

Innovation:

Chinese Folk Music Influence in Contemporary Clarinet Repertoire

by

Chiao-Ting Feng

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Graduate Supervisory Committee:

Robert Spring, Chair
Joshua Gardner
Albie Micklich
Rodney Rogers
Martin Schuring

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ABSTRACT

Several contemporary clarinet works use Chinese folk music elements from different regions in new compositions to entice listener's and performer's appreciation of Chinese culture. However, to date, limited academic research on this topic exists.

This research paper introduces six contemporary clarinet works by six Chinese composers: Qigang Chen's *Morning Song*, Yan Wang's *Mu ma zhi ge* (The Song of Grazing Horses), An-lun Huang's *Capriccio for Clarinet and Strings Op. 41*, Bijing Hu's *The Sound of Pamir Clarinet Concerto*, Mei-Mi Lan's *Concerto for Clarinet and String Orchestra with Harp and Percussion*, and Yu-Hui Chang's *Three Fantasias for Solo Clarinet in B-flat*. They are examined from different perspectives, including general structure, style, and rejuvenated folk music use.

The focus of this research paper is to investigate the use of Chinese folk music in several works in collaboration with the composers. The author found that although contemporary composers use Chinese folk music differently in their works (i.e., some use melodies, others use harmony, while others use modes), each work celebrates the music and culture of the folk music on which the pieces are based. It is the author's hope to stimulate people's interest in music using Chinese folk music elements, and bring these lesser known works into the common clarinet repertoire.

To my parents,
Liang-Ji Feng and Shu-Chen Wu

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CHAPTER I

INTRODUCTION

Motivation and Rationale

While preparing repertoire for an undergraduate clarinet recital in 2008, it was suggested to the author to perform a piece that borrowed folk music elements: *Four Hungarian Dances for Clarinet and Piano* by Kokai Rezsó. Since that first, rather profound and influential experience with folk music, the author has explored many other works using folk material. These include “X” *Concerto* by Scott McAllister, which uses rock and roll as well as folk music as thematic material; *Czardas* by Vittorio Monti, which uses Gypsy musical style; and *Histoire du Tango* by Astor Piazzolla, which uses musical elements from the tango dance style.

Using folk music as a starting point for musical composition has been common as long as music has been notated. Composers employ folk music by using several compositional techniques, including parody, quotation, paraphrase, adaptation, and even plagiarism. Borrowing from folk music—music that most people in a society know—is common due to folk music’s unique² style and characteristics.¹ Bela Bartok² mentioned what Kodaly considered the importance of folk music in modern music:

So little of written old Hungarian music has survived that the history of Hungarian music cannot be built up without a thorough knowledge of folk music. It is known

¹ Lei Wang, Jianling Li, Ling Wei and Chingkuan Qin, “Zhong guo liu xing yin yue zhong de min zhu yin yue yuan su (Folk Music Elements in Chinese Popular Music),” *Tribune of Social Sciences* (2008): 139-141.

² Bela Bartok (1881-1945) was a Hungarian composer and pianist. He is considered one of the most important composers in the 20th century. Along with Kodaly, he is the pioneer of nationalism. They both devoted themselves to Hungarian folk music collecting and musical education.

that folk language has many similarities with the ancient language of a people. In the same way folk-music must for us replace the remains of our old music. Thus, from a musical point of view, it means more to us than to those peoples that developed their own musical style centuries ago. Folk-music for these peoples became assimilated into their music, and a German musician will be able to find in Bach and Beethoven what we had to search for in our villages: the continuity of a national musical tradition.³

He also provided his opinion about tradition and modern music:

What is the best way for a composer to reap the full benefits of his studies in peasant music? It is to assimilate the idiom of peasant music so completely that he is able to forget all about it and use it as his musical mother tongue.⁴

These two statements explain that traditional folk music is the root for much modern and contemporary music, and that folk music functions to inspire composers as well.

This concept is employed in the development of contemporary Chinese music that use Chinese folk music elements. Because of the large geographic area of Chinese territory, different areas have their own unique folk music. Contemporary Chinese composers seek to use Chinese folk elements to inform people about the folk music characteristics of different geographic areas, to appreciate Chinese culture, and to encourage the creation of contemporary compositions influenced by Chinese folk music.

There are quite a large number of composers borrowing from folk music. Very little of this music is published, and not much has been researched or reviewed. Thus, the goal of this research is to discover and promote contemporary clarinet repertoire that uses Chinese folk music elements.

³ Bela Bartok, *The Influence of Peasant Music on Modern Music*, 1931.

⁴ Ibid.

Compositional Development of Contemporary Clarinet Music in Mainland China

Compositional development of works of any kind that use clarinet in Mainland China can be traced back to the 1930s. Since no works including clarinet from Mainland China or Taiwan exist before the 1930s, the repertoire will be referred to as “contemporary.” Xingahi Xian’s *Fong* (Winds) for soprano, clarinet, and piano is the first contemporary Chinese piece that uses the clarinet.⁵ Wu Chang’s *Subei diao bian zou qu* (Variations on a Northern Jiangsu Tune), composed in 1952, is considered the first Chinese piece for clarinet piano. This piece depicts the country life (e.g. farmworkers) by using folk melodies. Chang adopted the variation form from Western musical concepts, which is familiar to Chinese people, to make the music acceptable and widespread in China.⁶ Since then, the use of clarinet has continued, and a large quantity of clarinet compositions have been written.⁷

This development can be divided into three stages.⁸ The first stage is the experimental period (1950s to 1960s), which began with the establishment of the Communist Party of China and before the Great Proletarian Cultural Revolution when

⁵ As Xiao-yan Di’s “*Jian lid an huang guan zhong guo xue pai de li cheng bei-ji die r jie dan huang guan zhong guo zuo pin shi zouyin yue hui* (A Milestone in the Establishment of a Chinese Clarinet School—a Record of the Second Chinese Clarinet Repertoire Concert) mentioned, this piece expresses the sour, sweet, bitter, and hot in life and the motherland, China.

⁶ Renfu Chang, “Jian ping san shou dan huang guan du zou qu (The Brief Comments on Three Clarinet Solo Pieces),” *People’s Music*, no. 9 (1962): 10.

⁷ Ni Ma, “A small talk of creation and performance of *Subei diao bian zou qu* (Variation of Northern Jiangsu Tune),” *The World of Music*, no. 8 (2012): 51.

⁸ Jiafeng Chang, “Due zhong guo dan huang guan fa zhan li shi de hue gu han min zhu hua si kao (The Overview of Chinese Clarinet Development and the Thought of Nationalism),” *Qun Wen Tian Di*, no. 5 (2012): 63.

many composers used Chinese folk music elements in their clarinet compositional writing. Famous works in this stage include Luguang Xin's *Hui xuan qu* (Rondo) and *Monglian qing ge* (Mongolian Love Song); Yan Wang's *Mu ma zhi ge* (The Song of Grazing Horses); and Wanli Niu's *Qiu shou* (Autumn Harvest).⁹

The second stage, from the 1960s to 1970s, was the period of the Great Proletarian Cultural Revolution (1966-1976). This period, also known as the Cultural Revolution, was a social-political movement led by Ze-dong Mao. This movement paralyzed China both politically and socially and significantly influenced the country's economy. However, in musical life, this was different. Qing Jiang, Ze-dong Mao's wife, and a major power figure in the Communist Party of China, considered that Western musical instruments were more expressive and technical and without the intonation problems of Chinese instruments. She agreed to let composers and musicians use Western instruments in their composing and performing to publicize their political thoughts. In this period, the structures and genres were limited due to political restriction; however, Western musical instruments did not disappear with the Great Proletarian Cultural Revolution.¹⁰ This period represented a very dark time in much culture and art, but composers, limited due to the governmental prohibitions, employed folk elements to create works. Many compositions from this time relate to politics. The compositions include *Douli wu* (Leaf Hat Dance) and *Jiefang* (Liberate) revised by Zhenlong Xian from *Hong se niang zhi jun* (Red Women Team), *Shi shi dai dai ming ji mao zhu xi en*

⁹ Xiao-yan Di, "On the Development of Chinese Clarinet Works," *Journal of Zhejiang Vocational Academy of Art*, vol. 8, no. 1 (March 2010): 47.

¹⁰ Ling-chao Yang, "The State of the Violin Art During the Cultural Revolution." *Journal of Longdong University*, vol. 19, no. 1 (Jan. 2008): 90-93.

qing (Engrave the Loving-Kindness of Chairman Mao on One's Mind from Ages and Ages) by Zhijian Wang, and *Kua le de nu zhan shi* (Happy Female Soldier) by Tianyi Yan.

The third stage, from the 1970s to the present, is the period after the Great Proletarian Cultural Revolution. There are two major composition techniques used in this period: (1) using both Chinese and Western compositional techniques, represented by composers Qigang Chen, Shouxun He, and Chou Chang, and (2) employing traditional Chinese musical techniques in clarinet compositions. Because the music is more closely related to people, it was more accepted. These composers include Liejun Qing, ZhaoXia Meng, and Changyun Lee.¹¹

In general, most of the composers writing clarinet music in Mainland China use elements from Chinese culture. Mong Bian, a famous piano professor at the Central Conservatory of Music, mentioned that the most important thing for presenting Chinese piano performing characteristics is to build on the country's own great Chinese works, and that Chinese contemporary compositions are the power to motivate the development of piano art music.¹² It is the same concept in clarinet development. More and more composers have devoted themselves to establishing clarinet repertoire with Chinese characteristics.

¹¹ Ibid., 48-50.

¹² Mong Bian, *Zhong guo gan qin wen hua zhi xing cheng yu fa zhan* (The Formation and Development of Chinese Piano Culture) (People's Music Publishing House, 1996), 139-140.

Compositional Development of Contemporary Clarinet Music in Taiwan

Due to the different political governments in China and Taiwan, the development of contemporary clarinet compositions in Taiwan differed from those in China. The development in Taiwan starts from the 1950s, the period near the beginning of the restoration period. Famous composers include Wen-Yeh Chiang¹³, Hao Chang, and Bing-Guang Chen. However, most of these Taiwanese contemporary clarinet pieces are not published. According to the *Clarinet Repertoire by Taiwanese Composers* by Zu-Xing Ling¹⁴, the first written piece is the *Introduction et Allegro* by Hao Chang in 1951.¹⁵ There are numerous instrumentations and genres in Taiwanese contemporary clarinet repertoire, though most are chamber music.¹⁶

The compositional development of Taiwanese contemporary clarinet music can be divided into four stages: the starting period, the period of reflection on tradition and creation, the avant-garde and eclectic period, and the period of innovation and recurrence.¹⁷ The first stage, the starting period, began around the 1960s. During this

¹³ Wen-Yeh Chiang (1910-1983) is a famous Taiwanese composer. He is the first person who was awarded the international musical prize in Taiwan. Chiang composed more than one hundred compositions, including twenty-two orchestral pieces, eleven chamber works, three operas, and fourteen chorus pieces. He used Chinese and Western musical concepts and techniques in his compositions. Wei-liang Shih and Zhi-Yun Kuo, who were famous composers during the period of germination, were influenced by him.

¹⁴ Zu-Xing Ling, *The Clarinet Repertoire by Taiwanese Composers*, 2003.

¹⁵ *Introduction et Allegro* was composed by Hao Chang in 1951. It is a 10-minute piece for woodwind quintet and piano.

¹⁶ Zu-Xing Ling, *The Clarinet Repertoire by Taiwanese Composers*, 1.

¹⁷ Chiao-Chen Chien, *The Development of Taiwan New Music Composition after 60s in the 20th century* (Ehanism Global Corporation, 2012), 259-270.

period, Taiwanese composers started to employ 20th century musical techniques in their compositions. They attempted to combine Western music with Chinese traditional musical compositional styles and concepts. Tsang-houei Hsu,¹⁸ Wei-liang Shih, and Zhi-Yun Kuo are representatives of this period. Clarinet pieces during this period include *Quintet* for flute, clarinet, violin, cello, and piano by Tsang-houei Hsu in 1960; *Septet* by Yen Lu in 1967; and *Small Dance for Clarinet and Piano* by Wei-liang Shih.

The second stage, the period of reflection on tradition and creation, began around the 1970s. During this period, composers were seeking to determine the origin of Chinese music, perform Taiwanese composers' works, and use folk music and traditional opera in their compositions. Tsang-houei Hsu expressed his opinion of what he considers traditional and modern in his *Essays on the History of Music Volume I*, which is translated to English by the present author:

As a Taiwanese composer, I know the tradition of Taiwanese music. It is natural to seek the root of Taiwanese music because it is my native language in my musical composition. Besides, I was a composer in the 20th century, which is a period of international cultural communication, and I express my musical philosophy by employing contemporary musical techniques to modify my native language-traditional Taiwanese music.¹⁹

Famous works in the second stage include *Mian* (Sleep) by Loong-hsing Wen in 1974, *Xian qing er chang* (Leisure, Two Chapters) for woodwind quintet by Deh-hoh Lai in

¹⁸ Tsang-houei Hsu (1929-2001) was a composer and musicologist. He was the first person who gave the "contemporary music shock," meaning introducing and composing using contemporary Western compositional technique, to Taiwanese people. He was dedicated to composing contemporary musical works and folk music research. He taught several famous Taiwanese musicians and professors.

¹⁹ Tsang-houei Hsu, *Essay on the History of Music* (Taipei: Quan-yin Publishing Co., 1994), 98.

1968-74, and *Lang tao sha* (The Waves) for flute, clarinet, horn, cello, trumpet, and two percussionists by Yen Lu in 1972-73. The composers used more contemporary composition techniques in this stage, following Western contemporaries of Expressionism: dissonance, atonality, and improvisation.²⁰

The third stage, the avant-garde and eclectic period, began near the 1980s. There were several compositional styles among composers, including using the “newest” and “modernist” compositional techniques, such as experimental music, dissonant music, and minimalistic music; using Western musical techniques in traditional Chinese music; and seeking a balance between Western and Chinese styles. In general, composers gradually began to write for their audience, which often had no background in classical music. They wrote music that was easier to understand by non-musicians.²¹ Clarinet works during this period include *Landscape Formosa* for woodwind quintet by Hwang-long Pan in 1987, *Mozart’s Capriccio* for woodwind quintet by Nan-chang Chien, and *Echoes of May* for flute, clarinet, trombone, cello, percussion, and piano by Ting-lien Wu in 1984.

The last stage is the period of innovation and recurrence, which is from the 1990s to present. During this period, composers use materials not only from cultural or technical aspects but also humanistic and environmental concerns. For example, *The Angel from Formosa* by Tyzen Hsiao in 1999, *Dao qing* (Express Feeling) for woodwind quintet by Hao Chang in 1998, and *Ji quang* (The Aurora) for clarinet and chamber ensemble by Yin-kwong Chung in 1999.

²⁰ Chiao-Chen Chien, *The Development of Taiwan New Music Composition after 60s in the 20th century* (Ehanism Global Corporation, 2012), 262-263.

²¹ Ji-ren Chang, *Taiwanese “Contemporary Music” in 1945-1995* from *Taiwanese Music One Hundred Years Essays*, 395-398.

From the beginning of Taiwanese contemporary clarinet repertoire to the present, expressing “cultural identity”²² is the most essential issue for Taiwanese composers, and by using this Chinese spirit, their music is unique and noticeable.

Delimitation and Scope

Six Taiwanese contemporary clarinet works that use Chinese folk musical elements will be discussed in this research paper. The pieces include Qigang Chen’s *Morning Song*, Yan Wang’s *Mu ma zhi ge* (The Song of Grazing Horses), An-lun Huang’s *Capriccio for Clarinet and Strings Op. 41*, Bijing Hu’s *The Sound of Pamir Clarinet Concerto*, Mei-Mi Lan’s *Concerto for Clarinet and String Orchestra with Harp and Percussion*, and Yu-Hui Chang’s *Three Fantasias for Solo Clarinet in B-flat*. These works span more than fifty years, and they are quite different in style and personality. However, they have one common feature: use of elements from famous Chinese folk music that give audiences a new awareness of Chinese folk music.

All of the works were selected based on information easily attainable worldwide, including theses, dissertations, and journals, and are limited to works written by Chinese composers. As a result, the compositions include works written by composers whose nationalities, cultural backgrounds, or ethnicity are Chinese or Taiwanese.

Analyses in this paper are intended to raise awareness about Chinese contemporary clarinet works and aim to highlight the attractiveness of combining “new and old” and the beauty of Chinese music.

²² Cultural identity is the identity of one group or one culture, or the identification that an individual is influenced by the culture or group that he/she belongs to. This concept is an important theory for modernizing a nation or group.

This research paper begins with a review of literature related to Chinese contemporary clarinet works that use Chinese folk music, followed by biographies of the composers. The structural analysis and the folk music used in each piece and its associated information will be introduced in the following chapters. Musical examples are presented to demonstrate related musical concepts. The document concludes with a summary chapter explaining the detailed analysis of these six pieces by comparing style, form, instrumentation, and harmony. Readers will find the recording of the complete music for these works in the appendix.

CHAPTER II

LITERATURE REVIEW

There is little research devoted to Chinese art music that is written using folk music. This review of literature related to Chinese folk music influenced works contains two sections. The first is the use of Chinese folk music in contemporary musical pieces generally, and the second focuses on the Chinese folk music used in contemporary clarinet pieces specifically. The information includes theses, dissertations, books, journals, and newspapers, sources obtained from the National Digital Library of Theses system, China National Knowledge Infrastructure system, Dissertations in Taiwan system, ProQuest Dissertations & Theses system, China National Knowledge Infrastructure system, and PerioPath Index of Taiwan Periodical Literature system.

Most of the research on Chinese folk music's use in Chinese composers' compositions has been done since 2000, and the main focus is usually on the analysis and interpretation of the pieces that are using Chinese folk music elements. However, there is a small amount of research regarding the specific topic of using Chinese folk music elements in contemporary pieces. Jing Chi's treatise "Chinese Folk Song Reorganizes the Work Investigation of Piano Work-from *Arethusa Flower*, *Flower Water* See the Style Confidence that Chinese Folk Song Reorganize Piano Music Work [*sic*],"²³ completed in 2008, is a thesis that contains four parts: providing information regarding Han folk music, (Han is the majority ethnic group of China); introducing the development history of

²³ Jing Chi's treatise "Chinese Folk Song Reorganizes the Work Investigation of Piano Work-from *Arethusa Flower*, *Flower Water* See the Style Confidence that Chinese Folk Song Reorganize Piano Music Work" (Master's Thesis, Hebei Normal University, 2008).

Chinese contemporary piano works that use Han folk music elements; analyzing two representative examples of this kind of music, *Arethusa Flower* and *Flower Water*; and discussing the general characteristics of the pieces that use Han folk music elements. The main focus of this thesis is how to control the style of the piano works that use Han folk music.

Lei Hua's thesis, "Cello Concerto 'Gada Meilin' Interpretation of the 'Nationalization',"²⁴ written in 2012, can be divided into three parts: first, introducing the Mongolian folk song *Gada Meilin*, second, exploring the folk song in the cello concerto 'Gada Meilin', and third, using this concerto to further discuss how to use the cello to express the characteristics of Chinese folk music and the characteristics of Chinese contemporary cello works. The author provides his own opinions and suggestions on the "nationalization" of cello into Chinese musical culture and contemporary cello works.

Zhigang Chen and Miao Liu's collaborated journal article "Qian tan zhong guo xiao hao zho pin zhong Sinkiang min ge su cai de yun yong (The Employment of Sinkiang Folk Music Elements in Chinese Trumpet Works),"²⁵ published in 2008, introduces the development of Chinese trumpet works and the use of Chinese folk music in contemporary trumpet works. There are several Chinese contemporary trumpet works mentioned, however, all use Sinkiang (an ethnic minority) folk music elements. The

²⁴ Lei Hua, "Cello Concerto 'Gada Meilin' Interpretation of the 'Nationalization'" (Master's Thesis, Henan University, 2012).

²⁵ Zhigang Chen and Miao Liu, "Qian tan zhong guo xiao hao zho pin zhong Sinkiang min ge su cai de yun yong (The Employment of Sinkiang Folk Music Elements in Chinese Trumpet Works)," *Art Research*, no 3 (2008): 116-119.

authors explain the uses and characteristics of Chinese folk music in these pieces in this article.

Among the research currently found, research on the topic of using Chinese folk music elements in Chinese contemporary clarinet works is limited. Chiu-Yuan Chen's dissertation "Eastern and Western Concepts in Two Taiwanese Contemporary Works for Clarinet," completed in 2011, is a dissertation including a written document and a recording. It primarily discusses the use of Chinese elements, including modes, ornaments, and Chinese poems, in two Eastern and Western influenced pieces, *Three Fantasias for Solo Clarinet in B-flat* by Yu-Hui Chang and *All But Not At All* by Wei-Chieh Lin.²⁶

Yunlei Wang's article "Si chou zhi lu shang de dong fang zhi yun-xing jiang fong ge dan huang guan yue qu yan zou de tan suo yu si kao (The Beauty of Eastern Music on the Silk Road-The Discovery and Consideration of Performing Sinkiang Style Clarinet Pieces)," written in 2011, is constructed in three parts: the characteristics of Sinkiang folk music, the comparison of Western music and Sinkiang folk music, and the use in clarinet works of the combination of Western music and Sinkiang folk music. It provides readers with an understanding of clarinet music that uses Sinkiang folk music.²⁷

²⁶ Chiu-Yuan Chen, "Eastern and Western Concepts in Two Taiwanese Contemporary Works for Clarinet" (D.M.A. diss., The City University of New York, 2011).

²⁷ Yunlei Wang, "Si chou zhi lu shang de dong fang zhi yun-xing jiang fong ge dan huang guan yue qu yan zou de tan suo yu si kao (The Beauty of Eastern on the Silk Road-The Discovery and Consideration of Performing Clarinet Pieces with Sinkiang Style)," *The World of Music* (September 2011): 35-37.

Though the above mentioned research examines the use of Chinese folk music in contemporary Chinese compositions for clarinet, none have deeply explored both the use of several Chinese ethnic groups' folk music in contemporary clarinet works, with a detailed discussion of the contemporary clarinet pieces from different aspects, including the general styles, performer suggestions, and the role of Chinese folk music use in the pieces. This paper allows readers to better understand the concept of Chinese folk influenced clarinet works as well as the exact use of Chinese folk music in the contemporary clarinet repertoire. The ultimate goal of this research is to encourage and inspire performers, teachers, and audiences to appreciate, enjoy, and perform this kind of music.

CHAPTER III

BIOGRAPHIES OF THE COMPOSERS

Qigang Chen

Qigang Chen was born into a musical family in Shanghai, China in 1951. He studied music from his childhood then studied at the Music Middle School of the Central Conservatory of Music in Beijing. After graduating, he was the conductor and composer for the Zhejiang Symphony Orchestra from 1975 to 1978. In 1977, the Chinese government re-established the contest system for entering colleges and universities, and Chen successfully won a spot in the Central Conservatory of Music in Beijing, studying with Zhongrong Luo.²⁸

After graduation from the Central Conservatory of Music in 1983, Chen was the first nominee at the National postgraduate contest, and was able to travel to France for a Master's degree in music. From 1984 to 1988, he studied with Olivier Messiaen. He also worked with Ivo Malec, Betsy Jolas, Claude Ballif, and Claude Castérède. In 1987, he attended a training session for composers at IRCAM as well as musical composition training at the Academia Chigiana in Siena with Donatoni. In 1988, he obtained the Diplome Supérieur de Composition at the Ecole Normale de Musique unanimously and with the congratulations of the jury. He received the Diplome de Musicologie at the University of Paris-IV Sorbonne with high grades in 1989. While completing his

²⁸ Zhongrong Luo (1924-) is a composer and professor. He composed several famous pieces, including *Symphony No. 1*, *Symphony No. 2*, *Chun jiang hua yue ye* (In Spring the River Rises as High as the Sea, and With the River's Rise the Moon Rises Bright), and *Three Guangdong Folk Music*.

education in composition, his compositional technique became more mature, and many of his representative compositions were composed the year he graduated.

Chen has had many professional musical experiences. He was the resident composer and professor at the Centre Acanthes of Avignon in 1997, the president of the jury of the 9th International Composition Contest of Besançon in 1998, the resident composer at Strasbourg Philharmonic Orchestra in 2004, and music director for the Opening Ceremony of the Beijing Olympic Games from 2007 to 2008.

He has received many prizes and awards. These include First prize (awarded by the French Ministry of Culture) in the International Composition Contest (Buffet Crampon) for clarinet and string quartet in Paris in 1986; the Prize "Stipendienpreis" at the 34th Summer Festival in Darmstadt, winner of the 27th International Contest of Symphony Composition of Citta di Trieste in 1988; the Nadia and Lili Boulanger Grant in 1989; Selected "Musician of the Year" by the Chinese press in 1990; Winner of the Hervé Dugardin prize of the SACEM (Society of Composers and Publishers) in 1991; the Nadia and Lili Boulanger grant winner of the International Contest of Composition for organ of Saint-Rémy de Provence in 1992; the Prize Villa Medici Hors les Murs in 1993; Grand Prize of the City of Paris, year 2000 in 2000; Grand Prize of Symphonic Music of SACEM in 2005; French magazine "La lettre du musicien" awarded him "the best composer of the year chosen by the professors of French high school" in 2006; Mercedes-AMG: National Spirit Achievers Prize, the 2008 Honorable Fellow of the Hong Kong Academy for Performing Arts, and the song "You and Me" awarded "Five One Programmes" Prize for the spiritual and civilization by the Publicity Ministry of China in 2008; Extraordinary Composer Prize of the 7th Chinese Golden Records in 2010. His

compositions could be found in Gérard Billaudot Editeur (Paris, from 1985 to 2007), and Boosey & Hawkes (London, since 2008).²⁹

Chen employs different musical languages in different pieces, and many of his compositions are not in a Western compositional style; instead, he adds a sense of Chinese style into his works. He has said:

China is my root, I am like a tree which was transplanted to the land of France after the age of thirty; and therefore, these two cultures are important to me. However, different from ‘grafting,’ I am a Chinese tree forever. I am now living in the land of France only.³⁰

Chen considers that the influence of Chinese culture creates his own personal style. He thinks it is important to create a piece that contains Chinese characteristics, and always tries to find a balance of Chinese and Western styles.³¹ The compositions that are obviously influenced by Chinese culture include *Yi Pour Clarinette et quatuor a cordes* (1986), adapting the ideas of Chinese ancient book—*I-Ching; Wu Xing (Les Cinq Elements) pour grand orchestre commande de Radio France* (1999) employs the Chinese Wuxing—metal, wood, water, fire, and earth concepts; and *Concerto pour grand orchestre et ensemble traditionnel chinois, commandee par Koussevitzky Music Foundation et Orchestre National de France* (2001), using Beijing Opera elements.

²⁹ Qigang Chen, “Biography of Qigang Chen,” Qigang Chen, <http://www.qigangchen.com/FE/english.htm> (accessed October 1, 2012).

³⁰ Minghui Bi, “The Chinese Style, an Option in Dilemma: the Visage of the New Chinese Music Going to the West.” *People’s Music*, no. 10 (2007): 18.

³¹ *Ibid.* 17-19.

Yan Wang

Yan Wang was born in Shannxi, China in November 1931. He was formerly known as Qixiang Wang with pen names including Qi Sun and Song Tou. He is a famous national composer and former head of the Shannxi Orchestra. He was a chorus conductor in elementary and junior high school. In 1945, he entered the Suide Normal Art Ensemble, in which, in 1947, he became a performer. Wang was the conductor of Northwest Art Ensemble in 1950, and he also studied composition from 1950-52. In 1952, Wang went to Qinhai and Gansu to collect folk songs. He studied conducting with German Professor Gosling in a Chinese symphony conductor training class in 1956. He was admitted to the Central Conservatory of Music in 1962, studying under Professor Mingxin Du³². He was a member of the Chinese Musicians' Association, a consultant of Musicians' Association of Shaanxi Province, and an honorary editor of Music World magazine.

Wang has conducted many symphonic and chorus works. These include *Bai mao nu* (White-Haired Girl) by Luxun College of Art in Yanan University; *Ru xiong ru di* (Act Towards Another Like Brothers and Sisters) by Yiping Su; *Zhanyou* (Comrade in Arms) by Wenshih Wang; the ballet work *Qinling you ji dui* (Guerrillas in Qinling Mountain) by the Song and Dance Theater in Xi-an; chorus works *Zu guo song* (Ode to Motherland), which was composed by Xhi Liao (libretto by Yu Qiao); and many musical dance soirees. Many of these pieces are related to politics.

³² Mingxin Du (1928-) is a composer and also a professor at the Central Conservatory of Music. His major compositions include *Yu mei ren* (Fish Beauty) for dancers and singers, *Hong se niang zhi jun* (Red Women Team) for dancers and singers, and *Zu guo de nan hai* (The South China Sea), a symphonic poem. The last two pieces are collaborative works with Zhuchiang Wu.

Besides conducting, Wang is also an expert in composition. Since 1955, he has been dedicated to composition. He has composed more than one thousand pieces in all genres of music. Major works include opera works *Yi he tuan* (The Boxers), *Dan feng er nu* (Dan Feng Children), and *Piao xiang de hua shou pa* (The Fragrance and Floral Handkerchiefs); song and dance music *Northern Shannxi Suite*, *Song he bao* (Send a Pouch), and *Yen'an xin chun* (Yan'an Chinese New Year); Vocal works *Mao zhu xi en ching bi hai shen* (The Kindness of Chairman Mao is Deeper than the Sea), *Sen lin jing qiao qiao* (Very Quiet Forest), *Dong tian de geyao* (The Winter Song), *Luse de meng* (Green Dream), *Chang chi hao zhi zou ahn jiang* (Sing the Chant Going to the Han River), *Huang tu ching* (Loess Love), *Huang tu lian ge* (The Song of Loess Love), and *Wang bu liao na shan ge* (Unforgettable Folk Song); Suite *Qinba xin qu* (Qinba Song); large vocal divertimento *Kunlun hui sheng* (Kunlun Echo); symphonic chorus suite *Heise de yangguang* (Black Sun); symphonic cantata *Gu cheng zhi guang* (The Light of the Ancient City); Chinese flute and piano work *Zou xi kou* (Go Migrate); clarinet and piano work *Mu ma zhi ge* (The Song of Grazing Horses); and he also composed for the movie *Gua shu di luo* (A Melon Falls when It is Ripe).

His works are melodic, passionate, and strictly structured. More than fifty works have won national and provincial municipal incentives, and many works have been audio and video recorded and used in music college textbooks. Over the years, Wang has published several articles include music reviews and essays. His achievements are included in *Chinese dangdai yishujie mingren lu* (Who's Who of Chinese Contemporary Art) and *shijie renwu cihai* (World People Dictionary). His composition *Sen lin jing qiao qiao-Wang Yen du chang ge qu ji* (Silent Forest–Yan Wang's Solo Songs Election) was

published in Celebrity Press, October 2009; *Chun yu liang jing jing–Wang Yan ge qu ji* (The Sparkling of Spring Rain–Yan Wang’s Song Album), Contemporary Chinese Literature and Art Publishing House, July 2011; *Yi hai chang yang* (Yihai Wander), Chinese Contemporary Literature and Art Publishing House, September 2012.³³

An-lun Huang

An-lun Huang is a Chinese contemporary composer now living in Canada. Born into a musical family in 1949, Huang studied piano from the age five. He graduated from the attached Middle School of the Central Conservatory of Music in the late 60s in China. He received a Fellowship in Composition for Trinity College of Music, London, in 1983 and then in 1986, graduated from Yale University (Master of Music).

With numerous awards, Huang’s compositions are widely performed around the world in such places as New York, Toronto, Vancouver, Moscow, Beijing, Hong Kong and Shanghai. Many of his works have been selected for competition repertoire, including “*Chinese Rhapsody No. 2*” and “*Dream of Dunhuang*” were selected as “*Masterpieces of Chinese Composition in the 20th Century.*”

Huang was a member of the China Musicians’ Association in 1976 and the president of the Chinese Canadian Music Society of Ontario until 1996, where he continuously promoted Chinese musicians to the multi-cultural life of Canada. He has held positions as guest professor and composer in residence at the Conservatory of Music and Symphony Orchestra attached to the Sias International University of the Zhenzhou University, Henan, China since December 2009.

³³ Yan Wang, e-mail message to author, December 10, 2012.

As a prolific Chinese composer, Huang's compositions cover most genres, and he composes many works in different genres that lack Chinese musical elements, for example, Broadway shows, ballet drama, chorus, vocal works, chamber music, and symphonies.³⁴

His compositional style is based on linear melody, and he tends to use traditional harmonic theory to compose tonal music. In his opinion, musical direction is very important, and thus, "tonal center," or tonic, comprises the strength of musical development. With a mixed background in Western and Chinese harmonic concepts, he combines both in his music.³⁵

Huang's compositions also include Western and Chinese melodic and instrumental elements. Since monophonic Chinese musical melodies are thin in texture, he adds some Western musical elements to assist the music. Chinese music inspires his compositional thought. Because he stayed north of the Great Wall for a long time, tunes from that area affect his music greatly. Aside from using Chinese melodies, Huang imitates national instruments in his music, as well.³⁶

Bijing Hu

Bijing Hu was born in Sichuan in November, 1946. He was accepted by the Affiliated Senior High School of the Central Conservatory of Music in 1959, where he

³⁴ An-lun Huang, "Anlun Huang's Bio," An-lun Huang Masterpiece, <http://blog.sina.com.cn/u/1891141070> (accessed November 20, 2012).

³⁵ Yi-Ying Song, "The Excellent Balance of the Modern and the Traditional: A Study of Huang An-lun's Piano Composition Theory and Techniques," *People's Music*, no. 12 (2009): 20-24, 89.

³⁶ *Ibid.*

studied violin and composition. In 1965, Hu entered the Art Ensemble of Chinese People's Liberation Army Air Force Political Department,³⁷ where he was a violinist, violist, and composer. Hu was the art and music director of Blue Sky Children's Art Ensemble in the Air Force as well, and he wrote many compositions for this ensemble for more than twenty years. Continuing today, many kindergartens in Beijing still use his works in musical education and musical activities.³⁸

Hu's first composition, a chorus work called *Shi jie jin ru yi ge wei da de shi dai* (The World Enters a Great New Generation) with a male voice leader, was completed in 1971. Many organizations have commissioned his compositions, for example, a composition for the dance drama *Shan shi* (Regret for the Past); several compositions for television dramas and special shows; and for The Children's Song and Dance Party, compositions including *Jin tai yang, ying yue liang* (Gold Sun, Silver Moon), *Ni hao, 2000* (Nice to Meet You, 2000), *Ma ma de wen* (Mother's Kiss), and *Hua er xiang tai yang* (Flowers Face the Sun).

Aside from the compositions commissioned by organizations, his works received many awards, including *Ji chang su xie* (The Airport Sketch) awarded The Fifth Army Art Performance Compositional Award, *Zhuo qu qu* (Catch Crickets) awarded the first prize of the National Children's Musical and Dancing Festival in 1989, and *Cai cha yao*

³⁷ The Art Ensemble of Chinese People's Liberal Army Air Force Political Department was founded in 1950. This organization belongs to the military and is in charge of literature and art. There are seven departments: composition studio, television arts center, chorus, dancing team, orchestra, art team, and stage design team.

³⁸ Bijing Hu, phone interview by author, January 14, 2013.

(Folk Song of Tea Picking) awarded National Nationalities Orchestra Composition Award in 1991.³⁹

Hu's compositional technique approaches classical tonal music; however, he sometimes uses contemporary compositional techniques to express certain emotions or feelings. For example, the augmented fourth interval or diminished fifth interval represents conflicts. Hu provides a perspective of his music, and the following is the writer's English translation:

Music should be connected to nature. It is changeable, just like nature. I like the beauty of nature, and I like to experience it. Therefore, I went to many places and collected different music. If you do not really go somewhere to experience the life, you can not deeply understand the music in there.⁴⁰

Mei-Mi Lan

Mei-Mi Lan is the youngest of the six composers. She is one of only two women featured in this research paper. Lan began to play the piano at the age of eight. At about fourteen years old, through the encouragement of her teacher, she decided to devote herself to music, both piano and composition. Later at the age of eighteen, Lan was interested in the sound of the clarinet, so she learned the clarinet as well.

After graduating in 1998 from the National Taiwan College of Arts (renamed the National Taiwan University of Arts), she went to the United States to pursue her studies. Lan received a master's degree in composition from Carnegie Mellon University in 2001 and a master's degree in clarinet and a doctoral degree in composition from Boston

³⁹ Yuanyuan Lee, "A Performance Practice Analysis of Bijing Hu's *The Sound of Pamir Clarinet Concerto*" (Master's Thesis, Xinghai Conservatory of Music 2008), 13-14.

⁴⁰ Bijing Hu, phone interview by author, January 14, 2013.

University in 2008. During her period of study in the United States, she served as a teaching assistant and in 2007 was employed at the Massachusetts Institute of Technology teaching music theory.

Lan's compositions gained favorable reviews as well as receiving multiple awards and commissions by noted organizations. Her honors include being a Carnegie Mellon University Orchestral Competition graduate group winner; the Harry G. Archer Composer Award, which is a Carnegie Mellon University Compositional Competition as well; and in 2001 the Cuarteto Lationamericano Award for *Taiwanese Landscape No. 3 for String Quartet*. In 2003, there was also a performance of the same piece for the Fifth Association of Composers League (SCI) International Student Conference at the University of Miami. This was followed in 2003 by an honorary prize of the Swan and Janet Compositional Competition for *Formosa Dance*, which was commissioned by the Taipei Youth Symphonic Band. More accomplishments were an honorary prize from a composition competition from the Metropolitan Wind Symphony New England students and selection in the first session of the Symphonic Band Competition final round of the French Coup de Vents.

Clarinet Quartet was a multiple winner receiving first prize for NACUSA in 2002 and first prize of the Margaret Memorial Compositional Competition in 2003, and being selected for performance by the Association of Composers (SCI) International Conference in 2004 at the The University of Central Oklahoma. The saxophone version of *Clarinet Quartet* was performed by the Back Bay Saxophone Quartet from Boston for the Saxophone Association in 2004, and the clarinet ensemble version by invitation of the Taiwan Wind Ensemble was performed in Guangfu Hall of Taipei Zhongshan Hall in

June 2012. *Concerto for Clarinet and Strings with Harp and Percussion* won an invitation to be performed in New York City and at the University of Iowa for the Sixth Regional Conference of the Association of Composers League (SCI) in 2004. *Egretta Alba for Wind Quintet* was commissioned by the Ji-Yin Chamber Ensemble in 2005 and in 2009 was adapted to saxophone dectet, which was performed by the Chao ling jing (Ultra Aya Mirror) Saxophone Group for the saxophone performances' Annual Meeting in Thailand.

In 2009, *Temple Fair for Orchestra* was selected as an orchestral work in celebration of the fortieth anniversary of the National Taipei Orchestra. It was performed in Zhongzheng Hall of Taipei Zhongshan Hall in June 2009. In 2011 *Taiwan New World*, which was commissioned by the Republic of China Air Force Band, had a performance in Taiwan. *Tsunami II* for eleven wind instruments and two percussionists passed the first selection of National Taiwan Symphony Orchestra annual commissioned composition of the year 2012. It also won the Parent-Child Concert competition, which was commissioned by the Taiwan Wind Ensemble.

In addition to composing, Lan actively participates in performances. Currently, she is a member of the Youth Symphonic Orchestra of Taipei, the Taiwan Symphonic Band, and the Xinxiang Chamber Wind Ensemble. Lan has also dedicated herself to her teaching career since returning to Taiwan in May 2008. She teaches at the National Taiwan University of Arts and Hsinchu High School. She has a music class at Kai British High School and is the wind ensemble instructor for New Taipei Municipal Xinchung

Junior High School, Kuang-fu Junior High School, Zheng De Junior High School, and Banqiao Elementary School.⁴¹

Lan employs Taiwanese elements as her compositional materials. For example, many of her works' titles are related to Taiwanese cultural characteristics, and she uses Taiwanese traditional musical elements in her composition; in particular, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, which will be introduced in chapter VII, uses elements of the famous Taiwanese folk song *Yu ye hua* (Flowers in Rainy Night). The inclusion of Taiwanese culture in her contemporary compositions has allowed Lan to bring this unique music to a global stage and audience.⁴²

Yu-Hui Chang

Another female composer is Yu-Hui Chang. Chang was born in 1970 in Taichung, Taiwan. She began her musical studies at age six. She received a bachelor's degree from National Taiwan Normal University, a master's degree at Boston University, and her doctoral degree from Brandeis University. She has studied with Ling-Ying Lu, Jin-You Lin, Xing-Kui Zeng, Marjorie Merryman, Martin Boykan, David Rakowsky, and Yehudi Wyner. Chang taught at the University of California-Davis from 1999 to 2006 and is now Associate Professor at Brandeis University. She is also Co-Artistic Director of the Boston-based group Dinosaur Annex Music Ensemble, which has been a leading proponent of contemporary music performance for more than forty years.

Chang's compositions have been performed worldwide, including the Netherlands, Italy, UK, China, Japan, South Korea, Taiwan, and throughout the United States. Her

⁴¹Mei-Mi Lan, e-mail message to author, December 17, 2012.

⁴²Mei-Mi Lan, e-mail message to author, April 30, 2013.

compositions receive much praise, and she has been the recipient of many honors and awards. Included in her honors are fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters, and the Radcliffe Institute at Harvard University. She also received commissions from the Fromm Music Foundation, Koussevitzky Music Foundation, Barlow Endowment for Music Composition, and Meet The Composer. Awards include the Aaron Copland Award; Yoshiro Irino Memorial Prize from the Asian Composers' League; and the Council for Cultural Affairs of the Executive Yuan, which is a Taiwanese government agency.

Chang has composed multiple and varied compositions including instrumental works, piano pieces, and chamber music; chamber pieces account for the bulk of her compositions. Many of her compositions were commissioned for specific organizations including Boston Modern Orchestra, Alea III, the Left Coast Chamber Music, Earplay, San Francisco Chamber Orchestra, and Mondavi Center for the Performing Arts.⁴³

In Chang's conception, music is spiritual and artistic; therefore, she attaches great importance to musical quality and what music brings to people. Chang is inspired from her own thinking and other composers' music, and she discovers the beauty of music from every detail of what she heard. She considers that musical characteristics are the result of personal breakthrough. She does not intend to create a certain musical characteristic in one piece. Instead, she creates a piece that uses what she believes are the proper materials, such as the melodies, harmonies and harmonic progressions. Chang

⁴³Yu-Hui Chang, "Yu-Hui Chang's Bio," Yu-Hui Chang, <http://yuhuichang.com/bio> (accessed June 2, 2013).

believes that there is no limitation in music; however, she seldom tries experimental music, which she believes to be a challenge to musical aesthetics.⁴⁴

⁴⁴Yu-Hui Chang, phone interview by author, January 4, 2013.

CHAPTER IV

MORNING SONG BY QIGANG CHEN

Chinese Folk Music

Folk music is usually the music that is most closely related to the lives of a people. It reflects characteristics and cultures of people in one particular place. More and more composers think that traditional folk music is the root of the development of contemporary music.⁴⁵ For Chinese folk music in particular, its use in contemporary clarinet repertoire has a history of more than fifty years. These contemporary pieces have rejuvenated traditional Chinese folk music and made audiences more aware of Chinese culture. In the following chapters, background is provided of the original folk music before discussing each contemporary clarinet piece.

Chinese folk music, which was originally composed and performed by Chinese working people, has a long historical development. This genre covers music for instrumental performing, folk songs for singing, and folk dances. The earliest Chinese folk music can be traced back to 11th-6th century BCE. *The Book of Poetry*⁴⁶ is the first

⁴⁵ Tseng-houei Hsu, *Yi chuang tong yin yue zhao wei chuang zhao xian dai yin yue de quan yuan* (Using Traditional Music As the Root of Composing Contemporary Music) from *Essays on the History of Music* (Quan-yin Publishing Co., 1994), 91-97.

⁴⁶ *The Book of Poetry*, which is generally considered to have been collected from several vassal states belonging to the Western Zhou dynasty (1064-771 BCE) around the 6th-5th century BCE and revised by Confucius, is the oldest collection of Chinese poetry. It contains 305 poems and songs from 11th-6th century BCE, most of the composers of which are not known. It is one of the “Five Classics” in Confucianism.

documentation of folk music. *Guo fong* (The Styles of Countries) collected the folk music from fifteen vassal states in northern China.⁴⁷

Chinese folk music includes several general characteristics. The words and music are closely related, there is a direct expressions of inner feelings, and the music originated from an oral, improvisatory tradition. The thematic materials of Chinese folk music also vary. There are songs for working people, songs for lovers, songs reflecting social contradictions, and songs for telling stories.⁴⁸

In general, Chinese folk music often uses the pentatonic and heptatonic scales, but some geographic areas have unique scales. The common heptatonic scale for Chinese folk music has three different types: Yayue scale, Chingyue scale, and Yenyue scale. There are five notes used for both of the pentatonic and heptatonic scales: *gong*, *sheng*, *jue*, *zhi* and *yu*.⁴⁹ Figure 4.1 shows the fundamental scales of Chinese folk music, based on C as the *gong* note.

The Chinese folk music that is used in the five contemporary clarinet pieces that will be discussed in this research paper include characteristics of five different cultural regions' folk music: Taiwan, Tajik, Northern Shannxi, Mongolia, and Tibet.

⁴⁷ The Music Graduate School of Chinese Art Institute, *The Summary of Ethnomusicology* (Mercury Publishing House, 1994), 10.

⁴⁸ The Overview of Chinese Folk Music, "The Overview of Chinese Folk Music," The Culture of Alashan, http://www.alswh.com/article_print.asp?articleid=3650 (accessed October 12, 2012).

⁴⁹ These five notes in Chinese are near the equivalent to solfeggio in Western music. The *gong* refers C, the *sheng* refers to D, the *jue* refers to E, the *zhi* refers to G, and the *yu* refers to A.

Pentatonic Scale

宮 商 角 徵 羽 宮
gong shang jue zhi yu gong

Heptatonic Scale

雅樂音階
(Yayue Scale)

宮 商 角 變徵 徵 羽 變宮 宮
gong shang jue bianzhi zhi yu biangong gong

清樂音階
(Chingyue Scale)

宮 商 角 清角 徵 羽 變宮 宮
gong shang jue chingjue zhi yu biangong gong

燕樂音階
(Yenyue Scale)

宮 商 角 清角 徵 羽 閏 宮
gong shang jue chingjue zhi yu run gong

Figure 4.1. Chinese folk music scales based on C. Figure created by the author.

Structural Analysis

Morning Song was composed in 1979 when Qigang Chen was a sophomore student in the Central Conservatory of Music. It was revised in 1980. This piece was a student composition (a compositional exercise of sorts), and Chen considers it relatively classical in structure as it uses classical ternary form with only slight changes.⁵⁰ This

⁵⁰ Qigang Chen, e-mail message to author, December 20, 2012.

piece shows the use of Chinese concepts, including Chinese modes and a Chinese melody line based on Chinese modes, in a contemporary composition.⁵¹

Table 1. Structural Outline of *Morning Song*.

Introduction		
	mm. 1-11	Based on G minor
A Section		
- a-period	mm. 11-51	Introduction theme
- b-period	mm. 11-25	
- Bridge	mm. 26-37	
- a'-period	mm. 38-41	
	mm. 42-51	
Transition		
	mm. 51-68	
B Section		
- c-period	mm. 69-177	
- d-period	mm. 69-106	
- c'-period	mm. 107-136	
- c-period	mm. 136-153	
- Cadenza	mm. 153-169	
	mm. 170-177	
A' Section		
- Bridge	mm. 177-201	Based on G minor.
- Phrase I	mm. 177-187	Introduction theme
	mm. 188-201	a-period of the A section
Coda		
	mm. 202-218	Based on G minor.

In this piece, Chen employs both of the Chinese folk musical modes—the pentatonic scale and Yayue scale and Yenyue scale of the heptatonic scale described above, and the Western major/minor modes. The piece is divided into a ternary form with the addition of an introduction, a transition, and a coda. The A section is mm. 12-51, the

⁵¹ Weilong Xi, “Chen Qigang de dan huang guan qu ‘chen ge’ (Qigang Chen’s Clarinet Work *Morning Song*),” *JiaoXiang-Journal of Xi’an Conservatory of Music*, vol. 20, no. 3 (September 2001): 52.

B section is mm. 69-177, and the A' section is mm. 177-201. The corresponding tempos of these three sections are slow, fast, and slow (table 1).

The introduction is mm. 1-11. This section uses the pentatonic scale based on C (C-D-E-G-A-C) for the Chinese folk melody line, and a G minor mode with a dissonant E-natural for the accompanying triplets (figure 4.2).⁵²

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The musical score consists of three systems. The first system shows the piano accompaniment starting with a *pp* dynamic, followed by *p* and *espressivo*. The second system continues the piano accompaniment. The third system includes a vocal line (marked '6000') and piano accompaniment with dynamics *dim* and *pp*. The tempo is marked *Adagio* with a quarter note equal to 80.

Figure 4.2. Qigang Chen, *Morning Song*, mm. 1-11.

The A section begins with the pickup of m. 11 to m. 51. It is in 4/4 meter. This section uses a classical ternary form structure: the a-period is mm. 13-25, the b-period is mm. 26-37, and the a' period is mm. 42-51. A short bridge, in which the introduction

⁵² The pitches mentioned in this chapter represent concert pitch.

theme is condensed, connects the b-period and the a'-period. There are five phrases in the a-period, which are all of different lengths and end in incomplete cadences (figure 4.3).⁵³

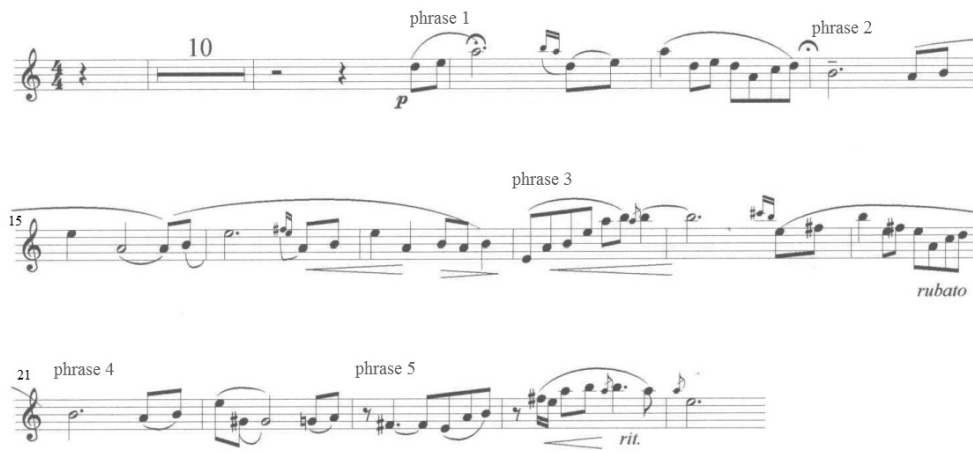


Figure 4.3. Qigang Chen, *Morning Song*, mm. 1-25.

The first phrase in the A section uses a G minor mode, which continues from the introduction. The second phrase uses the pentatonic scale based on C (C-D-E-G-A-C) in the clarinet part, and a C major scale in the piano part. In the third phrase, the pentatonic scale based on G (G-A-B-D-E-G) is used in the clarinet part, and a B-flat minor mode is used in the piano part. However, the last note in the piano part turns the D-flat to D natural, which shows that the mode will change in the next phrase. The fourth phrase is the bridge, and it uses the Yayue scale, one kind of heptatonic scale based on C: C-D-E-F#-G-A-B-C. The fifth phrase, the mode of which is unclear, is the closing of the a-period.

The b-period is more agitated and animated, and there are numerous triplets and sextuplets used. The motives are from the first phrase of the a-period (figure 4.4). The

⁵³ Weilong Xi, “Chen Qigang de dan huang guan qu ‘chen ge’ (Qigang Chen’s Clarinet Work *Morning Song*),” *JiaoXiang-Journal of Xi’an Conservatory of Music*, vol. 20, no. 3 (September 2001): 50-52.

long note trills in the piano part at mm. 26-34 ascend from the F4 (m. 26) to G4 (mm. 27-28) to Ab4 (m. 29) to A4 (mm. 30-34), which supports the melody line in the clarinet part.

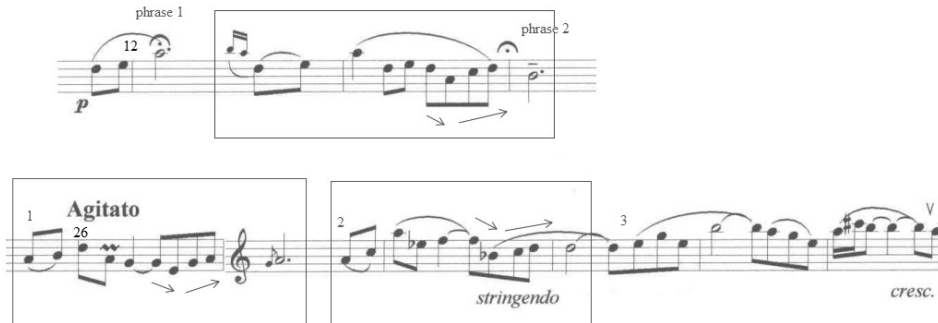


Figure 4.4. Qigang Chen, *Morning Song*, mm. 12-14, 26-31. Figure is in treble clef.

The a'-period is almost the same as the a-period. However, only the first of the three phrases is employed in the a'-period.

The transition, mm. 51-68, highlights the piano. The time signature changes to 2/4. Chen again uses the heptatonic Yayue scale, based on C (C-D-E-F#-G-A-B-C) and Yenyue scale, which is also a kind of heptatonic scale, based on C (C-D-E-F-G-A-Bb-C) in this section (figure 4.1). The Yenyue scale is employed in the mm. 51-54 and mm. 65-68, and the Yayue scale is used in mm. 55-64.

The B section begins in m. 69, and the music contrasts with that of the A section. Different from the melodic A section, the B section is faster and lighter.⁵⁴ The time signature is from the transition, which is 2/4. The section has an agitated quality with numerous accidentals. The structure in this section can be divided into a ternary form with a cadenza: c-period, mm. 69-106; d-period, mm. 107-136; c'-period, mm. 136-153; and abridged c-period, mm. 153-169. The c-period and the c'-period both use the Yenyue

⁵⁴ Qigang Chen, email message to author, December 17, 2012.

scale, but the c-period is based on C (C-D-E-F-G-A-Bb-C) and the c'-period is based on B-flat (Bb-C-D-Eb-F-G-Ab-Bb). The d-period uses the f minor mode.⁵⁵

The cadenza begins in m. 170. This section is flexible, and each measure presents one phrase. Measures 170-173 uses the Yenyue scale based on C (C-D-E-F-G-A-Bb-C), and the mm. 174-177 use the same scale based on B-flat (Bb-C-D-Eb-F-G-Ab-Bb) (figure 4.5).



Figure 4.5. Qigang Chen, *Morning Song*, mm. 170-177.

⁵⁵ Weilong Xi, “Chen Qigang de dan huang guan qu ‘chen ge’ (Qigang Chen’s Clarinet Work *Morning Song*),” *JiaoXiang-Journal of Xi’an Conservatory of Music*, vol. 20, no. 3 (September 2001): 50-52.

The A' section is mm. 177-201. There are two parts of this section: the bridge, mm. 177-187, using the introduction theme; and one phrase, mm. 188-201, using the a-period of the A section.

The coda begins in m. 202 and continues to the end. Continued from the A' section, the introduction theme is played by the piano part, while the first three notes of the first phrase in the a-period are used in the clarinet part (figure 4.6).



Figure 4.6. Qigang Chen, *Morning Song*, mm. 201-205.

Performance Suggestions

Morning Song is the shortest piece among the six contemporary clarinet pieces; however, it is structured in a complete ternary form. In order to let performers better interpret *Morning Song*, Chen provides some suggestions in the score notes related to the emotion he wanted to evoke:

The melody line in the A section is easily divided into two parts: solo clarinet and accompanying piano. In the clarinet part, the phrases are extremely smooth. The rhythm and meters can be ignored, which makes the phrases sounds like water gently flowing. The b-period of the A section has more obvious emotional changes. The dynamics and tone qualities are modified quickly.

In the piano accompanying part, the triplets are the main idea in the right hand. These triplets need to be light and equal. The melody is played by the left hand. It needs to be heard; therefore, play it louder than the right hand triplets.⁵⁶

⁵⁶ Qigang Chen, *Morning Song*, notes in *Morning Song*, 1978.

There is one advanced clarinet technique used, which is the glissando. As for the glissando in this piece, Chen suggests to start the glide from C5 with loose lips. He also offered that the glissando could be replaced by a chromatic scale if it sounds better than the glissando (figure 4.7).⁵⁷

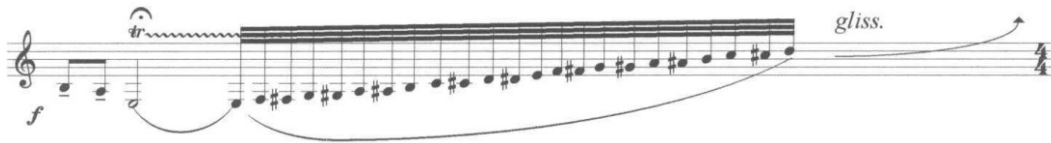


Figure 4.7. Qigang Chen, *Morning Song*, m. 177.

In contrast to the A section, the rhythm is important in the B section. There are several combinations of two slurs and two dotted notes, and the syncopations used in this section make the music animated and energetic.⁵⁸

The accents used in the B section are another feature to be aware of regarding rhythm. They do not always occur on the downbeats; therefore, the rhythm sounds changeable and vivacious.⁵⁹

The fingerings in *Morning Song* are not complicated. There is only one place, in m. 19, where an alternate fingering can help to make the phrases smooth. When using regular fingerings to play the grace notes of B5 and A5, it is difficult to be *legato*. Because the previous note in the clarinet part is sustained in A5 (figure 4.8), playing the B5 by adding the fingering of playing F#4 (0/G#) key to the regular fingering of A5 could help solve this problem (figure 4.9).

⁵⁷ Ibid.

⁵⁸ Qigang Chen, email message to author, December 17, 2012.

⁵⁹ Ibid.



Figure 4.8. Qigang Chen, *Morning Song*, m. 18-19. Figure is in treble clef.

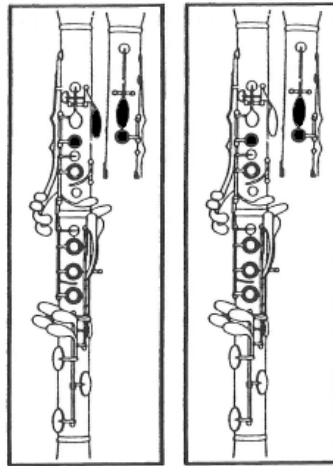


Figure 4.9. Fingerings for B5 (first picture) and A5 (second picture).

CHAPTER V

MU MA ZHI GE (THE SONG OF GRAZING HORSES) BY YAN WANG

Mongolian Folk Music

Mongols, those located in the Inner Mongolia area of China and known in China as being “poetic” and “musical,” are an ethnic group fond of music. Folk music is fundamental to Mongols in Mongolian musical culture. Mongolian folk songs have been passed from generation to generation through both oral tradition and notation. *Mongolian Secret History*,⁶⁰ written in about the 13th century, and *Golden History*,⁶¹ written in the 17th century, describe the development of this style of folk music.

Mongolian folk music is based on the pentatonic scale that was mentioned in the previous chapter. The frequent use of large intervals, those larger than a fourth, reflects the broad, wide-open terrain of Inner Mongolia.⁶² Mongolian folk music includes two main musical styles: long- and short-tune folk music. Long-tune folk music reflects Mongolian leisurely nomadic life, and therefore the musical structure is larger, the rhythm is more flexible, and there are many ornaments. It is sung in a Mongolian dialect, but the music differs from place to place within Inner Mongolia. Short-tune folk music, which is the earliest and most well-developed among Mongolian folk music styles, has a

⁶⁰ *Mongolian Secret History* is a book written in about 13th century. The author is unknown. It records the development of Mongolia. The original language is in Mongolian, and Wei Li translated it.

⁶¹ *Golden History* was written in about 1624, and the author is unknown. It records Mongolian history, especially the history during the 14th-17th century.

⁶² Liantao Tian (chief editor), *Traditional Music of China's Minorities* (Central University for Nationalities Press, 2001), 164-166.

smaller structure, the rhythm is terser, there is usually one tempo, the melody and rhythm is repetitive—the most often used rhythm being one eighth note plus two sixteenth notes—and the pitch range is narrower. This type of music is often sung on the spur of the moment.⁶³

There are several topics in Mongolian folk music, including hunting songs, the most ancient type (figure 5.1); songs of praise, which praise Mongolian heroes and homeland mountains and lakes; homesickness songs, a very popular type in Mongolia (figure 5.2); and ritual songs, which are for special occasions, such as wedding ceremonies, requiems, and banquets.⁶⁴



Figure 5.1. Bayannaer folk song, *San bai liao shi zhi huang yang* (Three Hundred Sixty Yellow Sheep).

⁶³ Zhiwen Bai, “Qian tan min ge jian shang-Mongolian min ge (Briefly Folk Music Appreciation-Mongolian Folk Song),” *Times Literary* no. 2 (2009): 210-211.

⁶⁴ Shifu Wei, “Mongolian min ge de ti cai yu yi shu te dian (The Themes and Artistic Characteristics of Mongolian Folk Music),” *Journal of Chifeng University* (Soc. Sei), vol. 29, no. 5 (October 2008): 77-81.



Figure 5.2. Horqin folk song, *Nor Vin Gia*.

Tibetan Folk Music

Tibet, which is mostly located in the provinces of Tibet, Qinhai, Szechwan, Qansu, and Yunnan, is an area whose people are known for their excellent at both singing and dancing. Tibetan folk music is related to Tibetan culture, and most of the folk music combines music and dance. There are many Tibetan folk pieces and most are related to the life of Tibetan people, covering various topics including productive labor, struggle for the masses, Tibetan folk literature and historical development, and the beautiful scenery of the Tibetan region.⁶⁵

There are three major types, divided by dialect and borders, of Tibetan folk music: Wei-zhan, An-duo, and Kang. The musical characteristics in Wei-zhan are (1) strict rhythm and structure, (2) use of the heptatonic scale and complex modes, and (3) a more traditional musical style due to cultural inheritance.⁶⁶ The musical characteristics in An-duo are (1) use of flexible rhythm and time signature, (2) use of the pentatonic scale with

⁶⁵ Jinhua Tong & Ru Zhuo, “Tibetan ming ge de te se (The Characteristics of Tibetan Folk Music),” *Tibetan Research*, no. 3 (1983): 65-73.

⁶⁶ Because Wei-zhan is a political, cultural, and religious center, there are several ancient musical and literary works preserved in this area. Therefore, the area’s musical style is more influenced by traditional music compared to the other two areas.

only occasional mode changes, and (3) a musical style influenced by other ethnicities' styles, such as the Hui, Han, and Miao ethnicities. The musical characteristics of Kang are between those of Wei-zhan and An-duo, and include use of the pentatonic scale primarily with a few pieces that use the heptatonic scale.⁶⁷

Most Tibetan folk songs are slow and calm; therefore, for wind players and singers, air support is quite important. When singing these folk songs, regardless of what vowel they are singing, singers change the vowel to “ai” for sustained notes or when transitioning from note to note. The extensive use of this technique makes the music full of vivid timbre and acoustic changes (figure 5.3).⁶⁸



Figure 5.3. Changing vowels.

Typical in Tibetan vocalization is changing between throat tones and falsetto (figure 5.4)⁶⁹. This transitioning between throat tones and falsetto happens in the highest point of the phrase.

⁶⁷ Yaxiong Du, *Zhnog guo shao shu min zhu yin yue gai lun* (The Musical Summary of Chinese Minorities) (Shanghai Music Publishing House, 2002), 152.

⁶⁸ Qiuling Xiong, “The Singing Art and Contribution of Cai Dan Zhuo Ma,” (Master’s Thesis, Henan University 2006), 17-18.

⁶⁹ Liuzhu Zhang, “Tibetan ming ge ji qi yan chan ji qiao (Tibetan Folk Music and Its Singing Techniques),” *Chinese Music*, no. 4 (2005): 100.



Figure 5.4. Tibetan folk song, *A ri lo*.

Aside from the conversion between throat tones and falsetto, also common in Tibetan folk songs is *Sou yin* (cough sounds) or the sound of a light cough. *Sou yin*, which usually happens in the transition between every single notes, is produced when the first note of a vowel preceded by “h” (e.g. “he” or “ha”) is sung at a normal volume, and the following notes are sung in closed vocal cords with loose air pressure suddenly. *Sou yin* is mainly used in mountain songs though other types of Tibetan folk songs employ this technique as well.

Glissandos and *run yin* (run notes) make Tibetan folk songs more playful. Tibetan glissandos are similar to what Western compositions often use, and the *run yin* (run notes) are used to raise the fourth or lower the seventh less than a half-step, which changes the mode feeling.

Ornaments are another important element in Tibetan folk songs, and they can be divided into three types: single-note, double-note (figure 5.5), and multi-note ornaments.⁷⁰

⁷⁰ The multi-note ornaments are often used in *Shan ge* (The Countryside Folk Songs) and *Mu ge* (Madrigal). Performers freely add several notes in one simple phrase to produce brilliant musical colors.



Figure 5.5. Single-note ornament and double-note ornament.⁷¹

Zhen gu, which broadly belongs to the multi-note ornaments type, is a unique Tibetan musical skill. The whole figure of main notes and ornaments usually consists of three to four notes, with the third note repeating the second note. Giving proper air pressure to the vocal cords gives all but the first note a portamento effect (figure 5.6). This has the effect of lengthening the penultimate note, and is typically used to extend an upbeat before a sustained note or to transition.

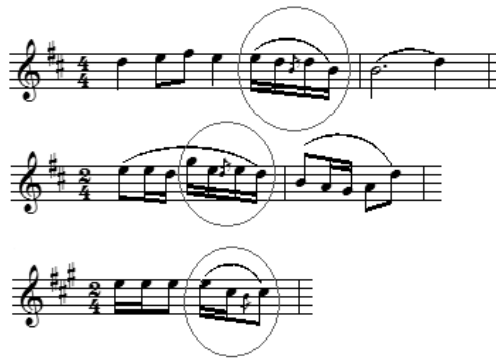


Figure 5.6. *Zhen gu*.⁷²

⁷¹Liuzhu Zhang, “Tibetan ming ge ji qi yan chan ji qiao (Tibetan Folk Music and Its Singing Techniques),” *Chinese Music*, no. 4 (2005): 99.

⁷² *Ibid.*, 98.

Structural Analysis

Mu ma zhi ge (The Song of Grazing Horses), which will be referred to as *Mu ma zhi ge* henceforth in this paper, was composed in 1952. Wang went to Qinhai, a province where Mongolian and Tibetan folk music are common, in the 1950s to collect and compile folk music, and he was touched by the life of Mongolians and Tibetans and the natural beauty of these locations. This piece uses Mongolian folk musical elements, including the concepts of long and short tune folk songs, the pentatonic scale, trills, and large interval degrees, and incorporates *Zhen gu* of Tibetan folk music.⁷³

This is a one-movement piece consisting of four sections: *Cao yuan li ming* (Prairie Dawn), *Mu ge* (Madrigal), *Zhui ma* (Horses Catch), and *Wan gui* (Late Returning). The structure is listed in table 2.⁷⁴ *Cao yuan li ming* (Prairie Dawn), *Mu ge* (Madrigal), and *Wan gui* (Late Returning) are slow sections, and they depict the peaceful scenery and beautiful nature of the grassland, and herders playing pipes. *Zhui ma* (Horses Catch) is the fast section, and it depicts the active scene of herders grazing horses and the animated nature of the horses.⁷⁵

⁷³ Yan Wang, phone interview by author, November 28, 2012.

⁷⁴ The pitches indicated in this chapter represent concert pitch.

⁷⁵ Yan Wang, phone interview by author, November 28, 2012.

Table 2. Structural Outline of *Mu ma zhi ge*.

A Section- <i>Cao yuan li ming</i> (Prairie Dawn)		
- Phrase I	mm. 1-10 mm. 1-3	Pentatonic scale based on B-flat.
- Phrase II	mm. 4-5	
- Phrase III	mm. 6-10	
B Section- <i>Mu ge</i> (Madrigal)		
- Phrase I	mm. 11-37 mm. 11-24	Pentatonic scale based on B-flat.
- Phrase II	mm. 24-37	
C Section- <i>Zhui ma</i> (Horses Catch)		
	mm. 38-160	Modulates.
a-period	mm. 38-92	
- Phrase I	mm. 38-47	
- Phrase II	mm.48-57	
- Phrase III	mm. 57-65	
- Phrase IV	mm. 65-75	
- Phrase V	mm. 75-82	
- Phrase VI	mm. 82-92	
b-period	mm. 93-105	
- Phrase I	mm. 93-105	
- Phrase II	mm. 106-115	
- Phrase III	mm. 116-135	
- Phrase IV	mm. 136-155	
- Cadenza	mm. 156-160	
D Section- <i>Wan gui</i> (Late Returning)		
- Phrase I	mm. 161-178 mm. 161-172	Pentatonic scale based on B-flat.
- Codetta	mm. 173-178	

The A section is *Cao yuan li ming* (Prairie Dawn). It draws the picture of herders leisurely playing the flute catching horses in the grassland in the early hours of the morning. The melody line of the pipe, played by the herders, is a melody created by Wang, imitated by the clarinet part. The whole section is in *Lento*, and it uses the pentatonic scale based on B-flat (Bb-C-D-F-G-Bb) (figure 5.7). There are three phrases,

and each phrase contains a fermata, which shows the flexible rhythm of Mongolian long tune folk music (figure 5.8). Wang adds *Zhen gu* (a type of multi-note ornament) from Tibetan folk music in these phrases. The large interval degrees from Mongolian folk music are used in the clarinet part at mm. 7-8.

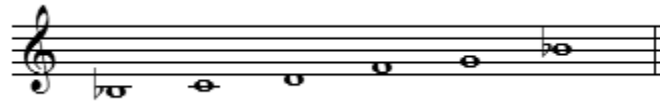


Figure 5.7. Pentatonic scale based on B-flat.

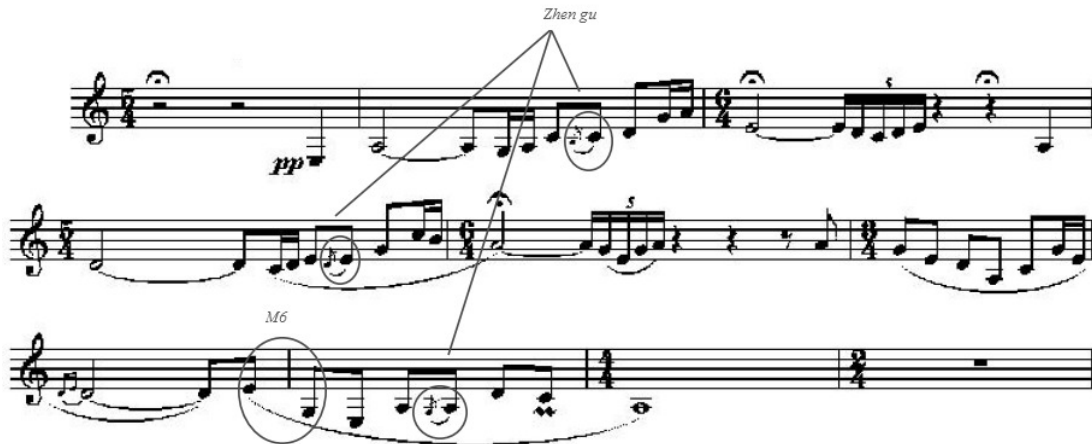


Figure 5.8. Yan Wang, *Mu ma zhi ge*, mm. 1-10.

The B section, *Mu ge* (Madrigal), uses the pentatonic scale based on B-flat just as the A section does. The tempo, *Adagio*, is a little bit faster than that of the A section; however, it is still a slow section. This section uses several large interval degrees and *Zhen gu*. The syncopations, used in the piano part, make this section rhythmic and animated. There are two phrases, mm. 11-24 and mm. 24-37. The first phrase comes from the first phrase of *Cao yuan li ming* (Prairie Dawn). The second phrase is a perfect fifth higher than the first.

The C section, *Zhui ma* (Horses Catch), is from mm. 38-105. Adopting the rhythm and tempo of Mongolian short tune folk music, which has the rhythmic pattern of one eighth note plus two sixteenth notes and a fast tempo, this section is the fastest, most animated section in this piece. It depicts a scene of horses happily running in the grassland.⁷⁶ The pentatonic scale is used in this section; however, the starting note of the scale frequently changes. There are two periods with one cadenza in this section: mm. 38-105 and mm. 106-155. The melody line is based on the sixteenth notes in the pattern of two slurred and two dotted repeated notes, which comes from *Zhen gu* (figure 5.9). Each period has a melodic segment in the clarinet part with the rhythmic accompaniment in the piano part.



Figure 5.9. Yan Wang, *Mu ma zhi ge*, mm. 40-43.

There are two long trills in the first and second phrases of the a-period, which are the highest points of each phrase. These trills are like the whinny of horses (figure 5.10).⁷⁷

⁷⁶ Yan Wang, phone interview by author, November 28, 2012.

⁷⁷ Zhiwen Bai, “Qian tan min ge jian shang-Mongolian min ge (Brief Examination and Appreciation of Folk Songs-Mongolian Folk Songs).” *Times Literature*, no. 8 (2009): 210.



Figure 5.10. Yan Wang, *Mu ma zhi ge*, mm. 44-46, 53-55.

The cadenza is from m. 156 to m. 160. It uses the pentatonic scale based on F (F-G-A-C-D-F). There are five phrases (which are indicated by numbers in figure 5.12), and each phrase ends with a fermata, except the fifth phrase, which leads into the beginning of the D section. The third and fourth phrases utilize the idea of *Cao yuan li ming* (Prairie Dawn) (figure 5.11).

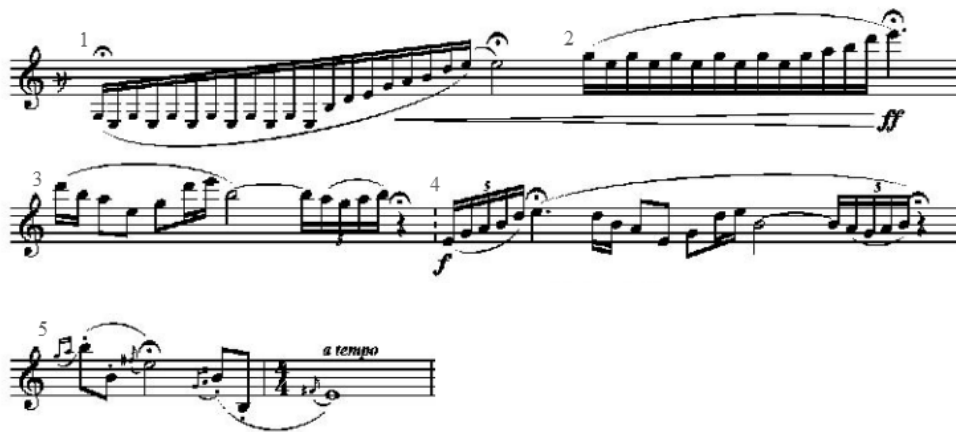


Figure 5.11. Yan Wang, *Mu ma zhi ge*, mm. 156-159.

The D section, mm. 161-178, is *Wan gui* (Late Returning). It is the same as the first phrase of *Mu ge* (Madrigal). There is a short codetta from m. 173 to m. 180. It repeats the notes from mm. 173-174 two times but with augmented lengths (figure 5.12).



Figure 5.12. Yan Wang, *Mu ma zhi ge*, mm. 171-178.

Performance Suggestions

To show the beauty of the grassland scenery and the unrestrained life of herdsmen, the changes in the music's characteristics, which represent the different topics, are the most important aspects for performers to notice in playing this piece.⁷⁸

There are three slow sections in *Mu ma zhi ge*. When performing these sections, performers can imagine walking around in an expansive grassland, playing a reed pipe to lead the horses. The music is placid and leisurely.⁷⁹

The fast section demonstrates a different characteristic. In this section, Wang depicts the scene of horses running around the grassland and imitates the sound of hoof beats (figure 5.13). The pattern of two slurs and two staccato sixteenth notes, which

⁷⁸ Yan Wang, phone interview by author, November 28, 2012.

⁷⁹ Ibid.

represents the hoof beats, appears over and over again and needs to be agitated and vigorous (figure 5.13).



Figure 5.13. Yan Wang, *Mu ma zhi ge*, m. 40.

There are no advanced clarinet techniques indicated in this piece. However, double tonguing could be used in the fast section to make the staccatos are lighter and easier for performers.



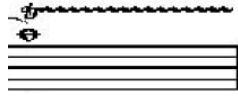



Ornaments are another aspect that performers need to take care to observe. There are three types of ornaments employed in *Mu ma zhi ge*: the acciaccatura, mordent, and trill. The acciaccatura, which is usually thought of as a short appoggiatura, gives an impulse to the notes. In *Mu ma zhi ge*, the acciaccaturas are used to create timbre and color changes between notes.⁸⁰ The mordent, a standard ornament of three notes with the first two tones being short and the third always extending to its full value, in this piece is used as an adoption of the mordents from the double-note ornaments of Tibetan folk music.⁸¹ Both of the acciaccatura and mordent are played with fast fingering changes as

⁸⁰ Qiuling Xiong, “The Singing Art and Contribution of Cai Dan Zhuo Ma,” (Master’s Thesis, Henan University 2006), 17-18.

⁸¹ Liuzhu Zhang, “Tibetan ming ge ji qi yan chan ji qiao (Tibetan Folk Music and Its Singing Techniques),” *Chinese Music*, no. 4 (2005): 93-100.

well. The standard trill is a rapid alternation of a tone with its upper note. The use of the trill in this piece gives a sense of the horses whinny (table 3).⁸²

Table 3. Acciaccatura, Mordent, and Trill.

	Acciaccatura	Mordent	Trill
Written			
Execution			

⁸² Louis Arthur Russell, *The Embellishment of Music* (Philadelphia, T. Presser, 1894), 21-28, 31-32, 44.

CHAPTER VI

CAPRICCIO FOR CLARINET AND STRINGS OP. 41 BY AN-LUN HUANG

Northern Shannxi Folk Music

Due to its unique geographical position located in the middle reaches of the Yellow River in the northwest of China, Northern Shannxi is an area where several Chinese ethnic cultures combine. Northern Shannxi folk music can be divided into three categories: *Lao dong hao zhi* (Work Song), which will be referred to as *Lao dong hao zhi* henceforth in this paper; *Xin Tian You* (Countryside Folk Song); and *Xiao diao* (Ditty).

Lao dong hao zhi (Work Song), as the term suggests, describes the songs that workers sing while working. These songs encourage workers' spirits and provide the working speed or rhythm. *Lao dong hao zhi* is the first genre of Chinese folk music.

Xin Tian You (Countryside Folk Song) is a kind of folk song sung in the countryside called "Shange." With many songs in this style, their content covers several subject matters. Famous *Xin Tian You* pieces include *Gan sheng ling* (Driving Livestock), *Lan Huahua* (Blue Flowers), and *Jiao fu tiao* (Porters' Song).⁸³

Xiao diao (Ditty) is a popular real-life music type, including music for entertainment, ceremonies, and rest. *Xiao diao* (Ditty) contains many different types of tunes, including revolution tunes. These tunes combine local melodies and melodies of other regions. Many songs exist in this style, for example, *Xiu he bao* (Embroidered Purse), *Dui hua* (Flowers), and *Fu qi dou qi* (Amusing Couple).⁸⁴

⁸³ Li-jun Xu, "The Characteristics of Folk Songs of Northern Shannxi Province," *Jornal of Tangshan Teachers College*, vol. 33, no. 4 (July 2011): 159-160.

⁸⁴ Yu Yu, "Northern Shannxi min ge de yi shu te se (The Characteristics of Folk Songs of Northern Shannxi)," *Science & Technology Information*, no. 27 (2010): 240.

Northern Shannxi folk music is special in that it uses the Northern Shannxi dialect. When singing Northern Shannxi folk songs, it is important to be familiar with the style of their dialect. There are three characteristics of the Northern Shannxi dialect: (1) there are several meaningless words used in sentences to emphasize the tone of speaking; (2) vowels are slightly different from other areas' in China and have a darker sound; and (3) there are numerous terms made up of one word repeated twice, for example *huahua* and *lanlan*, in Northern Shannxi dialect, so Northern Shannxi folk song lyrics often have repetition, for example, *Lan Huahua* (Orchid), *He wan wan* (Curve River), and *Liutiao lanlan* (Blue Willow). These repetitions make the songs different from other nations' folk songs.⁸⁵

***Gan sheng ling* (Driving Livestock)**

Gan sheng ling (a term from Northern Shannxi dialect meaning driving livestock), which will be used as *Gan sheng ling* henceforth in this paper, is a famous Northern Shannxi folk song (so famous it is called “The First Northern Shannxi Folk Song”) about a porter’s love story. In traditional society, the lives of the Northern Shannxi people were quite tough. Therefore, for their livelihood, most of the men worked outside, and a large number drove livestock.

⁸⁵ Peibei Li, “Zhong guo di fang min ge de yi zhi qi pa-qian tan Northern Shannxi min ge di fang te se ji yan chang fong ge (A Wonderful Work of Chinese Folk Music-the Brief Introduce of the Characteristics and Singing Styles of Northern Shannxi Folk Music),” *Anhui Literature*, no. 2 (2011): 80-81.

Tian-en Zhang⁸⁶ composed *Gan sheng ling*. This song depicts a porter's difficult journey and his aspirations. Many famous singers have performed this folk song (see figure 6.1), including Lan-ying Kuo,⁸⁷ Weiwen Yan,⁸⁸ Jianxue Feng,⁸⁹ and Erni Wang.⁹⁰

⁸⁶ Tian-en Zhang (1910-1969) was born in Shannxi. He is a great composer and singer who made northern Shannxi folk music popular. Zhang was called “Master of Northern Shannxi folk song” by Ji Lu, who is a popular Chinese composer, by his 40s. Famous compositions include *Gan sheng ling* (Driving Livestock), *Gui han chuan* (Kneeling Han Chuan), *Bai mian mo mo shi dian dian* (Wheat Flour Bun Lice), and *Shi quan quan de ren er* (Ten Lists to Persuade People). He was awarded “Folk Art Genius” by the Ministry of Culture of the People’s Republic of China.

⁸⁷ Lan-ying Kuo is a famous soprano Jin opera and opera performer.

⁸⁸ Weiwan Yen is a famous male soprano, and national first-level of the Song and Dance Ensemble of the PLA General Political Department.

⁸⁹ Jianxue Feng is a female soprano and a national first-level actor.

⁹⁰ Erni Wang is a member of Chinese Research Association of Northern Shannxi Folk Songs.

赶牲灵 (信天游)

陕北民歌

稍慢

1=C 2 — 2 2 5 2 1 2 1 2 6 5

2 1 2 5 5 1 7 6 5 —

5 5 1 6 5 3 2 2 1 2 —

走白你 头脖子 头是 的的 哪哪我 个个的 骡哈哥 子叭哥 哟, 哟,

你 二朝招 盖南一 盖得招 的的 哪哪 个个 灯, 咳, 手,

5 2 2 2 2 5 2 1 2 1 6 5

哟哎哟 哟哟 带赶你 上牲不 灵 了的是 那那 个个那 铃人哥 子儿哥

2 1 2 5 6 5 1 7 6 5 — 5 (2 2

哟哟 噢噢 哇过走 哇呀你 得的来 得 哪个 声。 了。路。 哎 哟

3. (2)

5 — 5 —

D. S

Figure 6.1. Northern Shannxi Folk Song, *Gan sheng ling*, mm. 1-26.⁹¹

⁹¹ Northern Shannxi Folk Song, “*Gan sheng ling* (Driving Livestock),” Sooopu.Com, <http://www.soopu.com/html/22/22154.html> (accessed December 11, 2012).

Composer's View of Choosing Northern Shannxi Folk Music Element

Huang provides two reasons for choosing Northern Shannxi folk music as his compositional resource.⁹² The first is because of the ethnic personality of Northern Shannxi. Due to the location of Northern Shannxi, the folk musical style there is broad, perservering, and uninhibited. These characteristics deeply touched the composer's mind.

The second reason is that the composer was willing to break the common assumption that the pentatonic scale is the main tonal feature of Han music. Northern Shannxi folk music is based on the heptatonic scale, which is preferable in his opinion. The use of the heptatonic scale to handle harmony gives the music a multi-level sense in musical color and acoustics. The use of the seventh note of the heptatonic scale, which functions as a leading tone, highlights the starting note of the heptatonic scale, making the harmonic function clear, resulting in a fusion of Chinese and Western feeling.

Structural Analysis

Capriccio for Clarinet and Strings Op. 41 by An-lun Huang was composed in 1987 and dedicated to James Campbell.⁹³ It is written for clarinet in A. In this piece, Huang uses the heptatonic Chingyue scale (figure 4.1) common to Chinese folk music,

⁹² An-lun Huang, phone interview by author, December 12, 2012.

⁹³ James Campbell (b. 1949) is a Canadian/American clarinetist. He has released more than 40 recordings, commissioned over 30 compositions, and has five television specials. He has received a *Juno Award for Stolen Gems* [Marquis Records], a Roy Thomson Hall Award, Canada's Artist of the Year, and the Order of Canada. Most recently, Campbell received The Queen's Golden Jubilee Medal. The Toronto Star refers to Campbell as "Canada's pre-eminent clarinetist and wind soloist," and he has performed in 30 countries. He has collaborated with many great musicians, including Aaron Copland and Glenn Gould. Since 1999, Campbell has been teaching clarinet at the prestigious music school of Indiana University.

large interval degrees, the melody line from *Gan sheng ling* from Northern Shannxi folk music, and the motive of *Lao dong hao zhi* from Northern Shannxi folk music as well.⁹⁴

Table 4. Structural Outline of *Capriccio for Clarinet and Strings Op. 41*.

Introduction		
	mm. 1-8	Chingyue scale based on C.
A Section		
a-period	mm. 9-101	D-C-A-G
	mm. 9-34	<i>Lento</i>
- Phrase I	mm. 9-16	
- Phrase II	mm. 16-20	
- Phrase III	mm. 21-34	
b-period	mm. 35-74	<i>Piu mosso</i>
- Phrase I	mm. 35-43	
- Phrase II	mm. 44-48	
- Phrase III	mm. 49-53	
- Bridge	mm. 54-62	
- Phrase IV	mm. 62-66	
- Phrase V	mm. 67-74	
a'-period	mm. 75-101	<i>A tempo</i>
- Phrase I	mm. 75-81	
- Phrase II	mm. 81-85	
- Phrase III	mm. 86-101	
B Section		
	mm. 102-253	Elements from Northern Shannxi Folk Song- <i>Lao dong hao zhi</i> and <i>Gan sheng ling</i> .
- Phrase I	mm. 102-112	<i>Allegro</i>
- Phrase II	mm. 113-146	<i>Andante con molto</i>
- Transition I	mm. 147-156	
- Phrase III	mm. 157-179	
- Transition II	mm. 180-190	
- Phrase IV	mm. 191-229	
- Phrase V	mm. 230-260	
- Phrase VI	mm. 260-283	

⁹⁴ The pitches in this chapter represent the concert pitch.

This piece only has one movement, and it can be divided into two contrasting sections with an introduction (table 4).

The introduction, mm. 1-8, begins with the strings accompaniment, which leads to the A section. This section uses the heptatonic Chingyue scale based on C (C-D-E-F-G-A-B-C). Each of the string lines uses the Chingyue scale, and the whole straight descending line is the resolution from dissonant to consonant (figure 6.2).⁹⁵

Figure 6.2. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 1-8.

The A section is mm. 9-101. It also uses the heptatonic Chingyue scale based on C. The four notes (D-C-A-G) in the clarinet part at mm. 9-10 are the motive of this section. The melody line develops by using the original, retrograde, and inverse of this motive (figure 6.3).⁹⁶

⁹⁵ An-lun Huang, phone interview by author, December 12, 2012.

⁹⁶ Ibid.

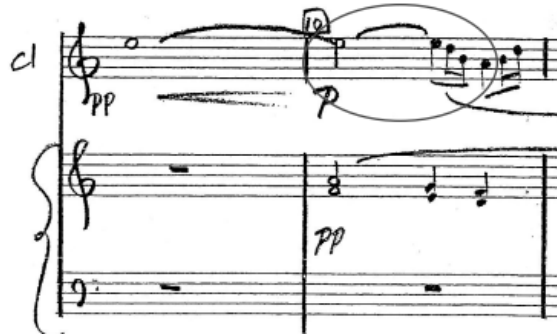


Figure 6.3. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 9-10.

There are three periods in this section. The a-period is mm. 9-34, the b-period is mm. 35-74, and a' -period is mm. 75-101. The use of the four-note motive is clear in the a and a' -periods. Huang adds several temporary sharps and flats and smaller note values, including, sextuplets, and dotted triplets, in the b-period (figure 6.4). The melody line in the clarinet part at mm. 44-53 is from the introduction. There are two different imitation patterns. The first imitation consists of four measures, and it basically uses quarter notes. The second imitation, marked *agitato*, is tenser and is constructed with sixteenth notes (figure 6.5).



Figure 6.4. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 36, 40-42, and 59-60. Figure is in treble clef.

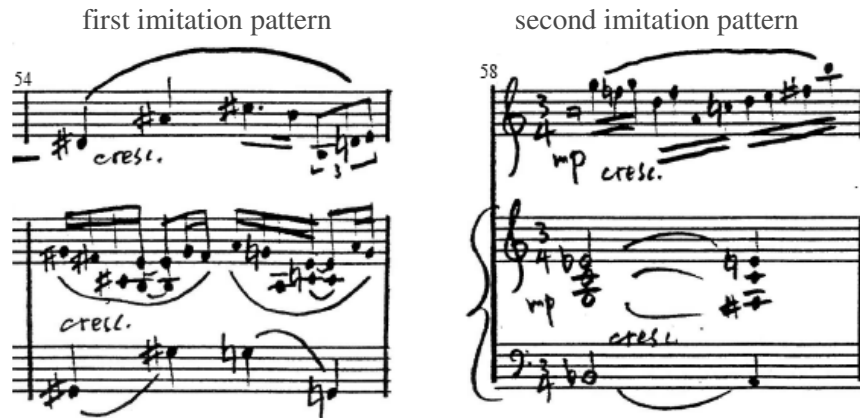
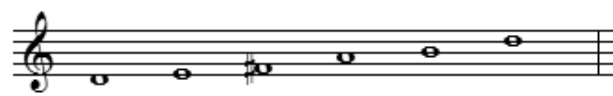


Figure 6.5. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 54 and 58.

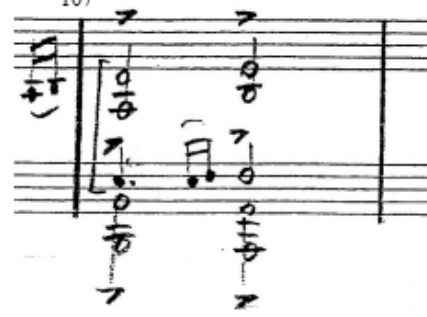
The B section is from m. 102 to m. 253. The two-accented-note motive of *Lao dong hao zhi* and melody line of *Gan sheng ling* (figure 6.1) are used in this section. Huang creates two types of *Lao dong hao zhi* motives in this section: one is the harmony in the pentatonic scale color and the other is the functional harmony, which indicates the harmonic direction and the mode that follows (figure 6.6).⁹⁷

⁹⁷ An-lun Huang, phone interview by author, December 12, 2012.


Harmony in the pentatonic scale color
Pentatonic scale based on D



107



Functional harmony



132

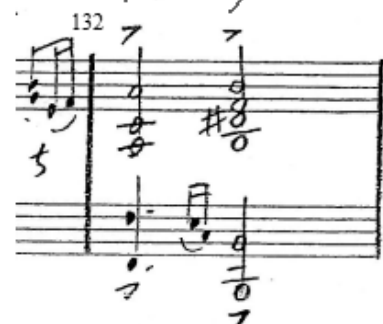


Figure 6.6. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 107 and 132.

There are six phrases in this section, and each phrase is related to another, either in the melody line use or the rhythm use. Many perfect fourth intervals are used, for example in m. 102, 105, and 108. Huang also adopts several intervals larger than a perfect fifth. The two-accented-note motive from *Lao dong hao zhi* is used in all of this section. The melody line of *Gan sheng ling* is used in the clarinet part of the first phrase, mm. 102-112; the clarinet part of the third phrase, mm. 157-179; and the accompanying part of the sixth phrase, mm. 260-283 (figure 6.7). The second phrase, mm. 113-146, uses

the elements of the first phrase: the ornaments in m. 113 are from mm. 107-108; the three-same-note repetition in m. 116 is from m. 107-108; and the descending perfect fifth interval, which lacks the third note, from D to G in m. 118 is from m. 103. Besides using the elements of the first phrase, the second phrase also repeats its own music: m. 135-146 is from mm. 113-121. The fourth phrase, mm. 191-229, uses the melody line of the second phrase in the clarinet part (figure 6.8). The fifth phrase, mm. 230-260, uses the rhythm from the fourth phrase. From mm. 236-243 is an imitation, which pushes the music ascending from F#4-G4-G#4-A4 (figure 6.9). The tempo suddenly changes to *Presto* in m. 276. By the use of an ascending pattern, it ends in a bright and lively atmosphere (figure 6.10).



Figure 6.7. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 102-111, 157-170, 260-269.



Figure 6.8. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 191-204, 113-116. Figure is in treble clef.

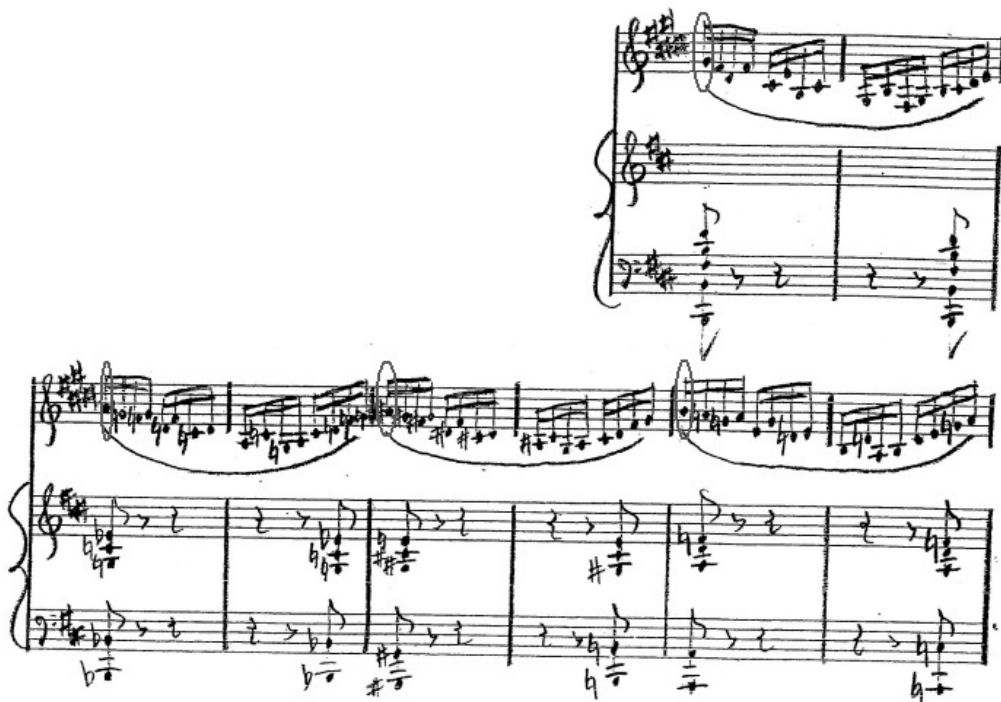


Figure 6.9. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 236-243.

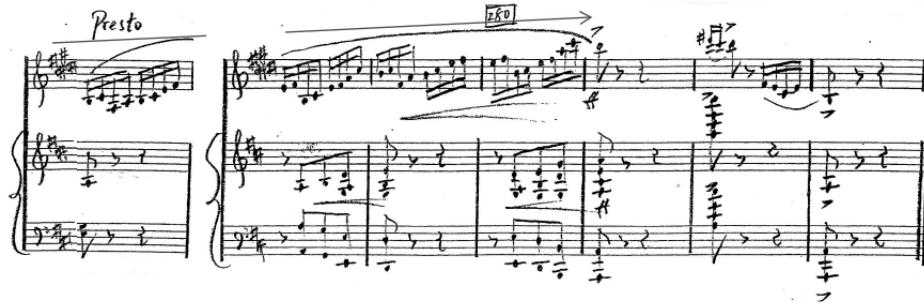


Figure 6.10. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 277-283.

Performance Suggestions

Capriccio for Clarinet and Strings Op. 41 presents both technical and musical challenges for the performers, requiring flexibility in the singing part and good control of the fingers and articulations for the rhythmic part. There are two sections in this piece, and these sections focus on different aspects.

The A section is a melodic and dreamy section constructed on several long phrases. Huang pointed out that these phrases are the main focus of this section.⁹⁸ When playing these phrases, it is important to have steady and focused air control. Even though a breath is necessary between short phrases, the music still must keep direction.

In addition, the rhythm also affects the phrases. There are many uses of triplet sixteenth notes, sextuplets, etc. Due to the frequent rhythmic patterns changes, performers must pay particular attention to the tempo.

The B section, which contrasts with the previous section, is rhythmic and bright. In this section style, accent, ornaments, and articulation are important.⁹⁹ It presents a

⁹⁸ An-lun Huang, phone interview by author, December 12, 2012.

⁹⁹ Ibid.

rustic and simple feeling, and it gives expression more directly. To emphasize the folk music style, the music is highly accented (figure 6.11).



Figure 6.11. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 102-105.

Figure is in treble clef.

Ornaments are often used in this section, providing additional folk music color. The ornaments are very short. Unlike the clear ornaments in some other pieces, the ornaments merely give a sense of *portamento*, which hints at the intonation of the Northern Shannxi dialect, to provide tone color changes.

There are different articulations used in the B section, including legato, non-legato, staccato, and tenuto (table 5). Even though this section does not have long slurs as the A section does, short slurs emerge often, and it is important for performers to notice these changes of articulation.

Table 5. The Adopted Articulation in the B Section of *Capriccio for Clarinet and Strings Op. 41*.

Legato	Non-legato	Staccato	Tenuto

This piece does not use many advanced clarinet techniques. However, circular breathing could be employed to make phrases smoother, for example in the sixteenth notes passage at mm. 236-260 (figure 6.12). There are some small breaks between the phrases; however, due to the very fast tempo, it is hard to take a breath between the phrases. By using circular breathing, these phrases could be connected well as a complete passage.



Figure 6.12. An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, mm. 236-260.

Figure is in treble clef.

CHAPTER VII

THE SOUND OF PAMIR CLARINET CONCERTO BY BIJING HU

Tajik Folk Music

Tajikistan, often called the Tajik nation, is a mountainous landlocked country in Central Asia. Music is a very important component of the Tajik nation. The musical styles and topics are numerous, including ballads, love songs, and mournful songs.¹⁰⁰ There are three major categories of Tajik music: folk songs for singing, instrumental music, and dance music. The traditional instruments of the Tajik nation include the hawk flute,¹⁰¹ pipe, and tambourine.

Traditional Tajik music uses several different scale modes: the heptatonic scale with a sharp third (figure 7.1); the heptatonic Chingyue scale, which starts from the *yu* note (figure 7.2); and incomplete scale modes,¹⁰² of which figure 7.3 is an example.

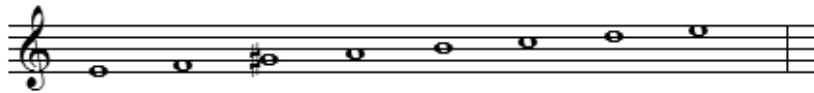


Figure 7.1. Heptatonic scale with a sharp third.

¹⁰⁰ Liantao Tian (chief ed.), *Traditional Music of China's Minorities*. Central (University for Nationalities Press, 2001), 554-563.

¹⁰¹ The hawk flute is a very unique and important Tajik instrument, and people play it to express their feelings and hopes. The hawk flute is made from the wing bone of the hawk, and the length is approximately 20mm. There are three holes on the bottom side, and the aperture of the pipe hole is 1.5mm.

¹⁰² Incomplete scale modes have some notes missing.



Figure 7.2. Heptatonic Chingyue scale starts from *yu* note.

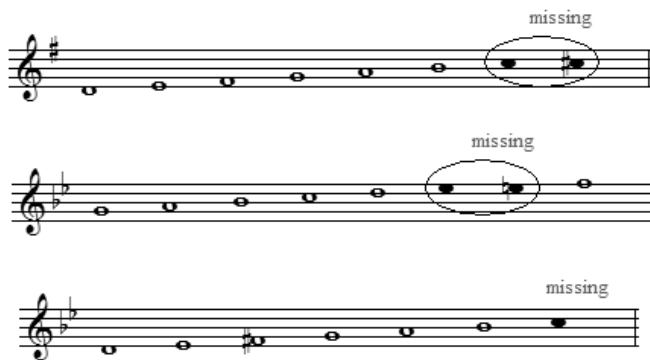


Figure 7.3. Examples of incomplete scale modes.

The rhythms of 7/8 and 5/8 meters are used often in Tajik’s folk music (see figure 7.4), with some use of 2/4, 3/4, and 4/4.¹⁰³ There are many mixed meters using the above meters.



Figure 7.4. 7/8 and 5/8 rhythm.

Because Tajik music is diversified and colorful, it is becoming increasingly popular. Many contemporary works use Tajik’s musical concepts, for example, *The*

¹⁰³ ZhongTang Xia, “Lun Tajik yin yue de jib en te zheng (The Basic Characteristic of Tajik Music),” *Journal of the Central University for Nationalities (Human and Social Sciences Edition)*, the fourth (1983): 91-96.

Sunshines in Tash Kurghan for Chinese violin—Erhu, *The Spring of Pamir* for violin, *Beautiful Tash Kurghan* for piano, and the theme music *Hua er wei she me zhe yang hong* (Why Flowers Are So Red) (figure 7.5) of the movie *Visitors on the Icy Mountain*.¹⁰⁴



Figure 7.5. *Hua er wei she me zhe yang hong* (Why Flowers Are So Red) from *Visitors on the Icy Mountain*, mm. 1-21.

Structural Analysis

The Sound of Pamir Clarinet Concerto, composed by Bijing Hu, has a unique national style. Hu stayed in the Pamir Mountains¹⁰⁵ twice between 1977 and 1978 and was touched by Tajiks' lives and character, the beautiful scenery of Pamir, and the appeal

¹⁰⁴ Yunfeng He, "Music of the Chinese Minority Nations," Central Conservatory of Music, http://202.152.177.66/300201/sem/index_11.htm (accessed November 3, 2012).

¹⁰⁵ The Pamir Mountains are located in Central Asia, which contains Gorno-Badakhshan province, Tajikistan and Badakhshan Province, and Afghanistan. It lies on the Silk Road connecting ancient China and the countries by the Mediterranean Sea.

of Tajik wedding ceremonies. For that reason, he composed this great piece. *The Sound of Pamir Clarinet Concerto*, which was completed in 1981, received an award in the China Orchestral Work Competition in the same year and gained a great deal of popularity and appreciation from clarinetists worldwide. This concerto also inspired in Hu many instrumental compositional ideas and skills.¹⁰⁶

Movement I

The Sound of Pamir Clarinet Concerto consists of three movements, and the structure is in a standard concerto form — fast, slow, fast. It uses the heptatonic scale with a sharp third, a primary Tajik mode, as the main resource; therefore, the interval of the augmented second, between the second and third notes of the scale, is important in this piece. This concerto adapted a “musical painting” technique¹⁰⁷ as aside from the concrete elements used, such as the intervals, the rhythms, and the time signature, the piece also uses sound to paint abstract scenic descriptions. These three movements all utilize traditional Tajik musical elements, drawing from different scenes of Tajik.

The first movement of *The Sound of Pamir Clarinet Concerto* depicts camel caravans walking on the Silk Road.¹⁰⁸ The structure is in sonata form, and it can be divided into three sections with an introduction and a coda (table 6).¹⁰⁹

¹⁰⁶ Bijing Hu, phone interview by author, January 14, 2013.

¹⁰⁷ Yuanyuan Lee, “A Performance Practice Analysis of Bijing Hu’s *The Sound of Pamir Clarinet Concerto*” (Master’s Thesis, Xinghai Conservatory of Music 2008), 17.

¹⁰⁸ Bijing Hu, phone interview by author, January 14, 2013.

¹⁰⁹ The pitches in this chapter represent concert pitch.

Table 6. Structural Outline of *The Sound of Pamir Clarinet Concerto* movement I.

Introduction		
mm. 1-20 (18 measures+cadenza)		G minor
Exposition		
First Theme	mm. 20-68	G minor
- Phrase I	mm. 20-41	
- Phrase II	mm. 20-31	
Transition	mm. 32-41	G minor-D minor
Second theme	mm. 42-49	D minor
- Phrase I	mm. 49-67	
- Phrase II	mm. 49-58	
Closing	mm. 59-62	D minor
	mm. 63-68	
Development		
- Phrase I	mm. 69-162	Bb minor-G minor
- Phrase II	mm. 69-78	
- Bridge	mm. 79-94	
- Phrase III	mm. 95-102	
- Phrase IV	mm. 103-125	
- Bridge	mm. 126-140	
- Phrase V	mm. 139-144	
- Phrase VI	mm. 144-152	
- Cadenza	mm. 153-161	
	mm. 161-162	
Recapitulation		
First Theme	mm. 162-176	G minor
- Phrase I	mm. 162-173	
- Phrase II	mm. 162-166	
Second Theme	mm. 167-173	G minor
	mm. 174-177	
Coda		
	mm. 178-187	G minor

The introduction is from m. 1 to the beginning of m. 20, in G minor mode. It starts with perfect fifth drones in the accompanying part with a broken octave bass line. This

sound depicts camel caravans slowly walking in broad Pamir.¹¹⁰ There is the augmented second interval, which is from the heptatonic scale with a sharp third, used in the broken octave bass line (figure 7.6).

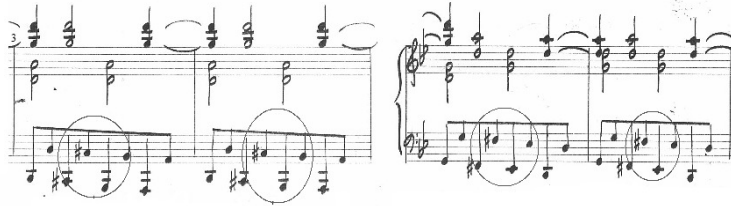


Figure 7.6. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, mm. 3-6.

The cadenza emerges in the clarinet part at m. 19. It uses numerous augmented second intervals, which come from the Tajik folk music scale—the heptatonic scale with a sharp third (figure 7.7).

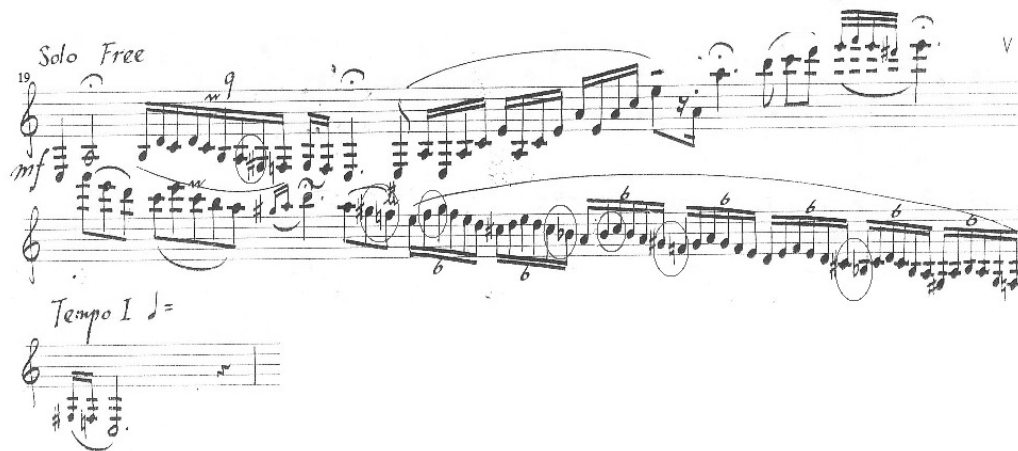


Figure 7.7. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, mm. 19-20.

The exposition is mm. 20-68. It begins in G minor. The first theme is mm. 20-41, and it has two phrases: mm. 20-31 ends in a half cadence (HC),¹¹¹ and mm. 32-41 ends in

¹¹⁰ Yuanyuan Lee, “A Performance Practice Analysis of Bijing Hu’s *The Sound of Pamir Clarinet Concerto*” (Master’s Thesis, Xinghai Conservatory of Music 2008), 20.

a HC as well. The accompanying line in the first theme is in the standard 4/4 rhythm of Tajik folk music (figure 7.8). This section uses the heptatonic scale based on D with a sharp third (figure 7.9). There are numerous augmented seconds used in the mordents of the clarinet part, including mm. 22-23, 30, 33 and 40.



Figure 7.8. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, mm. 20-21.

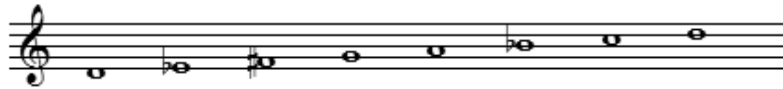


Figure 7.9. Heptatonic scale based on D with a sharp third.

The transition is from m. 42 to the first beat of m. 49. The melody line is in the accompaniment, which is a new motive in this movement. The key changes from G minor to D minor, and it ends in the tonic chord of D minor.

The second theme is mm. 49-62. This theme is in D minor, and it is in 3/4. There are two phrases in this section, mm. 49-58 and mm. 59-62. The melody line of the first phrase is in the clarinet part, and in the accompanying part in the second phrase. It uses the heptatonic scale based on A with a sharp third (figure 7.10) with arpeggios. From mm. 63-68 is the short closing, which uses the melody line from mm. 51-54.

¹¹¹ The half cadence is a stop on dominant chord. It is usually in root position.



Figure 7.10. Heptatonic scale based on A with a sharp third.

The development, from mm. 69-162, can be divided into six phrases with two bridges and one cadenza within which there are several modulations; however, the modulations remain in minor. The main key changes in this whole section are from B-flat minor to G minor. There are two tempo markings in this section: *Allegro*, from 69-143 and *Andante*, from 144-162. By using numerous sixteenth notes, chromatic scales, thirty-second notes, and septuplets in the clarinet part, the mood gets more and more tense as the development progresses. The augmented second interval, from the heptatonic scale with a sharp third, is still used in this section but less than in the exposition.

Numerous motives in the development are from previous sections. The melody line in the clarinet part at mm. 94-97 is from mm. 21-24 of the first theme in the exposition (figure 7.11). The melody line in the accompanying part at mm. 107-119 is from the melody line of the clarinet part at mm. 51-58 of the second theme in the exposition (figure 7.12). The melody line in the clarinet part at mm. 125-128 is from mm. 69-73 (figure 7.13). The mm. 139-140 comes from the pickup of mm. 42-43 of the transition part in the exposition (figure 7.14).



Figure 7.11. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, mm. 21-24, 94-97.

Figure is in treble clef.



Figure 7.12. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, mm. 51-58 (in treble clef), 107-119.

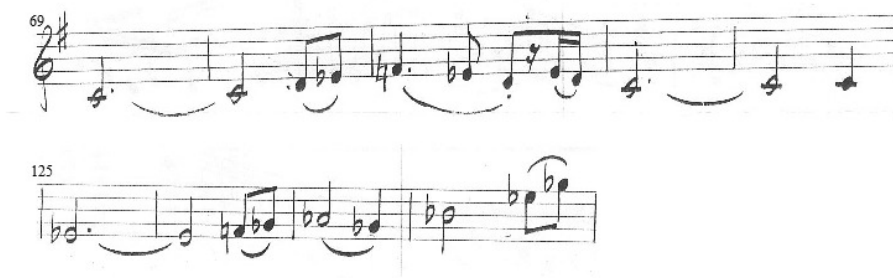


Figure 7.13. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, mm. 69-73, 125-128.

Figure is in treble clef.

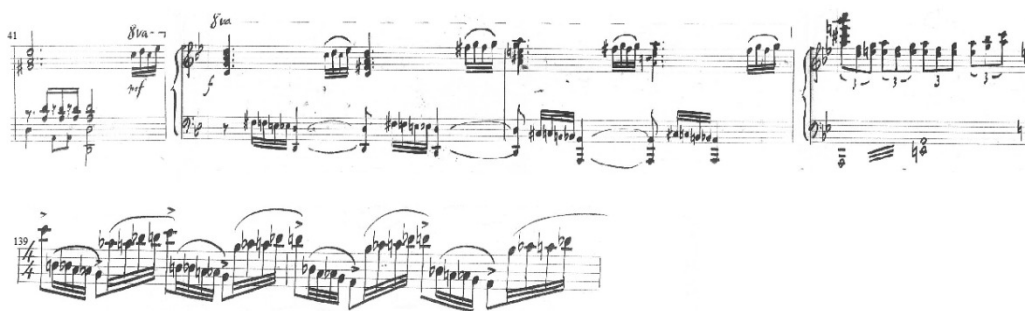


Figure 7.14. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, mm. 41-44, 139-140.

The recapitulation begins in m. 162 to m. 176. The key is G minor. It only has two sections: the first theme, mm. 162-173, and the second theme, mm. 174-177. The motives are from the first and second themes of the exposition.

There is a short coda after the second theme, which is mm. 178-187. There are several augmented second interval degrees used, including mm. 179-180, 183 in the clarinet part, and mm. 184-186 in the accompanying part. The motive in this section is from mm. 51-54, the first phrase of the second theme in the exposition. The melodic patterns in the accompanying part at mm. 184-186 are from mm. 3-6 of the introduction.

Movement II

In contrast to the first and third movements, the second movement is a melodic slow movement, which portrays men and women expressing their love to each other in the plateau and the night scene of Pamir.¹¹² This movement is in 6/8, and it uses the C minor mode. There are three sections with an introduction in this movement (table 7).

Table 7. Structural Outline of *The Sound of Pamir Clarinet Concerto* movement II.

Introduction		
	mm. 1-12	C minor
A Section		
a-period	mm. 13-28	C minor
- Phrase I	mm. 13-20	
- Phrase II	mm. 17-20	
b-period	mm. 21-28	
B Section		
c-period	mm. 29-45	C minor
Cadenza	mm. 29-36	
d-period	m. 36	
	mm. 37-45	
A' Section		
- Phrase I	mm. 46-63	C minor
	mm. 46-53	
- Phrase II	mm. 54-63	

The introduction is from mm. 1-12. It uses the heptatonic scale based on G with a sharp third (figure 7.15). However, the augmented second interval is used only in m. 8 once. The arpeggios are frequently used to express the light and calm atmosphere (figure 7.16).¹¹³

¹¹² Bijing Hu, phone interview by author, January 14, 2013.

¹¹³ Yuanyuan Lee, "A Performance Practice Analysis of Bijing Hu's *The Sound of Pamir Clarinet Concerto*" (Master's Thesis, Xinghai Conservatory of Music 2008), 23.

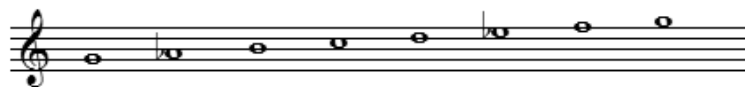


Figure 7.15. Heptatonic scale based on G with a sharp third.



Figure 7.16. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, II, m. 2.

The A section is from mm. 13-28, which is marked *Adagio*. There are two periods in this section: the a-period is mm. 13-20 and ends in a HC, and the b-period is mm. 21-28 and ends in a Perfect Authentic Cadence (PAC). The melody line uses the heptatonic scale based on G with a sharp third, and the augmented second interval is employed in mm. 13, 15, and 19. The rhythm in the accompanying part is the arpeggios, which come from the introduction.

The B section is from mm. 29-45, and the tempo marking is *Allegro*. There are two periods, mm. 29-36 and mm. 37-45, with one cadenza. The characteristic of this section is more agile. The heptatonic scale based on G with a sharp third is still used. The rhythm is based on eighth notes (figure 7.17). In the c-period, the melody line flows between the clarinet part and the accompanying part. However, in the d-period, the melody line is played in the accompanying part. The cadenza uses numerous arpeggios, and the melody line changes between the clarinet part and the accompanying part (figure 7.18).

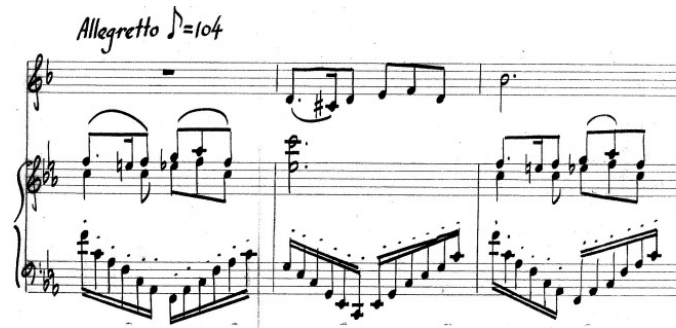


Figure 7.17. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, II, mm. 29-31.

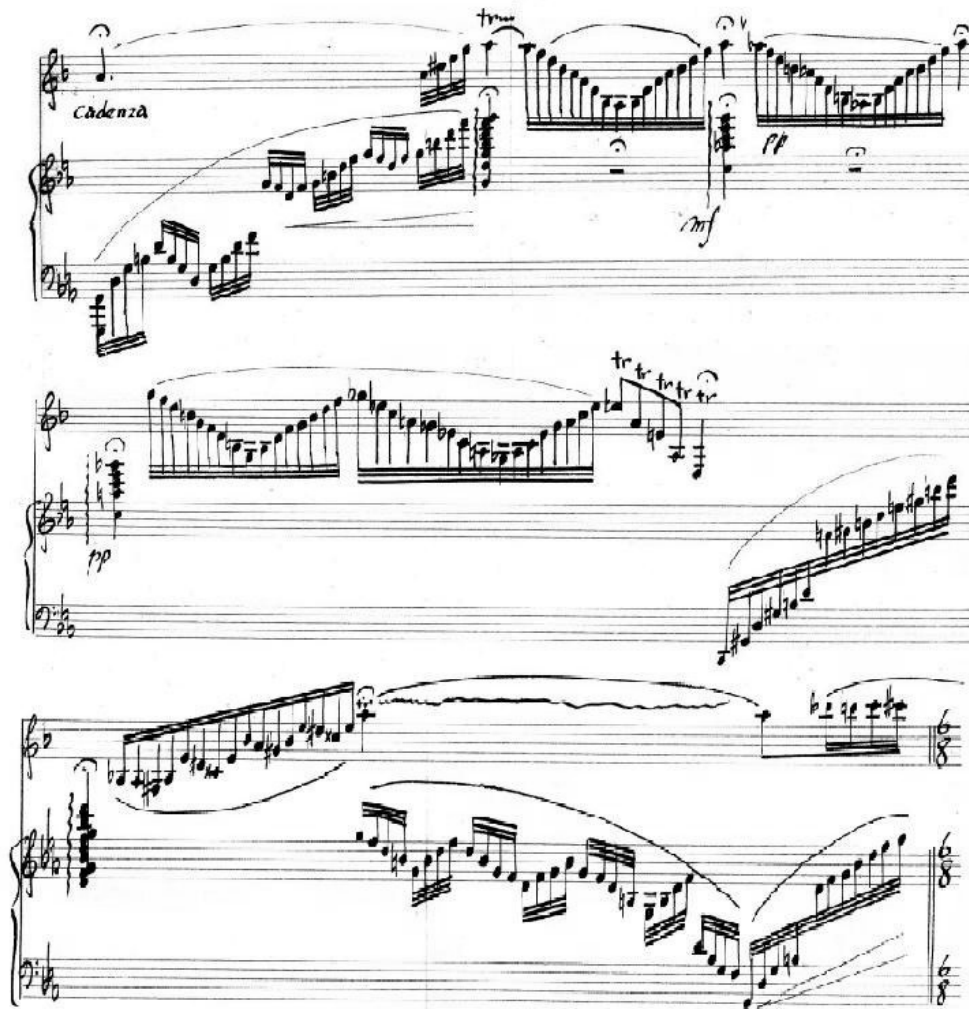


Figure 7.18. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, II, m. 36.

The A' section is mm. 46-53. The melody line in this section is quite similar to that in the A section, however, with a faster tempo, *Adagietto*. Hu adds two measures in the end to conclude this movement. These two measures adopt several augmented second intervals (figure 7.19). The diminuendo to *pp* at the end is like the scene of a frozen dark night.

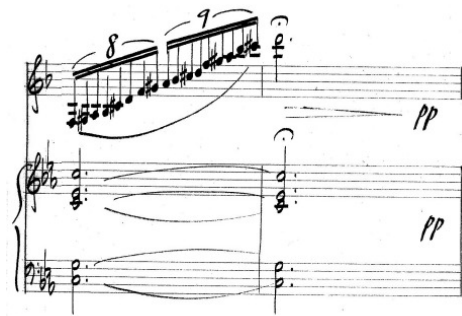


Figure 7.19. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, II, mm. 62-63.

Movement III

The third movement is animated, bright, and ebullient. It expresses the Tajik traditional wedding ceremony.¹¹⁴ This movement uses the rhythm, time signatures—which are 2/4, 3/4, and 7/8—and augmented second interval from Tajik folk music.¹¹⁵ The use of mordents and appoggiaturas gives an active feeling to the music (figure 7.20). It is in a rondo form, and as table 8 shows, the structure is ABA'CA'D with an introduction and a coda.

¹¹⁴ To celebrate the wedding ceremony, Tajik people dance; sing songs sometimes; play the traditional instruments, such as Pakistan Lang Kuomu, Rewafu, tambourine and the hawk flute, to accompany the dancers; and hold a special activity, *diao yang* (Men ride horses and catch goats).

¹¹⁵ Bijing Hu, phone interview by author, January 14, 2013.

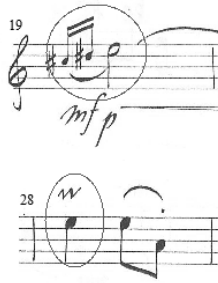


Figure 7.20. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, III, mm. 19, 28. Figure is in treble clef.

Table 8. Structural Outline of *The Sound of Pamir Clarinet Concerto* movement III.

Introduction		
- Phrase I	mm. 1-26 mm. 1-8	G minor
- Phrase II	mm. 9-14	
- Bridge	mm. 15-18	
- Phrase III	mm. 19-26	
A Section		
- Phrase I	mm. 27-50 mm. 27-34	G minor
- Phrase II	mm. 35-42	
- Bridge	mm. 43-50	
B Section		
- Bridge	mm. 51-86 mm. 51-52	C minor
- Phrase I	mm. 53-68	
- Phrase II	mm. 69-86	
Transition		
- Phrase I	mm. 86-105 mm. 86-93	G minor Introduction theme.
- Phrase II	mm. 94-97	
- Bridge	mm. 98-105	
A' Section		
- Phrase I	mm. 106-121 mm. 106-113	G minor
- Phrase II	mm. 114-121	

Table 8. *Continued.*

C Section		
- Phrase I	mm. 122-147	D minor
- Phrase II	mm. 122-134	
- Cadenza	mm. 134-146	
	mm. 146-147	
A' Section		
- Phrase I	mm. 147-186	G minor
- Phrase II	mm. 147-156	
	mm. 157-182	
D Section		
- Phrase I	mm. 183-208	Bb minor
- Bridge	mm. 187-201	
	mm. 201-208	
Coda		
	mm. 209-252	G minor

The introduction is mm. 1-26, which is in G minor mode. The rhythm is quick and brief, which is played in chords and octaves by the accompanying part, depicting the happiness and popularity of the wedding. The time signature starts in 2/4, which is often used in the music of *diao yang* (Men ride horses and catch goats), a special activity in the Tajik wedding ceremony (figure 7.21).¹¹⁶

¹¹⁶ Yuanyuan Lee, “A Performance Practice Analysis of Bijing Hu’s *The Sound of Pamir Clarinet Concerto*” (Master’s Thesis, Xinghai Conservatory of Music 2008), 25.



Figure 7.21. Tajik wedding ceremony. Painted by Dong-Yuan Chen.¹¹⁷

The A section starts from mm. 27-50, in g minor mode. There are two phrases, mm. 27-34 and mm. 35-42, with one short bridge. The melody line in the clarinet part at mm. 27-34 is the main theme of the A section (figure 7.22).



Figure 7.22. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, III, mm. 27-34. Figure is in treble clef.

The B section begins in m. 51, and it suddenly changes the key from G minor to C minor. The melody line can be divided into two phrases: mm. 53-68 and mm. 69-86. In contrast to the rhythmic A section, this section is expressive and melodic.

¹¹⁷ Dong-Yuan Chen, “The Painting Analysis of ‘The Wedding of the Tajik in the Pamir,’” Dong-Yuan Chen’s Create Steps and Thought, <http://watercolorist.myweb.hinet.net/04a.html> (accessed 2010).

The transition, again in G minor, is mm. 86-105. There are two phrases: the first phrase, mm. 86-93, uses the introduction theme; and the second phrase, mm. 94-105, uses arpeggios, trills, and chromatic scales.

The A' section is mm. 105-120, and it is still in the G minor mode. This section is shorter than the previous A section, and it only repeats phrase I of the A section.

The C section, mm. 122-147, is quite different from the other sections. It is in the D minor mode. This section uses the 7/8 time signature, depicting the scene of people dancing and the special activity in the wedding ceremony—*diao yang* (figure 7.21). The rhythm can be divided into two or three parts, 3+4 or 3+2+2.¹¹⁸ The heptatonic scale based on A with a sharp third is adopted in this section (figure 7.23). The augmented second interval is used in mm. 129, 133, 140, and 146. The melody line flows between the clarinet part and the accompanying part. Hu uses the sound of the clarinet part and accompanying part to imitate Tajik traditional instruments, including the dance melody line played by the clarinet part to imitate the hawk flute (figure 7.24), the melody line in the accompanying part to represent tambourine rhythms (figure 7.25), and the high F#6 in the clarinet part to imitate the horn drawing attention back to the competition of *diao yang*, the wedding activity (figure 7.26).¹¹⁹

¹¹⁸ Bijing Hu, phone interview by author, January 14, 2013.

¹¹⁹ Yuanyuan Lee, “A Performance Practice Analysis of Bijing Hu’s *The Sound of Pamir Clarinet Concerto*” (Master’s Thesis, Xinghai Conservatory of Music 2008), 26-28.

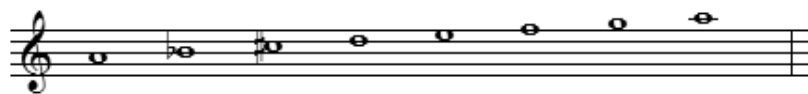


Figure 7.23. The heptatonic scale based on A with a sharp third.



Figure 7.24. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, III, mm. 121-139.

Figure 7.25. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, III, mm. 129-132, 137-140.

Figure 7.26. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, III, mm. 126-131.

The A' section begins in m. 147 to m. 186. It is in the G minor mode. There are two phrases with two bridges in this section. The first phrase, mm. 147-156, uses the first phrase of the A section, and the second phrase, mm. 157-181, uses the arpeggios in the clarinet part with the transfiguration of mm. 27-34 in the accompanying part at mm. 157-

164 and the melody line of mm. 1-4 at mm. 165-167 and 169-171. The mm. 181-182 is the extension of the second phrase.

The D section, mm. 183-208, is in B-flat minor. It uses the melody line from the C section but in a different rhythm. The time signature is 3/4, which is another common time signature of Tajik folk music. It uses the heptatonic scale based on F with a sharp third (figure 7.27). The augmented second interval is in mm. 189-190 and 197-198. The bridge, which is in 4/4 and 2/4, uses the arpeggios in the clarinet part at mm. 201-205, and the mm. 1-4 melody line is in the accompanying part at mm. 205-208.

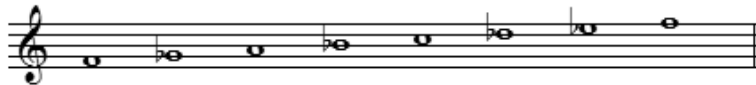


Figure 7.27. The heptatonic scale based on F with a sharp third .

The coda is mm. 209-252, and Hu marked this section *Presto*. It is in G minor, which connects to the beginning. It is the climax of this movement, which aims to spread the merriment to all the people of the Pamir Mountains. There are numerous arpeggios, chromatic scales, and trills used.

Performance Suggestions

Hu believes that to better interpret the folk music elements in a piece, one needs to be familiar with the lives of the people who created the original folk music.¹²⁰ Even though Hu is not Tajik, he still had a great feeling for the country/people.

Hu composed *The Sound of Pamir Clarinet Concerto* after staying in the Pamir Mountains for a long time and being touched by the scenery and lives of the Tajik

¹²⁰ Bijing Hu, phone interview by author, January 14, 2013.

people.¹²¹ Therefore, the most important element to bring out when playing this piece is the expression of images and the characters. Performers need to be aware of the scenic and emotional changes between different movements.

The first movement represents the camel caravans walking on the Silk Road. The changes in the music depict the boundless scenery of the Silk Road and the arduous journey of the camel caravans. The general feeling is mysterious and broad.

The second movement draws the night in Pamir and the pure love between men and women. The tempo is quite slow, and it draws a placid and tranquil feeling.

The third movement contrasts in feeling to the second movement. It depicts a wedding ceremony in Pamir. This movement depicts not only a picture of the wedding but also the actions of people. It is jubilant and impassioned.

There are no contemporary clarinet techniques used in this piece. However, for the several long phrases, circular breathing can be adopted to make the music continuous and smooth. For example, mm. 210-227 of the third movement is in one long phrase. It could be played in one big breath; however, circular breathing can help performers to better control the musical changes (figure 7.28).¹²²

¹²¹ Bijing Hu, phone interview by author, January 14, 2013.

¹²² Yuanyuan Lee, "A Performance Practice Analysis of Bijing Hu's *The Sound of Pamir Clarinet Concerto*" (Master's Thesis, Xinghai Conservatory of Music 2008), 53-54.



Figure 7.28. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, III, mm. 210-227.

The fast note groups in the first and third movements appear often. Because they are played in a fast tempo, it is easy to leave out some notes by accident. When playing these types of groups, it is better to group these fast notes by the patterns; m. 145 in the third movement is one example. The descending notes seem complicated; however, by grouping them in six notes, it is clear to play (figure 7.29).

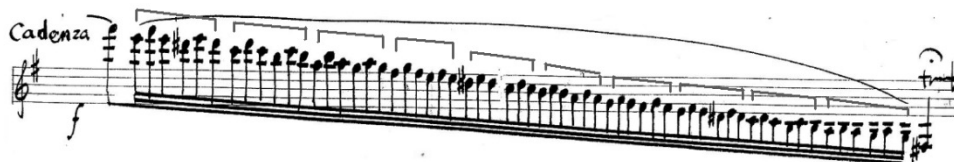


Figure 7.29. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, III, mm. 145.

Most of the fingerings in this piece are regular fingerings. However, there are four places where it is better to use alternate fingerings for more smooth and natural sound. The first and second are in mm. 89-90 of the first movement (figure 7.30). The mordent of Bb5 to C6 does not sound smooth when using regular fingerings. Therefore, using the F#4 (0/G#) key to alter the regular C6 fingering could help to solve the problem (figure 7.30). The mordent of Bb5 to Cb6 in m. 86 has the same situation (figure 7.30). The side

key Ab5 (TR/120/SK1,000) can be used to replace the Cb6 (TR/023/450) fingering (figure 7.31).



Figure 7.30. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, mm. 89-90. Figure is in treble clef.

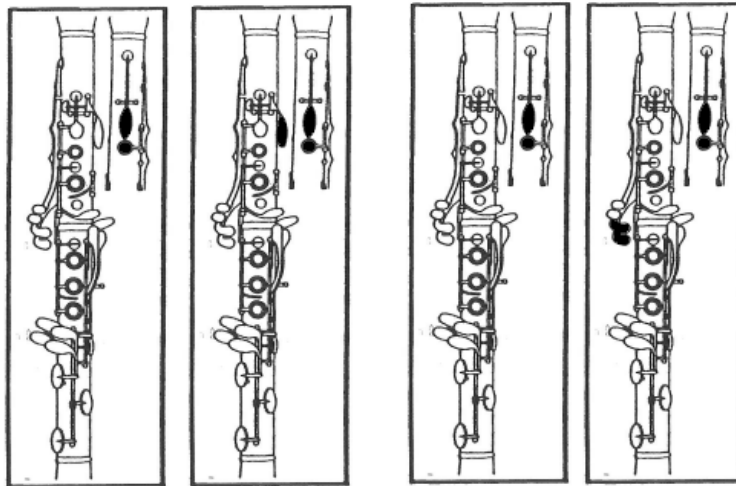


Figure 7.31. Fingerings for the mordent of Bb5 (first picture) to C6 (second picture), and Bb5 (third picture) to Cb6 (fourth picture).

The third occurs in the cadenza after m. 161 of the first movement (figure 7.32). The mordent between Eb6 and F#6 cannot be played well using regular fingerings. Therefore, players can use the alternate F#6 fingering to replace the regular fingering. Even though the pitch of the alternate fingering is low, it sounds fine in the fast mordent (figure 7.33).

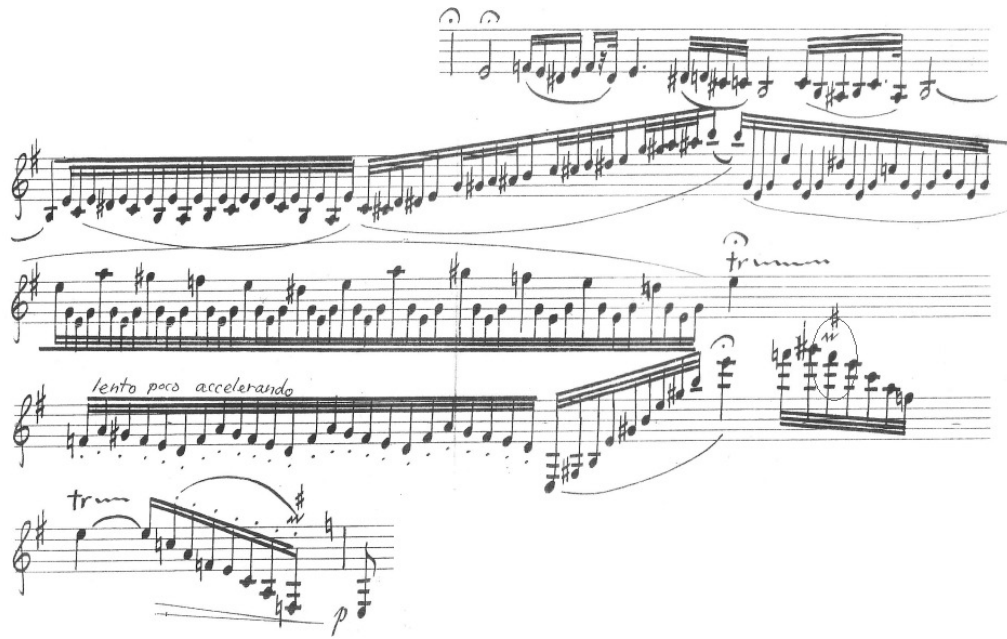


Figure 7.32. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, I, m. 161-162. Figure is in treble clef.

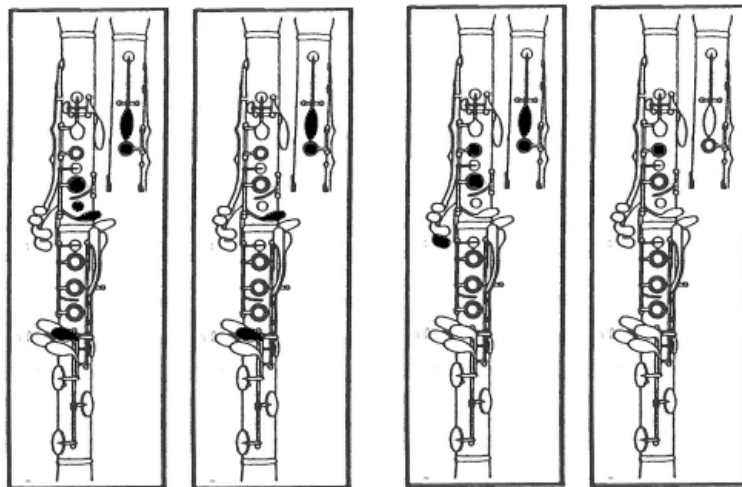


Figure 7.33. Fingerings for the mordent of Eb6 (first picture) to F#6 (second picture), and Ab5 (third picture) to B5 (fourth picture).

Another is in m. 19 of the second movement (figure 7.34). The mordent of Ab5 and B5 can be played by adding the F#4 (0/G#) key to the regular Ab5 fingering (figure 7.33).



Figure 7.34. Bijing Hu, *The Sound of Pamir Clarinet Concerto*, II, m. 19. Figure is in treble clef.

CHAPTER VIII

CONCERTO FOR CLARINET AND STRING ORCHESTRA WITH HARP AND PERCUSSION BY MEI-MI LAN

Taiwanese Folk Music

Taiwan, a country with various ethnic groups and styles of music, has distinct categories of folk music. Based on the ethnic groups and categories of music by Tsang-houei Hsu, there are two different musical systems in Taiwan: the aboriginal folk music (the oldest category of Taiwanese folk music), including the Lowland tribes' folk music and the Highland tribes' folk music, and the Han-people folk music (later than the aboriginal folk music), including the Southern Fukien folk music and Hakkanese folk music.¹²³ The pieces presented in this research paper (*Concerto for Clarinet and String Orchestra with Harp and Percussion* in chapter 8, and *Three Fantasias for Solo Clarinet in B-flat* in chapter 9) are all based on music from the Southern Fukien folk music system.¹²⁴

The Southern Fukien folk music system is the primary folk music system in Taiwan. Research on the Southern Fukien folk music started from “Min ge cai ji yun

¹²³ Tsang-houei Hsu, *The Birth and the Development of the Westernized New Music in Taiwan* in *Essays in the History of Music* (Taipei: Quan-yin Publishing Co., 1994), 103.

¹²⁴ The background for only Southern Fukien folk music will be given in the dissertation. For more on other Taiwanese folk music styles, see Tsang-houei Hsu's *Taiwan yin yue shi chu hao* (The First Draft of Taiwanese Music History) (China Books & Publication, Inc., 2000), Shang-Ren Jian's *Taiwanese Folk Songs* (Taichung City: Taiwan Government Information Office, 1983), and Ling-Yu Huang's *Taiwan chuan tong yin yu* (Taiwanese Traditional Music) (National Taiwan Arts Education Institute, 2001).

dong (The Movement of Collecting Folk Music)”¹²⁵ in 1966. There are three general characteristics in the Southern Fukien folk music system: (1) use of numerous octaves, (2) use of the pentatonic scale as the main mode, and (3) use of both regular and flexible rhythm.

Based on the folk music in the original developed areas in Southern Fukien, there are two major areas of Southern Fukien folk music in Taiwan. The first area is the Zhangnan area, which contains middle and southern Taiwan. Folk music in the Zhangnan area uses the pentatonic scale as the main mode. There are huge quantities of folk music, and many are from the ancient Fukien folk music mentioned above, for example, *Bing zhi ge* (The Song of Pregnancy), *Xiao ge* (The Song of Filial Piety to One’s Parents), *liu yue tian shui* (Field of June), and *Qi shi diao* (Song to Beg for Food).

The second area is the Hengchun area, which is in Southern Taiwan. The folk music there combines many nations’ musical characteristics, and the folk music in this area is often called “Hengchun tune.” *Taitong Diao* (Taitong Tune), *Si xiang qi* (Thought to Get Up), and *Si ji chun* (Permanent Springtime) are three famous examples. Aside from these two areas, there are still other folk music areas, the Lanyang and Taipei areas.

¹²⁵ The first “Min ge cai ji yun dong (The Movement of Collecting Folk Music)” started from 1966 by the Chinese Youth Musical Library. The purpose was to preserve Taiwanese traditional music. Later on, several musicians participated in this movement in 1967, including Wei-liang Shih, Tsang-houei Hsu, and De-shih Huang. They collected more than two thousand folk music works and traditional operas. The second “Min ge cai ji yun dong (The Movement of Collecting Folk Music)” started from 1978 led by Tseng-houei Hsu; in the second movement, more genres and areas were collected than during the first movement.

However, the number of the pieces from those areas is smaller than those from the previous two areas.¹²⁶

There is one special category of the Southern Fukien folk music system, compositional folk songs, which started from the 1930s. These compositional folk songs were generated by the political oppression of the Japanese-Occupied Period (1895-1945)¹²⁷, the popularizing of movies and gramophone records, and the influence of the New Literature Movement (1920-1937).¹²⁸ There are plentiful pieces, including *Si ji hong* (Permanent Springtime), *Yu ye hua* (Flowers in a Rainy Night), and *Bai mu dan* (White Peony).¹²⁹

***Yu ye hua* (Flowers in a Rainy Night)**

Yu ye hua (Flowers in a Rainy Night), which will be used as *Yu ye hua* henceforth in this paper, is a famous Taiwanese compositional folk song. It belongs to the Southern Fukien folk music system. The piece was composed by Yu-Xian Deng, with lyrics, which were added in 1934, by Tian-Wan Zhou.

¹²⁶ Tsang-houei Hsu, *Taiwan yin yue shi chu hao* (The First Draft of Taiwanese Music History) (China Books & Publication, Inc., 2000), 119-126.

¹²⁷ During 1932-1939 is the golden period of Taiwanese folk songs in the Japanese-Occupied Period. Several famous folk songs, including *Wang chun fong* (Hope of the Spring Wind), *He bian chun mong* (Spring Dream in the Riverside), and *Bai mu dan* (White Peony) were written then.

¹²⁸ The New Literature Movement in Taiwan spanned 1920-1937. This movement promoted Taiwanese culture and thought and political freedom of the Taiwanese people.

¹²⁹ Ling-yu Huang, *Taiwan chuan tong yin yu* (Taiwanese Traditional Music) (National Taiwan Arts Education Institute, 2001), 36-37, 41-48.

Originally, this song used the lyrics for a children’s song called “Spring” by Han-Chen, Liao. However, in 1934, Tian-Wan Zhou added dismal words to replace the originally happy lyrics after he heard a sad story symbolizing the futile struggle of Taiwanese people to achieve freedom from the Japanese government. As a result, this song quickly became popular and famous in Taiwan. Furthermore, “*yu* (rain),” “*ye* (night),” and “*hua* (flower)” became important images in Taiwanese folk songs.¹³⁰

This folk song uses the pentatonic scale mode, and the melody is shown in figure 8.1.¹³¹



Figure 8.1. Yu-Xian Deng, *Yu ye hua*, mm. 1-9.

Structural Analysis

Concerto for Clarinet and String Orchestra with Harp and Percussion, which was composed by Mei-Mi Lan in 2002-2003, is a piece that combined Western music (especially two of Lan’s favorite Western clarinet pieces, Aaron Copland’s *Concerto for*

¹³⁰ The Database of Taiwanese Folk Songs, “*Yu ye hua* (Flowers in a Rainy Night),” Taiwan123, http://www.taiwan123.com.tw/musicdata/search_d.asp?id=19 (accessed September 4, 2012).

¹³¹ The pentatonic scale consists of five notes — *gong*, *sheng*, *jue*, *zhi* and *yu*. They are not arranged within fifth interval degree. The interval degrees within each two notes are M2-M2-m3-M2. These five notes can be referred in Western notation as C-D-E-G-A.

Clarinet and String Orchestra and Leonard Bernstein's *Sonata for clarinet and piano*) and elements of Chinese music, the famous Taiwanese famous folk song *Yu ye hua* in particular. Even though *Yu ye hua* and *Concerto for Clarinet and String Orchestra* are quite different in structure and style, they both have a sense of "birds flying in the sky."¹³² Lan adopted this feeling in her composition.¹³³

Movement I: *Lento*

There are two movements in this concerto. The first movement is based on fragments of the *Yu ye hua* melody (figure 8.1), in particular the second, third, and major sixth interval degrees, which are used frequently in *Yu ye hua*. In contrast to the first movement, the second movement is based on the major/minor seconds and major/minor thirds intervals of *Yu ye hua*. Lan adds Western harmonies, such as seventh chords, ninth chords, eleventh chords, and thirteenth chords, in both of the movements to set off the new music aspect of this piece compared to the original folk song.

There are two sections in the first movement (table 9).¹³⁴ The first section is from mm. 1-31, which is constructed on musical lines to convey a melodic and expressive feeling, and the second section is mm. 31-85, using numerous rhythmic patterns in the accompanying part to express a more active style.¹³⁵

¹³² Mei-Mi Lan, phone interview, December 22, 2012.

¹³³ Ibid.

¹³⁴ Hao-Xuan Huang, "Concerto for Clarinet and String Orchestra with Harp and Percussion" (Master's thesis, National Taiwan Normal University, 2009), 9.

¹³⁵ The pitches in this chapter represent concert pitch.

Table 9. Structural Outline of *Concerto for Clarinet and String Orchestra with Harp and Percussion* movement I.

A Section		
- Phrase I	mm. 1-31	
- Phrase II	mm. 1-9	
- Phrase III	mm. 10-14	
- Phrase IV	mm. 15-20	
	mm. 21-31	
B Section		
- Phrase I	mm. 31-72	
- Phrase II	mm. 31-38	
- Phrase III	mm. 38-43	
- Phrase IV	mm. 44-59	
	mm. 60-72	
Cadenza		
	mm. 73-85	

There are four phrases in the A section, mm. 1-9, mm. 10-14, mm. 15-20, and mm. 21-31, all ending in prolonged notes. Generally, the accompanying line in this section is based on chords. In this section, the big large leap of a major sixth in the opening of *Yu ye hua* (figure 8.2) is used in the beginning accompanying part (figure 8.3) and m. 7 clarinet part (figure 8.4).¹³⁶ The second and third interval degrees, which are common interval degrees in *Yu ye hua*, are used often in this section.



Figure 8.2. Taiwanese folk song, *Yu ye hua*, m. 1.

¹³⁶ Mei-Mi Lan, phone interview by author, December 22, 2012.

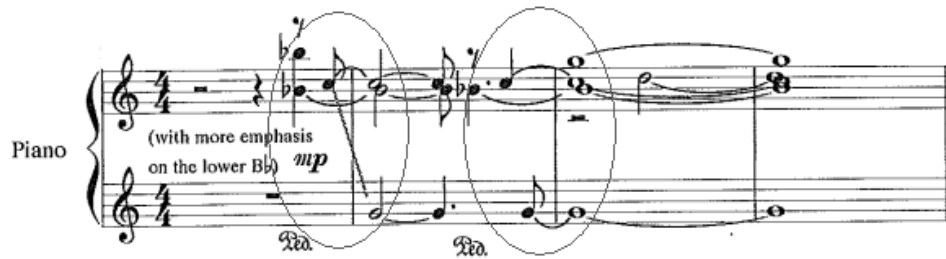


Figure 8.3. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 1-4.



Figure 8.4. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 6-7.

The *Yu ye hua* melody line mostly appears in the clarinet part. It uses the m. 6 *Yu ye hua* melody (figure 8.5) in mm. 6-7 of the clarinet part, mm. 10-12 accompanying part, and m. 26 of the clarinet part (figure 8.6).



Figure 8.5. Taiwanese folk song, *Yu ye hua*, m. 6.



Figure 8.6. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 6-7, 10-12, 26.

The *Yu ye hua* melody line found in m. 1 is used in mm. 13-14 in the accompanying part in 9ths, creating a dissonant minor second presentation of the melody and giving a new start to the clarinet part (figure 8.7).



Figure 8.7. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 13-14.

The melodies of *Yu ye hua* (figure 8.8) found in mm. 1-5 and 7-8 both appear in the fourth phrase, mm. 21-31, but in a faster tempo. In mm. 21-25, the opening (mm. 1-5)

melody of *Yu ye hua* appears in the clarinet part. In mm. 27-31, the clarinet part plays the mm. 7-8 *Yu ye hua* melody (figure 8.9), this instance being the most clear and longest in this section.



Figure 8.8. Taiwanese folk song, *Yu ye hua*, mm. 1-5, 7-8.



Figure 8.9. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 21-31. Figure is in treble clef.

The B section starts from m. 31 to m. 72. There are four phrases as well: mm. 31-38, mm. 38-43, mm. 44-59, and mm. 60-72. Eighth notes are used often in the accompanying part to add a rhythmic interest. The m. 33 triplet motive is applied in the accompanying part at m. 52 and m. 56. The melody line in the clarinet part of mm. 60-65 is from the mm. 33-37 melody in the clarinet part.

In this section, the major sixth interval leaps found in the beginning of *Yu ye hua* are still used in mm. 44-45, 54, 62-65, and 72 (figure 8.10).

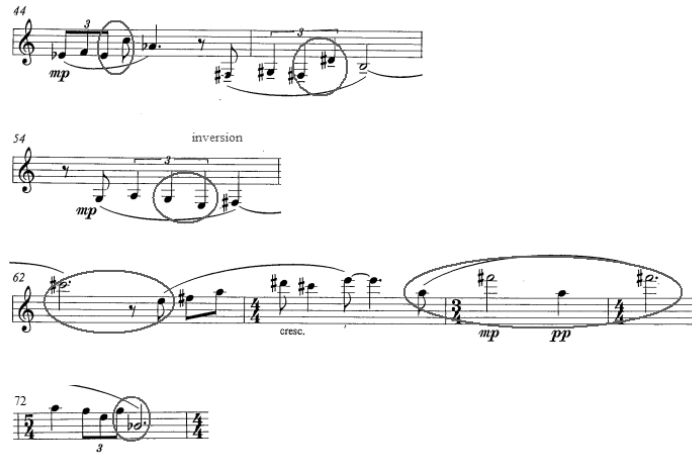


Figure 8.10. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 44-45, 54, 62-65 and 72. Figure is in treble clef.

In this section, Lan uses transformation techniques derived from the *Yu ye hua* melodic ideas found in mm. 1, 6, and 6-7. The m. 1 idea of *Yu ye hua* is the one which is most often adopted. It is used in mm. 33-35, 44-45, 54, 60-61, and 69 (figure 8.11).



Figure 8.11. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 33-35, 44-45, 54, 60-61 and 69. Figure is in treble clef.

The repetitive notes of m. 6 in *Yu ye hua* are used very often in this section, including the eighth note accompanying part patterns and the sixteenth notes in m. 39 of the clarinet part.

The mm. 6-7 *Yu ye hua* melody is adopted in mm. 45-47, with the clarinet part interacting with the accompanying part (figure 8.12). The accompanying part is *mp*, while the clarinet part starts from *p*. These two contrasting dynamics make different musical colors.

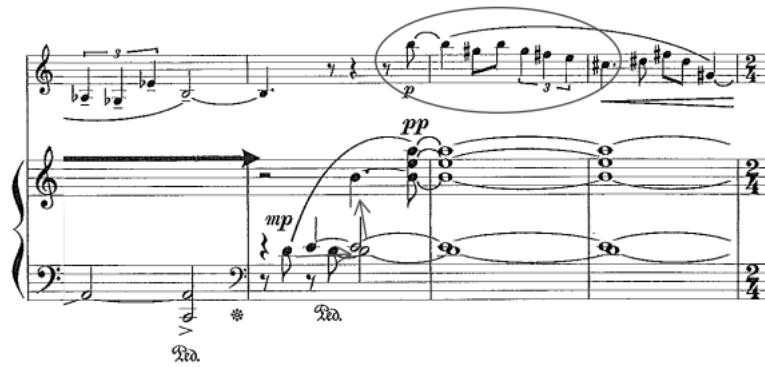


Figure 8.12. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 45-48.

There is a short cadenza, mm. 73-85, after the B section. Lan employs the main interval degrees of *Yu ye hua* – second, third, and major sixth interval degrees – and the m. 1 *Yu ye hua* melody in this cadenza (figure 8.13). This setting serves as the conclusion of this movement. Furthermore, this cadenza serves as the connection between the slow movement with the fast movement, which is a similar transition to one in Aaron Copland’s *Concerto for Clarinet and String Orchestra*.¹³⁷

¹³⁷ Hao-Xuan Huang, “Concerto for Clarinet and String Orchestra with Harp and Percussion” (Master’s thesis, National Taiwan Normal University, 2009), 20-21.

73 M2, m3
pp no cresc.

75 M6

79 m. 1 Yu ye hua (Flowers in rainy night) melody
mp

82 M6, m6
f

85 m. 1 Yu ye hua (Flowers in rainy night) melody
f

Attaca Subito

Figure 8.13. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 73-85.

Movement II: Quarter note equals 144, with energy

In the second movement, Lan mainly applies the second and third interval degrees of *Yu ye hua*, to express fast and animated characteristics. This movement is marked quarter note equals 144, with energy. There are numerous rests to break up the notes. The rhythm is an essential element, and the time signatures change frequently, similar to changes in Leonard Bernstein's *Sonata for Clarinet and Piano*.¹³⁸

This movement can be divided into three sections (table 10); the A section is mm. 1-74, the B section is 75-107, and the C section is mm. 107-130. The A and B sections both contain a rhythmic part and a linear part, whereas the C section condenses rhythmic and linear elements in one large phrase.

¹³⁸ Mei-Mi Lan, phone interview by author, December 22, 2012.

Table 10. Structural Outline of *Concerto for Clarinet and String with Harp and Percussion*, movement II.

A Section		
a-period	mm. 1-74	
- Phrase I	mm. 1-29	
- Phrase II	mm. 1-18	
- Phrase III	mm. 19-29	
b-period	mm. 29-74	
- Phrase III	mm. 29-54	
- Phrase IV	mm. 54-74	
B Section		
Phrase I	mm.75-107	
Phrase II	mm. 75-92	
Transition	mm. 93-100	
	mm. 101-107	
C Section		
	mm. 107-130	

There are two periods in the A section: the a-period, mm. 1-29, is rhythmic, and the b-period, mm. 29-74, is much more linear. The second and third interval degrees, which are the primary *Yu ye hua* interval degrees, are used frequently.

The first two beats of m. 1 and the last two beats of the m. 6 *Yu ye hua* melody line are used in this section. The first two beats of the m. 1 *Yu ye hua* melody line are used in m. 27, 47, and 52 (figure 8.14).



Figure 8.14. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, II, mm. 27, 48, 52.

The last two beats of the m. 6 *Yu ye hua* melody line are adopted in mm. 59-60 and 66-67 in alternating eighth- and sixteenth-note patterns (figure 8.15).



Figure 8.15. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, II, mm. 59-60, 66-67. Figure is in treble clef.

The B section starts from m. 75 to m. 107. This section has two phrases, mm. 75-92 and mm. 93-100, and one transition, from mm. 101-107. The rhythmic patterns in the first phrase are from the a-period of the A section, and the linear line in the second phrase

is from the b-period of the A section. The second, third, and sixth interval degrees are still used often. The transition is in a slow tempo, which recalls the first movement.

The B section adopts the first two beats of the m. 1 *Yu ye hua* melody line in mm. 84-86 in the clarinet part and mm. 96-100 in the accompanying part (figure 8.16).

The image displays a musical score for the second movement of Mei-Mi Lan's Concerto for Clarinet and String Orchestra with Harp and Percussion. It is divided into two systems. The first system, measures 84-86, features a clarinet part in the upper staff and an accompanying part in the lower staff. The clarinet part begins with a melodic line starting on a G4, moving through A4, B4, and C5, with a dynamic marking of *f*. The accompanying part starts with a piano introduction in 4/4 time, marked *fp*. The second system, measures 96-100, shows the clarinet part with a melodic line in 4/4 time, marked *f*. The accompanying part consists of two staves: the upper staff has a piano introduction in 5/4 time, marked *f*, and the lower staff has a piano introduction in 5/4 time, marked *f*. The system concludes with a *Rit...* marking and a change to 3/4 time.

Figure 8.16. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, II, mm. 84-86, 96-100.

The repetitive note patterns in m. 6 of *Yu ye hua* are used in this section as well. The first used is in mm. 91-92 in both the clarinet and accompanying parts. Another is in mm. 102-103 of the accompanying part (figure 8.17).



Figure 8.17. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, II, mm. 91-92, 102-103.

The C section is mm. 107-130. The interval degree used is the same as in the previous two sections. It employs the repetitive note pattern of m. 6 of *Yu ye hua* in mm. 115-116 of the clarinet part and mm. 119-123 of the accompanying part (figure 8.18) and m. 1 of the *Yu ye hua* melody line in mm. 121-123 of the clarinet part (figure 8.19).



Figure 8.18. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, II, mm. 115-116, 119-123.



Figure 8.19. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, II, mm. 121-123. Figure is in treble clef.

Performance Suggestions

When composing *Concerto for Clarinet and String Orchestra with Harp and Percussion*, Lan pursued a balance between creation or new music/sounds and acceptance or familiar music/sounds by the audience. Therefore, she employed the combination of Western contemporary musical elements and Chinese folk music elements, which builds atonal on tonal.¹³⁹ This piece does not have difficult techniques or complicated interpretation. However, there are some aspects that performers need to be aware of, including emotions, phrases, and rhythms.

Regarding emotion, this piece has a close relation with two movements in Aaron Copland's *Concerto*. The first movement of *Concerto for Clarinet and String Orchestra with Harp and Percussion* creates a pure and delicate atmosphere, which is similar to the simple and beautiful first movement of Copland's *Concerto*.¹⁴⁰ The second movement of *Concerto for Clarinet and String Orchestra with Harp and Percussion* is rhythmic and energetic, and it is like the second movement of Copland's *Concerto*, which is jazzy, stark, and severe. The two movements of *Concerto for Clarinet and String Orchestra with Harp and Percussion* being connected by a cadenza, which gives space for

¹³⁹ Mei-Mi Lan, email to author, December 10, 2012.

¹⁴⁰ Michael Steinberg, *Concerto: A Listener's Guide* (Oxford University Press, 2000), 523.

performers to express their own interpretation, is the same as the setting of Copland's *Concerto*.

The phrase aspect is more obvious in the first movement of *Concerto for Clarinet and String Orchestra with Harp and Percussion*. There are several long melodic lines in it. When performers play these phrases, the breath should not break the musical direction.¹⁴¹ For example, in the clarinet beginning from the pickup of m. 4, the phrase is eight measures. The music has to sound as a smooth line without any interruption (figure 8.20).



Figure 8.20. Mei-Mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 1-11.

Aside from the effect breath has on the smoothness of the phrases, the big leaps also make the *legato* even harder. The tongue and throat need to be controlled well to avoid any bumps in the smoothness.

In contrast to the importance of phrases in the first movement, the second movement is constructed on rhythm, which needs to be certain and precise. The rhythms in the clarinet part are separate from those in the accompanying part, which is similar to

¹⁴¹ Mei-Mi Lan, phone interview by author, December 22, 2012.

rhythmic contrast in the second movement of Leonard Bernstein's *Sonata for Clarinet and Piano*. The rhythmic interaction between the clarinet and accompaniment should be well connected.¹⁴²

In the second movement of Leonard Bernstein's *Sonata for Clarinet and Piano*, there are quick meter changes: 5/8, 4/8, 6/8, 7/8, etc., requiring a "feel" from the ensemble, which comes only after much rehearsal.¹⁴³ The rhythm in the second movement of *Concerto for Clarinet and String Orchestra with Harp and Percussion* is modeled on Bernstein's *Sonata*. When playing *Concerto for Clarinet and String Orchestra with Harp and Percussion*, the rhythmic structure of what Leonard Bernstein sets in *Sonata for Clarinet and Piano* is one important reference. The most important element to keep in mind when performing this piece is the different characters presented by the two movements: the calm emotion and atmosphere in the first movement and the rhythmic and agitate feeling in the second movement.

¹⁴² Mei-Mi Lan, phone interview by author, December 22, 2012.

¹⁴³ George Waln, "Sonata for Clarinet and Piano by Leonard Bernstein," *Music Educators Journal*, vol. 30, no. 4 (Feb–Mar 1944): 44.

CHAPTER IX

THREE FANTASIAS FOR SOLO CLARINET IN B-FLAT BY YU-HUI CHANG

Diu-Diu-Tang

The three folk songs used in *Three Fantasias for Solo Clarinet in B-flat* are from Taiwanese folk music, and they belong to the Southern Fukien folk music system in described chapter 8 as does *Yu ye hua*. The first folk song, *Diu-Diu-Tang*, is a folk song of the Lanyang region of Taiwan, which is located in northeast Taiwan. This folk song was recorded by Quan-Sheng Lu¹⁴⁴ in 1943, and he later composed a chorus work based on this folk tune.¹⁴⁵ The title of this famous Taiwanese folk song has some different meanings: some people say it is from a coin toss game, some people say it is from the train crossing the mountain.¹⁴⁶ In *Three Fantasias for Solo Clarinet in B-flat*, Chang adopted the meaning of the later one.

This piece has two phrases, mm. 1-6 and mm. 7-14. It uses the pentatonic scale.¹⁴⁷ The lyrics use several onomatopoeia to depict the sound of a train crossing the mountain. Figure 4.1 presents the melody of this song (figure 9.1).

¹⁴⁴ Quan-Sheng Lu (1916-2008) is a famous Taiwanese composer and is considered “the father of Taiwanese choir.” He composed and adopted more than two hundred vocal pieces; famous compositions include *Pue te m thang chhi kim hi* (No Feeding Goldfish in the Bottom of the Cup), *Diu-Diu-Tang* (recorded by Quan-Sheng Lu) and *Io enn a gua* (Lullaby).

¹⁴⁵ Folk Songs, “*Diu-Diu-Tang*,” Folk Songs of Taiwan, <http://library.taiwanschoolnet.org/cyberfair2001/C0118800001/f4.htm> (accessed September 3, 2012).

¹⁴⁶ Xue-fei, Lan, “Origins of Taiwan Folk Song Diudiutingzi,” *Journal of Xinghai Conservatory of Music*, no. 3 (Sep. 2004): 14.

¹⁴⁷ The pentatonic scale consists of five notes. These five notes are equivalent to western music, C-D-E-G-A. Please refer to the Chinese folk music section in chapter 4.



Figure 9.1. Quan-Sheng Lu, *Diu-Diu-Tang*, mm. 1-14.

White Egret

The next two pieces were both written by the same composer, and they are related to Taiwanese agricultural society. These two songs are traditional reciting songs.¹⁴⁸

Different from *Diu-Diu-Tang*, which was recorded and then transcribed, *White Egret*¹⁴⁹ and *The Dark Sky*¹⁵⁰ had the lyrics first, and then the composer wrote the music.

The music for the first piece, *White Egret*, was composed by Fu-Yu Lin (1931-2004).¹⁵¹ It is from the Zhangnan area of Southern Fukien folk music. Early Taiwanese

¹⁴⁸ Originally, traditional reciting songs had lyrics only. People sang the lyrics in a certain rhythm but not with a particular melody. These songs were usually passed down orally.

¹⁴⁹ The Chinese title of *White Egret* is *Bai lu si*. The translation is based on the notes in Yu-Hui Chang's *Three Fantasias for Solo Clarinet in B-flat*.

¹⁵⁰ The Chinese title of *The Dark Sky* is *Tian hei hei*. The translation is based on the notes in Yu-Hui Chang's *Three Fantasias for Solo Clarinet in B-flat*.

¹⁵¹ Fu-Yu Lin was a Taiwanese musician and composer, and he had a great influence on choral and sacred music. He established the first Taiwanese children's choir in 1956 and was dedicated to the development of Taiwanese choral music.

society was rooted in agriculture, and this folk song depicts a white egret happily flying in the sky after picking up one penny.¹⁵²

There are two big phrases in this piece, mm. 1-8 and mm. 9-17. It adopts the pentatonic scale and there are several ornaments used, which is uncommon in Taiwanese folk music. Figure 9.2 is the *White Egret*.

白鷺鷥車糞箕車到溪仔墘
 5 跌一倒拾到一先錢 白鷺鷥
 10 車畚箕車到溪仔墘 跌一倒拾到一先
 15 錢 拾到一先錢

Figure 9.2. Fu-Yu Lin, *White Egret*, mm. 1-17.

The Dark Sky

Due to Taiwan being a rainy country and *Dark Sky* lyrics describing rain clouds, every area has its own melody of *The Dark Sky*. Therefore, the geographic origin of Fu-Yu Lin's version of this folk song, on which the music used in *Three Fantasies for solo Clarinet in B-flat* is based, is unknown. Similar to the previous example, *White Egret*, this piece evolved from the lyrics as well. Working from the original words, Fu-Yu Lin added

¹⁵² This folk song implies the meaning of misfortune might be a blessing in disguise.

in the music.¹⁵³ The lyrics depict two grandparents arguing whether to cook a meal salty or not.¹⁵⁴

This folk song uses the pentatonic scale as well. There are four phrases in this folk song: mm. 1-5, mm. 6-12, mm. 13-16, and mm. 17-23. With its fast tempo, wide range, and ornaments, this piece is energetic and animated (figure 9.3).

天黑黑欲落雨阿公仔舉鋤頭欲掘
芋掘啊掘掘啊掘掘著一尾
旋錘鼓咿呀嘿噃真正趣味
阿公仔欲煮鹹阿嬭欲煮淡
兩個相打弄破鼎弄破鼎咿呀嘿噃
隆咚叱咚噲哇哈哈

Figure 9.3. Fu-Yu Lin, *The Dark Sky*, mm. 1-23.

¹⁵³ Wan-Yun Cheng, “The Analysis and Interpretation of Three Fantasias for Solo Clarinet in B-flat by Yu-Hui Chang,” (Master’s Thesis, Soochow University 2010), 82.

¹⁵⁴ Folk Songs, “*The Dark Sky*,” Taiwan123, <http://library.taiwanschoolnet.org/cyberfair2001/C0118800001/f3.htm> (accessed September 5, 2012).

Structural Analysis

Three Fantasies for solo Clarinet in B-flat is composed by another Taiwanese composer, Yu-Hui Chang. This work was composed in 2006, and it is dedicated to her sister Wen-Shin Chang. Chang employs Taiwanese folk song elements in this piece. To interact with the original folk song, she gives each movement a similar title to that of the original folk songs. Aside from making this piece more interesting and attractive, the titles also imply that the elements of these three folk songs, *Diu-Diu-Tang*, *White Egret*, and *The Dark Sky*, are the motives and ideas of the new composition. However, Chang alludes to these folk tunes instead of quoting them.¹⁵⁵

Movement I: *Diu-Diu-Bu-Liao*

There are three movements in this piece. Each movement adopts one Taiwanese folk song. The first movement employs *Diu-Diu-Tang*, the second movement uses *White Egret*, and the third movement uses *The Dark Sky*. Chang uses the melody line, interval degrees, and emotion of each folk song in each movement.

The first movement *Diu-Diu-Bu-Liao*, which is based on *Diu-Diu-Tang*, has three sections. The A section is mm. 1-25, the B section is mm 26-33, and the C section is mm. 34-53 (table 11).¹⁵⁶ In this movement, the second and third interval degrees, which are the major interval degrees of *Diu-Diu-Tang*, are the most used. There is no clear marking

¹⁵⁵ Yu-Hui Chang, phone interview by author, January 4, 2013.

¹⁵⁶ Lin Yang, "The Interpretation of Yu-Hui Chang '*Three Fantasies for solo Clarinet in B-flat*,'" (Master's Thesis, Taipei National University of the Arts, 2010), 23-28.

to indicate where each section ends and starts; however, section starts/ends can be determined by the phrases and rhythmic patterns.¹⁵⁷

Table 11. Structural Outline of *Three Fantasias for Solo Clarinet in B-flat* movement I.

A Section		
	mm. 1-25	The idea comes from mm. 1-4 of <i>Diu-Diu-Tang</i> .
- Phrase I	mm. 1-7	
- Phrase II	mm. 8-16	
- Phrase III	mm. 17-25	
B section		
- Phrase I	mm. 26-33	The idea comes from mm. 7-8 of <i>Diu-Diu-Tang</i> .
C section		
- Phrase I	mm. 34-53	The idea comes from mm. 10-12 of <i>Diu-Diu-Tang</i> .
- Phrase II	mm. 44-53	Use of the B section and the phrase I of the C section.

The A section has three phrases: the first phrase is mm. 1-7, ending in *fff*; the second phrase is 8-16, ending in *ff*; and the third phrase is 17-25, ending in *pp*. Short rests connect each phrase. This section mainly uses the rhythmic pattern and melody line from mm. 1-4 *Diu-Diu-Tang* (figure 9.4).



Figure 9.4. Taiwanese folk song, *Diu-Diu-Tang*, mm. 1-5.

There are four different uses of the melody line in mm. 1-4 *Diu-Diu-Tang*: original, retrograde, pitch range changes, and pitch adjustment (figure 9.5).¹⁵⁸

¹⁵⁷ The pitches indicated in this chapter represent the concert pitch.

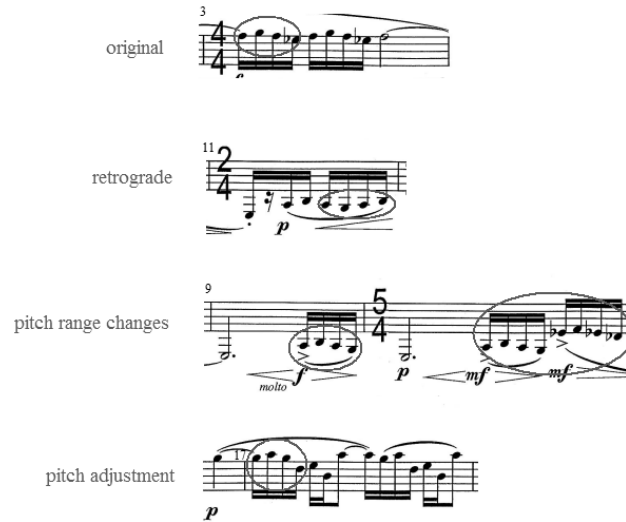


Figure 9.5. Different uses of the melody line in the mm. 1-4 *Diu-Diu-Tang* in the A section. Figure is in treble clef.

The B section is from mm. 26-33. This section uses several third and sixth interval degrees, which are from m. 8 of *Diu-Diu-Tang*. The musical pattern of mm. 7 and 8 *Diu-Diu-Tang* are adopted as well (figure 9.6). The musical pattern of m. 7 from *Diu-Diu-Tang* is used in mm. 26, 27, and 31. The m. 8 *Diu-Diu-Tang* musical pattern is used in mm. 26-33.



Figure 9.6. Taiwanese folk song, *Diu-Diu-Tang*, mm. 7-8.

The C section is from m. 34 to the end. There are two phrases in this section: the first phrase is 34-42, which is the climax of this movement, and the second phrase is mm.

¹⁵⁸ Wan-Yun Cheng, “The Analysis and Interpretation of Three Fantasias for Solo Clarinet in B-flat by Yu-Hui Chang,” (Master’s Thesis, Soochow University 2010), 24.

42-53, which is the summary of this movement. This section uses the musical patterns of mm. 10, 11, and 12 of *Diu-Diu-Tang* (figure 9.7). The m. 10 musical pattern is used in mm. 34, 45-46, and 49-50; the m. 11 musical pattern is used in mm. 34-38 and 44-47; and the m. 12 musical pattern is used in mm. 35, 37-38, 40-43, and 52.



Figure 9.7. Taiwanese folk song, *Diu-Diu-Tang*, mm. 10-12.

Movement II: *Flying Away White Egret*

The second movement, *Flying Away White Egret*, is derived from the famous Taiwanese folk song *White Egret*. This is a slower and calmer movement compared to the other two movements. *White Egret* uses in this movement include the mm. 1-4 melody line (figure 9.8), second interval degree, big leaps from the m. 1 major sixth interval degree, and acciaccaturas. This movement depicts the egret freely flying in the sky after picking up one penny. It focuses on the musical line, and the linear changes are various.¹⁵⁹ There are three sections in this movement: the A section is from mm. 1-23, the B section is mm. 24-50, and the C section is mm. 51-57 (table 12).¹⁶⁰



Figure 9.8. Taiwanese folk song, *White Egret*, mm. 1-4.

¹⁵⁹ Yu-Hui Chang, phone interview by author, January 4, 2013.

¹⁶⁰ Lin Yang, "The Interpretation of Yu-Hui Chang '*Three Fantasies for solo Clarinet in B-flat*,'" (Master's Thesis, Taipei National University of the Arts, 2010), 32-41.

Table 12. Structural Outline of *Three Fantasias for Solo Clarinet* in *B-flat* movement II.

A Section		
	mm. 1-23	The idea comes from mm. 1-4 of <i>White Egret</i> .
- Phrase I	mm. 1-5	
- Phrase II	mm. 6-11	
- Phrase III	mm. 12-19	
- Phrase IV	mm. 20-23	
B Section		
	mm. 24-50	New idea, and the materials are from the A section.
- Phrase I	mm. 24-28	Timber trill.
- Phrase II	mm. 29-41	
- Phrase III	mm. 42-47	
- Phrase IV	mm. 48-50	Timber trill.
C Section		
	mm. 51-57	The ideas mainly are from the A section.
- Phrase I	mm. 51-54	
- Phrase II	mm. 55-57	

By the musical line and the longer pauses, the A section can be divided into four phrases. The first phrase is mm. 1-5, the second phrase is mm. 6-11, the third phrase is mm. 12-19, and the fourth phrase is mm. 20-23. This section includes several second interval degrees and the mm. 1-4 melody line of *White Egret*. The m. 1 melody line of *White Egret* is used in mm. 1-4 and 16 (figure 9.9).

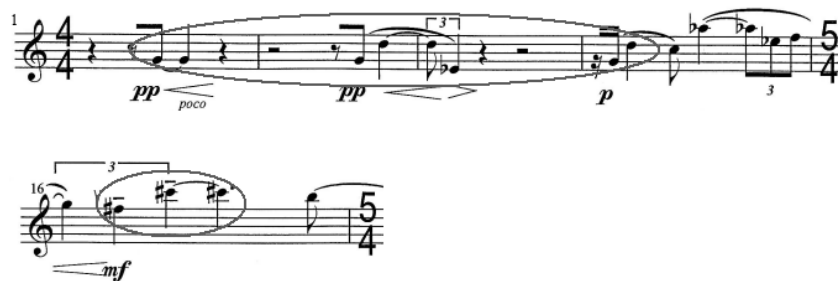


Figure 9.9. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 1-4, 16.

In this section, mm. 4-6, 12-13, and 16-17 can refer to the m. 2 melody line of *White Egret* (figure 9.10).



Figure 9.10. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 4-6, 12-13, 16-17. Figure is in treble clef.

The m. 3 melody line of *White Egret* is used in mm. 5, 17, and 20-21 (figure 9.11), with small changes. The appoggiatura in m. 4 of *White Egret* is used in m. 18 to serve as the middle pause of a long phrase.



Figure 9.11. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 5, 17, 20-21. Figure is in treble clef.

The B section starts from m. 24 to 50. There are four phrases: mm. 24-28, mm. 29-41, mm. 42-47, and mm. 48-50. The first and fourth phrases use an advanced clarinet technique: a timber trill to imitates the sound of an egret's flapping wings (figure 9.12).

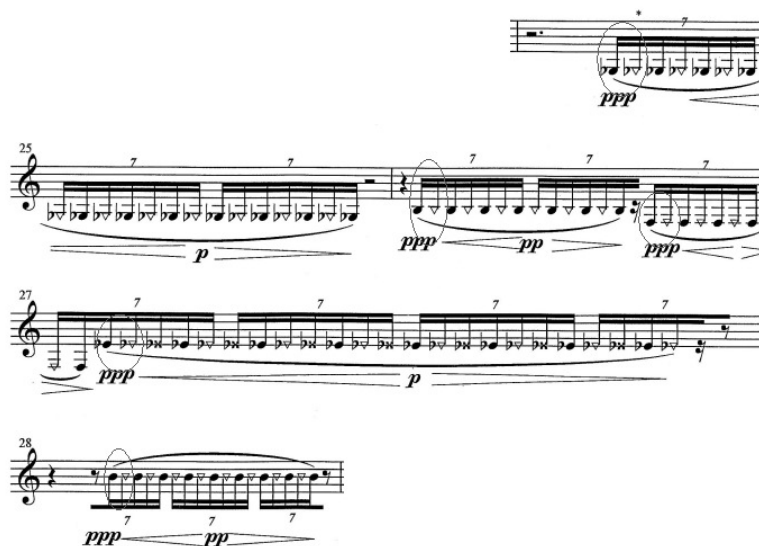


Figure 9.12. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 24-28. Figure is in treble clef.

This section uses the mm. 1-3 *White Egret* melody line. The m. 1 *White Egret* melody line appears in m. 29-30, 38-39, and 44-46 (figure 9.13), and the mm. 2-3 *White Egret* melody line is used in mm. 32-35, 40-43, and 47 (figure 9.14).



Figure 9.13. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 29-30, 38-39, 44-46. Figure is in treble clef.



Figure 9.14. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 31-35, 40-43, 47.

The C section, which is the coda of this movement, is mm. 51-57. This section mainly uses the interval degrees from *White Egret*. There are several second and third/sixth interval degrees employed. Only the m. 1 *White Egret* melody line is used in this section, which is in mm. 54-55 (figure 9.15). The last two measures, mm. 56-57, are the end of this movement, the last two beats of which—the ascending sextuplet and septuplet—imitate the egret flying away (figure 9.16).¹⁶¹



Figure 9.15. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 54-55.

¹⁶¹ Yu-Hui Chang, phone interview by author, January 4, 2013.



Figure 9.16. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 56-57.

Movement III: *Darkening Dark Sky*

The last movement, *Darkening Dark Sky*, uses the second interval degree, mm. 1-4 melody line, and rhythm of *The Dark Sky*. This movement extends the story line from *The Dark Sky*, which is the whether-salty-or-not brawl between an old man and his wife. It is an animated and rhythmic movement.¹⁶²

According to the rhythm and melody line used, there are three sections in this movement: the A section is mm. 1-68, the B section is mm. 68-91, and the C section is mm. 92-120 (table 13).

¹⁶² Ibid.

Table 13. Structural Outline of *Three Fantasias for Solo Clarinet in B-flat* movement III.

A Section		
	mm. 1-47	The idea comes from mm. 1-4 of <i>The Dark Sky</i> .
- Phrase I	mm. 1-23	Neighbor note repetition.
- Phrase II	mm. 23-47	Repeated notes.
B Section		
	mm. 48-91	
- Phrase I	mm. 48-68	Pitch-range segmentation.
- Phrase II	mm. 68-91	Pitch-range segmentation and same note repetition.
C Section		
	mm. 92-120	The idea is from phrase II of the A section and phrase I of the B section.
- Bridge	mm. 92-98	
- Phrase I	mm. 98-113	
- Phrase II	mm. 114-120	

There are two phrases in the A section; the first phrase is mm. 1-23, mainly using the first two beats of the m. 1 melody line of *The Dark Sky* (figure 9.17), and the second phrase is mm. 23-47, using the mm. 1-2 melody line of *The Dark Sky* (figure 9.18). The large interval degrees are used to interrupt the continuous rhythm.

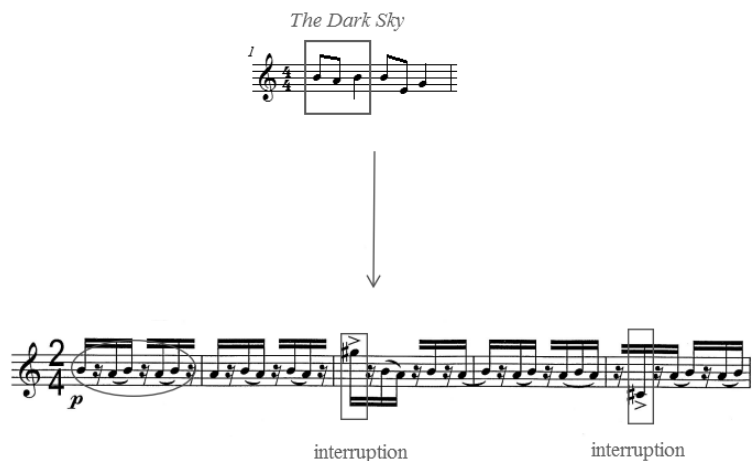


Figure 9.17. The example of the use of the first beats of m. 1 melody line of *The Dark Sky* in mm. 1-23.



Figure 9.18. The example of the use of the mm. 1-2 melody line of *The Dark Sky* in mm. 23-47. Figure is in treble clef.

The B section begins in m. 48, and the most important characteristics are the contrasting dynamics and pitch ranges. Chang employs contrasting dynamics and pitch ranges to express the husband and wife's argument.¹⁶³ Based on the contrasting pitch and dynamic ranges, this section can be divided into two phrases; the first phrase is mm. 48-68, and the second phrase is mm. 68-91 (figure 9.19). There are numerous second and third interval degrees applied, which are from the general interval degree used in *The Dark Sky*.



Figure 9.19. The different pitch ranges and dynamic ranges in the first phrase and the second phrase.

In this section, Chang uses the m. 1 melody line of *The Dark Sky* in mm. 79-80 and 83 (figure 9.20).

¹⁶³ Yu-Hui Chang, phone interview by author, January 4, 2013.



Figure 9.20. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, III, mm. 79-80, 83. Figure is in treble clef.

The C section, mm. 92-120, is the summary section. It contains the elements used in previous sections, including contrasting pitches and dynamics, the mm. 1-2 melody line of *The Dark Sky*, and second and third interval degrees. The repeated notes, which are from the first beat of m. 2 in *The Dark Sky*, in the B section and C section appear in a chromatic descent: F3 (mm. 63-64)-E3 (mm. 68-71)-Eb3 (mm. 93-96)-D3 (mm. 98-100); and Gb3 (mm. 109-112)-F3 (m. 113)-E3 (mm. 115-120).¹⁶⁴

Performance Suggestions

Three Fantasies for Solo Clarinet in B-flat is a clarinet solo piece; therefore, it is flexible and freer in style. Even though Chang gives apparent musical direction in the score, she conveys a desire for performers to express whatever they imagine, and she leaves space in the details for performers to interpret.¹⁶⁵

¹⁶⁴ Wan-Yun Zheng, “The Analysis and Interpretation of *Three Fantasies for Solo Clarinet in B-flat* by Yu-Hui Chang” (Master’s Thesis, Soochow University, 2010), 41-42.

¹⁶⁵ Yu-Hui Chang, phone interview by author, January 4, 2013.

Each movement depicts a picture. In the first movement, the vitality is the main theme. It expresses the animation of the train crossing the mountain.¹⁶⁶ For example, the m. 26 staccato imitates the vibration of wheels on the rail; thus, the staccato should be bouncing and lithe (see figure 9.21).¹⁶⁷



Figure 9.21. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, I, m. 26. Figure is in treble clef.

The second movement focuses on the musical line. It expresses a restful and delightful ambiance.¹⁶⁸ Compared to other movements, this movement requires more flexible musical changes, either in tone quality or phrase. There are several note groups; however, they should be regarded as groups instead of individual notes.

The third movement is very different from the other two movements. It depicts human beings rather than scenery. When playing this movement, the musical direction should be considered above the fragmentary notes themselves.¹⁶⁹

The rests are important in *Three Fantasies for Solo Clarinet in B-flat*. In these three movements, the rests present different functions. In the first and third movements, they represent part of the musical line. In the second movement, however, the rests leave

¹⁶⁶ Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, notes in *Three Fantasies for Solo Clarinet in B-flat*, 2006.

¹⁶⁷ Yu-Hui Chang, phone interview by author, January 4, 2013.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

freedom for the performers to decide the duration of the silent pauses, which makes the movement unconfined.

There are two contemporary techniques used in this piece: timbre trills and subtones. The timbre trills are used to imitate the white egret spreading its wings and flying away. This effect is achieved by playing one note but changing microtones by adding or altering fingerings. For example, in m. 26 the second beat is A3, which is altered by using the regular fingering but with the right hand small finger pressing the lower right button to alter the sound (figure 9.22).¹⁷⁰

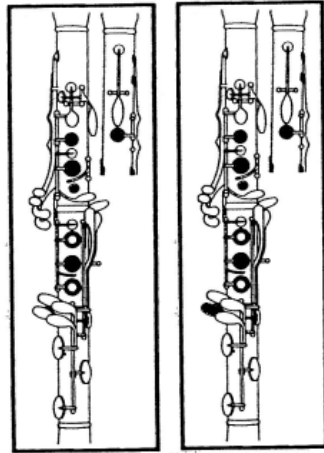


Figure 9.22. Fingerings for timber trill on A3.

The subtone is a soft and breathy tone that is often seen in the clarinet or saxophone lower range. The sound is between a real and fake sound. It is produced by little, but steady air, which is carefully controlled to suppress the higher partials of a

¹⁷⁰ Wan-Yun Cheng, “The Analysis and Interpretation of Three Fantasias for Solo Clarinet in B-flat by Yu-Hui Chang,” (Master’s Thesis, Soochow University 2010), 59.

note.¹⁷¹ This technique is used in mm. 54-55 of the second movement of *Three Fantasies for Solo Clarinet in B-flat* (figure 9.23).



Figure 9.23. Yu-Hui Chang, *Three Fantasies for Solo Clarinet in B-flat*, II, mm. 54-55.

Intonation control is another important aspect in this piece. It is not solely the intonation of one note but rather the intonation between notes that is especially important. There are numerous large interval degrees; when playing these interval degrees, aside from preparing, it is better to emphasize the lower notes to make the higher notes easier to come out.

In general, the characteristics each movement expresses, the rhythm, and the techniques (primarily finger technique) in *Three Fantasies of Solo Clarinet in B-flat* are important for performers to pay attention to when playing this piece.

¹⁷¹ Barry Kernfeld, "Subtone," *The New Grove Dictionary of Jazz*, 2nd ed. *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J433600> (accessed May 18, 2013).

CHAPTER X
COMPARISON

These six compositions all use Chinese folk song elements and concepts, and each one has its personality. However, even though they sound differently, they have some similar elements.

General Style

Due to the different employments of musical style, these six compositions can be divided into three categories: Using clear folk music elements, using folk music elements with Western musical elements, and using fewer folk music elements with more contemporary musical techniques (table 14).

Table 14. Style Categories.

Using clear folk music elements	<i>Mu ma zhi ge</i>
	<i>The Sound of Pamir Clarinet Concerto</i>
Using folk music elements with Western music elements	<i>Morning Song</i>
	<i>Capriccio Op. 41 for Clarinet and Strings</i>
Using fewer folk music elements with more contemporary musical techniques	<i>Concerto for Clarinet and String Orchestra with Harp and Percussion</i>
	<i>Three Fantasias for Solo Clarinet in B-flat</i>

Mu ma zhi ge and *The Sound of Pamir Clarinet Concerto* are two pieces that have the most folk song style among the six. They both adopt a “musical painting” concept; however, they show different pictures.

Mu ma zhi ge focuses on depicting herders’ lives. In this one movement work, four sections provide different views of the grasslands from morning to evening. The slow sections are melodic and expressive, and the fast section is light but energetic.¹⁷²

¹⁷² Yan Wang, e-mail message to author, December 9, 2012.

The Sound of Pamir Clarinet Concerto focuses on depicting the landscape and activities of Tajik people, and Hu incorporates Western musical elements “into” the Chinese style music. The three movements provide different characteristics: the first movement is fantasy-like, the second movement is tranquil, and the third movement is animated.¹⁷³

Morning Song and *Capriccio Op. 41 for Clarinet and Strings* both use folk music elements with Western music elements. However, these two pieces are slightly different in style.

Morning Song uses the traditional Chinese folk music modes, and the borders of phrases are not clear. It is comparable to Impressionistic music, which has flexible structure and uses ancient modes.¹⁷⁴ In *Capriccio Op. 41 for Clarinet and String*, Huang emphasizes harmonies.¹⁷⁵ This piece adopts the music of Neo-romanticism, which is tonal music constructed on traditional harmonies and the music of Impressionism as well. It focuses on emotional expression.¹⁷⁶ Huang employs the *Gan sheng ling* melody in different parts of this piece and uses the clarinet to imitate the horn sound. Therefore, the folk song roots of *Morning Song* are more vague than those of *Capriccio Op. 41 for Clarinet and String*.

¹⁷³ Bijing Hu, phone interview by author, January 14, 2013.

¹⁷⁴ Impressionism, which comes from the same period in art. There are some characteristics in the music: 1) short motives; 2) rich harmonic color; 3) ancient modes use; 4) structural flexible; and 5) vague phrase borders. Famous composers include Claude Achille Debussy and Maurice Ravel.

¹⁷⁵ An-lun Huang, phone interview by author, December 12, 2012.

¹⁷⁶ Runyang Yu, *Xi fang yin yue tong shi* (Western Musical History) (Shanghai Music Publisher, 2001), 410.

Concerto for Clarinet and String Orchestra with Harp and Percussion and *Three Fantasias for Solo Clarinet in B-flat* are the two pieces most related to contemporary musical style among the six. Their composers reform the folk songs to create new contemporary clarinet pieces.

Concerto for Clarinet and String Orchestra with Harp and Percussion uses more contemporary compositional techniques, resulting in music that can be categorized as atonal. The folk song cannot be heard clearly in the music; instead, Lan uses its elements and concepts in a more subtle way. It is an experiment in combining folk songs with 20th century Western musical elements.¹⁷⁷

Similar to *Concerto for Clarinet and String Orchestra with Harp and Percussion*, *Three Fantasias for Solo Clarinet in B-flat* is a more contemporary work as well. However, Chang adds the program music concept, which is similar to Romanticism.¹⁷⁸ By giving each movement a title, Chang shows the image and feeling of what the music expresses.¹⁷⁹

This piece also employs “imitation” technique, which is comparable to *Capriccio Op. 41 for Clarinet and String*. This piece does not only employ elements of folk songs but also the pictures that the folk songs draw in the movement titles. Due to different movements depicting different scenes, each movement’s music is different in style. *Diu-Diu-Tang* uses the music to imitate the train sound, and so there are many continuously

¹⁷⁷ Mei-Mi Lan, phone interview by author, December 22, 2012.

¹⁷⁸ Program music, which is also called programme music, is a type of art music that gives a title, outline, or summary to the music in order to emphasize the intension or imagination. It contrasts with absolute music and flourished in the Romantic era.

¹⁷⁹ Yu-Hui Chang, phone interview by author, January 4, 2013.

repeated neighbor notes. In the first movement of this *Three Fantasias*, there are many repetitive neighbor notes as well. *White Egret* is about children singing, the music is lighter and happier, and in the second movement, *Flying Away White Egret*, the music is smoother and more “comfortable” than in the other two movements. *The Dark Sky* depicts a scene of people arguing; therefore, the music and rhythm are more tense and tight. Chang uses this emotion in the third movement of *Three Fantasias for Solo Clarinet in B-flat*, which makes the music go forward.¹⁸⁰

Three Fantasias for Solo Clarinet in B-flat is a combination of Western and Chinese music; therefore, Chang also adopts Western musical elements in this piece. Many of the solo Western clarinet pieces are atonal with a flexible style; Chang employs these characteristics in her new compositions. Affected by free Western style music and the active Taiwanese folk songs, her music is very unique. The first and third movements, which are fast and rhythmic, are more similar in style, yet the second movement, which is slow and melodic, is different than other two.¹⁸¹

Form

Just as Charles W. Walton said in *Basic Forms in Music*, listening is the basic musical experience, and it is important to know how a piece is designed, planned, and presented.¹⁸² To help better understand the pieces in this paper, this section will compare their forms. There are six different kinds of forms used in these pieces (table 15).

¹⁸⁰ Ibid.

¹⁸¹ Yu-Hui Chang, phone interview by author, January 4, 2013.

¹⁸² Charles W. Walton, *Basic Form in Music* (Alfred Publishing Co., Inc., New York, 1974), viii.

Table 15. Form Categories.

Binary Form (AB)	<i>Capriccio for Clarinet and Strings Op. 41</i>
	<i>Concerto for Clarinet and String Orchestra with Harp and Percussion</i> movement I
Three-part Form (ABC)	<i>Concerto for Clarinet and String Orchestra with Harp and Percussion</i> movement II
	<i>Three Fantasias for Solo Clarinet in B-flat</i> movement I, II & III
Ternary Form (ABA')	<i>Morning Song</i>
	<i>The Sound of Pamir Clarinet Concerto</i> movement II
Four part Form (ABCD)	<i>Mu ma zhi ge</i>
Sonata Form	<i>The Sound of Pamir Clarinet Concerto</i> movement I
Rondo Form (ABA'CA' D)	<i>The Sound of Pamir Clarinet Concerto</i> movement III

Capriccio for Clarinet and Strings Op. 41 and the first movement of *Concerto for Clarinet and String with Harp and Percussion* are in binary form. However, the divided sections are based on different factors: *Capriccio for Clarinet and Strings Op. 41* is based on the contrasting characteristics and styles, and the first movement of *Concerto for Clarinet and String with Harp and Percussion* is based on musical styles and characters. The two sections in *Capriccio for Clarinet and Strings Op. 41* are very contrasting. They have contrasting emotions and tempos, and they use different elements from the folk music: the A section is from the Chinese folk music scale, and the B section is from *Gan sheng ling* and *Lao dong hao zhi*. Another example that has two sections is the first movement of *Concerto for Clarinet and Strings with Harp and Percussion*, which is

divided into sections according to the rhythmic changes in the accompaniment and use of the *Yu ye hua* melody.¹⁸³

The second movement of *Concerto for Clarinet and String with Harp and Percussion* and all three movements of *Three Fantasias for Solo Clarinet in B-flat* are in three-part form (ABC). The A, B, and C sections in *Concerto for Clarinet and String with Harp and Percussion* movement II are in a similar setting; they all have rhythmic and linear parts. However, the C section is the smallest of all.

In *Three Fantasias for Solo Clarinet in B-flat*, the forms are harder to define; however, it can be divided into three sections for each movement by their folk song's usage, phrases, rhythm, and technique employment. The first movement can be defined by folk song melody use. The second movement is in ABC form as well, and it is based on the different musical elements' use, such as the folk song melody use, the contemporary techniques use, and the rhythmic arrangements in these sections. According to the rhythm and folk song melody line use, the third movement is in three sections (ABC). These three movements are all in three-part form; however, the composer uses various ways to make each movement different from the others.

Morning Song and the second movement of *The Sound of Pamir Clarinet Concerto* are in ternary form. In these two pieces, there are clear returns of the A sections. Also, they start from a slow tempo and develop into the more rhythmic section.

¹⁸³ Hao-Xuan Huang, "Concerto for Clarinet and String Orchestra with Harp and Percussion" (Master's thesis, National Taiwan Normal University, 2009), 9.

Mu ma zhi ge does not have an exact form but is more flexible. There are four sections (ABCD) based on their section titles, with the D section coming from the B section.

The Sound of Pamir Clarinet Concerto uses the form for a classical concerto.¹⁸⁴ The first movement is in sonata form, which is based on the melody and mode, and it has an introduction, exposition, development, recapitulation, and coda. The third movement is in rondo form, according to the rhythm and main melody, and it is mainly in ABA'CA'D form.¹⁸⁵

Time Signature

These six pieces are more or less affected by the original folk music time signatures. Among them, the quarter note is the main compositional resource, and duple meter is the most fundamental component. The following is the detailed time signature use of each movement (table 16).

¹⁸⁴ The classical concerto has three movements. The tempo is fast-slow-fast. The first movement is in sonata form and the third movement is in rondo form.

¹⁸⁵ Yuanyuan Lee, "A Performance Practice Analysis of Bijing Hu's *The Sound of Pamir Clarinet Concerto*" (Master's Thesis, Xinghai Conservatory of Music 2008), 19, 25.

Table 16. Time Signature Use in Each Piece.

		2/4	3/4	4/4	5/4	1/8	5/8	6/8	7/8
<i>Morning Song</i>									
<i>Mu ma zhi ge</i>									
<i>Capriccio for Clarinet and Strings Op. 41</i>									
<i>The Sound of Pamir Clarinet Concerto</i>	I								
	II								
	III								
<i>Concerto for Clarinet and String Orchestra with Harp and Percussion</i>	I								
	II								
<i>Three Fantasias for Solo Clarinet in B-flat</i>	I								
	II								
	III								

The time signatures in *Morning Song* are simple. It uses 2/4 and 4/4, which are very clear and basic duple meter time signatures. However, because of the use of pickups, non-standardized phrases, and rests, the duple meter feeling is unclear in the A section.

Mu ma zhi ge and *Capriccio for Clarinet and Strings Op. 41* adopt almost the same time signatures, which are also based on a quarter note. Even though the folk music uses are different, they both have a strong folk music style feeling. Their time signature structures are related to those of the original folk music. *Mu ma zhi ge* adopts the common Mongolian folk music time signature, duple meter. *Capriccio for Clarinet and Strings Op. 41* employs *Gan sheng ling's* 4/4 idea and 3/4 time used in the connecting phrases.

The rhythm in Tajik folk music is quite complex, and, therefore, *The Sound of Pamir Clarinet Concerto* uses more complex time signatures. Hu employs both quarter-

note and eighth-note based time in his work. The time signature alters from 2/4, 3/4, 4/4, 6/8, to 7/8.¹⁸⁶

In *Concerto for Clarinet and String Orchestra with Harp and Percussion*, the time signatures changes very quickly. In the first movement, Lan utilizes the concept of time signature changes in Copland's clarinet concerto, which are based on the quarter note, with the *Yu ye hua* 4/4 idea. In the first movement, the time signature changes from 2/4, 4/4, 3/4, to 5/4. In the second movement, the folk song idea is unclear, Lan employs the rhythm and time signature from Leonard Bernstein's *Sonata for Clarinet and Piano*, and the time signature changes from 2/4, 4/4, 3/4, 5/4, 5/8, 6/8, to 7/8.

Three Fantasias for Solo B-flat Clarinet is similar to the previous piece. The time signature changes are still quarter-note based; however, the time signature changes quickly. There is only one compound time signature used in the third movement, which is 2/4+1/8.

Mode and Harmony

In these six pieces, three are in the atonal category: *Morning Song*, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, and *Three Fantasias for Solo Clarinet in B-flat*; another three are tonal: *Mu ma zhi ge*, *Capriccio Op. 41 for Clarinet and Strings*, and *The Sound of Pamir Clarinet Concerto*.

Even though they can be divided into two categories, each piece is still unique regarding use of mode and harmony. *Morning Song* alternates between different modes. It does not use the standard major/minor mode or one Chinese mode; instead, the modes alter from pentatonic scale, Yu mode of the heptatonic scale, and Yayue mode to Western

¹⁸⁶ Bijing Hu, phone interview by author, January 14, 2013.

scale feeling modes.¹⁸⁷ Due to the modes change frequently, the music has an unclear harmonic feeling.

Concerto for Clarinet and String Orchestra with Harp and Percussion has no exact mode. Instead, it changes mode color by several temporary flats or sharps, similar to what Aaron Copland did in his *Concerto*. Interestingly, Lan uses the idea of “melody is harmony¹⁸⁸” in this piece (figure 10.1).¹⁸⁹ Because of the atonality, there is not a clear tonic or dominant sound, and it is a breakthrough of traditional folk song style.



Figure 10.1. Mei-mi Lan, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, I, mm. 1-4.

In *Three Fantasias for Solo B-flat Clarinet*, even though the original folk songs are in specific modes, Chang eliminates the modes in her work. There are many

¹⁸⁷ Weilong Xi, “Chen Qigang de dan huang guan qu ‘chen ge’ (Qigang Chen’s Clarinet Work *Morning Song*),” *JiaoXiang-Journal of Xi’an Conservatory of Music*, vol. 20, no. 3 (September 2001): 50-52.

¹⁸⁸ “Melody is harmony” means that the harmony is created by the simple melody line. By the use of long notes or slurs in the notes, adding notes without taking out the previous one, the acoustic becomes even more rich, and the harmonic effect appears. For example: playing a whole note Bb in the first beat, a whole note on G in the second beat, and a half note on D in the third beat gives the third beat a g minor triad chord feeling.

¹⁸⁹ Hao-Xuan Huang, “Concerto for Clarinet and String Orchestra with Harp and Percussion” (Master’s Thesis, National Taiwan Normal University, 2009), 7.

temporary flat and sharp marks. Due to it being a solo clarinet work, the harmony is hard to define.

Mu ma zhi ge is built on the pentatonic scale mode in the clarinet solo. The harmony in this composition is based on the chords in the piano part, and the tonic is the most often used.

Similar to the mode of *Mu ma zhi ge*, Huang uses both the harmony of pentatonic scale color and functional harmony in *Capriccio Op. 41 for Clarinet and Strings*. The harmony and color of the pentatonic scale give this piece a sense of Chinese folk music style, while the functional harmony provides the musical directions (figure 6.6), which is more related to the mode.¹⁹⁰

The mode in *Capriccio Op. 41 for Clarinet and Strings* can be divided into two sections. In the A section, it is built on the pentatonic scale from D. In the B section, the interval degree is the most essential, which replaces the role of the mode. Many temporary sharps/flats make the mode unclear, even though the key signature indicates two sharps.

The Sound of Pamir Clarinet Concerto is the only piece that uses an obvious Western mode. The first and third movements are in G minor, and the second movement in C minor, which is the subdominant of the G minor, a very typical tonal relationship between movements. The whole piece is based on the tonic and dominant.

¹⁹⁰ An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, appendix, score, 1989.

Intervals and Scales

Next is the aspect of intervals and scales, which construct the musical line. The pentatonic scale and heptatonic scale are fundamental in Chinese folk music, and these two scales are employed in most of these six contemporary compositions. The following is the list of scales and main intervals used in these pieces (table 17).

Table 17. The Scale and Interval Use in Each Piece.

	Scale	Interval
<i>Morning Song</i>	Heptatonic scale	M/m2
<i>Mu ma zhi ge</i>	Pentatonic scale	M2, m3, large interval degrees
<i>Capriccio for Clarinet and Strings Op. 41</i>	Heptatonic scale	M2, m3, P4, large interval degrees (folk song-wide)
<i>The Sound of Pamir Clarinet Concerto</i>	Heptatonic scale with a sharp third	M/m2, A2
<i>Concerto for Clarinet and String Orchestra with Harp and Percussion</i>	Pentatonic scale	M2, m3, large interval degrees (folk song)
<i>Three Fantasias for Solo Clarinet in B-flat</i>	No exact scale use	M/m2, large interval degrees

Morning Song, *Capriccio for Clarinet and Strings Op. 41*, and *The Sound of Pamir Clarinet Concerto* all use the heptatonic scale. However, they use different types of heptatonic scale.

Morning Song adopts the heptatonic scale, which is the general scale that Chinese folk music uses (figure 4.1). Due to employment of the Chinese modes, the seconds are the chief interval degrees in this piece. Other consonant interval degrees are also used, e.g. thirds, fourths, and fifths.

Capriccio for Clarinet and Strings Op. 41 is based on the heptatonic scale as well. Huang considers that by using the heptatonic scale the acoustic is richer, and it is also convenient to add in Western harmony.¹⁹¹ He employs the major second, minor third, and perfect fourth, the important *Gan sheng ling* interval degree, in this piece. Perhaps because of the use of large interval degrees in Northern Shannxi folk music, there are numerous wide intervals, as well.¹⁹²

The Sound of Pamir Clarinet Concerto uses the heptatonic scale with a sharp third. Different from the general Chinese heptatonic scale, the interval degree between the first and second notes is a minor second (figure 7.3). Major and minor seconds appear numerous times. Because of the sharp third use, there are several augmented seconds (figure 7.8, 7.9). This interval degree gives the music a Tajik folk music sense.

Mu ma zhi ge and *Concerto for Clarinet and String Orchestra with Harp and Percussion* are based on the pentatonic scale. In *Mu ma zhi ge*, the major second and minor third interval degrees are two main interval degrees in this piece. In addition, large interval degrees are used in this piece, which come from the Mongolian folk musical characteristics.¹⁹³

The scale used in *Concerto for Clarinet and String Orchestra with Harp and Percussion* is difficult to define due to many temporary flats and sharps. However,

¹⁹¹ Compared to the pentatonic scale, the heptatonic scale has two more notes: the fourth and the seventh, which can create the inconsonant harmony resolving to consonant harmony (i.e., playing the seventh note to the eighth note can produce the harmony of subtonic to tonic).

¹⁹² An-lun Huang, phone interview by author, December 12, 2012.

¹⁹³ Liantao Tian (chief editor), *Traditional Music of China's Minorities* (Central University for Nationalities Press, 2001), 164.

according to the employment of the original folk song, it could be categorized as using the pentatonic scale. This piece consists of major second and minor third interval degrees. However, Lan adds other uncommon interval degrees into her work, such as the seventh, augmented and diminished, and so the music becomes renewable and refreshed. Lan also employs large interval degrees in this piece, which come from the major sixth leap of *Yu ye hua*.¹⁹⁴

Three Fantasias for Solo Clarinet in B-flat, which is more unique among these six works, is the only piece of the six that cannot be clearly divided into either pentatonic or heptatonic scale. The scale selection is more flexible. The three original Taiwanese folk songs represented in this piece uses many major or minor seconds to express the feeling or imitate the sound of something. Chang still applied this idea in the new piece. Among the many seconds, she uses large interval degrees as interruptions in the music.¹⁹⁵ This large interval degree employment is from the folk songs, which is similar to the setting of *Capriccio for Clarinet and Strings Op. 41* and *Concerto for Clarinet and String Orchestra with Harp and Percussion*.

Dynamic Employment

Dynamics most directly influence the musical flow, and these six pieces employ different dynamics. Most of these pieces use wider dynamic ranges in fast and animates sections/movements and softer dynamics in slow and melodic sections/movements (table 18).

¹⁹⁴ Mei-Mi Lan, phone interview by author, December 22, 2012.

¹⁹⁵ Yu-Hui Chang, phone interview by author, January 4, 2013.

Table 18. Dynamics in Each Piece.

<i>Morning Song</i>		<i>pp, p, mp, mf, f, ff, sub</i>
<i>Mu ma zhi ge</i>		<i>ppp, pp, p, mp, mf, f, ff, sfp</i>
<i>Capriccio for Clarinet and Strings Op. 41</i>	A	<i>pp, p, mp, f</i>
	B	<i>p, f, ff</i>
<i>The Sound of Pamir Clarinet Concerto</i>	I	<i>ppp, pp, p, mp, mf, f, ff, sf</i>
	II	<i>pp, p, mp, mf, f</i>
	III	<i>p, mp, mf, f, ff, sfp</i>
<i>Concerto for Clarinet and String with harp and Percussion</i>	I	<i>N, ppp, pp, p, mp, mf, f</i>
	II	<i>p, mp, mf, f</i>
<i>Three Fantasias for Solo Clarinet in B-flat</i>	I	<i>N, pp, p, mp, f, ff, fff, sub, fp</i>
	II	<i>ppp, pp, p, mp, mf</i>
	III	<i>pp, p, mp, mf, f, ff, sf, sub, fp</i>

The A section of *Morning Song*, the A, B, and D sections of *Mu ma zhi ge*, the A section of *Capriccio for Clarinet and Strings Op. 41*, the second movement of *The Sound of Pamir Clarinet Concerto*, the first movement of *Concerto for Clarinet and String with harp and Percussion*, and the second movement of *Three Fantasias for Solo Clarinet in B-flat* are slow and melodic, and the dynamic ranges are narrower.

To depict a beautiful and wistful atmosphere, Chen uses the *piano* range in most of the A section of *Morning Song*. However, he uses *ff* and *fp* in the b-period, which adds a little acoustic color and presents emotional changes.

Similar to *Morning Song*, the A, B, and D sections of *Mu ma zhi ge* do not use strong dynamics. To depict a wide, calm grassland scenery, Wang chooses the dynamics from *ppp* to *mf*.¹⁹⁶

¹⁹⁶ Yan Wang, phone interview by author, November 28, 2012.

The A section of *Capriccio for Clarinet and Strings Op. 41* and the second movement of *The Sound of Pamir Clarinet Concerto* use almost the same dynamics. Both go from *pp* to *f*. These two draw fantastic and peaceful scenery.

In the first movement of *Concerto for Clarinet and String with Harp and Percussion*, the dynamics change from *ppp* to *f*. However, most of the melody is in the *pp* and *p* range. This movement is soft, and there is one spot that uses *N*, which is m. 11. A *f* is used; however, the music usually *cresc.* to *f* but returns to soft very soon. Only in mm. 40-43 does the *f* continue for four measures.

The second movement of *Three Fantasias for Solo Clarinet in B-flat* uses similar dynamic ranges as the A, B, and D sections of *Mu ma zhi ge* even though they are quite different in the musical expression. In the second movement of *Three Fantasias for Solo Clarinet in B-flat*, the music is all in the *piano* range. It goes from *ppp* to only *mp*. Even though the original folk song does not have a certain dynamic marking, Chang indicates the dynamics to draw a clearer picture.

The B section of *Morning Song*, the C section of *Mu ma zhi ge*, the B section of *Capriccio for Clarinet and Strings Op. 41*, the first and third movements of *The Sound of Pamir Clarinet Concerto*, the second movement of *Concerto for Clarinet and String with harp and Percussion*, and the first and third movements of *Three Fantasias for Solo Clarinet in B-flat* are rapid and vigorous. The dynamic changes are wider than those in slow movements or sections.

The dynamic arrangement of the B section of *Morning Song* and the C section of *Mu ma zhi ge* are similar. The dynamic changes often. Also, the dynamic contrasts are more obvious than those in the slow sections.

In the B section of *Capriccio for Clarinet and Strings Op. 41* only *p*, *f*, and *ff* dynamics are used. Huang uses contrasting dynamics in this section and avoids middle dynamic range markings, which is to represent the particular emphasis on character of Northern Shannxi people.

The dynamic range in the first movement of *The Sound of Pamir Clarinet Concerto* is a little wider than in the third movement. Most of this movement is in the *mf* and *mp* range, but there are *ppp*, *pp*, *p*, and *ff* markings adding more colors to this movement. It *cresc.* from *pp* in the beginning and *decresc.* to *ppp* to zoom in and zoom out on the scenery. The third movement uses *p*, *mp*, *mf*, and *f*. The dynamic changes very fast, which depicts the various atmospheres.

The second movement of *Concerto for Clarinet and String with Harp and Percussion* uses *p*, *mp*, *mf*, and *ff*. It is louder than the first movement. Just as the tempo marking indicates with energy, the *f* appears many times to make the music more powerful.

The dynamic settings in the first and third movements of *Three Fantasias for Solo Clarinet in B-flat* are similar to those in the first and third movements of *The Sound of Pamir Clarinet Concerto*. Their ranges are very wide. However, the first movement changes dynamics more aggressively. It starts from *N*, and goes to *fff*, and there are many markings of *sub* and *fp*, which makes the music varied. The third movement also has big changes in dynamics, such as the *sub* and *fp*, and the range goes from *pp* to *ff*.

Pitch Range

The pitch range reflects the changes of the musical colors of one piece, and these six pieces use similar pitch range, with little differences.¹⁹⁷ The expression of the clarinet acoustic is various, and in different pitch ranges, the sonority colors are different. For example, the chalumeau range usually elicits a dark and bluesy feeling, the clarion range is calm and serene, and the altissimo range is bright and sunny. The following is a list of the pitch ranges of each piece (table 19).

Table 19. Pitch Range List.

Repertoire		Pitch Range	Often Used Range		
			Chalumeau	Clarion	Altissimo
<i>Morning Song</i>		E3-D6			
<i>Mu ma zhi ge</i>		E3-F6			
<i>Capriccio for Clarinet and Strings Op. 41</i>		G3-G6			
<i>The Sound of Pamir Clarinet Concerto</i>	I	E3-F#6			
	II	E3-D6			
	III	E3-G6			
<i>Concerto for Clarinet and String with harp and Percussion</i>	I	E3-F#6			
	II	E3-F#6			
<i>Three Fantasias for Solo Clarinet in B-flat</i>	I	E3-A6			
	II	Gb3-F#6			
	III	E3-F#6			

These six pieces all have wide pitch ranges, and they contain chalumeau, clarion, and altissimo ranges. However, the chalumeau and clarion ranges are the most commonly

¹⁹⁷ The pith range that is discussed in here is for the written, not sounding pitches, in the solo line, which is the clarinet part.

used in these pieces. Due to different characteristics in different pieces, the pitch ranges are used differently.

The pitch range of *Morning Song* is the same as the second movement of *The Sound of Pamir Clarinet Concerto*. They both use from E3 to D6. The A section is mostly in the clarion range, and the B section mostly uses chalumeau and clarion ranges.

The range of the complete piece of *Mu ma zhi ge* is from E3 to F6. The slow sections are mainly in the chalumeau range, and in the fast section, Wang increases the importance of the clarion range and employs the altissimo range to express the delighted and animated atmosphere.

Capriccio for Clarinet and Strings Op. 41 employs the clarinet pitch range from G3 to G6. However, because it is for clarinet in A, the sound is actually lower than that of other five pieces. The music in the A and B sections is mainly based in the chalumeau and clarion ranges; however, similar to *Three Fantasias for Solo Clarinet in B-flat* and *The Sound of Pamir Clarinet Concerto*, the pitch range in the slow section is more narrow. The A section goes from F3 to C6, and the B section is from G3 to G6.

The first movement of *The Sound of Pamir Clarinet Concerto* uses the clarinet range from E3 to F#6. Most of the main melodies are in the chalumeau range, but the clarion range is also employed often. The third movement uses from E3 to G6. The higher part of the chalumeau range and clarion range are the most used in this movement. The slow second movement uses the pitch range from E3 to only D6.

The pitch ranges in two movements of *Concerto for Clarinet and String with Harp and Percussion* are no different. They are both from E3 to F#6. However, in the first movement, the clarinet usually plays the melody in the clarion range, whereas in the

second movement, the chalumeau range and clarion range are both important in the clarinet part. To give the music a bright color, the notes in the altissimo range appear more often than the first movement.

In *Three Fantasias for Solo Clarinet in B-flat*, similar to *The Sound of Pamir Clarinet Concerto*, there are small pitch range differences between the fast movement and slow movement. The pitch range in the slow movements is slightly narrower.

In *Three Fantasias for Solo Clarinet in B-flat*, the first and third movements are fast movements. The pitch range in the first movement of *Three Fantasias for Solo Clarinet in B-flat* is E3 to A6 and in the third movement is E3 to F#6. The second movement, which is the melodic movement, goes from Gb3 to F#6.

Tempo

These six pieces are marked in different tempos, and the following is the detailed tempos used in each movement (table 20).

Table 20. Tempo List of Each Piece.

<i>Morning Song</i>		<i>Adagio</i> ♩=80 , <i>Allegro animato</i> ♩=132
<i>Mu ma zhi ge</i>		<i>Lento</i> ♩=48 , <i>Adagio</i> ♩=56 , <i>Allegro</i> ♩=132
<i>Capriccio for Clarinet and Strings Op. 41</i>	A	<i>Lento</i>
	B	<i>Allegretto</i>
<i>The Sound of Pamir Clarinet Concerto</i>	I	<i>Andante</i> ♩=64 , <i>Allegretto</i> ♩=130
	II	<i>Adagio</i> ♩=54
	III	<i>Allegro</i> ♩=176
<i>Concerto for Clarinet and String with harp and Percussion</i>	I	ca. ♩=55 , ♩=65
	II	♩=144 With energy
<i>Three Fantasias for Solo Clarinet in B-flat</i>	I	<i>Vivo</i> ♩=130
	II	<i>Gentile</i> ♩=72
	III	<i>Leggiero</i> ♩=118

Among these six pieces, there are five pieces that have metronome markings. *Concerto for Clarinet and String with Harp and Percussion* and *Three Fantasias for Solo Clarinet in B-flat* rely on specific tempos more than others. They also give musical terms that express the style of each movement.

The first movement of *Concerto for Clarinet and String Orchestra with Harp and Percussion* is slow. Compared to the second movement, it is more related to the original folk song-*Yu ye hua*. As this original Taiwanese folk song is melodic and not fast, the tempo of this movement is *Andante*, which is closer to the folk song atmosphere. The second movement is fast. It is less related to the original folk song, and the tempo is totally different from that of the first movement. It is marked as quarter note equals 144.

Similar to other three movements' tempo settings, *Three Fantasias for Solo Clarinet in B-flat* is in slow-fast-slow tempo. However, very unusual of this piece is the tempo marking arrangement in the first and third movement. Unlike many three-movement pieces, the first movement, quarter note equals 130, is faster than the third movement, quarter note equals 118, and the first movement is marked *vivo* and third movement *leggiero*.

Morning Song, *Mu ma zhi ge*, and *The Sound of Pamir Clarinet Concerto*, all have specific tempo and the verbal instructions.

The tempo changes in *Morning Song* are between *Adagio* and *Allegro*. By using different tempos in the A and B sections, this simple Chinese folk music style composition changes musical characteristics.

Depending on what each section depicts, Wang provides different tempo markings in *Mu ma zhi ge*. It goes from *Lento* to *Adagio*, suddenly changes to *Allegro* to express the action of the horses and the animated grassland, and finally returns to *Adagio*.

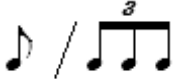


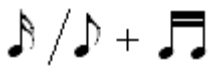








The Sound of Pamir Clarinet Concerto follows the standard concerto tempo setting. It has the fastest tempo and slowest tempo among these six pieces. The tempo changes depending on what scenery a section depicts. The first movement begins in *Andante* and then changes to *Allegretto*. The second movement is *Adagio*. The third movement is *Allegro*.

Capriccio for Clarinet and Strings Op. 41 is the most flexible piece. It does not have a specific tempo marking; instead, it only includes musical terms regarding the tempo. It has two contrasting sections: section A is *Lento*, and section B is *Allegretto*. Section B uses the *Gan sheng ling* melody, which is light and bright, and so the whole section is in a fast tempo.

Rhythm

Rhythm is a fundamental component in music. Every piece has a basic rhythm structure. The following table is what these six compositions mainly used (table 21).

Table 21. Fundamental Rhythm in Each Piece.

<i>Morning Song</i>		
<i>Mu ma zhi ge</i>	Slow	Flexible
	Fast	
<i>Capriccio for Clarinet and Strings Op. 41</i>	A	
	B	
<i>The Sound of Pamir Clarinet Concerto</i>	I	
	II	
	III	
<i>Concerto for Clarinet and String with harp and Percussion</i>	I	
	II	
<i>Three Fantasias for Solo Clarinet in B-flat</i>	I	
	II	
	III	

In the A section of *Morning Song*, the phrases are in different lengths and end in incomplete cadences with numerous *fermata* or *rit.*, which makes the rhythm unclear. In contrast, the B section has a more clear rhythm. In general, the eighth notes are the most used in the clarinet part, while in the piano part, there are many triplets.

By the use of the rhythm, *Mu ma zhi ge* can be also divided into two sections. The slow section is flexible, and the rhythm is more free, similar to the style of a recitative.

The fast section is very clear in the rhythm, and it uses several sixteenth notes. The piano plays the syncopations to enhance the rhythmic feeling.¹⁹⁸

The rhythmic uses in the A section of *Capriccio for Clarinet and Strings Op. 41* are varied; however, sixteenth notes are the most used. In the B section, the sixteenth notes are the fundamental rhythm. Besides sixteenth notes, one eighth note and two sixteenth note combinations are also common in this section.

The first and third movements of *The Sound of Pamir Clarinet Concerto* are both based on eighth notes and sixteenth notes. In the first movement, the accompanying part is based on a continuous rhythm, which first comes out in mm. 20-21, as shown in figure 6.8. The accompanying part in the third movement uses eighth notes the most. The middle section, in 7/8, uses 3+4.¹⁹⁹ The second movement often uses quarter and eighth notes, which is double the length of notes in the first and third movements.

In the first movement of *Concerto for Clarinet and String with Harp and Percussion*, the quarter and half notes are the most common note values. With these long notes, the music sounds calm and slow. The second movement uses a lot of eighth notes and eighth note rests, which make this movement brief and rhythmic.

In *Three Fantasias for Solo Clarinet in B-flat*, the first and third movements are more similar in use of rhythm. Chang employs many sixteenth notes with rests in both of them. The second movement is quite diverse. In this movement, Chang uses more triplets and septuplets. The rests are longer than those in the other two movements as well. Even though the first/third movements and second movement do not use the same rhythm, the

¹⁹⁸ Yan Wang, phone interview by author, November 28, 2012.

¹⁹⁹ Bijing Hu, phone interview by author, January 14, 2013.

syncopations and accents are fundamental in all of the movements. These elements make the rhythm a little unmetered and complex.

Instrumentation

Instrumentation affects a piece's acoustics and structure. In these six pieces, two pieces are with orchestra, one is for solo clarinet, and three are with piano (table 22).

Table 22. Instrumentation of Each Piece (Arranged by the Number of Instruments).

<i>The Sound of Pamir Clarinet Concerto</i>	clarinet and orchestra
<i>Concerto for Clarinet and String with harp and Percussion</i>	clarinet, string ensemble (ten 1 st violin, eight 2 ^{ed} violin, six viola, four cello, one bass), harp, percussion (glockenspiel, cymbal and snare drum)
<i>Capriccio for Clarinet and Strings Op. 41</i>	clarinet, 1 st violin, 2 ^{ed} violin, viola, cello
<i>Morning Song</i>	clarinet and piano
<i>Mu ma zhi ge</i>	clarinet and piano
<i>Three Fantasias for Solo Clarinet in B-flat</i>	clarinet

The Sound of Pamir Clarinet Concerto and *Concerto for Clarinet and String Orchestra with Harp and Percussion* are the biggest of the six compositions, using the greatest number of instruments. However, even though these two are concertos, they use different instruments to accompany the clarinet. *The Sound of Pamir Clarinet Concerto* makes use of the whole orchestra, while *Concerto for Clarinet and String Orchestra with Harp and Percussion* uses the string ensemble (10 1st violins, 8 2^{ed} violins, 6 violas, 4 cellos, and 1 bass), harp, and percussion (Glockenspiel, cymbal, and snare drum). This setting is similar to Copland's clarinet concerto. The overall instrumentation is smaller than that of the previous piece.

The instrumentation of *Capriccio for Clarinet and Strings Op. 41* is even smaller. This piece has two versions: one uses the clarinet as the solo and the string quartet to accompany, which was performed by clarinetist James Campbell and Orford Quartet; another version is a little bigger in size, using clarinet solo and string ensemble, which was performed by clarinetist James Campbell as well, but with Ottawa Thirteen Strings. *The Sound of Pamir Clarinet Concerto*, *Concerto for Clarinet and String Orchestra with Harp and Percussion*, and *Capriccio for Clarinet and Strings Op. 41* all have reductions for clarinet and piano.

Morning Song and *Mu ma zhi ge* are for clarinet and piano. However, due to the different setting in the piano part, the feeling of the instrumentation is somehow different. The piano part in *Morning Song* is linear, and so it sounds like a purer clarinet and piano piece. In contrast, *Mu ma zhi ge* uses more chords to accompany, so it sounds much bigger than *Morning Song*.

Three Fantasias for Solo Clarinet in B-flat is the most simple of the six compositions. As the title mentions, it is for the clarinet alone. It is important for the clarinetists to control the color changes, rhythmic changes, the musical expression, etc.²⁰⁰

General Rule in Interpretation

These six pieces have their own characteristics, including styles, forms, scales, and modes, which are discussed in previous sections. However, there is a general rule in interpretation of all six pieces: the control of character.

In these six pieces, the control of character can be divided into two aspects: the character of the contemporary clarinet pieces and the character of the original folk music.

²⁰⁰ Yu-Hui Chang, phone interview by author, January 4, 2013.

Mu ma zhi ge, *Capriccio for Clarinet and Strings Op. 41*, *The Sound of Pamir Clarinet Concerto*, *Concerto for Clarinet and String with Harp and Percussion*, and *Three Fantasias for Solo Clarinet in B-flat* are closely related to the folk music. Therefore, it is important to adopt the character of the original folk music as well as the character of the contemporary pieces. For example: *Capriccio for Clarinet and Strings Op. 41* uses the Northern Shannxi folk music. The character of Northern Shannxi folk music is broad, persevering, and uninhibited. When performing *Capriccio for Clarinet and Strings Op. 41*, this character has to be employed.²⁰¹

The control of character in *Morning Song* is different from the previous five pieces. Due to this piece only adopting the general Chinese mode, it has a smaller relationship with the character of Chinese folk music. Chen creates new folk music melodies in *Morning Song*. Therefore, the most important aspect in this piece is the control of the character of each section.²⁰²

Elements of the Folk Music Used

These six compositions all use folk song ideas; however, different composers have different arrangements on how to set up the folk song elements (table 23).

²⁰¹ An-lun Huang, phone interview by author, December 12, 2012.

²⁰² Qigang Chen, *Morning Song*, notes in *Morning Song*, 1978.

Table 23. Folk Music Use Comparison.

General Chinese Folk Music Concept	<i>Morning Song</i>
	<i>Capriccio for Clarinet and Strings Op. 41</i> (A section)
One Nation's Folk Music Concept	<i>Mu ma zhi ge</i>
	<i>The Sound of Pamir Clarinet Concerto</i>
Exact Folk Music Piece	<i>Capriccio for Clarinet and Strings Op. 41</i> (B section)
	<i>Concerto for Clarinet and String Orchestra with Harp and Percussion</i>
	<i>Three Fantasias for Solo Clarinet in B-flat</i>

Morning Song and the A section of *Capriccio for Clarinet and String Op. 41* use the general Chinese folk music concept, primarily the Chinese folk music modes.

Morning Song employs the pentatonic scale, Yu mode of the Heptatonic scale, and Yayue mode, which make the various musical colors.²⁰³ The A section of *Capriccio for Clarinet and String Op. 41* is based on a four-note motive from the heptatonic scale.²⁰⁴

Mu ma zhi ge and *The Sound of Pamir Clarinet Concerto* both use one nation's folk music concepts. *Mu ma zhi ge* mainly uses Mongolian folk music elements with elements of Tibetan folk music as well. Wang composed the folk tune based on these two nations' folk music concepts, including the ornaments, long tune/short tune folk song styles, and same notes repetition.²⁰⁵

²⁰³ Weilong Xi, "Chen Qigang de dan huang guan qu 'chen ge' (Qigang Chen's Clarinet Work *Morning Song*)," *JiaoXiang-Journal of Xi'an Conservatory of Music*, vol. 20, no. 3 (September 2001): 50-52.

²⁰⁴ An-lun Huang, phone interview by author, December 12, 2012.

²⁰⁵ Yan Wang, phone interview by author, November 28, 2012.

The Sound of Pamir Clarinet Concerto employs Tajik folk music components in different parts of the piece. Though there is no exact folk song piece, Hu creates the folk tune based on the style of Tajik folk songs. The rhythm, which passes through almost the whole piece, also comes from Tajik's fundamental rhythms.²⁰⁶

The B sections of *Capriccio for Clarinet and Strings Op. 41, Concerto for Clarinet and String Orchestra with Harp and Percussion*, and *Three Fantasias for Solo Clarinet in B-flat* all adopt folk song pieces. The B section of *Capriccio for Clarinet and Strings Op. 41*, which is a little different from the other two compositions, adopts one certain folk song, *Gan sheng ling*, and the concept of *Lao dong hao zhi*.²⁰⁷ Huang uses the complete *Gan sheng ling* in his composition, and it appears two times. He also makes some variations of this folk song in different phrases. The *Lao dong hao zhi* element is in the accompanying part, but it is not the musical line; instead, it adds color to the whole B section (figure 6.6).

In *Concerto for Clarinet and String Orchestra with Harp and Percussion*, Lan does not use a folk song but only several measures or characteristics of a folk song. She takes apart the original folk song elements and incorporates them in different parts of the compositions. In the first movement, the *Yu ye hua* melody is broken into five short segments. These segments appear in different parts, followed by Western musical elements, to provide a sense of Taiwanese folk music to the audience. In the second

²⁰⁶ Bijing Hu, phone interview by author, January 14, 2013.

²⁰⁷ An-lun Huang, *Capriccio for Clarinet and Strings Op. 41*, appendix, score, 1989.

movement, the *Yu ye hua* melody is almost unnoticeable. Lan only employs interval degrees of seconds and thirds as a concept in this movement.²⁰⁸

Three Fantasias for Solo Clarinet in B-flat employs three different folk songs in different movements: movement I, *Diu-Diu-Tang*; movement II, *White Egret*; and movement III, *The Dark Sky*. Similar to the previous piece, Chang uses parts of the original folk songs in different places.

Folk Music Incorporation

As discussed in previous the section, the folk music elements are used differently in these six pieces. However, there is one important element that these six pieces all adopt, the melody, but not merely the melody from the original folk music; also the folk music melodies newly written by the composers (table 24).

Table 24. Folk Music Melody.

	Folk music melody created by composers	Original folk music melody
<i>Morning Song</i>		
<i>Mu ma zhi ge</i>		
<i>Capriccio for Clarinet and Strings Op. 41</i>		
<i>The Sound of Pamir Clarinet Concerto</i>		
<i>Concerto for Clarinet and String Orchestra with Harp and Percussion</i>		
<i>Three Fantasias for Solo Clarinet in B-flat</i>		

The folk music melodies in *Morning Song*, *Mu ma zhi ge*, and *The Sound of Pamir Clarinet Concerto* are new creations. Based on the characteristics of the nation's

²⁰⁸ Mei-Mi Lan, phone interview by author, December 22, 2012.

folk music, composers composed the folk music melodies. To give the audience clear understanding of one nation's folk music, the melodies often have obvious characteristics and emerge completely in the piece.

In contrast to these three pieces, *Capriccio for Clarinet and Strings Op. 41*, *Concerto for Clarinet and String Orchestra with Harp and Percussion* and *Three Fantasias for Solo Clarinet in B-flat* adopt the existing folk music melodies from the nations that the composers chose. Because folk music melodies are more familiar to people, composers often re-modeled the melodies to make the acoustic changes and add interest.

The Influence of the Contemporary Clarinet Repertoire

Even though these six contemporary clarinet pieces employ different compositional techniques, they provide influence in the development of contemporary clarinet pieces that use Chinese folk music elements in different aspects, including the employment of musical elements, styles, and compositional concepts.

Morning Song is the first piece that employs Chinese folk music concepts with Western compositional technique.²⁰⁹ It shows the employment of Chinese concepts in contemporary composition and provides a new musical thinking to composers in using

²⁰⁹ Xiao-yan Di, "On the Development of Chinese Clarinet Works," *Journal of Zhejiang Vocational Academy of Art*, vol. 8, no. 1 (March 2010): 48.

Chinese and Western musical elements in the contemporary Chinese compositional world.²¹⁰

Similar to how *Morning Song* combines Chinese and Western compositional techniques, *Concerto for Clarinet and String Orchestra with Harp and Percussion* and *Three Fantasias for Solo Clarinet in B-flat* both employ this concept. These two pieces are representative of using specific folk music pieces, Taiwanese folk songs, in Western compositional techniques to produce new music.

Capriccio for Clarinet and Strings Op. 41, which brings the Northern Shannxi folk music characteristics and *Gan sheng ling* to audiences, is a typical example of using specific folk music pieces in Western compositional techniques to produce new music as well. It adds the concept of Impressionism and Neo-romanticism to Chinese contemporary clarinet composition.

Mu ma zhi ge is an early composition that encouraged the development of Chinese contemporary clarinet works. It provides a model of using Chinese folk music elements and musical painting technique.²¹¹

The Sound of Pamir Clarinet Concerto is considered the first clarinet concerto composed by a Chinese composer. This piece combines folk music elements and Western

²¹⁰ After Qigang Chen's *Morning Song*, there are many compositions that use both of the Chinese traditional musical elements and Western contemporary compositional techniques, such as Jianmin Wang's *Si ji lue ying* (Images of Four Seasons) depicts the four seasons, which is based on Chinese poems, by using experimental techniques; Ming Guo's *Dao bai* (Spoken Parts in an Opera), which using Chinese opera elements and elements from early twelve-tone music; and Zhuqing Kang's *Shun jian san shou* (Three Moments) draws the beauty of Chinese poems by using equitonic scale and minimalism.

²¹¹ Xiao-yan Di, "On the Development of Chinese Clarinet Works," *Journal of Zhejiang Vocational Academy of Art*, vol. 8, no. 1 (March 2010): 47.

compositional techniques, which shows the beauty of both of the clarinet itself and the Chinese folk music.²¹²

²¹² Hua Guo, “Dua dan huang guan zhong guo zho pin chuan zuo de si kao (The Consideration of Chinese Clarinet Composition),” *Yellow River of the Song*, no. 7 (2012): 127.

CHAPTER XI

CONCLUSION

From the mid 20th century to present, more and more Chinese composers attempt to break through the borders of “old and new” and “Eastern and Western.” The concept of cultural identity has become a much more important issue for Chinese musicians. Therefore, composers seek to provide “ancient” music a new acoustic and characteristics by combining different musical elements. These techniques make Chinese contemporary clarinet works varied and colorful.

The six pieces that were chosen in this document use different methods to express Chinese musical culture, including imitating the sound of folk instruments, quoting melodies, and depicting images from the folk music by restating or recreating them. Communicating directly with composers regarding performing suggestions, concepts, and even the compositional ideas and thoughts, provides a deeper understanding of the music but also offers a clearer view of the music itself. Based on the insightful opinions from the composers, performers are more easily able to study and understand the music based on folk music.

It is the writer’s hope that more people become aware of contemporary clarinet compositions and discover the many interesting features of Chinese folk song style music. These elements include the character of Chinese folk music influence in new pieces, the Chinese folk music incorporated into new pieces, and the meaning of Chinese folk music employed in new pieces.

Based on this experience of collecting and compiling several clarinet pieces that use Chinese folk music elements, other research that examines works using folk music

elements or traditional national elements is strongly encouraged. No matter what genres, styles, and instrumentations are used, the ultimate goal of the dissertation is to inspire people to generate more projects related to folk music works.

These six clarinet pieces represent a sample of the Chinese contemporary clarinet compositional world, and, without a doubt, there are many other great and interesting contemporary clarinet works that combine Chinese folk music elements with Western compositional styles. These new compositions revitalize Chinese folk music and give it an entirely new audience.

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APPENDIX I
COMPOSERS' CONTACT INFORMATION

Mr. Qigang Chen

Email: sharonzhulondon@gmail.com

c/o Sharon Zhu

76 Aylward St

London E1 0ER

UK

Mr. Yan Wang

Email: zuoqujiawangyan@163.com

16F-4, Cultural Construction, No. 9,

WenYi N. Rd., Xi'an City,

Shaanxi, China 710054

Mr. An-lun Huang

Email: huanganlun@hotmail.com

15 Carlton Road, Markham, Ontario L3R 1Z3

CANADA

Mr. Bijing Hu

Email: hubijing@hotmail.com

1904, Section D, No. 18, N. Taiping Rd.,

Haidian District,

Beijing, China 100039

Dr. Mei-Mi Lan

Email: clarinote33@yahoo.com

7F., No.13, Ln. 80, Ziqiang Rd.,

Tamsui Dist.,

New Taipei City, Taiwan 251

Dr. Yu-Hui Chang

Email: ychang@brandeis.edu

Assistant Professor of Composition

Brandeis University

40 Moulton Road

Arlington, MA 02476

APPENDIX II

LIST OF WORKS BY QIGANG CHEN

Year	Title	Instrumentation	Duration
2012	<i>Un temps disparu II</i>	Viola and orchestra	25 minutes
2011	<i>Mother and childhood</i>	Man's voice	5 minutes
2011	<i>Invisible FORBIDDEN CITY</i>	Man's voice	3 minutes
2011	<i>Flowers of War</i> (A film of ZHANG YIMOU)		140 minutes
2011	<i>Reflet d'un temps disparu II</i> (arrangement of <i>Reflet d'un temps disparu</i>)	<i>Violoncello and Chinese traditional orchestra</i>	25 minutes
2011	<i>Extase IV</i> (arrangement of EXTASE)	Oboe and Chinese traditional orchestra	17 minutes
2010	Theme song of film <i>Under the hawthorn Tree</i>	Man's voice	3 minutes
2010	<i>Under the hawthorn Tree</i> (A film of ZHANG YIMOU)		110 minutes
2010	<i>Extase III</i> (arrangement of EXTASE)	Oboe and Chinese traditional instrumental ensemble	17 minutes
2009	<i>Er Huang</i>	Piano and orchestra	15 minutes
2008	The MUSICS for the Opening ceremony of the 29th Olympic games		
2008	<i>You and me</i>	Man and woman voice	3 minutes
2005	<i>Invisible voices</i>	6 mixte voices and grand orchestra	20 minutes
2004-2005	<i>Songe d'une femme francaise</i>	Soprano colorature, Clarinet solo and grand orchestra	30 minutes
2004	<i>Instants d'un Opéra de Pékin</i> (new version)	Piano solo	9 minutes
2004	<i>Enchantements oubliés</i>	Grand string orchestra, hp, piano, celesta and percussions	19 minutes

Year	Title	Instrumentation	Duration
2003	<i>L'eloignement</i>	String orchestra	15 minutes
2002	<i>Un temps disparu</i>	Erhu (two-string Chinese violin) and orchestra	25 minutes
2002	<i>Raise the red Lantern</i>	Ballet in 4 acts	90 minutes
2001	<i>La nuit profonde</i>	Jing Hu, Jing Er Hu (traditional Chinese instruments) and orchestra	5 minutes
2001	<i>Iris dévoilée (Iris unveiled)</i>	Large orchestra, three female voices etc for grand orchestra three female voices and three traditional Chinese instruments	43 minutes
2000	<i>Instants d'un Opéra de Pékin</i>	Piano	8 minutes
1998	<i>Wu Xing (The Five Elements)</i>	Instrumental ensemble	11 minutes
1997	<i>Extase II</i>	Oboe and instrumental ensemble	17 minutes
1996	<i>Concerto pour un instrument de silence</i>	Guqin (traditional Chinese instruments) and instrumental ensemble of 11 musicians	14 minutes
1996	<i>Energie spirale</i>	Oboe and percussions	5 minutes
1995-1996	<i>Reflet d'un temps disparu</i>	Violoncello and orchestra	25 minutes
1995	<i>San Xiao</i>	4 traditional Chinese instruments (bamboo flute, san xian, zheng, pipa)	11 minutes
1995	<i>Extase</i>	Oboe and orchestra	17 minutes

Year	Title	Instrumentation	Duration
1993	<i>Un pétale de lumière</i> (Tribute to Olivier Messiaen)	Flute and orchestra	ca. 16 minutes
1993	<i>Rêve d'un solitaire</i>	Instrumental ensemble or electronic orchestra	22 minutes
1992	<i>Hui Sheng</i>	Organ	12 minutes
1991	<i>Poème lyrique II</i>	Baritone and instrumental ensemble	12 minutes
1990	<i>Poème lyrique</i>	Baritone and instrumental ensemble	14 minutes
1990	<i>Feu d'ombres</i>	Soprano saxophone and instrumental Ensemble	16 minutes 30 seconds
1989	<i>Lumières de Guang Ling</i>	Instrumental ensemble	16 minutes
1988	<i>Yuan</i> (Origins)	Symphonic orchestra	17 minutes
1987	<i>Danse</i>	Oboe and piano	4 minutes 20 seconds
1987	<i>Contrast</i>	Flute solo	8 minutes
1987	<i>Voyage d'un rêve</i>	Flute, harp, percussions and string trio	18 minutes
1986	<i>Yi</i>	Clarinet B-flat and string quartet	13 minutes 10 seconds
1985	<i>Le souvenir</i>	Flute and harp	11 minutes

Source: Qigang Chen, <http://www.qigangchen.com/FE/english.htm>

Note: Works in progress are not in the list.

Morning Song, which was completed in 1979, is the exercise in Chen's university life. He does not include this piece in his composition list. However, it is well-structured and has its characteristics. Therefore, the writer selects this piece as one folk music influenced repertoire resource.

APPENDIX III

LIST OF WORKS BY YAN WANG

Year	Title	Instrumentation	Commissioner
1990	<i>Gu cheng zhi guang</i> (The Light of the Ancient City)	Symphonic cantata	Shannxi Orchestra
1989	<i>Wang bu liao na shan ge</i> (Unforgettable Folk Song)	Soprano solo	Huamin Zhang etc.
1989	<i>Wo men kai cai yang guang</i> (We Exploit the Sun)	Large chorus divertimento	Shannxi Orchestra
1988	<i>Liao yang yuan zhi ge</i> (The Song of Sanatorium)	Song suite	Shannxi Song and Dance Theater
1987	<i>Kunlun hui sheng</i> (Kunlun echo)	Large vocal divertimento	Shannxi Orchestra
1985	<i>Wei bei chu jue de xin niang</i> (The Bride is Not Executed)	Film and television music	Xi'an Film Factory
1985	<i>Cui di sheng sheng</i> (Jade Flute Sound)	Youth chorus	Xi'an City Youth Choir
1985	<i>Teng fei de da xi bei</i> (Flying Big Northwest)	Film and television music	Xi'an Film Factory
1984	<i>Mu ma zhi ge</i> (The Song of Grazing Horses)	Clarinet and piano	
1984	<i>Shao nu zhi ge</i> (Girl's Song)	Youth chorus	Xi'an City Youth Choir
1983	<i>Qinba xin qu</i> (Qinba Song)	Vocal suite	Shannxi Province Broadcasting Art Ensemble
1983	<i>Gua shu di luo</i> (A Melon Falls When It is Ripe)	Film and television music	Xi'an Film Factory
1983	<i>Piao xiang de hua shou pa</i> (The Fragrance and Floral Handkerchiefs)	Opera	Shaanxi Song and Dance Theater
1982	<i>Wan sui, wei da de zu guo</i> (Long Live, the Great Motherland)	Big chorus	Shannxi Opera
1981	<i>Sen lin jing qiao qiao</i> (Very Quiet Forest)	Coloratura soprano and piano	Ying Ye etc.
1981	<i>Liu Zhidan</i>	Opera	Shaanxi Song and Dance Theater

Year	Title	Instrumentation	Commissioner
1981	<i>Yanan sui yue</i> (Yanan Times)	Film and television music	Xi'an Film Factory
1981	<i>Oroqen yao lan qu</i> (Oroqen Lullaby)	Mezzo-soprano and piano	Fengjuan Su
1978	<i>Yu dao nu chao</i> (The Angry Tide of the Fishing Island)	Film and television music	Xi'an Film Factory
1976	<i>Mao zhu xi en ching bi hai shen</i> (The Kindness of Chairman Mao is Deeper than the Sea)	Female solo and piano	Lanying Guo etc.
1976	<i>Chang he ben teng</i> (Long River Pentium)	Film and television music	Xi'an Film Factory
1975	<i>Huang he zai qian jin</i> (The Yellow River in Advance)	Film and television music	Xi'an Film Factory
1974	<i>Sa shuang ying zi</i> (Bright and Brave)	Opera	An kang Opera
1972	<i>Hua yu chun feng</i> (Salutary Influence of Education)	Opera	Shaanxi Song and Dance Theater
1971	<i>Dan feng er nu</i> (Dan Feng Children)	Opera	Shaanxi Song and Dance Theater
1961	<i>Yi he tuan</i> (The Boxers)	Opera	Xi'an Song and Dance Theater
1961	<i>Zou xi kou</i> (Go Migrate)	Chinese flute and piano	
1960	<i>Hua zhu zhi ye</i> (The Wedding Night)	Bassoon and piano	
1957	<i>Song he bao</i> (Send a Pouch)	Song and dance music	National Dance Festival
1957	<i>Northern Shannxi Suite</i>	Song and dance music	National Dance Festival

Source: Yan Wang, email message to author, December 23, 2012.

Note: Works in progress are not in the list.

APPENDIX IV

LIST OF WORKS BY AN-LUN HUANG

Year	Title	Instrumentation
2009	<i>Symphony No. 4</i>	Orchestra
2009	<i>Cello Concerto</i>	Cello and orchestra
2009	<i>Fanfare No. 4</i>	Orchestra
2008	<i>Symphony Overture No. 3</i>	Orchestra
2007	<i>Four Figures for Piano Solo</i>	Piano solo
2007	<i>Bu yiao pa, zhi yiao xin</i> (Don't Be Afraid, Just Believe)	Symphonic Chorus: chorus and orchestra
2007	<i>Symphony No. 2 Feng huang</i> (Phoenix) in A-flat Major	Orchestra
2006	<i>Viola Concerto in D Major</i>	Viola and orchestra
2006	<i>Gulangyu</i>	Symphonic poem: 2 Piano and orchestra
2005	<i>Dream of Dunhuang Suite</i> (five pieces)	Chinese musical ensemble and full orchestra
2005	<i>Ancient Score from Dunhuang No. 5- Shui Gu Zi</i>	Chinese musical ensemble and orchestra
2005	<i>Mozart Sonata with Chinese</i>	Chinese musical ensemble
2004	<i>Requiem</i>	A capella
2002-2003	<i>Five Formats for XiaoMing's 52 Songs</i>	Piano and chorus
1997-2005	<i>Fanfare No. 1, 2 & 3, Symphony No. 3</i>	Full orchestra
2002	<i>Chinese Rhapsody No. 5</i>	Erhu and orchestra
2001	<i>Rong yiao de jiao hui</i> (The Glorious Church)	Chorus
2000	<i>Chinese Rhapsody No. 4 Bu nong zhi ge</i> (To the Rising Sun)	Flute, Clarinet, Strings, Piano, Erhu, Yangqin, Ruan and Zheng
2000	<i>Zhou chu chu san hai</i> (The Three Big Bullies)	Musical Drama: dance and orchestra
1999-2000	<i>Tian En Juan Yong Zhong Hua Ming</i> (The Kindness from the God Bless and Protect China)"	Symphonic Chorus: chorus and orchestra
1999	<i>Piano Concerto No. 2 in C minor</i>	Piano and orchestra
1999	<i>Huan gu de sheng qing</i> (Long Time Deep Love) and <i>huo feng huang</i> (Fire Phoenix)	Theme Songs for Television Drama <i>Sheng zhou</i> (The divine land)
1998	<i>Revelation</i>	Chorus
1997	<i>Four Ancient Scores from Dunhuang</i>	Erhu and orchestra

Year	Title	Instrumentation
1995-1999	Arrangement for National Taiwan Symphony Orchestra: Military Songs, Popular Songs, Children's Songs, Campus Songs etc.	
1996	<i>Symphonic Concerto No. 2</i>	Full orchestra
1996	<i>Violin Concerto in B</i>	Violin and orchestra
1994	<i>Alleluia</i>	Chorus
1992	<i>Qian Zai Yun Shan Gong Xuan Huang</i> (Share the World of Thousand Years)	Symphonic chorus: chorus and orchestra
1992	<i>Dream</i>	Musical Drama
1990	<i>Bayanhar</i>	Symphonic poem: orchestra
1990	<i>Mu qin yu nu er</i> (Mother and Daughter)	Vocal song cycle: soprano and piano
1989	<i>Psalm 100</i>	Chorus and piano
1989	<i>Yi kao Jehovah</i> (Jehovah is Support)	Chorus, piano and orchestra
1989	<i>Yin xi ji nian ge</i> (Silver Love Song)	Chorus and piano
1989	<i>Bai nian ji nian ge</i> (Centennial Song)	Chorus and piano
1989	<i>Liu nian en chong</i> (Six Year Imperial Favor)	Chorus and piano
1989	<i>Ren sheng zhi ge</i> (The Song of Live)	Chorus and piano
1989	<i>Gen cong zhu, gen cong zhu de jiao bu</i> (Following the Lord, Follow the Lord's Footsteps)	Chorus and piano
1989	<i>Symphonic Concert No. 2 in A-flat</i>	Orchestra
1989	<i>Chinese Rhapsody No. 3</i>	Saxophone and piano/orchestra/Chinese musical ensemble
1988	<i>Yi xiang re zhi ge</i> (The Song for the Foreigners)	Vocal song cycle: alto and piano
1988	<i>Psalm 150</i>	Chorus and piano
1987	<i>A Psalm of David</i>	Chorus and organ
1987	<i>A Psalm of David Overture</i>	Orchestra
1987	<i>Caprice for Clarinet and Strings Op. 41</i>	Clarinet and Strings
1987	<i>Poem for Dance No. 3</i>	Piano
1986	<i>Toccata, Chorale and Fugue</i>	Cello ensemble

Year	Title	Instrumentation
1985	<i>Sheng ming de zan ge</i> (Songs of Praise of Life)	Easter Cantata: chorus and orchestra
1985	<i>YueFei Op. 37</i>	Opera: vocal and orchestra
1984	<i>Septet-Seven Canadian Folksongs in Chinese Style</i>	Flute, clarinet, violin, viola, cello , bass and piano
1984	<i>Psalm 23</i>	Baritone and piano
1984	<i>Symphonic Concert No. 1-No. 1 Symphony in C Major</i>	Orchestra
1982	<i>Symphonic Concert No. 1-Piano Concerto in G minor</i>	Piano and orchestra
1982	<i>Sheng ji ke xun</i> (I Can Find Out the Holly Image)	Chorus
1982	<i>Jian-xian zhuang wu jian, yi zai pei gong</i> (Sword- to Act With a Hidden Motive)	Symphonic poem: orchestra
1982	3 Electronic Music	
1981	2 Poem for Dance	Piano and flute/cello
1981	<i>Piano Trio No. 1</i>	Violin, cello and piano
1979-1980	<i>Dream of Dunhuang</i>	Ballet drama: ballet and orchestra
1979	Theme Song for Film <i>Bu shi wei le ai qing</i> (Not for Love)	
1979	Theme Song for Broadcasting Play <i>Wu me de jun zhang</i> (Our Battalion Commander)	
1979	<i>Hu hua sheng</i> (Flower of God)	Opera: vocal and orchstra
1979	Arrangement of <i>My Countryland</i>	Zenghou Yi Bells
1979	Arrangement of <i>Solveig's Song</i>	Zenghou Yi Bells
1978	Orchestrated for Opera <i>Wei Baqun</i> by Zi Chen	
1978	Orchestrated for Opera <i>Huan yin zhou zong li dao zan jia</i> (Welcome to Our Premier Zhou) by Fangliang Wang	
1977-1978	Symphonic Concert No. 1-Overture <i>Chun ji</i> (Spring)	Orchestra
1977	<i>The Little Match Girl</i>	Ballet drama: ballet and orchestra
1977	Rearrangement of Opera <i>Liu HuLan</i>	

Year	Title	Instrumentation
1977	Rearrangement of Opera <i>Bai mao nu</i> (Peroxide Blonde)	
1977	<i>Yao ji dui zhi ge</i> (The Song of Guerrilla)	Orchestra
1976	<i>Piano Sonata No. 2 in B minor</i>	Piano
1976	Orchstrate for Tiemin Shu Chorus: <i>Mao zhu xi wo me yong yuan huai nian ni</i> (Chairman Mao We Miss You Forever) and Solo Vocal piece <i>Jing ai de zhou zong li</i> (Our Beloved Premier Zhou)	Chorus
1975	Theme Song for Film <i>Fei ge zji xing che</i> (Dove Bicycle)	
1975	<i>Sanshilipu</i>	Violin ensemble
1975	<i>Liangshan yong yuan shi chun tian</i> (Liang Mountain is Spring Forever)	Flute and piano
1975	<i>Saibei Folk Song Suite No. 2</i>	Orchestra
1975	<i>Jian he shui</i> (River Water)	String ensemble
1974	<i>5 Algeria Pieces</i>	Orchestra
1974	<i>Piano Sonata No. 1 in G minor</i>	Piano
1974	<i>Lie che xiang zhi Beijing kai</i> (Train to Beijing)	Ballet drama: ballet and orchestra
1974	10 Wind Ensemble Pieces	Wind ensemble
1974	3 Woodwind Ensemble Pieces	Woodwind ensemble
1974	<i>Chinese Rhapsody No. 2-Overture and Dance</i>	Orchestra/piano
1973	<i>Shan xiang zhi chun</i> (Mountain Spring) <i>in G minor</i>	Clarinet
1973	<i>Duet "Mai hua gu niang</i> (Flower Girl) <i>in G Major</i>	Violin and piano
1973	<i>Saibei Folk Song Suite No. 1</i>	Orchestra
1973	<i>Hai yan</i> (Sea Swallow)	Symphonic poem: orchestra
1973	Theme Song for Stage Play <i>Zhan di huang hua</i> (The Yellow Blooms on the Battlefield)	
1973	<i>Huai nian Beijing</i> (Miss Beijing)	String quartet
1973	<i>Zu guo zhi chun</i> (The Spring of China)	String quartet
1973	Rearrangment of <i>Shan ying zhi ge</i> (El Condor Pasa)	Piano

Year	Title	Instrumentation
1973	2 Pieces for Brass and Orchestra	Trumpet and orchestra/corn and orchestra
1972	30 Saibei Folk Songs	Piano
1972	<i>Chinese Rhapsody No. 1 Bian qu de tai yang hong yo hong</i> (The Sun is Red)	Piano
1972	<i>Huang, Ji-guang</i>	Symphonic poem: orchestra
1971	12 Preludes	Piano
1971	Orchestrate for Opera <i>Kuang gong de nuer</i> (Coal Miner's Daughter)	
1971	Orchestrate for Opera <i>Zhan long kou</i> (Battle City)	
1970	<i>Memory in D Major</i>	Flute solo
1970	<i>Korean Dance in C minor</i>	Flute solo
1969-1970	<i>Chinese Dance</i>	Orchestra
1969	<i>Qing qing de dao yang jie lan tian</i> (Green Rice with Blue Sky)	Chorus and orchestra
1966	Revision for Piano " <i>Mao zhu xi chen wei da</i> (Chairman Mao is Really Great)	Piano
1965-1969	7 Songs for Chorus	Chorus and piano
1965	Revision for Piano <i>Shange</i> (Folk Song)	Piano
1964	Revision for Piano <i>Dui Hua</i> (Register)	Piano

Source: An-lun Huang, <http://blog.sina.com.cn/u/1891141070>

Note: Works in progress are not in the list.

APPENDIX V

LIST OF WORKS BY BIJING HU

Year	Title	Instrumentation
1991	<i>Hong ling jin</i> (Red Neckerchief)	Song
1991	<i>Cai cha yao</i> (Folk song of Tea Picking)	Song
1990	The timbers of Chinese national musical instruments (cooperate with Mr. Zholiang Ning from Stone Group Corporation Business Division)	Computer music
1989	<i>Zhuo qu qu</i> (Catch Crickets)	Dance music
1982-2012	Compositions for “Blue Sky Children’s Art Ensemble of Air Force”	
1982-2001	12 concerts for Children’s Sing and Dance Party, include <i>Jin tai yang</i> , <i>ying yue liang</i> (Gold Sun, Silver Moon), <i>Ni hao, 2000</i> (Nice to Meet You, 2000), <i>Ma ma de wen</i> (Mother’s Kiss), and <i>Hua er xiang tai yang</i> (Flowers Face the Sun)	Children chorus
1981	<i>Shan shi</i> (Regret for the Past)	Dance drama
1981	<i>The Sound of Pamir Clarinet Concerto</i>	Clarinet and orchestra
1978	<i>Bing shan xue lian</i> (Snowlotus on the Icy Mountain)	Dance and song
1971	<i>Shi jie jin ru yi ge wei da de shi dai</i> (The World Enters a Great New Generation)	Chorus and a man voice leader
1965-1982	Compositions for “The Art Ensemble of Chinese People’s Liberal Army Air Force Political Department”	

Source: Bijing Hu, interview by author, January 14, 2013.

Yuanyuan Lee, “A Performance Practice Analysis of Bijing Hu’s *The Sound of Pamir Clarinet Concerto*” (Master Thesis, Xinghai Conservatory of Music 2008), 13-14.

Note: Works in progress are not included in the list.

APPENDIX VI

LIST OF WORKS BY MEI-MI LAN

Year	Title	Instrumentation
2012	<i>Tsunami 11</i>	11 wind instruments and 2 percussions
2012	<i>Four Dances</i>	Bassoon, tuba and percussion
2011	<i>Bao dao xin shi jie</i> (Taiwan New World)	Wind ensemble
2000-2001, 2008 rev.	<i>Temple Fair</i>	Orchestra
2005	<i>Mexican</i>	French horn and piano
2004	<i>Liu qi</i> (Six Flags)	Glockenspiel, bass clarinet (saxophone), electric bass guitar and piano
2003	<i>Brass Quintet</i>	Brass quintet
2002-2003	<i>Concerto for clarinet and String Orchestra with Harp and Percussion</i>	Clarinet, strings, harp and percussion
2002	<i>Clarinet Quartet/Clarinet Ensemble</i>	B-flat clarinet and bass clarinet
2002	<i>Formosa Dance</i>	Wind ensemble
2001	<i>White Egret</i>	Wind quintet
2001	<i>String Quartet No. 3 "Taiwanese Landscape"</i>	String quartet
2000	<i>Piano Variation "Diu-Diu-Dang-Ah"</i>	Piano
1999	<i>String Quartet No. 2</i>	String quartet
1999	<i>String Quartet No. 1</i>	String quartet

Source: Mei-Mi Lan, e-mail message to author, December 17, 2012.

Note: Works in progress are not included in the list.

APPENDIX VII

LIST OF WORKS BY YU-HUI CHANG

Year	Title	Instrumentation	Duration
2013	<i>Ching</i>	Large mixed chorus, flute/piccolo, clarinet, french horn, bass trombone, double bass, piano, and 2 percussions	ca. 25 minutes
2012	<i>In This Air</i>	Violin, piano, and percussion	ca. 15 minutes
2012	<i>Under a Dim. Orange Light</i>	Flute/bass flute, viola, and guitar	ca. 11 minutes
2011	<i>When the Wind Comes, the Grass Bends</i>	String quintet – 2 violins, viola, 2 cellos	ca. 11 minutes
2011	<i>Pu Songling's Bizarre Tales</i>	Erhu, pipa, yangqin, piccolo/alto flute, bass clarinet, and percussion	ca. 15 minutes
2010	<i>It is an Illusion You Were Ever Free</i>	Piano trio and women's choir (mixed chorus version available, arranged in 2011)	ca. 13.5 minutes
2010	<i>Rio Del Tizon</i>	Solo cello	ca. 6.5 minutes
2010	<i>Rhetorical Flourishes: Three Shepard Songs</i>	Soprano, viola, clarinet/bass clarinet, and percussion	ca. 12 minutes
2010	<i>Burst</i>	3 Bb clarinets and bass clarinet	ca. 3 minutes
2009-2010	<i>Toil, Live, and Sing</i>	Ajaeng, violin, and cello	ca. 7 minutes
2009	<i>Being: Two Collins Songs</i>	A cappella chamber choir	
2009	<i>Through Time..., With Su Shr</i>	cello and piano	ca. 6 minutes
2009	<i>Sky Lantern</i>	2 piccolos, 2 G flutes, 21 flutes, 6 alto flutes, 4 bass flutes, clarinet, bassoon, 2 percussions, piano, cello, and double bass	ca. 10 minutes
2008-2009	<i>At the Brink of the Chill</i>	Violin, viola, cello, double bass, and piano	ca. 18 minutes
2008	<i>Worries Just As Real</i>	Violin and piano	ca. 12 minutes

Year	Title	Instrumentation	Duration
2008	<i>The Orphan of Zhao</i> (Concert version)	Erhu, yang-qin, viola, cello, percussion	ca. 10 minutes
2008	<i>Flicker</i>	Violin, cello, and piano	ca. 3 minutes
2008	<i>Dou Zhen</i>	Six percussionists with mixed instruments	ca. 12 minutes
2007	<i>Mountain is Mountain</i>	Solo flute and string orchestra	ca. 16 minutes
2007	<i>The Orphan of Zhao</i>	Erhu, yang-qin, viola, cello, percussion	ca. 38 minutes
2007	<i>Binge Delirium</i>	One percussionist with mixed instruments	ca. 10 minutes
2006-2007	<i>Wu</i>	Gayaguem and cello	ca. 10 minutes
2006	<i>Lonebird</i>	Solo piano	ca. 10 minutes
2006	<i>Orpheus With His Lute</i>	Chamber choir	ca. 3 minutes
2006	<i>Three Fantasias</i>	Solo clarinet	ca. 9 minutes
2005-2006	<i>Lost Threads</i>	Piccolo/alto flute, viola, bass clarinet, and percussion	ca. 12 minutes
2004	<i>Tangled in Smoke</i>	Solo piano	ca. 3 minutes
2003-2004	<i>Transpiration</i>	Violin, cello, and piano	ca. 12 minutes
2003	<i>Shadow Chase</i>	String quartet	ca. 10 minutes
2003	<i>Lotus 'Piercing' Tender</i>	Four violas	ca. 10 minutes
2002-2003	<i>Longing for String Trio</i>	Violin, viola, and cello	ca. 10 minutes
2002	<i>Kai 'Men 'Da 'Ji</i>	2 violins, viola, cello, and piano	ca. 10 minutes
2001-2002	<i>Perplexing Sorrow</i>	Flute, viola, and piano	ca. 10 minutes
2001	<i>Subliminal Waters</i>	Solo violin	ca. 13 minutes
2000	<i>The Horizon Unfolds</i>	C clarinet, bassoon, cornet, trombone, percussion, violin, and double bass	ca. 11 minutes

Year	Title	Instrumentation	Duration
1998-1999	<i>Amid Haze-Concerto for Erhu and Chamber Orchestra</i>	Erhu, flute/piccolo, oboe/English horn, clarinet, bassoon, French horn, trumpet, trombone, 2 percussions, strings	ca. 13 minutes
1998	<i>Ballade</i>	Solo piano	ca. 7 minutes
1996-1997	<i>Duet for Clarinet and Violoncello</i>	Clarinet and cello	ca. 10 minutes
1996	<i>Sestetto No. 2</i>	Flute, clarinet, violin, cello, piano, and percussion	ca. 12 minutes
1995	<i>Concerto for Clarinet and String Orchestra</i>	Solo clarinet and string orchestra	ca. 14 minutes
1995	<i>A Common Man's Dream</i>	Tenor and piano	ca. 5 minutes
1994-1995	<i>Clarinet Quartet</i>	4 clarinets in B-flat	ca. 9 minutes
1992	<i>Music for Solo Marimba</i>	Solo marimba	ca. 8 minutes
1991-1992	<i>Music for Chamber Orchestra</i>	Flute/piccolo, oboe, clarinet, bassoon, French horn, trumpet, harp, 2 percussions, and strings	ca. 13 minutes
1991	<i>Escape</i>	Solo flute	ca. 11 minutes
1990	<i>Ripples</i>	Flute, violin, cello, and piano	ca. 10 minutes
1989-1990	<i>Sestetto</i>	Soprano, flute, clarinet, violin, cello, and piano	ca. 12 minutes
1988-1989	<i>Clarinet Sonata</i>	Clarinet and piano	ca. 8 minutes

Source: Yu-Hui Chang, <http://yuhuichang.com/works>

Note: Works in progress are not included in the list.

APPENDIX VIII
LETTERS OF PERMISSION

To: Joshua Gardner
MUSIC BUIL

From: Mark Roosa, Chair *MR*
Soc Beh IRB

Date: 11/08/2012

Committee Action: **Exemption Granted**

IRB Action Date: 11/08/2012

IRB Protocol #: 1211008496

Study Title: Innovation: Chinese Folk Song Influence in Contemporary Clarinet Repertoire

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

Permission letter of Mr. Qigang Chen

▼ Re: Fwd: 晨歌 2012年12月20日週四 時間: 1:04 AM ● ★

寄件者: Sharon Zhu +

收件者: Chiao-ting Feng

巧婷你好，

陈先生让我在此确认授权给你，这封邮件应该足够生效。他现在要找扫描仪不是很方便，望理解。

'晨歌'是陈先生大学二年级时的习作，在他自己看来思维传统，比较中规中矩。作品结构是A—B—A，相应速度：慢—快—慢。

他没有直接引用民歌，只是一个具有民歌风的旋律。

没有什么特殊意涵，创作时节奏方面尽量在快的部分造就一点切分 and 变化，使得情绪活泼。

祝好
Sharon Zhu

Innovation: Chinese Folk Song Influence in Contemporary Clarinet Repertoire

11/28/2012

Dear Mr. Yan Wang:

I am a graduate student under the direction of Dr. Joshua Gardner in the Herberger Institute School of Music at Arizona State University. I am conducting a research study regarding Chinese folk song element influence in contemporary clarinet repertoire.

I am inviting your participation in this study, which will include answering questions about yourself and your clarinet composition. You have the right not to answer any questions, and to stop the interview at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty. The participants are 18 years of age or older.

Your response to the questions will be used in my dissertation to provide more detailed information about yourself and your composition. There are no foreseeable risks or discomforts to your participation. The requested permission is to use the interview information (date) __11/28/2012__ in my doctoral dissertation.

Your responses will be put in the footnotes, bibliography and appendix. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact Chiao-Ting Feng at fengjoy@yahoo.com, +886 956-653476, or Joshua Gardner at Joshua.t.gardner@asu.edu, (480) 965-0324 US. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

Sincerely,

Chiao-Ting Feng

王炎 2012年12月9日

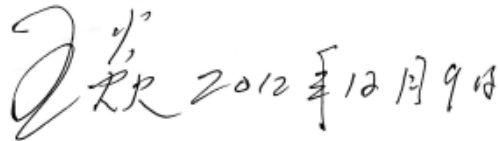
Yan Wang

11/28/2012

To whom it may concern,

This letter is to grant the author of the present study, Chiao-Ting Feng, permission to include the score and an audio recording of the music of my composition *Mu ma zhi ge* (The song of grazing horses) in her doctoral dissertation materials.

Sincerely,

Handwritten signature of Yan Wang and the date 2012年12月9日.

Yan Wang
16F-4, Cultural Construction, No. 9,
WenYi N. Rd., Xi'an City,
Shaanxi, China 710054

Innovation: Chinese Folk Song Influence in Contemporary Clarinet Repertoire

12/11/2012

Dear Mr. An-lun Huang:

I am a graduate student under the direction of Dr. Joshua Gardner in the Herberger Institute School of Music at Arizona State University. I am conducting a research study regarding Chinese folk song element influence in contemporary clarinet repertoire.

I am inviting your participation in this study, which will include answering questions about yourself and your clarinet composition. You have the right not to answer any questions, and to stop the interview at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty. The participants are 18 years of age or older.

Your response to the questions will be used in my dissertation to provide more detailed information about yourself and your composition. There are no foreseeable risks or discomforts to your participation. The requested permission is to use the interview information (date) 12/12/2012 in my doctoral dissertation.

Your responses will be put in the footnotes, bibliography and appendix. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact Chiao-Ting Feng at fengjoy@yahoo.com, +886 956-653476, or Joshua Gardner at Joshua.t.gardner@asu.edu, (480) 965-0324 US. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

Sincerely,

Chiao-Ting Feng



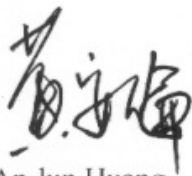
An-lun Huang

12/11/2012

To whom it may concern,

This letter is to grant the author of the present study, Chiao-Ting Feng, permission to include the score and an audio recording of the music of my composition *Capriccio for Clarinet and Strings Op. 41* in her doctoral dissertation materials.

Sincerely,

A handwritten signature in black ink, appearing to be the Chinese characters '黃安倫' (Huang An-lun).

An-lun Huang

15 Carlton Road, Markham, Ontario L3R 1Z3
CANADA

Innovation: Chinese Folk Song Influence in Contemporary Clarinet Repertoire

12/6/2012

Dear Mr. Bijing Hu:

I am a graduate student under the direction of Dr. Joshua Gardner in the Herberger Institute School of Music at Arizona State University. I am conducting a research study regarding Chinese folk song element influence in contemporary clarinet repertoire.

I am inviting your participation in this study, which will include answering questions about yourself and your clarinet composition. You have the right not to answer any questions, and to stop the interview at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty. The participants are 18 years of age or older.

Your response to the questions will be used in my dissertation to provide more detailed information about yourself and your composition. There are no foreseeable risks or discomforts to your participation. The requested permission is to use the interview information (date) 12/8/2012 in my doctoral dissertation.

Your responses will be put in the footnotes, bibliography and appendix. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact Chiao-Ting Feng at fengjoy@yahoo.com, +886 956-653476, or Joshua Gardner at Joshua.t.gardner@asu.edu, (480) 965-0324 US. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

Sincerely,

Chiao-Ting Feng

胡碧菁
2013.2.3.
Bijing Hu

改革与创新：中国民歌在当代单簧管曲的影响

2012年12月6日

胡老师您好：

我是亚利桑那州立大学音乐学院 Dr. Joshua Gardner 所指导的博士学生，目前正在进行关于「中国民歌元素在当代单簧管曲目的影响」的研究。

诚挚地邀请您参与这项研究，其中包括了一些关于您个人以及您的作品的问题。您有权利不回答任何问题，并可在任何时候停止采访。

参与这项研究是自愿的，您可以选择不参加或在任何时候退出的研究。参加者皆为 18 岁以上。

您所回答的问题将会被运用在我的博士论文中，以提供关于您个人以及您的作品更详细的信息。您的参与是没有任何可预见的风险或不适的。所请求的许可是用于（日期）__1/14/2013__ 的采访内容在我的博士论文。

您的回答将放在备注、参考文献和附录。本研究的结果可用于报告、简报、或出版物。

如果您有任何问题的研究，请联系冯巧婷：fengjoy@yahoo.com +886956-653476，或 Dr. Joshua Gardner：Joshua.t.gardner@asu.edu，（480）965-0324 美国。若是您有任何的问题关于您作为本研究的参与者的权利，或是您觉得有甚么风险，您可以通过亚利桑那州立大学的 Office of Research Integrity and Assurance 与人类受试者机构审查委员会的主席联系，电话是（480）965-6788。如果您同意参与研究的一部分，请告知我。

冯巧婷

敬上

胡壁精
2013.2.3.
胡壁精

12/6/2012

To whom it may concern,

This letter is to grant the author of the present study, Chiao-Ting Feng, permission to include the score fragment and audio recording clips of the music of my composition *The Sound of Pamir Clarinet Concerto* limited and restricted only in her doctoral dissertation materials not for any commercial purpose.

Sincerely,

Bijing Hu
1904, Section D, No. 18, N. Taiping Rd.,
Haidian District,
Beijing, China 100039

2012.12.30
胡碧菁

Innovation: Chinese Folk Song Influence in Contemporary Clarinet Repertoire

12/10/2012

Dear Dr. Mei-Mi Lan:

I am a graduate student under the direction of Dr. Joshua Gardner in the Herberger Institute School of Music at Arizona State University. I am conducting a research study regarding Chinese folk song element influence in contemporary clarinet repertoire.

I am inviting your participation in this study, which will include answering questions about yourself and your clarinet composition. You have the right not to answer any questions, and to stop the interview at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty. The participants are 18 years of age or older.

Your response to the questions will be used in my dissertation to provide more detailed information about yourself and your composition. There are no foreseeable risks or discomforts to your participation. The requested permission is to use the interview information (date) 12/22/2012 in my doctoral dissertation.

Your responses will be put in the footnotes, bibliography and appendix. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact Chiao-Ting Feng at fengjoy@yahoo.com, +886 956-653476, or Joshua Gardner at Joshua.t.gardner@asu.edu, (480) 965-0324 US. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

Sincerely,

Chiao-Ting Feng

Mei-Mi Lan



12/10/2012

To whom it may concern,

This letter is to grant the author of the present study, Chiao-Ting Feng, permission to include the score and an audio recording of the music of my composition *Concerto for Clarinet and String Orchestra with Harp and Percussion* in her doctoral dissertation materials.

Sincerely,

A handwritten signature in black ink, appearing to read "Mei-Mi Lan". The signature is fluid and cursive, with the first name "Mei-Mi" and the last name "Lan" clearly distinguishable.

Mei-Mi Lan

7F., No.13, Ln. 80, Ziqiang Rd.,

Tamsui Dist.,

New Taipei City, Taiwan 251

Innovation: Chinese Folk Song Influence in Contemporary Clarinet Repertoire

11/13/2012

Dear Dr. Yu-Hui Chang:

I am a graduate student under the direction of Dr. Joshua Gardner in the Herberger Institute School of Music at Arizona State University. I am conducting a research study regarding Chinese folk song element influence in contemporary clarinet repertoire.

I am inviting your participation in this study, which will include answering questions about yourself and your clarinet composition. You have the right not to answer any questions, and to stop the interview at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty. The participants are 18 years of age or older.

Your response to the questions will be used in my dissertation to provide more detailed information about yourself and your composition. There are no foreseeable risks or discomforts to your participation. The requested permission is to use the interview information (date) 01/04/2013 in my doctoral dissertation.

Your responses will be put in the footnotes, bibliography and appendix. The results of this study may be used in reports, presentations, or publications.

If you have any questions concerning the research study, please contact Chiao-Ting Feng at fengjoy@yahoo.com, +886 956-653476, or Joshua Gardner at Joshua.t.gardner@asu.edu, (480) 965-0324 US. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

Sincerely,

Chiao-Ting Feng



Yu-Hui Chang



Brandeis University

Department of Music Slosberg Music Center 781-736-3310
P.O. Box 549110 / MS 051 781-736-3320 Fax
Waltham, Massachusetts
02454-9110

January 4, 2013

To whom it may concern,

This letter is to grant the author of the present study, Chiao-Ting Feng, permission to include the score and an audio recording of the music of my composition *Three Fantasias for Solo Clarinet in B-flat* in her doctoral dissertation materials.

Sincerely,

A handwritten signature in black ink, appearing to read 'Yu-Hui Chang', written in a cursive style.

Yu-Hui Chang
Associate Professor of Composition
Department of Music, Brandeis University

APPENDIX IX

TRACK LIST FOR THE COMPACT DISC RECORDING

Track Number	Composition	Composer
1	Morning Song	Qigang Chen
2	Mu ma zhi ge (The Song of Grazing Horses)	Yan Wang
3	Capriccio for Clarinet and Strings Op. 41	An-lun Huang
4	The Sound of Pamir Clarinet Concerto movement I	Bijing Hu
5	The Sound of Pamir Clarinet Concerto movement II	
6	The Sound of Pamir Clarinet Concerto movement III	
7	Concerto for Clarinet and String Orchestra with Harp and Percussion movement I	Mei-Mi Lan
8	Concerto for Clarinet and String Orchestra with Harp and Percussion movement II	
9	Three Fantasias for Solo Clarinet in B-flat movement I	Yu-Hui Chang
10	Three Fantasias for Solo Clarinet in B-flat movement II	
11	Three Fantasias for Solo Clarinet in B-flat movement III	

This recording was made on June 22 and 25, July 19 and August 9 of 2013 at Ling-Xuan Recording Studio in Taiwan. The recording engineer was Chang-Zhi Qu.