



Universidade de Aveiro Departamento de Comunicação e Arte

Ano 2020

Jing Xue

**Viajando com a Música de Tan Dun: o Banquet
Concerto para Piano, Coro e Orquestra**

**Travelling with Tan Dun's Music: The Banquet
Concerto for Piano, Chorus and Orchestra**



Universidade de Aveiro Departamento de Comunicação e Arte

Ano 2020

Jing Xue

**Viajando com a Música de Tan Dun: o Banquet
Concerto para Piano, Coro e Orquestra**

**Travelling with Tan Dun's Music: The Banquet
Concerto for Piano, Chorus and Orchestra**

Tese apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Música, realizada sob a orientação científica da Doutora Shao Xiao Ling, Professora Auxiliar do Departamento de Comunicação e Arte da Universidade de Aveiro

o júri

presidente

Prof. Doutor **José Carlos Esteves Duarte Pedro**
Professor Catedrático, Universidade de Aveiro

Prof. Doutor **Lei Cai**
Professor Catedrático, Universidade Ouachita Baptist

Prof. Doutor **Maria do Rosário da Silva Santana,**
Professora Coordenadora, Instituto Politécnico da Guarda

Prof. Doutor **Francisco José Dias Santos Barbosa Monteiro,**
Professor Coordenador, Instituto Politécnico do Porto

Prof. Doutor **Helena Maria da Silva Santana**
Professora Auxiliar, Universidade de Aveiro

Prof. Doutor **Shao Xiao Ling**
Professora Auxiliar, Universidade de Aveiro (Orientadora)

agradecimentos

During the process of my PhD degree study, I received many supports from my professors, friends and families. I would like to express my gratitude to all of them.

First of all, I should express my sincere and deepest gratitude to my supervisor Shao XiaoLing who paid a lot of attention and guidance for my thesis. Without her contribution, there would be no such result. Many thanks for her hard work and dedication for me.

Secondly, I should express my gratitude to the professors who helped me during my four years of study such as Professor Alvaro Teixeira Lopes and Jorge Salgado Correia.

I should finally express my gratitude to my parents who is always supporting and understanding me during my hard work of PhD investigation.

palavras-chave

Tan Dun, Banquete Concerto, Conceito Viajar, Interdisciplinar, Música chinesa, Perspetiva Cross-cultural

resumo

Com o desenvolvimento do intercâmbio cultural global, um grande número de obras de música chinesa está a aproximar-se do mundo internacional e global, ao mesmo tempo, prestar também mais atenção no intercâmbio cultural local. O Concerto Banquete é uma destas obras, criada pelo compositor chinês Tan Dun. Durante o processo da pesquisa sobre o Concerto Banquete, surgiu uma série de problemáticas que merece a ser investigada. O Concerto Banquete foi desenvolvido a partir da banda sonora de um filme chinês baseado no contexto da China antiga. De modo que esta criação foi, por um lado, influenciada pela série de culturas clássicas chinesas, incluindo história, poemas antigos e ações de artes marciais, por outro lado, sustentado pela apresentação duma velha história oriental na nova forma de música ocidental. Tan Dun transformou essa banda sonora em forma de Concerto para Piano e tinha feito execução pelo mundo a partir de 2011. No momento de performance do Concerto, o público apreciou a música sinfónica ocidental juntamente com as imagens dos excertos do filme clássico chinês, experienciando uma combinação perfeita entre a cultura tradicional chinesa e a música clássica ocidental. Com base nestas características, surgem várias questões a serem resolvidas, incluindo o intercâmbio cultural entre a cultura oriental e ocidental, a relação entre música e imagem, a interação entre desempenho e movimento corporal e assim por diante.

Esta dissertação começa com a pesquisa teórica que contém vários aspetos. O primeiro é descobrir o enquadramento teórico do conceito de viajar. A segunda orientação teórica está ligada à relação entre música e imagem que, focaliza sobretudo a relação entre filme e música. Além disso, é feito a pesquisa teórica sobre a relação entre piano performance e movimento corporal. O segundo capítulo desta dissertação centre-se no contexto do compositor Tan Dun e as suas composições. Através do estudo sobre a vida e a formação académica de Tan Dun, pretendo testemunhar o significado de viajante no pensamento criativo do compositor. Ao mesmo tempo, também pretendo basear na diversidade das suas obras para examinar as características de viajar através de várias culturas, disciplinas e outros elementos. No capítulo três, pretendo explorar o desempenho intercultural e interdisciplinar no desenvolvimento da obra em estudo. O quarto capítulo é a análise específica sobre a relação entre música e imagem, música e movimento, demonstrando os problemas multifacetados combinando com os exemplos. Por fim, uma conclusão é elaborada com objetivo de responder as questões inicialmente levantadas.

Espero que esta dissertação desenhe orientações práticas para a análise de vários aspetos específicos do Concerto Banquete e possa ser instrutivo para futuras pesquisas sobre este género de música.

keywords

Tan Dun, Banquet Concerto, Travelling Concept, Interdisciplinary, Chinese music, Cross-cultural perspective

abstract

With the development of global cultural exchange, a large number of Chinese music works are approaching the international and global world, while also paying more attention to local cultural exchange. The Banquet Concert is one of these works, created by Chinese composer Tan Dun. During the process of research on the Banquet Concert, a number of issues emerged that deserve to be investigated. The Banquet Concert was developed from the soundtrack of a Chinese film based on the context of ancient China. So this creation was, on the one hand, influenced by the range of classical Chinese cultures, including history, ancient poems and martial arts actions, on the other hand, supported by the presentation of an old oriental history in the new form of western music. Tan Dun transformed this soundtrack into the form of a Piano Concert and had been performing around the world from 2011. At the time of the Concert performance, the audience enjoyed western symphonic music along with footage from the classic Chinese film, experiencing a perfect combination of traditional Chinese culture and western classical music. Based on these characteristics, several issues arise to be resolved, including the cultural exchange between eastern and western culture, the relationship between music and image, the interaction between performance and body movement, and so on.

This dissertation begins with theoretical research that contains several aspects. The first is to discover the theoretical framework of the concept of travel. The second theoretical orientation is linked to the relationship between music and image, which focuses mainly on the relationship between film and music. In addition, theoretical research is done on the relationship between piano performance and body movement. The second chapter of this dissertation focuses on the context of composer Tan Dun and his compositions. Through the study of Tan Dun's life and academic background, I intend to testify to the meaning of traveller in the composer's creative thinking. At the same time, I also want to draw on the diversity of his works to examine the characteristics of travelling across various cultures, disciplines and other elements. In chapter three, I intend to explore the intercultural and interdisciplinary performance in the development of the work under study. The fourth chapter is the specific analysis of the relationship between music and image, music and movement, demonstrating the multifaceted problems combined with the examples. Finally, a conclusion is drawn to answer the questions initially raised.

I hope this dissertation will draw practical guidance for the analysis of various specific aspects of the Banquet Concert and can be instructive for future research into this genre of music.

Index

Introduction	1
I Theoretical Framework	7
I.1 Theoretical Research on <i>Travelling</i> Concept	7
I.2 Theoretical Research on Methodological Directions	12
I.2.1 Music and image	13
I.2.2 Sensorial reactions and performance movement	20
II. Background study on Tan Dun's life and music	25
II.1. The <i>Travelling</i> concept embodied in Tan Dun's thought process	26
II.1.1 The starting point of his life trajectory - Hunan	27
II.1. 2 Travelling from Hunan to Beijing	31
II.1. 3 Travelling from Beijing to New York	34
II.1.4 Travelling from New York to the Globe	37
II.2 The <i>Travelling</i> concept embodied in the musical works of Tan Dun	39
II.2.1 Organic Music: music travelling through substance in nature	40
II.2.2 Multimedia Music: music travelling through space and time	43
II.2.3 Opera: music travelling through western and eastern classical culture	45
II.2.4 A variety of musical forms and genres: music travelling through interdisciplinary areas	46

III. A Cross-cultural interdisciplinary perspective reflected in the Martial Arts Trilogy	49
III.1 Travelling through Multiple Cultures and forms worldwide	51
III.1.1 Expressing Chinese Martial Arts with Western-style music	53
III.1.2 Interoperability aesthetics and creativity - the crossing between Chinese Wu Xia (Martial Arts), traditional culture and music	54
III.1.3 The constant development of the Martial Arts Trilogy	56
III.2 Interdisciplinary <i>Travelling</i> about the Martial Arts Trilogy	62
IV. An interdisciplinary analysis of the Banquet Concerto	65
IV.1 The connection between music and film images in the Banquet Concerto	65
IV.1.1 The contract between music and film established by the music title	66
IV.1.2. The contract between music and image in the film- How music, as a soundtrack, assists the film images	72
IV.1.2.1 Establishment of the setting aspect – Example in Yue Ren Ge, Longing in Silence	73
IV.1.2.2. Analysis of the emotional expression and atmosphere– Examples: Mask, Exile to Snowy West and Revenge	78
IV.1.2.3. Psychological description of the characters – example: Mask, After tonight, Desire and Only for love.	85
IV.1.2.4. The aspect of martial arts action – Example: After tonight and Sword Dance	97
IV.1.3. How image services the musical performance	104
IV.1.3.1 The influence of image on the imagination of the performance	113

IV.1.3.2 The influence image plays on the emotion of the performance	116
IV.1.3.3 The influence of image on the movement design of the performance	118
IV.2. The connection between music and body movement	119
Conclusion	127
Bibliographic References	133
Appendix	143

Index of Graph, Image and Figure

Graph1: The Reflection of <i>Travelling</i> Concept in Tan Dun's Banquet Concert.	11
Graph 2: The influence of image on the imagination of performance	113
Graph 3: Influence of images on the emotion of the performance	116
Graph 4: The influence of image on the movement design of the performance	118
Image 1: From the album <i>Crouching Tiger, Hidden Dragon</i> , published by SONY Company, on November 14th of 2000.	57
Image 2: From the album <i>Hero</i> , published by SONY Company, on December 20th of 2002.	58
Image 3: From the album <i>Banquet</i> , published by Huayi Brother Company, on August 20th of 2006.	59
Image 4: From the album <i>Martial Arts Trilogy</i> , published by SONY Classical, on August 30th of 2011.	60
Image 5: From the Film <i>Banquet</i> , released in 2006, produced by Huayi Brothers Film Company	74
Image 6: From the Film <i>Banquet</i> , released in 2006, produced by Huayi Brothers Film Company	78
Image 7: From the Film <i>Banquet</i> , released in 2006, produced by Huayi Brothers Film Company	79
Image 8: From the Film <i>Banquet</i> , released in 2006, produced by Huayi Brothers Film Company	82
Image 9: From the Film <i>Banquet</i> , released in 2006, produced by Huayi Brothers Film Company	84
Image 10: From the Film <i>Banquet</i> , released in 2006, produced by Huayi Brothers Film Company	86

Image 11: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company	92
Image 12: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company	93
Image 13: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company	96
Image 14: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company	98
Image 15: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company	101
Figure 1: (Bar 1-52) From the Movement Longing in Silence, intercepted from The Banquet Concerto, published by G.Schirmer.Inc	76
Figure 2: (Bar 1-13) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	80
Figure 3: (Bar 8-14) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	81
Figure 4: (Bar 11-15) From the Movement Exile to Snowy West, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	83
Figure 5: (Bar 11-15) From the Movement Exile to Snowy West, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	83
Figure 6: (Bar 1- 7) From the Movement Revenge, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	84
Figure 7: (Bar 8-20) From the Movement Revenge, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	85
Figure 8: (Bar 8- 13) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	86
Figure 9: (Bar 1-28) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	87
Figure 10: (Bar 22-27) From the Movement Mask, intercepted from The	87

Banquet Concerto, published by G.Schirmer.Inc.

Figure 11: (Bar 1-40) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	88
Figure 12: (Bar 37-44)From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	89
Figure13:(Bar 49- 60)From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	90
Figure 14: (Bar 1-10)From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	92
Figure 15: (Bar 10-21) From the Movement Desire, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	94
Figure 16: (Bar 28-30) From the Movement Desire, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	95
Figure 17: (Bar 44-48) From the Movement Desire, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	95
Figure 18: (Bar 10-21)From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	98
Figure 19: (Bar 39-43)From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	99
Figure 20: (Bar 49-53)From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	100
Figure 21: (Bar 54-58)From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	100
Figure 22: (Bar 1-4) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	101
Figure 23: (Bar 1-4) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	102

Figure 24: (Bar 13-16) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	103
Figure 25: (Bar 39-61) From the After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	115
Figure 26: (Bar 18-33) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	117
Figure 27: (Bar 1-9) From the After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	120
Figure 28: (Bar 10-27) From the After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	120
Figure 29: (Bar 39-53) From the After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	121
Figure 30: (Bar 1-18) From the Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	123
Figure 31: (Bar 17-25) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	124
Figure 32: (Bar 21-27) From the Movement Only for Love, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.	125

Introduction

As a performer, my special interest to study the works of the Chinese composer Tan Dun has arisen. This interest first appeared because of my curiosity felt of his new artistic formats such as orchestral theatre, organic music and multimedia extravaganzas, whose formats differed from other more traditional music genres.

Furthermore, his cultural origin and his life having been filled with a diversity of travel experiences reflected synchronously on his creative works which made this study all the more interesting. His culturally enriched compositions which convey new sensations upon hearing the music also bring Chinese musical culture onto the world stage. The chosen work is in a new format of multimedia music which involves a combination of Chinese culture and a western aesthetic. At the same time, this musical work involves the amalgamation of sound and image. Likewise, it also requires a high musical understanding including a sensorial reaction and a kinetic performance motion. Hence, the choice of the *Banquet Concerto for Piano Chorus and Orchestra* as the subject of this doctoral investigation made perfect sense.

Tan Dun's unique, diversified and interdisciplinary musical style is not solely based on his imagination as a musician. In fact, his life as a traveller and his diversified academic experiences also make his music a synchronic work. This quality juxtaposes the composer's Chinese background with intercultural elements from other cultures in the same musical piece, enabling his music to cater to the appreciations of many listeners around the world, as well as the needs of global music markets, especially in major cosmopolitan cities.

This phenomenon of flow, cultural import-export, and the co-existence of artistic practice began to be studied by scholars of various disciplines in the 1980s. In this aspect, *Travelling* as a cultural theoretical concept was expounded by Edward Said (1982) in the early 1980s. He put forward the *Travelling Theory* which could be considered as a perspective of theoretical studies in humanities

and the area of social sciences. Said pointed out that theories or concepts could be transferred or conveyed from one system to another in the process of a journey. James Clifford (1997) also referred that culture flows continuously with *travelling* which causes “intercultural import-export” (Clifford, 1997:23). In 2002, Mieke Bel (2002) brought forward the *Travelling Concept* which explained the feasibility on interdisciplinary travelling used in humanities research. Birgit Neumann and Ansgar Nünning (2012) made informed research on the *travelling* concept as well. They explored the *Travelling Concept* across different disciplines, national boundaries, historical periods, besides other aspects and provided a methodological backbone on the *travelling* concept in the study of culture. In addition, Doris Bachmann-Medick (2014), Paul Hopper (2007), Christian Lammer (2009) and other scholars have also elaborated on the concept of *travelling* as well.

Interrelated with this concept, Tan Dun’s artistic life constantly adapts to new regional cultures during the process of travelling. He learned Western classic music when China reopened its doors to the world. As a result, he spread Chinese culture in the Western world and absorbed it in return, and thus this blend is reflected in his work. Upon listening to Tan Dun’s music, the *travelling* concept is easily identified, such as is seen in the cross-cultural and interdisciplinary aspects of his works. His music exposes factors, as found in diverse areas of art ritual performance, multimedia, drama, nature, architecture and history. Directly relating to the subject of the focus of this study, *Banquet Concerto*, a continuous interchange of Chinese culture and Western technical-aesthetic, sound and image, as well as a sensorial reaction and a kinetic performance motion is seen. Therefore, the question of which factors of Tan Dun’s life and academic experiences caused his music to suffer these cultural diversities and conceptual tolerances is posed. Throughout his social and academic experiences, it is visible that the fusion and integration of different regions and cultures at distinctive stages of his life have given him the unique characteristics of cherishing Chinese traditions, yet dare to create new ideas.

These characteristics which are reflected in his works create many new artistic values, such as his organic music which reflect the flow of sound and substance in the nature world; his architectural music which exposes the flow of contemporary thought and ancient architecture; his multimedia music which communicates flowing through time and space. Accordingly, throughout one's research, the flow of music and image has earned much attention. By virtue of Tan Dun's considerable experience in soundtrack creation, he has been a sought-after star in the cinematic and musical industry. The *Banquet* is one of Tan Dun's many movie music favourites. Derived from this soundtrack, Tan Dun also created a classical concerto form that stimulated the sensorial arousal of the auditory sense. At the same time, combined with the visual images selected from the film, its musical moods and its semantics will withal receive further attention in this dissertation.

Imagery, as an assistant to concert playing, has revealed itself to be cutting-edge as opposed to conventional concert playing. Analytically, it is necessary to investigate if this new form which combines the visual and auditory is meaningful. For this reason, the question of what effects music assisted by imagery has on the audience is also raised. Finally, what the musical functions of the music in the film are must also be investigated.

Nicholas Cook (1998) recognized the relationship between sound and image, and referred that "conformance", "complementation" and "contest" could co-exist in this relationship. Michel Chion (1994) also expressed that when we combine sound and image, they are no longer isolated. They will interact and create new meaning. Meghan Steven (2009) added that the music-image combination should allow each individual within the audience to create their own meaning. This internal experience may be generated by the particular music, time and place.

When music plays a supporting role in assisting images in film, the functions include speed and rhythm, narrative and moods, states Kathryn Kalinak (1992). Peter Larsen and John Irons (2007) also referred that the experience of the emotional content is dominated by many parameters, such as tempo, melodies,

harmonics, timbre, and that they interact with cinematic context to provide complementary meanings.

However, some researchers only limited their study on the relationship between music and image, and others discussed how the composer considers film-related factors during the creative process such as action, emotion, mood, atmosphere, spectacle and so on. Involvement in research that focuses on the multimedia form of concert performance was not achieved. Thus, the combination of multimedia and live musical performance is innovative, especially for a piano performer, since previous research did not involve a novel form of multimedia in concert playing. Granted such a new form of performance, research must also be conducted on the following aspects. Many questions as how to incorporate the image, the narrative and the moods with the body of the work and how to convey them through the performance movement arise. Furthermore, as a piano performer, the music will be translated through body movements, so the connection between the performance movement and the aural image is another issue worth studying.

Given the bibliographic research undergone for this paper, the importance of the aural image reflected in the motion of piano playing is mentioned by several pianists and pedagogues, such as Heinrich Neuhaus (1958), Gyorgy Sandor (1981), Boris Berman (2001), and W. Luke Windsor (2011). However, the visual content is not submitted upon the writing of the composition. Thus, when music is created by a composer, the visual structure or prototype is not observed. So even when the pianist performs the music, there is no visual resource which forces the pianist to incorporate other aural imagination creations into the piece such as musical semantics or analysis.

In multimedia music, more specifically in the Piano Concerto – *The Banquet* – a particular visual implication and sensitivity is a foretime present, since it has been an indivisible part of the film from the beginning. Therefore, so as to accomplish the artistic research on this piano work, his study of the aural image and the sensorial reaction in the performance become more evident and useful to

the performer. On one hand, this study may help the performer to interpret the musical elements simultaneously with the visual scenes. On the other hand, a pre-established drawing of body movements could help to support the performer reach the musical timbre, strength and emotion, as well as other required aspects of the musical work.

This dissertation is composed of four chapters. The first chapter consists of the theoretical framework and its research problematic; the second touches upon a background study of Tan Dun's professional life and musical creativity; the third mainly studies the embodiment of Cross-culture in *Banquet Concerto*, the fourth explores the intrinsic connection between music and images, as well as the body movement in the "Banquet Concerto" performance, and its relation with sensorial reactions, more concretely, the visual-aural sensations.

Through these studies, one hopes to obtain a more profound understanding of the cross cultural phenomenon between East and West which is reflected in Tan Dun's music and exclusively his composition – *Banquet Concerto*. It is also desired to substantiate the interdisciplinary innovation of Tan Dun's thought process and music. Yet another ambition is to discover the practical significance which the sensorial effects intersected with the image, music and the body movements of the performer have on the new musical performance.

I Theoretical Framework

Tan Dun's Piano Concerto – *The Banquet* – embodies the characteristics of diversity which is composed of the cross-cultural difference in representing time and space. Simultaneously, the junction between different academic disciplines is also a feature of this diversity. As a researcher, a theoretical exploration of the above characteristics, apart from the practical and artistic research was essential. From the theoretical exploration, the concept of *travelling* which was found to embody multiple aspects of cross-cultural and interdisciplinary studies, have formerly been mentioned by investigators such as Edward Said (1982), James Clifford (1989, 1997), Mieke Bal (2002), Birgit Neumann and Ansgar Nünning (2012), and Moya Lloyd (2015).

I.1 Theoretical Research on *Travelling* Concept

The meaning of *travelling* is not considered to be a fixed idea. On the contrary, it is a conception that emerges from different perspectives of the study of culture. Several authors discussed the term *travelling* and differentiate it throughout diverse historical periods, within national cultures and interdisciplinary fields. Edward Said introduced the *travel theory* as far back as 1982. In his book – *The World, the Text, and the Critic*, he focused on the constant transfer of theoretical studies in humanities and the social sciences, such as the circulation of Eastern ideas through European ideas, during the early nineteenth century, and the translation of European ideas about society into traditional Eastern societies during the latter half of the nineteenth century. He argued that theories constantly travel in space and in time, altering their shape as they cross from one academic context to another, and interact with one another (Said, 1983).

Like people and schools of criticism, ideas and theories travel - from person to person, from situation to situation, from one period to another. Cultural and intellectual life are usually nourished and often sustained by this circulation of ideas, and whether it takes the form acknowledge or unconscious influence, creative borrowing, or wholesale appropriation, the movement of ideas and theories from

one place to another is both a fact of life and a usefully enabling condition of intellectual activity (Said, 1983:226).

According to Said, it is undeniable that the theories and concepts of travel throughout diverse spaces and scenes are owed to the influence of time and place. The continuous transfer of ideas, concepts and theories regardless of the condition or form might contribute to cultural and intellectual life. Furthermore, Said also believes that during the course of a journey, theory often loses part of its original strength and rebellion and causes some variation. The appearance of this situation is mostly constrained by the modification, and even naturalization of the theory when accepted by people of that time and place. Therefore, the distortion of the theory is entirely possible, and thus, the recurrence of theoretical travel and variation may promote the emergence of distinct and new factors. Succeeding his introduction of the *travelling theory*, Said published *Travelling Theory Reconsidered* in 1994, rethinking the original theory under different periods and conditions.

Moya Lloyd (2015) explained Said's view referred that although the theories appear in specific traditions and carry traces of their historical and cultural productive conditions, they are still fluid and exported to different backgrounds. Owing to the process of travelling, the particular theory and ideology would be survived over time or gain a brand-new consequence in a historical period (Lloyd, 2015).

After Said's *travelling theory*, James Clifford developed the *travelling* concept emphasizing the historical and geographical aspects on the impact of travelling on culture. He referred that *we are all travellers* and that *specific dynamic of dwelling/travelling be understood comparatively* (Clifford, 1997:24). Depending on the location, travellers bring their own culture into their experiences of local cultures. This process of travelling contributes to people rethinking culture or science in new terms, and induces the fusion of different cultures. As a consequence, Clifford stated: *We are seeing the emergence of new maps: borderland cultural areas, populated by strong, diasporic ethnicities unevenly assimilated to dominant nation-stages* (Clifford, 1997:38). On the other hand, and

also from the view of James Clifford, *travelling* conveyed the characteristic that the circulation of theories is not processed between two centres in a linear way, yet, involves a complex and irregular relation of multiple transformations. Expressed by his words:

"Location", here, is not a matter of finding a stable "home" or of discovering a common experience. Rather it is a matter of being aware of the difference that makes a difference in concrete situations, of recognizing the various inscriptions, "places," or "histories" that both empower and inhibit the construction of theoretical categories like "Woman," "Patriarchy," or "colonization," categories essential to political action as well as to serious comparative knowledge¹.

This view of *the travelling concept* examines the difference by mapping the itineraries and is also expressed in Mieke Bal's book *Travelling Concepts in the Humanities: A Rough Guide*. However, Bal's main area of interest lied with how the travel concept affected different disciplines. She pointed out that *the concept is not static, it is travelling through different disciplines, different individual scholars, different historical periods and have different value, meaning and reach* (Bal, 2002:24).

According to Bal:

The travelling nature of concepts is an asset rather than a liability... concepts that tend to get muddled in a mixed setting. To help the move from the muddled multidisciplinary to a productive interdisciplinary, such cases of partial overlap are best dealt with head-on (Bal, 2002:25).

Birgit Neumann and Ansgar Nünning interpreted Bal's view and mentioned:

The meaning, reach and operational values of concepts differ between disciplines. The ambivalent appropriations and varying conditions for acceptance and rejection that characterise the

¹ Citation had from the author's article *Notes on Travel and Theory*, <https://culturalstudies.ucsc.edu/inscriptions/volume-5/james-clifford/> [accessed on 6th June 2017]

journeys of concepts trigger constant conceptual transformations.
(Neumann & Nünning, 2012:7)

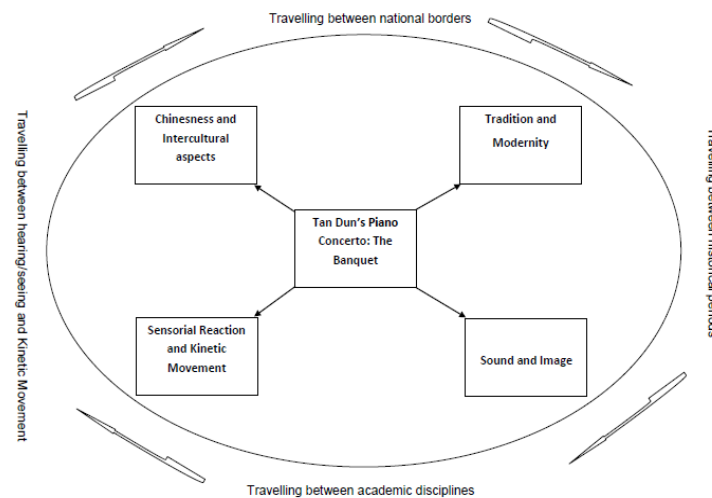
At the same time as the views of the above investigators were explored and developed, Birgit Neumann and Ansgar Nünning executed a distinguished work to classify the category of travelling. In the book *Travelling Concepts for the Study of Culture*, they worked with travelling concepts as a model for the study of culture. Followed with a variety of thoughts, they argued: *travel processes are complex and multi-layered, involving direct and indirect relations and dynamics.* For this purpose, they distinguished four axes to provide methodological backbones to projects which are involved with the *travelling* concept:

- Travelling between academic disciplines: crossing disciplinary boundaries;
- Travelling between academic and national cultures and cultures of research: crossing national borders;
- Travelling diachronically across time: crossing the boundaries between historical periods;
- Travelling synchronically between functionally defined subsystems: travelling between academia and society, its cultural practices, norms and power relations (Neumann & Nünning, 2012:11).

This classification points out that the key elements cannot be ignored during the cultural exchange. Moreover, the authors also thought that owing to the differences between history, regionalism, academics and others, that each discipline or national culture has their own unique and solidified features, must be admitted. However, these cultures are *cohesive, distinct and ultimately separate entities* (Neumann & Nünning, 2012:12). To argue their theories of crossing disciplinary and national borders, the authors mentioned that with the global or disciplinary cultural exchange, the personality of individual culture is relatively less obvious. Instead, it shows the cultural reconfiguration that was formed by breaking the boundaries. Contrarily, with the integration of cultures, although the individual cultural differences have gradually weakened, the process of travel and transportation of how to break boundaries among different cultures and how to

establish conversations between different dimensions should be emphasized (Ibid.).

Focusing on the object of one's research, it was found that the *travelling* concept is reflected in the *Banquet Concerto*. The *Banquet Concerto* may be interpreted from several angles as is seen in the graph below (Graph: 1):



Graph1: The Reflection of *Travelling* Concept in Tan Dun's *Banquet* Concert.

Travelling amidst national borders can be considered an achievement of mutual exchange between Eastern and Western cultures. From the graph it is possible to see how mutual exchange influenced the *Banquet Concerto*. This Concerto is a symphonic piece created for a Chinese film whose plot echoes Shakespeare's *Hamlet*. Additionally, it reflects a combination of a Western classical concerto with antique Chinese drama and images, as a new form of appreciation. Synchronously, using the contemporary composition techniques to express ancient historical things in this concerto reflects another travelling aspect between historical periods. The film describes a story that took place during the period of the Five Dynasties and Ten States. A series of classical elements such as ancient costumes, armours and architectures are presented to the audiences in amalgamation with the contemporary Western symphony. On the other hand, the current live concert integrated with the previous film images creates a cross

between time and space. Concurrently, this creation of a cross between music and multimedia, as well as, the interlinking of different sensory reactions and performance kinetic movements, provide the necessary content to study the travelling aspects between academic disciplines.

Based on these features, the theoretical research on specific disciplines will be shown, such as the interdisciplinary research between music and multimedia disciplines, as well as, the artistic research of the aspect of the performance movement to achieve the coordination method between hearing, seeing and the kinetic movement.

I.2 Theoretical Research on Methodological Directions

Tan Dun expressed this idea about his creative works involving multimedia and orchestra, when he wrote on his website:

Through tradition, technology can be humanized; through technology, tradition can be renewed and passed on. Today, ancient cultural traditions vanish everyday, everywhere. If artists embrace the past and the future within their hearts, miracles will arrive... people always say that human life is finite, but we forget that renewing the cultures and re-inventing the traditions can extend human life infinitely².

The *Banquet Concerto* is a subject created by the composer based on his traditional and technology thoughts. From one perspective, ancient Chinese drama and ritual are reinvented in the film. In another, when the musicians play the *Banquet Concerto* in a performance, they are connected with the past by images of the film. Simultaneously, they also create new sensations with their performance, renewing old values in the present moment. Therefore, a need to understand how to cross time and space, culture and history and different disciplines emerges for performers. As a pianist, the need to explore the performance features expressly, such as the relation between sound and image;

² Citation had from <http://tandun.com>. [accessed on 6th December 2015]

the interaction between music, the narrative and moods and the multimedia source by image of the performance movement, is perceived.

I.2.1 Music and image

To give a concert with the assistance of image has come to refashion conventional concert playing. For this reason, two particular questions emerge. Firstly, if this form of multimedia music, which combines the visual and auditory is meaningful; and secondly, what the difference of the effect with or without the music is.

These questions lead to the main object of focus being the relationship between sound and image in discovering the significance of the performance in one's particular case.

Many investigators including Nicholas Cook (1998), Scott D. Lipscomb and David E. Tolchinsky (2005), Michel Chion (1994) and Meghan Steven (2009) have undertaken research on the relationship between sound and image. Nicholas Cook expounded his view about the relationship between music and pictures based on the research of Madonna's music video "Material Girl" in his book "Analyzing Musical Multimedia". Cook recognized that there is a narrow relationship between sound and image, which affect each other in a whole entirety with regards to conformance, complementation and contest. He describes:

We would expect the added medium – the pictures – to create space for itself by, in effect mounting an assault in the autonomy of the song. And the relationship of the contest which this suggests is intensified through the incorporation within the 'Material Girl' video of classical cinematic codes of narrative diegesis. There is, in effect, a collision between two competing hierarchies, and I shall argue that the result is to destabilize the meaning of the word and, through them, the closure of the song as a whole. The pictures, in short, serve to open the song up to the emergence of new meaning (Cook, 1998:159).

He considered that with the image, added meaning is given to the music, and with the assistance of music, the image can be analysed musically. When music is accompanied with visuals, the intrinsic link between the two cannot be ignored. Sometimes, this link is consistent, when the identical or enhanced effects in narrative, emotion, structure or others occurs due to the combination of music and image. Another situation arises when the music processes an opposite image working as an auxiliary, to obtain a contrast from this combination. Every so often, although music and image share a structure as a whole, each medium has specific characteristics. As a whole, it transmits a feeling of being organic which results from the combination of the visual with the auditory. With the assistance of music, image gains new meaning, losing its individual narrative, as Cook explained:

In other words, both music and pictures can be understood in terms of distributional analysis, and the relationship between them can be understood as an interplay of structurally congruent media: this more or less amounts to saying that the pictures can be analysed musically (Cook, Ibid.).

Cook's outlook on the relation between music and multimedia is also cited in an article by Scott D. Lipscomb and David E. Tolchinsky. In *The Role of Music Communication in Cinema*, the authors explained the role of musical communication in film, and presented Cook's theory on "denotation" and "connotation". With reference to this, they stated:

...words and pictures deal primarily with the specific, with the objective, while music deals primarily with responses – that is, with values, emotions, and attitudes...the connotative qualities of the music complement the denotative qualities of the words and pictures. Cook sets forth three basic ways in which different media can relate one to another: conformance, complementation, and contest. Predicated upon the identification of similarities and between the component media, the model provides a two-step process for determining the existing relationship (Lipscomb & Tolchinsky, 2005:391).

Although we watch and listen to the content of the images and the music simultaneously, the conversion of the proportion of each factor, the structure of

subject and the object of study provide the audience with different feelings. In the book *Sound on Screen*, Michel Chion analyses the sound of the film in detail, dedicating a large section to explaining the contract between *audio-visual*. He interprets how the sound elements assemble and affect the film on multiple levels. His *added value* theory demonstrates that when we experience the cinema we get an audiovisual illusion that is firstly influenced by the relationship between sound and image. When these two mediums combine, they affect each other accordingly. What we receive and acquire is a consequence of the combination between auditory and visual which is consequently filled with new meaning and distinguished from an individual one, whatever the sound or the image may be (Chion,1994).

Chion's statement conveys that the music which accompanies the image, aids the audience in understanding its intention. In narrative, the sound and the image provide the consistency that makes the audience get a reinforcement through the combination of sound and image. As Chion mentioned:

Visual and auditory perceptions are of much more disparate natures than one might think. The reason we are only dimly aware of this is that these two perceptions mutually influence each other in the audiovisual contract, leading each other their respective properties by contamination and projection (Chion, 1994:9).

This view is similar to Cook's conception of complementation and contest. Here, Chion affirmed the influence between sound and image and recognized these two mediums exist in an entirety by their individual structure and form, with their own characters and meaning. Despite this, in the audio-visual contract, at the same time, the sound and the image develop their own narrative, and there is something new created by the combination of the two.

As a study base related with music and image in a concert environment, Meghan Stevens carried out research on different kinds of instrumental music concerts which make use of images. The author explored the characteristics of the musical image in terms of congruency, narrative, meaning, emotion and structure. The audio-visual relationship of the musical concert in which she mentioned

Chion's *Added Value* theory was studied by her. She discusses it in the first chapter of her book:

*Chion's theory of **Added Value** states that one sensory perception influences another and transforms it, resulting in us not seeing the same thing when we are listening, and not hearing the same thing when we are seeing. In other words, if we look at something while listening to music, whatever we see may influence and may change our interpretation of what we see and we may see something different. The two senses can combine to create a different experience to what we would have seen or heard had each sense been experienced without the other (Stevens, 2009:10).*

According to this view, the visual and the auditory interact with each other. When the music combines with the image, the experience achieved from this interaction is completely different than the one the audience experiences without it. A soundtrack is an essential part of a film, as its main purpose is to assist the image in the expression of the emotion of the characters, as well as creating the atmosphere and promoting the development of the story plot. The soundtrack brings the audience emotional resonance and makes them become more involved in the process of understanding the film. As was mentioned by Stevens:

The music-image combination should allow each individual within the audience to create their own meaning, a meaning that represents their own emotional or internal experience, which for each person is generated by that particular music time and place (Stevens, 2009:113).

The soundtrack is a crucial part of any film and must not be ignored, no matter what the function of the music was based on in the film or the actual aesthetic of the music. In relation to the relationship between music and film, investigators such as Kathryn Kalinak (1992), Peter Larsen and John Irons (2007), Miguel Mera and David Burnand (2006) and many more studies have been undertaken.

Kathryn Kalinak (1992) recognized that an analysis of the music for a film should first be heard, considering that the soundtrack shares the structure of the music composed as an isolated creation which can be performed in a concert hall

on its own. This kind of music developed for film, is conjointly written and developed as classical music to be performed in a music hall. Thus, although it is part of the film's plot it may be played independently. During the creating process, the composer takes much more care with combining and synthesizing aspects between musical components and visual elements. These sensorial areas being based on the narrative of the film, which convey its inner emotions. For example, *Warsaw Concerto* is created by English composer Richard Addinsell. This concerto was a special creation for the film *Dangerous moonlight*. Even though many years have passed, this piano concerto is still retained as an isolated musical work and performed in public without the visual aspect. Since this music was tailor-made for the film, the narration of the story, the plot, the creation of atmosphere, the emotional development is seen in the interaction of the music with the visual elements, giving it particular significance.

However, existing classical music has been used to complement the narrative process and to stimulate the visual sensation in films as well. Julian Johnson (2002) conveyed his thoughts about this kind of music and considered that contemporary audiences are apt to understand this kind of classical music in their own way inspired by the narrative or visual meaning of the film. Nevertheless, the composer's original intention could easily be missed in this way. Julian Johnson (2002) uses the example of a sentimental scene in the film which is related to Mahler's music. This scene tries to relay that although some key aspects of his moment are appropriate to the context of the film, others, such as his symphonies go beyond the sentimentality obtained from the film score and thus the music should be analyzed on a whole. As a performer, this point of view gives rise to the question that if in addition to expressing the original intention of the composer, when one performs these creations in the concert hall, inspiration is drawn from the emotion or visual effects seen in the film. Furthermore, when one performs, what proportion of thought should be spent on the classical aspect of the music as opposed to that of the soundtrack. The performer acts as a bridge of communication between the composer and the audience. In fact, a translation of the composer's intention is conveyed to the audience and it is the performer's task to express it. During the performance process, an investigation on the background

of the music, including the traditional culture, history, aesthetic treatments and inherent emotions of the composer is realized. The intention of this research is to approach the original creative idea of the composer as veraciously as possible. In the case of studying and performing the music that was originally written for a film, the framework and conception of the composer could be expressed more closely. In other words, aside from the score, as a performer, communication with the composer may be established when images and significations of the narrative are understood. Correspondingly, the stimulation and excitation of the narrative as well as the visual effect intuitively arouses emotional responses. The music can be experienced in a multisensory form. When this kind of music is performed to an audience, the performance can draw inspiration from the film as a specific experience and understanding and give the performance a special resonance of the player himself.

In relation to Tan Dun's *The Banquet Concerto* as one's focus of study, the verification of the question of how the musical elements work in their own semantic way, upon the release of his "Martial Arts" trilogy is quintessential in understanding it. After the worldwide success of this piece, to know the particular significance of the narration, the plot, how it produced atmosphere as well as how it promoted emotion, was required.

Kathryn Kalinak (1992) considers that to analyze film music, apart from the music itself, the most important approach is to learn how it is combined with imagery. Kalinak referred that *the structural properties of music, such as tempo of music rhythm, were harnessed to the visual representation of movement in order to create a particular speed and rhythm* (1992:84). In other words, the music in the film is exclusively customized to fit the images and each musical element is born for the requirement of each image. Kalinak mentioned:

If formal concerns provided the film composer with a definable set of access points for musical intervention, the starting point for the creation of musical cue was the image. Its content was gauged in two ways: that which was explicit in the image, such as action, and that which was implicit, such as emotion or mood (Kalinak, 83, 1992).

By way of explanation, when a soundtrack is expressed, not only does the image communicate an experience as well as the combination of the music with the action. The music also aids, therefore, in expressing the emotions and moods of the characters. The musical elements such as tempo, rhythm, melody, timbre, dynamism and so on are pivotal to the visual and narrative movements. In Kalinak's book, she makes note through an example in the film "Captain Blood" to explain how the musical tempo matched with the narrative action. She goes on to explain how the visual effect set up by a serious musical technique such as the changing timbre of each instrument, the ostinato, and the rhythmic intensity are so meaningful to the soundtrack.

Using similar comparisons between the musical parameters and a cinematic context, Larsen and Irons mention:

...the experiencing of the emotional content is not determined by a single musical feature but by many parameters – by tempo, melodic, harmonics, timbre, etc., and not least by the total cinematic context (Larsen and Irons, 2007: 75).

This paragraph stems from *Film Music*, which expresses not only the form in which the visual action is matched but also how musical elements play an important role in film. The multiple functions of music in film could be divided into several points:

- It can establish setting, specifying a particular time and place;
- It can fashion a mood and create atmosphere;
- It can call attention to elements on screen or off screen, thus clarifying matters of plot and narrative progression;
- It can reinforce or foreshadow narrative developments and contribute to the way we respond to them;

- It can elucidate characters' motivations and help us to know what they are thinking;
- It can contribute to the creation of emotions, sometimes only dimly realized in the images, both for characters to emote and for audiences to feel (Kalinak, 2010:1).

All of these functions rely on a variety of musical elements and its structure. Since the music comes from the film, when we perform it again as a substantive work on the stage, it is the performer's responsibility to translate the original meaning that the composer designed for the film because the music itself had been given a specific implication before it was performed as part of a concert repertoire. Therefore, the musical structure and elements had already been created to fit the action and emotional narrative of the film. Expressly, as a performer, research on how the musical elements play into the image of a film should be studied beforehand.

I.2.2 Sensorial reactions and performance movement

At a live performance of the *Banquet Concerto*, performer's own movements which have been observed are often shown with the film images, alternately, on the screen. Broadly speaking, the audiences receive the visual cue not only from the film image selection but also from the movement of the performer. Due to this, one must pose the question of what the relationship between the body movement and the music is. One must also inquire how the pianist should express the musical details through gestures. For this reason, specific examples to explore the influence of movement, gesture and body expression as related to communication through performance will be used. Related to one's performance study, an analysis of how the auditory combines with the visual sense in this music work and what one achieves through the interaction of sound, image, and kinetic movements from one's performance will also be touched upon.

First of all, all the symbols on the score should be transformed into sound through the performer's body movement. At the same time, during the process of making sound, each detail of gesture or movement is crucial to the quality of the sound. A literary review by Mine Dogantan-Dack about the performing body states that an internal and inevitable connection between the timbre and gestures should be made.

Perceptually the physical cause of a sound is most directly revealed in its timbre rather than in its pitch or duration. The manner of physically initiating and sustaining a sound, that is, the gestural aspect in producing it, is one of the decisive factors for its timbral identity (Dogantan-Dack, 2011:248).

In other words, the different timbres lead us to use different body movements which depend on the inner coordination between the various elements of the whole body. During the performance process, the proportion of the use of arms and fingers, the dynamism and velocity of the touch, the participation rates of leveraging power from other body parts such as the back, waist and legs would be idiographic in any different case. As a pianist, part of the craft is to learn to choose the most adequate body movements to accompany the sound and image. For example, when one wants a soft, high-speed and flowing sound, one might lift and half hang the arms and move the fingers dexterously and a deep and distant sound is imagined. This sound might be achieved with help from the arms. Of course, the means of musical processing depends on the individual case and on the performer. The performer's task is to continually discover the relationship between sound, image and body movements, making them affect each other harmoniously and interdependently, expressing the music through interactive gestures, reaching the musical sound in one's inner auditory. Simultaneously, discoursed from the opposite perspective, the performer's instant movements can be regarded as an observable element related to the music. The audience can obtain the source of the sound through the observation of the performer's movement. Beside this, musical expression and diction through physical action can be researched as well. Each body movement can be the cue of musical understanding. For example, usually, when one listens to musical changes from

high-speed and tense atmosphere into soothing slow and deliberate ones, at the same time, a visual cue from the performer's responses of body movements such as slow breathing, adjustment of the intensity and the magnitude of the arms can be achieved. As Davidson generalized:

Body movement plays a role in the construction, execution, and perception of musical performances. We explore the interface between technical matters of physical control and the expressive components of physical gesture and discuss the bodily origins of musical meaning, expressive performance, and musical skill acquisition (Davidson, 2002:237).

On the other hand, the performer could make an inadvertent movement or facial expression such as scowling, nodding and shaking of the head. These movements can reveal the inner emotion, the expressive intention and the experience of the performer. The performer's breath, aids in the processing of the phrase with rhythmic shakes of the head allowing the rhythmic pattern of the music to be achieved. The musical mood can also be experienced with scowling or smiling. Through these body movements, the musical expression and meaning of the movement, as well as the inner and instant emotion of the performer, are achieved. These movements not only show the individual behaviors of the performer but are also a signal to transmit the musical meaning to the audience and to make the audience feel more intuitively involved with the music. In her research, Dogantan-Dack, also considered Davidson's view and summarized that:

Performers use body movements to communicate information about both structural features of the music and their own expressive intentions to observers-and to co-performers in ensemble contexts; these movements can include head nods, head shakes, swaying of the torso and upper body wiggles (Dogantan-Dack, 2011:247).

Davidson also pointed out several roles that the performer's movements play:

- To communicate the expressive intention (for instance, a sudden surge forward to facilitate the execution of a loud musical passage or a high curving hand gesture to link sections of the music during a pause);

- To communicate directly with the audience or co-performers about issues of coordination or participation (for example, nodding the head to indicate “now” for the audience to join in a chorus of a song or exchanging glances for the co-performer to take over a solo in a jazz piece);
- To draw attention or to signal virtuosity (for example, a singer’s outstretched arm gesture as he or she sings a high sustained note in order to demonstrate this achievement);
- To signal extra musical concerns (for example, gesturing to the audience to remain quiet);
- To present information about the performer’s personality, with his or her individualized characteristics providing important cues (for example muted contained gestures or large extravagant gestures) (Davidson, 2002: 554).

According to this, in a live concert, the performer’s movement in real-time is a coordination of multiple aspects that include musical skills, musical expression, the inner and instant experience of the performer themselves, the tacit understanding between the performing partners, and the interaction and the communication between the performer and the audience. In view of this, as an observer, one may detect the external movement details of the performer to explore the internal relationships behind the body movement to acquire the understanding of musical meaning.

Consequently, with the studies of such literatures that point out the importance of the performer’s movements, it was realized that concerning one’s specific case, specifically in what related to the *Banquet Concerto*, it became important to undergo the study on live concert data and to focus on the gestures and body movements of the pianist before the production of one’s own gestures. Based on the guidance of the above theories, a detailed analysis of all the aspects of this work will be carried out. First of all, a focus of the life and academic background of the composer, Tan Dun, to discover how his creations produce diversity, will be

studied. Moreover, through the study of the creative background of the *Banquet Concerto*, the formal features of this work will be elaborated.

II. Background study on Tan Dun's life and music

Germán Gil-Curiel commented on Tan Dun's music in his essay:

As hybrid music drawing from Eastern and Western tradition, Tan Dun's work has been understood as both national - indeed at times nationalistic - and global. On the one hand, as the composer of the music for the ceremony in which Hong Kong returned to China in 1997, the Olympic games inauguration in 2008, and as a supporter of the music of Chinese ethnic minorities, it is easy to understand the national dimensions of his work. On the other hand, Tan Dun himself has claimed to be an "international" composer for a global audience, conceiving music as a resource 'for the sake of [itself], divorced from the social codes and meanings that have been traditionally affixed to the ritualistic employment of musical instruments in China's (Gil-Curiel, 2016: 5).

In consideration of this point of view, it could be said that Tan Dun is an ethnic musician whose music caters to the taste and needs of the Chinese communities. Simultaneously, he dedicates himself to promoting traditional values on the global stage and to creating new meanings through the re-combination of musical codes. This creativity makes Tan Dun a world renowned musician whose name has become known globally in both the musical and cultural industries. His music is considered avant-garde and innovative, given that it uses creative techniques to break the boundaries between traditional and modern, as well as eastern and western music, while at the same time crossing different cultures and disciplines. The music he creates retains Chinese traditional cultural characteristics and follows western aesthetics and rules. An attraction to unique sound effects from atmospheres and nature is surprising in his innovative musical form, which breaks disciplinary boundaries and allows audiences to taste the borderless multiculturalism in his music. Therefore, the reason as to how his innovative thought process arose and developed is questioned. Furthermore, how his music appears throughout different cultures is also a topic of study. Accordingly, Tan Dun's life and academic experiences, as well as his various professional ones, will be the main focus of this chapter.

II.1. The *Travelling* concept embodied in Tan Dun's thought process

For the past two decades, Tan Dun has reaped the fruits of his labor with a favorable reputation amongst the different musical communities of the world. As a world renowned musician, he has delved into the creation of many musical pieces which are quite innovative amongst the world's musical platform. Consequently, he has been awarded the most prestigious honors in the global musical community of this age.³ As a composer, Tan Dun has created music with his own label, and dabbled in a variety of musical forms including chamber, solo, opera, symphonic works, concertos, organic music and multimedia with orchestra. His trendy musical concepts are praised within the international music field. Beside this, Tan Dun is an outstanding conductor who has performed all over the world and has cooperated with the world's most esteemed orchestras.⁴ The reason why his music was admitted by so many communities of distinct nations is due to his multicultural experiences. Confirming this is the introductory comment on Tan Dun's personal website:

*Tradition and innovation forge a symbiotic relationship for Tan Dun whose multifaceted output simultaneously erases the boundaries between cultures and artistic disciplines.*⁵

Throughout Tan Dun's life and academic experience, it was believed that his creative thought process gave way to breaking boundaries within various cultures and this phenomenon impacted both his life and his musical career. His musical creations, thus, stem from the cultural inspiration he has experienced. Furthermore, Tan Dun's musical creations are constantly evolving and fed by these life experiences, allowing audiences to feel the different aural sensations which arise from these cultural combinations. Respectively, it was no surprise when a reporter asked Tan Dun which life experience had a greater impact on

³ Tan Dun awarded the international prizes such as Oscar Award, Grammy Award, Grawemeyer Award, Musical America's Composer of the Year, Moscow's Shostakovich Award and so on.

⁴ Tan Dun conducted the world renowned orchestra such as London Symphony Orchestra, New York Philharmonic, BBC Symphony Orchestra, Berliner Philharmonic.

⁵ <http://tandun.com/about/> [accessed on 6th June 2017].

him, Hunan, Europe or New York, to which he replied, all of them. Tan Dun also said that *creation is a mirror of life experience and soul. I was changing every step of mine and every one of my works was changing, that because my life experience was always changing. I am still changing because the era is always changing. This is innovation.* 6

In observation of Tan Dun's life experiences, the transition from an isolated village to a broad world is quite visible. Tan Dun described his *traveling* life trajectory from a geographical perspective: *From Hunan to Beijing, from Beijing to New York, from New York to the Whole World.*⁷

II 1.1 The starting point of his life trajectory - Hunan

Having researched Tan Dun's academic experience on the internet, no prior academic experience, before he was admitted to the Central Conservatory of music in 1978, could be found. However, previous to his professional studies, Tan Dun was undoubtedly influenced and exposed to traditional Chinese music and culture in his daily life.

Tan Dun was born in 1957 in Simao Chong, a suburb of Changsha in the Hunan Province. He was deeply influenced by the local culture of Hunan during his childhood. In a documentary about his life and work Tan Dun stated like this:

during the creative process, one thing that was always present in Tan Dun's mind, no matter the design structure or the organization of the language, was Hunan Culture with a strong focus on Wu and Nuo Culture which had been embedded in his heart since childhood. His words express that his growth and life experience in Hunan created an indelible musical impression in his mind. Hunan is the starting point of Tan Dun's life trajectory, consequently, Hunan culture originated his creative process.⁸

⁶ http://culture.163.com/editor/030227/030227_70725.html [accessed on 1th June 2016].

⁷ Tan Dun said in the Chinese TV Program "Kai Jiang La" No.123.

⁸ From <http://www.doc88.com/p-9394552062942.html> [accessed on 1th June 2016].

With reference to Hunan culture, the first aspect that springs to mind is that it is both a minority and of multi-ethnic cultures. By reason of Hunan's geographical location, it includes minority populations such as Tujia(土家), Miao(苗), Yao(瑶), Zhuang(壮) and Han(汉) whose multi-ethnic integration, especially those of the minorities, gave place to various cultural patterns and rich cultural connotations of a simple and rustic nature. In one particular interview Tan Dun expressed: *When I am creating in New York, the inspiration is still related to Hunan. The kind of local percussion and string in Hunan, as well as the music of Miao, Yi, Yao and Tujia in Xiangxi have a great influence on me.*⁹ As a result of Tan Dun's understanding of and experience with traditional Hunan ethnic music, it seemed only natural to combine this tradition with Western classical music. His innovative thought process which accompanied him during his childhood is therefore a benefit which stems from Hunan Culture.

Veritably, both Wu (巫文化) and Nuo(傩文化)cultures are mythical, entailing a combination of performance, religious and sacrificial acts. This realm of music is related to the thought of "new-shamanism" and Tan Dun is a Shaman. Although the shamanic culture is spread worldwide, he absorbed this culture from different regions. Yet, despite this, Tan Dun's shamanistic thinking, which is branded in his mind, stems mostly from his maternal culture. There are two mainstream culture in China, one is the culture of the Yellow River Basin and another is Chu Culture. Tan Dun grew up in the environment of Chu Culture which is full of ghostly atmosphere since he was a child. Hunan is the birthplace of Chinese Chu Culture which has a unique geographical environment and ancient history. Wu culture which is one of the spirits is the essence of Chu Culture. In this culture, it is believed that there are ways for people to communicate with God and ghosts. The shaman conducts sacrificial acts expressed through music, dance, song and other performance arts. Tan Dun was deeply influenced by this mysterious culture from an early age. He once talked about initially dreaming of becoming a shaman. As he recalled, *he likes this unique art form and he thought it is so magical that the wizards can dialogue the time and space in a musical way and they are expert in*

⁹ From http://culture.163.com/editor/030227/030227_70725.html [accessed on 26th July 2016].

most kinds of traditional musical performance forms.¹⁰ Tan Dun also performed in religious activities when he was young. Xiangxi, which is Tan Dun's hometown, was where he drew his most traditional, characteristic and mysterious musical memories and inspiration from.

A special phase in Tan Dun's life arises for himself and for China during the *Culture Revolution*¹¹, at which time he is sent to a dry farm and lives with the local farmers. During the labour process, Tan Dun absorbed the characteristics of the local music and used his knowledge of music and instruments to record and preserve the local traditions. Afterwards, Tan Dun reflected on this special time and recalled:

Life at that time became the foundation of my music creation. During the day time, I often listen to some weird tones sing by the local farmers and then record them down. Then I hold a torch and learn the local ghost drama from the farmers in the evening. I like drama very much since that time. Comparing to say that I was learning how to be a farmer during that two years, it is better to say that I was forced to talk to the land, counting the clouds floating overhead and learn local dramas in a original camp.¹²

This special rural life experience gave Tan Dun the opportunity to practice traditional Chinese folk music and also made him aware of his desire and enthusiasm of the art. Unfortunately, in those days, to learn music systematically and professionally, in accumulation with his experience of local music was yet unrealistic. According to Tan Dun's own memories¹³, he listened to the music of the Philadelphia Symphony Orchestra through an occasional broadcast while farming. He felt surprised when he heard such music, so completely different from

¹⁰ Ibid

¹¹ The Cultural Revolution is a special stage in Chinese history. It affected the whole of China at that time, including the impact on the culture and education level. All the schools were closed during the ten years of the Culture Revolution and the entrance examinations of the university were canceled at the same time. Most people had lost the opportunities of further study and the intellectuals were sent to the rural areas. Until 1977, the entrance examinations of the university were restored.

¹² <http://cul.sohu.com/20071017/n252696032.shtml> [accessed on 6th June 2016].

¹³ Tan Dun said in the Chinese TV Program "Kai Jiang La" No.123.

the traditional music he knew. It was this fortuitous event which made him desire to learn western music systemically in a professional conservatory. He expressed: *After hearing this symphony, I was completely amazed. I think it is too charming. Then I said I want to be Beethoven, I want to write this music.*¹⁴

Accordingly, the experience of hearing the music sprouted the desire to learn western style music in Tan Dun's mind. However, as he lived in an occluded period, the chance to learn music in a conservatory was unthought-of. Therefore, Tan Dun continued to dream of learning western music but continued farming and kept accumulating experiences of local traditions.

It is not until 1976 that Tan Dun was selected by chance as part of the Hunan Peking Opera Troupe due to an unfortunate shipwreck accident, leaving it with a lack of musicians. At this point, he endeavoured to introduce the "violin", a western instrument, into the midst of the traditional Chinese instrumental group, as part of the performance at the Peking Opera. This was his earliest attempt at fusing Chinese and Western music. During his period of touring with the Opera troupe he developed a keen interest in traditional Chinese opera, as well as a passion for drama and the creation of opera.

Tan Dun's hometown of Hunan gave him much more than just life. Due to the shamanistic culture he grew up loving the mysterious and beautiful ethnical music of Xiangxi which was present daily, as well as in the art forms of the local traditions. It was also in Hunan that he dreamed of becoming Beethoven and entered the Hunan Peking Opera troupe, making it clear that this was the foundation laid for his enlightened musical career. One might even dare say that it was the source, soul and brand of his music. However, it was not until Tan Dun went to Beijing that he was able to learn Western music professionally.

II 1. 2 Travelling from Hunan to Beijing

¹⁴ From http://www.sohu.com/a/278574653_170223 [accessed on 6th June 2016].

Fortunately for Tan Dun, in 1978, after the Cultural Revolution, the Chinese Central Conservatory of Music resumed admissions and he commenced his professional studies there. Worth mentioning is the fact that Tan Dun interpreted a piece of music on the violin for his entrance exam which was nevertheless full of Chinese musical elements such as Erhu slip skills, the harmony of the Hunan Flower Drum Opera and many others. Genuinely, the profound impact that Chinese traditional music has on Tan Dun and his enthusiasm and talent to create music without boundaries became very visible at this point.¹⁵

During Tan Dun's studies at the Conservatory in Beijing, he received education in western classical music, devoting himself to exploring new sound constantly. It is throughout this period that Tan Dun had formal contact with the study of Western musical composing techniques. Sheila Melvin and Jindong Cai mentioned in the book *Rhapsody in Red: How Western Classical Music Became Chinese*:

Once it became apparent that the political situation had truly changed, students stopped writing politically motivated pieces. Instead, they queued for courses on 20th century music taught by visiting professors like Alexander Goehr and immersed themselves in such basic of formal composition training as harmony, counterpoint, form, analysis, and orchestration. "For the first three years at the conservatory," Tan Dun told an interviewer, "I was totally involved with Western classical music, forgetting what I had done, the Peking Opera, shamanistic music, whatever" (Melvin and Cai, 2004: 325-326).

Training at the Conservatory through professional programs allowed Tan Dun to develop and perfect his skills in composing Western style music. However, in that era, it was difficult for musicians, Tan Dun included, to completely separate Chinese culture from contemporary music. Their deep-rooted Chinese sentiments were reflected in their music. In truth, while they learned Western composing skills in the conservatory, they also went deep into Chinese distant rural areas to collect diverse folk music. For this reason, they were able to combine Western musical

¹⁵From http://news.ifeng.com/history/special/jingyingpingxuan/houxuanren/201001/0105_9091_14_98723.shtml [accessed on 6th June 2016].

techniques with Chinese traditional music, resulting in an innovative sound. Sheila also mentioned this phenomenon in the research, as was said:

But in adopting modern technique, these composers still remembered their roots. ... And, though contemporary technique created excitement because it was being taught for the first time, the formal study of China's own music still occupied a considerable portion of the composition curriculum in these early years after the Culture Revolution. ... Although the Conservatory was hardly flush with money, enough was set aside for students to take year-end field trips to distant rural areas where they were able to collect folk songs and study the local music, which then often found its way into their compositions. ... These diverse studies in contemporary Western and Chinese traditional music began leading many composition students to experiment with a merger of Chinese themes, Chinese music, and Western technique (Melvin, 2004: 326).

In 1979, Tan Dun's first symphonic creation, *Lisao* (离骚) resulted from his participation in this innovative music learned at the Conservatory, in which the sound made by the Chinese drum, "xiao" (箫), as well as the Western symphonic technique and orchestration are combined. This experimental work aroused a variety of contradictory reviews from the music critics. However, it was this work which made Tan Dun consider representing Chinese avant-garde music. Frank Kouwenhoven commented on *Lisao*:

In 1980, we heard of a competition that was to be organized in Beijing for writing symphonies. None of us young students had had any decent training in orchestration. Tan Dun, very much against the wishes of his teachers and colleagues, wrote a symphony. He was a rather rebellious and non-conformist pupil, but his example did inspire others. Teachers ostentatiously stayed away during the premiere of Li Sao, but the piece was successful, Tan Dun was awarded an incentive prize, and this encouraged him to go on.¹⁶

From this point, Tan Dun used his knowledge and background to create innumerable symphonic works.

¹⁶ From Lin Tian's thesis *The World of Tan Dun: The Central Importance of Eight Memories in Watercolor, Op. 1*.

It is in Beijing, location of the prestigious Chinese Conservatory where Tan Dun gains a systematic knowledge of Western music, so unlike the traditional music he grew up hearing and self-educated himself on. Concurrently, Tan Dun is able to experience new, open-minded and inclusive ideological trends in the modern metropolis of Beijing, inspiring new ideas within him. As a young artist, he now had the freedom to explore western symphonic music and combine them with his unique bold ideas.

During this period, Tan Dun interiorized western musical theory and techniques as being distinct from the music of his own Chinese cultural traditions which were deeply rooted in him. Consequently, he attempted to reconstruct local and traditional music with western composing techniques, achieving new sound effects.

In 1978, his first year after arriving in Beijing, Tan Dun created his first piano work entitled “Eight Memories in Watercolor: Home”. On this topic he said: “At that moment when I was learning western classical music and contemporary music in Beijing, I missed my home a lot. I cannot forget the folk songs and memories grew up with me. So I wrote my first piano work, like my homesick diary.¹⁷” This specific travelling experience became his creative source of inspiration. It is a work which bears witness to the expression of his inner feelings of how homesick he felt while at the same time narrating the culture and music of the place where he reached his prime. Tan Dun creates this work with a western instrument, the piano, interweaving it with the local folk songs from Hunan which are embedded in his memories. During this period, his use of western composing techniques as his base are apparent, despite his local culture and Chinese traditional folk songs being at the root of his creations. Furthermore, Tan Dun created Chinese traditional instruments which introduced new sound effects supported by western techniques. The musical concerts which staged his personal Chinese instruments aroused strong reactions, as they explored cutting-edge sounds along with new

¹⁷ People’s Daily Overseas Edition, January 02, 2004, seventh edition.
<http://www.people.com.cn/GB/paper39/11026/999103.html> [accessed on 6th June 2016].

instruments which integrated western composing techniques. He used many Chinese instruments such as *Shuang Que* (双阙) for *Erhu* (二胡) and *Yangqin* (扬琴) in 1982, *Zhu Ji* (竹迹) for *Zhudi* (竹笛) in 1983, as well as *Jin Mu Shui Huo Tu* (金木水火土) for Chinese pluck instruments in 1983, amongst others. Tan Dun also injected Chinese traditional culture into his music. He was awarded the international composer's prize "Weber Prize in Dresden" for his string quartet work *Feng, Ya, Song* (风雅颂) in 1983. The original cultural source of *Feng, Ya, Song* comes from a Chinese ancient poetry collection which brought civil, royal folk and ritual traits to the music. Tan Dun combined ancient Chinese melodic material with western composing techniques in his work to express Chinese traditional music. His approach was obviously influenced by the progressive trend of thought at that time and depended on his cultural background and systematic composing knowledge. As a representative of avant-garde music, Tan Dun had the courage to innovate and make new sounds.

Traveling from Hunan to Beijing increased his advancement of composing technique. Nevertheless, the passion he felt for the music that accompanied him throughout his life maintained rooted in his heart. The knowledge he acquired served to make Tan Dun's musical memories more vigorous which in turn, made Chinese local music and culture flourish, as it drew support from his avant-garde creativity. The professional Western composing skills learned during the study period in Beijing, as well as the interpretation of the oriental culture, laid the foundation for his future music style.

II 1. 3 Travelling from Beijing to New York

In 1986, Tan Dun was offered a scholarship at Columbia University in New York to further advance his studies. From this point, he began a new phase in his life, calling New York his home. Tan Dun mentioned: *Simaochong and China gave me life, but New York is my home.*¹⁸ The significance of home, at this phase of his life, has a different meaning from the place of his birth. In fact, New York is the

¹⁸ From New York Times. November 2, 2015.

place that allowed him to spread his wings musically and creatively, as it witnesses his musical achievements and shares the successes of his musical career. It could be said that New York is a turning point in his music and his life. On one hand, the learning in University of Columbia served Tan Dun's continued accumulation of musical knowledge by offering him the possibility to follow other famous musicians. On the other hand, he experienced different kinds of lifestyles and cultures on the streets of New York. He performed the violin on the streets of Greenwich Village where all kinds of artists gathered together. It was in this place where he took a leap from being in an academic environment to the real world and real-life experiences. In the streets of New York, he would meet artists from all different walks of life and experience multiculturalism which he embraced and would lead him to adding western multiculturalism to his own music. Tan Dun also injected Chinese traditional music into American music. Thus, it was the meeting of the diverse cultures he encountered which gave Tan Dun fresh conceptions and propelled him to become the international musician he was determined to be. According to Tan Dun's interview with Yang Lan: "In fact, there is no gap between east and west, when we study in music, we would find that east and west is our common home."¹⁹ Evidently, he is determined to create music without boundaries, retaining the tradition of the East while at the same time incorporating the trends of the West. Being the international metropolis that New York is, with its multitude of conceptions of art, culture and humanity and its broad spectrum of diversity, it was the perfect place for Tan Dun to develop his artistic vision by showing him different perspectives, upon which he, himself, could grow artistically. Therefore, with the love of Chinese traditional music flowing through his blood, his continuous learning and improvement of western composing techniques and his growing western regional and cultural experiences, Tan Dun became a person who promoted the internationalization of Chinese music and the nationalization of world music. This was an important period in which his musical language shows a synchronization of characteristics such as ethnicity, innovation, inclusion and uniqueness. Composer John Cage commented Tan Dun's innovative multiculturalism like this:

¹⁹ From Yang Lan Interview

2007, 11, 13. <https://tv.sohu.com/v/dXMvNjMzNzE0MDYvNjcxMDQ3NTguc2h0bWw=.html> [accessed on 6th June 2016].

What is very little heard in European of western music is the presence of sounds as the voice of nature. So that we are led to hear in our music human beings talking only to themselves. It is clear in the music of Tan Dun that sounds are sounds central to the nature in which we live, but to which we have too long not listened.²⁰

During this period, he created some iconic musical works. “Nine Songs” is one of the representative pieces he created in 1989. Tan Dun introduced the work and mentioned:

Nine Songs is non-narrative, based on ancient poems of the same name by the great poet Qu Yuan. Written for performance with dance, music and drama, they are filled with the beauty of nature and the mysteries of shamanistic ritual. The text, a multi-language construction of abstract sound and form, makes an independent but integral contribution to the music scoring.²¹

From this introduction, it is visible that Tan Dun described Chinese characteristics in a westernized form. He absorbed his local traditional culture – *shamanistic* ritual, classical poetry combined them with a diversity of performing arts – dance, music, drama, which cross manifold cultural elements – different languages, nature and instrumental sounds, Chinese and Western musical technology, to finally integrate multiple cultures in an innovative performance.

The reporter Yu Hong mentioned in his article:

When I asked why he was so successful and recognized and affirmed for many Western masters, he replied that it was because of his oriental background. ‘Some of the outstanding ingredients in Chinese culture have been incorporated into my works. This is new to Westerners and they are shocking and refreshing. The collision of Eastern and Western cultures has brought me a lot of inspiration and inspiration.’ Indeed, the New York City Metropolitan which he spent many years living in was a multicultural venue. Tan Dun felt the

²⁰ From <https://www.theguardian.com/music/2000/sep/09/classicalmusicandopera> [accessed on 6th June 2016].

²¹ Cited from <http://tandun.com/composition/nine-songs/> [accessed on 6th June 2016].

*collision of Eastern and Western cultures and became a so-called alternative.*²²

On account of this, Tan Dun believes that his oriental background has been the root of his desire to incorporate Chinese elements into his works to bring onto the world stage. Only an international metropolis like New York could provide a place for Tan Dun to push Chinese culture onto international ground. At the same time, the global and diverse cultures, observable in New York, also expanded and influenced Tan Dun's creative thought. Travelling from Beijing to New York, not only impacted and enhanced his composing abilities but also assured that a blend of eastern culture, which flowed through his blood, came together with the western aesthetic and technology to create a new take on musicality which he had obtained through travelling. His experience of cultural diversity along with his avant-garde thought process pushed him to become a world-renowned musician.

II.1.4 Travelling from New York to the globe

From the 90s onwards, Tan Dun gradually became famous in the international music industry for his unique musical ideas. To the international scene, his success was visibly growing and he was continually looking for new sources of inspiration. Since then, he has made it a point to travel, experiencing different customs and traditions that are brought by different regions of the world. Each new place he travelled to, gave him renewed inspiration which he drew from, for his creations. Simultaneously, this new source of inspiration is presented and reappears in Tan Dun's creations, marked with his unique brand. When he was creating the multimedia work - "Map", Tan Dun returned to his hometown of Hunan more than once to discover local ancient legends and sounds. Visiting this familiar place once again, allowed him to reminisce and uncover the old feeling of his hometown which he used for his new vision of art. He expresses Chinese music with Western instruments and reproduces ancient music in a modern way, mixing various culture elements together. He presented Chinese music to the world, and

²²According to Yu Hong's article <http://www.chinanews.com/zhonghuawenzhai/2001-07-01/txt/26.htm> , [accessed on 25th June 2016].

then brought it home again. Tan Dun said: “My faith is music through which I could embrace the beauty from all the different cultures”.²³

Seizing the opportunity to move in time and space, Tan Dun received musical knowledge, crossed social cultures among different locations and periods, while also balancing and blending multiculturalism through newly found forms of expression. Today, it is possible to see the official summary of Tan Dun’s multiple identities on his official website, including the following:

*The world-renowned artist and UNESCO Global Goodwill Ambassador, a conductor of innovative programs around the world, whose individual voice has been heard widely by international audiences, a visual artist and a global cultural leader.*²⁴

At this point in time it is indisputable that Tan Dun is a world famous artist. His experience as a conductor around the world is famous, having worked alongside the most famous orchestras and musicians in the world. Furthermore, Tan Dun also became a world-renowned composer. His work became the pinnacle of the music world and has been played by famous musicians from all over the world. More Importantly, he always brings many innovative, avant-garde and multicultural music compositions and programs to audiences around the world. He has receives much praise for his innovative sounds, and is contributing to the promotion of international multicultural exchanges.

These diverse cultural enrichments of each period of his life have become imprinted in his later creations. Travelling from Hunan to Beijing, to New York and then the world, allowed Tan Dun to map out his life experience and endowed him with special characteristics. In fact, he absorbed local musical characteristics and customs in his travels by acquiring new musical knowledge which he used as the source of inspiration for his original works. Therefore, it may be said that Tan Dun and his music are in a state of constant travel. For this reason, one believes that

²³ From New York Times, November 2, 2015.

²⁴ From <http://tandun.com/about/> [accessed on 4th May 2016].

his academic experience and life trajectory in different periods of such cultural diversity have influenced his international success.

II.2 The *Travelling* concept embodied in the musical works of Tan Dun

While researching Tan Dun's works, it was found that his work and its genre is quite extensive and the subject matter is quite novel. However, the most interesting revelation from one's point of view is the innovative thoughts reflected in his works that integrated multicultural groups such as religion, drama, vision, architecture, philosophy, humanities and nature.

Why harp can only play the harp music and guqin can only play the guqin music? Are they certainly never in contact with each other?" Tan Dun often cited such rhetoric to interpret his own view of music. For him, breaking through the traditional pattern in creation, seeking innovation and change is his eternal pursuit.²⁵

With the same opinion, Germán Gil-Curiel

Tan Dun himself has framed the process as a matter of fusion, in which ideological and cultural oppositions, in his words, 'melt, fuse and blend' to synthesize in one unit: '1+1=1, not 2'. He aspires to create in terms of 'not just visual and aural, not just organic and orchestra, or not just east and west, or inside and outside, or old and new, or past and future [...] it is very tricky and difficult, and of course, it is very personal too, (Gil-Curiel, 2016).

Focusing on Tan Dun's works, apart from the integration of Eastern and Western culture, innovation is another feature of Tan Dun's music. He created new formats and used innovative ideas and advanced technology to incorporate originality into his music. Besides the use of traditional musical techniques such as chamber and solo, opera, symphonic and concertos, Tan Dun created attractive music formats such as organic music, visual music, multimedia with orchestra and

²⁵ According to Yu Hong's article, <http://www.chinanews.com/zhonghuawenzhai/2001-07-01/txt/26.htm> , [accessed on 25th June 2016].

music rituals with performance. These music works which *travel* through all types of artistic formats, show the culture diversity of the composer.

Tan Dun attaches great importance to the intersection of music and other fields, focusing on his music works featuring *travelling* through space, time, nature, and the supernatural, interdisciplinary fields. Following, several illustrations which prove how Tan Dun's music travels through different elements, cultures and disciplines, will be made.

II.2.1 Organic Music: music travelling through substance in nature

Tan Dun's fantastic imagination emerged in an endless stream. For example, the ingenious application of performance equipment is very creative. Pottery, paper, stone, water, and chimes were all used by Tan Dun. Just like John Cage said: "What is clearly present in Tan Dun's music is the natural sounds that we have not heard of in the past." And Tan Dun's explanation is: All I have to do is through ordinary the daily voice reflects the material world that has never been valued in our lives.²⁶

When Tan Dun mentioned his hometown, he indicated that the area he grew up in filled him with memories of his childhood and influenced the very core of his being. Everything there, including the people, natural landscape, architecture, customs and others became part of his music. He believes music happens everywhere. He collected a variety of sounds from daily life such as the sound of washing clothes by the river, the sound from cooking utensils, stones, wind, water, and so on. He considers that all sounds are the language of our hearts through which we express our inner world.

The organic musical concept created by Tan Dun was initiated in the late 1980s. His creative inspiration came from the sound of nature in the universe. Tan Dun indicated that every tiny substance in the universe has its own spirit and soul. He stated:

²⁶ Ibid

*Organic music concerns both matters of everyday life and matters of the heart. These ideas find their origin in the animistic notion that material objects have spirits residing in them, an idea ever-present in the old village where I grew up in China.*²⁷

In 1989, Tan Dun finished *Soundshape* which was his first attempt in the Organic musical field. He made a collection of 70 pieces of earthenware by hand so as to make sounds of nature. In the string quartet *Ghost Opera* finished in 1994, Tan Dun also asked the performer to use special instruments such as water, stone, paper and metal. After those attempts, a few specialized organic musical sounds gradually arose. They can be found in works such as *Water Music*, *Water Concerto*, *Earth Concerto* and *Paper Concerto*.

Taking *Paper Concerto* as an example, in order to collect the inspiration for paper music, Tan Dun visited a remote village called Danzhai where he saw the most primitive papermaking. He thought the process of paper making was very organic just like the process of music making. He searched for beautiful fragments from the childhood and imagined the paper in various colours in order to relate it to human emotions. After this he conceptualized sound with paper:

*We are surrounded by paper in our lives. Paper not only communicates, but can transmit creativity in an acoustic way by blowing, rubbing, cracking, shaking, crumbling, tearing, popping, puckering, fingering, hitting, waving, slapping, plucking, whistling, swinging and singing through the paper.*²⁸

He turned the paper into a special instrument to express human emotions and create a dialogue between the paper and the inner world.

Water Heavens - music travelling through architecture

²⁷ Cited from <http://tandun.com/visual-music/organic-music/> . [accessed on 6th June 2016]

²⁸ Cited from <http://tandun.com/composition/paper-concerto-for-paper-percussion-and-orchestra/> [accessed on 2th June 2016]

Water Heaven Hall is Tan Dun's music studio in Shanghai. Tan Dun believed that the infiltration of water in many areas of art such as visual art and music were quite impactful.²⁹ Water Heaven Hall connects Chinese classical architecture with music themed in water elements. It is located in the village of Zhujiajiao with more than 100 years of history. Tan Dun went to the village in search of inspiration in 2007 and found himself in love with this place. After hearing the recitation and bells at Yuanjin Temple which led him to decide to purchase the old house across the river from it.³⁰ He established a concept of architectural music and changed the old house into a new studio of architecture. Water Heaven Hall is thus a place surrounded by flowing water, the sounds of instruments and holds an architectural aesthetic that reflects the harmony and unity between man and nature, classical and modern, as well as East and West. The establishment of this studio makes the architecture a container of music, breaking the boundaries between a limited artistic category and echoing nature and humanities such as with the river and the temple.

Tan Dun created the performance, *Water Heaven: A drop water from the zenith* (天顶上的一滴水), as the main theme of this architectural work. This work includes four movements: Dialogue of Monks and Bach, Water Rock and Roll, String Quartet and Pipa and Four Seasons of Zen. Dialogue of Monk and Bach cross through time and space, where Bach's melody is expressed in a Chinese architecturally designed house, where water surrounds performers and audiences, and is echoed by the sound of the monk's class across the river. On the other hand, Water Rock and Roll is a game between the water and the musicians. The percussionist beats water music in a basin and dances in water to make a tap sound, cooperated with the singer's hip-hop beats and the sound of the waterfalls,

²⁹ Tan Dun said in an interview Xing Guang Yao Dong Fang 2013.2.09 https://v.qq.com/x/cover/ve7wqsfatbttbjd.html?ptag=newduba&vfm=bdvtx&frp=v.baidu.com%252Fshw_intro%252F&bl=jp_video 【accessed on 6th June 2016】

³⁰ Tan Dun said: "One day I was walking along the river bank in Zhujiajiao when I stopped to listen to the monks' chants from the temple across the river... what a beautiful moment. In this very tranquility I had a vision, it was as if in this sacred chant I was listening to Bach's melodies. At the core of this vision was the harmony between people and nature, East and West, which would become the central theme running through the architecture and music concept of the Water Music Hall. I wanted to let the river flow in and out the music hall, to create a strong metaphor where in a space that transcends time the audience's hearts and minds would be washed clean and purified."

to create a water rock and roll. The third part is a collision and integration between Eastern and Western culture. Apart from the sound contrast between the string quartet and the Chinese pipa, the bows of the violin and the Chinese gongs collide in and out of the water to create communication between different cultures. Finally, *Four Seasons of Zen* starts with a scene where the rain gradually drips from the roof of Water Heaven. Eventually, the auditory and visual elements such as the singing of the musicians, the bells from the temple, and the reflection of the red lanterns, waved by monks from the water, build a harmony.

II.2.2 Multimedia Music: music travelling through space and time

Tan Dun acknowledged that over time ancient and traditional culture will be lost and forgotten. For this reason, he has always tried to find ways to revive traditions and to preserve cultures threatened to disappear.³¹ *Map* is a concerto for the cello, video and orchestra. It is a successful result of Tan Dun's attempt to seek, save and renew his cultural origins. Tan Dun combined western classical music and Xiangxi (湘西) folk music technologically. He made a video which recorded the original ecological cultures, including the sounds made by elements of nature, original instruments, singing of local people in the local dialogue, as well as his real-life mining experience. The original video as an independent part of the orchestra appeared on the screen in the concert scene and the various elements such as sound, images and text from the video intersperse and echo the live performance. The live concert vocalized a dialogue between different times, spaces and cultures and designed a fusion between folk and classical music. The video converged original, traditional folk music which preserved the past with current western and innovative music by using solo instruments and the orchestra.

As an example, the *Flying Song* which is the fifth part of *Map*, reveals a girl from Miao (苗族) singing in the video. Describing this girl, Tan Dun recalled the

³¹ From www.Tandun.com, Tan Dun said: "Trough tradition, technology can be humanized; through technology, tradition can be renewed and passed on. Today, ancient cultural traditions vanish every day, everywhere. If artists embrace the past and the future within their hearts, miracles will arrive...People always say that human life is finite, but we forget that renewing the cultures and re-inventing the traditions can extend human life infinitely."

memory that when he heard the sound *Flying Song* during the collection, he asked the girl what it was about exactly, to which the girl replied that the song was about love, sung to the person who lived across the river and mountains, but who she could not see. Then Tan Dun asked her “How about the person from the other side of the earth?” She tried singing with a smile and then told Tan Dun that she felt it as well. Tan Dun proceeded to record this sound and image and put forth the idea of reproducing the sound of the person from the other side of the earth in answer to the girl. Thus, he created the response which would be performed on the cello. He believed that combining the girl’s singing from the video with the live performance of the cello in response to her, would create an interaction between past and present, old and new alike.³²

Tan Dun introduced the creation thought of his work *the Map* on his official website and he expressed:

The Map is a multi-media concerto grosso. I wanted to discover the counterpoint between different media, different time-spaces and different cultures. The structures and musical textures are designed to create antiphonal music by counterpointing between the cello solo and video, orchestra and video, solo and ensemble, text and sound, and multi-channel video and live playing of stone. Metaphorically, the orchestra becomes nature, the soloist symbolizes people, and video represents tradition..... Actually my greatest wish in composing The Map was to meld technology and tradition. Through tradition, technology can be humanized; through technology, tradition can be renewed and passed on. Today, ancient cultural traditions vanish everyday, everywhere. If artists embrace the past and the future within their hearts, miracles will arrive. As my soloist Anssi Karttunen once told me: “My old French cello follows The Map to Xiangxi. It has received great karma from the water there, and has made true connections with the roots of the people there. The ancient music of Xiangxi has given my cello new sounds and a fresh life.” Yes! If one composes for a European orchestra, but incorporates the unique perspectives of different cultures, as well as one’s own personal roots, it becomes a new orchestra – like Schoenberg’s and Bartok’s did. People always say that human life is finite, but we forget that

³²CCTV TV Program Face to Face – Tan Dun- Seeking by sound
<http://news.cctv.com/world/20070323/101598.shtml> [accessed on 6th June 2016]

*renewing the cultures and re-inventing the traditions can extend human life infinitely.*³³

Tan Dun brought his hometown, the ancient Phoenix city of Xianxi, to the map and integrated music with its classical architectures and natural landscapes. In these performances, the mixture of live music, landscapes from the past, performers from the present and ancient imagery were used to create the effect of transcendence in time and space.

Amidst Tan Dun's music, with the exception of *Map*, other works that belong to the category of multimedia music including *Nu Shu: The Secret Song of Women*, *Hero Concerto*, *Crouching tiger concerto* and *The Banquet Concerto* are subject of this research. This multimedia music which uses imagery combined with musicality not only gives audiences an integrated sensory experience, but also a visual presentation of a particular cultural theme which infused music into the spirit and soul. Tan Dun commented: I am always seeking new ways to combine technology with classical music and to achieve a synchronicity between them. In this way, original music and traditional cultural can be preserved from an anthropological view of point.³⁴

II.2.3 Opera: music travelling through western and eastern classical culture

Tan Dun is exceptional at creating opera. For his opera *Marco Polo*, he was awarded the *Grawemeyer Award*. Although Opera is a Western stage performance art, Tan Dun has made it his own by flavouring it with oriental classical culture. For example, the background of the opera *Tea*, depicts a love story between a Chinese Princess and a Japanese Prince during China's Tang Dynasty where he traces back to the origins of the Chinese tea culture and the Lu Yu' tea scriptures. There is a classical performance of the opera *The First emperor*

³³ Cited From <http://tandun.com/composition/the-map-concerto-for-cello-video-and-orchestra/> [accessed on 6th June 2016]

³⁴ CCTV TV Program Face to Face – Tan Dun- Seeking by sound <http://news.cctv.com/world/20070323/101598.shtml> [accessed on 6th June 2016]

is performed by Placido Domingo who successfully portrayed the “First emperor of China”.

Despite the Opera being a Western performing art, Tan Dun adds Chinese culture into it. This is evident, by his use of Western composing techniques which are performed in English by foreign actors, in which all the while he is using ancient Chinese history and traditional human feelings and expressions as the backdrop. It therefore portrays a cross between Western music and Chinese classical culture.

Apart from the Western Opera, Tan Dun also produced Chinese Drama Peony Pavilion which is adapted from the representative works of Tang Xianzu, a dramatist of the Ming Dynasty. In this particular piece, Tan Dun combines opera with classical Chinese gardening to create a “garden opera”, recreating Chinese classical literature, music and architecture. The Real Garden Kunqu Opera “Peony Pavilion” has been staged in the real School Garden of Zhujiajiao, Shanghai more than 130 times since 2010. In November 2012, he successfully produced this work at the Metropolitan Museum of Art in New York, kicking off a world tour. Tan Dun brings Chinese Traditional opera to the world stage, carrying forward the charm of the Chinese opera. This further confirms a manifestation of cultural exchanges between eastern and western cultures.

II.2.4 A variety of musical forms and genres: music travelling through interdisciplinary areas

Tan Dun is a famous contemporary musician with exceptional artistic imagination and creativity. Above, several of his innovative musical forms have been exemplified. Furthermore, his wide range of musical content and genre will be a focus of this thesis. Scanning through his works, a cultural overlap between the various disciplines is evident. Tan Dun linked music to film, history, drama, dance and the other disciplines and created a multitude of works. Included are *Nine Songs* which is based on Chinese classical literature and created for music, drama and dance, and *Martial Arts Trilogy* which was created for three Chinese ancient martial arts movies.

The focus of this research, the *Banquet Concerto* is part of the *Martial Arts Trilogy*, where the subject of *travelling* between disciplinary boundaries in the areas of film and music are apparent. This series was tailored for Chinese martial arts films contrasting with the background of ancient Chinese history. At the same time, the research of this subject has also led to new perspectives, with the interpolation of imagery in live concerts by way of multimedia. The exploration of the new combination of sound and image through travel is a topic of interest to this thesis.

The *Banquet Concerto* is one of Tan Dun's musical masterpieces in film music. This was not his first endeavour for this art form. His attempts at this musical genre were multiple before he achieved fame in the international film industry and at the *Oscars*.

Tan Dun compares his music to chili chocolate. Similar to the multiple, complex and novel taste of chili chocolates, his film music is a pluralistic integration combined with a variety of novel elements and creative ideas. At the same time, the music he creates for film delineates a multi-sensory blend which develops the visual image into the auditory perception, enabling an auditory enjoyment in a visual way, to finally achieve the effect of synesthesia. All in all, this is the *modus operandi* and the purpose of Tan Dun's film music making. Comparably to the chili chocolates, he composes a unique palate for his film music.

In the early 1980s, Tan Dun imprinted his way in the creation of film music. When he was a student in the Chinese Central Conservatory of Music, he wrote *Yan Yang Tian* (艳阳天) for the Chinese film *Fire the Yuanmingyuan* (火烧圆明园). Tan Dun never dreamed of one day becoming a favorite in the international film music industry. In 2001, Tan Dun won the *Best Original music* at the Oscar Awards for the soundtrack of the Chinese blockbuster *Crouching Tiger, Hidden Dragon* which was a turning point for him in the film music field. He said *Crouching Tiger, Hidden Dragon* really made his romantic dream of making film music come true and that he also held martial arts inside his heart.¹ That would be one of the

reasons for the appearance of his film music program *Martial Arts Trilogy*, which was written for three Chinese Martial Arts blockbusters, including “Crouching Tiger, Hidden Dragon” produced in 2000 and directed by Ang Lee; “Hero” produced in 2002 and directed by Zhang Yimou; and “The Banquet” produced in 2006 and directed by Feng Xiaogang. Creating the soundtrack to express the theme and spiritual emblem of each film was the original intention of the composer. According to him, the idea to incorporate three soundtracks in a music trilogy was inspired by Richard Wagner’s “Ring” cycle. In the case of the “Martial Arts Trilogy”, it is inspired by Dream, Hope and Love to describe the emotions of three different female characters³⁵. However, unlike the Opera form used in Richard Wagner’s “Ring”, Tan Dun created his work using the Concerto form. Therefore, the Trilogy is constituted by three Concertos with orchestra: “Crouching Tiger Concerto” which is written for the Cello and the Chinese Erhu; “Hero Concerto” which is written for the Violin and the Chinese Guqin; and “Banquet Concerto” which is written for the piano with an added Chorus. Each Concerto can be performed individually; nevertheless, there is a very strong intrinsic relation between them, which includes the use of folk tales of martial arts, as in the descriptions of the different emotional states around the female gender.

³⁵ When Tan Dun was interviewed by Jeffrey Fleishman from The Los Angeles Times Magazine, he said “The Trilogy is a cinema-and opera-linked concept. Opera is ancient cinema. The love, hope, dream, fighting, revenge and soul themes are very much like Wagner’s ‘Ring’ cycle. All the themes come jumping together. I used the river and water theme as a base to link the ‘Crouching Tiger’ dream theme, the ‘Hero’ hope theme and ‘The Banquet’ love theme to all come back as a super trio” (Fleishman, August 7, 2015).

III. A Cross-cultural interdisciplinary perspective reflected in the Martial Arts Trilogy

In the last chapter, Tan Dun's *Banquet Concerto*, from his famous *Martial Arts Trilogy* which was created for three different Chinese Martial Arts films, was introduced. Notwithstanding, it is no surprise, that Tan Dun's global tour program of recent years, has reached such popularity. This trilogy which is classified in the multimedia category, is interdisciplinary in the visual and auditory fields. Owing to the specific creative background of the music, before it became an individual classical music piece, it was full of Eastern cultural traits and furthermore, the music interacts with the film which leads to mutual promotion. Accordingly, the question of how this work travels between different cultures and disciplines is analysed in this chapter.

Tan Dun's martial arts movie dream did not miraculously appear overnight and this musical creation has intrinsic connections and an integrity which stem from his original intentions, described by himself as follows:

From start to finish, I spent a total of twelve years composing music for three wuxia (martial arts) films: Ang Lee's "Crouching Tiger, Hidden Dragon", Zhang Yimou's "Hero", and Feng Xiaogang's "The Banquet"; "film music" refers to the music I wrote to accompany those three wuxia films. The three female protagonists in the three films all have something in common, in that they lose their loves and their lives for their ideals. The heroine in Zhang Yimou's "Hero" (the violin) loses her love and her life for the assassination of the King and for the love of her country; the heroine in Ang Lee's "Crouching Tiger, Hidden Dragon" (the cello) does so for her wuxia dream; and the heroine in Feng Xiaogang's "The Banquet" (the piano) does so for revenge and desire. The musical images of these three heroines are interpreted by three different musical instruments in these three "film music" pieces. After completing these pieces, I waited without end for a fourth wuxia film to appear that would help me realize my greatest dream: to write a trio for violin, cello, and piano combined, about the resurrection of the women's three loves and three lives. But to this day, that film has not yet been made. So, I decided to create a triple concerto called "Resurrection", which would bring together the themes and musical characters (violin, cello, and piano) of the first three pieces of film music. I am now cooperating with film

festivals to organize a competition for young filmmakers, whereby everyone would use this same piece of music I'd written to create a film accompanying it. Once the winning film had been selected, it would become the finale film piece for the "Resurrection" cycle. So "Resurrection" is "a music film", or a film that accompanies music. It echoes the "film music" of the first three pieces to form a structural unity, linking beginning to end in what is ultimately a "music drama".³⁶

The *Martial Arts Trilogy* not only sums up Tan Dun's martial arts dreams, but also presents an original dialogue between piano, cello and violin to the world audience. Therefore, three different martial arts stories which are presented through three different instruments and themes, are highlighted and formed to this complete program *Martial Arts Trilogy*. In addition, Tan Dun was determined to enrich and complete a musical structure for this program, as he explains in his website:

In the spirit world resonates the sound of the future — the water exacts its judgment on the violin, the cello, and the piano, asking them: "How did you three lose your loves, your lives? Why do you seek to be resurrected on earth? Why do you seek to live and love again?" The violin, the cello, and the piano tell their stories through the three concertos, answering, in succession, the judgment of water....The violin moves through the plot of the film "Hero", telling the story of how it lost its own love and life when its plan to assassinate the king is foiled....The cello moves through the plot of "Crouching Tiger, Hidden Dragon", telling the story of how it sacrificed its own love and life in the name of its wuxia (martial arts) dream....The piano moves through the plot of "The Banquet" and tells the story of how it lost its love and life in the name of revenge... In the future, the water hears the violin, cello, and piano tell their tales of love and loss. It decides to grant them resurrection, bestowing upon them the sound of the future so that they may bring it back with them to mortal earth, where they will now live and love again. The three of them unite in the end, and sing out finally together in the "Triple Resurrection".³⁷

³⁶ Citation had from <http://tandun.com/composition/martial-arts-trilogy/>[accessed on 5th December 2015]

³⁷ Citation had from <http://tandun.com/composition/martial-arts-trilogy/>[accessed on 5th December 2015]

As a Chinese classical music soundtrack, the music itself has firstly been given a specific oriental culture. Tan Dun's personal travelling experience, music concepts and creative techniques of both Eastern and Western cultures also reflect the cultural integration in his works. Beside this, from the initial soundtrack to the original vocal album, multimedia concerto, chamber music, etc., Tan Dun constantly diversifies and enhances the project. Consecutively, one's research will touch upon these aspects of diversification.

III.1 Travelling through Multiple Cultures and forms worldwide

As the soundtrack of Chinese Films, the Martial Arts Trilogy received much attention worldwide. It should be noted that Tan Dun was awarded "Best Original Score" at the 73rd *Academy Award of Merit* in 2001; "Best Film Music" at the 53rd *BAFTA Award* in 2001; and "Best Soundtrack" at the 44th *Grammy Award* in 2002 for the original musical score of "Crouching Tiger, Hidden Dragon". Moreover, this soundtrack was also nominated for "Original Score" award at the 58th *Golden Globe Award*. These awards undoubtedly indicate that these Chinese film soundtracks are recognized by international audiences all over the world.

In one's opinion, Tan Dun's personal experience which is formed by his cultural interactions of a blend between East and West and a confluence of Chinese traditional elements that meet western aesthetics, is where the prestige of the series in this work stands. As Tan Dun expressed in his own words at the Academy Awards ceremony:

My music is to dream without boundaries. With the academy, I see boundaries being crossed. Blending distinct elements of all artistic traditions to touch basic chords of human experience, Oscar evokes elements of nature and human passion and mortality. As a music composer, I am thrilled to be honoured by the Academy. The film, 'Crouching Tiger, Hidden Dragon' breeds east and west, romance and action, high and low cultures, and that is what I hope my music can bring to the audience too³⁸.

³⁸ Citation had from <http://tandun.com/about/> [accessed on 5th December 2015].

From Tan Dun's award speech, a deep understanding of his pursuit to blend world music through the exchange of Eastern and Western multiculturalism is felt. During the study of *Banquet Concerto* in Tan Dun's Martial Arts Trilogy, one found that a cross-culture between East and West is revealed in many aspects of his work. First of all, this cross-culture is embodied in the dialogue between East and West, in the Literature and the humanities.

Since the *Banquet Concert* is originally created for the film *Banquet*, the music carries an aesthetic significance from the film. The film *Banquet* is a representation of cross-culture in Chinese film. Researcher Sun Yue summarized the cross-culture seen in the film and indicated that:

There are two modes in the crossing-cultural story of the film adapting: one is to retain the original appearance of the foreign story and what the film act is still the "Foreign story"; the second one is add the Chinese things into the foreign story, only to keep the original frame of the story but narrative with Chinese feeling, Chinese cultural and Chinese concept. The Banquet is belonging to the second type (Sun, 2017:3).

This research shows that the blueprint for the film *Banquet* is actually developed from a foreign story. However, the story was incorporated into the historical background of ancient China. The various Chinese elements such as the specific history, classical costumes, traditional dresses, the martial arts and so on, were added into the film. This work inherits the characteristics of a Western classical tragedy while simultaneously displaying Chinese culture. This proves that the exchange of Chinese and Western culture is obviously reflected in many aspects of the work such as subject matter, aesthetics, artistic techniques and many more. In order to coordinate the plot, image, narrative and other aspects of the film, the music and the film become inseparable. Music is given special traits of eastern culture when it is used to service the film, reflecting a cross-culture between East and West. The composer also used his travelling concept and technique to break the boundaries of musical creativity and to better cater to the tastes of international audiences.

III.1.1 Expressing Chinese Martial Arts with Western-style music

Whether it be in *Crouching Tiger, Hidden Dragon*, *Hero* or *Banquet* which originated from a background of Chinese martial arts and reflected ancient Chinese culture, national sentiments and Chinese classical sensibility, Tan Dun used Western instruments such as the cello, violin and piano, as the main instruments to express Chinese feelings.

When Tan Dun and the director Ang Lee discussed the soundtrack of *Crouching Tiger, Hidden Dragon*, they decided to adopt Chinese traditional drama elements. Due to the fact that there were three main filming locations: Beijing's Forbidden City, Xinjiang Gobi Desert and Zhejiang Bamboo Forest, they were keen to use different sounds to express the different scenes. However, they wondered if there was a musical method that would make the stories of these three places have a common ground. Tan Dun believed that it should not be expressed by three different instruments because the narrative of the story required a commonality which would structurally unite the three parts of the trilogy. He thought of Yo Yo Ma who was capable of making the sound of the cello like Huqin, Jinghu and Matoqin and this was the Chinese sound they needed. Tan Dun said: *Everything must have a backbone which can be worn with many different outfits. Yo Yo Ma's cello can string diverse sounds together*³⁹.

Similarly, in the soundtrack of the film *Hero*, Tan Dun also used Western instruments to express Chinese characteristics. He invited the violinist Perlman to perform this music. Besides Perlman's traditional violin, another violin whose strings were replaced by the Erhu's strings, was used as well. In this way, Perlman recorded the elegant and noble sound of the Western violin, as well as the sad and desolate sound of the Eastern one which is similar to the Chinese Erhu and Matouqin.

However, as the third part of the Martial Arts Trilogy, Tan Dun chose the piano as the main instrument to express the tone of loneliness and sentimentality in the

³⁹ Citation had from <http://www.docin.com/p-398127717.html> [accessed on 5th December 2015].

film *Banquet*. The different tone colors and wide range of the piano created a variety of music to match different plots and emotions. The deep bass of the piano creates a tense atmosphere; the soft melodies convey the delicate emotions of the male and female protagonists; the rhythmic percussion from the piano combined with the martial arts movements presents an excellent aural sensation.

III.1.2 Interoperability aesthetics and creativity - the crossing between Chinese Wu Xia (Martial Arts), traditional culture and music

Chinese classical culture is profound and everlasting. It covers a variety of philosophies and aesthetics. Accordingly, Tan Dun is a composer who always roots Chinese classical culture into his creative thought. When creating this martial-arts-themed music, Tan Dun also referenced and absorbed the essence of Chinese history and culture. He introduced his creative thought like this:

*China's guqin music has a history spanning thousands of years; the guqin piece *Guang Lingsan: The Emperor and the Assassin* is, in my understanding, the true origin of Chinese wuxia music. This is why for "Hero" I integrated guqin material from "Guang Lingsan", symphonically remolding and reproducing the essence of the wuxia principle "heart of the qin, spirit of the sword": as in the tender heart of a musician (qin (琴) is the second character of guqin (古琴), thus indicating here a musical instrument) with the bold, courageous vision of a warrior. The artistic conception of wuxia and of Chinese musical aesthetics both relate to notions of "the greatest sound being hardest to hear" or "the form ending but the meaning continuing". It is about the power of the implicit and, in turn, of the imagination. This is the dream I pursue in creating "wuxia music". Of course, my concept of wuxia music is also comprised of two concepts that are very much a part of Chinese history: the yi (艺) and the shu (术), which are the two Chinese characters comprising yishu, or "art". Yi informs my musical aesthetic and concept, while shu informs my techniques in the composing of symphonic music –techniques that engender a complexly woven blend of textures, harmonies, and performance styles.⁴⁰*

⁴⁰ Citation had from <http://tandun.com/composition/martial-arts-trilogy/> [accessed on 5th December 2015].

Tan Dun thought his creation was influenced by the *Guang Ling San* which was the first martial arts music in Chinese history. He also brought Chinese traditional instrumental sound into Western creative techniques. A variety of traditional concepts are reflected in his creation, such as the treasured Chinese Martial Arts. Furthermore, Tan Dun associates martial arts with other Chinese classical cultures like tea ceremonies and calligraphy whose philosophy he believes is related to his music. He expressed:

Martial Arts is like calligraphy, there is one point to start, here. Here is the way to judge the energy spreading out. Here, actually is the balance center. The tea, same thing. Here, warming up is the cooking: balance, philosophy, atmosphere, and all of those will become one drop of tea. And this one drop of tea is like one point of energy, spreading out to the whole body. And that kind of thing, I always feel like, is music. One gesture, one bowing, one pizzicato, one chord, and that is one drop of tea. Actually, it becomes so powerful spreading out, like Chinese Calligraphy.⁴¹

Tan Dun's creative process not only combines Chinese classical culture, philosophy and other disciplines but is also reflected in performance, where imagination on the performer's part is required to relate to *Chinese sounds*. Like the pianist Magdalena Baczewska said: *Tan Dun is asking us to produce sounds that sound like Chinese traditional instruments, sometimes Suona, sometimes Guqin, or Pipa.⁴²*

In this way, Tan Dun plays the role of the knight in the music which holds the essence of Chinese culture and Martial Arts. As the carrier, he uses his unique aesthetic expression to present the audience with a martial arts music.

III.1.3 The constant development of the Martial Arts Trilogy

⁴¹Citation had from <https://mp.weixin.qq.com/s/puKj9flYzyYMNqqdHvIMg> [accessed on 5th December 2015].

⁴² Citation had from <https://mp.weixin.qq.com/s/puKj9flYzyYMNqqdHvIMg> [accessed on 5th December 2015].

As the creator of this musical project, Tan Dun constantly explores ways to promote the internationalization and diversification of this work. So far, he has achieved many results and he continues to develop it. First of all, as the soundtrack of film, the music was released and retained in the form of an album.

Soundtrack album

On November 14th of 2000, the music from the original soundtrack of *Crouching Tiger, Hidden Dragon* was published by SONY Company. The album contains fifteen tracks including *Crouching Tiger, Hidden Dragon, The Eternal Vow, Silk Road, A Love before Time* and many more. The album begins with CoCo Li's opening song *A Love before Time* which is the prelude of the original soundtrack. Upon listening to the music, a Chinese style was slowly revealed. It sequentially included martial arts, ancient melody, as well as eastern and slightly sad, mysterious movements. This soundtrack was completed by Tan Dun and Youyou Ma and due to the film's structure and the war atmosphere. The music is not only classical but also has a strong sense of drama. Therefore, it is certain that in the fusion of Eastern and Western music, the cooperation between international musicians contributed to a bold, yet delicate soundtrack, making this epoch-making has classic style far-reaching, warm and profound.



Image 1: From the album *Crouching Tiger, Hidden Dragon*, published by SONY Company, on November 14th of 2000.

On December 20th of 2002, the music from the original soundtrack of *Hero* was published by SONY Company. This album contains 17 songs including *Hero*, *Wind*, *Sorrow in desert* and many others. Among them, the theme song *Hero* is performed by Faye Wong. The lyrics are meant to wait for and sing of heroes. Faye Wong's alternative desolate voice is very harmonious with the sad and solemn mood of the movie. In terms of the soundtrack, the use of drums, small cymbals, violas and other musical instruments together with the combination of Chinese and Western music is very innovative.



Image 2: From the album *Hero*, published by SONY Company, on December 20th of 2002.

On August 20th of 2006, the music from the original soundtrack of the *Banquet* was published by Huayi Brother Company. This album includes a long list of renowned stars such as the Chinese pianist Lang Lang, the Shanghai Symphony Orchestra, the Shanghai Opera House Choir, Chinese singer Zhang Liangying and Teng ge'er, Chinese actress Zhou Xun and last but not least, composer Tan Dun. The soundtrack contains 19 pieces including *Yue Ren Ge*, *After Tonight*, *Empress in Red Dress*, *Revenge*. Tan Dun explains that this creation is a new approach to Chinese film and folk music blending impactful elements such as ancient and modern, classical and pop, and East and West.



Image 3: From the album *Banquet*, published by Huayi Brother Company, on August 20th of 2006.

On August 30th of 2011, The *Martial Arts Trilogy* album was published by SONY Classical. This album features the classical music of the three different films. It contains 13 songs such as *Crouching Tiger*, *Hidden Dragon*, *The Eternal Vow*, and *Silk Road* from the film *Crouching Tiger; Hidden Dragon*, *Overture and Sorrow in Desert* from the film *Hero*, and *In the Bamboo Forest*, *Sword Dance* and *Only for Love* from the film *Banquet*.



Image 4: From the album *Martial Arts Trilogy*, published by SONY Classical, on August 30th of 2011.

The world tour of the classical Martial Arts Trilogy

As mentioned before, Tan Dun developed the martial arts trilogy for multimedia music with three independent concertos which featured three different instruments: the cello, the violin and the piano, and presented it in the classical music hall. The world premiere of this work took place on August 7th of 2011 at the Shanghai Expo in Shanghai, China. It was performed by Ryu Goyo on the violin, by Sun Jiayi on the piano and by Amadeo Cicchese on the Cello.

In recent years, Tan Dun has been touring with this work throughout the world, places including Sydney Opera House, Suzhou's Cultural Art Center, Schleswig-Holstein Musik Festival in Neumünster, Huayi Festival in Singapore Tokyo Philharmonic Orchestra in Tokyo, National Symphony Orchestra In Vienna, Shanghai Expo in Shanghai, Lincoln Center Out of Doors in New York and many more.

Publications and Approaches to the Concertos and its multiple forms

From the soundtrack to the individual concertos, Tan Dun has always taken steps in exploring new approaches to this musical project. Amongst others, the three musical works have been adapted to a chamber music suite called *Martial Arts Cycle* which included a cello sonata for the violoncello, a sonata for the violin, a sonata for the piano and a trio for the piano, the violin and the violoncello. On the 9th of December of 2018, Tan Dun presented this chamber music suite to his alma mater at the Central Conservatory of Music and gave a world premiere concert and lectures on the scores. DVDs about this work were also released. In fact, this suite may be either performed independently or completely, depending on the performer's wishes and the different type of chamber music education. The lectures and works on the music, gives the public more opportunities to understand and to learn the *Martial Arts Trilogy*. Furthermore, the teaching significance of the music goes above and beyond what is expected. The DVD recording of the *Martial Arts Cycle* is performed by the *Eurasia Trio* which is an international group composed of three musicians who came from America, Norway and China. This trio formed by Norwegian violinist, Eldbjørg Hemsing, American pianist, Magdalena Baczewska and Chinese cellist, Zhao Jing, jointly interpreted oriental culture and humanistic spirit to international audiences.

In this suite, the final movement, *The Triple Resurrection*, which Tan Dun always dreamed of, came true. The first three works present their own musical images, instruments, humanities backgrounds and other unique elements. The outcome is a blend of these elements which harmoniously come together. Tan Dun extracted the different musical themes played by the three different instruments and wrote the final movement, *The Triple Resurrection* with a polyphonic writing technique. In this way, not only do the three different instruments interact in this work, but they also convey humanistic sentiments which converge from the three different films. Consider the following: *It is like that the three heroines cross the reincarnation, return to the world, live again, and love*

again. Meaning and expression of the resurrection of three beautiful life and love.⁴³ As Tan Dun stated: *The resurrection is to express humanity's pursuit of perfection and purity. This is the resurrection of life, the resurrection of love, and the resurrection of hope.*⁴⁴

III.2 Interdisciplinary *Travelling* about the Martial Arts Trilogy

After the rise to fame of the movie and the soundtrack, Tan Dun recreated the soundtrack as a classical concerto and pushed it onto the world stage. The Cello Concerto, *Crouching Tiger, Hidden Dragon*, the Violin Concerto, *Hero* and the Piano Concerto, *Banquet* have appeared in music halls all over the world attracting international audiences. For this reason, upon researching Tan Dun's *Concertos*, many questions arose. One had to inquire upon why the concerts became so popular worldwide; when audiences went to listen to the Martial Arts Trilogy, what their original intentions were; was it Tan Dun's music or the film that peaked audience's interests; and finally, did the soundtrack of the film give audiences the same sensation as the live concert.

The *Martial Arts Trilogy* by Tan Dun was no ordinary concert as it projected images of scenes from the films while the music was played. Ultimately, this kind of performance is different from other traditional instrumental concerts. From a logistical point of view, Tan Dun compiled the songs from the three films, for the live concerts, into one complete program. On the one hand, the images were collected from the film and were used in synchronization with the musical performance enhanced with movements and gestures. On the other hand, in the live concert, the images became supplementary to the music rather than a complete film. Therefore, while in the film, the soundtrack is complete and flows with a continuous narrative, in the concerts, images are shown intermittently in a segmented way. From one's point of view, although most audience members had most likely heard the soundtrack and seen the film, this did not take away from the

⁴³ Citation had from <https://mp.weixin.qq.com/s/puKj9fYzyYMNqqdHvIMg> [accessed on 5th May 2019]

⁴⁴ Ibid

experience of watching the live concert of a complete musical program, different in many aspects. In all fairness, one may say that at the live concert, the music takes centre stage and the appreciation felt for the music is deeper. Moreover, the audience is focused on the music and its moods and semantics, regardless of the assistance of the images. However, at the cinema the purpose of the music is to set the atmosphere and to make the audience more attentive to the plot. Therefore, one may conclude, that in this case, the combination of the visual and auditory senses is recreated and innovative.

The composer adds a finale part, *The Triple Resurrection*, as an integration of the three concertos. This part, brings the three instruments, cello, violin and piano together, giving the ornate ending of the *Martial Arts Trilogy* a new musical perspective. Even though some of the audiences had heard the music when they watched the film, the experience of listening to a live and complete musical program was unique. This is, while at the film, the music helped audiences to understand the plot, the purpose of the concerto was different, as it focused on the music as the main element and used the images to help audiences to understand the music, rather than the film.

The *Banquet Concerto* was created in a western classical musical style but to service Chinese film culture. The music undertakes the task of expressing a specific cultural context. In all respect, a cultural encounter between East and West occurs, as it expresses a Chinese story with western-style music. In the live concert, the images from the film are a connection between past and future. The audience is able to arouse an instant sensation when they watch the film, and at the same time, they are able to feel new sentiments when watching the live performance. As a result, a conversation between past and present, and travel across time and space are established. The live concerts attracted thousands of audiences from all over the world, who, even though, were firstly attracted by the blockbuster movies, were also attracted to Tan Dun's music itself. Furthermore, in spite of the original attraction of many fans being the movies, viewers found their own ways to communicate to the music despite different interests, professions and religions which created a musical bridge they could all commonly travel through.

According to what was stated above, in order to do a comprehensive study on this subject, a division of the object of one's study, the *Banquet Concerto*, had to be undertaken. From one stance, one was obliged to look at the original musical scores from the film, and from another, it was inevitable to look at the work of Tan Dun as an independent concerto, performed live.

As the Concerto was particularly composed for the piano, the composer assigned dignity to this instrument. By using its large dynamic range, Tan Dun considered that the player could produce different kinds of timbres, including metal, wood, water and even fire, and make these sounds converge into one. This idea is also based on the Chinese traditional music concept which associates music timbres with natural material and elements. In this specific Concerto, the piano is treated as the unique instrument which links the dance and the martial art movements, to the rest of the orchestra. At the same time, the piano represents the themes of complex emotional moods.

It must be taken into consideration that when the study of the music is accompanied by imagery, the intrinsic link between the two must not be ignored. Many times, this link is consistent, when the identical or enhanced effects in narrative, emotion, structure or others occur due to the combination of music and image.

The *Banquet Concerto*, as film music, plays an important role in diverse aspects, such as creating atmosphere, emotional expression, psychological description and in cooperation with martial arts images. When taken to a live concert hall, the audience is able to experience the intention the image is transferring to them by the rendition of the music. The narrative, the sound and the image provide the consistency that makes the audience get a reinforcement of a combination of sound and image. In the next chapter, an analysis of multiple questions related to the disciplinary field of the *Banquet Concerto* will be tackled.

IV. An interdisciplinary analysis of the *Banquet Concerto*

Whether it be the soundtrack of the film or a classical music image-assisted performance, the *Banquet Concerto* is filled with interdisciplinary revelation. This chapter will serve to focus on the interaction between two different disciplines, these being music and vision which lead to the discovery of various links between music and image in this work. First of all, as a successful film soundtrack, music plays an important role of expression throughout the film. On this level, the interaction and connection between music and film imagery will be explored. In addition, as one of the representative works of multimedia music, the endeavour to explore the question of whether imagery could influence the various aspects of a musical performance seems noteworthy.

IV.1 The connection between music and film images in the *Banquet Concerto*

Since this piece of music was tailor-made for film in the beginning, one believes it is fair to say that it cannot be thought of separately from film. Therefore, it became impossible to isolate this research to merely one aspect or to ignore the relationship between the music and the film industry, in this particular case. Subliminally to the music, unique connotations related to the film are apparent, as is seen in the plot narrative and the atmosphere which promote emotional development and interaction with the music and the visual elements. Before performing, it is pertinent to obtain the original meaning of the music which supports the visual performance. Thus, research about the function of the music on film imagery is required. The study of how the music acts upon and affects the film on various levels such as the narrative, the emotional expression, or the promotion of the plot is therefore inevitable.

On these grounds, in this part, the combination of the film imagery along with the musical elements which support the climax of the plots will be examined, as well as the part music plays in relation to the image, the narrative and the different moods and emotions of the characters and scenes.

IV.1. 1 The contract between music and film established by the music title

The *Banquet Concerto* consists of eight parts and each part has a unique title. Since this concerto was developed for the film and was expressly made for the purpose of serving the film process, it is believed that the composer named the eight different parts in relation to the movie's plot or scene. The eight titles are *The Mask*, *After Tonight*, *Longing in Silence*, *Sword Dance*, *Desire*, *Exile to Snowy West*, *Revenge* and *Only for Love*. Scanning these eight titles, it may be considered that some are named due to a specific event or object, some by emotional expression and some include abstract concepts. With these titles and referring to the movie, it was legitimately possible to correspond each piece of music to a classical plot. Furthermore, that these titles echo the film's scenes as well as summarize and sublimate each important scene and theme, is plausible. In the coming paragraphs, the elaboration of how to trace the classical plots by each music titles and contents, and how the music titles outline the essence of the film, will be researched.

***The Mask*⁴⁵**

The first part of the concerto is named *The Mask*. From this title, the image of a dancing man hidden behind a mask shown at the beginning of the film, which is a symbol, is seen. Although it looks indifferent from the exterior, it is filled with mystic and unpredictable emotions from behind. In the film, the crowned prince states: "Performing behind the mask is the highest level of performance and people can conjecture the most complex and secret emotion of the performer which is hidden behind the mask". The mask appeared frequently in the film as the main object, as it was used as a symbol of mystery and complexity. Moreover, the use of this symbol by the composer in the first part of the concerto is both innovative and appropriate. In the film, this mask was first worn by the Prince, who fled from the palace to escape reality and suddenly learns the news of his father's

⁴⁵ Refer to Appendix 1.

death at court. He takes off the mask and his eyes become visibly filled with tears and sorrow. At this point, the sound of gurgling water enters the music. The music, thus, highlights the plot which is about to describe an unknown story. The mask represents the mystery of the unknown, highlighted by the music which creates a mysterious atmosphere and occasion. So, the mask is a suitable metaphor to express the theme of the film and the music.

After Tonight ⁴⁶

What happens in the part *After Tonight* is questionable. This is a conceptual title of abstract time. It is difficult to trace the specific scenes from this title exclusively. Nevertheless, the melody which accompanies this title starts a plot development between Empress Wan and the new Emperor. This music starts with a series of discordant harmony which creates an intense atmosphere under a dark and somber environment. This discordant harmony creates a complex psychological process of Empress Wan when confronted with her brother-in-law's sexual enticement in conflict with her struggle to continue to be the Empress, simultaneously juxtaposed with her wish to save the life of Prince Wu Luan, her lover. In this scene, this complex psychological process is visualized through the sexual seduction scene between Empress Wan and the new Emperor, her brother-in-law, in the luxury shower room of the palace, where Wan begs the Emperor not to kill Prince Wu Luan. However, after this emotionally driven descriptive scene, the plot takes a turn for the worse where the assassination of Prince Wu Luan by the new emperor's army takes place. The music accompanies the army assassinating the prince in the screen. Even though the title "After Tonight" is an abstract time conception which was difficult to connect to a particular scene at the beginning, when the music connects to this film plot, it makes sense and is in fact a wonderful title. It becomes apparent that the composer used an uncertain time concept to hint an uncertain plot development. On the screen, the intricate relationships of the characters, their greediness and the assassination plot were all hidden behind images of luxury which sharply

⁴⁶ Refer to Appendix 2.

contrasts throughout the scene with changes in the music. The development of the plot contains a discordant harmony, followed by a gentle lyrical melody, by a fast rhythm and so on.

Longing in Silence⁴⁷

In the beginning of the film plots, the original version of an ancient song is seen and heard. After the narration of the story's background, a mask dance scene is presented on the screen. This scene describes the current life of the prince who has fled from the hustle of palace life to escape from reality. The director resorts to the use of colourful nature scenery and landscapes to express the atmosphere of the maddening crowd and the mood of the frustration felt because of love. The contrast between the vibrant green bamboo forest; the white costumes; masks and the bamboo slides create an idyllic land for Wu Yue which is full of tranquillity and far away from urban life. Regarding the action of the image, the dancers who perform behind masks look like puppets controlled by strings, without any distinguishable expressions. It is a dance that combines Asian dance culture such as the Chinese *Nuo* Dance, the Japanese *Geishas* Dance and the Korean Mask Dance. The body movements of the dancers are simple, mysterious and even hideous at times. The ancient song in this scene is called *Yue Ren Ge* which is written with a simple melody and lyrics of Chinese ancient poetry, interpreted by a male voice. The song expresses the desire of prince Wu Luan who is unwilling to be controlled by the hustle and struggle of life at court. The composer developed this song as the third movement of this concerto. It retains the original song *Yue Ren Ge*⁴⁸ as the voice solo form and adds the chorus, piano and orchestra to enrich the harmony. In the film plot, this song is performed by Prince Wu Luan and also Qing Nv who is the girl who gives her love to the Prince. This love song which was written by the composer for the character Prince Wu

⁴⁷ Refer to Appendix 3.

⁴⁸ The translation of the lyrics is: *What blessed right is this? Drifting down the River Qian. What auspicious day is this? Dreaming beside my Prince. Too bashful to share. My heart fills with longing. To know you, dear prince. Tress live on mountains and branches live on trees. My heart lives for your heart but you do not see me. The translation is from the Film Banquet.*

Luan as a way to echo the character's description was named *Longing in Silence*. Through this title, we understand the mask dance scene more thoroughly.

Sword Dance ⁴⁹

As the title implies, this music accompanies a dance scene that is related to a sword. Owing to the fact that this is a martial arts film, the sword frequently appears because it is a commonly used weapon in martial arts. Different from the usual martial arts images, the sword dance is a dance which requires more aesthetic, lyrical and rhythm attributes, as well as modelling properties, common to martial arts images. In one scene of the film, an image between the male and female lead unfolds. This scene describes Prince Wu Luan risking his life to reunite with his lover Wan in the palace with a martial art sword fight impromptu. The entire process of the martial art fight is embedded with their childhood memories, when they learned martial arts together and admired each other. Rather than define this as a martial art fight, it is better to appreciate it as an artistic dance. This image contains the consistent action of both characters as well as the complementarity of the action. During this dance image, we can feel the artistic beauty and the emotions which occur between the two characters. The fourth movement of the concerto is the soundtrack of this dance image and the title *Sword Dance* is a general description of this specific scene.

Desire ⁵⁰

It is believed that the *Banquet* story unfolds with two different threads. One is based on the love theme between Empress Wan and the crown Prince Wu Luan and another is based on the psychological and ideological development of the female character Wan. Owing to Wan's determination and ambition to be empress, she rejects her lover Prince Wu Luan and when her brother-in-law murders her husband to become the new emperor, she still chooses to become the new

⁴⁹ Refer to Appendix 4.

⁵⁰ Refer to Appendix 5.

empress. Although she is tempted by power and this is the reason she desires to become empress, she cannot forget her lover and the love she feels for him, and so she renounces her freedom for Wu Luan's life. However, this act of love by the empress does not dissuade the emperor from massacring the Prince, since his thirst for supreme imperial power would only be possible due to the empress' position. Love and desire for power is a contradictory conflict that influences the psychological development of the female character. The fifth part of the concert *Desire* is developed for the soundtrack in the scene where the empress shows she is determined to be the new *emperor*. The scene portrays a conflicted woman, facing an inner struggle because of her concerns of having to deal with a new husband, as well as the hatred she feels for the enemy who tried to kill her lover and finally, her desire for power. Therefore, it could be said that this piece of music is a psychological description of the Empress' struggles. The composer uses a series of musically creative methods, such as the continuous contrast between upward and downward scale to depict the inner fluctuation of the moods of the character. At the same time, using *Desire* to generalize the psychological activity implies the main reasons for the character's advancement and decline.

***Exile to Snowy west*⁵¹**

From this title, it is not difficult to connect to the film scene where the Prince was exiled to a remote minority called Khitay, a place with a harsh environment. This music accompanies the image of Prince Wu Luan and the escort troops walking through snowy and icy weather with difficulty. The Emperor ruthlessly exiles his rival while all the while scheming his assassination, regardless of anyone's feelings. A fighting scene where the escort troops attempt to kill the Prince is staged. *Exile to the snowy west* is the title of this specific event which allows the audience to connect the music to the film intuitively. This scene depicts the co-existence of the character's complex psychological process and the performance of martial arts. The composer used two different musical motives to coordinate this scene. A monophonic melody line to describe the prince's

⁵¹ Refer to Appendix 6.

loneliness and how he feels lost and desperate is combined with rhythmic percussion and played through an intense fighting image.

Revenge⁵²

The film *Banquet* which is called the “Oriental Hamlet” narrates a story which occurred in the chaotic regime called *Five Dynasty Ten Kingdoms*. The crown prince Wu Luan is absorbed into his artistic life without any political struggle and lives in seclusion after his father marries Wan who was his childhood love. His uncle commits regicide and then marries the beautiful empress Wan while also attempting to assassinate the crown prince. Wu Luan sneaks into the palace and lives a life interweaved with love and hatred. The story revolves around the Prince’s love, hate and revenge which is the beginning and the main thrust of the whole story. The seventh movement is called *Revenge*, which is mainly used to describe the time where the prince enters the palace intending to assassinate the emperor and avenge his father. The music starts with a scene where the prince sneaks into the palace and prepares to stab the emperor. Images of poisonous wine, assassination through dance, a dagger, blood, death and other tragic elements are used throughout the scene. The whistling melody of the strings and the bass notes co-establish the tragic colours of the scene.

Only for love⁵³

Only for love is the last part of the concerto, and at the same time, it is the theme song of the film. In the soundtrack, the song is interpreted by Chinese female singer Zhang Liangying. This music accompanies the lonely Wan in the last scene holding her favourite flower, the red alizarin, and thinking of her experiences of love, hate, desire and power. Suddenly the arrow penetrates her chest, and Wan falls with the flower which is a symbol of desire. The film ends in

⁵² Refer to Appendix 7.

⁵³ Refer to Appendix 8.

tragedy with the theme song *Only for love*. The lyrics demonstrate the feeling the characters have in sacrificing their lives for love and translate as follows:

The breathless whisper of a single verse. And loneliness blossoms within my heart. The shimmer of a single dream. And my world is undone. The memory of a single tenderness. And the sting of love reignites my wounds. In the moment when a single tear falls. All hatred becomes a distant blur. I can love you with all that I am. But even this cannot return you to me. From now on I will live as a shadow. Forever in the past...Forever in the past...Forever in the past...

Due to the fact that this music was created for the film, the music itself is dedicated to serving the expression of the story through film. In this way, music has a specific meaning and unique creative background. Therefore, the composer linked music and film to create eight music titles. The music titles of the eight parts created intuitive connections between music and film images. Through the titles, we can quickly trace back to every plot of the film, and also feel the emotions conveyed by the film clips. When performers start to learn this work, they begin by constructing images through the titles. In addition to this, they can trace back to the film through the titles to help them find the performance emotions necessary to achieve the most correct rendition of the music.

In addition to the inner connections established by the music titles, the music serves as a tool to establish a connection with the images which aid to express the story of the film. Therefore, in order to study the connotation of the music, the music cannot be studied independently from the film. Following, the study of this paper will focus on the film once again, in order to demonstrate how music serves in aiding the images in so many ways.

IV.1.2. The contract between music and image in the film - How music, as a soundtrack, assists the film images

In my previous theoretical research it was suggested, according to Kalinak's view, that music holds multiple functions in film:

- It can establish setting, specifying a particular time and place;
- It can fashion a mood and create atmosphere;
- It can call attention to elements on screen or off screen, thus clarifying matters of plot and narrative progression;
- It can reinforce or foreshadow narrative developments and contribute to the way we respond to them;
- It can elucidate characters' motivations and help us to know what they are thinking;
- It can contribute to the creation of emotions, sometimes only dimly realized in the images, both for characters to emote and for audiences to feel (Kalinak, 2010:1).

According to this point of view, one is inclined to research the relationship between music, image, narrative and moods, considering the meaningfulness that music provides. The perspective that music produced for film is intricate to the film's successful outcome in aspects such as emotional expression, translation of the atmosphere, psychological description of the characters, as well as, coordination of martial arts becomes clear. In this part, specific examples of these aspects to demonstrate the interaction between the musical languages and the film elements will be given.

IV.1.2.1 Establishment of the setting aspect – Example in *Yue Ren Ge*, *Longing in Silence*

At the beginning of the film, the narration clearly exposes the historical background of the story with images of war. However, the music *Yue Ren Ge*, as the background music for the scene of the mask dance, presented in the screen, (Image 5) was essential to the setting. This scene setting describes the daily life of

the prince who was formerly away from the hustle of court life to escape reality. The deep male voice which utters ancient Chinese poetry pulls us back to an ancient dynasty and the place where the male character lives.



Image 5: From the Film *Banquet*, released in 2006, produced by Huayi Brothers Film Company

In reference to the color of the image, the director uses light colors to express the original ecological scene. The conformity between the green bamboo forest, the white costumes and masks and bamboo slides take the audience to an idyllic land, Wu Yue, which is full of tranquility and far from urban chaos. In relation to the action of the image, the dancers who perform behind the mask look like puppets controlled by strings without any distinguishable expressions. This is a reminder to the audience of the disappointment and frustration of helplessness the prince is feeling at this stage of his life.

In order to coordinate the scene setting, the piece *Yue Ren Ge* is used as part of the original soundtrack. This music is related to the third movement of the concerto, *Longing in Silence*. In the film, the vocal part is performed by a Chinese singer Teng Ge-er and presented with lyrics which cite a Chinese folk poem called *Yue Ren Song*. The song speaks of the Pre-Qin Dynasty of Ancient China and describes the story of a female character from the Yue area, who while boating, falls in love at first sight with a prince from the Chu area. During her boating trip she sings a song which expresses her feelings of humble love for the noble prince.

The lyrics lead the viewers to understand the conflicting emotions the girl feels when she meets the prince but has to hide the love in her heart because of the difference both in their languages and their social status. The melody attributed to the vocal part is a development and modification of the second theme of the concerto. An analysis of the musical score (Figure 1) of this melody (Bar 1-29) can be divided into three phrases including Phrase A (From Bar 1-9) a statement of the melody theme, Phrase B (From 10-19), a development of the melody theme and Phrase C (From 20- 29), a reproduction of the melody theme. In the statement, the music is presented with a slow tempo and produces a wide and long-drawn-out artistic conception to match the poetic mood. More importantly, it coordinates the dance movement with the symbolism of the emotion felt throughout the film. From the ninth bar, the melody repeats itself three times, four degrees upward “C-E-F” and the first two use six degrees downward “G-C-B” to respond to the last motif. This musical progression of echoing creates a musical sensation related to the psychological profile of the female in the poem who seems unstable, undecided and seeking something she herself struggles with because she feels inferior to her love interest. All the while, the prince is feeling similar emotions such as frustration, disappointment and helplessness. The faltering musical language acted in concert with downcast faces behind puppet masks and spiritless body movements contribute to a mysterious and uncanny atmosphere. After the third phrase, four degrees upward, the music develops a new sequence motivation “F-B-A-G” “F-B-D-C” “B-E-A-G”. With the sequence, the tone gradually falls downward, weakening the hesitation made by the last motif and creating more affirmation, nevertheless more negative. The girl from Yue affirms her emotions towards the prince of Chu upon understanding that he will never fall in love with her and similarly, Prince Wu Luan cannot escape life’s responsibilities, having to face a power struggle and the loss of his lover. Both characters face a struggle in life which they cannot control by themselves. The use of the Chinese musical instrument, the Guqin, which holds a unique timbre of oriental mystery aids in increasing a gloomy and mysterious atmosphere in the film. The use of the Guqin filled the music with Chinese characteristics, however, in the concerto score, the composer uses the piano instead of the Guqin. By doing so, a fusion of Chinese and Western music and culture was possible. While the piano assists the

presentation of the melody and promotes the development of the music, the music continues to retain a unique Chinese style.

♩ = 45-52

Jin ri he xi xi jian zhou zhong liu Jin ri he ri xi
(What hour of the light is this) *(Drifting down the River Qian)* *(What hour of the day is this)*
 今日何夕兮 赛洲中流兮 今日何日兮

7

de yu wang zi tong zhou meng xiu bei hao xi bu shi gou chi xin er
(Dreaming beside my prince) *(Too bashful to stare)* *(A secret I cannot share)*
 得与王子同舟蒙羞被好兮不 誓诉耻心儿

14

fan er bu jue xi de zhi wang zi
My heart fills with longing to know you *(dear prince)*
 烦而不绝兮 得知王子

20

Shan you mu xi mu you zhi xin yue jun xi jun bu zhi jun
(Trees live on mountains) *And branches live on trees* *(My heart lives in your heart but...)* *(you do not see me...)*
 山有木兮 木有枝 心悦君兮 君不知君

28

♩ = 60°

23 Attaca

bu zhi jun bu zhi
 不知君不知

Figure 1: (Bar 1-52) From the Movement Longing in Silence, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.⁵⁴

This is the first artistic scene setting in the film which foreshadows the background of the story and sets the emotional tone. The music combined with the images contribute to a harmonious visual effect. The Chinese instruments, the

⁵⁴ All of the interception of music score in this thesis are from G.Schirmer.Inc Press. Refer to the Appendix 9

Chinese culture which are reflected in the lyrics, the Asian dance elements, scenes depicting nature such as the bamboo forest and slides all contribute to the scenes of the daily life of the prince who was far away from the conflict of the palace but also in a place full of hidden dangers. In this place, music serves to assist the narrative, as well as aiding the dance and playing a role in matching and promoting effects in harmony with the images. The narrative of the music and the images are coherent and confer an emotional rendition in this specific scene.

Another example, which uses the same music but is presented in a different way arises later in the film. Qing Nv, who is a secret admirer of Wu Luan, performs the song *Yue Ren Ge* to the emperor on stage, but in fact, she is plotting with the Prince to assassinate the Emperor (Image6). The music also appears as part of the dance soundtrack, although in a different way from the first phrase. In this phrase, the female voice replaces the male voice. While the first statement of the music can be seen as a song which describes the helpless and desperate states of the Prince's life, the second one describes the selfless love and devotion of Qing Nv to the prince. She is a reflection of the girl mentioned in the poem who even if the prince knew, could not love. Yet she is still willing to sacrifice everything for his love. In the melody and instrumentation, the music is the same as the first statement but the changing of the voice from Qing Nv is coherent to the requirements of the scene where the female character performs a rendition, on stage, of the sacrifice she makes for love, expressed in the film. Consequently, the consistency of the musical soundtrack shares the same narrative as the image of the film.



Image 6: From the Film *Banquet*, released in 2006, produced by Huayi Brothers Film Company

IV.1.2.2. Analysis of the emotional expression and atmosphere– Examples: Mask, Exile to Snowy West and Revenge

For the most part, every plot of the film has a specific emotional tone. It can be sad, happy, nervous, shocking and much more. The purpose of the soundtrack is to match the emotional tone of the plot, thus aiding the film to lay, deliver and express the background atmosphere of the story. Simultaneously, music coordinates the images to the character's emotional expression to make the audience feel the film intuitively with a multi-sensory participation. In the film *Banquet*, many scenes reflect the accessorial function of music through emotional expressions and the atmosphere of the scenes.

Mask

After *Yue Ren Ge*, (Figure 2) the treble melody line of the piano solo, which is concealed as an emotionally sorrowful tone, is developed from the high range gradually and gently played from *mp* and *dolce* in the tempo of 60 beats per minute. In the first movement of the concerto, *Mask*, the audience first meets the prince who has been away from the hustle and bustle of court life to escape reality but suddenly learns of his father's death and the court's misfortune (Image7). In this scene, he removes his mask and the audience is able to see his eyes filled with tears and a gurgling sound enters the music to mimic his sorrow. By repeating four consecutive tones in C1, in the different dynamics of the left hand, step by step in a crescendo from *p* to *f*, the audience seems to be taken into the reality of court life and its surrealism. At the same time, our growing tension, expectation and curiosity is driven by both the effect of the gradual strengthening of the bass and the transition of the image style from a bright landscape to the gloomy image of the palace. The appearance of the last C1 in *f* and the fermata mark on the quarter rest, marks the point where the mysterious unveiling of a conspiracy is about to emerge.



Image 7: From the Film *Banquet*, released in 2006, produced by Huayi Brothers Film Company



Figure 2: (Bar 1-13) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

In this part, the exclusiveness of the piano serves to enhance the sadness in the music. The timbre of the piano and the sorrowful melody establish the emotion of loneliness felt throughout the film. There is a clear link between the atmosphere created by the music and the image of melancholy seen in the eyes filled with tears of the prince. At this moment, the music and the image simultaneously act on the emotional expression and atmosphere to produce a melancholic emotional tone. It becomes obvious that there is a conformance between sound and image. The audience's experience becomes richer and multi-sensorial because of the character's emotions which intermingle with the music, giving the scene a more tragic keynote and making it a more attractive and intuitive narrative.

Moreover, emotion is also felt when the prince and the empress meet once again at the palace. This time, complex layers of emotion including love, doubt, hate, regret and frustration are seen through both the acting and the music which confers these emotions to the scene. At this point, the theme of the concerto accompanies the scene in which that the prince taking off his mask and gazing soulfully into his lover's eyes in search of the truth about his father's death. His gaze is full of layers of a complexity of emotions including how devastated the prince feels about his father's death; the tenderness of reuniting with his lover; the remorse of his lover's mind change and the feeling of losing her to another man

more powerful than himself. As shown in figure 3, the piano and the string ensemble of the first theme intercept the music. On the other hand, the cello chants a devastating timbre while the viola and the double bass add a deep, plump sound. All the while, the piano maintains its register with the same sad melody and flowing texture which conveys the keynote of sorrow. The gradually descending sequence motif progressively strengthens the emotional description. As a result of the musical aid, which accompanies the image of the characters embracing each other in tears, the expressiveness and emotion of the visual part is guaranteed. Furthermore, the body movements of the actors, when they touch, embrace, kiss or break are enhanced by the music, giving the audience the ability to associate the appropriate emotions to the action. At this moment, the music plays a complementary role to serve as a buffer from the lack of imagery. The music and image complement and promote each other to make an emotional narrative in a harmonious structure.

The image displays a musical score for six instruments: Piano (Pt.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score covers bars 8 through 14. The piano part (Pt.) is the most active, featuring a descending sequence motif that starts in bar 8 and continues through bar 14. The string parts (Vl. I, Vl. II, Vla., Vc., Cb.) are mostly silent, with some parts playing sustained notes or chords. Dynamic markings include *f* (forte), *p* (piano), and *ppp* (pianissimo). The word *arco* is used for the cello and double bass parts, indicating that they are playing with the bow. The piano part has a *rit.* (ritardando) marking in bar 8.

Figure 3: (Bar 8-14) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Exile to Snowy West

Exile to *Snowy West* tells the tale of the prince being assigned to Khitan situated in the west, but whom the emperor schemes to kill during the journey. The conspiracy of murder during the route to Khitan conceals a dangerous ending to the prince's life behind a peaceful atmosphere (Image 8). At the beginning of the music, the wind utters an extremely discordant sound. Suddenly the horn and the piano utter a flowing melody which is also discordant and contains an octave jump. With the addition of the left hand on the piano, this dissonant sound gradually becomes stronger (Figure 4). Contrastingly to this flowing melody, the strings play sixteen notes with an intensive sound (Figure 5). These two different musical motifs represent different aspects of the scene. This discordant line of music can be compared to the struggle of the march, and if so, the intensive sixteen notes represent the hidden danger. Therefore, the music coordinated to the images in this scene allows the audience to feel the tension of danger in the air.



Image 8: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company

The image shows two staves of musical notation. The top staff is for Horn in F (Hn. in F), with parts for horns 3, 2, and 4. It features a long, sweeping melodic line with dynamic markings of *ppp*, *f*, *mf dolce*, and *ff*. The bottom staff is for Piano (Pc), showing a more rhythmic accompaniment with dynamic markings of *mf dolce* and *f*.

Figure 4: (Bar 11-15) From the Movement Exile to Snowy West, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

The image shows a five-staff musical score for a string section, including Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Each staff contains a complex, rhythmic pattern of sixteenth notes. Dynamic markings include *f*, *p*, and *mf*, with accents placed over various notes to create a dramatic effect.

Figure 5: (Bar 11-15) From the Movement Exile to Snowy West, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Revenge

At the beginning of the musical movement *Revenge*, the entire string section plays a tragic melody. From Figure (6), the mark of dynamism on *sfff* is clearly visible and also uses accent to create a dramatic effect. The musical motif of the

descending second *B-A* provides a tone of emphasis, which is repeated and deformed throughout the entire melodic line. From figure (7) not only are the descending second played continuously downward with accents but also created a tense and tragic atmosphere. This music appears during the scene where the prince, the empress and Qing Nv are about to take revenge and assassinate the emperor (Image 9). The music and the storyline blend together, presenting a suspenseful and tense atmosphere during the whole assassination scene.



Image 9: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company

Figure 6: (Bar 1- 7) From the Movement Revenge, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.



Figure 7: (Bar 8-20) From the Movement Revenge, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

IV.1.2.3. Psychological description of the characters – example: Mask, After tonight, Desire and Only for love.

As the main female character, there are several psychological descriptions of Empress Wan. In the next part of this thesis, four meaningful psychological descriptions from the film about Empress Wan were extracted. Each time, the director used echoed music to support the psychological narrative of the female role. Thus, in this section, how music supports the psychological descriptions of the character will be explored.

Mask

The film commences with a scene of Wan where a psychological description of the character is evident. After a burning fireball blasts as a symbol of desire, Wan moves in direction of the fukamiya (Image 10). This shows her desire towards having supreme authority but behind her intentions the audience can feel the hidden thorns, the danger, the bloodiness and how lonely she really is. The image depicts a contrast between a dark background and the female character draped in a luxurious golden robe which peaks the curiosity of the audience. As shown in Figure 8, the music repeats the melodic lines the same way as in the beginning but is enhanced by harmonic textures which make the music richer. Compared with the first statement from the melodic line, which is full of sorrowful sensations, the flowing harmonic accompaniment seems to narrate the story

gently. It is with the effect from the development of each group of harmonies and the image showing the paces Empress Wan takes which leads the audience into the narrative of the story.



Image 10: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company



Figure 8: (Bar 8- 13) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Subsequently, as shown in figure 9, a solo on the oboe takes place. The composer used the second intervals and the thirty-second note to create a mysterious atmosphere filled with oriental colour like the upcoming unveiling of a woman. The entrance of the oboe is followed by the clarinet which adds (Figure 9) and repeats the same melody in the dynamism *mf* to *f* responding to the previous instrument. From here, each instrument is successively added including the violin,

the cello, brass and woodwind instruments, as well as the choir. Finally, the repetition of the motif of the second intervals are played. The feeling of an unstable environment is created with this musical ambiance.



Figure 9: (Bar 1-28) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

During this part, the music is injected with vitality, as will be explained with examples. Firstly, the piano part (Figure 10) repeats C1 which is a timbre that gives an effect of dimness and hollowness when Wan walks into the dark palace which holds the unknown, mystery and loneliness for her.

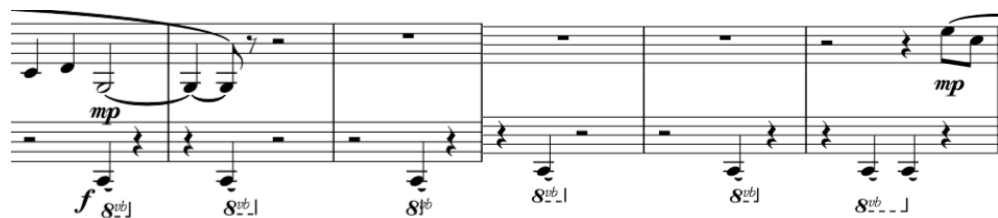


Figure 10: (Bar 22-27) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

In the choir part (Figure 11), the pitch is gradually raised and the voices plump from dual voices to four-parts. The crescendo rises from *mp* to *f* and finally reaches the highest point with the modulation of the key. At this point, the music ends the mystery and brings the audience into a grand and magnificent world with the entrance of the percussion (Figure 12). The *ostinato* of the percussion intensifies the music and at the same time, new elements of imagery are

introduced such as guards, armour, and a torch which creates an image of grandeur implying Wan is closer to her desire of power and wealth.

The image displays three segments of a musical score for '1. The Mask'. The first segment, starting at bar 1, is in 4/4 time with a tempo of quarter note = 60. It features a piano introduction with a fermata over the first two bars, followed by a melody in the right hand starting at bar 3. Dynamics include *mp* and *mf*. The second segment, starting at bar 31, continues the melody with 'Ah' vocalizations. The third segment, starting at bar 37, is marked 'Subito' with a tempo change to quarter note = 76 and dynamic markings of *f*, *p*, and *ppp*.

Figure 11: (Bar 1-40) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

37 Subito $\text{♩} = 76$

mf Timp. Roto Tom

mf Crash cym.

mp

41

Figure 12: (Bar 37-44) From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Following the choir, the audience is now surprised with an ensemble dual between wind and string which with this new motif creates a vigorous atmosphere. The contrast of the gentle melody from before which added notes of semiquaver to enhance the music, gradually intensifies until subsection 51. The continuous semiquaver notes played in unison with the wind, the strings, the percussion and the piano were written with musical elements such as the wire mark between the second and the accent mark whose repeated unison drives the music to climax. (Figure 13) Finally, the music ends in an extremely strong dynamism with an ensemble of all the instruments. Abruptly, as the music comes to a screeching halt, the dialogue of the film begins and the first part, *Mask* is over.

The image displays a musical score for five instruments: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three systems. The first system shows measures 49-51, with dynamic markings (fmg), mf, and f, and performance instructions III and avo. The second system, starting at measure 52, is marked 'Subito' with a tempo change to quarter note = 84. The third system, starting at measure 57, includes dynamic markings mf and p, and performance instructions Attaca. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

Figure13:(Bar 49- 60)From the Movement Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

In this part, the audience is witness to Wan on her way through the palace and the musical accompaniment assists this walk of power. The psychological process which the director aims to share with the audience is achieved as the Empress walks because of the accord between image and music. On the screen, the image is straightforward and unitary as the woman slowly walks by. It is a slow-moving motion with an extensive shot which gives the music more time to complement and enlighten the psychology of the Empress as she walks. While the magnificence of the strings symbolize her desire for power, the sound of instability

and mystery implies the danger which lies ahead, and the thrilling beats of the drums from the percussion section express her determination and ambition.

As the beginning of the concerto and at the point where the film opens, the composer uses musical elements to coordinate the narrative of the film. Rhythmic drums promote the development of the music, contrasting with a thrilling atmosphere. The chorus and the orchestra are magnificently filled with the luxury and power of royalty and coordinate smoothly with the diversity of the image. Integrally, as a whole, the musical elements connect with the visual effect to imply the story of power, struggle, loneliness and love which is about to happen.

The composer used musical elements to harmonise the scenes and the emotional process of the film as well. For example, when a change of a scene or colour takes place, the orchestration and the timbre of the instruments used are changed accordingly. Furthermore, sensory changes can be achieved by diversifying both, music and imagery. This is true both as a collective effect on the audience and with different rhythmic patterns. A melodic motif is demonstrated, promoting the character's mental and emotional development which is felt by the audience through the coordination of music and image.

After tonight

The second psychological description referring to Wan is a scene where she pleads with the emperor to absolve her beloved, which her brother-in-law bribes her with, in exchange for sex. In this scene, a complexity of psychological layers can be seen when Empress Wan is sexually seduced by the new Emperor, her brother-in-law, in the luxurious shower room of the palace and a dialogue between the two, to spare Prince Wu Luan's life, takes place. As can be seen from the facial expression of the empress in the image below, (Image 7) her eyes are hollow but shining with tears. This clearly demonstrates to the audience that she has sacrificed herself and her desires to protect the person she most loves in the world. Her psychological process is complex and those watching her eyes can foresee hesitation, helplessness and unwillingness to give up. In this storyline, the

music *After tonight* resonates with the strange and discordant chords played on the piano (Figure 14). These discordant chords are finally resolved and flourish into a harmonious sound through three music phrases. This unstable sound effect seems to imply the complicated inner struggle Wan is feeling. The three repetitions of phrases also seem to describe her long psychological process. Eventually, Wan seems compromised when the music changes to a harmonious sound and into a lateral flowing melodic line from a vertical chord effect.



Image 11: From the Film *Banquet*, released in 2006, produced by Huayi Brothers Film Company

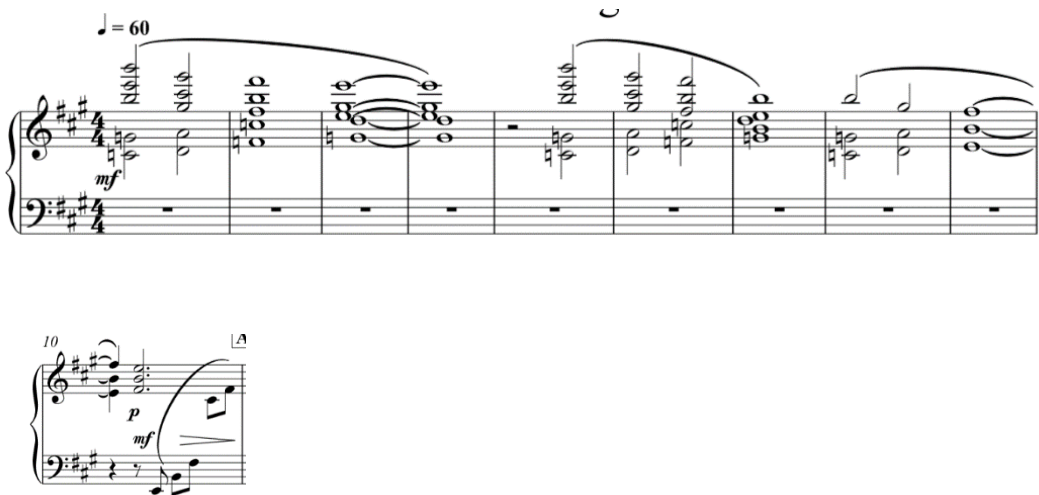


Figure 14: (Bar 1-10) From the Movement *After Tonight*, intercepted from The *Banquet Concerto*, published by G.Schirmer.Inc.

Desire

The third description of the Empress's psychological profile takes place in the later part of the film where she plots to kill the emperor and replace him as queen. In the process of making the decision to assassinate the emperor, Wan's psychological struggle continues to be complex. On one hand, she is anxious to save the lives of those whom she deeply loves making her decision to kill the emperor stronger. On the other hand, the temptation for power also prompts her desire but she feels guilty and cannot bear the emperor's love. A variety of factors make it difficult for her to make a decision, but finally, after her long psychological struggle, desire wins. (Image 12).



Image 12: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company

The music *Desire* was written to compliment this scene is the fifth movement of the concerto. In reality, it is a deformation of the first theme. However, new rhythms and tempos appear and are combined with new timbres and textures. Having said that, the tempo of the music changes from a slow 60 beat per minute tempo to a 125 beat per minute *allegro*. Simultaneously, the timbres of the piano and the orchestra change. Firstly, the piano timbre/texture is created by using clusters with the dynamic *sforzando* played by the arms, while after the fourth measure, the main line of the piano theme arises although distorted by sarcastic

and discontinuous rhythms, played by the touch in *staccato*. As observed in Figure 15, this accent appears many times in the bass ensemble to the left. The sudden appearance of these accents seem to describe Wan's constant thoughts of conspiracy to murder. This underlying transfiguration of the love theme is played in two layers, in *staccato*. The first in the form of basso *ostinato* and the other doubles the theme of the piano line. The motif of the ascending and descending scales played on the piano and the strings mimic Wan's struggle and hesitation to murder. The movement ends with a magical sound effects created on the piano and strings which play an ascending scale, an octave accent and a powerful chord (Figure 17). It is visible to the audience that the sound effect implies Wan's desire of having ultimate power. Tan Dun marks this part with a Baroque style full of metallic tones and bizarre expressions. Therefore, it becomes valid to say that the emotions of the storyline at this point is metaphorically shown through the dynamic textures and timber of the music as well as by the degenerate transfiguration of the love theme. In this scene, a narrator's voice appears to divulge the secret and inner thoughts of Empress Wan who desires to kill the Emperor to preserve her power and to protect her true love. Thus, the scene shows bizarre expressions and metallic tones from the music which highlight the narrative and the visual images that move back and forth from the Empress's face, covered with make-up, to the preparation of the venom she is secretly scheming to use to murder the emperor. Therefore, by crossing music with image, the narrative reaches its emblematic semantics.



Figure 15: (Bar 10-21) From the Movement Desire, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Figure 16 shows a musical score for three measures (bars 28-30). The instruments are Piano (Pf.), Violin I (VL I), Violin II (VL II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Piano part features a dynamic marking of *sf* (sforzando) at the beginning of the first measure, followed by a *sfz* (sforzando) marking in the second measure. The Violin I part also starts with *sf*. The Violin II and Viola parts have dynamics of *sf* and *mf* (mezzo-forte) in the second measure. The Violoncello and Double Bass parts have dynamics of *sf* in the third measure. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Figure 16: (Bar 28-30) From the Movement Desire, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Figure 17 shows a musical score for four measures (bars 44-48). The instruments are Piano (Pl.), Violin I (VL I), Violin II (VL II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Piano part starts with a dynamic marking of *p* (piano) in the first measure, followed by *sf* (sforzando) in the second measure, and *ppp* (pianissimo) in the third and fourth measures. The Violin I and Violin II parts have dynamics of *ppp* in the third and fourth measures. The Viola part has dynamics of *ppp* in the third and fourth measures. The Violoncello and Double Bass parts have dynamics of *pp* (pianissimo) in the third and fourth measures. The score includes various musical notations such as slurs, accents, and dynamic hairpins. There is a handwritten annotation in the Violoncello part: 截断(AH + A).

Figure 17: (Bar 44-48) From the Movement Desire, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Only for love

The film *Banquet* revolves around the theme of revenge. The characters struggle with a complexity of emotions such as love, hate, desire, power, sacrifice and dedication, amongst others. As the ultimate victor of power and the heroine of the story, Wan appears on screen at the end of the film as well. “From now on, nobody will call me empress anymore, instead, they will call me her majesty, the emperor.” Wan says this while holding her favourite red robe (Image 13). She goes on to explain that the reason she loves this colour is because it is the colour of the flame of desire. This is, she feels that although many lives have been consumed by desire, she is the only victor in this outcome. However, in a twist of fate, as she experiences her moment of ultimate power, an arrow is shot, piercing through her heart. Ironically, she too loses her life because of desire. The audience is taken through a flashback of Wan’s life and her feelings of love, hate, revenge, power and loss. The theme song *Only for love* resonates throughout this scene. The tragic melody of *Only for Love* is performed by a female voice which echoes throughout the tragic images of the heroine’s mental and emotional journey and highlights the theme of *love*.



Image 13: From the Film *Banquet*, released in 2006, produced by Huayi Brothers Film Company

IV.1.2.4. The aspect of martial arts action – Example: After tonight and Sword Dance

After tonight

As a Chinese martial arts film, the movie *Banquet* has a lot of classical images of martial arts combat. The first action scene climax occurs when the emperor orders the imperial guard to assassinate Prince Wu Luan regardless of Wan begging him to preserve his life. (Image 14) The use of the image of a leaf falling gently shows the contrast between the soft and subtle scene before this one. Elements such as the armor, iron mask of the imperial guard, and the arrows and pikes that are injected into the image contrast with the gentle elements of the leaves, the flowing water, and the swaying bamboo. Apart from the contrast used between soft and hard elements, the director chooses to use slow motion to replace and differentiate from conventional martial arts scenes and uses lyrical and melodic music related to the second theme of the concerto as can be seen in (Figure 18). Accordingly, the music mixed with the sounds of nature from the wind and water, and the contrasting sound of the collision of armory are in tune with the image of the slow motion fighting scene, all the while contrasting with the lyrical piano melody and accenting the martial arts combat. The actions of rotation, dodging, and leaping in the martial arts scene are depicted through the sound of the melodic music in contrast to the impact of the sword, collisions and puncture which are assisted by the sounds of nature. This artistic method used by the director creates an effect which is firm and flexible at the same time.



Image 14: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company

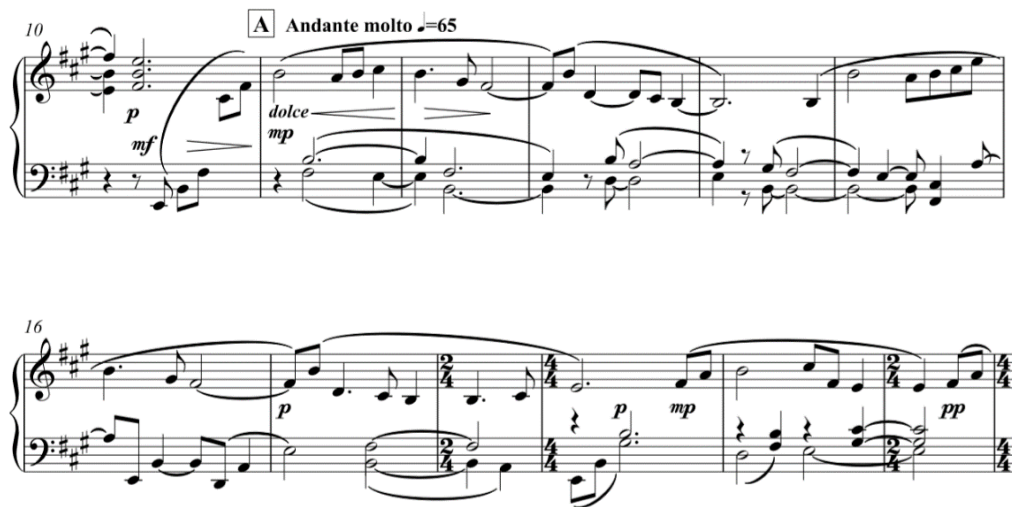


Figure 18: (Bar 10-21)From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

After an image where a row of spears rotate, the music changes from melodic to rhythmic. As can be seen in the following figure (Figure 19) the sixteenth notes of the part on the piano are played in *staccato* and *crescendo* from *p* to *fff*, creating

an atmosphere of tension. Following, the dynamic rhythm from the timpani is introduced as a new musical element which increases the tension in harmony with the piano. The overture of the harp with the glissando in dynamism *sf* serves to embellish the music with an occasional provocation. At this moment of the scene, the director changes the action, which was until now in slow motion, to accelerated motion. The piano and drums mimic the action of jumping from the trees, the wielding of the machetes, the stabbing and all the abrupt steps taken. This synergy between the music and the images make the martial arts scene more suspenseful and harmonious.

The image displays a musical score for a specific section of a concerto. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Timpani (Timp.), Percussion (Perc.) with four numbered staves (1-4), Harp (Hp.), S.A. Choir (S.A. Choir), and Piano (Pi.). The Timpani part features a complex rhythmic pattern with dynamic markings of *p* and *sf*. The Harp part includes a glissando marked *sf*. The Piano part shows a *p* dynamic followed by a *sf* section. The Percussion staves are mostly empty, indicating a period of silence or a specific rhythmic pattern not fully visible. The S.A. Choir part is also mostly empty. The overall score is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

Figure 19: (Bar 39-43) From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

From bar 49 (Figure 20), the percussion is added during the part where the guards slide down the bamboo and attack the escort of the prince who is dressed in a white gown and mask. A crisp sound from the percussion echo the sound of the bamboo. The performance of the piano played in *staccato* and stress (Figure 21) in rivalry with the percussion work together to depict the confrontation of the bold guards in contrast with the meek crew sent to accompany the prince.

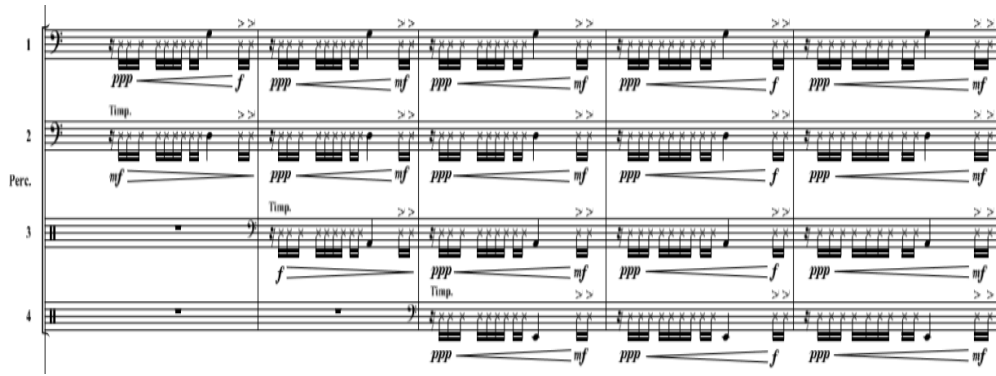


Figure 20: (Bar 49-53) From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

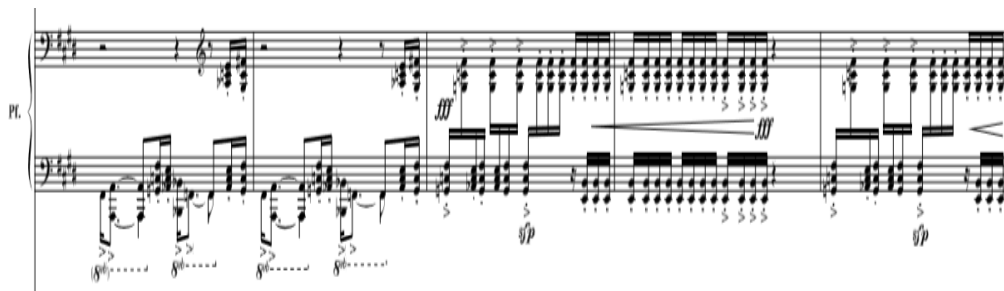


Figure 21: (Bar 54-58) From the Movement After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Sword Dance

The second martial arts scene illustrates the scene of Prince Wu Luan, who risks his life, reuniting with his lover Wan in the palace who have an improvised martial arts fight with swords. Throughout the scene, the audience is taken back to their childhood memories where they learned martial arts together and admired each other. Rather than portraying this scene as a martial arts competition, it may be appreciated as an artistic dance. (Image 15) This scene consistently shows both characters and the complimentary action. At this point in the film, the soundtrack cites the forth movement of the concerto called *Sword Dance*. At the beginning of the scene, the combination of the rhythmic pattern of the percussion

and the accent notes played on the piano (Figure 22) bring the audience a sense of tension.



Image 15: From the Film Banquet, released in 2006, produced by Huayi Brothers Film Company

The musical score for Figure 22 consists of several staves. The top four staves are for Percussion, with two staves for Timp. and two for Roto Tom. The dynamics are marked *mf* and *p*. The fifth staff is for Harp, the sixth for S.A. (Soprano Alto), the seventh for Vocals, and the eighth for I.B. (Instrumental Bass). The bottom staff is for Piano, with dynamics marked *mp* and *sf*. The score is in 4/4 time and shows a sequence of rhythmic patterns and accents.

Figure 22: (Bar 1-4) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

However, in contrast to the intense music, the image is presented in an elegant slow motion, creating a clash between music and image. The image itself contains contrasting elements. For example, the elegant white gauze dress with the withdrawn dance of the female character creates a soft and hazy visual effect in contrast with the throwing of the sword and the turned scabbard which are strong visual element. The confrontation between the intense music includes the sound effect of an unsheathed sword and the gentle visual effect which are supported by the slow motion of the graceful dance, between male and female express the beauty of the complementarity, between strong and soft. The piano melody (Figure 23) imitates the harmony of the scene, in which Wan holding a sword to attack Wu Luan and him dodging it.



Figure 23: (Bar 1-4) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

The use of dotted notes adds an interesting twist to the music. It mirrors a game which is played by the two characters who use their body movements to create mystery and delight at the same time. This motif is used in the second theme, as seen before, and it is also used in the “Bamboo assassination” scene. After the tense sixteenth notes(Figure 24), a smooth melody is performed on the cello in Dynamic *ff* and the entire string section produces a thick and broad sound which is different from the interesting, lively element from before. From here on,

the image is full of romantic aesthetics. The consistent and synchronous action of a full rotation, the crossing of music, the contrasting body movements of the male and female, as well as the symmetrical balance between the figures express a tacit understanding of them. During the graceful dance, the music returns to the first theme.



Figure 24: (Bar 13-16) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

In this film, music plays the important role of creating atmosphere, aiding emotional expressions and psychological descriptions, while at the same time, complementing the martial arts scenes. In the film, music and image are combined to work together, to arouse the imagination and multiple sensations of the audiences to appreciate the film even more. As for the music itself, it is able to retain Chinese traditional characteristics and at the same time absorb western musical traits, combining Chinese classical dance and martial arts movements with Western music to bring a new audiovisual experience to the audience. Therefore, Tan Dun creates music filled with Chinese melodic traits and instruments and blends it with Western music creating techniques. Finally, he combines Chinese martial arts with this musical blend to achieve a successful soundtrack that is complimentary to the images of the film. Nevertheless, the question of if image services music when it is performed as a classical concerto, remains to be answered. In the next part, a focus on discovering if image aids classical musical performance will be examined.

IV.1.3. How image services the musical performance

For a performer, the work which goes into creating sound with musical diction is continuous to the performance process. Evidently, the musical score and the specific composer are where the process, which is usually recreational, begins. Understanding the background of the piece, the details of both the historical and social contexts, the technical and aesthetic treatment it should be given, and the emotional and poetic components that it conveys, are all considered. Several authors have researched the structural analysis of a performance in order to understand how it may be illuminated and how they may build upon it (Berry 1976), (Narmour 1988). Other authors emphasize analysis in the social and historical field, (Bohlman 1999) as well as in the literary and philosophical field (Samson 1999). The different analyses of a performance provide the insight and the support needed to allocate and define the symbolic phenomenon of a musical work.

Despite this intellectual process being useful, a performer always has the concern of incorporating the theoretical knowledge into a practical rendition. In fact, from the performer's point of view, a combination of analysis and creativity is the desired goal. We cannot separate the analysis from the performance sensation, or the emotion from motion. However, it is quite complicated to translate the musical text or to understand the composer's original significance behind the score and it would be presumptuous to do so. Analysis of the social and historical background, the structural form, the emotional symbols, spiritual dogmas and poetic symbols may all enlighten a performer and at the same time, through this contextualization, a "reciprocal discourse" may be obtained. As mentioned by Joel Lester: "performers could enter analytical dialogue as performers – as artistic/intellectual equals, not as intellectual inferiors who needed to learn from theorists" (Lester in Cook 1999, 245).

As a result of this, the performing process will be explained in detail. Composers are not isolated social beings, but rather, they are influenced by their particular social experience, including culture, education and religion. For this reason, it is fair to assume that a composer creates music motivated both by his emotions and specific life circumstances. Consequently, each musical piece has a

special symbolic meaning, function and implied context. For example, in the Baroque period, with the consolidation of the constitutional monarchy, much of the music was purposefully written for royalty, nobility, and the bourgeoisie, like *The Royal Fireworks Music* and *Water Music* written by George Friedrich Handel. Furthermore, with the prevailing religious activities, some music was written for church services, like *Mass in b Minor*, *Matthew Passion* and a series of *Cantatas* created by Johann Sebastian Bach. In order to express homesickness and patriotism, Fryderyk Franciszek Chopin created many piano works with patriotic ideology relating to his exile in France, such as *Polonaise in A Flat Major* and *Revolutionary Etude*. Similar to Chopin, Achille-Claude Debussy also created new harmonies influenced by the Oriental culture, modern visual arts and literary currents which depicted different colour tones and natural scenes evoking poetic moods and stimulating the aural/visual senses, such as *Images* and *Prelude to the Afternoon of a Faun*. As can be seen from the above examples, therefore, the performer is situated between the composer and the audience, as a tool of communication, to represent the period and style the music evokes. As a consequence, it is fair to question that a performer representing the work of a composer might become invested both emotionally and creatively.

In truth, the musical symbols written by a composer on the scores, such as dynamic marks, tempo definitions, harmonic modulations and rhythmical meters are guidance to the performer to reach a more authentic interpretation of the original score. However, it is inevitable for the performer to include his intellectuality and creativity and explore the sentimental and poetic moods invoked by a piece. Through this process the performer is allowed to put forth their individual understanding and emotions related to a particular music. Furthermore, in this way it is possible to conciliate the logic of a score with the personality of the performer. As Scott Burnham described in his article, *How Music Matters: Poetic Content Revisited*:

In the best analysis, there is always an open feeling that the musical work can change one's analytical presuppositions, or – at the least – can participate in a dialogue with those suppositions (Burnham 1999,197).

From a similar perspective, as a performer, Naomi Cumming emphasises the sonic self as musical subjectivity and significance, raising the question as how the performer constitutes an identity when he/she realizes sounds. The author mentioned: "Identity could be thought of, in a preliminary and somewhat superficial manner, as having an outward and inward face." (Cumming 2000, 9). According to Mayer, Cumming describes the *outward* side as a result that demonstrates personal choices to form sounds and gestures inserted in a specifically social domain. Nonetheless, Cumming considers that beside the *outward*, there is an introspective look by musical performers as subjects in the social world. She studied her performing experiences and discovered that at the beginning, it is important to approach the "foreign" social culture context which the music brings to the performer and ignore his/her inner social and culture conception. Hereafter, the performer needs to activate the *inward* side to govern the new awareness. As she refers: *For a musician, it includes a knowledge of the self as having the effective power to answer the expressive demands of different stylistic genres, entering imaginatively into new worlds* (Ibid. 11).

From one's point of view, the analysis broadens the performer's understanding (*outward* side) of the emotion and sensorial motor needed for the performance (*inward* side). The insightful process of analysis reveals a spiral and reciprocal model. As a consequence, the context behind a musical score, memory, behaviour and inner feelings and desires are incorporated into playing the music. For the performer, the desire is felt through the aural sense, the kinetic body movement such as tone, velocity, intensity of attack, and involvement of the body mass, as well as other gestures and movements which allow them to achieve the real musical sound. Consequently, the details of the performer's repeated actions and the temporary information held to memory are used to achieve the desired form. Even so, the auditory perception which has already been compromised from the first acquaintance with it, influences the development of this form. Performers continuously strive to improve the hearing of a score both subjectively and objectively, and take ownership of the fact that upon recreating a score find their own inner emotions, as well as put an individual twist on the musical diction. As Boris Berman mentions from his experience:

..you cannot refine your touch without refining your ear. I am referring to two kinds of “musical ears.” One is the ‘subjective ear,’ the pianist’s image of the kind of sound he would like to produce. The more specific the image, the better the results will be. The other is the ‘objective ear,’ which refers to the musician’s ability to monitor the sound that actually comes from under his fingers. Objective listening is a perennial goal, a life-long battle, for a musician always tries to listen objectively to his own playing but never fully succeeds. The pianist cannot do meaningful work without learning to listen intently and tirelessly to every sound he produces on the piano (Berman 2001, 3).

On a whole, these techniques demonstrate different musical intentions and dictions which are expressed by a combination of body movements. In Neuhaus’ method of teaching, he insists that the performer should grasp their *Artistic Image* as early as possible. He confirms that it is necessary to have a clear understanding of the *Artistic Image*, in relation to the content, meaning, poetic substance, or the essence of the music. When a performer is able to deeply comprehend the musical theory, and at the same time attain and embody it in a performance, is when technique is fully understood. Neuhaus mentions:

*Technique comes from the Greek word *Texve* and that means art. Any improvement of technique is an improvement of art itself and consequently helps to reveal the “content”, the hidden meaning; in other words it is the material, the real body of art (Neuhaus 1973, 2).*

It has been thus established that different body movements cause the complexity of the sound effects. As a performer, it is necessary to distinguish the sound desired and create it by selecting the appropriate body motion. For example, at the beginning of *The Reflection of the Water in Images I* by Debussy, there is a contrast between the harmony and the melody line. This musical texture requires the performer to seek a sonority which incorporates a mix of hazy harmonies with crystal clear melodic points. To achieve a hazy timbre, the performer can push their palm downward with an assisted *legato* movement of the wrist and arm. On the other hand, the key is first touched, then “pinched” to extract the sound from the piano with a resonance to express a crystal melodic tone. The

performer's job is to continually discover the relationship between listening and the body movements, making them affect each other harmoniously and interdependently. This is done by choosing the specific technique to express the music through interactive gesture, and in this way, to reach the musical sound in our inner auditory canal.

Overall, performing is a process associated with theoretical analysis, personalised understanding, emotional injection, and transformation between the auditory sense and the body movement. Finally, through these techniques the music is transmitted to an audience on stage. In *real tempo*, the performer is a communication bridge between the composer and the audience. Therefore, the performer places their own musical expression and diction into the music, in hope that the audience will respond psychologically, physically and emotionally. On this issue, Hodges explores bodily responses to music through his review of several research literatures. He discusses this issue from many perspectives, and as a result, he found that many different reports showed a contradictory understanding of this question. This study showed reactions in several different circumstances where some participants responded emotionally to music while others did not. At this complex level, the research of the study of the mind and body responses to music is fundamental. Hodges undertook a technological experience, where the movements, gestures and reactions of the conductor, the performer and the audience were registered by digital equipment. As a result, comparisons of body movement responses from the conductor, the performer and the audience are available. In addition to this technological experience, Hodges also mentions that the research of bodily responses to music should be viewed in a social context apart from the digital technology research (Hodges 2008). Related to the view of the social context, another investigator, Meyer comments in his chapter: *Note on Image Processes, Connotations, Moods*:

Between music and referential experience is a necessary not a sufficient one, there is a causal nexus, as is evidenced not only by the practice of composers within a given style but also by the responses of listeners who have learned to understand the style.....connotations will vary even among those who do have the same cultural background and who are acquainted with the modes of association established within the style. However, this variation,

though significant, is often not as wide as it seems at first glance. Because the modes of experience are continuous with one another and because experience itself can be expressed in a wide variety of metaphors, a connotative complex which has the same potential meaning for all listeners may be actualized differently in the experience of each (Meyer 2008, 271).

In conclusion, the performing process is a widening continuity of theoretical analysis, emotional injection from the performer's experience, and techniques explaining the artistic meaning and stage performance which aid the performer in translating the music to the audience. It is therefore fair to state that performing is a reciprocal and dialogical work which requires continuous and cross field research.

Thus, a broad and continual learning process on the performance of this specific work, which stems from issues such as the background and the creative thought of the composer, aesthetics, as well as the practical meaning of the work, have been mentioned in the present research paper. Furthermore, it is important to mention that the use of images in previous research were imperative, given the interrelationship music has with imagery. In view of this study, yet another question arises which is if images are still relevant when the performer plays and if they are affected by the performance process and the imagery.

The original soundtrack of the film, performed at the concert hall, is also aided by images shown on a screen during the entire performance. It is believed that multimedia give audiences and performers alike the opportunity to more fully understand the music. The images from the film help audiences feel the music more intuitively. On the other hand, it also gives performers more support in various ways. By reason of this research being musical performance, the issue of how image services music will be the focus. In order to achieve a more reliable conclusion, a practical experience was undertaken. On 24th of May of 2019, a concert of Banquet concerto at the University of Aveiro was performed by oneself in collaboration with conductor Ernst Schelle, singer Eduardo Portugal, Beira

Philharmonic Orchestra, and the Chorus and Orchestra from the Department of Communication and Art of the University of Aveiro.⁵⁵

Throughout the process of learning and rehearsing, as a way of aiding performers to learn the eight musical movements, the eight clips from the film were projected on screen. The film's projection, in one's opinion, would help the performers to build on the performance imagination and to influence the emotion and body movement of the performers in relation to it. Therefore, in regards to this experiment, a questionnaire was elaborated for the participants of the concert, in order to evaluate whether the projection of the eight movements was helpful. The questionnaire is as follows:

⁵⁵ The Performance and Rehearsal Recording Refer to Appendix 10 and 11

Survey

The Banquet Concerto is one of Tan Dun's representative works which belongs to the multimedia music category. The reason for the interest in this work is its interdisciplinary and intercultural characteristics which convey a significance in one's research.

The Banquet Concerto was originally created for the Chinese film Banquet. The composer later disseminated the work on the stage and used the multimedia images captured in the film to assist in live performance, successfully creating a multimedia extravaganza.

This questionnaire is designed to investigate whether music performers are inspired by the assistance of images, so as to obtain interdisciplinary research significance in this work.

Question 1: What is your field of performance?

- Wind
- String
- Percussion
- Voice
- Other _____

Question 2: Have you ever played a complete classical music developed for film soundtrack before?

- Yes (Please Write the Name of the Work) _____
- No

Question 3: Have you ever played a multimedia music work before?

- Yes (Please Write the Name of the work) _____
- No

Question 4: In the process of playing the Banquet Concerto, do you think that the film images influenced your imagination while performing?

- Most images affect my imagination while performing
- Almost half of the images affect my imagination while performing
- Only a few images affect my imagination while performing
- My imagination of performing is not affected by the images.

Question 5: In the process of playing the Banquet Concerto, do you think that the film images influenced your emotions while performing?

- Most of the images affected my emotions while performing
- Almost half of the images affected my emotions while performing
- Only a few images affected my emotions while performing
- My emotions of performing is not affected by the images.

Question 6: In the process of playing the Banquet Concerto, do you think that the film images influenced the movement design of your performance?

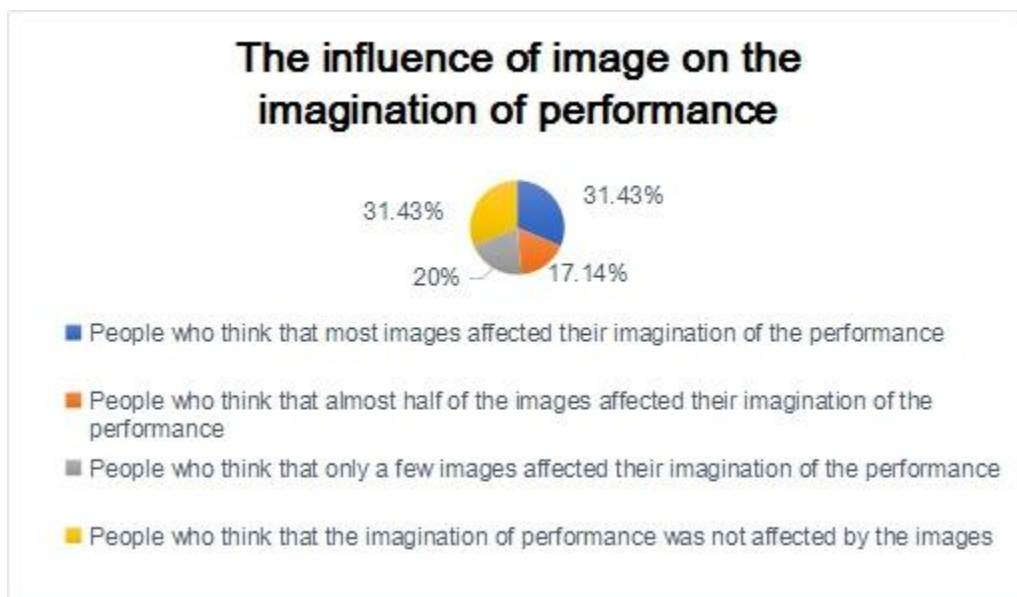
- Most of the images affected the movement design of my performance
- Almost half of the images affected the movement design of my performance
- Only a few images affected the movement design of my performance
- My performance is not affected by the images.

Question 7: Do you have any other performance impression and significance obtained from this interdisciplinary mode? (Not Required)

80 questionnaires were randomly distributed to the participants and 35 feedbacks were received. From the 35 feedbacks, 18 were from strings, 6 from winds, 0 from percussion and 11 from voice. Following, this data will be analysed and the use of examples to demonstrate the impact of image on three aspects of musical performance will also be carried out.

IV.1.3.1 The influence of image on the imagination of the performance

Among the feedback received from the survey, eleven people believed that most of the images affected the imagination of their performance, accounting for 31.43% of the total surveys. 6 people thought that almost half of the images affected their imagination of the performance, accounting for 17.14% of the total surveys. Seven people believed that only a few images affected their imagination of the performance, accounting for 20% of the total surveys. Eleven people thought that their imagination of the performance was not affected by the images, accounting for 31.43% of the total surveys. (Graph 2)



Graph 2: The influence of image on the imagination of performance

According to the survey, approximately two-thirds of the performers surveyed, believe that image provides some imaginative support in the performance of music. In practice of the piano piece played by oneself, one also found that the images brought inspiration to the imagination of the performance. As part of the music for the martial arts scene was practiced and played by oneself, referring to the second movement *After Tonight*, objects such as the sword, the arrow, the

bamboo and the leaves, as well as the body movement of the actors, such as gliding, jumping and rotating, allowed one to find a performance rhythm and imagination. The visual information provided much sound imagination. Referring to the images of the fighting scene in the bamboo forest, the rhythm accent and elastic chords were found to be consistent with the fighting. Therefore, it permitted one to imagine the sound of the weapons used for fighting, the drums and so on. For example, from figure 25, when the staccato sixteenth notes were played on the piano by oneself, the strict and agile steps of the actors who played soldiers fighting martial arts, ready to enter the fight, was all quite clear in one's imagination. A short and flexible sound to express the sixteenth notes of the 39th and 40th bar was therefore designed. As the music develops to the 42nd bar, the accent of the eighth notes from the left hand link one to the image of the actors jumping from above. Each accent is like the actor's stunt action. At the 56th bar, a repeat of the sixteenth note occurs with ***sfp***, strengthening with accents on the final four notes. Accompanied by the percussion, a crisp, neat sound is achieved. A link between oneself and the image of the bamboo forest is evident, inspiring the imitation of the natural sound of the bamboo sticks hitting each other.

Therefore, these examples demonstrate that images play an auxiliary role in developing the imagination of the performance.

39 **C** Allegretto ♩=105

42

46

51

54

57

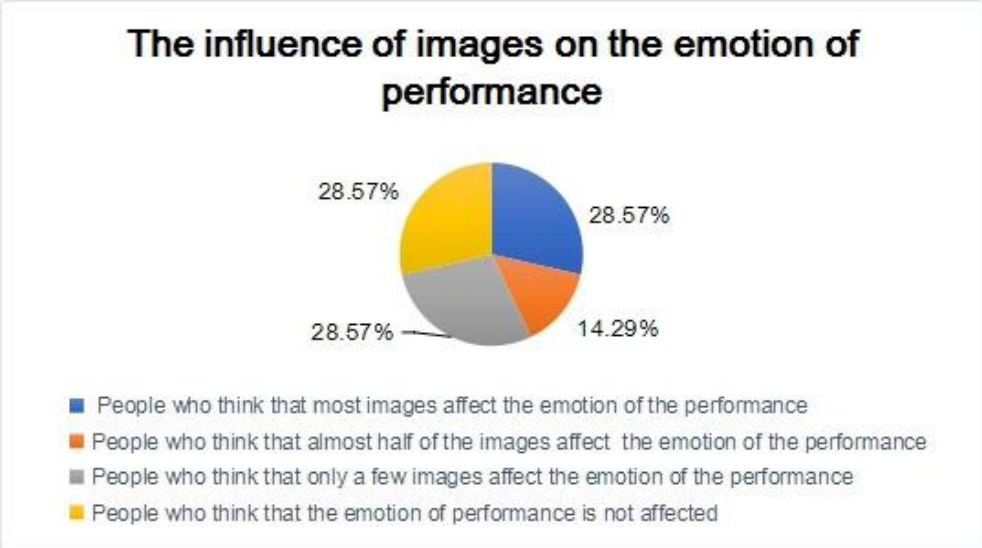
60

截图(Alt + A)

Figure 25: (Bar 39-61) From the After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

IV.1.3.2 The influence image plays on the emotion of the performance

Among the feedback received from the survey, ten people believe that images affected the emotion of the performance, accounting for 28.57% of the total surveys. Five people think almost half of the images affected the emotion of the performance, accounting for 14.29% of the total surveys. Ten people think only a few images affected the emotion of the performance, accounting for 28.57% of the total surveys. Ten people think that the emotion of performance is not affected by the images, accounting for 28.57% of the total surveys. (Graph3)



Graph 3: Influence of images on the emotion of the performance

According to the survey, about two-thirds of the performers think the image provides emotional support upon performing. Upon practicing the piano part, the emotion of the performance is most certainly affected by the images. During *Sword Dance*, when the music suddenly changes from a strong rhythm to a flowing melody, (Figure 26) images of the change from a fight to that of a dance between the male and female protagonists, in slow motion, are used. Their feeling of love for one another are evident on the screen, contributing to a strong feeling

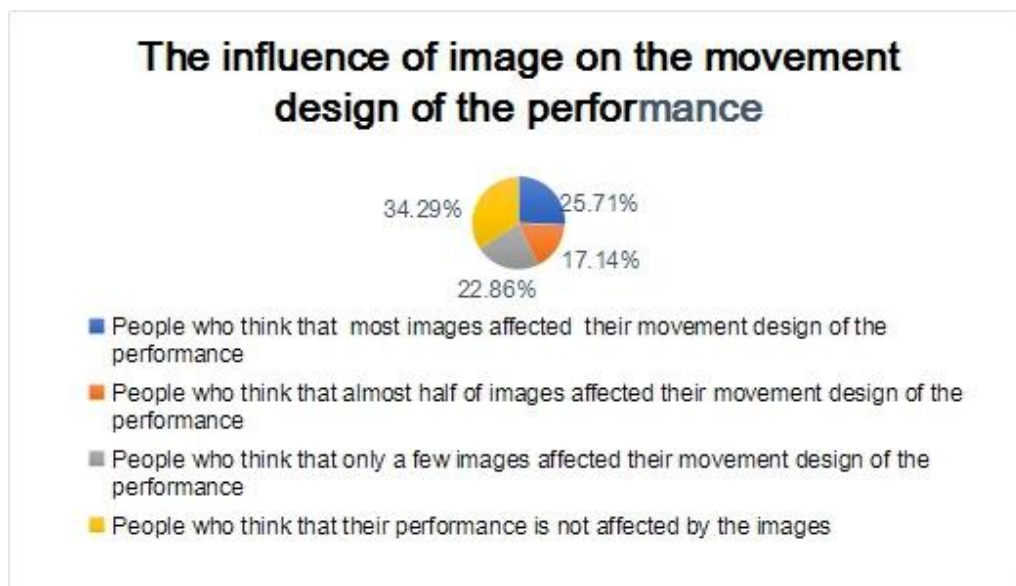
of warmth when the musical style is switched. Accordingly, upon associating the images, a feeling of warmth and affection was encountered when playing this part on the piano. Actually, this is not the first time this musical motif appears. In the first movement, *Mask*, this theme first surfaces when the prince hears the news of his father's death and his face overflows with tears. The second time this motif appears is when the movie credits come on the screen and Empress Wan walks into the dark palace. The last time this motif appears is when Wan dies because of her desire and music rings throughout the scene as the tragedy ends. Although this musical motif appears many times, as a performer, one felt different musical emotions from each different scene, given that each image evoked a different meaning and narrative. This allowed me to use a diversity of emotions and methods to play with a variety of feelings which stemmed from the same musical motif.

The image displays a musical score for piano and bass clef staves, covering measures 18 through 33. The score is divided into four systems. The first system (measures 18-22) features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The second system (measures 23-27) continues the melody and bass line, with a *v.s.* marking at the end. The third system (measures 28-30) includes a *Piano* section with a large slur over the right hand, and dynamic markings of *mp* and *mp*. The fourth system (measures 31-33) concludes the passage with a *mp* dynamic marking. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Figure 26: (Bar 18-33) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

IV.1.3.3 The influence of image on the movement design of the performance

According to the feedback received from the survey, nine people think that most of the images affected their movement design of the performance, accounting for 25.71% of the total surveys. Six people think that almost half of the images affected their movement design of the performance, accounting for 17.14% of the total surveys. Eight people think that only a few images affected their movement design of the performance, accounting for 22.86% of the total surveys. Twelve people think that their movement design of the performance is not affected by images, accounting for 34.29% of the total surveys. (Graph 4)



Graph 4: The influence of image on the movement design of the performance

According to the survey, less than two-thirds of the performers think the image provides body movement design in performance. In the previous exemplifications, on the issue of the process of performance, it was mentioned that music culminates through the physical movements of the performer. Through body movements, the performer creates sounds and also expresses musical emotions towards the audience. For this reason, although the image does not directly guide

the body movements, after sound imagination is carried out, musical emotions are felt and the content is definitely expressed through our body movement. In other words, the body movement of the performance is affected by multiple factors. It may be affected by images, given that they provide the support of multiple preparation before playing, such as sound imagination and emotional expression.

In the next part, a focus on the two interdisciplinary areas of music and body movement will be undertaken by observing one's own performing experiences to exemplify how to create a reasonable sound through body movement.

IV.2. The connection between music and body movement

To exemplify the connection between music and body movement I will first use the second movement *After Tonight*. Formerly, upon analyzing the relationship between image and music, the fact that this movement begins with discordant chords was mentioned. The purpose of these discordant chords is to create the sound of mystery and suspense which echo Wan's complex psychological process. As these chords were played by oneself, it was realized that there was a preference for an ethereal, transparent and faraway sound (Figure 27). In order to achieve this sound effect, the keys were first touched before relaxing the arms. Simultaneously keeping the fingers on the keys, a slight lift of the arms is made with a very subtle amplitude. The strength from the wrist drives the fingers to instantly click the key. Thus, the direction of this movement, which is in a downward to an upward motion, assists the body to not hit the keys directly. Furthermore, one's breathing and upper body movements assist in the change of each chord as the body movement is frequently repeated. When the part of the assassination in the bamboo forest begins, the music commences with a lyrical and flowing melody. (Figure 28)

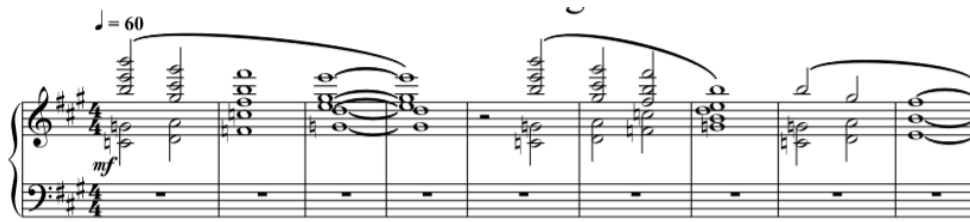


Figure 27: (Bar 1-9) From the After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.



Figure 28: (Bar 10-27) From the After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

As this part was played by oneself, the touch of the fingers on the keys was slow yet deep, seeming that the fingers were firmly but gently blending with them. The purpose of the slow touching of the keys was to create an intense sound on the piano, while the deep touch shaped a continuous, coherent and melodious sound. Moreover, support from one's arms was also used which were relaxed, free

and constantly adjusting to the auxiliary power and direction of the movement. Additionally, this movement produced a musical breath and a changing of the phrase. For this reason, it is believed that audiences may be led into the profound feeling of the theme by both the visual and auditory effects, be it from the continual breath frequency of the performer or from the music as well.

When the music changes the mood to a tense atmosphere with the piano part, in the sixteenth notes with the *staccato* (Figure 29), it is clear that one's body movement has visible changes also.

The image displays a musical score for a piano piece, specifically Figure 29, which covers bars 39 to 53. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked as 'Allegretto' with a metronome marking of 105. The score is divided into four systems, each with a measure number at the beginning: 39, 42, 46, and 51. The first system (bars 39-41) shows a piano part starting with a dynamic of *p* (piano) and a bass clef part with a dynamic of *fff* (fortississimo). The second system (bars 42-45) features a bass clef part with a dynamic of *fff* and a piano part with a dynamic of *sf* (sforzando). The third system (bars 46-50) continues with a bass clef part at *sf* and a piano part with a dynamic of *sf*. The fourth system (bars 51-53) shows a bass clef part with a dynamic of *sf* and a piano part with a dynamic of *sf*. The score includes various musical notations such as staccato markings, sixteenth notes, and dynamic markings.

Figure 29: (Bar 39-53) From the After Tonight, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

In the first two bars, the technique of driving the wrist and palms to achieve a slight reaction of force from the keys, is used to finish the staccato. When the right hand is added, in order to obtain the dynamic *fff*, strength is applied to achieve a

forceful reaction on the keys while vigor from other body parts is also applied gradually at the same moment. The strength from the movement of the waist can be observed when the pianist leans the body in a forward motion, using the whole upper body to apply force, as one rises from the piano stool. The adjustment of the dynamics, timbre and other musical elements related to tension require the use and movement of the pianist's different body parts. Consequently, the audience can experience the tension and propulsion of the music from the performer's movements and at the same time, feel the tempo and vivid musical expression.

As a second example of the importance of body movement to the music, one will illustrate it with the first theme of this concerto. An explanation of how image provides the performer with emotional support, using this musical motif, was listed from four different scenes. In order to express different emotions, the motif should be played with different methods. In Figure 30, the music from the first 9 bars is the first theme to appear which relates to the image of Prince Wu Luan who hears of his father's death and sorrowfully weeps. The musical term *dolce* seems to imply that a euphemistic story is about to be described. The image inspires one to play a pure, coherent and full sound effect. When the first sound is emitted, the extent of the arm lift is controlled which is not possible for too long a time, yet this arm lifting process looks soft and relaxed. The purpose of this movement serves not only to substantiate that the sound is not hard, but also to visually convey a feeling of *dolce* to the audience. Apart from this, it is necessary to control the speed of the arm which must fall slowly and the touch of the keys must be light in order to achieve the dynamic *mp* effect. All the while, in the continuous legato notes, a gentle lift of the wrist is applied to each key stroke, yet the fingers in the first notes, continues to remain on the key. Following, the force of the wrist is used to drive the finger for the next note, down on the key. At this moment, the movement of the wrist is soft but the controlled force from the finger is felt when the key is touched. This process is used to achieve a coherent but thick sound effect. Starting from the 10th bar, the addition of the eighteenth note on the left hand makes the music more fluid. At this time, it becomes essential to change the mode of the right hand. Therefore, the finger is lifted and dropped directly, rather than driven by the force of the wrist which moves laterally by the direction of the finger. The motion from the direction of the wrist moves from a left and right

direction, to an up and down direction. This movement helps the music to change from a vertical emphasis to a horizontal flow.



Figure 30: (Bar 1-18) From the Mask, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Figure 31 of the *Sword Dance* concedes the observation that the motif appears once more. This time, the music enhances the emotional rendition of the images which inspire the enhancement of the emotion of the performance. From the point of view of the musical technique, the dynamic mark is changed to **mf** which is different from *mp* and *p*, required from the previous phrases. The participation of the entire string section also strengthens the thickness of the music. At this point in the music, when sound was uttered by oneself, the second touch method, which is to lift the fingers while the wrists move in the same direction, was chosen. However, differently from the previous movement, the forearm channels power to the finger. Furthermore, this change in arm movement helps to increase the intensity of the music and make the tone feel warmer.

The image displays two systems of musical notation for an orchestra. The first system includes staves for Piano (Pr.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Piano part features a melodic line with dynamic markings of *mf* and *mp*. The string parts (VI. I, VI. II, Vla., Vc., Cb.) are marked with *ppp* and *mf*. The second system continues the orchestration with similar dynamic markings and includes a *f* marking in the Violin I part.

Figure 31: (Bar 17-25) From the Sword Dance, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Figure 32 represents the last movement, *Only for Love*. During one’s practice of the piece, it was found that although the dynamic mark on the piano required ***mp***, the use of the chorus and the entire orchestra participating together made the piano sound insufficient. In order for the sound to flow in a more acceptable manner, the power of one’s entire body was needed. Therefore, by firmly placing the feet to apply the strength of one’s entire body and inclining the body slightly forward, one could feel the force from the waist being applied to the shoulders, arms and wrists, straight through to the fingers. For this reason, this time, it is observable that the range of movement from the arms is greater. As an alternative from merely touching the keys with the fingers, the upper body plays a major part in conducting the touch. In this way, the sound is spread more proportionately.

The image shows a page of a musical score for a concerto. It features several staves: S.A. (Soprano Alto), Choir, T.B. (Tenor Bass), Pt. (Piano), VI. I (Violin I), VI. II (Violin II), Via. (Viola), and Cb. (Cello/Double Bass). The vocal parts have lyrics in Chinese and English. The piano part has dynamic markings like *mp*. The string parts have dynamic markings like *p* and *sf*. There is a section marked 'A' in the Violin I part. The Cello/Double Bass part has a 'pizz. (Jazz style)' marking.

Figure 32: (Bar 21-27) From the Movement Only for Love, intercepted from The Banquet Concerto, published by G.Schirmer.Inc.

Music performance is a complex process which involves multiple aspects. It requires the performer to analyze the original intention of the composer, understand the content of the work, set adequate performance techniques and eventually convey musical connotation to the audiences through body movements. It is a process which requires the control of the nervous system and is ultimately accomplished by the motion system. As a performer, it is necessary to do an interdisciplinary study of the music and the body mechanics to obtain various body movement designs from a physiological perspective, which cooperates with the specific requirements of the music. The skills required for piano performance are diverse, as are the various body movements to accomplish these skills. Understanding the relationship between making sound and movement is a compulsory course for an accomplished pianist. In one's research, examples from the Banquet Concerto to expound different musical requirements are presented through different body movements, which are a reference on a performance level.

Conclusion

As a pianist it has always been a pleasure to search for new and appealing piano pieces. For this reason, it is no surprise that upon finding the *Banquet Concerto*, an immediate connection to the music, which was innovative because of its interdisciplinary traits and the travelling aspect of crossing multiple cultures, as well as other interesting performance aspects, as felt by oneself. Therefore, it became clear to entitle the research *Travelling with Tan Dun's music: Banquet Concerto for Piano, Chorus and Orchestra*.

During the research, several methods to achieve one's goal of understanding the travelling aspect of Tan Dun's *Banquet Concerto* were applied. The methods include literary reading, questionnaires, an analysis of the musical score, actual practice of the piece, observation and comprehension of communication. Besides, I focused on the audience's and performer's interaction with the music, the impact image had on the music, and the movements and moods felt from the piano performance. Since this research is based on an interdisciplinary theme, to supplement the theoretical knowledge of the research with a literary review and to combine with a comprehensive study of the film production, the multimedia aspect related to the music and a study of the musical performance was necessary. Accordingly, all the above mentioned aspects were thoroughly absorbed in order to obtain a comprehensive, multidimensional understanding of the piece. Firstly, a detailed search and reading of the literature on this subject was undergone, so as to comprehend the film, the sound, the audiovisual aspects and musical performance related to Tan Dun's work. Secondly, as part of one's musical background, to closely understand the musical work, one practiced *Banquet Concerto* and found some performance opportunities. Through the hours of practice undergone, it was possible to resolve some technical difficulties of the music and absorb all the musical details needed to respect the intention of the composer, as well as, to recreate the connection between music and image through one's own performance experience.

Correspondingly, research on the theoretical aspect of the music was the theme of the first chapter which covered several points on the subject. First of all, this research holds interdisciplinary facets. Unquestionably, the music which is derived from the film, evolves into a complete work, which today is appreciated in the music hall. However, one must admit that a specific signification to the film research area is an integral part of the music program. At the same time, a need to explore the consequences of playing the music as an individual work at the music hall was also questioned. Apart from the above mentioned points of research, the multi-sensorial involvement used to achieve musical semantics and expression was also studied. Thirdly, on a musical performance level, it was important to find the meaning of the *Concerto* by obtaining a combination of performing skills which conferred the original meaning of the film. This process was achieved through understanding the body kinetic movements and the touch needed to express the music.

This research was initiated with the concept of *Travelling*. To achieve this, a theoretical understanding of the views of some investigators, such as Edward's Said (1982), James Clifford (1997), Mieke Bel (2002), Birgit Neumann and Ansgar Nünning (2012), Doris Bachmann-Medick (2014), Paul Hopper (2007) amongst other investigators in the field, was completed. From the studies of these theoretical scholars, it was possible to conclude that travelling was effectuated due to transportation from one place to another, multiculturalism, multidisciplinary areas, different time zones and spaces amongst others. Consequently, upon the study of these multidisciplinary aspects, rather than an independent, one-sided observation, a three-dimensional vision was needed. Tan Dun's *Banquet Concerto* is important as an innovative and avant-garde representative of travel through the discipline. Upon viewing Tan Dun's academic and life background, it becomes evident that his travelling experience plays such an important role on his current state of mind, his ideas and his creations, where he constantly adapts to new regional cultures throughout his life. Moreover, he amalgamates traditional Chinese culture with Western culture seen in many of his works, which attract

audiences as a result of his innovativeness in terms of cross-culture and interdisciplinarity. This interdisciplinarity and travelling thoughts is evidently seen in various artistic rituals, in multimedia, drama, architecture, history and other fields, and *Banquet Concerto* is one of Tan Dun's creations which shows proof of travelling from Chinese culture to Western technology in both sound and image, and through sensory responses and kinetic performance movements. Therefore, the theoretical study of the travelling concept was not only pertinent to studying this work, it gave theoretical support to the subject as well.

Secondly, an approach to the relationship between music and image constituted the interest of this theoretical study. Since this music was tailor-made for the film, it is intricate to the specific meaning of the narrative, to create atmosphere in the film, and to promote the emotional development of the characters, besides other aspects. Before any performance, it is essential to understand the original meaning of the music which is the support of the performance imagination-wise, and therefore, accordingly, the study of the musical function it has in the film is required. Nevertheless, at the same time, the development of the complete *Concerto* with the assistance of images, created a new and unconventional Concert genre which combines multimedia and music. Consequently, an exploration of if this combination of image and music was an aid to the musical performance was also considered in this research. This doubt leads to the focus on the relationship between sound and image and to the discovery of the significance on the performance of this specific case, the *Banquet Concerto*. Several scholars such as Nicholas Cook (1998), and Michel Chion (1994) support that when music is presented with the assistance of images, there is an indivisible connection between them. Images confer new meaning when music is introduced and reciprocally, music becomes more intuitive with the use of the images. So as to determine how music affects film and several elements related to it, the study of the relationship between film and music was also approached in this dissertation. In this category, several scholars such as Kathryn Kalinak (1992), Peter Larsen and John Irons (2007) were cited. All of them were on common ground when

relating to the role music plays in assisting film, as pertains to the narrative, atmosphere and emotions of the characters.

Moreover, an exploration of the work on performance behaviour was of great interest because this research is related to the area of musical performance. In addition to this reason, the study of existing concert videos revealed that musical performers helped audiences to obtain musical cues from films, apart from the images. This fact aroused a desire to study the relationship between music and action, to discover how body movements influence specific musical requirements. Consequently, a turn to sensorial reactions and performance movements were also an objective of one's research. In this aspect, some scholars like Mine Dogantan-Dack (2011) mentioned that performers usually use their body movements to translate the music to audiences. These body movements are not only needed for producing sounds, but also a way to convey musical emotions and establish communication with the audience. Therefore, the observation and research of the body movements are a very necessary process to musical understanding.

Through the theoretical research of the above mentioned study, on the *Banquet Concerto*, a solid foundation to complete this dissertation was laid.

After studying the theoretical issues, insight into the background of Tan Dun as a composer and his various works was provided. In summary, from one's study, it is visible that the *Banquet Concerto* is one of Tan Dun's most representative works which reflect his most personal and characteristic thoughts, inseparable from his experience and accumulated travel throughout his life. Clearly, the research of his background and cultural experience was essential to this process given that it is so closely related to his body of work. In the second chapter the embodiment of the travelling concept and his creations, Tan Dun's life and academic background are addressed. Changes in the geographical location of his life, account for Tan Dun's constant expansion of his cultural vision and

professional acknowledgement. Such an experience has enabled him to absorb a variety of cultural influences and expand his creative vision, as well as contributed to his innovative technique and musical avant-garde thought process which breaks the boundaries between traditional and modern, and Eastern and Western music, while all the while, crossing different cultures and disciplines. Undoubtedly, his works retain the characteristics of Chinese traditional culture and at the same time, follow Western aesthetics. Chapter two also touches upon, a detailed analysis of Tan Dun's diverse work categories. These works are representative of a cross between music and nature, architecture, performance, multimedia, and other disciplines. From the study of these works, it is also clear to see how the *travelling* concept is reflected in his diverse musical forms. Based on one's research on Tan Dun and his various works, one returned to the main topic, *Banquet Concerto*, which consistently shows cross-cultural and interdisciplinary creative features. I expanded my performance research on this aspect, to achieve the results which were recorded and discussed in the third and fourth chapters.

In the third chapter, a summary of the crossing-cultural and interdisciplinary reflections of this work is recorded. Pertaining to cross-culture, not only were the Chinese film tracks, the international reaction to his work and his awards mentioned, but an analysis of the various cultural integrations executed during the creation of his work were also touched upon. For example, using Western music to express Chinese culture, blending music and Chinese traditional martial arts culture together and so on. Furthermore, the research also approaches the multiple forms of this musical project and its development process. Therefore, it is clear that the significance of this research in cross-cultural and international cooperation is obtained. From an interdisciplinary standpoint, an analysis of the issues of the combination of music and film was carried out. It was found that as a film soundtrack, music affected many aspects of the film such as atmosphere, emotional expression and psychological description. At the same time, it was also established that in concerto form, independently from the film, the addition of images aided audiences in the understanding of the music and made musical appreciation more intuitive.

Finally, Chapter four is an advanced analyze on questions related to the disciplinary aspects of the *Banquet Concerto*. The first question bears upon the connection between music and film images in the *Banquet Concerto*. The second question pertains to the connection between music and body movement. Relevant to these arguments, various examples of film images and concert practice, as well as investigation to support and answer these questions were provided. Therefore, the relationship between music and body movement, of such importance to any performer, was explored. One practiced, analysed the musical score; scrutinized the performance of the concerto; and was attentive to all the different aspects of the specific relationship between the music and the body movements, illustrating the personal experience with specific examples.

In light of all the research stated above and accomplished, one may conclude that the *Banquet Concerto* is one of Tan Dun's most representative creations. It not only contains Tan Dun's innovative and creative ideas, but also elucidates academic exploration with significance in many aspects such as in the cross-cultural and interdisciplinary fields. The goals of this research focus on how this musical work spans through time and space, culture and history, amongst other disciplines. Specifically speaking about oneself, the intention was to extract the specific meaning of the characteristics of the performance which have a bearing on the relationship between sound and image, the interaction between the music, narrative and emotion, and the link between multimedia and the performance movements. Surrounding these goals, a series of research results were reached and explained in this dissertation.

In future research one believes that there is still space for expansion and that more light can be shed upon the subject at hand. For example, research on the problems encountered in the new forms of chamber music and independent sonatas might be considered. Assuredly, it would be a great honour to become a reference and contribute to the research related to this issue in the future.

Bibliographic References

Books:

Bachmann-Medick, Doris. 2014. *The Trans/National Study of Culture: A Translational Perspective*. Berlin: Walter de Gruyter.

Bal, Mieke. and Marx-MacDonald, Sherry. 2002. *Travelling Concepts in the Humanities: A Rough Guide*. Toronto: University of Toronto Press.

Berman, Boris. 2001. *Note form the Pianist's Bench*. London: Yale University Press.

Chion, Michel. 1994. *Sound on Screen*. New York: Columbia University Press.

Colwell, Richard., and Richardson, Carol. 2002. *The New Handbook of Research on Music Teaching and Learning: A Project of Music Educators National Conference*. Oxford: Oxford University Press.

Cook, Nicholas. 1998. *Analysing Musical Multimedia*. Oxford: Oxford University Press.

Cook, Nicholas. 1999. *Analysing Performance and Performing analysis in Rethinking Music*, edited by Cook and Everist. Oxford: Oxford University Press.

Clifford, James. 1997. *Routes: Travel and Translation in the Late Twentieth Century*. New York: Harvard University Press.

Cumming, Naomi. 2000. *The Sonic Self: Musical Subjectivity and Signification*. Bloomington: Indiana University Press.

Davidson, J. W. 2002. *Body Movement in The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*, edited by Parncutt, Richard., and McPherson, Gary. Oxford: Oxford University Press.

Dogantan-Dack, Mine. 2011. *In the Beginning was Gesture: Piano Touch and the Phenomenology of the Performing Body in New Perspectives on Music and Gesture*, edited by Gritten, Anthony, and King, Elaine. UK&USA: Ashgate Publishing.

McPherson, E. Gary, and Welch, F. Graham. 2012. *The Oxford Handbook of Music Education*. Oxford: Oxford University Press.

Gil-Curiel, Germán. 2016. *Film Music in 'Minor' National Cinemas*. USA: Bloomsbury Publishing USA.

Gritten, Anthony. 2006. *Music and Gesture*. UK: University of Hull, UK.

Sándor, György. 1981. *On Piano Playing: Motion, Sound, and Expression*. New York: Schirmer Books.

Hodges, Donald, 2008. *Bodily responses to music* in Oxford Handbook of Music Psychology, edited by Hallam. Oxford: Oxford University Press.

Hopper, Paul. 2007. *Understanding Cultural Globalization*. Cambridge: Polity Press.

Johnson, Julian. 2002. *Who Needs Classical Music? : Cultural Choice and Musical Value*. Oxford: Oxford University Press.

Kalinak, Kathryn. 1992. *Setting the score: Music and the Classical Hollywood Film*. London: University of Wisconsin Press.

Kalinak, Kathryn. 2010. *Film music: A Very Short Introduction*. Oxford: Oxford University Press.

Larsen, Peter. and Irons, John. 2007. *Film Music*. London: Reaktion Books Press.

Lammert, Christian. and Sarkowsky, Katja. 2009. *Travelling Concepts: Negotiating Diversity in Canada and Europe*. Springer Science & Business Media.

Leonard, Meyer, 2008. *Emotion and meaning in music*. Chicago: University of Chicago Press.

Lettberg, Cervino., Maria, Alessandro. and Lisboa, Tânia. 2011. *The Practice of Practising*. Leuven: Universitaire Pers Leuven.

Lipscomb, Scott D., and Tolchinsky, David E. 2005. *The Role of Music Communication in Cinema*. In *Musical Communication*, edited by Dorothy Miell. Oxford: Oxford University Press.

Livingstone, N, David. 2014. *Dealing with Darwin: Place, Politics, and Rhetoric in Religious Engagements with Evolution*. USA: Johns Hopkins University Press.

Li Zexin. 2015. *Piano music elements to interpretation and deduction the film of China*. Hubei: Huzhong Normal University press.

Melvin Sheila, Cai Jingdong, 2004. *Rhapsody in Red: How Western Classical Music Became Chinese*. Algora Publishing.

Mera, Miguel. And Burnand, David. 2006. *European Film Music*. Hampshire: Ashgate Publishing, Ltd.

Narmour, Eugene. 1988. *On the Relationship of Analytical Theory to Performance and Interpretation in Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Mayer.*, edited by Narmour and Ruth Solie. New York: Stuyvesant

Neumann, Birgit. and Nünning, Ansgar. 2012. *Travelling Concepts for the Study of Culture*. Berlin: Walter de Gruyter.

Neumeyer, David. 2014. *The Oxford Handbook of Film Music Studies*. Oxford: Oxford University Press.

Neuhaus, Heinrich. 1973. *The Art of Piano Playing*. New York: Praeger Publishers.

Said, W, Edward. 1983. *The World, the Text, and the Critic*. New York: Harvard University Press.

Said, W. Edward. 2007. *The Edward Said Reader*. New York: Knopf Doubleday Publishing Group.

Scott, Burnham. 1999. *How Music Matters: Poetic Content Revisited* in *Rethinking Music*, edited by Cook and Everist. Oxford: Oxford University Press.

Stevens, Meghan. 2009. *Music and Image in Concert*. Sydney: Music and Media Press.

Sun, Yue. 2017. *The Banquet: A Case Study of Chinese Films' Cross-cultural Adaptation*. Jiangsu: Jiangsu Normal University Press.

Vernallis, Carol. 2013. *The Oxford Handbook of Sound and Image in Digital Media*. Oxford: Oxford University Press.

Wallace, Berry. 1976. *Structural Functions in Music*. North Chelmsford: Courier Corporation.

Windsor, W. Luke. 2011. *Measurement and models of performance* In *Oxford Handbook of Music Psychology*, edited by Hallam, Susan., Cross, Ian., and Thaut, Michael. Oxford: Oxford University Press.

Wang, Yi. 2017. *Tan Dun "Martial Arts Trilogy" Film Music Research*. Hunan: Hunan: Hunan University of Technology.

Magazines

Fleishman, August 7, 2015. *'Crouching Tiger' composer Tan Dun will give L.A.Phil a martial-arts workout* in The Los Angeles Times. L.A: The Los Angeles Times Press.

Smith, Steven. August 14, 2011. *Evoking Forbidden Love and Flying Ancient Armies* In New York Times. New York: The New York Times Press.

Hao, Da. 2014. *Qiantan Tan Dun Dianyin Yinyue De Shengmei Yishu Tezheng in Dangdai Dianying (Contemporary Cinema)*. Beijing: Communication university of China Press

Hao, Shuang. 2013. *Yi Yeyan wei li Jiedu Dianying Peiyue de Yinhua Hujie in Dianying Wenxue (Movie Literature)*. Jiling: Changying Group Press.

Tian, Yamei. 2008. *Qianxi Dianying Yeyian Yinyue de Qiliang Wuhen in Dianying pingjie (Movie Review)*. Guizhou: Guizhou Journal Contemporary Media Group LLC Press.

Yan, Ming. 2012. *Tan Dun Dianying Yinyue de Fengge Tezheng Fenxi in Dianying Wenxue (Movie Literature)*. Jiling: Changying Group Press.

Website

Clifford, James. 1997. *Notes on Travel and Theory*.

Retrieved from <https://culturalstudies.ucsc.edu/inscriptions/volume-5/james-clifford/>

Xiong Yu Qun. 2003. *Tan Dun: I am always running.*

Retrieved from http://culture.163.com/editor/030227/030227_70725.html

Sheng Bo Ji. 2006. *A true record of artistic thought.*

Retrieved from <http://www.doc88.com/p-9394552062942.html>

2007. *Interview of Tan Dun: Love young years.*

Retrieved from <http://cul.sohu.com/20071017/n252696032.shtml>

2018. *Tan Dun: Didn't let dreams return to their source.*

Retrieved from http://www.sohu.com/a/278574653_170223

2010. *Tan Dun: There is no boundary between my music.*

Retrieved from http://news.ifeng.com/history/special/jingyingpingxuan/houxuanren/201001/0105_9091_1498723.shtml

Yang Ge. 2004. *Excellent Lang Lang. 2014.*

Retrieved from <http://www.people.com.cn/GB/paper39/11026/999103.html>

2014. *Video of Yang Lan Interview on Tan Dun.*

Retrieved from <https://tv.sohu.com/v/dXMvNjMzNzE0MDYvNjcxMDQ3NTguc2h0bWw=.html>

O'Mahony, John. 2000. *Crossing continents*.

Retrieved from <https://www.theguardian.com/music/2000/sep/09/classicalmusicandopera>

Introduction of Tan Dun's Nine Songs.

Retrieved from <http://tandun.com/composition/nine-songs/>

Yu Hong. 2001. *Innovation is my eternal pursuit.*

Retrieved from <http://www.chinanews.com/zhonghuawenzhai/2001-07-01/txt/26.htm>

Tan Dun's official website: <http://tandun.com>

Introduction of Tan Dun's Organic Music.

Retrieved from <http://tandun.com/visual-music/organic-music/>

Introduction of Tan Dun's Paper concerto for paper, percussion and orchestra.

Retrieved from <http://tandun.com/composition/paper-concerto-for-paper-percussion-and-orchestra/>

2007. *Tan Dun: Seek Road by listening.*

Retrieved from <http://news.cctv.com/world/20070323/101598.shtml>

2012. *Tan Dun: Chocolate with chili sauce.*

Retrieved from <http://www.docin.com/p-398127717.html>

Sun Hui. 2018. *Back to home.*

Retrieved from <https://mp.weixin.qq.com/s/puKj9fIYzyYMNqqdHvIMg>

Appendix

Appendix 1: Video Clips – Mask



Appendix 2: Video Clips – *After Tonight*



Appendix 3: Video Clips – *Longing in Silence*



Appendix 4: Video Clips – *Sword Dance*



Appendix 5: Video Clips – *Desire*



Appendix 6: Video Clips – *Exile to Snowy West*



Appendix 7: Video Clips – *Revenge*



Appendix 8: Video Clips – *Only for Love*



Appendix 9: Video clips of my performance of Banquet Concerto with conductor Ernst Schelle, singer Eduardo Portugal, Beira Philharmonic Orchestra, and the Chorus and Orchestra from the Department of Communication and Art of the University of Aveiro, on 24th of May of 2019.

| | universidade de aveiro | | | |

concerto final do estágio de orquestras do deca/ua

Auditório Renato Araújo
Edifício Central e da Reitoria

24 | MAIO
21H30



Orquestra Filarmonia das Beiras
Orquestras de Sopros e Cordas do Departamento de Comunicação e Arte da Universidade de Aveiro
Coro do Departamento de Comunicação e Arte da Universidade de Aveiro
Xue Jing*, piano
Eduardo Portugal**, voz
Ernst Schelle, maestro convidado principal

* Aluna do Programa Doutoral em Música do Departamento de Comunicação e Arte.
** Aluno da licenciatura do Curso de Música, variante Canto, do Departamento de Comunicação e Arte.

universidade de aveiro
Teatro Colina Verde

orquestra das beiras

PORTUGAL | DEPARTAMENTO DE COMUNICAÇÃO E ARTE | deARTES



ERNST SCHELLE
MAESTRO

—
Músico de origem berlinense, nascido em Potsdam em 1948, recebeu uma formação completa como violinista e como maestro. Aos 15 anos dirigiu o seu primeiro concerto em Lausanne. Da sua longa e diversificada carreira musical destaca-se a sua atividade como maestro, a qual teve início em 1968 com as Orquestras Suíças. Em 1978 é laureado pelo Concurso Internacional de Jovens Maestros de Besançon. Nomeado regente principal da Orquestra de Besançon a partir de 1979, cargo que ocupou até 1984, é convidado, em 1980, pelo Ministério da Cultura Alemão e Egípcio, a dirigir as temporadas musicais da Orquestra Sinfónica do Cairo. As suas tournées internacionais com diferentes orquestras levaram-no por várias vezes aos Estados Unidos, assim como às principais capitais da Europa. Foi diretor musical da Academia Internacional de Portarlier (França) de 1985 a 1992. De 1990 a 1994 foi o maestro principal da Orquestra de Poitou-Charentes. Em 1994 funda a Associação AIDIMOS (Academia Internacional de Interpretação Musical para Orquestra Sinfónica) em Saintes, França, a qual reúne todos os anos mais de uma centena de músicos de toda Europa, sendo o seu diretor artístico. É, desde 1999, Maestro e Diretor

Artístico convidado da Orquestra APROARTE (Associação Nacional do Ensino Profissional de Música e Artes). É frequentemente convidado a dirigir Orquestras em toda a Europa. A crítica tem-se manifestado da forma mais elogiosa acerca da versatilidade e correção das suas atuações, de Mozart a Stravinsky. Dirigiu vários concertos no Festival de inverno de Sarajevo e realizou uma gravação para CD com a Orquestra Filarmónica desta cidade. Paralelamente à sua atividade de maestro tem desenvolvido uma intensa atividade pedagógica e realizados diversos cursos de direção de orquestra. Maestro apaixonado pela diversidade de géneros musicais, Ernst Schelle é um pedagogo reconhecido no plano internacional pelos seus trabalhos no domínio da Arte Orquestral.



XUE JING
PIANO

—
Xue Jing, natural da China, iniciou a aprendizagem de piano em criança. Em 2007, foi admitida na especialidade de piano performance, no Conservatório da Música de Wuhan (China), tendo estudos profissionais. Em 2011, concluiu o seu grau académico de Licenciatura. Nesse mesmo ano, começou o seu programa

do mestrado em Música, na Faculdade de Música da Universidade Normal de Shanghai (China). Foi convidada a participar em várias atividades performativas na China. Jing estuda, desde 2015, no Programa Doutoral em Música do Departamento de Comunicação e Arte, na Universidade de Aveiro. Como uma talentosa pianista, Jing participou em vários concertos e festivais internacionais de piano e realizou master classes com diversos professores e pianistas, tais como Peter Frankl, Aquiles Delle Vigne, Guigla Katsarava, Rudolf Rubino, Álvaro Teixeira Lopes, entre outros. Neste momento, está a concluir a investigação em piano performance sob a orientação da professora e pianista Shao Xiao Ling, com a tese intitulada “Travelling with Tan Dun’s Music: the Banquet Concerto for Piano, Chorus and Orchestra”.

No domínio da oratória participou como solista na cantata *Num Komm der Heiden Heiland* BWV 61 de J. S. Bach, *Paixão segundo S. João* de J. S. Bach, *Magnificat* de J. S. Bach, *Via Crucis* de Franz Liszt e *Oratória de Natal* Op.12 de Saint-Saens.

Teve a oportunidade, ao longo do seu trajeto, de trabalhar com Fernanda Correia, Pedro Telles, Rui Taveira, Pierre Mak, Isabel Alcobia, Margarida Natividade e Helen Lawson.

No decorrer do seu percurso cantou sob a direção de Mário Mateus, José Borges Coelho, António Lourenço, António Saiote, José Ferreira Lobo, Bruno Martins, Manuel Sarrico e Timothy Henty.

Atualmente é aluno do 2º ano de licenciatura, do curso de Música, variante canto da Universidade de Aveiro.



EDUARDO PORTUGAL
VOZ

Eduardo Portugal iniciou os seus estudos de canto no Conservatório Regional de Gaia.

Têm-se afirmado aos poucos no campo da Ópera com papéis como Sacerdote na *Flauta mágica* de W.A.Mozart, Doutor Miracle na Ópera *Os Contos de Hoffmann* de Jacques Offenbach e Guglielmo em *Così fan tutte* de W.A.Mozart.



CORO DO DEPARTAMENTO DE COMUNICAÇÃO E ARTE DA UNIVERSIDADE DE AVEIRO

O coro do Departamento de Comunicação e Arte é composto pelos alunos dos cursos de música (Licenciatura e Mestrados) da Universidade de Aveiro.

Apresentou-se pela primeira vez em público no dia 14 de abril de 1998 e, desde então, participa regularmente nas atividades da

Universidade e em concertos com a Orquestra Filarmonia das Beiras. Para além das atuações regulares em Aveiro, apresentou-se ainda em diversas localidades, não na região centro, mas também em importantes salas de concerto do país, como o Auditório da Fundação Calouste Gulbenkian e o CCB em Lisboa, o Coliseu do Porto e o convento de São Francisco em Coimbra. Participou também em importantes festivais de música nacionais, com são o caso do Festival "Música em Leiria", do Festival da Primavera (Viseu), do Festival Terras sem Sombra (Alentejo), do Lisbon Summer Choir Festival ou dos Festivais de música em Aveiro (Festival internacional de Música de Aveiro e Festivais de Verão) onde tem interpretado importantes obras do repertório coral-sinfónico, entre as quais se incluem "Magnificat", "Cantata BWV 147" e "Paixão S.S. Mateus" e Paixão S.S. João (J. S. Bach), "Sinfonia Nº 9" e "Fantasia Coral" (Beethoven), "L'Enfance du Christ" (Berlioz), "Te Deum" (Bruckner), "Messias" (Händel), "As Estações" e "A Criação" (Joseph Haydn), "Missa da Coroação, K.317" e "Missa em Dó menor, KV. 427" (W. A. Mozart), "Die Erste Walpurgisnacht, Op. 60" e "Salmo 42. Op.42" (Mendelsshon), "Gloria" (Poulenc), "Stabat Mater" (Rossini), "Missa de Glória" (G. Puccini), "Oratória de Natal" (Camille Saint-Saëns), "Missa para Coro Misto e Duplo Quinteto de Sopros" (Stravinski), "Sinfonia Nº 4" (Joly Braga-Santos), Carmina Burana (Orff), os "Requiem" de Fauré e de Verdi e o "Requiem Alemão" de Brahms.



**ORQUESTRA DE CORDAS E DE SOPROS
DO DEPARTAMENTO DE COMUNICAÇÃO E ARTE
DA UNIVERSIDADE DE AVEIRO**

—
As Orquestras de Cordas e Sopros do Departamento de Comunicação e Arte da Universidade de Aveiro são constituídas pelos alunos instrumentistas dos cursos de Licenciatura e Mestrado em Música, e incluem-se nos planos curriculares dos respetivos cursos. Instituídas em 2005 com o objetivo de oferecer aos alunos formação em contexto de prática de conjunto, abordam repertório específico para sopros e cordas, juntando-se em momentos específicos durante o ano letivo para abordar também o grande repertório orquestral sinfónico e coral-sinfónico. Colaboram regularmente com o Coro do Departamento de Comunicação e Arte da Universidade de Aveiro e com a Orquestra Filarmonia das Beiras, tendo-se apresentado em atuações não só na região de Aveiro, como na Figueira da Foz, Vila Nova de Gaia, Ílhavo, Lagos, Lousã, Oliveira de Azeméis, Oliveira do Bairro, Peniche, Sever do Vouga e Porto.



ORQUESTRA FILARMONIA DAS BEIRAS

A Orquestra Filarmonia das Beiras (OFB) deu o seu primeiro concerto no dia 15 de Dezembro de 1997, sob a direção de Fernando Eldoro, seu primeiro diretor artístico. Criada no âmbito de um programa governamental para a constituição de uma rede de orquestras regionais, tem como fundadores diversas instituições e municípios da região das beiras, associados da Associação Musical das Beiras, que tutela a orquestra.

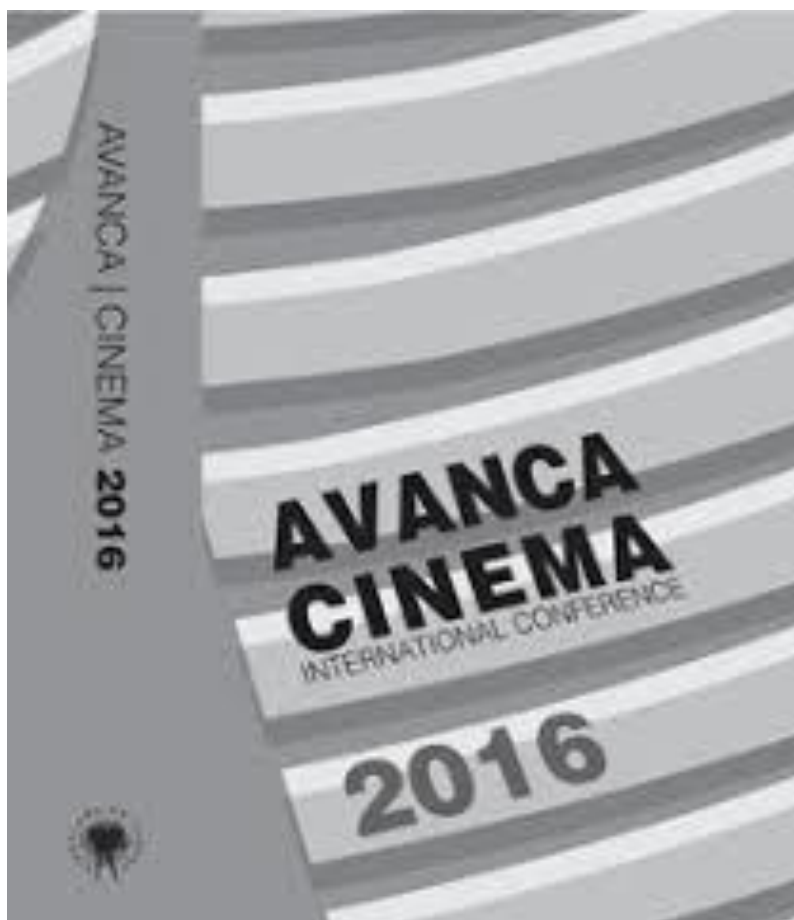
A OFB é composta por 27 músicos de cordas, sopros e percussão de diversas nacionalidades e com uma média etária jovem e, desde 1999, é dirigida artisticamente pelo Maestro António Vassalo Lourenço. Norteadada por princípios de promoção e desenvolvimento da cultura musical, através de ações de captação, formação e fidelização de públicos e de apoio na formação profissionalizante de jovens músicos, democratizando e descentralizando a oferta cultural, a OFB tem dado inúmeros concertos, além de desenvolver frequentes e constantes atividades pedagógicas (programas pedagógicos infanto-juvenis, cursos internacionais vocais, instrumentais e de direção de orquestra, etc.). Também sob estes princípios, apresenta, desde 2006, produções de ópera diversas (infantil, de repertório ou portuguesa).

Do seu vasto histórico de concertos constam participações nos principais Festivais de Música

do país (Algarve, Aveiro, Coimbra, Estoril, Évora, Gaia, Guimarães, Leiria, Lisboa, Maia, Óbidos, Porto, Póvoa de Varzim, Festa da Música e Dias da Música do Centro Cultural de Belém) e do estrangeiro (Festival de Guyenne, França, em 1998, Festival de Mérida, Espanha, em 2004, Concurso Internacional de Piano de Ferrol, Espanha, como orquestra residente, em 2007) ou importantes cooperações e co-produções com outros organismos artísticos. São estes os casos de espetáculos no Coliseu de Recreios de Lisboa (com a companhia Cirque du Soleil, em 2000) e no Coliseu do Porto (concertos Promenade); da interpretação da música de Bernardo Sasseti para o filme “Maria do Mar” de Leitão de Barros, desde 2001; da execução da ópera infantil “A Floresta”, de Eurico Carrapatoso, numa co-produção com o Teatro Nacional de São Carlos, Teatro São Luís, Teatro Aveirense e Teatro Viriato, em 2004, reposta em 2008; das colaborações com a Companhia Nacional de Bailado na produção dos bailados “Sonho de uma Noite de Verão”, com o encenador Heinz Spoerli, em 2004 e, em 2006, “O Lago dos Cisnes” de Piotr Tchaikowsky, ambos sob a direção de James Tuggle. Em 2017, a OFB foi convidada a apresentar a banda sonora do cine-concerto “Harry Potter e a Pedra Filosofal”,

Appendix 10: Video clips of the Rehearsal with the Chorus and Orchestra.

Appendix 11: Participation in International Conference of Avanca Cinema 2016 with the presentation intitled “Crossing between Music and Image: Double-Form of Tan Dun’s ‘Banquet Concerto’”. ISBN 978-989-96858-8-8



Appendix 12: Participation in the 21st CHIME International Conference Chinese Music and Musical Instruments: 3rd Lisbon conference with the oral presentation intitled “Tan Dun’s ‘Banquet Concerto’ in Music Crossing-cultural Perspective.





CHEME European Foundation for Chinese Music Research



21st CHEME International Conference
Chinese Music as Cross-culture

(Chinese Music and Musical Instruments: 17th Biennial Conference)
中國民族音樂學、樂器學第17屆研討會

Programme Committee

Trish Kinnear-Green

Francine Ponsot

Helen Roe

Shao Ling

Yoko de Souza

9 - 13 May 2018

Centro Científico e Cultural de Macau
Rua de Joaquim, 50, 1100-103 Lisboa | www.cczm.gov.pt



Organized by



Mobilization



Sponsorship



Support / Donations



All the appendix above will be saved in the CD.