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As a Chinese-American composer who was born and reared in China, then studied and settled in the United States, Chen Yi's success is widely recognized around the world. However, this success is not coincidental and is closely related to her fusion of the Chinese and Western cultures in her works. At the time of this writing, Chen Yi has composed more than forty chamber works, from which the author researched two with the same instrumentation—flute, clarinet, violin, cello, and piano. By understanding Chen Yi's life experiences and analyzing the theoretical aspects of these compositions, the author gives suggestions for ensemble, timbre, rhythm, pedaling, and performance techniques in these two chamber works by Chen Yi—*Happy Rain on a Spring Night* and ... *as like a raging fire* ...

PROGRAMMATIC AND PERFORMANCE OBSERVATIONS
FOR TWO CHAMBER WORKS BY CHEN YI

by

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CHAPTER I

INTRODUCTION

Following the Cultural Revolution, the change in China's political environment enabled many Chinese musicians to study Western music concepts and techniques. The composers of this new generation continue to influence Western audiences' understanding of Chinese music. Chen Yi is one of the most significant Chinese-American composers, and performances of as well as writings about her work have increased in recent years.

Research about her chamber music, one of the most substantial components of Chen Yi's compositional output, has been conducted in Chinese and English. Some important studies include: *Surprises Within Familiarities* by Jiong, Xiaoting (2013),¹ *Chinese and Western: Chen Yi Ethnic Factors in Musical Works* by Li, Songwen (2006),² *Three Piano Chamber Music Works of Chen Yi: "Night Thoughts," "Romance and Dance," "Tibetan Tunes": An Aesthetic and Structural Analysis with Suggestions for Performance* by Liao, Yueh-Yin (2014),³ *Chinese Musical Language Interpreted by*

¹ Xiaoting Jiong, *Surprises Within Familiarities* (Central Conservatory of Music Press, 2013).

² Songwen Li, *Chinese and Western: Chen Yi Ethnic Factors in Musical Works* (Shanghai Conservatory of Music Press, 2006).

³ Yueh-Yin Liao, "Three Piano Chamber Music Works of Chen Yi: 'Night Thoughts,' 'Romance and Dance,' 'Tibetan Tunes': An Aesthetic and Structural Analysis with Suggestions for Performance" (DMA diss., University of Miami, 2014), <https://search-proquest-com.libproxy.uncg.edu/docview/1557778137/fulltextPDF/5E05A4F449EC467BPQ/1?accountid=14604>

Western Idioms: Fusion Process in the Instrumental Works by Chen Yi by Guo, Xin (2002),⁴ and *The Fusion of Cantonese Music with Western Composition Techniques: "Tunes from My Home" Trio for Violin, Cello, and Piano by Chen Yi* by Wu, Xuelai (2017).⁵

However, there is no existing study on the two chamber works *Happy Rain on a Spring Night* and *...as like a raging fire...* (which share the same instrumentation: flute, clarinet, violin, cello, and piano) with detailed analyses, comparisons, and performance suggestions. In this document, I offer performance suggestions for ensemble techniques, timbre, rhythm, and pedaling for these two works, as well as analyze aspects of theory (motive, form, and structure).

In "Biographical Information," I present historical background about Chen Yi as a composer who studied both in China and the United States, and explain how this unique process shapes her compositional style.

In the chapter titled "Chen Yi's Compositional Style," I provide an introduction of the overall compositional style and techniques used by the composer. I also briefly introduce additional composers who are considered part of the new generation of Chinese

⁴ Xin Guo, "Chinese Musical Language Interpreted by Western Idioms: Fusion Process in the Instrumental Works by Chen Yi" (PhD diss., Florida State University, 2002), <https://search-proquest-com.libproxy.uncg.edu/docview/305571152/D8A20BB9D012436APQ/16?accountid=14604>

⁵ Xuelei Wu, "The Fusion of Cantonese Music with Western Composition Techniques: "Tunes from My Home" Trio for Violin, Cello, and Piano by Chen Yi" (DMA diss., Arizona State University 2017), <https://search-proquest-com.libproxy.uncg.edu/docview/1976991844/D8A20BB9D012436APQ/12?accountid=14604>

composers. Later in the chapter, I explain the inspiration and background of the two works.

“Analysis of *Happy Rain on a Spring Night*” and “Analysis of *...as like a raging fire...*” contain information on motives, form, and structure of the theoretical aspects of these two compositions. In these chapters, I use multiple musical examples to support the findings of the analysis, while I also compare the similarities of motivic structure, pitch material, and rhythmic structure between the two works, then present the conclusions in “Comparison of Theoretical Features.”

Since Chen Yi’s unique compositional style involves many references to Chinese folk instruments, it is helpful to provide a brief background of Chinese folk instruments in order to assist the reader in understanding some of the concepts in later chapters. Therefore, I have included a chapter titled “Comparison of Chinese and Western Instruments” with information on the history, material, timbre, and differences and similarities of Western instruments and Chinese folk instruments.

In “Performance Suggestions for *Happy Rain on a Spring Night*” and “Performance Suggestions for *...as like a raging fire...*,” I once again use multiple music examples to illustrate the performance suggestions for the two works. As a pianist, I provide technical suggestions primarily for the piano parts. However, I also offer some suggestions on ensemble technique, timbre, and rhythm for the other instruments.

This is the first document that includes detailed analysis and guidance in the performance practice of these two works of Chen Yi. It will enable the reader to have a

fuller understanding of Chen Yi and her compositions, focusing in particular on *Happy Rain on a Spring Night* and ...*as like a raging fire*....

CHAPTER II

BIOGRAPHICAL INFORMATION

As one of the most well-established Chinese-American composers, Chen Yi's work is known for its fusion of Eastern and Western music. Her deep love for her hometown and her method of musical study shape her distinctive compositional aesthetic and concept. Her works bring Chinese contemporary music to the international stage and push the development of world music.

Since she was young, Chen Yi was surrounded by classical music since both of her physician parents loved it. She started to learn the piano when she was three years old, then the violin at age four. Even as a child, Chen Yi loved Chinese folk songs and the Beijing Opera. All of these experiences profoundly influenced her later compositional style. Chen Yi's love for music never stopped, even though, as a fifteen-year-old young girl, she was sent to the countryside to be "re-educated" during the Cultural Revolution (1966-1976) in China. At the time, Western music was prohibited, and young Chen Yi had to mute her practicing in multiple ways. She closed her window when she practiced violin and covered her piano strings. For two years, her daily life was all about labor on the farm. However, this difficult time also provided her with a greater understanding and knowledge of the earth and nature. Through contact with local farmers and folk

musicians, she immersed herself in Chinese folk tunes, as well as folk instruments and a variety of folk music forms.⁶

When Chen Yi was seventeen, she had an opportunity to become the concertmaster in the Beijing Opera Trope Orchestra in Guang Zhou. During eight years of employment in the opera orchestra, Chen Yi started to learn how to compose by studying the orchestral scores. By transcribing the orchestra scores from Jian Pu (Chinese folk notation) to Western notation, she had much contact with traditional Chinese musicians and became familiar with various techniques of playing Chinese folk instruments. At that time, she had not yet systematically learned any composition techniques. However, she started to compose orchestral music from the experiences she had acquired during her “re-education” and as a concertmaster.

Even during the hard times she endured, Chen Yi understood the importance of education and culture. In 1978, the first year China resumed Gao Kao (the National Higher Education Entrance Exam, a prerequisite for entrance into all higher education institutions at the undergraduate level), Chen Yi applied to be one of thirty-two students (out of thousands of applicants) to enter the composition program in the top conservatory in China—the Central Conservatory of Music. She was accepted and was provided the opportunity to learn not only various Chinese traditional music as categorized by genre, language, and ethnic groups, but also to learn Western compositional techniques such as

⁶ Michael Murphy, “Composing to Honor Her Past,” *Choral Journal* 53, no. 2 (2012): 28–34. https://acda.org/files/choral_journals/Murphy.pdf.

harmony, form, and instrumentation. She began to combine elements of Chinese folk music and Western compositional style in her compositions, establishing her unique aesthetics and style.⁷

As the first female composer to receive a master's degree in composition in China in 1986, Chen Yi decided to continue her educational journey outside of her country. She was admitted as a doctoral student at Columbia University in New York City. She studied with Mario Davidovsky and Chou Wen-Chung, a Chinese-American composer who helped many Chinese composers come to the United States for study and research, including Zhou Long, Chen Yi's husband, who became the first Chinese composer to win a Pulitzer Prize in Music in 2011. During her study with Chou Wen-Chung, she had a weekly seminar on Chinese traditional culture and how to apply Western compositional techniques to traditional Chinese elements. Despite the culture shock she experienced by being in the United States, Chen Yi saw the individuality and creativity typically fostered in Western culture. The multicultural environment of the United States offered her another perspective through which to think about her compositions.

However, she never forgot her roots and continued to utilize Chinese culture references in her works. Her works often use Chinese poems and philosophy as inspirations or structural guides. Eventually, Chen Yi started to be recognized on a broader scale after coming to the United States, and her works are now published and

⁷ Chen Yi Biography, <http://www.musicianguide.com/biographies/1608004338/Chen-Yi.html> (accessed September 26, 2018).

performed by top ensembles such as the Brooklyn Philharmonic Orchestra (Piano Concerto, 1992). She became even more active after receiving her doctoral degree in 1993, becoming the resident composer for three major San Francisco-area institutions: the Women's Philharmonic Orchestra, the Aptos Creative Arts Center, and the a cappella vocal ensemble Chanticleer. Chen Yi's interest in finding Western instruments to imitate Chinese folk instruments and voices has also increased. For example, she can find similarities in the aspect of the timbre and function between the *Erhu* (二胡), a Chinese instrument, and the Western viola (Figure 1).

Figure 1. Person Playing *Erhu*.



As Chen Yi's composition fusion process develops, she considers "music not as new versus historical, nor as Eastern versus Western,"⁸ but rather that human thought goes into all of it. She began to see similarities in musical styles, aesthetics, customs, emotions, and principles. As she begins to compose in her unique language, in her most natural voice and style, she becomes inspired by what she learned from various cultural traditions, and even from scientific principles.⁹ While continuing to try to merge multiple cultures in her works, she also attempted to keep the distinct characteristics of each culture.

While keeping her distinguishable style, she is also very productive. Chen Yi has composed over one hundred works in many different genres, including instrumental solos, chamber ensembles (both small and large chamber groups), orchestra, band/wind ensemble, choral, and voice. Her works have won numerous important awards both in China and the United States, including First Prize in a national competition in China (1985, for *Duo Ye No. 1*), and First Prize in a competition sponsored by the Chinese government for piano music for children in Beijing (1985, for *Yu Diao*). After coming to the United States, she won major awards including the *Lili Boulanger Award* from the Women's Philharmonic in San Francisco (1994), an NEA Composer Fellowship (1994), the *Adventurous Programming Award* from ASCAP (1999, for her work with the organization Music from China, shared with her husband Zhou Long), and the *Charles*

⁸ Chen Yi, "Tradition and Creation," *Current Musicology*, no. 67/68 (Fall 1999): 63–64.

⁹ Jiong, 111–119.

Ives Living Prize from the American Academy of Arts.¹⁰ Chen Yi is not only an active composer, but also enthusiastically involved in other positions where she has had an enormous impact, including the American Composers Orchestra, the League of Composers/ISCM, the International Alliance of Women in Music, and the Women's Philharmonic Advocacy.

¹⁰ Chen Yi – The Living Composers Project, <http://composers21.com/compdocs/chenyi.htm> (accessed September 27, 2018).

CHAPTER III

CHEN YI'S COMPOSITIONAL STYLE

General Style

In the early works of Chen Yi, the listener can detect strong tonal structures, mostly using pentatonic scales, which also happen to be the tonal basis of traditional Chinese music. For example, her *Fisherman's Song* (1979) and *Yu Diao* (1985) are two of her early works based on pentatonic scales. After she mastered more styles and compositional techniques, her works started to include a greater variety of harmonies and forms.

When the British composer Alexander Goehr introduced Western contemporary music to Chen Yi in the early 1980s, Chen Yi was fascinated by the post-tonal music of the early and mid-twentieth century, and certain composers using the new compositional techniques such as Igor Stravinsky, Arnold Schoenberg, Isang Yun, and Witold Lutosławski. She especially admired the creativity of Béla Bartók in combining folk elements with contemporary compositional techniques. After arriving at Columbia University, she had more exposure with twelve-tone and serialism music, and learned the technique of using dissonance to create new sound effects. She also combined Chinese traditional music elements in her twelve-tone writing, such as the chamber work *As in a*

Dream (1988) for soprano, violin, and cello. In this work, she uses twelve-tone writing combined with Beijing Opera's aria and fixed-tune singing styles.

Chen Yi is one of the “fifth-generation” composers in China. The term “fifth-generation” describes composers who came of age during the Cultural Revolution. Composers in this generation introduced contemporary Chinese music to the world. Some well-known examples are Tan Dun, Zhou Long, and Ye Xiaogang. These music pioneers created works under the “new wave” genre characterized by borrowing new techniques from Western music and combining them with Chinese traditional folk elements to create a sonic effect that exhibits the long history and diverse spirit of Chinese culture.¹¹ However, depending on their different personalities and experiences, all of the fifth-generation composers have their individual aesthetic as well. Chen Yi composes for acoustic instruments, both Western and traditional Chinese instruments, and the combinations of the two. Zhou Long once said in an interview that he still keeps his interest in high art music. He is not particularly worried about the marketing and commercial appeal in his compositions.¹² Chen Yi always attempts to combine “rational and sensibility” and “tradition and creation” in her compositions. She says,

Because I believe that language can be translated into music and because I speak out naturally in my mother tongue, there are Chinese blood, Chinese philosophy, and Chinese customs in my music. However, because music is a universal language, I hope to capture the essence of both Eastern and Western cultures, and

¹¹ Songwen Li, *Chinese and Western: Chen Yi Ethnic Factors in Musical Works* (Shanghai Conservatory of Music Press, 2006), 17–32.

¹² Walter-Wolfgang Sparrer, *Chinese Concert Music-Chen Yi and The Music of China* (Roche Commissions, 2005), 71.

to write more compositions that embody my temperament as well as the spirit of this brave new era. I hope to improve the understanding between people from different cultural background and to further the peace of our new world.¹³

Background of the Two Works

Chen Yi has composed forty-four chamber works, occupying the largest portion of her output. Of these, *... as like a raging fire...* and *Happy Rain on a Spring Night* are the only two that have the same instrumentation—flute, clarinet, violin, cello, and piano. *...as like a raging fire...* is her first published work (2002) using this quintet combination; in 2005, she published *Happy Rain on a Spring Night*.

...as like a raging fire... was commissioned and premiered by Network for New Music on February 24th, 2002 in Philadelphia, Pennsylvania. This piece was inspired by the emotions Chen Yi experienced during the 9/11 attacks in the United States. She composed a string quartet titled *Burning*, as a response to the attack in September 2001, but later reworked the piece, using different instrumentation which became *...as like a raging fire...*

Chen Yi has a deep attachment to New York City since it is her "hometown" in the United States. She was in the city as the 9/11 event unfolded, witnessing the entire tragedy closely. It deeply affected her, saying:

. . . I love the people here, the friendship, the culture, the city, and the society . . . I have gone through the terrible tragedy and witnessed the whole event very closely. I took the photo from a neighboring community bulletin board (entitled

¹³ Yi, "Tradition and Creation," 63-64.

Global outrage, denouncing terrorist acts) in front of the Brooklyn Chinese-American Association, where for a week I could smell the strong smoke and see the dark sky, even the pieces of paper with letterheads on the streets flying out from the World Trade Center after the explosions. It was so overwhelming that I cried for five days when I looked at the TV programs and read many newspapers with all the details. There are some published articles and live pictures shown on the board, in English and Chinese. I think that the photo really expresses my emotion and thinking naturally and directly. I have just translated it into the piece of music . . .¹⁴

Chen Yi uses her music to “express the anger towards terrorism,” her “compassion for the victims,” and her “admiration to the New York firefighters who sacrificed themselves for protecting thousands of their fellow citizens.”¹⁵

Compared to *...as like a raging fire...*, the inspiration of *Happy Rain on a Spring Night* derives from a much happier and lighter source. Commissioned by Music from Copland House in 2002, *Happy Rain on a Spring Night* premiered on October 18th, 2004. Chen Yi’s inspiration for this piece is an ancient Chinese poem written by Du Fu (712-770) during the Tang Dynasty.

春夜喜雨 【唐】杜甫	<i>Happy Rain on a Spring Night</i> [Tang Dynasty] Du Fu
好雨知时节，当春乃发生。	Happy rain comes in time, When spring is in its prime.
随风潜入夜，润物细无声。	With night breeze it will fall, And quietly moisten all.
野径云俱黑，江船火独明。	Clouds darken wild roads, Light brightens a little boat.
晓看红湿处，花重锦官城。	Saturated at dawn, With flowers blooming the town. ¹⁶

¹⁴ Ben Arnold, “The Strings of 9/11: Elegiac Reflection, Catharsis, and Reenactment in Works for String Instruments,” *Journal of Musicological Research* 38, no. 1 (2019): 69–87.

¹⁵ Ibid.

¹⁶ English translation by Chen Yi.

As found in the preface of the score, Chen Yi describes the poem as “It’s like the welcome rain on a quiet spring night that nurtures the budding seeds, our new society is pushing us forward to the new future.”¹⁷

Chen Yi’s love for ancient Chinese poems started when she was young. By learning to chant ancient poems (as many Chinese children do), she developed a special appreciation for Tang Dynasty poems, the golden era of Chinese poetic literature. The subtle meanings and grand abstract philosophy in Tang poems often inspired Chen Yi. She found her music philosophy of “peaceful thinking” and “longing for the future” matched the sentiment and spirit of Tang poems.¹⁸ *Happy Rain on a Spring Night* describes the night rain in the spring scenery, and voices the poet’s love for the spring rain, expressing his excitement to see new lives after the long winter, and his admiration of nature and life.

¹⁷ Chen Yi, “Preface,” in *Happy Rain on a Spring Night Study Score* (King of Prussia: Theodore Press Company, 2004).

¹⁸ Wen Zhang, “An Infusion of Eastern and Western Music Styles into Art Song Introducing Two Sets of Art Song for Mezzo-Soprano by Chen Yi,” 2012.

CHAPTER IV

ANALYSIS OF *HAPPY RAIN ON A SPRING NIGHT*

Table 1

Structure of *Happy Rain on a Spring Night*

SECTIONS	MEASURES	GOLDEN POINTS	POEM
A	a	1-25	Happy rain comes in time, When spring is in its prime.
	b	26-41	With night breeze it will fall, And quietly moisten all.
I			
B	c	42-69	Clouds darken wild roads,
	d	70-87	Light brightens a little boat.
C	e	88-115	Saturated at dawn,
	f	116-133	With flowers blooming the town.
II			
D	g	134-161	Saturated at dawn,
	h	162-192	With flowers blooming the town.
Coda	193-196	ending	blooming the town...

Happy Rain on a Spring Night follows the principle of the Golden Ratio. Chen Yi planned the work carefully to reflect the poem's construction as well as conform to the Golden Ratio concept. She composed this piece in two large parts, with each part containing two sections. The piece is constructed just as the poem, with four sections (four phrases) and eight partial phrases in this work. As a result of the well-planned arrangement, and despite the constant tempo marking of quarter note equals 60-70 throughout the entire piece, the varying density and movement of different materials still make this piece's development clearly deliver the compositional intention—from a quiet background to a continuously intensifying climactic ending. This structure of the piece can be analyzed in three ways—standard form and structure, Golden Ratio,¹⁹ and poetic correlations.

Motives

There are two primary pitch materials (motives) in this work: the chromatic material (a) and the large interval material (b). Within the chromatic material, there are three different types of pitch constructions (a1, a2, a3).

Chromatic Materials (a)

Stepwise Scales a1. The stepwise scale a1 motive opens the entire piece, appearing at the very beginning (Example 1). These stepwise scales begin with the clarinet, continue to the flute, then are taken over by the piano. At the very end of each scale, the approaching instrument overlaps the previous instruments. The overlapping

¹⁹ Yi, "Preface."

means the sextuplets can be interpreted in different tonal centricities but are still seamlessly unified as a large scale that spreads over five octaves. This swift upward motion perfectly portrays the breezy spring wind described in the poetry, and appears again at mm. 40-41 introduced by piano and leading to the new c section.

Example 1. *Happy Rain on a Spring Night* mm. 1-2.

The musical score for Example 1, 'Happy Rain on a Spring Night' mm. 1-2, is presented in a standard orchestral format. It includes staves for Flute, Clarinet in Bb, Violin, Violoncello, and Piano. The tempo is marked as 60-70 and the mood as 'Vividly'. The Flute and Clarinet parts play a sextuplet motif labeled 'a1' with a dynamic of 'p'. The Piano part plays a similar sextuplet motif with dynamics of 'pp' and 'mp'. The Violoncello part has a dynamic of 'mp'. The score is marked with a box 'A' and a tempo marking '♩ = 60-70 Vividly'.

Chen Yi uses the a1 motive mostly in upward motions except in mm. 83-85, where the clarinet reverses the direction of the motive with a downward motion at the end of the d section, which will soon lead to the new large section II (Example 2). With the soft dynamics and *diminuendo* marking, the motive indicates that spring wind becomes calmer, but also that something significant is about to begin—the new toccata material

will be introduced in m. 87 and will eventually lead to the climax of the entire piece in m. 116.

Example 2. *Happy Rain on a Spring Night* mm. 83-85.

The image shows a musical score for measures 83-85 of the piece "Happy Rain on a Spring Night". The score is arranged in five staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measure 83 is a whole rest. Measure 84 begins with a sixteenth-note scale starting on B4, marked *mp* and *a1*. A slur covers the first six notes, with a *p* dynamic marking below. Measure 85 continues the scale, marked *pp*, with a *wide vibrato* instruction above the final notes.
- Bass Clarinet (B♭ Cl.):** Measure 83 is a whole rest. Measure 84 begins with a sixteenth-note scale starting on B3, marked *mp*. A slur covers the first six notes, with a *p* dynamic marking below. Measure 85 continues the scale, marked *p*, with a *wide vibrato* instruction above the final notes.
- Violin (Vln.):** Measure 83 is a whole rest. Measure 84 begins with a sixteenth-note scale starting on B4, marked *f*. A slur covers the first six notes, with a *mp* dynamic marking below. Measure 85 continues the scale, marked *mp*.
- Viola (Vc.):** Measure 83 is a whole rest. Measure 84 begins with a sixteenth-note scale starting on B3, marked *f*. A slur covers the first six notes, with a *p* dynamic marking below. Measure 85 continues the scale, marked *p*.
- Piano (Pno.):** The piano part is silent throughout these measures.

The a1 motive appears at mm. 128-133, where, this time, Chen Yi shortens the overlapping frequency. Instead of overlapping every twelve notes, she shortens the duration by half, overlapping every six notes (Example 3). This arrangement, along with the sequences of crescendi, dramatically ends the multiple-measure section that she calls the “Golden Section” (or Golden Ratio). This time is also the last instance in which the a1 motive is used on a large scale.

Example 3. *Happy Rain on a Spring Night* mm. 129-133.

The image shows a musical score for five instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The score is divided into two systems. The first system contains measures 129 and 130. The second system contains measures 131, 132, and 133. The Flute and Bass Clarinet parts have a melodic line with a 'a1' marking. The Violin and Cello parts have a dashed line indicating a transition. The Piano part has a thick black bar in the first measure of the second system, indicating a sustained or muted section.

Peristaltic Creeps²⁰ in the Background a2. This motive consists of chromatic alternating patterns. The composer named this motive “Peristaltic creeps,” as the movement of this motive shares some similarities with the anatomical process of peristalsis. It often lasts for more extended periods, using an even pattern consisting of half and whole steps (Example 4). It continues until it reaches a certain point, where the pattern will reverse to alternating steps beginning with descending seconds, then ascending seconds. This motive unfolds like a spiral, taking its time to travel from point A to point B. It is effective transitional material, connecting sections and functioning as a

²⁰ Chen Yi, “*Happy Rain on a Spring Night* for flute, clarinet, violin, cello, and piano,” Society for Music Theory 40th Annual Meeting, November 2-5, 2017, Renaissance Arlington Capital View Hotel, Arlington, Virginia.

background motive. The first time it is introduced by the violin at m. 3 and lasts until m. 18.

Example 4. *Happy Rain on a Spring Night* mm. 3-6.

The image shows a musical score for two instruments: Violin (Vln.) and Cello (Vc.). The Violin part is written on a single staff in treble clef, featuring a continuous, rapid, sixteenth-note pattern with triplets, marked 'con sord.' and 'pp a2'. The Cello part is written on a single staff in bass clef, providing a steady, low-frequency accompaniment. The score covers measures 3 through 6.

There is another clear example where peristaltic movement is a background motive (Example 5). It lasts the entire section b (mm. 26-41) and keeps the steady pattern played by the cello in the background, while other instruments have a greater variety of movements. By examining where this material falls in the poetic line, “With night breeze it will fall, And quietly moisten all,” this a2 motive portrays the “moist” so vividly. The small particles of moisture from the rain are everywhere, similar to the use of this motive, which seems to be ubiquitous in the section.

Example 5. *Happy Rain on a Spring Night* mm. 28-29.

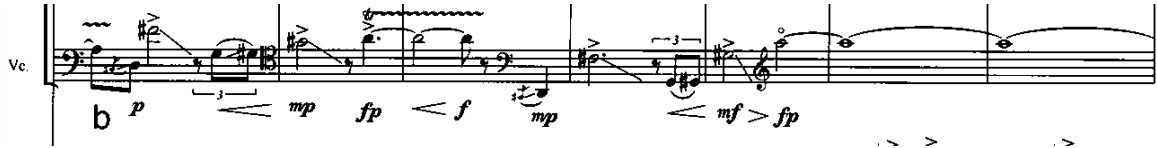
Motivic Theme a3. This motive often appears with the a2 motive and is introduced initially by the cello in m. 10 (while violin performs the a2 motive) (Example 6). This motive also consists of half and whole steps as a spiralized creeping motive. However, compared to a2, it is much shorter in duration.

Example 6. *Happy Rain on a Spring Night* mm. 10-12.

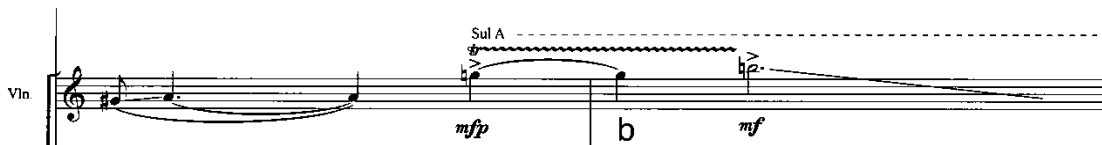
Large Interval Material b. This motive is significantly different from the a motives. The b motive appears densely for the first time at m. 65, played by the cello

(Example 7). The portamento effect makes these large intervals resemble the human voice within the tradition of Chinese storytelling, and creates the effect that a live person is chanting the poem. The next large usage of the b motive is at the g section, which leads to the h section, another Golden Ratio point of the piece. Instead of using b solely by the cello at m. 65, this time, with the piano's toccata and the cello's fast intervallic triplets, b is in a much busier setting played by the violin. Motive b is brought back in section h, where every motive is utilized to bring the work to a brilliant ending (Example 8). This time the motive is intensified by adding a trill to the portamento. The sonic effect is much prominent, and the excitement helps to propel the entire piece to the majestic coda.

Example 7. *Happy Rain on a Spring Night* mm. 65-71.



Example 8. *Happy Rain on a Spring Night* mm. 135-136.



Formal Structure

Standard Form and Structure

This piece is composed in two parallel sections—section I (mm. 1-115) and II (mm. 116-196). In section I, there are two sections—I/A (mm. 1-41) and I/B (mm. 42-

69). Within section I/A, Chen Yi primarily uses the stepwise scales and chromatic materials. The woodwinds use wide *vibrato* to correlate with the strings tremolo, and the piano often plays in a high register. All the compositional choices create a vivid and light sonic environment. Dynamics in this section are also on the lighter and softer side.

Section I/B opens with a melodic passage in the strings, and a breathy flute imitating the Chinese instrument *Xiao* (箫) is above the melody (Example 9). Motive b also appears in this section at m. 65. The strings and woodwinds start to create an echo effect, which continues to the end of the section.

Example 9. *Happy Rain on a Spring Night* mm. 47-49.

The image shows a musical score for two instruments: Flute (Fl.) and Bass Clarinet (B♭ Cl.). The score covers measures 47, 48, and 49. The Flute part starts in measure 47 with a 'breathy sound' indicated by a series of accents (>) over a descending eighth-note scale. The dynamics range from *sf* to *p*. In measure 48, there is a 'breathy key slap' indicated by a series of accents (>) over a more complex rhythmic pattern. The dynamics range from *f* to *pp*. The Bass Clarinet part has a melodic line that spans across measures 47, 48, and 49, with dynamics ranging from *mp* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

From m. 116, the structure begins the second large section II. This section also includes two sub-sections II/C and II/D. Section II/C begins with new toccata type material in the piano. The quick rhythmic toccata material imitates a drum sound and comes to have a primary role towards the end of the piece. Beginning in m. 105, the toccata contributes to the developing energy, helping the section become more exciting and brighter. At the same time, the a3 motive adds an even richer sonic effect, as more

instruments are added to the development. The piece reaches the climax at m. 116-133 (Example 10).

Example 10. *Happy Rain on a Spring Night* mm. 117-118.

The image displays a musical score for measures 117 and 118 of the piece 'Happy Rain on a Spring Night'. The score is arranged in five systems. The first system contains the Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts, both playing sixteenth-note sextuplets. The second system contains the Violin (Vln.) and Viola (Vc.) parts, with the violin playing sixteenth-note octuplets and the viola playing sixteenth-note chords. The third system contains the Piano (Pno.) part, which is a complex texture of sixteenth-note chords and arpeggios. The score is written in a key signature of one flat (B♭) and a common time signature (C). The measures are numbered 117 and 118 at the beginning of the first staff.

Starting from m. 134, the piano toccata goes back to the original form. However, this time the 16th note sextuplets change to 32nd note octuplets. The violin begins reintroducing the large interval motive b. At m. 139, the clarinet and flute begin to play an inverted motive a3. With the toccata background the piano creates, the woodwinds and strings alternate to perform the large interval motive b and trills (Example 11).

Example 11. *Happy Rain on a Spring Night* mm. 141-142.

The musical score for Example 11, measures 141-142, is presented in five staves. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measures 141-142. Starts with a rest in m. 141. In m. 142, it plays a melodic line starting on G4, moving to A4, B4, and C5. Dynamics include *fp* and *f*. A slur covers the notes in m. 142.
- Bass Clarinet (B. Cl.):** Measures 141-142. Starts with a rest in m. 141. In m. 142, it plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics include *f* and *fp*. A slur covers the notes in m. 142, labeled "Motive b".
- Violin (Vln.):** Measures 141-142. Starts with a rest in m. 141. In m. 142, it plays a melodic line starting on G4, moving to A4, B4, and C5. Dynamics include *mf* and *f*. A slur covers the notes in m. 142.
- Viola (Vc.):** Measures 141-142. Starts with a rest in m. 141. In m. 142, it plays a melodic line starting on G3, moving to A3, B3, and C4. Dynamics include *f* and *fp*. A slur covers the notes in m. 142.
- Piano (Pno.):** Measures 141-142. Plays a complex rhythmic pattern of chords in both hands. Dynamics include *f* and *fp*.

The rhythm becomes more complex at m. 151 as the violin takes over the toccata material from the piano. The septuplet toccata material is not as busy as the previous measures, creating a thinner sonic effect and giving the audience some respite. After a short period of inactivity, other instruments begin to join at m. 153, bringing back all the motives that have appeared before. All the voices keep developing and pushing to m. 161, the climax of section II (Example 12).

Example 12. *Happy Rain on a Spring Night* mm. 161-162.

The image displays a musical score for measures 161 and 162 of the piece "Happy Rain on a Spring Night". The score is arranged in five systems, each with a different instrument. The first system is for Flute (Fl.), the second for B♭ Clarinet (B♭ Cl.), the third for Violin (Vln.), the fourth for Viola (Vc.), and the fifth for Piano (Pno.).

Measure 161 is marked with a dynamic of *fp* (fortissimo piano). The Flute and B♭ Clarinet parts feature a melodic line with a slur and a fermata, with a dynamic of *f* (fortissimo) starting in measure 162. The Violin and Viola parts play a rhythmic pattern of eighth notes with a slur and a fermata, with a dynamic of *ff* (fortissimo) starting in measure 162. The Piano part plays a rhythmic pattern of eighth notes with a slur and a fermata, with a dynamic of *ff* starting in measure 162.

Measure 162 is marked with a dynamic of *ff*. The Flute and B♭ Clarinet parts continue their melodic line with a slur and a fermata. The Violin and Viola parts continue their rhythmic pattern with a slur and a fermata. The Piano part continues its rhythmic pattern with a slur and a fermata.

A box labeled "H" is placed above the Flute staff in measure 162. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

While the woodwinds and strings keep the 6 against 4 rhythmic background in a higher register, the piano begins to introduce some low-register material in m. 162 (Example 12). The piano primarily plays the a3 motive in a gradually busier and faster pace to m. 185 (Example 13). Here the piano begins to play the repeated chords but with a gradually faster rhythmic pattern and gradually louder dynamics to the end.

Example 13. *Happy Rain on a Spring Night* mm. 185-186.

Fl. *f* 185 5 5 5 3 3

B♭ Cl. *f* (b) 3 3

Vin. *f* (b) 3 3

Vc. *f* 3 3

Pno. *pp* 3 3

use half pedal

Golden Ratio Analysis

This piece is deeply influenced by the Fibonacci sequence and the Golden Ratio theory. Chen Yi mentioned in the preface of the score,

According to the principle of the Golden Section, I have constructed the piece with two large parts (m. 1-115 and m. 116-192 + 4 since it goes faster). The GS falls onto the beginning of the climax section of the piece, which is loud and energetic. All subdivisions of the structures coincide with the numbers of proportions based on the GS principle. The music has texture changes according to the proportional arrangement throughout the piece.²¹

²¹ Yi, "Preface."

There are $192 + 4$ (coda) measures in this piece (Chen Yi does not consider the final four measures of the coda as part of the Golden Ratio formula). When we calculate 192×0.618 (Golden Ratio) = 118, we see that mm. 116-118 become the main climax (Golden Section) of the entire piece. Golden Points are also found in sections I and II and their sub-sections. For example, the Golden Point in section I/A' is m. 25, where the first sequence of crescendi falls. The I/B section's Golden Point is m. 69, the conclusion of the c sub-section. Instead of using the Golden Ratio formula, Chen Yi uses the odd number sequence (3,5,7,9...) to create an energetic development from m. 185 to the end.

Poetic Correlations

This work correlates with the poem from beginning to end. The poem uses literary devices (personification, metaphor, synesthesia, etc.) to describe the happiness the poet experiences as a result of the spring rain, an experience that indicates his positive feelings towards a bright and happy future. It also has three phases which lead to the climax – listening to the rain, looking at the rain, and imagining the future through the rain. The poet unwraps his emotions through the process of expecting, listening, watching, and then imagining. Through the description of audible and visual actions, the poem expresses intangible emotions.

Chen Yi follows the poem's structure to develop her work, both in overall structure and details.²² Section I/A correlates with the lines, "Happy rain comes in time,

²² Yi, "Preface."

When spring is in its prime. With night breeze it will fall, And quietly moisten all.” She primarily uses a1 (chromatic steps) and a2 (peristaltic creeps) motives in this section. The sweeping motion of the chromatic steps imitates the “night breeze” sensation, and the small peristaltic creeps describe the spring rain as “quietly moisten[ing] all.”

In the I/B section, the sub-sections c (mm. 42-69) and d (mm. 70-87) correlate with the lines, “Clouds darken wild roads, Light brightens a little boat.” At m. 65, the cello uses dramatic glissandos to imitate the chanting tone within the story-telling tradition. It is quite common in Chinese culture for persons to play the *Xiao* (Chinese flute) while riding in boats (Figure 2). The flute, using a breathy sound in this work, clearly references the *Xiao* in m. 72.

Figure 2. Person Playing Xiao on a Boat.



Section II describes the last sentence of the poem, “Saturated at dawn, With flowers blooming the town.” This sentence describes the “imagination” phase of the poem, as mentioned previously. As a structural aspect, this is the most critical part of the poem, as the first two phases are building towards the third phase. After describing the audible and the visual, the poet reaches the inner emotion in the last sentence. Chen Yi also brings the listener’s attention to the last sentence by correlating to the entire section II, introducing new material (piano toccata), using increasingly louder dynamics, and denser instrumentations. By mixing various motives as well as the toccata material, it is possible to imagine the people in *Ginguan* (锦官城) admiring the spring rain and having great hope for their future. This poem, as well as Chen Yi’s composition, delivers an exciting and hopeful message in a climactic last sentence.

CHAPTER V
ANALYSIS OF ...AS LIKE A RAGING FIRE...

Table 2

Structure of ...as Like a Raging Fire...

SECTIONS	MEASURES	MOTIVES	DYNAMICS	
	a	1-20	M1(abcd), M2 , M3, M4	<i>ff-fff</i>
A	b	21-45	M5 , M1(cd), M2 , M4	<i>ff</i>
	coda	45-54	M1(new), M1(b), M4	<i>mp-ppp</i>
B		55-85	New piano material , M1(b), M5, M4, M2 , M2 (modified) , M1(new)	<i>p-ff</i>
	c	86-105	M1(abcd), M2 , M3, M4	<i>ff-fff</i>
A'	d	106-130	M5 , M1(cd), M2 , M4	<i>ff</i>
	coda	130-141	M1(new), M1(b), M4	<i>mp-ppp</i>

Motives

Although the effects they create are very different, there are similarities between *Happy Rain on a Spring Night* and *...as like a raging fire...* in terms of motivic construction.

Motive 1: Large Intervals

Motive 1 (M1) appears in various rhythms, performance techniques, and instrumentations throughout the piece. At the beginning, the flute and clarinet use the large interval in the grouping of quintuplets and triplets (M1a), while the violin plays pizzicato triplets in large intervals (M1b); simultaneously, the piano is also using large interval material with a triplet rhythm (M1c) (Example 14). The large interval material also appears quite often in the tremolo (M1d) (Example 15), such as mm. 3-4 and mm. 17-20.

Example 14. *...as Like a Raging Fire...* mm. 1-2.

Example 14. *...as Like a Raging Fire...* mm. 1-2.

The score shows five staves: Flute, Clarinet, Violin, Cello, and Piano. The tempo is marked as quarter note = 66. The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into two measures. The Flute and Clarinet parts (M1a) play a series of large intervals in groups of quintuplets and triplets, marked with a forte (ff) dynamic. The Violin part (M1b) plays pizzicato triplets in large intervals, also marked with ff. The Cello part plays a similar pizzicato triplet pattern. The Piano part (M1c) uses both arms to play large interval material with a triplet rhythm, marked with ff. A legend at the bottom left shows a downward arrow with 'ff' and a circle with 'pizz.'

Example 15. ...as Like a Raging Fire... mm. 3-4 & mm. 17-18.

The image shows two systems of musical notation for piano. The first system, corresponding to measures 3-4, consists of two staves with a complex, rhythmic texture of sixteenth notes. The bass staff is marked with 'M1d' and '6'. The second system, corresponding to measures 17-18, shows a similar texture but with more sustained chords and a dynamic marking of 'f >' at the beginning. Both systems are marked with 'Pn.' and '6'.

Motive 2: Peristaltic Creeps

In a similar usage in *Happy Rain on a Spring Night*, this motive 2 (M2) also consist of a longer period of usage in the alternating ascending and descending patterns of intervals in seconds. M2's first appearance in this piece is with cello in mm. 3-4 (Example 16). It is also primarily used as transitional material, taking longer to travel from point A to B than a typical scale.

Example 16. ...as Like a Raging Fire... mm. 3-4.

The image shows a single system of musical notation for cello. It consists of one staff with a dense texture of sixteenth notes. The score is marked with 'Vc.', 'arco', 'M2', and '6'. A dynamic marking of 'f >' is present at the beginning.

Motive 3: Pentatonic Zi Scale

This motive (M3) is the most distinguishable melodic material in the piece (Example 17). It is also the core material which unifies the entire work. M3 consists of the five notes of the major pentatonic Zi scale, and it always appears in a downward direction. With all of the atonal material in the piece, this tonal scale is distinctive. M3 appears in different tonal centers, primarily in section Aa and returns at the A' section in m. 90. Initially it is introduced by the flute and clarinet in mm. 5-10, and often comes in the rhythm grouping of a sextuplet with a rest.

Example 17. *...as Like a Raging Fire...* mm. 5-6.

The image shows a musical score for two instruments: Flute (Fl.) and Clarinet (Cl.). The score is in 2/4 time and consists of two measures. The Flute part starts with a sextuplet of eighth notes (G4, F4, E4, D4, C4, B3) in measure 5, followed by a rest in measure 6. The Clarinet part starts with a sextuplet of eighth notes (F4, E4, D4, C4, B3, A3) in measure 5, followed by a rest in measure 6. The key signature has two sharps (F# and C#). The score is labeled 'M3' and includes rhythmic markings for sextuplets and triplets.

Motive 4: Repeated Intervals

M4 is used extensively in the piece. The violin and cello play this motive exclusively with the sextuplet or triple rhythm (Example 18). It is introduced by the cello at m. 5 and lasts until m. 12, and often serves as background material, adding much intensity to the work.

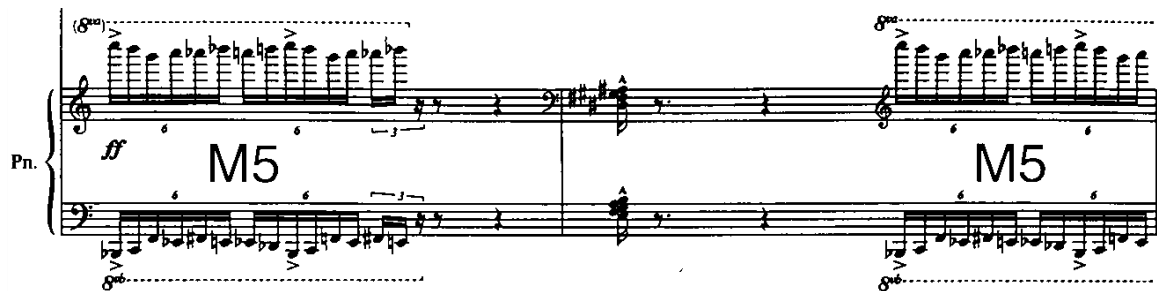
Example 18. ...as Like a Raging Fire... mm. 9-10.



Motive 5: Persistent Chromatic Pitches

This motive is a variant of M2; however, instead of the peristaltic creeps travelling from point A to point B, M5 remains on the same pitches repeating again and again. (Example 19). In mm. 21-34, M5 is performed by the piano primarily, and occasionally the violin responds to the piano by using the same motive, such as in m. 22-23. The flute assumes the motive at m. 36 and plays continuously through m. 43.

Example 19. ...as Like a Raging Fire... mm. 21-22.



Formal Structure

Compared to *Happy Rain on a Spring Night*, ...As Like a Raging Fire... has a simpler form. This piece is divided into three major sections, a semi-ternary ABA' form. Within the A section, there are three sub-passages (a, b, coda), distinguished from each other by different motives and dynamics.

A (mm. 1-54)

Aa (mm. 1-20). The opening of the piece is powerful. Chen Yi uses various motives in different textures with loud dynamics to create an assertive opening. The M1 large interval motive appears in various rhythmic groupings, timbres, and lengths. The winds have a busy quintuplet/triplet setting (M1a), exchanging the motives between flute and clarinet, while the strings have a large-interval pizzicato (M1b), and the piano continuous the splashes of the large interval sextuplets (M1c) for the first two measures. This opening displays the intense anger and sadness Chen Yi experienced as a response to 9/11; the emotion is too overwhelming to restrain.

Though the intervals dart back and forth, the entire two measures move in an upward direction reaching m. 3, where the swift-moving opening slows down for a transition. While the majority of the instruments hold long notes or play tremolos, only the cello moves with the peristaltic creeps (M2). MM. 3-4 is a transition from the opening chromatic upward movement to the more melodic passage starting in m. 5. When the winds introduce the major pentatonic scale (M3), more melodic information is now introduced. Chen Yi thins the texture by reducing the piano's part by one block chord in a measure other than the *tremolos* in mm. 3-4, and the strings introduce motive 4. While the interval sextuplets with accents (M4) keep the intense atmosphere, the texture is certainly thinner and helps to make the pentatonic scale melody more distinguishable and memorable. The M3 imitates Chinese speech sounds, as if the composer is condemning

the terrorists, while the M4 keeps the atmosphere passionate and powerful by using rapidly repeated pitches and strong dynamics, even though as background material.

This arrangement develops into a busier scene again after an M2 transition at mm. 11-12. From m. 13, the strings play a variant of M2, and the winds are alternating between high pitched trills and M3 (Example 20). The piano plays large blocked chords, for which the composer only indicates the execution technique and note range but not the specific notes. From mm. 13-20, the piano part uses a single long sustain pedal, which in tandem with the cluster chords and sustained tremolos, creates an enormous and impressive sonic effect.

Example 20. ...as Like a Raging Fire... mm. 13-14.

The image displays a musical score for measures 13 and 14. The score is arranged in five systems, each with a different instrument:

- Flute (Fl.):** Measures 13 and 14. Dynamics range from *ff* to *fp* and *f*. Includes a trill in measure 14.
- Clarinet (Cl.):** Measures 13 and 14. Dynamics range from *ff* to *fp* and *f*. Includes a trill in measure 14.
- Violin (Vn.):** Measures 13 and 14. Features a tremolo pattern with sixteenth notes.
- Viola (Vc.):** Measures 13 and 14. Features a tremolo pattern with sixteenth notes.
- Piano (Pn.):** Measures 13 and 14. Indicated as "All fingers". Shows dynamic markings *f* and *p* with arrows pointing to the piano part.

The score includes various musical notations such as trills, slurs, and dynamic markings.

Ab (mm. 21-45). After the first climax, the piece moves to the second subsection, where the M5 motive (Persistent Chromatic Pitches) is performed first by the piano. Although the composer assigns an *ff* dynamic at the beginning of Ab, the less active patterns and thinner texture still makes the Ab section seem more settled, especially coming out of the first climax. Chen Yi uses the two most persistent motives in this section, M5 and M4. They do not develop much and create a unified sound effect by reinforcing the same pitches (Example 21). Other voices in this section are either holding long trills or chords for measures. The most active motive is the M1c that occurs throughout the passage. This setting depicts trapped emotions, the feeling of deep pain and sadness trapped inside her heart and difficult to release. The M1c motive usage feels like the composer is seeking relief from tremendous anger.

Example 21. ...*as Like a Raging Fire*... mm. 27-28.

The image shows a musical score for measures 27 and 28. The score is arranged in five systems, each with a different instrument: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.).

- Flute (Fl.):** Measures 27 and 28 are mostly empty, with a few notes in measure 28.
- Clarinet (Cl.):** Measures 27 and 28 are mostly empty, with a few notes in measure 28.
- Violin (Vn.):** Measures 27 and 28 are mostly empty, with a few notes in measure 28.
- Viola (Vc.):** Measures 27 and 28 are mostly empty, with a few notes in measure 28.
- Piano (Pn.):** Measures 27 and 28 are mostly empty, with a few notes in measure 28.

The score includes various musical notations such as clefs, time signatures, and dynamic markings. A piano dynamic marking (*p*) is visible in measure 28. The score is numbered 27 at the beginning and 7 at the end.

Not until M2 is added to the passage later at mm. 41-44, causing some movement of this section. The M2 travels up while the piano is still playing M5 in mm. 41-42, and then all instruments except the piano start to perform a sinking M2 from m. 42-45, which ends on a very low note and leads to the new coda section (Example 22). This long M2 usage establishes the sunken heart feeling that brings the listeners down to the deepest spot in their heart.

Example 22. ...as Like a Raging Fire... mm. 43-44.

The image shows a musical score for four instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Violoncello (Vc.). The score is for measures 43 and 44. The key signature has one sharp (F#) and the time signature is 4/4. The music is characterized by a dense, rhythmic texture of sixteenth notes. A large slur spans across measures 43 and 44, indicating a single melodic line (M2) that is being performed by all instruments. The melody starts on a high note in measure 43 and descends steadily through measure 44, ending on a very low note. The notation includes various accidentals (sharps, naturals, flats) and dynamic markings (piano, *p*). The Flute part begins with a breath mark and a dynamic marking of *p*. The Clarinet part also begins with a dynamic marking of *p*. The Violin and Violoncello parts are marked with *p* and feature a similar rhythmic pattern to the other instruments.

A coda (mm. 45-54). The A coda section serves both as a coda and as a transition from the A to B section in this arrangement. In the original arrangement of this piece, the string quartet *Burning* does not contain the B section. *Burning* concludes when the A coda section ends. Since the B section is new material for *...as like a raging fire...*, the A coda section serves both functions here.

There is new material introduced in the coda section, which is the primary motivic source for the B section. This new material includes sequences of large intervals moving in a contrary direction in the piano part (Example 23). Since the other instruments utilize softer dynamics, this motive takes on the character of a piano solo cadenza.

Example 23. ...as Like a Raging Fire... mm. 45-46.

The musical score for Example 23, measures 45-46, is presented in a standard orchestral layout. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.). The piano part is the central focus, labeled 'New Material' and marked with *mf* and *f*. The piano part features complex rhythmic patterns with triplets and slurs. The other instruments have parts that are generally softer, with dynamics like *fp*, *p*, *f*, and *fpp*. Performance instructions include 'ord.', 'pizz.', and '8va.'.

The only difference between A coda and A' coda is the addition of the strings using M2 to finish the work. This coda setting is very unexpected. With the combination of the dynamics, texture, and the use of high pitches, the coda shows another sense of the personal emotional control of Chen Yi. It seems as if her trapped emotions from Ab that were seeking release are finally allowed to do so. However, this release does not come in

an explosive format, but rather in a very quiet manner. For her, perhaps the new material also symbolizes a new world and a new hope being established after the devastating tragedy.

B (mm. 55-85)

Although Chen Yi uses multiple motivic material in section B, the most recognizable is M2. The remaining motivic material is either new or variations of motives in the A section.

The most distinguishable material in the B section would be the sparse, seemingly random figurations played only by the piano. While almost everything else stays in a low dynamic range, the piano is assigned *f*. This material has the same effect as the new piano material in the A coda section previously described (Example 23). Both places consist of wider intervals, and both use louder dynamics than other instruments playing simultaneously. This material has a speech-like quality that imitates Chinese speech intonation. Chen Yi can identify the intonations in Chinese speech and match them to music pitches.²³ This approach is very effective and creates a sensation of being spoken to for the listener. More powerful dynamics make the statement more convincing. Here is an example of her usage of this technique (Example 24).

²³ Jiong, 112.

Example 24. ...as Like a Raging Fire... mm. 57-58.

The image shows a musical score for piano (Pn.) for measures 57 and 58. The notation is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by a series of rapid, slurred eighth notes in the right hand, creating a 'speech-like' effect. The left hand is mostly silent. The text 'Speech-like Material' is written across the middle of the staves. There are some markings above the notes, including a '3' and an '8va' with a dashed line indicating an octave shift.

Other instruments join in the conversation by using M5 to respond to the piano's statement in mm. 64-65. The texture then begins to get thicker while the M4 repeated intervals add a great deal of tension and excitement. The use of the sequence of M1a and M2 (slightly modified) begins to bring more movement to the section (Example 25).

Example 25. ...as Like a Raging Fire... mm. 69-70.

The image shows a musical score for measures 69 and 70, featuring five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.). The Flute and Clarinet parts play a melodic line with slurs and accents, labeled 'M1a'. The Violin and Viola parts play a rhythmic pattern of repeated intervals, labeled 'M4'. The Piano part plays a complex rhythmic pattern with slurs and accents, labeled 'M2 (modified)'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Chen Yi brings back the piano material of the A coda (the large intervals using contrary motion) at the end of the section, followed by a sequence of descending septuplets and sextuplets that lead back to the recapitulation in m. 86. Starting in m. 63, the B section begins to display more aggressive emotions. The emotion keeps developing through the latter half of the section by using quicker rhythmic features and faster melodic changes between instruments. A very different impact is created by a busier and swifter M2, and the calmer and more leisurely piano material (Example 26). It seems as if an assertive thought, difficult to contain, is about to explode. However, at the same time, there is a greater sense of calm trying to create balance. This disjointed setting continues to demonstrate the contradictory and complicated emotions she experienced after the tragedy.

Example 26. ...as Like a Raging Fire... mm. 81-82.

The image shows a musical score for measures 81 and 82. The score is arranged in five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.).

- Flute (Fl.):** Measures 81 and 82. Dynamics range from *f* to *mf*. Features descending septuplets and sextuplets.
- Clarinet (Cl.):** Measures 81 and 82. Dynamics range from *mf* to *f*. Features descending septuplets and sextuplets.
- Violin (Vn.):** Measures 81 and 82. Dynamics range from *f* to *cresc.*. Labeled "M2".
- Viola (Vc.):** Measures 81 and 82. Dynamics range from *f* to *cresc.*.
- Piano (Pn.):** Measures 81 and 82. Dynamics range from *f* to *ff*. Labeled "New material from A coda".

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 4/4.

The Difference Between A Coda and A' Coda

While the A coda and the A' coda are nearly identical, there is one primary difference. In the A coda, the strings sustain long harmonics that carry into the B section. In the A' coda, the strings use M2 in an upward direction until they reach their highest range, while the woodwinds and piano sustain a long trill. Compared to other M2 usages in this piece, this has M2 being used in a much different way. Instead of building tension as the other M2s do, this M2 usage creates an airy effect that is uplifting (Example 27). This texture lightens the impact on the listener. It provides a “light at the end of the tunnel” sense of hope, promising optimistic confidence and courage.

Example 27. ...as Like a Raging Fire... mm. 140-141.

The image displays a musical score for measures 140 and 141. The score is arranged in a system with six staves. From top to bottom, the staves are for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.). The Flute and Clarinet parts feature long, sustained notes with a *pp* dynamic marking. The Violin and Viola parts play a sixteenth-note trill pattern, also marked *pp*. The Piano part consists of a few notes in the bass register, also marked *pp*. The score includes various musical notations such as slurs, dynamics, and articulation marks.

CHAPTER VI
COMPARISON OF THEORETICAL FEATURES

Pitch Materials

Scales

Chen Yi frequently uses Chinese pentatonic scales and folk modes in these works. In *Happy Rain on a Spring Night*, we can identify several modes in the a1 stepwise scale motive: D Dorian, Db Lydian, C Ionian, and G Lydian are all heard in the opening figures. Later she uses various modes as well, such as in mm. 40-41, where different modes are stacked on each other (Example 28).

Example 28. *Happy Rain on a Spring Night* mm. 40-41.

The image shows a musical score for piano (Pno.) in two staves. The music consists of a series of overlapping, stepwise scale motives. Above the staff, five modes are labeled with boxes: B Aeolian, G Aeolian, Eb Dorian, G Aeolian, and A Mixolydian. The notes are marked with slurs and the number '5', indicating a fifth interval. Dynamics include *p* (piano) and *pp* (pianissimo). At the bottom of the score, the marking 'u.c.' is present.

In *...as like a raging fire...*, one of the M3 figures is based on the Chinese pentatonic Zi scale (or blues major pentatonic scale; Example 29).

Example 29. ...as Like a Raging Fire... mm. 5-6.

B zi pentatonic Db zi pentatonic D zi pentatonic

Fl. Cl.

The multiple modes and pentatonic indicate both tradition and innovation.

Although there are no specific musical references to a certain historical time period or a geographic region, we are still able to sense the abstract spirit of Chen Yi's Eastern philosophy.

Peristaltic Creeps

This compositional material is one of the most important and identifiable motives in both works. The alternating ascending and descending pattern using intervals in seconds is often used in extended passages while also functioning as a background motive or a transitional passage. They are typically constructed by various intervallic outlines (Example 30 and 31).

Example 30. *Happy Rain on a Spring Night* mm. 3-6.

Vln. con sord.

Example 31. ...as Like a Raging Fire... mm. 138-139.

However, Chen Yi sometimes manipulates this material by intentionally leaving out a small portion or larger groups of pitches, or varying the rhythmic values. It has a fairly fixed type of usage, but it does not become predictable or uninteresting. Although this material is used in both works, expressive qualities are quite different. In *Happy Rain on a Spring Night*, the motive symbolizes the spring rain quietly and secretly falling in the night. In *...as like a raging fire...*, this motive symbolizes the fire which is rapidly creeping and spreading.

Speech-like Materials

As previously stated, Chen Yi is able to match music pitches with Chinese speech intonations. She uses this technique in both works, although not as extended passages. Every time the technique appears (which is quite often in *Happy Rain on a Spring Night*), it becomes the focus of our attention. An example can be seen in mm. 65-69, where the cello imitates a human storyteller who is reciting the poem (Example 32).

Example 32. *Happy Rain on a Spring Night* mm. 65-71.

The image shows a musical score for two instruments: Violin (Vln.) and Violoncello (Vc.). The Vln. part is mostly silent, with a few notes in the first measure. The Vc. part is the focus, labeled "Speech-like material". It consists of a series of notes with various dynamics: *p*, *mp*, *fp*, *f*, *mp*, *mf*, and *fp*. There are also some slurs and accents over the notes.

The speech-like material is the primary role of the first half of the B section in *...as like a raging fire...* It is presented in a different, thinner texture, and again becomes the focus of our attention. The instruments playing this material sound something like a solo cadenza, while the other parts maintain minimal presence (Example 33). From the perspective of traditional Western music theory, these pitches can be atonal and random. However, for a Chinese listener who understands the cultural context and background, these pitches make sense.

Example 33. *...as Like a Raging Fire...* mm. 57-58.

The image shows a musical score for a Piano (Pn.) part. It is labeled "Speech-like material". The score consists of two measures. The first measure has a series of notes with dynamics *p*, *mp*, *fp*, and *f*. The second measure has a series of notes with dynamics *mp*, *mf*, and *fp*. There are also some slurs and accents over the notes.

Rhythm

Regular Rhythm

Both works contain many regular rhythmic patterns. Long passages of triplets, quintuplets, or sextuplets offer highly effective transitional movement or background texture. For example, the violin plays the steady triplet figure that creeps through mm. 3-18 in *Happy Rain on a Spring Night*. The traditional rhythmic grouping of a triplet combined with the more innovative creep pattern creates an interesting approach in transitioning from one idea to another (Example 34).

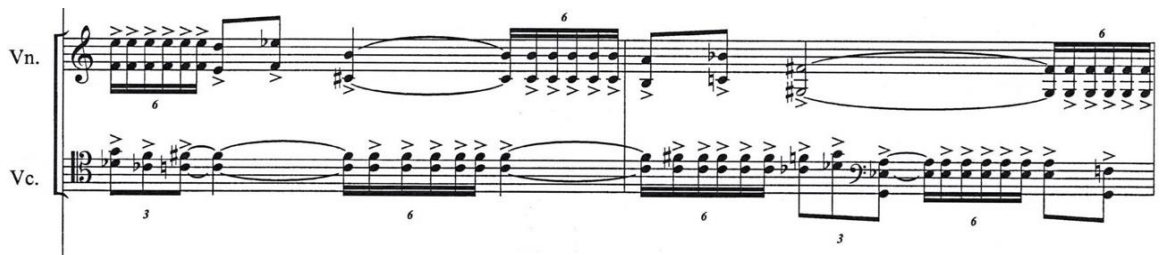
Example 34. *Happy Rain on a Spring Night* mm. 7-9.



The image shows a single staff of music for a violin (labeled 'vln.'). The music is in 4/4 time and consists of three measures. The first measure contains a triplet of eighth notes, followed by a quintuplet of eighth notes, and then another triplet of eighth notes. The second measure contains a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. The third measure contains a triplet of eighth notes, followed by a triplet of eighth notes, and then a triplet of eighth notes. The notes are primarily eighth notes with various accidentals (sharps, flats, naturals).

M4 in *...as like a raging fire...* consists of sextuplet sixteenth notes followed by two eighth notes or an eighth note triplet. When combined with the dissonant intervals, the motive creates an intense background and effectively builds the tension (Example 35).

Example 35. *...as Like a Raging Fire...* mm. 11-12.



The image shows two staves of music, one for a violin (labeled 'Vn.') and one for a viola (labeled 'Vc.'). The music is in 4/4 time and consists of two measures. The first measure of the violin part features a sextuplet of sixteenth notes, followed by two eighth notes. The second measure of the violin part features a sextuplet of sixteenth notes, followed by two eighth notes. The viola part features a triplet of eighth notes, followed by a sextuplet of sixteenth notes, and then a triplet of eighth notes. The notes are primarily eighth and sixteenth notes with various accidentals (sharps, flats, naturals).

Incomplete Pattern

This rhythmic pattern can be found throughout both works and provides an improvisational quality to the work. When it is juxtaposed against more standard patterns in other parts, its impact is the most powerful (Example 36).

Example 36. *Happy Rain on a Spring Night* mm. 13-15.

The image displays a musical score for measures 13-15 of 'Happy Rain on a Spring Night'. The score is arranged in five systems, each representing a different instrument: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measures 13 and 14 are silent. In measure 15, it plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, all under a slur. Dynamics are marked *mf* and *pp*.
- B♭ Clarinet (B♭ Cl.):** Measures 13 and 14 are silent. In measure 15, it plays a melodic line starting with a half note G3, followed by quarter notes A3, B3, and C4, all under a slur. Dynamics are marked *mf* and *pp*.
- Violin (Vln.):** Measures 13-15 feature a complex rhythmic pattern of eighth notes, with many beamed together in groups of three and five. Slurs and accents are present.
- Viola (Vc.):** Measures 13-15 feature a complex rhythmic pattern of eighth notes, with many beamed together in groups of three and five. Slurs and accents are present.
- Piano (Pno.):** Measures 13-15 feature a complex rhythmic pattern of eighth notes, with many beamed together in groups of three and five. Slurs and accents are present. The text 'Incomplete quintuplets' is written above the piano part in measure 15.

At the beginning of *...as like a raging fire...*, Chen Yi uses varying incomplete rhythmic patterns in all voices. This usage creates an impressive chaotic opening which effectively portrays the deeply felt emotion the composer has experienced (Example 37).

Example 37. ...as Like a Raging Fire... mm. 1-2.

The image shows a musical score for five instruments: Flute, Clarinet, Violin, Cello, and Piano. The tempo is marked as quarter note = 66. The score is in 2/4 time and features a complex texture of multiple layers of triplets. The Flute and Clarinet parts are marked *ff* and feature sixteenth-note triplets with slurs. The Violin part starts with a *pizz.* (pizzicato) marking and later switches to *arco* (arco). The Cello part also features *ff* and *pizz.* markings. The Piano part is marked *ff* and features multiple layers of triplets in both hands, with a *Both arms* marking. A diagram at the bottom shows a downward-pointing arrow labeled *ff* and a curved line labeled *arco*.

Multiple Layers of Tuplets

Chen Yi uses this technique in *Happy Rain on a Spring Night* more than *...as like a raging fire....* These multiple layers of tuplets often create a sense of conflict and a cluttered sonic effect. As a result of the variety of tuples and disjunct alignments, it can be difficult to determine which tuplet is in which part. The effect builds the intensity without needing new rhythmic patterns. From mm. 135-161, this technique is used to bring *Happy Rain on a Spring Night* to the Golden Point at H (Example 38).

Example 38. *Happy Rain on a Spring Night* mm. 159-160.

This rhythmic idea makes its first appearance right at the very beginning of *...as like a raging fire...*, where varying layers of triplets produce an enormous sonic effect. Later, it is used in a much gentler form when the piano introduces the new material in the A coda section where it has 5 against 3 and 7 against 5 cross rhythms (Example 39). It does not have a cluttered sound like other places due to the sparseness of the texture, and creates an interesting improvisational quality in the part.

Example 39. ...as Like a Raging Fire... mm. 47-48.

Chinese Folk Music and Speech-like Rhythm

The rhythm of Chinese folk music and poetry is immersed in the concept of Qi (气). Qi is an inner abstract energy or spirit which, since ancient times, the Chinese believe inhabits the inside of our bodies. It is an energy that is constantly present—when the actual sound of speech stops at the end of the sentences in poetry, or when there is a rest in music, the Qi should still be present. Chen Yi not only matches the pitch with the poetry, but also matches the rhythm of chanting the poetic sentence in mm. 65-69 in *Happy Rain on a Spring Night* (Example 40). In the same way that the earlier mentioned technique of using speech-like sounds, the seemingly random rhythmic patterns make greater sense to the listeners who have a Chinese culture/language background. Especially for people who are able to chant the poetry, it would not be difficult to identify the poetic source of these patterns.

Example 40. *Happy Rain on a Spring Night* mm. 65-69.

The image shows a musical score for violin (Vln.) and cello (Vc.) from Example 40. The score is written in G major and 4/4 time. The lyrics are in Chinese characters: 野径云俱黑, 江船火独明. The violin part is mostly silent, with some notes in the first measure. The cello part features a melodic line with dynamic markings: p, mp, fp, f, mp, mf, fp. There are also some performance instructions like accents and slurs.

Although it is not clear what specific words she might be imitating in *...as like a raging fire...*, it is reasonable to infer that Chen Yi uses the speech-like material in the B section which begins in the piano part and then develops a conversation with other instruments (Example 33). The composer uses this unique technique, as well as others, to embrace her original culture, demonstrating the pride she has toward the rich and diverse Chinese culture.

CHAPTER VII

COMPARISON OF CHINESE AND WESTERN INSTRUMENTS

Chen Yi worked in the Beijing Opera orchestra for eight years. This experience provided her the opportunity to learn Chinese folk instruments' characters, timbres, and roles in an orchestra. Although *Happy Rain on a Spring Night* and *...as like a raging fire...* are written for Western instruments, the references to Chinese folk instruments are clear. In order to gain a better understanding of the sound parameters of each of these chamber works, a basic knowledge of Chinese folk instruments is helpful.

Winds

In the oldest and most traditional version, Chinese woodwind instruments are made of bamboo. There are other materials such as wood, brass, and stone, which became sources also. Some of the more common wind instruments are *Xiao* (箫), *Dizi* (笛子), *Sheng* (笙), and *Suona* (唢呐). *Dizi* and *Xiao* make sounds similar to how a Western flute makes sounds—by blowing air into the cylinder, which creates a vibration. *Sheng* and *Suona* make sound by moving wind in combination with the vibration of reeds, somewhat like a Western oboe. *Sheng* can make two or three note harmonies due to its special design; it has multiple pipes, which a performer blows through a mouthpiece and covering the holes on the pipes with fingers.

Figure 3. Chinese Wind Instruments.²⁴



Strings

There are two main categories of string instruments in China; they are categorized by the different ways in which they are performed. The first category is performed by a bow, like the majority of string instruments in a Western orchestra. *Hu* (胡) is the most important instrument and will include many variations. Some examples would be *erhu* (二胡), *banhu* (板胡), *sihu* (四胡), *gehu* (革胡), *jinghu* (京胡), and *matouqin* (马头琴). The majority of the *Hu* is made of wood and leather. Most have two strings, but some have four.

²⁴ Sharon, "Chinese Winds Instrument," *Element Independent Language*, Blogger, 9 September, 2015, <http://chinese-18136-independent.blogspot.com/2015/09/blog-post.html>.

Figure 4. Chinese String Instruments.



Qin (琴)

The second category of string instruments is Qin (琴). The performers pluck the strings to produce sound and can play the instruments vertically or laid down horizontally. For example, *Pipa* (琵琶), *Ruan* (阮), *Yueqin* (月琴), and *Sanxian* (三弦) are played vertically; *Guzheng* (古筝), *Guqin* (古琴), and *Qixianqin* (七弦琴) are performed horizontally. Their sound boxes are normally made of wood.

Figure 5. Chinese *Qin* (琴).²⁵



Percussion

There are many percussion instruments in Chinese music history and folk culture. They can be made out of a variety of materials with wood, bamboo, brass, stone, and leather being most used. Some of them, such as *Bianzhong* (编钟), *Guanzhong* (管钟), and *Yangqin* (扬琴)²⁶ have melodic pitches, similar to the marimba in Western instruments. Some do not have a fixed pitch, but create sound effects similar to certain drums or cymbals in the Western orchestra. Those instruments include *Qing* (磬), *Gu* (鼓), *Luo* (锣), and *Bo* (钹).

²⁵ Sharon, "Chinese Winds Instrument," *Element Independent Language*, Blogger, 9 September, 2015, <http://chinese-18136-independent.blogspot.com/2015/09/blog-post.html>.

²⁶ *Yangqin* also can be considered as a string instrument. However, I categorize *Yangqin* as percussion because of its similar performance usage to a Marimba.

Figure 6. *Bianzhong* (编钟).²⁷



Figure 7. Chinese Percussion.²⁸



²⁷ Cang Wen, "Bianzhong," *The treasure in the museums in China*, Sohu, April 27, 2016, http://www.sohu.com/a/71897074_415387

²⁸ Sharon, "Chinese percussion instrument," *Element Independent Languages*, Blogger, 9 September, 2015, <http://chinese-18136-independent.blogspot.com/2015/09/blog-post.html>.

Timbre Difference Between Chinese and Western Instruments

A major timbre difference between Chinese and Western instruments would be that Western instruments are more “technical,” or further away from sounding like the human voice, while Chinese instruments strive to be more similar to the human voice. This quality of sound of being described as “technical” can be called “apparatus” sound, which originally referred to manufactured goods and tools.

Western instruments had a standardized production process established earlier than did Chinese instruments. Compared to the process of production for Western instruments, Chinese instrument making did not standardize their process for an extended period. The reason for the late usage of mass production is a direct result of the desire not to have a “sameness” in the instruments, but always pursue a sound as close to a human sound as possible, especially since vocal music was the most significant timbre guiding music before instrument production modernization.

This pursuit of individuality, as opposed to commonality, also made it difficult for instruments to be used in a blended manner. Although the variety of Western instruments creates various timbres (wind, string, brass, percussion), the “apparatus” sound they utilize makes it much easier for them to blend in tone and tuning. However, Chinese instruments are much more challenging to merge into a unified sonic effect due to their interest in uniqueness and individuality.

The timbre difference between Chinese and Western instruments is directly determined by the various requirements of the compositional form and structure. Western

compositions are often based on harmonic structures that are considered to be a vertical line, while Chinese compositions are normally in horizontal lines. Western compositions have a more three-dimensional effect of being vertical and horizontal simultaneously, which creates a rich and dense effect. The compatibility of the instruments is critical to achieving this end product. The texture of Chinese music is based on melody and horizontal lines. This aesthetic requires each instrument to have its specific voice in order to exert its unique personality fully.

Furthermore, the variety of materials makes a significant difference in timbre between Chinese and Western instruments. Many Western instruments choose to use standard human-made metals and processed woods as the production materials. In contrast, Chinese instruments are primarily made of natural materials, a usage that reflects the philosophy of the ancient Chinese who exercised deep respect and reverence for nature and the universe. Their philosophy did not treat nature as an “opposite” entity, an object to be conquered or transformed. Humans were considered a part of the universe and an integral part of nature (天人合一), which helps us to understand why the imitation of the human voice was so paramount.²⁹

Chen Yi utilizes these features of Chinese instruments and combines them with the usage of modern Western instruments quite effectively. The performer must be aware

²⁹ Chen Liu, “The Timber Characters and Culture Background Between Chinese and Western Instruments,” *Instruments* 1–4 (1996).

of ancient Chinese instrument timbres and use them imaginatively when performing on modern Western music instruments.

CHAPTER VIII

PERFORMANCE SUGGESTIONS FOR *HAPPY RAIN ON A SPRING NIGHT*

Although the instrumentation for both works is considered conventional, the creativity of her instrumentation and their interplay have created works that are sophisticated, balanced, and uniquely hers. The effect in performance clearly demonstrates the fusing of Eastern and Western aesthetics, although the parameters of performance still lean heavily towards an execution based on Western art music practices.

Section I/A (a b)

At the beginning of *Happy Rain on a Spring Night* (mm. 1-2), Chen Yi assigns the same motive to the flute, clarinet, and piano. The winds use linear melodic lines while the sporadic twinkle sounds of the piano blend to create a "spring wind" sweeping motion. Although there is no pedal marking, adding some flutter pedaling for the piano would be effective (Example 41). It will open the dampers and add resonance to help blend different timbres of the ensemble. Also, using a soft pedal would add a desired mellower color in this passage. Creating a sweeping motion can be achieved by doing a little bit of crescendo to the top notes—the crescendo does not have to be dramatic, but needs to be continuous. The string harmonic played by the cello needs to create a soft and pallid effect in the background, also providing a pedal effect for the piano and violin. It will be

challenging for the cellist to maintain a consistent volume that is not overpowering but fully present. The violin, when it begins to play motive a2, continues to maintain the quiet dynamics which create the environment described in the poetry: “*With night breeze it (rain) will fall, And quietly moisten all.*” Chen Yi requires a *mute* for the violin until m. 23—in this passage, it would be helpful for the performer to use the *punta d’arco* technique playing on the tip of the bow to maintain the quiet dynamics.

The series of crescendi for cello starting from m. 10 is dramatic, and can function like a series of *sforzandi* to create attention to the part. The piano (mm. 10-41) then answers the strings’ preceding melodies. The conversation propels the section forward. Compared to the nearly *sf*-like string statements, the piano maintains relatively stable and calmer responses (Example 42). The contrast between the more agitated voices and the steadier voice produces a fascinating exchange and effect. To imitate the Chinese pronunciation, the piano should play in a detached way—it needs to articulate every single note.

Example 41. *Happy Rain on a Spring Night* mm.1-6 with Performance Suggestions.

The image displays a musical score for Example 41, titled "Happy Rain on a Spring Night" (mm. 1-6). The score is arranged in five systems, each representing a different instrument or section:

- System 1:** Flute, Clarinet in Bb, Violin, and Violoncello. The Flute and Clarinet parts begin with a dynamic marking of *p* (piano) and feature sixteenth-note passages with slurs and fingering (6). The Violoncello part has a dynamic marking of *mp* (mezzo-piano) and a long note with a slur.
- System 2:** Piano. The piano part features a complex sixteenth-note texture with a dynamic marking of *pp* (pianissimo) and a slur. A performance suggestion box labeled "Flutter pedaling" is placed below the piano part.
- System 3:** Flute (Fl.), Clarinet in Bb (Bb-Cl.), Violin (Vln.), and Violoncello (Vc.). The Violin part is marked *pp* and includes the instruction "con sord." (con sordina). The Violoncello part has a long note with a slur.
- System 4:** Piano (Pno.). A performance suggestion box labeled "Keep soft" is placed above the piano part.

Example 42. *Happy Rain on a Spring Night* mm. 10-12 with Performance Suggestions.

The musical score for Example 42, 'Happy Rain on a Spring Night' mm. 10-12, is presented in a standard orchestral format. It includes staves for Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Flute and Bass Clarinet parts are marked 'pp'. The Violin part features a melodic line with triplets and a dynamic marking 's.p.'. The Cello part has a melodic line with a dynamic marking 'mf' and a box labeled 'sf-like'. The Piano part has a melodic line with a dynamic marking 'p' and a box labeled 'Stable, detached'.

The strings need to keep the “wind” effect in the b section, while the piano portrays the “rain.” The cello’s a2 motive should be continuous and stay in the background, while the violin portrays the motion of the wind with a very *legato* articulation and dramatic crescendo. The piano continues to maintain the same articulation as before (stable and detached), to describe the droplets of the rain.

Section I/B (c d)

These two sections contain the clearest evidence of Chinese influence. The piano has a very minimal presence here, while the winds and the strings dominate with their numerous extended techniques. Possessing the most tonal melody in the work, the violin uses harmonics from mm. 43-52. It is a sound that resembles the timbre of *Gaohu* (高胡), a soprano *erhu*. The violin should utilize numerous slides when playing this melody in

order to imitate the sliding techniques of the *erhu*. To imitate the *Xiao* (箫), the flute must use breathy sounds (Example 43), which have a hollow quality. Although the piano does not often appear in these sections, it adds an exciting color. Compared to the surreal atmosphere of the winds and strings, the piano seems to bring a sense of reality. It should play with a full sound, taking on an interruptive attitude.

Example 43. *Happy Rain on a Spring Night* mm. 50-53 with Performance Suggestions.

The musical score for Example 43, 'Happy Rain on a Spring Night' mm. 50-53, features five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measures 50-53. A performance suggestion box indicates 'Imitates Xiao, large air'. The notation includes a triplet of eighth notes in measure 53, marked with a '3' and 'breathy sound' above it. Dynamics range from *sf* to *p*.
- Bass Clarinet (B. Cl.):** Measures 50-53. A performance suggestion box indicates 'Imitates Goahu, slide'. The notation includes a triplet of eighth notes in measure 53, marked with a '3' and 'mp' below it.
- Violin (Vln.):** Measures 50-53. A performance suggestion box indicates 'Imitates Goahu, slide'. The notation includes a triplet of eighth notes in measure 53, marked with a '3' and 'pp' below it.
- Cello (Vc.):** Measures 50-53. The notation includes a triplet of eighth notes in measure 53, marked with a '3' and 'mp' below it.
- Piano (Pno.):** Measures 50-53. A performance suggestion box indicates 'Bright, full sound'. The notation includes a triplet of eighth notes in measure 53, marked with a '3' and 'sf' below it.

In mm. 65-69, the cello imitates the human voice chanting the poem. It would be highly advisable and perhaps even critical for the performers to listen to a Chinese speaker chant the poem so they can hear the essence of the chanting effect. It is also

essential for the cello to imitate the dynamics and rhythmic pauses found within chanting patterns as a source of reference for successful execution (see Example 40).

The rhythms in these two sections are challenging and require the performers to possess a high-level ensemble technique. Since the composer is attempting to reproduce aspects of certain Chinese cultural influence references (instruments, poetic rhythms, etc.), the texture is thin, and the rhythm is relaxing. The entire section needs to have an improvisational quality, which is challenging since the quality also makes it difficult for the performers to track other parts. A detailed familiarity with the entire score by all performers is strongly suggested in order to best mitigate these ensemble challenges.

Section II/C (e f)

Starting from m. 88, the piano begins to play the toccata rhythm which brings a return of regular rhythmic patterns after the freer rhythms of section B. However, except for the piano part which has a continuous rhythmic pattern, the other instruments seem to maintain freer settings. Lining up the regular versus irregular rhythms requires immense concentration. It is strongly suggested to use very slow, under-tempo rehearsals when initially preparing the work in order to hear the cross-rhythms fully. When doing slow rehearsals, the pianist can place strong accents on the first note of each sextuplet, which will assist the other performers in locating the beat (Example 44). Once performers are comfortable with the cross-rhythms, the pianist can remove the accents and perform the toccata rhythm with a more even execution.

Example 44. *Happy Rain on a Spring Night* mm. 89-90 with Performance Suggestions.

The image shows a musical score for piano (Pno.) with two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain sixteenth-note patterns. The top staff has six groups of sixteenth notes, each marked with a '6' above it. The bottom staff has six groups of sixteenth notes, each marked with a '6' below it. There are two performance suggestion boxes: one with the text 'And so on' and another with the text 'Give accents in the rehearsals'. The first box is positioned under the first two groups of sixteenth notes in the bottom staff, and the second box is positioned under the last two groups of sixteenth notes in the bottom staff.

Creating an even more difficult challenge in m. 105, the sextuplets are changed to septuplets while the piano has the unison melody with the cello. The pianist should practice this passage hands separately, treating each hand as an independent part. In particular, the toccata rhythm of the right hand should aim for complete fluency, reaching the point where muscle memory will retain the rhythm of the toccata. When putting the hands together again, the brain can now focus on the correct entrance of the left hand. Emphasizing the more prominent beat would also assist the process of lining up this section. Instead of working to understand how to line up a seven against four or seven against five, coordinating the first note of each big beat would simplify the process. After the piano part is practiced to fluency, the cello can be cued for its entrance by allowing the pianist to provide the cue. Also, providing strong accents on the first note of each septuplet (for rehearsals) would help clarify the complex rhythmic texture (Example 45).

Example 45. *Happy Rain on a Spring Night* mm. 109-110 with Performance Suggestions.

109

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

Watch for cues

3 5 3 5

(15^{ma})

7 7 7 7 7 7 7 7

3 5 3 5

8^{tb} 8^{tb}

Hands separate, give accents,
Feel the big beats

When the toccata rhythm changes to an octuplet in the f section (m. 116), the piano needs to follow the winds' lead in the ensemble. The strings and the piano are in unison in this section, while winds perform the unfolding development. Strongly sensing the big four beats in each measure is essential for all players to keep tracking the different rhythmic patterns. All the parts must continue the increased intensity to bring this work to its Golden Point (mm. 116-118). As the winds play the upward scales, the crescendo will intensify the approach to the climax and create a continuously building effect (Example 46).

Example 46. *Happy Rain on a Spring Night* mm. 117-118 with Performance Suggestions.

The musical score for Example 46, *Happy Rain on a Spring Night*, measures 117-118. It includes staves for Flute (Fl.), Bass Clarinet (B+Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Bass Clarinet parts feature sixteenth-note runs with fingerings (6) and dynamic markings. The Violin and Viola parts play chords with sixteenth-note patterns. The Piano part features a complex texture with sixteenth-note runs and chords. A box highlights a dynamic marking in the Flute part.

All parts keep intensity

Section II/D (g h) + Coda

Chen Yi never completely releases the listener from the point of climax, as *Happy Rain on a Spring Night* ends on a high note. However, she does thin the texture of the first half of the g section (mm. 134-151) to avoid aural exhaustion from the constant intensive sound. The performers should take the opportunity to provide contrast, especially where there is a softer dynamic marking, as well as allowing a more effective rebuilding of the tension to the end. Also, from a technical point of view, the performers need physical rest, particularly the pianist. Here the arm and back stress could be temporarily relieved by playing the toccata figure with smaller physical components of piano technique, such as using the wrists and finger articulations, and replacing the use of

the larger muscles. The piano is primarily providing a background effect here, except in m. 144, when it has a major role when combined with the strings in changing the rhythmic pattern (Example 47).

Example 47. *Happy Rain on a Spring Night* mm. 143-144 with Performance Suggestions.

The musical score for Example 47 consists of six staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), Cello (C.), and Piano (Pno.).

- Flute (Fl.):** Measure 143 has a glissando. Measure 144 has a dynamic marking of *f*.
- Bass Clarinet (B♭ Cl.):** Measure 143 has a dynamic marking of *fp*. Measure 144 has a dynamic marking of *f*.
- Violin (Vln.):** Measure 143 has a glissando. Measure 144 has dynamic markings of *fp* and *f*.
- Viola (Vc.):** Measure 143 has a triplet. Measure 144 has triplets and dynamic markings of *fp*.
- Cello (C.):** Measure 143 has a triplet. Measure 144 has triplets and dynamic markings of *fp*.
- Piano (Pno.):** Measure 143 has a triplet. Measure 144 has sextuplets and a dynamic marking of *f*.

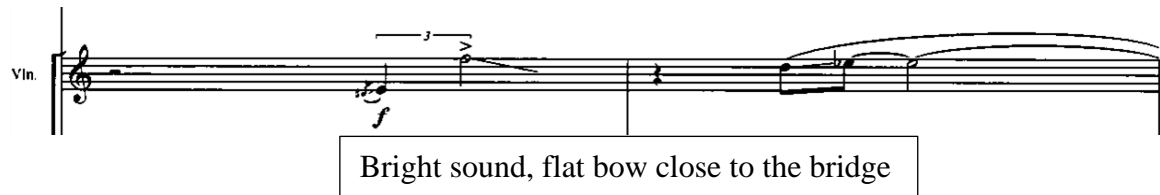
Performance suggestions are provided in two boxes below the piano staff:

- Box 1 (under measure 143): "Background, light"
- Box 2 (under measure 144): "Bring attention, rhythm variation"

However, the strings, especially the violin, have a critical role in maintaining the intensity from the previous Golden Point. The *glissandi* do not have to be perfect in pitch, and create a brilliant sound effect. Playing most of them on the E string would create a brighter sound. Keeping the bow hair flat to the string and close to the bridge would also

make the sound vivid and well projected. The techniques would allow the performer to make a rich robust sound without expending too much physical energy.

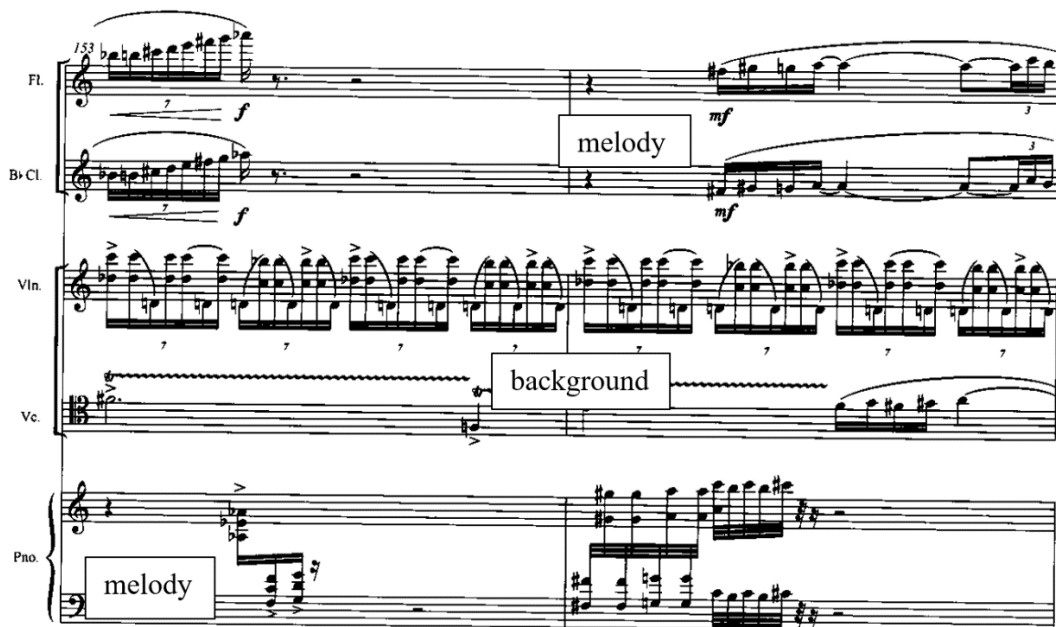
Example 48. *Happy Rain on a Spring Night* mm. 137-138 with Performance Suggestions.



A musical score for a violin part, measures 137-138. The notation is in treble clef with a key signature of one flat. Measure 137 features a triplet of eighth notes starting on G4, marked with a forte (*f*) dynamic. A slur covers the triplet, and a performance suggestion box below it reads "Bright sound, flat bow close to the bridge". Measure 138 continues with a long, sustained note on G4, also marked with a forte (*f*) dynamic.

Starting from m. 152, there is African-American audible trace of melody exchanging between the piano and the winds. The strings should step back to the background from mm. 152-161 so that the melodies can shine through the busy texture (Example 49).

Example 49. *Happy Rain on a Spring Night* mm. 153-154 with Performance Suggestions.



A musical score for measures 153-154, featuring five staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).
- Flute: Measures 153-154 show a melodic line with a forte (*f*) dynamic in measure 153 and a mezzo-forte (*mf*) dynamic in measure 154. A performance suggestion box labeled "melody" is placed above the staff.
- B♭ Clarinet: Similar to the flute, it plays a melodic line with *f* and *mf* dynamics. A performance suggestion box labeled "melody" is placed above the staff.
- Violin: Measures 153-154 feature a busy, rhythmic accompaniment with many sixteenth notes. A performance suggestion box labeled "background" is placed below the staff.
- Viola: Measures 153-154 feature a busy, rhythmic accompaniment with many sixteenth notes. A performance suggestion box labeled "background" is placed below the staff.
- Piano: Measures 153-154 feature a melodic line with a forte (*f*) dynamic in measure 153 and a mezzo-forte (*mf*) dynamic in measure 154. A performance suggestion box labeled "melody" is placed below the staff.

The h section has all the active triplets layered simultaneously and creates a majestic ending. The piano still contains the primary melody, but it is more difficult to keep the melody in the forefront as a result of the density and loud dynamics of the other voices. Chen Yi purposely leaves out the winds whenever the piano has the melody, giving it a chance to cut through the dense orchestration. The strings need to continue to maintain the powerful effect of the repeated intervals in order to keep building the intensity towards the grand ending. The pianist will need to use all physical and technical tools available in order to voice the melody. Pedaling would undoubtedly help add to the resonance, although the pianist will need to continue to monitor the need for pedal changes since the part resides in the low register (Example 50). The sextuplets, as well as ascending scales, need to have a crescendo. The benefit of doing so is to create the sensation that the piece is becoming increasingly louder towards the end, although physically it could be challenging, or nearly impossible, to increase the volume at this point.

Example 50. *Happy Rain on a Spring Night* mm. 165-166 with Performance Suggestions.

The image shows a musical score for measures 165 and 166 of the piece "Happy Rain on a Spring Night". The score is arranged in five systems, each representing a different instrument or section:

- Fl. (Flute):** The top staff shows a melodic line with trills and grace notes. A performance suggestion box above the staff contains a wedge-shaped graphic that tapers from left to right, indicating a dynamic change.
- B. Cl. (Bass Clarinet):** The second staff features a rhythmic accompaniment of sixteenth notes. A performance suggestion box above the staff contains a similar wedge-shaped graphic.
- Vln. (Violin):** The third staff has a rhythmic accompaniment of sixteenth notes. A performance suggestion box above the staff contains the text "Keep intensity".
- Vc. (Violoncello):** The fourth staff has a rhythmic accompaniment of sixteenth notes. A performance suggestion box above the staff contains the text "Voice out, be careful with pedal".
- Pno. (Piano):** The bottom two staves show the piano accompaniment, including a bass line with a pedal point marked "8^{vb}". A performance suggestion box above the staves contains the text "Voice out, be careful with pedal".

Starting from m. 187, the piano suddenly turns *p*, while the other instruments are using much louder dynamics. Although there are dynamic differences between instruments, there is no noticeable foreground or background. Every voice combines to become one singular sound effect. Additionally, the strings and piano imitate percussion effects (such as the earlier mentioned descriptions of Chinese people playing percussion in the poem), while the winds execute the high-pitch trills; the ending uses this aural environment to depict the vivid street scene which is described in the last sentence of the poem (Example 51).

Example 51. *Happy Rain on a Spring Night* mm. 193-194 with Performance Suggestions.

The image shows a musical score for Example 51, measures 193-194. The score is arranged in a system with five staves: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Flute (Fl.):** Measures 193-194. A long slur covers the entire passage. A dynamic marking of *f* is present at the start of measure 193.
- Bass Clarinet (B♭ Cl.):** Measures 193-194. A slur covers the passage. A dynamic marking of *f* is present at the start of measure 193. A box containing the number "6" is located below the staff in measure 193.
- Violin (Vln.):** Measures 193-194. A slur covers the passage. A dynamic marking of *f* is present at the start of measure 193. A box containing the text "All parts loud" is located above the staff in measure 194.
- Viola (Vc.):** Measures 193-194. A slur covers the passage. A dynamic marking of *f* is present at the start of measure 193.
- Piano (Pno.):** Measures 193-194. A slur covers the passage. A dynamic marking of *f* is present at the start of measure 193. A box containing the text "Hold pedal till the end" is located below the staff in measure 193.

Performance suggestions are provided in boxes:

- "All parts loud" (above the Violin staff, measure 194)
- "Hold pedal till the end" (below the Piano staff, measure 193)

CHAPTER IX

PERFORMANCE SUGGESTIONS FOR ...*AS LIKE A RAGING FIRE*...

Although we can see similarities between these two works in terms of instrumentation and similar motivic construction, the two pieces evoke very different emotions and images for the listener. *Happy Rain on the Spring Night*, although it is intense, portrays a happy and positive environment. By contrast, *...as like a raging fire...* depicts a painful tragedy, in which the emotional foundation is repressed anger. For example, both pieces use the peristaltic creep motive, but one describes the spring rain quietly falling and moistening the ground, while the other one describes a spreading fire. A second example would be the large interval material used in both. In *Happy Rain on a Spring Night*, large interval materials imitate the human chanting voice. In contrast, these materials function to create a dramatic atmospheric background in *...as like a raging fire...*

Aa (mm. 1-20) and A'c (mm. 86-105)

This is an opening of awakening. All the instruments have been assigned *ff* dynamics. The piano imitates the *luo* (锣) sound, which is a resonant metal percussion instrument. In order to best imitate the sound and effect of the *luo* (锣), Chen Yi provides instruction regarding this extended technique. The performer needs to use both arms to hit a cluster of notes in the low register of the piano, while holding the damper pedal.

Chen Yi suggests holding the pedal for four measures so the resonance can be extended uncommonly long. Although the strings have pizzicato and glissando, it is difficult for them to voice those effects. The winds could crescendo to the upper notes, returning to *mf* on the beginning of the next group in order to crescendo again. This approach would show the organic growth of the phrase and provide the illusion of consistently increasing in sound (Example 52).

Example 52. ...as Like a Raging Fire... mm. 1-2 with Performance Suggestions.

The musical score for Example 52, measures 1-2, is presented with several performance suggestions:

- Flute:** Starts with a tempo marking of $\text{♩} = 66$. A box above the staff indicates *mf* then *cresc.* The part features sixteenth-note runs with slurs and accents.
- Clarinet:** Mirrors the flute's rhythmic pattern with slurs and accents.
- Violin:** Begins with *pizz.* and *ff*. A box labeled "Sound effect" points to a specific passage. The part transitions to *arco* later in the measure.
- Cello:** Starts with *ff* and *pizz.*, mirroring the violin's initial texture.
- Piano:** Labeled "Both arms" with *ff*. The right hand plays chords with slurs and accents, while the left hand provides a bass line.

Below the score, a diagram shows a downward arrow from *ff* to a cluster of notes, with a box below it stating: "Low register, cluster of notes, strong dynamics".

Although there are no shifting dynamics indicated after the opening passage, it would be more effective if all instruments suddenly play a *subito p* after the initial downbeat in m. 3, except for the clarinet, which should keep the *f* dynamics throughout the trills (Example 53). This dramatic approach is for two reasons: to assist in a clear voicing for the theme (m. 5), and to allow the cello's M2 motive to be heard.

Example 53. ...as Like a Raging Fire... mm. 3-4 with Performance Suggestions.

The musical score for Example 53, measures 3-4, includes performance suggestions for several instruments:

- Flute (Fl.):** A box labeled "Subito p" is placed above the staff at the beginning of measure 3.
- Clarinet (Cl.):** A box labeled "ff" is placed below the staff at the beginning of measure 3. Trill ornaments are marked above the notes in measures 3 and 4.
- Violin (Vn.):** A box labeled "Subito p" is placed below the staff at the beginning of measure 3.
- Viola (Vc.):** The instruction "arco" is written above the staff at the beginning of measure 3.
- Piano (Pn.):** A box labeled "Subito p" is placed below the staff at the beginning of measure 3.

The score also features a fermata over the first measure, a "3" above the first measure, and a "*" at the end of the piano part.

Once the theme enters, the winds should articulate the accents sharply on the first note of each M3 group) mm. 5-20), which would further distinguish the motive as well as match the rest of the instruments. The winds should continue to keep a brilliant timbre throughout. Additionally, the strings should articulate M4 as detached and accented (Example 54).

Example 54. ...as Like a Raging Fire... mm. 5-6 with Performance Suggestions.

The image shows a musical score for measures 5 and 6 of a piece. The score is arranged in five systems, each with a different instrument: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.). The Flute and Clarinet parts are written in treble clef and feature sixteenth-note sextuplets. The Violin and Viola parts are also in treble clef and feature a rhythmic pattern of sixteenth notes with accents. The Piano part is in grand staff (treble and bass clefs) and provides harmonic support with chords and single notes. Performance suggestions are provided in two boxes: 'Sharp accents' for the Flute and Clarinet parts, and 'Detached, accented throughout' for the Violin and Viola parts. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ab (mm. 21-45) and A'd (mm. 106-130)

The primary characteristic of the Ab section is the conversational melodic exchange between the winds and the piano. It begins with the piano initiating the conversation with M5, which is answered by the flute with the M1c large interval motive. Later, in m. 36, the roles exchange—the M5 is performed by the flute, and the piano has M1c.

Although the M5 usage here is in the form of sextuplets, the actual rhythmic pattern changes throughout the section by placing accents on various beats. Chen Yi creates an unexpected rhythmic effect within a standard use of the pattern. The piano and flute should articulate the accents sharply in order to indicate the shifting patterns clearly. Since the pitch register is high, the M1c used in this passage should be easily

heard. The challenge is to make sure the rhythmic precision is extremely accurate since the M1c motive always appears right after the M5. Due to the various accents contained in the M5 patterns, the parts with M1c could have difficulty understanding or hearing the pulse. It is strongly suggested the M1c players familiarize themselves with the full score before the initial rehearsal and be able to reference it during the first rehearsals. This will also require the M5 players to be extremely precise in rhythmic execution. No matter which accented pattern is being played, practice the sextuplets first without accents in order to learn the rhythm accurately.

The strings' role in this section is to keep a powerful sound while the structure continually evolves. With the accented pizzicato and detached M4 motive, the strings display an intense movement in the background (Example 55).

Example 55. ...as Like a Raging Fire... mm. 21-22 with Performance Suggestions.

The image shows a musical score for measures 21-22 of the piece "...as Like a Raging Fire...". The score is arranged in a system with five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.).

- Fl. and Cl.:** Both parts have a box above them labeled "Tight rhythm".
- Vn. and Vc.:** Both parts have a box above them labeled "Intense, detached". The notation includes "pizz." (pizzicato) and "arco" (arco) markings.
- Pn.:** The piano part has a box below it labeled "Precise rhythm, bring out accents".

The score includes various musical notations such as accents (>), slurs, and dynamic markings like *ff* (fortissimo). The piano part features complex rhythmic patterns, including sextuplets.

A Coda (mm. 45-54) and A' Coda (mm. 130-141)

The coda is a transition from the active and thrilling Ab section to the upcoming meditative B section. The piano should use a rich projecting sound in the section. With other instruments playing in a much sparser texture, the piano's present tone would be able to dominate. The left hand and right hand are on different tuplets. The left and right hands are playing different tuplets, and the usage of five against three and seven against five figurations has a free rhythmic structure, which shows a strong cadenza-like character. The coda section is built to slow the pace and intensity of the piece, while using splashes of random material: the cello's pizzicato which sounds like the Chinese percussion instrument *Ban* (板); the "vibration after plucking" marking which imitates performance technique of the *Qin* (琴); the *forzando* and *subito p* markings of the violin; and the extremely high-pitched string harmonics, which have a whisper quality.

Due to the improvisational effects of these figures, the rhythm does not have to be as precise here. The violin has an extreme range of dynamics in this section—the more dramatically the performer plays the dynamic levels, the more arbitrary it will sound, which is an appropriate effect in this context.

A' coda (mm. 137-141)

The primary difference between A coda and A' coda can be seen from mm. 137 to the end. There is a very quiet dynamic range in use, and all instruments should maintain the quietness until the end. The more active section is the strings performing the M2. The author suggests the string players keep bow movements minimal in order to sustain the

quiet dynamics. The pacing of the last glissando of the cello should be carefully timed with the violin, so the two instruments end simultaneously in the high register. In the piano part, a very low note E in the left hand could complicate using the damper pedal to create a dreamy colorscape because it is easy for the long pedal to allow the low note to build excessively in volume, which could destroy the quiet and peaceful character the ending requires. It is suggested the pianist flutter the pedal once they feel the accumulated sound is enough, allowing the sustained colors and volume to stay consistent throughout. Keeping the closing texture and timbre as thin as possible, eventually disappearing, is necessary for the ensemble (Example 56).

Example 56. ...as Like a Raging Fire... mm. 131-137 with Performance Suggestions.

The image displays a musical score for measures 131-137 of the piece "...as Like a Raging Fire...". The score is arranged in a standard orchestral format with staves for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), Percussion (Pn.), and Piano (Pn.).

Measure 131 is marked with a dynamic of *fp* (fortissimo piano). The Flute and Clarinet parts feature melodic lines with accents. The Violin part includes a section marked "ord." (ordinario) and "pizz." (pizzicato), with dynamics ranging from *fp* to *f*. The Viola part has a circled note in measure 131. The Percussion part is marked with a box containing the text "percussion". The Piano part is marked with a box containing the text "Improvitational, soloistic".

Measure 134 is marked with a dynamic of *f*. The Flute and Clarinet parts feature melodic lines with accents. The Violin part includes a section marked "Minimal bow movement, quiet" with a dynamic of *pp* (pianissimo). The Viola part has a circled note in measure 134. The Percussion part is marked with a box containing the text "Change pedal as needed, don't build up sound".

The score includes various performance markings such as accents, slurs, and dynamic changes. The overall mood is intense and dramatic, reflecting the title "...as Like a Raging Fire...".

B (mm. 55-85)

As mentioned previously, the B section is new material for ...*as like a raging fire...* and was not used in the string quartet *Burning*. The background parts are using a soft dynamic, and the “speaker” (piano) is playing *f*. The vague sonic effect of the background symbolizes the confusion, sadness, and depression experienced by people after the 9/11 tragedy. The clear and present piano part represents the significant questions people have in response to these tragedies, searching for answers and meaning.

From mm. 55-63 (except for the piano), all the other instruments should maintain quietness. The violin would be the exception here since it should present a brighter color as a result of the high pitch harmonics, a symbol of the light inside of the confusion. The clarinet player needs to be careful with the tremolo and the trills in order to avoid building up the volume. For the wind players, diffusing the individuality of the notes and merging the sound into the background ambiance would be desired.

The piano should carry on the rich sound quality shown in the A coda with the B section. The melody in the B section is more angular than the lyrical version in the A coda section. The piano must project the primarily voiced material since it is the leading motive of the section. Due to the larger intervallic movements and accents, the piano would sound even more dominant. The pianist should work to perform this section with a *non-legato* articulation in order to create a grainy texture within the melodic material. This timbre would best resemble the angry human voice (Example 57).

Example 57. ...as Like a Raging Fire... mm. 55-56 with Performance Suggestions.

The image shows a musical score for measures 55-56. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.).

- Fl.:** Starts with a *pp* dynamic. A box with the text "Keep soft, merge into the background" is placed over the first measure. The dynamic changes to *p* in the second measure.
- Cl.:** Starts with a *pp* dynamic. A box with the text "Keep soft, merge into the background" is placed over the first measure. The dynamic changes to *p* in the second measure.
- Vn.:** Starts with a *pp* dynamic. A box with the text "Brighter timbre" is placed over the first measure. The dynamic changes to *mp* in the second measure.
- Vc.:** Starts with a *pp* dynamic. A box with the text "Brighter timbre" is placed over the first measure. The dynamic changes to *mp* in the second measure.
- Pn.:** Starts with a *f* dynamic. A box with the text "Non-legato, accented" is placed over the first measure.

Starting from m. 64, the B section begins the transition to the A' section. Many of the motives that are used in the A section return. The piano keeps the same speech-like material as in mm. 55-63, and it maintains the same dynamics and articulations. Only this time, the piano's solo statements get responses as the strings respond to the piano with the same material. The melodic exchange between the strings and piano is one of the two primary passages from mm. 64-75. Although the strings are not assigned any accents from mm. 71-76, it is suggested the string players match the dynamic level and articulations of the piano. In this context, the strings' dynamic level is as crucial as the piano's statement melody. From the perspective of the aural effect, the texture gets

denser, and the energy becomes livelier as it connects back to the A' section. This line should continue to keep the spontaneous character as before (Example 58).

Example 58. ...as Like a Raging Fire... mm. 71-72 with Performance Suggestions.

The image shows a musical score for measures 71-72, featuring five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), and Piano (Pn.). The Flute and Clarinet parts are marked with a *fl.* dynamic and include performance suggestions: "Responses to piano, match the dynamic level and articulations with piano". The Piano part is marked with a *p* dynamic and includes the suggestion: "Remain accented and detached". The score includes various musical notations such as triplets, sixteenth notes, and slurs.

The winds contain the other primary material found in mm. 64-75. In anticipating the winds' return to A', the composer has inserted multiple motivic and melodic segments from the A section). These two wind lines, although conveying a different impression from the other, work together seamlessly in this section. Compared to the lines of the piano and strings, these parts also have a more consistent rhythmic movement. The winds could keep the same perspective as they perform in the A section.

Example 59. ...as Like a Raging Fire... mm. 71-72 with Performance Suggestions.

The image shows a musical score for two instruments: Flute (Fl.) and Clarinet (Cl.). The score covers measures 71 and 72. The Flute part is written in treble clef, and the Clarinet part is written in bass clef. Both parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. A wavy line above the Flute staff in measure 71 indicates a tremolo effect. A box at the bottom left contains the text "Keep steady rhythm".

71

Fl.

Cl.

3 3 6 3 3

(b)

Keep steady rhythm

CHAPTER X

CONCLUSION

Chen Yi's success is widely recognized internationally. Her success is also closely related to her fusion of Chinese and Western cultures within her compositions. Her love of Chinese poetry, philosophy, painting, opera, and folk music, combined with her educational experiences and post-tonal Western compositional techniques, enable her works to have a multi-dimensional character.

As Baihu Zong has stated,

All the traditional Chinese art forms (poetry, painting, drama, music, calligraphy, and architecture), not only have their own system but often closely relate to each other and influence each other. Therefore, all the art formats could find many similarities between aesthetics.³⁰

This culture of cross-related influences has provided Chen Yi with a framework in which she can integrate multiple aesthetics into a single final product. *Happy Rain on a Spring Night* and *...as like a raging fire...* are both excellent examples of her integration techniques, having created two chamber works of high originality and quality.

Chen Yi believes that the ultimate beauty of the arts is the perfect combination of rationality and sensibility. Regardless of whether expressing human emotions or forming

³⁰ Baihua Zong, *Walk in Aesthetics* (Shanghai People Publisher, 1981).

logical constructions, the arts need to reach both the brain and heart simultaneously.³¹

Happy Rain on a Spring Night utilizes the Golden Ratio concept to form the structure as well as to express the emotional content of the poem, a beautiful example of the balance of rationality and sensibility.

Traditional Chinese culture's influence on Chen Yi is undeniable. However, the Western compositional technique is also widely present in her works. One can see Bartók's pan-tonality influencing Chen Yi's pitch choices. Although Chen Yi follows her own constructed logic to compose a work, she has never been constrained by specific frameworks or systems of composition.

Chen Yi's music has a clearly identifiable Chinese component, it cannot be labeled as Chinese music—it is composed for a global audience. In the past several decades, Chinese contemporary music has made remarkable improvements and acquired positive recognition internationally. There are increasingly more Chinese composers and their works taking place on the world's stages. Chen Yi, as one of the most successful Chinese-American composers, has become an influential figure as a cultural communicator, introducing Chinese philosophy, aesthetics, and culture to the world. It seems appropriate to allow her words to provide the final statement:

Modern society is a complicated net; all things exist under different cultures, conditions, and environments. They constantly change and interact with each other. Everything we see and feel can be the source of our new inspirations. Music compositions reflect the composers' culture and psychology structure. A

³¹ Qi Sun, *The Aesthetics in Chen Yi's Compositions* (Culture and Art Publishing House, 2015).

serious composer should choose and adjust the rules and establish some stable principles to compose. As of my style, I think language can be turned into music. I can speak naturally in my native language. There are Chinese blood, Chinese culture, and Chinese tradition in my music. However, music is a worldwide universal language. I hope I could grasp the essence of Eastern and Western cultures and compose more works that reflect my spirit and understanding of this new era, to prompt the mutual understanding between different cultures, to make the whole world more peaceful.³²

³² Jiong, 123.

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