FOUR SEASONS: A STUDY OF CHEN YI'S *SI JI*

BY

JAE EUN JUNG

DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
with a concentration in Music Composition
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2010

Urbana, Illinois

Doctoral Committee:

Associate Professor Stephen Andrew Taylor, Chair
Associate Professor Heinrich K. Taube
Professor William H. Heiles
Professor Tom R. Ward

ABSTRACT

The purpose of this study is to draw attention to the hybrid of Eastern and Western musical elements, in Chen Yi's orchestral work *Si Ji*. In this dissertation, Chen Yi's *Si Ji* will be thoroughly discussed by a detailed analysis of the work as well as the background of Chen Yi's musical world, and the poetry she is inspired by. It will show how the music produces a hybrid of East and West. I hope this dissertation will serve as a valuable source for other composers seeking their own musical colors, as well as researchers interested in the crossing of Eastern and Western music.

To my parents and husband

ACKNOWLEDGEMENTS

I still remember the moment that I received an admission letter from the University of Illinois Urbana Champaign in Spring, 2004. Since then, the U of I has given me much more than my expectations. Among them, I am very happy that I met Dr. Stephen Andrew Taylor, my adviser. I also deeply appreciate my three other committee members, Dr. Heinrich Taube, Dr. William Heiles, and Dr. Tom Ward for their devotion to the preliminary examinations and dissertation. I also truly appreciate Dr. Chen Yi's thoughtful care and concern. Whenever I met and emailed her, I could see that she sincerely tried to support me with informative and helpful materials and advices. I was really lucky to meet her. I would like to say thanks to Dr. David Ward-Steinman, who encouraged me that I would be able to be a composer for the first time and showed me how exciting it is to compose music. Also, special thanks to my parents and to my parents in law and my brother for all their love and heartfelt support. Lastly, I would like to say thank so much to my husband, Dr. In Tae Lee, who has been waiting for me alone in San Diego for six years with great love and consideration, and who is still heart-flutteringly lovely just like ten years ago when we met first.

TABLE OF CONTENTS

LIST OF TABLES

CHAPTER 1: INTRODUCTION

1. Chen Yi's Biography

As a composer who was raised in the East and studied Western music in the West, I have been interested in composers who have similar backgrounds. In those terms, as the composer of more than 37 orchestral works, Chen Yi and her recent orchestral piece *Si Ji* (four seasons) was a perfect choice for me to study.

Composer Chen Yi was born in Guangzhou, China, in 1953. From a very early age, she studied music: She began violin and piano studies at the age of three, and served as a concertmaster and composer with the Beijing Opera Troupe where she began her research in Chinese traditional music and Western classical music theory under Zheng Zhong's supervision at seventeen. In 1977, Chen Yi studied composition under Professor Wu Zu-qiang and British guest composer Alexander Goehr at the Beijing Central Conservatory, from which she received the Master's degree of Arts in composition as the first woman in China in 1986. In the same year, she came to the United States for further musical studies. In 1993, Chen Yi received a Doctorate of Music and Arts degree with distinction from Columbia University, where she studied composition under Chou Wen-chung and Mario Davidovsky. In the same year, she was appointed through the Meet the Composer New Residencies program, as Composer-in-Residence for the Women's Philharmonic, Chanticleer and the Aptos Creative Arts Program, all in San Francisco from 1993 to 1996. From 1996 to 1998, she joined the Composition faculty of Peabody Conservatory, Johns Hopkins University in Baltimore. In 1998, she was appointed the Lorena Searcey Cravens/Millsap/Missouri Distinguished

Professor in Composition at the Conservatory of the University of Missouri, Kansas City. [1] She has won numerous fellowships, awards and prizes, such as the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (from 2001 to 2004); fellowships from the Guggenheim Foundation (1996) and the National Endowment for the Arts (1994); the Lieberson Award from the American Academy of Arts and Letters (1996); a Grammy Award (1999); the Adventurous Programming and Concert Music awards from ASCAP (1999 and 2001 respectively); first prize from the Chinese National Composition Competition (1985); the Lili Boulanger Award from the National Women Composers Resource Center (1993); the 1996 Sorel Medal for excellence in Music from the Center for Women in Music at New York University (1996); the Chamber Music Society of Lincoln Center's Elise Stoeger Award (2002); and the Edgar Snow Memorial Fund's Friendship Ambassador Award (2002).[2] In addition, Chen Yi was the 2006 Pulitzer Prize Finalist with *Si Ji* (Four Seasons) for the Cleveland Orchestra, which was commissioned by the Roche in 2004 and was premiered at the Lucerne Music Festival in Switzerland, Severance Hall in Cleveland, and Carnegie Hall, on August 26th, 2005.[3]

Based on all these Eastern and Western background, Chen Yi shows her interest in weaving cross cultural elements in her compositions in various ways, including incorporating traditional Eastern musical concepts with contemporary Western post tonal techniques.

---

[1] This biographical sketch draws much of its material from the following: "Chen Yi: Biography,"18 January 2006 <http://hometown.aol.com/chenyi/myhomepage/profile.html>.

[2] Chen Yi, "Chen Yi," Theodore Company, Music Publisher & Distributor, 2 April 2010 <http://www.presser.com/composers/info.cfm?name=chenyi#BiographicalRefs>.

[3] Chen Yi. "Program note for *Si Ji* (Four Seasons) for Orchestra," (Roche, Lucerne Festival, Carnegie Hall, the Cleveland Orchestra: Roche Commissions, 2000) 35.

CHAPTER 2: ANALYSIS OF *SI JI*

I. General Description

Si Ji is inspired by four ancient Chinese poems from the Song Dynasty (960-1279), written by Su Shi (1036-1101) and Zeng Gong (1019-1083).[4]

Each poem is about a different season: a lake in spring; a summer landscape; the mountain Lu in fall; and a winter thunderstorm. The poems are printed below in the original Chinese, followed by Chen Yi's translations.[5]

蘇軾: 飲湖上初晴後雨

水光瀲灩晴方好;

山色空濛雨亦奇.

欲把西湖比西子;

淡妝濃抹總相宜

Su Shi: The West Lake, the Beauty (1073)

The brimming waves delight the eye on sunny days;

The dimming hills give a rare view in rainy haze.

The West Lake looks like the fair lady at her best;

Whether she is richly adorned or plainly dressed.

[4] Chen Yi. "Interview by Jae Eun Jung," 21 September 2007.
[5] Chen Yi. Si Ji for Orchestra, (Bryn Mawr, PA: Theodore Presser Company, 2005).

蘇軾: 望湖樓醉書

黑雲翻墨未遮山,

白雨跳珠亂入船.

卷地風來忽吹散,

望湖樓下水如天.

Su Shi: The Landscape in Contrast (1072)

Like spilt ink dark clouds spread o’er the hills as a pall;

Like bouncing pearls the raindrops in the boat run riot.

A sudden rolling gale comes and dispels them all,

Below Lake View Pavilion sky-mirrored water’s quiet.

蘇軾: 題西林壁

橫看成嶺例成峰,

遠近高低明不同.

不識盧山眞面目,

只綠身在此山中.

Su Shi: The True Face of Mount Lu (1084)

A row of peaks from the front; a deep line from the side;

Near, far, high, low—a new shape wherever the mists part.

We cannot recognize the true face of Mount Lu

Because we are always in it.

曾鞏: 西樓

海浪如雲去卻回,

北風吹起數聲雷.

朱樓西面鉤疏箔,

臥看千山急雨來.

Zeng Gong: The Thunderstorm

As clouds rack waves urge waves,

With severe wind a long roll of thunder.

In house curtains on four walls,

In bed looking into [a] thousand mountains under a gust of rain.

The piece is divided into four sections, each of which corresponds to one of the four poems. Chen Yi attempts to depict the images and expressions given in the poems.[6] The overall formal structure of Chen Yi's *Si Ji* is as follows.

Table 1. The overall formal structure of Chen Yi's *Si Ji*

Section	Section I (Spring)		Section II (Summer)		
	Subsection I	Subsection II	Subsection I	Subsection II	Subsection III
Measures	1 – 29	30 – 58 (letter A)	59 – 82 (letter B)	82 – 94 (letter B)	95 – 104 (letter C)

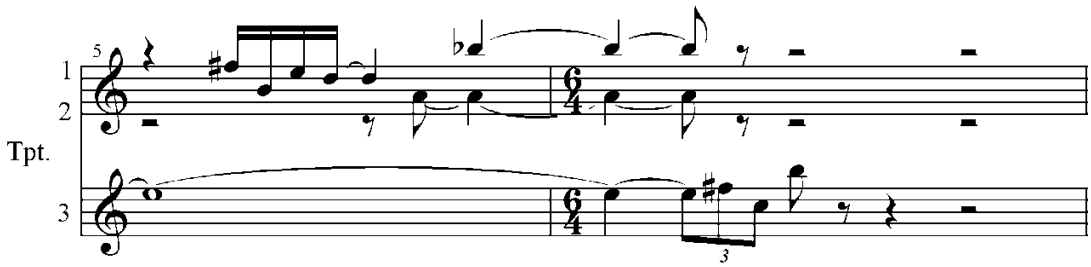
[6] Chen Yi. "Program note for *Si Ji* (Four Seasons) for Orchestra," 35.

Table 1. The overall formal structure of Chen Yi's *Si Ji* (cont.)

Section	Bridge	Section III (Fall)		
		Subsection I	Subsection II	Subsection III
Measures	105 – 116 (letter C)	116 – 142	142 – 178 (letter D)	162 – 178

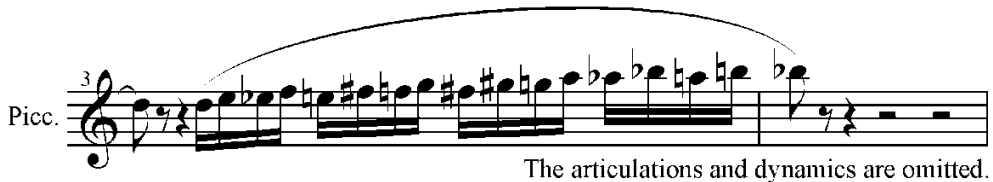
Section	Section IV (Winter)			Coda	
	Subsection I	Subsection II	Subsection III	Subsection I	Subsection II
Measures	179 – 196 (letter E)	197 – 204	205 – 216	217 – 228	229 – 243

Two important musical ideas underlie *Si Ji*. One is Ba Ban, a Chinese folk song which consists of eight phrases with sixty-eight beats; and the other is the chromatic scale (derived from Western music) which influences both the melodies and harmonies of the work. These two ideas often appear in her music[7] and are reflected in *Si Ji*'s basic motives, which I will call the Ba Ban theme:



The articulations and dynamics are omitted.

and the chromatic motive:



The articulations and dynamics are omitted.

[7] Ibid.

How these motives appear in the work, and how they interact will be discussed in the following analysis. Since Ba Ban is Chinese, and the chromatic scale is Western, *Si Ji*, as well as most of Chen Yi's music, could be considered a hybrid of East and West.

II. Section I (The West Lake, the Beauty: Spring, mm. 1 – 58)

The first large section of the work, Spring, is divided into two subsections of equal length, shown in Table 1.

Each subsection follows the same metrical scheme of Ba Ban, twice as large. For example, the first phrase of Ba Ban consists of three groups of 3, 2, and 3, whose sum is 8 beats, while each subsection begins with 6/4 + 4/4 + 6/4, whose sum is 16 beats; twice the sum of the first phrase of Ba Ban,[8] as shown in Example 1 and Table 2.

[8] Chen Yi. "Email to Jae Eun Jung," 17 January 2009: "The grouping of Ba Ban is discovered by the musicologist Mr. Du Yaxiong, who analyzed the folk tune Ba Ban. We could keep the same meter if we ignore the grouping. The sound would be the same, though the meter changes could make the texture changes (note patterns) easier to follow."

Example 1.[9] Ba Ban

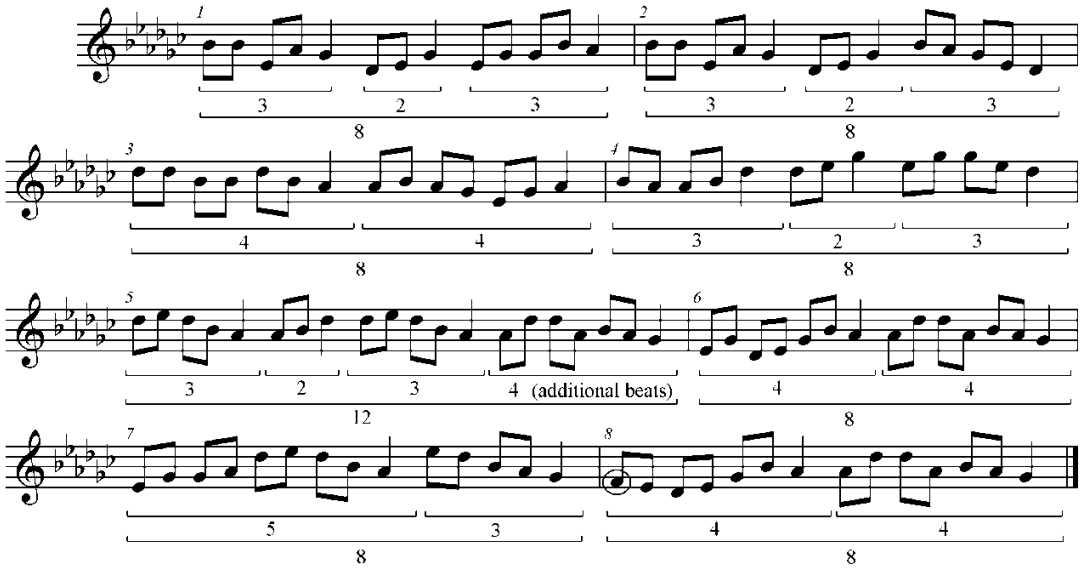


Table 2. A Comparison of the metrical schemes between Ba Ban and section I, Spring of *Si Ji*

Ba Ban				Section I of *Si Ji*	
				Subsection I	Subsection II
	Phrase Number	Number of Beats	Grouping	Meters and Beats	Meters and Beats
	1	8	3+2+3	6/4 + 4/4 + 6/4 = 16	6/4 + 4/4 + 6/4 = 16
	2	8	3+2+3	6/4 + 4/4 + 6/4 = 16	6/4 + 4/4 + 6/4 = 16
	3	8	4+4	2(4/4 + 4/4) = 16	2(4/4 + 4/4) = 16
	4	8	3+2+3	6/4 + 4/4 + 6/4 = 16	6/4 + 4/4 + 6/4 = 16
	5	12	3+2+3+4	6/4 + 4/4 + 6/4 + 2(4/4) = 24	6/4 + 4/4 + 6/4 + 2(4/4) = 24
	6	8	4+4	2(4/4 + 4/4) = 16	2(4/4 + 4/4) = 16
	7	8	5+3	5/4 + 5/4 + 6/4 = 16	5/4 + 5/4 + 6/4 = 16
	8	8	4+4	2(4/4 + 4/4) = 16	2(4/4 + 4/4) = 16
Total	8	8*8+4=68	68	16 * 8 + 8 = 136	136

Section I, Spring, describes a beauty of the West Lake in spring. The tempo is ♩= 120, the fastest out of the four seasons; it never changes through the entire section.

[9] Chen Yi. "Tradition and Creation," *Current Musicology*. p. 66

1. Subsection I (mm. 1 – 29)

In subsection I, in addition to the two motives shown above, a fanfare and brass chorale appear in the wind instruments. Table 3 indicates all of these motives' appearances in order.

Table 3. The appearances of the four motives in subsection I

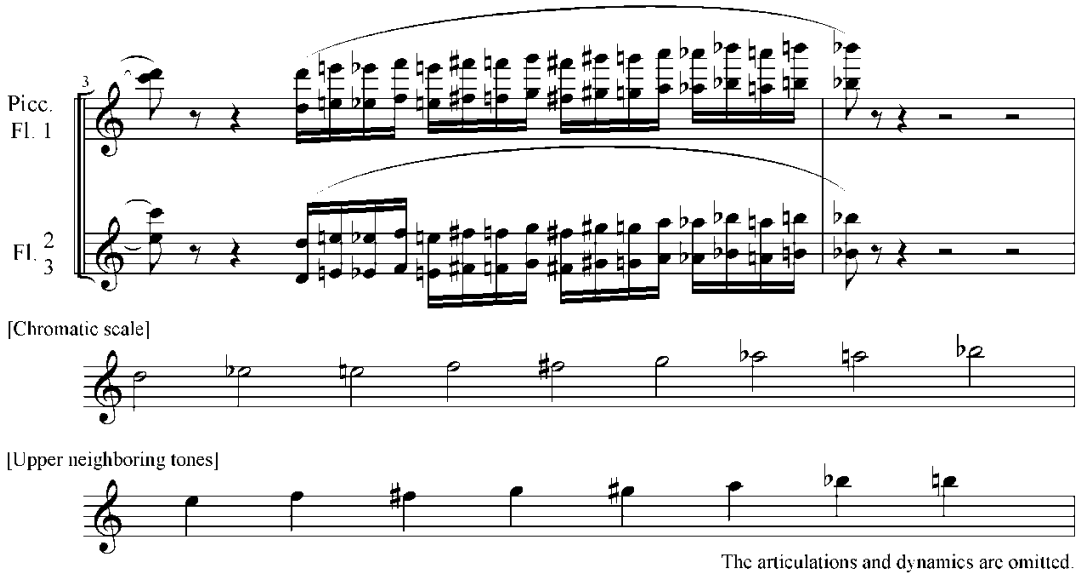
Groups	Measures	Motive (Order)	Groups	Measures	Motive (Order)
1	3 – 4	Chromatic motive (1)	6	18 – 19	Chromatic motive (8)
	4 – 6	Fanfare (1)		18 – 20	Brass chorale (1)
	5 – 6	Ba Ban theme (1)	7	19 – 21	Ba Ban theme (7)
2	6 – 7	Chromatic motive (2)		20 – 23	Fanfare (4)
	7 – 10	Fanfare (2)	8	20 – 21	Ba Ban theme (8)
	9 – 10	Ba Ban theme (2)		21 – 23	Chromatic motive (9)
3	10 – 11	Chromatic motive (3)		21 – 23	Brass chorale (2)
	11 – 12	Ba Ban theme (3)		23	Chromatic motive (10)
	12 – 13	Chromatic motive (4)	9	24	Ba Ban theme (9)
4	13	Ba Ban theme (4)		25	Chromatic motive (11)
	13 – 14	Chromatic motive (5)		25 – 27	Brass chorale (3)
5	15 – 16	Ba Ban theme (5)		26 – 29	Chromatic motive (12)
	16	Chromatic motive (6)		27 – 28	Brass chorale (4)
	16 – 18	Fanfare (3)		28 – 29	Ba Ban theme (10)
6	17	Ba Ban theme (6)	10	29	Chromatic motive (13)
	17 – 18	Chromatic motive (7)			

As seen in Table 3, the four motives appear as ten groups: each group builds towards a climax until the eighth group comes and then goes to the end of subsection I. Among the four

motives, the chromatic motive and Ba Ban theme have a more important role than the other two. The chromatic motive is somewhat dependent on the Ba Ban theme, often appearing immediately after it. The fanfare appears in the first half with a subsidiary function, while the brass chorale appears in the second half. The order of their appearances in each group shows the hierarchy between them: each of the first three groups begins with the chromatic motive followed by the Ba Ban theme, while the other seven groups are in reverse order. The fanfare appears in the first, second, fifth, and seventh groups: in the first three, it appears in between the chromatic motive and Ba Ban theme, while in the seventh in between the two Ba Ban themes. The brass chorale is presented right after the chromatic motive in the sixth and eighth groups, though at the same time in the ninth.

The chromatic motive comes first out of the four motives, in mm. 3 – 4 as shown in Example 2. This motive is a modified chromatic passage, combining the chromatic scale and its upper neighboring tones. As briefly mentioned above, chromaticism is one of the most frequently used ways of developing melodies in this piece as Chen Yi does in her other pieces.

Example 2. The chromatic motive in mm. 3 – 4



In subsection I, the chromatic motive appears thirteen times. As mentioned above, since the chromatic motive mainly supports the Ba Ban theme, according to its position or relationship with the Ba Ban theme, it appears either as a whole or as fragments, sometimes with rhythmic and/or intervallic variants, as shown in Table 4.

Table 4. The use of the chromatic motive in subsection I

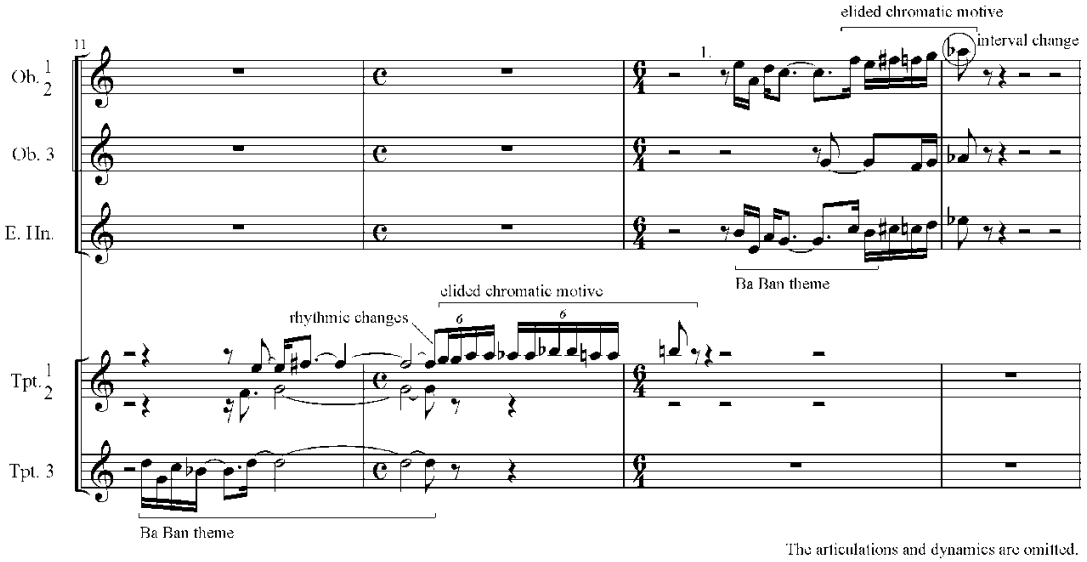
Order	Measures	Instrumentation	Length	Description
1	3 – 4	Picc., Fl. 1 - 3	Original	original form
2	6 – 7	Picc., Fl. 2, 3, Cl. 1, 2	Original	original form
3	10 – 11	Picc., Fl. 2, 3, Cl. 1, 2	Original	original form
4	12 – 13	Tpt. 1	Elided	rhythmic change
5	13 – 14	Ob. 1, 3, E. Hn.	Elided	interval change
6	16	Tpt. 1, 2	Elided	rhythmic change
7	17	Ob. 1, 3, E. Hn.	Elided	rhythmic change
8	18 – 19	Picc., Fl. 1, Ob. 2, 3, Cl. 1, 2	Original	original form
9	21 – 23	Ob.1 - 3, E. Hn., Cl. 1, 2	Elided	rhythmic and interval change
10	23	Hn. 1 – 4	Elided	rhythmic change

Table 4. The use of the chromatic motive in subsection I (cont.)

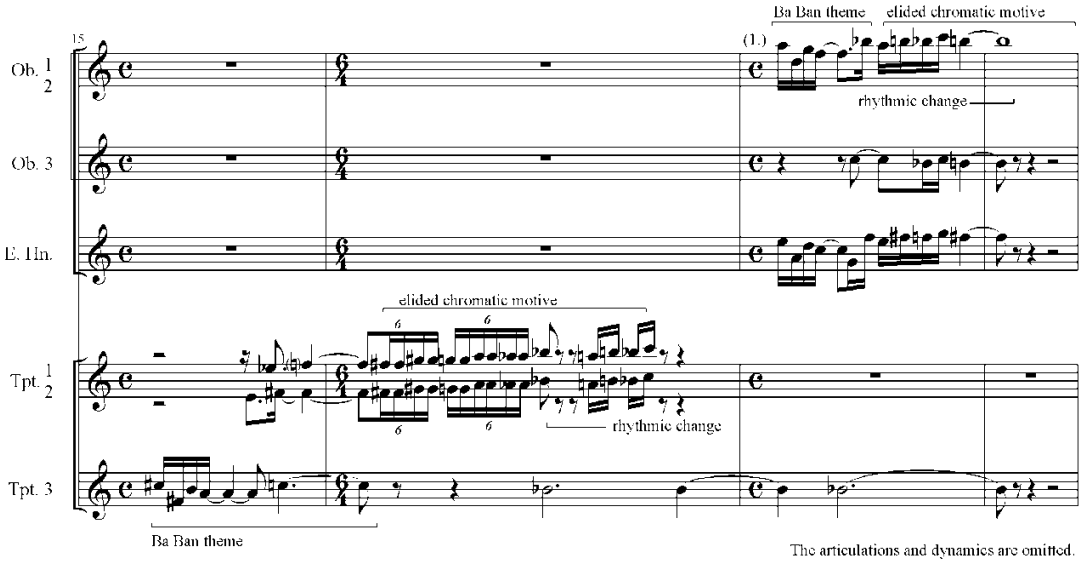
11	25	Picc., Fl. 1 - 3, Ob. 1 - 3, E. Hn., Cl. 1 – 3	Original	rhythmic change
12	26 – 29	Vln. I, II, Vla., Vc.	Extended	rhythmic change
13	29 – 30	Picc., Fl.1 - 3	Elided	rhythmic change

In the beginning, the upper woodwinds play the unaltered original form of the chromatic motive three times in mm. 3 – 11 as shown in Table 4. The next four statements are a dialogue between double reeds and trumpet(s), but now the melody is altered: in mm. 12 – 13 and m. 16 the trumpet plays sextuplets instead of sixteenths; in m. 17 – 18 oboes and English horn hold the last note longer than in the original motive; in m. 14 oboes and English horn play A^{b} instead of $F^{\#}$. All four of these elided motives directly follow the Ba Ban theme.

Example 3 – 1. Dialogue of chromatic motives between double reeds and trumpets in mm. 11 – 14

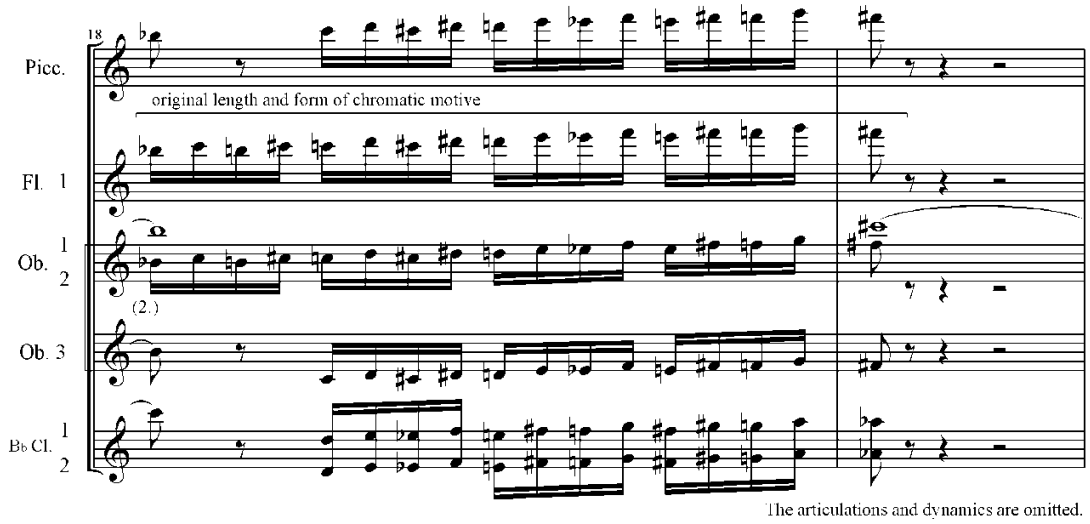


Example 3 – 2. Chromatic motives between trumpets and oboes/English horn in mm. 15 – 18

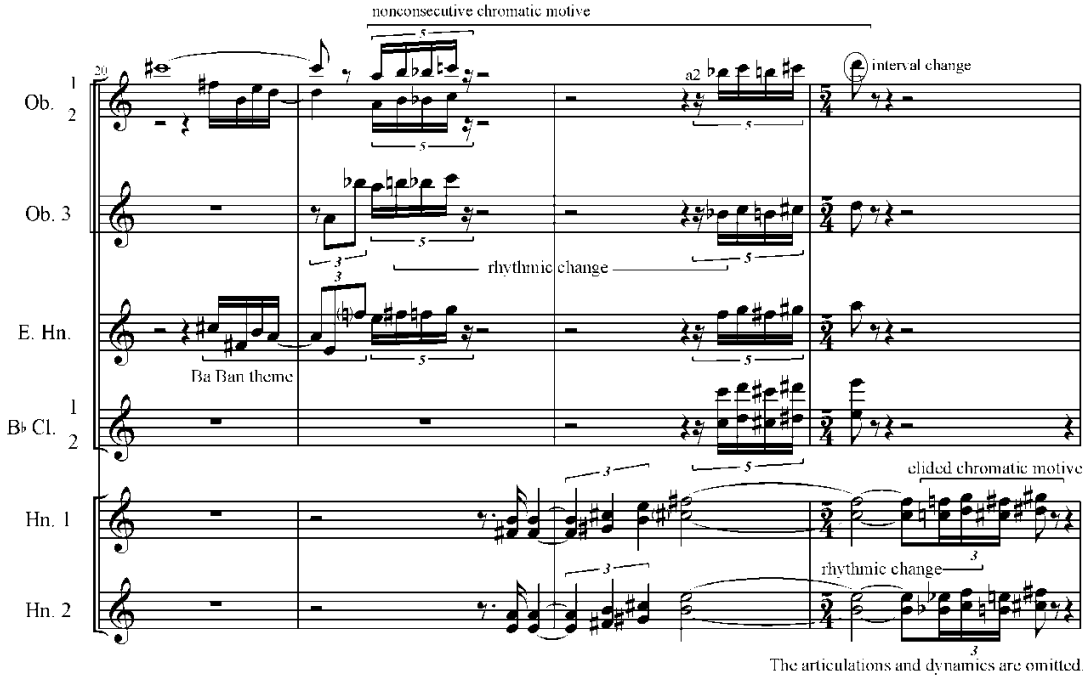


In the eighth statement, mm. 18 – 19, the chromatic motive comes back to its original length and form in the upper winds, while in the ninth and tenth, in mm. 21 – 23, it is shortened, with rhythmic and/or interval changes: in the former quintuplets are used with nonconsecutive figures ending with D instead of C, and in the latter triplets are used.

Example 4 – 1. The chromatic motive in the original length and form in mm. 18 – 19



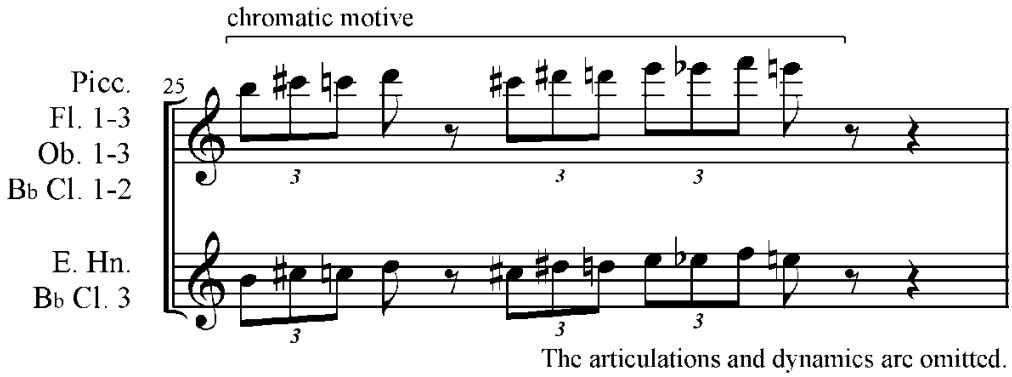
Example 4 – 2. The elided chromatic motive with rhythmic and interval changes in 21 – 23



In the eleventh statement, m. 25, a climax of subsection I, the chromatic motive is played in unison by all the upper and middle woodwind instruments. It is its original length

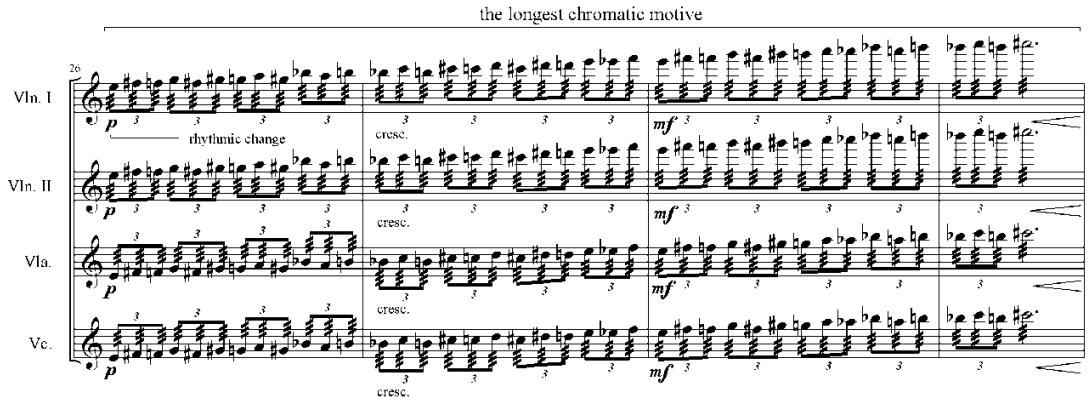
with nonconsecutive triplets, as shown in Example 5.

Example 5. The chromatic motive by all the upper and middle woodwind instruments in m. 25



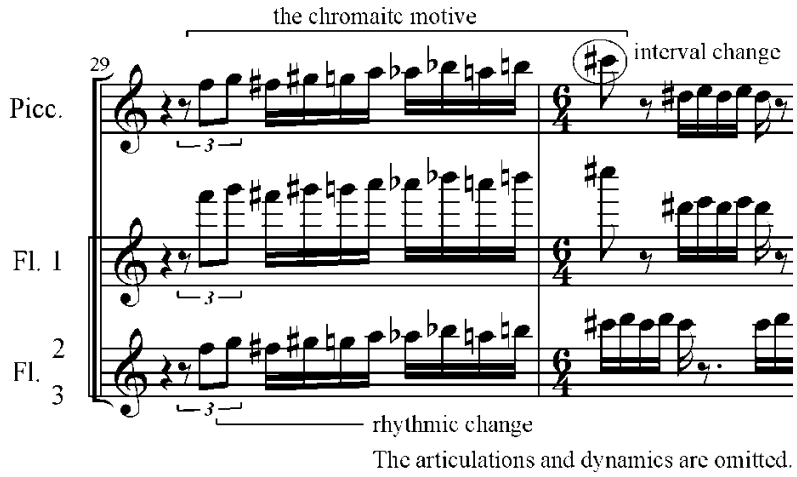
The twelfth statement in mm. 26 – 29 is played by the string instruments with its longest length and rhythmic change where consecutive triplets are used. Now the chromatic motive is used as a background, while before it has been the foreground.

Example 6. The chromatic motive in the string instruments, mm. 26 – 29



At last, the thirteenth statement in mm. 29 – 30 returns to its initial instrumentation, piccolo and flutes, but elided, with rhythmic and interval changes; where $C^{\#}$ is used instead of B^{b} at the end.

Example 7. The last statement of the chromatic motive with its initial instrumentation in mm. 29 – 30



Comparing all thirteen statements of the chromatic motive in subsection I, the instrumentation becomes expanded until its culmination in m. 24 and goes back to its initial instrumentation at the last statement in mm. 29 – 30. Refer to Table 4 and Examples 3 through 7.

The chromatic motive is commonly used in her other pieces and becomes her "signature passage"[10] in works such as the first movement of Symphony No. 3, *Momentum* for orchestra, the second movement of her percussion concerto, the cello concerto *Eleanor's Gift*,

[10] Chen Yi. "Program note for *Si Ji* (Four Seasons) for Orchestra," 35.

Qi for mixed quartet, *Ning* for pipa trio, and so on.[11]

The next motive to appear among the four is the fanfare. It is presented four times exclusively by trumpet 3 in the first half of subsection I, then never appears again, as shown in Table 5.

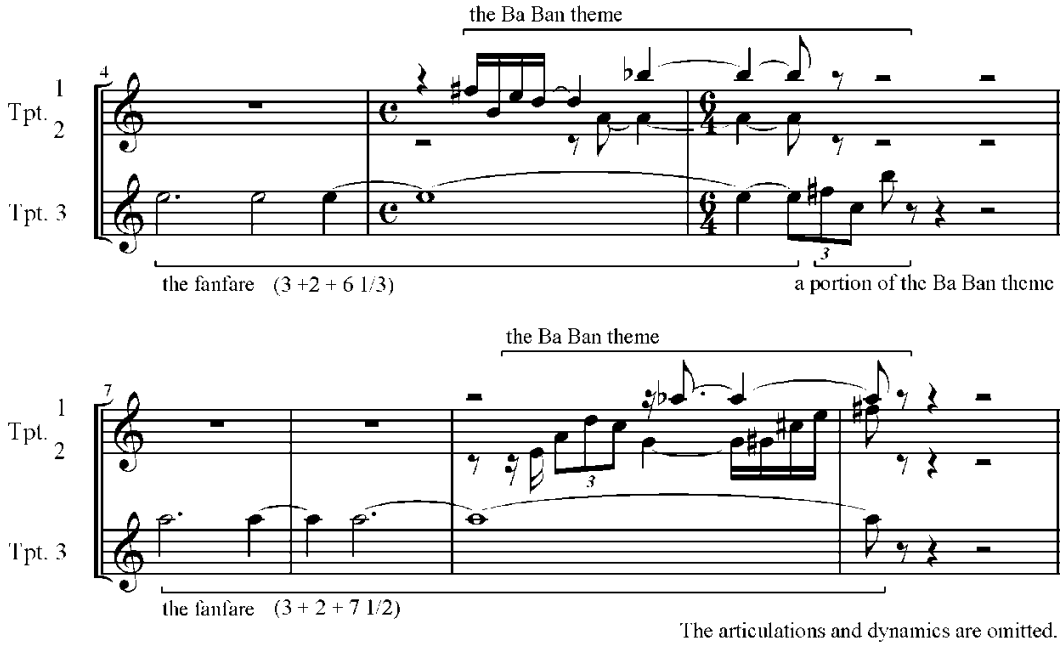
Table 5. The use of the fanfare in subsection I

Order	Measures	Instrumentation	Length (beats)	Description
1	4 – 6	Tpt. 3	3 + 2 + 6 1/3	original form connected to the Ba Ban theme
2	7 – 10		3 + 2 + 7 1/3	original form
3	16 – 18		3 + 2 + 3 1/3	original form
4	20 - 23		3 + 2 + 6 1/2	original form connected to the Ba Ban theme

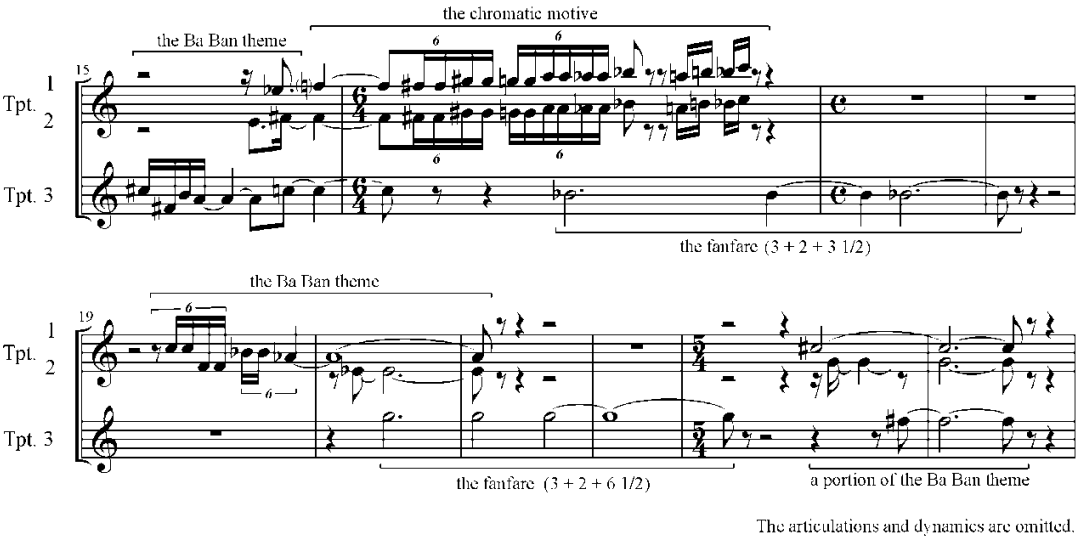
As shown in Table 3, the fanfare is presented near the Ba Ban theme, which is played by trumpets as well: the first two statements of the fanfare are prior to, and the third and fourth are behind the Ba Ban theme. Among them the first and the last ones are followed by a portion of the Ba Ban theme. All four fanfares have a similar length. Refer to Table 5 and Example 8 – 1 and 8 – 2.

[11] Ibid.

Example 8 – 1. The first two statements of the fanfare in mm. 4 – 6 and 7 – 10



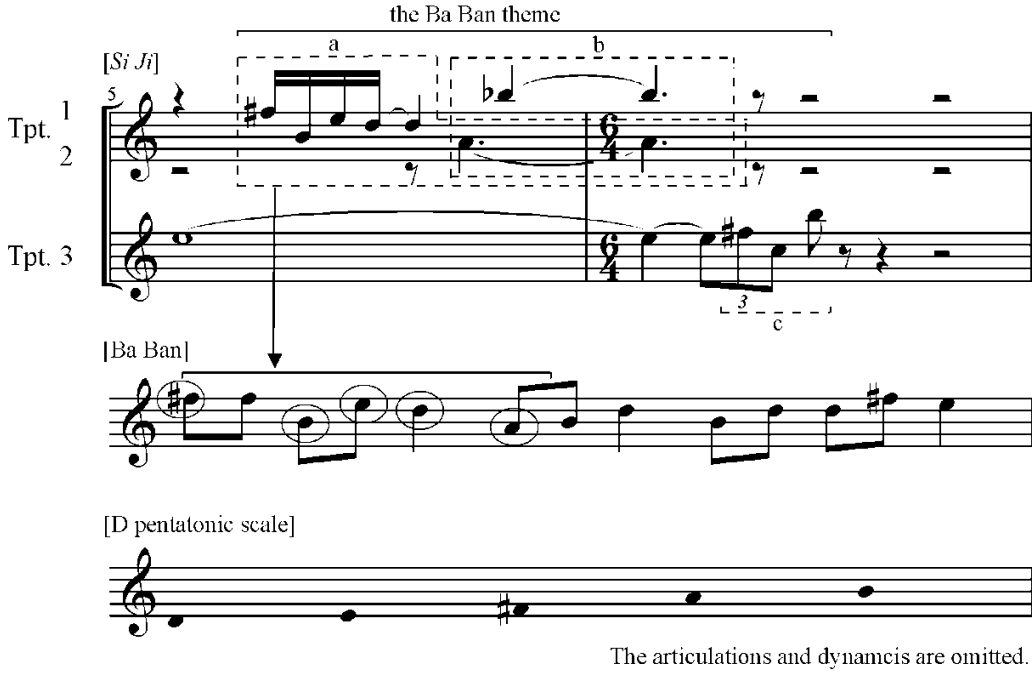
Example 8 – 2. The last two fanfares in mm. 16 – 18 and 20 – 23



The third motive, and the most important, is the Ba Ban theme. This is divided into three small parts. Part a is drawn from the first five pitches of Ba Ban, made up of the

pentatonic scale (02479). As in all Chinese music, Ba Ban is pentatonic.[12] As shown in Example 9, the final note of part a, A, is also the first note of part b which usually leaps M7 or m9 up. Part c, which consists of three notes, is the most varied but mostly uses (015) or (016). These three parts of the theme grow progressively more chromatic and rhythmically varied.

Example 9. The first statement of the Ba Ban theme in mm. 5 – 6



The Ba Ban theme is presented ten times in subsection I by the wind instruments exclusively and has a similar instrumental scheme as the chromatic motive does: the first three statements are by trumpets; the next five are dialogue between double reeds and trumpets, like the chromatic motive does in the same measures; the ninth, a climax of subsection I, is featured by all the upper and middle woodwind instruments, again the same instrumentation as

[12] In Example 1, the first note of m. 8, F, which is circled, is the only non-pentatonic pitch.

the chromatic motive in mm. 24 – 25; and the last returns to that of trumpet 1 and 2. Refer to Table 4 and 6 for the details.

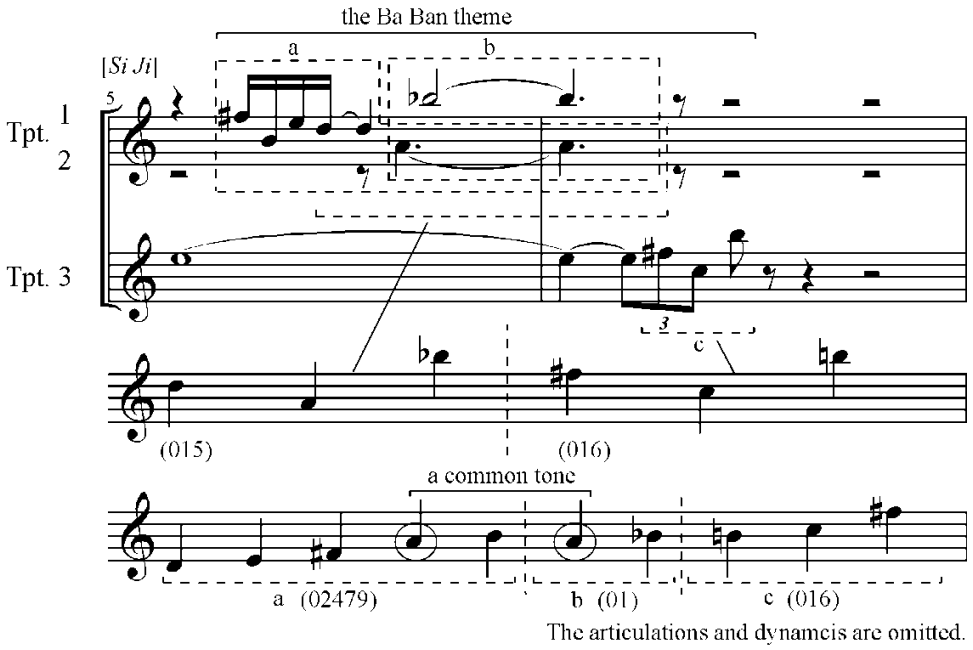
Table 6. The use of the Ba Ban theme in subsection I

Order	Measures	Instrumentation	Description
1	5 – 6	Tpt. 1 – 3	original form part a, b, c
2	9 – 10	Tpt. 1, 2	octave displacement in part a rhythmic change in part a part a, b, c
3	11 – 12	Tpt. 1 - 3	part a, b, c followed by the chromatic motive
4	13	Ob. 1, 3, E. Hn.	no part c followed by the chromatic motive
5	15 – 16	Tpt. 1 - 3	part a, b, c followed by the chromatic motive
6	17	Ob. 1, 3, E. Hn.	no part c followed by the chromatic motive
7	19 – 21	Tpt. 1 - 3	rhythmic change in a part no c part
8	20 – 21	Ob. 2, 3, E. Hn.	rhythmic change in a part no part c followed by the chromatic motive
9	24	Picc., Fl. 1 - 3, Ob. 1 - 3, E. Hn., Cl. 1, 2	following diatonic/chromatic passage in Picc. and Fl. 1 no part c followed by the chromatic motive
10	28 – 30	Tpt. 1 - 3	no part c

As shown in Table 6, like the chromatic motive, the Ba Ban theme is presented with various alternations. In the first appearance of the Ba Ban theme, in mm. 5 – 6, part a is as stated above with sixteenth notes; part b is a minor ninth, pitch class set (01). Part c is an echo of the last two pitches of part a and part b, whose pitch class sets are (015) and (016) respectively. This mechanism of the Ba Ban theme is a basic model for the rest of its appearances: though it shows frequent rhythmic changes, part a hardly changes its melodic

material; as briefly mentioned above, part b usually remains a major or minor seventh, or minor ninth relationship between the two pitches. The Ba Ban theme brings all three parts only for its first, second, third, and fifth appearances, where part c appears with the varying pitch class sets. For the rest of the statements of the Ba Ban theme, part c is omitted or replaced with the chromatic motive.

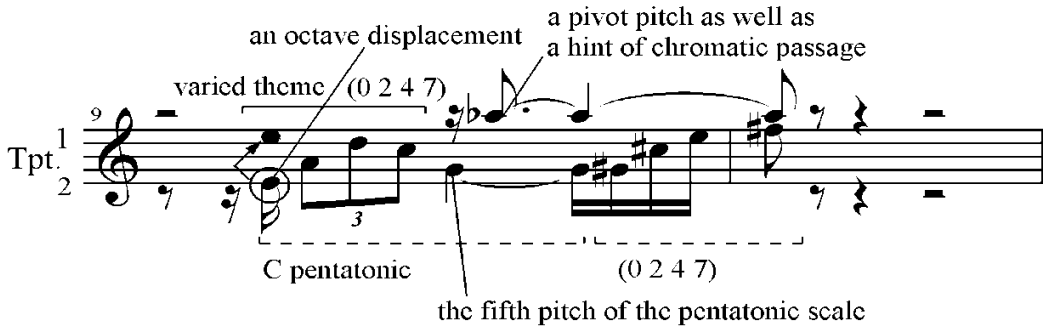
Example 10. The details of the Ba Ban theme in mm. 5 – 6



The second Ba Ban theme in mm. 9 – 10 is the most exceptional one in this section: part a shows a rhythmic change where a sixteenth note and triplets are combined, and an octave displacement, presented this time only, where the very first note, E, is placed down one octave; part b shows a minor ninth between the two pitches whose pitch class set is (01). Part c is the most altered part in this statement: it consists of four notes instead of three, and shows a retrograde form of part a, instead of an echo of the previous notes. In addition, its pitch

class set is (0247), a subset of part a, (02479).

Example 11. The second appearance of the Ba Ban theme with exceptional part a and c in mm. 9 – 10

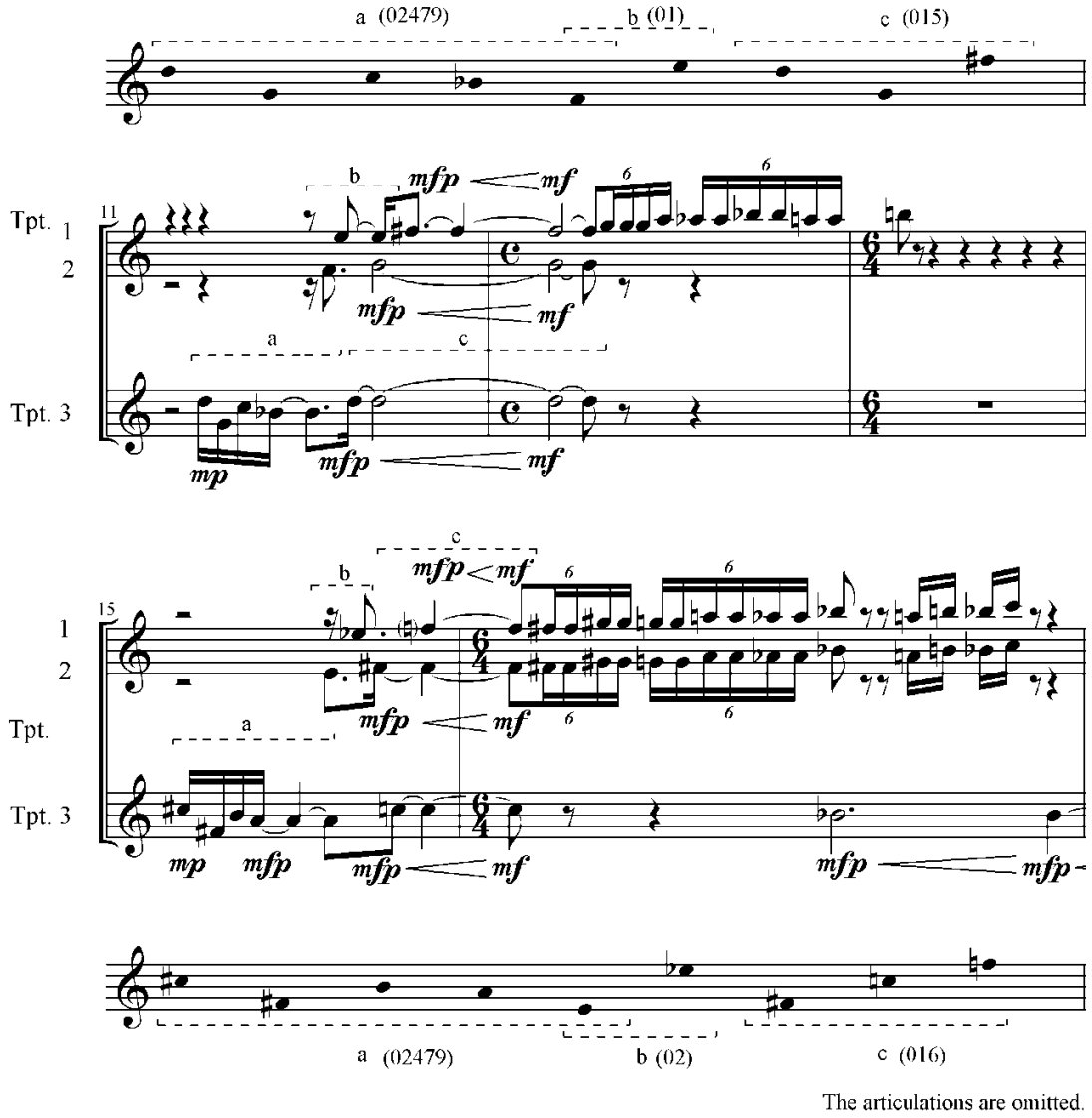


The articulations and dynamics are omitted.

As mentioned above, the fourth through eighth Ba Ban themes show a dialogue between double reeds and trumpets; the ninth is played by the upper and middle woodwind instruments.

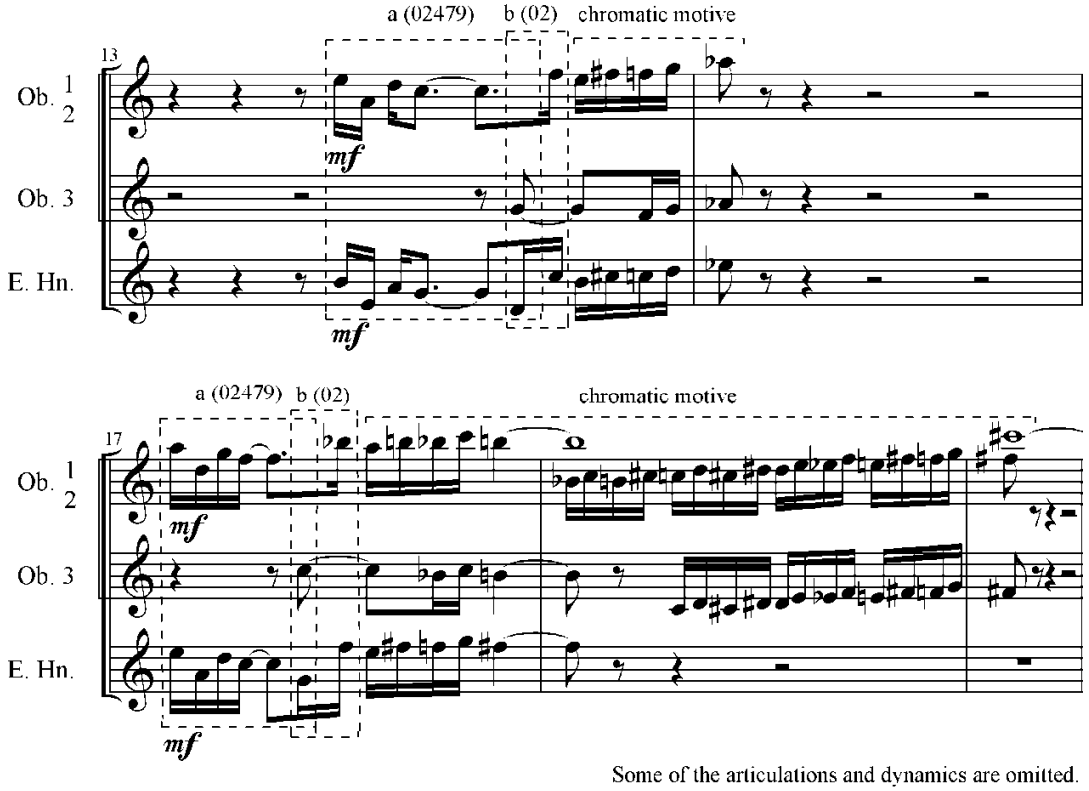
The third and fifth Ba Ban themes in mm. 11 – 12 and 15 – 16 are again presented by the trumpets, with original forms of all three parts in a similar register. However, the fifth statement is developed in dynamics, and pitches, and followed by a longer chromatic motive. In addition, part c of the fifth is not an echo of part a but keeps (016).

Example 12. The third and fifth Ba Ban themes in mm. 11 – 12 and 15 – 16



Both the fourth and sixth statements in mm. 13 – 14 and 17 – 18 are played by the same instruments, oboes and English horn, using the same motivic scheme; no part c, and followed by the chromatic motive, and dynamics, *mf*. However, through its higher register and extended and expanded chromatic motives, they do show some development. Refer to Example 4 for the developed chromatic motive.

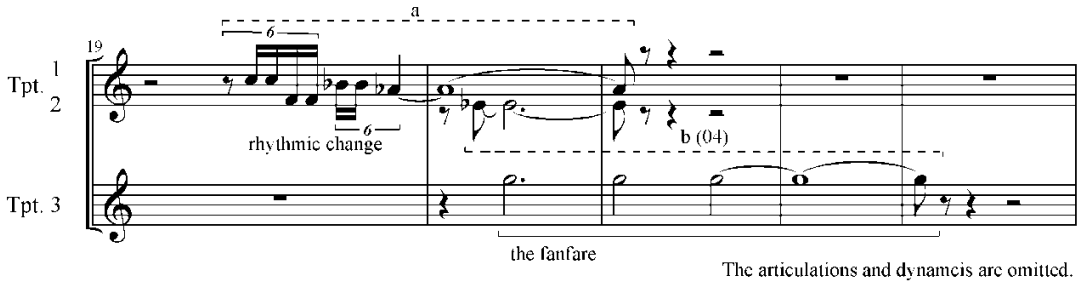
Example 13. The fourth and sixth statements of the Ba Ban theme in mm. 13 – 14 and 17 – 18



Some of the articulations and dynamics are omitted.

The seventh appearance of the Ba Ban theme, in mm. 19 – 21, is by trumpets with a rhythmic change in part a. The pitch class set of part b (04) shares a common tone, G, with the fanfare, which takes the place of part c here.

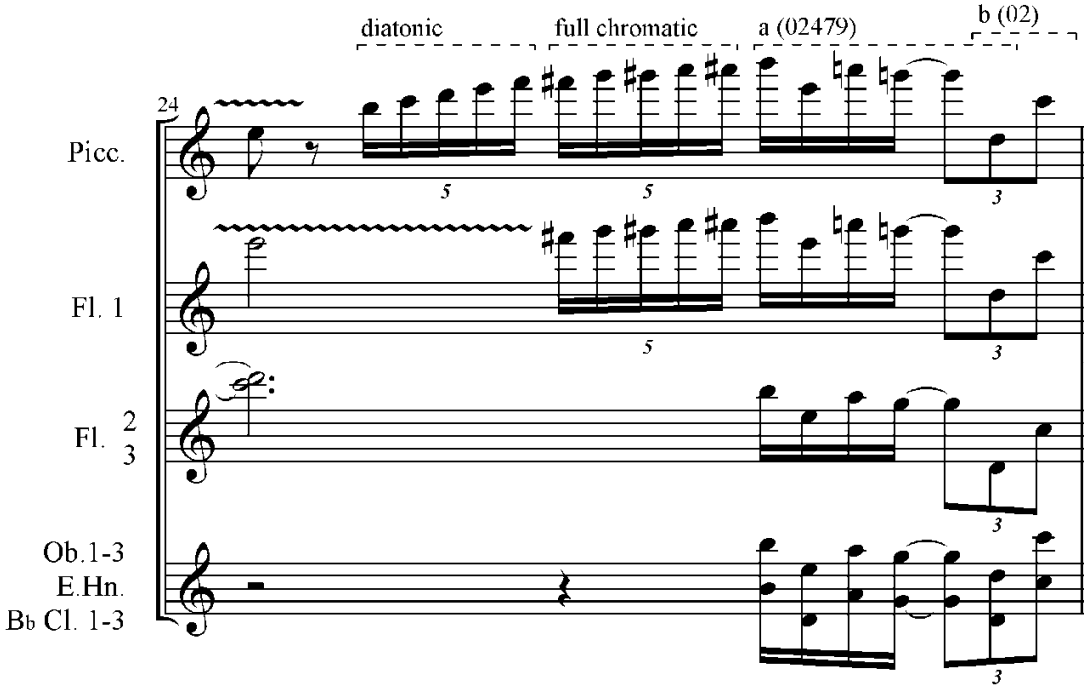
Example 14. The seventh Ba Ban theme in mm. 19 – 21



The eighth in mm. 20 – 21 is the last part of the dialogue between double reeds and trumpets. This only presents part a and b, followed by the chromatic motive which is elided and nonconsecutive with rhythmic and intervallic changes. Refer to Example 4 – 2 and Table 6.

The ninth statement of the Ba Ban theme is in m. 24, a climax of subsection I. It is played in unison by all the upper and middle woodwinds – the largest instrumentation in subsection I. With a short diatonic as well as full chromatic passage played by piccolo and flute 1, the Ba Ban theme appears without part c, followed by the chromatic motive sharing the same instrumentation with the Ba Ban theme. Refer to Example 5 for the chromatic motive.

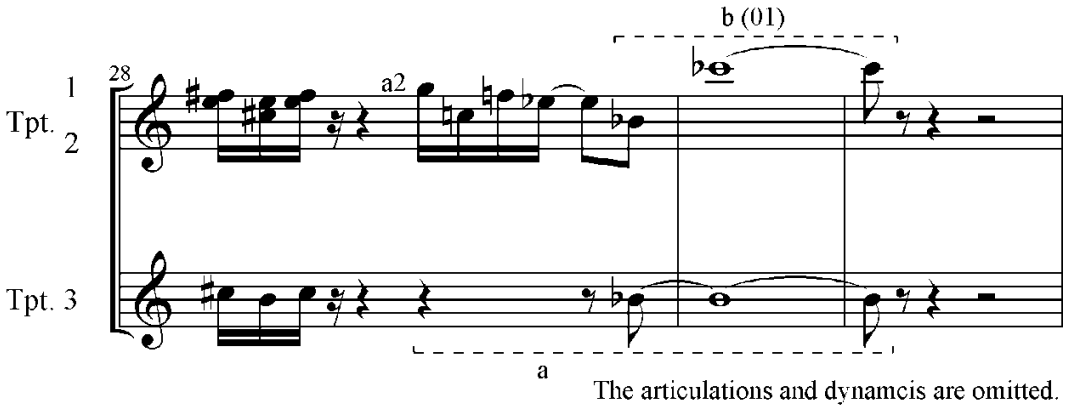
Example 15. The ninth Ba Ban theme in m. 24



The articulations and dynamcis are omitted.

The tenth and final statement of the Ba Ban theme is in mm. 28 – 30. It does not have part c but otherwise keeps its original form.

Example 16. The last Ba Ban theme in mm. 28 – 30



The articulations and dynamcis are omitted.

The Ba Ban theme is the most outstanding and leading motive out of the four in subsection I. However, in terms of their instrumentations and positions, the Ba Ban theme and the chromatic motive show similar developing processes, such as expanded instrumentations until the climax, dialogue between woodwinds and trumpets, and a return to their initial instrumentations at the end. Refer to Tables 4 and 6. As shown so far, the Ba Ban theme never abandons Chinese characteristics, while constantly changing the rhythms and, melodic intervals, and frequently omitting part c.

The last motive in subsection I is the brass chorale, which appears in the second half of subsection I, growing out of the fanfare in the first half. The fanfare just has one repeated pitch, which becomes chords in the chorale. These two motives are subsidiary to the chromatic motive and the Ba Ban theme. The brass chorale is played only four times in ten measures exclusively in section I, Spring, as shown in Table 7.

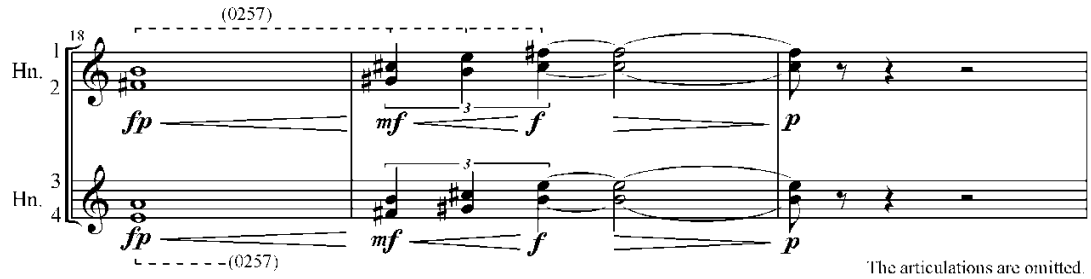
Table 7. The use of the brass chorale in subsection I

Order	Measures	Instrumentation	Length (beats)	Description
1	18 – 20	Hn. 1 – 4	8 1/2	different rhythm with the other three the same pitches with the second
2	21 – 23		7 3/4	followed by the elided chromatic motive
3	25 – 27	Tpt. 1 – 3	6 3/4	consecutive to the forth statement
4	27 – 28		4	the shortest statement

The brass chorale always appears in pairs: the first two chorales are played by horns and then the rest by trumpets. Each group has similar characters.

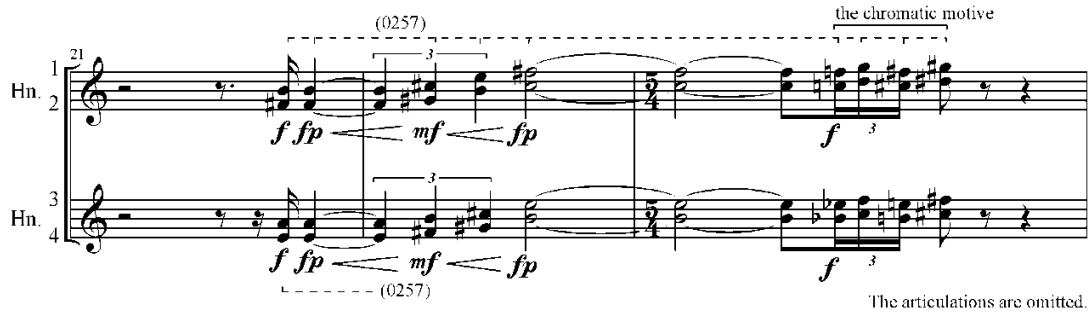
The pentatonic scale is used here again: the pitch class sets of both vertical and horizontal lines are (0257), a subset of the pentatonic scale. In addition, each chord of the first brass chorale in mm. 18 – 20 superimposes quartal chords, which adds a mild dissonance to the music, somewhat between the pentatonic Ba Ban theme and the saturated chromatic motive. While the Ba Ban theme represents the East and the chromatic motive the West, by using pentatonic scales and brassy sounds with dramatic dynamics at the same time, the brass chorale expresses a mixture of the two traditions.

Example 17. The first appearance of the brass chorale in mm. 18 – 20



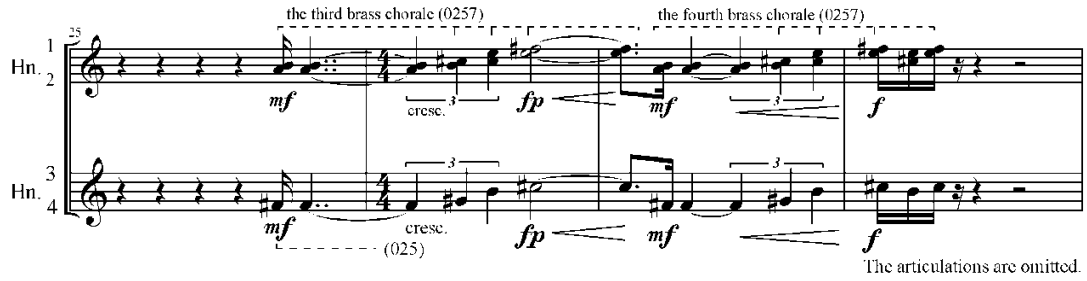
The second brass chorale is also made up of the same pitch class set (0257) horizontally as well as vertically but with different rhythms. At the end of the brass chorale, the elided chromatic motive is used with the same quality of chord, (0257). Refer to Example 17.

Example 18. The second appearance of the brass chorale in mm. 21 – 23



The third and fourth brass chorales, in mm. 25 – 28, are played without pause sharing the same pitch materials, rhythms, and instruments. The pitch class set of each chord is (025), and of each horizontal melodic line is still (0257). Additionally, the first through fourth brass chorales share the same harmonic progression. The rhythms of these two brass chorales are from the second statement in mm. 21 – 23. However, as shown in Table 7, their lengths become shorter. Refer to Example 18 and Table 7.

Example 19. The third and fourth brass chorale in mm. 25 – 28



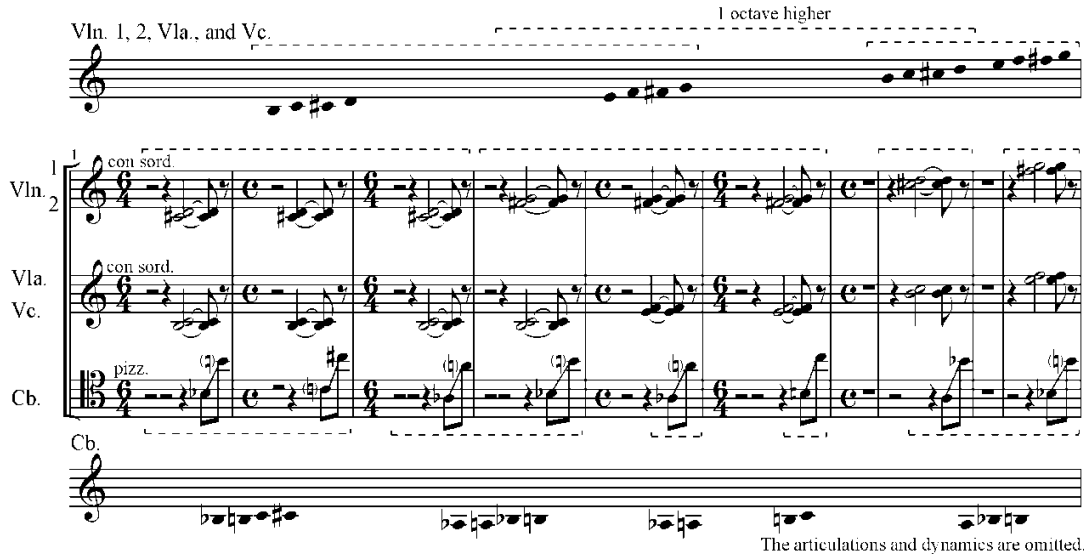
Dynamics in the brass chorale are more dramatic than the other three motives, which creates forward energy to prepare the entrances of the Ba Ban theme or the climax. The use of the brass for the chorale also effectively expresses energy. Refer to Examples 17 through

19.

In subsection I, while the winds are occupied with the four motives mainly based on the pentatonic scale or its subsets as a foreground, the other instruments play chromatic accompaniment figures as a background.

In mm. 1 – 10, the upper strings play chromatic clusters: b-c-c#-d in mm. 1 – 3; e-f-f#-g in mm. 4 – 6; b-c-c#-d in m. 8; e-f-f#-g in m. 10. Among them, the latter two are the repetition of the former two, one octave higher. In the same measures, the contrabass plays chromatic glissandi consisting of two dyads.

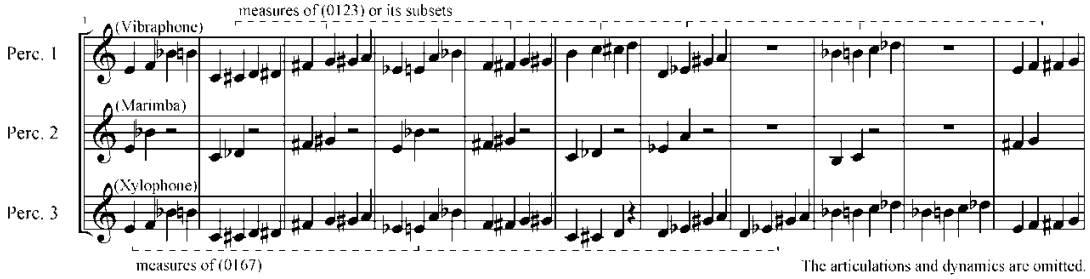
Example 20. Chromaticism in the strings, mm. 1 – 10



Percussion in subsection I include timpani, snare drum, vibraphone, marimba, and xylophone. As the strings play chromatic clusters in mm. 1 - 11, the percussion play (0167)

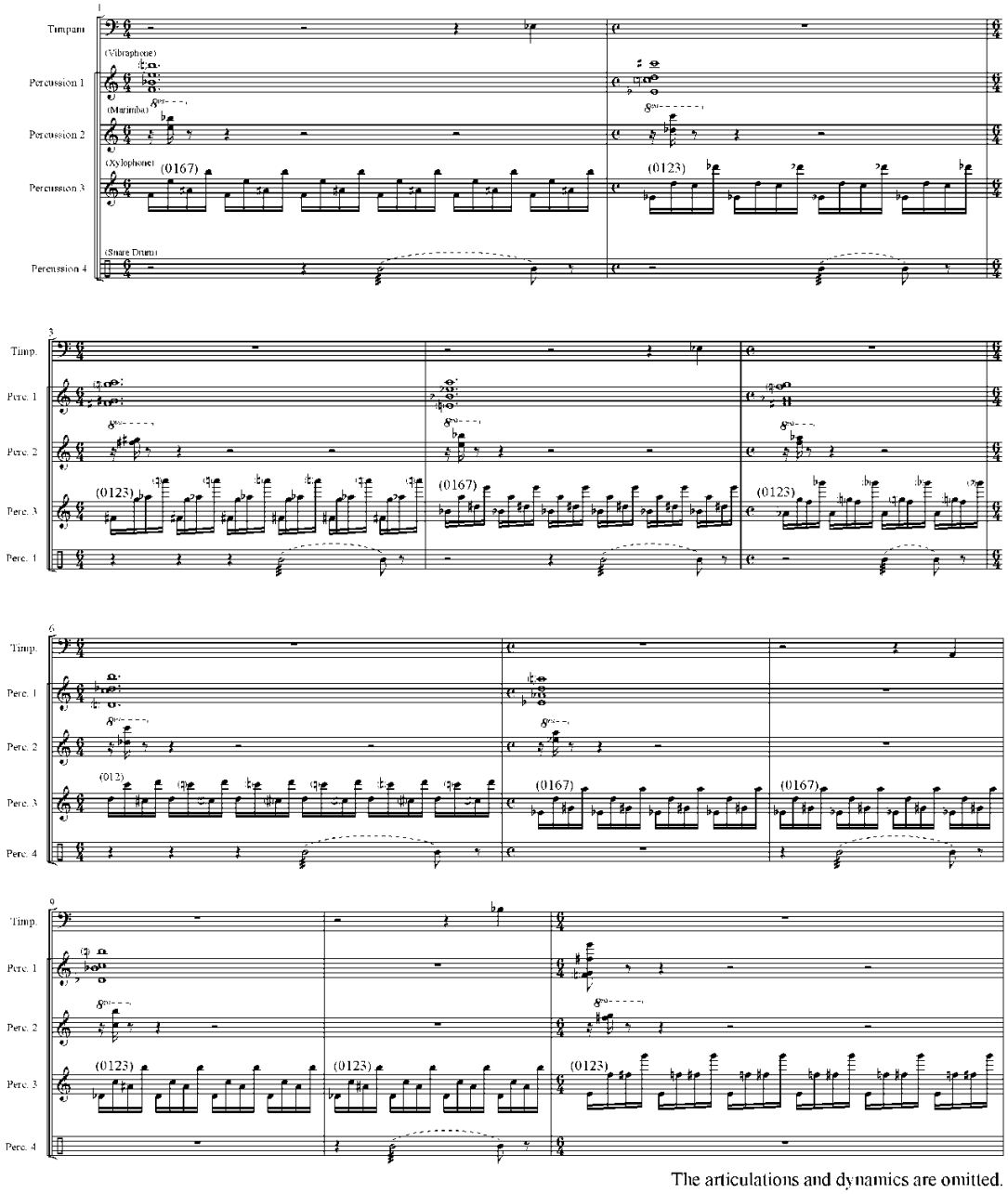
and (0123) or its subsets with unisons, continually changing the pitches. Two sets appear most frequently: (0167) implies two stacked tritones (more prominently used in subsection II), and (0123) is completely chromatic.

Example 21. Chromaticism in the percussion, mm. 1 – 11



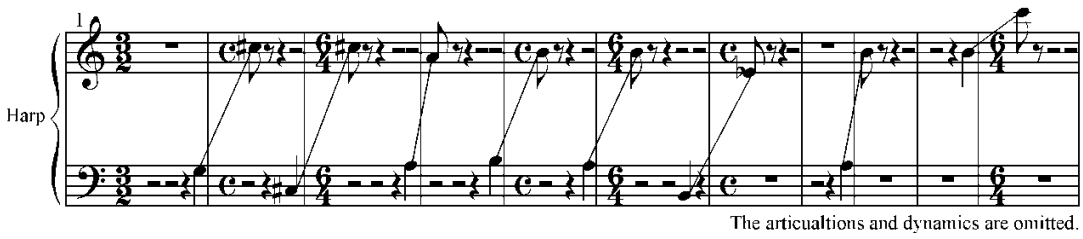
In mm. 1 – 11, the keyboard percussion play different rhythmic figures: the vibraphone plays long sustained superimposed tritones, the marimba short dyad chords, and the xylophone repetitive arpeggios. The timpani keep playing glissandi, and the snare drum plays sporadic rolls. Among them, timpani, vibraphone, and xylophone keep the same figures until the end of subsection I.

Example 22. The percussion in mm. 1 – 11



Meanwhile, the harp plays ascending glissandi, in unison with other instruments. Refer to Examples 20 through 22 for the harmonies.

Example 23. The harp in mm. 1 – 11



As shown in mm. 1 – 11 and the rest of subsection I, the strings, percussion, and harp constantly play tritone implied chords or chromatic melodies, such as (0167), (0156), (0134), (0123), and their subsets, which are also subsets of the pentatonic scale. In other words, the background shares basic pitch material with the chromatic motive, but highlights tritones. The use of sets in the strings and percussion and harp in subsection I of Spring is listed in Table 8.

Table 8. Pitch class sets in strings and percussion and harp in subsection I

Mm. / Inst.	1	2	3	4	5	6
Perc. 1	(0167)	(0123)	(0123)	(0167)	(0123)	(0123)
Perc. 2						
Perc. 3						
Hp.						
Strings	(0123)			(0123)		
	7	8	9	10	11	12
Perc. 1	(0167)		(0123)		(0123)	(0167)
Perc. 2						(0134)
Perc. 3						(0167)
Hp.						(0257)
Strings	N/A	(0123)		(0123)		(0167)
	13	14	15	16	17	18
Perc. 1	Continued	(0167)		(0236)		(0123)
Perc. 2	Continued	(0147)				
Perc. 3	Continued	(0123)		(0123)		

Table 8. Pitch class sets in strings and percussion and harp in subsection I (cont.)

Hp.	N/A	(015)				
Strings	Continued	(02369) doubling percussion		(0236)		
	19	20	21	22	23	24
Perc. 1	N/A	N/A	(0123)		(0123)	
Perc. 2	N/A	N/A				
Perc. 3	(0167)					
Hp.			(0145)		(0123)	
Strings						
	25	26	27	28	29	
Perc. 1	(0156)	(0123)		(0123)		
Perc. 2						
Perc. 3						
Hp.						
Strings	(0167)	Chromatic motive				

As shown in Table 8 and Example 6, the strings play the chromatic motive in mm. 26 – 29. This is the only time the chromatic motive is played by the strings in subsection I. Refer to Example 6 for details.

To summarize, in subsection I of Spring, all four motives and Chen Yi's chromaticism are introduced within a pre-compositional metric scheme based on Ba Ban. By sharing the same pitch material – the pentatonic and chromatic scales – they imply consonance and dissonance at the same time, creating a hybrid harmonic effect. All the musical materials in this subsection will be restated, altered, and developed in various ways in the following sections.

2. Subsection II (mm. 30 – 58)

While subsection I introduces the four motives and Chen Yi's chromatic harmonies,

subsection II focuses more on building up the chromatic language, especially the tritone. Subsection II continues with the same tempo and metric scheme as before. Refer to Example 1 and Table 2.

Compared to subsection I, Chen Yi uses the motives just a few times in subsection II: the Ba Ban theme is used five times, the brass chorale two times, and the chromatic motive once. Unlike subsection I, the motives do not have a specific order or grouping. The use of the motives in subsection II is as follows:

Table 9. The use of the motives in subsection II

Measures	Motive (order)
37 – 40	Ba Ban theme (1)
47 – 48	Brass chorale (1)
49 – 50	Brass chorale (2)
50 – 54	Ba Ban theme (2)
55	Ba Ban theme (3)
57	Ba Ban theme (4)
57 – 58	Ba Ban theme (5)
57 – 59	Chromatic motive (1)

Among the three, the Ba Ban theme comes first. Now the Ba Ban theme is modified in the more various ways than in subsection I, as shown in Table 10.

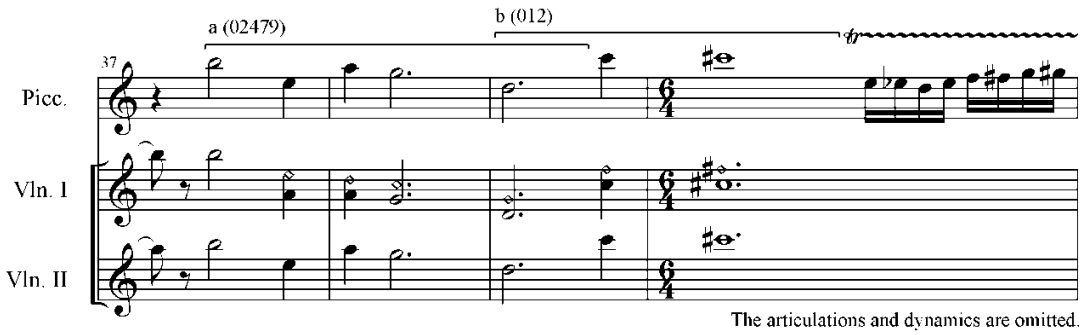
Table 10. The use of the Ba Ban theme in subsection II

Order	Measures	Instrumentation	Length	Description
1	37 – 40	Picc., Vln. 1, 2	extended	rhythmic change in part a, b interval change in part b no part c
2	50 – 54	Hn. 1 - 4	extended	rhythmic change in part a, b rhythmic and interval change in part c

3	55	Picc., Fl. 1	elided	repetition with rhythmic change in part a no part b, c
4	57	Fl. 2, 3	elided	repetition with rhythmic change in part a no part b, c followed by incomplete motive
5	57 – 58	Ob. 1 - 3	elided	repetition with rhythmic change in part a no part b, c followed by incomplete motive

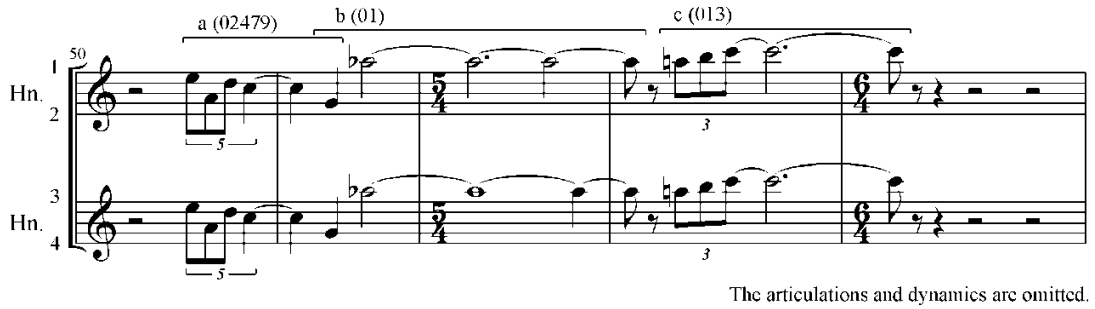
The first Ba Ban theme is presented in mm. 37 – 40 by piccolo, joined for the first time by the violins. While it is rhythmically expanded, melodically it closely follows the original: part a keeps the same set, (02479), part b is comprised of (012), but part c is not used. Refer to Example 9.

Example 24. The Ba Ban theme in mm. 37 – 40



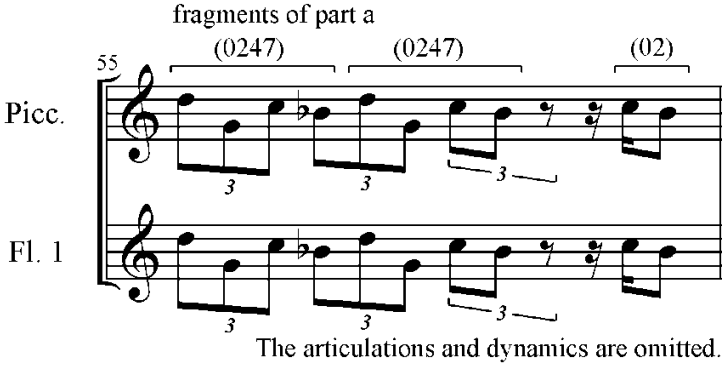
The second appearance of the Ba Ban theme is in mm. 50 – 54, played by horns. While part a and b keep their original pitch classes, part c is intervallically varied which, along with the high brassy sound, stirs the atmosphere. Refer to Example 9.

Example 25. The Ba Ban theme in mm. 50 – 54

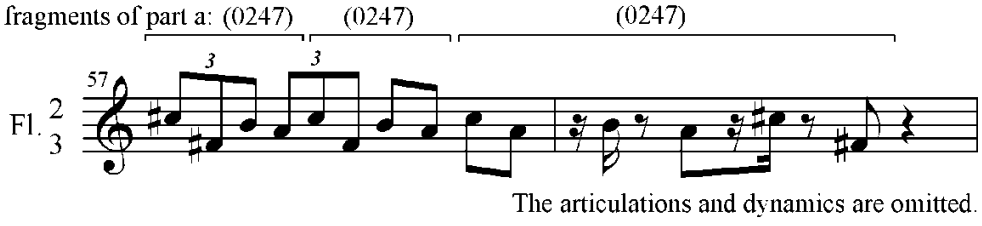


The third through fifth statements of the Ba Ban theme show only part a, sharing similar rhythmic and melodic patterns. They repeat the whole or fragments of part a and sparsely appear near the end. Compare Examples 26 – 1 through 26 – 3.

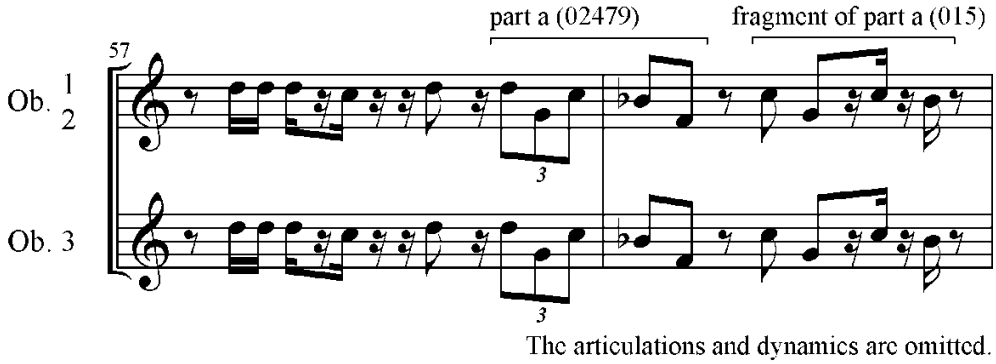
Example 26 – 1. The Ba Ban theme in m. 55



Example 26 – 2. The Ba Ban theme in m. 57 – 58



Example 26 – 3. The Ba Ban theme in m. 57 – 58



As shown in Examples 24 through 26 and Table 10, in subsection II the Ba Ban theme works as a subsidiary function: now the Ba Ban theme is presented fewer times than in subsection I, and is always fragmented or truncated.

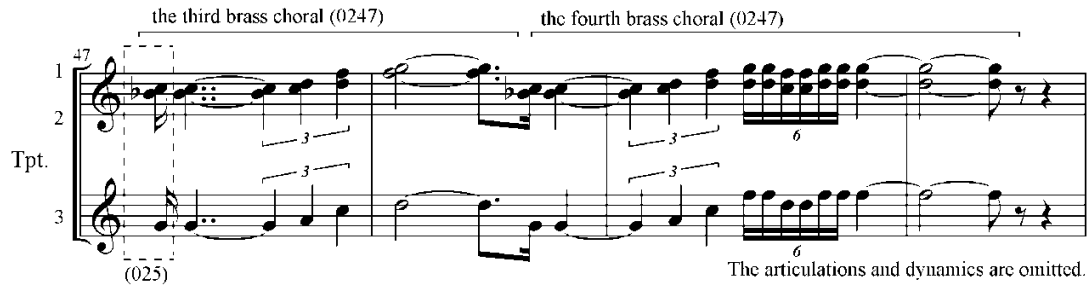
The use of the brass chorale is as follows in Table 11.

Table 11. The use of the brass chorale in subsection II

Order	Measures	Instrumentation	Length	Description
1	47 – 48	Tpt. 1 – 3	elided	rhythmic change
2	49 – 50	Tpt. 1 – 3	elided	rhythmic change interrupted by diatonic passage

Though it is presented two times in subsection II, it comes in pairs as in subsection I. These two trumpet statements look very similar to mm. 25 – 28 in subsection I: their vertical and horizontal pitch class sets are subsets of a pentatonic scale, (025) and (0247), and they have exactly the same rhythmic pattern. They also support the Ba Ban theme in mm. 50 – 54 played by the horns shown as in Example 25. Refer to Example 19 as well.

Example 27. Brass chorales in mm. 47 – 50



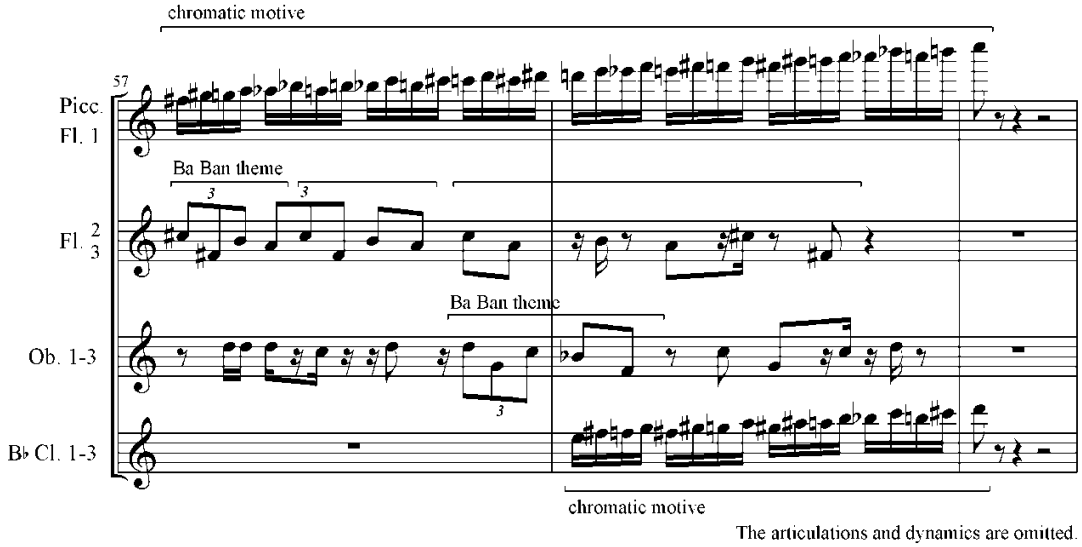
In subsection II, the chromatic motive appears only one time, as shown in Table 12.

Table 12. The use of the chromatic motive in subsection II

Order	Measures	Instrumentation	Length	Description
1	57 – 59	Picc., Fl. 1 Cl. 1 - 3	extended	original form

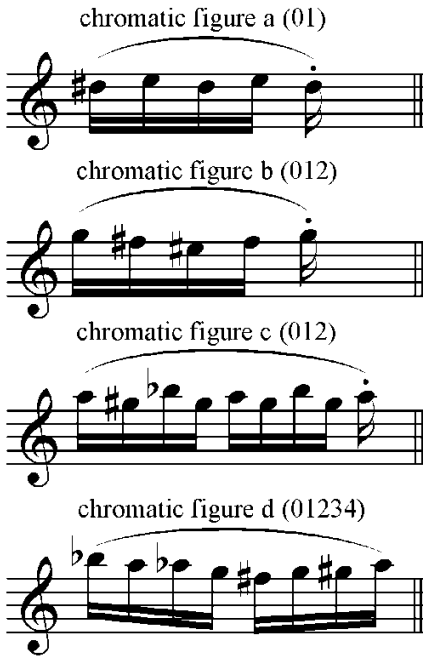
The chromatic motive is presented at the end of subsection II, a climax which is dramatically filled with chromaticism. At the same time, the Ba Ban theme is played as well, as shown in 26 – 2 and 26 – 3. This is a similar gesture to the end of subsection I where the chromatic motive and brass chorale appear instead, shown as in Examples 7 and 19. These two similar endings make a unified effect; and the use of the Ba Ban theme instead of the brass chorale in subsection II is a punctuation to the entire section I, Spring.

Example 28. The chromatic motive in mm. 57 – 59



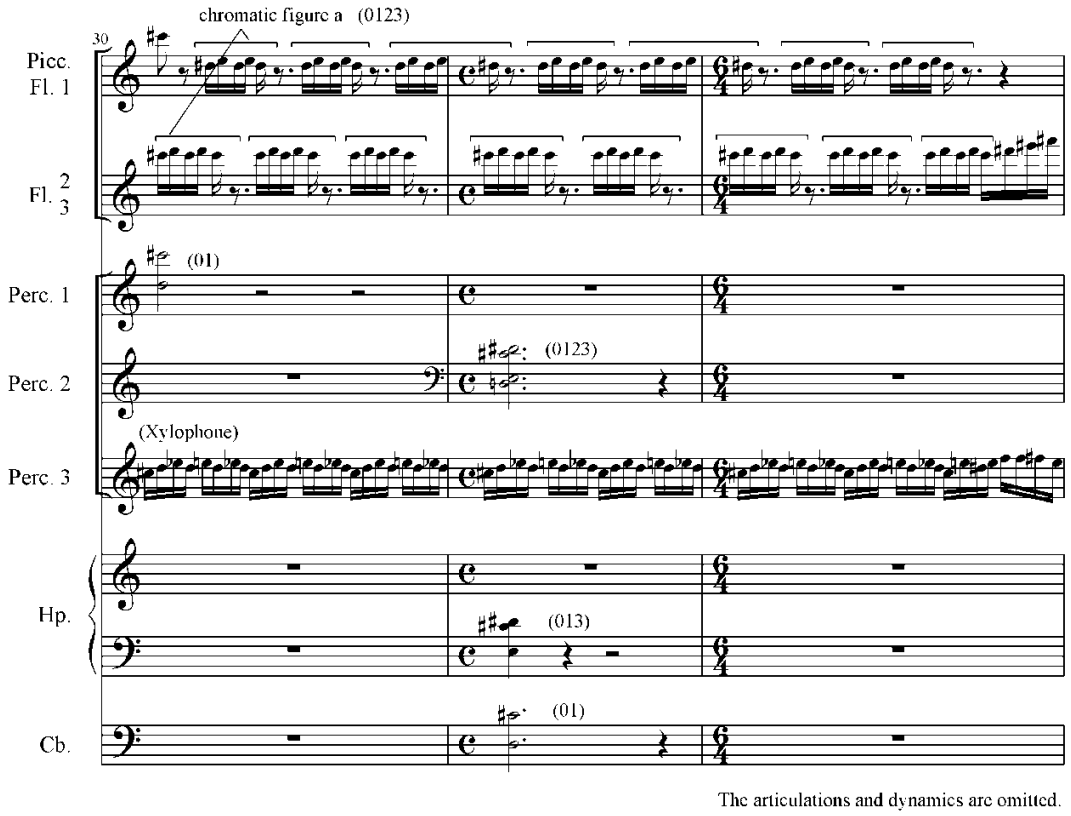
While there are fewer motives, now, chromaticism widely pervades this subsection, especially in the woodwinds. There are four patterns of chromatic figure, which I have labeled *a*, *b*, *c*, and *d*. The first three are used in mm. 30 – 45: the chromatic figure *a* is like a trill, *b* an inverted arch, (012), and *c* a repeated motion, (012) as well. The figure *d* is a successive descending and ascending motion, (01234) which is used in mm. 50 – 54. Compared to subsection I, now the use of these four different patterns of chromatic figure offers striking and interesting variants, just like the use of the more variously modified motives in subsection I, mentioned above.

Example 29. The four chromatic figures in subsection II



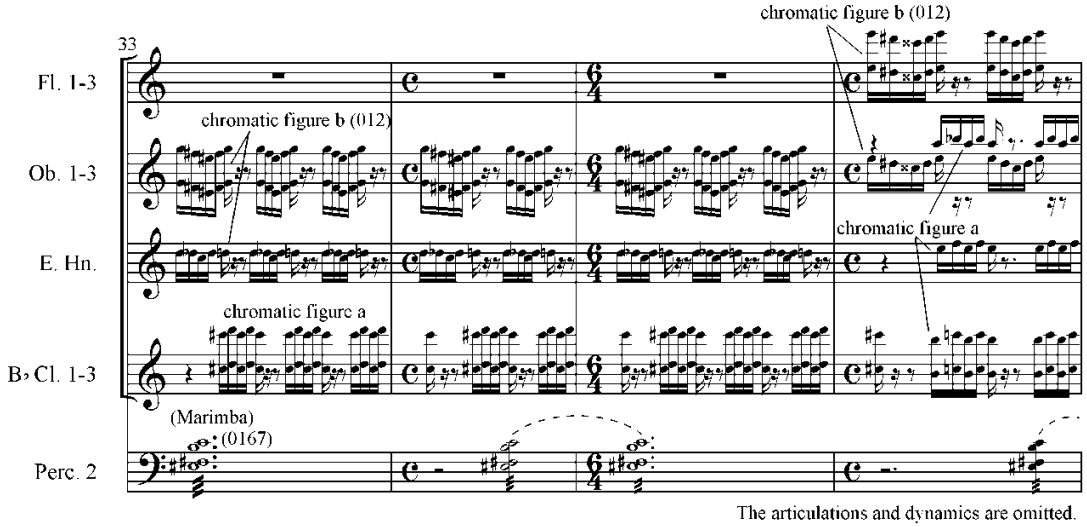
In mm. 30 – 32, the chromatic figure *a* is introduced by upper woodwind instruments, whose pitch class set is (0123). It is doubled by the percussion, harp, and contrabass. The xylophone doubles the woodwinds in chromatic figures all the way through m. 46.

Example 30. Chromatic figure *a* in mm. 30 – 32



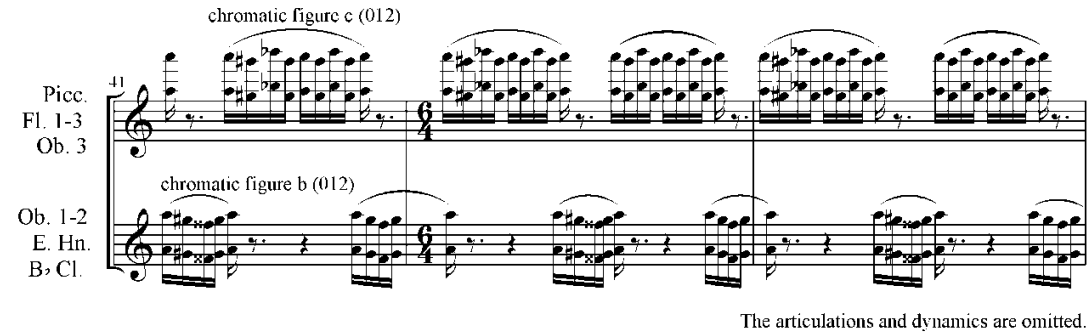
The chromatic figure *b* is presented at m. 33 by oboes and English horn while the chromatic figure *a* is played by clarinets. These two figures alternatively appear in the woodwinds until m. 40, right before the first appearance of chromatic figure *c*. Its pitch class set is (0167) which implies two stacked tritones, as mentioned in Example 21. The same figure is played by the marimba in unison as a pedal point until m. 46.

Example 31. Chromatic figure *a* and *b* in mm. 33 – 36 (repeated in mm. 37 – 40)



Example 32 shows chromatic figures *b* and *c*, combined in the upper woodwind instruments.

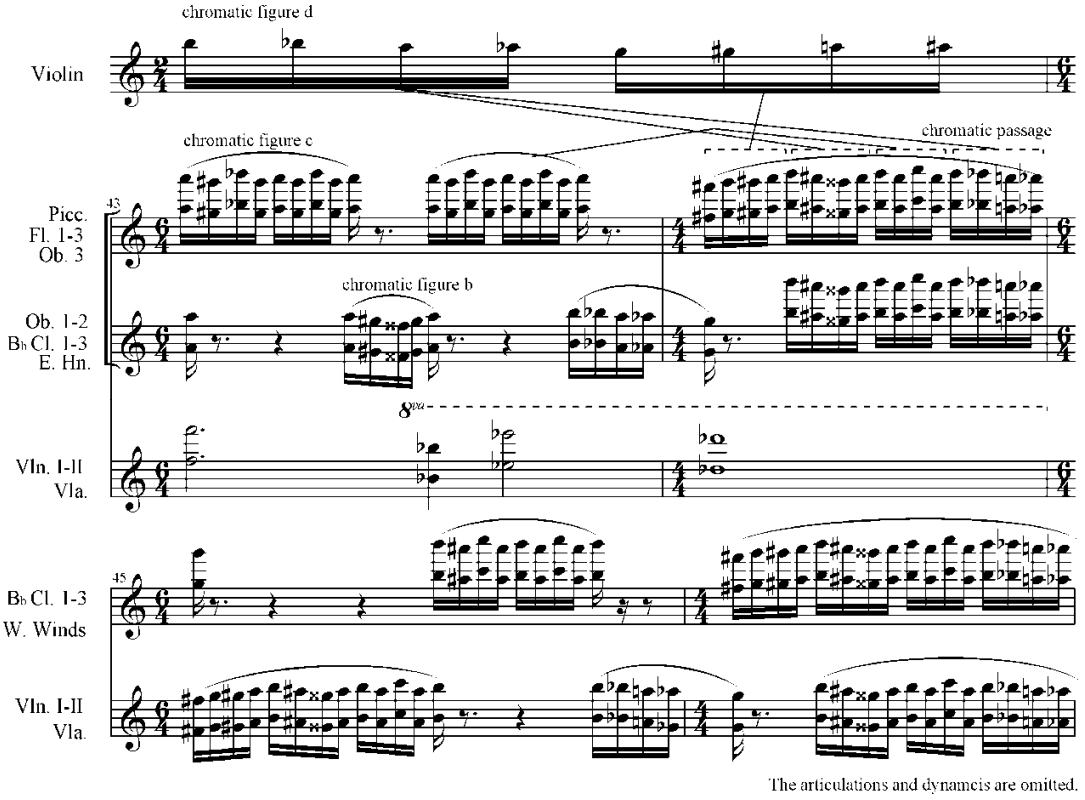
Example 32. Chromatic figure *b* and *c* in mm. 41 – 43



In m. 44, a chromatic passage is presented which is a mixture of the chromatic figure *c* and *d*. It is four beats in length: the first beat is from the second half of the chromatic figure *d*, the second and fourth are from the first half of the chromatic figure *d*, and the third is from

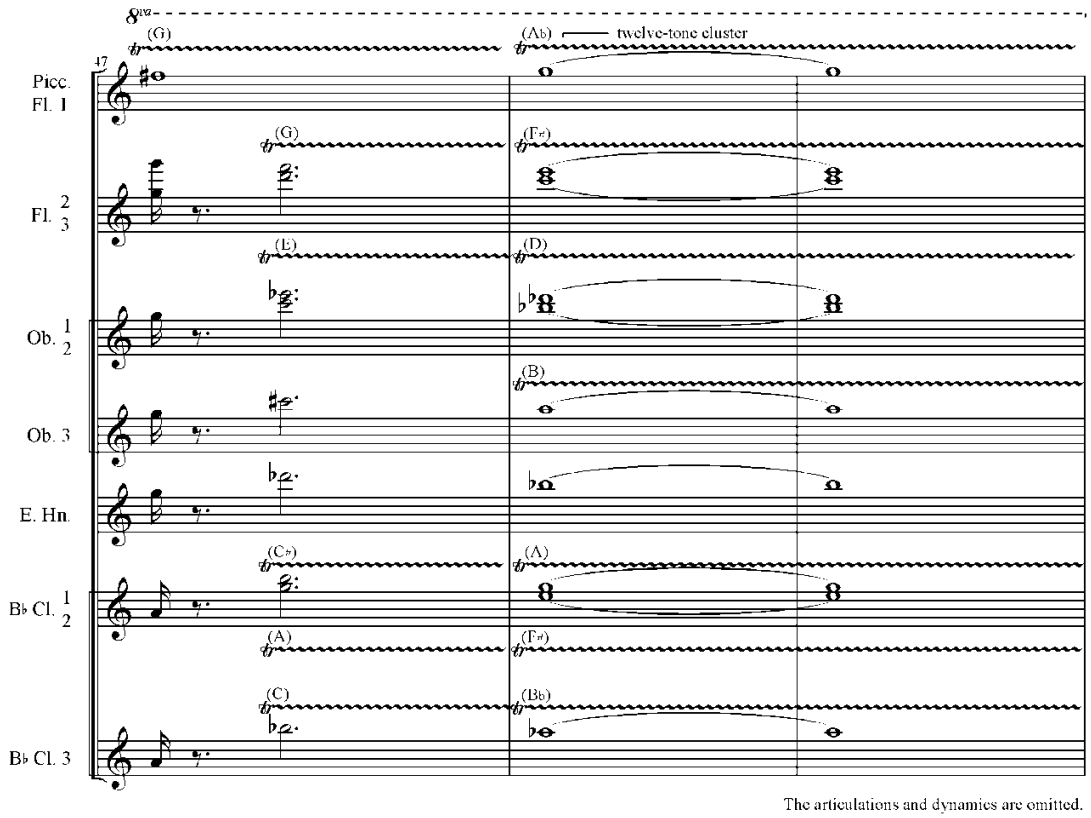
the chromatic figure *c*. This passage is repeated in mm. 44 – 46 with the chromatic figure *c* in pairs. However, it is played in unison by the upper strings in mm. 45 – 46, which is the only place where the chromatic figures are expanded to the strings in subsection II.

Example 33. The repeated chromatic figure *c* and passages in mm. 43 – 46



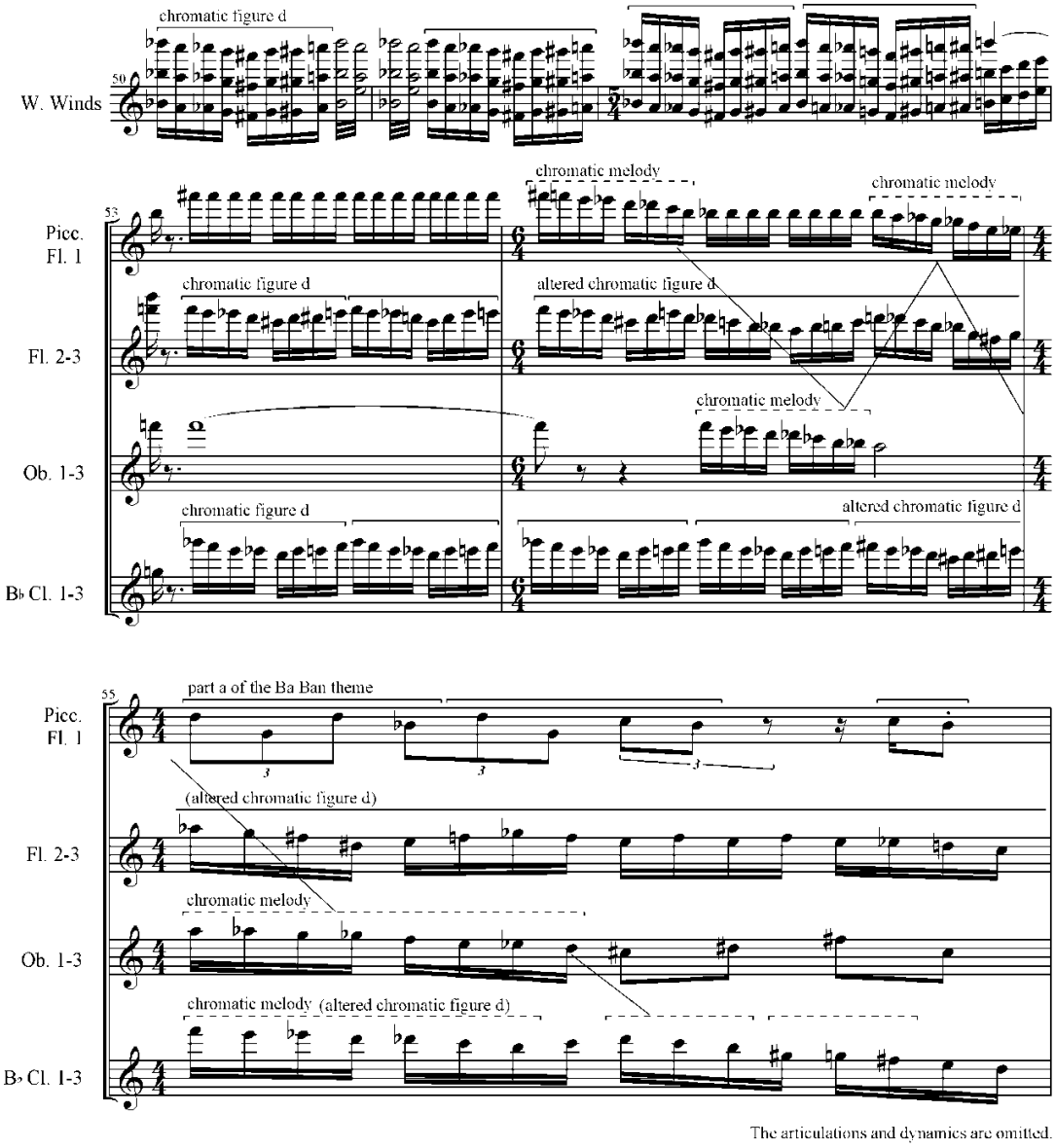
In mm. 47 – 49, all woodwind instruments play chromatic clusters in trills. Especially in m. 48 – 49, it finally uses all twelve tones, dramatically increasing tension to the climax of subsection II.

Example 34. Chromatic clusters in mm. 47 – 49



The chromatic figure *d* comes in mm. 50 – 54 in the woodwinds. After several repetitions, its alternation appears in mm. 54 – 55 in flutes and clarinets, producing tension to prepare the climax. While the chromatic melody continuously appears in mm. 54 – 55 in upper woodwind instruments, the fractured part *a* of the Ba Ban theme is presented in the highest woodwinds. All these progressions finally reach the chromatic motive at m. 57, a climax of subsection II where the entire part *a* of the Ba Ban theme is eventually replayed. Refer to examples 26 and 28.

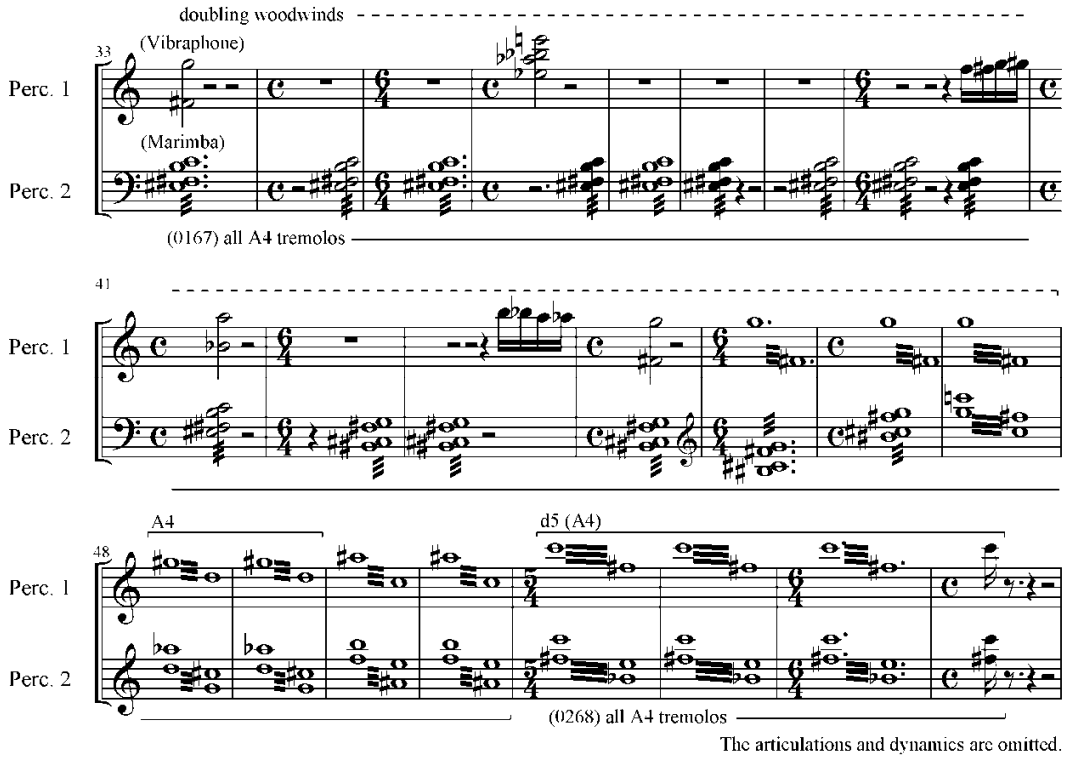
Example 35. Chromatic progression including the chromatic figure *d* in mm. 50 – 55



As stated previously, the tritone is another striking harmonic element in this piece, which is also prominent in subsection II. However, while chromaticism is mainly revealed in the woodwinds, tritones are primarily heard in the strings and percussion with their subsidiary function, especially in subsection II.

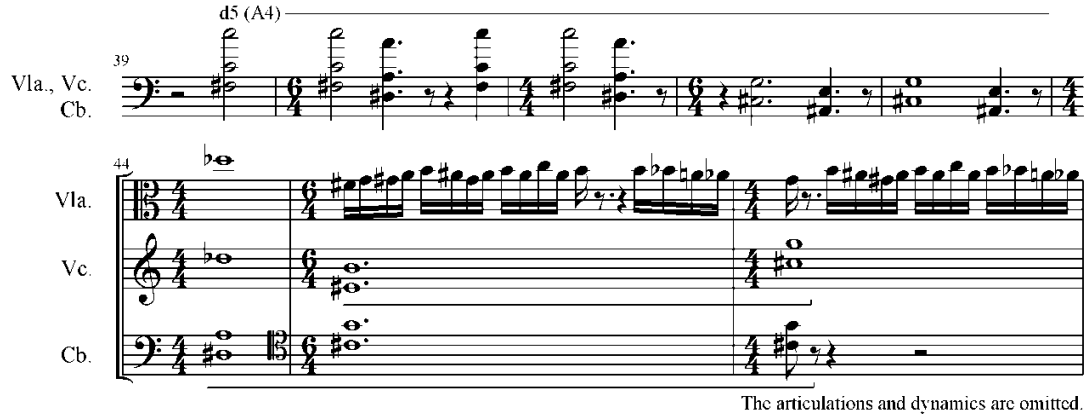
Among them, the vibraphone and marimba are full of tritones: though until m. 47, vibraphone plays in unison with the winds, in mm. 48 – 55 it plays tritones. As mentioned above, for almost all of subsection II, the marimba plays (0167) in tremolo, implying two stacked tritones, though near the end of the section it also plays (0268) which could also imply two stacked tritones. Refer to Example 31 as well.

Example 36. Tritone progressions in vibraphone and marimba in subsection II



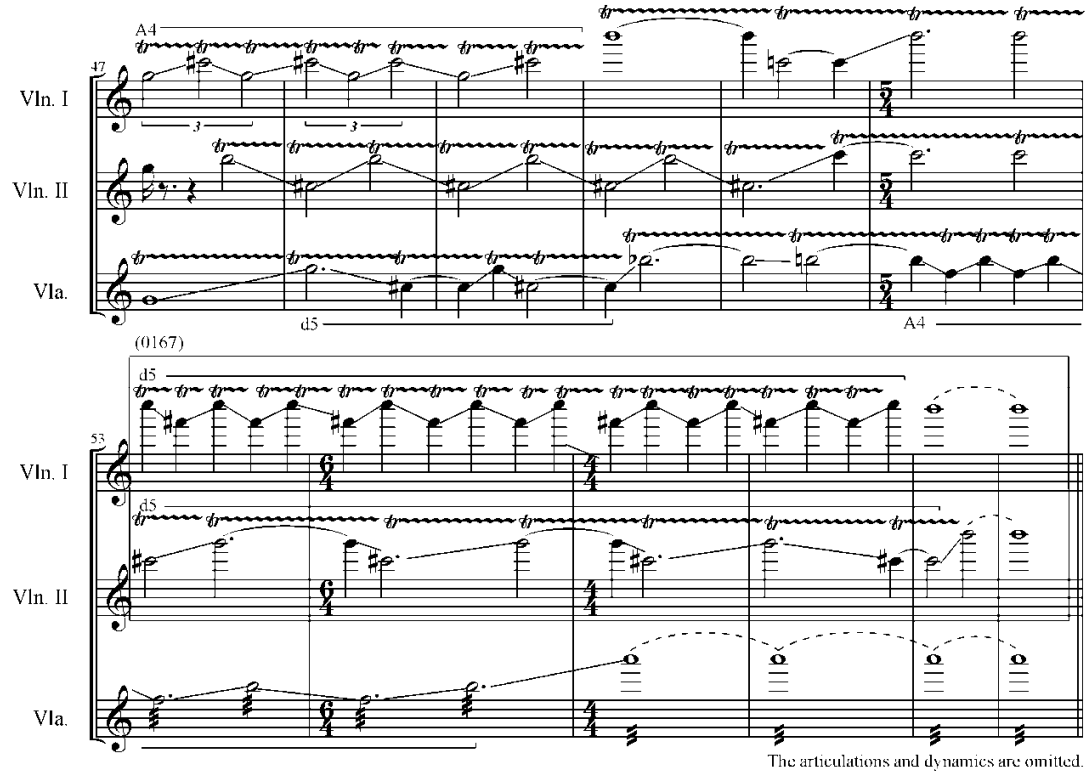
In mm. 33 – 46, the lower string instruments successively play tritones where the vibraphone and marimba still play tritones, as shown in Example 36.

Example 37. Tritone progressions in string instruments in mm. 39 – 46



In mm. 47 – 58, violins and viola play long trills in glissando tritone progressions. In addition, in mm. 53 – 58, their pitch class set is (0167).

Example 38. Tritone progressions in string instruments in mm. 47 – 58



Subsection II shares its metric scheme with subsection I, which gives a structural unity. However, while subsection II uses fewer motives, it contains more chromaticism and tritones than subsection I does. Subsection II eventually leads up to section II, Summer, which describes riotous summer weather.

III. Section II (The Landscape in Contrast: Summer, mm. 59 – 104)

While the first section, Spring, is built on the structure of Ba Ban,Chen Yi uses the poem for Summer to determine the form of this section: the first three lines describe a riotous landscape, while the last line is peaceful.

Su Shi: The Landscape in Contrast (1072)
Like spilt ink dark clouds spread o'er the hills as a pall;
Like bouncing pearls the raindrops in the boat run riot.
A sudden rolling gale comes and dispels them all,
Below Lake View Pavilion sky-mirrored water's quiet.

A thundering timpani begins Summer, "like spilt ink." To portray these many contrasts, Chen Yi changes many musical aspects: formal structure, instrumentations, tempo, dynamics, and textural density. However, unlike Spring, the meter does not change any more until the end of the piece. The formal structure of Summer is divided into three subsections; the first corresponds to the first two lines of the poem, while the other two follow the last two lines. Each subsection has its own instrumentation: subsection I (the longest) is tutti, II is snare drum and strings, and III is violin solo. The tempo begins moderately, ♩ = 80, and

becomes slower in subsection III, ♩ = 60, now twice as slow as Spring. Refer to Table 13 for details.

Table 13. The formal structure of section II, Summer

Subsections	Measures	Poem (lines)	Tempo	Instrumentation
I	59 – 82	lines 1 – 2	♩ = 80	Tutti
II	82 – 94	line 3		Sn. Dr, Vln. I, II, Vla., Vc.
III	95 – 104	line 4	♩ = 60	Vln. solo

In this section, out of the four motives, only the Ba Ban theme and the chromatic motive are used. However, their appearances are somewhat different: while the Ba Ban theme appears extensively throughout Summer, the chromatic motive appears mainly in subsection III. The use of the motives in Summer is as follows:

Table 14. The use of the motives in Summer

Subsections	Measures	Motives (order)	Measures	Motives (order)
I	67	Ba Ban theme (1)	77	Chromatic motive (2)
	69 – 70	Ba Ban theme (2)	77 – 78	Ba Ban theme (6)
	72 – 73	Chromatic motive (1)	78 – 79	Ba Ban theme (7)
	73 – 75	Ba Ban theme (3)	79 – 80	Ba Ban theme (8)
	74 – 75	Ba Ban theme (4)	80 – 81	Chromatic motive (3)
	75 – 77	Ba Ban theme (5)	80 – 81	Chromatic motive (4)
II	84 – 86	Ba Ban theme (9)	89 – 90	Ba Ban theme (12)
	86	Ba Ban theme (10)	90 – 93	Chromatic motive (5)
	88 – 89	Ba Ban theme (11)		
III	95 – 96	Chromatic motive (6)	99	Ba Ban theme (16)
	96	Ba Ban theme (13)	99 – 100	Ba Ban theme (17)
	96	Chromatic motive (7)	100	Chromatic motive (10)
	96 – 97	Chromatic motive (8)	101 – 103	Chromatic motive (11)
	97 – 98	Chromatic motive (9)	102 – 103	Ba Ban theme (18)
	98 – 99	Ba Ban theme (14)	104	Chromatic motive (12)
	99	Ba Ban theme (15)		

Summer uses only wind and string instruments for its motives, while the others provide background or expressive sound effects. However, while Spring utilizes various combinations of instruments, Summer uses only two types of instrumental groups for its motives; one is oboes and trumpets and the other is piccolo, flutes, clarinets, violins, and viola, especially in subsection I. Though there are no motivic dialogues and groups as in Spring, the consistent instrumentation for the motives clearly makes the music organized. Among the two, the Ba Ban theme is presented more frequently, eighteen times, as shown below.

Table 15. The use of the Ba Ban theme in Summer

Subsections	Order	Measures	Instrumentation	Description
I	1	67	Ob. 1 – 3, Tpt. 1, 2	Inverted rhythmic change part a, b
	2	69 – 70	Ob. 1 – 3, Tpt. 1, 2	Inverted rhythmic change part a, b
	3	73 – 75	Picc., Fl. 1 – 3, Cl. 1 – 3, Vln. I, II, Vla.	added note rhythmic change part a
	4	74 – 75	Ob. 1 – 3, Tpt. 1, 2	rhythmic and interval change part a, b, c
	5	75 – 77	Picc., Fl. 1 – 3, Cl. 1 – 3, Vln. I, II, Vla.	added note rhythmic change followed by the chromatic motive part a
	6	77 – 78	Picc., Fl. 1 – 3, Cl. 1 – 3, Vln. I, II, Vla.	Inverted rhythmic and interval change part a
	7	78 – 79	Picc., Fl. 1 – 3, Cl. 1 – 3, Vln. I, II, Vla.	rhythmic change part a, b

Table 15. The use of the Ba Ban theme in Summer (cont.)

	8	79 – 80	Ob. 1 – 3, Tpt. 1 – 3	rhythmic change part a, b
II	9	84 – 86	Vln. I, II, Vla., Vc.	rhythmic change added notes part a, b
	10	86		rhythmic change part a, b
	11	88 – 89		rhythmic change added notes part a, b
	12	89 – 90		rhythmic change added tones part a
III	13	96	Vln. Solo	Inverted added notes rhythmic and interval change followed by the chromatic motive part a
	14	98 – 99		rhythmic change part a, b
	15	99		rhythmic change added notes part a, b
	16	99		rhythmic change part a, b
	17	99 – 100		rhythmic change part a, b
	18	102 – 103		rhythmic change part a

As mentioned above, the chromatic motive, presented twelve times, is intensively developed in subsection III with many rhythmic changes and elided forms, as shown in Table 16.

Table 16. The use of the chromatic motive in Summer

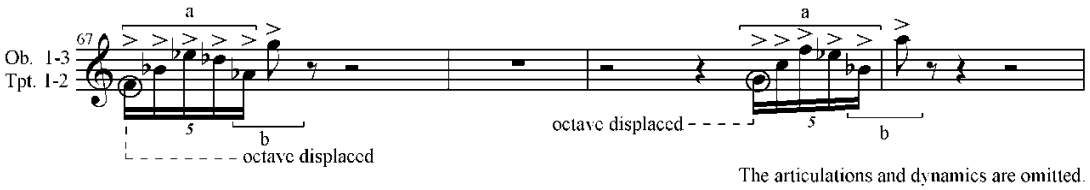
Subsections	Order	Measures	Instrumentation	Description
I	1	72 – 73	Ob. 1 – 3, Tpt. 1, 2	rhythmic change elided
	2	77	Picc., Fl. 1 – 3; Ob. 1 – 3, Tpt. 1 – 3	canonic gesture elided
	3	80 – 81	Picc., Fl. 1 – 3	rhythmic change elided canonic gesture with the fourth chromatic motive
	4	80 – 81	Ob. 1 – 3, Tpt. 1, 2	rhythmic change elided canonic gesture with the third chromatic motive
II	5	90 – 93	Vln. I, II, Vla., Vc.	rhythmic and interval change octave displacement longer than the original
III	6	95 – 96	Vln. Solo	rhythmic change elided
	7	96		rhythmic change elided
	8	96 – 97		rhythmic change elided
	9	98		rhythmic change elided
	10	100		rhythmic change elided
	11	101 – 103		rhythmic change elided
	12	104		rhythmic change elided

1. Subsection I (mm. 59 – 82)

The Ba Ban theme appears first at m. 67 in the oboes and trumpets. Right after the octave displacement of the first note of the theme, it follows exactly the same pitch set of the original form. A rapid and accented quintuplet expresses a riotous landscape in Summer. In addition to its speed and strong articulation, its repetition a major second higher in mm. 69 – 70 creates even more tension. Though the tempo is now slower, the music remains active, in

flux.

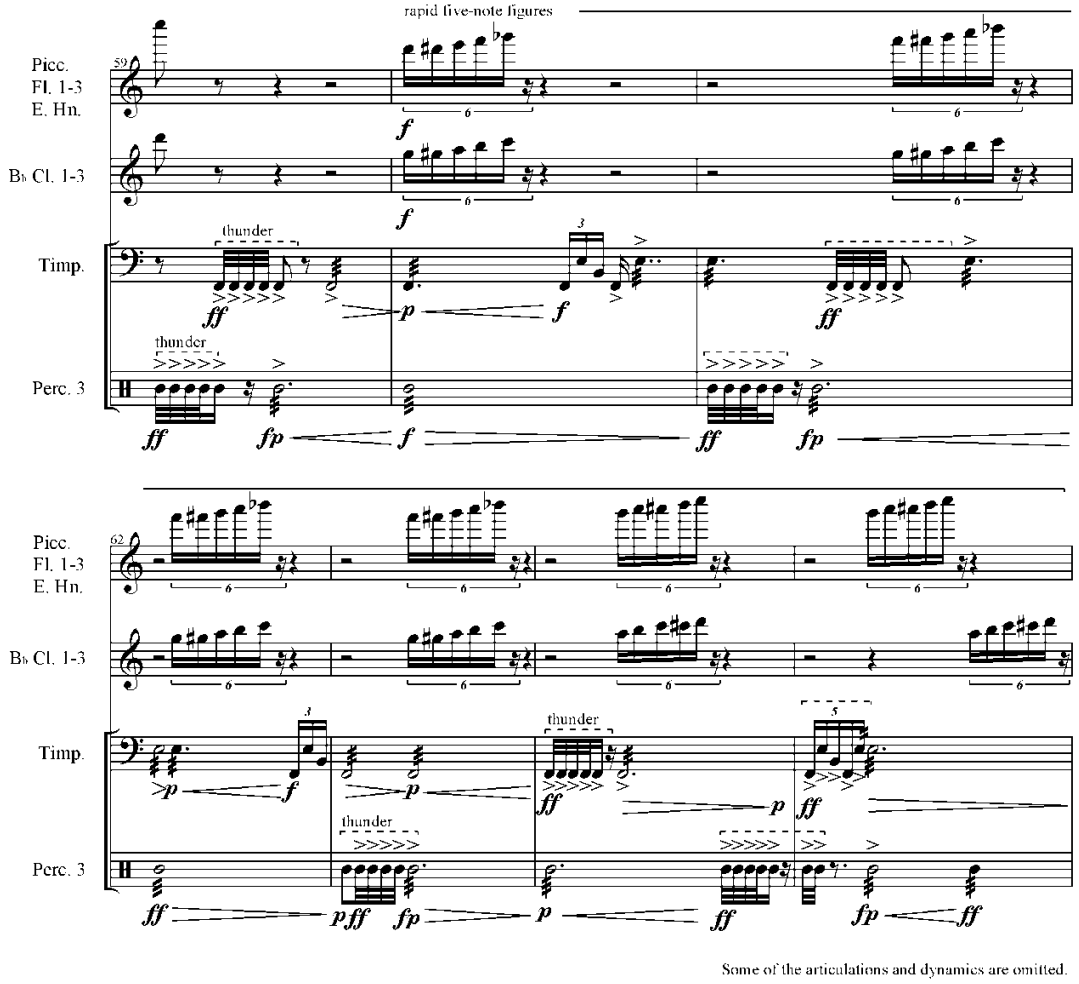
Example 39. The first two appearances of the Ba Ban theme in section II in mm. 67 – 70



The Ba Ban theme presented in Example 39 is rhythmically inspired by the thunder figure[13] at the very beginning of Summer at m. 59 by bass drum and timpani, a rapid and successive five-note pattern – with powerful articulations, dynamics, rhythm, and speed. This thunder figure and its influences will be shown in the later sections as well. In addition, the timpani are tuned F-B-E (016), which as we have seen is an important harmonic cell in *Si Ji*.

[13] Chen Yi. "Interview by Jae Eun Jung," 13 October 2008.

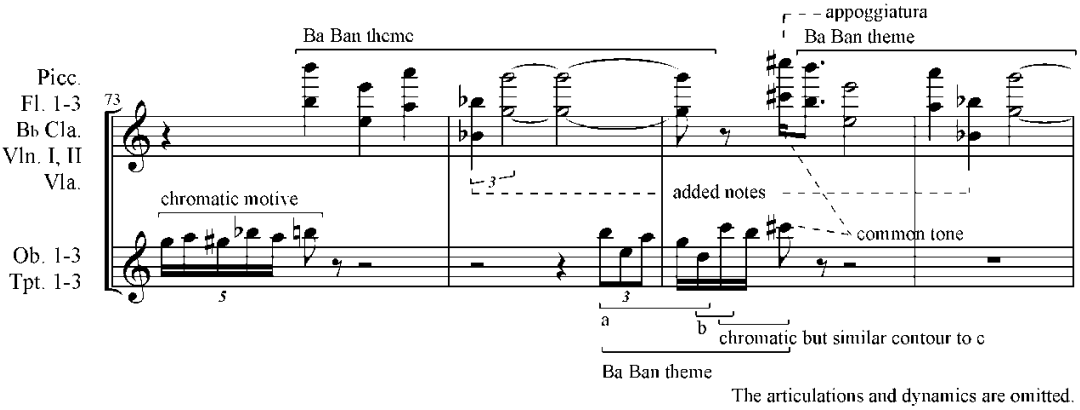
Example 40. The thunder figure and its influences in mm. 59 – 65



In mm. 73 – 80 the Ba Ban theme is stratified, like a fugal stretto, played in two groups: mm. 73 – 76 and mm. 77 – 80, with three statements respectively. In the first group, the third appearance of the Ba Ban themes enters in mm. 75 – 77 which is actually the first statement with the original pitch set (0247). It has an added note, B^{b}, and carries only part *a* in the upper woodwinds and strings. It is repeated by oboes and trumpets in mm. 74 – 75 one octave lower. The fourth statement includes parts *a* and *b*, as well as a short chromatic figure at the end whose contour is also similar to part *c*. The very last note, $C^{\#}$, is a common tone

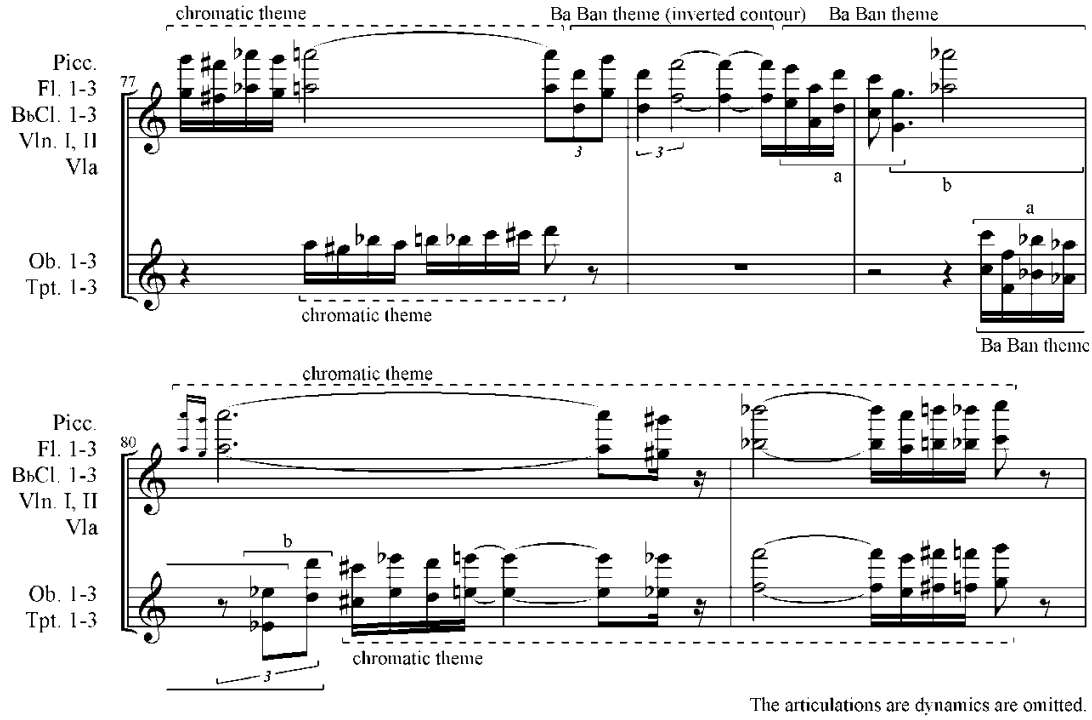
with the fifth appearance of the Ba Ban theme in mm. 75 – 76, which is an appoggiatura. The fifth appearance has the same pitches as the third, and is again played by the same instruments but with a different rhythm.

Example 41. The three Ba Ban themes in mm. 73 – 76 and their relationship



The sixth appearance of the Ba Ban theme is in mm. 77 – 78 whose contour is an inversion of the original, with pitch class set is (025). The seventh appearance (mm. 78 – 79) includes part *a* and *b*. These two are played by the upper woodwinds and strings, the same instrumentation as in the third and fifth statements. At the same time in mm. 79 – 80, the eighth is presented by oboes and trumpets. However, in m. 80 – 81, the two chromatic motives successively appear as shown in Example 42.

Example 42. The three Ba Ban themes in mm. 77 – 81 and their relationship

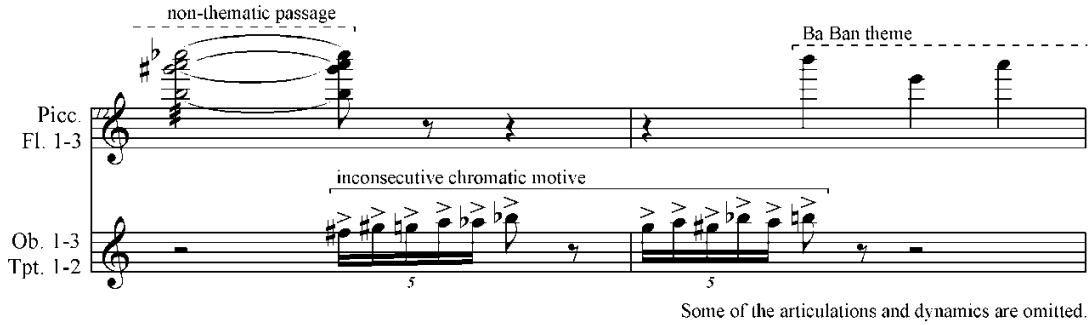


The Ba Ban theme in subsection I of Summer is the most significant motive. Almost always it appears in partial forms, contrapuntally played against one another.

As mentioned above, the chromatic motive is presented four times in subsection I of Summer. While the Ba Ban theme leads the melodies toward the end of subsection I, the chromatic motive mainly works as a bridge.

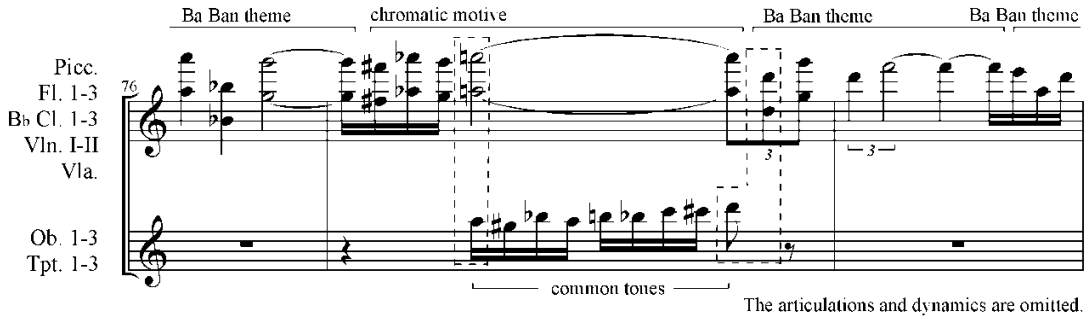
The first statement of the chromatic motive is in mm. 72 – 73: two short quintuplets, played by oboes and trumpets, whose rhythm is also influenced by the thunder figure in mm. 59 – 65, as shown in Example 40. This statement is used as a bridge between the non-thematic passages and the Ba Ban theme: as shown in Example 43, it comes right before the third appearance of the Ba Ban theme.

Example 43. The first appearance of the chromatic motive in mm. 72 – 73



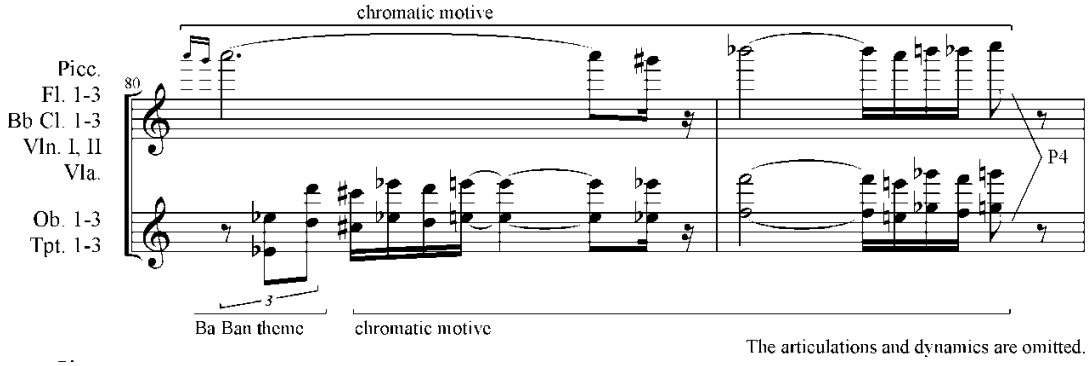
The second appearance is also divided into two parts, a bridge between two Ba Ban themes. The two parts are played by two different instrumental groups – piccolo, flutes, clarinets, violins and viola, and oboes and trumpets – the same instrumentations for the Ba Ban theme, as mentioned above. In spite of that, since they are rhythmically consecutive and share common tones between the two parts and themes, everything sounds like one single melody line, rather than each motive having its own voice: A is the last note of the first part and the first note of the second part; and D is the last note of the second part and the first note of the Ba Ban theme, in mm. 77 – 78.

Example 44. The second statement of the chromatic motive and the relationship between the motives in mm. 76 – 78



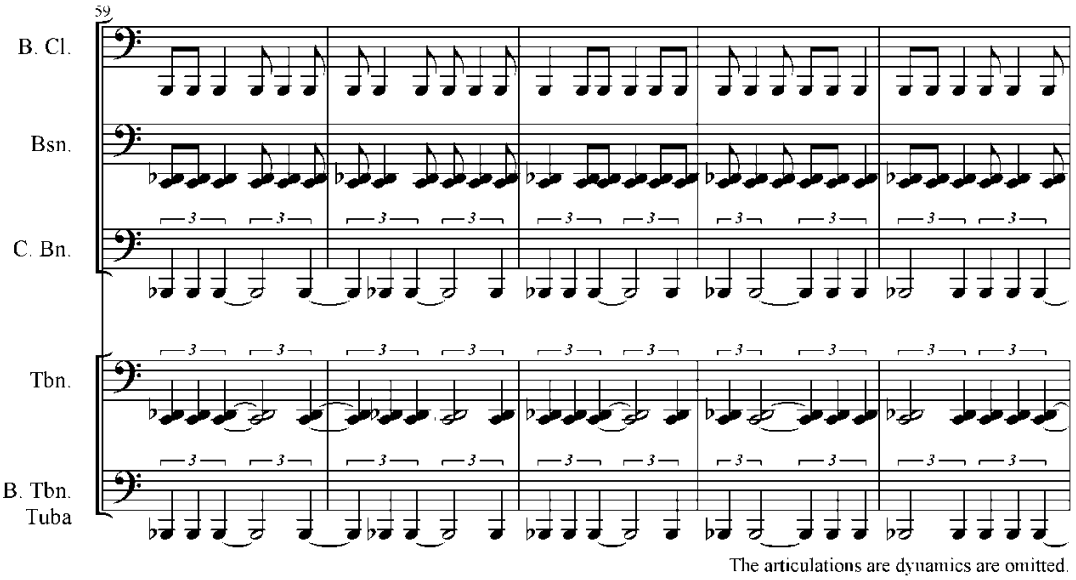
The same instrumental groups play the two chromatic motives in mm. 80 – 81. In spite of their different beginnings, the third and fourth statements eventually appear with the same rhythmic pattern, but a perfect fourth apart.

Example 45. The third and fourth statement of the chromatic motive in mm. 80 – 81



The instruments in Summer which have not been mentioned so far are all used for the background. Among them, the lower winds and brass play a tone cluster pedal point with contrasting rhythmic patterns throughout the entire subsection I of Summer. This provides both unity and dissonance; m. 59 to 63 in Example 46 show what the entire subsection is like.

Example 46. Lower woodwinds and brass in mm. 59 – 63



Since the other pitched instruments take a role from the pitched percussion, after their important role in Spring, no pitched percussion appears in Summer, except for the timpani's thunder figure shown in Example 40.

As shown so far, subsection I of Summer is filled with Ba Ban themes and chromatic motives. The two motives, the loud and dissonant thunder figures, and tone cluster pedal riotously depict the summer storm. It eventually moves to subsection II – a sudden change of summer weather, for the snare drum and strings only.

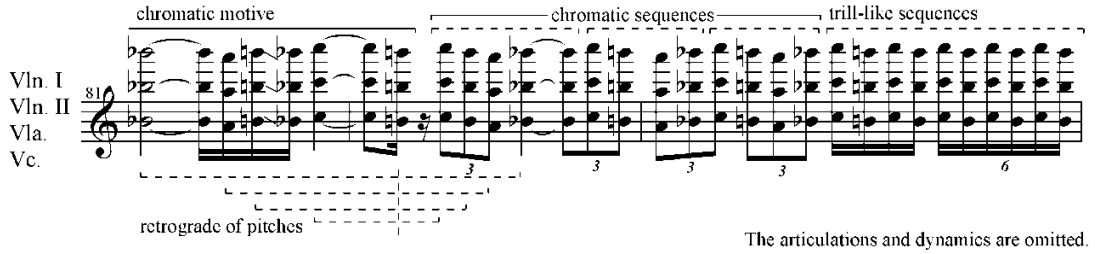
2. Subsection II (mm. 82 – 94)

As shown in Table 13, subsection II of Summer is only thirteen measures long, in the same tempo, ♩ = 80, and exclusively played by the strings in octaves – a welcome break from the monumental orchestral textures heard so far in the piece, and a transition between the

violent thunderstorm and peaceful landscape of the poem's final line.

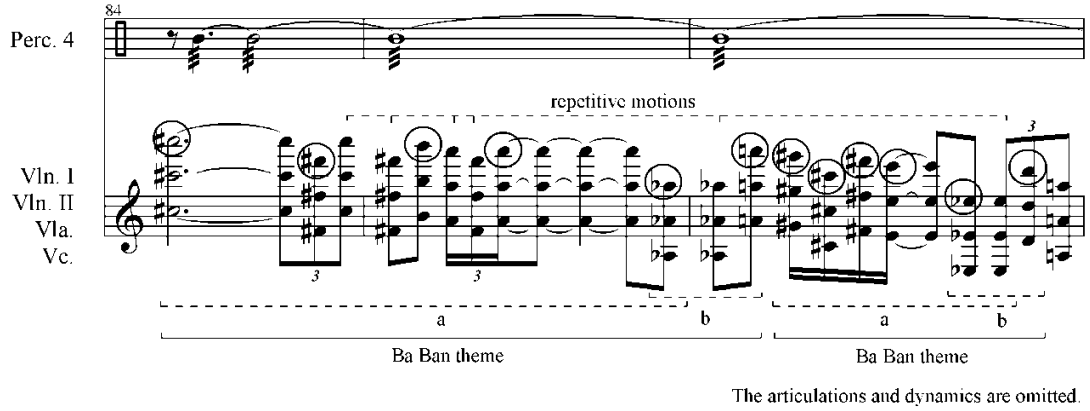
Besides the use of the motives, chromatic sequences also play an important compositional role. In mm. 82 – 83, the first chromatic sequence appears. Its pitch series is a retrograde of that in mm. 81 – 82, repeated two times and followed by a trill-like sequential passage.

Example 47. Chromatic sequence in mm. 82 – 83



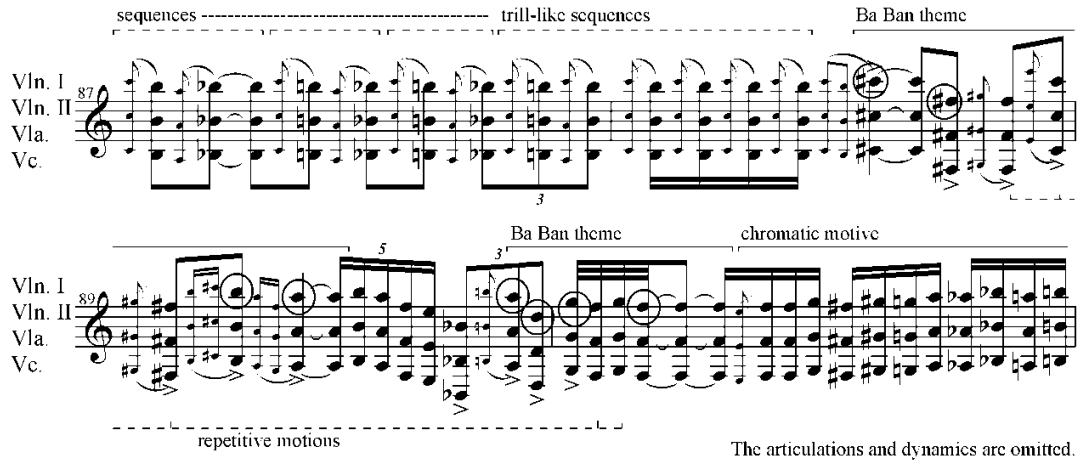
As shown in Table 14 – 16, the Ba Ban theme is more prominent than the chromatic motive. Two consecutive Ba Ban themes appear with part a and b in mm. 84 – 86. Due to the heavy repetitions, the Ba Ban themes are much less apparent than in previous sections. However, just like the pedal point in subsection I of Summer, the snare drum rolls continuously until the end of subsection II.

Example 48. The ninth and tenth appearances of the Ba Ban theme in mm. 84 – 86



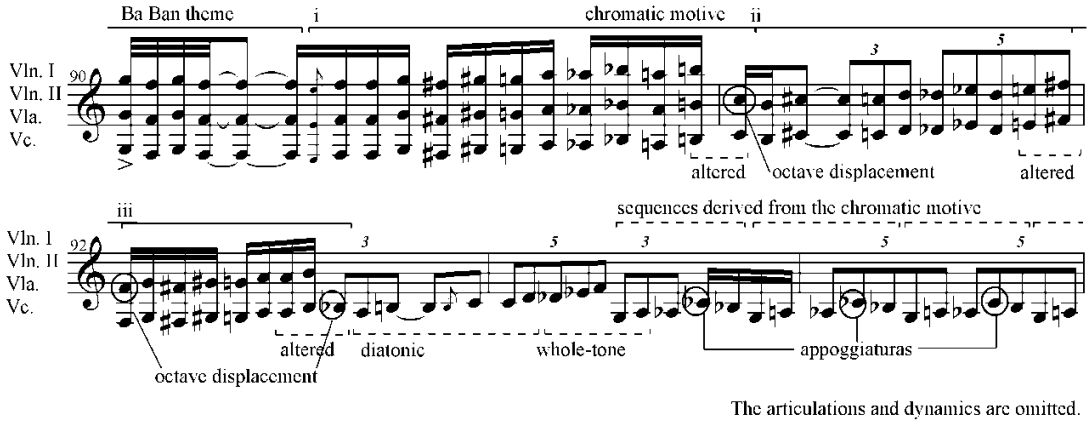
In mm. 87 – 88, the trill-like sequences are presented again, which rhythmically become faster as in mm. 83 in Example 47. The two consecutive Ba Ban themes appear in mm. 88 – 90, both of which are ornamented as well: while the former has grace notes and the latter repetitive motions as in mm. 83 – 86, the accented notes for both statements follow the Ba Ban theme.

Example 49. The trill-like sequences and the eleventh and twelfth Ba Ban themes in mm. 87 – 90



Right after the Ba Ban theme in m. 90, the chromatic motive returns. It is divided into three segments by octave displacements, indicated as i, ii, and iii in Example 50, each of which is altered at the end. Subsequently, in mm. 92 – 93, a combination of diatonic and whole-tone scales appears. In mm. 93 – 94, sequences are presented in various rhythmic gestures, which are derived from the chromatic motive, with a C^{b} appoggiatura. These progressions are somewhat related to Chen Yi's synthetic scale which will be discussed in later sections.

Example 50. The fifth chromatic motive in mm. 90 – 92



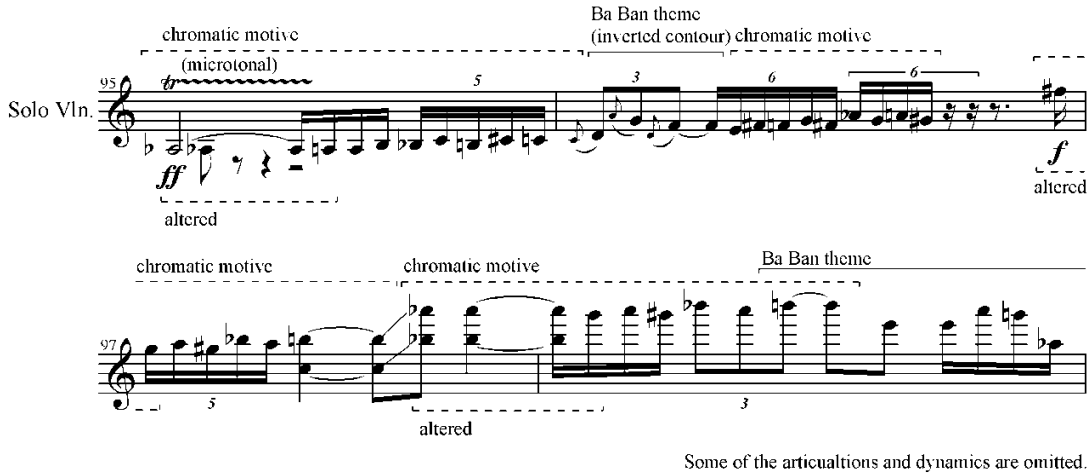
This subsection is relatively restricted in several aspects, such as its short length, its use of strings only, and unison melody. However, it provides several more possibilities of varying the two main motives, such as retrogrades, ornamentation by grace notes or sequential repetitions, and various scales. This unique and succinct subsection II links to subsection III which has even more limited musical parameters.

3. Subsection III (mm. 95 – 104)

Passing through the riotous landscape in Summer described in the previous two subsections, subsection III depicts a peaceful landscape. As shown in Table 13, subsection III of Summer is for violin solo; the tempo has dropped to ♩ = 60, which is the slowest of the entire work. Although subsection III is even shorter than subsection II, this cadenza-like passage is more motivically dense, as shown above in Tables 15 and 16.

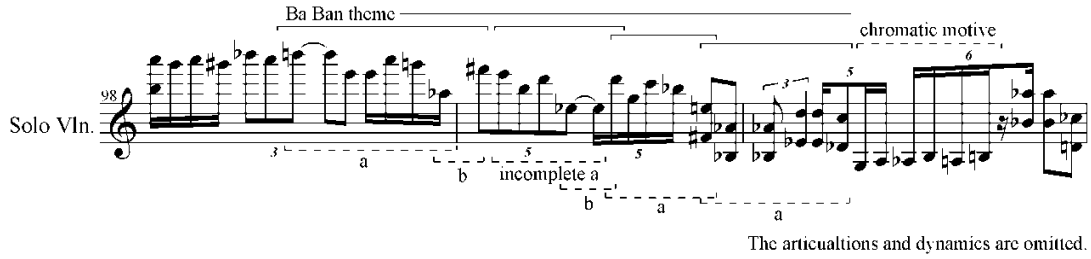
In mm. 95 – 98, the chromatic motive appears four times with interval alterations at the beginning of each statement. They are all relatively short and have different rhythmic patterns. In m. 96, the inverted contour of the Ba Ban theme from mm. 77 – 78 (in the upper winds and strings, shown in Example 42), returns, underscoring the close relationship between the two subsections, despite their several differences.

Example 51. Chromatic motives and one Ba Ban theme in mm. 95 – 98



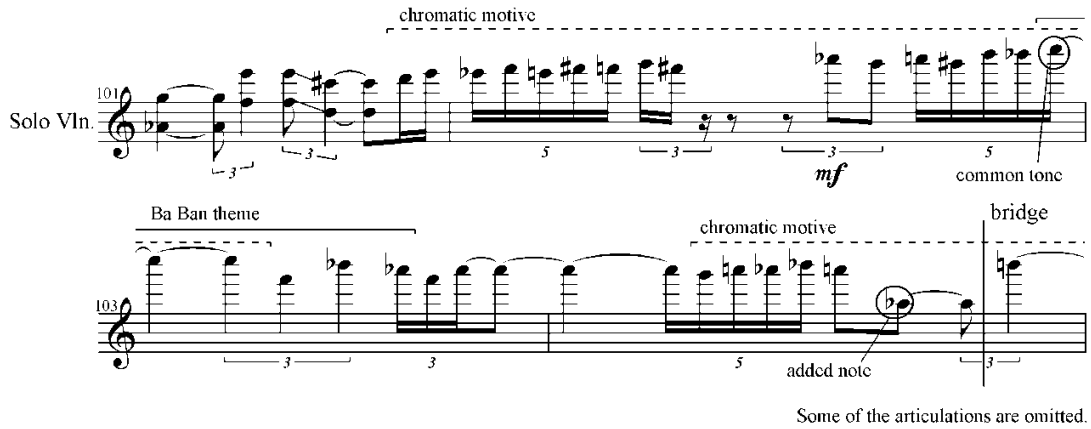
While mm. 95 – 98 is filled with chromatic motives as shown in Example 51, mm. 98 – 100 is almost entirely the Ba Ban theme with various alternations, as shown in Example 52.

Example 52. Ba Ban themes and one chromatic motive in mm. 98 – 100



In mm. 101 – 103, the chromatic motive and Ba Ban theme share a common tone, C. Then the last chromatic motive in m. 104 has an added note which sounds like an appoggiatura to the B, the first note of the Bridge, described below. In addition, the dynamic level in subsection III becomes softer and softer from *ff* – *f* – *mf*, evoking a calm and peaceful landscape, as shown in Example 51 and 53.

Example 53. The chromatic motives and Ba Ban theme in mm. 101 – 104



The violin cadenza creates a pause in this giant orchestral work. The music gradually grows again in the bridge, and finally comes to section III, which describes a quiet and calm landscape in Fall.

IV. Bridge (mm. 104 – 116)

The Bridge consists of woodwinds, timpani, harp, and strings, continuing in the violin solo's tempo, ♩ = 60. In the first six measures, all the melodies are made up of either the Ba Ban theme or chromatic motive and played by single woodwinds, while the other instruments play the background as a group.

As seen in Table 17, most of the motives are shorter than three measures and stratified just as in Summer.

Table 17. The use of the motives in the Bridge

Measures	Motives (order)
106 – 108	Ba Ban theme (1)
106 – 108	Ba Ban theme (2)
106 – 108	Ba Ban theme (3)
108	Ba Ban theme (4)
108	Chromatic motive (1)
108 – 110	Chromatic motive (2)
109	Ba Ban theme (5)
109	Ba Ban theme (6)
109 – 111	Ba Ban theme (7)
109	Ba Ban theme (8)
110	Ba Ban theme (9)

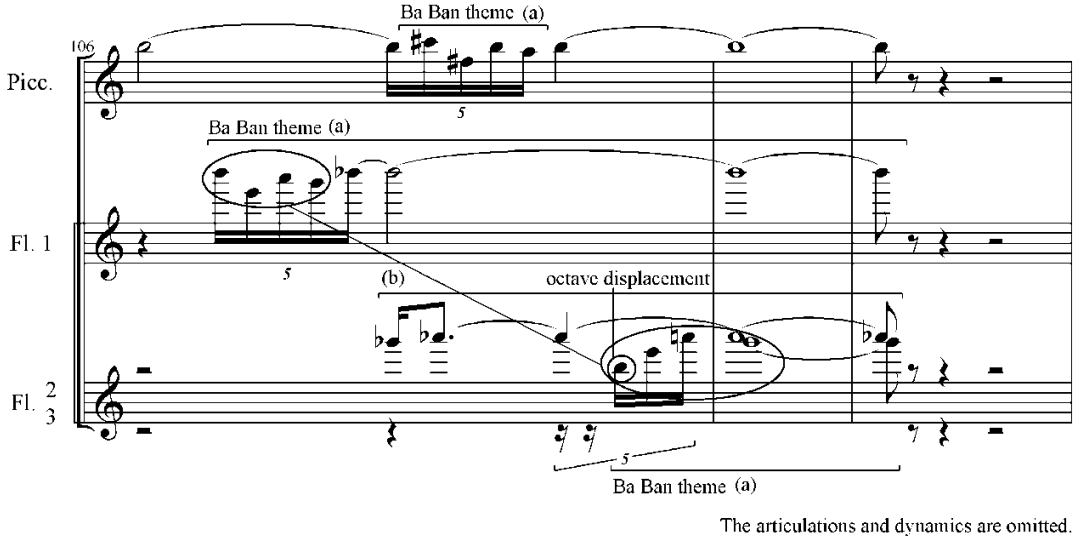
All the motives are rhythmically and/or intervallically altered and show only partial forms of the original.

Table 18. The use of the Ba Ban theme in the Bridge

Order	Measures	Instrumentation	Length	Description
1	106 – 108	Fl. 1, 2	Extended	rhythmic and interval changes in part a by fl. 1, b by fl. 2 no part c
2	106 – 108	Picc.	Elided	incomplete part a no part b, c
3	106 – 108	Fl. 3	Elided	octave displacement in part a no part b, c
4	108	Ob. 2	Elided	interval change in part a, b no part c
5	109	Ob. 3	Elided	rhythmic change in part a, b no part c
6	109	Ob. 2	Extended	octave displacement in part a no part b, c
7	109 – 111	E. Hn.	Extended	rhythmic change in part a interval change in part b no part c
8	109	Ob. 3	Elided	interval change in part a no part b, c
9	110	Ob. 3	Elided	rhythmic change in part a, b no part c

The first three statements in mm. 106 – 108 are stratified in the piccolo and flutes. While the first has part a and b, the latter two have an incomplete part a; the third repeats part a of the first but its very first note is displaced an octave lower.

Example 54. Ba Ban theme in mm. 106 – 108

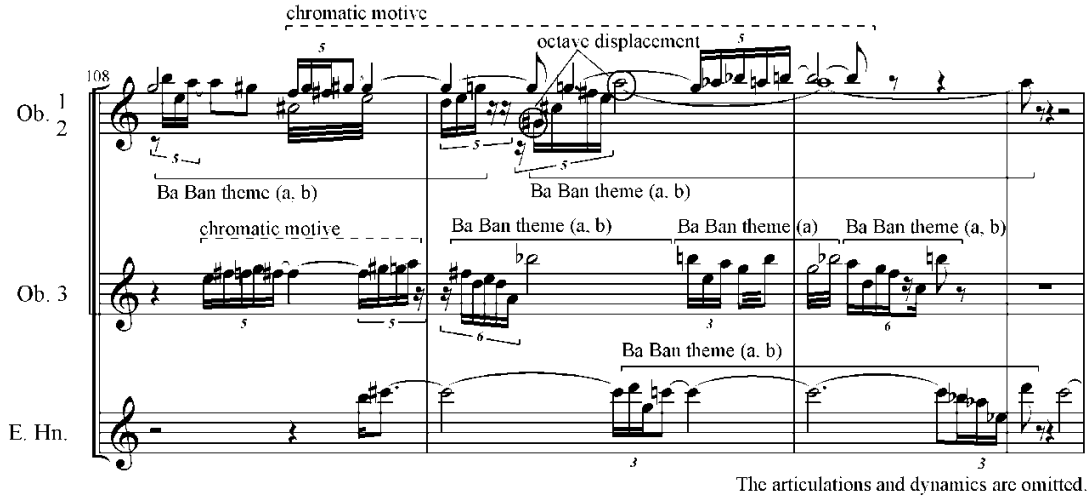


In mm. 108 – 111, six altered Ba Ban themes and two chromatic motives appear, again relatively short and stratified.

Table 19. The use of the chromatic motive in the Bridge

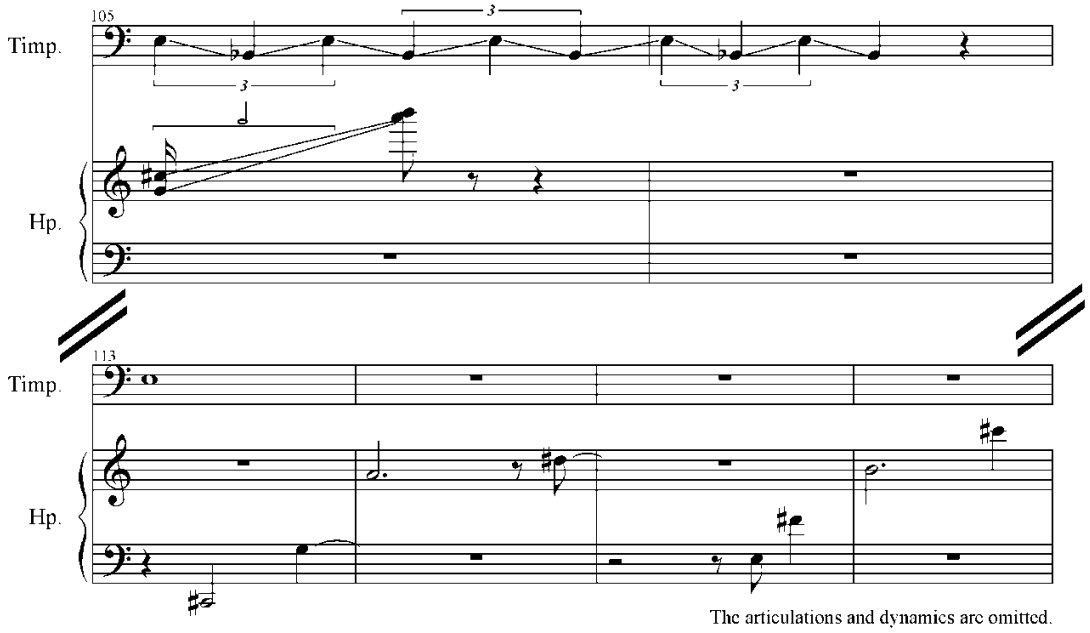
Order	Measures	Instrumentation	Length	Description
1	108	Ob. 3	Elided	rhythmic change
2	108 – 110	Ob. 1, 2	Elided	rhythmic, interval change

Example 55. Ba Ban themes and two chromatic motives in mm. 108 – 111



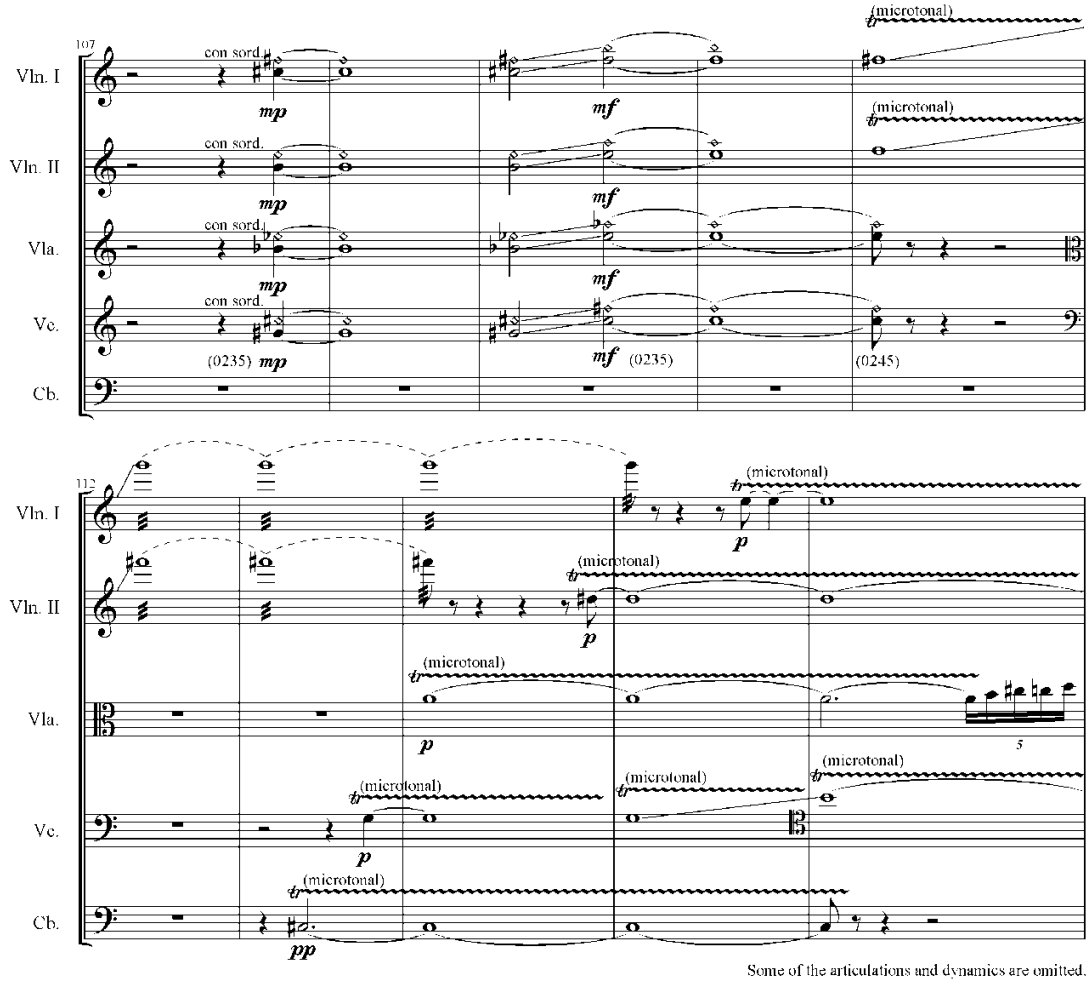
As mentioned briefly above, the other instruments play the background, especially from m. 111 to the end of the Bridge once the two motives disappear. Timpani and harp consistently play the same pitches (which form tritones) and rhythms for the entire section, while the harp pointilistically moves the pitches while keeping tritones in mm. 113 – 116.

Example 56. Timpani and harp in the bridge, repeated in mm. 105 – 106, 113 – 116



In the Bridge, the strings play a quiet background of muted harmonics in mm. 107 – 110, pitch class set (0235); in mm. 111 – 116, microtonal trills in unison with harp, pitch class set (0245) in m. 112, then tritones in mm. 113 – 116. While the harmonic flavors of the backgrounds in the previous sections are mainly related to the pentatonic scale, now it provides an ambient harmonic variety. At the same time, it prepares the way for the description of the mountain Lu in Fall.

Example 57. String instruments in the Bridge



Besides the two motives, several melodic materials in the Bridge – the many wandering solo melodies in the woodwinds, the tritone glissandi in the timpani, the pointillist melodies in harp and strings, and the microtonal trills, harmonics, and tremolos in the high strings, will become prominent in section III, Fall. Though the Bridge is simple and short, it contains several essential musical ideas from both Summer and Fall and smoothly connects the two sections.

V. Section III (The True Face of Mountain Lu: Fall, mm. 117 – 178)

While she uses the poems for "Summer" to determine its form (see Table 13), now Chen Yi depicts the poem for Fall more abstractly to reflect its meaning. [14]

Su Shi: The True Face of Mount Lu (1084)

A row of peaks from the front; a deep line from the side;

Near, far, high, low—a new shape wherever the mists part.

We cannot recognize the true face of Mount Lu

Because we are always in it.

Though section III, Fall, is only sixty three measures long, because of its slow tempo, ♩ = 60, it is the longest in the entire work.[15] Fall is divided into three subsections. Among them, subsection III functions as a bridge between Fall and Winter. [16] The formal structure of Fall is shown in Table 20.

Table 20. The formal structure of section III, Fall

Subsections	Measures	Instrumentation
I	116 – 142	Tutti
II	142 – 161	Tutti
III	162 – 178	Vln I, II, Vla, Vc

In Fall, the Ba Ban theme and chromatic motive are used even more frequently than the previous two sections. As seen in Table 21, these two themes appear in groups rather than

[14] Chen Yi. "Email to Jae Eun Jung," 31 March 2010.

[15] Chen. Si Ji for Orchestra.

[16] Chen Yi. "Email to Jae Eun Jung," 30 March 2010.

alternately. The Ba Ban theme is more frequently used in subsection I, while the chromatic motive predominates in subsection II. However, subsection III shows only two statements of each motive.

Table 21. Ba Ban and chromatic motives in Fall

Subsections	Measures	Motives (order)	Measures	Motives (order)
I	116 – 121	Chromatic motive (1)	129	Ba Ban theme (10)
	117 – 118	Ba Ban theme (1)	130	Ba Ban theme (11)
	117 – 118	Chromatic motive (2)	130	Ba Ban theme (12)
	117	Chromatic motive (3)	130	Ba Ban theme (13)
	118	Chromatic motive (4)	131	Ba Ban theme (14)
	120 – 121	Ba Ban theme (2)	131	Ba Ban theme (15)
	121	Ba Ban theme (3)	131 – 132	Ba Ban theme (16)
	122 – 124	Ba Ban theme (4)	132	Ba Ban theme (17)
	126	Ba Ban theme (5)	132	Ba Ban theme (18)
	126	Ba Ban theme (6)	132 – 136	Ba Ban theme (19)
	126 – 130	Ba Ban theme (7)	135 – 138	Ba Ban theme (20)
	128	Ba Ban theme (8)	137 – 141	Chromatic motive (5)
	129	Ba Ban theme (9)	140	Chromatic motive (6)
II	144 – 145	Ba Ban theme (21)	153	Chromatic motive (10)
	146	Ba Ban theme (22)	153	Chromatic motive (11)
	148	Ba Ban theme (23)	153 – 154	Ba Ban theme (27)
	149 – 150	Chromatic motive (7)	153 – 154	Chromatic motive (12)
	151	Ba Ban theme (24)	154	Chromatic motive (13)
	151 – 152	Chromatic motive (8)	154	Chromatic motive (14)
	152	Chromatic motive (9)	154	Ba Ban theme (28)
	152	Ba Ban theme (25)	159 – 161	Chromatic motive (15)
	152	Ba Ban theme (26)	161	Ba Ban theme (29)

Table 21. Ba Ban and chromatic motives in Fall (cont.)

III	172 – 173	Chromatic motive (16)	173	Ba Ban theme (30)
	173	Chromatic motive (17)	173	Ba Ban theme (31)

As briefly mentioned above, most of the themes are short, stratified, and played by solo instruments rather than by groups. In addition, the overall dynamic level in Fall is the softest ever. The composer holds that these tendencies also reflect the third poem which says that we are lost in the heart of the mountain.[17]

Table 22. The use of the Ba Ban theme in Fall

Subsections	Order	Measures	Instrumentation	Description
I	1	117 – 118	Picc.	rhythmic, interval changes in part a, b no part c
	2	120 – 121	Vc.	octave displacement, rhythmic change in part a no part b, c
	3	121	Cl. 1, 2	rhythmic change in part a no part b, c
	4	122 – 124	Picc.	rhythmic, interval change in part a, b no part c
	5	126	Hp.	rhythmic, interval change in part a, b added notes in part b no part c
	6	126	Hp.	rhythmic, interval change in part a no part c
	7	126 – 130	Bsn. 3, C. Bsn	rhythmic change in part a retrograde of part b inversion of part c

[17] Chen Yi. "Email to Jae Eun Jung,"29 March 2010.

Table 22. The use of the Ba Ban theme in Fall (cont.)

	8	128	Hp.	octave displacement, rhythmic change in part a no part b, c
	9	129	Vc., Cb.	rhythmic change in part a no part b, c
	10	129	Hp.	rhythmic change in part a, b no part c
	11	130	Vln. II	rhythmic change in part a, b no part c
	12	130	Vln. I	rhythmic change in part a, b no part c
	13	130	Hp.	octave displacement, rhythmic change in part a, b no part c
	14	131	Hp.	rhythmic change in part a, b no part c
	15	131	Vla.	rhythmic change in part a, b no part c
	16	131 – 132	Vln. I	rhythmic change in part a, b no part c
	17	132	Hp.	rhythmic change in part a, b no part c
	18	132	Vla.	rhythmic, interval change in part a, b no part c
	19	132 – 136	Vln. I	rhythmic, interval change in part a no part b, c
	20	135 – 138	Vln. II	octave displacement, rhythmic change in part a, b no part c
II	21	144 – 145	E. Hn.	rhythmic, interval change in part a, b, c
	22	146	E. Hn.	incomplete part a no part b, c
	23	148	E. Hn.	rhythmic, change in part a, b no part c
	24	151	Ob. 3	rhythmic, interval change in part a, b no part c
	25	152	Fl. 1	incomplete part a no part b, c
	26	152	Fl. 2	incomplete part a no part b, c

Table 22. The use of the Ba Ban theme in Fall (cont.)

	27	153 – 154	Fl. 1	rhythmic, interval change in part a, b no part c
	28	154	Vln. I	rhythmic change in part a added notes in part b no part c
	29	161	Picc.	rhythmic, interval change in part a no part b, c
III	30	173	Vln. II	incomplete part a no part b, c
	31	173	Vc.	inverted part a no part c

Table 23. Chromatic motive in Fall

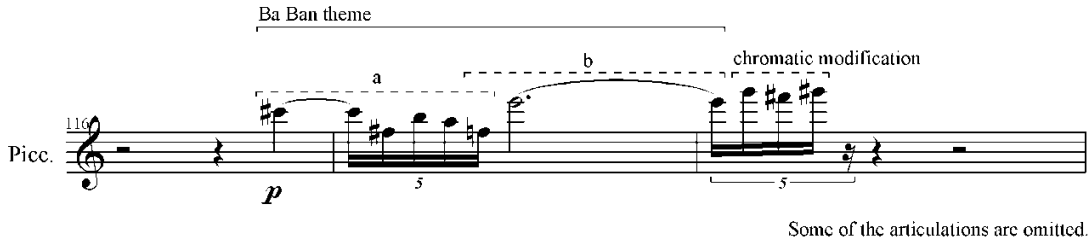
Subsection	Order	Measures	Instrumentation	Length	Description
I	1	116 – 121	Vla.	longer	microtonal trills at the end
	2	117 – 118	Cl. 1, 2	longer	rhythmic, interval changes
	3	117	Vln. I	elided	rhythmic change
	4	118	Vc.	elided	rhythmic change
	5	137 – 141	Vla.	longer	rhythmic change, octave displacement, microtonal trill at the end
	6	140	Picc., Fl. 1	elided	rhythmic change, unison
II	7	149 – 150	Fl. 2, 3	elided	rhythmic change, added note
	8	151 – 152	Fl. 2	elided	rhythmic change
	9	152	Fl. 3	elided	rhythmic change
	10	153	Fl. 1	elided	rhythmic change
	11	153	Fl. 1	elided	rhythmic change
	12	153 – 154	Fl. 1	elided	rhythmic change
	13	154	Fl. 1	elided	rhythmic change
	14	154	Fl. 2	elided	rhythmic change
	15	159 – 161	Picc. Fl. 1	longer	rhythmic change
III	16	172 – 173	Vla.	elided	rhythmic change
	17	173	Vln. I	elided	rhythmic change

1. Subsection I (mm. 116 – 142)

In Fall, the motives permeate into the melodies rather than stand out themselves as in the previous two sections – a musical reflection of the third poem, which describes a vague view of the Mountain Lu.

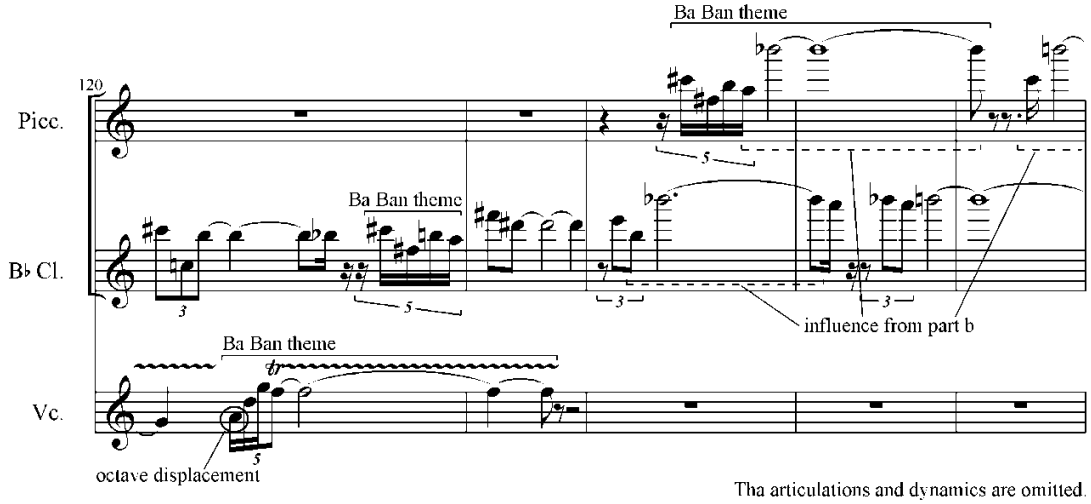
This subsection begins with the Ba Ban theme in the piccolo; it is rhythmically and intervallically modified in part a and b, and chromatically at the end.

Example 58. The first Ba Ban theme in mm. 116 – 118



Now, motivic counterpoint and repetitions often using part a and b of the Ba Ban theme separately pervade the melodies: after presenting the incomplete part a of the Ba Ban theme in mm. 120 – 121 in violoncello and in m. 120 clarinet, a combination of an incomplete part a and part b appears in mm. 122 – 123 in piccolo. While part a of the Ba Ban theme – the pentatonic scale or its subset – is usually used in repetitive figures, part b influences the ascending progressions in mm. 122 – 123.

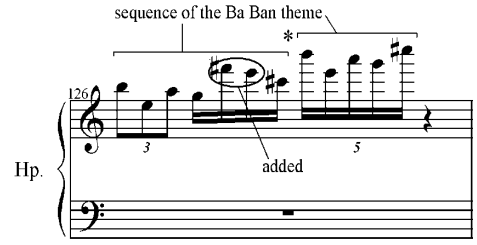
Example 59. Contrapuntal Ba Ban themes in mm. 120 – 124

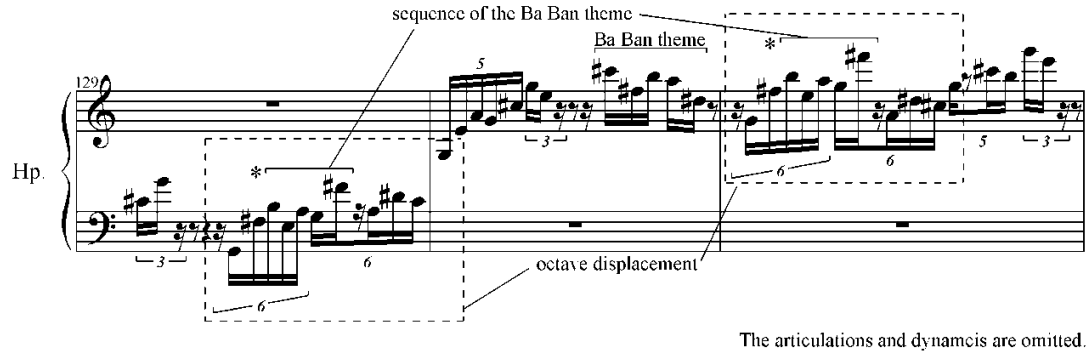


In mm. 126 – 132, the short Ba Ban themes follow mm. 122 – 124, a combination of an incomplete part a and part b, as shown in Example 59. These will be marked by * in Examples 60 through 61.

In addition, the Ba Ban theme in m. 120, B-E-A-G, is repeated four times in pair in mm. 126, 129, and 131 in the harp. These motivic repetitions are used, but not as the Ba Ban theme proper. However, in m. 130, the Ba Ban theme appears with a complete part a.

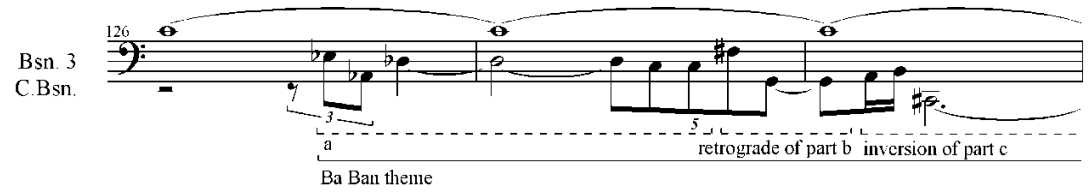
Example 60. Sequences of the Ba Ban theme in mm. 126, and 129 – 131



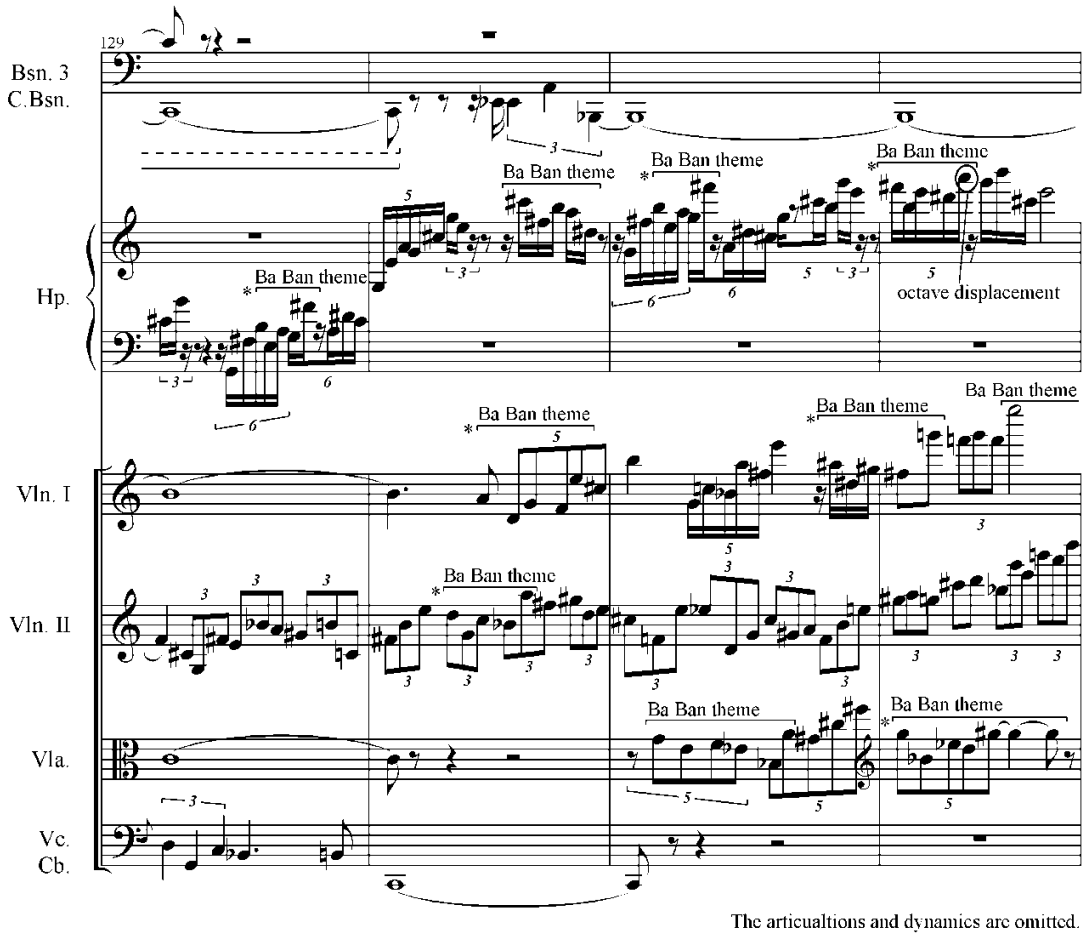


In mm. 126 – 130 in bassoon 3 and contrabassoon, there is a combination of incomplete part a, retrograde of part b, and inversion of part c. Mm. 129 – 132 is full of short Ba Ban themes especially in the harp and strings. Those marked by * consist of incomplete part a and b as mentioned above. Refer to Example 60 for the detailed analysis of mm. 129 – 131 for harp.

Example 61. Ba Ban themes in mm. 126 – 132

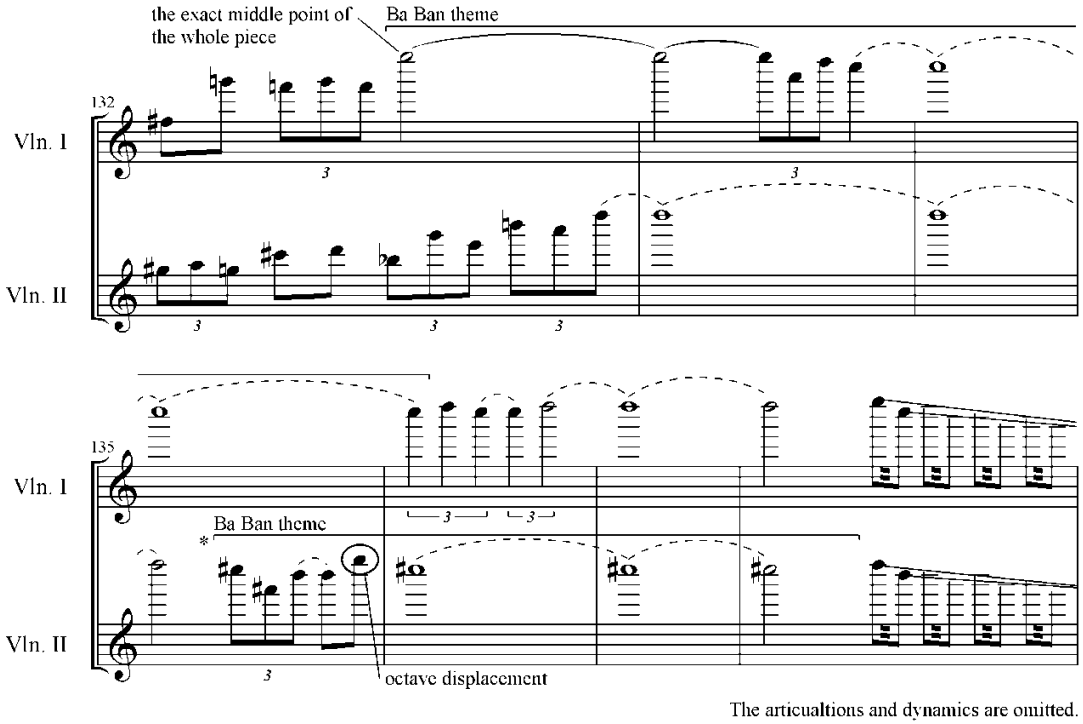


Example 61. Ba Ban themes in mm. 126 – 132 (cont.)



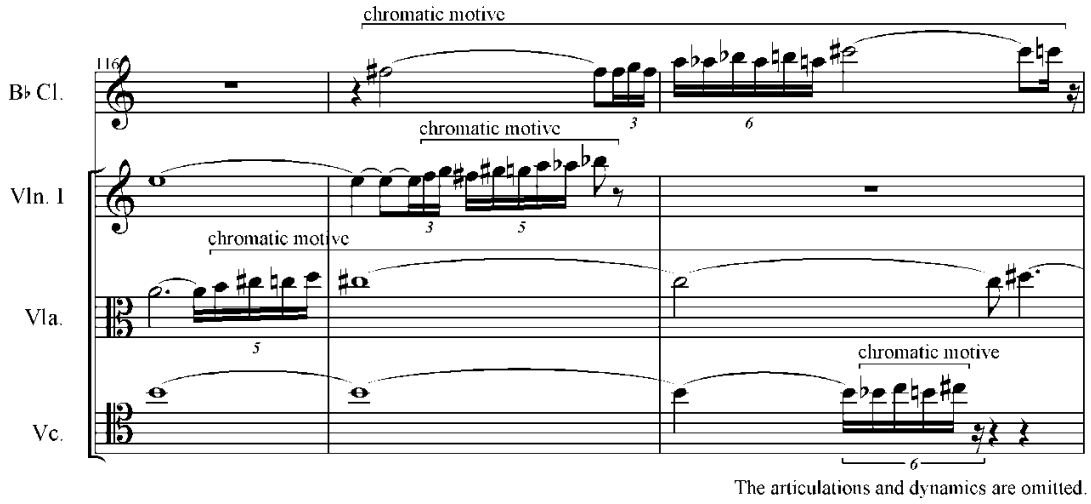
At the exact middle point of the whole piece In terms of temporal duration), the third beat of m. 132, the energy starts to dissipate. The long Ba Ban theme in the violin ends subsection I, and its echo also comes in mm. 135 – 138. While the short Ba Ban themes in Example 61 permeate into the melodies, these stand out. In spite of their length, both contain only part a which resembles Ba Ban the most out of the three parts of the Ba Ban theme.

Example 62. The Ba Ban themes in mm. 132 – 138



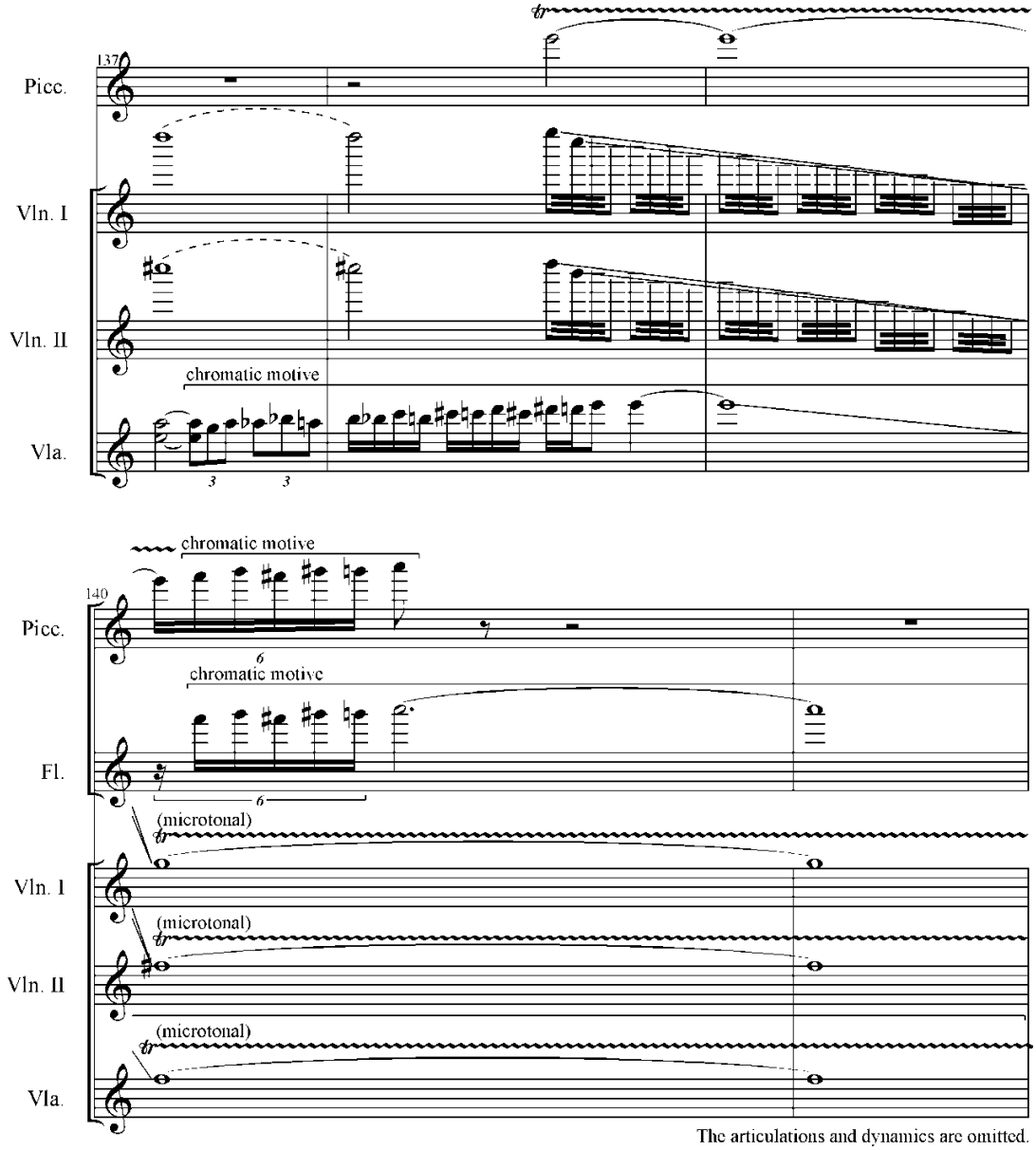
In subsection I of Fall, the chromatic motive also uses contrapuntal textures, along with Ba Ban themes.

Example 63. Chromatic motives in mm. 116 – 118



Two contrasting chromatic motives in their lengths and instrumentations are in mm. 137 – 141: one is long, played by the violas, and octave displaced in mm. 137 – 141 but the other is short and doubled by piccolo and flute1 in m. 140. However, the descending glissandi passages which are a kind of chromatic motive, almost super-chromatic, in mm. 138 – 139 in violins show a contrary motion to the fifth chromatic motive. As the final Ba Ban themes did in mm. 132 – 138, these two chromatic motives punctuate subsection I of section III, Fall.

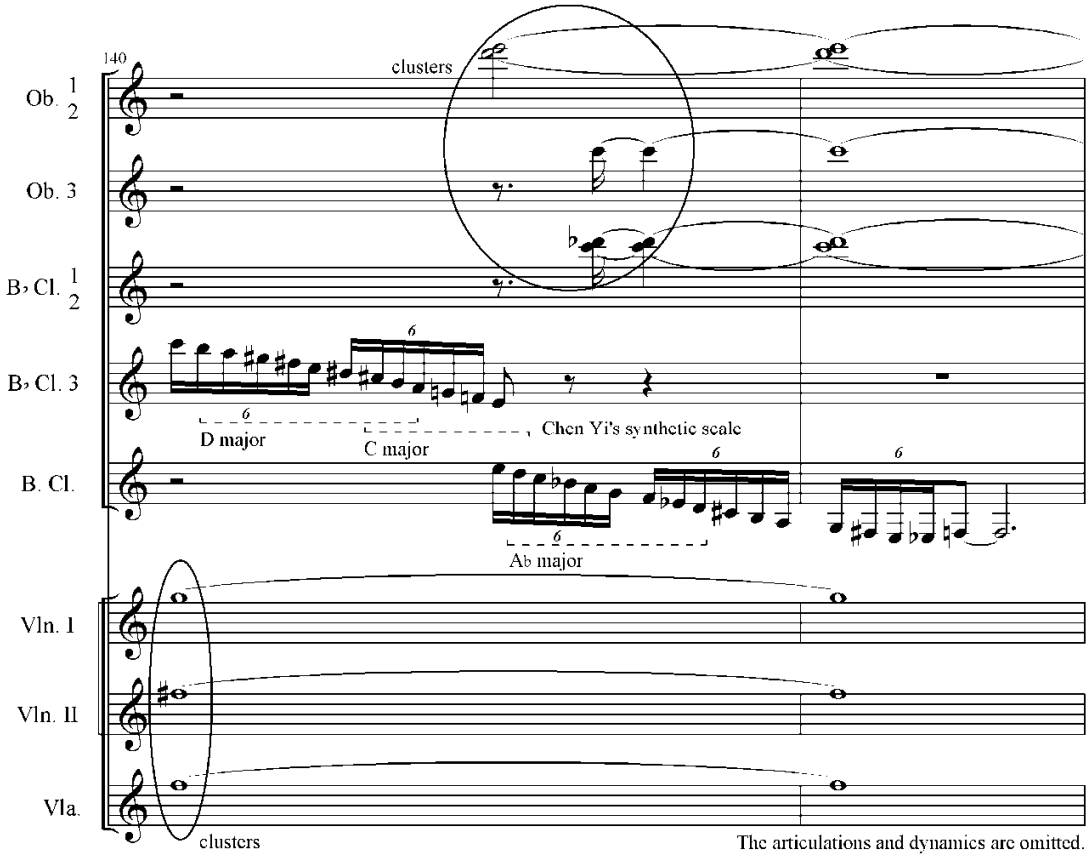
Example 64. Chromatic motives in mm. 137 – 141



Bars 140 – 141 introduce clusters in oboes, clarinets, violins, and viola, which will continuously appear in subsection II as well. In mm. 141 – 142, in the clarinets, Chen Yi's own synthetic scale appears, which she describes as follows: "It is a kind of artificial (self-made) modal scale. It's … mixed but not following any existing scale. I did it intentionally

and just didn't want to fall into any frames, styles or schools."[18] However, it shows some tonal possibilities as shown in Example 65. A hint of this kind of scale is shown in Example 50 and will be used again later on.

Example 65. Tone clusters and Chen Yi's synthetic scale in mm. 140 – 142



In subsection I, the two main motives, even though they appear frequently, are not prominently heard, because of their brevity and – subtlety – just like Mount Lu in fall.

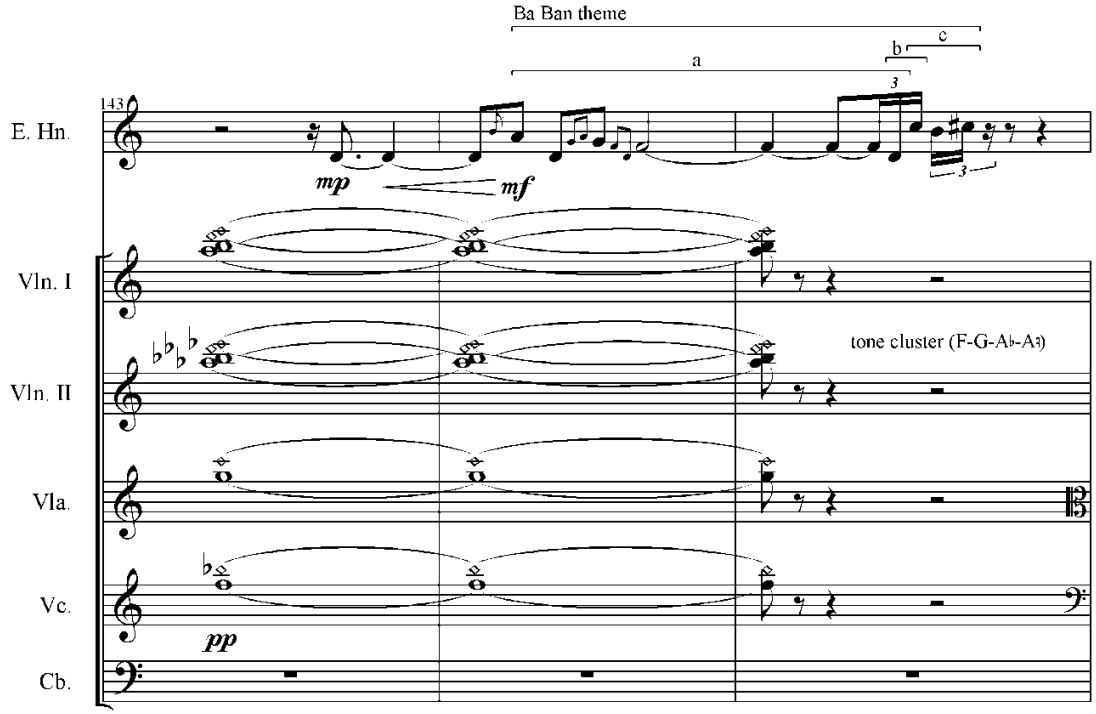
[18] Chen Yi. "Email to Jae Eun Jung," 29 March 2010.

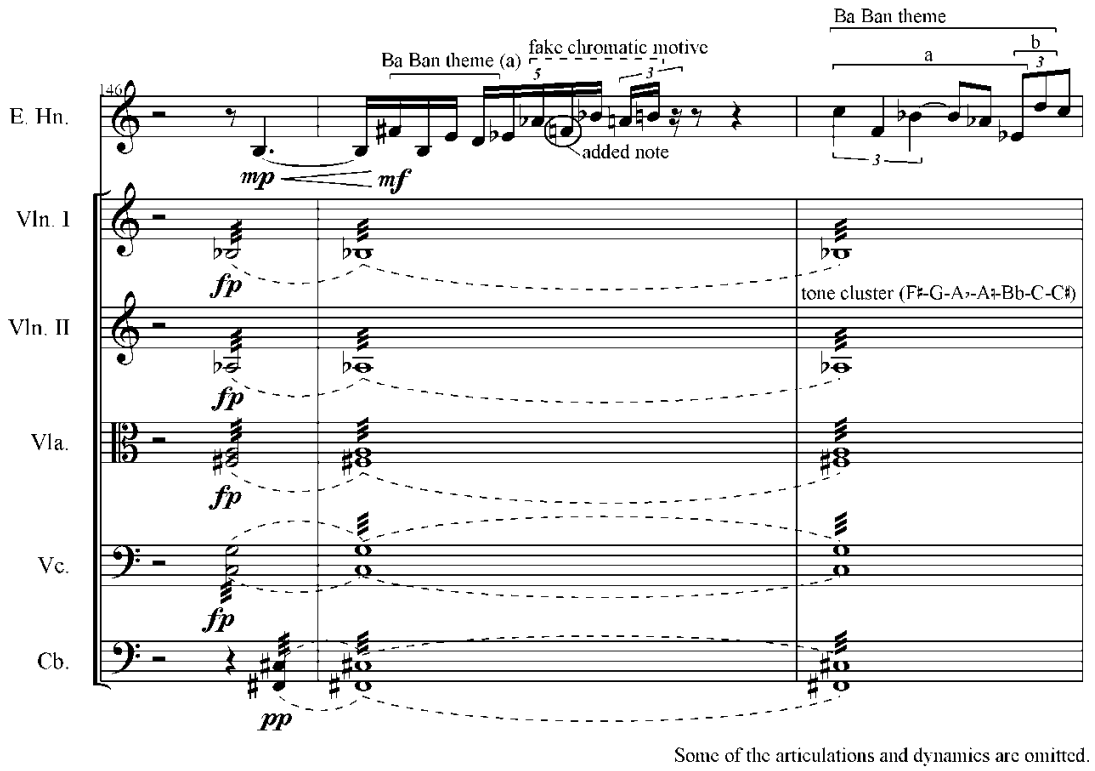
2. Subsection II (mm. 142 – 161)

Subsection II is shorter by seven measures than subsection I. As in subsection I, the motives are short, rather inconspicuous and played by solo instruments, in the same tempo, ♩ = 60. In addition, several musical factors which were used in subsection I, such as synthetic scales and tone clusters, also appear in this subsection.

The English horn plays three phrases made from Ba Ban themes in mm. 144 – 148. While the first contains all three parts, the rest show only one or two parts of them. Among them, right after the second statement, a chromatic motive appears with an added note. The strings accompany them with tone clusters: high harmonies, followed by a dramatic *fp* tremolo.

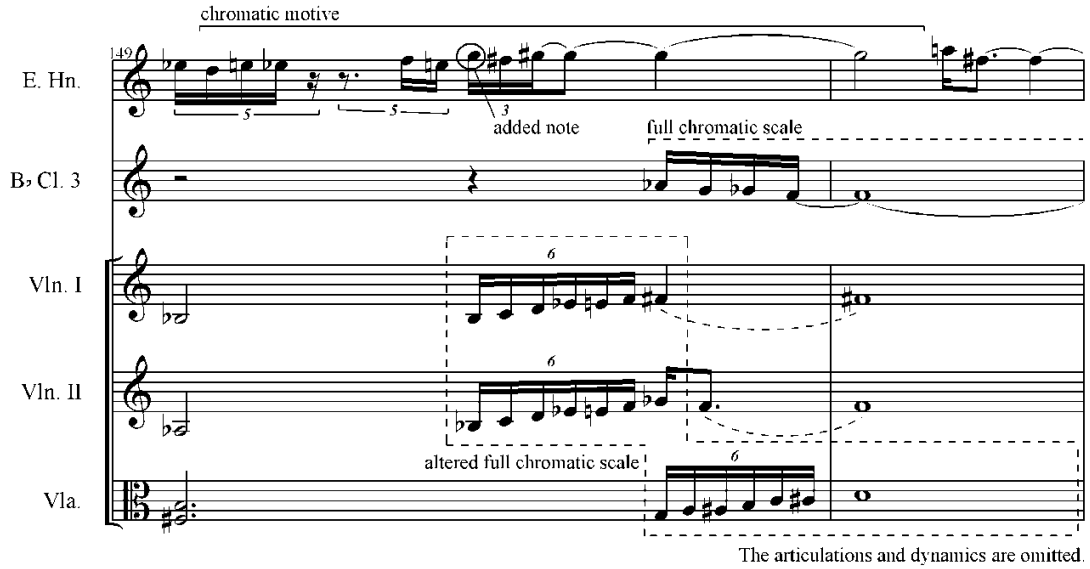
Example 66. Ba Ban phrases in mm. 144 – 148





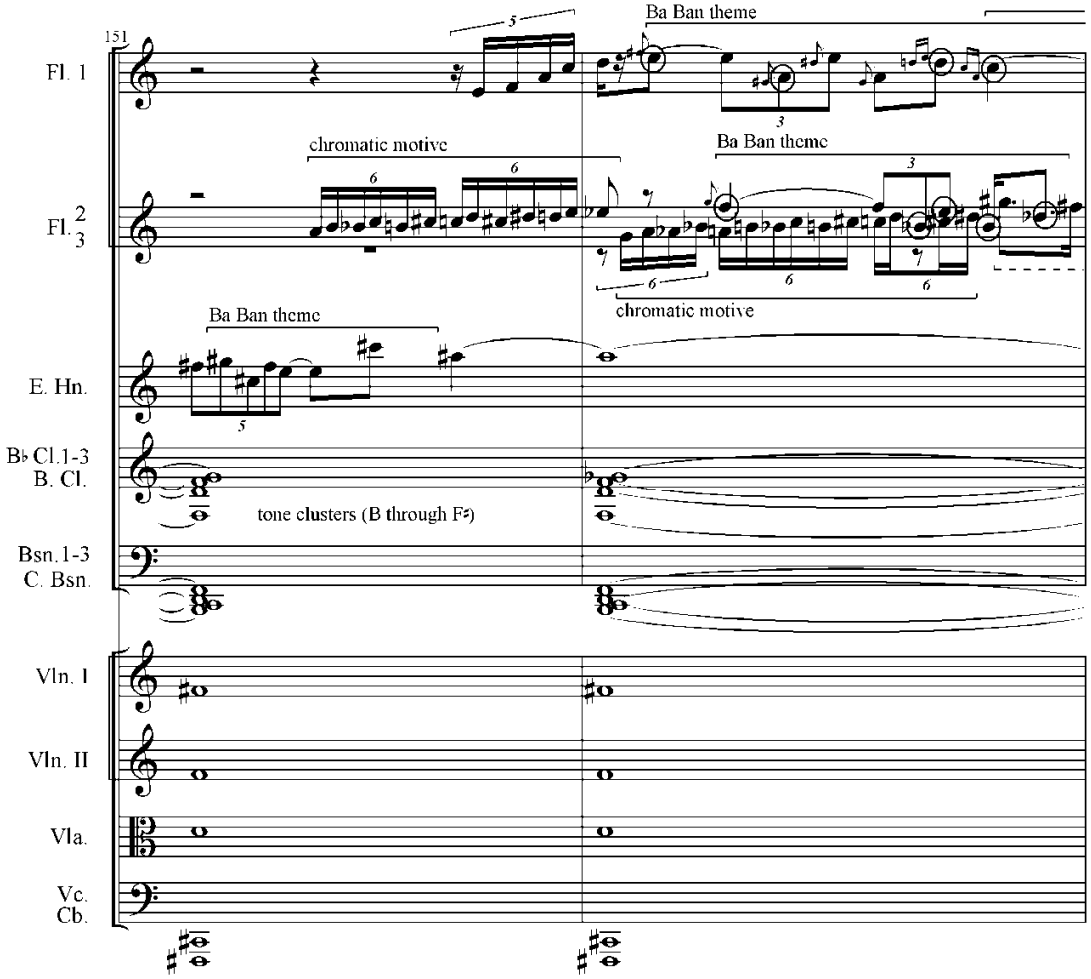
Bars 149 – 150 contain various kinds of chromatic melodies: the English horn plays the chromatic motive with an added note and rhythmic alternation; clarinet 3 plays a descending full chromatic scale; and strings an ascending full chromatic scale with alterations.

Example 67. Chromaticism in mm. 149 – 150

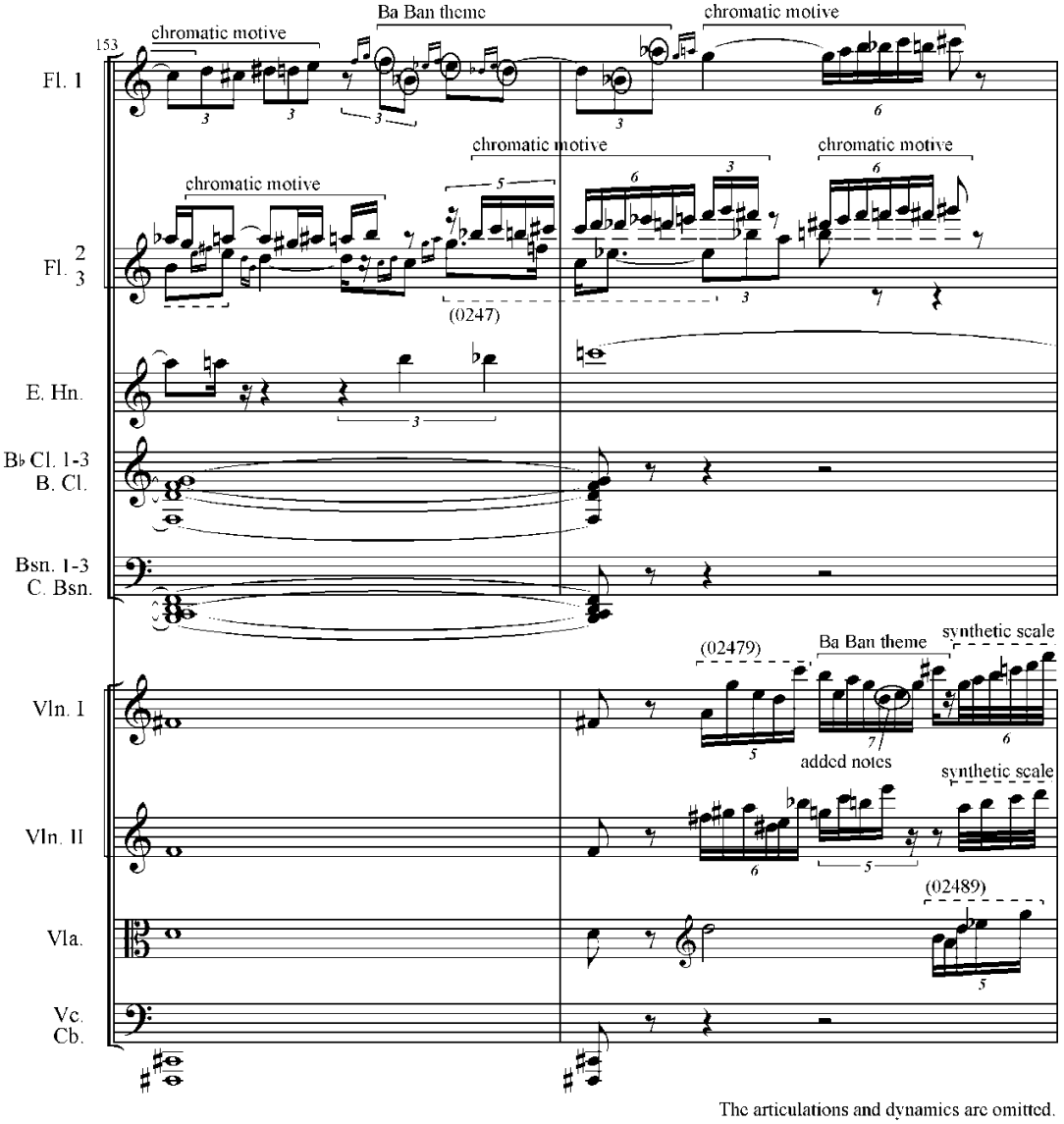


While the upper winds in mm. 151 – 154 are filled with motives, the lower winds and strings play tone clusters which are even more dissonant than those in mm. 143 – 148, as shown in Example 66. Motives are entangled with each other, and melodies appear which are made up of a pentatonic scale (0247) but not the Ba Ban theme. At the end of m. 154 in the violins, the synthetic scale begins, which will be more thoroughly discussed in Example 69.

Example 68. The Ba Ban themes, chromatic motives, and tone clusters in mm. 151 – 154



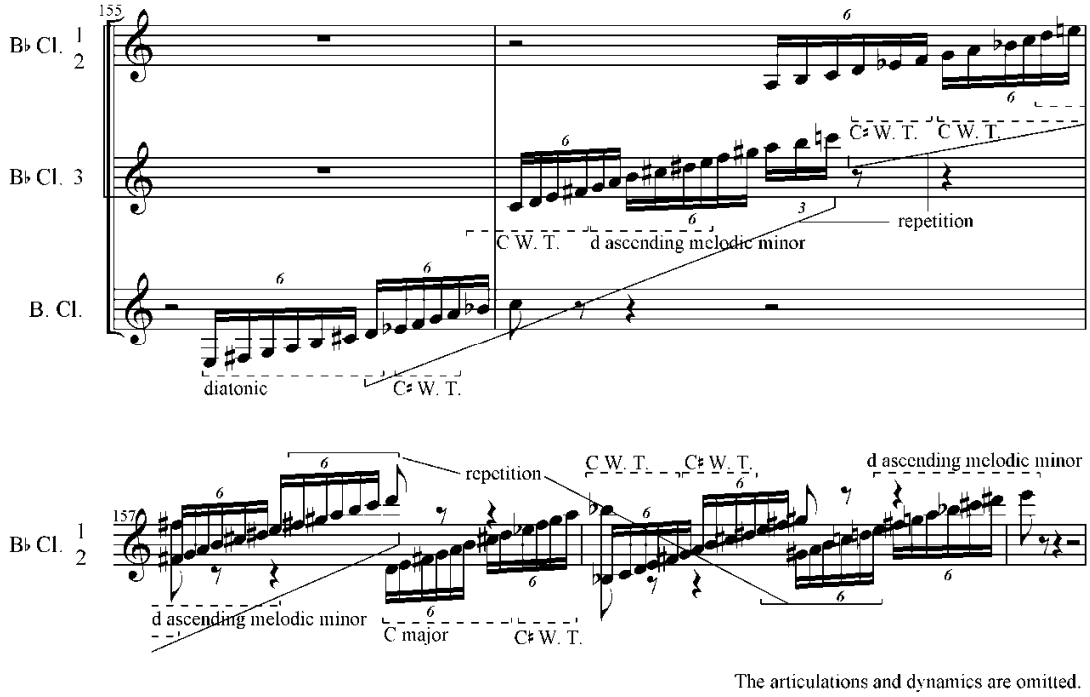
Example 68. The Ba Ban themes, chromatic motives, and tone clusters in mm. 151 – 154 (cont.)



As mentioned briefly in Example 68, the synthetic scale appears in mm. 155 – 159 in the clarinets, its longest appearance in the piece. Though she has said that she did not intend

to fall into any kind of scale[19], it contains tonalities and whole-tone scales, and some repetitions, which are different from the melodic materials used so far as well as provide more various tone colors to the music, as in mm. 140 – 141 in Example 65.

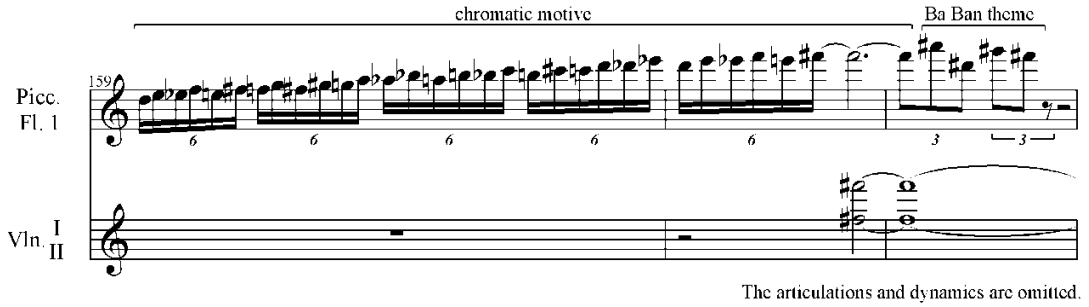
Example 69. Synthetic scale in clarinets in mm. 155 – 159



At the end of each subsection II, in mm. 159 – 161, the original form of the chromatic motive and Ba Ban theme (only part a) appear in the upper winds in unison. At the same time, the violins enter, giving a hint of the instrumentations in subsection III of Summer.

[19] Chen Yi. "Email to Jae Eun Jung," cited in footnote 18.

Example 70. The chromatic motive and Ba Ban theme at the end of subsection II of Fall



In subsection II of Fall, though the two motives are still the most dominant melodic materials, her other languages, such as tone clusters, chromaticism and synthetic scales also play an important role. The instrumentation becomes smaller at the end and will shrink again in subsection III, just as in Summer earlier.

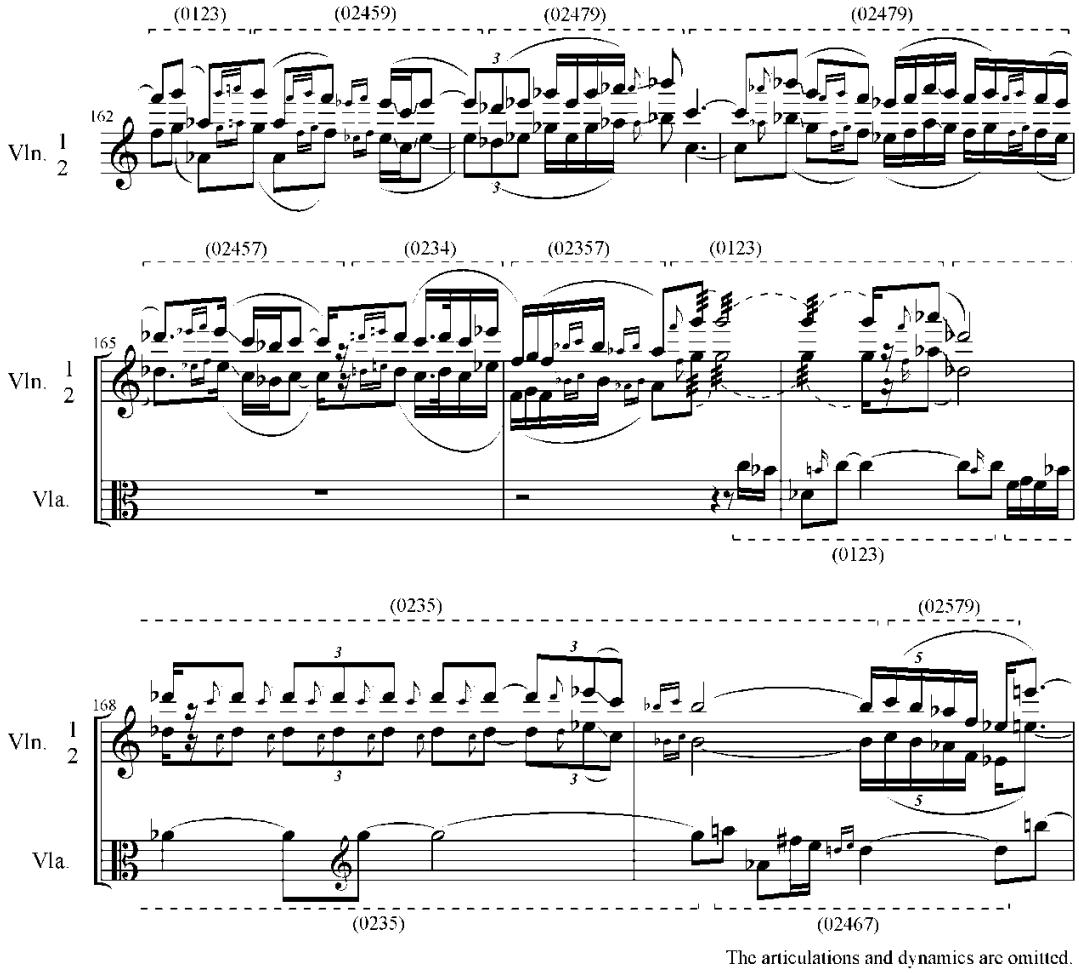
3. Subsection III (mm. 162 – 178)

The most striking thing in subsection III of Fall is that Chen Yi's other melodic materials have more important roles than the two motives, which only appear twice. Subsection III is the shortest among the three subsections in Fall. Only the strings play, in the same tempo, $\text{♩} = 60$.

Pentatonic or similar scales are utilized for the entire subsection III.

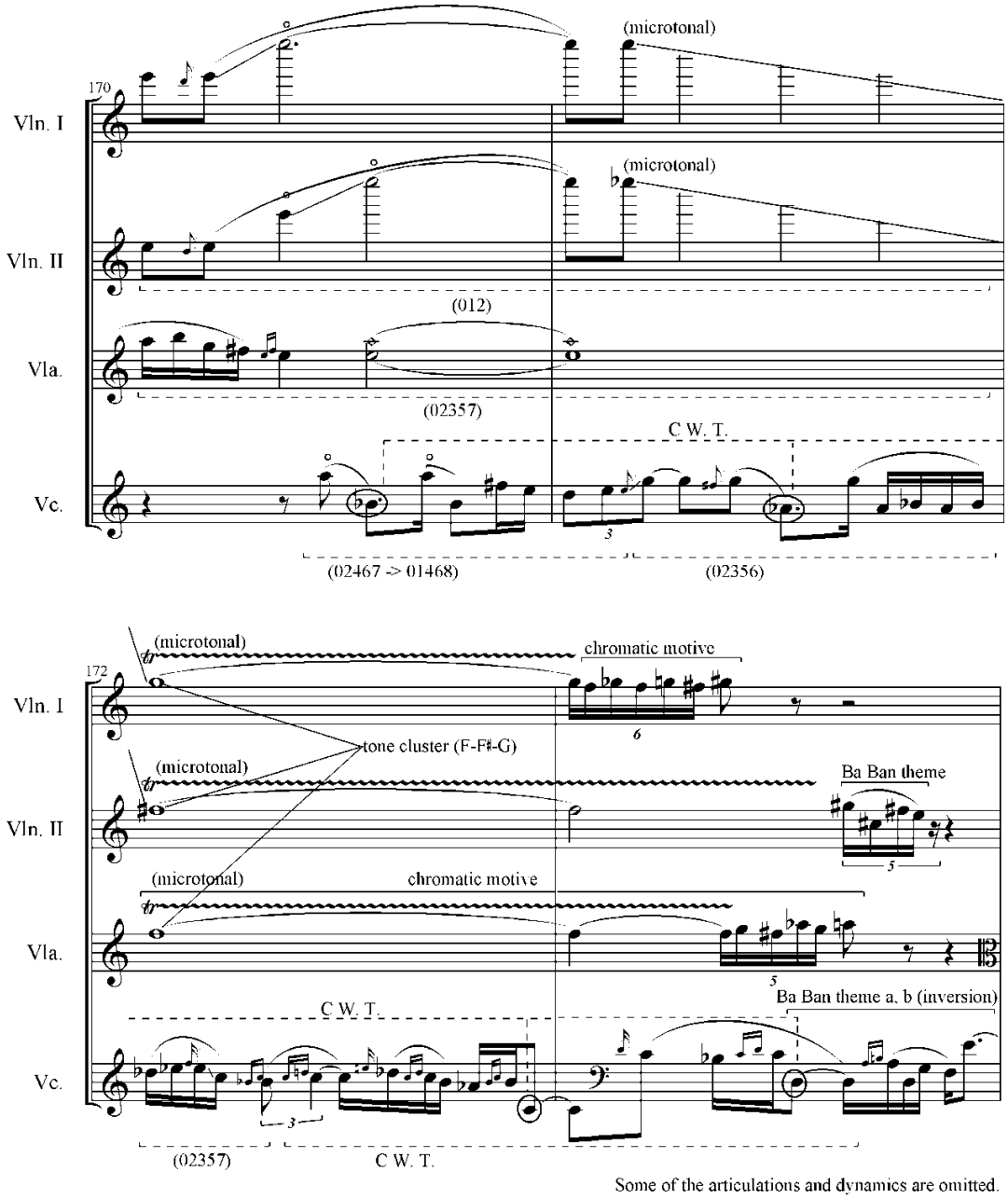
In mm. 162 – 169, the violins play melodies in octave unison while the viola plays solo. The melodies use pentatonic and/or pentatonic-like scales in accordance with their slurs. In addition, glissandi and grace notes appear more often than the previous sections, so that this subsection sounds the most Asian of any moment so far.

Example 71. Pentatonic and/or pentatonic-like scales in mm. 162 – 169



Mm. 170 – 173 shows several musical languages of Chen Yi which have frequently appeared in her music: pentatonic-like scales, tone clusters, the Ba Ban theme, the chromatic motive, microtonality, and the whole-tone scale. Especially, as mentioned above, m. 173 is the only measure which contains the motives in subsection III. The glissandi and grace notes resemble Asian string instruments' techniques. In addition, descending major or minor seventh leaping progressions in the solo cello outline a whole-tone scale, as shown in Example 72.

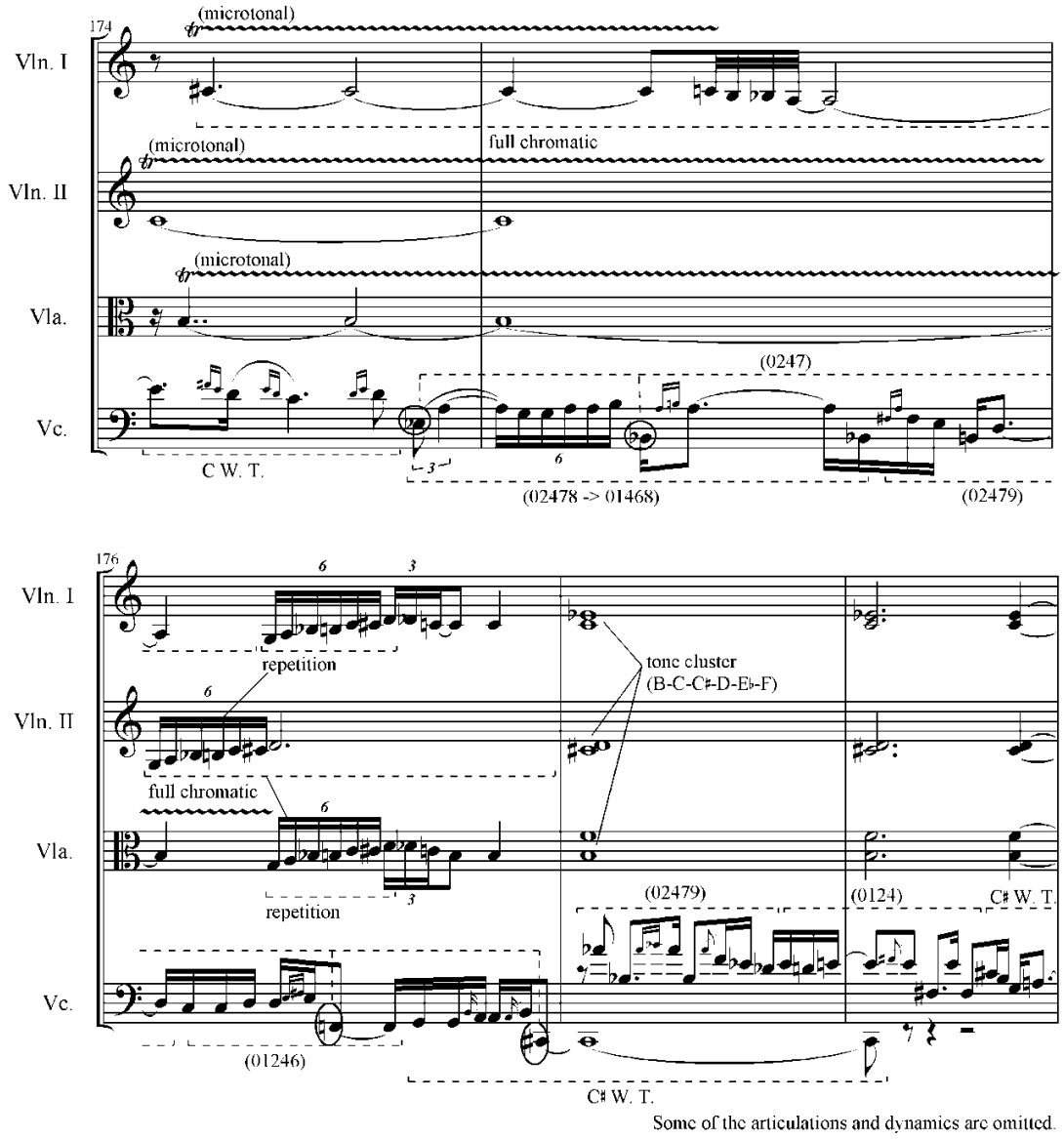
Example 72. Chen Yi's musical language in mm. 170 – 173



Though the main motives do not appear, mm. 174 – 177 still show similar musical traits as in mm. 170 – 173: pentatonic-like scales, microtonality, whole-tone scales, tone clusters, and glissandi and grace notes. However, fully chromatic passages are repeated in m.

176. In addition, unlike in mm. 170 – 173, descending major or minor seventh leaping progressions in mm. 174 – 176 in the violoncello solo indicate a pentatonic scale (0247).

Example 73. Chen Yi's musical language in mm. 174 – 178



Fall is the slowest, softest, sparsest, but longest, and most contrapuntal section of *Si Ji*. In addition, in spite of the lack of main motives in subsection III, pentatonic scales still exhibit

an Asian musical scent along with glissandi and grace notes in the strings. Fall ends in musical stasis: the calm before the storm, section IV, Winter.

VI. Section IV (The Thunderstorm: Winter, mm. 179 – 216)

In Winter, the shortest section of *Si Ji*, Chen Yi depicts a winter thunderstorm, which is rather different from the normal interpretations of winter (blizzards, ice, silence, etc.). A gradual change to the faster tempos, ♩ = 80 – ♩ = 88 – ♩ = 96 and loud dynamics depict the coming winter storm. Winter is divided into three subsections each of which describes one line respectively; the final line of the poem is portrayed in the Coda.

Zeng Gong: The Thunderstorm

As clouds rack waves urge waves,

With severe wind a long roll of thunder.

In house curtains on four walls,

In bed looking into [a] thousand mountains under a gust of rain.

Table 24. Formal structure and tempi of section IV, Winter

Subsections	Measures	Tempos	Poems (lines)	Instrumentation
I	179 – 196	♩ = 80	line 1	Tutti
II	197 – 204	♩ = 88	line 2	
III	205 – 216	♩ = 96	line 3	

Winter includes many more motives than any other sections: the Ba Ban themes and chromatic motives appear 43 and 26 times each. They are still often stratified and contrapuntal, but not as much as in Fall. They also sometimes appear as sequences but do not

follow a strict order or group as in section I, Spring. Refer to Table 25 for the detailed use of the two motives in Winter.

Table 25. Ba Ban and chromatic motives in Winter

Subsections	Measures	Motives (order)	Measures	Motives (order)
I	179 – 180	Ba Ban theme (1)	191	Ba Ban theme (8)
	181	Ba Ban theme (2)	191	Chromatic motive (4)
	182	Ba Ban theme (3)	191 – 193	Chromatic motive (5)
	184	Ba Ban theme (4)	191 – 192	Ba Ban theme (9)
	185 – 186	Chromatic motive (1)	192 – 193	Chromatic motive (6)
	186 – 187	Ba Ban theme (5)	194 – 195	Ba Ban theme (10)
	187 – 188	Chromatic motive (2)	195	Chromatic motive (7)
	187 – 188	Ba Ban theme (6)	196 – 197	Chromatic motive (8)
	189	Chromatic motive (3)	196	Chromatic motive (9)
	189 – 190	Ba Ban theme (7)		
II	197	Ba Ban theme (11)	201	Ba Ban theme (20)
	197 – 198	Ba Ban theme (12)	201	Ba Ban theme (21)
	197 – 198	Ba Ban theme (13)	201 – 202	Ba Ban theme (22)
	198	Ba Ban theme (14)	201 – 205	Chromatic motive (13)
	198	Ba Ban theme (15)	202	Ba Ban theme (23)
	198 – 200	Chromatic motive (10)	202	Chromatic motive (14)
	198 – 199	Ba Ban theme (16)	203	Ba Ban theme (24)
	199	Ba Ban theme (17)	204	Ba Ban theme (25)
	199 – 200	Chromatic motive (11)	204	Chromatic motive (15)
	199 – 200	Ba Ban theme (18)	204 – 205	Chromatic motive (16)
	200 – 201	Ba Ban theme (19)	204 – 205	Ba Ban theme (26)
	200	Chromatic motive (12)		

Table 25. Ba Ban and chromatic motives in Winter (cont.)

III	205	Ba Ban theme (27)	210 – 211	Ba Ban theme (37)
	205 – 206	Ba Ban theme (28)	210 – 211	Chromatic motive (21)
	205 – 206	Ba Ban theme (29)	211	Ba Ban theme (38)
	206 – 209	Chromatic motive (17)	211 – 213	Ba Ban theme (39)
	206 – 207	Ba Ban theme (30)	212	Ba Ban theme (40)
	206 – 207	Ba Ban theme (31)	212 – 213	Chromatic motive (22)
	207	Chromatic motive (18)	212 – 213	Ba Ban theme (41)
	207 – 208	Ba Ban theme (32)	213 – 215	Ba Ban theme (42)
	207 – 208	Ba Ban theme (33)	213 – 216	Chromatic motive (23)
	208	Chromatic motive (19)	213 – 214	Ba Ban theme (43)
	208 – 209	Ba Ban theme (34)	214	Chromatic motive (24)
	209	Ba Ban theme (35)	215 – 216	Chromatic motive (25)
	209 – 210	Chromatic motive (20)	216	Chromatic motive (26)
	210	Ba Ban theme (36)		

The motives are played by groups of instruments rather than the many wandering solo melodies in Fall. Most of the time, winds and strings are almost equally used for both motives, unlike the first half of the piece. As briefly mentioned above, the two motives often form sequences, sharing the same pitches, rhythms, and/or instruments. In addition, almost always they are elided and varied rhythmically as well as intervallically. Though subsection III is the shortest, it includes the largest amount of motives among the three subsections; East and West reach their most extreme conflict right before they are overcome at the end. Refer to Table 26 through 27 for more detail.

Table 26. Ba Ban theme in Winter

Subsections	Order	Measures	Instrumentation	Description
I	1	179 – 180	Vc., Cb.	rhythmic change part a, b, c
	2	181		rhythmic change in part a, b added note in part a no part c
	3	182		rhythmic change in part a, c no part c
	4	184	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	incomplete part a rhythmic change in part a, b no part c
	5	186 – 187		rhythmic change in part a, b ,c common tone in part b, c interval change in part c
	6	187 – 188		incomplete part a
	7	189 – 190		added note in part a incomplete part a rhythmic, interval change in part a, c no part b
	8	191		octave displacement in part a rhythmic change in part a, b no part c
	9	191 – 192		the same pitches as in the eighth statement but the different rhythm octave displacement in part a rhythmic change in part a no part b, c
	10	194 – 195	E. Hn., Hn. 1 – 4, Vln. I, II, Vla., Vc.	rhythmic change in part a, b no part c
II	11	197	Vc., Cb.	rhythmic change in part a, c incomplete part a interval change in part c no part b
	12	197 – 198	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln., I, II, Vla.	incomplete part a rhythmic change in part a no part b, c
	13	197 – 198	Vc., Cb.	rhythmic, intervallic change in part a no part c

Table 26. Ba Ban theme in Winter (cont.)

II	14	198	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln., I, II, Vla.	the same pitches and rhythm as in the twelfth statement but with part b no part c
	15	198	Vc., Cb.	the same pitches and rhythm as in the thirteenth statement but added note at the end no part c
	16	198 – 199		the same pitches and rhythm as in the thirteenth statement but added note and part c intervallic change in part c
	17	199	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln., I, II, Vla.	the same pitches and rhythm as in the fourteenth statement but with different rhythm in part b no part c
	18	199 – 200	Vc., Cb.	added note in part a rhythmic and interval change in part a, b, c common tone in part b, c
	19	200 – 201	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln., I, II, Vla.	incomplete part a rhythmic change in part a no part b, c
	20	201		rhythmic, interval change in part a, b no part c
	21	201	Vc., Cb.	rhythmic, interval change in part a, b no part c
	22	201 – 202		the same pitches and rhythm as in the twenty first statement but part c with interval change
	23	202	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln., I, II, Vla.	the same pitches and rhythm as in the twentieth statement no part c
	24	203		the same pitches and rhythm as in the eighteenth statement
	25	204		rhythmic, interval change in part a, b no part c

Table 26. Ba Ban theme in Winter (cont.)

II	26	204 – 205	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	rhythmic, interval change in part a, c incomplete part a no part b
III	27	205		the same pitches and rhythm as in the twenty fifth statement
	28	205 – 206	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln., I, II, Vla.	rhythmic, interval change in part a, b no part c
	29	205 – 206	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	the same pitches and rhythm as in the twenty fifth statement
	30	206 – 207		rhythmic, interval change in part a, c no part b
	31	206 – 207	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln., I, II, Vla.	rhythmic, interval change but different position of grace notes in part a, b no part c
	32	207 – 208		rhythmic, interval change in part a, b, c added note in part a
	33	207 – 208	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	the same pitches and rhythm as in the twenty fifth statement
	34	208 – 209		the same pitches and rhythm as in the twenty fifth statement
	35	209		the same pitches and rhythm as in the twenty fifth statement
	36	210		the same pitches and rhythm as in the twenty fifth statement
	37	210 – 211	Hn. 1 – 4	incomplete part a rhythmic, interval change in part a no part b, c
	38	211	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	the same pitches and rhythm as in the twenty fifth statement

Table 26. Ba Ban theme in Winter (cont.)

III	39	211 – 213	Hn. 1 – 4	the same pitches but the different rhythm with the thirty sixth statement
	40	212	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	the same pitches and rhythm as in the twenty fifth statement
	41	212 – 213		the same pitches and rhythm as in the twenty fifth statement
	42	213 – 215	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln., I, II, Vla.	rhythmic, interval change in part a, b added notes in part b no part c
	43	213 – 214	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	rhythmic, interval change in part a, b, c added notes in part a

Table 27. Chromatic motives in Winter

Subsections	Order	Measures	Instrumentation	Length	Description
I	1	185 – 186	Vln. I, II, Vla.	elided	extended the last note
	2	187 – 188	Vln. I, II	elided	microtonal trills at the end
	3	189	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3	elided	rhythmic, interval change at the end
	4	191		elided	rhythmic, interval change at the end
	5	191 – 193	Vln. I, II	elided	microtonal trills at the end
	6	192 – 193	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vln. I, II, Vla., Vc., Cb.	elided	rhythmic change upper strings added at the end
	7	195	Picc., Fl. 1 – 3, Ob. 1 – 3, Cl. 1 – 3	elided	rhythmic change
	8	196 – 197	Tpt. 1	longer	rhythmic change
	9	196	Picc., Fl. 1 – 3, Ob. 1 – 3, Cl. 1 – 3	elided	the same length , rhythm as in the seventh statement

Table 27. Chromatic motives in Winter (cont.)

II	10	198 – 200	Tpt. 1	longer	rhythmic change inconsecutive
	11	199 – 200	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3	elided	rhythmic change
	12	200	Vc., Cb.	elided	retrograde
	13	201 – 205	Tpt. 1	longer	begins with the same pitches, rhythm but extended inconsecutive
	14	202	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln. I, II, Vla.	elided	rhythmic change
	15	203		elided	retrograde
	16	204 – 205		elided	rhythm, interval change at the end
	17	206 – 209	Tpt. 1	longer	the same rhythm but different pitches as in the tenth statement inconsecutive
III	18	207	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	elided	retrograde
	19	208	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3, Vln. I, II, Vla.	elided	rhythmic change
	20	209 – 210	Hn. 1 – 4	elided	the same rhythm but different pitches as in the tenth statement inconsecutive
	21	210 – 211	B. Cla., Bsn. 1 – 3, C. Bsn., B. Tbn., Tuba, Vc., Cb.	elided	retrograde
	22	212 – 213	Tpt. 1 – 3	longer	the same rhythm but different pitches as in the tenth statement inconsecutive
	23	213 – 216	Hn. 1 – 4	longer	added notes omitted notes inconsecutive
	24	214	Vc., Cb.	elided	retrograde

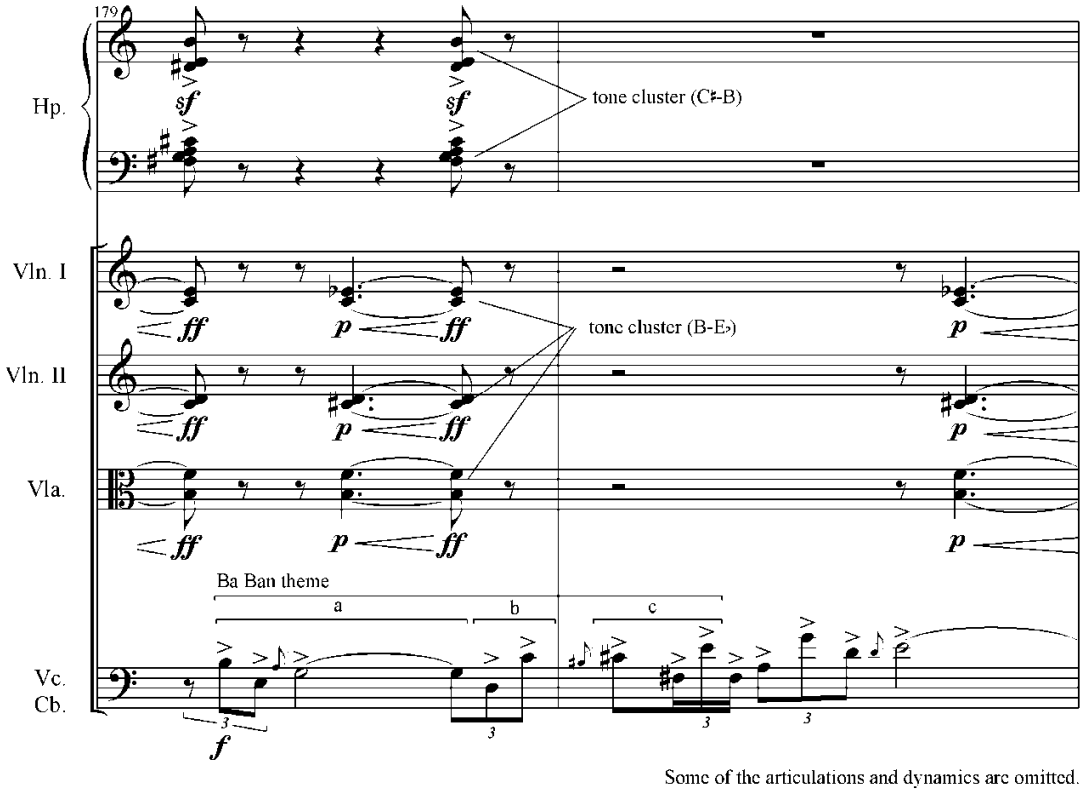
Table 27. Chromatic motives in Winter (cont.)

III	25	215 – 216	Picc., Fl. 1 – 3, Ob. 1 – 3, E. Hn., Cl. 1 – 3	elided	trills at the end the same rhythm as in the forty first statement of the Ba Ban theme
	26	216		elided	rhythmic change

1. Subsection I (mm. 179 – 196)

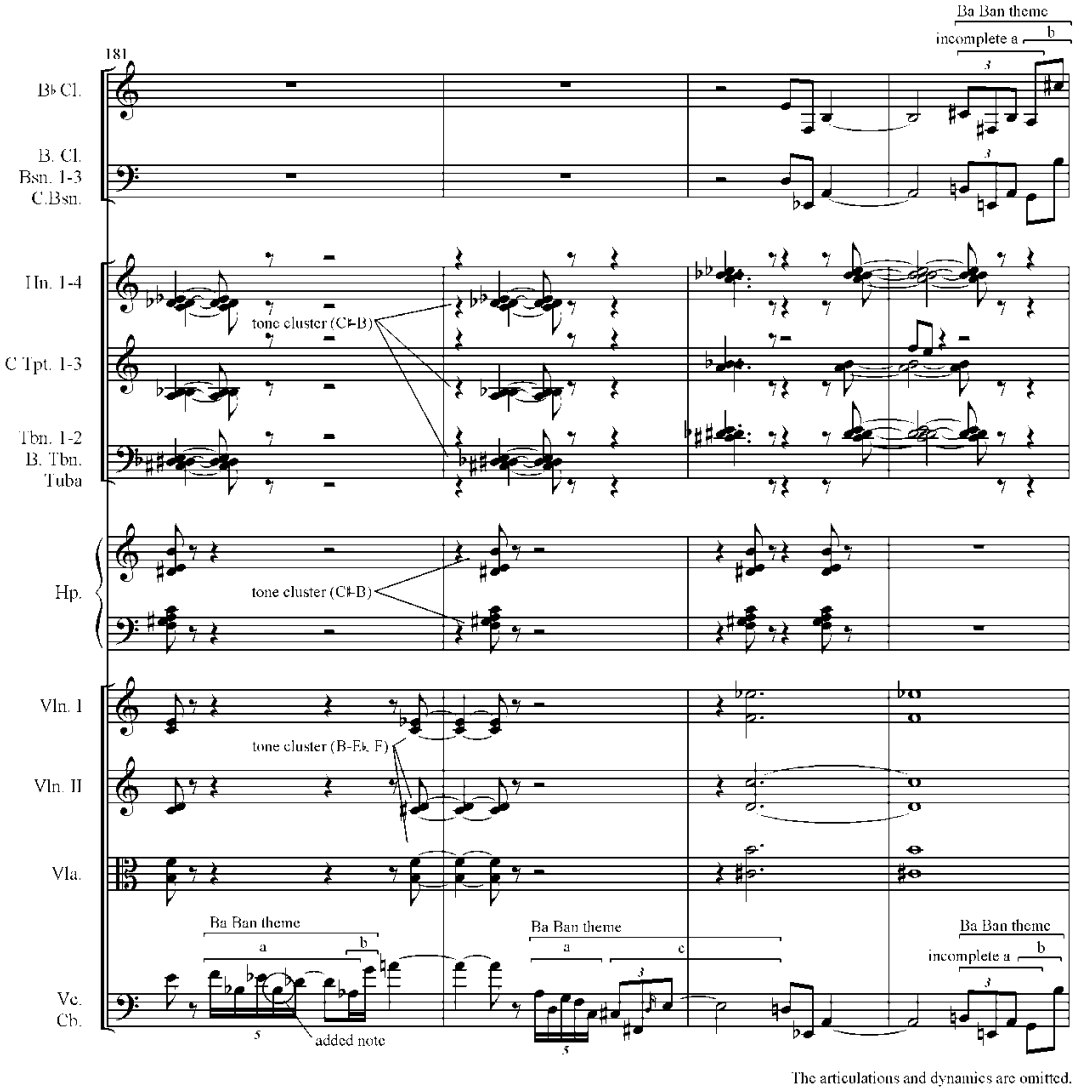
Subsection I of Winter, the longest of the three, begins with violent, slashing tone clusters portraying the thunderstorm. Underneath these, a newly energized melody surges in the cellos and basses, creating the effect of a symphonic finale. As always, the Ba Ban theme appears, but now it propels forward in its complete form. The tempo has jumped to ♩ = 80.

Example 74. Ba Ban theme with tone clusters in mm. 179 – 180



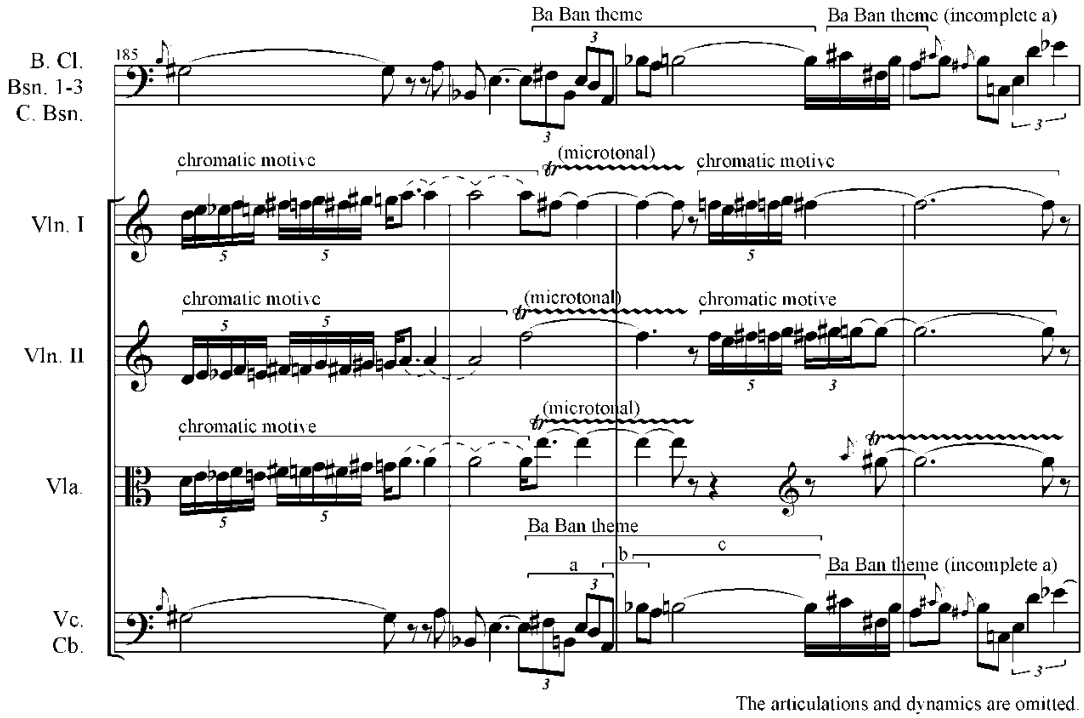
While the lower winds and strings play the Ba Ban theme in mm. 181 – 184, the brass, harp, and upper strings play tone clusters which continue to build tension throughout all of Winter.

Example 75. Three statements of the Ba Ban theme and tone clusters in mm. 181 – 184



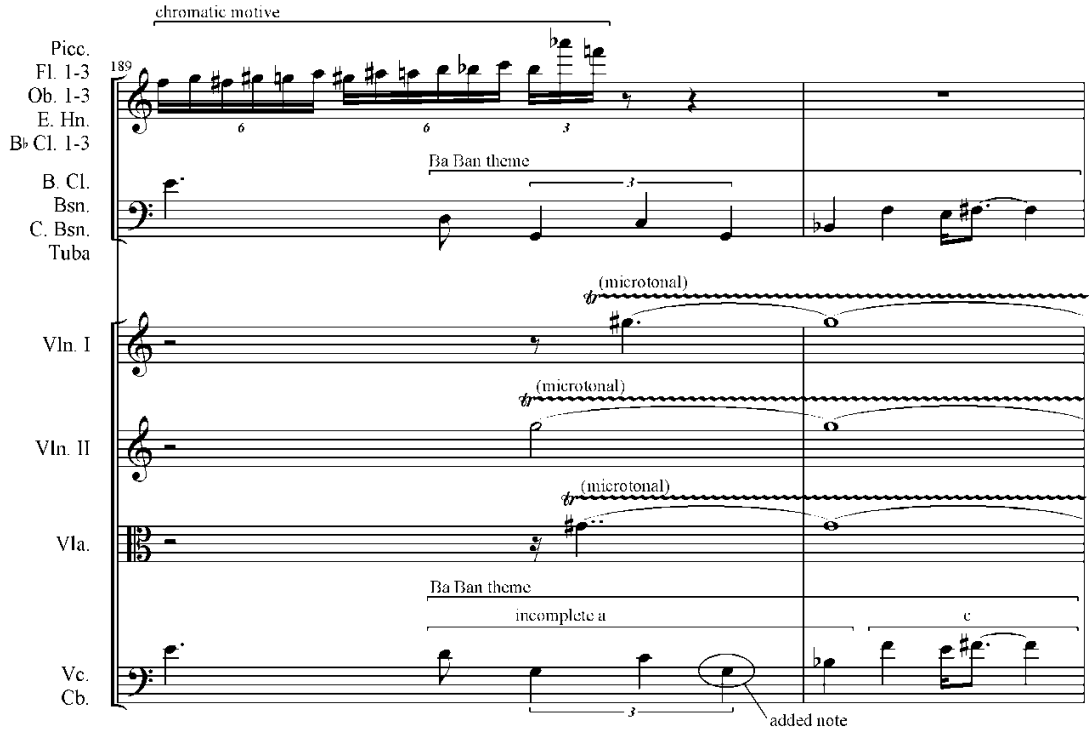
The corkscrewing chromatic motive is intertwined freely with the Ba Ban theme, creating contrapuntal textures (see Example 76 and 77) which recall the tumult of Spring; the seasons are coming full circle.

Example 76. Ba Ban themes, chromatic motives, and tone clusters in mm. 185 – 188

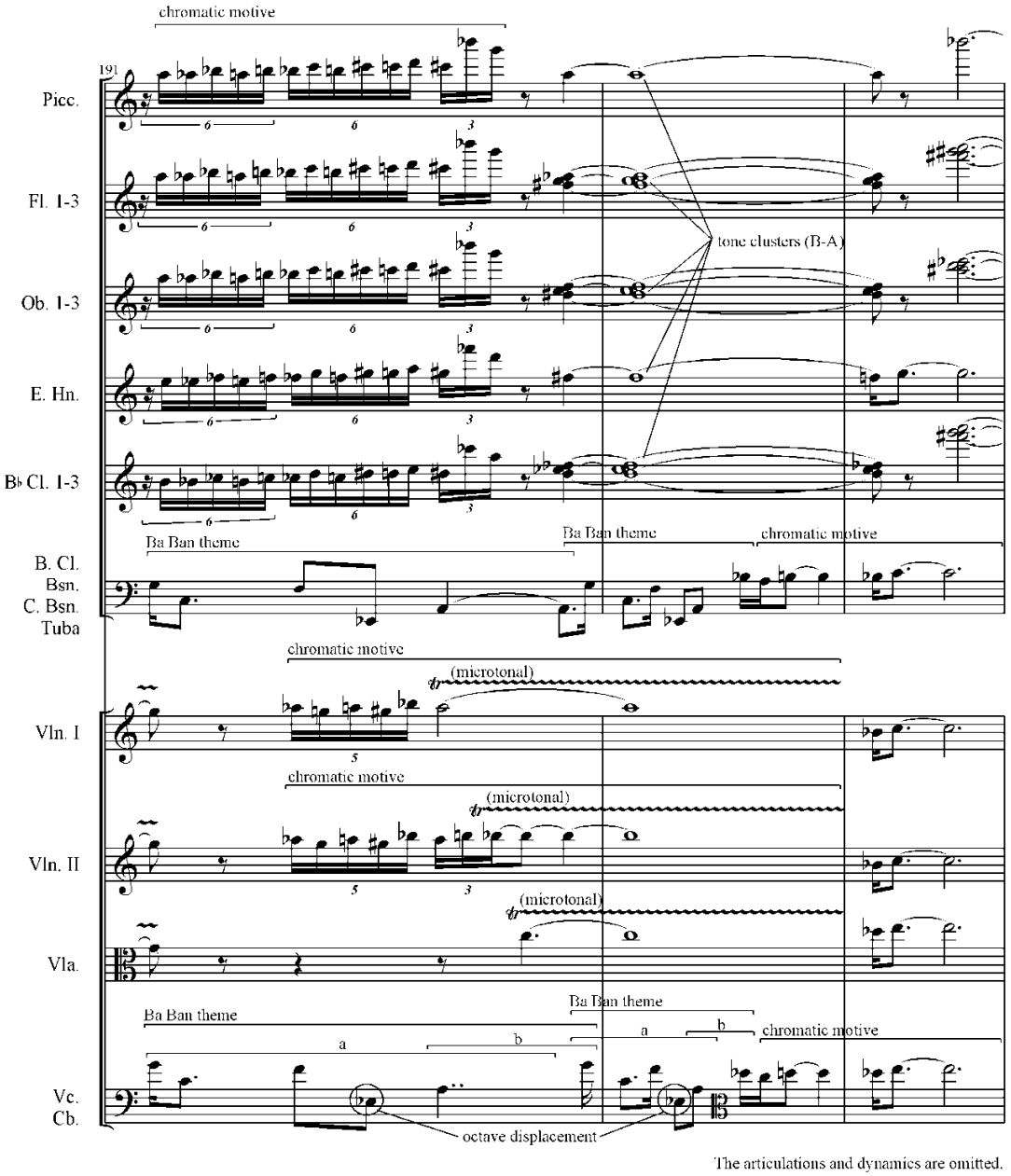


The tone clusters gradually transform from slashing rhythms into trills, as the chromatic motive climbs higher and higher.

Example 77. Ba Ban themes, chromatic motives, and tone clusters in mm. 189 – 193

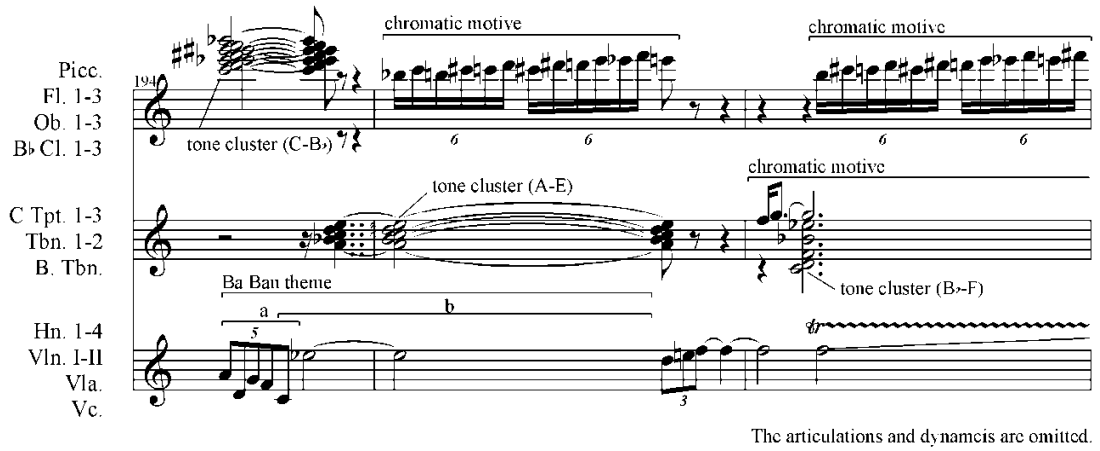


Example 77. Ba Ban themes, chromatic motives, and tone clusters in mm. 189 – 193 (cont.)



In mm. 194 – 196, the last part of subsection I, the trills have turned into intense, sustained tone clusters: the upper winds are chromatic, while the brasses are diatonic.

Example 78. The Ba Ban theme, chromatic motive, and tone clusters in mm. 194 – 196



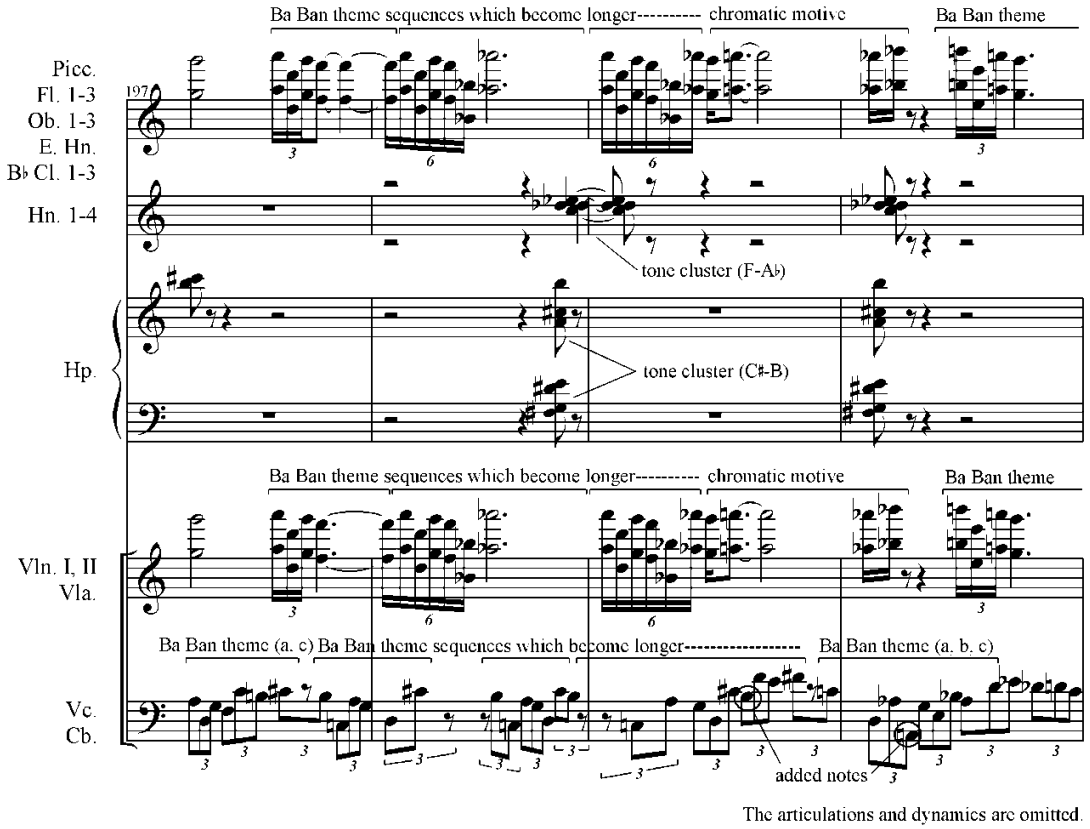
In subsection I of Winter, the Ba Ban theme and chromatic motive return to their original tutti gestures which initially appeared in Spring and Summer, but still keep the sequences which were often used in Fall. Towards the next subsection, the music becomes gradually thicker in its texture and tone color, as the thunderstorm approaches. The climbing tempi between the three subsections also ratchet up the intensity.

2. Subsection II (mm. 197 – 204)

A double bar marks the beginning of subsection II, the shortest subsection in Winter, the tempo climbs to ♩ = 88, creating even more tension.

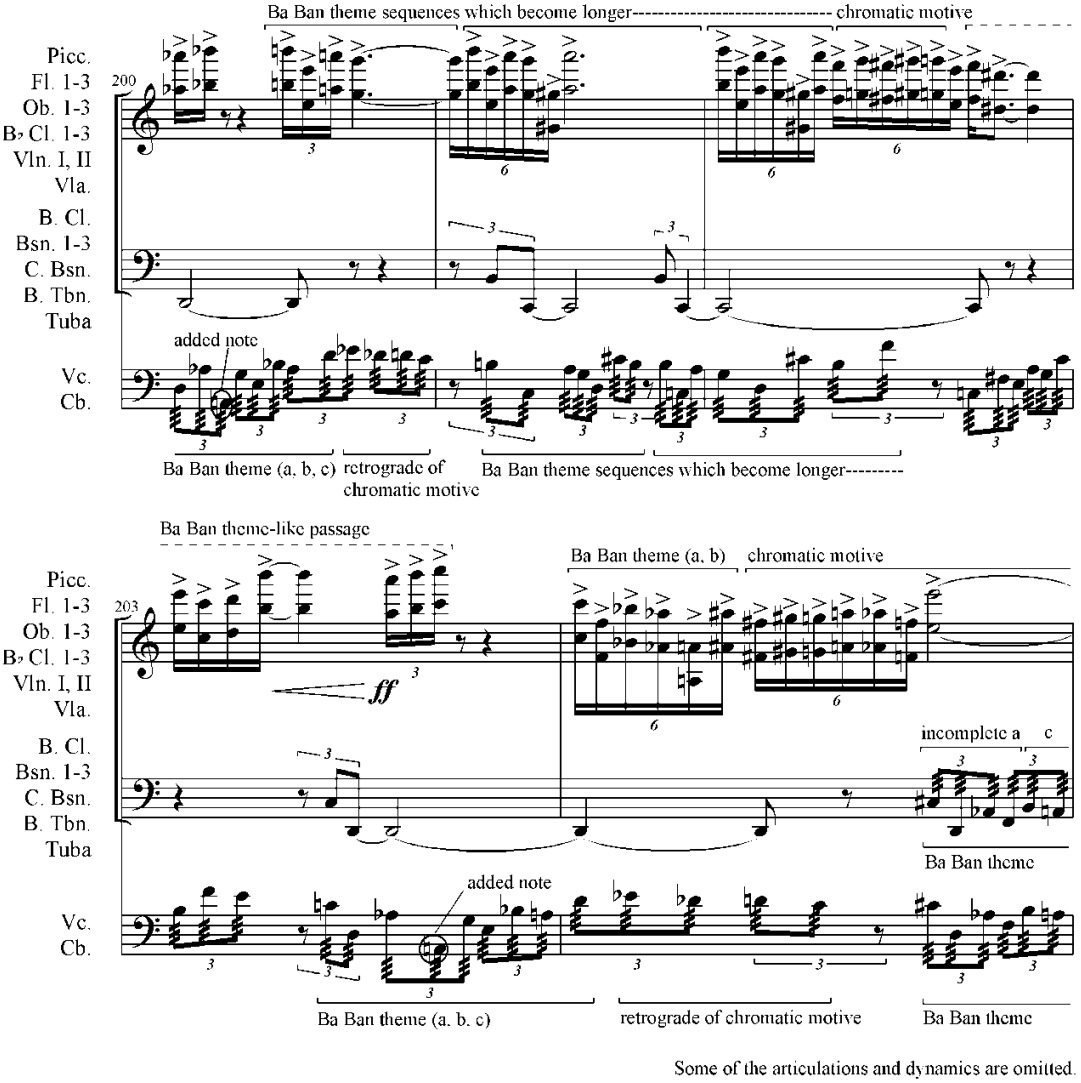
Now the Ba Ban theme appears in counterpoint with itself, one in the upper winds and strings and the other in lower strings. In the middle register, tone clusters in horns and harp are now staccato, after the long sustained clusters just before.

Example 79. Two different sequences of the Ba Ban theme in mm. 197 – 200



The contrapuntal Ba Ban themes continue in mm. 200 – 202, stretching longer and incorporating flourishes of the chromatic motive. In addition, a third melody enters in, almost like a wild, three-part fugue.

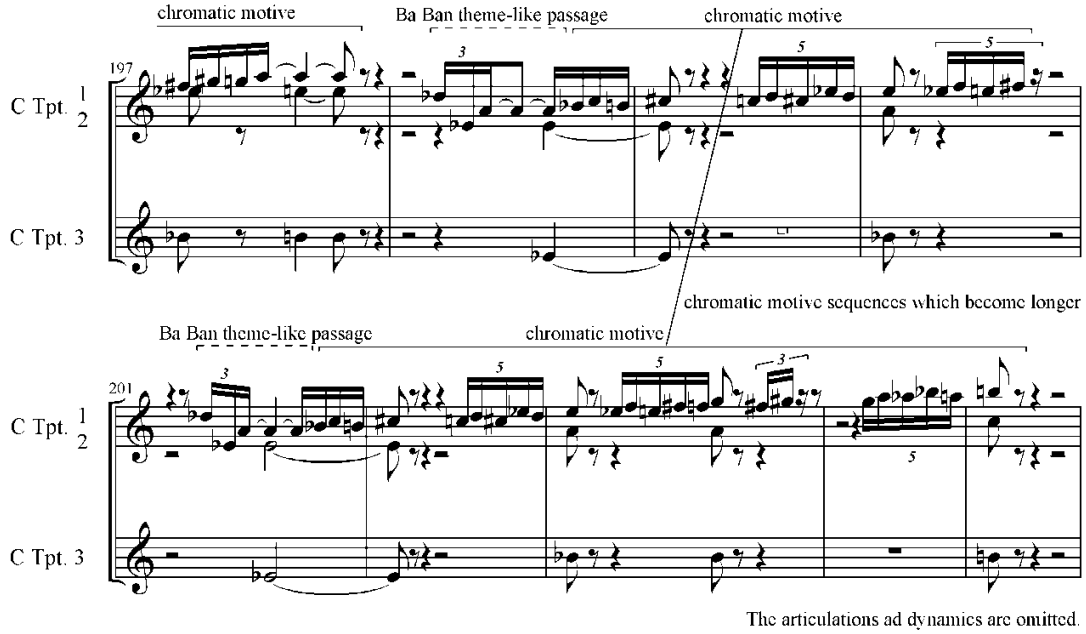
Example 80. The two different sequences of the Ba Ban theme in mm. 200 – 204



Some of the articulations and dynamics are omitted.

Chromatic motive sequences appear through all of subsection II, ending at the very beginning of subsection III, in m. 205. Sometimes they are incorporated into the Ba Ban themes, while at other times they appear as short, stabbing fragments, like melodic versions of the accompanying tone clusters.

Example 81. Sequence of the chromatic motive in mm. 198 – 205



Though subsection II is not long, it is tightly organized, especially in its thematic sequences, and builds up tension toward the subsection III by its piercing tone clusters.

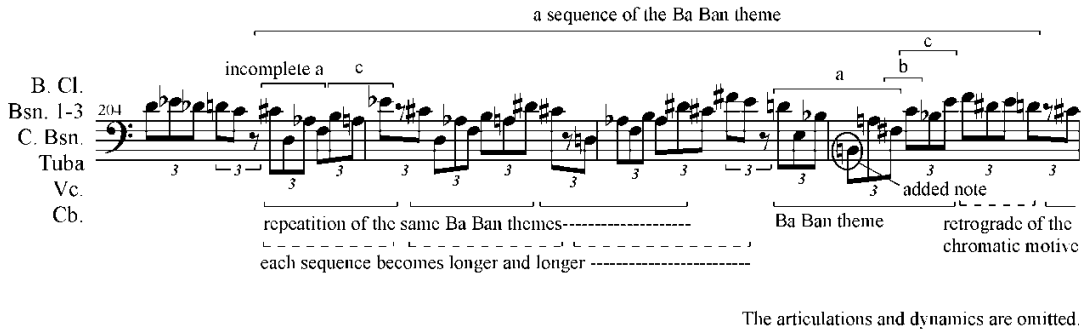
3. Subsection III (mm. 205 – 216)

The tempo of subsection III becomes even faster, $\text{♩} = 96$. As in subsection II, motivic sequences and tone clusters are an important compositional method.

Subsection III begins with a similar structure to that in subsection II but adds more complexity: while the extended chromatic motive is played by the trumpets, two different sequences of the Ba Ban theme are played by the woodwinds, brasses and strings. Among them, as mentioned in Example 80, the sequences of the Ba Ban theme appear in the lower woodwind, brass, and string instruments, which started in m. 204 in subsection II. Each

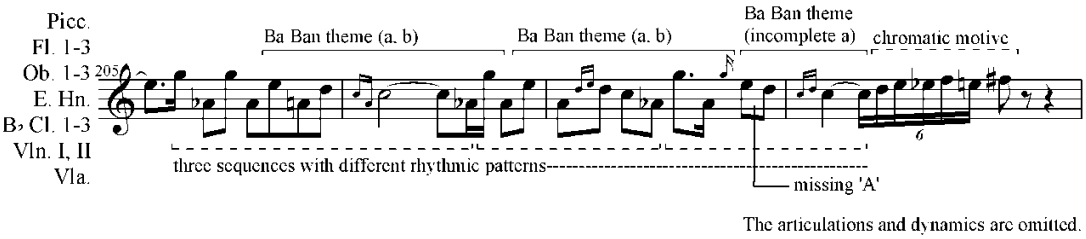
sequence includes three consecutive Ba Ban themes and a retrograde of the chromatic motive, repeated three times until m. 214. These sequences are developed from those in the low strings in subsection II, mm. 179 – 204, Examples 79 and 80.

Example 82. Sequences of the Ba Ban theme in lower woodwinds, brasses, and strings in mm. 204 – 207, repeated in mm. 208 – 214



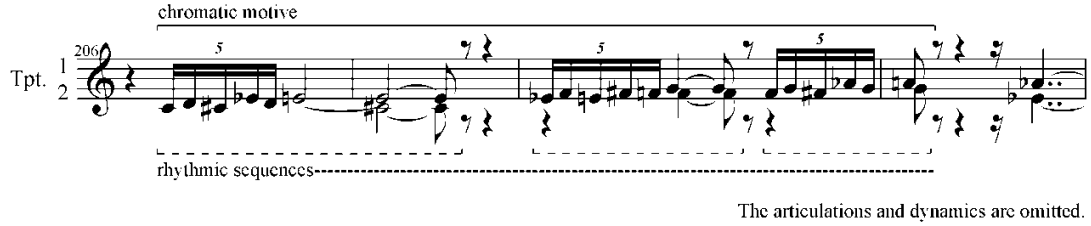
While these sequences repeat, other sequences in upper woodwinds and strings in mm. 205 – 208 follow different rhythmic patterns, still built on Ba Ban.

Example 83. Sequence of the Ba Ban theme in upper woodwinds and strings in mm. 205 – 208



Though the extended chromatic motive in trumpet 1 shown in Example 84 is melodically one motive, it rhythmically forms sequences as well, which is rhythmically derived from the one in subsection II in Example 81.

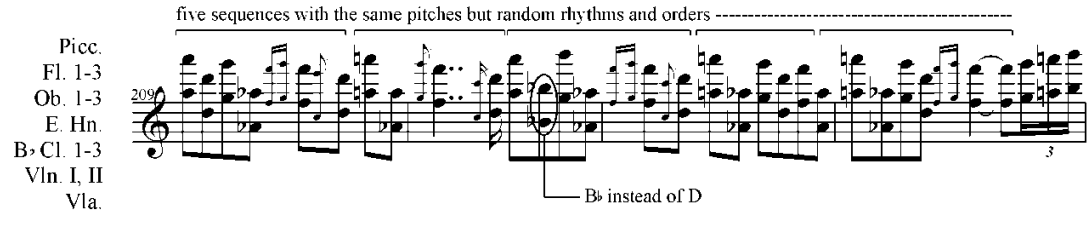
Example 84. Sequences of the extended chromatic motive in mm. 206 – 209



The articulations and dynamics are omitted.

As shown in Example 82, while sequences of the Ba Ban theme repeat themselves over and over until m. 214 in the lower woodwinds, brasses, and strings, the upper woodwinds and strings play other sequences which use D, F, G, A^b, and A with varying rhythms and orders. Though these sequences include neither the Ba Ban theme nor chromatic motive, their pitch class set, (01247) similar to the pentatonic scale, implies the Ba Ban theme. This is the most indirect way of presenting the Ba Ban theme in the whole piece.

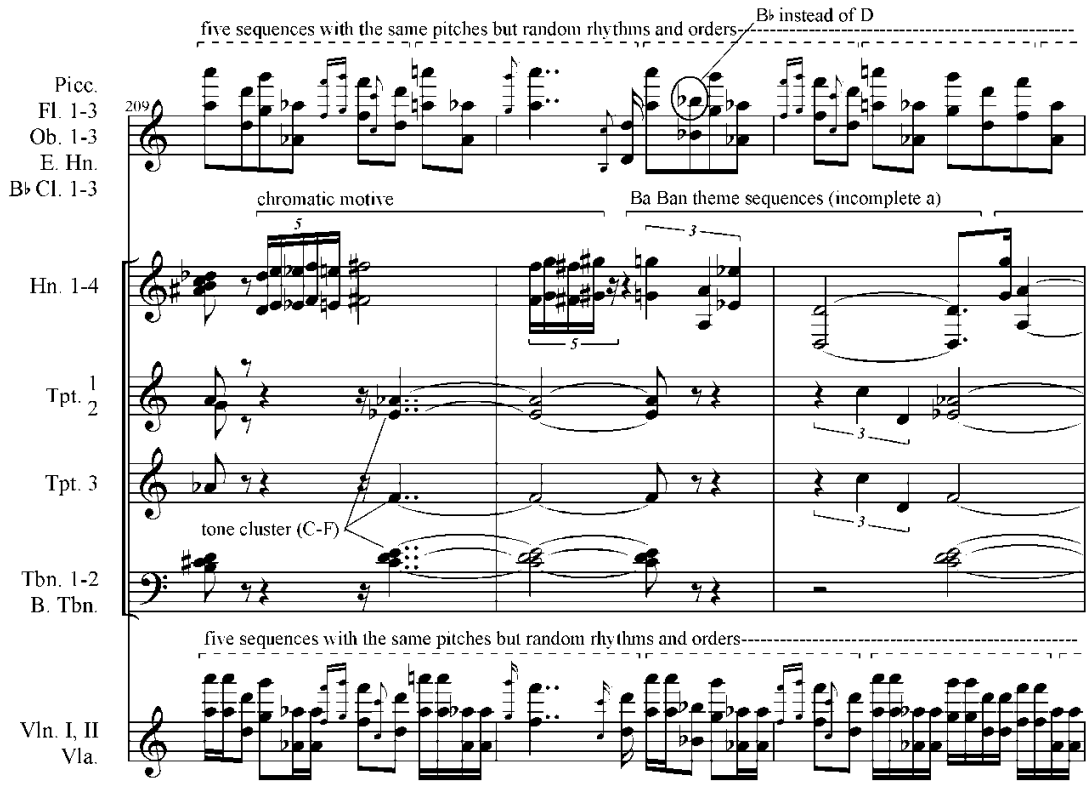
Example 85. The various ways of unfolding the sequences in mm. 209 – 212

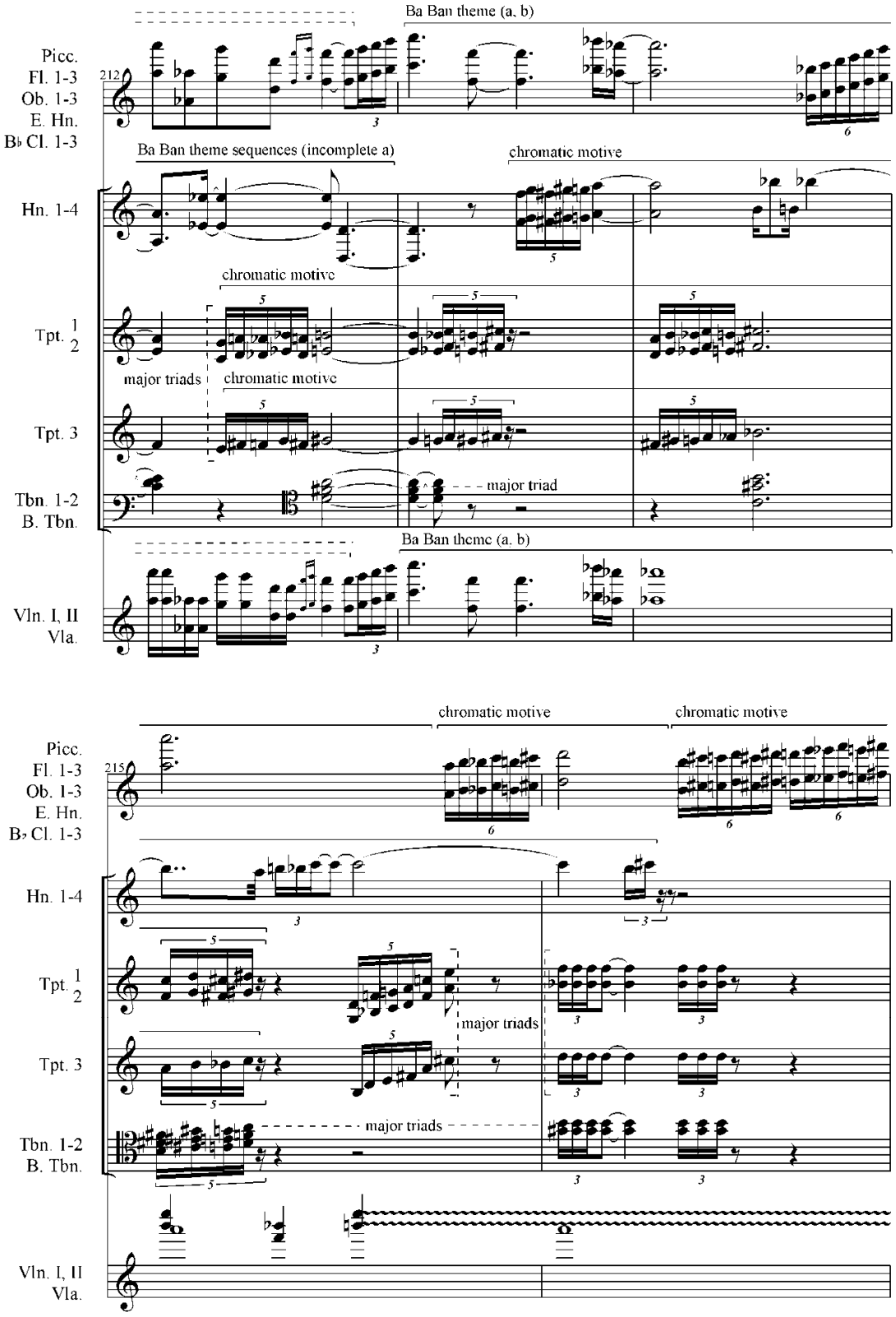


The articulations and dynamics are omitted.

The chaos continues. Towards the coda, in mm. 206 – 216, there are several gestures at the same time. While the pentatonic sequences are presented in the upper woodwinds and strings, as shown in Example 85, the chromatic motives, the Ba Ban theme sequences, and tone clusters appear in the brass. After all these indirect ways of presenting the motives, the Ba Ban theme (part a and b) resumes in the upper woodwinds and strings in mm. 213 – 215, and at the same time, the chromatic motives are played by the brass. Among them, the trumpets and trombones play two chromatic motives harmonized by stacked major triads in mm. 212 – 216.

Example 86. Toward the coda in mm. 209 – 216

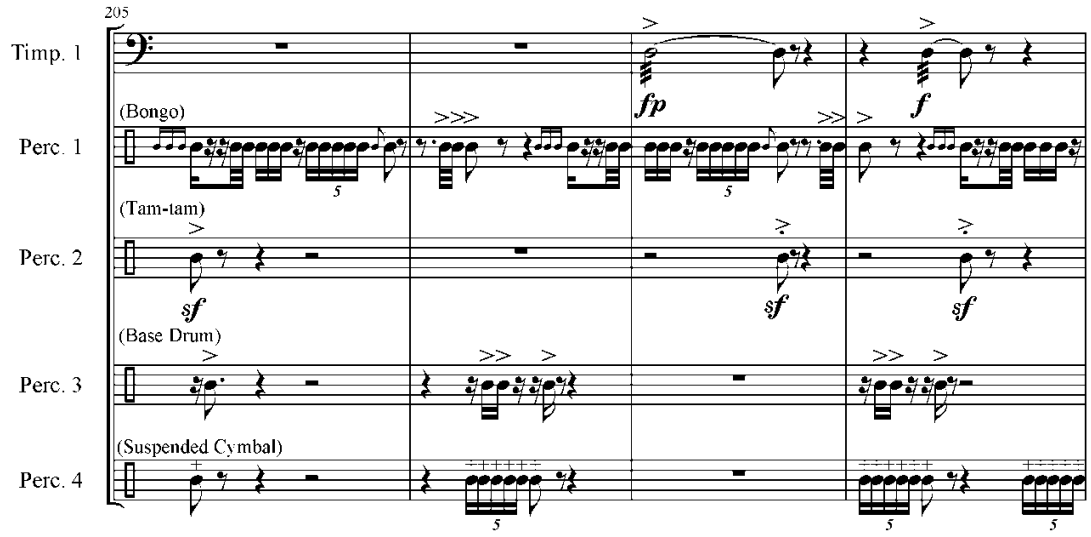




The articulations and dynamics are omitted.

While the percussion usually play in unison with other pitched instruments in the previous sections, now they are more independent and provide a powerful background. This offers an effective image of the poem's thunderstorm with its rapid tempo, as well as recalling the thunder figures (Example 40) especially with its articulations and quintuplets.

Example 87. Percussion in mm. 205 – 208 (similar gestures in the rest of subsection III)



In many ways, subsection III is a prolongation of subsection II, regarding a development of the sequences of the Ba Ban theme in the lower woodwinds, brasses, and strings, as well as the similar structures of the motives and instrumentation, etc, though it adds even more complexity. After introducing the motives in Spring, they have been presented in various indirect ways, and finally return in their original forms near the end of Winter.

Subsection III still shows a lot of tone clusters which are no longer chromatic. A newly introduced stacked major triads gives a hint of what will happen in the coda.

VII. Coda (mm. 217 – 243)

Chen Yi writes that "the coda is in the sense of orchestral texture."[20] Regarding the poem for the coda, she says that "it is an extension of the music in the poem. .. it's a part of the winter poem, but it's a kind of wrap up for the landscapes of the whole piece. After the heavy storm, the big sound is fading out, the sky is getting clear, only the remote thunders left... [21]

In bed looking into [a] thousand mountains under a gust of rain.

Table 28. Formal structure of the Coda

Subsections	Measures	Tempos	Poems (lines)	Instrumentation
I	217 – 228	♩ = 108	line 4 and the whole poems	Tutti
II	229 – 243	♩ = 60	NA	

The faster, tempo of the coda, ♩ = 108, creates a large-scale tempo arch in *Si Ji*, although subsection II, the very ending, returns to ♩ = 60 from Fall, the slowest tempo in the work. As in the previous sections, the coda also presents several musical materials from the previous sections as well as introducing new ideas.

1. Subsection I (mm. 217 – 228)

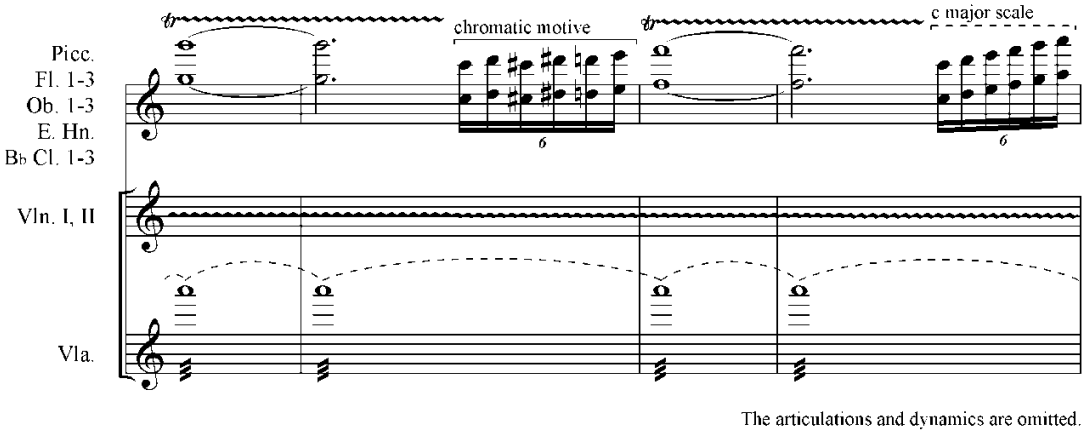
Subsection I is the climax: a sudden fast tempo change, the loudest dynamic of the entire work, and its heaviest orchestral texture. There is only one statement of the chromatic motive in m. 218 but none of the Ba Ban theme. Instead, tremolos and trills in upper

[20] Chen Yi. "Email to Jae Eun Jung," 31 March 2010.

[21] Ibid.

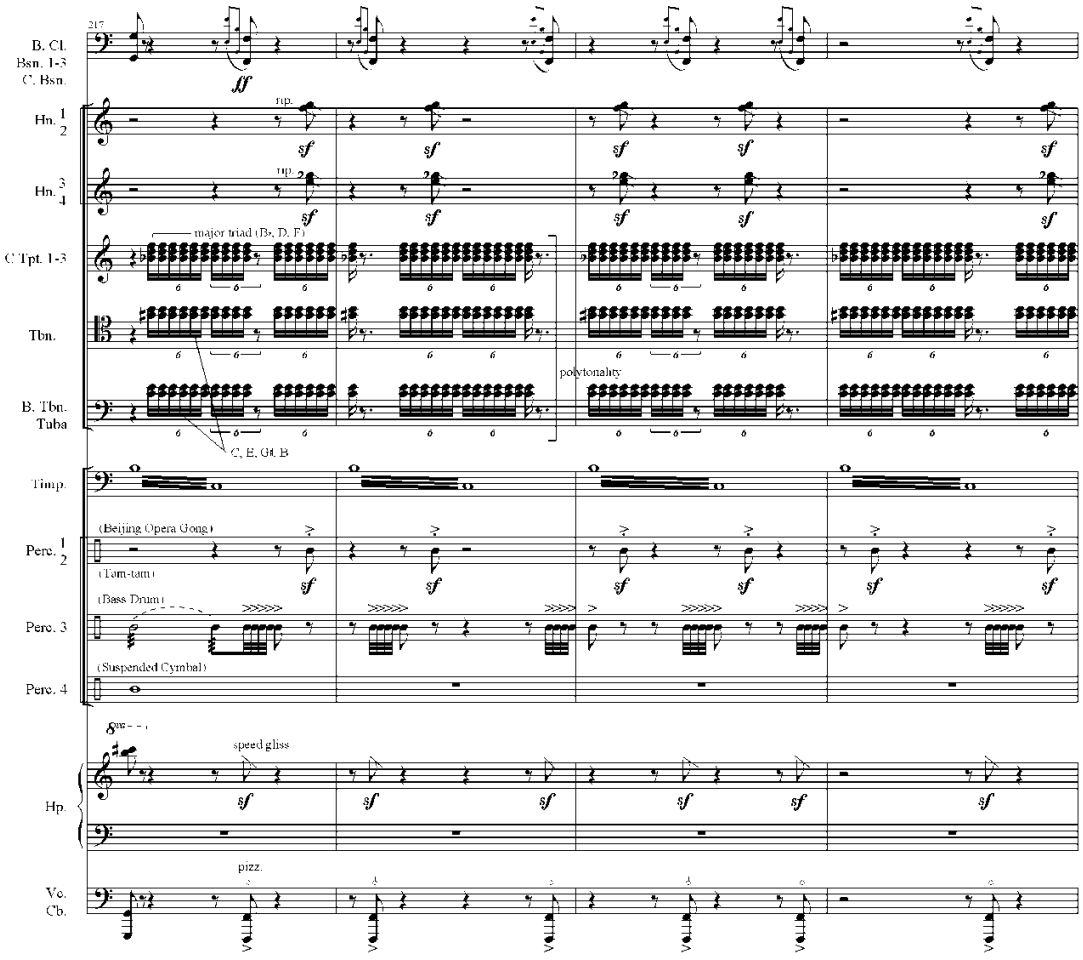
woodwinds and strings saturate the texture.

Example 88. The chromatic motive and background in mm. 217 – 220



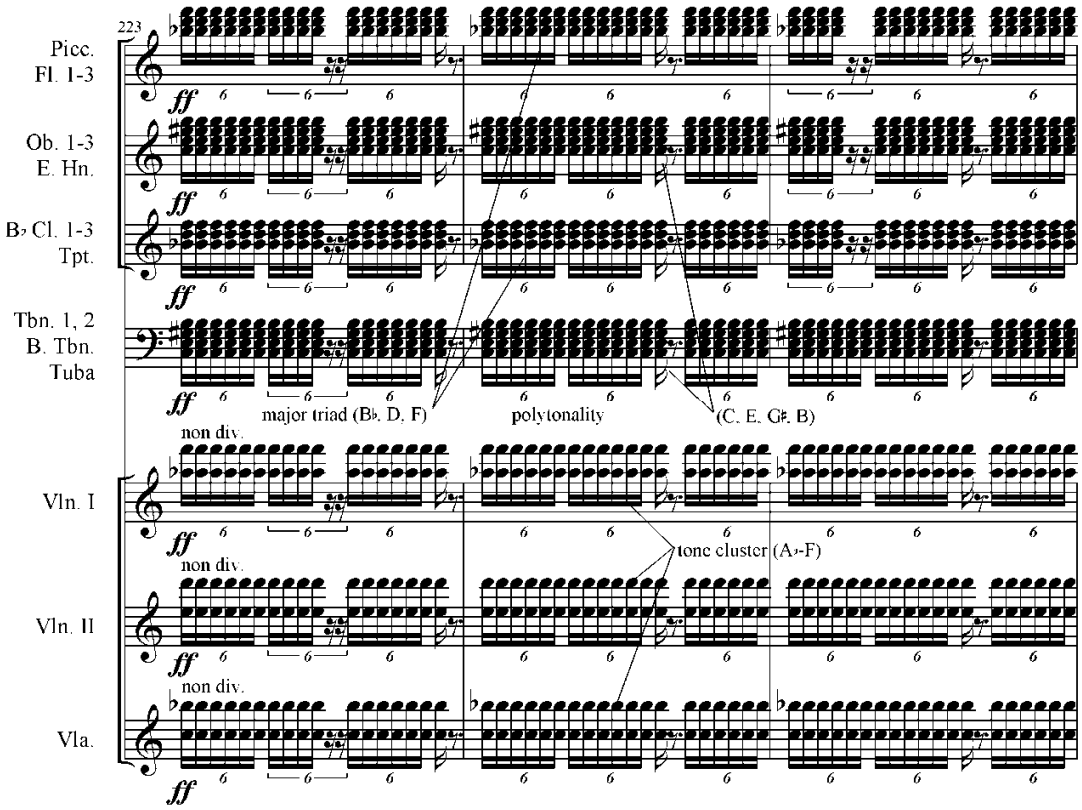
In addition to the tremolos and trills shown in Example 88, percussive gestures in the lower woodwinds, brasses, percussion, harp, and lower strings are important figures. These are from the thunder figures shown in Example 40 and 87 respectively, but now much faster and louder with ***ff*** or ***sf***, and heavier textures, creating a grave and fearful effect. The brass play fast, repeated, 7-note chords (0135679), with the trumpets continuing their major triads from before; the trombones and tuba play (0148), the first appearance of this set.

Example 89. Thunder figures and brass chords in mm. 217 – 220 (repeated until the end of subsection I)



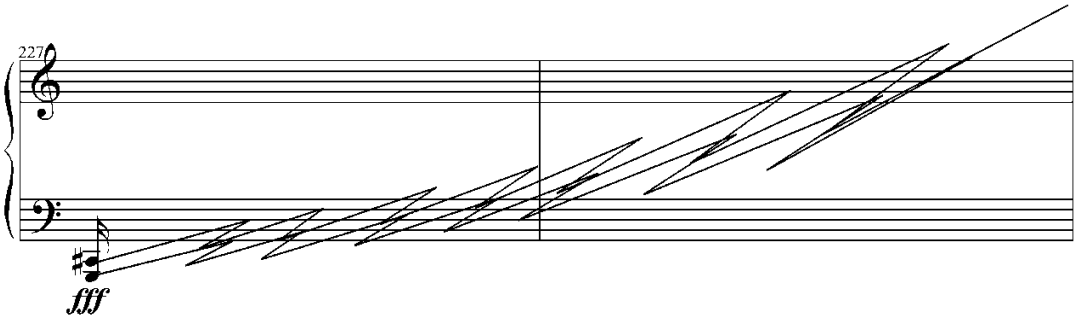
The thunder figures in the brasses are expanded to the upper woodwinds and strings, adding tone clusters. Finally, it sounds much richer and dissonant. The percussive, slashing gestures in the lower woodwinds, horns, percussion, harp, and lower strings shown in Example 89 are omitted in Example 90. Everything is repeated until the end of subsection I.

Example 90. Expanded thunder figures with stacked major triads and tone clusters in mm. 223 – 225 (repeated until the end of subsection I)



The harp plays zigzagging glissandi in ***fff***, which express that the thunderstorm is starting to recede, in mm. 227 – 228.

Example 91. Harp in mm. 227 – 228



Through programmatic figures such as thunder figures and the harp glissando (Example 91), rather than thematic motives like the previous sections, subsection I in the coda describes the poem more realistically. The expanded harmonic language and orchestral texture make a powerful musical climax, as well as a programmatic effect.

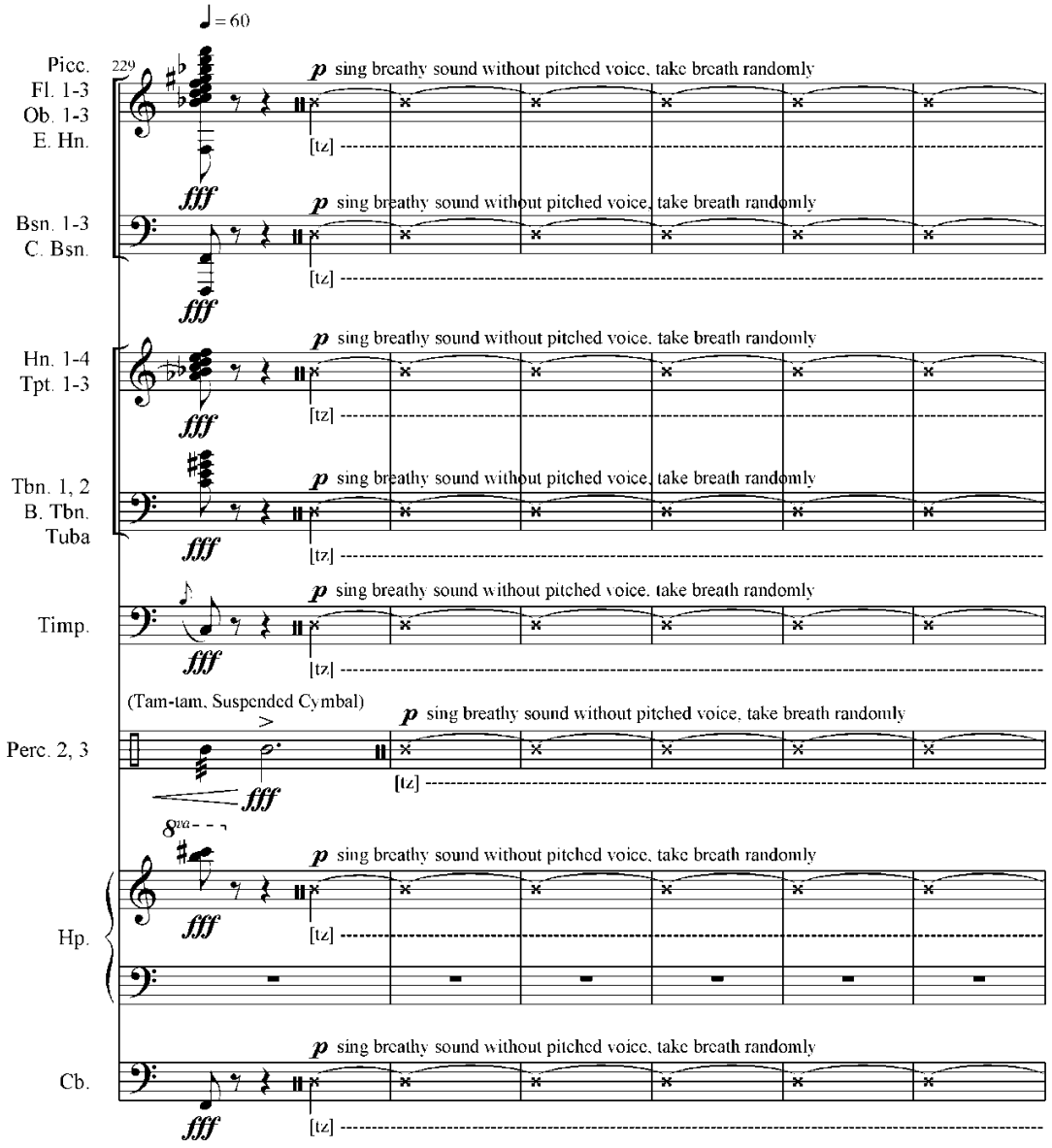
2. Subsection II (mm. 229 – 243)

As the last figure in the harp implies, subsection II depicts the scenery after the thunderstorm is gone, but still remains in the distance.[22] The tempo, suddenly slows, and there is a complete contrast from the riotous climax just before.

In subsection II, except for the bass drum and upper strings, all the players sing quiet, breathy white noise, which makes a shimmering echoing sound.

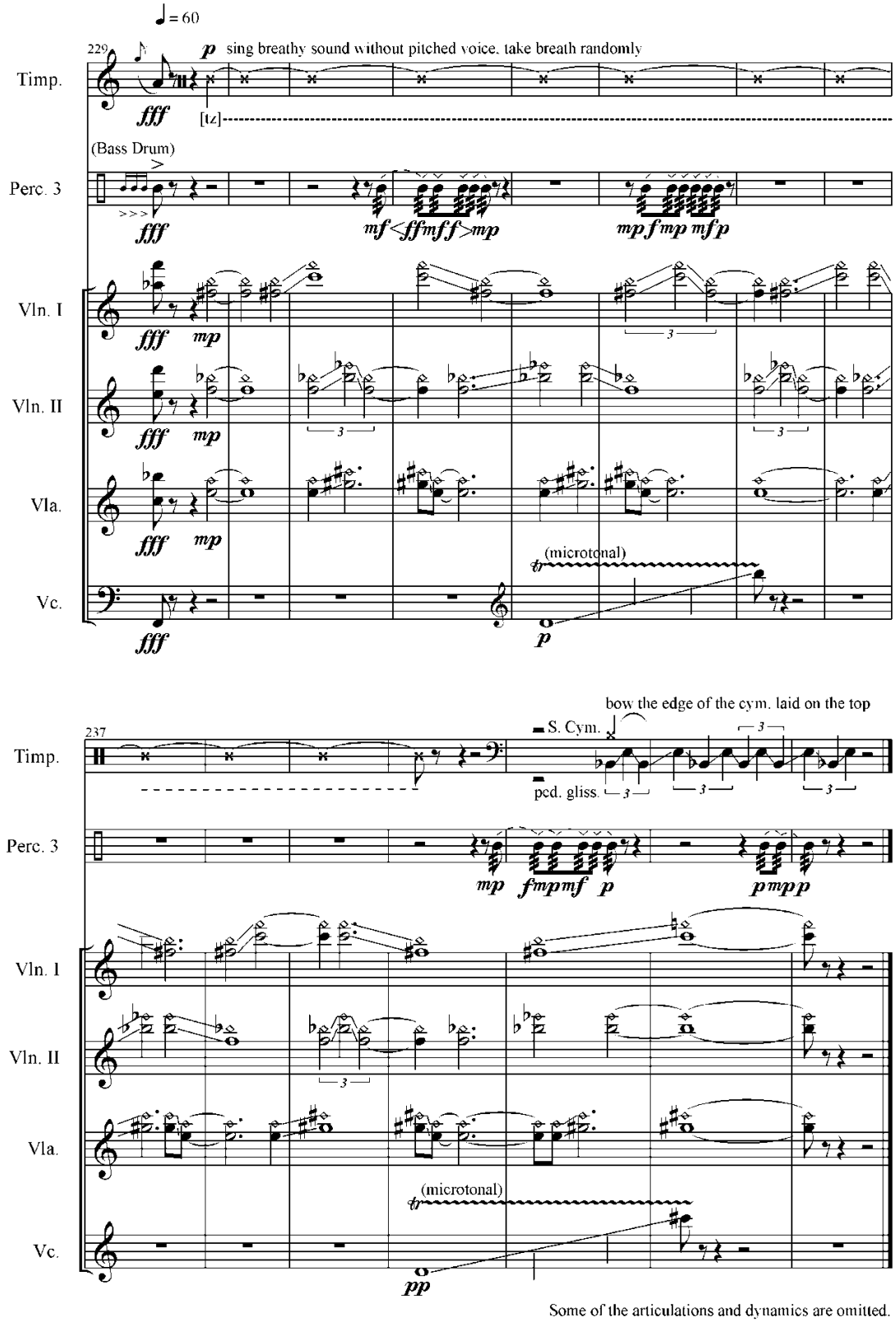
[22] Ibid.

Example 92. White noise in m. 229 – 234 (repeated until the end of the piece)



The remote thunderstorm is described by the bass drum in gradually decreasing dynamics, shown in Example 93. In addition, glissandi with harmonics and microtonal trills on the strings and light bowing on the cymbals effectively express the scenery after the thunderstorm is over.

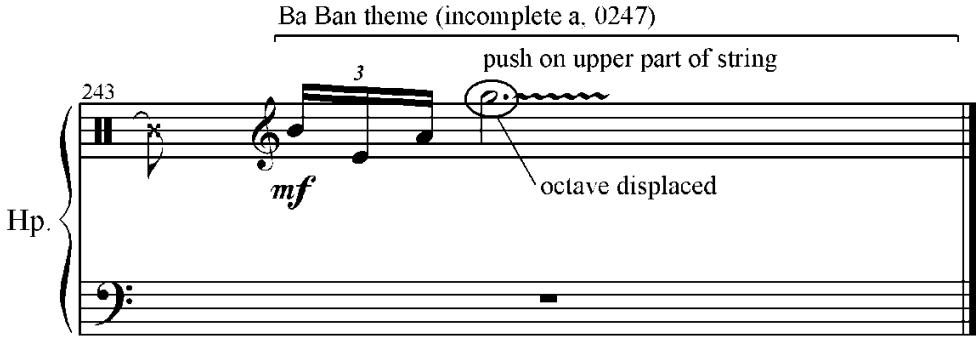
Example 93. Remote thunder figures in subsection II



Some of the articulations and dynamics are omitted.

At the end of the piece, the Ba Ban theme punctuates the music in the harp. This is the only statement of the Ba Ban theme in the coda, whose trill-like articulation lingers at the very end, as shown in Example 94.

Example 94. The last Ba Ban theme in m. 243



Though the coda is short and only includes two motives, the striking contrast between its two subsections, and all four seasons, describes the final poem most effectively, creating a sonic image that remains in the listener's mind after the work is over.

CHAPTER 3: CONCLUSION

The two main motives of *Si Ji* have symbolic values. First of all, Ba Ban plays a fundamental role: the formal structure of each subsection of Spring follows the meter scheme of Ba Ban; the pentatonic scale from which Ba Ban is made is one of the most significant melodic materials in the entire piece; the Ba Ban theme itself is the most important thematic motive. It leads the melodies, appears the largest amount of times, and begins and ends the piece. While the Ba Ban theme is from the East, the chromatic motive, built from 12-tone equal temperament, is from the West. It has a somewhat subsidiary function: it is often used as an ornamentation near the end of the Ba Ban theme, and as a bridge between groups of passages and/or sequences. The other two motives in Spring, the brass chorale and fanfare, form a kind of cross-cultural idea: they use quartal chords which are based on the pentatonic scale; but their energetic brassy sound with dramatic dynamics makes a Western gesture. As the music continues, by altering themselves with various ways, these two traditions gradually saturate themselves together into the melodies. Finally in Winter and the coda, the two prominent materials, pentatonic and chromatic scales, become decreased, and the two dissonant materials, tone clusters and stacked major triads increased, everything is sublimated into white noise at the end. While the melodic materials for both traditions have a uni-directional, the formal structure, orchestrations, and dynamics of *Si Ji* keep symmetrical shapes. Though the formal structure of the piece somewhat resembles a traditional four-movement symphony with coda, it actually follows an arch form, fast (Spring) – medium (Summer) – slow (Fall) – medium (Winter) – fast (coda). Among them, Fall, the exact middle point of the entire work, is the slowest, longest, sparsest, and most contrapuntal. This is from Chen Yi's

unusual interpretation of the four seasons; Winter is usually expressed in slow tempo and the coda is treated as less important, while for *Si Ji* the opposite is true. The orchestration (texture) of over all work forms a symmetry, in which both outer sections and the middle section (Fall) are for tutti and the inner sections are for smaller sets, as shown in Table 29.

Table 29. The overall structure of the orchestration

Sections	Orchestration
Spring	Tutti
Summer	Tutti – strings and snare drum – vln solo
Bridge	Woodwinds, timpani, hrp, and strings
Fall	Tutti – strings
Winter	Tutti
Coda	Tutti

In terms of dynamics, the overall shape still keeps a sort of a balance, except for the coda: middle (Spring) – loud (Summer) – soft (Fall) – middle (Winter), and loudest and softest (coda). This symmetrical design comes not from Eastern or Western cultures, but from Chen Yi's interpretation of the four seasons based on the Chinese poems.

By using Eastern poems in a Western orchestral piece, Chen Yi mixes the two languages and cultures. As the poems, describe the four seasons, the music of *Si Ji* also expresses the two different traditions and finally creates a hybrid of East and West within a various but balanced shape.

BIBLIOGRAPHY

Chen, Yi. “Chen Yi’s Biography.” 18 January 2006 <http://hometown.aol.com/chenyi/myhomepage/profile.html>.

_____. “Chen Yi: Recordings” Theodore Company, Music Publisher & Distributor. 2 April 2010 <http://www.presser.com/composers/info.cfm?name=chenyi#Recordings>.

_____. “Chen Yi” Theodore Company, Music Publisher & Distributor. 2 April 2010 <http://www.presser.com/composers/info.cfm?name=chenyi>.

_____. “Chen Yi: Works” Theodore Company, Music Publisher & Distributor. 2 April. 2010 <http://www.presser.com/composers/info.cfm?name=chenyi#Works>.

_____. Duo Ye for Piano solo. Bryn Mawr, PA: Theodore Presser Company, 1985.

_____. Duo Ye for Chamber Orchestra. Bryn Mawr, PA: Theodore Presser Company, 1986.

_____. “Email to Jae Eun Jung.” 6 February 2008.

_____. “Email to Jae Eun Jung.” 31 October 2008.

_____. “Email to Jae Eun Jung.” 20 November 2008.

_____. “Email to Jae Eun Jung.” 17 July 2009.

_____. “Email to Jae Eun Jung.” 29 March 2010.

_____. “Email to Jae Eun Jung.” 30 March 2010.

_____. “Email to Jae Eun Jung.” 31 March 2010.

_____. “Interview by Jae Eun Jung.” University of Illinois at Urbana-Champaign. 21 September 2007.

_____. “Interview by Jae Eun Jung.” University of Illinois at Urbana-Champaign. 13 October 2008.

_____. Momentum for full Orchestra. Bryn Mawr, PA: Theodore Presser Company, 1998.

_____. “Program note.” Roche, Lucerne Festival, Carnegie Hall, the Cleveland Orchestra: Roche Commissions. Roche, Switzerland: August 2005.

_____. Si Ji for Orchestra. Bryn Mawr, PA: Theodore Presser Company, 2005.

_____. The Golden Flute for Flute Concerto. Bryn Mawr, PA: Theodore Presser Company, 1997.

_____. “Tradition and Creation.” Current Musicology. Daniel N. Thompson (ed.) SPECIAL ISSUE: COMPOSERS, fall–winter. 1999: 66 – 68.

Chou, Wen-chung. “Asian Concepts and Twentieth Century Western Composers.” Musical Quarterly. April .1971: 211-29

Kramer, Jonathan. “The Nature and Origins of Music Postmodernism.” Current Musicology. 66 (2001): 7 – 20.

Oteri, Frank J. and Lyn Liston. “He Said, She Said: Zhou Long and Chen Yi.” The American Music Center. 2 February. 2006. 21August. 2006 <http://www.newmusicbox.org/article.nmbx?id=4740>.

Piñeiro, John de Clef. “An Interview with Chen Yi.” New Music Connoisseur. July. 2001: 25 – 36.

Rockwell, John. “MUSIC; For Silk Road Audiences, A Better Map Would Help.” The

New York Times. 19 May 2002. 26 April 2010 <http://www.nytimes.com/2002/05/19/arts/music-for-silk-road-audiences-a-better-map-would-help.html?pagewanted=1>.

AUTHOR'S BIOGRAPHY

Jae Eun Jung was born in Korea in 1975. She received her Bachelor's and Master's degree in Music Theory at Ewha Women's University in Korea. She also received a Master's degree in Composition at San Diego State University with a full two-year scholarship. Her primary teachers have been Hong In Kim for music theory, David Ward-Steinman, Stephen Andrew Taylor, Keeril Makan, Heinrich K. Taube and Erik Lund for composition, Scott Wyatt for electro-acoustic music, and Hyo Sun Na and William Heiles for piano. She was a finalist for the Renée B. Fisher 2008 & 2009 Composer Awards. Her pieces have been performed all over the United States, including the Midwest Composers Forum in Urbana, the 4th Annual Festival of Contemporary Music by New Music Forum in Oakland CA, the Society of Composers' Inc. conference in Dubuque IA, 2008 Summer Arts in Fresno CA, Denison Tutti Festival in Granville OH, MGMC (Midwest Graduate Music Consortium) in Evanston IL, and NEON (Nevada Encounters of New Music) in Las Vegas NV, and included for the thirteenth volume of ERM Media's series, "Master Works of the New Era," recorded by the Prague Radio Orchestra in Prague. Upcoming performances include the Society of Composers Inc. national conference at the University of South Carolina, Columbia, November 2010.