

**Embracing *Goudiao* 句鑼 and the Land of Wuyue 吴越:
Cultural Voice and Historical Connections in
Contemporary Music Composition**

Volume I: Thesis

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of the requirements for the degree of
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Statement of Original Authorship

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

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Keywords

Music, Composition, Ethnomusicology, Goudiao, Musical Artifact, Musical Archaeology, Musical Traditions, Creativity, Cultural Memory, Cultural Affinities, Cultural Voice, Cultural Insider, Collective Memory, Cultural Continuity, Cultural Heritage, Historical Heritage, Musical Sustainability, Musical Revitalisation, Emotional Geography, Everywhen, Eastern Zhou Dynasty, Spring and Autumn, Wuyu, Wuyue, Wu Vassal State, Yue Vassal State, Bronze Artifact, Jiangnansizhu, Kun Opera, Pingtan, Silk and Bamboo.

Abstract

This thesis examines the complex relationship between cultural heritage, land, and historical instruments in contemporary music composition, with a focus on the Wuyue 吴越 region in southeastern China. The study explores the potential of the *goudiao* 句鑼, a historical bronze struck idiophone associated with Wuyue, for creating new music that reflects the cultural voice and historical connections of the area. As a native of Wuyue, the author also actively incorporates personal cultural memory and engages with Wuyue's traditional musical languages to create a collection of new music that resonates with her as a cultural bearer.

The thesis employs a combination of theoretical research, fieldwork, spectral analysis, performance, and compositional practice to investigate how the *goudiao* can function as both a symbol representing Wuyue's cultural identity and a source of inspiration for contemporary compositions. It also considers the roles played by emotional geography and the concept of "everywhen" in shaping the nuanced musical expressions arising from cultural heritage.

From a musicological standpoint, this research contributes to the realm of *goudiao* research and highlights the intrinsic value of cultural heritage, history, and geographic perspectives in understanding the creative processes underlying a nuanced interpretation of musical traditions. Compositionally, the thesis establishes a model for integrating cultural heritage into contemporary compositions and illuminates the possibilities of engaging with historical instruments. Additionally, the study addresses a gap in previous studies, characterised by a lack of compositions by Wuyue composers drawing inspiration from the historical discoveries associated with Wuyue culture.

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Use of the Chinese Language, Orthography and Musical Transcription

In this thesis, Chinese terms are Romanised using *Hanyu pinyin zimu* 汉语拼音字母, the most widely used method for transcribing Modern Standard Chinese (MSC). A glossary of Chinese titles, names, and concepts mentioned in the project is provided at the end of this thesis. For clarity among terms with similar Romanised rendering, I also include the Chinese characters in the main body of this thesis.

The orthographic rendition for Wuyu 吴语, customarily known as the Wu dialect, employs a unique system I devised, deviating from the commonly employed Hanyu pinyin zimu system.

In this thesis I follow Chinese name order for Chinese names, with surname preceding the given name. For example, Dong Chuping and Zhu Guowei with Dong and Zhu being the surnames. Researchers with the same surname are mentioned using their full name to avoid misunderstanding.

All musical transcriptions presented in this thesis are undertaken by me, unless indicated otherwise. In doing so, I reflect my understanding of music theory, performance practice, and compositional techniques that facilitated the accurate representation of the musical material in the Wuyue musical traditions.

Introduction

This thesis and portfolio of compositions examine the interplay between history, creativity, and cultural heritage, highlighting the use of historical artifacts as inspiration for contemporary artistic endeavors. They offer insights from a cultural insider's perspective, exploring the connection between past and present in creative expression. The overarching goal is to make an informed and original contribution to the preservation and revitalisation of the Wuyue musical legacy. Central to this exploration is the study and incorporation of the *goudiao* 句鑼, a distinctive idiophone associated with the region's historical legacy. Crucial to the success of this project was the connection I established with Dr. Zhu Guowei, a musical archaeologist who was involved in the construction of a *goudiao* replica set displayed at the Museum of Chinese National Music in Wuxi, Jiangsu province. Through this connection, I was able to undertake a field trip, actively engage with the instrument, and subsequently record and sample the *goudiao* replicas. According to Dr. Zhu, this set of replica was constructed using identical materials, measurements, and shapes as the original *goudiao* set. For this reason, the sound it produced should be highly similar to the original instrument, although I acknowledge that nuances may not be fully captured in the replica. These recordings and samples are invaluable resources that I eventually incorporated into my compositions.

This study has two primary objectives. Firstly, it aims to make an original contribution to the field of music composition by exploring the creation of new music using the *goudiao*. Limited musicological research has been conducted on this instrument, and its potential for composition remains largely untapped. To the best of my knowledge, no composer has utilised the *goudiao* as a foundation for their musical compositions. Secondly, this study aims to establish a model that can serve as a guide for other composers aspiring to create music that reflects the voice of their own culture while bringing history into the present. *Goudiao* is employed as a musical symbol of the culture of Wuyue, as well as a practical source of musical data and inspiration. Through this approach, I demonstrate how a historical instrument can be creatively incorporated into contemporary compositions, providing insights that can be compared to concepts of musical sustainability or revitalisation.

This introduction first explores the personal, cultural, and historical origins that hold significance to me, and which shaped the motivation behind this thesis and portfolio of

compositions. It then highlights the significance of the study in engaging with the interplay among history, creativity, and cultural heritage in relation to the *goudiao*, Wuyue cultural heritage and contemporary music composition. Additionally, this chapter elucidates the chosen methodology employed to conduct the study, providing a framework for the research process, and introduces the accompanying portfolio of compositions. Furthermore, an overview of the portfolio of compositions is provided. Lastly, this chapter outlines the structure and content of the subsequent chapters.

PERSONAL, CULTURAL AND HISTORICAL ORIGINS

My research and portfolio are centred on the culture and history of my home region in southeastern China, as this endeavor is catalysed by a profound personal connection and a deep exploration of my sense of cultural "origin" and its significance. For the purpose of this study, origin, refers to "the place where it began" (Cambridge Dictionary, n.d.). The notion of "origin" serves as the theoretical cornerstone for this research endeavor. Within this section, I elucidate the interconnectedness of personal origin, cultural origin, and historical origin, demonstrating the intricate web that binds these concepts to my cultural identity.

To this end, I present my personal background to provide context for my sense of personal "origin". I was born and grew up in Shanghai and relocated to Sydney in 2010. My musical background is rooted in piano and classical singing, and later with a specific focus on composition within the Western tradition. As I explored my compositional identity, a growing emotional attachment to the memories and sounds of Shanghai, my hometown, and the backdrop of my childhood and teenage years, became increasingly apparent. Shanghai, as the birthplace of my personal experiences and development, holds a significant position as my personal "origin".

While Shanghai remains my city of birth, the broader regional area known as the Wuyue region (*wuyue diqu* 吴越地区), where Shanghai is physically, culturally and linguistically located, serves as an extension of my hometown¹. The Wuyue region, henceforth referred to as Wuyue², encompasses Shanghai, Zhejiang, the southern portion of Jiangsu province, and the

¹ The Chinese term for "hometown" is *jiexiang* 家乡, which encompasses not only the physical place where one was born or grew up but also carries strong emotional and cultural connotations. It signifies a connection to the land, the customs, traditions, and cultural practices that have been passed down through generations.

² Wuyue is a contemporary geographical concept. Dong noted that "currently, the concept of "Wuyue culture" has, in fact, bifurcated into broad and narrow interpretations. The broad interpretation of "Wuyue culture" encompasses both ancient and modern aspects, ... The distinction between the [broad and narrow interpretations] lies merely in the temporal scope, devoid of any value judgment or dichotomy in terms of worthiness. It is

eastern part of Anhui province (see Figure 0.1). I consider this area as my cultural “origin” providing a sense of belonging and kinship with fellow individuals who share the same regional dialect. It fosters a collective identity and nurtures a feeling of shared heritage.



Figure 0.1: A map of the regional area around Shanghai (Chen et al., 2020)

During the period of the COVID-19 pandemic between 2020 and 2022, the longing and yearning to reconnect with my cultural "origin" intensified. As a result, I immersed myself in the practice of traditional regional musical arts alongside my own music composition endeavors. These artistic pursuits included the *guqin* 古琴 of the Guangling School (*guanglingpai* 广陵派), *pingtan* 评弹, and *kunqu* 昆曲.

Tragically, at the same time, I experienced the loss of a family member, and another family member encountered a significant health setback. Regrettably, due to the strict travel restrictions imposed by the pandemic and the severe lockdown measures enforced in Shanghai, I was unable to visit them in person. The frustration arising from the lack of accessibility to my personal “origin”, has evoked a sense of being confined within my current physical space in Sydney and disconnected from my cultural “origin” on an intimate and tangible level.

My exploration of the collective cultural memory in Wuyue has been guided by the theoretical framework by Assman (1992). This concept encompasses dimensions such as “memory culture” and “reference to the past” and to preserve cultural continuity and nurture a collective sense of identity rooted in our shared historical heritage (Randhofer, 2004,38-39). Drawing from this framework, my creative research delves into cultural and musical materials on the land of Wuyue, from both the past and the present, serving as a foundation and informing

unnecessary to posit one against the other based on these differences” (2010, 3). Cai employs the term Wuyue Yinyue Wenhuaqu 吴越音乐文化区 (Wuyue music cultural region) as the title of a book chapter that addresses traditional Chinese musical practices within the region (2019, 295). The concept of Wuyue also bears personal significance to me in my creative process.

my work. The objective is to establish an identification with and forge a connection to Wuyue's cultural continuity and employ artistic expressions that resonate with those sharing the same culture.

Just as the constraint of space prevented me from physically accessing my family, the historical tapestry of Wuyue is also physically inaccessible. This parallel between my personal circumstances and the broader historical context allows me to engage with my cultural memory in a way that transcends space and time, offering a unique perspective. The historical aspects of Wuyue acts as an anchor to my cultural memory and reinforces my role as a custodian of Shanghai's regional culture.

To uncover my understanding of the historical origin of Wuyue, I began by exploring the etymology of the terms Wu and Yue. The term "Wuyue" derives from the names of two vassal states, Wu 吴 or Gouwu 句吴 and Yue 越 or Yuyue 于越. They were located in the lower reaches of the Yangtze River during the Eastern Zhou dynasty (770 BCE to 256 BCE). These areas correspond to the present-day regions of Shanghai, Jiangsu, Anhui, and the northern part of Zhejiang provinces (Wu, 2021, 32) (see Figure 0.2). The indigenous inhabitants in this region were the non-Sinitic Yuyue people³. They were perceived as culturally distinct by the Sinitic states, evoking a sense of cultural "otherness" (Major and Cook, 2017, 18). However, today Shanghai and the entire Wuyue region no longer carry this connotation of "otherness" and are Sinified.

³ Yuyue people were part of the various Hundred Yue (*baiyue*) peoples. Hundred Yue, a general term for a large number of different non-Sinitic people, consisted of numerous diverse tribes that trace their ancestry back to the earlier Yi tribe. They inhabited southeastern and southern China for a remarkable period of over 1800 years, including parts of what is now northern Vietnam, as shown in Chinese records (Ingram, 2010, 5).



Figure 0.2: The distribution of Southeastern ethnic branches of “barbarians” *Bai Yue* (Wu, 2021, 32)

During the Zhou era, the Sinitic culture of the Zhou dynasty underwent a significant expansion that involved the cultural assimilation of indigenous ethnicities in the southeastern direction from its core territories, exemplified by the emergence and early development of the Wu state (Wu, 2021, 29). The state of Yue also assumed a prominent role in warfare and interstate political maneuvering during the late Zhou dynasty (Major and Cook, 2017,18). The tracing of the term "Wuyue" back to the vassal states of Wu and Yue, along with their notable historical and cultural influence, highlights their symbolic relevance in shaping my cultural heritage. I hence regard the Wu and Yue vassal states as my historical “origin”.

This led me to deeply consider the ways that I could create culturally appropriate music that captures some of the region's key cultural sensibilities while infusing its historical legacy into contemporary compositions. This inquiry stems from a desire to bridge the gap between the past and the present, enabling a meaningful and resonant musical expression of Wuyue's cultural heritage.

SIGNIFICANCE OF THE STUDY

This project encompasses the integration of personal experiences and cultural memory, and the *goudiao* within the musical landscape of Wuyue, forging a profound connection to my home region and enhancing a compositional process that is authentic to me as a cultural insider. This thesis and portfolio therefore explore two essential aspects: first, the utilisation of the

objective knowledge of the region's past sounds, and second, the incorporation of my cultural memory as a native insider with an active engagement of its native musical languages. The challenges posed by the COVID-19 pandemic limited my research to be carried out mainly in Australia rather than the land of Wuyue itself, these facets converge to compose new music that blurs temporal and spatial boundaries. Appendix B offers instances of contemporary composers who have incorporated musical inspiration derived from their respective cultural backgrounds, which I studied and considered prior to developing my own approach.

My approach relies on historical musical knowledge and my personal experience in connecting to and discovering the sound of my hometown and its cultural memory. The challenge I faced was to create a sincere representation of my ancestral and historical homeland without relying on a present-day tradition, or having access to primary data such as historical musical notations. The use of *goudiao* serves as a pathway to connect with the cultural memory of the Wuyue region. Appendix C introduces a model illustrating the adaptability of my approach in exploring diverse cultural influences within one compositional endeavour.

The *goudiao* (Figure 0.3) is a struck bell-shaped idiophone first made of bronze and later porcelain, usually played in a set with the mouth facing upwards and the handle at the bottom. By studying the *goudiao*'s historical and cultural significance through textual records and playing an exact replica at the Museum of Chinese National Music, I experienced a direct connection to the instrument's sounds and legacy. My personal immersion in Wuyue's environment and musical traditions, has also deepened my understanding of the methods of integrating the *goudiao* into contemporary music. In light of this understanding, my artistic intention is to embrace this transformative nature of Wuyue's legacy and explore the creative possibilities that arise from the interplay between the past and the present.



Figure 0.3: A picture of the *goudiao* (Suzhou Bowuguan, 2017)

METHODOLOGY

This research adopts a cross-disciplinary approach, integrating ethnomusicological research with composition. Initially, I conducted an extensive study of the ethnomusicological knowledge related to Wuyue, aiming to gain a comprehensive understanding of the musical practices, cultural and historical context associated with the region. To understand more about the *goudiao* I conducted an extensive literature search and also made efforts to establish connections with researchers who possess up-to-date information on this instrument. My field trip to Wuxi in August 2022 gave me an opportunity to play, record, and sample a set of *goudiao* replicas⁵. This hands-on approach allowed for spectral analysis of the collected samples, contributing to the acquisition of data for the composition process⁶.

⁵ To conduct the recording, I positioned two Rode NT5 microphones in front of the *goudiao* replica set, approximately 2 meters apart and 3 meters away from this set of bells. Additionally, a Zoom H6 Handy Recorder was placed about 4 meters from the bells. I recorded the pitches of the bells in a sequential order, starting from the smallest bell to the largest. The pitch of each bell was captured and recorded by striking the upper front of the bells. Each sound produced by the bells had a duration ranging from 5 to 20 seconds, depending on the pitch, striking force, and hitting points. Additionally, different dynamics were explored by recording the same pitch produced with firm and soft strikes. Each sample was captured after the sound had fully released to ensure the complete sound envelope could be recorded for later spectral analysis.

⁶ While analysing the samples, I took into consideration that the quality of the recordings had been compromised by the presence of additional sounds in the museum, such as motion-activated lights, footsteps, etc. In light of

Building upon the ethnomusicological knowledge related to Wuyue, knowledge drawn from the research of the *goudiao*, three dimensions of materials informed my compositional process. The first aspect focuses on the *goudiao* itself, encompassing aspects such as its design, spectral information, and musical significance. This involves studying the instrument in detail and understanding its unique characteristics and cultural importance. The second aspect involved an exploration of the history, culture, and music of the Wu and Yue vassal states, which are integral to what I see as the historical origin of Wuyue. This exploration served as a source of inspiration, providing additional narrative depth to my musical imagination and expression. The third aspect involves my personal engagement with the regional musical forms, cultural memory, and emotional landscape of Wuyue during the creative process. This aspect emphasises my own subjective experiences, connections, and reflections, which are interwoven into the compositional process.

PORTFOLIO OVERVIEW

A part of the result of this study is a portfolio consisting of four distinct bodies of work, each draws on different but related sources of inspiration. They are:

- *Wuyu* 吴歎 (Whispering Sighs of Wu) for chamber orchestra and choir
- *Yuejue* 越绝 (The Utmost Yue) for chamber orchestra and choir
- *Shanghai Streets*, a suite with four movements for piano solo
- *As Goudiao Calls Upon Me* for Chinese and Western String ensemble.

Wuyu and *Yuejue* are named after drawing inspirations from the Wu and Yue vassal states of the Eastern Zhou dynasty respectively. Both works feature the *goudiao* as a major source of inspiration, and include samples of recordings of a *goudiao* replica set. These pieces also derive inspiration from the historical events, cultural contexts, the environment, song lyrics, and musical discoveries of the Eastern Zhou dynasty, as well as my own memory and connection to the cultural origin of Wuyue.

In *Shanghai Streets*, I intertwine my impression of four streets representing different stages of Shanghai's historical development. This musical narrative reflects the city's evolution

this, I focused my analysis on identifying and comparing the shared patterns among the sounds. My aim was to uncover similarities and draw meaningful insights despite the contamination from other sources.

over time and holds personal significance as these streets connect to my own residencies in Shanghai. Moreover, they symbolically relate to the historical progression of the *goudiao*. By merging the historical stages of the *goudiao* with the physical locations of my personal homes, I bring the past to the present. This artistic exploration collapses the boundaries of time and space, creating a cohesive musical experience that captures both the city's historical trajectory and my own lived experiences.

As Goudiao Calls Upon Me is a composition for a nine-member ensemble, combining Chinese and Western string instruments. It follows a through-composed structure, tracing the chronological order of events during my field trip to the Museum of Chinese National Music. The composition process involved semi-improvisation on the piano, whereby the improvisational process facilitated the reconnecting with forgotten details and intertwining musical expression with personal recollection. It draws inspiration from the musical devices and textures used in the local silk and bamboo (*jiangnansizhu* 江南丝竹) ensemble tradition.

THESIS OUTLINE

This chapter has outlined my thesis aim, exploring the untapped potential of creating new music using the *goudiao*, and mentioning a model for composers to incorporate their cultural voice and historical connections into their compositions. In Chapter 1, I explore the musical aspects of my sense of personal, cultural, and historical origins. Firstly, I focus on my experience in Shanghai and the musical influences of the Wuyue traditions. I then provide an overview of the historical musical knowledge of the Wu and Yue vassal states, justifying the choice of making the *goudiao* as a musical symbol of Wuyue cultural legacy. This exploration provides both emotional and logical reasoning for envisioning an imagined musical landscape that resonates with my composition endeavours.

Chapter 2 presents data and information on the *goudiao* drawn from published literature as well as my own firsthand research on the spectral analysis of the *goudiao*. This empirical approach adds depth and credibility to the study, supporting the exploration of the *goudiao*'s potential for composition and filling the gap in existing musicological research. By presenting data of the *goudiao*, the chapter shows the importance and untapped potential of the *goudiao* as a foundation for contemporary music composition.

Chapter 3 demonstrates the integration of personal experience, historical imagination, and objective knowledge of the *goudiao* in the process of composing music. Through this synthesis, the chapter illustrates how time and space are collapsed, and the geographical conditions and

enduring pathways of Wuyue are incorporated into the compositions. Using concepts of “everywhen” and “emotional geography”, the chapter provides an in-depth analysis of how the compositions transcend temporal and spatial boundaries. This analysis reinforces that the music reflects the sound of my cultural origin in a contemporary context and serves as a testament to the potential of incorporating cultural heritage into creative expression.

Chapter 1: Origins: Personal, Cultural and Historical

This chapter explores my personal, cultural, and historical origins in the context of my *jiaxiang* – Wuyue. It begins by delving into my experience growing up in Shanghai which forms a key element in my personal connection to my cultural "origin." Subsequently, it explores some of the features in Wuyue's musical traditions that I practiced and performed during the course of this research, which informed my understanding of the musical language of the region, which I actively practiced. Furthermore, it examines the historical and musical aspects of the Wu and Yue vassal states, serving as the cultural memory and a sense of historical "origin" of Wuyue. By establishing these personal and historical connections, this chapter lays the groundwork for the motivation of this research and provide the reasoning for using certain methods and techniques in my compositions⁷.

1.1 SHANGHAI: MY PERSONAL ORIGIN

The sounds of a typical afternoon from my childhood home remain etched in my memory. The home rested on a quiet street; its stillness occasionally disrupted by the melodious chants of street vendors conversing in Shanghainese⁸. There were the flower sellers; their melodic chants of "*dz dz hoo, buh lay hoo*⁹ 梔子花, 白兰花" (gardenia and white magnolia flowers) echoed through the neighborhood as they gracefully traversed the area in search of potential buyers. The melody they created resembled the musical notation found in Figure 1.1.

⁷ This chapter presents musical notations representing diverse Wuyue performance practices I have encountered. These notational examples aim to establish the foundation for integrating my understanding of the Wuyue musical tradition alongside my personal cultural memory and emotional landscape into contemporary compositions. However, the intention is not specifically to delve into the differences between notated scores and performance transcriptions.

⁸ Shanghainese is one type of Wuyu 吴语. This term is customarily translated into English as the Wu dialect (Kurpaska, 2010, 1). The term "dialect" is commonly used to refer to the regional variations within the Chinese language. However, it's important to note that there is ongoing debate among linguists regarding the classification of Wu as a dialect or a separate language. Some argue that the linguistic differences between Wu and other Chinese dialects are significant enough to consider it a separate language (Li, 2013).

⁹ The orthography employed for Shanghainese is a distinct system developed by me and differs from the common *Hanyu pinyin zimu* system.

artistic freedom and interpretation, granting the performer the liberty to imbue the music with their unique sensibilities and adapt it to the momentary context. Consequently, attempting to rigidly capture the nuances of this musical tradition through fixed notations would undermine its inherent fluidity and improvisational nature. Careful listening to my inner-self, the surrounding environment, and the nuances of the instrument at that moment became crucial in producing the most fitting sound for the occasion.

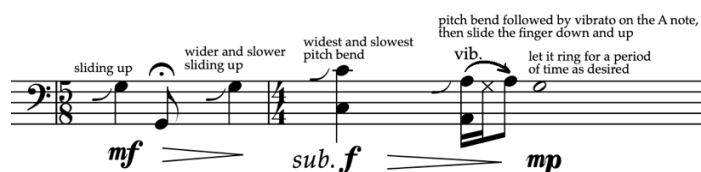


Figure 1.4: A Score Demonstration of how the first two notes of *Autumn Wind* was learned and played (Dai, 2014, 5)

A similar situation arose in my exploration of the *kun* opera, one of the oldest surviving forms of Chinese opera, originating in Kunshan, another city within Wuyue. As I learned an aria from *The Peony Pavilion* called "Zaoluopao," I encountered a similar phenomenon of learning orally without detailed expression and interpretation indicated on the score. A passage from the aria can be seen in Figure 1.5.



Figure 1.5: One passage from "Zaoluopao" shown on the musical score (Guan, 2010, 45)

When I was learning this passage, I was taught to treat the word *lok* staccato-like, as this word is pronounced short in the Wu dialect. As *kun* opera is sung in the Wu dialect, I would also need to cut the word short. This treatment, however, is not demonstrated on the original score in Figure 1.5. Additionally, further inflections and gestures were added to create a push and pull effect during the oral teaching, resulting in a distinctive sound characteristic of the *kun*

opera. The result of what this passage actually sounded like after I learnt it can be demonstrated in Figure 1.6:



Figure 1.6: Notation of the musical inflection learned in “Zaoluopao”

These inflections are what I learned from my teacher. Performers in other Schools may learn the inflections differently. Although the details of the inflections are also free to be interpreted and re-composed by the singer for the best sound to their taste, certain inflections cannot be changed and are considered typical of the *kun* opera. For example, the musical inflection above the word *shr* in Figure 1.6 cannot be sung in the way shown in Figure 1.7. This means that for a note to move up or down a 2nd degree within a gesture, it must go up a 3rd or a 4th degree first before moving down.

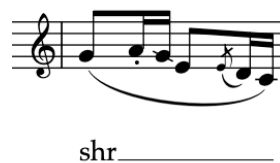


Figure 1.7: Incorrect musical inflection execution in the Kun opera tradition

This emphasis on semi-improvisation within a culturally conditioned framework is not limited to the *kun* opera but is also observed in the *pingtan* tradition. The piece *Great Scene in Suzhou* (*Suzhou Haofengguang* 苏州好风光), which I learned, can be a good example. In Figure 1.8, which shows the opening bars of this piece, the highlighted notes represent the main melody, while the other notes within the same beat grouping serve as embellishments or *jiahua* 加花 (adding flowers). These embellishments allow the performer to semi-improvise ornamentations based on their own artistic sensibilities and the particular moment of the performance. Interestingly, the patterns of embellishments seem to follow a similar structure to

that of the *kun* opera, where moving down a 2nd or a 3rd interval requires the preceding embellishments to ascend a 2nd or a 3rd degree before descending.



Figure 1.8: The opening section of *Great Scenes in Suzhou*.

This musical characteristic can also be found in the local silk and bamboo ensemble tradition native to Wuyue. This ensemble tradition combines bowed, plucked, and struck string instruments with bamboo flutes and a mouth organ, and active listening and intuitive interaction between musicians are highly valued. An example of this can be observed in the opening of the silk and bamboo piece *Harmonies on the Streets* (*Xingjie Sihe* 行街四合), as depicted in Figure 1.9.

The *jiahua* technique is evident in this example, allowing performers the freedom to interpret and embellish the basic melodies. This emphasis on variation among the melodic lines creates a heterophonic texture and encourages musicians to develop their own unique renditions. The alternating and contrasting melodic density, register, and volume of any two musical lines, whether improvised or precomposed, are emphasized (Witzleben, 2002, 226). The intrinsic understanding of the sounds fosters a deep interlocking sound quality of the music of this tradition.

My engagement with the aforementioned musical practices of Wuyue underscores the significance of active listening, sensory perception, and deliberate improvisation in the local musical tradition. It reveals a profound resonance with my childhood experiences, where my own active participation took part in the careful integration of diverse sounds into a unified environment. The moist climate of Wuyue seems to effortlessly unite these sounds, allowing them to “stick together” in the atmosphere. The attentive listening and interpretation of these sounds in a harmonious yet deliberate manner accentuate the intricate balance between artistic freedom and meticulous execution, a prominent characteristic that permeates my musical exploration of my cultural origin in Wuyue.

Xingjie Sihe

The image displays a musical score for the opening of the piece "Xingjie Sihe". The score is written for ten different instruments, each on a separate staff. The instruments are: Dizi, Xiao, Sheng, Pipa, Yangqin, Xiao Sanxian, Qinqin/Ruan, Erhu I, Erhu II/Zhonghu, Ban/Gu, and Ling. The score is in 2/4 time and begins with a 4-measure rest for all instruments. The Dizi part features a melodic line with a trill and a long note. The Xiao part has a similar melodic line. The Sheng part plays a steady eighth-note accompaniment. The Pipa part has a rhythmic accompaniment with two asterisks marking specific notes. The Yangqin part plays a steady eighth-note accompaniment. The Xiao Sanxian part plays a steady eighth-note accompaniment. The Qinqin/Ruan part plays a steady eighth-note accompaniment. The Erhu I part plays a melodic line with a trill. The Erhu II/Zhonghu part plays a steady eighth-note accompaniment. The Ban/Gu part plays a steady eighth-note accompaniment. The Ling part is silent throughout the opening.

Figure 1.9: Score for the opening of *Harmonies on the Streets*

1.3 THE HISTORICAL ORIGIN OF WUYUE: WU AND YUE VASSAL STATES AND THEIR MUSIC

I now provide the historical context of the Wu and Yue vassal states¹⁰ during the Eastern Zhou Dynasty, which provides trans-temporal insights in my previous musical exploration of my cultural origin in Wuyue.

1.3.1 Wu and Yue Vassal States

The Eastern Zhou dynasty can be further divided into two distinct periods: the Spring and Autumn Period (770-476 BCE) and the Warring States Period (475-221 BCE).

The historical events occurred during the late Eastern Zhou dynasty between these two states shaped the cultural landscape of the region and became a significant source of inspiration for the historical narratives in my compositions. According to Major and Cook, during this period, Wu and Yue engaged in territorial struggles. Wu temporarily gained great-power status after defeating another vassal state, Chu, and absorbing some of its territory (2017, 132) (see Figure 1.10). However, King Helü of Wu was mortally wounded during an invasion of Yue in 496 BCE. Following his father's footsteps, King Fuchai of Wu continued his ambitious endeavors. In 493 BCE, Fuchai inflicted a devastating defeat on Yue, capturing its king, Goujian. Goujian's wife became one of Fuchai's concubines, and Goujian himself was forced to serve Fuchai (Major and Cook, 2017, 132-133).

¹⁰ The states of Wu and Yue were initially outside the influence of the Zhou dynasty during the early Spring and Autumn Period. Despite adopting certain aspects of the Zhou's political and cultural models, they retained their distinct cultures. Originating in the lower reaches of the Yangtze River, these states were part of the same branch of the Hundred Yue peoples (Wu, 2021, 7). Geographically close and sharing a common heritage, Wu and Yue exhibited cultural similarities. They shared customs, languages, and a reliance on rice as a staple food, while their lifestyle was characterised by exposed bodies with tattoos and water travel (Yang, 2014, 29). Despite their outsider status, the rulers of Wu and Yue aspired to be part of the Spring and Autumn multi-state system and claimed descent from the Xia dynasty, although this claim was likely unfounded. Despite their aspirations, they were granted only minor noble titles by the Zhou kings (Major and Cook, 2017, 132).

Chinese plain in the late Spring and Autumn period (5th century BC)



Figure 1.10: Map of the late Spring and Autumn period of China (5th century BC) (Yug, 2011)

However, Fuchai's triumph was short-lived. Goujian, feigning acceptance of his humiliation, had secretly plotted revenge with loyal supporters in Yue. Yue eventually avenged its previous defeat by Wu, annihilating the Wu army and ultimately absorbing the state of Wu (Major and Cook, 2017, 133) (see Figure 1.11).

output¹². The limitations of these texts and the necessity for approximations led me to examine research on the archaeological discoveries from the region as the artifacts would provide more objective information and tangible data that shed light on the musical practices of that period.

In particular, bronze artifacts hold particular significance. This is because the Bronze cultures during the West and East Zhou dynasties are characterized by a combination of indigenous cultural traditions originating from the local Neolithic Age and the assimilation and dissemination of bronze cultures from the Shang, Zhou, Wu, and Yue regions (Wu, 2021, 107). Studying the numerous archaeological discoveries of bronze instruments becomes essential to gain deeper insights into the musical practices of Wu and Yue vassal states.

Wang Zichu's analysis revealed that certain bronze idiophones were significant to the Yue people in Wu and Yue vassal states. These are *nao* 铙, *yueshi yuanzhong* 越式圆钟 (Yue-styled round bell) and *goudiao* 句鑃 (2015, 63-67). In 2019, Sui Yu examined the shape, musical performance, and acoustic characteristics of bronze bells in Jiangsu and Zhejiang provinces. Sui found that while the two kinds of Sinitic bronze bells, *bianzhong* 编钟 and *bianbo* 编搏, exhibited a high degree of standardisation, the *goudiao*, a bronze idiophone of the Yue people, displayed less standardisation in terms of shape and size (Sui, 2019, 330). This suggests a divergence in the usage patterns of bronze instruments between the Yue and Sinitic populations. Zhu's analysis on the types and sizes of the musical instruments unearthed in the Hongshan Yue tomb indicated a reason for the lack of standardisation. He noted that the Yue people might have used the *goudiao* to represent social class identities through material choices and instrument sizes (Zhu, 2010, 38).

These findings not only underscored the significance of the *goudiao* within the cultural context of the Yue people residing in Wu and Yue vassal states but also shed light on its potential role in reflecting regional social dynamics and cultural practices. Furthermore, as discussed in section 2.2, the lifespan of this bell aligns precisely with the duration of the Eastern Zhou dynasty, which marked the emergence of Wu and Yue in historical records. Consequently, the selection of the *goudiao*, as a representative Yue-style instrument, serves as a musical symbol that encapsulates the historical “origin” of Wuyue culture in my study.

¹² As Dr. Josh Stenberg mentioned: “with ... a whole raft of questions around text authenticity and interpretation, one must speak broadly of inspiration because the music of the remote past is only available in those terms” (Stenberg, 2021, 42).

Chapter 2: Goudiao

In this chapter, I present and analyse the main information available about the *goudiao*, ranging from its distribution, historical evolution, to a spectral analysis of the *goudiao* samples collected during my field trip. The chapter aims to shed light on the significance of the *goudiao* within the context of Wuyue culture. It also aims to establish a factual and informative basis for my artistic choices concerning the *goudiao*, which I utilised as a cultural symbol, a reservoir of inspiration as well as a source of sound in connection to Wuyue. These considerations served as reasoning guiding my compositional decisions throughout my musical compositions.

2.1 DISTRIBUTION

Tables 2.1-2.5¹³ provide a summary of the locations where the *goudiao* known up to today have been found and Figure 2.1 shows the locations where these bells were found on the map. These sets of data highlight the concentration of the *goudiao* in the provinces of Jiangsu and Zhejiang, suggesting a stronger geographical presence in these regions. In contrast, the relatively smaller number of the *goudiao* found in Hubei, Hunan, and Jiangxi may indicate a lower prevalence of the instrument in those areas. This spatial distribution underscores the regional prominence of the *goudiao* and its profound connection to the cultural heritage of Wuyue.

¹³ The tables are organized in a manner that reflects the present-day provinces in which these artifacts were discovered. By doing so, I aim to facilitate a clear understanding of the instrument's distribution and geographic spread across the Wuyue region.

Year	Qty.	Location	Historical State and Period
1788	1	Changshu	Yue vassal state (Yang, 2014, 49) Late Spring Autumn (Zhu, 2010, 78)
1958	7	Wujin Yancheng	Early Spring Autumn (Yue, 2002, 491) Warring States Period (Zhu, 2010, 78)
1974	8	Gaochun Gulong	Early Spring Autumn (Yue, 2002, 491) Warring States Period (Zhu, 2010, 78)
1974	2	Gaochun Qingshan	Late Spring and Autumn Period (Li, 1994, 118) Early Spring Autumn (Yue, 2002, 491)
1976	5	Wujiang North Meiyanlong	Unknown (Dong, 2010, 238)
1980	2	Kunshan Dingshanhu (near Zhujiajiao)	Late Spring Autumn (Wang, 2007)
1985	1	Zhenjiang Wangjiashan	Unknown (Dong, 2010, 238)
1988	1	Dantu	Unknown (Dong, 2010, 238)

Table 2.1: 25 *goudiao* unearthed from southern Jiangsu province

Year	Qty.	Location	Notes
1827	13	Wukang Shan	Late Spring and Autumn Period (Yue, 2002, 491) Yue vassal state (Dong, 2010, 106)
1929	11	Shaoxing	porcelain <i>goudiaos</i> (Dong, 2010, 240)
1977	2	Shangxing Chengguan Goutoushan, Shaoxing	Late Spring and Autumn Period (Li, 1994, 119) Wu vassal state (Dong, 2010, 80)
1983	12	Haiyanchang Changchuanba Huangjiashan	Porcelain <i>goudiaos</i> Warring States Period (Yue, 2002, 491)

Table 2.2: 38 *goudiaos* unearthed from northern Zhejiang province

Year	Qty.	Location	Notes
1979	1	Yicheng Leijiapo	Unknown (Dong, 2010, 240)
1984	2	Guangji	Late Spring and Autumn Period (Li, 1994, 120) Early Spring Autumn (Yue, 2002, 491)

Table 2.3: 3 *goudiaos* unearthed from Hubei province

Year	Qty.	Location	Notes
1986	1	North Changsha Hehuachi	Also discovered a wooden mallet alongside (Dong, 2010, 240)

Table 2.4: 1 *goudiaos* unearthed from Hunan province

Year	Qty.	Location	Notes
1980	1	Duchang County	Warring States period (Zhou, 1989)

Table 2.5: 1 *goudiaos* unearthed from Jiangxi province

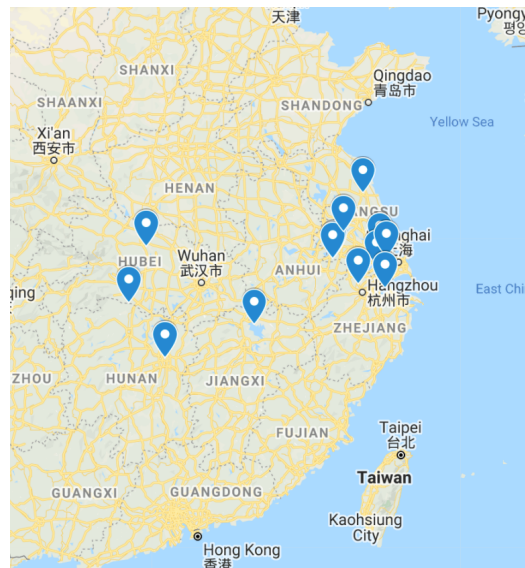


Figure 2.1: Locations at which *goudiaos* were unearthed

2.2 HISTORICAL EVOLVEMENT

Ma Guowei categorised the evolutionary trajectory of the *goudiao* into four stages (2019, 284-285). During its initial stage¹⁴, the *goudiao* exhibited a thick and clumsy body, complemented by a sturdy and slender handle (Yue, 2002, 491) (see Figure 2.2). *Goudiaos* of this stage featured plain surfaces without any decorative elements (Ma, 2019, 284).

¹⁴ Ma referred to “the initial stage” as “the early stage”.



Figure 2.2: Qingyang *Goudiao* – an example of *goudiao* in the first stage (Ma, 2019, 137)

During the mid-Spring and Autumn period, several transformations occurred. The body gradually became slenderer and more well-defined (Yue, 2002, 491), while the upper portion of the handle underwent a widening process, accompanied by the emergence of patterned designs (Ma, 2019, 285) (see Figure 2.3). The *goudiao* attained its mature development in the mid to late Spring and Autumn Period. Its body assumed a more rounded shape, while the widened section between the handle and the body became increasingly prominent (Yue, 2002, 491) (see Figure 2.4). During the declining stage, which occurred around the Warring States period, significant changes were observed in both the form and material composition of the *goudiao* (Ma, 2019, 284). Porcelain emerged as the primary material for crafting the bells during this period (Ma, 2019, 284) (see Figure 2.5).

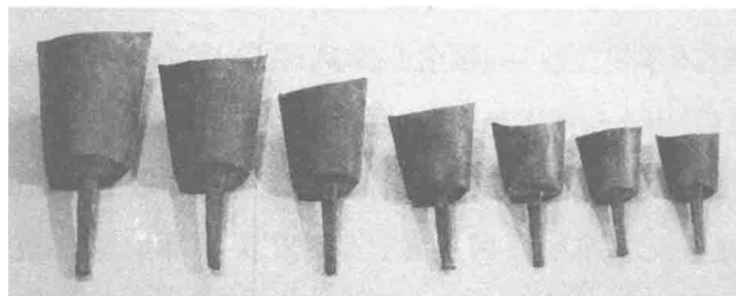


Figure 2.3: Wujin Yancheng *Goudiao* – an example of *goudiao* in the second stage (Ma, 2019, 136)



Figure 2.4: Qici *Goudiao* – an example of *goudiao* in the third stage (Gugong Bowuguan, n.d.)

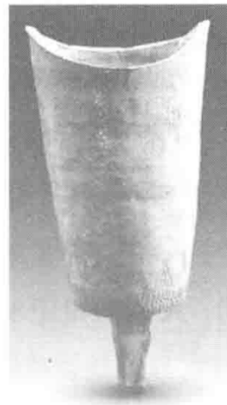


Figure 2.5: Qiuchengdun – an example of *goudiaos* in the fourth stage (Ma, 2019, 141)

2.3 FUNCTION

The *goudiao* served a range of functions throughout its development stages, including its role in sacrificial ceremonies, ancestral worship, communication with deities, and funerary rituals. These purposes evolved as it progressed through its four development stages. Initially, during the first stage, these bells were frequently found in proximity to riversides and shores, accompanying ritual and sacrificial vessels (Ma, 2016, 57). It is believed that these were the places where the Yue people would conduct sacrificial ceremonies for their ancestors or worship the gods of the mountains and the rivers such as the *Siwang* 四望 (Ma, 2016, 57). The

goudiao may have served as ritual vessels or instruments used for communication with the gods (Ma, 2016, 60).

Some *goudiao* from the second stage of development were found buried alongside ritual items such as the *ding* 鼎 and the *zun* 尊 (Ma, 2016, 57). It is known that the *dings* are cauldrons that were also used as ritual vessels (Wang, 2012, 85), and that the *zun* is a wine vessel used in ritual ceremonies (Cai, 2018, 47). This indicates the continued use of the vessels in ceremonial contexts, even as they potentially started to be utilized indoors.

During the third stage, a significant development in the purpose of the *goudiao* can be observed, as evidenced by the presence of inscriptions on some of these instruments. These inscriptions highlight the ceremonial and symbolic significance attached to these *goudiaos* during this stage¹⁵ (Ma, 2016, 57).

Goudiaos dating from the Warring States Period, and which are considered to be the fourth stage of the instrument's development, are made of porcelain and primitive ceramics (yuanshi taoci 原始陶瓷). They were found in the tombs of nobles in the Yue state (Ma, 2019, 284). These sets of *goudiaos* were part of elaborate ensembles alongside various other idiophone instruments made of porcelain from both the Sinitic and Yue culture, which together formed a noble musical ensemble of the Yue state. During the Warring States period, imitations of real-life objects were made to provide the deceased with necessities and comforts in the afterlife (Loewe and Shaughnessy, 1999, 728). Therefore, although these artifacts could not produce sound, they were buried as representations of real musical instruments and reflect the actual music scene of the Yue state at the time of the funeral (Ma, 2019, 60).

2.4 PLAYING METHOD

The playing method of the *goudiao* has been a subject of debate among scholars. Dong Chuping and Xu Mengdong argue that the *goudiao* was a hand-held instrument, where the player would hold the handle and strike the body with a mallet, while keeping the mouth of the

¹⁵ One such inscription can be found on the Qici *Goudiao*. The inscription found on the Qici *Goudiao* states, "正月初吉丁亥，其次择其吉金铸句鑼，以享以孝，用祈万寿，子子孙孙永保用之". It conveys that on the auspicious day of the first month, the day of Dinghai, the finest metal material was carefully selected to cast this *goudiao*, which was then used for sacrificial offerings to express filial piety and pray for longevity for future generations (Ma, 2016, 57). The Qici *Goudiao* was discovered in the Wukang Mountains of Zhejiang province, alongside six other bells, two of which bore inscriptions (Ma, 2016, 57).

instrument facing upwards (Dong, 2010, 241; Xu, 1994, 40). On the contrary, Fang Jianjun¹⁶, Ma Guowei, and Sui Yu suggest that the bells were likely to be inserted and placed on a surface, such as a raft or directly on the ground, particularly during the early stage when they were predominantly used for outdoor ritual performances (Ma, 2019, 310, 51).

In contrast, Li Chunyi highlights that the rectangular perforation observed on the handle of the Qingshan *Goudiao* suggests that this instrument was played while suspended from a rack (Li, 1994, 118). However, this feature is specific to the Qingshan *Goudiao* and has not been observed in other *goudiaos* (Li, 1994, 118).

Some researchers asserted that each *goudiao* can produce two pitches. The main pitch or front pitch (*zhuyin* 主音) is produced by hitting the front of the instrument. The side pitch (*ceyin* 侧音) can be produced by hitting the instrument on the side (Xu, 1994, 40). However, during my field trip, Ma Guowei pointed out that it remained inconclusive whether hitting the side of the bell could be considered a playing method, as there was no documentation supporting the notion that the *goudiao* is played in this manner.

2.5 ENSEMBLE SIZES AND COMBINATIONS

While a portion of the unearthed *goudiaos* were found individually, the majority of the *goudiao* discovered were part of sets of different sizes. This observation indicates that the *goudiao* was often used and presented in groups rather than in isolation. The presence of *goudiao* sets suggests the existence of ensemble practices or the utilisation of multiple pieces of *goudiaos*.

Early in 2002, Yue Sheng examined the sizes of some pieces of *goudiaos* at various locations (491). Building upon this research and the set sizes provided by various authors documented in Tables 2.1-2.5, I have compiled a table outlining the developmental trajectory of *goudiao* sizes and set sizes during the Eastern Zhou dynasty in Table 2.6.

¹⁶ Fang Jianjun emphasises that the presence of *goudiao* in sets of various sizes suggests their use as a set of melodic instruments, with each player striking a *goudiao* to produce a pitch as part of a melodic line (Fang 1994, 3). According to this perspective, playing the *goudiao* by hand would be highly inconvenient for coordinated melody playing, supporting the idea that *goudiaos* were more likely played while placed on a rack or surface (Fang 1994, 3). The shape of *goudiao* from the mid and late Spring and Autumn period further supports this theory, as they often feature a widened area at the top of the handle connecting to the body, which is believed to create better acoustics by isolating the vibrating body from the handle (Fang, 1994, 3).

Stage	Period	<i>Goudiao</i>	Size (Yue, 2002, 491)	Number of <i>goudiaos</i> in a set
1 st	Early Spring and Autumn Period	Qing Yang <i>Goudiao</i>		4 (Ma, 2019, 284)
2 nd	Mid Spring and Autumn Period	Wu Jin Yan Cheng <i>Goudiao</i>	Shortest: 17.1 cm Tallest: 34.8 cm	7 (Ma, 2019, 284)
		Gao Chun Song Xi <i>Goudiao</i>		8 (Ma, 2019, 284)
		Guang De <i>Goudiao</i>		9 (Yue, 2002, 491)
		Gaochun Qingshan <i>Goudiao</i>	Shortest: 30 cm Tallest: 39 cm	2 (Yue, 2002, 491)
3 rd	Late Spring and Autumn Period	Wukangshan <i>Goudiao</i>	Shortest: 28.3 cm Tallest: 51.4 cm	13 (Yue, 2002, 491)
4 th	Warring States Period	Yu hang Dalu Shimadou <i>Goudiao</i>		7 (Yue, 2002, 491)
		Haiyanchang Changchuanba Huangjiashan	Tallest: 45 cm	12 (Yue, 2002, 491)
		Changxing Bizishan <i>Goudiao</i>		8 (Yue, 2002, 491)
		Wuxi Hongshan Yuemu <i>Goudiao</i>		29 (Yue, 2002, 491)
		Wuxi Hongshan Yuemu <i>Goudiao</i>		21 (Yue, 2002, 491)

Table 2.6: The developmental trajectory of *goudiao* sizes and set sizes during the Eastern Zhou dynasty.

Although not conclusive, this pattern suggests that as the *goudiao* advances in its developmental stages, there is a tendency for both its individual size and the number of *goudiaos* within a set to increase. The observed increase in the size of the *goudiao* suggests to me a possible decrease in pitch as the instrument's size increases. Additionally, the expansion of the ensemble size, with a greater number of *goudiaos* within a set, signifies an expansion of the pitch register. This implies that the inclusion of additional bells allows for a broader range of pitches to be produced collectively. The adoption of larger bells and the incorporation of additional instruments in the sets not only altered the tonal range and harmonic possibilities but also potentially influenced the musical repertoire, performance techniques, and aesthetic sensibilities of the era.

The *goudiao*'s role within musical ensembles also shifted overtime. During the first stage, the practice of playing multiple *goudiaos* as a set emerged, primarily in small-sized *goudiao*-only ensembles (Ma, 2019, 334). The limited combination of the *goudiao* with other instruments during this period suggests a distinct emphasis on the *goudiao* as an independent musical entity. In the second stage, the *goudiao* was found in association with artifacts such as the Sinitic bronze bell *yongzhong* and ceremonial vessels such as *ding* 鼎 and *yi* 匜. This indicates the practice of playing these instruments together (Ma 2016, 59). The precise arrangement and ratio between the *goudiao* and the *yongzhong* remain uncertain, but the co-placement of these instruments in tombs suggests the possibility of combined performances. Transitioning to the third stage, there was a decline in the use of *goudiaos* in combination with other instruments, as *goudiao* ensembles predominantly consisted of *goudiao*-only performances (Ma, 2019, 317). Lastly, the Warring States period witnessed a proliferation of ensemble practices featuring diverse musical instruments, including *goudiaos*, *yongzhongs*, and *yueshi yuanzhongs*. Notably, an abundance of the Sinitic bell *yongzhong*, Yue bells *goudiao* and *yueshi yuanzhong* were unearthed from tombs of this period in comparison to other instruments (Ma. 2019, 329). This suggests their prominent roles within ensembles.

These findings offer nuanced insights into the historical trajectory of the *goudiao*, highlighting its evolving functions and relationships within musical contexts, and reflecting the cultural and musical dynamics specific to Wuyue.

2.6 PITCH DATA IN LITERATURE

Some pitch choices in my compositions are informed by the pitch data of various *goudiao* sets collected by scholars. In particular, the findings of Xu and Sui were valuable in shaping my musical decisions¹⁷, as shown in section 3.1.3. Figure 2.6 shows the closest standard pitches from the *goudiao* sets Xu and Sui examined. The full notes indicate the pitches derived from striking the front side of the *goudiao*, while the pitches enclosed in parentheses represent the pitches obtained from striking the side of the *goudiao*.

¹⁷In 2004, Xu Mengdong conducted a study examining the pitches of the Gulong *goudiao* set (46). He compiled the pitch data obtained from each strike and provided the closed standard pitches the frequencies corresponded to. Furthermore, Suiyu, in her 2019 publication, presented pitch data extracted from the Yancheng *goudiao* set (220) and Songxi *goudiao* set (222). In addition to identifying the standard pitches closest to the measured frequencies, Sui also noted the exact pitch frequency obtained.



Figure 2.6: The closest standard pitches produced by Songxi, Yancheng and Gulong *Goudiao* sets (compiled by Jiang, from Xu, 2004, 46 and Sui, 2019, 220-222)

2.7 TONAL GRAPHIC ANALYSIS

In this section, I present a spectral data analysis on the *goudiao* samples collected during my field trip. The spectral data on the *goudiao* was obtained with the intention of utilising the integral data of the bells to provide inspirations for exploring the sonorities within the Wuyue culture and not to conduct a thorough analysis of the spectral data. Using a spectral analysis and audio signal editing software called Spear, I conducted spectral analysis to examine the frequency characteristics of each pitch generated by striking at the front of the bells. Figures 2.7-2.9 show examples of the analysis conducted¹⁸.

¹⁸ Figures 2.7-2.9 depict some of the spectral data of the pitches sampled generated by Spear, along with my interpretation of the findings. In each graph, the x-axis represents time and the y-axis represents frequency. The darkness of the spectral representation indicates the intensity of various frequencies at each specific moment. Alongside these graphs, I noted the frequency and pitch of the most prominent and intense frequencies.

My analysis revealed that the *goudiao* lacked the second harmonic (first octave) and the 4th harmonic (doubled octave) compared to the standard harmonic series. The first prominent overtone of the *goudiao* seems to be the 12th or minor 12th interval, followed by the pitch 2 octaves and a minor or major 2nd above. The following prominent overtones shared by the pitches analysed are: 2 octaves and a perfect 5th or diminished 5th, 2 octaves and a minor or major 7th, 3 octaves and a minor or major 2nd, 3 octaves and a minor or major 6th, 4 octaves and a minor or major 2nd, 4 octaves and a minor or major 3rd, 4 octaves and a minor or major 6th.

In terms of duration and intensity, the 12th or minor 12th interval rings for a considerable period of time, sometimes longer than the fundamental pitch, whereas most of the other overtones disappear within or around 1 second. These characteristics of the *goudiao* informed my compositional methods, as discussed in Chapter 3.

Overall, the data as well as analysis of the *goudiao* instrument from various angles contribute to the understanding of the *goudiao*'s cultural significance and potential for contemporary artistic pursuits. The research on the *goudiao* not only fills a gap in the field of ethnomusicology, but also provides valuable knowledge and insights that can serve as inspiration and material for new creative endeavors.

Chapter 3: Collapsing Space and Time: Embracing *Goudiao* and Wuyue's Cultural Legacy

The final chapter focuses on how I have engaged compositionally with personal experiences and cultural memory discussed in Chapter 1, as well as the data gathered about the *goudiao* in Chapter 2. By blending subjective encounters and imaginative exploration with objective data and knowledge, I forge a connection between historical periods and geographic locations, which I describe as the collapsing of time and space. My compositional methods draw inspiration from the *goudiao* and the historical narratives of the ancient Wu and Yue vassal states, while also embracing the musical traditions of Wuyue. Through the framework of cultural memory, the conventional boundaries that separate distinct historical periods and physical locations are diminished, fostering a profound affinity for my cultural heritage. In this way, I actively uphold and embody cultural continuity. This integrative approach has empowered me to make a well-informed and distinctive contribution to the preservation and revitalisation of the Wuyue musical legacy.

To engage with the framework of cultural memory further, I incorporated the concepts of everywhen, allowing me to explore my cultural memory across time, and emotional geography, enabling me to examine it across space. Everywhen, or “the Dreaming”, derived from Indigenous Australian culture, embodies a timeless perception of time where the mind, body, spirit, landscape, and personal identity converge seamlessly (McGrath & Rademaker, 2023, 14-16). Embracing this concept, I reconnect with my Wuyue heritage. Through music, specifically by incorporating the *goudiao* and the local bamboo and silk music ensemble, I combine personal and shared understandings of Wuyue's cultural legacy. This approach allows me to engage with history on a sensorial level, gaining a deeper understanding of its complexities and capturing the emotions of the moment (Troy, 2023, 39).

Emotional geography, on the other hand, explores the interplay between emotions and the physical, social, and cultural dimensions of space. It recognises that emotions are influenced by external factors such as landscapes, built environments, cultural norms, and social interactions. Personal affective memories, embedded in specific spaces and sensory experiences, can evoke emotions when revisited. (Lees & Demeritt, 2023, 126). In the compositional process, I listen

and interact with my environments and memories are triggered by situating myself in the environment that I have been in.

By incorporating the concepts of everywhen and emotional geography, I can collapse time and space, facilitating the emergence of a creative synthesis. The past and present coexist, inform, and enrich one another. This fluid and dynamic relationship bridges temporal and spatial gaps by acknowledging the cultural memory's continued relevance and resonance of past cultural traditions and their capacity to shape contemporary artistic endeavors.

Drawing upon these conceptual frameworks, I employed the following methods in my compositions to engage with the music of Wuyue converging the temporal and spatial continuation:

1. Incorporating the sound of the *goudiao* as a symbol for the historical origin of Wuyue. I incorporated samples of the *goudiao* directly into my compositions, capturing its unique tonal qualities and timbre. Additionally, I drew inspiration from its playing method, exploring different possibilities to effect this method on various instruments. Furthermore, I utilised pitch sets derived from Sui and Xu's research, using them as melodic, harmonic and textural materials in my compositions. Finally, I adopted the result of my spectral analysis in my music, allowing the *goudiao* to serve as a sonic representation of the Wuyue legacy.
2. Utilising the historical narratives of the Wu and Yue vassal states as inspiration for the structural and contextual framework of my compositions while adopting devices of local Wuyue musical traditions. Drawing from the cultural interactions between the Sinitic and the Yue on this land, I paralleled these cultural differences with the use of non-Wuyue musical devices and local Wuyue musical tradition devices that I had personally experienced. By incorporating these elements, I sought to allude to a transcendent quality of Wuyue's heritage. This approach allowed me to intertwine historical narratives with lived experiences, creating a cohesive musical expression that reflects Wuyue's cultural tapestry.

3. Using my emotional geography to establish a connection between the music and the environmental elements of Wuyue. This region has been a significant link from the ancient Wu and Yue vassal states to my present-day home. By adopting an immersive approach, I incorporated various environmental sensibilities into my compositions. These textures are intimately connected to my childhood experiences and my practice of the local Wuyue musical tradition that I previously described. By actively listening, feeling, and interacting with the environment, I aim to evoke a sense of “land” and interplay with the atmospheric milieu of the region which has been here throughout time.
4. Everywhen: In *Shanghai Streets*, I merged the historical development of Shanghai with the historical evolution of *goudiao*, and embody them in the familiar streets of my home. This results in a spatial convergence where the past and present coexist harmoniously. Moreover, I engage the process of Dreaming through a quasi-improvisation based composition process in *As Goudiao Calls Upon Me*. Within this musical exploration, forgotten aspects resurface, unveiling hidden layers of cultural memory.

As the *goudiao* is mostly absent from current musical practices and it is confined to museum settings, I contend that my efforts seek to infuse life into the *goudiao* by integrating its sounds and legacy into contemporary compositions, making it accessible to modern-day audiences. By doing so, I endeavour to transform it into a lived experience. Through these compositions, the *goudiao's* historical significance resonates within the context of present-day listeners, bridging the gap between past and present.

3.1 THE SOUND OF THE GOUDIAO

In this section, I discuss the four aspects of the sound of the *goudiao* I used in my compositions.

3.1.1 Direct Use of Samples

In the compositions *Wuyu* and *Yuejue*, I incorporated samples of the *goudiao* that were collected during my field trip. The *goudiao* was specifically written into the musical scores as one of the

playing instrument that aims to blend in with the overall musical landscape. While Western instruments such as the tubular bells and the gongs could potentially create a semblance of the *goudiao*, nuances related to register, range, and pitch differ¹⁹. The main objective of my work revolves around bringing the *goudiao's* sound to life within my compositions, aiming to allow the audience to experience and hear its distinctive timbre and character, even if the precise emulation of its intricacies might not be fully achievable. This integration of direct *goudiao* samples sought to invite the listeners to the sound of the Wuyue heritage in a genuine and faithful manner. By doing so, these compositions also achieved cultural continuity, bridging the historical and contemporary aspects of the region's musical legacy.

3.1.2 Playing Method

My compositional decisions were influenced by the playing technique experienced during my field trip and one of the methods proposed by scholars discussed in section 2.4, where the bells were positioned on a rack. This method allowed me to strike the *goudiao* using two hammers, thereby producing harmonic intervals consisting of two notes, as well as melodies encompassing various notes at a relatively fast speed.

I also experimented with striking the sides of the *goudiao* during the fieldtrip. I noticed that the higher-register bells produced discernible pitches when struck on their sides, but the side pitches were not as distinguishable on the larger-sized bells. Since the *goudiao* I played were positioned closely on a rack, it was quite challenging to strike the sides without inadvertently touching the neighboring bell, and producing unwanted sounds (see Figure 3.1). Consequently, the pitches I produced on the sides varied, as I struggled to aim for and position myself to strike the precise area on the sides. The act of striking the *goudiao* and the overall playing experience provided me with a range of artistic possibilities and inspired the incorporation of several creative elements into my music.

¹⁹ Exploring these sonic similarities falls beyond the primary scope of my study.



Figure 3.1: I played the set of *goudiao* replica at the Museum of Chinese

Firstly, in the context of music, a struck effect involves striking the instrument directly with an object, such as a mallet, stick, or hand, to create percussive or resonant sounds. This technique finds application in select instruments. For instance, in measures 185 and 186 of *Yuejue*, the celli and the second violins are instructed to execute a free ricochet, generating a loose and bouncing effect that symbolically represents the unhindered vibrations of the *goudiao* following a strike (see Figure 3.2).

The image shows a musical score for a string section in 3/4 time, covering bars 181 to 186. The staves are labeled from top to bottom: Vin. I, Vin. II, Vla., Vc., and Db. The score includes various dynamic markings and performance instructions. In bar 181, the Violin II part has a *ppp* marking. In bar 182, the Violin I part has a *ppp* marking and a 'div.' instruction. In bar 183, the Violin I part has a *mf* marking and a 'div.' instruction. In bar 184, the Violin I part has a *ppp* marking and a 'div.' instruction. In bar 185, the Violin I part has a *mf* marking and a 'div.' instruction. In bar 186, the Violin I part has a *ppp* marking and a 'div.' instruction. The Viola part has a 'solo' marking in bar 184. The Violoncello part has a *mf* marking in bar 184. The Double Bass part has a *mf* marking in bar 184. The score also includes performance instructions such as 'Ricochet - loosely let the bow bounce from fast to slow until it reaches the end', 'ad lib.', 'solo', and 'Slow to fast to slow'.

Figure 3.2: Bars 181-186 of the string section in *Yuejue*

Between bars 69-77, the viola and cello players are instructed to play *col legno battuto*. Simultaneously, the harpist is instructed to strike the strings with their nails, as depicted in Figure 3.3. Following a brief pause, the double bass joins in from bar 82, employing two striking methods using nails and palm to strike the strings. This is succeeded by the entrance of the cello in bar 89, where *pizzicato* playing is employed. Although *pizzicato* may not strictly adhere to the conventional definition of a strike, the sharp attack and clear pitch produced by this technique share similarities with striking, as depicted in Figure 3.3.

The tempo and melodic structure of the string section in bars 69-102 are influenced by my interaction with the side of the *goudiao*. An example of this influence can be observed in bar 82, where the violins and violas play the melody bowing in *sul ponticello*. Rests on quaver notes are incorporated into the melody to reflect the necessity of allowing time to transition and locate the appropriate bell to strike when moving between bells that produce notes with larger intervals. In contrast, in bar 83, semiquavers are utilised for F# and G, which move in steps, allowing for faster movement between neighbouring bells, as depicted in Figure 3.4. The ornaments applied to the main melody are analogous to the pitches produced by the side notes. When the string players execute these ornaments at letter F in the Allegretto section, there is an increased risk of playing them out of tune, mirroring my own experience with playing the side pitches of the *goudiao*.

The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score is divided into two sections. The first section, from bar 78 to 82, features a melody in the Violin I and II parts, with instructions for *sul pont.* and *non div.* bowing. The second section, starting at bar 83 and marked **Allegretto**, features a more active melody in the Violin I and II parts, with instructions for *sul ponticello* bowing and dynamic markings of *mf* and *sf*. The Viola part has a *mf* dynamic marking. The Violoncello part has a *mf* dynamic marking and a *norm.* instruction. The Double Bass part has a *mf* dynamic marking and instructions for *flick outwards with nails* and *hit strings with palm*. A box labeled **F** is placed above the Violin I staff at the start of the **Allegretto** section.

Figure 3.4: Bars 78-83 of *Yuejue*

Furthermore, the exploration of the striking effect extends to the woodwind sections. In bar 103, specific techniques are employed to achieve a percussive attack. The piccolo utilises slap tonguing, while the bassoons employ tonguing without pitch, resulting in a distinct and percussive sound produced by striking with the tongue. Simultaneously, the French horn incorporates flutter tonguing, and the oboe performs multiphonics, symbolising the harmonics generated by the striking of the *goudiao*, as depicted in Figure 3.5. These techniques enhance the timbral effects of *Yuejue*, adding a bell-like quality to the woodwind section.

101

Picc. $2+2+3$ slap tongue

Ob. chord

Cl. Play out of tune as much or little as you like

Bsn. tongue without pitch

Hn. norm. flz. flz. flz.

Figure 3.5: Bars 101-104 of the woodwind and French Horn sections in *Yuejue*

The dynamic aspect of the *goudiao*'s sound is also explored in my compositions. An example of this can be found in bars 56-60 in *Wuyu*, where the strings and choir are instructed to employ *forte-piano*, while the woodwinds are instructed to play *mezzo-forte-piano* (see Figure 3.6). This dynamic contrast effectively emulates the sound characteristics associated with striking a bell. The dynamic contrast creates a dramatic impact and adds a percussive quality to the overall texture.

54

Fl. *mf* *mf* *f* *mf*

Ob. *mf*

Cl. *mf* *f* *mf*

Bsn. *mf*

Hn. *mf* sub., *mp*

Gd.

Hp. *mp*

S. *fp* *fp* *molto* *ppp* *molto* *fp*
 woo gong chiew.
 梧 宮 秋

A. *fp* *fp* *molto* *ppp* *molto* *fp*
 woo gong chiew.
 梧 宮 秋

T. *mf* *fp* *p*
 Hmm Ah! Hmm

B. *mf* *fp* *p*
 Hmm Ah! Hmm

Vln. I *mf* *mp* *ppp* *molto* *fp*

Vln. II *mf* *ppp* *molto* *fp*

Vla. *mf* *mp* *ppp* *molto* *fp*

Vc. *mf* *mp* *ppp* *molto* *fp*

Db. *mf* *mp* *ppp* *molto* *fp*

Figure 3.6: Bars 54-60 of *Wuyu*

3.1.3 Pitch Set

Certain pitch sets mentioned in Section 2.6 have been incorporated into the musical materials of the compositions. For example, the accompaniment's playful and chromatic pitch gestures from “Qibao Old Street” of *Shanghai Streets* are derived from the pitch set of the Songxi *Goudiao* (see Figure 3.7).

The figure consists of two musical notations. On the left, a piano score for 'Qibao Old Street' is shown, starting with the tempo marking 'Vivace' and the dynamic 'mf très rythmé'. The first bar of the accompaniment is shown. On the right, the 'Song Xi Goudiao' pitch set is shown as a single melodic line with seven numbered notes: 1 (D), 2 (E), 3 (F#), 4 (G), 5 (A), 6 (B), and 7 (C#).

Figure 3.7: Pitches for the accompaniment gesture are derived from the pitches of the Songxi *Goudiao*'s pitch set

Pitches for the main melody on the right hand also come from the pitchset of the Songxi *Goudiao*, with the front pitches being the pitches used on the downbeats or longer notes, and the side pitches being the pitches used on upbeats or notes of a decorative nature. For example, in bar 3, the C# is used as a passing note (see Figure 3.8). This C# is the side pitch of the 7th *goudiao* from the Songxi set.

The figure shows a single melodic line for bars 3 and 4 of 'Qibao Old Town'. The melody starts with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. A slur covers the next two notes: a quarter note C# and a quarter note D. The C# is used as a passing note between A and D.

Figure 3.8: Bars 3-4 of “Qibao Old Town”

Similarly, the main theme shared by *Wuyu* and *Yuejue* draws upon the pitches of this *goudiao* set, as depicted in Figure 3.9. The theme opens with an ascending gesture encompassing the pitches D, F#, G, and A, which correspond to the consecutive main pitches produced on *goudiao* 4-7 of the Gulong *Goudiao* set. The side pitches of this *goudiao* set are employed for ornaments and notes of an auxiliary nature within the compositions. For instance,

in bar 34 of *Wuyu*, the B in the quaver triplet, serving as a neighbouring note, corresponds to the side pitch produced on the 6th *goudiao*.

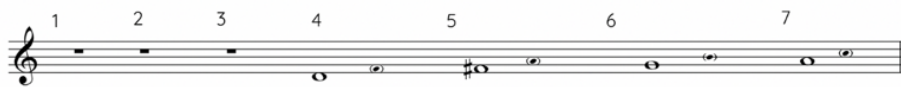


The main theme in *Wuyu*, introduced by the oboe in bar 32



The main theme in *Yuejue*, introduced by the flute in bar 8

Gu Long Goudiao



Pitches produced by Gulong *Goudiao* set (compiled by Jiang, from Xu, 2004, 46)

Figure 3.9: The thematic materials from *Wuyu* and *Yuejue* and the pitches produced by the Gulong *Goudiao* set

The pitches derived from the Gulong *Goudiao* set are also employed in various musical elements beyond the main theme. For instance, the graceful accompaniment shared by the harp and woodwinds in *Wuyu* also incorporates these pitches in an arpeggiated manner (see Figure 3.10). Furthermore, in bar 21 of *Yuejue*, the harp plays a rapid ascending scale passage using the pitches from the Gulong *Goudiao* set (see Figure 3.11).

B

32

Fl.

Ob. *ad lib.* *mf* *espress* *slow to fast*

Cl. *mp*

Bsn. *p* *fp*

Hn. *p* *fp*

Gd. *mp* *mf*

Hp.

Figure 3.10: Parts of bars 32-38 of *Wuyu*

20

Fl. *Overflow* *f* *To Picc.* **In tempo**

Ob. *fp fp >*

Cl. *fp fp*

Bsn.

Hn.

Clv.

St.

Cym.

G.D.

Hp. *mp*

S. Solo

T.

B.

In tempo

A *solo* *Ricochet - loosely let the bow bounce from fast to slow until it reaches the end*

Vln. I *sul pont.* *sul tasto* *mf* *PPP*

Vln. II *sul pont.* *sul tasto* *PPP*

Vla. *sul pont.* *sul tasto* *PPP* *tutti div.* *p < mp* *unis.* *pp < p* *p < mp >*

Vc. *sul pont.* *sul tasto* *PPP* *tutti div.* *p < mp* *unis.* *pp < p* *div.* *p < mp >*

Db. *Ricochet - loosely let the bow bounce from fast to slow until it reaches the end* *v* *< f* *PPP* *pp < p >* *pp - mp >*

Figure 3.11: Bars 20-24 of *Yuejue*

Using the *goudiao* this manner is, to my mind, suggestive of a group of musicians playing the same pitches at the same time, just like how the *goudiao* is believed to be played as mentioned in section 2.4. Inevitably, the F#, the main pitch of the 5th *goudiao* and F, the side pitch of the 4th *goudiao* often are played together. This serves as a meaningful stylistic source for my compositional engagement with the harmonic and textual language employed in the *Wuyu*. This minor 2nd interval is intricately woven into the musical texture. For instance, in bars 36 to 43, the woodwind section plays the main melody and arpeggiated accompaniment, featuring intermittent F# notes. Simultaneously, the violins, predominantly, and the violas in bars 38-39, sustain F notes (see Figure 3.12). This deliberate juxtaposition of the F# and F pitches creates a rich harmonic tension, reflecting the inherent characteristics of the playing method of the *goudiao*. By consistently utilising the pitches derived from a specific *goudiao* set throughout one composition, a unified and cohesive musical language is established, enabling the distinctive sound of the *goudiao* to permeate the composition. This intentional integration not only shapes the musical landscape but also allows the sound combination of the *goudiao* to shine through, reinforcing the connection to its cultural symbol as the historical “origin” of the Wuyue within a contemporary musical context.

36

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p* *fp*

Hn. *p* *fp*

Gd. *mp* *mf*

Hp. *8va*

S.

A. *pp* *fp* *ppp*
Hmm Ah

T. *pp* *fp* *ppp*
Hmm Ah

B. *pp* *fp* *ppp*
Hmm Ah

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Db. *mf* *pp*

Figure 3.12: Bars 36-73 of Yuejue

3.1.4 Spectral Profile

The result of the tonal graphic analysis shown in Section 2.7 also served as musical materials to draw upon creatively. In *As Goudiao Calls Upon Me*, bars 112-122 represents me playing and sampling the *goudiao* during my fieldtrip. Each instrument represents a key partial of the *goudiao* profile of a pitch. For example, the notes in bars 112-124 of this piece (see Figure 3.13) resemble the spectral features of the C3 pitched *goudiao* sampled at the Museum of Chinese National Music (see Figure 3.14). The dynamics of the C3 fundamental becomes very soft very quickly, represented by the contrabass playing the C3 note from *sforzando* to *pianissimo* very quickly. The frequency 704 Hz, played by the guzheng in bars 112-113 as an F5, follow its tonal graphic pattern, where its volume (or intensity) appears intermittently. This is represented by the guzheng playing the F5 in *staccato* semiquavers in *diminuendo*. By doing so, I present a unique timbre using the western and Chinese strings, that resemble some features of the *goudiao*'s timbre.

Playing the Goudiao
60 BPM (Preciso)

112

Pi. *ff* *p* *f* *mp*

Ru. *ff* *mp* *mf* *mp* *pp*

Zh. *ff* *pp* *f*

60 BPM (Preciso)

Er. *f* *pp* *mf*

Zh. *ff* *mp* *pp* *mf*

Vln. *sf* *pp* *mf*

Vla. *f* *pp* *mf*

Vc. *mf* *pp* *mf*

Cb. *sf* *pp*

Figure 3.13: Bars 112-126 of *As Goudiao Calls Upon Me*

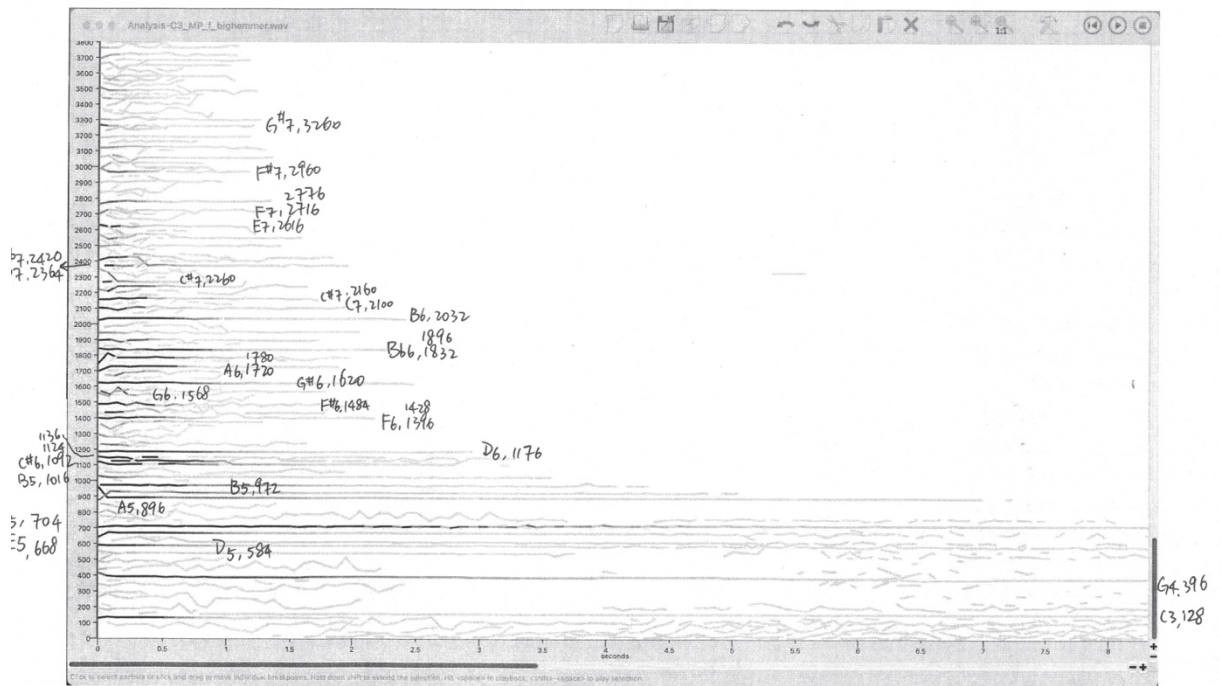


Figure 3.14: Spectral Profile of C3 pitched *goudiao* at the Museum of Chinese National Music

In “Lingzhao Road” from *Shanghai Streets*, I went beyond directly using the notes of the partials. Figure 3.15 provides an illustration of the method and pitch set employed in this composition. First, I compiled a list of the prominent overtones of the *goudiao*, specifying the intervals at which they occur relative to the fundamental pitch. Instead of adding the intervals of the partials to the fundamental note, I then added the interval to the previous note to derive the subsequent pitches. By adopting this method, I was able to gain a broader range of available pitch set, and breathe new life into the *goudiao*’s intervallic patterns with a unique harmonic palette while staying true to the essence of its intervallic relationships.

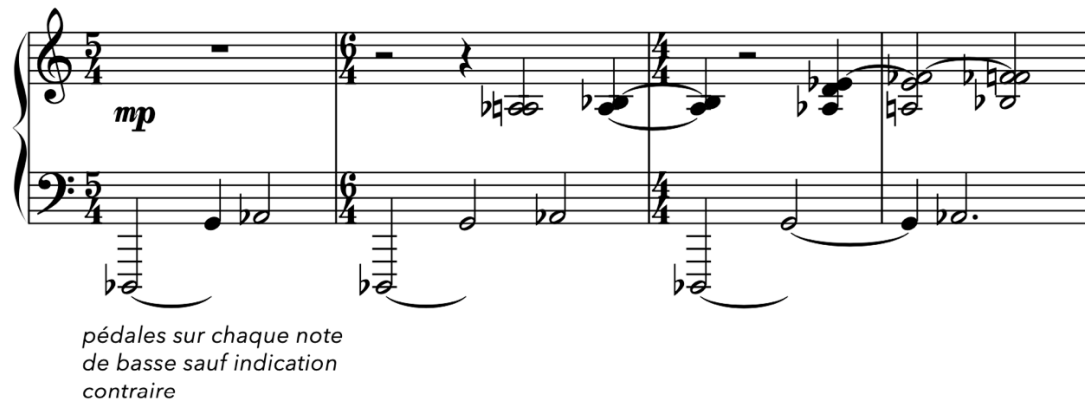


Figure 3.16: Bars 1-4 of “Lingzhao Road”

As each partial interval builds upon the preceding note, the number of potential notes increases. A cluster effect is adopted to achieve this concept as the right hand plays all the notes within the indicated range (see Figure 3.17), represented by the symbol “⊞”. This accounts for the portrayal of the overall characteristics of the *goudiao* spectral profile, rather than focusing on individual notes.



Figure 3.17: Bar 9 of “Lingzhao Road”

In conclusion, the incorporation of the *goudiao*'s distinct sound qualities into modern compositions not only revitalizes this ancient instrument but also blur the boundaries that separate the past from the present. Through this creative exploration, the *goudiao* becomes a vehicle for Wuyue's cultural preservation.

3.2 WUYUE'S HISTORICAL CONTEXT ENVELOPED WITH THE GOUDIAO AND LOCAL MUSICAL TRADITIONS

Historical accounts and knowledge helped me set the contextual materials in *Wuyu* and *Yuejue*, connecting my music to the past in a more transcending manner.

An example of utilising historical knowledge can be seen in *Wuyu*. As the Wu vassal state was closer to the Huaxia states, they faced stronger cultural assimilation of indigenous ethnicities (Wu, 2021, 29). To design the harmonic language in *Wuyu*, as well as portray the convergence of Sinitic and Yue influences, I employed a method in which I overlaid the pitch set from the Zenghouyi *bianzhong* 曾侯乙编钟, a bronze bell from the Sinitic tradition, onto the Gulong *Goudiao* pitch set. This process commenced by determining the pitch set from the Zengyihou *bianzhong*, aligning it with the corresponding register of the Gulong *Goudiao* (see Figure 3.18).

Zeng Hou Yi Bianzhong - Group Mid 2 (Yue, p.479)



Figure 3.18: Pitch set from the Zenghouyi *Bianzhong* at the same register of the Gulong *Goudiao*

Subsequently, the pitch sets of the *goudiao* and the *bianzhong* were utilised to construct triads and quartal chords, which were subsequently transposed into various keys. Figure 3.19 provides an illustration of several chords generated through this approach. The resulting harmonic progression was then devised by employing the chords either individually or by superimposing a *goudiao* chord upon a *bianzhong* chord to achieve my desired musical aesthetics.

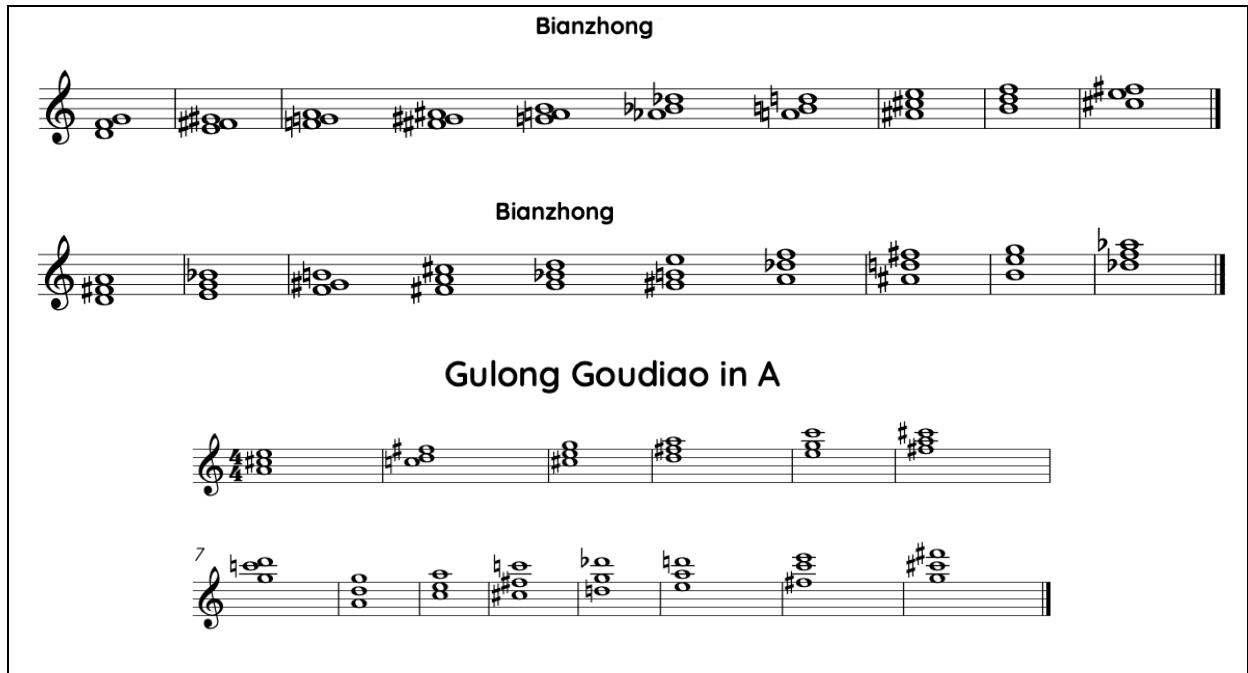
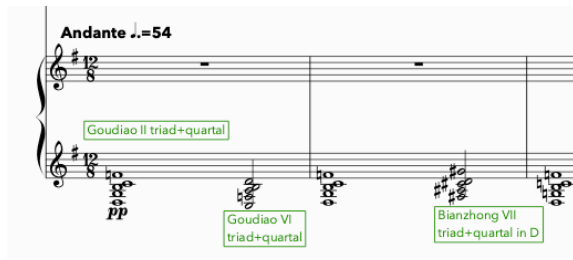
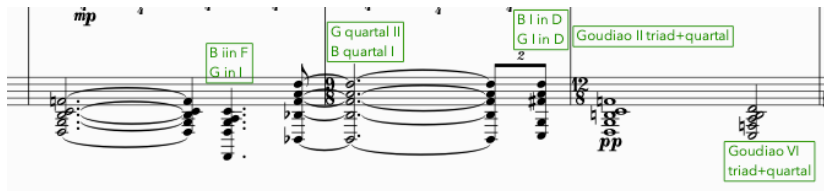


Figure 3.19: Some of the chords created from the Gulong *Goudiao* and Zenghouyi *Bianzhong* pitch set

As a result, the harmonic progression attained through this method exemplified the prominence of the Yue people within Wuyue, while also capturing the influence of Sinitic culture. Furthermore, this approach underscored the parallel between the Western harmony tradition that I studied as part of my musical training and the melodic lines derived from the Yue *goudiao* pitch set, transcending the geographical boundaries of Sydney and Wuyue. Figure 3.20 shows the harmonic design of in the piano reduction score draft for *Wuyu* using this method.



Harmonic design and logic in bars 1-2 of *Wuyu*



Harmonic design and logic in bars 6-8 of *Wuyu*

Notes: G refers to the *goudiao*, B refers to the *bianzhong*

Figure 3.20: The chord design of in the piano reduction score draft for *Wuyu* using this method.

In contrast to the stronger Sinitic influence in Wu, the Yue vassal state exhibited a lesser degree of Sinitic cultural assimilation due to its geographical location. To highlight the significance of the local Yue presence within the Yue vassal state, I drew a parallel by incorporating local musical practices that are still prevalent among the Wuyue people today. For instance, the soprano solo in *Yuejue* showcases highly embellished lines, reminiscent of the ornate singing techniques found in the street chanting I heard, as well as the *kun* opera *pingtan* traditions that I have personally studied. In bars 220-224, as shown in Figure 3.21, there is a specific instruction for the singer to pitch bend at the end of certain pitches, creating a distinctive effect similar to sighing. This pays respect to the expressive singing style demonstrated in Figure 1.6 from the *kun* aria "Zaoluopao", as well as the tunes of street chants I heard, shown in Figure 1.1 and 1.2. Furthermore, the use of microtonal treatments on sustained notes allows for a degree of semi-improvisational freedom, mirroring another characteristic of the musical traditions in Wuyue²⁰.

²⁰ In this piece, I also drew inspiration from *Spring and Autumn Annuals of Wu and Yue Vassal States*. Incorporating the two songs *Birds Soaring High* and *War Song of Conquering Wu*, I recreated the world of Yue soldiers preparing for war while incorporating the voice of King Goujian's wife singing about freedom. This composition, rooted in historical narratives, allowed me to connect with the past through informed imagination, bridging historical boundaries and brought the context of Wu and Yue to life in a contemporary context.

S. Solo

何 年? 心 愧 愧, 泪 滋 滋.

oo nee? sin tsuk tusk, lei xee xee.

Slide slowly within C quarter sharp and C natural, and bend down the note slightly at the end.

Any pitch between a quarter flat f to F sharp

Figure 3.21: Soprano Solo section from bar 220-224 in *Yuejue*

In conclusion, by incorporating these local musical practices and techniques, I sought to highlight the enduring presence Yue's legacy on the land where the Wuyue cultural heritage lay. The elements of Wuyue's musical legacy served as a bridge between historical narratives and lived experiences, enabling to convey the transcendent nature of the Wuyue heritage.

3.3 EMOTIONAL GEOGRAPHY ON THE LAND OF WUYUE

This section examines the connection between music and the environmental elements of Wuyue. By incorporating emotional geography and adopting an immersive approach, I integrate environmental sensibilities into my compositions.

3.3.1 Environment

As discussed in Chapter 1, the sounds in the environment have shaped my understanding and appreciation of Wuyue's musical culture. The timeless elements of water, rain, birds, language, and the humid climate have endured throughout generations, fostering a deep connection among the people living on this land, stretching back to the Wu and Yue vassal states of the past²¹.

To evoke the environmental elements in this region throughout time, various extended techniques are utilised in the composition. For instance, in bars 50-52 of *Yuejue*, the piccolo employs short notes with occasional pitch bends, imitating bird chirps, while the oboe and

²¹ In the *Spring and Autumn Annals of Wu and Yue Vassal States*, the inhabitants of the Yue region are portrayed as residing within a realm characterized by traversing waterways and conquering mountains, where boats assume the role of carriages and oars act as horses. Meanwhile, birds held significant cultural importance. The myth of 'Feathered People 羽人' has long been popular in the Wu and Yue regions (Dong, 2010, 224), while archaeological evidence from the culture of this region during the Neolithic period reveals a deep reverence for bird deities, including the progenitor deity known as the Divine Bird, who was associated with the sun and celestial movements (Dong, 2010, 213). The *Spring and Autumn Annals of Wu and Yue Vassal States* 吴越春秋 also mentions people who speak the language of the great birds of Yue, further highlighting the cultural significance of birds in the region (Dong, 2010, 227).

bassoon produce rapid keyclicks resembling raindrops. The first violins and violas play fast, random notes on the highest strings to symbolise birdsongs in the bush, and the circular bowing motion on the double basses creates an airy and unstable texture, reminiscent of the region's humid climate (see Figure 3.22). The bird- and rain-sound timbre also resonates well with the lyrics of the song sung by the soprano solo: *Bird Soaring High*. These techniques combine to create a cohesive and atmospheric musical representation of the environment transcending time.

50

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

St.

B. D.

G. D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hit bell with palm *mf*

Random fast keyclicks *p*

Hit bell with palm *mf*

Random fast keyclicks *p*

Blow air *p* *f* *p*

Produce random noise bands by quivering a single basser between two strings. Water droplets like. *p* *mp* *p*

Sul E, randomly legato, as fast and high as possible, birdsong like *ppp* *pp*

Sul A, randomly legato, as fast and high as possible, birdsong like *ppp* *pp*

Open strings, bow the strings in a circular way slowly, start and end with *ppp* but feel free to change the intensity during the playing freely. *ppp*

Figure 3.22: Bars 50-52 of *Yuejue*

In *Wuyu*, the element of water plays an important role. The piece uses and draws inspirations from a song recorded in the *Records of Yue*²², This song, starting with the line “The sun shines bright (nee’ay dzoh dzoh 日昭昭)”, was said to be sung by a fisherman while on a boat near a field filled with dense reeds to a prominent Wu political figure, Wu Zixu²³. To evoke the imagery of water and create a sense of being by the water's edge, a few techniques are employed including metric displacement and the combination of dynamic and registry techniques are employed in *Wuyu*. An illustrative instance can be observed in bars 37-43 (see Figure 3.23), where the strings and choir gradually increase in volume from *pianissimo* to *mezzoforte* and *fortepiano* as well as ascending in their pitches respectively, resembling the rising crest of a large wave. Subsequently, they descend and play in *decrescendo*, simulating the wave's transition into a calm and quiet state. The use of *fortepiano* by the choir and *mezzo forte* by the strings before their *decrescendo* allows the choir's sound to merge and dissolve into the timbre of the strings. Creating more textural subtlety and a wave-like effect.

²²*Records of Yue* (*Yuejueshu* 越绝书) documents the relevant history of King Goujian of Yue's rise and the downfall of Wu during the late Spring and Autumn Period.

²³ Wu Zixu later became a prominent advisor to King Helü of Wu and played a crucial role in the rise and eventual downfall of the state of Wu. In the setting of the song, Wu was planning to cross the river to escape from his pursuers from the Chu state and seek safety in a new location. As Wu hid in the dense reeds. The fisherman called out to him multiple times with the song, questioning if he was a poor nobleman in dire straits, and eventually helped Wu cross the river.

This musical score page contains the notation for bars 37 through 43 of the piece *Wuyu*. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Enters in bar 37 with a melody marked *mp*.
- Oboe (Ob.):** Features a melodic line with triplets and slurs.
- Clarinet (Cl.):** Plays a melodic line marked *mp*.
- Bassoon (Bsn.):** Provides a bass line with dynamics *p* and *fp*.
- Horn (Hn.):** Provides a bass line with dynamics *p* and *fp*.
- Guitar (Gd.):** Plays a melodic line with dynamics *mp* and *mf*.
- Harpsichord (Hp.):** Features a complex melodic line with a triplet and a sixteenth-note run.
- Soprano (S.):** No vocal line is present.
- Alto (A.):** Vocal line with lyrics "Hmm Ah" and dynamics *pp*, *fp*, and *ppp*.
- Tenor (T.):** Vocal line with lyrics "Hmm Ah" and dynamics *pp*, *fp*, and *ppp*.
- Bass (B.):** Vocal line with lyrics "Hmm Ah" and dynamics *pp*, *fp*, and *ppp*.
- Violin I (Vln. I):** Plays a melodic line with dynamics *mf* and *pp*.
- Violin II (Vln. II):** Plays a melodic line with dynamics *mf* and *pp*.
- Viola (Vla.):** Plays a melodic line with dynamics *mf* and *pp*.
- Violoncello (Vc.):** Plays a melodic line with dynamics *mf* and *pp*.
- Double Bass (Db.):** Provides a bass line with dynamics *mf* and *pp*.

Figure 3.23: Bars 37-43 of *Wuyu*

3.3.2 Active Listening and Semi-improvisation

As discussed in Chapter 1, the act of active listening, sensory perception, and deliberate improvisation to integrate diverse sounds into a unified environment was a significant part of the local musical practice and my personal experience on the land of Wuyue. In my endeavor to incorporate these techniques as an expression of my emotional geography, I aspire to experiment with integrating them into a chamber orchestral setting.

One manifestation of this approach can be observed in the piece *Yuejue*, specifically from rehearsal mark J (bars 179-198). In this section, the texture of the music becomes particularly sparse and player-lead. Notably, the meter undergoes frequent changes, creating a sense of rhythmic fluidity. Furthermore, the cello takes on a solo role, performing with *ad lib* freedom, while other instrumental parts enter at different times, contributing additional layers of sonic complexity in a semi-improvised manner (see Figure 3.24). When performers play their parts, the intricacy in the musical expression lies in the collective act of active listening and the unifying, blending of each sound as a whole. By actively engaging with the soundscape and responding to one another's contributions, the performers become active participants in shaping the overall texture of the music. Through this process, I sought to allow for a dynamic interplay between the performers, the music, and the cultural context of Wuyue.

181

Picc.

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Blow air

p f *p*

div.

ppp

mf *ppp*

ad lib.

solo

Slow to fast to slow

Ricochet - loosely let the bow bounce from fast to slow until it reaches the end

mf *f* *mf* *p*

sim. mf

Figure 3.24: Bars 181-187 of *Wuyu*

3.4 EVERYWHEN ON THE LAND OF WUYUE

In this section, I show how I use music to engage with the changes and transitions of Wuyue historically, and *within* the region personally. This involves navigating through different historical stages, physical locations, and the engagement with Dreaming to develop a profound personal embodiment of the expressive qualities of myself as a Wuyue cultural bearer.

This section involves two parts. Firstly, I show how the concept of Everywhen is realised through the intertwined narratives of the *goudiao* and Shanghai in *Shanghai Streets*. Secondly, I show how through the creative journey of semi-improvisation-based composition, a remarkable process integrating the Dreaming and emotional geography unfolds. Within this musical exploration, dormant facets re-emerge, unfurling veiled layers of cultural memory, long forgotten yet resoundingly revived.

3.4.1 *Shanghai Streets*

The four movements of "Shanghai Streets" represent different stages of the city's development, drawing upon my personal connection to the places I resided during my time in Shanghai. Each movement reflects a distinct location and its significance in my life, intertwining my personal experiences with the historical trajectory of the city. The first movement, "Liantang Old Town," captures the serene ambiance of the old Liantang watertown in Qingpu province, symbolising my cultural origin. The second movement, "Qibao Old Streets," portrays the vibrant streets of Qibao during the Song Dynasty. Fond memories of gathering with friends for snacks and shopping, as well as enjoying family dinners on the second floors of various restaurants, are woven into the composition. The third movement, "Sinan Road," transports listeners to the former French Concession area, which holds personal significance as it was the path I took to school and music lessons. Lastly, the fourth movement, "Lingzhao Road," symbolises my childhood home and the development of Pudong district, metaphorically representing my roots and the progress of the city.

Meanwhile, the sound quality and ensemble sizes of the four historical stages of the *goudiao* informed the musical idea of the four pieces in *Shanghai Streets*. The first movement, "Liantown Old Town", is informed by the characteristics of the *goudiao* during its first stage of development. The pitches of the piece are situated in the highest register within the suite, mirroring the pitch characteristics of the *goudiao* during its first phase. The pitches move to lower register and wider range gradually throughout the suite. By the last movement, "Lingzhao Road", the range of the pitches used encompass the entire keyboard (see Figure 3.25)

JOHN JIANG

Adagio (ca ♩ = 54)

1. The beginning section of "Liantang Old Town". The score is in 5/8 time, marked *pp* *clair et cristallin* and *un poco rubato*. It features a delicate, flowing melody in the right hand and a simple accompaniment in the left hand.

Vivace

2. The beginning section of "Qibao Old Street". The score is in 8/8 time, marked *mf* *très rythmé*. It features a more rhythmic and energetic melody in the right hand and a steady accompaniment in the left hand.

Moderato

3. The beginning section of "Sinan Road". The score is in 12/8 time, marked *mp* *espress*. It features a more expressive and melodic line in the right hand and a rhythmic accompaniment in the left hand.

Largo

4. The beginning section of "Lingzhao Road". The score is in 7/4 time, marked *mp*. It features a slow, spacious melody in the right hand and a simple accompaniment in the left hand. Below the score, it says: *pédales sur chaque note de basse sauf indication contraire*.

Figure 3.25: The beginning sections of the 4 pieces in *Shanghai Streets*

The distinctive characteristics of the *goudiao* in each historical stage have also played a significant role in influencing my compositional choices in *Shanghai Streets*. I use "Liantang Road" as an example here. As discussed in section 2.3, *goudiaos* from this period were frequently discovered near water bodies, and the serene and spacious outdoor ambiance of Liantang watertown, surrounded by paddies, encapsulates this expansive setting. The incorporation of irregular 5/8 time signature at the outset and sporadically throughout the piece, such as in bars 4-5 and measures 8-9, symbolises the unpredictable nature of an outdoor environment, aligning with the environment in which the *goudiao* from this stage were discovered. Subsequently, at bar 29, the tranquil character of the composition is disrupted by a

cadenza that depicts strong winds and a storm sweeping through the paddies, a climatic event characteristic of Wuyue (see Figure 3.26).



Figure 3.26: Bars 29-30 of “Liantang Road”

Furthermore, the prevalent use of the *goudiao* in small ensembles during this period, often without combination with other instruments, suggests a single timbre where the *goudiao* assumes the central role as the primary melodic and harmonic voice. To evoke this characteristics, the composition revolves around a singular musical idea that permeates the entire piece. This recurring motif, depicted in Figure 3.27, employs even semiquavers and an "undulating" pattern using a limited set of five notes, contributing to its concise and focused nature. It is based on the E major pentatonic scale of the *zhi* mode, encompassing the notes E, F#, A, B, C#, and E. The motif is reiterated in bar 2 and extended for another bar in 6/8 time signature. Subsequently, it undergoes further development by transposing it a minor third higher in bar 4 and a major 2nd lower in bar 8.



Figure 3.27: Main idea of Liantang Old Town

From bar 12 to bar 17, the left hand maintains the steady semiquaver pattern while the right hand explores a related idea which also involves a descending three-note motif derived from the E major pentatonic scale of the *gong* mode. In this variation, the third note of the *zhi* mode scale, A, is altered to G#, while a segment of the main idea is elongated (see Figure 3.28).

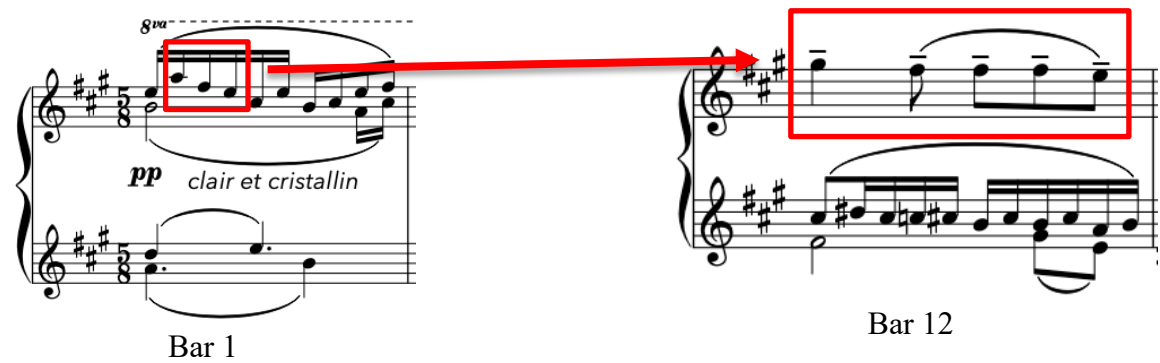


Figure 3.28: The second idea in Liantang Old Town is derived from a segment of the main idea

By intertwining the historical stages of Shanghai, the *goudiao* with the physical locations of my personal homes, *Shanghai Streets* transcends temporal boundaries and embraces the concept of "everywhen." It acknowledges that the land itself, serves as a conduit for accessing diverse temporal dimensions. This interplay between past, present, and individual and place allows for a profound sense of connectivity and continuity, enabling a deep exploration of collective memories and shared experiences. In this way, the land of Shanghai becomes a gateway to the timeless, inviting us to traverse the layers of history and immerse ourselves in the ever-present tapestry of the city's existence.

3.4.2 The Dreaming and Emotional Geography: *As Goudiao Calls Upon Me*

In the midst of navigating the uncertain and dynamic COVID-19 period in 2022, the long-awaited opportunity to embark on the field trip to Wuxi, to play the *goudiao* replica, finally became possible in August 2022. The joy of this prospect, however, was accompanied by the necessity of swift transitions between cities. To navigate these circumstances, I developed a method centered around memory-evoked improvisation and motivic development. This approach allowed me to immerse myself in the cultural and personal memory of the encountered events in Wuyue, blurring temporal constraints through the Dreaming, and spatial constraints through emotional geography. As a result, I fostered a dynamic and deeply personal connection between musical expression and my engagement with my Wuyue heritage.

During the field trip, the act of semi-improvisation on the piano allowed for the Dreaming; it served as a means for immersing myself in the memory of the journey as it happened. Meanwhile, emotional geography served as a conduit for reawakening and reconnecting with

forgotten details and experiences, intertwining musical expression with personal recollection²⁴. The music made both become the result of the Dreaming, but also the source of the dreaming to bring back and return to the memory, the time, and events. The result of this process became the initial form of *As Goudiao Calls Upon Me*, which was then arranged for a 9 piece Western and Chinese strings chamber ensemble.

Pleasingly, the structure of this composition traces the shape of a *goudiao* in the end. The *goudiao* features a broader top that gradually tapered towards the bottom and the climatic point of the piece is also towards its beginning between bars 32-54. By harnessing music as a vehicle for memory retrieval and emotional resonance, I not only forged a powerful connection to my Wuyue identity but also imbued the compositional process with an elevated sense of ever-existing.

I now provide examples of the musical details that evoked personal memories and symbolically represented the events experienced during the field trip, akin to embarking on a Dreaming process.

The fieldtrip took place at the Museum of Chinese National Music (see Figure 3.29), situated within the Canal Park in the city of Wuxi. As I approached the park, a pathway unfolded before me, flanked by dense clusters of trees on both sides. The natural topography of the region imbued the road with a sinuous character, meandering unpredictably and featuring both inclines and declines, rendering it challenging to anticipate the forthcoming path or ascertain the precise destination. This experiential encounter is sonically represented in *As Goudiao Calls Upon Me* between bars 1-25, where each individual string instrument takes turns playing brief ascending and descending gestures. These musical motifs symbolise the continual series of turns and hills that pervaded the land and its surroundings, evoking a sense of perpetual exploration.

²⁴ It was imperative, however, that the improvisation following the evocation of memory elicited genuine and profound connections to the events where I felt a deep personal resonance. Not all instances of playing could evoke or establish such a profound connection to the specific events. This endeavor rests in a continuous return to the environment and the constant repetition of musical materials that evokes my memories.



Figure 3.29: The Entrance of Chinese National Music Museum

Upon reaching the entrance of the museum, a myriad of doubts, insecurities anticipation and excitement pervaded my thoughts. This was prompted by the significance of this being my inaugural field trip, meticulously prepared for over the course of a year. The exceptional circumstances brought about by the COVID-19 pandemic rendered the journey even more precious and surreal. This emotional fluctuation mirrors the undulating topography of the land itself and finds its musical manifestation between bars 32 and 56. Commencing with a semi-improvised repetition of a pipa pattern in bar 32 (see Figure 3.30), a key instrument within the local silk and bamboo ensemble, the musical gesture deftly links the physical landscape of Wuxi with the emotional landscape I inhabited. Subsequently, this pattern undergoes modulation and is eventually passed to the violin, initially with a series of quarter notes that progressively quicken, evoking a sense of disarray emblematic of my turbulent emotions during that period.

Senza misura
Repeat in ad lib. as many times as you like.

Pi.

Ru.

Figure 3.30: Bars 32-33 of *As Goudiao Calls Upon Me*

Shortly thereafter, Dr Zhu Guowei arrived, exuding an air of intellectual composure. During our wait before the door of the museum opens, we engaged in intermittent conversations about various aspects of the *goudiao* as well as trivial topics. I learnt during our conversations that the museum was closed due to COVID-related concerns. From my initial interactions with Dr Zhu, I formed the impression of a kind and knowledgeable individual, deeply passionate about the musical culture and historical heritage of Wuyue. It became evident to me that he held a genuine appreciation for anyone with an interest in this specialised field of study, irrespective of their background, and he exhibited a genuine curiosity about my own experiences and perspectives. Gradually, the presence of Dr Zhu and our amicable conversations alleviated my nerves. In *As Goudiao Calls Upon Me*, Dr. Zhu's entrance is introduced in the section titled "The Professor" in bar 57. The theme representing him evolves around E and A, a perfect 5th apart, metaphorically conveying a sense of stability, calmness and wholeness in his presence. This theme, shared by both the erhu and the zhonghu, carries symbolic significance in representing the dialogues and interactions between Dr. Zhu and myself (see Figure 3.31). The erhu and zhonghu are both instruments used in the local silk and bamboo ensemble. Their warm and plaintive timbral qualities evoke a sense of emotional resonance that aligns with the cultural and geographical context. This theme reappears in bar 123, which is discussed in Appendix D.



Figure 3.31: Theme for Dr. Zhu Guowei between bars 57-62 of *As Goudiao Calls Upon Me*

Although my focus during the field trip was primarily directed towards the recording, sampling, and playing the *goudiao*, paying little attention to the environment, the semi-improvisational process allowed me to uncover the sonic elements within the museum that were previously overlooked. When translating my memory into piano music, I recalled the sonic details of the imperfect recording environments. The motion-detection lighting system intermittently switched off in the absence of visitors. Simultaneously, the playful child of Dr. Zhu's friend moved across the upper floor, emitting joyful laughter and generating stomping noises that reverberated through the ceiling. The museum's frequent door openings and communication activities disrupted the required undisturbed environment for capturing comprehensive spectral data.

Figure 3.32 provides a visual representation of the recording space. In the musical composition, these aspects find expression through the sporadic utilisation of harmonics on the pipa and guzheng in free rhythms, as depicted in Figure 3.33. The harmonics are not to be performed rhythmically in synchronization, thereby encapsulating the unpredictable and random nature of the ambient sounds that permeated the space. By eschewing rhythmic conformity, the pipa and guzheng players are encouraged to engage in active listening and interactive performance with one another, mirroring the intricate interplay of the diverse sounds present within the environment. The environmental realities were reawakened in the Dreaming process, allowing me to relive in the space at that time. Music was able to offer a sonic representation of the interplay between intentionality and chance, further allowing for a deeper connection between my emotional geography and the creative output.



Figure 3.32: Dr. Zhu Demonstrating Best Methods to Strike the Big Bells. (Photo by Dr Zhu's friend, name unknow)

135

Pi. *mp* fast to slow *mf*

Ru. *mp*

Zh. *mp* fast to slow *mf*

Figure 3.33: Parts of bars 135-139 of *As Goudiao Calls Upon Me*

After the recording, Dr. Zhu proudly guided me through the dimly lit and dust-covered exhibits. Despite his involvement in curating and labelling the instruments, the museum's closure due to COVID-19 restrictions had taken a toll. Spider webs and mould encroached upon the instruments, evoking a sense of fascination alongside a melancholic and bitter atmosphere. Dr. Zhu's purpose in showcasing these forgotten displays became evident: these artifacts deserved greater attention and care. We, the few remaining custodians, were devoted to preserving these treasures and their enduring legacy.

This emotional geography was musically represented using the *jiahua* technique of the local silk and bamboo musical traditions from bar 152 to bar 178. Taking bar 166 as an example (see Figure 3.34), the primary melodic element consists of G, A, and D. However, each instrument is adorned with distinct embellishments, reminiscent of the heterophonic texture found in the silk and bamboo musical tradition discussed in section 1.2. The contour of the embellishments, often following a zigzag shape of ascending and descending in 2nd and 3rd intervals is prevalent in various musical forms of Wuyue that I have practiced. It also reflects the range of feelings associated with exploring the museum. The ascending intervals symbolise a sense of anticipation, hope, or rising energy, while the descending intervals evoke feelings of introspection, contemplation, or melancholy, both continually fluctuating in me at the museum.

166

Pi. *pp* *mp*

Ru. *mp* *mf sub.p* *mp*

Zh. *ff* *p* *mf*

Er. *fp* *p* *mf*

Zh. *mp* *sub.p* *mp*

Vln. *mp* *sub.p* *mf* *mp*

Vla. *mp* *fp* *p* *mf* *mp*

Vc. *fp* *mp*

Cb. *fp* *pp* *mp*

Basic melodic idea for bar 166:

Figure 3.34: The basic melodic idea for bar 116 and bars 116-118 of *As Goudiao Calls Upon Me*

In conclusion, the compositional process merged personal experiences, cultural insights, and acquired knowledge of history to collapse time and space in the composition process, establishing a trans-spatial connection between the experience of the past with the present state of dreaming. Everywhen and emotional geography have played crucial roles, embodying a holistic perception of time and exploring the interplay between emotions and spatial dimensions. The incorporation of the *goudiao*, historical narratives, and environmental elements of Wuyue has manifested the convergence of temporal and spatial continuity. This integrative approach preserves the Wuyue musical legacy, enriching contemporary artistic endeavors while honoring cultural heritage.

Chapter 4: Conclusion

In this thesis I began by providing context and discussing my motivations for taking on this research. I highlighted three key aspects pertinent to my sense of origin: personal, cultural and historical. I subsequently explored the existing knowledge and data I collected of the *goudiao*, a historical idiophone that symbolises the historical legacy of Wuyue. Finally, I demonstrated the application of both subjective experience and emotions as well as objective *goudiao*-driven knowledge and data in my musical composition. This process is effectively an act of immersion into the cultural memory of Wuyue, and is referred to here as a collapsing of time and space. This process stands as a model that can guide other composers who aim to create music reflecting their cultural voice while bridging history with the contemporary.

This project holds deep personal significance as it allows me to give voice to my ancestors and infuse my artistic sensibilities into the musical landscape of my heritage's historical legacy. However, its significance extends beyond the personal realm. Musicologically, this research highlights the intrinsic value of cultural heritage, history, and geographic perspectives in shaping and understanding the creative processes that underlie a nuanced interpretation of musical traditions. In terms of composition, this study is deeply connected to the musical culture I embrace as a composer, it also illuminates the possibilities of engaging with historical instruments. Furthermore, this research addresses a notable gap in previous studies, characterised by a lack of compositions by Wuyue composers drawing inspiration from the historical discoveries associated with Wuyue culture and environment.

In conclusion, this thesis contributes to the preservation and revitalisation of the Wuyue musical legacy, while emphasising the importance of cultural memory in shaping and perpetuating cultural heritage. Through research, field trips, recordings, and sampling, I have incorporated the historical and cultural significance of the *goudiao* into my compositions, and have employed them as a bridge to strengthen my connection to the Wuyue legacy and bring its sound to Sydney. The people of Wuyue, both present and past, continue to rebuild and revive our cultural practices, leaving an indelible mark on our shared history.

Glossary

Goudiao 句鑼 – an ancient idiophone from the Wuyue region. Often made by bronze, it first emerged during the Eastern Zhou dynasty. It is considered by academics as a Yue instrument.

Guangling School 广陵派 – In the context of traditional Chinese music, different schools refer to distinct styles or lineages of musical performance and composition. These schools have developed over centuries and are associated with specific regions or influential musicians. The Guangling School (Guangling Pai) is named after the ancient state of Guangling during the Eastern Jin Dynasty (317-420 CE). The Guangling School is known for its refined and lyrical style of music. It emphasizes expressive and melodic playing, often characterized by smooth and flowing movements. The school places great importance on the interpretation of musical pieces and seeks to evoke emotions and create a sense of tranquility through the music.

Guqin 古琴 – Guqin is a traditional Chinese musical instrument that has a history of over 3,000 years. It is a plucked seven-stringed zither with a long, narrow wooden body and no bridges. The strings of the guqin are traditionally made of silk, although modern versions may use nylon or metal strings.

Jiangnan sizhu 江南丝竹 – Jiangnan Sizhu is a traditional Chinese music ensemble that originated in Wuyue, which includes areas such as Shanghai, Suzhou, and Hangzhou. Sizhu, which means "silk and bamboo," refers to a genre of Chinese instrumental music that predominantly uses stringed and wind instruments made of silk and bamboo materials.

Jiaxiang 家乡 – a Chinese term that can be translated as "hometown" or "ancestral home." It refers to the place where a person or their family originates from or has strong emotional and cultural ties to. Jiaxiang holds great significance in Chinese culture as it represents one's roots, heritage, and sense of belonging.

Kun Opera 昆曲 – Kun Opera, also known as Kunqu, is one of the oldest forms of traditional Chinese opera that originated in the Kunshan region of Jiangsu Province during the late Yuan Dynasty (13th-14th century). It is renowned for its elegant, refined style, and poeticism. Kun Opera is recognised as one of the cultural treasures of China and has been designated as a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.

Pingtán 评弹 – Pingtan is a traditional Chinese performing art that combines storytelling, singing, and music. It originated in the Suzhou region of Jiangsu Province and has a history of several centuries. Pingtan is typically performed by a duo consisting of a storyteller (known as a pingtan performer or pingtan artist) and a musician playing the pipa, a traditional Chinese stringed instrument.

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Appendices

Appendix A

Eastern Zhou Dynasty

The Eastern Zhou Dynasty, also known as the Eastern Zhou Period, was a major era in ancient Chinese history that lasted from 770 BCE to 256 BCE. It was a time of significant political, social, and cultural changes in China.

The Eastern Zhou Dynasty is divided into two main periods: the Spring and Autumn Period (770-476 BCE) and the Warring States Period (475-221 BCE). During the Spring and Autumn Period, China was divided into many small states that were often engaged in warfare and political struggles. This period saw the rise of influential thinkers and philosophers, such as Confucius and Laozi, who made significant contributions to Chinese philosophy.

The Warring States Period, which followed the Spring and Autumn Period, was marked by intensified conflicts between the various states. It was a time of great military competition and political maneuvering as the states sought to gain dominance over one another. This period also witnessed important intellectual and cultural developments, including the emergence of the Hundred Schools of Thought, with philosophers and thinkers offering different theories on governance, ethics, and social order.

The Eastern Zhou Dynasty is known for its bronze casting, which reached its peak during this period. Intricate bronze vessels, such as the famous "ding" tripods, were created for ceremonial and ritual purposes. This era also saw advancements in agriculture, ironworking, and the development of iron tools and weapons.

The Eastern Zhou Dynasty came to an end with the conquest of the last state Qi by Qin in 221 BCE. This marked the beginning of a new era in Chinese history, as the Qin Dynasty established the first unified Chinese empire.

Appendix B

Composers I Drew on in Developing My Compositional Approach

In developing my approach, I also explored the work of several other contemporary composers who have drawn musical inspiration from their cultural heritage using different methods.

Tan Dun's concerto for cello and video and orchestra, *The Map* (2002), showcases his unique approach to drawing musical inspiration from his cultural heritage. Growing up in a rural Hunan village immersed in shamanistic cultural traditions, Tan Dun was deeply influenced by the folk customs and musical elements of his hometown. For example, the mournful songs known as "Tan Silang" in a Hunan dialect seem to also have had a profound impact shaping his later styles (Zhang, 2020, 47). Tan Dun views his works not as representations of modernity, internationality, or even generalised Chinese culture, but rather "belong to the unconscious memories of my childhood" (YouTube, 2009).

The Map employs a multimedia approach to incorporate his cultural heritage into the composition. By synchronising sounds from multimedia images of original local folk musical material with a live orchestral performance, he brings together traditional elements and a contemporary Western orchestral setting. The multimedia images depict various Hunan practices, such as music played by stones, leaf songs, and shamanic ghost dances. The orchestral part is deliberately written to respond, support, and interact with the music played in the traditions depicted in the video. This is achieved through, for example, the use of similar rhythms and timbres, creating a cohesive musical experience that bridges the gap between cultures.

Another contemporary composer engaging their native cultural material is Canadian/Greek composer Coreen Morsink, who has explored a diverse range of methods to integrate ancient Greek musical elements into contemporary compositions. One notable example is her composition titled *Erosion* for solo violin. This composition serves as an exploration of compositional techniques, genera, employed during the 5th century BC in Greece, while also incorporating changing time signature patterns prevalent in the 20th and 21st centuries.

The piece begins with a theme in the enharmonic genus, set in 3/8 time, followed by five variations that employ different "hues" or shades of the chromatic and diatonic genera. These variations further incorporate poetic feet and combinations of time cycles used in 5th century BC poetry (Morsink, 2013, 45). Another work of hers, *Orestes' Chamber*, quotes a musical fragment written on papyrus and dated approximately third century BC, which likely represents a melody composed by Euripides himself (Morsink, 2013, 37). The composer reconstructed the fragments based on the theoretical writings of Aristoxenus, endeavoring to fill in the missing notes and bring the melody to life (Morsink, 2013, 38).

In contrast to Tan Dun's multi-media project on a living tradition, and Morsink's ability to explore and experiment with the available musical resources from ancient Greece, such as theoretical writings, musical notations and techniques, my challenges lie in using historical instruments and data to craft an expressive representation that transcends space and time without the accessibility of primary data referring to historical scores and theoretical writings.

Appendix C

A Model and Procedural Framework Delineating the Application of My Approach to Alternative Cultural Influences

Preparations:

Identify the culture and region you as the composer affiliate with.

Examine the existing literature pertaining to contemporary musical practice of this culture and region.

Examine the historical trajectory of the musical practice of this culture of interest, as well as the musical traditions specific to the region of interest. This phase entails delving into historical accounts, archival sources, and scholarly discourses that illuminate the evolution and significance of music across different epochs. Simultaneously, it involves a focused investigation into the musical heritage and practices indigenous to the targeted geographical area. By synthesising historical perspectives and regional musical traditions, this step aims to contextualise the continuum of musical evolution.

During the preparation phase, the composer should source any musical data that resonates with their impressions, memories, experiences, and insider knowledge of the culture and region of interest. This may include lyrics recorded in historical documents, descriptions of musical instruments used, types of music played, as well as scores and recordings.

Insider Explorations:

Conduct a fieldwork which involves the study and sampling of instrument artifacts and/or their replicas.

Visit the region of interest. Observational focus extends to environmental elements encompassing colour schemes, scents, climatic conditions, fauna, flora, architectural structures, people, customary practices, lifestyles, and linguistic nuances.

Immerse oneself in the study and practical application of the musical traditions prevalent in the targeted culture and region. Record personal observations and reflections on the intricate nuances encountered during this learning process. Seek to establish personal connections between these nuances and one's affiliation with the culture or land, as well as historical musical

practices, sounds, or documented records specific to the land. This endeavour involves discerning parallels and intersections between the acquired musical insights and personal experiences, historical musical legacies, or sonic imprints associated with the land.

The Dreaming

Artistically blend temporal and spatial dimensions in your compositions through the Dreaming. Some of the methods are:

- Employing indigenous historical instruments' sounds representative of the culture and land.
- Drawing inspirations from the lyrics and narratives from historical texts, shaping your own musical structures and narratives.
- Utilising pitch set analysis, examining pitchset relations and spectral profiles of indigenous historical instruments, incorporating patterns discovered in your music to evoke a sense of coexistence of past and present.
- Integrating historical playing techniques and ensembles to transcend temporal boundaries.
- Employing sounds representing or symbolising environmental features of the region, transcending geographical confines.
- Analysing distinct musical elements of the region's musical tradition to inform compositional choices.
- Forging connections between historical developments and personal experiences through the employment musical elements like texture, pitch sets, and rhythms.
- Embracing an improvisational-led compositional approach, intimately intertwining personal interactions with the culture and region throughout the creative process.

Figure C.1 illustrates the model of my approach.

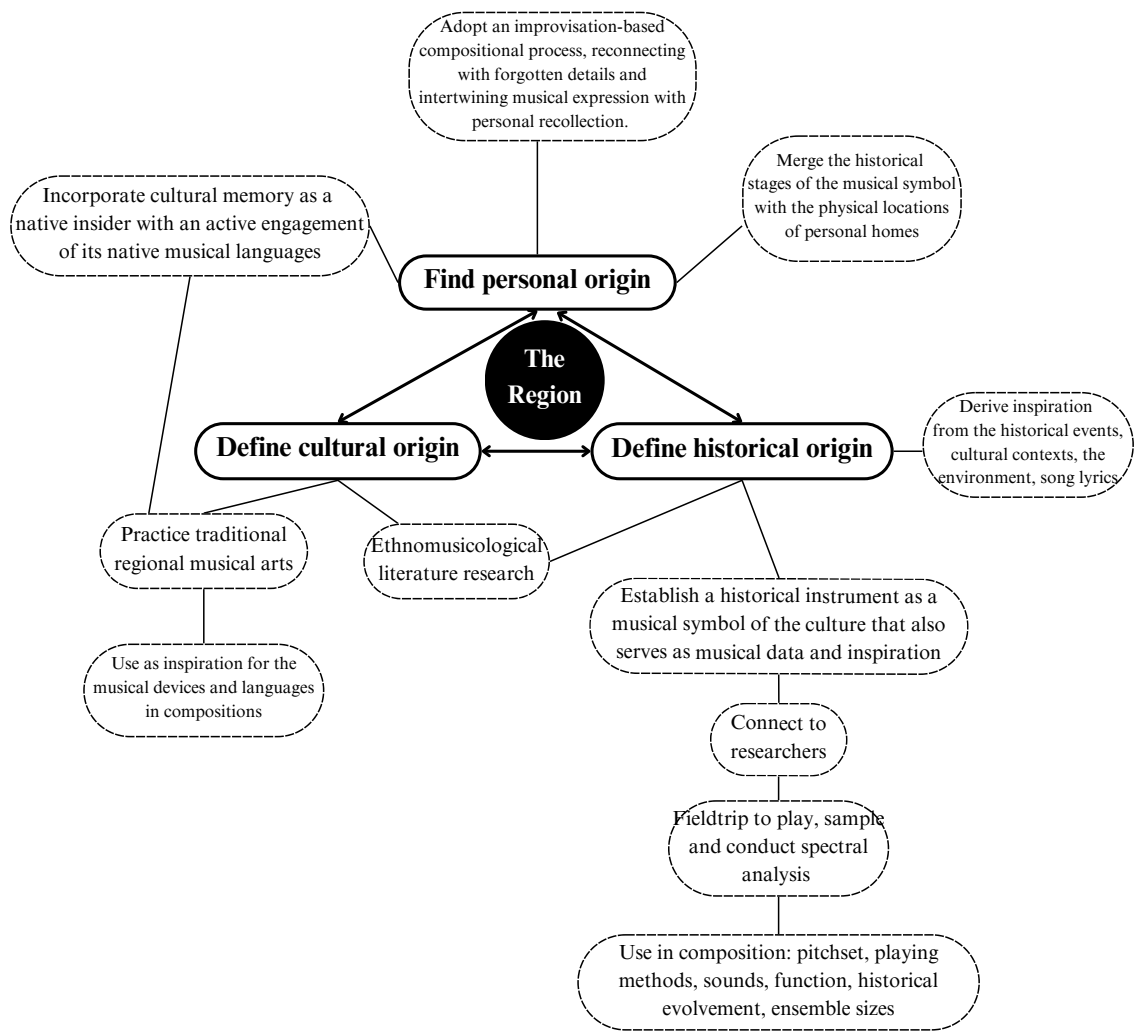


Figure C.1: Model of my approach in creating music that reflects the voice of my own culture while bringing history into the present

Appendix D

The Second Entrance of the Theme for Dr. Zhu Guowei in *As Goudiao Calls Upon Me*

This theme for Dr. Zhu Guowei reappears in 123 of *As Goudiao Calls Upon Me*, but with an alternation. Having sampled the *goudiao*, I playfully engaged in experimentation with this bell set. As I indulged in unconventional techniques and pushed the boundaries of traditional bell-playing, Dr. Zhu remained quietly present, refraining from interrupting or impeding my creative process. This theme, previously established to convey Dr. Zhu's stable and gentle personality, now represents his unobtrusive observance and support for my contemporary exploration on the bells in bars 123-131 (see Figure D.1). This time, the *zhonghu* plays the melody first, and the *erhu* comes in after. Compared to the previously light countermelody by the *viola* in bars 57-61, this time, the theme is supported by the entire string section, adding more weight and expansiveness and a sense of comfort and affirmation from Dr. Zhu to me.

Through the interplay of thematic development, timbral choices, and orchestration, the music served as a conduit for capturing the emotions that eluded my immediate grasp in the moment. By weaving together these compositional elements, the music evokes a sense of resonance with the surrounding space and the land upon which my emotional geography unfolded. This process of the Dreaming, allowed me to co-exist with my *self* in Wuxi during the composition phase, transcending the spatial and temporal boundaries I faced at the time of the writing.

The Museum
Adagio ♩=ca 50

Er. *ppp* *mf*

Zh. *mp* *mf* *pp* *mf*

Vln. *mp*

Vla. *mp* *mf* *mp* *mf* *mp* *p*

Vc. *ppp* *mp* *p*

Cb. *p*

Figure D.1: Parts of bars 123-128 of *As Goudiao Calls Upon Me*

Appendix E

Ethics Approval



Research Integrity & Ethics Administration
HUMAN RESEARCH ETHICS COMMITTEE

Tuesday, 5 April 2022

Dr Catherine Ingram
Musicology Unit; Sydney Conservatorium of Music
Email: catherine.ingram@sydney.edu.au

Dear Catherine,

The University of Sydney Human Research Ethics Committee (HREC) has considered your application.

I am pleased to inform you that your project has been approved

Details of the approval are as follows:

Project No.: 2022/181
Project Title: The Sounds of Goudiao
Authorised Personnel: Ingram Catherine; Jiang Zhongyu; Rojas Daniel;
Approval Period: 05/04/2022 to 05/04/2026
First Annual Report Due: 05/04/2023

Documents Approved:

Date Uploaded	Version Number	Document Name
13/02/2022	Version 1	Evidence of Connecting with Goudiao expert Zhu Guowei
08/03/2022	Version 1	Oral Consent Form
08/03/2022	Version 1	Participant Consent Form
08/03/2022	Version 1	Participant Information Statements
08/03/2022	Version 1	Safety Protocol
08/03/2022	Version 1	Semi-structured Interview Questions

Special Condition/s of Approval

Research Data Management Plan (RDMP)

1. Please update your RDMP and confirm that you will use USyd approved cloud storage. It is not permitted to store research data on personal laptop or Dropbox.
2. Please submit a justification for storage of data in perpetuity and outline the platform and access arrangements (ie PARADISEC?)

Conditions

3. It will be a condition of approval that certified translations of the public documents (e.g. Participant Information Statement, Participant Consent Form) be made and provided to participants, once these documents have been approved in English. See guidance [here](#).
4. It will be a condition of approval that the researcher has all necessary University and Faculty approvals for travel in place before commencing the study.

Condition/s of Approval

- Research must be conducted according to the approved proposal.
- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.
- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
 - Serious or unexpected adverse events (which should be reported within 72 hours).
 - Unforeseen events that might affect continued ethical acceptability of the project.
- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).
- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.
- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.
- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.
- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.
- The Ethics Office may conduct audits on approved projects.
- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Sincerely,



Associate Professor Helen Mitchell
Chair
Human Research Ethics Committee (HREC 1)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) [National Statement on Ethical Conduct in Human Research \(2018\)](#) and the NHMRC's [Australian Code for the Responsible Conduct of Research \(2018\)](#)

Appendix F

Musicians and Producers for the Recordings of the Portfolio

Wuyu and Yuejue

Conductor	Ben Perche
Flute doub. Piccolo	Chloe Chung
Oboe	Gahyun Lee
Clarinet in Bb	Austin O'Toole
Bassoon	Shengbo Zhao
Horn in F	Oliver Harris
Percussions	Liz Cheung & Jolin Jiang
Goudiao	Jolin Jiang
Harp	Bianca Beng
Soprano Solo	Jolin Jiang
SATB Choir	Ashleigh Lane
	Emelina Elizabeth-Marie
	Tisha Mahmud-Kelemen
	Rachel Jackson
	Christine Li
	Viktoriia Karapetian
	Liz Cheung
	Hazel Bingon
	Ashly Zhang
	Toby Wong
	Sirius - Wang
	Ben Cody-Osborne
	Jasper Tops
	Antony Khoury
	Rory Knott
	Pavle Cajic
	Thomas Woods
	Paul Chung
	Carter Jia
Violin I	James Parbery
	Wendy Kong
	Catherine J
Violin II	Alex Patterson
	Beverly Kwan
Viola	Thomas Talmacs
	Isabel Taussig Talmacs
	Alexendra Boyling
Cello	Harry Young
Double Bass	Conan Tran
Recording Engineer	Jolin Jiang
Mixing Engineer	

Shanghai Streets

Liantang Old Town
Qibao Old Street
Sinan Road
Lingzhao Road

Jolin Jiang
Jolin Jiang
Pavle Cajic
Jolin Jiang

As Goudiao Calls Upon Me

Pipa
Zhongruan
Guzheng
Erhu
Zhonghu
Violin
Viola
Cello
Double Bass

Shurui Liang
Jolin Jiang
Julia Ousiyu Luo
June Yiqing Wu
Liz Cheung
James Parbery
Jolin Jiang
Alexandra Boyling
Harry Young

**Embracing *Goudiao* 句鑼 and the Land of Wuyue 吴越:
Cultural Voice and Historical Connections in
Contemporary Music Composition**

Volume II: Folio of Creative Work

Zhongyu Jiang

A portfolio submitted in partial
fulfillment of the requirements for the
degree of Master of Music (Composition)

Sydney Conservatorium of Music

University of Sydney

2023

Statement of originality

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed:

Date:

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As Goudiao Calls Upon Me	126

The recordings are available at the following URL:

https://www.dropbox.com/sh/ifxcmu85nusuyyn/AAB_H0VhN2TrJ-tWJqKZE7h9a?dl=0

Wu · Yu

吴·歆

By Zhongyu Jiang

for

Choir and Chamber Orchestra

Program Notes

Wuyu delves into the historical backdrop of the Wu vassal state during the Eastern Zhou dynasty (770 BCE to 256 BCE). This period witnessed the flourishing of philosophical and intellectual schools, including Confucianism and Taoism, which continue to shape Chinese thought to this day.

In the title of the piece, Wu 吳 refers to the Wu vassal state, while Yu 欵, refers to the idea of sighing, lament, and singing.

Wu and its neighbouring state, Yue, existed in the present-day Shanghai, Jiangsu, and Zhejiang provinces of China, known as the Wuyue region. Their close proximity and frequent interactions during the Eastern Zhou dynasty gave rise to captivating historical tales and profound cultural exchanges.

Although they shared many cultural similarities, the Wu state had more Huaxia influence, due to its closer proximity to the states of the Huaxia heritage. The term "Huaxia" predates the establishment of a centralised Han dynasty and has been used historically to denote the cultural and ethnic identity of the majority population in ancient China.

This composition evokes a contemplative atmosphere, weaving together lyrics believed to be sung by the people of the Wu state and drawing upon the historical narratives associated with Wu. The lyrics reflect the prayers offered by the inhabitants of Wu for the enduring prosperity of their king amid the foreseeable future of the Wu state being ultimately annihilated at the hands of the Yue state.

The musical composition also draws inspiration from multiple aspects of the *goudiao*, an ancient bronze bell that originated in the Wu and Yue states and was commonly used during the Eastern Zhou dynasty by the people in these states. A replica of a *goudiao* set was recorded and sampled, allowing its unique tones to be heard in this piece.

INSTRUMENTATION

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Goudiao (samples played on the midi keyboard)

Harp

Choir: SATB

Violin I

Violin II

Viola

Cello

Double Bass

Text and English Translation

The text is sung in the Shanghai dialect 上海方言

Woo gong chiew
梧 宫 秋

Autumn arrives the parasol-tree palace

Woo wung zoew
吴 王 愁

The King of Wu, his sorrows run deep.

Nee'ey Dzaw dzaw
日 昭 昭，

The sun shines bright,

Tzin yee sih
侵 以 施，

Slowly descending its celestial path.

Yü dzih jee foo loo dzih tzee
与 子 期 甫 芦 之 碕。

Let us await the sunset, and meet by the reed-lined riverbank.

loo dzong zen
芦 中 人

Dweller among the reeds,

Chee fee jee'ong zih hoo
岂 非 穷 士 乎？

Are you not but a wanderer in the realms of hardship and unravelling?

WU·YU

吴·欤

Jolin Jiang

Lento $\text{♩} = \text{ca. } 46$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Goudiao

Harp

Soprano

Alto

Tenor

Bass

Lento $\text{♩} = \text{ca. } 46$

Violin I

Violin II

Viola

Violoncello

Double Bass

accel.

Più mosso ♩=ca. 60

A

9

Fl. *fp* *f* *mp*

Ob. *mf*

Cl. *p* *mp* *mp*

Bsn. *p*

Hn. *mf* *p*

Gd.

Hp. *p*

S.

A.

T.

B.

accel.

Più mosso ♩=ca. 60

A

Vln. I *div.* *p*

Vln. II *p* *fp*

Vla. *pp* *fp* *mp*

Vc. *pp* *fp* *mp*

Db. *pp* *fp* *mp*

B

28

Fl.

Ob.

Cl.

Bsn.

mf *fp* *f* *fp*

ad lib. *mf* *espress*

slow to fast

Hn.

Gd.

Hp.

S.

A.

T.

B.

B₁

B

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

pp

pp

pp

unis.

arco

arco

arco

arco

36

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p* *fp*

Hn. *p* *fp*

Gd. *mp* *mf*

Hp. *8va* *3*

S.

A. *pp* *fp* *ppp*
Hmm Ah

T. *pp* *fp* *ppp*
Hmm Ah

B. *pp* *fp* *ppp*
Hmm Ah

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Db. *mf* *pp*

ad lib. .

44

Fl. *<f>* *mf* *espress.* *mf*

Ob. *mf*

Cl. *mf*

Bsn. *p* *fp*

Hn. *p* *fp*

Gd. *mf*

Hp. *mf*

S.

A. *pp* *fp*
Hmm Ah

T. *pp* *fp*
Hmm Ah

B. *pp* *fp*
Hmm Ah

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Db. *mf* *pp*

49 *tr*

Fl. *mp* *mf* *mf* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf* *mf*

Hn. *p* *mf* *mp*

Gd. *p*

Hp. *p*

S. *pp* *fp* *ppp*
Hmm. Ah

A. *pp* *fp* *ppp*
Hmm. Ah

T. *pp* *fp* *ppp*
Hmm. Ah

B. *pp* *fp* *ppp*
Hmm. Ah

Vln. I *fp* *p* *mp*
div. unis.

Vln. II *fp* *p* *p*
div. unis. div.

Vla. *fp* *p* *p*
div. unis.

Vc. *fp* *p* *p*

Db. *fp* *p* *p*

C

54

Fl. *mf* *f* *mf*

Ob. *mf*

Cl. *mf* *f* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf* *sub., mp*

Gd.

Hp. *B \flat* *E \flat* *mp*

S. *fp* *fp* *molto* *ppp* *molto* *fp*

woo gong chiew.
梧 宮 秋

A. *fp* *fp* *molto* *ppp* *molto* *fp*

woo gong chiew.
梧 宮 秋

T. *mf* *fp* *p*

Hmm Ah! Hmm

B. *mf* *fp* *p*

Hmm Ah! Hmm

C

Vln. I *div.* *mf* *mp* *ppp* *molto* *fp* *unis.*

Vln. II *mf* *mp* *ppp* *molto* *fp*

Vla. *mf* *mp* *ppp* *molto* *fp*

Vc. *mf* *mp* *ppp* *molto* *fp*

Db. *mf* *mp* *ppp* *molto* *fp*

61

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *mf*

Bsn. *fp* *pp*

Hn. *fp* *pp*

Gd.

Hp.

S. *p* *fp* *molto* *ppp* *molto* *fp*
 Woo wung zoew
 吴 王 愁.

A. *p* *fp* *molto* *ppp* *molto* *fp*
 Woo wung zoew
 吴 王 愁.

T. *fp* *p*
 Ah Hmm

B. *fp* *p*
 Ah Hmm

Vln. I *fp* *fp* *molto* *ppp* *molto* *fp*

Vln. II *fp* *fp* *molto* *ppp* *molto* *fp*

Vla. *fp* *fp* *molto* *ppp* *molto* *fp* *div.*

Vc. *fp* *fp* *molto* *ppp* *molto* *fp*

Db. *fp* *fp* *molto* *ppp* *molto* *fp*

67

Fl. *fp* *p* *mf* *7*

Ob. *mp* *fp*

Cl. *mp* *3* *5*

Bsn. *fp* *p* *fp* *fp*

Hn. *fp* *mf* *fp*

Gd. *mp* *ppp* *mf*

Hp. *f*

S. *pp* *fp* *molto* *ppp* *fp*
 woo — gong — chiew
 梧 — 宮 — 秋

A. *pp* *fp* *molto* *ppp* *fp*
 woo — gong — chiew
 梧 — 宮 — 秋

T. *fp* *ppp* *fp*
 Ah — chiew
 秋

B. *fp* *ppp* *fp*
 Ah — chiew
 秋

Vln. I *fp* *ppp* *pp* (trem.) *norm.* *fp*
 unis. div. unis.

Vln. II *fp* *ppp* *pp* (trem.) *norm.* *fp*

Vla. *fp* *ppp* *pp* *fp*

Vc. *fp* *ppp* *pp* *fp*

Db. *fp* *ppp* *pp* *fp*

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Gd.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

sf \triangleright \triangleleft *mf* \triangleright \triangleleft *pp* *p*

fp *fp*

woo 吴 wung 王 zoew 愁

woo 吴 wung 王 zoew 愁

sf \triangleright \triangleleft *sub. p* *p* *p* *p*

div. unis.

p pizz. *p* arco

p pizz. *p* arco

p pizz. *p* arco

p pizz. *p* arco

p *p*

p *p*



Più mosso ♩=58

83

Fl. *mp*

Ob. *p* *mp* *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Gd.

Hp. *mf* Eb E#

S. *mp* *mp* slow gliss.

nee'ey dzaw dzaw tzin yee sih
 日 昭 昭, 侵 以 施,

A. *mp* *mp* slow gliss.

tzin yee sih.
 侵 以 施,

T. *mp* *mp* *mp* slow gliss.

nee'ey dzaw dzaw tzin yee sih.
 日 昭 昭, 侵 以 施,

B. *mp* *mp* *mp*

nee'ey dzaw dzaw tzin yee sih
 日 昭 昭, 侵 以 施,

Vln. I *mp* *mp* *p* (trem.) *norm.*

Vln. II *mp* *mp* *pp* *norm.*

Vla. *mp* *mp* *p*

Vc. *mp* *mp* *p*

Db. *mp* *mp* *p*

div. unis.

92

Fl. *mf* *mp*

Ob. *fp* *mp*

Cl. *fp* *mp < fp*

Bsn. *fp*

Hn. *mp < fp*

Gd.

Hp. *mp* *mp*

S. *mp* *mp > p* *mp > pp* *mp* *ppp* *mp < fp*

yü dzih jee foo loo dzih tzee. loo dzong
与 子 期 甫 芦 之 碛. 芦 中

A. *mp* *mp > p* *mp > pp* *mp* *ppp* *mp <*

jee foo loo dzih tzee. loo
期 甫 芦 之 碛. 芦

T. *mp* *mp > p* *mp > pp* *mp* *ppp* *mp < fp*

yü dzih jee foo loo dzih tzee. loo dzong
与 子 期 甫 芦 之 碛. 芦 中

B. *mp* *mp > p* *mp > pp* *mp* *ppp* *mp <*

yü dzih jee foo loo dzih tzee. loo
与 子 期 甫 芦 之 碛. 芦

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Db. *fp*

101

Fl. *p* *mp*

Ob. *fp* *mp* *fp*

Cl. *mp*

Bsn. *mp* *fp*

Hn. *mp* *fp*

Gd.

Hp.

S. *ppp* *fp* *mp* *fp*
zen, 人, loo 芦, dzong 中

A. *fp* *ppp* *fp* *mp*
dzong 中, zen, 人, loo 芦

T. *ppp* *fp* *mp* *fp*
zen, 人, loo 芦, dzong 中

B. *fp* *ppp* *fp* *mp*
dzong 中, zen, 人, loo 芦

Vln. I *ppp* *fp* *pp* *p*
div.

Vln. II *ppp* *fp* *slow gliss.*

Vla. *ppp* *fp*

Vc. *ppp* *fp*

Db. *ppp* *fp*

105

Fl. *flz.* *pp* *norm.*

Ob.

Cl. *fp* *6* *6*

Bsn. *mp* *3* *fp* *mp*

Hn. *mp* *3* *fp*

Gd. *pp*

Hp.

S. *ppp* *fp* *p*
 zen, chee fee jee'ong sih
 岂 非 穷 士

A. *fp* *fp* *p*
 dzong zen, chee fee jee'ong sih
 中 人 岂 非 穷 士

T. *ppp* *fp* *p*
 zen, chee fee jee'ong sih
 人 岂 非 穷 士

B. *fp* *fp* *p*
 dzong zen, chee fee jee'ong sih
 中 人 岂 非 穷 士

Vln. I *ppp* *fp* *unis.* *6* *6* *6*

Vln. II *ppp* *fp* *6* *6* *6*

Vla. *ppp* *fp*

Vc. *ppp* *fp*

Db. *ppp* *fp*

rit. . . A tempo rit.

115

Fl.

Ob.

Cl.

Bsn.

Hn.

Gd.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

p

mf

p

mf

p

mf

mp

mp

A tempo

119

Fl. *mf* 3

Ob. *mf* 3

Cl. *mf* 3

Bsn.

Hn.

Gd.

Hp. *G_b* *A_b* 6

S.

A.

T.

B.

Detailed description: This block contains the first system of the score, measures 119-122. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Guitar (Gd.). The Flute, Oboe, and Clarinet parts have triplets and are marked *mf*. The Horn and Guitar parts are mostly rests. The Harp (Hp.) part has a complex accompaniment with sixths and triplets, with chord markings *G_b* and *A_b*. The strings (S., A., T., B.) are all rests.

A tempo

Vln. I *mp* 3

Vln. II *mp* *sub.p*

Vla. *mp* 3

Vc. *mp* *sub.p*

Db. *p*

Detailed description: This block contains the second system of the score, measures 123-126. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Violin I part has triplets and is marked *mp*. The Violin II part has triplets and is marked *mp* and *sub.p*. The Viola part has triplets and is marked *mp*. The Violoncello part has triplets and is marked *mp* and *sub.p*. The Double Bass part has a single note and is marked *p*.

123

Fl. *dolce*

Ob. *mf*

Cl. *mp dolce*

Bsn. *mf*

Hn. *mp dolce*

Gd.

Hp. 6 *G^b* *F[#]*

S.

A.

T.

B.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc.

Db.

Detailed description: This page of a musical score, numbered 27, covers measures 123 through 126. The score is arranged for a full orchestra and a vocal ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Guitar (Gd.), and Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal ensemble consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 4/4 time. Measure 123 begins with a treble clef and a key signature of one flat. The Flute part starts with a melodic line marked *dolce*. The Oboe part has a rest in measure 123 and enters in measure 124 with a melodic line marked *mf*. The Clarinet part has a melodic line marked *mp dolce* with a triplet. The Bassoon part has a melodic line marked *mf* with triplets. The Horn part has a melodic line marked *mp dolce* with triplets and a fermata. The Harp part has a rhythmic accompaniment with sixteenth notes and a *G^b* chord. The vocal parts (S., A., T., B.) have rests. The Violin I part has a melodic line with triplets, marked *p* and *mp*. The Violin II part has a melodic line with triplets, marked *p* and *mp*. The Viola part has a melodic line with triplets, marked *p*. The Violoncello and Double Bass parts have a rhythmic accompaniment with chords.

F

Meditativo ♩=72

127

Fl.

Ob.

Cl.

Bsn.

Hn.

Gd.

Hp.

S.

A.

T.

B.

loo dzong zen,
芦 中 人,

zen, loo
人, 芦

zen,
人,

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

p

p

mp

slow gliss.

p

*Please see p.24.

134

Fl. 

Ob. 

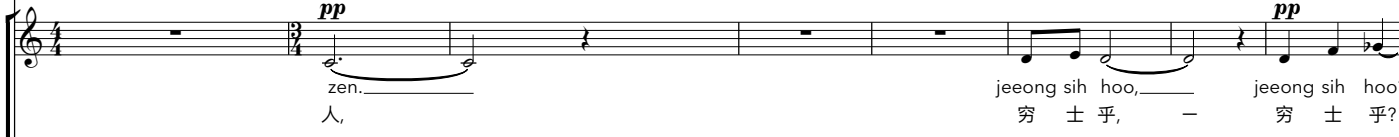
Cl. 

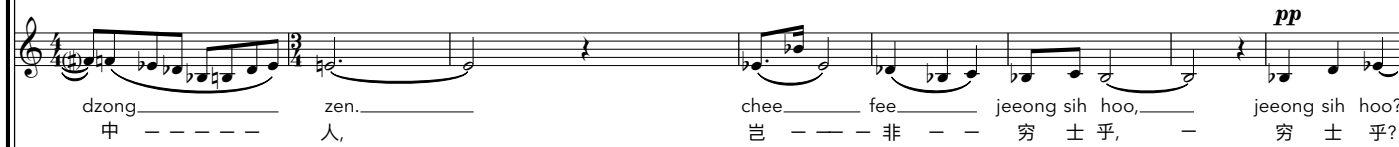
Bsn. 

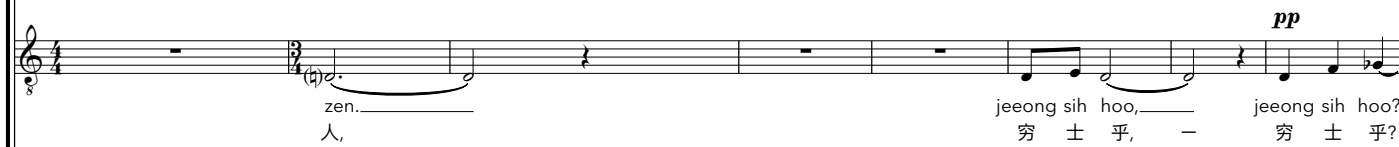
Hn. 

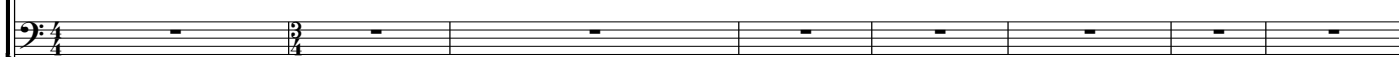
Gd. 

Hp. 

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

G

142

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *pp* *ff*

Gd.

Hp. *ff*

S. *ff*

nee'ey_dzoh
日 昭

A. *ff*

nee'ey_dzoh
日 昭

T.

B. *ff*

nee'ey dzoh
日 昭

Vln. I *p* *ff*

div. unis.

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

G

151

Fl.

Ob.

Cl.

Bsn.

Hn.

Gd.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

dzoh
昭,

chin
侵

yee
以

sih.
施,

nee'ey
日

ff

157

Fl. *mf*

Ob. *mf*

Cl. *mf* *fp*

Bsn. *mf* *fp* sub. *mf*

Hn. *mf* *ppp*

Gd.

Hp. *mf*

S. *mf* *p* *ff* *pp* *mf* *ppp*

A. *mf* *p* *ff* *pp* *mf* *ppp*

T. *mf* *p* *ff* *pp* *mf* *ppp*

B. *mf* *p* *ff* *pp* *mf* *ppp*

Vln. I *ppp* *fp* *mf* *mf*

Vln. II *ppp* *p* *fp* *mf* *mf*

Vla. *ppp* *p* *fp* *mf* *mf* *pp*

Vc. *ppp* *p* *fp* *mf* *mf* *pp*

Db. *ppp* *p* *fp* *mf* *mf* *pp*

Lyrics:
 S. *mf* yu_ dzih jee_ foo loo_ dzih chee.
 与 子 期 甫 芦 之 碣。
 A. *mf* yu_ dzih jee_ foo loo_ dzih chee.
 与 子 期 甫 芦 之 碣。
 T. *mf* yu_ dzih jee_ foo loo_ dzih chee.
 与 子 期 甫 芦 之 碣。
 B. *mf* yu_ dzih jee_ foo loo_ dzih chee.
 与 子 期 甫 芦 之 碣。

166

Fl. *mp*

Ob. *p* *fr* *mp < fp*

Cl. *p* *3*

Bsn. *p*

Hn. *mp* *< fp*

Gd.

Hp. *p* F# E#

S. *mp* *mp < fp*
Ahh loo dzong
声 中

A. *mp* *fp* *mp < fp* *fp*
loo dzong zen, loo zong zen,
声 中 人, 声 中 人,

T. *mp* *fp* *mp < fp* *fp* *mp < fp*
loo dzong zen, loo zong zen, loo dzong
声 中 人, 声 中 人, 声 中

B.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db.

175

Fl. *p* *mp* *pp*

Ob. *fp*

Cl. *pp*

Bsn. *mp* *fp* *mp*

Hn. *mp* *fp*

Gd.

Hp. *mp*

S. *fp* *pp*

zen, chee fee jeeong sih
人, 岂 非 穷 士

A. *mp* < *fp* *fp* *pp*

loo dzong zen, fee jeeong sih
芦 中 人, 非 穷 士

T. *fp* *p*

zen, jeeong sih
人, 穷 士

B. *mp* < *fp* *fp*

loo dzong zen,
芦 中 人,

Vln. I *ppp* *fp* *pp* *pp*

div. unis.

Vln. II *fp* *p*

Vla. *ppp* *fp* *pp*

Vc. *ppp* *fp* *p*

Db.

Grandioso ca. ♩=66

rit.

182

Fl. *f* *ff*

Ob. *mf* *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Gd. *f*

Hp. *ff* Eb

S. *f*

A. *f*

T. *f*

B. *mp* *f*

hoo?
乎?

Grandioso ca. ♩=66

rit.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *mp* *f* *ff*

195

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *pp* *mf*

Bsn.

Hn. *mp*

Gd.

Hp. *p*

S.

A.

T.

B.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Db.

mp

Detailed description: This page of a musical score covers measures 195 to 200. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). There are also performance markings like hairpins and accents. The Flute part has a triplet in measure 196 and a dynamic change to *mp* in measure 197. The Oboe part has a triplet in measure 196 and a dynamic change to *mp* in measure 197. The Clarinet part has a triplet in measure 196 and a dynamic change to *mf* in measure 197. The Horn part has a dynamic change to *mp* in measure 200. The Viola and Violoncello parts have a dynamic change to *pp* in measure 197. The Violin I and II parts have a dynamic change to *pp* in measure 197. The Double Bass part has a dynamic change to *pp* in measure 197. The Piano part has a dynamic change to *p* in measure 200. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent in this section.

217 rit. ♩=60

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Gd.

Hp.

S.
woo wang
吴 王.

A.
woo wang
吴 王.

T.

B.

rit. ♩=60

Vln. I

Vln. II

Vla.

Vc.

Db. *pp*
sul E
sul D

Yue · Jue

越·绝

By Zhongyu Jiang

for

Choir and Chamber Orchestra

Program Notes

Yuejue delves into the historical milieu of the Yue vassal state during the Eastern Zhou dynasty (770 BCE to 256 BCE).

In the title of the piece, Yue 越 refers to the 越 vassal state, while Jue 绝, refers to connotations of absolute, ultimate and extreme.

Yue and its neighboring state, Wu, shared numerous cultural similarities; however, historical records indicate that Yue was predominantly governed by the Yue people and had comparatively fewer interactions with the Huaxia nations in comparison to Wu. The Wu and Yue states were frequently engaged in conflicts and wars throughout their history.

One notable episode occurred in 482 BC when King Goujian of Yue suffered a significant defeat at the hands of the Wu state. Rather than succumbing to despair, King Goujian adopted a strategic approach grounded in endurance and patience. Astonishingly, he chose to serve as a personal servant to the king of Wu for several years, clandestinely preparing his statesmen for an eventual revenge. By building trust with the Wu king, King Goujian seized the opportune moment to launch a sudden counteroffensive, resulting in decisive victories over the Wu forces.

This piece draws inspiration from two songs recorded in ancient texts. One of these songs, known as *Fawuzhange* 伐吴战歌 (War Song of Conquering Wu), is believed to have been sung by the choir of soldiers as King Goujian prepared to launch an attack on Wu, ultimately leading to Wu's defeat. The other song, titled *Yangfeiniao* 仰飞鸟 (Bird Soaring High), is thought to have been sung by King Goujian's wife during their period of servitude to the king of Wu. In contrast to the contemplative and prayerful mood evoked in *Wuyu*, this piece embraces majestic and heroic qualities that intertwines with the incorporation of environmentally and culturally inspired sounds from the Wuyue cultural legacy.

Furthermore, the musical composition draws inspiration from various elements associated with the *goudiao*, an ancient bronze bell commonly used in the Wu and Yue states during the Eastern Zhou dynasty. A replica of a *goudiao* set was recorded and sampled, allowing its distinct tones to be incorporated into the piece.

INSTRUMENTATION

Flute, doub. Piccolo

Oboe

Clarinet in Bb

Bassoon

Horn in F

Glockenspiel

Claves

Flexatone

A set of stones

A set of Chinese cymbals

Bass Drum

Goudiao (samples played on the midi keyboard)

Harp (with a triangle beater)

Soprano Solo

Choir: TB

Violin I

Violin II

Viola

Cello

Double Bass

Text and English Translation

CHORUS

lee dzau tsoo'ey chung nü Swiftly march forth, leaving behind the shame of old,
 踔 蹶 摧 长 慝,

draw jee yü shoo Unsheathe the spear, let the chariot carry the blade bold.
 擢 戟 驭 爻,

swoh lee boo shee'ung. In the face of adversity, we shall not surrender,
 所 离 不 降,

Yee shie who wung chee soo Together, we release our anguish and anger in the name of
 以 泄 我 王 气 苏。 sovereignty.

Sahn jü'in yee fay shee'ung shee From celestial realms, three armies descend,
 三 军 一 飞 降 兮,

Soo'oh shee'ung jee'ay tsoo In their wake, the enemy's demise foretold to attend.
 所 向 皆 殂。

Yee sh pahn sih shee A lone soldier, determined, slays the foe,
 一 士 判 死 兮,

Uh dung bye foo Unyielding, not even hundreds can impede their flow.
 而 当 百 夫。

Dow yoe yoe duh shee
道 祐 有 德 兮，

Divine favour graces the virtuous king's reign,

Woo dzoo zih tu
吴 卒 自 屠。

The enemy Wu's army is self-defeating.

Shü'ey woh wung shee'oh ch
雪 我 王 宿 耻，

Washing away my king's shame of the old days,

Way djen bah du
威 振 八 都。

The power of the gods echoes afar, shaking the very
essence of every land and star.

jü'in woo nahn gung shee
军 伍 难 更 兮，

The soldiers, unwavering in their fighting spirit,

Sh roo pee choo
势 如 貔 貅。

Strike fierce as mythical creatures *pi* and *chu*, their merit.

Woo woo
呜 呜

Wo Hoo! Wo Hoo!

Hung hung guh noo lee shee
行 行 各 努 力 兮，

With unyielding valor, they march forth,

Yü. hoo. Yü hoo
於. 乎, 於. 乎

Wo Hoo! Wo Hoo!

SOLO SOPRANO

Yung fay neoh 仰 飞 鸟	I looked up and beheld a flock of ebony raptors,
Lin shü'ahn shü how pee'ahn pee'ahn 凌. 玄 虚 号. 翩. 翩。	Swooping and clamoring, descending from lofty heights.
Jee jdoh jdoo yow dzih 集 洲 渚 优 恣,	They gathered upon a small isle, recklessly pecking at fish and shrimp,
Djoo'oh shee'ah jee'ow huh yün jee'ahn 啄 虾 矫 翻 云 间,	Then spreading their wings amidst the clouds, freely soaring as their nature dictates.
Chee'ay woo dzoo'ay foo dee, 妾 无 罪 负 地,	Though I am innocent, I must leave my homeland behind,
Huh goo chee'ahn teeahn 何 辜 谴 天?	Banished unjustly to a distant horizon.
Fahn fahn doo shee wung 帆 帆 独 西 往,	Like a wayward leaf carried by furious winds towards the west,
Fahn huh nee'ahn? 返 何 年?	Who knows when I shall return to my cherished abode?
Shin choo'oh choo'oh 心 惻 惻,	My heart hurts.
Lay shee'ahn shee'ahn 泪 滋 滋.	My tears drop.
Bee fay neoh 彼 飞 鸟	Those fierce predators have now returned to their roost,
Hoo'ay shee'ung huh soo 回 翔 翕 苏。	Single-mindedly preying upon feeble white shrimps,

Huh jü jee'ung hoo
何 居 江 湖？

Why have they come to this riverbank, this lakeside, to
feast without end?

Hoo'ay foo shee'ung yung
徊 复 翔 颺，

Back and forth, wandering, soaring high,

Chü foo fahn
去 复 返！

They left, then returned.

Yü hoo
於 乎。

Oh!

Sh sh jü'in chü jee'ah,
始 事 君 去 家，

First, my beloved husband inexplicably vanished,

Djong woh ming jü'in du.
终 我 命 君 都。

Then I was forced to journey to the capital of Wu.

Yü huh shing
遇 何 幸

Why was I made

Lee goo'oh chü woo
离 国 去 吴。

to forsake my homeland for distant Wu?

Chee'ay yee huh way bee
妻 衣 褐 为 婢，

Clad in coarse garments, reduced to a maid,

Foo chü mee'ahn way noo
夫 去 冕 为 奴。

While my husband, stripped of his crown, became a
servant.

Soo'ay yow yow shee nahn jee
岁 遥 遥 兮 难 极。

Years, distant and far. Oh, how difficult they are.

Bay tong shin tzuh
悲 痛 心 恻。

Sorrow, pain, heart's lament.

Chung chee'ahn jee'ay foo ying,
 肠 千 结 服 膺,

Interwined, a thousand knots,

Yü hoo wung sh.
 於 乎 忘 食。

Hurts so much that I forgot to eat.

Yü'ahn woh shun shee roo nee'ow
 愿 我 身 兮 如 鸟,

Oh, how I long to transform into a bird, taking flight,

Ow shee'ung jee'ow yee
 翱 翔 矫 翼。

Spreading my wings high in the boundless azure sky,
 freely soaring.

Chü woh gu'oh shin yow
 去 我 国 心 摇,

My heart yearns for my distant ancestral homeland,

Fun wahn shay dj
 愤 惋 谁 知!

Overflowing with sorrow, fury, and poignant
 resentment. Who can truly fathom the depth of my
 emotions?

Moderato ca. ♩=69

Flute
 Doub.piccolo
 Oboe
 Clarinet in B♭
 Bassoon
 Horn in F
 Claves
 Stones
 Chinese Cymbals
 Goudiao
 Harp
 Soprano Solo
 Tenor
 Bass
 Violin I
 Violin II
 Viola
 Violoncello
 Double Bass

3
 mf mp f
 l.v. mf f
 l.v. ad lib. p f p mf p mf > pp
 slow to fast slow to fast slow to fast
 C₁
 solo pp solo slow gliss.
 pp slow gliss.
 pp slow gliss.
 pp

8 **colla parte**

solo
ad lib.

slow trills

Fl. *mp* *mf* *espress* 3

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

Cym.

G.D.

Hp. 3 A4 5 *f*

S. Solo

T.

B.

colla parte

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

col flauto
Play at your own pace, starting from sul tasto and gradually transitioning to sul ponticello before returning to sul tasto.

tr

slow to fast

Free and slow
pitch-bending vibrato

Fl. *12*

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

Cym.

G.D.

Slide a single string with a triangle beater.
Pluck the string only once.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

solo

f rit.----accel.-----rit.----

sul pont. → sul tasto

ppp *pp* *pp* *pp*

solo, *ad lib.* slow slide

Slide from slow to fast to slow then keep sliding in a shorter distance

mp *fp* *mp*

17

Fl. *mf* *slow trills* *fmp*

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *mp*

Play at your own pace, starting from sul tasto and gradually transitioning to sul ponticello before returning to sul tasto.

Play at your own pace, starting from sul tasto and gradually transitioning to sul ponticello before returning to sul tasto.

Play at your own pace, starting from sul tasto and gradually transitioning to sul ponticello before returning to sul tasto.

Play at your own pace, starting from sul tasto and gradually transitioning to sul ponticello before returning to sul tasto.

Fl. *f* *Overblow* *To Picc.* **In tempo**

Ob. *fp fp*

Cl. *fp fp*

Bsn.

Hn.

Clv.

St.

Cym.

G.D.

Hp. *mp* 3 5

S. Solo

T.

B.

In tempo *solo* *Ricochet - loosely let the bow bounce from fast to slow until it reaches the end*

Vln. I *mf* *ppp*

Vln. II *ppp*

Vla. *ppp* *p < mp* *pp < p* *p < mp*

Vc. *ppp* *p < mp* *pp < p* *p < mp*

Db. *< f* *ppp* *pp < p* *pp-mp*

sul pont. *sul tasto*

tutti div. *univ.* *div.*

33 Picc. *f* *ff* **C**

Ob. *p* *mf* *p* *mf* *mf* *mp* *f* *mf* *f*

Cl. *mf* *mf* *p* *mf* *mp* *f* *mf* *f*

Bsn. *p* *p* *p* *mf* *mp* *f* *mf* *f*

Hn. *mf* *f*

Clv. Glockenspiel *f*

St. *ppp* *f* *mp*

Cym. Bass Drum *ppp* *f* *mp*

G.D.

Hp. *f* *ff*

S. Solo

T.

B.

Vln. I *mf* *f* **C**

Vln. II *mf* *f*

Vla. *mf* *mf* *mf* *mp* *f* *mf* *f*

Vc. *p* *mf* *p* *mf* *p* *mf* *mp* *f* *mf* *f*

Db. *mf* *f*

Annotations: Overblow, Slow to fast, flz., norm., tutti

This page of a musical score, numbered 55, covers measures 37 through 44. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts included are:

- Picc.** (Piccolo): Measures 37-44, marked *ff* (fortissimo).
- Ob.** (Oboe): Measures 37-44, marked *f* (forte) and *ff*.
- Cl.** (Clarinet): Measures 37-44, marked *f* and *ff*.
- Bsn.** (Bassoon): Measures 37-44, marked *f* and *ff*.
- Hn.** (Horn): Measures 37-44, marked *f*.
- Glock.** (Glockenspiel): Measures 37-44, marked *f*.
- St.** (Snare Drum): Measures 37-44, marked *mf* (mezzo-forte).
- B.D.** (Bass Drum): Measures 37-44, marked *mf* and *ppp* (pianissimo).
- G.D.** (Gong): Measures 37-44, marked *mf*.
- Hp.** (Harpsichord): Measures 37-44, marked *f*.
- S. Solo** (Solo Voice): Measures 37-44, marked *f*.
- T.** (Trumpet): Measures 37-44, marked *f*.
- B.** (Tuba): Measures 37-44, marked *f*.
- Vln. I** (Violin I): Measures 37-44, marked *f*.
- Vln. II** (Violin II): Measures 37-44, marked *f*.
- Vla.** (Viola): Measures 37-44, marked *f*.
- Vc.** (Violoncello): Measures 37-44, marked *f*.
- Db.** (Double Bass): Measures 37-44, marked *f*.

The score features a variety of musical notations, including triplets, sixteenth-note patterns, and dynamic markings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is characterized by a strong rhythmic drive, particularly in the woodwinds and strings, with the solo voice part entering in measure 37. The score concludes with a final measure in measure 44, marked with a fermata and a *f* dynamic.

40

Picc. *f*

Ob. *f* *mf*

Cl. *f* *mf* *mp*

Bsn. *mp*

Hn. *mp*

Glock. *f* To W.B.

St. *f* *mp* *mf* To Ch.C.

B.D. *f* *mp* *mf*

G.D.

Hp. *ff* *f*

S. Solo

T.

B.

Vln. I *div.* *unis.* *mp*

Vln. II *f* *mf* *mp* *slow slide*

Vla. *mp* *slow gliss.*

Vc. *mp* *mf* *f* *solo* *slow gliss.*

Db. *mp*



rit.

Adagio

45

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

St.

B. D.

G. D.

Hp.

S. Solo

T.

B.



rit.

div.

Adagio

Vln. I

Vln. II

Vla.

Vc.

Db.

50

Picc.

Ob. Hit bell with palm *mf* Random fast keyclicks

Cl.

Bsn. Hit bell with palm *mf* Random fast keyclicks

Hn. Blow air *p* *f* *p*

Glock.

St.

B. D.

G.D.

Hp. Produce random note bends by quivering a triangle beater between two strings. Water droplets like. *p* *mp* *p*

S. Solo

T.

B.

Vln. I unis. Sul E, randomly legato, as fast and high as possible, birdsong like *ppp* *pp*

Vln. II

Vla. Sul A, randomly legato, as fast and high as possible, birdsong like *ppp* *pp*

Vc. *ppp* *ad lib.* Open strings, bow the strings in a circular way slowly, start and end with *ppp* but feel free to change the intensity during the playing freely.

Db. *ppp*

53

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

St.

B. D.

G. D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Hit bell with palm
mf

Hit mouthpiece
mf

wind inst.

p *mp*

p *mp*

solo
rit - - accel - - rit - -
ad lib.

f

Slide from slow to fast to slow then keep sliding while not moving the bow too much.

Gradually make circular motion bigger

f *f* sub.

56

Picc. *to fl.*

Ob.

Cl.

Bsn. *Tongue without pitch*
mf

Hn. *f* *p*
mf

Glock.

Flex. *Flexatone*
p mp > p *p mp > p*

B.D.

G.D.

Hp. *p mp*

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

59 rit.

Picc. *mf* *mf* *mf*

Ob. Hit bell with palm *mf* Play reeds

Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. Blow air *p* *f* *p* *mf* *mf*

Glock. Claves *mf*

Flex. *p < mp > < mf*

B. D.

G. D.

Hp. *p*

S. Solo

T.

B.

rit.

Vln. I *ppp*

Vln. II

Vla. *ppp*

Vc. tutti pizz. *mf* arco solo *f* *ppp*

Db. pizz. *ppp* *mf*

65

To Picc. **accel.**

Fl.

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Clv.

Flex. *mp* < *f*

B. D.

G. D.

Hp. *mf* ++++ pluck with nails

S. Solo

T.

B.

Vln. I *p* *mf* **accel.**

Vln. II

Vla. *f* col legno battuto

Vc. *mf* *f* arco *f* *ppp* tutti. pizz.

Db. *mf*

Blow into the bell.

Hit the bell.

To St.

Stones

+flz.

sul D & G, as high as possible

sul pont.

72

Fl.

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

B. D.

G. D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for page 63, measures 72 through 77. It features a variety of instruments including woodwinds, brass, percussion, strings, and harp. The time signature changes from 4/4 to 2/4, 3/4, and back to 4/4. The key signature has one sharp (F#). The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) play mostly rests with some melodic fragments. The strings (Violin I, Violin II, Viola, Violoncello) play a rhythmic accompaniment. The harp and solo voice parts have specific melodic lines. The percussion (Saxophone, Bass Drum, Snare Drum) provides a steady rhythmic foundation. The brass (Tenor, Bass) parts are mostly rests.

Allegretto

78

Picc. *Play out of tune as much or little as you like*

Ob. *Blow into the bell*

Cl. *hit bell*

Bsn. *Tongue without pitch*

Hn. *norm.* *flz.* *+sim.*

Civ. *mf*

St. *mf*

B.D.

G.D.

Hp. *norm.* *B_b* *G_#* *G_b* *G_#* *G_b* *C_b* *mf* *B_b*

S. Solo

T.

B.

Vln. I *sul pont.* *non div.* *Any note* *f*

Vln. II *sul pont.* *non div.* *sul ponticello* *mf* *norm*

Vla. *sul ponticello* *mf*

Vc. *norm.* *mf* *f*

Db. *flick outwards with nails* *hit strings with palm* *mf*

F

Allegretto

84

Picc. *mf* Play out of tune as much or little as you like

Ob. *mf* Play out of tune as much or little as you like

Cl.

Bsn.

Hn.

Clv.

St.

B. D.

G. D.

Hp.

S. Solo

T.

B.

Vln. I *sf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Db.

66

90

Picc. *tr* *3* *overblow*

Ob. *tr* *3* *blow more*

Cl.

Bsn.

Hn.

Clv.

St.

B. D.

G. D.

Hp.

S. Solo

T.

B.

Vln. I *non div. sul pont.* *relative pitches for a dissonant interval*

Vln. II *non div. sul pont.* *relative pitches for a dissonant interval*

Vla.

Vc.

Db.

95

Picc.

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

B. D.

G. D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Play out of tune as much or little as you like

mf

f

relative pitches for a dissonant interval

relative pitches for a dissonant interval

A₄

E₄

C₄

F₄

Picc. *f* slap tongue
 Ob. *f* chord
 Cl. Play out of tune as much or little as you like *f*
 Bsn. *f* tongue without pitch
 Hn. norm. flz. flz. flz.
 Clv. *mf*
 St. *mf*
 B. D. Ch. Cymb. *mf*
 G. D.
 Hp.
 S. Solo
 T.
 B.
 Vln. I *pp* *ff* *pp* *norm. non div.* *div.*
 Vln. II *f* *norm.*
 Vla. *f* *norm.*
 Vc. flick outwards with nails *f* Hit strings with palm
 Db. *f* *sim.* Hit strings with palm

106 **3 2 3**

2 2 3

Picc.

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

To Fl.

2.2.3

111

Picc. *sim.*
 Ob. *f*
 Cl. *f*
 Bsn. *mp* *mf* *f*
 Hn. *flz.* *flz.* *flz.*
 Clv.
 St.
 Ch. Cym.
 G.D.
 Hp.
 S. Solo
 T.
 B.
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc.
 Db.

116

Flute

Picc. *f*

Ob. *f*

Cl. *f*

Bsn. *mf* *f*

Hn. *f*

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T. *mf* Relative pitches, chant like

B. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Db. *mf*

Lee dzau tsoo'ey chung nü, draw
 砾 躁 摧 长 怒, 摧

2.2.3

2.2.3

Fl. *slap tongue*

Ob.

Cl.

Bsn.

Hn. *flz. flz. norm. flz.*

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T.
 jee yü shoo. 战 馱 受.
 swoh lee boo shee'ung yee shie woh wung chee soo.
 所 离 不 降 以 泄 我 王 气 苏.

B.
 jee yü shoo. 战 馱 受.
 swoh lee boo shee'ung yee shie woh wung chee soo.
 所 离 不 降 以 泄 我 王 气 苏.

Vln. I *pp ff mf pp*

Vln. II *f mf f*

Vla. *f*

Vc. *f flick outwards with nails pizz. sim.*

Db. *f flick outwards with nails pizz. sim.*

125

Fl.

Ob.

Cl.

Bsn.

Hn. *flz.*

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

sahn jū'in yee fay shee'ung shee'soo'oh shee'ung jee'ay tsoo, yee sh pahn sih shee— uh dung bye foo,
 三 军 一 飞 降 兮 所 向 皆 殒, 一 士 判 死 兮, 而 当 百 夫.

sahn jū'in yee fay shee'ung shee'soo'oh shee'ung jee'ay tsoo, yee sh pahn sih shee— uh dung bye foo,
 三 军 一 飞 降 兮 所 向 皆 殒, 一 士 判 死 兮, 而 当 百 夫.

130

Fl.

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f*

flz.

dow yoe yoe duh shee— woo dzoo zih tu.—
道 祐 有 德 兮， 吴 卒 自 屠。

dow yoe yoe duh shee— woo dzoo zij tu.
道 祐 有 德 兮， 吴 卒 自 屠。

Play out of tune as
much or little as you like

2.2.3

135

Fl.

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Play out of tune as
much or little as you like

ff

f

flz.

woo
吴

zih
自

tu.
屠

woo
吴

zih
自

tu.
屠

2.2.3

norm.

pp

f

mf

f

f

f

Piccolo

144

Fl. *mf* Play out of tune as much or little as you like *f*

Ob. *mf* Play out of tune as much or little as you like *mp* *f*

Cl. *mf* *mp* *f*

Bsn. *mp* *f*

Hn. *mp* *mp* *sf*

Clv. *f*

St. *f*

Ch. Cym. *f*

G.D.

Hp. *At*

S. Solo

T. *mp* *f*
 wool!_ shü'ey woh_shee'oh ch_ way djen_ jü'in_woo sh_roo_
 呜! 雪 我 宿 耻 威 振 军 伍 势 如

B. *mp* *f*
 wool!_ shü'ey woh_shee'oh ch_ bah du, nahn gung, pee choo
 呜! 雪 我 宿 耻 八 都, 难 更, 貔 狸

Vln. I

Vln. II *f*

Vla. *mp* *f*

Vc. *pizz.* *mp* *f*

Db.

Picc. *mf* chord

Ob. *mf* growl

Cl. *mf*

Bsn. *mp* *mf* flz.

Hn. *mp* *f*

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T. ah! 啊! hung hung guh noo lee shee yü hoo yü hoo yü hoo!
行 行 各 努 力 兮 於 乎 於 乎 於 乎!

B. ah! 啊! hung hung guh noo lee shee yü hoo yü hoo yü hoo!
行 行 各 努 力 兮 於 乎 於 乎 於 乎!

Vln. I *mp* *f*

Vln. II

Vla. *f*

Vc. *f*

Db. *f* pizz.

Picc. *f*
norm.
 Ob. *f*
norm.
 Cl. *f*
norm.
 Bsn. *f*
norm.
 Hn.
 Clv.
 St.
 Ch. Cym.
 G.D.
 Hp.
 S. Solo
 T.
 B.
 Vln. I *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 Db. *arco*

yee_sh pahn sih shee, uh_dung. bye_foo dow_yoe yoe_duh shee, woo zih tu.
 一士 判死兮, 而当 百夫. 道祐 有德兮, 吴自屠.

yee_sh pahn sih shee, uh_dung. bye_foo dow_yoe yoh_duh shee, woo zih tu.
 一士 判死兮, 而当 百夫. 道祐 有德兮, 吴自屠.

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Clv.
 St.
 Ch. Cym.
 G.D.
 Hp.
 S. Solo
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

— shū'ey woh_wung shee'oh ch, way_djen bah du, jū'in_woo_nahn gung shee,_ roo pee choo. — jū'in woo_
 雪我王宿耻，威振八都。军伍难更兮，如貔豸。 军伍

— shū'ey woh_wung shee'oh ch, way_djen bah du, jū'in_woo_nahn gung shee,_ roo pee choo. — jū'in_woo_
 雪我王宿耻，威振八都。军伍难更兮，如貔豸。 军伍

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp*

(one semitone trill each)

(one semitone trill each)

167

Picc. *(one semitone trill each)*

Ob. *(one semitone trill each)*

Cl. *(one semitone trill each)*

Bsn. *(one semitone trill each)*

Hn. *(one semitone trill each)*

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T. *f*
 nahn gung shee, yü hoo! yü hoo! yü hoo!
 难 更 兮, 於 乎! 於 乎! 於 乎!

B. *f*
 nahn gung shee, yü hoo! yü hoo! yü hoo!
 难 更 兮, 於 乎! 於 乎! 於 乎!

Vln. I *ff*

Vln. II *f cresc. div.*

Vla. *arco ff*

Vc. *arco ff*

Db. *ff*

Moderato

175

Picc. *ff*

Ob.

Cl.

Bsn.

Hn.

Clv. To Glock.

St. To Flex.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Moderato

Vln. I *ppp*

Vln. II *ppp* div.

Vla. *ppp*

Vc. *sf mp* *ad lib.* *mf* *fp* *mf sim.*

Db. *ppp*

Picc.

Blow air
p *f* *p*

div.
ppp

Ricochet - loosely let the bow bounce from fast to slow until it reaches the end

mf *ppp*

solo *ad lib.*
mf 3

Slow to fast to slow

Ricochet - loosely let the bow bounce from fast to slow until it reaches the end

f

Ricochet slow gliss.
 3

f *mf* *p*

190

Picc. —

Ob. —

Cl. —

Bsn. —

Hn. —

Clv. —

St. *Flexatone*
p *mf*

Ch. Cym. —

G.D. —

Hp. —

S. Solo —

T. —

B. —

Vln. I *ppp*

Vln. II *ppp* *fp* *mf* *ppp*

Vla. *p* *fp mf*
 Trill microtonally, freely then slide to D# from whichever pitch you are on.
 Play any number of pitches starting from the B and finishes on the F# fast to slow, freely.
rit.-----*accel.*-----*rit.*-----
 Slide down slow to fast to an indefinite pitch

Vc. *ppp*
tutti

Db. —

Adagio

Picc. *mp*

Ob. *p* Random fast keyclicks

Cl. *mp* *tr*

Bsn. *p* Random fast keyclicks

Hn. *mp* *f* *p*

Clv. -

Flex. -

Ch. Cym. -

G.D. -

Hp. -

S. Solo -

T. -

B. -

Vln. I *mp*

Vln. II -

Vla. -

Vc. -

Db. -

Adagio

201

Picc. *pp*

Ob.

Cl.

Bsn.

Hn. *mp* *mf* *p*

Clv. Glockenspiel *mp* *ppp*

Flex. *p* *> p* *p* *p*

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Musical score for page 88, measures 204-206. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Glockenspiel, Flute, Chimes, Guitar, Harp, Solo Saxophone, Trombone, Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics include *mp*, *f*, *p*, and *ppp*.

Measures 204-206 are in 5/4 time. The Piccolo part features a triplet of eighth notes in measure 204. The Clarinet part has a dynamic marking of *mp* and a trill in measure 204. The Bassoon part has a dynamic marking of *mp*. The Horn part has dynamic markings of *mp*, *f*, *p*, and *mp* across measures 204-206. The Double Bass part has a dynamic marking of *ppp* and a long note in measure 204.

Picc. *f*
 Ob.
 Cl.
 Bsn.
 Hn. *f*
 Glock. *pp*
 Flex.
 Ch. Cym.
 G.D.
 Hp.
 S. Solo *mp*
 Yang 仰 fay 飞 neoh 鸟 lin 凌 shu'ahn 玄 shu 虚 how 号 pee'ahn 翩
 T.
 B.
 Vln. I
 Vln. II
 Vla. *ppp* unis.
 Vc.
 Db. *p*

Picc. *pp*

Ob.

Cl. *mp* *mf* *p*

Bsn.

Hn. *mp* *mf* *p*

Glock. *p*

Flex. *p* *p* To St.

Ch. Cym.

G.D.

Hp.

S. Solo
— jee ———— jdoh jdoo yow dzih — djoo'oh shee'ah jee'ow huh yüin.
集 — — 洲 渚 优 恣, — 啄 虾 娇 翻 云

T.

B.

3.2.2

Vln. I

Vln. II *pp*

Vla. *p* slow gliss.

Vc.

Db.

213

Picc.
 Ob.
 Cl. *mp* *slow gliss.*
 Bsn.
 Hn.
 Glock. *fp* *f > p < fp*
 Flex.
 Ch. Cym.
 G.D. *l.v.*
 Hp.
 S. Solo *3* *jee'ahn.* *chee'ay woo dzoo'ay foo dee, huh goo chee'ahn*
 T.
 B.
 Vln. I *ppp* *p*
 Vln. II *div.* *mp* *unis.*
 Vla. *mp*
 Vc. *pp* *mp*
 Db. *mp*

Picc.

Ob.

Cl. *slow gliss.* *tr* *tr*

Bsn.

Hn.

Glock. *mp* *fp*

Flex.

Ch. Cym.

G.D.

Hp.

S. Solo *fp* *slide slowly within C quarter sharp and C natural* *Flexible, quasi-F#*
 tee'ahn? fay fay doo shee wung fay huh nee'ahn? sin choo'oh choo'oh lay_shee'ahn shee'ahn
 天? 帆帆独西往返何年? 心 懈懈 泪 滋 滋

T.

B.

Vln. I *slow gliss.* *pp*

Vln. II *div.* *unis.* *pp*

Vla. *slow gliss.* *pp*

Vc. *slow gliss.* *pp*

Db. *pp*



Più mosso

224

Picc. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Glock. To Claves

Flex.

Ch. Cym.

G.D. *3* *3*

Hp.

S. Solo *f*
bee_____ fay_____ nee'ow____
彼 飞 鸟

T.

B.



Più mosso

Vln. I

Vln. II *mf* *fp* *ppp*

Vla. *mf* *fp* *ppp*

Vc. *mf* *fp* *ppp*
slow gliss.

Db. *mf* *fp* *ppp*
slow gliss.

rit.

234

Picc. $\frac{2}{4}$ $\frac{3}{4}$

Ob. $\frac{2}{4}$ $\frac{3}{4}$

Cl. $\frac{2}{4}$ $\frac{3}{4}$

Bsn. $\frac{2}{4}$ $\frac{3}{4}$

Hn. $\frac{2}{4}$ $\frac{3}{4}$

Glock. $\frac{2}{4}$ $\frac{3}{4}$

Flex. $\frac{2}{4}$ $\frac{3}{4}$

Ch. Cym. $\frac{2}{4}$ $\frac{3}{4}$

G.D. $\frac{2}{4}$ $\frac{3}{4}$

Hp. $\frac{2}{4}$ $\frac{3}{4}$

S. Solo $\frac{2}{4}$ $\frac{3}{4}$

T. $\frac{2}{4}$ $\frac{3}{4}$

B. $\frac{2}{4}$ $\frac{3}{4}$

Vln. I $\frac{2}{4}$ $\frac{3}{4}$

Vln. II $\frac{2}{4}$ $\frac{3}{4}$

Vla. $\frac{2}{4}$ $\frac{3}{4}$

Vc. $\frac{2}{4}$ $\frac{3}{4}$

Db. $\frac{2}{4}$ $\frac{3}{4}$

238

Picc. -

Ob. -

Cl. Random fast keyclicks

Bsn. -

Hn. -

Glock. -

Flex. -

Ch. Cym. -

G.D. -

Hp. -

S. Solo
yú 於
hoo. 乎.

T. -

B. -

Vln. I *mf*

Vln. II -

Vla. -

Vc. slow gliss. *ad lib.* slow gliss. *fp*

Db. -

241 Adagio

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

Flex.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Adagio

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *mp*

Ob. *mp pp* *mf*
sub.

Cl. *mp*

Bsn.

Hn.

Glock.

Flex.

Ch. Cym.

G.D.

Hp. *mp* *pp*

S. Solo
shing, lee goo'oh chü woo.
幸, 离 国 去 吴。

T.

B.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp* *pizz.* *p*

255

To Fl.

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Glock.
 Flex.
 Ch. Cym.
 G.D.
 Hp.
 S. Solo *mf*
 T.
 B.

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

260

Flute
Random fast keyclicks

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

Flex.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

espress.

(slow vibrato)

ppp

chung chee'an jee'ay foo ying, yü hao wung sh.
腸 干 結 服 膺, 於 乎 忘 食.

yü woh shen shee roo nee'ow.
願 我 身 兮 如 鳥.

accel.

264

Fl.

Ob. Random fast keyclicks

Cl. Random fast keyclicks *p*

Bsn.

Hn.

Glock.

Flex.

Ch. Cym.

G.D.

Hp.

S. Solo *mf*

T. *p*

B. *p*

妾 衣褐为婢， 夫去冕为奴。
chee'ay yee huhway bee, foo chü mee'ahn way noo.

雪 我耻， 威 振 八 都。 军 伍
shü'ey woh ch way_ djen_ bah_ du. jü'in_woo_

雪 我耻， 威 振 八 都。 军 伍
shü'ey_ woh ch way_ djen_ bah_ du. jü'in_woo_

accel.

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

Db.

Allegretto

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Flex.

Ch. Cym.

G.D.

Hp.

S. Solo
 soo'ay yow yow nahn jee mee'ahn bay tong shee shin fay.
 岁 遥 遥 难 极 冤 悲 痛 兮 心 扉.

T.
 nahn gung shee, sh roo pee choo. yee sh pahh sih shee, uh dung bye foo, dow yoe yoe duh shee,
 难 更 兮, 势 如 貔 貔. 一 士 判 死 兮, 而 当 百 夫. 道 祐 有 德 兮,

B.
 nahn gung shee, sh roo pee choo. yee sh pahh sih shee, uh dung bye foo, dow yoe yoe duh shee,
 难 更 兮, 势 如 貔 貔. 一 士 判 死 兮, 而 当 百 夫. 道 祐 有 德 兮,

Vln. I
 sf sf sf sf

Vln. II
 cresc. 3 3 3 3 3 3

Vla.
 cresc.

Vc.
 pizz. mp cresc.

Db.
 mp cresc.

283 To Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Clv.

St.

Ch. Cym.

G.D.

Hp.

S. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

tr

tr

sf

sf

sf

sf

sf

sf

ff

mp *3*

mp *3*

pp *ff* *pp* *ff*

f

yow,
摇,

chin
情

fun wahn
愤 惋

shay
谁

sahn jū'in_yee fay shee'ung soo'oh shee'ung jee'ay tsoo, yee sh pahn sih shee uh dung
三 军 一 飞 降 所 向 皆 殄, 一 士 判 死 兮, 而 当

sahn jū'in_yee fay shee'ang soo'oh shee'ang jee'ay tsoo, yee sh pahn sih shee uh dung
三 军 一 飞 降 所 向 皆 殄, 一 士 判 死 兮, 而 当

295

Picc. *tr*

Ob. *tr*

Cl. *tr*

Bsn. *tr*

Hn. *tr*

Clv.

St.

Ch. Cym. rapid free cymbal hits

G.D.

Hp. *p* *ff*

S. Solo

T. *f* *p* *ff*

B. *f* *p* *ff*

Vln. I *f* *p* *ff*

Vln. II *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Db. *f* *p* *ff*

yoé duh shé, woo zih tu.
有 德 兮, 吴 自 屠。

Shanghai Streets

1. Liantang Old Town
2. Qibao Old Town
3. Sinan Road
4. Lingzhao Road

By Zhongyu Jiang

for

Piano Solo

Program Notes

In the composition "Shanghai Streets," I have woven together my memories of four streets that symbolise the historical progression of Shanghai with the historical progression of the *goudiao*, all presented in an impressionistic aesthetic. Each street represents a different stage of the city's development, creating a musical narrative that reflects the evolution of Shanghai over time. These streets hold personal significance to me as they connect to the places where I resided during my time in Shanghai. Composing these pieces in Australia led to an artistic exploration that allowed me to transcend the boundaries of time and space. Meanwhile, the intertwining of historical stages of the *goudiao* with the physical locations of my personal homes in Shanghai serves as a catalyst for transcending temporal limitations. Through this musical tapestry, I aim to capture the essence of both the city's historical trajectory and my own lived experiences within it.

Movement I: Liantang Old Town

"Liantang Old Town" portrays the old Liangtang watertown in the Qingpu province, characterised by its stone-paved roads, traditional houses with high eaves and raised ridges, and a tranquil setting surrounded by paddies. Qingpu is known for being the earliest human habitat in Shanghai, therefore symbolises as the "origin" of my home. The composition captures the tranquil, serene, and harmonious ambience of this freshly green and idyllic setting.

Movement II: Qibao Old Streets

"Qibao Old Streets" takes us to a town that emerged during the Song Dynasty (960-1279). Unlike Liantang Old Town, the streets of Qibao are vibrant and bustling from afternoon until evening. The yellow lights illuminate the contours of the buildings in the Jiangnan style, and street vendors offer a wide variety of local dim sum. It was a place where I would often gather with friends after school on Fridays for snacks and shopping. On weekends, my family, including my parents, grandparents, and my cousin's family, would come together for dinner on the second floors of different restaurants. These low-ceilinged floors, reflecting the architectural style of the Ming Dynasty (1368-1644), created a cozy and intimate atmosphere. One of my fondest memories was leaving halfway through the dinner to buy additional snacks, which my cousin and I enjoyed.

Movement III: Sinan Road

During the late 19th and early 20th centuries, parts of Shanghai were governed by France, and Sinan Road is a tree-lined avenue situated within the former French Concession

(FFC) area. Twenty years ago, Sinan Road was the path I traversed from my primary school to one of my homes at that time: my parents' office. It is also the street where I would travel to my piano and singing teachers' studios weekly, marking the beginning of my musical journey.

Movement IV: Lingzhao Road

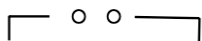
"Lingzhao Road" holds a profound significance in my personal narrative as it is the street where my childhood home stood during my formative years, spanning from kindergarten to the culmination of primary school. Residing alongside my parents and maternal grandparents in Shanghai's Pudong district, I bore witness to the remarkable development of an area that was officially designated as a Special Economic Zone in 1993. Through this musical composition, I seek solace from the bustling modern financial and trade hub that Lingzhao Road and its surrounding areas have become, while retracing the steps to the origins of my cherished memories. Symbolically, the resounding presence of the fundamental note serves as a metaphorical representation of my root, whereas the gradual ascent of the higher notes parallels the developmental progress of the towering high-rises-filled the Pudong district.

The inclusion of French text is a deliberate choice rooted in the historical ties between Shanghai and France. The presence of the French Concession in parts of Shanghai from 1849 to 1943 significantly influenced the city's culture and history. As these pieces also hold personal significance to me, I aim to explore a fusion of languages, incorporating both French and English expressions, as well as drawing inspiration from Chinese notational techniques. I integrate symbols and markings used in Chinese instruments, and adapting them to the piano, a Western instrument. This blending of languages and musical traditions reflects the diverse cultural influences present in Shanghai, creating a unique and multi-layered musical experience within "Shanghai Streets."

Performance Instruction



Cluster: Playing all the notes between the notated pitches.



Repeat the segment any number of times at your discretion.

Liantang Old Town

Jolin Jiang

Adagio (ca ♩ = 54)

8^{va}

pp *clair et cristallin*

un peu rubato

(8)

4

un peu rubato

7

8^{va}

(8)

Musical score for measures 10-12. The piece is in D major (two sharps) and 3/4 time. Measure 10 features a dotted quarter note in the right hand and a half note in the left hand. Measures 11 and 12 show more complex rhythmic patterns with eighth and sixteenth notes. A dashed line above measure 10 indicates an 8-measure phrase.

Musical score for measures 13-15. The piece continues in D major and 3/4 time. Measure 13 has a dotted quarter note in the right hand and a half note in the left hand. Measures 14 and 15 show more complex rhythmic patterns with eighth and sixteenth notes. A dashed line above measure 13 indicates an 8-measure phrase.

8va

pp

Musical score for measures 16-19. The piece continues in D major and 3/4 time. Measure 16 has a dotted quarter note in the right hand and a half note in the left hand. Measures 17 and 18 show more complex rhythmic patterns with eighth and sixteenth notes. Measure 19 features a dotted quarter note in the right hand and a half note in the left hand. A dashed line above measure 16 indicates an 8-measure phrase. The dynamic marking *pp* (pianissimo) is present in measure 17. An 8va marking is present above measure 18.

(8)

Musical score for measures 20-23. The piece continues in D major and 3/4 time. Measure 20 has a dotted quarter note in the right hand and a half note in the left hand. Measures 21 and 22 show more complex rhythmic patterns with eighth and sixteenth notes. Measure 23 features a dotted quarter note in the right hand and a half note in the left hand. A dashed line above measure 20 indicates an 8-measure phrase.

Full Score

23 (8)

26 (8) rit.

Cadenza

29 *8va*

31 *8va*

Full Score

33 *8va*-----]

6 6 6 5

8vb]

Repeat each segment any number
of times at your discretion.

A tempo

8va-----

35

6

pp

(8)

38

(8)

42

Full Score

45

cresc.

This system contains measures 45, 46, and 47. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. A *cresc.* (crescendo) marking is placed above the first measure of the system.

48

sub. mp *dim.*

This system contains measures 48, 49, 50, and 51. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *sub. mp* (subito mezzo-piano) marking is placed above the first measure, and a *dim.* (diminuendo) marking is placed above the second measure.

52

This system contains measures 52 and 53. The right hand has a long, sustained note with a slur, while the left hand plays a rhythmic accompaniment.

54

pp *8va* *8va*

This system contains measures 54, 55, and 56. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. A *pp* (pianissimo) marking is placed above the first measure. An *8va* (octave) marking is placed above the second measure, and another *8va* marking is placed above the third measure.

Qibao Old Street

Jolin Jiang

Vivace

Piano *mf* très rythmé

5

9 *8va* *mp* *mf*

12

16

19

23

26

rit. **Andante** *très lointain*

mp comodo

29

Musical score for measures 29-31. Measure 29 features a treble clef with a half rest and a bass clef with a quarter note G2. Measure 30 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 31 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. A fermata is placed over the treble staff in measure 31.

32

Musical score for measures 32-34. Measure 32 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 33 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 34 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. A fermata is placed over the treble staff in measure 34.

35

espress.

Musical score for measures 35-37. Measure 35 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 36 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 37 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. A fermata is placed over the treble staff in measure 37.

38

mf

Musical score for measures 38-40. Measure 38 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 39 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 40 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. A fermata is placed over the treble staff in measure 40.

41

p *mp* *p*

Musical score for measures 41-43. Measure 41 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 42 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. Measure 43 has a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note G2. A fermata is placed over the treble staff in measure 43.

45 **rit.** **A tempo**

dim. p mp

49

53

dim.

56

pp

Sinan Road

Jolin Jiang

Moderato

mp *espress*

The first system of the musical score for 'Sinan Road' consists of two staves. The upper staff is in treble clef with a 12/8 time signature. It begins with a whole note chord, followed by a series of eighth notes and quarter notes, some beamed together. The lower staff is in bass clef and features a steady accompaniment of eighth notes, often in pairs. The dynamic marking 'mp' and the instruction 'espress' are placed above the first measure. The system concludes with a fermata over the final notes.

The second system continues the piece. The upper staff features a melodic line with eighth and quarter notes, some with slurs. The lower staff provides a harmonic accompaniment with eighth notes. The system ends with a fermata over the final notes.

mp

2

The third system of the score continues the melodic and accompanimental lines. The dynamic marking 'mp' is present. A second ending bracket is shown in the lower staff, with a '2' below it, indicating a repeat. The system concludes with a fermata.

12

The fourth system continues the piece. The upper staff has a melodic line with eighth and quarter notes. The lower staff has a steady accompaniment of eighth notes. The system concludes with a fermata.

15

18

mf dolce

22

rallent

p

26

accel.

A tempo

f

8va

28

p *délicate*

mf

8va

31 **accel.**

mf *f* *passionné*

34 **rit.** **A tempo**

mp *espress*

37

40 **rit.**

p *pp*

Lingzhao Road

Jolin Jiang

Largo

Musical score for measures 1-5. The piece is in 5/4 time. The tempo is marked **Largo**. The dynamic is **mp**. The score consists of two staves: a treble clef staff and a bass clef staff. The bass staff has a pedal line starting at measure 1 and continuing through measure 5. The music features a mix of whole, half, and quarter notes, with some slurs and ties.

pedal on every bass
note unless instructed
otherwise

Musical score for measures 6-8. Measure 6 starts with a **rit.** (ritardando) marking. The dynamic is **f pesante**. The score consists of two staves. In measure 8, there are notes in parentheses in the bass staff, with a **pp** (pianissimo) dynamic marking below them. A horizontal line is drawn above these notes.

play without hitting the
notes in parentheses

9 A tempo
très lointain

Musical score for measures 9-11. The tempo is marked **A tempo**. The dynamic is **mf**. The score consists of two staves. Measure 11 features a triplet of eighth notes in the treble staff. The piece concludes with a **p** (piano) dynamic marking.

12 Cadenza

Musical score for the Cadenza section, measures 12-13. The dynamic is **pp**. The score consists of two staves. Measure 12 has an **X** over the treble clef. Measure 13 has an **X** over the bass clef. There are **8va** markings above the treble staff and below the bass staff. A horizontal line is drawn across the middle of the two staves.

As Goudiao Calls Upon Me

By Zhongyu Jiang

for

*Pipa, Zhongruan, Guzheng, Erhu, Zhonghu,
Violin, Viola, Cello, Contrabass*

Dedicated to

Prof. Zhu Guowei

朱国伟教授

Program Note

As Goudiao Calls Upon Me is a chamber music composition for 9 Chinese and Western string instruments. The piece is structured in a through-composed format, mirroring the chronological order of the events that unfolded during my fieldtrip to the Museum of Chinese National Music. The primary objective of my trip was to play and record a replica of ancient bells known as *goudiao*, which date back 2000 years. This recording session took place at the Museum of Chinese National Music, where I was accompanied by Prof. Zhu Guowei, a musical archaeologist deeply involved in the museum's curation and the construction of the *goudiao* replica.

Regrettably, my visit coincided with the strict Covid policy, resulting in the closure of the museum without any indication of a reopening date. It was disheartening to witness the neglected state of the instruments and displays, covered in mold and spiderwebs, highlighting the urgency for their preservation and restoration. Nevertheless, amidst these circumstances, I had a meaningful conversation with Professor Zhu Guowei, which evoked a sense of connection and shared passion for the preservation and revitalisation of the cultural legacy of the Wuyue region. It was a reminder that despite the challenges faced, there are individuals dedicated to safeguarding the rich heritage and passing it down to future generations.

Performance Instructions

Guzheng String Tuning

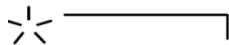


Symbol/Name

Instructions

Section "Playing the Goudiao"
(bb. 112-122)

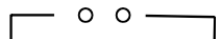
This section depicts me playing the *goudiao* at the Museum of Chinese National Music. The music aims to represent some key characteristics of the *goudiao's* spectral profile that I analysed after the trip. Each instrument plays a fundamental pitch or a significant overtone relative to the fundamental pitch.



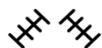
The *lun* effect on the pipa: to create a smooth tremolo effect, use each of your four fingers to individually flick the highest A string outwards.



Slow pitch bend from one note to the note which the arrow points at.



Repeat the fragment within the bracket in ad lib. as many times as you like.



The *sao* effect on the pipa: strum the four strings continuously.



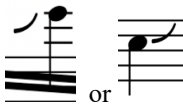
The *jiaoxian* effect on the pipa: Firstly, push the string on the left towards the right using the index finger on the left hand. Position the string underneath one or several strings on the right side. Secondly, use the other fingers on the left hand to pull one or multiple strings on the right side towards the left, pressing them onto the pushed string on the left side. Thirdly, remove the index finger. After these three movements, the twisting of the strings is completed. Simultaneously, strum the strings with the right hand to produce a percussive sound.



Kouyao

Continue the same pattern for a period until the arrow ends

While the right hand plays the tremolo on a string, the left index finger and thumb pinch the string lightly and slide between left and right



Quick pitch bend:

- Placed before the note: a quick pitch bend from any note to the note specified.
- Placed after the note: a quick pitch bend from the note specified to any note.



The *zhai* effect on the pipa: Place the thumb on one string and pluck the lower side with the index and middle fingers. The resulting sound has a distinctive character, resembling the sound of striking a wooden fish.

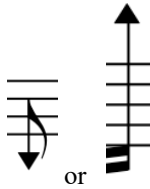
pressure scratch tone



Put more pressure on the bow against the string when bowing to produce a sound effect similar to scratching on a surface

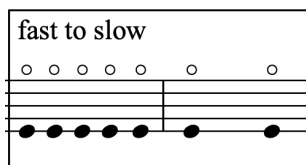


Any pitch



Notes with arrow heads:

- Arrow pointing down: the lowest note possible
- Arrow pointing up: the highest note possible



Play the notes from fast to slow *ad lib.* to create a relatively sparse, irregular and distant waterdrop or footstep effect

As Goudiao Calls Upon Me

Jolin Jiang

Driving up to Canal Park, Wuxi

Largo ♩ = 60

The musical score is arranged for the following instruments:

- Pipa**: Treble clef, 4/4 time signature. Features a triplet of eighth notes in the final measure with a fermata.
- Ruan**: Bass clef, 4/4 time signature. Features a melodic line with dynamic markings *fp* and *colla parte*.
- Gu Zheng**: Treble and Bass clefs, 4/4 time signature. Features a melodic line with dynamic markings *mp*, *mf*, and *mp*.
- Erhu**: Treble clef, 4/4 time signature. Features a melodic line with dynamic markings *fp*.
- Zhonghu**: Treble clef, 4/4 time signature. Features a melodic line with dynamic markings *fp*.
- Violin**: Treble clef, 4/4 time signature. Features a melodic line with dynamic markings *fp* and *pp*.
- Viola**: Alto clef, 4/4 time signature. Features a melodic line with dynamic markings *mfp*, *fp*, and *pp*.
- Violoncello**: Bass clef, 4/4 time signature. Features a melodic line with dynamic markings *mfp*, *fp*, and *pp*.
- Contrabass**: Bass clef, 4/4 time signature. Features a melodic line with dynamic markings *pp*, *fpp*, and *fpp*.

The score is in 4/4 time and includes various dynamic markings such as *pp*, *mfp*, *fp*, *mp*, *mf*, and *fpp*. It also includes performance instructions like *colla parte* and a tempo marking of *Largo* with a quarter note equal to 60 beats per minute.

6

poco a poco accel

Pi. *pp* *pp* *p* *mf*

Ru. *mp* *mf*

Zh. *mf* *mp*

Er. *mp* *mf*

Zh. *fp* *mp*

Vln. *sub. mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

11

Pi. *mf*

Ru. *pp* *mf*

Zh. *sub. pp* *pp* *mf* *mp*

Er. *mf*

Zh. *mp* *mf*

Vln. *mp* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

16

Pi. *appassionato* *f*

Ru. *appassionato* *f*

Zh. *fp* *mf appassionato*

Er. *appassionato* *f*

Zh. *mf*

Vln. *appassionato*

Vla. *appassionato*

Vc. *appassionato*

Cb. *appassionato*

20 $\text{♩} = 76$ *Molto rit.*

Pi. *mf*

Ru. *mf*

Zh. *mp*

Er. *mf* *mp*

Zh. *mp*

Vln. *p*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Entering Canal Park

Allegro ♩=72

25 ✨

Pi. *pp* *p*

Ru. *pp*

Zh. *dim.*

Er. *p* enchanted

Zh. *p* enchanted

Vln. *p* enchanted

Vla. *p* *p* enchanted

Vc. *p*

Cb. *p*

The musical score is for a piece titled "Entering Canal Park" in 5/4 time, marked "Allegro" with a tempo of 72 beats per minute. The score begins at measure 25, indicated by a star symbol. The instrumentation includes Piano (Pi.), Russian Cello (Ru.), Zither (Zh.), Euphonium (Er.), Trumpet (Zh.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a 5/4 time signature. The dynamics range from pianissimo (pp) to piano (p). The Euphonium, Trumpet, Violin, and Viola parts are marked with "enchanted" and feature melodic lines with slurs and accents. The Piano part starts with a piano introduction and then has a dynamic shift from pp to p. The Russian Cello part starts with a piano introduction and then has a dynamic shift from pp to p. The Zither part starts with a piano introduction and then has a dynamic shift from dim. to p. The Violoncello part starts with a piano introduction and then has a dynamic shift from p to p. The Contrabass part starts with a piano introduction and then has a dynamic shift from p to p.

Senza misuraRepeat in ad lib. as
many times as you like.

32

Pi. 

Ru. 

Zh. 

Er. 

Zh. 

Vln. 

Vla. 

Vc. 

Cb. 

34 **Presto Agitato** ♩=132

Pi. *pp*

Ru.

Zh.

Er.

Zh.

Vln. *sub. mp* transition to ord.

Vla.

Vc. *mp* *cresc.*

Cb.

Detailed description: This page of a musical score covers measures 34 to 37. The tempo is 'Presto Agitato' with a quarter note equal to 132 beats per minute. The score is for a full orchestra, with the following parts visible: Piano (Pi.), Russian Cello (Ru.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The Piano part begins with a piano (*pp*) dynamic. The Violin part starts with a *sub. mp* dynamic and features a 'transition to ord.' (ordinary) section marked with a dashed line. The Violoncello part begins with a *mp* dynamic and includes a *cresc.* (crescendo) marking. The Violin part contains several triplet markings (3) and a complex rhythmic pattern in the final measure. The Russian Cello part has a *pp* dynamic. The Viola and Contrabass parts are mostly silent in this section.

41

Pi. *mp* *f*

Ru.

Zh.

Er.

Zh.

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb.

Detailed description of the musical score: The score is for measures 41-44. The top staff (Piano) starts at measure 41 with a *mp* dynamic, playing a sustained chord in the right hand and a similar chord in the left hand. At measure 42, the dynamic changes to *f*. The Russian Ukulele (Ru.), Zither (Zh.), Erhu (Er.), and another Zither (Zh.) are silent throughout. The Violin (Vln.) and Viola (Vla.) parts feature sixteenth-note patterns in measure 41, followed by triplet patterns in measures 42-44. The Violoncello (Vc.) and Contrabass (Cb.) parts have sparse notes, with the Cb. starting in measure 43.

molto rall. Moderato

45

Pi. *p*

Ru.

Zh.

Er.

Zh. *p* *mp*

Vln. *f* *mp* *pp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb.

48

Detailed description: This page of a musical score covers measures 45 to 48. The tempo markings are 'molto rall.' and 'Moderato'. The score is for an orchestra with the following parts: Piano (Pi.), Russian Cymbals (Ru.), Zither (Zh.), Euphonium (Er.), Violins (Vln.), Violas (Vla.), Cellos (Vc.), and Contrabass (Cb.).
- Measure 45: Pi. has a long note with a hairpin crescendo leading to a dynamic of *p*. Ru., Zh., and Er. are silent.
- Measure 46: Pi. is silent. Ru. is silent. Zh. has a melodic line starting with a dynamic of *p*. Vln. has a melodic line starting with a dynamic of *f*. Vla. has a melodic line starting with a dynamic of *f*. Vc. has a melodic line starting with a dynamic of *f*. Cb. has a melodic line starting with a dynamic of *f*.
- Measure 47: Pi. is silent. Ru. is silent. Zh. continues its melodic line with a dynamic of *mp*. Vln. continues its melodic line with a dynamic of *mp*. Vla. continues its melodic line with a dynamic of *mp*. Vc. continues its melodic line with a dynamic of *mp*. Cb. continues its melodic line with a dynamic of *mp*.
- Measure 48: Pi. has a long note with a dynamic of *p*. Ru. is silent. Zh. has a long note with a dynamic of *pp*. Vln. has a long note with a dynamic of *pp*. Vla. has a long note with a dynamic of *mp*. Vc. has a long note with a dynamic of *mp*. Cb. has a long note with a dynamic of *mp*.
The score is in 4/4 time and ends with a 3/4 time signature.

50 **accel.**

Pi. _____

Ru. _____

Zh. **Kouyao**
mf

Er. _____ *mf*

Zh. _____ *mf*

Vln. *mf* 6 5 6

Vla. _____ *mf* 6

Vc. _____ *mf* 5

Cb. _____ *mf* arco

The Professor
Adagio ♩=54

rit.

53

Pi.

Ru.

Zh.

Er. *f* *stringendo pesante* *mp* *mf*

Zh. *f* *stringendo pesante*

Vln. *f* *stringendo pesante* *fp* *sul tasto*

Vla. *f* *stringendo pesante* *fp* *mp* *sul tasto*

Vc. *f* *stringendo pesante* *fp* *sul tasto*

Cb. *f* *stringendo pesante* *fp*

59

Pi. *mf* *gentile* > < =

Ru.

Zh.

Er. *f* > < *mf*

Zh. *mf* *espress.*

Vln. *mp* *gentile* < *mf* >

Vla. *mf* > *p* < *mp*

Vc. *mp* < *mf* > *p* < *mp*

Cb. *p* < *mp*

64

Pi. *pp* *mf*

Ru.

Zh. *pp*

Er. *mp*
gracefully

Zh. *p* *mf*

Vln. *mp*
gracefully

Vla. *pp* *mp* pizz.

Vc. *pp* *pp* *mp* pizz.

Cb. *pp* *mp* pizz.

68 

Pi. *mf*

Ru. *mf* 5 3

Zh. 

Er. *mf* *pp* *mf* *espress.*

Zh. *mp* 3 *mf* *espress.*

Vln. 3 5 *fp* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



Detailed description of the musical score: The score is for measures 68-71. Measure 68 starts with a six-pointed star symbol. The Piano part has a half note chord. The Russian Ukulele part has a melodic line with a quintuplet (5) and a triplet (3). The Zither part has a tremolo effect. The Erhu part has a melodic line with dynamics *mf*, *pp*, and *mf* *espress.*. The Chinese Zither part has a melodic line with dynamics *mp* and *mf* *espress.*. The Violin part has a melodic line with dynamics *fp* and *mp*. The Viola, Violoncello, and Contrabass parts have a melodic line with dynamics *mp*.

71

Pi. *espress.* **mp**

Ru. *espress.*

Zh.

Er. **p**

Zh. **mf**

Vln. **mf espress.**

Vla. *arco, norm.* **mp** **mf**

Vc. *arco, norm.* **mp** **mf**

Cb. *arco* **mp** **mf**

75

Pi. *mf* *p*

Ru. *mf* *p*

Zh. *mp* *f* *p*

Er.

Zh. *p*

Vln. *p* *fp* *pp*

Vla. *p* *pp* sul pont.

Vc. *p* *pp* sul pont.

Cb. *p* *pp*

Detailed description: This page of a musical score covers measures 75 to 80. The instruments are Piano (Pi.), Russian Cello (Ru.), Zither (Zh.), Erhu (Er.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time with a key signature of one sharp (F#). Measure 75 starts with a 2/4 time signature. The Piano part features a melodic line with a triplet and a dynamic shift from *mf* to *p*. The Russian Cello part has a similar melodic line with a dynamic shift from *mf* to *p*. The Zither part has a more complex texture with a triplet and a dynamic shift from *mp* to *f* to *p*. The Violin part has a melodic line with a dynamic shift from *p* to *fp* to *pp*. The Viola and Violoncello parts have sustained notes with a dynamic shift from *p* to *pp*. The Contrabass part has a sustained note with a dynamic shift from *p* to *pp*. The Erhu and Zither parts are mostly silent. The score includes various articulations such as accents, slurs, and dynamic markings.

Walking into the Museum

Largo ♩=ca 48

82

Pi. *mp*

Ru. *mp*

Zh. *p* *mf* *mp* *6 mysteriously* *p*

Er.

Zh.

Vln. *pp* *sul pont.*

Vla. *pp* *micro cresc. and dim. at your own pace*

Vc. *pp* *micro cresc. and dim. at your own pace*

Cb. *pp* *micro cresc. and dim. at your own pace*

87

Pi. *p*

Ru.

Zh. *p* 6 5

Er.

Zh. *pp* *micro cresc. and dim. at your own pace*

Vln. *micro cresc. and dim. at your own pace*

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 87-91. It features nine staves. The Piano (Pi.) part has a dynamic of *p* and a grace note in measure 90. The Russian Ukulele (Ru.) part has a dynamic of *p*. The Zither (Zh.) part has a dynamic of *p* and includes a sixteenth-note run in measure 87 and a five-note run in measure 90. The Euphonium (Er.) part is silent. The Horn (Zh.) part has a dynamic of *pp* and a performance instruction: *pp micro cresc. and dim. at your own pace*. The Violin (Vln.) part has a dynamic of *pp* and a performance instruction: *micro cresc. and dim. at your own pace*. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts have various dynamics and performance instructions.

rit. A tempo

The musical score consists of eight staves, each representing a different instrument. The Piano (Pi.) staff is at the top, starting at measure 92. It features a complex melodic line with a quintuplet of eighth notes, a triplet of eighth notes, and various dynamics including *pp*. The Russian Cello (Ru.) staff is below it, with dynamics ranging from *pp* to *mp*. The Zither (Zh.) staff is next, with a *mp* dynamic. The Euphonium (Er.) and Zither (Zh.) staves are grouped together, both ending with a *mp espress.* dynamic. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) staves are at the bottom, with the Vc. staff ending at *pp*. The score includes various musical notations such as notes, rests, and dynamic markings.

The Goudiao colla parte

100

Pi. *f*

Ru. *f*

Zh. *mp* *f* *ad lib.* 5

Er. *f* *fp*

Zh. *f* *fp*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *fp*

Detailed description: This page of a musical score, numbered 154, is titled 'The Goudiao' and is marked 'colla parte'. It features eight staves for different instruments: Piano (Pi.), Russian Bass (Ru.), Zou (Zh.), Erhu (Er.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time. The Piano and Russian Bass parts begin with a forte (*f*) dynamic and a long, sustained note. The Zou part has a mezzo-piano (*mp*) dynamic with a tremolo effect, followed by a forte (*f*) section with 'ad lib.' markings and a five-fingered scale. The Erhu part starts with a forte (*f*) dynamic and a second ending. The Violin, Viola, and Violoncello parts play a melodic line with a mezzo-forte (*mf*) dynamic. The Contrabass part starts with a forte-piano (*fp*) dynamic. The score concludes with a double bar line and a 3/4 time signature.

106

Pi. *f*

Ru.

Zh.

Er. *sf*

Zh. *sf*

Vln.

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description of the musical score: The score is for measures 106, 107, and 108. The key signature has one sharp (F#) and the time signature changes from 2/4 to 3/4. The Piano (Pi.) part starts with a forte (*f*) dynamic and features a melodic line with trills and slurs, including a fifth-finger trill in measure 107. The Russian Ukulele (Ru.) part provides harmonic support with chords and single notes. The Zither (Zh.) part has a complex melodic line with trills and slurs, including a fifth-finger trill in measure 107 and a six-finger trill in measure 108. The Erhu (Er.) and Zhonghu (Zh.) parts play chords, with the Zhonghu part marked *sf*. The Violin (Vln.) part is silent. The Viola (Vla.) and Violoncello (Vc.) parts play a melodic line with a slur and a forte (*f*) dynamic. The Contrabass (Cb.) part plays a bass line with a forte (*f*) dynamic.

109

Musical score for page 109, featuring instruments: Pi., Ru., Zh., Er., Vln., Vla., Vc., and Cb.

The score is written for a chamber ensemble. The instruments are arranged vertically from top to bottom: Pi. (Piano), Ru. (Rudimental Drum), Zh. (Zither), Er. (Euphonium), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Cello). The music is in 4/4 time and begins with a key signature of one sharp (F#).

The Piano part (Pi.) starts with a half note chord (F#2, C#3, G#3) in the first measure, followed by a half note chord (F#2, C#3, G#3) in the second measure, and a half note chord (F#2, C#3, G#3) in the third measure. The Rudimental Drum part (Ru.) is silent throughout the page. The Zither part (Zh.) features a complex melodic line in the first measure, including a quintuplet of eighth notes (marked '5') and a triplet of eighth notes (marked '3'). The Euphonium part (Er.) is silent until the fourth measure, where it plays a half note chord (F#2, C#3, G#3). The Violin part (Vln.) is silent until the fourth measure, where it plays a half note chord (F#2, C#3, G#3). The Viola part (Vla.) is silent until the fourth measure, where it plays a half note chord (F#2, C#3, G#3). The Violoncello part (Vc.) starts with a half note chord (F#2, C#3, G#3) in the first measure, followed by a half note chord (F#2, C#3, G#3) in the second measure, and a half note chord (F#2, C#3, G#3) in the third measure. The Cello part (Cb.) starts with a half note chord (F#2, C#3, G#3) in the first measure, followed by a half note chord (F#2, C#3, G#3) in the second measure, and a half note chord (F#2, C#3, G#3) in the third measure.

Playing the Goudiao
60 BPM (Preciso)

112

Pi. *ff* *p* *f* *mp*

Ru. *ff* *mp* *ppp* *mf* *mp* *pp*

Zh. *ff* *pp* *f*

60 BPM (Preciso)

Er. *f* *pp* *mf* *ppp*

Zh. *ff* *mp* *pp* *mf* *ppp*

Vln. *f* *pp* *mf* *ppp*

Vla. *f* *pp* *mf* *ppp*

Vc. *mf* *pp* *mf* *ppp*

Cb. *f* *pp*

117

Pi. *pp* *ff* *p* *mp* *mf*

Ru. *ff*

Zh. *f* *ff* l.v.

Er. *mf* *f* *mp* *pp* *ff* *mf*

Zh. *pp* *mf* *ff* *mf*

Vln. *pp* *mf* *f* *ff* *mp* *ppp*

Vla. *pp* *mf* *f* *sub.mf* *pp* *ff* *mp* *ppp*

Vc. *pp* *mf* *ff* *mp* *pp* *fff* *mf*

Cb.

The Museum

Adagio ♩=ca. 50

123

Pi. *ppp* *mp* *

Ru. *mf* *ppp*

Zh.

Er. *ppp* *mf* 3

Zh. *mp* *mf* *pp* *mf*

Vln. *mp*

Vla. *mp* *mf* *mp* *mf* 3 *mp* *p*

Vc. *ppp* *mp* *p*

Cb. *p*

135

Pi. *mp* **fast to slow** *mf*

Ru.

Zh. *mp* **fast to slow** *mf*

Er. *p* *mf*

Zh. *p* *mf*

Vln. *mf* *p*

Vla.

Vc. *norm.* *mf* *p*

Cb. *p* *mf* *p*

Detailed description: This page of a musical score covers measures 135 to 140. The instruments are Piano (Pi.), Russian Bass (Ru.), Zither (Zh.), Erhu (Er.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p*, *mp*, *mf*, and *p*. Performance instructions include 'fast to slow' with corresponding tempo markings above the notes. The piano part features a melodic line with a crescendo leading to *mf*. The zither part has a similar melodic line with a crescendo to *mf*. The erhu and zither parts play a rhythmic pattern of eighth notes. The violin and cello parts play a melodic line with a crescendo from *mf* to *p*. The viola part plays a melodic line with a crescendo from *p* to *mf*. The contrabass part plays a melodic line with a crescendo from *p* to *mf* and then back to *p*.

140

Pi. *mp* *mf* fast to slow

Ru. *p*

Zh. *mp* *mf* fast to slow

Er. *mf* 3

Zh. *mf* 3 *mp*

Vln. sul pont. *mp* *pp* *mf* norm. *p* fast to slow

Vla. sul pont. *mp* norm. *p*

Vc. sul pont. *mp* norm. *pp* *p*

Cb. sul pont. *mp* norm. *p*

146

Pi. *f* *mp*

Ru. *mf*

Zh.

Er. *mf*

Zh. *mf* *f* *mf*

Vln. *p* *mf* *f* *mf*

Vla. *p* *mf* *f* *mf*

Vc. *p* *mf* *f* *mf*

Cb. *p* *mf* *f* *mf*

149

Pi. *col strings*

Ru. *col strings*

Zh. *pp*

Er. *col strings* *ppp*

Zh.

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

152 **Più mosso ca.** $\text{♩} = 60$

Pi. *mf* *sub. mf*

Ru. *mf*

Zh. *fp* *mf*

Er. *mf* *f*

Zh. *mf* *mp*

Vln. *ppp* *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf*

155

Pi. *f*

Ru. *f*

Zh.

Er. *f*

Zh. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb.

Detailed description: This page of a musical score covers measures 155, 156, and 157. The instruments are Piano (Pi.), Russian Bassoon (Ru.), Clarinet (Zh.), English Horn (Er.), Saxophone (Zh.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one sharp (F#) and a common time signature. Measure 155 features a piano introduction with triplets and a dynamic marking of *f*. Measure 156 continues with similar textures, including a clarinet triplet. Measure 157 shows a saxophone entry with a *mf* dynamic and a violin triplet. The score includes various musical notations such as slurs, ties, and dynamic markings.

161 **Andante** ♩ = 56

Pi. _____

Ru. _____

Zh. _____

Er. *mf* _____

Zh. *mf* _____

Vln. *mf* _____

Vla. *mf* _____

Vc. *mf* _____

Cb. *mf* pizz. _____

164

Pi. *f* *pp*

Ru. *mp* *mf*

Zh. *f* *ff*

Er. *f* *fp*

Zh. *mp* *f* *mp*

Vln. *f* *mp*

Vla. *f* *mp* *fp*

Vc. *f* *fp*

Cb. *f* *fp*

arco

167

Pi. *mp*

Ru. *sub.p* *mp*

Zh. *p* *mf*

Er. *p* *mf* *p*

Zh. *sub.p* *mp*

Vln. *sub.p* *mf* *mp*

Vla. *p* *mf* *mp*

Vc. *mp*

Cb. *pp* *mp*

The score consists of eight staves. The Piano (Pi.) part begins with a rest, followed by a triplet of eighth notes and a half note with a triplet bracket. The Russian Cello (Ru.) part starts with a rest, then a triplet of eighth notes and a half note with a triplet bracket. The Violin (Vln.) and Viola (Vla.) parts feature a melodic line with a triplet of eighth notes and a half note with a triplet bracket. The Violoncello (Vc.) part has a triplet of eighth notes and a half note with a triplet bracket. The Contrabass (Cb.) part has a rest, then a half note, and a triplet of eighth notes and a half note with a triplet bracket. Dynamics range from *pp* to *mf*. Articulations include slurs, accents, and a starburst symbol.

169

Pi. *pp*

Ru. *ad lib.*
sub.p 6

Zh. *mf* 5 *mp* 3 3 3 3

Er. *mf* 5 *sub.p* *mp* 3 3 3 3

Zh. *sub.p* *mp*

Vln. *sub.p* *mf* 5 *sub.p*

Vla. *sub.p*

Vc. *ad lib.* 6 *mf* 3 *sub.p* *mp*

Cb. *sub.p*

172

Pi.

Ru.

Zh.

Er.

Zh.

Vln.

Vla.

Vc.

Cb.

3 3 3 5 p

3 3 mf

rit.

175

Pi. *p* *mp*

Ru. *p* *mp*

Zh.

Er.

Zh.

Vln. *p* *mp* *dim.*

Vla. *p* 3

Vc. *p*

Cb.

Leaving Canal Park

Largo $\text{♩} = 48$

177

Pi. *pp*

Ru. *pp*

Zh. *p*

Er. *mp*

Zh. *fpp*

Vln. *pp* *fpp*

Vla. *fpp*

Vc. *mp*

Cb.

3

3

3

3

180

Pi.

Ru.

Zh.

Er.

Zh.

Vln.

Vla.

Vc.

Cb.

The musical score is for measures 180, 181, and 182. The key signature has one sharp (F#) and the time signature is 3/4. The instruments and their parts are as follows:

- Pi. (Piano):** Rests in all three measures.
- Ru. (Russian Cello):** Rests in all three measures.
- Zh. (Zither):** Treble clef. Measure 180: F#4, G4, A4, B4, C5. Measure 181: F#4, G4, A4, B4, C5. Measure 182: F#4, G4, A4, B4, C5.
- Er. (Euphonium):** Treble clef. Measure 180: F#4, G4, A4, B4, C5. Measure 181: F#4, G4, A4, B4, C5. Measure 182: F#4, G4, A4, B4, C5. Dynamics: *fp*.
- Zh. (Zither):** Treble clef. Measure 180: F#4, G4, A4, B4, C5. Measure 181: F#4, G4, A4, B4, C5. Measure 182: F#4, G4, A4, B4, C5. Dynamics: *fpp*, *mp*.
- Vln. (Violin):** Treble clef. Measure 180: F#4, G4, A4, B4, C5. Measure 181: F#4, G4, A4, B4, C5. Measure 182: F#4, G4, A4, B4, C5. Dynamics: *fpp*, *fp*, *fpp*.
- Vla. (Viola):** Bass clef. Measure 180: F#4, G4, A4, B4, C5. Measure 181: F#4, G4, A4, B4, C5. Measure 182: F#4, G4, A4, B4, C5. Dynamics: *fpp*, *fp*, *mp*.
- Vc. (Violoncello):** Bass clef. Measure 180: F#4, G4, A4, B4, C5. Measure 181: F#4, G4, A4, B4, C5. Measure 182: F#4, G4, A4, B4, C5.
- Cb. (Contrabass):** Bass clef. Rests in all three measures.

183

Pi.

Ru.

Zh.

Er.

Zh.

Vln.

Vla.

Vc.

Cb.

mp

mp dim.

mp

mp dim.

mp

mp dim.

mp dim.

mp dim.

p

mp dim.

3

187

Pi.

Ru.

Zh.

Er.

Zh.

Vln.

Vla.

Vc.

Cb.

pp

pp

pp

pp

191

Pi. *pp*

Ru.

Zh. *pp*

Er. *pp*

Zh. *pp*³

Vln.

Vla.

Vc.

Cb.