b.c.). About three hundred years later, Cai Yong (a.d. 132-192), another renowned scholar/*guqin* player, attributed *You Lan* to Confucius. Most extraordinarily, *You Lan* survives as the earliest notated *guqin* composition extant today—the only piece notated in the archaic form of word tablature notation. In the manuscript's preface, Tang copyist suggests that his copy was directly related to the composition transmitted from an earlier *guqin* player named Qiu Ming (493-590). *You Lan* was first revived from tablature notation in the early Twentieth century.⁶¹

You Lan existed as the earliest and only *guqin* piece notated in word tablature notation, an ancient Chinese form of musical notation which used Chinese characters to describe the piece in a unique and abstract way. The text includes clear indication of the left and right-hand fingering without indicating exact rhythms or pitches. However, the finger actions indirectly indicate partial rhythms and tone colors. This style of musical

⁵⁹ “*Guqin* song *You Lan*,” *Chinese Encyclopedia*, accessed February 26, 2017, <http://www.zwbk.org/MyLemmaShow.aspx?zh=zh-tw&lid=226240>.

⁶⁰ Zhou Long, *Secluded Orchid* (Oxford University Press, Inc., 2003), 1.

⁶¹ Zhou Long, e-mail message to author, October 21, 2016.

notation allows the contemporary *guqin* players to recreate this piece with a great amount of creativity and imagination including their own aesthetic preference.⁶² Figure 4.1 illustrates the word tablature of *You Lan*. Different Chinese characters precisely represent left and right-hand fingerings, as well as finger actions.



Figure 4.1 Tang hand copied manuscript, *You Lan*, from website of Tokyo National Museum

Thus, there are various editions of *You Lan* performed and recomposed by different *guqin* players. According to the historical records, there exist at least six extensively differing interpretations.⁶³ Zhou Long’s *Secluded Orchid* is based on the

⁶² “Guqin,” accessed January 12, 2017, <https://www.zhihu.com/question/24176324>. “Word tablature notation” is a finger notation, transcribing the original texts to symbols, and then combining the symbols into subtraction in order to record fingering actions and string sequences without recording the rhythms and pitches.

⁶³ Zhou Long, e-mail message to author, October 21, 2016.

manners in which the distinct colors of the Western instruments could be exploited.

While recomposing the original *guqin* song *You Lan*, Zhou Long created new melodies and tone colors to revive the original flavors of this *guqin* piece.

The Inspiration

Professor Wen-Chung Chou, Zhou Long's professor at Columbia University, was devoted to *guqin* music his entire life. His 1965 orchestra composition *Fish Song*, also based on *guqin* music, uses many materials and elements to display the beautiful colors of the *guqin* as interpreted by Western instruments. This piece also inspired Zhou Long to investigate the Chinese instrument *guqin* and its distinct sound.

The preface to the score of *Secluded Orchid* states

Secluded Orchid is based on the *guqin* melody "You Lan in the Mode of Jie Shi". According to legend, it was composed by Confucius (c. 551-479 B. C.). It reflected his thoughts and emotions on seeing luxuriant orchids in a secluded valley while returning home after failing to promote his ideas in several states. Comparing himself to a secluded orchid, wonderful and rare, existing unrecognized in ordinary society, he expresses his feelings of isolation as a scholar and philosopher pursuing a higher level of understanding.⁶⁵

Zhou Long felt a similar desperate feeling to Confucius when he was isolated in the countryside for years during the Chinese Culture Revolution. *Secluded Orchid* recalled his memories of difficult years laboring in a rural area. This hopeless feeling inspired him to decide to recompose this *guqin* song *You Lan* into his *Secluded Orchid* in 1983.⁶⁶

The Influence of *Guqin*

⁶⁵ Zhou Long, e-mail message to author, October 21, 2016.

⁶⁶ Zhou Long, interview by author, October 21, 2016.

Dating back to 1046-771BC, the *guqin* emerged in the *Zhou* Dynasty. In Chinese, the word *guqin* is made up of “*gu*” (means ancient) and “*qin*” (musical instrument).⁶⁷ The traditional *guqin* is 125cm long, 20cm width and 6cm thick.⁶⁸ It has an elongated and center-hollowed body (Figure 4.3).⁶⁹ The instrument is constructed with two wooden boards. The upper board is slightly rounded and serves as a fingerboard, and the silk strings hang over the surface without bridge supports. It also has thirteen markers, traditionally of jade, on the edge of the surface to indicate which harmonics and stopped notes can be produced. The bottom board has two sound openings.⁷⁰ The fundamental tuning of the *guqin*’s seven strings is C–D–F–G–A–c–d.⁷¹ It is a quiet instrument, has a range of about four octaves, and its open strings are tuned in the bass register. Its lowest pitch is about two octaves below middle C, the same pitch as the lowest note on the cello.⁷²

⁶⁷ North American Guqin Association, 1999–2012.

⁶⁸ “Structure of Guqin,” Music and Dance, *Culture China*, accessed February 5, 2017, <http://arts.cultural-china.com/en/94A9902A13906.html>.

⁶⁹ Jie, *Chinese Music*, 59–60.

⁷⁰ “Qin,” *Oxford Music Online*, accessed January 12, 2017, http://www.oxfordmusiconline.com.ezproxy1.lib.asu.edu/subscriber/article/grove/music/47071?q=qin&search=quick&pos=1&_start=1#firsthit.

⁷¹ *Ibid.*

⁷² “Structure of Guqin,” Music and Dance, *Culture China*, accessed February 5, 2017, <http://arts.cultural-china.com/en/94A9902A13906.html>.



Figure 4.3 Chinese guqin, upper board and bottom board, from Guqin, Culture China, Music and Dance

Xi Chen, a faculty member at the Chongqing Normal University, clearly explains the three basic *guqin* sounds in her dissertation,

In general, there are three basic sounds made by the *guqin*: *fan yin* (harmonics), *an yin* (stopped sound), and *san yin* (scattered sounds). The first sound, *fan yin*, refers to the technique that the right hand plays the melody while the left hand lightly touches the strings by using one or more fingers to stop the vibration in order to produce harmonics. *An yin* requires the player to press on the string using a left hand finger while the right hand plays the instrument. *San yin*, is produced by plucking the open strings which means that the left hand does not touch or press down on the string when the right hand is playing.⁷³

Based on the specific techniques of plucking strings, stopped strings, and harmonics, hundreds of melodies, harmonics, and timbres can be played on the *guqin*. The beauty of *guqin* music does not directly come from the melodies, but the individual tone colors and sound combinations.⁷⁴ It can either sound firm and melodic (similar sounds to bells and stones) or quiet and sweet (similar to flute).⁷⁵ Due to the *guqin*'s versatile tone qualities,

⁷³ Xi Chen, "Chinese Piano Music: An Approach to Performance" (DMA diss., Louisiana State University, 2011), 27–28.

⁷⁴ "Guqin," accessed January 5, 2017, <http://cs.mcgill.ca/~rwest/wikispeedia/wpcd/wp/g/Guqin.htm>.

⁷⁵ Jie, *Chinese Music*, 60–63.

the ancient Chinese considered *guqin* as the most expressive instrument in musical depth and strength.⁷⁶ Zhou Long is deeply interested in *guqin*'s sound colors and its varieties. In *Secluded Orchid*, he unconventionally assigned most of the melodic tunes to the cello rather than violin in order to imitate the low and melancholy sound of the *guqin*. The cello's lower register and darker sounds perfectly match the tone color of *guqin*.⁷⁷

Structure and Compositional Techniques

The *guqin* song *You Lan* has a four-part structure. The first part introduces the entire piece with a melancholic melody with rhythmic freedom. The other three parts form the main themes of the piece. Zhou Long's *Secluded Orchid* has the same structure with an added introduction.⁷⁸

The introduction (mm. 1-15) gracefully introduces the segmented elements of the original *guqin* piece. The techniques of *pizzicato glissando*, *nail pizzicatos*, and harmonics create the mood of the piece. In the first (mm. 16-77) and second parts (mm. 78-214), Zhou Long retained most of the original *guqin* piece in terms of notes, timber, and emphasis on the tonic C.⁷⁹ The solo violin opens the third part (mm. 215-374), and the music continues to develop new melodies and tone colors. An elegant passage played in unison leads to the coda (mm. 375-431). Parts of the melodies and harmonic passages are brought back at the end to recall the previous parts, and conclude the piece.

⁷⁶ Ibid.

⁷⁷ Zhou Long, interview by author, October 21, 2016.

⁷⁸ Chang Liu, "New Sound of Qin-research on Zhou Long's Chamber Music *Secluded Orchid*," *The New Voice of Yue-Fu, The Academic Periodical of Shenyang Conservatory of Music*, accessed on January 12, 2017.

⁷⁹ Zhou Long, e-mail message to author, October 21, 2016.

Zhou Long composed *Secluded Orchid* using timbral techniques drawn from Western traditions. *Secluded Orchid* opens with a “+” indication in the piano right hand (mm.1-3), meaning the performer needs to stop the vibration of the C strings inside the piano by touching the strings with his/her fingers. These muted and drum-like triplets revive the original *guqin anyin*⁸⁰ sound as well as setting the mood of this piece. The unconventional resonant effect is more significant than the actual pitch (Figure 4.4). In the interview with the author of this document, Zhou Long acknowledged this piece was influenced by Western extended techniques, which were rarely used in China around 1980s.⁸¹

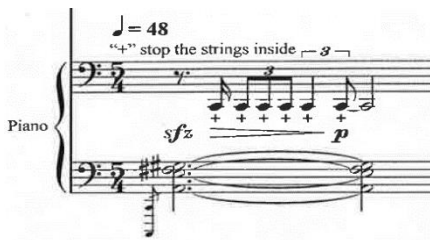


Figure 4.4 Zhou Long, *Secluded Orchid*, introduction, m.1

By taking advantage of Western extended techniques, Zhou Long explores new ways to vary the *guqin* sound *anyin*. The technique indicates to use one finger (right-hand) to press down the keyboard on the pitch G without making any sound, while the other finger (left-hand) plays the same pitch in a lower octave. This will result in continuous overtones of both pitches (Figure 4.5).

⁸⁰ “*Anyin*,” one type of *guqin* sound, means stops the sound or stops the strings. It requires the pianist to stop the vibration of the strings inside the piano by touching the strings with fingers.

⁸¹ Zhou Long, interview by author, October 21, 2016.



Figure 4.5 Zhou Long, *Secluded Orchid*, Introduction, m.10.

In addition, the harmonics in the violin in m.1 start imitating the echoes of *guqin*'s harmonics while *pizzicato-glissando* in the cello demonstrates the *guqin*'s loose timbres (Figure 4.6). *Pizzicato-glissando* is a technique in which the left-hand finger glides preferably upward along the fingerboard after plucking the string.⁸² This technique throughout the cello part in *Secluded Orchid* highlights certain beats in measure 1 and displays in a longer phrase to present the melody (mm.32-38). The result of this treatment instructs the performers to utilize the *pizzicato-glissando* more often than traditional *pizzicato*, especially owing to frequently remind *guqin*'s *san yin* (stop the strings or sounds) to listeners as well as exaggerating the effect of gliding the *pizzicato* notes. This technique is deeply influenced by Hungarian composer Béla Bartók^{83 84}.

⁸² Ertugrul Sevsay, *The Cambridge Guide to Orchestration* (New York: Cambridge University Press, 2013), 55.

⁸³ *Musical Instruments*, "History Technology and Performance of Instruments of Western Music" (New York: Oxford University Press Publishing, Inc., 2004), 276. Béla Bartók called for various innovative *pizzicato* techniques, including one which is often described simply as a "Bartók *pizzicato*."

⁸⁴ Zhou Long, interview by author, October 21, 2016.

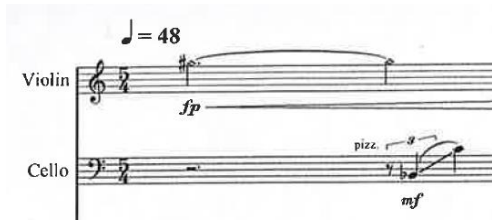


Figure 4.6 Zhou Long, *Secluded Orchid*, Introduction, m.1


Instead of traditional fingertip *pizzicato* that make up the passage in m. 3, Zhou Long chooses fingernail *pizzicato* , a technique that directs the string players to pluck the strings with the fingernail of the index finger. This technique cannot be used in a quick passage due to the extra time of preparation and sound response in the cello compared to normal *pizzicato* using the pad of the index finger.⁸⁵ The effect of fingernail *pizzicato* receives extra emphasis on the metallic, sharp, and percussive sounds in the cello in order to contrast the different tone colors of the *pizzicato- glissando* and finger pad *pizzicato*.⁸⁶ (Figure 4.7)



Figure 4.7 Zhou Long, *Secluded Orchid*, Introduction, m.3

Due to the cello's ability to match the *guqin*'s darker sound in resonance and tone quality, Zhou Long uses cello to perform the segmental *guqin* melodies in m.5. In addition to the melody, Zhou Long uses *glissando-pizzicato* along with finger nail *pizzicato* to create a rich and an unstable sound effect. This effect serves to imitate the changeable *guqin* timbres (Figure 4.8). Using both *pizzicato* and *arco glissandi* vary the

⁸⁵ Sevsay, *The Cambridge Guide to Orchestration*, 55.

⁸⁶ "Finger pad *pizzicato*," normally indicate right-hand pizzicato, it requires performers pluck strings with the pad of the index finger.

ways of recreating the *guqin*'s tone colors as well as presenting different Chinese charms (Figure 4.9).



Figure 4.8 Zhou Long, *Secluded Orchid*, Introduction, mm.5-8



Figure 4.9 Zhou Long, *Secluded Orchid*, mm.72-74, mm.16-17 (cello part)

The original *guqin* melody in its entirety is in the cello part in the first part (mm. 16-77). Meanwhile, Zhou Long assigns new material to the piano, which constantly alternates from triplets to sextuplets in mm. 56-57 (Figure 4.10). The new rhythmic elements of the piano break up the cello's smooth long melodic line. The repeated sextuplets contrast with the melodic line. The composer combined these two individual components in one unit (Figure 4.11).



Figure 4.10 Zhou Long, *Secluded Orchid*, mm. 56-57

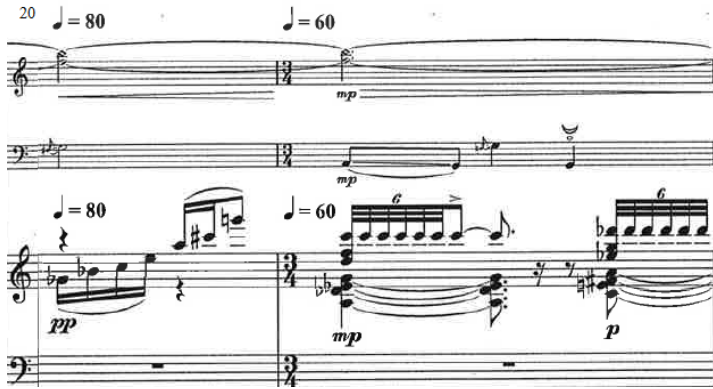


Figure 4.11, Zhou Long, *Secluded Orchid*, mm.20-21

The clustered thirty-second running notes in the piano open the second part (mm. 78-214), which hints at a fast tempo and an exciting character for this section. Zhou Long unexpectedly alternates parts of the melody between the three instruments. The piano starts in m.83 until m.113, while the violin and cello take over in m.114. Additionally, the composer combines two pairs of *hemiola* in m.114. The result is two-fold: three parts simultaneously alternate the meter between 2/4 and 3/4, and a two-beat, rhythmic pattern is repeated continuously between meter 2/4 and 3/4. The use of *hemiola* breaks up the smooth melody and reinforces the uneven rhythms (Figure 4.12). Starting from m.114, the piano consistently repeats the same pattern for twelve measures, an idea that the composer borrows from the Western technique of *ostinato*.⁸⁷ (Figure 4.13)

⁸⁷ Barbara Russano Hanning, *Concise History of Western Music-Glossary*, accessed January 13, 2017. “Ostinato,” short musical pattern that is repeated persistently through a piece or section.

Figure 4.12 Zhou Long, *Secluded Orchid*, mm.114-116

Figure 4.13 Zhou Long, *Secluded Orchid*, mm.114-117 (piano part)

Another influence of Western techniques Zhou Long incorporates into *Secluded Orchid* is the use of canon.⁸⁸ The melody starts at the piano in m. 167, while the violin enters and imitates the tune one measure later. Zhou Long also adopts a higher register in the piano right hand (m.167) to match the harmonic tone colors of the violin (m.168) in order to imitate *guqin*'s harmonic sound (*fan yin*). Simultaneously, the cello contrasts the violin and piano part through right hand pizzicato repeatedly alternating with left hand pizzicato. In addition, the unevenly written accents give the repetitive line rhythmic drive (Figure 4.14).

⁸⁸ *Naxos Education and Resources*, Naxos Digital Services Ltd, accessed January 23, 2017. "Canon" in music is a device in counterpoint in which one or more other voices or instruments imitate a melody announced by one voice or instrument, entering after the first has started, in the manner of a round. The word canon may describe either the device as it occurs in a piece of music or a complete composition in this form, such as the well-known example by Pachelbel.

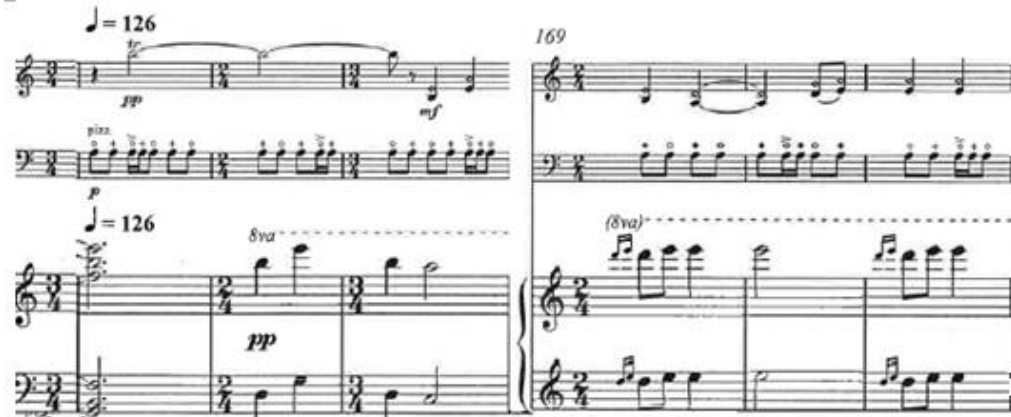


Figure 4.14 Zhou Long, Secluded Orchid, mm. 165-171

Measure 419-422 is a simple texture that is reminiscent of the similar material in measure 44-46. The composer skillfully uses the same tune to close the piece with different rhythm. The tune reminds listeners of the opening material once again at the end, and the divergent rhythm enriches the texture.

Heterophony

From a historical point of view, most Chinese music is homophonic.⁸⁹ Homophony is a musical texture in which all voices move together with the same rhythm. It usually contains one main melody, which is accompanied by other figurations.⁹⁰ However, Chinese homophonic music is a musical texture containing two, three or four independent voices moving together. Horizontally, the rhythm, melodic line and intensity of each voice are similar but have their own individuality. Vertically, the harmony of each voice is related. Most commonly, the music typically doubles the voice in parallel

⁸⁹ Robert T. Monk, “Heterophony in Chinese Folk Music,” *Journal of the International Folk Music Council* 18, accessed January 24, 2017, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/pdf/834636.pdf>.

⁹⁰ Barbara Russano Hanning, *Concise History of Western Music*, Glossary, accessed March 17, 2017.

fourths and fifths as an accompaniment used in Chinese ritual music since the *Zhou* Dynasty. Instruments tended to play in unison in instrumental music, while instruments also accompanied and followed the pattern of singing in vocal music. As discussed in the previous chapter, ritual music is a musical type that combines voice, instruments, and dances. In order to keep the singers and players together, homophonic music (performed in unison) played an important role to develop this genre.⁹¹ However, homophony is not the only texture used in Chinese music. Heterophony is a musical texture in which a melody is performed by two or more parts simultaneously in more than one way. For instance, one voice is performing the main melody, and the other voices are embellishing. It is frequently used in folk music and Chinese ancient music as well.⁹² Its ultimate aim is to flourish the tone quality of the instruments and create the variability on the sound.

Many instances of heterophony can be seen in Zhou Long's *Secluded Orchid*. In mm. 27- 31, the composer starts with the same notes A and C in violin and cello; the instruments separate into two different parts, and then end with the same notes D-C-B-C in violin and cello parts. More specifically, Zhou Long wrote F# for violin in the measure 28, while a grace note A nicely slides into the same F# as ornamentation in the cello. A quick variation in both parts follows right away in measure 29 with the same rhythm. The composer wrote frequent grace notes in these two measures to embellish the melody and also enrich the tone colors. In mm. 30, both parts come together again with the same tune (Figure 4.15).

⁹¹ Robert T. Monk, Heterophony in Chinese Folk Music, *Journal of the International Folk Music Council* 18, accessed January 24, 2017, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/pdf/834636.pdf>.

⁹² Ibid.



Figure 4.15, Zhou Long, *Secluded Orchid*, mm.26-30

A similar idea is heard in mm. 83-85. The piano and violin parts share the same tune (pitches D and E) with different rhythms. The piano starts the melody with an ornamentation of two grace notes, while the violin enters one measure later with ornamental trills (Figure 4.16).



Figure 4.16, Zhou Long, *Secluded Orchid*, mm.83-85

In measures 151 to 165, the piano and cello depart from the same tune for three measures and gradually become two independent lines from mm. 154 to 160. The melody returns in measure 161 to recall the idea of heterophony. Zhou Long proficiently replaces the piano and cello, and uses the violin and cello to perform the principle melody at the end. The purpose of this setting is to unify the sound of these instruments and reproduce original *guqin*'s timbres (Figure 4.17).



Figure 4.17 Zhou Long, *Secluded Orchid*, Part Two, mm.151-165

Compared to previous sections, mm.258 - 264 contain a variant heterophony. Measure 258 starts with different rhythms and ornaments in the violin and cello that are based on the same notes F#, G#, and B. However, these notes are interrupted momentarily by new material that is developed for two measures in mm.259 and 260. Then in measure 261, the section finally finishes in unison (Figure 4.18).



Figure 4.18, Zhou Long, *Secluded Orchid*, Part Three, mm.258-264

CHAPTER 5

SPIRIT OF CHIMES

Spirit of Chimes was originally written for the Peabody Trio in 1999. One year later, Zhou Long rewrote this piece for cellist Yo-Yo Ma and *The Music From China*,⁹³ a New York based chamber group playing traditional Chinese instruments in musical styles ranging from traditional to modern and it has been frequently performed as part of Yo-Yo Ma's Silk Road Project concerts.⁹⁴

The overall idea of this piece is strikingly similar to that of *Secluded Orchid*. Zhou Long skillfully used Western instruments (violin, cello and piano) and contemporary playing techniques such as using extreme registers, bowed and plucked harmonics, various types of *pizzicato* and *glissandi*, octaves, and arpeggios to imitate the timbre of the ancient Chinese instruments bronze bells, chime stones, and bone flutes.⁹⁵ The result is an exciting work that appeals to wide audiences from both Chinese and Western cultures.

The Inspirations and Influence

Spirit of the Chimes was inspired by the unique timbres of the ancient instruments. As hinted in the program note, Zhou Long describes,

This composition was inspired by the sounds of the earliest surviving instruments

⁹³ "Music From China," accessed on January 10, 2017, <http://musicfromchina.org/>. "Music From China," a New York based chamber group playing traditional Chinese instruments, was founded in 1984 and the styles range from mellow, tuneful classical, and folk repertoire to cutting-edge compositions by contemporary composers.

⁹⁴ Zhou Long, e-mail message to author, October 21, 2016.

⁹⁵ *Spirit of Chimes* Review accessed January 29, 2017, <https://delosmusic.com/spirit-of-chimes-review-all-things/>.

from ancient China (ca. 7000 BC) -which are also the world's oldest extant playable instruments. Although no examples of early Chinese music before the Tang dynasty have survived to modern times, my fascination with the acoustic characteristics of these ancient instruments is combining them with my own inspiration in order to give the music new life.⁹⁶

Owing to the lack of any reference scores written for these instruments, Zhou Long had to study and perform these instruments in order to familiarize himself with the playing techniques, tone colors and overtones, which are the central compositional focus of *Spirit of Chimes*. Having listened to and recorded the sounds of these instruments, Zhou Long imitates their sounds and harmonies using Western instruments, and presents the unique acoustic characteristics of these ancient instruments to achieve an effective combination of cross-cultural styles.

Bronze bells, or *zhong*, are percussion instruments made of bronze and played by striking the rim of each bell by mallets. Good balance is required to strike to make a loud but resonant sound. The *zhong* was used in Chinese ritual and court music during ancient times. In the *Zhou* Dynasty, the bells were crafted and developed into two types: *nao* and suspended bells. *Nao* is either held by hand or placed on a seat with its mouth upward and struck with a mallet.⁹⁷ Suspended bells are classified as *yongzhong*,⁹⁸ *niu zhong*,⁹⁹

⁹⁶ Ibid.

⁹⁷ "Zhong, Chinese bells," *Encyclopedia Britannica*, accessed January 30, 2017, <https://www.britannica.com/art/zhong>.

⁹⁸ "Yongzhong," *Encyclopedia Britannica*, accessed January 13, 2017, <https://www.britannica.com/art/zhong>. "Yongzhong," is a percussion instrument with a straight handle at the top, slant suspended on a wood frame.

⁹⁹ "Niu zhong," *Encyclopedia Britannica*, accessed January 13, 2017, <https://www.britannica.com/art/zhong>. "Niu zhong," is a percussion instrument, normally vertically suspended.

bozhong, and *bianzhong*.¹⁰⁰ Zhou Long has transcribed the harmonics from *nao* into *Spirit of Chimes*, which form the harmonic foundation of this piece.¹⁰¹



Figure 5.1 *nao* (Chinese bell c. 1050–771 B.C), from website of “The Arts Institute of Chicago”

Chime stone (Chinese name *qing*) was generally made of stone during the ancient period. Chinese artisans found certain sonorous rocks while working with stone

¹⁰⁰ “*Bianzhong*,” *Encyclopedia Britannica*, accessed January 13, 2017, <https://www.britannica.com/art/zhong>. “*Bianzhong*,” is a percussion instrument, sets of bells, usually are twelve of them and arranged by different size and pitch, suspended on a wood frame.

¹⁰¹ Zhou Long emailed the program note to the author, October 21, 2016.

implements. They picked different sized stones with nice resonance and produced sound by hitting and knocking the rocks with mallets to produce different pitches.¹⁰² Artisans had to learn techniques to achieve the right pitch for each stone. If the pitch of a stone was too high, they would grind the two flat faces of the slab, making it thinner; if the pitch was on the low side, they would grind the ends and make the slab shorter.¹⁰³ In *Spirit of Chimes*, the sounds of chime stones are heard in sustained chords on the piano as well as the tinkling sounds from the middle register of the piano.¹⁰⁴



Figure 5.2 Chime stone (*qing*, c 1600-1046 BCE), from *Stone and Qing*, Cultural-China, 2007-2013

The Jiahu bone flute made of the ulna bones of the crane was first discovered in the Henan Province of China around 8,000 years ago.¹⁰⁵ It is about twenty centimeters long and one centimeter wide. The bone flute typically has seven evenly distributed sound holes of the same size, producing seven different pitches. Some flutes also have an

¹⁰² “*Zhong and Qing* (Musical Bells and Chime Stones),” *Culture China*, accessed January 13, 2017, <http://arts.cultural-china.com/en/94Arts1438.html>.

¹⁰³ “*Stone Qing*,” *Culture China*, accessed January 31, 2017, <http://www.cultural-china.com/chinaWH/html/en/Arts1438bye2214.html>.

¹⁰⁴ Zhou Long emailed the program note to the author, October 21, 2016.

¹⁰⁵ Jie, *Chinese Music*, 1-2.

additional small hole next to the last hole. The extra hole helps to create changeable sounds that alter the tone colors of the flute. Both the physical appearance as well as the making process of the bone flute were incredibly advanced and are in many ways similar to the Chinese modern wind instrument *dizi*. With the bone flute, players are able to play both the seven-tone scales as well as pentatonic scales.¹⁰⁶ Zhou Long creates high, floating harmonics in the cello and violin to present the unique timbre of the Jiahu bone flute.



Figure 5.3 Jiahu bone flute, from Jiahu bone flute, Cultural-China, 2007-2013

Structure and Compositional Techniques

Spirit of Chimes follows a straightforward three-part A-B-A structure. Section A (mm.1-71) contains an inner a-b-a structure. Harmonics in the strings played by violin and cello open part a (mm.1-24) with a mysterious soundscape imitating the Jiahu bone flute. Then a series of rhythmic *pizzicato* in the strings introduces part b (mm. 25-65) with a beautiful pentatonic melody. The section closes with the reappearance of part a, a peaceful ending with elegant harmonics and *glissando*. Section B (mm.72-196) retains the same structure as section A with an inner a-b-a construction. New material presents

¹⁰⁶ “Jiahu Bone Flute and Primitive Music,” *Culture China*, accessed January 31, 2017, <http://arts.cultural-china.com/en/96Arts416.html>.

staccato eighth notes in a lively tempo, which indicates an energetic part a (mm.72-108). Part b (mm.109-133) starts with a two-note motive in the piano that develops into different subjects. The *staccato* eighth notes signal a return to imply part a (mm.134-196). Section B ends with harmonics and *glissandos* in the strings to echo the peaceful atmosphere of the beginning. The final return of section A (mm.197-229) is much simpler and shorter. It begins with a brilliant cello *cadenza*, and finally fades away in quiet harmonics and *glissandi*.

Zhou Long composed *Spirit of Chimes* with stylistic techniques similar to those used in *Secluded Orchid*, especially using harmonics in the strings throughout the piece. Zhou Long arranges the harmonics and beautiful pentatonic theme in the strings in order to imitate the peaceful voice of the Jiahu bone flute, while the sustained long chords in the piano simulates the somber and grave chime stones. For instance, in section A, harmonic openings in the strings introduce the overtones of the ancient instruments Jiahu bone flute, and nicely paves the way for the peaceful atmosphere. The cello's *glissando*-harmonics in the higher register in m.1 imitate the mysterious sound of the bone flute, while the violin immediately echoes the gesture with normal harmonics in m.2. The frequently use of *glissando* between harmonics (m.1) gives the effect of the suspended tone quality of bone whistles.¹⁰⁷ The violin continuously imitates the bone flute with a variety of normal harmonics to create a transparent sound. However, the sustained minor seconds in the piano evoke the sounds of chime stones and bells and create a beautiful contrast to the floating harmonics above (Figure 5.4).

¹⁰⁷ Zhou Long, e-mail message to author, October 21, 2016.

Figure 5.4 Section A mm.1-2, from Zhou Long, *Spirit of Chimes* Page 3

In m.3, the cello continuously imitates the bone flute playing the *glissando*-harmonic motive, while the violin echoes the bone flute with long harmonic notes (Figure 5.4). In m.3, Zhou Long reverses the strings and the cello echoes the sound of bells with long, low notes, while the motive is played in harmonics on the violin (mm.8-11). In m.12, similar elements mirror the previous measures (mm.8-12) but with the voices exchanged. The cello takes over the same harmonic motive from the violin while the violin holds a long harmonic note. The piano adds the ringing sound of the chime stones in the middle register.¹⁰⁸ The imitated sounds of bone flute and chime stone, create a richer texture and unique acoustic effect (Figure 5.5). The structure of these six measures (mm.8-13) is originally from a type of Chinese folk music, “*Chang, He*” or “sing and respond.” One voice begins to sing a phrase that presents the action “*Chang*,” then another voice joins to echo the primary voice with slightly different rhythms or melodies that presents the action “*He*”. The “*He*” part can either simply repeat the primary voice or follow with a variation. Zhou Long chooses to simply repeat the violin part and prolongs

¹⁰⁸ Zhou Long emailed the program note to the author, October 21, 2016.

the whistling melody for two additional measures, which not only varies the tone colors through different instruments, but also smoothly connects the melodies.



Figure 5.5 Section A mm.8-12, from Zhou Long, Spirit of Chimes, Page 3-4

With a lively pizzicato transition in the strings presents the rhythmic motive in a dance-like style. A beautiful pentatonic theme is finally introduced in m.28 (Figure 5.6), that features a peaceful and consonant melody. When the theme returns in m.46, instead of the simple melody that made up the initial presentation in the strings (m.28), Zhou Long adds the piano to repeat the same melody with strings for four measures mm.46-49 (Figure 5.7) to give extra emphasis to the theme, in contrasts with the two-part tune (m.28). In m.50, the piano turns to a rhythmic accompaniment of the charming melodies in the strings. Similar elements from Section A returns with melodic *pizzicato* in m.63. In a manner similar to the harmonics (mm.7-12), the delicate harmonics in the strings mm. 68-70 (Figure 5.8) effectively couple with the piano's thirty-second cluster runs (m.70) to end section A. An extremely dynamic contrast from *fff* to *ppp* in measure m.70 creates a sudden disappear of sound and also foreshadows the upcoming section.



Figure 5.6 Section A mm.28-31, from Zhou Long, Spirit of Chimes, Page 5



Figure 5.7 Section A mm.46-49, from Zhou Long, Spirit of Chimes, Page 6



Figure 5.8 Section A mm.68-70, from Zhou Long, Spirit of Chimes, Page 8

Zhou Long starts section two with an energetic fast tempo. Throughout the second section, the rhythmic motives alternate with the harmonic and *glissando* melodies from the first section. A motive made up of *staccato* eighth-notes develops in multiple ways. In m. 72, the violin and cello equally have two sets of *staccato* eighth-notes, each set with six notes: Eb-A-B-F-E-Bb. These six notes are divided into two voices: the top voice with Eb, F, and E, and the bottom voice with A, B, and Bb. Zhou Long uses this two-voice idea in the piano part (m.72). The piano repeats the same Eb-A-B-F-E-Bb as the violin, but separates the voices in two hands: a top voice with Eb, F, and E, and the bottom voice with A, B, and Bb (Figure 5.6).



Figure 5.6 Section B m.72, from Zhou Long *Spirit of Chimes*, Page 8

In a manner similar to the piano part, the same tune reappears in the string parts in m.80 between the violin and cello. (The violin has Eb, F, and E, while the cello A, B, and Bb). Two intricate melodies converge with *pizzicato* interspersed between the violin and cello in two repeated rhythmic patterns of 1+2+2+1 and 1+2+2+1, with a series of eighth notes being divided between the instruments. Two parts alternate between violin and cello to create an unequal and percussive sound effect (Figure 5.7).

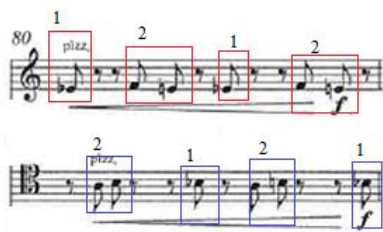


Figure 5.7 Section B m.80, from Zhou Long *Spirit of Chimes*, Page 9

This motive finally comes together in the violin, cello, and piano in m. 83 to emphasize a final arrival and rhythmic drive to the end of the section (Figure 5.8). This motivic material also reappears a few times with different pitches and rhythms later in this section.



Figure 5.8 Section B m. 83, from Zhou Long *Spirit of Chimes*, Page 10

When this motive (m.72) repeats a few times later, Zhou Long has the piano respond with variations of the repeated sixteenth-notes. As the composer mentioned in the interview with the author, the varied tone colors of the bronze bell and chime stones is represented by the fast and repetitive rhythm.¹⁰⁹ The composer uses repeated sixteenth-notes to imitate the sounds of these percussions. In addition, the repeated clusters alternating between two hands in the piano also create a percussive effect. In m.73, the piano answers the motive with pitches C-B-C-B, alternating between the two hands; in m.75, Zhou Long replaces the gesture with repeated semitone¹¹⁰ intervals of BC-A#B-BC-A#B-BC-A#B; in m.78, Zhou Long vertically superposes an extra semitone (m.75) to create the three-note clusters of A#BC-ABbCb- A#BC -ABbCb- A#BC -ABbCb- A#BC -ABbCb. Finally, the pattern ends with repeated six-note clusters¹¹¹ in m.82. This fast-rhythmic variation of sixteenth-notes effectively serves to interrupt the regular repetitions.

¹⁰⁹ Zhou Long, interview by author, October 21, 2016.

¹¹⁰ “Semitone,” an interval approximately equal to a half tone, the smallest interval in the ordinary scales; a minor second.

¹¹¹ “Tone-cluster,” a group of adjacent notes played simultaneously on a keyboard instrument, typically with the fist and similar groupings.

In addition, Zhou Long vertically adds a few extra notes in each time and horizontally extends the beats, which heightens the excitement and also creates a strong motion to the culmination of the section (Figure 5.9).

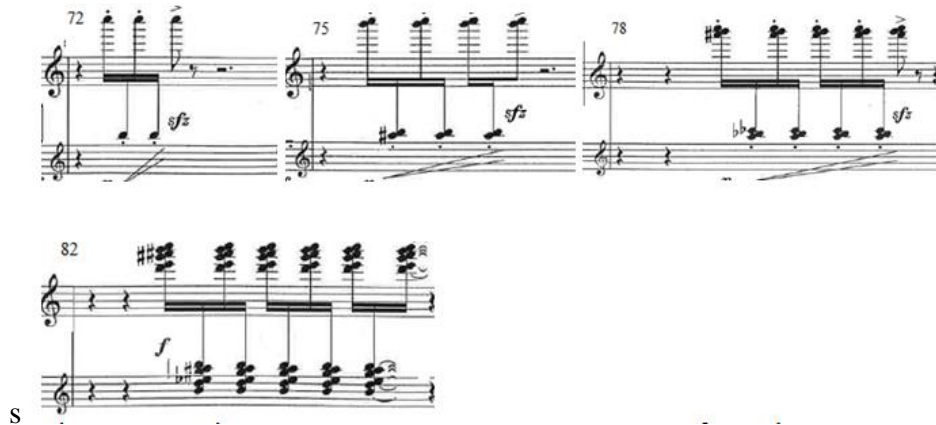


Figure 5.9 Section B, mm.72, 75, 78, 82, from Zhou Long *Spirit of Chimes*, Page 8-9

The recurrence of the staccato motive leads to a transitional triplet passage in the piano, preparing for the reappearance of the imitating bone flute melody.¹¹² Starting from m.109, the harmonics are heard in the strings against a rippling motive in the piano. Zhou Long uses a *fugue* to develop this piano motive. A short motive interjects in m.109 with two eighth-notes in the cello and piano, and then immediately develops into a triplet motive in the next measure, a three-beat motive in m.112 and a six-beat motive in m.113 (Figure 5.10).¹¹³ These uneven groupings of variant motives increase the rhythmic tension and that leads to an ornamented final climax in m.118 (Figure 5.10).

¹¹² Zhou Long, *Spirit of Chimes*, 10.

¹¹³ Zhou Long, interview by author, October 21, 2016.

Figure 5.10 Section B m.109, from Zhou Long, *Spirit of Chimes*, Page 12

Figure 5.11 Section B mm.118-120, from Zhou Long, *Spirit of Chimes*, Page 13

In order to capture the unique timbres of chime stones and bronze bells, Zhou Long presents this percussion-based sound effect by the piano. A cluster chord in m.164 reproduces the clashing sounds of these percussion instruments (Figure 5.12). Zhou Long said,

The overtones of these ancient percussion instruments are very unique. The harmony is hard to explain. It is a cluster of sound and harmony. This combination of clusters creates a unique effect. I tried to pursue a type of tone color or timbre to recreate the sounds rather than a certain system of harmony.¹¹⁴

Figure 5.12, Section B, m.164, from Zhou Long, *Spirit of Chimes*, Page 17

¹¹⁴ Jiao, “Chinese and Western Elements”, 111.

The whisper of harmonics is brought back in the strings. The section ends with a sound fusion from all three instruments that dissolves into the string harmonics and the piano's repeated thirty second- notes.¹¹⁵

The final section begins with an ambitious *cadenza* for the cello. Zhou Long explains in the innovative idea of inserting a *cadenza* in the trio *Spirit of the Chimes* was originally a commissioned piece for a pianist. And as the pianist requested, he wrote a challenging *cadenza* to show off his virtuosity. However, after receiving the piece, the pianist realized this *cadenza* was too difficult to play. Zhou Long mentioned in the interview with the author, “one day, I met cellist Yo-Yo Ma and coincidentally talked about *Spirit of Chimes*. He was very interested in playing this piece and the *cadenza* and asked me to write a transcription of the *cadenza* for him. Therefore, I revised the *cadenza* for cello and rewrote this piece for Yo-Yo Ma.”¹¹⁶

The running passage of thirty-second -notes opens this brilliant and virtuosic *cadenza*. The fast repeated sixteenth-note triplets imitate the bells and chime stones in a new rhythmic 7/8 pattern. This triplet transition immediately leads into the percussive double stops in m.200. The double stops are divided into two voices: the top voice vertically creates minor second intervals and vertically and horizontally in a descending pattern, while the bottom voice simply repeats a perfect fourth. The harmonic collision between the minor seconds and the perfect fourth produces a distinct color of chime stones. As Zhou Long pointed out, “the harmony (m.200) did contain a dissonant flavor.

¹¹⁵ Zhou Long, *Spirit of Chimes*, 20.

¹¹⁶ Zhou Long, interview by author, October 21, 2016.

However, the effect of imitating the tone colors of chime stones is my main focus here rather than a certain harmonic system.”¹¹⁷(Figure 5.13)



Figure 5.13, Section A, m.200, from Zhou Long *Spirit of Chimes*, Page 20

The violin and piano join in with *trills* and *glissandos* after cello’s percussive and virtuosic *cadenza*, changing the mood from dramatic to a peaceful ending. The floating melody of the Jiahu bone flute returns at the end, recapitulating the opening melody from m.8. Nice echoes in the cello and violin against the bell-like chords in the piano once again remind listeners of the opening melody.¹¹⁸ The piano explodes in one final arpeggio and the music fades away in the strings’ *glissandos* and harmonics.¹¹⁹

Heterophony

As discussed in the previous chapter, heterophonic technique is frequently used in many types of Chinese music. Robert T. Monk explains heterophony¹²⁰ in the journal of *Heterophony in Chinese Folk Music*, declaring, “heterophony varies either in juxtaposition or in relay and interplay with each other.”¹²¹ More specifically, in Chinese

¹¹⁷ Zhou Long, interview by author, October 21, 2016.

¹¹⁸ Zhou Long, *Spirit of Chimes*, 22.

¹¹⁹ Ibid.

¹²⁰ “Heterophony,” a musical texture, consists of multiple parts that simultaneously perform melodic variations based on the same single melodic line.

¹²¹ Monk, *Heterophony in Chinese Folk Music*, 14.

heterophonic music, the individual lines depart from the same pattern of the principle melody and gradually become independent of it with different rhythmic variations or imitative figurations.¹²² The *Spirit of Chimes* provides includes of Zhou Long’s use of this heterogeneous technique. For instance, in mm. 27-32, the violin and cello plays the tunes in unison for three measures. However, the melody splits into two branches in m. 31. The two parts still share the same pitches of C#, G#, and F# but use different rhythms: equal eighth-notes in the violin and quarter-notes with upper mordents¹²³ in the cello. The variation is quick and short; the two parts are reunited one measure later. This setting starts with a charming melody at the octave, a little improvised embellishment in the middle, and ends at the octave (Figure 5.14). Similar idea as *Secluded Orchid*, Zhou Long wrote frequent turns and grace notes to embellish the melody as well as vary the tone colors.



Figure 5.14 Section One, mm.27-32, from Zhou Long, *Spirit of Chimes*, Page 5

Measures 72 to 79 reflect the same technique in the strings. The violin and cello start with the same staccato eighth-note motive in m.72. Zhou Long proficiently designs the strings’ entrances with different timings. The cello enters an extra sixteenth-note earlier than the violin to create the intricate effect (Figure 5.15). Based on the same

¹²² Xi Chen, “Chinese Piano Music: An Approach to Performance,” (DMA diss., Louisiana State University, 2011): 36, accessed February 14, 2017, 33.

¹²³ “Mordent,” an ornament of a rapid single alternation between an indicated note and the upper or lower note: upper mordent, insert an extra note above the indicated note; lower mordent, insert an extra note below the indicated note.

pitches G#, Bb, and A, the idea repeats in mm.74-76 again, but with the violin starting an eighth-note earlier and the cello following. Aside from the different rhythms, accents are an important element to stress the notes and beats. Frequent accents alternate on strong and weak beats between the violin and cello, that not only adds rhythmic interest and effects, but also echoes the *staccato* eighth-note motive in the piano (Figure 5.16). This technique well presents the intricate sound of these ancient percussion instruments and also creates extra rhythmic tension.



Figure 5.15 Section Two, mm. 72-73, from Zhou Long *Spirit of Chimes*, Page 8

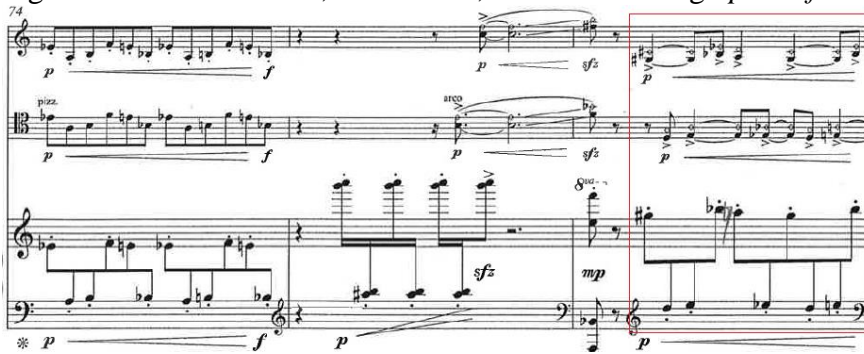


Figure 5.16 Section Two, mm. 74-76, from Zhou Long *Spirit of Chimes*, Page 9

CHAPTER 6

SELECTED COMPOSITIONS SINCE ZHOU LONG'S TWO PIANO TRIOS

Zhou Long's vision of transferring the sounds and techniques of ancient Chinese musical traditions to modern Western instruments has created new perspectives on Chinese compositions. *Secluded Orchid* and *Spirit of Chimes* represent successful works by Zhou Long that combine the features of ancient Chinese instruments with Western compositional techniques. In addition to *Secluded Orchid*, Zhou Long's symphonic work *Guang Ling San Symphony*, finished in the same year, is also directly from the *guqin*¹²⁴ work *Guang Ling San* and uses sound imitations of *guqin* to recreate this piece through modern Western instruments.

Based on his successful and innovative compositional techniques on the *Secluded Orchid* and *Spirit of Chimes*, Zhou Long began to compose works directly for traditional Chinese instruments and Western instruments. Some of these works include *Heng* for *xiao*, *pipa*, *yangqin*, *zheng*, *erhu*, and percussion completed in 1987; *Ding*, a trio for *zheng*, clarinet, and double bass written in 1988; *Hun* for *pipa* and string quartet in 1992; *Tianling* for *pipa* and chamber ensemble; and *Xuan* for *pipa*, *zheng*, flute, percussion, violin, and cello in 1994.¹²⁵

Some of Zhou Long's other compositions are based on religion, concepts of Buddhism, and ancient Chinese philosophical ideals. *Ding* for clarinet, percussion and double bass

¹²⁴ Jie, *Chinese Music*, 59-60. "Guqin" was created about three thousand years ago in Zhou Dynasty. Strings hang over the top surface of *guqin* without bridge support.

¹²⁵ Jiao, "Chinese and Western Elements in Contemporary Chinese Composer Zhou Long's Works for Solo Piano Mongolian Folk-Tune Variations, Wu Kui, and Piano songs," (DMA diss., The University of North Carolina, 2014),12.

represents, absorption of thought into the object of meditation.¹²⁶ *Chan (Dhyana)*, composed for flute, clarinet, violin, cello, and piano quintet in 1988 is also related to the Buddhist concept of cultivation of thought.¹²⁷ *Heng* was written for traditional Chinese ensemble in 1987. *Wu Ji*, Zhou Long's first atonal work for piano and percussion, was written in 1987. In the preface of this work, it describes, "this piece comes from an ancient Chinese philosophy regarding that which is beyond time and space and, its presence precedes that of anything in the universe ('Wu' means 'nothing'; 'Ji' means 'infinity')." ¹²⁸

Zhou Long's musical styles become more mature and varied through the use of ancient folk legends. His ballet *Dongshixiaopin*, which is based on ancient Chinese folk legend (Dongshi imitating Xishi's frown), combines Western modernism with pentatonic romanticism.¹²⁹ In 2010, Zhou Long's first opera *Madame White Snake*, an enormously expressive cross-cultural opera, is based on a story from ancient Chinese mythology and was premiered by Opera Boston at the Cutler Majestic Theatre.¹³⁰ It is clear that Zhou Long draws upon many different inspirations in his compositions. In the interview with

¹²⁶ Ibid.

¹²⁷ Edward Green, "The Impact of Buddhist Thought on the Music of Zhou Long: A Consideration of Dhyana," *Contemporary Music Review* Vol. 26, 2007. 547 – 567.

¹²⁸ *Wu Ji*, Zhou Long, *Oxford University Press*, accessed February 8, 2017, <https://global.oup.com/academic/product/wu-ji-9780193865655?cc=us&lang=en&#>.

¹²⁹ Barbara Mittler, "Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan, and the People's Republic of China since 1949," Otto Harrassowitz, Wiesbaden 1997.168.

¹³⁰ *Madame White Snake*, Zhou Long, *Oxford University Press*, accessed February 8, 2017, <https://global.oup.com/academic/product/madame-white-snake-9780193372771?cc=us&lang=en&#>.

the University of Missouri - Kansas City, Zhou Long emphasizes that, “I compose not just to make a musical statement, but to achieve my goal of sharing different cultures in our new society and improving the understanding between people of various backgrounds.”¹³¹

¹³¹ “Zhou Long’s Life and Music,” University of Missouri Kansas City, accessed February 8, 2017, http://www.umkc.edu/news/2008-web-profiles/long_zhou081208.asp.

CHAPTER 7

CONCLUSION

Chinese music has evolved since the ancient period, and its distinguished sound has played a significant role. The Chinese scholar Jiang Jing discusses this aspect in *The Influence of Traditional Chinese Music on Professional Instrumental Composition*, stating,

Chinese timbres enjoy fame equal to that of African rhythms and Indian melodies. The linear beauty of Chinese melody is based on the variety in timbre of its every note, which may be graced, fluctuated, vibrated, glided, and varied in movement, strength, intensity.¹³²

From frequent cultural and musical exchanges between China and Western countries since the twentieth-century, some innovative modern Chinese composers are drawing a new musical connection between ancient Chinese and Western music. Zhou Long is one of these composers who is building this important cultural connection between East and West. He describes the modern approach of Chinese new music as well as how ancient Chinese music influences modern music in the interview with Cornelius Dufallo,

Chinese new music composers have carried out a deeper and more comprehensive exploration on Chinese culture, both elitist and folk. A fascination with the historical and “authentic” (pre-mid nineteenth century) China is one of the most distinctive aesthetics of Chinese new music. Composers draw upon their ideas and lyrics from legends and historical stories, ancient poems and texts, as well as concepts of classical philosophies and cosmologies. For Chinese, the past does not freeze in time; its spiritual and philosophical essence flows continuously into the present as an unbroken long river, transcending historical boundaries. Through

¹³² Jiang Jing, “The Influence of Traditional Chinese Music on Professional Instrumental Composition,” *Asian Music*, Vol. 22, No. 2, University of Texas Press is collating with JSTOR to digitize, accessed February 3, 2017, <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/pdf/834308.pdf>.

artistic imagination, the past becomes not only the past, but an imagery reflecting and mirroring the present.¹³³

Zhou Long's splendid piano trio *Secluded Orchid* is inspired by the Confucius legend and strongly influenced by the sound of the *guqin*. The composer includes various Western techniques such as plucked harmonics, pizzicatos and gliding notes in the violin and cello to evoke the various sounds of the *guqin*. The piano trio features instrumental colors that showcase the original expressions and ancient musical indications through Western instruments and techniques. A successful performance of this piece requires a good balance in the ensemble. In the program note, Zhou Long has made this clear to the players. He remarked,

In adapting the solo *qin* music to a Western Piano Trio, the composer has retained the piece's original emotive expressions ascribed on its manuscript—delicate, refined, and unhurried—through his close attention on timbral explorations. The cello's low range, pizzicatos, plucked harmonics, and gliding notes invoke different shades and inflections of the *qin* sound.¹³⁴

Similar to the richness of *Secluded Orchid*, *Spirit of Chimes* presents an imitation of ancient instruments, bells, chime stones, and *Jiahu bone flute* that contribute rich cultural tastes and spirit to the piece. Zhou Long successfully portrays the mysterious and exotic sounds of these instruments as well as revealing new melodies, colors, and soundscapes. To effectively imitate and recreate different tone colors of the ancient instruments through versatile compositional techniques, players who choose to study and perform these works will need to familiarize with the various timbres of the traditional Chinese instruments that are central to these works.

¹³³ Zhou Long, interview by Cornelius Dufallo, February 2, 2010, accessed February 3, 2017, <http://blog.corneliusdufallo.com/index.php?itemid=206>.

¹³⁴ Zhou Long emailed the program note to the author, October 21, 2016.

Zhou Long's two piano trios launched a new chapter of his career dedicated to compositions that integrate the timbre of ancient Chinese music and instruments with Western techniques. He remarks in an interview,

The age-old tradition of Chinese instrumental music has bequeathed us immortal classical music and folk arts with rich native taste and spirit. The question facing composers and musicologists devoted to the creation of new Chinese music, then, is how to carry on and enhance this splendid heritage. Small instrumental ensembles of regional style and solo music have been the favored genres in China through the centuries. In most cases, these are program music. Their titles usually refer to pre-existing tunes, natural scenarios, or historical stories. Writing new music for ensembles of Chinese instruments or mixed ensembles of both Chinese and Western instruments have provided composers rich opportunities to experiment with texture, timbre, gesture, and performance technique guided by new concepts and ideas.¹³⁵

Zhou Long is a pioneer for creating his musical concept and style of integrating ancient Chinese elements with Western traditions. Through *Secluded Orchid* and *Spirit of Chimes*, Zhou Long successfully reveals the richness of the unique voice of ancient Chinese music and transforms the sounds of ancient instruments *guqin*, *Jiahu bone flute*, chime stones, and bronze bells to Western ensembles. The style will continue to be recognized in both cultures and influence the next young generations of musicians.

¹³⁵ Ibid.

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