Six Chinese Piano Pieces of the Twentieth Century

A Recording Project

by

Yali Luo

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2012 by the
Graduate Supervisory Committee:

Robert Hamilton, Chair
Andrew Campbell
Water Cosand
Caio Pagano
Rodney Rogers

ARIZONA STATE UNIVERSITY

May 2012

ABSTRACT

This paper describes six representative works by twentieth-century Chinese composers: Jian-Zhong Wang, Er-Yao Lin, Yi-Qiang Sun, Pei-Xun Chen, Ying-Hai Li, and Yi Chen, which are recorded by the author on the CD. The six pieces selected for the CD all exemplify traits of Nationalism, with or without Western influences. Of the six works on the CD, two are transcriptions of the Han Chinese folk-like songs, one is a composition in the style of the Uyghur folk music, two are transcriptions of traditional Chinese instrumental music dating back to the eighteenth century, and one is an original composition in a contemporary style using folk materials. Two of the composers, who studied in the United States, were strongly influenced by Western compositional style. The other four, who did not study abroad, retained traditional Chinese style in their compositions. The pianistic level of difficulty in these six pieces varies from intermediate to advanced level.

This paper includes biographical information for the six composers, background information on the compositions, and a brief analysis of each work.

The author was exposed to these six pieces growing up, always believing that they are beautiful and deserve to be appreciated. When the author came to the United States for her studies, she realized that Chinese compositions, including these six pieces, were not sufficiently known to her peers. This recording and paper are offered in the hopes of promoting a wider familiarity with Chinese music and culture.

DEDICATION

To my beloved husband Albert Sun

ACKNOWLEDGMENTS

This recording project has been a culmination of my lifetime of piano study. There are many individuals who I would like to thank for making this project possible. First and foremost, I want to give my eternal and deepest gratitude to the two individuals who, with their guidance, allowed me to develop into who I am today as a pianist. Ms. Xiu-Mei Li, my piano teacher in China, with her tutelage, love, and support, helped lay the foundation for the basic building blocks of my piano study. Professor Robert Hamilton, my primary piano teacher and mentor in the United States, by his guidance, encouragement, and unwavering belief in me, taught me the meaning of what it is to be a pianist and, more importantly, personified the true ideal of a performance artist, with his love and passion for the piano that is truly inspirational.

I would also like to thank all my committee members, Professors Andrew Campbell, Walter Cosand, Caio Pagano, and Rodney Roger, for all of their support, guidance and advice through the years that I've had the honor and privilege of their mentoring. Finally, I want to thank my parents, family, and friends, who, with their love and support, have made this recording project possible. I would especially like to thank my dear friend, Qing-Qing Ye, for his assistance in the recording session of the project, and Professor William Goldenberg, for his editing and proof-reading of my written commentary.

TABLE OF CONTENTS

Page

CHAPTER Page

TABLE OF FIGURES

Figure Page

Figure Page

CHAPTER 1

INTRODUCTION

The piano, one of the most popular musical instruments that originated in Western Europe, was not popularized in China until the beginning of the twentieth century. Due to the influence of the New Cultural Movement of the 1910's and 1920's (founded in 1912 "to address China's problems," and led by a group of scholars who "called for the creation of a new Chinese culture based on global and Western standards"[1]), many Chinese musicians returned to China from studying abroad to perform Western piano music. As time elapsed, Chinese people gradually accepted the piano and composed music for it that remained in the Western classical tradition, but with their own unique approach.

In general, Chinese piano compositions can be divided into four types: transcriptions of Han Chinese folk and folk-like songs (Han are the majority of the Chinese population); transcriptions of folk songs and folk-like songs from Chinese ethnic minority groups; transcriptions of traditional Chinese instrumental music; and original compositions in a variety of contemporary styles.

[1] Wikipedia contributors, "New Culture Movement," *Wikipedia, the Free Encyclopedia,* http://en.wikipedia.org/wiki/New_Culture_Movement (accessed January 10, 2012).

CHAPTER 2

PIANO TRANSCRIPTIONS OF HAN CHINESE FOLK AND FOLK-LIKE SONGS

The Han Chinese are China's main ethnic group and live throughout the country. More than ninety percent of the population of China is comprised of Han Chinese. Therefore, Han culture is what most scholars mean when they refer to "Chinese culture."[2]

However, there is considerable variety of Han Chinese culture in terms of aesthetics, custom, dialect, and language, due to thousand of years of migration, historical events, and geographical conditions.[3] In the last few years, Chinese ethnomusicologists developed an area of study labeled "Music Geography," which is the study of Han Chinese folk songs with an emphasis on geographic factors.[4] According to this study, there are eleven cultural regions in China:[5]

1) Northeastern Plain (Heilongjiang, Jilin, and Liaolin)
2) Northwestern Plain (Xinjiang, Inner Mongolia, Ningxia, and Ganxu)
3) Jiang Huai Plateau (northern parts of Jiangsu and Anhui)

---

[2] Kuo-Huang Han, "Folk Songs of the Han Chinese: Characteristics and Classifications," *Asian Music* 20 (1989): 107-128.

[3] Ibid.

[4] Jing Miao and Jian-Zhong Qiao, *A Study of Similar Color Area Divisions in Han Folk Songs* (Beijing: Wen-Hua-Yi-Shu, 1987), 58-61.

[5] Ibid.

4) Jiang Zhe Plain (Zhejiang, and southern parts of Jiangsu and Anhui)

5) Min Tai (Fujian and Taiwan)

6) Yue (Guangdong)

7) Jiang Han Plain (Hubei, southern part of Henan)

8) Xiang (Hunan)

9) Gan (Jiangxi)

10) Southwestern Plateau (Tibet, Sichuan, Yunnan, Guizhou, and Shanxi)

11) Kejia (Hakka people of different areas)

Among these eleven different cultural areas, Kejia, which is a name for an ethnic group and an important sub-culture of China, is the only one of the eleven cultural regions that is not divided according to geographical factors.[6]

In general, the culture of the Han Chinese can be simply divided into southern and northern styles based on a broader geographical view.[7] Northern China is heavily influenced by the Yellow River, with dry, cold, and windy weather that is reflected in the rugged, intense, and disjunct characteristics of Northern Chinese folk songs.[8] Southern China is heavily influenced by the Changjiang River, with mild, warm, and humid weather that is reflected in the

[6] Ibid.

[7] Kuo-Huang Han, "Folk Songs of the Han Chinese: Characteristics and Classifications," 107-128.

[8] Ibid.

lyrical, gentle, and conjunct characteristics of Southern Chinese folk songs.[9] Therefore, one can observe important environmental influences on the characteristics of folk songs.[10]

In addition to the environment, local customs also played an important role in the development of folk songs.[11] For example, many people who lived around the Changjiang River were spirit worshippers in ancient times.[12] Therefore, there are funeral songs that were preserved from that time, such as "beating the corpse" songs and piety songs.[13] In the Yellow River area, however, there were no funeral songs as it was not a tradition to sing when a person passed away.[14]

There are many categories of Han Chinese folk songs. Among them, the most dominant ones are Haozi (work songs), Shange (mountain songs), and Xiaodiao (lyrical songs).[15]

Composition No. 1, *Liu-Yang River*

This piece is transcribed from the folk-like song, *Liu-Yang River*, which belongs to the Xiaodiao (lyrical songs) category, and originates from the Xiang

---

[9] Ibid.

[10] Ibid.

[11] Ibid.

[12] Ibid.

[13] Ibid.

[14] Ibid.

[15] Ibid.

area, a part of southern China that includes the Changjiang River. The Liu-Yang River is located in Hunan province, birthplace of Chairman Mao. This song, written in folk song style, was composed by Bi-Guang Tang (born 1920) during the 1950's, in order to praise Chairman Mao after the establishment of the People's Republic of China in 1949. Due to its tender and lyrical melody, it quickly became very popular all over the country. In the 1970s, it was transcribed into piano pieces by Jian-Zhong Wang and Wang-Hua Chu, respectively. In addition to the piano transcriptions, it was also transcribed by other composers for choir, various other ensemble groups, pipa (a traditional Chinese instrument, similar to the lute), guzheng (a traditional Chinese instrument, similar to the zither), and many other musical instruments.

The folk-like song *Liu-Yang River* is in strophic form with a four-phrase structure commonly used in Xiaodiao and Shange Han Chinese folk and folk-like songs. Each phrase is four measures long. It was originally written in F major with two stanzas. As the cult of the leadership of Chairman Mao expanded, three more stanzas that praise him more profoundly and directly were added to the song.[16] The melody follows the *qi*, *cheng*, *zhuan*, and *he* traditional sequence, which is an organizational concept borrowed from Chinese literature.[17] The *qi* (opening) phrase presents the first statement of the melody, and the *cheng* (inheriting) phrase complements it. The *zhuan* (turning) phrase further develops

[16] Zhen-Ning Hu, "A Brief Analysis on the Piano Work *Liu-Yang River*," *Collected Dramas* 1 (2010): 82-83.

[17] Han, "Folk Songs of the Han Chinese: Characteristics and Classifications," 107-128.

from the previous phrases, and the *he* (closing) phrase concludes the piece.[18] This type of structure is found often in Chinese folk and folk-like songs.[19] In the folk-like song, *Liu-Yang River*, the *qi* phrase first introduces the river, the *cheng* phrase that follows further describes the scenery of the river, the *zhuan* phrase turns away from nature to talk about Chairman Mao, who was born near the river, and the *he* phrase concludes the song by honoring Chairman Mao.

This song uses the traditional pentatonic *zhi* mode. There are five notes in traditional Chinese music: *gong*, *shang*, *jiao*, *zhi*, and *yu*. They correlate to the first, second, third, fifth, and sixth scale degrees of the diatonic scale.[20] The mode that emphasizes the note *gong* (starting and/or ending the song with it) is called the pentatonic *gong* mode, and the mode that emphasizes the note *zhi* is called the pentatonic *zhi* mode.

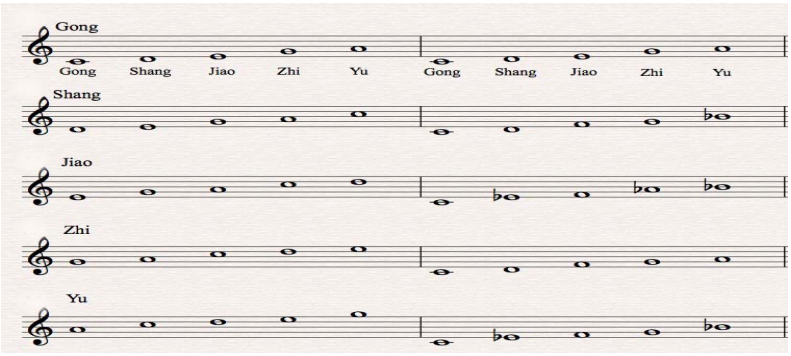

Figure 1. The five Chinese pentatonic modes.

[18] Ibid.

[19] Ibid.

[20] Ying-Hai Li, *A Study of Modes and Harmony of Han Nationality* (Shanghai: Shanghai music press, 2001).

There are two piano transcriptions of this folk-like song, as mentioned earlier. This paper discusses only the one written by Jian-Zhong Wang.

Jian-Zhong Wang (born 1933), born in Shanghai, is a remarkable composer and pianist in China. He started learning to play the piano when he was ten, and entered Shanghai Conservatory of Music in 1950, majoring in composition and piano performance. After graduating from the Shanghai Conservatory of Music in 1958, he became a composition teacher there, and was later appointed vice president. He is most well-known for transcribing Chinese traditional music and Chinese folk and folk-like songs into piano pieces, many of which have been popular in China and have become required repertoire pieces for major national piano competitions in China. Among his notable piano transcriptions are *Three Variations of the Plum Blossom Tune*, *A Phoenix Worshiped by Hundreds of Birds*, and *Liu-Yang River*.

Wang transcribed *Liu-Yang River* for piano in 1972. He transcribed the piece in A major, instead of the original F major. He also retained the original pentatonic *zhi* mode; the note *zhi* (E in key of A major, which is the same as the fifth scale degree) is emphasized. It is used to start the *qi*, *cheng*, and *he* phrases, as well as to close the *he* phrase. However, the *zhuan* phrase emphasizes the note *yu*, which corresponds to the "turning" of the *zhuan* phrase.

Structurally, the piece is in ABA form, with an introduction and a coda. The introduction uses the *he* phrase. The melody in the right hand is written as octaves with open fifths in the middle, and is supported by a simple accompaniment in the left hand. It is followed by an improvisatory phrase, which

is comprised of a five-tone scale that sweeps across the entire range of the keyboard. Although it is measured, it moves as if it were a free cadenza that reminds the listener of the flowing water of the river, foreshadowing Liu-Yang River in the upcoming A section.

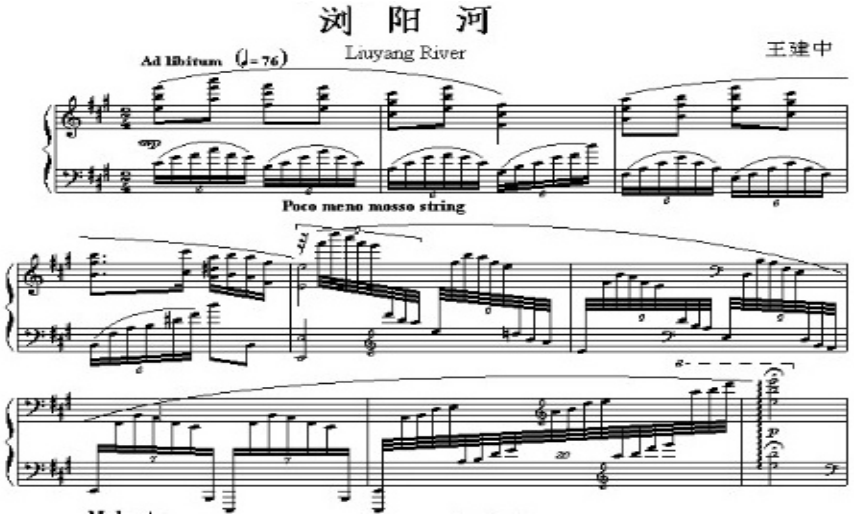

Figure 2. Introduction that contains *he* phrase and an improvisatory phrase, mm. 1 – 9. Reprinted with the permission of the People's Music Publishing House.[21]

In the A section, the complete statement of the four-phrase melody is presented, with the melody in the right hand and accompaniment in the left hand. There are three ways that the composer makes the *zhuan* (turning) phrase special in the A section: first, the mode changes from *zhi* to *yu*; second, the arpeggio-like accompaniment pattern is used in the right hand to depict waves of water, which does not happen in the other three phrases; and third, the persistent pedal point on the note A in the left hand is absent. At the end of the A section, the *he* phrase is

[21] Jian-Zhong Wang, *Liu-Yang River* (Beijing: People's Music Publishing House, 1991). All subsequent examples of this musical work are from this source.

repeated again in varied form. A two-measure bridge follows, linking the A section to the B section.

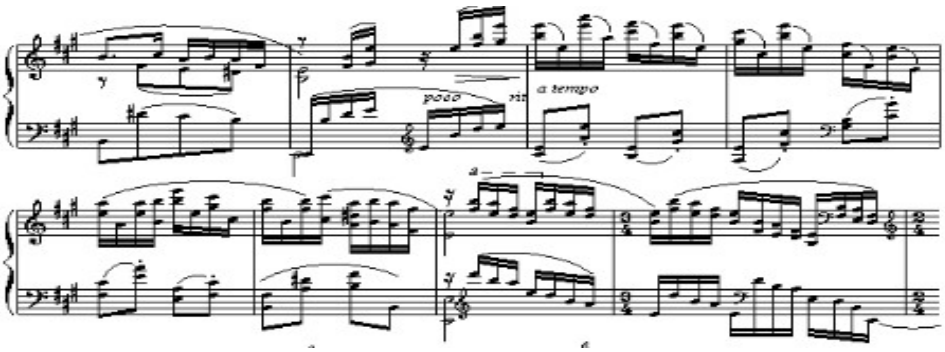

Figure 3. The varied *he* phrase and a two-measure bridge that links the A and the B section, mm. 27 – 32. Reprinted with the permission of the People's Music Publishing House.

The B section is the second statement of the complete four-phrase melody, but with a different accompaniment pattern creating a variation of the A section. There are three levels of sound in this section: the nonstop sextuplet sixteenth-note pattern in the right hand upper voice; the harmonic bass voice in the left hand; and, in the middle, the melody divided between the two hands.

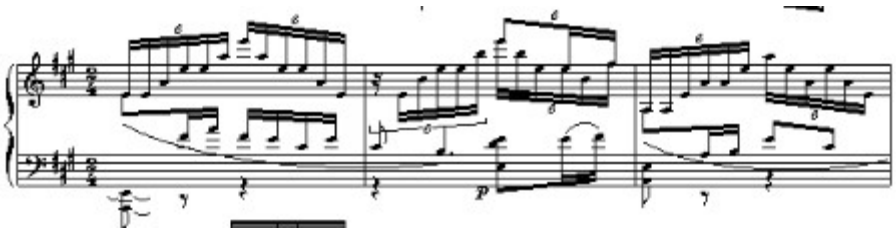

Figure 4. The first three measures of the three-voice B section, mm. 33 – 35. Reprinted with the permission of the People's Music Publishing House.

Technically, this is one of the hardest moments in this piece, due to the cross-rhythm in the upper two voices, comprising six (uppermost voice) against

four (melodic line in the middle voice). The *he* phrase is emphasized again at the end of this section, but this time only the last two measures of the phrase are repeated.

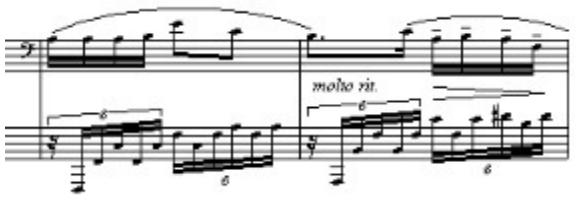

Figure 5. The last two measures of the *he* phrase at the end of the B section, mm. 50 – 51. Reprinted with the permission of the People's Music Publishing House.

Another improvisatory section links the B section to the return of the A section, which can be heard as a cadenza due to its virtuosic effects. This cadenza is much longer than the one in the introduction and the one that is to come later in the coda. It is also the only cadenza of the three in this piece that exceeds *p* volume and reaches *ff* sound. Like the cadenza in the introduction and the cadenza in the coda, it is formed from a five-tone scale that sweeps across the entire range of the keyboard. However, it is unmeasured this time, like the one in the coda. The effective depiction of the flowing water of the river is greatly enhanced by persistent triplets in the B section and fast running thirty-second notes in this cadenza.

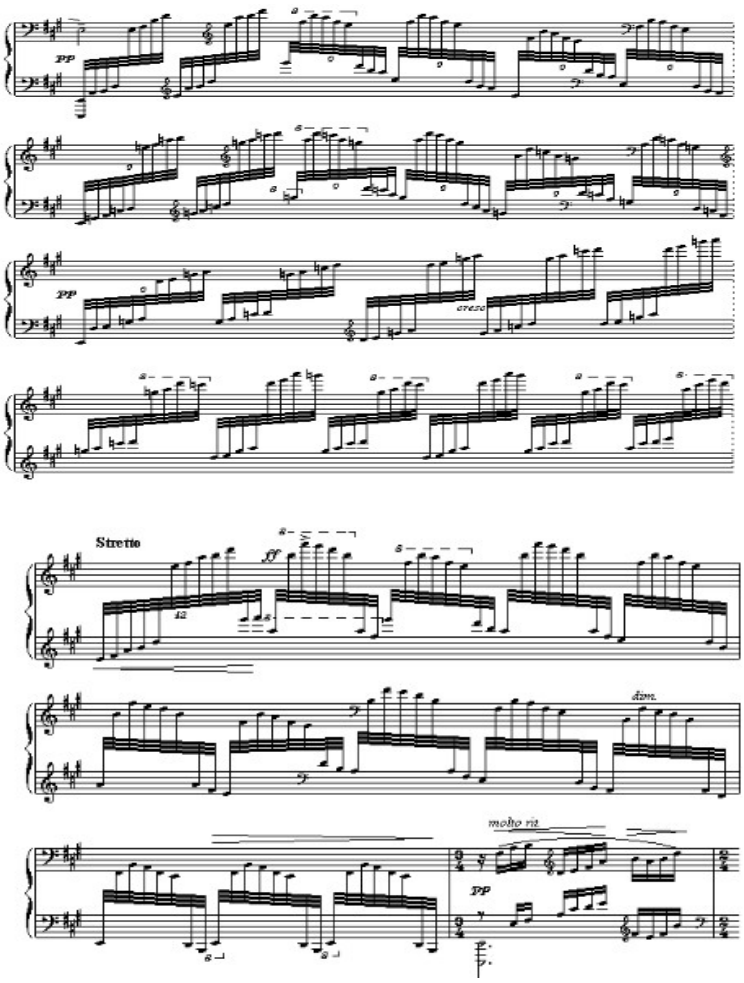

Figure 6. The brilliant cadenza that links the B section and the return of the A section, m. 53. Reprinted with the permission of the People's Music Publishing House.

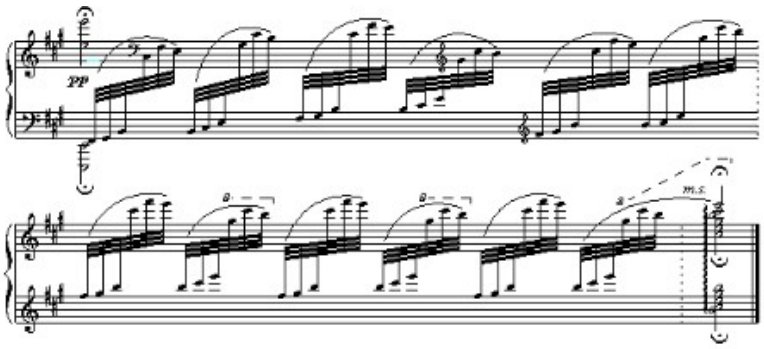

Figure 7. The cadenza in the Coda, m. 83. Reprinted with the permission of the People's Music Publishing House.

After the impressive cadenza, the A section is recapitulated. It is nearly the same as the first A section, with only minor changes in melody and phrase structure. Decorative notes are added to the melody of the *cheng*, *zhuan*, and *he* phrases. Instead of only repeating the *he* phrase after the complete statement of the melody, both the *zhuan* and *he* phrases are restated here. The composer emphasizes these two phrases by transforming the single-note melody into octave chords in the right hand, by changing the simple accompaniment into fast running arpeggios in thirty-second notes in the left hand, and by raising the dynamic level to *f* for the first time in the melody, thus creating a climactic moment. The coda follows, whispering the last two measures of the *he* phrase and closing the piece quietly with a short unmeasured cadenza.

The *he* phrase is the key musical idea of the entire piece, as it is used in both the introduction and coda, and is restated at the end of each major section. The image of flowing water is also emphasized throughout the piece. Numerous examples include the sextuplets accompaniment pattern in the left hand of the introduction, the fast running notes in the cadenza that links to the A section, the

accompaniment pattern in the right hand of the entire B section, the fast running notes in the cadenza that links to the return of the A section, the running thirty-second notes in the left hand in the restatement of the *zhuan* and *he* phrases of the A' section, and the cadenza that closes the piece. The water effect is achieved effectively, accompanying the beautiful lyrical melody. Wang also uses mordents to decorate the melody, imitating *Runqiang*, a method of embellishment in Chinese traditional vocal music.[22]

Composition No. 2, *Sunflower*

The original song, which also belongs to the Xiaodiao category, was composed in 1962 by Yu-Xi Wang (1928-2009). The lyrics were written by Shi-Xie Zhang (1932-2007). It is a lively song in moderate tempo which describes the daily life of farmers in China. It is in strophic form and has four stanzas. Unlike *Liu-Yang River*, where four-phrase structure is used with four measures in each phrase, three-phrase structure is used in *Sunflower*, with eight measures in each phrase. Because of its pleasant melody, it became very popular in China shortly after it was written, and was later transcribed into a piano piece by Er-Yao Lin.

Er-Yao Lin, a prominent piano teacher and composer in China, is currently teaching at the piano department of the Hangzhou Southern Music School. He used to be the head of the piano department of the Shanghai Conservatory of Music, and has been the judge for many national and international piano competitions. He is also known for publishing a series of

[22] Hu, "A Brief Analysis on The Piano Work *Liu-Yang River*," 82-83.

recordings of Czerny etudes and other well-known pedagogical Western piano compositions.

The piano transcription of *Sunflower* is written in Bb major. Like *Liu-Yang River*, it also uses the pentatonic *zhi* mode. Structurally, it is in ABA form as well. However, only two complete stanzas are repeated in this piece, whereas three complete stanzas are repeated in *Liu-Yang River*. Both A sections in *Sunflower* contain a complete statement of the melodic phrases of the song. In the B section, the composer rewrote the first two phrases according to the harmonic scheme of the original ones, and uses improvisatory sections that are comprised of motives from the earlier melodic phrases, as well as arpeggios that finally lead to the return of the A section. The A section contains an introduction marked "fast and lively," with fast running sixteenth notes in the right hand and bouncy, playful eighth notes in the left hand. Both hands simultaneously highlight important melodic notes that are marked with *tenuto* signs. The first phrase of the melodic line comes in with a new marking, "joyfully singing," which requires *ritardando* and slower tempo in order to fully express the melody. Each phrase of the three-phrase melody is provided with a different accompaniment pattern. It progresses technically from the simple first phrase to the very difficult third phrase. In the first phrase, the left hand accompanies the right hand melody with broken triads written in syncopated rhythm.

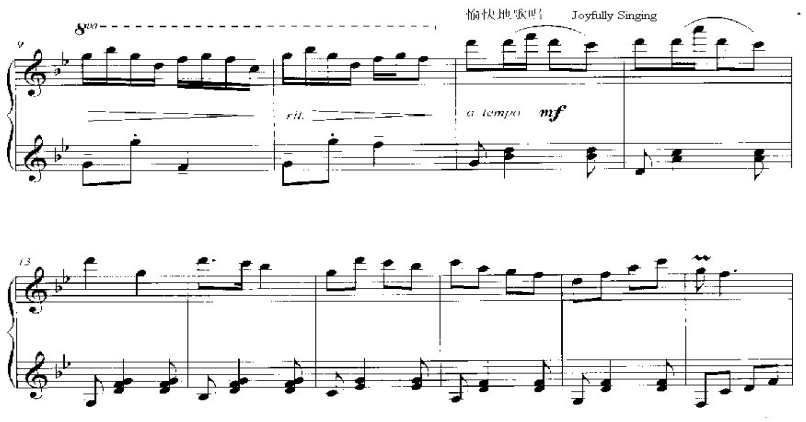

Figure 8. The first phrase of the main melody, mm. 11 – 18. Reprinted with the permission of the Shanghai Conservatory of Music Press.[23]

In the second phrase, the right hand accompanies the left hand melody with broken triads written in sixteenth notes for the first four measures. It also plays sixteenth note accompaniment patterns simultaneously with the left hand while highlighting melodic notes in the upper voice.

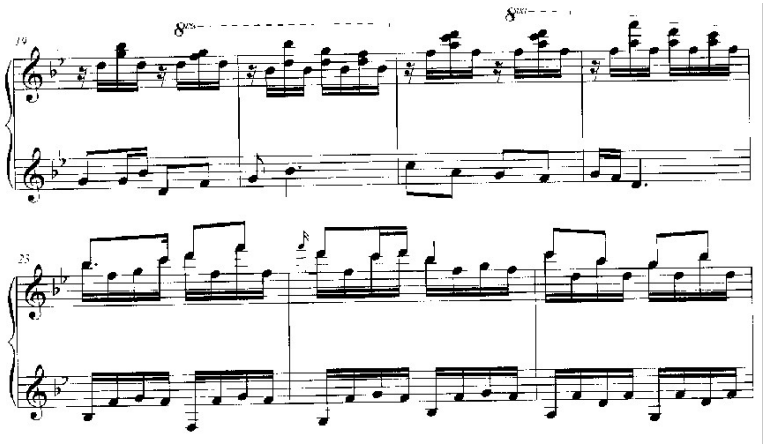

Figure 9. The second phrase of the main melody, mm. 19 – 25. Reprinted with the permission of the Shanghai Conservatory of Music Press.

[23] Er-Yao Lin, *Sunflower* (Shanghai: Shanghai Conservatory of Music Press, 2005). All subsequent examples of this musical work are from this source.

In the third phrase, the right hand plays *forte* melodic notes as octaves and octave chords, while the left hand provides a passionate harmonic bass line with running arpeggios.

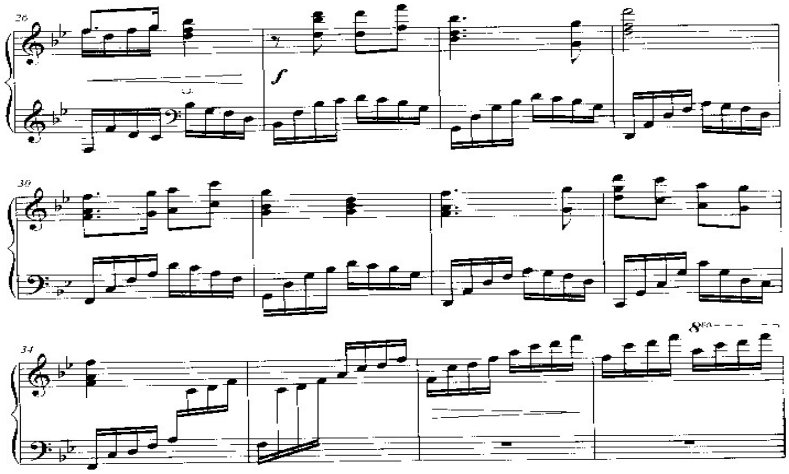

Figure 10. The third phrase of the main melody, mm. 27 – 34. Reprinted with the permission of the Shanghai Conservatory of Music Press.

The effect of *Runqiang* is also achieved here in the first two phrases by using mordents and grace notes on certain melodic notes to imitate singing. There is a bridge at the end of the third phrase, which contains a scale-like pattern based on the notes from the five-tone scale and long trills. Everything in the A section is recapitulated later, including the introduction and the bridge. However, the last few measures of the bridge are truncated in order to bring the piece to a conclusion.

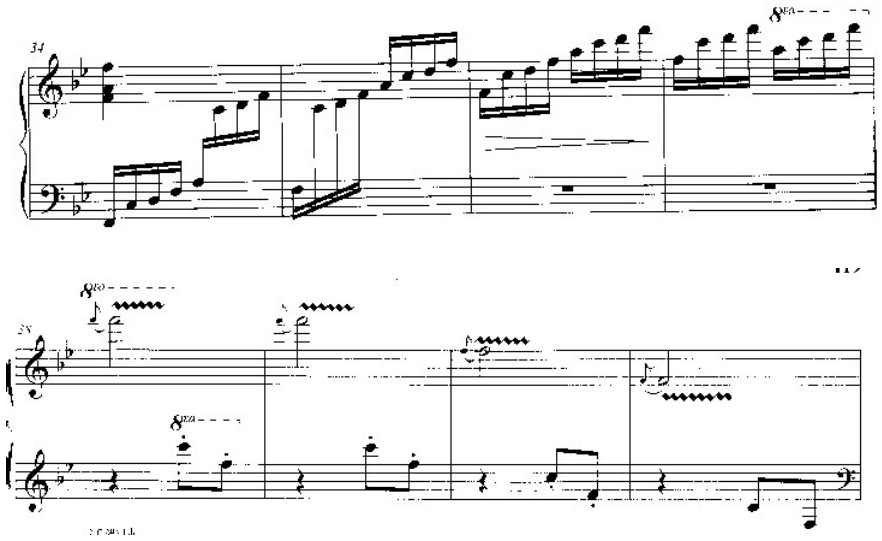

Figure 11. The bridge at the end of the third phrase in the A section, mm. 34 – 41. Reprinted with the permission of the Shanghai Conservatory of Music Press.

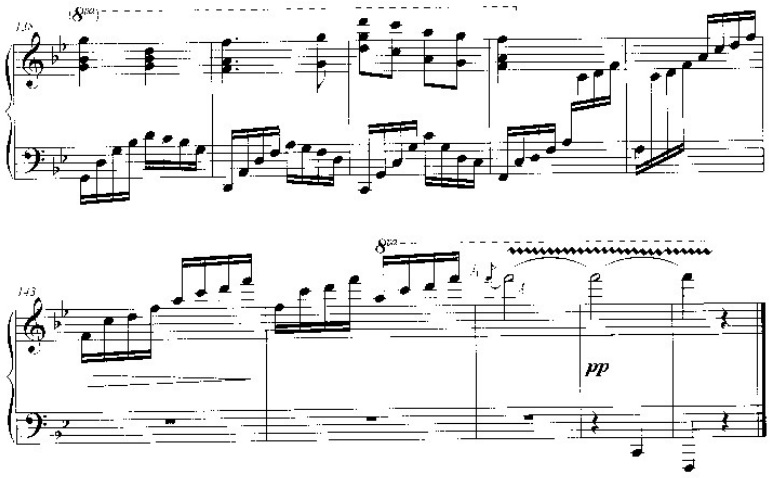

Figure 12. The truncated bridge at the end of the piece, mm. 141 – 147. Reprinted with the permission of the Shanghai Conservatory of Music Press.

In the return of the A section, the third phrase is simply restated at a higher octave to build a climax before the end of the piece.

The piano transcription of *Sunflower* was very successful in China. It is used commonly as an encore piece in piano recitals by both professional and

amateur pianists. Yun-Di Li, the noted Chinese concert pianist, is the first one that brought this piece to international attention. He frequently uses it as an encore piece in his concerts in Japan, Germany, and other Western countries, and receives enthusiastic reaction from the audiences.

CHAPTER 3

PIANO TRANSCRIPTIONS OF FOLK AND FOLK-LIKE SONGS FROM CHINESE ETHNIC MINORITY GROUPS

China, a large and diverse country, is comprised of fifty-six ethnic groups. The Han Chinese make up more than ninety percent of the Chinese population. The other fifty-five ethnic groups make up the remaining eight or nine percent; they are referred to as the minorities of China. [24]

The land of China is shared by these fifty-six ethnic groups. They are generally integrated, rather than segregated from each other. The Han Chinese live throughout all regions of China, and the minorities are found mostly in the northwest, north, northeast, southwest, and south, with some living in the central interior areas as well.

Among the fifty-five minority ethnic groups, the Zhuang, Man, Hui, Miao, Uyghur, Tujia, Yi, Mongol, and Tibetan are the largest groups, with relatively more population than the others. Zhuang is the ethnic group that has the second largest population in China after the Han Chinese.[25]

Based on historical and geographical diversity, each ethnic group is known to have different physical features, lifestyle, aesthetic concepts, diet preferences, faiths, culture, customs, dialects, and language. In order to ensure that all fifty-six ethnic groups live together in harmony, the Chinese government

---

[24] The Department of Geography and Society of People's Education Press, *Geography Textbook for Middle School, Vol. 3* (Chengdu: People's Education Press: 1995), 17-22.

[25] Ibid.

has implemented policies to secure the equality and unity of ethnic groups, setting up regional autonomy for minority ethnic groups to promote respect for their faith, culture, and customs, and also granting them rights to deal with their own affairs. There are five minority autonomous regions: the Zhuang in Guangxi, the Hui in Ningxia, the Uyghur in Xinjiang, the Mongol in Inner Mongolia, and the Tibetan in Tibet, as well as numerous autonomous prefectures, counties and towns in China.[26] Each autonomous region is associated with one or more ethnic groups. In addition, there are also provinces where minority ethnic groups are relatively more concentrated than other parts of China, such as Yunnan, Sichuan, Guizhou, Qinghai and Jilin. Those provinces are generally neighboring provinces of the minority autonomous regions. In total, there are twenty-three provinces, five minority autonomous regions, and four municipalities in China. However, except for Tibet and Xinjiang, all the provinces, municipalities, and autonomous regions have a Han majority population.

Composition No. 3, *Dance of Spring*

Dance of Spring is a piano composition composed by Yi-Qiang Sun in 1980 in the style of the folk music of the Uyghur of Xinjiang.[27]

Yi-Qiang Sun, a Chinese American pianist and composer, was born in Shanghai in 1942, and is currently a visiting piano professor at the Shanghai Conservatory of Music and the affiliated music school of Shanghai Normal

[26] Ibid.

[27] Sha Sha, "An Analysis of the Music and the Performing Techniques of the Piano Works *The First Dance Music of Xinjing* and *Dance of Spring*," *A Degree Thesis of Northeast Normal University of China* (2009).

University. He started learning piano at the age of five, and became a piano student of the affiliated middle school of the Shanghai Conservatory of Music when he was twelve. During his time at the affiliated middle school of the Shanghai Conservatory of Music, he showed a strong interest in composing and composed a series of works for piano, flute, and voice. Consequently, he became a member of the composition department and focused on piano and composition when he was sixteen. When he was eighteen, he continued studying at the Shanghai Conservatory of Music as a piano major, and played piano for the China National Symphony Orchestra after he graduated in 1967. In 1977, he successfully performed the Liszt Piano Concerto No. 1 with the China National Symphony Orchestra. In 1980, he received the Master of Music degree in piano performance from the University of Washington, and finished all the required courses for a doctoral degree in piano performance, though he did not complete his doctoral degree. Beginning in 1983, he gave piano solo recitals throughout the United States, and took first place in the Norris Piano Competition in Chicago in 1984. In 1993, he received honorable mention in the Fifth Annual New Orleans International Piano Competition when he was fifty-one (this competition has no age limit). He also received good reviews from the *Shelter Island Reporter*, the *St. Louis Post Dispatch*, and the *St. Charles News*, as well as from the pianist Peter Serkin.[28]

[28] Xiao-Yan Xia, "Wu Qu Fei Yang, Qin Sheng Dang Yang: About the Chinese American Pianist and Composer Mr. Yi-Qiang Sun," *Piano Artistry* 6 (2007): 16-18.

From 1991 until he was hired as a visiting professor in Shanghai Conservatory of Music in early 2000's, Yi-Qiang Sun had visited China numerous times to give concerts and master classes. The orchestras that he performed with in China include the Shanghai Symphony Orchestra, the Shanghai Broadcasting Symphony Orchestra, the Fujian Symphony Orchestra, the Jilin Symphony Orchestra, and the Tianjin Symphony Orchestra.[29]

His major compositions include *Bearers of Good Tidings* (violin concerto), *How Good to Watch the Water Flowing to the Fields* (Honan Opera), *Snow – to the tune of Chin Yuan Chun, Dancing Grains* (piano solo) *and Dance of Spring* (piano solo).

Dance of Spring was composed in 1980, beginning of the decade in which many Chinese piano pieces were written. During the infamous Cultural Revolution and the rule of the Gang of Four (1966-1976), a period when music writing was focused totally on political purposes instead of expressing personal emotions, Western music was forbidden and thousands of musicians were held in custody.[30] The music writing after that period became much more open and free. Along with the strong influence of the Western music world, the traditional composition style of Chinese music was also challenged. The composers during

[29] Ibid.

[30] Wikipedia contributors, "Chinese Culture Revolution," *Wikipedia, the Free Encyclopedia,* http://en.wikipeida.org/wiki/Chinese_Cultural_Revolution (accessed January 20, 2012).

this time sought to be more creative and fashionable in composing.[31] *Dance of Spring* was written by commission from Shi-Kun Liu,[32] a prominent Chinese concert pianist who had won third prize and the Special Prize in the Liszt International Piano Competition in Hungary in 1956, and second prize in the First Tchaikovsky International Piano Competition in Moscow in 1958.

In autumn of 1980, Yi-Qiang Sun traveled to Xinjiang to collect folk tunes, and saw people picking grapes in the grape valley while dancing and singing from sunrise until sunset, which inspired him to compose this piece.[33] *Dance of Spring* is written in ternary form. It starts with a lyrical introduction that depicts the picture of the Uyghur teenagers going to the grape valley at sunrise. The music gradually progresses as the main melody is ornamented and varied, and builds towards its climax through a fast, toccata-like alternating octave section, describing the teenagers' hard work in the grape valley accompanied by singing and dancing.[34]

Xinjiang is a large area that is known for beautiful singing and dancing, attractive scenery, and delightful fruit. It borders Russia to the north, Kazakhstan, Kyrgyzstan, Tajikistan, Afghanistan, Pakistan and India to the west, and is home

---

[31] Lan Zhou, "A Research Discussion on the National Music Elements in Yi-Qiang Sun's *Dance of Spring,*" *Sichuan Drama* 3 (2011): 120-121.

[32] Sha, "An Analysis of the Music and the Performing Techniques of the Piano Works *The First Dance Music of Xinjiang* and *Dance of Spring*."

[33] Ibid.

[34] Ibid.

to fifty-three ethnic groups.[35] Therefore, Xinjiang has a very diverse group of cultures. Of all of these different cultures, the culture of the Uyghur, a Turkish-speaking ethnic group, is the most dominant.[36] The Uyghur people are generally taller, with darker complexions, and more Mediterranean features than the Han Chinese.[37] Some of them have blue eyes and light skin.[38] Dancing and singing are important aspects of their culture. Because of this, their music is usually vivid and has a strong dance rhythm, often accompanied by hand drums and a variety of instruments such as Dutar (a long-necked plucked lute with two strings).[39]

The piano composition *Dance of Spring* was composed in the style of the music of the Uyghur. It is written in ABA form with an introduction, and there is a great contrast between the middle and the outer two sections.

Introduction (mm. 1 – 18)

The lyrical introduction, which is written in D major, is beautiful and full of anticipation. It is comprised of 4 phrases: question – answer – question – answer. In the first phrase, both hands start on the tonic note D and move in contrary motion by steps, ending on the subdominant triad. After the quiet echoing of the subdominant triad at lower and higher registers, creating the effect

---

[35] The Department of Geography and Society of People's Education Press, *Geography Textbook for Middle School, Vol. 3*, 17-22.

[36] Ibid.

[37] Ibid.

[38] Ibid.

[39] *The Harvard Dictionary of Music* (2003), s.v. "Dutar."

of spaciousness, the subsequent phrase picks up the subdominant triad again and ends on the dominant, after a series of descending intervals that moves in parallel motion between the hands. The dominant triad that ends the second phrase is echoed again at low and the high registers. A typical syncopated rhythm of the Uyghur hand drum is used in the first phrase.[40]

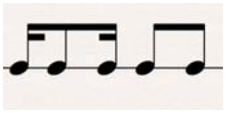

Figure 13. The typical syncopated rhythm of the Uyghur hand drum.

In the second phrase, it is replaced by three groups of triplets, which drop like flowing water among the mountains, depicting the beautiful scenery of Xinjiang. The third phrase is basically a repetition of the first phrase, except for passing tones that are added between the diatonic steps in the left hand, resulting in a chromatic bass line. The secondary dominant (E major triad, the dominant of A) is used to end this phrase. Because the E major harmony is echoed in the next two measures, and is also used to start the fourth phrase, it gives the impression that the key has changed to A major momentarily. However, the G sharp is soon cancelled in the fourth phrase and a B flat is added, which leads to a modulation to d minor in the next section. Additionally, the hand drum rhythm replaces the triplets in the fourth phrase of the introduction, which foreshadows more consistent use of this rhythm, related to the idea of "dance" in the next A section.

[40] Sha, "An Analysis of the Music and the Performing Techniques of the Piano Works *the First Dance Music of Xinjiang* and *Dance of Spring*."

A section (mm. 19 – 73)

This section contains four subsections: *a* (mm. 19 – 37), *b* (mm. 38 – 54), *a'* (mm. 55 – 66), and *bridge* (mm. 67 – 73). The joyful melody in the right hand, which is accompanied by the syncopated hand drum rhythm in the left hand, is an authentic folk tune of the Uyghur. Yi-Qiang Sun developed the main theme by using broken and block octaves, changing registers, and adding ornament-like passages. Therefore, each restatement of the joyful main theme is different and becomes more complicated, consistent with the style of dancing.

The *a* section is written in d minor. The *leggiero* indication by the composer implies the delightful and lively nature of the theme in this section. The theme is stated twice within this section. The first statement of the theme (mm. 21 – 29) creates an arch shape. It starts on the tonic note D, and ascends in stepwise motion until it reaches the tonic note at the octave higher. It then changes to descending motion and ends on the same note that starts the theme. The arch shape of the melody is typical in the music of the Uyghur.[41]

[41] Ibid.

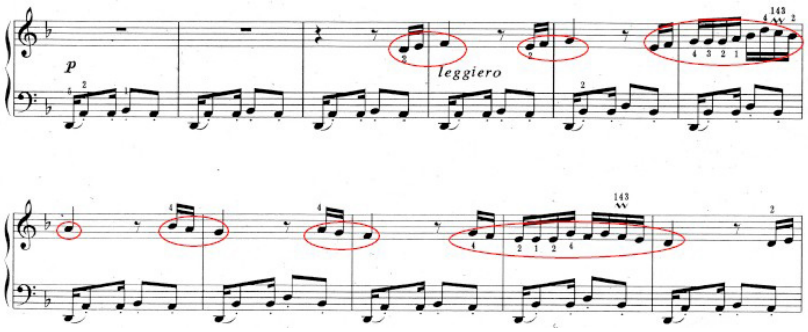

Figure 14. The arch shaped melody, mm. 21 – 29. Reprinted with the permission of the Nanjing Normal University Press.[42]

The restatement of the theme at m. 30 is expanded to a higher register through ascending broken octaves with toccata-like rhythm. The continuing syncopated drum rhythm in the bass retains the characteristics of the typical dance music of the Uyghur.

The key of the *b* section (mm. 38 – 53) modulates from d minor to its parallel key, D major. There are four contrasting phrases in this section: the lyrical first and third phrases which imply singing, and the drum-like second and fourth phrases which imply dancing. The three-note motive used in the theme of the *a* section is used in the first half of the lyrical first and third phrases. The texture of these two phrases is made richer here through multi-voice writing: 3 voices in the first phrase and 4 voices in the third phrase. The second phrase uses the drum rhythm only. In the fourth phrase, ornaments are added to the right hand theme, and the key modulates back to d minor, which foreshadows the return of the opening main theme in the next section.

[42] Yi-Qiang Sun, *Dance of Spring* (Nanjing: Nanjing Normal University Press, 1996). All subsequent examples of this musical work are from this source.

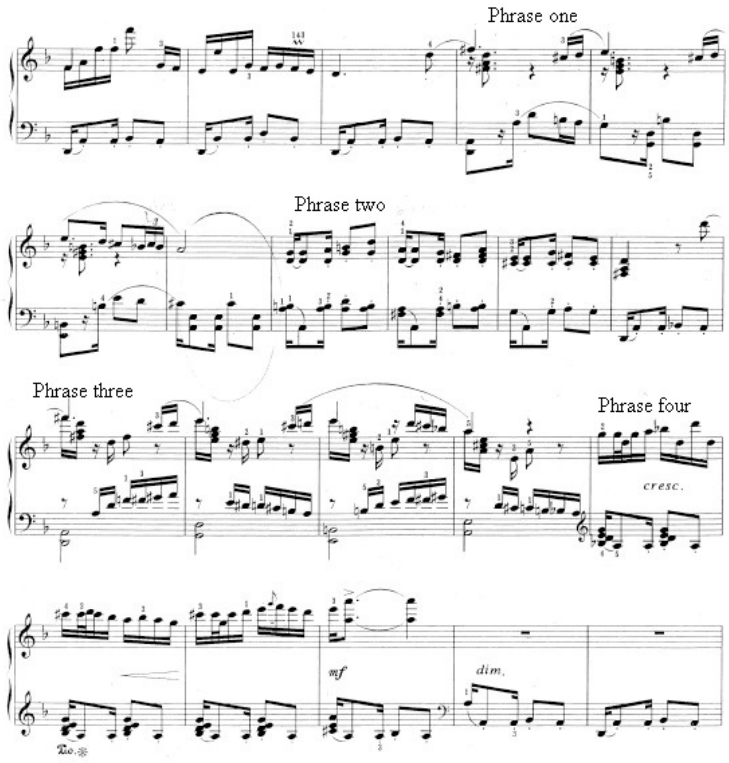

Figure 15. The four contrasting phrases, mm. 38 – 53. Reprinted with the permission of the Nanjing Normal University Press.

In the *a'* section at m. 55, the opening theme is restated in d minor again, but in octaves. The closing harmony of each sub-phrase of the theme is imitated *pp* in a high register by a group of fast thirty-second notes (turns). After the first statement of the theme, the next eight measures are a bridge section that links the exposition with the following development. This section is the climactic moment in the exposition. It is comprised of octaves and of both descending and ascending scales in d minor. The ascending scale at the end of this section is cadenza-like and unmeasured, and sweeps across the entire keyboard. The music starts *forte*, and gradually calms down through *dim*, *rit*, *pp*, and finally ends *ppp* on a long fermata at the submediant level (Bb major harmony), which anticipates the

modulation to Bb major in the upcoming development. This represents a moment of repose for the Uyghur teenagers during their hard work, singing, and dancing. The use of augmented second in this section (Bb – C# and F – G#, which is based on the raised 4th scale degree in d harmonic minor) is typically found in Uyghur music.[43]

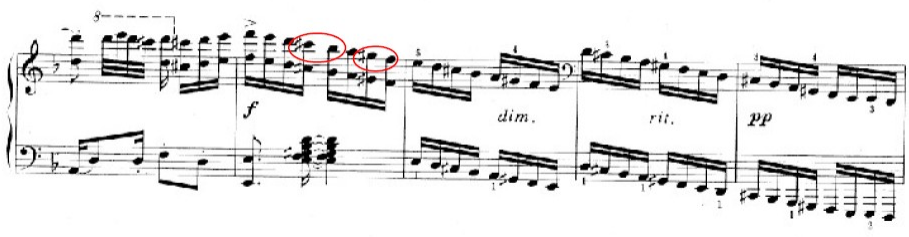

Figure 16. The augmented second used in mm. 67 – 70. Reprinted with the permission of the Nanjing Normal University Press.

Similar harmonies are also used in the right hand of m. 40 and m. 48.

B section (mm. 74 – 175)

This section contains three sub-sections, with new themes and ideas in each sub-section. The tempo marking of this section is *Allegretto non troppo*, which contrasts with the *Moderato* of the introduction and exposition, implying a more passionate and climactic development section.

[43] Ibid.

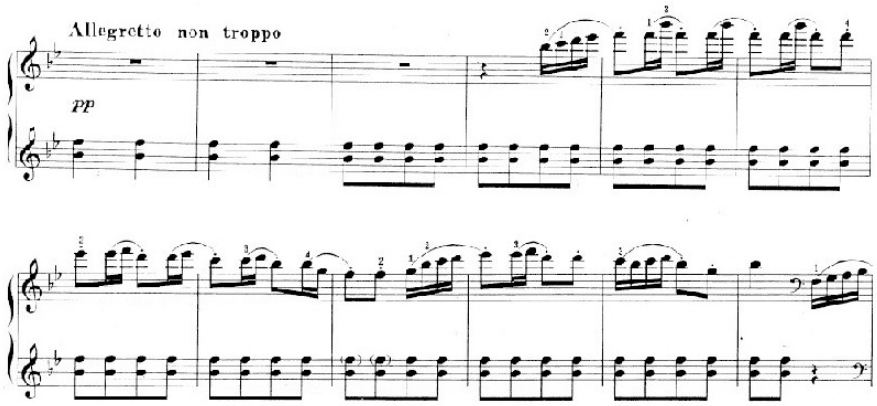

Figure 17. The new theme in the B section, mm. 74 – 85. Reprinted with the permission of the Nanjing Normal University Press.

The climax of the whole piece at the end of this section is gradually reached by development in harmony, texture, and dynamic changes from *pp* to *fff*, depicting a picture of Uyghur teenagers celebrating the festival season with joyfulness and enthusiasm.

The first sub-section (*c*, mm. 74 – 113) is written in Bb major. A new theme is introduced at the beginning of this section. The repeated three-note motive in the right hand melody, containing an eighth note and two sixteenth notes, imitates the sound of a galloping horse. The Bb open fifth interval in the left hand imitates the sound of hand bells.[44] Both hands are played in the high register of the keyboard and start out *pp*, implying a sound coming from far away.[45] At m. 86, the second phrase of the theme shifts to a lower register of the keyboard at the dominant level with hand-crossing, implying a closer and darker

[44] Ibid.

[45] Ibid.

sound. At m. 94, the first phrase of the melody is restated *forte*. This time, however, the last six measures of the original melody are varied, based on the galloping horse motive, and developed sequentially (8 measures + 8 measures). The first statement of the pattern is at the dominant level (F) of Bb major, and the repetition of the same pattern at m. 102 is at the dominant level (C) of F major. The use of flat VI and flat II that creates the augmented second harmony at m. 96, (Gb in Bb major as well as Gb and Db in F major) is typical of Uyghur music. The newly introduced bass line in the left hand of mm. 102 – 103 serves as the basis for the next sub-section. The descending F major scale with flat VI and flat II at mm. 110 – 114 ends the first sub-section on the note A, the dominant of D major, setting up the next sub-section in that key.

The second sub-section (*d*, mm. 114 – 145) is based entirely on the motive introduced in the left hand bass line of mm. 102 – 103. It starts out quietly with block harmony written in eighth notes in both hands for eight measures, and changes to a toccata-like pattern written in sixteenth notes, played by alternating hands *poco a poco cresc*. for another eight measures. During those sixteen measures, the dominant pedal A is repeated on the downbeat of every fourth measure. Subsequently, the dominant pedal A is replaced by a dominant pedal D in the key of G major at m. 130 to the end of the development section.

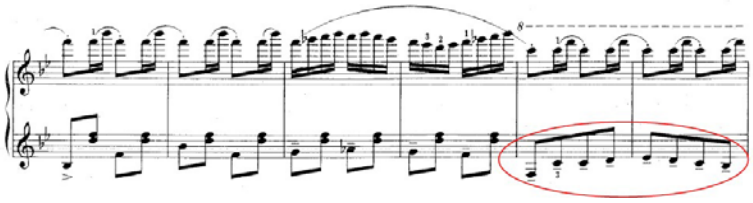

Figure 18. The motive introduced in mm. 102 – 103. Reprinted with the permission of the Nanjing Normal University Press.

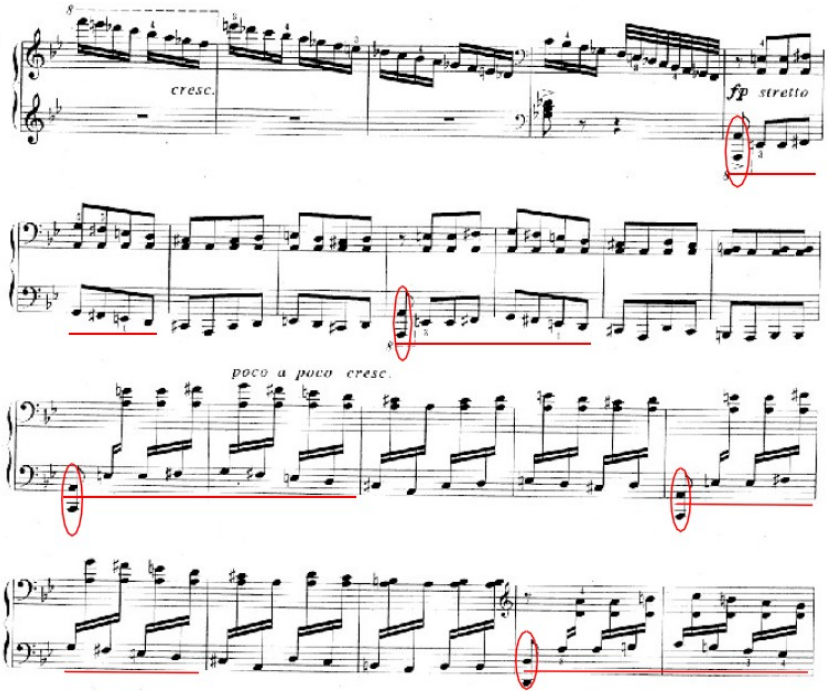

Figure 19. Use of the mm. 102 – 103 motive and change of the dominant pedal A to D in the first part of the *d* section, mm. 114 – 131. Reprinted with the permission of the Nanjing Normal University Press.

The pedal D is repeated every four measures, every three measures, every measure, and finally every beat, increasing excitement and leading to a tremolo of D major octaves alternating with Eb octaves.

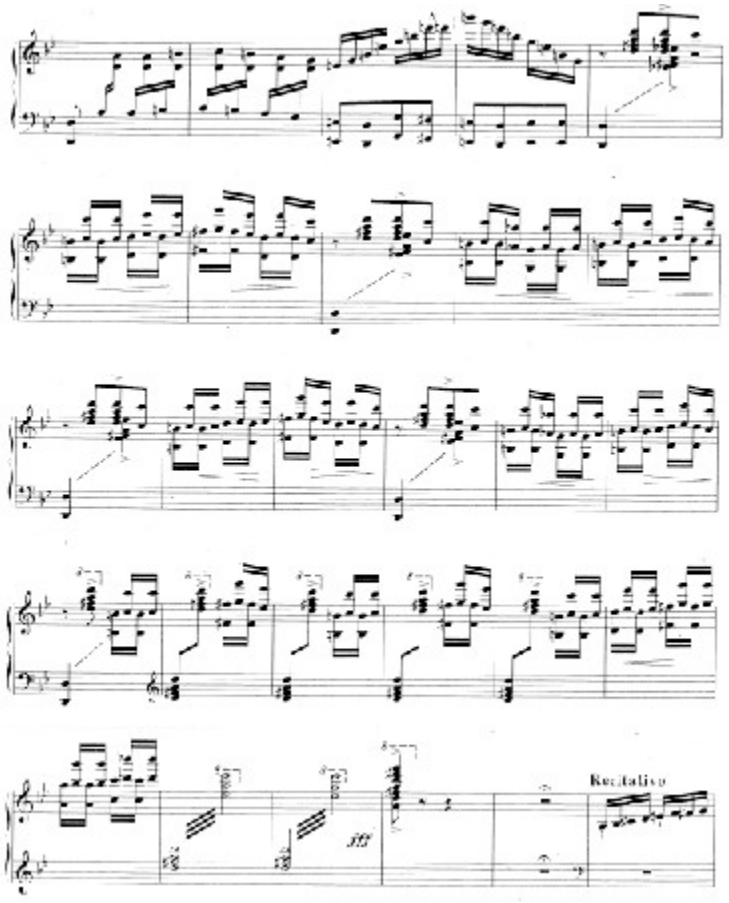

Figure 20. The *accelerando* of the dominant pedal D, mm. 142 – 167. Reprinted with the permission of the Nanjing Normal University Press.

Mm. 130-145 contain four phrases of four measures each. Running arpeggios in the right hand with octave leaps in the left hand form one of the most technically difficult parts of the whole piece.

In the third sub-section (*e*, mm. 146 – 167) of the development, a new theme comprised of octaves and octave chords played by alternating hands commences. The section is based on repetition of the entire theme and fragments of it. The key remains G major, with dominant pedal D repeated frequently on the downbeat of the measure. However, flat II (Ab) and flat VI (Eb), which created

the harmonies of augmented second (Ab-B and Eb-F#) previously, are used again here, emphasizing the unique style characteristics of Uyghur music. This section also contains several octave leaps in both hands, another technically difficult part of the composition. The climax is finally reached here during two measures of fast tremolo octave chords *fff*, and the development ends the D major triad in second inversion. The pitch of A in that chord is emphasized by placing it in both the uppermost and lowermost voices of the chord, as well as at the beginning of the next recitativo section, anticipating the return of d minor soon.

After the development section ends on the D major triad with emphasis on the pitch A, the musical progression seems to be suspended. Following a fermata over a whole measure rest, a *recitativo* section begins at m. 169. It serves as a bridge that connects the development and recapitulation. It wavers between D major and d minor harmonies for seven more measures, and finally ends on the tonic of d minor at the downbeat of m. 176, where the A section returns. The return of d minor is foreshadowed by the harmony of Bb-C# in the melody of the right hand *recitativo* passage.

The return of the A section (mm. 176 – 206)

The materials of the exposition return in this section with variation at the tempo of the exposition. The melody of the first statement of the main theme is moved to a lower register. The second statement is rewritten in three voices instead of the original two voices. The left hand plays both the original melody and accompaniment, and a newly added soprano line in the right hand answers the left hand melody in the highest register of the keyboard.

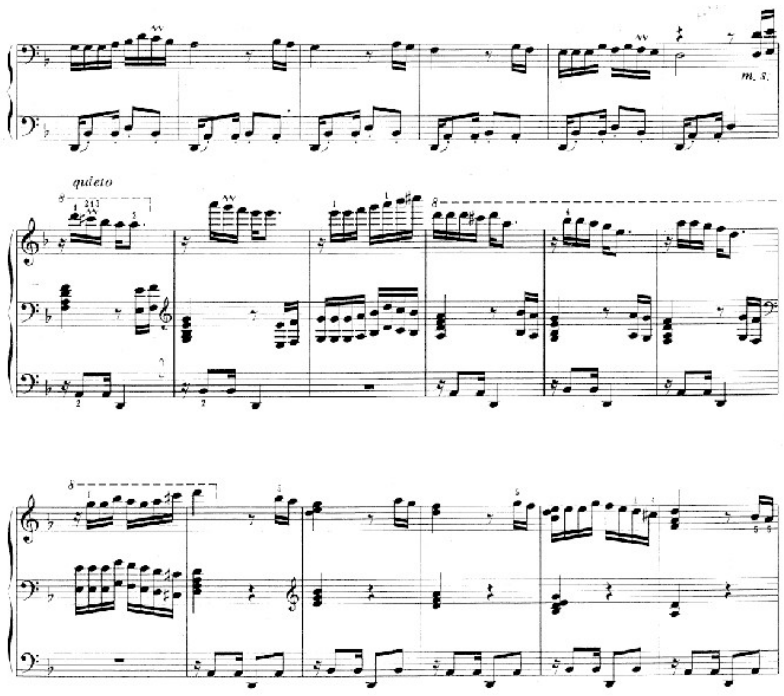

Figure 21. The three-voice texture in the restatement of the melody with an added soprano line, mm. 188 – 195. Reprinted with the permission of the Nanjing Normal University Press.

At m. 196, the same three-voice texture continues with melody played by the right hand and harmonies in the lower two voices accompanied by the left hand. The second half of the theme is restated twice by descent on the keyboard, bringing the music to a quiet moment and depicting the end of a day of hard work when people are ready to go home under the sunset. The tied leading tone, C#, that appears in m. 203 and m. 206 foreshadows the continuation of the music with variation.[46]

[46] Ibid.

Coda (mm. 207 – 228)

The material used in this section comes from the b section of the exposition. The key changes from d minor to the brighter D major, which expresses the emotion of happiness and contentment. At m. 215, the left-hand accompaniment of the theme from the beginning of the coda is restated an octave higher with decreasing dynamics from *p* to *pp*. Contrary motion with diminuendo concludes the piece *ppp* on a D major triad with added flat II. This describes the Uyghur people going home after a long day of hard work and celebration.

Yi-Qiang Sun successfully incorporated elements of Uyghur music style, combining this with the tradition of Western music. The use of ABA ternary form, with a new theme in the middle section, was uncommon during the time of this composition in China. In addition, each section can be divided into different sub-sections and the A section itself is in ternary form. The technique of variation is used throughout the piece to express different musical images and personal emotions. Each variation is different and is more technically difficult than previous variations. The typical rhythm of the Uyghur hand drum is always found in the left hand accompaniment. The use of flat VI and flat II that creates the augmented second harmony makes this piece sound typical of the music of the Uyghur.

Dance of Spring is very popular and well received in China. It is also one of world-renowned Chinese concert pianist Lang Lang's favorite Chinese piano

pieces. He included this piece in both of his CDs: “Dragon Songs” (released in September of 2006) and “Dreams of China” (released in June of 2008).[47]

[47] Ibid.

CHAPTER 4

PIANO TRANSCRIPTIONS

OF TRADITIONAL CHINESE INSTRUMENTAL MUSIC

Composition No. 4, *Autumn Moon over the Calm Lake*

Autumn Moon over the Calm Lake was a famous composition, originally written by Wen-Cheng Lű in the 1930's for traditional Chinese instruments such as gaohu (Chinese bowed string instrument), erhu (Chinese bowed two-string instrument), yangqin (Chinese hammered dulcimer), guzheng (Chinese zither with movable bridges), and pipa (Chinese pear-shaped plucked lute).[48] "Autumn Moon over the Calm Lake" is one of the most well-known officially-designated Ten Scenes on West Lake in Hangzhou, China. The other nine scenes are "Remnant of Snow on the Bridge in Winter," "Curved Yard and Lotus Pool in Summer," "Twin Peaks Piercing the Clouds," "Dawn on the Su Causeway in Spring," "Three Ponds Mirroring the Moon," "Fish Viewing at the Flower Pond," "Evening Bell Ringing at Nanping Hill," "Leifeng Pagoda in the Sunset," and "Orioles Singing in the Willows."[49] Out of the ten scenes, only "Autumn Moon over the Calm Lake" was used as the theme for a musical composition. In

[48] Jing Li, "A Brief Discussion on the Nationalism and Performance Style of the Piano Piece *Autumn Moon over the Calm Lake," Popular Art and Literature-Theoretic Edition* 11 (2011): 17.

[49] Hong-Xun Yang and Hui-Min Wang, *The Classical Gardens of China: History and Design Techniques* (University of Minnesota: Van Nostrand Reinhold Co., 1982), 111.

addition, much poetry was also written for this scene, such as *Spring Day on West Lake*, written by Xiu Ou-Yang during the Northern Song dynasty.[50]

West Lake is a famous lake, located in Hangzhou, the capital of Zhejiang province. It is divided by the Su causeways, Baidi Causeway, and Yang-gong-di Causeway.[51] There are various temples, pavilions, pagodas, gardens, artificial islands, trees, and flowers around and within the lake area.[52] The scene "Autumn Moon over the Calm Lake" is in a park located to the east of Solitary Hill and at the western end of Baidi Causeway. This Chinese-style scene includes the "Autumn Moon over the Calm Lake" Pavilion, rockery, bridge, terrace, and trees over the lake. On a moonlit night, it is a pleasure to appreciate the bright moon and cool breeze from this location; therefore, it is officially named "Autumn Moon over the Calm Lake."

Autumn Moon over the Calm Lake was composed by a celebrated Chinese composer and musician, We-Cheng Lű (1898-1981), in the 1930's, and it remains one of the best known works of Guangdong (Yue) music.[53] Wen-Cheng Lű was

---

[50] Kenneth Rexroth, *100 Poems from the Chinese* (New York: New Directions Publishing, 1971), 60-61.

[51] Wikipedia contributors, "West Lake," *Wikipedia, the Free Encyclopedia,* http://en.wikipeida.org/wiki/West_Lake (accessed January 20, 2012).

[52] Ibid.

[53] Li, "A Brief Discussion on the Nationalism and Performance Style of the Piano Piece *Autumn Moon over the Calm Lake,"* 17.

considered "the master of Guangdong music and Guangdong folk music."[54] He was born in Guangdong province, grew up in Shanghai, and lived his later life until his death in Hongkong.[55] He was a Cantonese opera singer, and mastered several traditional Chinese instruments and Western instruments such as gaohu, erhu, yangqin, Guzheng, violin, piano, and guitar.[56] In the 1930's, he visited West Lake and was impressed by the beauty and grace of the scenery there.[57] He therefore composed this piece, which describes the atmosphere and feeling of the tranquil scene, and expresses his admiration and love for the nature of his homeland, as well as his longing for a better and more peaceful life. (China, in the 1930's, was under attack by Japan, and the Civil War between the Communist Party of China and the Nationalist Party of China added more strife to the environment.)

The harmony and melody of the music is based on pentatonic scale. Wen-Cheng Lű also incorporated elements of Zhejiang folk music with Guangdong style.[58] The music focuses on the feeling of serenity: the moon reflecting in the water of the calm lake at night, the lake shimmering under the moonlight, the cool

---

[54] Ya-Xiong Lu, "Traditional Music Composers," in *Encyclopedia of Contemporary Chinese Culture,* 2005.

[55] Ibid.

[56] Li, "A Brief Discussion on the Nationalism and Performance Style of the Piano Piece *Autumn Moon over the Calm Lake,"* 17.

[57] Ibid.

[58] Chinadaily.com.cn, "Guangdong Music," *ChinaCulture.org,* http://www1.chinaculture.org/libraary/2008-01/11/content_39929.htm (accessed January 22, 2012).

breezes of wind blowing, and the blurring images of mountains, terraces, trees, and pagodas around the lake under the moonlight, a fairyland image. A piano transcription of this piece was written by Pei-Xun Chen in the 1970s.[59] It is popular in the repertoire of Chinese pianists, and is frequently performed by the well-known Chinese concert pianist Lang Lang.

Pei-Xun Chen (1922-2006) was a renowned composer and educator in China. He was born in Hong Kong, and studied piano, organ, and composition in Hong Kong from the time he was young.[60] In 1939, he went to Shanghai and studied composition at the Shanghai Conservatory of Music. Upon graduation, he taught music at various art institutions, including those in Hong Kong, Chongqing, and Shanghai.[61] Beginning in 1949, he began a long teaching career at the composition department of the Central Conservatory of Music in Beijing until the 1980's, when he returned to Hong Kong and taught at the education department of the Kong Kong Baptist University until his death in 2006.[62]

Chen's best known compositions include piano works *Selling Sundry Goods, In Remembrance of Spring,* and *Variations on a theme of Two Flying Butterflies,* symphonic poem *My Mind Upsurges with the Waves Rolling,* and symphony *My Homeland*.

---

[59] Li, "A Brief Discussion on the Nationalism and Performance Style of the Piano Piece *Autumn Moon over the Calm Lake,"* 17.

[60] Li Chen and Chi Zhen, "Analysis on the Composing Idea and Value Embodiment of Chen Peixun's Piano Works," *Piano Artistry* 7 (2009): 40.

[61] Ibid.

[62] Ibid.

The piano transcription of *Autumn Moon over the Calm Lake* was written in Db major. It retains the melody and structure of the original piece; however, a short introduction is added. Structurally, it is through-composed, unlike the sectional form used in the previous examples. Although everything in this piece flows smoothly from one idea to another without any obvious boundaries, it still can be divided into different sections according to the traditional *qi*, *cheng*, *zhuan*, and *he* sequence. The first part (*qi*), mm. 1 – 9, starts quietly and introduces the main melodic idea; the second part (*cheng*), mm. 10 – 13, further complements the previous melodic idea and gradually builds up intensity that foreshadows the climax in the upcoming section; the third part (*zhuan*), mm. 14 – 22, further develops the main melodic idea, builds to the climax of the piece and leads the piece to a quiet repose before the ending of the piece; the fourth part (*he*), mm. 23 – 25, closes the piece quietly and reflectively. The whole piece follows the static – dynamic – static pattern, which is typical in traditional principles of Chinese aesthetics.[63]

Several modes are used in this piece: pentatonic *gong* mode, pentatonic *zhi* mode, and pentatonic *yu* mode.[64] Alternation between the *gong* and *yu* modes is the most frequent. For example, *gong* mode is used in the introduction (mm. 1 – 2.5), where the note *gong* (Db, the tonic) is emphasized throughout the phrase; *zhi* mode is used in the first melodic phrase (mm. 2.5 – 3), where the phrase is ends on the note *zhi* (Ab); *yu* mode is used in the second phrase (mm. 4 – 5), where the

[63] Ibid.

[64] Ibid.

phrase ends on the note *yu* (Bb); *gong* mode is used in the third phrase (mm. 6 – 8), where the phrase ends on the note *gong* (Db); and *yu* mode is used in the fourth phrase (m. 9), where the phrase ends on the note *yu* (Bb). The length of the phrases is irregular, varying between one measure, one and a half measures, and two measures long. Similar compositional procedures can be found in the rest of the piece, as well.

The melody of *Autumn Moon over the Calm Lake* has the characteristics of typical Guangdong music: freely changing rhythm, melodic lines containing frequent turns, and leaps which may be quite large.[65] For example, several turns and leaps can be found in the first melodic phrase in mm. 2.5 – 3.

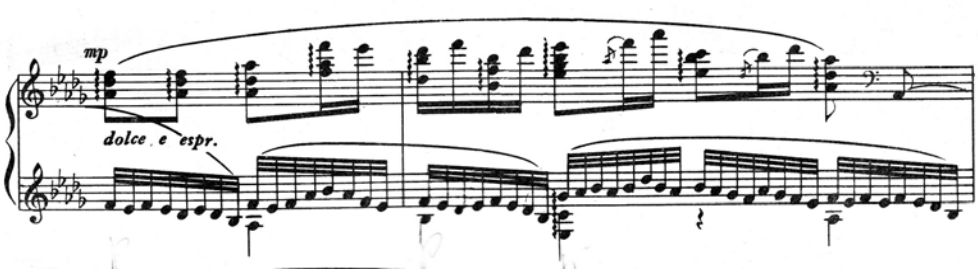

Figure 22. The phrase with turns and leaps in the melody, mm. 2.5 – 3. Reprinted with the permission of the People's Music Publishing House.[66]

An example of large leaps can be found in the phrase of m. 9.

[65] Ibid.

[66] Pei-Xun Chen, *Autumn Moon over the Calm Lake* (Beijing: People's Music Publishing House, 1991). All subsequent examples of this musical work are from this source.

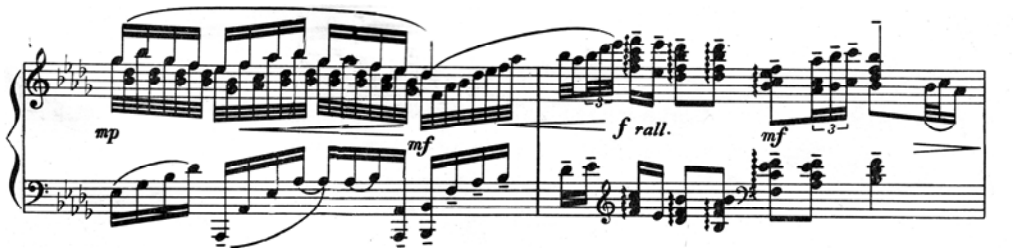

Figure 23. The phrase with large leap from Db to F in the melody, m. 9. Reprinted with the permission of the People's Music Publishing House.

There are several characteristic methods that are used in the development of the melody: variations of previous melodic phrases, free melodic development based on a key note, and repeating part of the previous melodic phrase in a new melodic phrase (*dieju*)[67] – this is a traditional technique that Chinese poets have used since ancient times to emphasize certain emotions. While retaining the original melody, new materials and accompaniments are added to in order to fully express different emotions. In general, the melodies in the piece are closely related to each other and develop freely with variation, based on the philosophical idea of "similarity in difference, and difference in similarity" in the fifty-six different ethnic groups of the Chinese nation.[68] Several typical repetition techniques from traditional Chinese national music are used in this piece: *hetou*,[69] where the first parts of two consecutive phrases are the same; *hewei*,[70] where the last parts of two consecutive phrases are the same (as in *dieju*, also); and

[67] Ibid.

[68] Ibid.

[69] Ibid.

[70] Ibid.

bingtou,[71] where in two phrases, the notes vary based on the same melodic plan, while keeping the first few notes identical in both phrases. *Hetou* and *hewei* are often used together. For example, in the introduction, the second group of notes grows out of the first group of notes and is further developed, and the introduction is repeated as the left hand accompaniment under the first melodic phrase in the right hand. Both of these techniques are examples of *hetou*. The last part of the first melodic phrase in mm. 2.5 – 3.5 is repeated as the first part of the second melodic phrase in mm. 3.5 – 4, which is an example of *hewei*. The three phrases in mm. 10 – 13.5 are variations of the three sub-phrases in the third melodic phrase in mm. 6 – 8, examples of *bingtou*. In addition, the notes of the ending of the first two parts of the piece are the same, which illustrates the use of *hewei* between different sections of the piece. Additional examples of these techniques can be found frequently in the rest of the piece, as well.

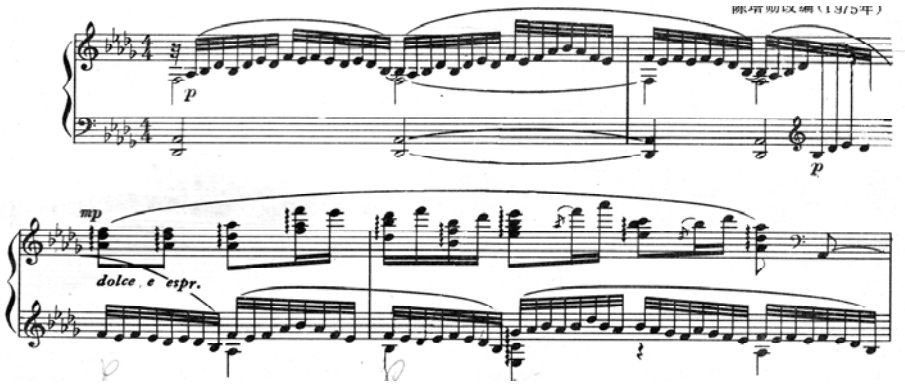

Figure 24. The technique of *hetou*, mm. 1 – 3. Reprinted with the permission of the People's Music Publishing House.

[71] Ibid.

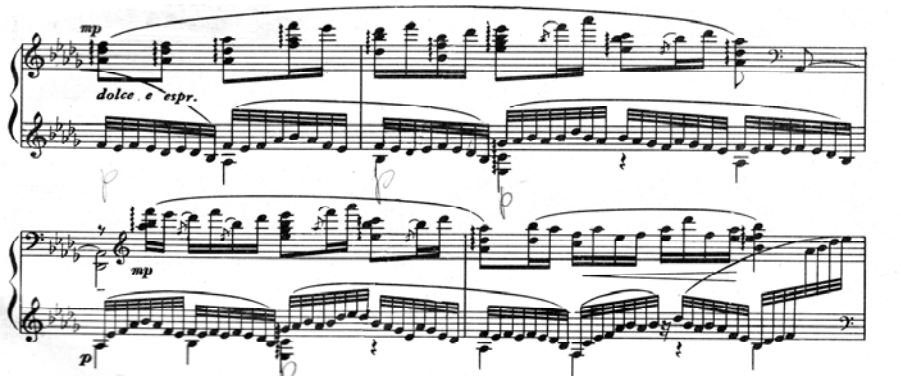

Figure 25. The technique of *hewei*, mm. 2.5 – 5. Reprinted with the permission of the People's Music Publishing House.

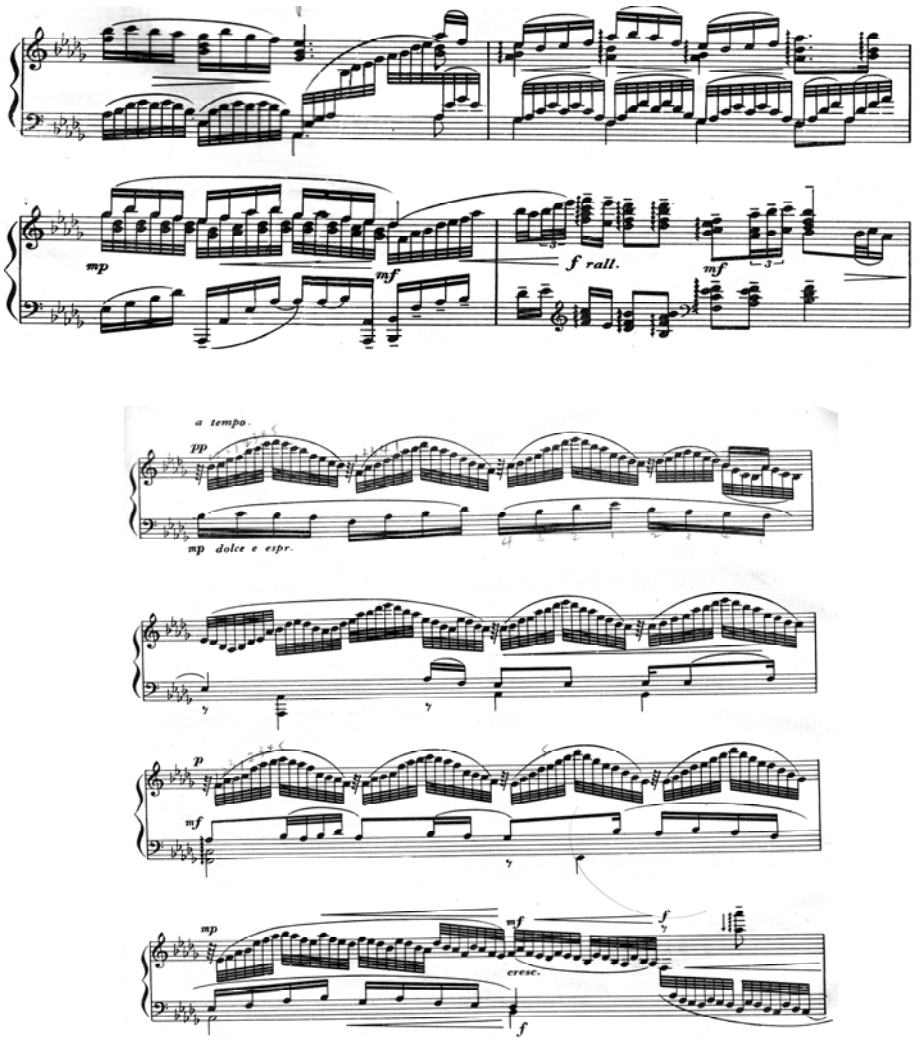

Figure 26. The technique of *bintou*, mm. 6 – 9 and mm. 10 – 13. Reprinted with the permission of the People's Music Publishing House.

Traditional Chinese instruments such as gaohu, yangqin, and hengxiao (similar to flute) are the major instruments used in Guangdong music.[72] The composer imitates different traditional Chinese instruments in the piano transcription of *Autumn Moon over the Calm Lake* in various ways.[73] For

[72] Ibid.

[73] Ibid.

example, arpeggiated chords and grace notes are used in the first part of the piece to mimic the clear tone color of gaohu produced by the technique of glissando. In mm. 16 – 17, tremolos in the left hand are used to mimic the technique of "double stroke roll" on yangqin, while the right hand mimics the glissandi of gaohu with grace notes. Since this piece belongs to Guangdong music and gaohu is the most important instrument in Guangdong music, imitating gaohu in the melody of this piece becomes primary. The composer imitates other traditional instruments as well.[74] For example, loud arpeggiated chords in both hands mimic the strong strumming on pipa in m. 9, successive fast running arpeggios written in forty-six notes in the second and third parts of the piece imitate the glissandi on guzheng, and long trills towards the end of the piece imitate the trills on hengxiao.

In the harmonies of the piano transcription, the composer weakens the link to the traditional Western triadic functional harmonies by omitting and adding notes to the chords to emphasize the pentatonic nature of the music.[75] For example, in m. 9 the chord on the second half of the first beat should be Eb – Gb – Bb – Db according to the its function; however, the composer replaces Gb, that doesn't belong to the Db pentatonic scale, by Ab (the note *zhi*). Also, the chord on the second half of the second beat should be Ab – C – Eb – Gb, however, the composer omits the C that doesn't belong to the pentatonic scale. And in m. 22, the composer adds Eb (the note *shang*) to the chord Bb – Db – F – Ab, which

[74] Ibid.

[75] Ibid.

weakens the triadic relationship of the chord. Such examples can be found throughout the piece, which express its national characteristics.

Composition No. 5, *Flute and Drum at Sunset*

This work was originally a solo pipa piece, and is one of the most famous Chinese traditional music compositions.[76] The pipa tune, which is comprised of seven sections without title, was originally preserved in a pipa score collection of 1736-1820.[77] The manuscript of a pipa collection by Zi-Jing Chen later added subtitles to each of the seven sections: "Recurring Wind," "The Crescent of the Moon," "Riverside," "Ascending the Mountain," "Howling Wind," "Night Gazing," and "Returning Boat."[78] Each subtitle describes a scene in a painting. Since then, it has undergone many revisions. Later, the renowned pipa player, Fang-Yuan Li, made significant modifications to the original piece, expanded it into ten sections from the original seven, and added subtitles to the new sections.[79] Subsequently, another well-known pipa player, Yu-Ting Wang, made further changes to Fang-Yuan Li's edition, and named the piece *Moonlight on the Xunyang River*.[80] Yu-Ting Wang's version closely resembles the original pipa

---

[76] Chinadaily.com.cn, "Spring Moonlight on the Flowers by the River," *ChinaCulture.org*, http://www1.chinaculture.org/library/2008-01/11/content_39964.htm (accessed January 20, 2012).

[77] Yue-Ming Fang, "*Flute and Drum at Sunset*: The Transformation From Pipa Work to Piano Work," *Exploring Music* 2 (2006).

[78] Ibid.

[79] Ibid.

[80] Ibid.

piece.[81] In 1825, a prominent traditional ensemble group in Shanghai transcribed *Moonlight on the Xunyang River* into a piece for Chinese traditional ensemble, and renamed it *Music at Sunset*. Each of the ten sections was given a subtitle: "Drum at the Tower by the River Bank," "Moon Ascending Over the Mountain," "Wind and the Shifting Waves," "The Field of Flowers," "The River Touching the Sky," "Evening Songs From a Fishing Boat," "The Waves Clashing Against the River Bank," "The Magnificent Sound From a Distance," "The Song of the Gondolier on the Way Home," and "Coda." This piece paints a panoramic picture of the beautiful landscape of nature through these subtitles.[82]

In 1972, Ying-Hai Li transcribed this piece into piano music and named it *Flute and Drum at Sunset*.[83] The piano transcription retained the original ten sections and was variation-like: introduction, theme, eight variations of the theme, and coda. Even though there are no subtitles in the piano transcription, the music in each section captures the essence of the subtitles. The introduction utilizes grace notes, trills, arpeggiated chords, and broken chords to imitate the techniques of pipa and guzheng. It sets up the mood of the gorgeous scenery at once.

[81] Ibid.

[82] Ibid.

[83] Ibid.

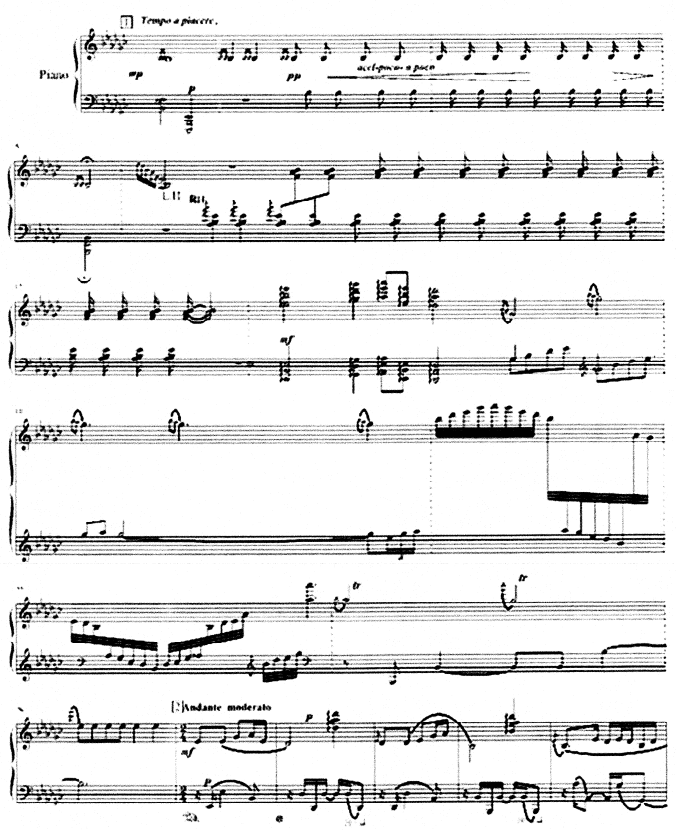

Figure 27. The introduction that utilized grace notes, trills, arpeggiated chords, and broken chords to imitate the techniques of pipa and guzheng, m. 1. Reprinted with the permission of the People's Music Publishing House.[84]

The theme is a lovely boat song which, along with the succeeding variations and coda, describes a picture of drifting boats at sunset with fishermen returning home as the distant sound of drums and flutes decrescendo to quiet serenity again.

[84] Ying-Hai Li, *Flute and Drum at Sunset* (Beijing: People's Music Publishing House, 1994). All subsequent examples of this musical work are from this source.

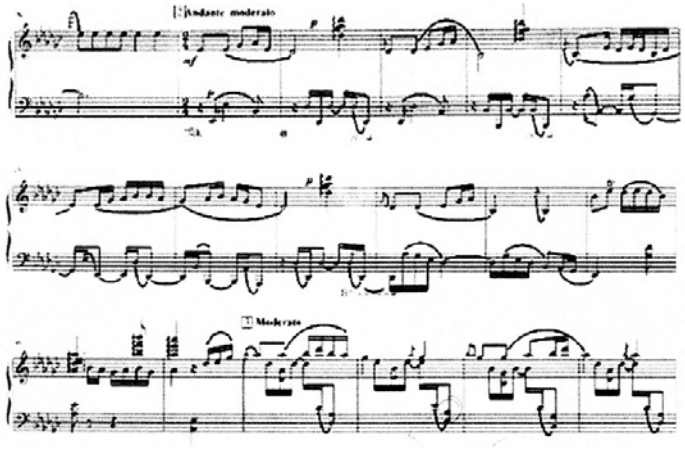

Figure 28. The boat-song-like theme, mm. 2 – 14. Reprinted with the permission of the People's Music Publishing House.

Ying-Hai Li (1927-2007), a prominent Chinese composer, was born in Fushun, Sichuan. He was the composer of a revolutionary book, *A Study of Modes and Harmonies of the Han Nationality*[85], in which he contributed to the establishment of the modal and harmonic system of the Chinese nationalistic music style.[86] He graduated from the National Music Conservatory in 1944, and is a former Professor of the Shanghai Conservatory of Music, China Conservatory of Music, and Central Conservatory of Music. He taught many prestigious students, including the well-known Chinese-American contemporary classical composer, Dun Tan, who became popular when he composed the music for the

[85] Ying-Hai Li, *A Study of Modes and Harmonies of the Han Nationality* (Shanghai: Shanghai Music Press, 2001).

[86] Zhi-Hai Zhang, "The Development of Chinese Pentatonic Modes and Harmony-An Analysis and Comparison of Several Books on the Chinese Modes and Harmony," *Journal of Wuhan Conservatory of Music* 2 (2002).

movie, *Crouching Tiger, Hidden Dragon*. Li's book, *A Study of Modes and Harmonies of the Han Nationality*, significantly contributed to the musical culture of the Chinese nation.

Among his numerous piano compositions and transcriptions, *Sunshine Triassic* and *Flute and Drum at Sunset* are the most popular pieces.

CHAPTER 5

ORIGINAL PIANO MUSIC IN CONTEMPORARY STYLE

Composition No. 6, *Duo Ye*

Duo Ye is a piece composed by a female Chinese composer, pianist, and violinist, Yi Chen, in 1984. Yi Chen is one of the most prominent Chinese female composers in America today. She was born in 1953 in Guangzhou, China. All her family members are musicians.[87] Her father played the violin, her mother played the piano, and both of them worked as doctors as well. Her older sister and younger brother were musicians also.[88] Chen began learning piano and violin when she was three, but her study of both instruments ceased when the Cultural Revolution broke out in 1966.[89] For ten years during the Cultural Revolution, education stopped and people were sent to labor in the countryside, which is where Chen learned to appreciate the Chinese folk music that heavily influenced her music compositions later in life.[90] In 1978, two years after the Cultural Revolution ended, she entered the Central Conservatory of Music in Beijing to study composition with Zu-Qiang Wu. In 1986, she became the first Chinese woman to graduate with a master's degree in music composition from the Central Conservatory of Music, and went on to study at Columbia University for her

---

[87] Wikipedia contributors, "Yi Chen (composer)," *Wikipedia, the Free Encyclopedia,*http://en.wikipedia.org/wiki/Chen_Yi_(composer) (accessed January 22, 2012).

[88] Ibid.

[89] Ibid.

[90] Ibid.

doctoral degree with a full scholarship. She became a professor of composition at the University of Missouri-Kansas City Conservatory of Music and Dance in 2006.[91]

Chen is the recipient of numerous awards, such as the first prize in the Chinese National Composition Competition in 1985, the Lili Boulanger Award from the National Women Composers Resource Center in 1993, the Sorel Medal from New York University in 1996, a Grammy Award in 1999, and the Charles Ives Living Award from the American Academy of Arts and Letters in 2001-2004.[92] Her music has been commissioned by prestigious musicians such as Yo-Yo Ma, and many symphony orchestras such as the Cleveland Orchestra and the New York Philharmonic. Many of her compositions, including the orchestral works *Momentum* and *Ge Xu*, and the piano work, *Duo Ye*, are internationally recognized.[93] Chen composes in a contemporary musical style, which combines elements of Chinese and Western traditions. This is clearly exemplified in the piano work, *Duo Ye.*

Duo Ye is "the only traditional folk song and dance form of the Dong ethnic group"[94] in Guangxi province in China. It has two important features: use

---

[91] Ibid.

[92] Theodore Presser, "Chen Yi," *Theodore Presser Company,* http://www.presser.com/Composers/info.cfm?Name=CHENYI (Accessed January 20, 2012).

[93] Ibid.

[94] Yong-Hua Pan, "An Exploration of 'Duo Ye', the Folk Song and Dance of the Dong Ethnic Group," *Chinese Music* 4 (2002).

of minor third intervals and call-and-response singing style.[95] It is usually performed to celebrate the harvest season, to worship gods, or to welcome important guests.[96] In *Duo Ye*, a lead singer usually improvises melodies while others dance in a circle around a bonfire.[97] Chen attended a performance of *Duo Ye* in 1980 while she was collecting folk tunes of the Dong ethnic group in southwest China. She was so impressed by this performance that she decided to write a piano work in this style, using the same title.[98] She wrote a paragraph under the title of this piece: "the ingenious Dong compatriots in Guangxi are dancing *Duo Ye* joyfully to welcome the guests from Beijing. How can we forget this warm and exciting moment?"

Both of the two important features of *Duo Ye*, use of minor thirds and the call-and-response style, were imitated in Chen's piano work *Duo Ye*.[99] At the beginning of Chen's *Duo Ye*, the call-and-response singing style is reflected by use of contrasting tempi, dynamics, and registers.[100] The right hand *ad lib*. melodies in the middle register imitate the sound of the "call", and the Allegro

---

[95] Wendy Wan-Ki Lee, "Chinese Musical Influences, Western Structural Techniques: The Compositional Design of Chen Yi's *Duo Ye*," Society of Composers, Inc., http://www.societyofcomposers.org/publications/isci/vol1_1/Lee.pdf (accessed January 25, 2012).

[96] Ibid.

[97] Ibid.

[98] Ibid.

[99] Ibid.

[100] Ibid.

rhythmic intervals played by both hands at the lower register imitate the sound of the "response". The effect of "Ye Ye," from the original folk song, is imitated on the piano by the repetition of minor third intervals throughout the piece.[101] The minor third interval in this piano work is used in various ways: as part of the harmony of the returning trichords in the repeated trichords at the third line of the third page; as an ingredient of the octatonic melodic line, as in the "call" phrases on the first page (for example, E-C# in the first two phrases, Bb-G and E-G in the third phrase, Bb-G, A-C, and Bb-Db in the fourth phrase) and as in the first phrase of the first *Allegro* section in the fourth line of the piece (for example, E-C#, A-F#, and Bb-G); and as part of the diminished and diminished seventh chords that frequently appear throughout the piece, as in the chords in the left hand of the second to the last measure.[102]

Yu-he-ba (sum of eight), a type of Chinese compositional technique, is used in Chen's *Duo Ye* as well. Yu-he-ba is a type of rhythmic sequence in which the total numbers of beats of two different parts add up to eight beats; if the first part is missing any beat, the second part will make up the missing beat.[103] At the beginning of *Duo Ye*, the total numbers of beats of each pair of call-and-response phrases adds up to eleven beats instead of the usual eight beats. For example, the "call" phrase at m. 1 contains three beats, and the "response" phrase that starts at

---

[101] Ibid.

[102] Ibid.

[103] Lin Wei, "'Tradition' Embodied in 'Modern Thoughts'-A Brief Analysis on the Piano Work *Duo Ye*," *Piano Artistry* 10 (2005): 33-35.

m. 2 contains eight beats, which add up to a total of eleven beats; similarly, the second "call" phrase contains 6 beats, and the following "response" phrase contains the five missing beats, which add up to eleven beats again. Yu-he-ba was initially used in Shi-Fan-Luo-Gu, a traditional Chinese instrumental ensemble group that is usually comprised of traditional Chinese instruments such as bamboo flute, drum, and gong.[104] It originated in the Ming dynasty (1368-1644), and was popularized in the eastern part of China centered in Jiangsu province.[105] Chen's utilization of the Yu-he-ba technique in *Duo Ye* demonstrated her close attachment to the Chinese tradition as a composer living in the Western world.

In addition to the use of Yu-he-ba technique, Chen also demonstrates the influence of Chinese mountain folk song in the compositional style of *Duo Ye*.[106]

Chinese mountain song is a type of folk song commonly sung by two people who work in the mountain areas. One person initiates the tune, and the other responds.[107] Traditionally, the singing was either for a purpose, such as loud voices to help herd animals, or simply for entertainment to alleviate the boredom of work.[108] The content of the songs are varied, ranging from lovers expressing

---

[104] Fei Yan, "Flexible Use of the Principle of Rhythm Alignment in 'Shi-Fan-Luo-Gu' in Two Pieces of Piano Works," *Journal of Nanjing Art Institute (Music and Performance)* 2 (2006).

[105] Bo-Yu Zhang, "Shi-Fan-Luo-Gu Drum Music in Beijing, Tianjin & the Court of Qing Dynasty," *Musicology in China* 3 (2001).

[106] Lee, "Chinese Musical Influences, Western Structural Techniques: The Compositional Design of Chen Yi's Duo Ye."

[107] Ibid.

[108] Ibid.

their feeling for each other to expressions of admiration for the beautiful scenery or landscape in song.[109] Although the mountain songs that belong to different geographical regions have different musical features, one common feature of all is that they have free rhythm and free structure.[110] The influence of mountain songs can be found in the non-metered *Adagio* section of Chen's *Duo Ye*, where the bar lines are omitted and the soothing melodies are used to contrast with the rhythmically driving music in other parts of the piece.[111]

One typical characteristic of all types of Chinese traditional folksong is the use of sliding tones, which also influences Chen's *Duo Ye* as seen in the frequent use of grace notes to mimic the vocal effect of siding tones.[112] However, these grace notes are treated differently than graces notes used in most of Western classical music: instead of being treated as supplementary decorations to the main melody line, in *Duo Ye* they are given a much more significant structural role as a primary part of the melody line, just as the sliding tones in Chinese folk songs are indivisible from the melodies.[113]

---

[109] Ibid.

[110] Ibid.

[111] Ibid.

[112] Ibid.

[113] Ibid.

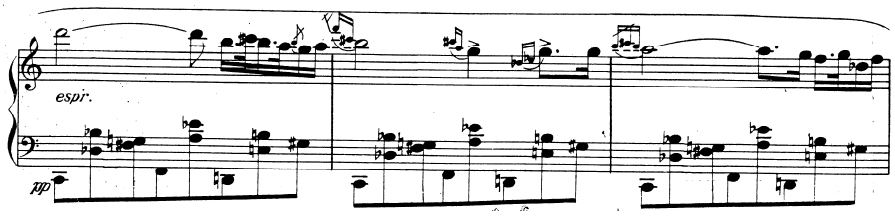

Figure 29. The grace note used in *Duo Ye*, which is indivisible from the melodies, mm. 3 – 5 in the *Andante* section. Reprinted with the permission of the People's Music Publishing House.[114]

Besides the elements of mountain song and folk song, Chen also incorporated melodic elements typical of the Beijing opera in the melodic lines of the *Adagio* and the *Andante* sections.[115] For example, the phrase that contain the notes E-D-B-C#-B-A-G-A-B is a typical pattern from the Beijing opera.

There has been much discussion regarding the structure of Chen's *Duo Ye*. Due to its improvisatory nature (created by multiple tempi changes throughout the piece – *Largo, Allegro, Adagio, Andante, Allegro, meno mosso*, and *Vivo con animato*), a wide range of stylistic influences, and different characteristics drawn from various musical sources, there is much confusion about the formal design of the piece. However, most scholars do agree that this work contains musical elements resembling those of sonata-form, which is defined by exposition,

[114] Yi Chen, *Duo Ye* (Beijing: People's Music Publishing House, 1994). All subsequent examples of this musical work are from this source.

[115] Ling-Yun Yang, "The Features of Piano Piece *Duo Ye*: the Combination of Modern Technique and Chinese Traditional Music," *Journal of Wuhan Conservatory of Music* 4 (2002).

development, recapitulation, optional introduction and coda, as well as thematic and harmonic contrasts.[116]

The exposition of Chen's work contains two contrasting themes, with a slow transition between them.[117] Theme one is introduced by call-and-response phrases with C# as the tonal center. Two contrasting tempi are used, *Largo* and *Allegro*. A rhythmically driven expansion following the call-and-response phrases is dissonant, and is based on fragments of theme one. The unmetered *Adagio* section serves as the transition that leads to the second theme, which is marked *Andante*.[118]

The second theme that comes from the transition is lyrical and highly ornamented, with G (a diminished fifth from C#) as the tonal center.[119] At the beginning of the *Andante* section, Chen utilizes twelve-tone technique in the left hand accompaniment. The twelve chromatic pitches are presented before any one is repeated in the first measure of the *Andante* section.[120] However, there is only an original row, without further development of the row.

---

[116] Lee, "Chinese Musical Influences, Western Structural Techniques: The Compositional Design of Chen Yi's *Duo Ye*."

[117] Ibid.

[118] Ibid.

[119] Ibid.

[120] Ibid.

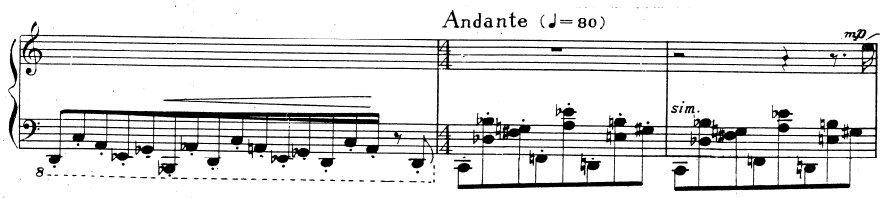

Figure 30. The twelve chromatic pitches used in the left hand at the beginning of the *Andante* section. Reprinted with the permission of the People's Music Publishing House.

A clear texture change half way through the *Andante* section begins with fragments of theme two, reminiscent of the way the G tonal center is established in theme one.[121]

Both the development and the recapitulation are shorter than the exposition.[122] The development is also unmetered, and is based on motives from both of the previous two themes, including the minor third from theme one and the minor seventh from theme two. The recapitulation brings back the call-and-response phrases and the C# tonal center. However, the call-and-response phrases are shortened, reversed, and rewritten at the beginning of the section. Most of the materials from theme one return in a varied form. *Allegro meno mosso* and *Vivo con animato* are two contrasting tempi used that are reminiscent of *Largo* and *Allegro* in the exposition. A *p* phrase at the end recalls the *Adagio* transition.

This work clearly exemplifies the amalgamation of Chinese cultural influences and Western structural tradition. It was premiered at the Fourth China

[121] Ibid.

[122] Ibid.

National Composition Competition in 1985, and won first place.[123] The orchestral version of this work was composed in the same year.[124]

[123] Theodore Presser, "Chen Yi."

[124] Ibid.

CHAPTER 6

CONCLUSION

Although western music was undoubtedly introduced to China by Christian missionaries during the past few centuries, it did not begin to fully take hold until the late nineteenth century, when Chinese musicians began studying in western countries and returned to their homeland. Following the composition of Mr. Yuan-Ren Zhao's *Peace March,* the first piano piece in China written in 1914, Chinese piano composition has artistically developed through the efforts of the Chinese composers and pianists of several generations. The six pieces on the supplementary CD recording are representatives of these hundreds of Chinese piano compositions preserved in modern day. With the number of Chinese composers growing rapidly, the quantity of available piano music will continue to grow as well. Even though most of the Chinese piano works are transcriptions from Chinese folk and folk-like songs, as well as works for traditional Chinese instruments, one may anticipate that there will be more original compositions, including experiments with the avant-garde. In time, China may well contribute new music forms of its own to the world scene.

With thousands of Chinese pianists now studying in the west, and figures like Lang Lang, Yundi Li, and Yujia Wang well established on the world concert stage, the future for Chinese pianists seems bright. It is thereby likely the demand for native Chinese music on concert programs will increase as well. Concertos, as well as compositions for orchestra, various instruments and ensemble groups, are also growing in number. Other Chinese musicians such as singer Chang-Yong

Liao, cellist Jian Wang, and violinist Feng Ning, are also highly acclaimed on the world music stage. It is no exaggeration to say there is an explosion of music within China and its composite fifty-five ethnic groups.

As these recorded examples illustrate, Chinese music now circulating includes Chinese melodies set in western style, such as the piece written by Yi-Qiang Sun, and completely original music of varied western contemporary styles, such as the composition written by Yi Chen. Nowadays, many Chinese contemporary composers have established their fame in the western music world, such as Dun Tan, Bright Sheng, and Yi Chen. With the efforts of all the Chinese composers and musicians, the influence of Chinese music will continue growing in the world music arena.

BIBLIOGRAPHY

Articles and Books

Chen, Li and Chi Zhen. "Analysis on the Composing Idea and Value Embodiment of Chen Peixun's Piano Works." *Piano Artistry* 7 (2009): 40-41.

Fang, Yue-Ming. "Flute and Drum at Sunset: The Transformation From Pipa Work to Piano Work." Exploring Music 2 (2006).

Han, Kuo-Huang. "Folk Songs of the Han Chinese: Characteristics and Classifications." Asian Music 20 (1989): 107-128.

Hu, Zhen-Ning. "A Brief Analysis of The Piano Work Liu-Yang River." Collected Dramas 1 (2010): 82-83.

Li, Jing. "A Brief Discussion of the Nationalism and Performance Style of the Piano Piece Autumn Moon over the Calm Lake." *Popular Art and Literature-Theoretic Edition* 11 (2011): 17.

Li, Ying-Hai. *A Study of Modes and Harmony of Han Nationality*. Shanghai: Shanghai Music Press, 2001.

Miao, Jing and Qiao, Jiang-Zhong. *A Study of Similar Color Area Divisions in Han Folk Songs*. Beijing: Wen-Hua-Yi-Shu, 1987.

Pan, Yong-Hua. "An Exploration of Duo Ye: The Folk Song and Dance of the Dong Ethnic Group." *Chinese Music* 2 (2002).

Rexroth, Kenneth. *100 Poems from the Chinese*. New York: New Directions Publishing, 1971.

Sha, Sha. "An Analysis of the Music and the Performing Techniques of the Piano Works: The First Dance Music of Xinjiang and Dance of Spring." Degree Thesis of Northeast Normal University, China (2009).

The Department of Geography and Society of People's Education Press. Geography Textbook for Middle School, Vol. 3. Chengdu: People's Education Press, 1995.

Wei, Lin. "'Tradition' Embodied in 'Modern Thoughts': A Brief Analysis of the Piano Work Duo Ye." *Piano Artistry* 10 (2005): 33-35.

Xia, Xiao-Yan. "Wu Qu Fei Yang, Qin Sheng Dang Yang: About the Chinese-American Pianist and Composer Yi-Qiang Sun." *Piano Artistry* 6 (2007): 16-18.

Yan, Fei. “Flexible Use of the Principle of Rhythmic Alignment in ‘Shi-Fan-Luo-Gu’ in Two Piano Works.” *Journal of the Nanjing Art Institute* (Music and Performance) 2 (2006).

Yang, Hong-Xun, and Wang, Hui-Min. *The Classical Gardens of China: History and Design Techniques*. University of Minnesota: Van Nostrand Reinhold Co., 1982.

Yang, Ling-Yun. “The Features of Piano Piece Duo Ye: The Combination of Modern Technique and Chinese Traditional Music.” *Journal of the Wuhan Conservatory of Music* 4 (2002).

Zhang, Bo-Yu. “Shi-Fan-Luo-Gu Drum Music in Beijing, Tianjin and the Court of the Qing Dynasty.” *Musicology in China* 3 (2001).

Zhang, Zhi-Hai. “The Development of Chinese Pentatonic Modes and Harmony: An Analysis and Comparison of Several Books On The Chinese Modes and Harmony.” *Journal of the Wuhan Conservatory of Music* 2 (2002).

Zhou, Lan. “A Discussion of the National Music Elements in Yi-Qiang Sun’s Dance of Spring.” *Sichuan Dramas* 3 (2011): 120-121.

Encyclopedia

Lu, Ya-Xiong. “Traditional Music Composers.” *Encyclopedia of Contemporary Chinese Culture*, 2005.

The Harvard Dictionary of Music (2003), s.v. “Dutar”.

Internet Sources

Chinadaily.com.cn. “Guangdong Music.” ChinaCulture.org. http://www1.chinaculture.org/libraary/2008-01/11/content_39929.htm (accessed January 22, 2012).

Chinadaily.com.cn. “Spring Moonlight on the Flowers by the River.” ChinaCulture.org.http://www1.chinaculture.org/library/2008-01/11/content_39964.htm (accessed January 20, 2012).

Lee, Wendy Wan-Ki, “Chinese Musical Influences, Western Structural Techniques: The Compositional Design of Chen Yi’s Duo Ye,” *Society of Composers*, Inc., http://www.societyofcomposers.org/publications/isci/vol1_1/Lee.pdf (accessed January 25, 2012).

Presser, Theodore. “Chen Yi.” Theodore Presser Company. http://www.presser.com/Composers/info.cfm?Name=CHENYI (Accessed January 20, 2012).

Wikipedia contributors. “Chinese Culture Revolution.” *Wikipedia, the Free Encyclopedia*. http://en.wikipedia.org/wiki/Chinese_Cultural_Revolution (accessed January 20, 2012).

Wikipedia contributors. “New Culture Movement.” *Wikipedia, the Free Encyclopedia*. http:// en.wikipedia.org/wiki/New_Culture_Movement (accessed January 10, 2012).

Wikipedia contributors. “West Lake.” *Wikipedia, the Free Encyclopedia*. http://en.wikipeida.org/wiki/West_Lake (accessed January 20, 2012).

Wikipedia contributors. “Yi Chen (composer).” *Wikipedia, the Free Encyclopedia*. http://en.wikipedia.org/wiki/Chen_Yi_(composer) (accessed January 22, 2012).

APPENDIX A

LIST OF CHINESE DYNASTIES

Chinese Dynasties	Period
Xia Dynasty	21st - 17th century BC
Shang Dynasty	17th - 11th century BC
Zhou Dynasty	Western Zhou (11th century BC - 771 BC)
	Eastern Zhou ---- Spring and Autumn Period (770 BC - 476 BC) ---- Warring States Period (476 BC - 221 BC)
Qin Dynasty	221 BC - 207 BC
Han Dynasty	Western Han (206 BC - 24 AD)
	Eastern Han (25 - 220)
Three Kingdoms Period	220 - 280
Jin Dynasty	Western Jin (265 - 316)
	Eastern Jin (317 - 420)
Southern and Northern Dynasties	Northern Dynasties (386 - 581)
	Southern Dynasties (420 - 589)
Sui Dynasty	581 - 618
Tang Dynasty	618 - 907
Five Dynasties and Ten States	Five Dynasties ---- Later Liang (907 - 923) ---- Later Tang (923 - 936)

Chinese Dynasties	Period
	---- Later Jin (936 - 946) ---- Later Han (947 - 951) ---- Later Zhou (951 - 960)
	Ten States (902 - 979)
Song Dynasty	Northern Song (960 - 1127)
	Southern Song (1127 - 1279)
Liao Dynasty	916 --- 1125
Jin Dynasty	1115 --- 1234
Yuan Dynasty	1271 --- 1368
Ming Dynasty	1368 --- 1644
Qing Dynasty	1644 --- 1911

APPENDIX B

A RECORDING OF THE SIX PIANO PIECES OF THE TWENTIETH CENTURY, BY YALI LUO, PIANO

Tracks	Compact Disc
1	*Liu-Yang River*
2	*Sunflower*
3	*Dance of Spring*
4	*Autumn Moon over the Calm Lake*
5	*Flute and Drum at Sunset*
6	*Duo Ye*

YALI LUO, PIANO