

379
N812
No. 339

A STUDY OF IDIOMATIC PIANO COMPOSITIONS
DURING THE CULTURAL REVOLUTION IN
THE PEOPLE'S REPUBLIC OF CHINA

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Grace Fan-Long, B.A., M.M.

Denton, Texas

August, 1991

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Fan-Long, Grace, A Study of Idiomatic Piano Compositions during the Cultural Revolution in the People's Republic of China. Doctor of Musical Arts (Piano Performance), August, 1991, 47 pp., 3 figures, 24 examples, bibliography, 33 titles.

The Cultural Revolution of 1966-1976 changed the nature of every aspect of life in China. In music, Mao's directive: "Making the past serve the present and foreign things serve China" was established as the foundation of composing and performing. One of the fundamental dilemmas that Chinese musicians faced was the justification for, or even the possibility of utilizing Western musical idioms and Western musical instruments in modern Chinese music.

A comparative analysis of a group of selected piano compositions written during this period was the main focus of this study. Such analysis was based on the comparison between the original score and the piano score. For the purpose of analysis, the compositions were divided into two categories: (1) compositions based on folk songs, and (2) compositions based on traditional Chinese instrumental music.

In the analysis of compositions based on folk songs, emphasis was on the nature and the regional characteristic of the melody, the formal structure, and the technique of the piano writing. Three works were analyzed in this category: The Liu-Yian River, The Dao Qing of Emancipation, and Chinese

Rhapsody No. 2. In the analysis of compositions based on traditional Chinese instrumental music, emphasis was on the origin of the music, and the understanding of how the specific performance techniques and sound effect of certain instruments were incorporated into the writings of piano music. Three works were also analyzed in this category: Three Variations on the Melody "Plum Blossom", A Moonlit Night on Spring River, and The Birds Courting the Phoenix.

This study demonstrated that the piano, a typical Western instrument, became the Chinese composer's tool for expressing the sound ideals and tone qualities that are intrinsic to Chinese music. A new musical idiom was created in these piano compositions, an idiom that combined Western compositional techniques and traditionally-based Chinese ideals.

Tape recordings of all performances submitted as
dissertation requirements are on deposit in the
University of North Texas Library.

TABLE OF CONTENTS

	Page
RECITAL PROGRAMS	v
LIST OF EXAMPLES	ix
LIST OF FIGURES	xi
I. HISTORICAL BACKGROUND OF PIANO STUDY AND PIANO MUSIC IN CHINA	1
Piano Study and the Composing of Piano Music in China before the Cultural Revolution	1
The Social and Political Impact on Piano Study and the Composing of Piano Music during the Cultural Revolution	5
II. A COMPARATIVE ANALYSIS OF IDIOMATIC PIANO COMPOSITIONS DURING THE CULTURE REVOLUTION	10
Piano Compositions Based on Folk Songs	12
Piano Compositions Based on Traditional Chinese Instrumental Music	26
III. CONCLUSION	43
BIBLIOGRAPHY	45

North Texas State University
School of Music
Graduate Recital

GRACE FAN, Piano

Monday, June 29, 1987 8:15 p.m. Recital Hall

Sonata in E Op. 109.Ludwig van Beethoven

Vivace-adagio espressivo
Prestissimo
Gesangvoll, mit innigster Empfindung
Andante molto cantabile ed espressivo

Sonata No. 2 op. 53 (1981) *. Alberto Ginastera

Allegramente
Adagio sereno
Ostinato aymará

*Denton Premiere

Intermission

Carnaval Op. 9.Robert Schumann

Préambule	Estrella
Pierrot	Reconnaissance
Arlequin	Pantalon et Colombine
Valse Noble	Valse Allemande
Eusebius	Paganini
Florestan	Aven
Replique	Promenade
Coquette	Pause
Sphinx	March des "Davidsbündler"
Papillons	contre les philistins

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

North Texas State University
School of Music

Graduate Chamber Recital

GRACE FAN, Piano

Assisted by

Hwa Lee, Piano
Scott Murphree, Baritone
Laurie Benson, Flute
Beth Shelton, Oboe
Paul Garner, Clarinet
Dwight Hare, Bassoon
Tim Stevens, French Horn

Monday, April 18, 1988 6:30 p.m. Concert Hall

Scaramouche (for two pianos) Darius Milhaud

- I Vif
- II Modéré
- III Brasileira

Sonata for Flute, Oboe,
Clarinet and Piano Op. 47 Darius Milhaud

- I Tranquille
- II Joyeux
- III Emporté
- IV Dououreux

Intermission

Chansons Villageoises. Francis Poulenc

- I Chanson du Clair Tamis
- II Les Gars Qui Vont à La Fête
- III C'est Le Joli Printemps
- IV Le Mendiant
- V Chanson de la Fille Frivole
- VI Le Retour du Sergent

Sextet for Wind Quintet and Piano. . . . Francis Poulenc

- I Allegro vivace
- II Divertissement
- III Finale

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

Reception following in the Green Room

UNIVERSITY OF NORTH TEXAS

College of Music

presents

A Graduate Recital

GRACE FAN LONG, piano

Thursday, August 2, 1990 8:00 p.m. Recital Hall

Sonata in F Major, K. 332

W. A. Mozart

Allegro

Adagio

Allegro assai

Le Tombeau De Couperin

Maurice Ravel

Prelude

Forlane

Rigaudon

Menuet

Toccata

- INTERMISSION -

Sonata No.3 in B Minor, Op. 58

Frédéric Chopin

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto, non tanto

*Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts*



UNIVERSITY OF NORTH TEXAS

College of Music

presents

Lecture Recital

GRACE FAN LONG

Monday, June 3, 1991 6:15 p.m. Recital Hall

A STUDY OF IDIOMATIC PIANO COMPOSITIONS
DURING THE CULTURAL REVOLUTION IN THE
PEOPLE'S REPUBLIC OF CHINA

<i>The Liu-Yian River</i> (1974)	Wang Jian-Zhong
<i>The Birds Courting the Phoenix</i> (1972)	Wang Jian-Zhong
<i>A Moonlit Night on Spring River</i> (1972)	Li Yin-Hai
<i>Chinese Rhapsody No. 2</i> (1974)	Huang An-Lun

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts



LIST OF EXAMPLES

Example	Page
1. <u>A little Shepherd</u> , Hebei Folk Song	13
2. <u>The Liu-Yian River</u> , Hunan Folk Song	14
3. Wang Jian-zhong, <u>The Liu Yian River</u> , Measures 1-5	15
4. Wang Jian-zhong, <u>The Liu-Yian River</u> , Measures 27-32	16
5. <u>The Dao Qing of Emancipation</u> , Shenbei Dao Qing, Measures 1-41	18
6. Wang Jian-zhong, <u>The Dao Qing of Emancipation</u> , Measures 1-13	19
7. Wang Jian-zhong, <u>The Dao Qing of Emancipation</u> , Measures 88-91, 96-100, 108-115	20
8. <u>The Fisherman's Song</u> , Ami Folk Song	22
9. <u>Song of Dance (1,2)</u> , Ami Folk Song	22
10. Huang An-lun, <u>Chinese Rhapsody No. 2</u> , Measures 1-7	23
11. Huang An-lun, <u>Chinese Rhapsody No. 2</u> , Measures 47-55	24
12. Huang An-lun, <u>Chinese Rhapsody No. 2</u> , Measure 103	25
13. Huang An-lun, <u>Chinese Rhapsody No.2</u> , Measures 104-115	25
14. <u>Three Variations on the Melody "Plum Blossom,"</u> the <u>Qin</u> Score, Measures 1-12	31
15. <u>Three Variations on the Melody "Plum Blossom,"</u> the <u>Qin</u> Score, Measures 26-45	32

Example	Page
16. Wang Jian-zhong, <u>Three Variations on the Melody</u> "Plum Blossom," Measures 29-34	33
17. Wang Jian-zhong, <u>Three Variations on the Melody</u> "Plum Blossom," Measures 62-67	34
18. Wang Jian-zhong, <u>Three Variations on the Melody</u> "Plum Blossom," Measures 114-123	35
19. Wang Jian-zhong, <u>Three Variations on the Melody</u> "Plum Blossom," Measures 242-246	36
20. <u>A Moonlit Night on Spring River, Sizhu Music</u> Score, the Cadential Phrase, Measures 53-55 of the <u>Pipa</u> part	37
21. <u>A Moonlit Night on Spring River, Sizhu Music</u> Score, Measures 1-10 of the <u>Pipa</u> Part	37
22. Li Yin-hai, <u>A Moonlit Night on Spring River,</u> Measures 5, and 154-157	38
23. Wang Jian-zhong, <u>The Birds Courting the Phoenix,</u> Measures 92-106	41
24. Wang Jian-zhong, <u>The Birds Courting the Phoenix,</u> Measures 238-251	42

LIST OF FIGURES

Figures	Page
1. The Upper Side of the <u>Qin</u> (Seven-string Zither), from Cui's <u>An Exploration of Chinese Ancient Music</u>	28
2. Chien-tzu Pu (Abbreviated Character Tablature) for the <u>Qin</u> , from <u>The New Grove Dictionary of Music and Musicians</u>	30
3. The <u>Suona</u> (Chinese Oboe), from Chou's <u>Some Popular Chinese Wind Instruments</u>	40

I. HISTORICAL BACKGROUND OF PIANO STUDY AND PIANO MUSIC
IN CHINA

Piano Study and the Composing of Piano Music in China before
the Cultural Revolution

The first recorded instance of Western keyboard instruments being introduced into China was in 1601. Italian missionary Matteo Ricci traveled to Beijing and presented an Italian clavichord to the Emperor as a gift. Amazed by the sound of the instrument, the Emperor sent his Imperial musicians to learn how to play the instrument.¹ By the middle of the seventeenth century, most of the keyboard and string instruments of the Western world had been introduced to China. It was also known that at the beginning of the eighteenth century Emperor Kang-xi (Qing Dynasty) studied harpsichord diligently.²

After the Opium War of 1840, a large number of British entrepreneurs were assimilated into China. By the end of the century one of the results of this Western influence was the building of a piano assembling factory in Shanghai. At the

1. Shi-guang Cui, "Three Centuries of Cultural Interfacing: A History of Western Music in China," The American Music Teacher (April/May, 1990), 14.

2. Ibid.

same time, the resurgence of churches and missionary activities promoted the use of keyboard instruments in many cities along the east coast of China.³

By the early twentieth century the changing international political climate led many young Chinese musicians to Western countries to study music. Xiao You-mei⁴ (1884-1940) was one of the first Chinese systematically to study Western music theory abroad. He graduated from Leipzig University in 1920. With his dedication to Western musical education and the support of the Minister of Education Cai Yuan-pei, the first Chinese conservatory, the Shanghai Conservatory of Music, was established in 1927.⁵

Among the initial forty or so faculty members of the Shanghai Conservatory, not only Xiao himself had been trained in Germany, but many of the others had also studied in Europe; the rest were foreign musicians living in Shanghai at the time. Therefore, the teaching and administrative systems of the Conservatory were based on the European model.⁶ The curriculum of the Conservatory included music theory, music history, keyboard, voice and instrumental instruction.

3. Ibid.

4. Chinese names traditionally use last names first. Therefore, this will be the way I present Chinese names in this paper, except in the footnotes referring to Chinese authors.

5. Cui, op. cit., 14.

6. Ibid.

The formation of the People's Republic of China in 1949 had far-reaching effects on the country's musical life.⁷ Adopting from the Russian model, the Chinese government established a Central Ministry of Culture to supervise the local Bureaus of Culture for music and arts.⁸ Each conservatory and musical organization was now under the control of and supported by its Bureau of Culture. Through this system Mao Tse-tung's interpretation of Marxist thought guided a new artistic movement. This interpretation states that all art is political in purpose and to be judged only according to its acceptance by the proletariat.⁹ In music, style and content had to be changed accordingly in order to make music a way of serving the people and the country.

After 1949 the development of musical life took two main forms: one was "an immediate revival of traditional Chinese music with a particular emphasis on regional folk forms"; the other was "a drive to develop a Western style of performance and composition under Russian tutelage, which has left an indelible mark on the methods of expression of contemporary China."¹⁰ One outcome of the revival of traditional Chinese

7. Pian, Kishibe, Mackerras, Stevens, Yung, Liang, Liu, and A. C. Scott, "China." The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), IV, 279.

8. Cui, op. cit., 14.

9. Pian, op. cit., IV, 279.

10. Ibid.

music was a campaign to research and develop the resources of regional folk music. Because of this effort some piano music based on regional folk melodies was written and published in the early fifties. For example: Ding Shan-de's Xinjiang Dance, the music of the people of Xinjiang Province, a minority race; Cheng Pei-xun's Sell the Merchandise, a Canton melody; Sang Tong's Seven pieces on an Inner Mongolian Folk Theme; Liao Sheng-jing's The Night of the Torch Festival, folk music from Yunnan Province; and Huang Hu-wei's piano suite The Picture of Ba-shu, folk music from Sichuan Province. These compositions reflected the various melodic characteristics of regional folk music and demonstrated an interest in fusing the elements of Eastern and Western music.

Western music education developed very rapidly after 1949. Russian teachers were invited to teach at the major conservatories, and Chinese musicians and students were sent to Moscow for further training.¹¹ By the early 1960's the cultivation of Western music reached a high professional standard. This became evident when several young pianists began to win prizes at the international level. Liu Shi-Kun won second prize at the first Tchaikovsky Piano Competition in Moscow in 1958. Yin Cheng-Chung, a student of the Shanghai conservatory, later studied under T. P. Kravchenko in both China and Moscow, won the gold medal at the Seventh

11. Ibid., 280.

World Youth Festival at Vienna in 1959, and in 1962 shared second prize at the Tchaikovsky Piano Competition.¹² Li Mingqiang, who also studied with Kravchenko, won the first prize in the Enescu International Piano Competition in 1958, and fourth prize in the Chopin International Piano Competition in 1960.¹³ In recent decades Mr. Li has served as a juror for many international piano competitions, including the last several Van Cliburn International Piano Competitions in Fort Worth, Texas.

The Social and Political Impact on Piano Study and the Composing of Piano Music during the Cultural Revolution

As Mao's cultural policies became more firmly established through the fifties and early sixties, some political and artistic resistance also arose. In 1966 Mao initiated the Cultural Revolution in order to destroy such resistance. The Ministry of Culture was disbanded. Cultural and educational institutions were closed and local cultural activities discontinued. Neither Western music nor traditional Chinese music was taught, performed or published.¹⁴ Musicians and educators were sent to farms and labor camps

12. Ibid., 281.

13. The Seventh Van Cliburn International Piano Competition Program (Van Cliburn Foundation, Inc., 1985), 46.

14. Pian, op. cit., IV, 280.

to be "re-educated" through manual labor. Music education of any sort was completely stopped. A few years after the Revolution started, Madame Mao became interested in reorganizing artistic entities. The foundation of this was Mao's directive: "Making the past serve the present and foreign things serve China." Under Madame Mao's direction several major music organizations, such as the Central Ballet Company, the China Peking Opera Company, the Central Philharmonic Orchestra, and the Central Conservatory, were called to undertake a bold experiment: to fuse traditional Chinese music with Western music and, thereby, to create a totally new Chinese musical idiom.¹⁵ Soon eight of these "model" works appeared and were the only repertoire permitted to be performed on the stage.

Two piano compositions had a "revolutionary" impact on the history of piano study and piano literature in China. One was The Piano Accompaniment to "The Red Lantern." Eight solo excerpts from this "model" Peking opera were scored for piano, voice, and Chinese percussion instruments (large gong, small gong and cymbals). The melodic forms and rhythmic patterns of the Peking opera remain unchanged in the piano accompaniment. The percussion instruments were used strictly according to the tradition of the Peking opera. The effect of the whole work was overwhelming, for no one had ever heard the sound of the

15. Wen-Chung Chou, "To Create a New Chinese Musical Idiom", New York Times (Sep. 9, 1973), D-23

piano in such a combination, especially after the piano had been "silent" since the beginning of the Revolution.

The other "revolutionary" work was The Yellow River Piano Concerto, which was written in 1973. This substantial work was based on the well-known The Yellow River Cantata by the Chinese composer Hsien Hsing-hai. Hsien studied under d'Indy and Dukas in Paris in 1930 and returned to China in 1935. Later he went to the Communist Headquarters at Yen-an, where he was appointed Director of Music in the Lu Hsun Art Academy. In 1940 he went to Moscow for advanced study and remained there until his death in 1945.¹⁶ Most of Hsien's works attempted to combine Western and Chinese elements for the purpose of making a political statement.¹⁷

The Yellow River Piano Concerto was composed by a committee which included pianist Yin Cheng-Chung who was largely responsible for the writing of the piano part. It was the purpose of the committee to express in music the revolutionary heroism of the proletariat: "praise the sublime courage and fighting spirit of the Chinese nation, and extol the great victory of Chairman Mao's thinking on the people's war."¹⁸ The concerto is written in three movements. Pianistically, the score imitates the style of the late

16. Pian, op. cit., IV, 281.

17. Ibid.

18. H. C. Schonberg, "Yin Spoke Only Chinese, Ormandy Only English", New York Times (Oct. 14, 1973), D-19.

nineteenth century Russian composers, such as Khachaturian, reflecting the fact that most Chinese composers were sent to the Soviet Union for study before China severed its relationship with Russia in the late sixties.

The orchestration of the concerto sets an innovative example. Besides using standard Western orchestral instruments, two Chinese instruments are added. One is the dizi, a bamboo flute, used at the beginning of the third movement as a solo instrument. The clear, bright tone of the dizi expresses the happy atmosphere of the liberated areas. The other Chinese instrument used is the pipa, a four-string lute. Music for the pipa is usually highly programmatic, requiring virtuoso technique. In the concerto the pipa is used on several different occasions, all related to subjects such as natural phenomena and human emotions: the peaceful scene after fighting the storms of the Yellow river, the horses in the battle field, the anger towards the enemy's invasion. The special effects and color of these two Chinese instruments used in the Western musical genre suggest the stylistic trend of Chinese revolutionary music.

By 1973 schools, universities, and conservatories reopened. The privilege of enrollment was given to the proletariat class. Some of the musicians and educators returned from the farms to perform and teach. About the same time the relationship between China and the Western world slowly resumed. In the same year the Philadelphia

Orchestra visited China and performed The Yellow River Piano Concerto in Beijing, with Eugene Ormandy as conductor.¹⁹

The piano study of this period took a new direction. Since students and faculties were still not allowed to use Western piano literature, they were urged to write their own compositions for performing and teaching. Finger exercises were written using the tones of the pentatonic scales; more excerpts from the "model" Peking operas were used for piano solo arrangements; popular folk songs were adapted as the basic material for compositions. At the Shanghai Conservatory new piano works were printed by the school printing shop. These compositions were learned and played immediately. Several became very popular and were performed frequently; among them were The Liu-Yian River, Four Shenbei Folk Songs, and A Moonlit Night on the Spring River. Recordings of them were made which were broadcast repeatedly. These piano compositions were a "spark of life" for piano performance in China during this period.

19. Ibid.

II. A COMPARATIVE ANALYSIS OF IDIOMATIC PIANO COMPOSITIONS DURING THE CULTURAL REVOLUTION

A comparative analysis of a group of selected piano compositions written during the Cultural Revolution is the main focus of this study. Such analysis is based on the comparison between the original score and the piano score. For this comparative analysis I have divided the piano compositions into two main categories: (1) compositions based on folk songs, and (2) compositions based on traditional Chinese instrumental music.

Before analyzing the music, let us look at the basic theoretical aspects of Chinese music.

The essential scale pattern of Chinese music is the Wu-Sheng (five-tone) pattern. Each of the five tones are given the degree names: gong, sheng, jue, zhi, yu. They may be represented by the Western solmization syllables do, re, mi, sol, la, respectively.²⁰ Each of the five tones also can be the tonic tone, thus there are five modes of basic Chinese scale:

Gong mode: do-re-mi-sol-la

20. Gene J. Cho, Some Non-Chinese Elements in the Ancient Japanese Music: An Analytical-Comparative Study, (Ph.D. Dissertation, Northwestern University, 1975; Ann Arbor, Mich.: University Microfilms, 76-29,600), 18.

Shang mode: re-mi-sol-la-do

Jue mode: mi-sol-la-do-re (rarely used)

Zhi mode: sol-la-do-re-mi

Yu mode: la-do-re-mi-sol

Among these five modes, four are the preferred modal patterns (Gong, Shang, Zhi, and Yu). These four modal patterns can be further categorized into two basic patterns:

1. the Gong mode and the Zhi mode. Chinese musicians often relate these two modes to the Western "major" tonal pattern.
2. the Shang mode and the Yu mode, likewise relate to the Western "minor" tonal pattern.²¹

Within the basic pentatonic pattern, four tones (sol, la, do, re) possess higher tonal hierarchy. This is due to their higher frequency of occurrence, their tonal stability, and their role as the finals in phrases.²² Furthermore, these four primary tones construct the following intervallic relationships: major second, minor third, perfect fourth, and perfect fifth. These intervals establish the fundamental harmonic preference of Chinese music.

Chinese music scores are in cipher notation and parallel the use of Arabic numerals in showing the scale degrees. In recent years, however, the scores of instrumental music have been mostly transcribed into Western staff notation. The

21. Ibid., 87.

22. Ibid., 91.

specific performing technique of the individual instrument is indicated under or above the notes.

Piano Compositions Based on Folk Songs

In the vast ocean of native Chinese music, the folk song occupies the most important position. Because of its originality, regional characteristics, and popularity, folk song music has always been the primary source for compositions of other musical genres.

Three piano compositions based on folk songs will be analyzed here: The Liu-Yian River, The Dao Qing of Emancipation, and Chinese Rhapsody No.2.

The Liu-Yian River (1974)

The original version of this folk song was written in 1950 by Xu Shu-hua, who was only nineteen at the time. The song was written for a musical drama Two Deliver the Grain, which tells the story about an old farmer and his seven-year-old grandson happily delivering grain to the government in their one-wheel push cart.²³ This was just one year after the liberation. Giving part of the harvest to the government was a new event for farmers.

The Liu-Yian River was composed as a musical dialogue between two persons in an antiphonal style, composer Xu

23. Shu-hua Xu, "How was The Liu-Yian River produced?" Sea of Drama (Changsha, China, July 1990), 33.

borrowing the melody of an old Hebei folk song, A Little Shepherd.²⁴

Example 1. A little Shepherd, Hebei folk song.



When the musical drama was performed in 1951, The Liu-Yian River was criticized. Since the rest of the drama used the music of the Hunan Flower-Drum (a type of Hunan folk music), the melody of The Liu-Yian River was regarded as inappropriate in terms of style. The committee producing the music drama asked composer Zhu Li-qi to make changes immediately. On May 22, 1951, the new version of The Liu-Yian River was performed successfully for Mao and other government leaders in Beijing.²⁵ The Liu-Yian river is located in Hunan Province where Mao was born. Hence, the song quickly became well known after its first performance.

24. Ibid., 34.

25. Ibid.

relationship between the four structural tones (sol-la-do-re) is, from the tonic, major second, perfect fourth, and perfect fifth. Therefore, the Western tertian harmony would not be applicable in harmonizing this Zhi melody.

Let us examine the introductory passage to Wang Jian-zhong's piano version of The Liu-Yian River:

Example 3. Wang Jian-zhong, The Liu Yian River, measures 1-5.

节奏稍自由 (♩ = 75)

The musical score is presented in two systems. The first system contains measures 1, 2, and 3. The second system contains measures 4 and 5. The right hand (treble clef) plays a pentatonic melody, often with a parallel octave in the lower register. The left hand (bass clef) provides harmonic support with arpeggiated chords and a descending scale. Handwritten annotations include 'mp' in measure 1, 'Si' in measure 3, 'f' and 'V7' in measure 4, and 'I' in measure 5.

The melody in the right hand is harmonized by a parallel octave with the fifth filled in. In the left hand the sixteenth-note arpeggiation of the Zhi scale descends stepwise to the tonic. All these treatments bring out the flavor of the pentatonic melody. In the fourth measure a typical Western dominant seventh chord is used in an arpeggiated form and resolves to the tonic chord in the next measure, which gives it a strong authentic cadence. Notice the piano

version uses a heptatonic scale with fa# and si treated as "non-harmonic tones."

There are three sections (ABA) in the piece after the introduction. The A section presents the melody twice. The B section is fantasy-like with arpeggiated figuration imitating the sound of water. The third section repeats the melody one more time; then the coda brings the piece to a climax and ends with the sound of water flowing away.

Throughout the piece there are only a few places where triads are used, usually with an added fourth. Most of the harmonization is quartal/quintal.

Example 4. Wang Jian-zhong, The Liu-Yian River, measures 27-32.

The image shows a musical score for piano, measures 27-32. It is divided into two systems. The first system features a quartal texture in the right hand and a quintal texture in the left hand, with the tempo marking 'a tempo'. The second system shows a parallel fourths texture in the right hand and a more complex texture in the left hand. Handwritten annotations include 'quartal', 'quintal', and 'parallel fourths'.

The Dao Qing of Emancipation--Four Shenbei Folk Songs, No.3
(1974)

Dao Qing, one of the many Chinese folk musical forms, was Tao religious music, which originated in the Tang Dynasty

(618-906 A.D.). The story and doctrine of Taoism were the main literary sources for Dao Qing music. In the Southern Song Dynasty (1127-1279 A.D.) some percussion instruments were added to the singing of Dao Qing. After the decline of Taoism the literary source of Dao Qing was incorporated into folk stories and legends. The music of Dao Qing also was absorbed into the elements and style of regional folk music. Today there are many types of regional Dao Qing: such as Shenbei Dao Qing, and Jiangxi Dao Qing.²⁶

In Dao Qing the singing part is the main feature of the music. At times, however, speaking parts are included. The performance setting is also varied: standing, sitting, solo singing, and duet singing.²⁷

The Dao Qing of Emancipation is a Shenbei Dao Qing. It is in the Zhi (sol) mode. There are six sections in the song, each developed from the basic melodic material according to the textual contents of the verses. Strong rhythmic patterns are used in the instrumental introduction and interludes between sections. Melodically, the fourth and fifth are still the structural intervals. Also the interval of the seventh is often used, which is one of the

26. "The Dao Qing," Chinese Music Dictionary, ed. Tian-rui Miao. (Beijing, People's Music Publisher, 1984), 73.

27. Ibid.

characteristics of Shenbei folk music.²⁸

Example 5. The Dao Qing of Emancipation, Shenbei Dao Qing, measures 1-41.

陕 北 道 情
陕西文艺工作者集体改词

1=G $\frac{2}{4}$

热烈 稍快

(5 55 5 5 | 2 3 5 | 2 3 5 | 2 5 2 5 | 2 3 5 |

6 5 6 5 | 5 3 2.1 | 2 5 2 3 | 5 5 1.6 | 5 5 5 3 |

2 3 2.1 | 2 1 6.1 | 5 5 5) | ^{4th} 5 2 | 2 - |

太 阳

^{4th} 2 5 | 3.2 1 | $\frac{1}{4}$ 2.2 | $\frac{2}{4}$ 2 5 5 3 | 2 3 2 3 |

— 出 来 哎 哎 咳 哎 咳 哎 咳 哎 咳 咳 咳

2 3 2 3 | 2 3 2 3 | 2 0 2 0 | 2 - | (6 55 5 5 |

哎 咳 咳 咳 咳 咳 咳 咳 咳 咳

2 3 5 | 2 3 5) | 3 2 5 | 5 - | ^{7th} 1 6 5.3 |

满 山 红 哎

2.1 1.6 | 5 - | (5 3 2.1 | 6 1 5) | 3 5 3 |

哎 咳 咳 咳 呀, 共 产 党

5.6 3 2 | 1 5 | 3 3 6 | ^{5th} 5 1 | 2.5 1.6 | 5 - |

救 咱 翻 了 哟 嘴 身 哎 咳 呀。

Wang Jian-zhong's piano version of The Dao Qing of Emancipation utilizes the instrumental passages as unifying material (introduction, coda, bridges between

28. Jie-lin Zhang, letter to the author, January 7, 1991.

sections). The melody is harmonized by a parallel fourth in the right hand which reinforces the structural interval of the work.

Example 6. Wang Jian-zhong, The Dao Qing of Emancipation, measures 1-13.

快速 ($d=100$) 欢快地

parallel fourths

In the slow section a melody is repeated three times. Each time the composer treats it differently. The first time the melody is played in simple octaves; the second time a polyphonic device is employed; the third time the melody moves up to its dominant key and harmonizes with tertian harmony which gives a fuller sonority.

Example 7. Wang Jian-zhong, The Dao Qing of Emancipation,
measures 88-91, 96-100, 108-115.

1. 中速 (♩=92) 倾诉地

2. *ff*

3. *ff* ♩=126

Chinese Rhapsody No. 2 (1974)

Chinese Rhapsody No. 2 was composed by Huang An-Lun in 1974, and is based on three Taiwanese folk songs. The composition was not accepted at the time due to the political atmosphere. Only after 1976 when the "Gang of Four" fell from power did the piece receive its first performance by pianist Liu Shi-Kun. Liu gave the piece a different title, Introduction and Dance.²⁹ In 1979 it was first published by the People's Music Publishing House in Beijing. Respecting the desire of the composer, the piece will be referred to in this paper with its original title, Chinese Rhapsody No. 2.

The three Taiwan folk songs the composer used are "Ami" folk songs. The "Ami" are a tribe of aborigines residing in the mountains near Hualien, in the northeast of Taiwan. Their main industry is agriculture. The "Ami" tribe is a minority ethnic group, with indigenous dialect and life style.³⁰

The first folk song is called The Fisherman's Song. The melody is in the Yu (la) mode and expresses the anxiety of women waiting for their husbands to return from the sea.³¹

29. An-lun Huang, letter to the author, February 25, 1991.

30. Wei Zhang, telephone interview, March 21, 1991.

31. Huang, op. cit.

Example 8. The Fisherman's Song, Ami folk song.



The second and third are songs of a dance.³² This is one of the "Ami" people's traditional dances in which the rhythm is beaten out by a long, heavy wooden stick in a large wooden bowl (for refining rice). The dance is bold and joyful, usually associated with the celebration of harvest or happy occasions.³³ Both songs are in the Gong(do) mode.

Example 9. Song of Dance (1,2), Ami folk song.

1.



2.



32. Ibid.

33. Wei Zhang, loc. cit.

The first part of Chinese Rhapsody No. 2 is based on the music of The Fisherman's Song. The harmonic language of the entire section is a mixture of tertial and quartal sonority over a syncopated tonic note.³⁴

Example 10. Huang An-lun. Chinese Rhapsody No. 2,
measures 1-7.

中速 思念地

The musical score is presented in three systems. The first system begins with a piano (*p*) dynamic marking. The tempo and mood are indicated as '中速 思念地' (Moderato, with a feeling of longing). The score shows a syncopated tonic note in the bass line and a melodic line in the treble clef. The second system continues the melodic development with a crescendo leading to fortissimo. The third system concludes with a return to pianissimo.

The section starts pianissimo, then increases in dynamic level to fortissimo and finally returns to pianissimo. It expresses the feelings of sorrow, longing, and anger which the composer and the majority of the Chinese people felt

34. Huang, loc. cit.

during that period.³⁵

Example 11. Huang An-lun, Chinese Rhapsody No. 2,
measures 47-55.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
 - **System 1 (Measures 47-50):** Marked with a second ending bracket 'ii.', 'a tempo', and 'ff'. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A fermata is placed over the final measure.
 - **System 2 (Measures 51-54):** Marked with 'più rit.' and 'a tempo'. The tempo slows down. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment.
 - **System 3 (Measures 55-58):** Marked with the Chinese instruction '加紧速度' (increase speed). The tempo increases. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.
 - **System 4 (Measures 59-62):** Marked with 'p'. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

35. Ibid.

Huang An-Lun's expanded harmonic vocabulary is characterized by the use of chromaticism and altered chords. Thematic development and transformation create a large structural frame.

The second part of the composition is based on the two dance songs. The opening is a imitation of the rhythm of the drumbeat in the style of Peking opera. This drum rhythm figure is usually used as an introduction before the actor-singers appear on the stage.

Example 12. Huang An-lun, Chinese Rhapsody No. 2,
measure 103.

Musical score for Example 12, measure 103. The score is written on a grand staff with treble and bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include fortissimo (fff), fortissimo (fff), and pianissimo (pp).

After this opening passage, another rhythmic pattern is introduced. This pattern served as the rhythmic motif of the entire section.

Example 13. Huang An-lun, Chinese Rhapsody No. 2,
measures 104-115.

不太快的快板 有力地

Musical score for Example 13, measures 104-115. The score is written on a grand staff with treble and bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include pianissimo (pp) and staccato (stacc. sempre).



Structurally, the second section is built on the variation of an alteration of the two dance songs. The composer utilized many Western compositional techniques here, such as modulation, modal shifting, and use of dissonance.

Composer Huang wrote:

"Just as in Liszt's Hungarian Rhapsodies, in this piece [Chinese Rhapsody No. 2] a folk music style is prominent. But I would rather use the word 'free' than 'wild' in referring to the title 'Rhapsody'.³⁶ [The first of the three Chinese Characters translated "Rhapsody" means "wild."]

Piano Compositions Based On Traditional Chinese Instrumental Music

Traditional Chinese instrumental music is divided primarily into two types: solo and small ensemble. Solo music is usually written for instruments such as the zheng (a sixteen-string zither), the qin (a seven-string zither), the pipa (a four-string lute), and the erhu (a two-string violin). The small ensemble music falls into two major categories:

36. Ibid.

sizhu and chuida. Sizhu music is for entertainment and is written for bowed and plucked instruments using silk strings as well as for wind instruments made of bamboo. The melodies tend to be restrained, the rhythms are generally even, and the tone qualities of the instruments are elegant and flowing.

Chuida is traditionally ceremonial music, used at funerals and weddings, which are usually held outdoors. The major instruments used in chuida are the louder wind and percussion instruments, such as the sona (Chinese oboe), the dizi (a bamboo flute), drum, gong.³⁷

Three piano compositions based on traditional Chinese instrumental music will be analyzed here: Three Variations on the Melody "Plum Blossom", A Moonlit Night on Spring River, and The Birds Courting the Phoenix.

Three Variations on the Melody "Plum Blossom" (1972)

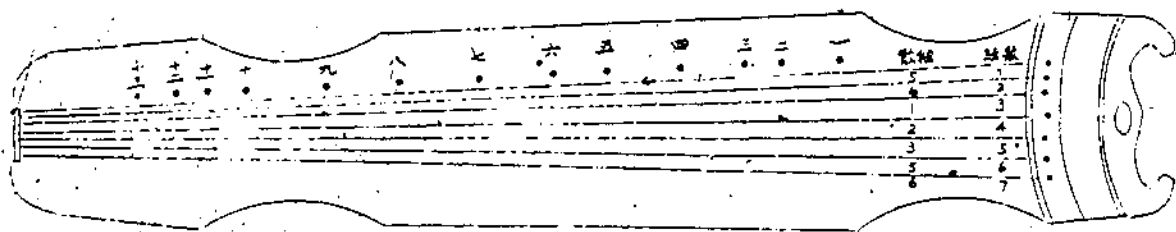
About 1,600 years ago in the Jin Dynasty (265-420 A.D.), there was a xiao (Chinese vertical flute) player named Yi Huan. He was well known for his performance of this piece of xiao music. Later the music was adapted to the qin (a seven-string zither). The earliest printed score of this work for the qin was found in the Ming Dynasty's Shen Qi Mi Pu

37. Alan R. Thrasher, "The Sociology of Chinese Music: An Introduction," Asian Music XII/2 (1981), 34.

(mysterious music score), published in 1425.³⁸

The gin is probably the oldest indigenous zither of China. It was first mentioned in Shih-Jin (a book of odes) by Confucius (551-477 B.C.).³⁹ The gin resembles a oblong box averaging approximately 120cm long, 15cm wide, and 5cm deep. The seven silk strings, each of a different fixed number of threads, are strung lengthwise across the top of the sound board. On the left-hand playing end, the strings are wound around two pegs made of jade or a similar material. On the right-hand end, seven strings are fastened to seven tuning pegs. The gin has no bridge. However, under the strings, embedded in the lacquer, are thirteen hui (studs) arranged longitudinally in a single row. These thirteen hui indicate positions for stopped and harmonic pitches.⁴⁰

Figure 1. The upper side of the gin (seven-string zither), from Cui's An Exploration of Chinese Ancient Music.



38. Min-xiong Li, The Appreciation of Native Traditional Instrumental Music (Beijing: The People's Publishing Co., 1983), 57.

39. Pian, op. cit., IV, 264.

40. Ibid., 267.

Although the qin has seven strings, strings 1 and 6 have the same pitch, and strings 2 and 7 have the same pitch. So there are only five basic pitches.⁴¹ These five pitches represent the Chinese pentatonic scale: gong (do), shang (re), jue (mi), zhi (sol), and yu (la). There are two groups of tuning modes. The zhen-tiao (normal tuning mode) group consists of five different arrangements of the tones of the pentatonic scales. One system of these arrangements starts with string 1 as gong, and another system starts with string 3 as gong. The wai-tiao (foreign tuning mode) group consists of thirty different arrangements of scale tones, all of unknown origins, and used only in a few compositions.⁴²

After the tenth century the qin started using Chien-tzu pu (abbreviated character tablature) as its notation system. This tablature consists of series of large compound symbols, interspersed with small characters. Each large symbol consists of an upper part indicating left-hand fingers press the string at a specific hui position, and a lower part indicating the plucks and positions of the right hand. The smaller characters between the large symbols indicate durations, ornaments, vibrations, manner of attack, etc.⁴³

41. Pin-lu Wang, A Chinese Zither Tutor, tran. Fredric Lieberman (Seattle & London: University of Washington press, 1983), 22.

42. Pian, loc.cit.

43. Pian, op.cit., 268.

The following excerpt is from the qin score of Three Variations on the Melody "Plum Blossom":

Example 14. Three Variations on the Melody "Plum Blossom," the qin score, measures 1-12.

The image shows two staves of musical notation for a qin score. The notation consists of notes on a five-line staff with a treble clef. Below the notes are traditional Chinese characters: 音, 也, 奇, 也, 高, 也, 也, 笛, 笛, 属. The first staff contains the first eight notes, and the second staff contains the remaining four notes. The characters are placed directly under the corresponding notes.

The qin has three qualities of sound: open, stopped, and harmonics. Open sound is produced by using the right hand to pluck the string while the left hand does not press down. If the left hand presses the string down and the right hand plucks, it is called a stopped sound. If the left hand presses slightly at a precise position on the string while the right hand plucks, it is called a harmonic.⁴⁵

Now let us look at the qin score of Three Variations on the Melody "Plum Blossom." The work has ten sections and a short ending. In the Ming Dynasty version (1425) each section was given a literary title. Since then, each newer version has contained literary writings about the contents of the work. All the writings reflect one theme--praising

45. Ibid., 27.

the pure, elegant, and serene image of the plum blossom, which has always been used in Chinese poetry and painting as a symbol of noble human character.⁴⁶

The theme of "Plum Blossom" is 20 measures long, and played with harmonics. It is repeated three times in Sections 2, 4, and 6, each time in a different register. The last phrase of the theme is a common cadential phrase which is used in Sections 2, 4, 6, 7, 8, and 9.

Example 15. Three Variations on the Melody "Plum Blossom,"
the gin score, measures 26-45.

The musical score consists of three staves of music. The first staff begins with a tempo marking of quarter note = 76. Below each staff are Chinese characters. The second staff has a bracketed section labeled "cadential phrase" under the characters 笛 三 与 笛 四 笛 四 笛 四 笛 四.

Sections 7 and 9 can be called the second theme. This theme is in obvious contrast to the main theme.⁴⁷ The melodic line uses octave leaps and repeated notes frequently. The rhythm becomes faster and syncopated. The tempo is changed

46. Li, op. cit., 58.

47. Ibid., 60.

from m.m.=76 to 126.

Sections 3, 5, and 8 are episodes between the themes. Both Sections 3 and 5 end on the dominant (sol) with a half cadence.

Sections 1 and 10 are the introduction and coda. They both are slow and different from the intervening sections. After the coda, a seven-measure ending finishes the work in the distant sound of harmonics.

Composer Wang Jian-zhong makes some changes in his piano arrangement: 1. he expands the variation technique of the theme; 2. he reduces the length of episodic sections; 3. he ends the composition by restating the motif of the theme.⁴⁸

Taking advantage of the variation technique and the wide tonal range of the piano, composer Wang treats the theme very colorfully. The first statement of the theme is played in a high register to imitate the harmonics of the qin.

Example 16. Wang Jian-zhong, Three Variations on the Melody "Plum Blossom," measures 29-34.

48. Jian-zhong Wang, letter to the author, March 20, 1991.



The second statement of the theme is played by the left hand while the right hand plays a ornamental passage of parallel fourths in sixteenth-note patterns.

Example 17. Wang Jian-zhong, Three Variations on the Melody "Plum Blossom," measures 62-67.

Two systems of musical notation. The first system shows the right hand with a fast, arpeggiated accompaniment of parallel fourths, labeled "parallel fourths" and "p a tempo". The left hand plays the theme, labeled "mf Theme" and "pp". The second system continues the piece, labeled "Simile", with the right hand's accompaniment becoming more intense. A dashed line with the number '8' above it indicates an octave transposition.

The third statement of the theme begins in a different key. The melody starts with single tone, then becomes octaval while the dynamic level increases. The fast, arpeggiated accompaniment brings the theme to its climax.

Example 18. Wang Jian-zhong, Three Variations on the Melody "Plum Blossom," measures 114-123.

Theme

Sections 3, 5, and 8 are episodic sections in the gin score. The piano version utilizes Sections 3 and 5 as the bridge between themes. Section 5 is shorter in the piano version than the gin score. Both sections have a half-cadence. Section 8 is completely omitted from the piano version, so that Section 7 connects with Section 9 and quickly and effectively builds to the climax.

After the coda the motif of the theme is restated in parallel fourths, very softly and gradually disappearing.

Example 19. Wang Jian-zhong, Three Variations on the Melody "Plum Blossom," measures 242-246.

A Moonlit Night on Spring River (1972)

This work was also known as The Xiao and Drum at Sunset. Originally, it was written as a pipa solo. The score was first found in 1875 in Wu Wan-qing's private collection. In 1895 it was published in a pipa collection under the title Xun-Yang Pipa. In 1925 two musicians of the Shanghai Da-Tong Musical Society arranged the piece for sizhu music. Since then, it has become a popular instrumental ensemble work in China.⁴⁹

A typical Chinese classical composition, this work also has ten sections with programmatic titles:⁵⁰ "Drum from the Bell-tower at the Shore," "the Moon Climbing the East Mountain," "Breeze Blowing on the Rippling Water," "Cheering for the Returning Boats." The entire composition is a sound picture.

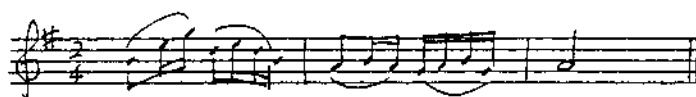
Technically, the composition is built on repetition, variation, and development of the thematic material. The

49. Li, op. cit., 135.

50. Ibid. 136.

complete theme is presented in the first section. After that, each section varies or develops the theme. Here again, a fixed cadential phrase which ends every section plays a unifying role in the composition.

Example 20. A Moonlit Night on Spring River, sizhu music score, the cadential phrase, measures 53-55 of the pipa part.



The major instruments used in this sizhu music are the xiao (a Chinese vertical flute), the pipa (a four-string lute), the zheng (a sixteen-string zither), and the erhu (a two-string violin). Most of the melodies in this piece are played by the xiao because it has a gentle, soft, and expressive tone quality. Another point worth mentioning here is that the opening of the introduction is played by the pipa. It is nine measures long, a single note repeated in three different rhythmic patterns. The special plucking sound of the pipa creates a unique effect.

Example 21. A Moonlit Night on Spring River, sizhu music score, measures 1-10 of the pipa part.

Two staves of music. The top staff is in 2/4 time and features a melody with dynamics *p* and *cresc.* and fingering numbers (1, 2, 3, 4). The bottom staff shows a bass line with similar dynamics and fingering. The piece concludes with a double bar line.

Composer Li Yin-hai wrote two piano arrangements of this work. The first one was printed around 1972; the second one was published in 1981. The latter version adapted all ten sections of the sizhu score. The earlier version omitted some of the original material and actually sounds more concise and effective.

In the sizhu score the glissando of the zheng (the sixteen-string zither) was used to express the rowing strokes and the sound of water. In the piano score, this effect is imitated. Notice that the piano version is in the key of Gb. The five essential tones of the Yu mode in this key are Eb-Gb-Ab-Bb-Db. So the entire piece is played almost exclusively on black keys.

Example 22. Li Yin-hai, A Moonlit Night on Spring River, measures 5, and 154-157.

The image displays two staves of musical notation for piano. The top staff features a melodic line with a prominent glissando effect, indicated by a series of slanted lines and a 'ppp' (pianissimo) dynamic marking. The bottom staff provides a rhythmic accompaniment, marked with 'cresc.' (crescendo) and 'rit.' (ritardando). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The Birds Courting the Phoenix (1972)

One branch of chuida, or ensemble music, is Shandong chuigu. This type of ensemble music is led by the suona (the Chinese oboe) and accompanied by a small group of wind and percussion instruments. The music of Shandong chuigu is focused more on the musical characteristics and performing techniques of the instruments than the ceremonial functions of the music.⁵¹

The Birds Courting the Phoenix is part of the traditional repertoire of Shandong chuigu. Originally, it was an improvisational piece, played according to oral tradition and an individual soloist's technical ability. Gradually the music was written down and revised by professional musicians. It is now a standard solo composition for the suona.

The suona was introduced into China from Central Asian countries during the Ming Dynasty (1368-1644). The suona has three main parts: the reed, the stem (made of redwood or cedar wood), and the bell (made of copper). There are eight finger holes, seven in the upper side and one in the lower side. The usual range of the suona covers two octaves plus a major second. The suona has a resonant and piercing sonority. Its expressive power has won it an important place in the Chinese

51. Hou-yong Gao, An Introduction to the Chinese Instrumental Music (Jiangsu Province, China: The People's Publishing Co., 1981), 128.

folk music orchestra.⁵²

Figure 3. The suona (Chinese oboe), from Chou's Some Popular Chinese Wind Instruments.



The most popular version of The Birds Courting the Phoenix is the one by the famous suona player Ren Tong-xiang. He organized the bird music into four sections. There are imitations of cuckoo, turtle dove, swallow, thrush, quail, cicada, and nightingale. He also added a cadenza and a fast section at the end of the composition.⁵³ The whole work is gay, lively, and full of folk flavor.

Composer Wang Jian-zhong's piano arrangement is based on Ren's suona solo version, and is structured in rondo form.

52. Tsung-han Chou, "Some Popular Chinese Wind Instruments," Chinese Literature (1975), 4:110.

53. Li, op. cit. 20.

Section A is a lively folk melody. Sections B and C are bird music. There is also an introduction and coda.

In the piano version, composer Wang utilizes several pianistic devices to bring out the spirit of the piece and to simulate the sonority of the suona. One device is the application of grace notes. The quick grace notes effectively imitate the twittering sounds of birds:

Example 23. Wang Jian-zhong, The Birds Courting the Phoenix, measures 92-106.

The image displays three systems of musical notation for piano. The first system is marked *pp* and shows a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system continues the melody with grace notes above the notes. The third system shows a more complex texture with multiple grace notes and a sustained bass line.

When referring to the bird music, composer Wang wrote:

"In the suona version, there is a greater abundance and mixture of the sounds of many birds and nature. In the piano version, [I] limited [my] choice [of bird sounds] to those that are purer and more 'musical', so that the

composition flows in a unified style. This is totally different from Messiaen's approach."⁵⁴

The other device is the imitation of the suona's fast double-tonguing passage in the cadenza section. This is achieved on the piano by a passage of single notes, octaves, and chords alternating between the hands in a sixteenth-note pattern:

Example 24. Wang Jian-zhong, The Birds Courting the Phoenix, measures 238-251.



54. Wang, loc. cit.

III. CONCLUSION

The ten-year period of the Cultural Revolution in the People's Republic of China was a period of destruction, recovery, and reconstruction. In music this reconstruction was built on the foundation of a reinforced socialistic ideology. This ideology emphasized the functional value of music rather than the sonic event itself.⁵⁵ Composers faced an even greater challenge when confronted with Western music. One of the fundamental dilemmas was the justification for, or even the possibility of utilizing Western musical idioms and Western musical instruments in modern Chinese music.

As this study demonstrates, the piano, a typical Western instrument, became the Chinese composer's tool for expressing the sound ideals and tone qualities that are intrinsic to Chinese music. A new musical idiom was created in these piano works, an idiom that combined Western compositional techniques and traditionally-based Chinese ideals. From the point of view of this study, there are two contributing factors. First, the rich sources of Chinese traditional musical material made it possible for a composer-arranger to create quite original compositions by synthesizing the elements of

55. William P. Malm, Music Cultures of the Pacific, the Near East, and Asia, 2nd ed. (New Jersey: Prentice-Hall, 1977), 170.

Western and Chinese music. The second factor is that the wide tonal range and rich expressive quality of the piano ensured the success of this experiment.

From an historical point of view, the piano works written during the Cultural Revolution in China are a strong witness to that monumental event. Therefore they occupy a unique place in the history of Chinese piano literature.

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Unidentifiable Source

A Little Shepherd. Hebei folk song, see example 1.

A Moonlit Night on Spring River. Sizhu ensemble score, see example 22.

Song of Dance. Ami folk song, see example 9.

The Birds Courting the Phoenix. Suona solo score notated by Jia-qi Chen.

The Dao Qing of Emancipation. Shenbei Dao Qing, see example 5.

The Fisherman's Song. Ami folk song, see example 8.

The Liu-Yian River. Hunan folk song, see example 2.

Three Variations on the Melody "Plum Blossom." Qin score notated by Jian Xu, see example 14 & 15.