

AN INVESTIGATION OF SELECTED WORKS BY CHEN YI

by

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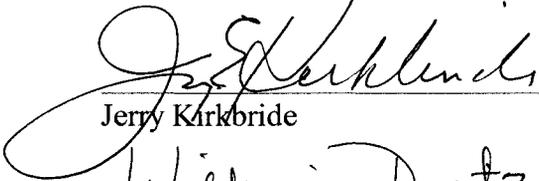
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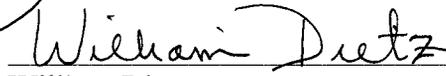
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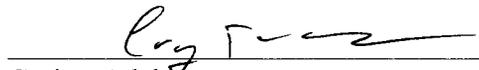
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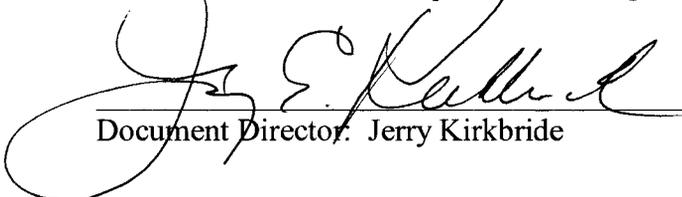

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ABSTRACT

The purpose of this study is to examine *Monologue (Impressions on The True Story of Ah Q)* and *Feng*, two works by the composer Chen Yi (b. 1953) with regard to four important elements in her music. These elements are eclecticism in pitch materials, numerically-based rhythmic and formal constructions, original approach to timbre, and original approach to texture.

Chapter one consists of a brief biography of the composer, including a description of the compositional movement known as the New Wave. Chapter two summarizes several analytical approaches to Chen's music, with special attention to the method developed by Xin Guo, and her analysis of Chen's *Woodwind Quintet*. The analytical method of this study, which is similar to Guo's method, is then explained. Chapter three consists of an analysis of *Monologue (Impressions on The True Story of Ah Q)* (1993) for solo clarinet. Chapter four consists of an analysis of *Feng* (1998) for wind quintet. In chapter five, these two works are compared to each other and to *Woodwind Quintet* (1987).

1. CHEN YI

Throughout her compositional career, Chen Yi has been a pioneer. She was among the first class of students admitted to the Beijing Central Conservatory when it reopened in 1978 after the end of the Cultural Revolution. She was the first woman to be awarded a M.A. degree in composition in China² and was also the first woman composer to be honored by Beijing's Central Philharmonic Orchestra with a full concert of her works.³ In 1989 Chen was invited to participate in the concert "Voice of Chinese Today" in Taiwan, becoming one of the first Mainland Chinese composers to travel to Taiwan in the Communist era.⁴

Just as Chen herself has continued to blaze trails, her music also reaches for new sounds and relationships. Asked about the direction she envisions for new music, she states,

I think new music creation will be getting more and more diverse, in terms of various structures of combinations that composers take into their works from different aspects in the planet. People won't stop exploring new sound materials (including extreme ones and silence) and taking new directions, as they are discovering more and more things in the universe.⁵

The two works examined in detail in this study, *Monologue (Impressions on The True Story of Ah Q)* and *Feng*, exemplify the above statement perfectly. Both compositions take materials from diverse sources, from twelve-tone rows to folksongs to mathematical proportions and instrumental special effects, and even silence, and combine them to form original results.

² Chen Yi, "An Interview with Chen Yi," interview by John de Clef Piñeiro (26 July 2001), *The New Music Connoisseur: The Magazine Devoted to the Contemporary Music Scene* 9, no. 4 (2001), 29.

³ Vai-Meng Lei, "Duo Ye for Piano Solo" (Diss., University of Illinois, Urbana, 1990), 37.

⁴ *Ibid.*, 37-38.

⁵ Chen Yi, "An Interview with Chen Yi," 31.

Early Education (1953-1966)

Chen was born in 1953 in the city of Guangzhou, in southern China, to a musical family. Though her parents were not professional musicians, they were lifelong lovers of Western classical music. They encouraged Chen Yi and her two siblings to play musical instruments; Chen Yi began to play the violin at the age of three and describes her sister, Chen Min, as “a child prodigy [who] performed piano music on stage and on radio since she was three.”⁶ Today, both of Chen Yi’s siblings are professional musicians in China. Chen Min is a pianist with the China Philharmonic Orchestra.⁷ In 1985 she premiered her sister’s composition, *Duo Ye*, in Beijing.⁸ Chen Yi’s brother, Chen Yun, is the concertmaster of the China Philharmonic Orchestra.⁹ Chen Yi herself is not only a composer but an accomplished violinist (she has played professionally, and was admitted to the Central Conservatory in both the violin and composition programs)¹⁰ and vocalist (she was described as “a very gifted singer” after performing the solo voice part in her own composition *As in a Dream*).¹¹

During her childhood, Chen Yi’s compositional aspirations were encouraged by her father and by her first teachers. In a 2001 interview, she recalled:

I remember one day, when I was a kid, as we listened to recordings of Heifetz and Kreisler playing their own compositions while we had our dinner, that my dad told me that it would be great if one day I could play my own works like them. And when I was a teenager, my father invited

⁶ Chen Yi, “An Interview with Chen Yi,” 28.

⁷ Xin Guo, “Chinese Musical Language Interpreted by Western Idioms: Fusion Process in the Instrumental Works by Chen Yi” (Ph.D. diss., The Florida State University, 2002), 70.

⁸ Lei, 40.

⁹ Guo, 72.

¹⁰ Chen Yi, “An Interview with Chen Yi,” 28.

¹¹ Frank Kouwenhoven, “Mainland China’s New Music, III: The Age of Pluralism,” *CHIME: Journal of the European Foundation for Chinese Music Research* 5 (Spring 1992), 109.

my early theory teacher Mr. Zheng Zhong to teach me music theory and Chinese folk songs. This important mentor told me that, since I drank from the Yangtze River's water as I was growing up, and was born with black hair and black eyes, I could understand Chinese culture better, and should be able to carry on the culture and share it with more people. That impressed me deeply and has influenced me my whole life.¹²

¹² Chen Yi, "An Interview with Chen Yi," 27.

Experiences in the Cultural Revolution (1966-1978)

Chen's early musical training came to an abrupt halt in 1968, when she was sent to a forced-labor camp in the Chinese countryside. The Cultural Revolution had begun in 1966, but Chen's family had managed to avoid punishment for the first two years.

During this time (1966-1967), Chen writes,

I tried hard to continue my music studies, practicing violin at home (with the mute attached), playing the piano (sight-reading score collections with a blanket hung between the hammers and the steel soundboard inside of the piano), and listening to record collections (with all the windows shut) before the Red Guards came to search our home and took all of them away.¹³

The impact of the Cultural Revolution is impossible to overestimate. For ten years, between 1966 and 1976, millions of people were conscripted by the government and forced from their urban homes to work in the rural areas of the country. All music, art, and literature created before 1966 was banned. Artistic creation was limited to works that imitated one of eight models approved by the Communist Party. Mao Zedong's government took these drastic steps in the interest of creating an "uncontaminated proletarian socialistic society."¹⁴ The result was devastating. One writer, who experienced the Cultural Revolution, recalls it as follows:

We Chinese have created wonders—the Great Wall, the Forbidden City, the Four Great Inventions, etc. In the 20th century, our Demigod Mao was unhappy as an average mortal; he also wanted to shock the world with his own unprecedented invention—the "Cultural Revolution of the Proletarian Class," another wonder that made casualties of millions of innocent people. Yes, the Cultural Revolution was a wonder in the sense that no other human could ever think of such a man-made holocaust and put it

¹³ Chen Yi, "Tradition and Creation," *Current Musicology* 67-68 (Composers Issue 2002), 59.

¹⁴ Mao Yu Run, "Music under Mao, its Background and Aftermath," *Asian Music: Journal of the Society for Asian Music* 22, no. 2 (Spring-Summer 1991), 116-117.

into practice. . . . Mao Zedong did it and did it ruthlessly and relentlessly.¹⁵

Intellectuals, like Chen's family, were especial targets. In 1968 the family was split up by the government and made to labor in different parts of the country.¹⁶ Chen Yi was sent to Shimen, in Guangdong Province, where she did heavy manual labor for the military.¹⁷ Chen recalls, "I had to walk all the way up to the big mountains. I sometimes had to get up at 4 a.m. just to avoid the heat of the sun. There were days when I also had to carry a hundred pounds of stone and mud twenty-two times, from the foot of the mountain to the very top."¹⁸

Despite the heavy physical demands placed on her, and the danger of being discovered, Chen continued to practice the violin while at the labor camp. A testament to her devotion to music, her tenacity also proved to be her way out of forced manual labor. In 1970, at the age of seventeen, Chen won a position as composer and concertmaster in the Beijing Opera Troupe Orchestra in Guangzhou, a position she retained for eight years.¹⁹ Ensembles like this one, government-approved groups performing only revolutionary works based on one of the eight models, were the only possible artistic outlets for musicians in China at the time and their only way out of the grueling labor imposed upon an entire generation.²⁰

¹⁵ Ibid., 116.

¹⁶ Chen Yi, "An Interview with Chen Yi," 28.

¹⁷ Jinmin Zhou, "New Wave Music in China" (Ph.D. diss., University of Maryland, Baltimore County, 1993), 46.

¹⁸ Chen Yi, "An Interview with Chen Yi," 29.

¹⁹ Moh-Wei Chen, 60.

²⁰ Zhou, 32-33.

The New Wave (1978-1986)

In 1977, with the death of Mao Zedong, the Cultural Revolution finally came to an end. The years that followed constituted an unparalleled era of freedom in the arts in China. According to one scholar, “the nation was in the peak of openness and, to an unprecedented extent, was free from tight ideological control, and therefore provided a golden age for the ‘New Wave’ composers to express themselves fully in their music.”²¹ For the first time in ten years, performers and scholars had access to scores and recordings from the West, and composers were free to create new works.

Beijing’s Central Conservatory reopened in 1978, and Chen Yi was among the first group of students admitted into the composition program. Competition was steep: for ten years the Conservatory had been closed, and an entire generation of musicians had been denied their chance at higher education. Of the thousands of hopeful composers who applied in 1978 to study at China’s conservatories, only about one percent were admitted.²² The extraordinary composition class of which Chen became a member included 31 students.²³ Among them were Tan Dun, Zhou Long, Qu Xiaosong, and others.²⁴ These students, together with other Chinese composers of their generation, formed the group known as the New Wave.

The New Wave composers were among the first generation of Chinese musicians to be exposed to post-1949 developments in Western music.²⁵ During their studies at the Central Conservatory and China’s other prominent conservatories, they discovered this

²¹ Zhou, 52.

²² Ibid., 40.

²³ Chen Yi, “An Interview with Chen Yi,” 29.

²⁴ Kouwenhoven, 107.

²⁵ Zhou, 82.

music with the help of visiting scholars including Chou Wen-Chung²⁶ and Alexander Goehr.²⁷ The composers of this generation also shared the experience of living in the countryside among peasants during the Cultural Revolution.²⁸ These elements of their experience (the years in the countryside, the conservatory education, and the exposure to contemporary Western music) were shaping forces for many of the New Wave composers.

The music of the New Wave composers, while not homogeneous by any means, does share some important characteristics that set it apart from music written by earlier Chinese composers. These characteristics include the inclusion of some elements of traditional Chinese music, as well as the use of “new compositional principles, both those highly rational and those extremely unconstrained.”²⁹ It is this mixture of traditional and new, Eastern and Western elements that characterizes Chen’s music, as well as that of other New Wave composers.

²⁶ Ibid., 100.

²⁷ Moh-Wei Chen, 1.

²⁸ Zhou, 36.

²⁹ Ibid., 72.

Experiences in the United States (1986-present)

After receiving her M.A. degree in 1986, Chen came to the United States to study at Columbia University. Her composition teachers there were Chou Wen-Chung, whom Chen describes as her “mentor,” and Mario Davidovsky.³⁰ Her compositions quickly gained recognition, and she began to receive awards, commissions, and invitations to festivals while still a student. These included being named Fellowship Composer at the Aspen Music Festival; a 1988 symposium for new wind quintet music at the University of Georgia; and festivals and concerts in Colorado, Massachusetts, and Taiwan.³¹

Chen’s studies at Columbia University, which culminated in the 1993 awarding of her D.M.A. degree, were deep and broad. While studying with Mario Davidovsky her work was “in the areas of musical concepts, construction, and orchestral writing (as well as in electronic music composition).”³² In her D.M.A. coursework and her ethnomusicological studies with Chou Wen-Chung, as well as through independent score study, Chen developed an understanding of many different styles of music. She began to see the similarities and commonalities among disparate styles. The result was, in her own words,

the ability to consider music not as new versus historical, nor as Eastern versus Western, but rather to consider the fact that human thought goes into all of these musics. I began to see similarities in musical styles, aesthetics, customs, feelings, and principles. As I considered composing in my own unique language, in my most natural voice and style I began to be inspired by what I had learned from various cultural traditions, and even from scientific principles.³³

³⁰ Chen Yi, “Tradition and Creation,” 63.

³¹ Lei, 37

³² Chen Yi, “Tradition and Creation,” 63.

³³ *Ibid.*, 63-64.

Chen's compositional studies with Chou Wen-Chung included an in-depth analysis of Chou's own compositional system, called Yijing, which draws inspiration from Taoist philosophy and attempts to find similarities between Eastern and Western art forms. Chou's music, and indeed the music of many of the New Wave composers, represents a departure from earlier attempts to fuse Eastern and Western traditions, in that the Eastern elements are not necessarily folk tunes or other quotations, but concepts and ideas. In the words of analyst Eric Lai, who has examined many of Chou's compositions, "The fact that the composer relies heavily upon Chinese metaphysical principles as a compositional resource (instead of 'Eastern' musical concepts) suggests an evolution towards a new compositional horizon, which realizes East-West confluence within the domain of music-philosophic interaction."³⁴

Confluence is a major theme in the thinking of Chou Wen-Chung. In fact, in his view, the musical traditions of East and West arose from the same roots, and after centuries of separation can now be blended or merged to form a new music. He describes his attitudes towards the blending of Eastern and Western music as follows:

It is my belief that we have now reached a stage in which the beginning of a re-merger of Eastern and Western musical concepts and practices is actually taking place. By "re-merger" I mean that I believe the traditions of Eastern and Western music once shared the same sources and that, after a thousand years of divergence, they are now merging to form the mainstream of a new musical tradition.³⁵

After receiving her D.M.A. degree in 1993, Chen was appointed composer-in-residence for the Women's Philharmonic, Chanticleer, and the Aptos Creative Arts

³⁴ Eric Lai, "Modal Formations and Transformations in the First Movement of Chou Wen-Chung's *Metaphors*," *Perspectives of New Music* 35, no. 1 (Winter 1997), 178.

³⁵ Chou Wen-Chung, "East and West, Old and New," *Asian Music* 1, no. 1 (1968), 19.

Program in San Francisco. She held this position until 1996, when she joined the faculty of Peabody Conservatory, Johns Hopkins University. In 1998 she accepted the position of Cravens/Millsap/Missouri Distinguished Professor in Composition at the University of Missouri, Kansas City, where she is currently on the faculty. During the past twelve years, Chen has received grants and commissions from many of the most prestigious arts organizations in the United States, and awards from the American Academy of Arts and Letters, ASCAP, the Chamber Music Society of Lincoln Center, the Center for Women in Music, and other organizations. She has established herself as one of new music's leading voices in this country.

2. CHEN YI'S MUSIC

Compositional Style

Like her mentor Chou Wen-Chung, Chen strives to merge the sounds of East and West in her compositions. She is eclectic and original at once, drawing on various sources and reimagining them, with the aim of creating new sounds. She has composed for both Western and Chinese instruments; sometimes, as in *Chinese Fables* (2002) and *Chinese Myths Cantata* (1996), she uses both types of instruments simultaneously. For pitch materials, too, she draws on both Chinese and Western sources, using Chinese folk tunes, twelve-tone rows, and original motives. For all its eclecticism, though, Chen's music always sounds unified and original, a vehicle for her unique creative voice. She describes her compositional aesthetic as follows:

Since I speak naturally in my mother tongue, in my music there is Chinese blood, Chinese philosophy and customs. However, music is a universal language. Although I have studied Western music extensively and deeply since my childhood, and I write for all available instruments and voices, I think that my musical language is a unique combination and a natural hybrid of all influences from my background.³⁶

³⁶ Chen Yi, "An Interview with Chen Yi," 28.

Analytical Approaches to Chen's Music

Many analysts have examined Chen's music. Each has focused on a different aspect or aspects of her compositions. Moh-Wei Chen's analysis of *Chinese Myths Cantata* focuses on the texts of each movement and the folk tunes quoted therein, and elucidates the many ways in which the music expresses their meaning, paying special attention to the relationship between the Chinese language and Chen's music.³⁷ Frank Kouwenhoven finds the influence of Bartók in the rhythms of Chen's *Duo Ye*,³⁸ while Vai-Meng Lei examines the same work and traces those very rhythms to traditional Chinese rhythmic principles.³⁹

Chen herself has written and spoken extensively about her own music, most notably in her D.M.A. dissertation, in her article "Tradition and Creation" in *Current Musicology*, and in a 2001 interview with John de clef Piñeiro.

In perhaps the most comprehensive approach to date, the analyst Xin Guo has identified what she considers to be the basic elements of Chen's music. In her dissertation, "Chinese Musical Language Interpreted by Western Idioms: Fusion Process in the Instrumental Works by Chen Yi," she writes the following:

"Since coming to the United States in 1986, Chen Yi has focused on four aspects of musical structure: pitch, rhythm and proportion as determinants of form, timbre, and textural process that governs the placement and duration of events in time."⁴⁰ Guo analyzes nine of Chen's instrumental compositions, focusing on each of these four

³⁷ Moh-Wei Chen.

³⁸ Kouwenhoven, 108.

³⁹ Lei, 44-45.

⁴⁰ Guo, 83.

aspects in turn. In her view, each of Chen's compositions uses one of the four aspects as a structural determinant. While all four are always present, one of them supersedes the others in musical importance. She outlines her analysis as follows.

Basically following the chronological order, the selected compositions are divided into four categories with different emphasis on the aspects of musical structure. In the first category, *Woodwind Quintet* (1987) and *Near Distance for flute, clarinet, violin, cello, piano and percussion* (1988) concentrate on Chen Yi's exploration of pitch structure; in the second category, *Sparkle for octet* and *Piano Concerto*, both composed in 1992, and *Qi for flute, cello, percussion, and piano* (1997), reveal her employment of a Chinese folk tune *Baban* as a model of formal structure as well as the source of pitch material. The third category includes *Ge Xu (Antiphony) for chamber orchestra* (1994) and *Cello and String Quartet* (1998), demonstrating her exploration of the potential of Western instruments to imitate the sound and expressive idiom of Chinese instruments and her sensitivity to the physical energy and color of the sound through her skillful orchestration. In the last category, *Symphony no. 2* (1993) and *Momentum* (1998) illustrate Chen Yi's ability to govern the entire range of time spans from the smallest level (moment to moment) to the largest (encompassing the entire composition). In this case, the compositional focuses are not restricted to pitch, but related to tempo, dynamics, register, texture, instrumentation, formal succession of events, and degrees of performance freedom.⁴¹

⁴¹ Ibid., 83-84

Guo's Analysis of *Woodwind Quintet*

Woodwind Quintet was composed in 1987, while Chen was a student at Columbia University. It was premiered in the same year at the 42nd Annual Composers Conference at Wellesley College.⁴² The composer's notes on the work are as follows:

The creative inspiration for my *Woodwind Quintet* came from the booming tide of the Chaoyin Cave in the Putuo Mountain located in southeastern China: the dull chanting from the Buddhist nunnery; the reciting tunes played by Xiao, a Chinese traditional woodwind instrument; and the rude, primitive roaring by Changjian, a Tibetan low-range wind instrument.⁴³

For each of the nine works included in her study, Guo identifies one of the four aspects (pitch, rhythm and proportion, timbre, and textural process) as the dominant one on which the others depend. In the case of *Woodwind Quintet*,⁴⁴ the dominant aspect is pitch. Guo identifies three distinct yet related pitch sources: a twelve-tone row, a fragment of a Chinese folk song, and a group of unordered pitch-class sets.⁴⁵

According to Guo, it is Chen's handling of these pitch materials that is the most important feature of *Woodwind Quintet*. Guo ties rhythm and proportion, timbre, and texture (the other three of her identified important aspects) to pitch. The divisions between the large sections of the work are determined by the treatment of the pitch materials within each section.⁴⁶ Timbre and texture, too, are discussed in terms of their relationship to pitch. A complex polyrhythmic ostinato texture is shown to be a

⁴² "Composer Chen Yi," *Journal of Music in China* 1 (Oct. 1999), 119.

⁴³ Chen Yi, *Woodwind Quintet* (King of Prussia, Pennsylvania: Theodore Presser Company, 1988). See appended material for detailed descriptions of Xiao and Changjian.

⁴⁴ For Guo's complete analysis of *Woodwind Quintet*, refer to Guo, 86-94.

⁴⁵ Guo, 86-89.

⁴⁶ *Ibid.*, 92-94.

simultaneous presentation of five segments from the twelve-tone row.⁴⁷ A section of music including quickly shifting tone colors is described as “*Klangfarbenmelodie*,” or “timbral modulation,” again presenting a form of the twelve-tone row.⁴⁸

While the other aspects of the music are occasionally discussed independently of their relationship to pitch, in general the analysis concentrates on the treatment of pitch materials as the dominant and unifying force in the work. It is an effective approach to analysis, and it presents an easily grasped theory of the work.

⁴⁷ Ibid., 91.

⁴⁸ Ibid., 90-91.

Aim of This Study

Guo's analyses are focused and informative. They leave little doubt that the four aspects she identifies are indeed the most important components of Chen's music, and that at various times Chen has relied on each of them as the central element of one or more compositions. This study examines two of Chen's works, *Monologue (Impressions on The True Story of Ah Q)*⁴⁹ and *Feng*, using a modified form of Guo's analytical method. Instead of identifying one of Guo's four aspects as the dominant one, this study investigates each work in light of each of the four, thus presenting a multifaceted image of the music. This approach allows for a broader exploration of each of the four aspects of the music. Because of this change in focus, the four aspects are defined slightly differently in this study than in Guo's analyses. For example, Guo's "textural process that governs the placement and duration of events in time" is redefined as "original approach to texture." This permits the discussion of each of the four aspects of the music in all cases; Chen's original approach to texture, for example, can be discussed as an important factor in her music even when it is not the "process that governs the placement and duration of events in time." The analyses of *Monologue* and *Feng* are divided into the following four sections: eclecticism in pitch materials, numerically-based rhythmic and formal constructions, original approach to timbre, and original approach to texture.

Pitch materials are characterized as "eclectic" because of the varying sources of Chen's pitch materials. Like *Woodwind Quintet*, *Monologue* uses both a twelve-tone row and a Chinese melody. The pitch materials of *Feng*, while drawing on no direct source,

⁴⁹ Hereafter referred to as *Monologue*.

display important relationships with both Western post-tonal music and traditional Chinese music.

Guo's "rhythm and proportion as determinants of form" is changed to "numerically-based rhythmic and formal constructions" to accommodate a broader range of Chen's compositional techniques. Numerical constructions figure prominently in Chen's music, both in foreground rhythms and in basic formal structure. Numerically-based foreground rhythms include polyrhythms, like those in *Woodwind Quintet*; and ostinati that function in opposition to the rhythm, found in *Feng*.

The most important numerical relationship in the basic formal structure of Chen's music is the Golden Section proportion, which is found in the structural design of the second movement of *Feng*. The Golden Section is a proportion to be found throughout nature and in many forms of art, from symphonies to sculptures. It is the proportion approached by dividing any two adjacent numbers in the Fibonacci series, a sequence of numbers in which each number is the sum of the two that preceded it. The Golden Section proportion is approximately .618.

Chen has often used the Golden Section to govern tempo, form, and even melody in her works. In *Piano Concerto*, *Sparkle*, and *Qi*, this proportion pervades the music.⁵⁰ All three of these works bear a strong relationship to *Baban*, a Chinese folk tune that exhibits golden section proportions. According to Chen, "Pitch, rhythm, and form materials of *Sparkle* are drawn from the traditional Chinese *Baban* [Eight Beats] rules of

⁵⁰ Chen Yi, "Tradition and Creation," 67-68.

the grouping of notes.⁵¹ Unlike *Sparkle*, *Qi* does not directly quote *Baban*, but it is nonetheless strongly related to the *Baban* form. In the composer's words, "Inspired by the form of the Chinese tune *Baban*, I used the Golden Section theory extensively in the creation of *Qi*—for the hierarchical design of the structure, texture, timbre, tempo, dynamics, and rhythm."⁵² For detailed analyses of these works and their relationships to *Baban* and the Golden Section, see the dissertations by Chen Yi and Xin Guo, as well as Chen's article in *Current Musicology* titled "Tradition and Creation."⁵³

Chen's original approach to timbre is an important part of her music. She creates many varied sounds, not only in her works for the heterogeneous wind quintet, but also in *Monologue* for solo clarinet. This study examines the characteristic sounds Chen creates in *Monologue* and *Feng*. Many of the sounds of these two works are idiomatic for the instruments used. The music also includes special effects intended to imitate Chinese instrumental sounds and performance practices, as well as other effects such as flutter tonguing that expand the instruments' timbral possibilities without imitating Chinese music.

Texture is just as important as timbre in the rich and varied sound world of Chen's music. She deliberately seeks unusual textures and tries to avoid sounds she considers to be ordinary.⁵⁴ Even in *Monologue*, which uses only one instrument, she creates the impression of parts interacting to create a two-voice texture. In both

⁵¹ Ibid., 65.

⁵² Ibid., 69.

⁵³ See Chen Yi, "Piano Concerto" (D.M.A. diss., Columbia University, 1993); Xin Guo, "Chinese Musical Language Interpreted by Western Idioms: Fusion Process in the Instrumental Works by Chen Yi" (Ph.D. diss., The Florida State University, 2002); Chen Yi, "Tradition and Creation," *Current Musicology* 67–68 (Composers Issue 2002), 59–72.

⁵⁴ Chen Yi, interview by author, 11 January 2005.

Monologue and *Feng*, silence plays an important role. *Feng* also uses textures that are unusual for the wind quintet, including extended solo passages and passages for all five instruments in unison.

Nomenclature

The following is an explanation of special terms, abbreviations, and notations used in this study. These items are grouped into categories based on their origins and uses. The categories are twelve-tone theory, other pitch collections, and formal and temporal designations. Table 2.1 shows examples of each item.

Twelve-Tone Theory:

- T_x indicates the transposition of a motive or other pitch material.
- P_x indicates the prime form of a twelve-tone row.
- I_x indicates the inversion of a twelve-tone row.

In all three cases, the subscript denotes the level of pitch-class transposition defined in terms of ascending semitones. The subscript may be any number between 0 and 11 inclusive.

Other Pitch Collections:

- Numbers within brackets and separated by commas define an unordered pitch-class set in prime form.
- Each number (x) indicates a pitch-class at x semitones distance from 0.

The letters *ic* followed by a numeral indicate interval-class. The numeral refers to the number of semitones contained in a noncompound interval or its inversion (whichever is smaller). Thus, *ic 4* encompasses the major third, the diminished fourth, the minor sixth, the major tenth, and other intervals that can be reduced, by octave equivalence and/or transposition, to four half-steps. In this study, this notation is used in only two circumstances: when conventional interval names (e.g. major third, diminished fourth)

can become misleading due to altered spellings, and when the author wishes to highlight the similarity of apparently different intervals that belong to the same interval-class.

Formal and Temporal Designations:

- A subscript following a numeral indicates a particular beat within a measure.
- A lowercase italic letter indicates a motive or important pitch collection.
- A subscript following the letter indicates a variant of that motive or pitch collection.
- A capital letter indicates a large section of the form of a work.
- A lowercase letter indicates a phrase.
- The Golden Section proportion is estimated at .618. See appended material for a detailed explanation of the origin of this number and its uses.

Table 2.1: Special terms, abbreviations, and notations

T_7	transposed up seven semitones, or a perfect fifth
P_6	the prime form of a twelve-tone row, transposed up six semitones, or a tritone
I_0	the inversion of a twelve-tone row at the original pitch level
$[0, 1, 6]$	the prime form of an unordered pitch-class set including pitch-classes one and six semitones above the original pitch-class
ic 4	an interval containing four semitones, or an inversion or octave expansion of that interval
27_3	the third beat of measure 27
a	a motive or pitch collection
b_l	a variant of the motive or pitch collection b
A	the first large section of music
g	the seventh phrase
.618	the number indicating the Golden Section proportion

3. *MONOLOGUE (IMPRESSIONS ON THE TRUE STORY OF AH Q)*

General Information and Literary Basis for the Work

Monologue (Impressions on The True Story of Ah Q) for solo clarinet was commissioned by Inter-Artes in 1993. It was published by the Theodore Presser Company in 2000.⁵⁵ *Monologue* was inspired by *The True Story of Ah Q*, a short story by the Chinese writer Lu Xun. The work was premiered in Birmingham, UK at a concert devoted to music inspired by the works of Lu Xun.

Monologue is typical of Chen's compositions in several ways. Like her other works, it closely weaves elements of contemporary Western art music and traditional Chinese music, melding these two seemingly disparate musics into an original sound. The two pitch sources for *Monologue*, a fragment of a Chinese traditional melody and a twelve-tone row, are closely related despite their obvious dissimilarities. The sounds Chen uses are emblematic both of the innate characteristics of the clarinet and of traditional Chinese performance practices. Though there are no obvious numerical connections in the work, the phrase structure is nevertheless meticulously worked out. The work is characterized by a wide range, both in absolute pitches and in dynamics; juxtapositions of register, rhythm, and pitch material; much use of pitch bending; and extended periods of silence.

It is difficult to overstate the importance of Lu Xun as a literary figure in China. *The True Story of Ah Q*, written in 1921, was Lu Xun's longest story and one of his most influential. *The True Story of Ah Q* details the life of a fictional Chinese everyman, a

⁵⁵ Chen Yi, *Monologue (Impressions on The True Story of Ah Q)* (King of Prussia, Pennsylvania: Theodore Presser Company, 2000), 4.

man so nondescript that even his true name and place of origin are unknown.⁵⁶ To add to the anonymity of his protagonist, Lu Xun calls him Ah Q:⁵⁷ “[Lu] settles for a common prefix to given names, the Chinese character ‘Ah,’ and adds to this the letter ‘Q’ (Lu Hsün was fascinated by the resemblance between ‘Q’ and a head with a pigtail hanging down).”⁵⁸ Regarding *The True Story of Ah Q*, Chen writes:

Ah Q is a representative image of common Chinese people in the early 20th century. He is described in Lu's novel *A True Story of Ah Q* as a Chinese male, simple, ignorant, non-educated, arrogant and conceited, looked down on [by] his own motherland and people, and its culture, but admired foreigners for everything, no independent thinking and no feeling about democracy, but apathetic politically. The author satirized Ah Q, in order to arouse the people to build up a new society with civilization and self-confidence.

I highly respect Mr. Lu Xun and think that every citizen has his/her full responsibility to improve the understanding between peoples within the environments, and make all possible contributions to the society. The solo piece is a meditation of introspection inspired by the *True Story of Ah Q*.⁵⁹

⁵⁶ Lu Xun, *The True Story of Ah Q*, trans. Yang Xianyi and Gladys Yang (Beijing: Foreign Languages Press, 1991), 3-6.

⁵⁷ Even when “Ah Q” is printed in Chinese, the letter Q appears as a Latin character.

⁵⁸ William A. Lyell, Jr., *Lu Hsün's Vision of Reality* (Berkeley, California: University of California Press, 1976), 227-228.

⁵⁹ Chen Yi, interview by author, 17 December 2004.

Eclecticism in Pitch Materials

The pitch material in *Monologue* derives from two sources: a twelve-tone row, which is stated in its entirety at the opening of the work, and a fragment of the Chinese tune *Lao Baban*, or “Old Eight Beats.”⁶⁰ These two seemingly disparate sources in fact have very closely related interval structures, as this analysis shows. Despite the existence of the tone row, *Monologue* is not a serial work. It depends on a few important motives, all of which are closely related to each other and to the two pitch sources. The motives grow, one from the other, in a process similar to continuous variation. They combine and recombine in intricate ways to create a unified pitch language for the work.

Lao Baban, also known as *Lao Liuban*, or “Old Six Beats,”⁶¹ is a very old melody. It has great importance in the Chinese instrumental ensemble tradition known as *Jiangnan Sizhu*, or “Silk and Bamboo.” The *Jiangnan Sizhu* ensemble performs a core repertoire of “Eight Great Pieces,” two of which use *Lao Baban* as a basic melody.⁶² In *Monologue*, the fragment of *Lao Baban* appears for the first time in measure 5. The first four pitches of the measure are taken directly from the source. To this fragment, the composer “added a big leap at the end, to have 5 pitches as the seed material of the whole piece.”⁶³ These five pitches constitute the most important generative material for *Monologue* and will be referred to as the seed motive. Example 3.1 shows the first appearance of the seed motive and its original source material.

⁶⁰ Ibid.

⁶¹ *Lao Baban* and *Lao Liuban* are in fact the same melody. There is disagreement among ethnomusicologists as to the significance of the eight or six beats in the title.

⁶² J. Lawrence Witzleben, *“Silk and Bamboo” Music in Shanghai: The Jiangnan Sizhu Instrumental Ensemble Tradition* (Kent, Ohio: The Kent State University Press, 1995), 58-62.

⁶³ Ibid.

Example 3.1: The seed motive.

Lao Baban: "Old Eight Beats"

The twelve-tone row used in *Monologue* is closely related to the seed motive and thus to *Lao Baban*. The first four pitches of the I_0 form of the row are derived directly from the seed motive in the following way. Each interval in I_0 is a contraction of the corresponding interval in the seed motive. Thus, the perfect fifth of the seed motive becomes the diminished fifth of the row form. The perfect fourth becomes a diminished fourth, and the major second becomes a minor second. Example 3.2 shows the first notes of the I_0 row form and their relationship to the seed motive.

Example 3.2: The seed motive and the twelve-tone row.

Although it is the I_0 row form that bears the strongest relationship to the seed motive, this form of the tone row never appears in *Monologue*. Thus, this analysis follows convention and names as P_0 the first row form to appear in the work. In all of its appearances in *Monologue*, the tone row retains its ordering fairly strictly. In its initial statement, there are two instances of repetition, neither of which obscures the underlying ordering of the row: the two grace notes A and B in measure 1, and the upper note of the trill (D) in measures 1-2. Example 3.3 shows the P_0 form of the tone row and its initial appearance.

Example 3.3: Initial appearance of the tone row.

The image shows two staves of musical notation. The top staff is labeled P_0 and contains a single line of music with 12 notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6. The bottom staff starts at measure 1, indicated by a box with the number 1. It shows a fragmented presentation of the tone row. The first six notes (G4, A4, B4, C5, D5, E5) are played with a forte (*f*) dynamic. This is followed by other material, then the next six notes (F5, G5, A5, B5, C6, D6) are played with a fortissimo (*fp*) dynamic. The final notes are played with a fortissimo (*f*) dynamic, and the piece concludes with a pianissimo (*ppp*) dynamic.

The row reappears at different levels of transposition in several places throughout the work. It is always recognizable, but never does it appear in such a straightforward presentation as at the opening. P_9 is stated in its entirety in measure 12, but it is broken into two six-note segments separated by other material. The opening statement of P_0 and this presentation of P_9 are the only appearances of complete row forms in the work. P_2 appears in measures 13-14, this time broken into four segments separated by other material, but only eleven pitches appear. The final pitch of this row form, F, is missing. Example 3.4 shows these appearances of P_9 and P_2 .

Example 3.4: Fragmented presentations of P_9 and P_2 .3.4a: P_9 .

The image shows two staves of musical notation. The top staff is labeled P_9 and contains a single line of music with 12 notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7. The bottom staff starts at measure 12, indicated by a box with the number 12. It shows a fragmented presentation of the tone row. The first six notes (G5, A5, B5, C6, D6, E6) are played with a forte (*f*) dynamic. This is followed by other material, then the next six notes (F6, G6, A6, B6, C7, D7) are played with a forte (*f*) dynamic.

3.4b: P₂.

The image shows two staves of musical notation. The top staff is a single line of music with a treble clef, labeled P₂. It contains a sequence of notes: G, A, B, C, D, E, F, G. The bottom staff is a more complex melodic line, also in a treble clef, with various dynamics markings: *pp*, *f*, and *mf*. A box containing the number 14 is placed above the staff.

Segments of P₅ appear twice: in measures 27-31, in which the first seven pitches of the row form are presented, and in measures 41-42, in which only the first four pitches occur. Example 3.5 shows these two row segments.

Example 3.5: Segments of P₅.

The image shows three staves of musical notation. The top staff is a single line of music with a treble clef, labeled P₅. It contains a sequence of notes: G, A, B, C, D, E, F, G. The middle staff shows a melodic segment starting at measure 28, with a box containing the number 28 above it. The bottom staff shows a melodic segment starting at measure 42, with a box containing the number 42 above it and a dynamic marking *p* below it.

The only other appearance of the tone row is a nearly complete presentation of P₆ in measures 55-56, in which eleven pitches appear. The missing note, G, is the tenth pitch of this row form. Measure 56 includes many repetitions, with one new pitch sounding at the end of each flourish. The A on beat 3 is the final note of the row; the A on beat 4 and the grace notes preceding it are repetitions. Example 3.6 shows P₆ and its appearance in measures 55-56.

Example 3.6: P₆.

The image shows two staves of musical notation. The first staff is a single line of music with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above the first note is the label P₆. The second staff is also in treble clef and one sharp. It begins with a box containing the number '55'. The music is more complex, featuring sixteenth and thirty-second notes, some with grace notes. Below the staff, there are dynamic markings: 'sfz' (sforzando) with a hairpin crescendo leading to it, and two hairpin decrescendos following.

The examples given above (3.3, 3.4, 3.5, and 3.6) constitute all of the statements of row forms and row fragments in the entire composition. The other pitch materials, while related to the tone row, do not echo it strictly. *Monologue* depends instead on motivic development and transformation. The seed motive appears in its entirety only twice: in measure 5 and in measure 33. However, the first four pitches of the motive (those taken directly from *Lao Baban*) appear more than once in an ornamented and melodic form, in measures 20₄-21₂ and 36-41. Example 3.7 shows these appearances of the folksong fragment.

Example 3.7: Appearances of *Lao Baban*

The image shows two staves of musical notation. The first staff is in treble clef and one sharp. It contains a melodic line with a box labeled '21' above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff is a dynamic marking 'mp' (mezzo-piano) with a hairpin crescendo leading to it. The second staff is also in treble clef and one sharp. It contains a similar melodic line with a box labeled '37' above it. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff is a hairpin decrescendo.

The first four notes of the seed motive also generate another important motive: the *a* motive, which appears for the first time in measure 11. This motive differs from the seed motive by only one pitch: instead of A, the fifth note is F. This pitch further cements the relationship between the tone row and the melodic motives. The first four

itches of the tone row can be derived by contracting the intervals of the seed motive.

The *a* motive continues that process in reverse, this time deriving a motivic pitch from the tone row: the final interval of *a* is an expansion by one half-step of the corresponding interval of I_0 . Example 3.8 shows the *a* motive and its relationship to the I_0 row segment.

Example 3.8: The *a* motive.

The image shows two musical staves. The top staff contains two segments of music. The first segment is labeled 'seed motive' and consists of five notes with intervals labeled P5, P4, and M2. The second segment is labeled I_0 and consists of five notes with intervals labeled o_5 , o_4 , m2, and M3. The bottom staff shows the 'a' motive, which consists of five notes with intervals labeled P5, P4, M2, and P4. A box containing the number '11' is positioned above the first staff, and the dynamic marking 'ppp' is placed below the second staff.

This motive occurs frequently throughout the work, most often as part of the running thirty-second note texture that begins with the first statement of *a*, in measure 11.

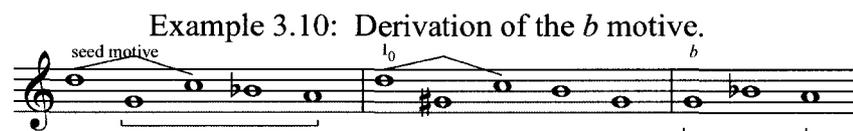
Within this context, the *a* motive appears five times at its original level of transposition and four times transposed up by seven half-steps (T_7). In some of these instances the motive occurs without its first pitch, but because the other four pitches are always present, the motive remains recognizable.

The *a* motive also occurs in a very different context in measures 17-19. Here the rhythms are greatly prolonged. The motive occurs at T_7 and is followed by an echo of the original statement of the tone row, further cementing the relationship between these two pitch elements. Example 3.9 shows this prolonged statement of the *a* motive.

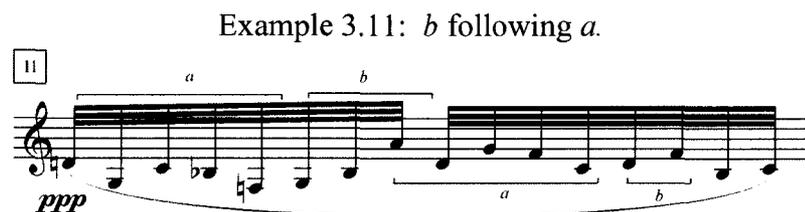
Example 3.9: Prolongation of *a*.

The image shows a single musical staff with a box containing the number '18' above it. The staff contains a prolonged statement of the *a* motive, consisting of five notes. The first three notes are grouped with a bracket and labeled '3', and the last two notes are grouped with a bracket and labeled '5'. The dynamic marking 'p' is placed below the first note, and 'espr.' is placed below the second note. The staff ends with a double bar line and a fermata.

There is another important motive, *b*, in the work. Like *a*, this motive is derived from both the seed motive and the tone row. The seed motive has two pitches in common with I_0 : D and C, the first and third pitches. The *b* motive simply removes these shared pitches from the seed motive, leaving only G, B^b, and A. The *b* motive first appears in measure 6, immediately following the seed motive. It also follows the seed motive's second appearance.⁶⁴ Example 3.10 shows *b* and its relationship to both the seed motive and the I_0 row segment.



The *b* motive occurs much more frequently than the seed motive, appearing not only in measures 6 and 34 but in other instances as well. It occurs in measure 8, which is an exact repetition of measure 6, transposed down one octave. It always follows *a* in the thirty-second note passage that begins in measure 11. When *a* appears at T_7 , as in measure 11, it is followed by a fragment of *b* (two notes). The insertion of *b* into this music helps to create the continuous line. Each appearance of *b* serves as a transition between the longer motives of the passage (*a*, *a* at T_7 , and other material discussed below) Example 3.11 shows *b* following *a* at the original pitch level and at T_7 .



⁶⁴ Measures 33-34 are an exact repetition of measures 5-6, transposed down one octave.

Beginning in measure 13, the music is interrupted by fragments of P_2 (see Example 3.4). In general, the music after the interruption continues exactly where it left off. Thus, when b is interrupted by a P_2 fragment in measure 13, it resumes after the fragment. However, Chen uses this interruption to develop the b motive further: in measure 13, b is interrupted after two notes (G and B^b) have sounded. The first note of the interruption is E. Later, in measure 14, b appears again. This time, after the G and B^b, an E replaces the expected A. Thus, the juxtaposition of two different pitch sources in measure 13 becomes one gesture in measure 14. Example 3.12 shows the new form of b and its derivation.

Example 3.12: Development of b .

The image shows two staves of music. The first staff is labeled '13' and contains a sequence of notes: C, D, E, F, G, A, B, C. A bracket labeled 'a' spans the first five notes (C to G). A bracket labeled 'b' spans the last two notes (G and B^b). Above the staff, a P₂ fragment is shown as a sequence of notes: E, B^b, G. The second staff is labeled '14' and contains a sequence of notes: C, D, E, F, G, A, B, C. A bracket labeled 'a' spans the first five notes (C to G). A bracket labeled 'b' spans the last two notes (G and E). A bracket labeled 'g' spans the first five notes (C to G).

In measure 6, b is immediately followed by four pitches: F[#], C, B, and C[#]. These pitches derive directly from the P_4 form of the tone row. The series of four pitches is constructed using alternate adjacent intervals from the row form. The first interval of the series, a tritone, is the same as the first interval of the row form. The second interval of the series, a minor second, is the same as the interval between the third and fourth pitches of the tone row. The third interval of the series, a major second, is the same as the interval between the fifth and sixth pitches of the tone row.

The series of four pitches is immediately followed by a repetition of the last two pitches of *b* (B^b and A, heard in the preceding measure). Together, these six pitches form an important collection, hereafter referred to as *c*. The last two pitches of *b* (in measure 6) are part of the *c* collection; however, because of the motivic importance of *b*, this analysis groups the later occurrences of these pitches (in measures 7-8) with *c* in order to preserve the independence of *b*. Another reading is possible, with the B^b and A of measure 6 grouped as part of the *c* collection; the different analytical possibilities of this section of music illustrate the complex relationships among pitch materials throughout *Monologue*. Because the collection appears throughout the work in more than one ordering, the selection of the B^b and A from measure 6 or the B^b and A from measure 7-8 as the primary members of the collection is of less than vital importance. Example 3.13 shows the *c* collection as it appears in measures 6-8 and its derivation.

Example 3.13: The *c* collection.



Unlike the motives *a* and *b*, *c* is an unordered collection. The pitches of the collection always appear at the same level of transposition. Sometimes, as in measures 6-8 and 34-36, the pitches of *c* appear in their original order. However, these pitches also appear frequently together in different orderings. In measure 10, five of the six pitches of *c* are stated in a new order (only the B is omitted). This subset of *c* reappears in order in measures 11, 12, 13, 14, and 54 as part of the running thirty-second note texture. In measures 15-16, *c* appears again. This time, all six pitches are present, though the B^b

occurs only as part of *b* and does not reappear in the flourishes that elaborate the collection. Example 3.14 shows these subsets and reorderings of *c*.

Example 3.14: Uses of the *c* collection.

With the exception of measures 22-27₂ and 57-64,⁶⁵ the pitch materials of *Monologue* can all be explained using the seed motive, the twelve-tone row, motives *a* and *b*, and the *c* collection. Throughout the work the motives interact and combine in myriad ways. The most dramatic example of this interplay is in the thirty-second note passage in measures 11-14. In this passage, all of the important motives are present, as well as two forms of the tone row. Example 3.15 shows this passage and the sources for all of its pitch material.

⁶⁵ These measures are discussed in detail below, in the section on timbre.

Example 3.15: Pitch sources in measures 11-14.

The image displays four staves of musical notation. The first staff, labeled '11', shows measures 11-14 with pitch sources 'a', 'b', and 'c' indicated by brackets. The second staff shows a twelve-tone row with pitch sources 'P9', 'a', 'b', 'c', and 'P9'. The third staff shows a seed motive with pitch sources 'a', 'b', 'P2', 'a', 'b', 'c', 'P2', and 'c'. The fourth staff shows a seed motive with pitch source 'P2'.

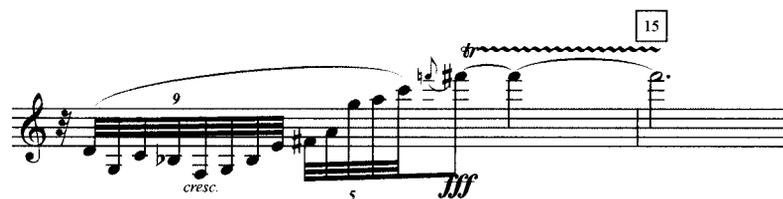
The two pitch sources (the seed motive and the twelve-tone row) are closely related, as has been shown above. However, there are important differences between the two sources in addition to the obvious aural difference between pentatonic and atonal pitch collections. The seed motive is rich in interval-class 5, containing a perfect fifth and a perfect fourth.⁶⁶ The twelve-tone row contains only one perfect interval. Instead, it is constructed with three tritones. Throughout the work Chen creates a tension between these characteristic intervals, as if to set up conflict between her two pitch sources.

The first interval of *Monologue* is a tritone. In measure 5, the second phrase begins on the same pitch-class (D). It descends to a perfect fifth instead of a tritone, setting up the conflict between the two intervals. In measure 14, the conflict is especially prominent: Chen creates the illusion of both intervals sounding simultaneously with the

⁶⁶ The intervals referred to are between adjacent pitches.

trill from F[#] to G. The flourish in this measure, which begins with a perfect fifth and contains a tritone, builds clearly upward, reaching a minor climax at the trill. The C preceding the trill forms a tritone with the F[#] and a perfect fifth with the G (the grace note preceding the trill is purely ornamental). This passage, occurring midway through the work, reinforces the idea of conflict between the tritone and the perfect fifth with its ambiguous climax. Example 3.16 shows this passage.

Example 3.16: Intervallic conflict.



The perfect fifth is structurally important as well as being an important melodic interval. It is the most common interval of transposition in the work (T_7), but is used as such only in transposition of the melodic motives, never the tone row. This shows the connection between the interval of transposition and the intervallic content of the material transposed. Refer to Examples 3.9 and 3.15 to see the melodic motives at T_7 .

Numerically-Based Rhythmic and Formal Constructions

Numerical constructions do not play as large a role in *Monologue* as they do in some of Chen's other compositions. The work does not employ complex polyrhythmic ostinati. It does not depend on the Golden Section for formal divisions. In fact, Chen describes *Monologue* as a "one part form, with short and long phrases in variations."⁶⁷ This simplicity is what characterizes the rhythmic and formal aspects of *Monologue*. Phrases and sections are clearly defined and the overall shape of the work is easy to discern. Rhythms, while employing various subdivisions of the beat, never approach the complexity of those in *Woodwind Quintet*. Also, many of the unusual rhythms in the work seem calculated to give the music a free, improvisatory sound. The tempo marking at the beginning of the work, *Adagio ad lib.*, as well as the word "Impressions" in the title, reinforce the idea that the complex rhythms are never meant to sound mechanical or complicated.

Although it is a "one part form," i.e. through-composed, *Monologue* can be divided into four large sections: the introduction, in measures 1-4; A, in measures 5-17₃; B, in measures 17₄-53; and C, in measures 54-68. The introduction consists of a single phrase. In addition to introducing the twelve-tone row, this phrase covers a wide range and is separated from the music that follows it by nearly two beats of silence. The F[#] in measures 2-4 foreshadows the climaxes of the work, all of which involve extended notes in a high tessitura. Refer to Example 3.3 to see this phrase.

⁶⁷ Chen Yi, email interview with Cheryl Melfi, 17 December 2004.

The A section of *Monologue* begins in measure 5 and continues through the third beat of measure 17. This section encompasses the first statements of the melodic motives, as well as the extended thirty-second note passage described above and the flourishes that follow it. The first climax of the work occurs in the A section. In measure 14 the thirty-second note passage gives way to the flourish and trill shown in Example 3.17. This is followed by a series of flourishes that reach ever higher, coming to another climax in measure 16. Taken together, the music between measures 14₂ and 17₃ can be seen as one climactic area, although it includes two separate apices. Example 3.17 shows this climactic passage.

Example 3.17: The climactic area: measures 14-17.

The A section of *Monologue* can be divided into smaller subsections: measures 5-10, which introduce the melodic motives in a lyrical style, and measures 11-17₃, including the thirty-second note passage and the climactic flourishes. The subsections are distinct from each other in style and rhythmic activity, and are separated by two beats of rest. Each of these subsections includes two phrases. Table 3.1 delineates the phrase and subsectional boundaries within the A section.

Table 3.1: The A section.

A section: 5-17 ₃			
first subsection: 5-10		second subsection: 11-17 ₃	
a: 5-8 ₂	b: 8 ₃ -10	c: 11-15 ₃	d: 15 ₄ -17 ₃

The B section, between measures 17₄ and 53, encompasses most of the rest of the work. It is less rhythmically active than the A section and is characterized by many long rhythmic values and two extended periods of silence. There are no climaxes in the B section; instead, Chen maintains the calm of long, slow melodic writing and uses this section to create many unusual sounds on the clarinet.

Like the A section, the B section can be divided into two subsections. The first of these, which spans measures 17₄-32, consists of four phrases. The first phrase (a), in measures 17₄-20₃, consists of a slow statement of the *a* motive and a cadence that is reminiscent of the introduction in pitch, rhythm, shape, and dynamic. This is appropriate, as this phrase introduces a new large section of music. Interestingly, the introduction (measures 1-4) consists of a statement of the twelve-tone row, while this phrase is largely based on the *a* motive. Chen introduces *Monologue* with one of its major pitch sources and the B section with the other. Example 3.18 shows phrase a of the B section and its similarity to the introduction.

Example 3.18: Section B, phrase a.

The second and third phrases (b and c), in measures 20₄-23 and 24-27₂, are different from any music yet heard in the work. After a brief statement of the melodic fragment in measure 21, these phrases depend almost entirely on timbre and instrumental effects for interest. The pitch material is entirely chromatic, eliminating any influence from the two major sources, and there is very little rhythmic activity. Refer to Example 3.27 to see these phrases.

The fourth phrase (d) of this subsection, in measures 27₃-32, includes a tone row fragment (P₅; refer to Example 3.6) but retains the slow rhythmic pace of the preceding phrases. In fact, the P₅ fragment is complete by the fourth beat of measure 27, and the remainder of the phrase consists of a single pitch, ornamented and followed by an extended period of silence. Example 3.19 shows this phrase.

Example 3.19: Section B, phrase d.

The second subsection of section B, measures 33-53, consists of long melodic treatments of the two major pitch sources and the melodic motives, as well as another period of silence, this one longer than the one that ends the first subsection. The second subsection divides into three phrases (e, f, and g), in measures 33-36, 37-41₃, and 41₄-53. Each of these phrases, while maintaining a similar style and retaining the drawn-out rhythms of the entire B section, is unlike the others in important ways. The first phrase, e, is an exact repetition of measures 5-8₂ transposed down one octave, and is the only such exact reprise in the work. The second phrase, f, is a long statement of the Chinese melodic fragment. The third phrase, g, while imitating the rhythms and style of f, uses a form of the tone row (P₅; refer to Example 3.5) for its pitch material. This phrase also employs some of the interesting instrumental effects seen in the first subsection of B, as well as the longest silence yet heard in the work. Example 3.20 shows the second subsection of B.

Example 3.20: Section B, second subsection.

The musical score for Example 3.20 is presented in four staves. The first staff, labeled 'phrase e', covers measures 33 to 36 and features a melodic line with dynamics *mp*, *mf*, and *mp*. The second staff, labeled 'phrase f', covers measures 37 to 41 and includes a melodic line with dynamics *mf* and *p*. The third staff, labeled 'phrase g', covers measures 41 to 53 and contains a melodic line with dynamics *mf*, *mp*, and *p*, along with a section of tremolo indicated by a wavy line. The fourth staff, labeled '52', shows a whole note with a '2' above it, indicating a second ending or a specific articulation.

Table 3.2 shows the phrase and subsectional boundaries of the B section.

Table 3.2: The B section.

B section: 17 ₄ -53						
first subsection: 17 ₄ -32				second subsection: 33-53		
a: 17 ₄ -20 ₁	b: 20 ₄ -23	c: 24-27 ₂	d: 27 ₃ -32	e: 33-36	f: 37-41 ₃	g: 41 ₄ -53

The C section, in measures 54-68, functions as a coda. Like the A and B sections, it can be divided into two subsections. The first subsection (measures 54-57) recalls the running thirty-second note passages of the A section (even repeating this music exactly for two and a half beats) and rises to a climax in a similar way. The climax is approached clearly with one long gesture, rather than the multiple flourishes that approach and draw back from the earlier climaxes. It arrives at a higher pitch, b^3 , and holds it longer than either the trill of measures 14-15 or the a^3 of measures 16-17. These factors would seem to make this climax stronger than the climactic area of the A section. However, coming as it does suddenly after the long, slow tones of the B section, this last climax has an echolike sound, as though it is only a reprise of the earlier climactic area. It is in part the reminiscent quality of this very strong climax that contributes to the perception of the C section as coda. Example 3.21 shows these measures.

Example 3.21: Section C, first subsection.

The musical notation for Example 3.21 consists of two staves. The first staff begins at measure 54, marked with a piano (*pp*) dynamic. It features a continuous thirty-second note passage that rises in pitch. The second staff continues this passage, showing a crescendo indicated by a hairpin symbol, leading to a fortissimo (*ff*) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Immediately following this climax comes the last phrase of the work (measures 58-68), consisting entirely of single brief statements of the pitch e, occurring at ever-greater time intervals and ever quieter dynamic levels. This stark contrast to the active music of the preceding measures effectively dampens the tension created in the buildup to the climax and brings *Monologue* to a close with a long period of silence that both recalls the silences of the B section and exceeds them in length. The lack of melodic interest and the ever-lengthening silences strengthen the impression that this section of music functions as coda. Example 3.22 shows these measures.

Example 3.22: Section C, second subsection.

The musical score for Example 3.22 is presented in two staves. The first staff starts at measure 58 and contains four measures of music. The notes are single e's (G-clef, first line, space) with dynamic markings *sfz*, *p*, *pp*, and *pp* respectively. The second staff starts at measure 63 and contains four measures. The notes are single e's with dynamic markings *ppp*, *ppp*, *ppp*, and *ppp*. The final measure (68) features a fermata over a whole note. The piece concludes with a double bar line.

Monologue is through-composed, as Chen makes clear. However, the lack of repetition implicit in such a work does not preclude formal analysis. The work clearly progresses through several sections, all of which share important characteristics: their use of the two major pitch sources, their employment of such techniques as pitch bending, and their phrase shapes. There is some exact repetition, as in measures 33-36, but more often the connections between sections are implied or recomposed, as in the similar phrase-endings in measures 3-4 and 19-20. The basic shape of the work is an unusual one, building to a very typical climax for a work of Western art music, then

spending an entire large section in relative repose before suddenly recalling the climax with even greater force and even more suddenly subsiding into silence. Table 3.3 shows the sectional and phrase divisions of the entire work.

Table 3.3: Formal divisions in *Monologue*.

Large Sections	Subsections and Phrases			
Introduction (1-4)	<ul style="list-style-type: none"> introduces twelve-tone row 			
A (5-17₃)	Subsection 1 (5-10)			
	<ul style="list-style-type: none"> introduces seed motive, <i>b</i> motive, <i>c</i> collection includes two phrases, a and b 			
	a (5-8₂)		b (8₃-10)	
	Subsection 2 (11-17₃)			
	<ul style="list-style-type: none"> introduces <i>a</i> motive and running thirty-second note music includes climactic area includes two phrases, c and d 			
	c (11-15₃)		d (15₄-17₃)	
	climactic area (14 ₂ -17 ₃)			
B (17₄-53)	Subsection 1 (17₄-32)			
	<ul style="list-style-type: none"> includes prominent pitch bending includes four phrases, a, b, c, and d 			
	a (17₄-20₃)	b (20₄-23)	c (24-27₂)	d (27₃-32)
	<ul style="list-style-type: none"> introductory echoes measures 2-3 	<ul style="list-style-type: none"> relies on pitch bending 		
	Subsection 2 (33-53)			
<ul style="list-style-type: none"> blends many elements of the work: all pitch materials, pitch bending, silence includes the work's only extended repetition includes three phrases, e, f, and g 				
e (33-36)		f (37-41₃)	g (41₄-53)	
	<ul style="list-style-type: none"> repetition of section A, phrase a 			
C (54-68)	Subsection 1 (54-57)			
	<ul style="list-style-type: none"> includes climax 			
	Subsection 2 (58-68)			
	<ul style="list-style-type: none"> no pitch activity at all almost entirely silent 			

Original Approach to Timbre and Texture

A composition like *Monologue*, written for one solo single-line instrument, changes the terms of a discussion of elements like timbre and texture. Traditional assessments and labels, such as thick or sparse texture, varied tone colors, and blend, do not apply in their usual senses. Analysts must look instead at the ways in which the composer uses the possibilities of the solo instrument to create different sounds and implied textures. Even more than in polyphonic music, timbre and texture go hand in hand. Despite the limitations of writing only a single line of music for one instrument, Chen creates a rich palette of timbres and textures in *Monologue*. The work highlights both the inherent acoustic properties of the clarinet and some unusual sounds, including pitch bending and silence.

Monologue spans nearly four octaves, from e to c⁴. These are not arbitrary boundaries: e is the lowest note possible on a standard clarinet (an instrument without a special extension), while c⁴ is accepted by many composers today as the top of the instrument's range.⁶⁸ Within this large range, the clarinet's sound can be divided into three registers, each with its own distinct characteristics. The notes of the lowest register, called chalumeau, are described in a standard orchestration text as "deep and rich."⁶⁹ The middle register, called clarion (or clarino) is described as "bright, incisive, expressive."⁷⁰

⁶⁸ Theoretically there is no upper limit to the range of the clarinet, and some works do require notes higher than c⁴. However, these circumstances are very rare and most clarinetists today accept c⁴ as the practical upper limit to their instrument's range.

⁶⁹ Samuel Adler, *The Study of Orchestration*, 2d ed. (New York: W.W. Norton & Company, Inc., 1989), 194.

⁷⁰ *Ibid.*

The highest register, called altissimo, is described as “piercing, shrill.”⁷¹ The clarinet has a vast dynamic range, from a barely audible *niente* attack to a strong *fortissimo* that can cut through an orchestra, but in general the loudest sounds are possible in the altissimo register, while the softest sounds are possible in the chalumeau register.

Chen makes good use of the characteristics of the clarinet’s registers. For example, measures 54-58 build to a climax. Measure 54, mostly in the chalumeau register, is marked *pianissimo* and begins with atmospheric running thirty-second notes. When a crescendo appears in the third beat, the pitches also begin to rise. The inherent properties of the clarinet allow this crescendo over rising pitches to be much more dramatic than a crescendo over notes in the same register, or over descending pitches. The pitches rise higher and higher in measure 55, with each flourish striving higher into the “shrill” altissimo register, finally arriving at a climax on a prolonged b^{b3} marked *fortissimo*. Example 3.23 shows these measures.

Example 3.23: Registral enhancement of a crescendo.

The image shows a musical score for a clarinet part, consisting of two staves. The first staff is labeled with a box containing the number '54'. It begins with a *pp* dynamic marking and features a series of rapid, ascending thirty-second notes. A crescendo hairpin starts in the third beat of measure 54 and continues through measure 55. The second staff, labeled '55', continues the ascending line, with notes becoming more widely spaced and reaching higher registers. It is marked with *sfz* and *ff* dynamics. The piece concludes in measure 55 with a prolonged, high-pitched note (a b^{b3}), which is marked *ff*.

Though clarinetists strive to minimize the differences between registers and to play with a consistent tone color throughout their range, composers since the time of Mozart have been deliberately highlighting these differences. In *Monologue*, Chen

⁷¹ Ibid.

juxtaposes clarion/altissimo and chalumeau passages, creating the impression of two separate voices with different timbres. One example of this technique is in measures 12-14. The prevailing chalumeau music in these measures is interrupted by clarion and altissimo interjections, and the difference between registers is enough to make a real timbral difference between the prevailing music and the interjections.⁷² (Refer to Example 3.4 to see these interjections in the score.) Because the music in this passage seems to consist of two separate voices with different timbres, a new texture is also created here.

Though the passage between measures 12 and 14 contains one of the most striking examples, Chen uses these registral contrasts to create timbral interest throughout the work. The first instance of this technique is in measure 2, in which a *piano* chalumeau trill gives way to a *forte* altissimo note. The interval formed by these pitches, a compound tritone, is echoed in the last interval of the work, in measure 58. This compound tritone spans an even greater registral difference than the one in measure 2 and again contrasts the altissimo and chalumeau registers. Although the chalumeau note, here an e, is marked *sforzando*, because of the inherent properties of the clarinet, this note will sound much less loudly than the preceding b^{b3}, itself marked *fortissimo*. By placing these two statements at the beginning and end of the work, Chen bookends *Monologue* with registral contrast and thus unifies the work. Example 3.24 shows measures 2 and 58.

⁷² The registral difference between the interjections and the rest of the music also serves to highlight another difference: the high passages are the P₉ and P₂ tone row segments discussed above.

Example 3.24: Registral contrast at the beginning and ending of *Monologue*.

Chen masterfully uses the characteristic sounds of the clarinet in *Monologue*. In addition, she asks the clarinet to imitate the sounds of Chinese instruments. In Chen's words, "some grace notes and gliss[andi] are inspired by Chinese traditional instrumental playing technique and style."⁷³ This cross-cultural conception of timbre is a favorite technique of Chen's, one she uses in other works including *Feng*. The result is not an exact representation of the Chinese instruments, but music that retains its basic Western sound while adopting some of the characteristics of Chinese instrumental playing. In *Monologue*, Chen imitates the sounds of several Chinese instruments, including the bamboo flute (*dizi*), the *xun*, and the *erhu*.⁷⁴

The section of music between measures 20 and 27 is almost entirely driven by these imitative sounds. After one statement of the seed motive, the music consists only of half-steps. This effectively eliminates pitch as the most important element of the music. Almost all of the half-steps include glissandi, further blurring the pitches into one another. According to Chen, this section of music is written in imitation of two Chinese

⁷³ Chen Yi, interview by author, 17 December 2004.

⁷⁴ *Ibid.* Refer to appended material for descriptions of these instruments.

instruments. The sliding half-step descents of measures 21-24 are “like weeping or sighing sound[s] from xun,”⁷⁵ while the grace notes of measure 25 imitate “the bowing of erhu.”⁷⁶ Similar passages occur in measures 7-8 and 51-52. Example 3.25 shows measures 20-27.

Example 3.25: Creating Chinese sounds with the clarinet.

The glissandi are the only instances of extended technique in *Monologue*, and for the most part they present no particular difficulty to the performer. The most challenging of these effects is in measure 31, in which the clarinetist is asked to slide downward from e. In general, pitch bending on the clarinet becomes more difficult to perform as the pitch descends: it is easiest to achieve in the clarion and altissimo registers and most difficult in the chalumeau register. Because e is the lowest possible note on the clarinet, this glissando is especially difficult. However, for a skilled player it is not impossible.

One of the most striking aspects of *Monologue* is its extensive use of silence. The sheer amount of silence makes it one of the most important compositional elements in the work. This analysis considers the silence (the absence of sound) to be both a timbre and a texture, in the way that black (the absence of color) can still be considered to be a color. In addition to many brief rests throughout the work, there are three extended passages in

⁷⁵ Ibid.

⁷⁶ Ibid.

which silence plays an important role: measures 31-32, measures 50-53, and measures 58-68. In each of these passages, the silence indicates the ending of a section of music. The first, in measures 31-32, closes the timbre-driven section of music discussed above.

The section of music between measures 37 and 53 closes with a longer period of silence. This section of music is interesting because it integrates many of the important elements of *Monologue* into just a few measures. It begins with a melodic statement of the seed motive, which is followed by a similarly-shaped phrase that is based on the P_5 form of the tone row. This in turn is followed by an extended passage consisting of grace notes and half-step glissandi, in a similar style to measures 20-27. The glissandi sound briefly in measures 50 and 51, finally giving way to more than two full measures of silence. Refer to Example 3.20 to see these measures.

By far the longest passage of music to use silence occurs at the end of the work. Measures 58-68 are almost entirely silent, punctuated only with single thirty-second notes. Even these sparse sounds grow less and less frequent as the music progresses, stopping entirely in measure 64. *Monologue* ends with more than four measures of silence. This spare music is in great contrast to the active passage that precedes it (measures 54-57; refer to Example 3.23). The contrast between measures 54-57 and measures 58-68 is a microcosm of the work as a whole: the exciting and athletic first sections of *Monologue*, from measures 1-17, sound quite different from the less active, more contemplative music between measures 18 and 53.

The long stretch of silence that ends the work is unusual; it requires the performer to create the impression that the music has not come to an end, even after he or she has no

more notes to play. This generally involves a visual element in a live performance: the performer maintains his or her concentration and energy level, while continuing to hold the clarinet to his or her lips. If this is done effectively, the audience is aware that the long stretch of silence is in fact a part of the composition. The effect is one of repose, balancing *Monologue* in two ways. On a small scale, the silence and the repeated e together dissipate the tension of the climactic b^{b3} in measures 56-58. On a larger scale, the simple absence of sound at the end of *Monologue* serves as a counterweight to all of the complexities of the rest of the work. Example 3.26 shows measures 58-68.

Example 3.26: Extended silence in *Monologue*.

The musical score for Example 3.26 consists of two staves. The first staff begins at measure 58, marked with a box containing the number 58. It features a treble clef and a key signature of one flat. The notation includes several measures of music with dynamic markings: *sfz*, *p*, and *pp*. The second staff begins at measure 63, marked with a box containing the number 63. It also has a treble clef and shows a long rest followed by a few notes, ending with a fermata and a '4' indicating a four-measure rest.

4. *FENG*

General Information

Chen Yi's second work for wind quintet, titled *Feng*, was composed in 1998.

Feng was commissioned by the San Francisco Citywinds with a Chamber Music America commissioning award. The work was premiered in January 1999 in Berkeley, California.

Following are Chen's program notes for *Feng*.

The character "feng" in Chinese means "wind" or "the winds," and also "view, folk songs, style and manner." I used the five standard Western wind instruments to sound the Eastern feeling of the winds in the quintet *FENG*, which consists of two movements: Introduction and Rondo.⁷⁷

Of the works examined in this study, *Feng* is the most distant from both the traditional Chinese music and the twelve-tone techniques that infuse Chen's earlier works. Both *Monologue* and *Woodwind Quintet* rely on twelve-tone rows and quotations of Chinese melodies for their pitch materials. *Feng*, composed five years later than *Monologue* and eleven years later than *Woodwind Quintet*, retains the sound-world of Western atonality but abandons the twelve-tone row in favor of short melodic motives. Also, although no Chinese melody is directly quoted in *Feng*, the pitch materials of the work are strongly reminiscent of two such melodies.

Numerical constructions are very important in the second movement of *Feng*. The formal divisions of the movement correspond to the Golden Section proportion. Rhythmically, too, this movement relies on mathematical constructions: the shifting

⁷⁷ Chen Yi, *Feng* (King of Prussia, Pennsylvania: Theodore Presser Company, 1999).

relationships between an ostinato figure and the meter, and between two parts of a repeated section of music, give the impression of waves moving in and out of phase.

Chen's intention is for the five instruments of the wind quintet "to sound the Eastern feeling of the winds" in *Feng*, and she uses each instrument to create many different sounds. As in *Monologue*, some of these sounds are imitations of specific Chinese instruments or performance practices. Other sounds are idiomatic for the instruments; still others, such as flutter tonguing, are best classified as extended techniques.

Feng includes many different textures, from silence to solo to unison to thick counterpoint. Some of these are quite unusual for the wind quintet, as was Chen's intention. While composing the work, she studied the standard wind quintet repertoire and deliberately "avoid[ed] using the 'too regular' textures in [her] own piece."⁷⁸ The result is a work full of contrasts and interest, with textures that shift unexpectedly.

⁷⁸ Chen Yi, interview by author, 11 January 2005.

Eclecticism in Pitch Materials: *Introduction*

The pitch materials in the first movement of *Feng* depend on several motives, as well as a few important intervals and vertical sonorities. As in *Monologue*, the motives of *Feng* are all closely related. Unlike *Woodwind Quintet* and *Monologue*, though, *Feng* uses neither a twelve-tone row nor a specific quotation from a Chinese melody. The pitch language of *Feng* is perhaps best described as motivic atonality. The motives and their development carry the work, and Chen does not use harmonic progressions to define sections, cadences, or climaxes.

The oboe line of the first four measures introduces many important elements of *Feng*. One of these elements is the melodic line. This melody recurs throughout the movement, although not always in its entirety. In measures 7-9, for example, the clarinet and bassoon play the first half of this melody. In measures 13-16 the clarinet plays the entire melody at the original pitch level. Other statements of this melody, in which it is combined with other materials, are discussed below. Example 4.1 shows these recurrences of the melody.

Example 4.1: Statements of the opening melody.

The musical score for Example 4.1 consists of three staves: Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.).

- Oboe (Ob.):** Measures 1-4. Measure 1 is marked with a box containing the number 1. The dynamics are *mp*, *mf*, *f*, *mf*, and *f*. There are slurs over measures 1-2, 2-3, and 3-4. A triplet of eighth notes is marked with a '3' and a slur in measure 2. A 'bend tone by lips' instruction is written above measure 3. A triplet of eighth notes is marked with a '3' and a slur in measure 4. A sixteenth-note figure is marked with a '6' and a slur in measure 4.
- Clarinet (Cl.):** Measures 7-9. Measure 7 is marked with a box containing the number 7. The dynamics are *mf* and *f*. There are slurs over measures 7-8 and 8-9. A triplet of eighth notes is marked with a '3' and a slur in measure 8.
- Bassoon (Bsn.):** Measures 7-9. Measure 7 is marked with a box containing the number 7. The dynamics are *mf* and *f*. There are slurs over measures 7-8 and 8-9. A triplet of eighth notes is marked with a '3' and a slur in measure 8.

The pitch content of this melody comprises the basic motivic material for the entire movement. As it appears in measures 1-4, this material can be divided into two sections. The first section, in measures 1-4₂, contains all of the pitches of one of the important motives of the movement, *a*. The two most important interval-classes of the movement, ics 6 and 1, are also introduced here. Throughout the movement, even when the *a* motive is not overtly present, the music tends to be saturated with these interval-classes. When *a* appears, it is often compressed into a much smaller rhythmic space than in measures 1-4. Example 4.2 shows *a* in its original appearance and in one of its rhythmically compressed appearances.

Example 4.2. The *a* motive.

The image displays three musical staves. The top staff shows the 'a' motive in its original form, consisting of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is for Oboe (Ob.) and shows a compressed version of the motive starting at measure 1. It features a triplet of notes (G4, A4, B4) followed by a quarter note (C5), then a quarter rest, and finally a triplet of notes (B4, A4, G4). Dynamics markings include *mp*, *mf*, and *f*. The bottom staff is for Clarinet (Cl.) and shows a compressed version starting at measure 17, consisting of a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

The remaining notes of measure 4 (beats 3 and 4) make up another important motive, *b*. This motive consists of a repeating pattern: an ascending whole step followed by a descending half step. This is a figuration Chen uses in other works, including *...as like a raging fire...*⁷⁹ She developed this pattern as a way “to move pitches fast but in a

⁷⁹ Chen Yi, *...as like a raging fire...* (King of Prussia, Pennsylvania: Theodore Presser Company, 2002).

small range,”⁸⁰ and has begun to incorporate it as part of her compositional language. In *Feng*, though, *b* is more than the insertion of a favored pattern: it is closely related to the *a* motive and thus integrated into the tonal language of the work. The *a* motive contains one segment of the *b* pattern, beginning with the half-step. Example 4.3 shows *b* and its relationship to *a*.

Example 4.3: The *b* pattern.

The *b* pattern occurs throughout the movement, most often in passages like measures 5-6, including several repetitions of the pattern using short rhythmic values: the composer’s original purpose for the pattern. However, *b* is also used melodically, as in measures 20-21. Example 4.4 shows this presentation of the pattern.

Example 4.4: The *b* pattern used melodically.

⁸⁰ Chen Yi, interview by author, 11 January 2005.

Both the *a* and the *b* motives are developed and altered as the movement progresses. One of the first alterations occurs twice in succession in measures 8-10, first in the oboe and horn, then in all five instruments. In these measures, the first interval of *a* is inverted and followed by a descending half step and ascending whole step. Although this figure (hereafter referred to as *a*₁) bears the closest relationship to *a*, the prominence of the half step/whole step succession highlights its similarity to *b* as well. Example 4.5 shows this altered motive.

Example 4.5: Development of *a*.

The image displays a musical score for Example 4.5, titled "Development of *a*". At the top, two musical phrases are shown: *a* and *b*. *a* is a four-note ascending scale starting on G4 (F#4 in the key signature), and *b* is a four-note descending scale starting on G4. Below this, five staves represent the woodwind section: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score covers measures 8, 9, and 10. In measure 8, the original motives *a* and *b* are played by the Oboe and Horn. In measure 9, the altered form *a*₁ is introduced, characterized by an inverted first interval (F#4 to G4) followed by a descending half step (G4 to F#4) and an ascending whole step (F#4 to G4). This altered form is played by all five instruments. In measure 10, the original motives *a* and *b* are played by the Oboe and Horn. Dynamics range from *mf* to *ff*. A box containing the number "9" is positioned above the Flute staff in measure 9.

This altered form of *a* occurs throughout the movement, appearing both alone and in combination with other motives. One such combination appears in measure 17 in the clarinet. The *a* motive appears in its original form, followed by *a*₁, followed by *b*. The resulting figuration, *a*₂, becomes important as the movement progresses, recurring in measures 33 and 37 in exact repetitions and in slightly altered forms elsewhere. Example 4.6 shows *a*₂ in its original appearance, as well as an example of an altered form.

Example 4.6: a_2 .

Another motive emerges from the basic contour of a . This motive, a_3 , begins with a tritone, as do a , a_1 , and a_2 . However, instead of following the tritone with another tritone or with a half-step, a_3 introduces a new interval: the tritone is followed by ic 4. This interval is the most distinct characteristic of a_3 and its presence defines the motive. As the work progresses, a_3 is used both in running passages (like a_1 and a_2) and melodically. An example of this motive, used twice in succession, is the horn and bassoon line in measures 27-29. In these measures the motive appears melodically. The ic 4 occurs in combination with the double tritone of a and an inverted statement of the b pattern. This passage is a prime example of Chen's ability to integrate many related motivic elements into one melodic line. Example 4.7 shows these measures.

Example 4.7: a_3 .

In measure 25 a variation of *b* occurs in the flute, oboe, and clarinet parts, retaining its contour but changing its intervals. In the first beat of measure 25 the music consists of *b*, with each interval expanded by one half-step. The rising whole step of *b* expands to ic 3 and the descending half-step expands to a whole step. Interval expansion, the same technique Chen used in *Monologue*, is not as pervasive in *Feng* as in that work, but it does drive this passage. The second beat of the measure both inverts *b* and expands it again before reverting to the original pattern, which is retained for the remainder of the measure. In the second beat, the D completes an ascending whole step (the inversion of the expected descending whole step). This is followed by a descending ic 3 and an ascending ic 4, continuing the contour of an inverted *b* pattern while expanding the intervals. After the diminished fourth the original *b* pattern is restored. Example 4.8 shows measure 25.

Example 4.8: Interval expansion in *b*.

The musical score for Example 4.8 shows three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). A box labeled '25' is positioned at the top left of the first staff. A large bracket spans the first two beats of the measure. The notation shows a sequence of notes with various accidentals (sharps, flats, naturals) and stems, illustrating interval expansion and inversion.

There are many other altered forms of the motives throughout *Introduction*, but the above are representative examples. The other instances of development occur using the same techniques as the above: interval expansion, alteration of one pitch, fragmentation and combination. Though the motives are constantly developing and

changing, they are always recognizable as deriving from the original forms of *a* and *b*. In this way Chen demonstrates economy of means and breadth of creativity in *Introduction*.

Introduction ends with a form of the opening melody that integrates many of the varied forms of the motives discussed above. The melody, in the flute, begins with a minor ninth. This is an expansion of the original tritone, echoing the interval expansion of measure 25 and stating one of the most important interval-classes of the work. Interval-class 1, usually expressed as a semitone but also occasionally as a major seventh or a minor ninth, is a vital element of both of the movement's basic motives. It also serves to connect this melody with the accompanimental figure under it, which consists of three instruments playing simultaneous different forms of *b*.

Following the minor ninth is a nearly exact repetition of measures 2-3. This is the passage that most closely resembles the opening melody; it is followed by a figure that echoes the melodic structure of the opening but actually consists of a statement of *a*₁. Both of these figures are then repeated, transposed down one octave. The movement ends with the flute alone, playing the same absolute pitches that the oboe plays at the opening. By including such figures as *a*₁, the flute melody at the end of the movement reflects the developmental nature of much of *Introduction*. The oboe melody presents the movement's materials; the bulk of the movement is concerned with their development and variation; and the flute melody presents the results of those developmental activities. Example 4.9 shows this melody.

Example 4.9: Final melodic statement.

The musical score for two Flutes (Fl.) is presented in two staves. The first staff covers measures 46 to 50, and the second staff covers measures 50 to 60. The music is written in a 4/4 time signature. The first staff begins with a *mf* dynamic and includes a triplet of eighth notes. It features several slurs, including one labeled 'a' and another labeled 'a₁'. A 'wide vibrato' instruction is placed over a note in measure 49. The staff concludes with a *f* dynamic and a triplet of eighth notes. The second staff starts with a *mp* dynamic and includes a triplet of eighth notes. It also features a 'wide vibrato' instruction and a 'Free' marking above a triplet of eighth notes. The staff ends with a *pp* dynamic and a triplet of eighth notes.

In a polyphonic work such as *Feng*, verticalities must be considered along with melodies and motives. This section of analysis is not concerned with the many, many unison passages of the movement; these are discussed below in the sections on timbre and texture. Instead, this section will focus on the other vertical sonorities in *Introduction*.

Many of these sonorities consist of tone clusters. These sounds play a prominent role in the accompanimental figures of measures 46-57. In these measures, the oboe, clarinet, horn, and bassoon play simultaneous short figures related to *b*. Although the instruments each move independently, the figures they play combine to form tone clusters that are often identical. In measures 46-47, the horn, clarinet, and bassoon play chromatic lines that form the same cluster with each sixteenth note, although each time the voicing shifts. When the oboe enters in measure 48, the tone clusters continue, although the four-part texture includes two different clusters as opposed to the identical clusters of the three-part texture. Example 4.10 shows the tone clusters formed in measures 46-48.

Example 4.10: Accompanimental tone clusters.

46

Composite Sonorities

Ob.

Cl.

Hn.

Bsn.

As was mentioned above, this section of music forms a kind of summation of *Introduction*. The flute melody integrates many of the changes to the *a* motive introduced throughout the movement, while the tone clusters in the accompaniment illustrate the developmental possibilities of *b*.

Another dissonant sonority also plays an important role in *Introduction*. This sonority, best described as a [0, 1, 6] trichord, consists of a vertical arrangement of the first two intervals of the *a* motive. This trichord permeates the pitch language of *Feng*, appearing twice in the opening melody and twice in the *a*₁ motive, and occurring throughout the work both vertically and horizontally. Example 4.11 shows this trichord and its relationship to both *a* and *a*₁.

Example 4.11: The [0,1,6] trichord.

The image contains four musical staves. The first staff shows a vertical trichord of three notes on a treble clef staff, labeled [0,1,6]. The second staff, labeled 'Ob.', shows a melodic line with a triplet of notes. The third staff shows two vertical trichords, each labeled [0,1,6]. The fourth staff, labeled 'Ob.', shows a melodic line with an accent (>) and a box containing the number 10, with a forte (ff) dynamic marking below it.

The [0, 1, 6] trichord first appears vertically in measure 7. In fact, measures 7-9 are saturated with the sonority. Beginning in measure 7, the clarinet and bassoon state half of the opening melody in parallel motion. The flute joins them in measure 8, and the three instruments together form a vertical [0, 1, 6] trichord. In this way, the trichord is present both horizontally (in the melody) and vertically (among the three instruments). In addition, the flute and oboe form another [0, 1, 6] trichord in beat 4 of measure 8. Because the oboe and horn play a_1 , two more instances of [0, 1, 6] also occur. Although the trichord occurs throughout the work, these three measures offer a particularly good example of the degree to which it can permeate the music. Example 4.12 shows these measures and the importance of the trichord.

Example 4.12: The [0, 1, 6] trichord in measures 7-9.

The image shows a musical score for measures 7-9. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one flat (B-flat). The time signature is 4/4. The score shows the following notes in measures 7-9:

- Flute (Fl.):** Measure 7: C4, G4, D4. Measure 8: C4, G4, D4. Measure 9: C4, G4, D4.
- Oboe (Ob.):** Measure 7: C4, G4, D4. Measure 8: C4, G4, D4. Measure 9: C4, G4, D4.
- Clarinet (Cl.):** Measure 7: C4, G4, D4. Measure 8: C4, G4, D4. Measure 9: C4, G4, D4.
- Horn (Hn.):** Measure 7: C4, G4, D4. Measure 8: C4, G4, D4. Measure 9: C4, G4, D4.
- Bassoon (Bsn.):** Measure 7: C4, G4, D4. Measure 8: C4, G4, D4. Measure 9: C4, G4, D4.

The trichord [0, 1, 6] is highlighted with brackets and the number 3, indicating a triplet of notes. The notes are C, G, and D, which form the trichord [0, 1, 6].

Tone clusters and [0, 1, 6] are not the only important vertical sonorities in *Introduction*. In measure 5, the flute, oboe, and horn parts form the first vertical sonority of the work. This sound, C-G-D, is unrelated to either *a* or *b*. Its prominent perfect intervals sound very different from the tritones and half-steps of most of this movement. After its appearance in measure 5, this sound (hereafter referred to as *c*) is absent until measure 30. In measure 30, the flute, oboe, and clarinet play *c* after two measures of tone clusters that resemble the clusters shown in Example 4.10. This juxtaposition of *c* with tone clusters consisting only of half-steps further highlights the unique sound of *c*. The statement of *c* is followed by parallel motion, producing two transpositions of the sound. Although *c* appears only rarely in *Introduction*, it forms an important link with the second movement of the work and thus bears mention in this analysis. Example 4.13 shows the original appearance of *c*, as well as the second occurrence in measure 30.

Example 4.13: The *c* sonority.

Feng is not the only one of Chen's compositions to use this sonority. Analyst Eric Lai points out that in *The Points* for solo pipa,⁸¹ the three notes of *c* form a melodic motive and trace the origin of the motive to a Chinese tune, "Yan kanzhao laobaixing jiuoyao siwan," or "Witnessing the death of the common people."⁸² Like the *b* pattern, this collection of pitches returns in *Feng*, this time as a vertical sonority. The relationship between the sonority in *Feng* and the motive in *The Points* is cemented by the fact that it is not only the intervals that are retained: the sonority and the motive use the same pitches, untransposed. The *c* sonority is not a direct quotation of a Chinese melody like those in *Woodwind Quintet* and *Monologue*; rather, it is a reimagining of the possibilities of that melody's intervals.

⁸¹ Refer to appended material for a detailed description of this Chinese instrument.

⁸² Eric Lai, "Old Wine in New Bottles: The Use of Traditional Material in New Chinese Music," *ACMR Reports: Journal of the Association for Chinese Music Research* 12 (1999): 11.

The combination of the atonal materials (*a* and *b*) and the *c* sonority make up the entirety of the pitch materials in *Introduction*.

Rhythmic and Formal Constructions: *Introduction*.

Although numerical constructions drive the second movement of *Feng*, the first movement of the work is largely devoid of mathematical temporal relationships.⁸³ Like *Monologue*, *Introduction* seems to be through-composed, a freely conceived opening movement to balance the mathematical *Rondo* that follows it. However, it is useful to examine the form of this movement, as with *Monologue*, by parsing the large and small sections of the work and their relationships to the tonal material and to each other.

Introduction can be divided into three main sections. The first, A, introduces the melodies and pitch materials for the work, as well as the special instrumental effects that pervade both movements of *Feng*.⁸⁴ The second section, B, develops these materials. The third, C, transforms them into an echo of the first section that is informed by the developmental processes of the second.

The A section, consisting of measures 1-9, is in a slower tempo than the rest of the movement. It is separated from the B section by the tempo change in measure 10 and by a period of silence. The A section can be divided further into three phrases. The first of these, a, consists of measures 1-4 and contains the complete statement of the opening oboe melody, which includes the *a* and *b* motives. (Refer to Example 4.1 to see this phrase.) The second phrase, b, consists of measures 5-6. This phrase introduces the *c* sonority and consists almost entirely of extended statements of the *b* pattern. (Refer to Example 4.3 to see this phrase.) The third phrase, c, consisting of measures 7-9, restates the first half of the opening melody. This phrase also introduces the *a*₁ motive and is the

⁸³ Chen Yi, interview by author, 11 January 2005.

⁸⁴ For a detailed discussion of these effects, refer to the section of this analysis titled "Timbre."

first instance of instruments playing in parallel intervals.⁸⁵ (Refer to Example 4.12 to see this phrase.)

The B section, consisting of measures 10-42₂, is by far the longest of the three sections. It introduces no new material, but develops the ideas of the A section. The altered motive a_3 appears exclusively in this section, as does the combination a_2 . These two figures, along with the interval expansion described in Example 4.8, exemplify Chen's developmental technique, which includes some influence from traditional Chinese music. In a_3 , for example, a new pitch is inserted into an existing motive, resulting in the appearance of ic 4. This insertion of a new pitch into existing material is also an example of the Chinese technique of "borrowing notes," which Chen describes as one of "four variation methods in Chinese ensemble music."⁸⁶

The B section can be divided into subsections. The first subsection, consisting of measures 10-22₃, has much in common with the A section. After a series of short, unison bursts of sound, the clarinet enters with a complete statement of the opening melody. Thus, measures 13-16 correspond almost exactly to measures 1-4. The major difference between these two phrases is the tempo, which is significantly faster in the B section than in the A section. As the clarinet completes its statement of the melody, the horn enters with new material. Measure 17, in which the clarinet plays a flourish consisting of a_2 , replaces the extended statements of b that comprise measures 5-6.

⁸⁵ Refer to the section of this analysis titled "Texture" for more information about parallelism in Feng.

⁸⁶ Chen Yi, *Piano Concerto* (D.M.A. diss., Columbia University, 1993), 9-10.

Measures 17-21, which correspond to measures 7-10, include some new features as well as some features that are identical to the original music. The flute part correlates most closely with the earlier music, repeating it almost note-for-note with only one rhythmic change and one altered pitch. The clarinet part also resembles its earlier music but includes a flourish that, while based on the *a* and *b* motives, does not closely resemble anything in the A section. The horn, bassoon, and oboe parts are entirely new, continuing the melody begun by the horn in the last beat of measure 16 and introducing *b* as a melodic motive in measure 20. This combination of new and familiar material creates a thick texture unlike anything previously heard in the work. Example 4.14 shows this subsection and the corresponding measures in the A section.

Example 4.14: The first subsection of B.

4.14a: Measures 13-16 and 1-4.

The image shows a musical score for two instruments: Clarinet (Cl.) and Oboe (Ob.). The Clarinet part is labeled with a box containing the number 13, and the Oboe part is labeled with a box containing the number 1. The Clarinet part consists of five measures, with dynamic markings *fp*, *mf*, *f*, *mf*, and *f*. The Oboe part also consists of five measures, with dynamic markings *mp*, *mf*, *f*, *mf*, and *f*. Both parts feature slurs and accents. The Clarinet part includes a flourish in measure 15, and the Oboe part includes a flourish in measure 4. The Clarinet part also includes a flourish in measure 15, and the Oboe part includes a flourish in measure 4.

4.14b: Measures 18-21 and 7-10.

The image displays two systems of musical notation for a woodwind ensemble. The first system covers measures 18-21, and the second system covers measures 7-10. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

System 1 (Measures 18-21):

- Flute:** Starts with *fp* in measure 18, then *mf* in measure 19, and *f* in measure 20. Features a triplet in measure 21.
- Oboe:** Starts with *fp* in measure 18, then *f* in measure 19, and *f* in measure 20. Features a triplet in measure 21.
- Clarinet:** Starts with *mf* in measure 18, then *f* in measure 19, and *f* in measure 20. Features a triplet in measure 21.
- Horn:** Starts with *mf* in measure 18, then *f* in measure 19, and *f* in measure 20. Features a triplet in measure 21.
- Bassoon:** Starts with *f* in measure 18, then *f* in measure 19, and *f* in measure 20. Features a triplet in measure 21.

System 2 (Measures 7-10):

- Flute:** Starts with *fp* in measure 7, then *mf* in measure 8, *f* in measure 9, and *ff* in measure 10. Features a triplet in measure 10.
- Oboe:** Starts with *mf* in measure 7, then *f* in measure 8, and *ff* in measure 9. Features a triplet in measure 10.
- Clarinet:** Starts with *mf* in measure 7, then *f* in measure 8, and *ff* in measure 9. Features a triplet in measure 10.
- Horn:** Starts with *mf* in measure 7, then *f* in measure 8, and *ff* in measure 9. Features a triplet in measure 10.
- Bassoon:** Starts with *mf* in measure 7, then *f* in measure 8, and *ff* in measure 9. Features a triplet in measure 10.

The first subsection of B transitions gradually from a simple restatement of A, adding new material a little at a time, until it reaches the polyphony of measures 20 and 21. Its function is transitional, shifting the music from the melodic statements of the A section to the developmental focus of the B section. The second subsection of B, consisting of measures 22-42, is much more independent from the A section. It

develops the motives presented in the A section, introducing the altered motive a_3 and the interval expansion shown in Example 4.8. The second subsection of B also uses interval expansion more freely, as shown below in Example 4.15. In this passage, a statement of the a motive related to the opening melody transitions into a free flourish of large intervals instead of the expected statement of b .

Example 4.15: Free interval expansion.

The musical score for Example 4.15 consists of two staves: Horn (Hn.) and Bassoon (Bsn.). The Horn part is written in treble clef and the Bassoon part in bass clef. The music begins at measure 31. Both parts feature dynamic markings of *fp* (fortissimo piano) and *f* (forte). The Horn part includes several triplet markings and a quintuplet. The Bassoon part also includes triplet and quintuplet markings. The score is numbered 31 at the beginning.

This subsection also includes a climactic area, a series of measures that exhibit several typical features of a climactic passage. Musical tension is created and maintained in several ways. The instruments play in a fairly high tessitura and the dynamic levels remain at *fortissimo* or *forte*. The intervals in this passage tend to be wide and the rhythmic values are short. The climactic area does not retain a constant level of tension, though. A peak is reached in measure 32. Secondary peaks occur in measures 35 and 39. In measure 39, the music gradually begins to calm, growing lower in pitch and thinner in texture until the end of the passage. Because of the high level of tension throughout this subsection and the multiple dynamic peaks, the entire passage can be considered climactic. Example 4.16 shows this passage.

Example 4.16: The climactic area.

31

Fl. *p* *ff*

Ob. *p* *ff* *f*

Cl. *p* *ff* *f*

Hn. *fp* *f*

Bsn. *fp* *f*

Fl. *f* *sfz*

Ob. *sfz*

Cl. *sfz*

Hn. *f*

Bsn. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *fp* *fp*

Bsn. *fp* *fp*

The second subsection of B thus makes up a discrete shape within the movement, with the climactic area between the rising tension of the first subsection and the gradual calming of measures 39₃-42₂.

The B section is followed by a transitional phrase consisting of measures 42₃-45. This phrase recalls the climactic material of the B section with a horn solo that includes the wide leaps, accents, and forte dynamic markings that are characteristic of that preceding music. The phrase closes with statements of a_1 and b in the bassoon and oboe respectively.

The C section, following the transition, consists of measures 46-60. This section contains the reworked statement of the opening melody shown in Example 4.9 and the tone cluster accompaniment shown in Example 4.10. As discussed above, this section serves as a summation of the movement, incorporating the altered motives of the developmental B section with the melody of the A section and returning to the sparse texture of the opening, if not the slow tempo. Table 4.1 shows the sectional and subsectional divisions of *Introduction* and their most salient features.

Table 4.1: Formal divisions in *Introduction*.

A (1-9)	introduces principal melody introduces motives a , b , and a_1 introduces c sonority	
B (10-42 ₂)	First Subsection (10-22 ₃) transitions from A to B material	Second Subsection (22 ₄ -42 ₂) develops motives introduces a_3 motive includes climactic area
transition (42 ₃ -45)		
C (46-60)	integrates material from A and B sections into original melody	

Eclecticism in Pitch Materials: *Rondo*

Many of the pitch materials in *Rondo* make their first appearances in *Introduction*. These appear in *Rondo* both in their original forms and in new, altered ways. Some new materials also appear, including a symmetrical pitch-class set that echoes the symmetry of the first three sections of the form.

The pitch structures in *Rondo* that derive from *Introduction* include *a*, *a*₁, *b*, [0, 1, 6], and *c*. Of these, all but *a*₁ are already prominent features as early as measure 8 of *Rondo*. In fact, the first eight measures of the movement in the flute, oboe, and clarinet consist almost solely of an exposition of these three pitch structures. The first to appear is *c*, which sounds in measures 3-6 as a vertical sonority, as it did in *Introduction*. The [0, 1, 6] trichord appears as a brief sixteenth-note interjection into the three measures dominated by *c*. A slightly altered form of *a* appears in measure 7, followed by four beats of the *b* pattern. Example 4.17 shows these measures.

Example 4.17: Motives from *Introduction*.

The musical score for Example 4.17 is presented in two systems. The first system (measures 3-6) features three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The flute part begins with a slur over measures 3-6, with a bracket above it labeled 'c'. In measure 4, there is a sixteenth-note interjection with a bracket above it labeled '[0, 1, 6]'. The oboe and clarinet parts also have slurs over measures 3-6, with a bracket above the flute staff labeled 'c'. The second system (measures 7-10) features the same three staves. The flute part has a slur over measures 7-10, with a bracket above it labeled 'a'. The oboe and clarinet parts also have slurs over measures 7-10, with a bracket above the flute staff labeled 'a'. The flute part in the second system is marked 'mf' and 'f'. The clarinet part in the second system is marked 'mf' and 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings.

The *a* motive continues to be a prominent melodic feature of the A sections of the Rondo, appearing in three forms. The first, shown in Example 4.17, retains the contour of the original *a* motive but alters one pitch. The next, which appears for the first time in measure 16 in the oboe, retains the first alteration and replaces the second beat of the motive with another tritone. The third form, appearing for the first time in measure 36 in the flute, oboe, and clarinet, integrates characteristics of *a* and *b* into a single gesture, much like the figure *a*₂ in *Introduction*, but in a different way. Example 4.18 shows these three forms of *a* as they appear in *Rondo*.

Example 4.18: Uses of the *a* motive.

The musical score for Example 4.18 consists of four parts. The first part is a single staff showing a melodic line with a '6' marking above it. The second part is a three-staff excerpt (Flute, Oboe, Clarinet) starting at measure 7, with a '6' marking above the first staff. The third part is a single staff excerpt (Oboe) starting at measure 16, with a '5' marking above the staff and dynamic markings *p* and *f*. The fourth part is a three-staff excerpt (Flute, Oboe, Clarinet) starting at measure 36, with '5' markings above each staff and a 'c' marking at the end.

The *b* pattern also occurs frequently throughout Rondo, in both the A and B sections. Its use is confined to fast flourishes in sixteenth notes or smaller divisions, as it

appears in measures 7-8 (refer to Example 4.17 to see these measures). In the A sections the flourishes tend to be in the melody instruments, while in the B sections the pattern is used as part of the accompanimental texture. Nowhere does the *b* pattern exhibit the kind of melodic treatment seen in measures 20-21 of *Introduction* (refer to Example 4.4).

The a_1 motive also appears in Rondo in an altered form. In measures 36-37 the bassoon plays a figure that includes a_1 in retrograde. This figure also incorporates the *b* pattern. Example 4.19 shows this figure and its relationship to a_1 and *b*.

Example 4.19: a_1 in retrograde.

The image shows two musical staves. The top staff contains two short melodic phrases: the first is labeled a_1 and the second is labeled 'retrograde of a_1 '. The bottom staff is labeled 'Bsn.' and starts with a boxed measure number '36'. It contains a complex melodic line with various ornaments and dynamics. The first part of the line is marked *mf* and the second part is marked *ff*. There are also some markings like '3' and '6' above the notes.

In addition to the materials carried over from the first movement, Rondo also employs some new pitch structures. These include the ostinato figure of the A sections and the melodic materials of the B sections.

The ostinato figure is in two parts. The first of these, played by the bassoon at the beginning of the movement, consists of a six-note figure that recurs throughout the movement. This figure begins with a tritone and is followed by a diminished fourth, an interval progression reminiscent of the a_3 figure in *Introduction*. However, the ostinato figure differs from a_3 both in direction and in the pitches that follow the diminished fourth interval. Thus, despite the relationship to a_3 , the ostinato figure is best considered to be new material, rather than a motive derived from a_3 .

The second part of the ostinato figure consists of five notes shared between the horn and the bassoon. The horn and bassoon parts overlap twice. The first such conjunction forms an octave, allowing the first part of the ostinato figure to flow smoothly into the second. The second overlap, marking the end of one complete figure, forms a tritone, the interval that is so prominent in the other pitch materials of the work. Example 4.20 shows the complete ostinato figure.

Example 4.20: The ostinato figure.

The musical score for Example 4.20 consists of two staves: Horn (Hn.) and Bassoon (Bsn.). The bassoon part plays a continuous eighth-note ostinato figure. The horn part plays a melody that overlaps with the bassoon part. Above the bassoon staff, there are two notes with fingerings 6 and 4, and a dynamic marking 'mp'. Above the horn staff, there is a first ending bracket labeled '1'.

The melodic materials of the B sections are partially derived from previously appearing pitch sources. The principal melody of these sections, presented first in the horn beginning in measure 41, is closely to the ostinato figure of the A sections. The first five pitches of this melody, however, are strongly reminiscent of the Chinese melody *Lao Baban*, which forms the basis for the pitch materials of *Monologue*. Following these pitches is a repetition of the first part of the ostinato figure. The final phrase of the melody consists of a single gesture derived from the second part of the ostinato figure. Example 4.21 shows this melody.

Example 4.21: The principal melody of the B sections.

Lao Baban: "Old Eight Beats"

The ostinato figure appears in the melody parts throughout the B sections, at various pitch levels and rhythmic values. Example 4.22 shows several of these appearances in the first B section.

Example 4.22: Uses of the ostinato figure in the B sections.

Other figurations in *Rondo* include chromatic flourishes and tremolo figures unrelated to the principal pitch sources of *Feng*. As in *Introduction*, some of the pitch materials are also developed through such techniques as interval expansion. However,

because of the importance placed on repetition in *Rondo*, developmental passages are not as integral a part of this movement as of *Introduction*.

Numerically-Based Rhythmic and Formal Constructions: *Rondo*

The second movement of *Feng* is titled *Rondo*, and in fact the movement displays many characteristics of the rondo form. It consists of clearly defined sections consisting of material that repeats with very little alteration. The movement is a five-part rondo, with the structure ABABA (coda).

The A sections are differentiated from the B sections in several ways. The A sections all include a two-part ostinato and a melody based on the *a* and *b* motives. The B sections, by contrast, feature a new melody and a melody-with-accompaniment texture. The two sections are motivically related, though; most obviously, the ostinato figure of the A sections becomes an important melodic gesture in the B sections.

Rondo displays numerical designs on both a small and a large scale. The repeating sections of the form recur precisely, with very little alteration, and form a symmetrical total shape. In the A sections, the ostinato figure exhibits a complex relationship with the meter, moving slowly in and out of phase with it and obscuring the pulse of the music. In the B sections there is also a relationship that resembles out-of-phase waves: while the individual lines of the second B section are almost identical to those of the first, they begin at different times, relating differently throughout the section. The entire movement is mathematically constructed, with all of its important sectional divisions occurring at Golden Section proportions. The Golden Section permeates the movement, in fact, telescoping upon itself so that this relationship exists on at least three progressively smaller levels.

The sectional nature of the rondo form necessitates some repetition. However, this rondo is unusual in the amount of exact repetition it uses. The A section appears three times and each time it is virtually unchanged. Almost all of the alterations in the repeated A sections consist of simple changes in instrumentation. It is possible to make a measure-by-measure correlation among the three A sections. Example 4.23a shows the corresponding measures in the three A sections; Example 4.23b shows a representative passage as it appears in all three A sections. The only differences among the three passages are in instrumentation and articulation. The music is otherwise identical.

Example 4.23: The A sections.

4.23a: Corresponding measures.

1	2	3	4	5	6	7	8	9	10
69	70	71	72	73	74	75	76	77	78
127	128	129	130	131	132	133	134	135	136
11	12	13	14	15	16	17	18	19	20
79	80	81	82	83	84	85	86	87	88
137	138	139	140	141	142	143	144	145	146
21	22	23	24	25	26	27	28	29	30
89	90	91	92	93	94	95	96	97	98
147	148	149	150	151	152	153	154	155	156
31	32	33	34	35	36	37	38	39	40
99	100	101	102	103	104	105	106	107	108
157	158	159	160	161	162	163	164	165	166

4.23b: A comparison of corresponding passages in the three A sections.

12

Fl.

Ob.

Cl.

Hn.

Bsn.

80

Fl.

Ob.

Cl.

Hn.

Bsn.

138

Fl.

Ob.

Cl.

Hn.

Bsn.

The image displays three systems of musical notation, each representing a different section of a piece. Each system contains five staves for the woodwind section: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Section 1 (Measures 12-17):**
 - Flute: Starts with a rest, then plays a melodic line with accents and slurs.
 - Oboe: Features a dynamic range from *f* to *p*, with slurs and accents.
 - Clarinet: Plays a rhythmic accompaniment with a *mp* dynamic.
 - Horn: Provides harmonic support with a *fp* dynamic.
 - Bassoon: Plays a rhythmic accompaniment with a *f* dynamic.
- Section 2 (Measures 80-85):**
 - Flute: Similar melodic line to the first section, with a *mp* dynamic.
 - Oboe: Features a dynamic range from *fp* to *f*.
 - Clarinet: Similar rhythmic accompaniment to the first section.
 - Horn: Similar harmonic support to the first section.
 - Bassoon: Similar rhythmic accompaniment to the first section.
- Section 3 (Measures 138-143):**
 - Flute: Similar melodic line to the first section, with a *f* dynamic.
 - Oboe: Features a dynamic range from *p* to *f*, with slurs and accents.
 - Clarinet: Similar rhythmic accompaniment to the first section, with a *mp* dynamic.
 - Horn: Similar harmonic support to the first section.
 - Bassoon: Similar rhythmic accompaniment to the first section.

The B section also appears twice, creating an unusual rondo structure. The movement does not contain either a developmental or a contrasting C section, as would a sonata-rondo or an ABACABA rondo, the two types of rondo forms in which the B section generally repeats. Nor does this movement continue to insert new and contrasting music between the statements of A, as would a rondo with the design ABACADA. Instead, the structure of this rondo is ABABA. The repeated B section creates two levels of symmetry in the movement: the form as a whole is symmetrical, as are the first three and last three sections together. This construction also ensures that the B music is the only music to follow the A section. This creates an impression of inevitability, especially when the B section returns in measure 109.

The two B sections relate to each other in a more complex way than do the three A sections. A measure-to-measure correlation is not possible in these sections. However, there are some very close correspondences between individual lines. The principal melody of the B section, stated in the horn in measures 41-48 and in the oboe in measures 51-57, is restated in the flute and clarinet in measures 109-116 and 120-126. The accompaniment, a four-measure pattern stated in the flute and clarinet in measures 42-57, is restated in the oboe and bassoon in measures 109-124. Thus, measure 109 (the first measure of the second B section) corresponds to both measure 41 (in the flute and clarinet) and measure 42 (in the oboe and bassoon). Because both the melody and the accompaniment retain their phrase structure in the second B section, each measure of the melody sounds with a different part of the accompaniment pattern than in the first B section. Example 4.24 shows these correspondences and the resulting music.

Example 4.24: Melody and accompaniment in the two B sections.

4.24a: Corresponding measures.

melody	41	42	43	44	45	46	47	48
	109	110	111	112	113	114	115	116
	51	52	53	54	55	56	57	
	120	121	122	123	124	125	126	

accompaniment	42	43	44	45	46	47	48	49
	109	110	111	112	113	114	115	116
	50	51	52	53	54	55	56	57
	117	118	119	120	121	122	123	124

4.24b: A comparison of corresponding passages in the two B sections.

The image displays two systems of musical notation for woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.).

The top system, labeled with measure 41 in a box, shows measures 41 through 48. The Flute part begins with a *pp* dynamic and features a melodic line with eighth-note patterns. The Clarinet part also starts with *pp* and includes a triplet in measure 43. The Horn part has a *mp* dynamic and a five-measure rest in measure 46. The Bassoon part is mostly silent in this section.

The bottom system, labeled with measure 109 in a box, shows measures 109 through 116. The Flute part is silent. The Oboe part begins with a *mp* dynamic and has a melodic line similar to the Flute in the first system. The Clarinet part has a triplet in measure 111 and a five-measure rest in measure 114. The Horn part has a *mf* dynamic and a melodic line with accents. The Bassoon part has a *mp* dynamic and a complex rhythmic accompaniment with many sixteenth notes.

The shifting relationship of melody and accompaniment between the two B sections is a simple, expanded version of a technique Chen uses on a smaller scale in the A sections. In the A sections it is the ostinato accompaniment and the meter which move in and out of phase with each other, shifting not just once as in the second B section, but again and again. The two-part ostinato figure that pervades the A sections consists of nine eighth notes. After every four repetitions of the complete figure, the level of transposition changes in one of the two parts and the pitches change in the other. This creates a macro-ostinato figure consisting of four repetitions of the original figure. Each statement of this larger figure lasts eighteen beats. Thus, each repetition of the figure is at odds with the meter of the music, but after two statements of the macro-ostinato figure (every thirty-six beats) the ostinato is once again in line with the meter. In all three A sections, the ostinato returns to its original position in the meter twice, indicating a total of twenty-four statements of the original ostinato figure. In the first A section, these twenty-four statements are completed in measure 27, at which point the pattern changes. Example 4.25 shows the first eight statements of the ostinato figure, indicating one complete cycle in the relationship between the ostinato and the meter.

Example 4.25: The ostinato figure and the meter.

The musical score for Example 4.25 is presented in two systems. The first system consists of two staves: Horn (Hn.) in the upper voice and Bassoon (Bsn.) in the lower voice. The Horn part begins with a melodic line, and the Bassoon part provides a rhythmic accompaniment. The second system also consists of two staves for Horn and Bassoon, showing a continuation of the musical material. The score includes dynamic markings such as *mp* and a box containing the number 1 in the top left corner.

While *Piano Concerto* and *Sparkle* both quote *Baban* directly, *Qi* is merely “inspired” by it, abandoning the melody and the texture, but retaining the strict formal design based on the Golden Section. The second movement of *Feng* retains none of the melodic characteristics of *Baban*, and exhibits a slightly looser relationship with the Golden Section proportion. The formal divisions in *Rondo* do not correspond exactly with the Golden Section proportion, but they come so near to it at so many levels of division that the Golden Section becomes a compelling reading of the work’s formal design.

To determine the Golden Section divisions of *Rondo*, I multiplied 177 (the total number of measures in the movement) by .618 (the approximation of the Golden Section proportion used by Chen in the construction of her other works),⁸⁷ yielding 109.386. This number represents the point of division between the two parts of the Golden Section proportion. If *Rondo* divided exactly at this point, there would be a section of music consisting of 109.386 measures and another section consisting of 67.614 measures (the difference between 109.386 and 177). In fact, there is an important division after 108 measures. The first 108 measures include the first three sections of music: ABA, an exactly symmetrical group of measures.⁸⁸ The remaining 69 measures contain the second B section, the final A section, and the coda (BAc).

The relationship between this division and the Golden Section seems tenuous, but the connection becomes more apparent after further investigation. Because the Golden

⁸⁷ Chen Yi, “Tradition and Creation,” 65.

⁸⁸ The first two A sections are nearly identical, even consisting of the same number of measures, 40. These two sections and the B section between them form a symmetrical construction.

Section is dependent on a proportion, it can exist on many levels within the same work. In *Rondo*, it exists on three levels. The first, consisting of the proportion 108 : 69 (in actuality) or 109.386 : 67.614 (in theory), is the largest, encompassing the entire movement. The larger section of this ratio can be further divided along the same proportion, resulting in a new theoretical proportion of 67.362 : 42.024. In *Rondo*, the first A section and the first B section together comprise 68 measures, while the second A section alone makes up 40 measures. Like the ABA/BAC, which highlights the symmetry of the first large section, AB/A is a logical division in this movement. With one presentation each of A and B, the combined section AB contains all of the movement's material.

The larger section of this proportion can be divided yet again, and again it conforms roughly to the Golden Section proportion. The theoretical ratio of this division is 41.629716 : 25.732284. The music divides at the ratio of 40 : 28, separating the first A section from the first B section. Again the relationship is approximate,⁸⁹ but taken together with the two other levels of division the relationship between the sectional divisions of *Rondo* and the Golden Section is compelling. Table 4.2 shows the actual and theoretical proportions of these sections at each level of division.

⁸⁹ With each level of division the difference between the theoretical and the actual proportions seems to grow more pronounced. This is not due to any diversion from the Golden Section proportion by Chen, but because my calculations continued to base each new theoretical division on the existing theoretical numbers.

Table 4.2: The Golden Section and *Rondo*.

sections	ABA		BAC
actual number of measures	108		69
theoretical number of measures	109.386		67.614
sections	AB	A	
actual number of measures	68	40	
theoretical number of measures	67.362	42.024	
sections	A	B	
actual number of measures	40	28	
theoretical number of measures	41.630	25.732	

Original Approach to Timbre: *Introduction* and *Rondo*

The wind quintet is capable of producing more varied timbres than many other standard chamber ensembles. For example, compare the heterogeneity of the wind quintet with the homogeneous blend of the string quartet. *Feng* expands the timbral possibilities of the wind quintet even farther, including many unusual sounds as well as the idiomatic sounds of all five instruments. As in *Monologue*, Chen uses the characteristic sounds of each instrument as it is traditionally played, as well as adding unusual effects that imitate the performance practices of traditional Chinese musicians. In addition, other effects such as stopped horn and flutter tonguing are used to create even more varied timbres for this ensemble.

Feng encompasses a vast range of pitches. From the BB^b in the bassoon to the c^{#4} in the flute, the work spans more than five octaves. Chen uses almost the entire practical range of all five instruments, showing off all of the registral variations possible on each instrument. Example 4.26 shows each instrument's range, and the range utilized by Chen in *Feng*.

Example 4.26: Range.⁹⁰

In addition to covering a wide array of pitches, Chen's use of the full range of each instrument allows her to create distinct sounds. This is because each of the five instruments of the wind quintet exhibits some registral variation in timbre. The flute, for example, is "weak, but luscious" in its lowest register, and "a bit shrill" in its highest register.⁹¹ The oboe, on the other hand, moves through an almost opposite progression: its lowest register is "thick [and] heavy," while its highest register is "pinched and ineffective."⁹² Chen exploits this particular difference in the first movement of *Feng*, with the opening oboe solo and the closing flute solo. Although both instruments play the same notes in the same octave, the effect is quite different: the oboe is in its fullest, most easily projected register, while the flute is in its weakest. Thus, the oboe can make quite an effective crescendo in this register, foreshadowing the active music to come.

⁹⁰ Instrumental ranges are as printed in Adler, 168, 180, 193, 209, 287.

⁹¹ Adler, 169.

⁹² *Ibid.*, 182.

The flute, on the other hand, can make a haunting diminuendo, closing out the movement with a very soft sound. Example 4.27 shows these two similar yet contrasting solos.

Example 4.27: Timbral contrast at the beginning and ending of *Introduction*.

The image shows two musical staves. The top staff is for the Oboe (Ob.) and the bottom staff is for the Flute (Fl.). Both are in 4/4 time. The Oboe staff begins at measure 1 with a dynamic marking of *mp*. It features a melodic line with a triplet of eighth notes, followed by a dynamic shift to *mf*, then *f*. The staff concludes with a triplet of eighth notes. The Flute staff begins at measure 58 with a dynamic marking of *p*. It features a melodic line with a triplet of eighth notes, followed by a dynamic shift to *pp*. The staff concludes with a triplet of eighth notes.

Chen also uses the instruments in combination to create effects that are registrally specific. In measures 40-41 of *Rondo* and measures 27-29 of *Introduction*, the three upper woodwinds play together in very close spacing. Both passages create a shrill, biting sound for slightly different reasons. In the excerpt from *Rondo*, all three instruments play in their highest registers. The flute and clarinet both sound piercing in this register;⁹³ the oboe, while thin, is also shrill. These registral characteristics combine with the dissonance of the sonority to form a most unsettling sound.

The excerpt from *Introduction* is slightly different. The register is not as high as in the previous example, but is instead in a middle to high range in which all three instruments can project clear, focused tones. The prevailing dynamic is loud⁹⁴ and the sonority is a tone cluster made up of half-steps. The register, the dynamic level, and the sonority here combine to create a grating, piercing sound. Example 4.28 shows these two excerpts.

⁹³ For a detailed discussion of the clarinet's registers and their timbral differences, see Chapter 3.

⁹⁴ The last printed dynamic marking for the three upper woodwinds is a *forte* in measure 19 (measure 18 in the oboe); the bassoon and the horn, however, are marked *forte* in measure 27.

Example 4.28: Close spacing in the upper woodwinds.

The image displays two systems of musical notation for woodwind instruments. The top system, labeled with measure 40, shows three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). Each staff contains a few notes, with a large bracket spanning across all three staves, indicating close spacing. The dynamic marking *fp* is present. The bottom system, labeled with measure 27, shows the same three instruments. The notation is more complex, with many notes and accidentals. The dynamic marking *f* is present.

Chen also uses very wide spacing to create dramatic effects. One example of this is measure 173 of *Rondo*. This measure consists of a single sonority that spans more than five octaves. The oboe and clarinet play an octave below the flute, while the horn plays an octave above the bassoon. The space between the clarinet and the horn notes, then, is more than three octaves. This vast space, along with the difference in pitch-class, creates two distinct groups: the upper woodwinds, and the horn and bassoon. The upper woodwinds are all in strong, shrill registers. The bassoon and the horn play in registers that are described respectively as “sonorous, dark [and] vibrant”⁹⁵ and “dark and . . . unfocused.”⁹⁶ The vast range of this sonority and the strong, distinctive registers in which all five instruments play help to drive *Feng* to an exciting close four measures later. Example 4.29 shows this measure.

⁹⁵ Adler, 210.

⁹⁶ *Ibid.*, 287.

Example 4.29: Wide spacing in *Feng*.

The musical score for Example 4.29 shows five staves for a wind quintet: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is in 4/4 time. The Flute, Oboe, and Clarinet parts feature wide intervals between notes, while the Horn and Bassoon parts feature more rhythmic patterns. A box containing the number 173 is located above the Flute staff.

In addition to exploring the characteristic timbres of the wind quintet, *Feng* also includes special effects and extended techniques for all five instruments. As in *Monologue*, some of these effects are intended to evoke the sounds of traditional Chinese instruments.⁹⁷ The first example of a special effect occurs in measure 3 of *Introduction*, in which the oboist is instructed to “bend tone by lips.”⁹⁸ This type of sound is described by Chen as “weeping or sighing,” and is intended to imitate the sound of the Chinese instrument *xun*.⁹⁹ This particular effect occurs throughout *Introduction*, and in one instance all five instruments play this type of downward slide simultaneously. Example 4.30 shows two examples of this effect.

⁹⁷ Chen Yi, interview by author, 11 January 2005.

⁹⁸ Chen Yi, *Feng*, 1.

⁹⁹ Chen Yi, interview by author, 17 December 2004. Refer to appended material for detailed descriptions of the Chinese instruments mentioned in this chapter,

Example 4.30: Pitch bending in *Introduction*.

The musical score for Example 4.30 consists of five staves. The top staff is for the Oboe (Ob.) and features a first ending bracketed with the number '1'. The dynamics for this staff are marked as *mp*, *mf*, *f*, and *mf*, with a triplet of eighth notes indicated by a '3'. Above the staff, the instruction 'bend tone by lips' is written. The remaining four staves are for the Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). Each of these staves has a dynamic marking of *f* and performance instructions: 'by lips' for the Flute, Oboe, and Bassoon, and 'by R.H.' for the Clarinet.

By far the most prevalent special effect in *Rondo* is flutter tonguing. All five players are asked to perform this effect,¹⁰⁰ which is done by allowing the tongue to vibrate in the mouth (as in the Spanish-language sound “rr”) while playing. The effect is a whirring sound that is unmistakable. Like many composers, Chen uses this effect at points of great musical activity and tension. It occurs only in the A sections and only after the two complete ostinato cycles have ended. In these passages the music becomes more fragmented. The intervals of the ostinato figure expand. The dynamic markings are loud. The ranges become extreme. All of these developments add to the tension of the music, creating a good environment for the use of flutter tonguing. Example 4.31 shows an example of flutter tonguing from the first A section.

¹⁰⁰ The bassoonist, for whom this effect is considered very difficult, is asked to perform it only once, in measures 96-103.

Example 4.31: Flutter tonguing in *Rondo*.

28

Fl.

Ob.

Cl.

Hn.

Fl.

Ob.

Cl.

Hn.

f

ff

ff

5

6

5

Original Approach to Texture: *Introduction* and *Rondo*

In preparation for her work on *Feng*, Chen studied the repertoire of the wind quintet. She sought deliberately “to avoid using the ‘too regular’ textures in [her] own piece.”¹⁰¹ As a result, *Feng* includes some unusual textures that are not often found in the wind quintet literature. These include extended unison passages, extensive use of silence, and several different very thick textures.

At several points in *Feng*, all five instruments play in unison. These passages tend to occur at *forte* dynamics in music that is building towards an important point, such as a climax, a new section of music, or the end of the work. One instance of unison texture begins in measure 9 of *Introduction* and continues through measure 13. This passage leads from the A section into the B section. Another important use of unison texture is in measures 168-171 of *Rondo*. In this passage, all five instruments play heavily accented music in very wide skips. The frenetic sound that results from this type of writing is only intensified by the fact that the parts all move in unison. This passage leads to the exciting end of the work. Example 4.32 shows these two unison passages.

¹⁰¹ Chen Yi, interview by author, 11 January 2005.

Example 4.32: Unison texture.

Silence also plays a role in *Feng*, though not as important a role as in *Monologue*.

In measures 10-13 of *Introduction*, for instance (refer to Example 4.34 to see these measures), the unison statements are separated by silences. The brief figure in measure 12, in fact, seems only to punctuate the silence that surrounds it. Other important silences include the pauses between the phrases of *Introduction's* final flute solo. These silences, sometimes interrupted by the accompanimental tone clusters, function like the ever-lengthening silences at the end of *Monologue*. Although none of the pauses of *Introduction* are as long as those that close *Monologue*, the players must treat them the

same. After the flutist finishes at the beginning of measure 60, all five players should count out the entire measure of rest before relaxing and turning the page to begin *Rondo*. As in *Monologue*, the silence is part of the music. Example 4.33 shows the C section of *Introduction* in its entirety.

Example 4.33: Silence at the end of *Introduction*.

The musical score for Example 4.33 is presented in two systems. The first system, labeled with a box containing the number 46, covers measures 46 through 59. The Flute (Fl.) part begins in measure 46 with a melody marked *mf*. It includes triplets and quintuplets, and concludes in measure 59 with a *wide vibrato* marking. The Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.) parts provide accompaniment with dynamics ranging from *p* to *pp*. The second system, labeled with a box containing the number 60, covers measures 60 through 63. Measure 60 is a full measure of rest for all instruments. The Flute part resumes in measure 61 with a *p* dynamic, followed by a *pp* dynamic in measure 62. The other instruments also play in measure 61 with *ppp* dynamics. The score concludes in measure 63 with a *Free 3* marking and a *pp* dynamic.

There is no silence in *Rondo*. Rather, Chen seems to go to the opposite extreme in this movement, writing ever-thickening textures in each section of music. Both the A and the B sections begin with textures that resemble melody with accompaniment, though they are different from each other. These textures expand as the sections progress, adding more and more independent parts. Sectional divisions are always marked by textural changes: the thick textures of the middle part of each section give way to unison rhythms at the end of the section, and each new section begins with a return to the simpler melody-with-accompaniment texture. Example 4.34 shows this progression of textures in both the A and the B sections.

4.34b. The B sections.

41

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

pp

mp

50

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

64

Fl.

Ob.

Cl.

Hn.

Bsn.

p

p

p

Detailed description: This page contains three systems of musical notation for a woodwind ensemble. The first system (measures 41-49) features the Flute (Fl.) with a melodic line of eighth notes, the Clarinet (Cl.) with a similar eighth-note pattern, and the Horn (Hn.) with a bass line. Dynamics include *pp* and *mp*. The second system (measures 50-63) shows the Flute and Clarinet with sixteenth-note passages, the Horn with a triplet, and the Bassoon (Bsn.) with a melodic line. Dynamics include *mp* and *pp*. The third system (measures 64-71) features complex rhythmic patterns for all instruments, including triplets and sixteenth-note runs. Dynamics include *p*.

In addition to thick textures with many independent parts, Chen also writes very heavy-sounding music with only one or two independent parts. This music generally uses all five players with one or more instruments at a registral extreme, and is marked with loud dynamics and many accents. Some music of this type can be seen in measures 64-68 (refer to Example 4.34b), but the most striking example of this kind of writing is from the coda of *Rondo*, in which the unison music shown in Example 4.32 diverges and builds to the climactic-sounding end of the work. Example 4.35 shows this music.

Example 4.35: Thick texture at the end of *Feng*.

The musical score for Example 4.35 is presented in two systems. The first system begins at measure 168, indicated by a box in the top left corner. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute, Oboe, and Clarinet parts are highly active, with many notes and accents. The Horn and Bassoon parts are more rhythmic and provide a solid foundation. The second system continues the music, showing the instruments diverging and building to a climactic end. The dynamics are marked with 'ff' (fortissimo) and 'f' (forte). The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Like Chen's other works, *Feng* fuses elements of Chinese and Western music to form a new, eclectic sound. However, *Feng* is more circumspect in achieving this goal than are Chen's earlier works, including both *Monologue* and *Woodwind Quintet*. No Chinese tune is directly quoted, though two are alluded to. The Golden Section as it is used in the second movement is approximate, almost an allusion itself, and the *Baban* design of Chen's earlier Golden Section works is absent. The instruments occasionally imitate Chinese performance practices, but there is nothing so overt as the long imitative passages of *Monologue*. *Feng* represents a subtler compositional craft than the other two works included in this analysis. The same basic elements (Chinese melodies, Western atonality, the use of Western instruments to imitate Chinese sounds) remain, but they do not form the sharp juxtapositions seen in *Monologue* and *Woodwind Quintet*. Instead, Chen's own voice comes through strongly as she weaves these disparate elements into a unified whole.

5. CONCLUSION

Chen's music is complex. Many different elements combine in each of her works to produce her unique sound. The most important of these are eclecticism in pitch materials, numerically-based rhythmic and formal constructions, original approach to timbre, and original approach to texture. The analyses of *Monologue* and *Feng* according to these four elements (see Chapters 3 and 4) yield much important information about these two individual works. By comparing the important aspects of *Monologue* and *Feng* with each other and with *Woodwind Quintet* (analyzed by Xin Guo; see Chapter 2), it is possible to arrive at a greater understanding of Chen's woodwind music.

In this chapter, similarities and differences among these three works are explored. *Monologue* is first compared with *Introduction* (the first movement of *Feng*), with which it shares many important characteristics, including a through-composed form and the extensive use of silence. Next, *Rondo* (the second movement of *Feng*) is compared with both *Introduction* and *Monologue*. *Rondo* differs from both of these works in many ways, and represents different aspects of Chen's style, most notably her reliance on numerical constructions. Finally, both of the complete works analyzed in this study are compared with *Woodwind Quintet*. *Woodwind Quintet* is included in this study because the four analytical parameters developed by Xin Guo, while differently focused than the four elements examined in this study, nevertheless constitute the first analysis to examine these four elements of Chen's music.

Monologue and Introduction

The similarities between *Monologue* and *Feng* are most apparent in a comparison of *Monologue* with the first movement of *Feng*, *Introduction*. These two works have many important elements in common that can be discerned through an examination of the four important aspects of the music, beginning with the pitch materials. In both *Monologue* and *Introduction*, all of the primary pitch materials are presented in solo melodic lines in the first one or two phrases of music. These materials (the twelve-tone row and the seed motive in *Monologue*, and the *a* and *b* motives in *Introduction*; refer to Examples 3.2, 4.2, and 4.3) are the source for all other pitch constructions that occur later. In both works, these later constructions result from motivic development of the original materials.

Monologue and *Introduction* are also similar in formal construction. Although both works can be divided into meaningful sections, the overall form of each is through-composed. Repetition occurs in both movements (phrase e of *Monologue* and the C section of *Introduction*; refer to Examples 3.20 and 4.33), but in neither case does it supersede the developmental nature of most of the music. The repetition in *Monologue* is very brief, consisting of only one phrase. The repetition in *Introduction* is a free reprise incorporating many of the developed motives of the movement, rather than an exact restatement of a theme.

The two works also have many sounds in common, bringing into focus the specific characteristics of Chen's original approaches to timbre and texture. Both works employ the full spectrum of possible sounds on each instrument. Chen uses extreme

ranges, and carefully chooses the register of each phrase to coincide with her desired dynamic level and expressive effect. In *Monologue*, for example, the crescendo in measures 54-55 is enhanced by the rising tessitura of the clarinet. Similarly, in *Introduction*, the music played by the oboe at the beginning of the movement and by the flute at the end creates opposite expressive effects, despite being constructed of the same notes in the same register. (Refer to Examples 3.26 and 4.27) Both *Monologue* and *Introduction* also use Western woodwind instruments to imitate Chinese instruments and performance practices. These special effects are largely achieved by the use of pitch slides, as illustrated in Examples 3.25 and 4.30.

Another unique sound that is used extensively in both *Monologue* and *Introduction* is silence. Although silence is more prevalent in *Monologue* than in *Introduction*, both works include silences and end with several beats or more of notated silence. In both works, large sections are separated by silence, and each work closes with lengthening silences broken by short interjections. The accompanimental tone clusters at the end of *Introduction* bear a strong textural similarity to the individual notes that break the silence of the end of *Monologue*. (Refer to Examples 3.26 and 4.33.)

Rondo

Rondo, the second movement of *Feng*, is very different from both *Monologue* and *Introduction* in many important ways. Although *Rondo* shares some pitch materials, its instrumentation, and some instrumental special effects with *Introduction*, each of these elements is used differently in *Rondo* than in *Introduction*. The differences between *Rondo* and the other two works are apparent in each of the four important elements of Chen's music.

Monologue differs from both movements of *Feng* in the derivation of its pitch materials. While *Monologue* uses a twelve-tone row and a quotation from a Chinese melody, *Feng* uses motives that have no such specific sources. The differences in pitch materials between *Introduction* and *Rondo* are subtler. The basic pitch materials of *Introduction*, *a*, *b*, and *c*, do appear in *Rondo*, but *Rondo* also introduces new materials, including the ostinato figure. Also, motivic development plays a much more limited role in *Rondo* than in *Introduction*. (Refer to Examples 4.17 and 4.20.)

The structure of *Rondo* actually prevents much melodic development from happening because of its reliance on exact repetition. Instead, much of the interest in *Rondo* is created via the numerical constructions of the movement. The ostinato figure and its complex relationship with the meter, the shifting relationship of the melody and accompaniment in the B sections, and the Golden Section structure of the entire movement are essential to *Rondo*, and are unlike anything found in either *Introduction* or *Monologue*. (Refer to Examples 4.24 and 4.25, and Table 4.2.)

Rondo differs from *Introduction* and *Monologue* in the variety of sounds produced. While all three works use special instrumental effects to imitate Chinese sounds, these imitations are far less prevalent in *Rondo* than in *Introduction* or *Monologue*, both of which make extensive use of the sliding effects Chen uses for imitation. Instead, the most prominent special effect in *Rondo* is flutter tonguing, a unique and characteristic sound of twentieth-century Western woodwind music. (Refer to Example 4.31.) In addition, silence, which is such an important feature of both *Monologue* and *Introduction*, is completely absent from *Rondo*. The continuous sound of the work is shaped instead by the gradually thickening textures shown in Example 4.34 and by the easily discernable sectional divisions.

Woodwind Quintet

Woodwind Quintet bears strong similarities to both *Monologue* and *Feng*. These, like the similarities and differences between *Monologue* and *Feng*, can be illustrated with reference to the four important elements of Chen's music.

The pitch materials of *Woodwind Quintet* are very similar to those of *Monologue*. The two basic pitch sources are a twelve-tone row and a Chinese melody, just as in *Monologue*.¹⁰² The third source, an unordered pitch collection that is closely related to the twelve-tone row,¹⁰³ invites comparisons to the *c* collection of *Monologue*, the derivation of which is shown in Example 3.13.

While the basic structure of *Woodwind Quintet* does not depend on the Golden Section as in *Rondo*, numerical constructions are evident on a smaller scale. The work contains two polyrhythmic ostinati. One of these is shown by Guo to present one complete form of the twelve-tone row, with a fragment of the row form in each instrumental part.¹⁰⁴ The other presents three simultaneous row forms. These ostinati create very complex composite rhythms and bear comparison with the ostinato of *Rondo*. While the ostinato in *Rondo* is not polyrhythmic as in *Woodwind Quintet*, it does enter into a complex relationship with the meter of the work, thus creating a similar effect on a larger scale.

Instrumental effects and textures in *Woodwind Quintet* also show similarities to the two works examined in this study. All five instruments play throughout their entire

¹⁰² Guo, 86.

¹⁰³ Ibid.

¹⁰⁴ Ibid., 91.

ranges. As in *Monologue* and *Feng*, Chen uses the instruments of the wind quintet to imitate Eastern sounds, in this case using the horn to imitate a Tibetan instrument. Also, the flutter tongue effect is used in *Woodwind Quintet* as in *Rondo*. As in *Monologue* and *Introduction*, silence plays an important role in *Woodwind Quintet*, which ends with notated silence as do these two works.

Summary

Woodwind Quintet, composed in 1988, and *Monologue*, composed in 1993, share many features. The most important of these are the uses of twelve-tone rows and quotations from Chinese melodies. Other features in common include the use of Western instruments to imitate Eastern sounds and the use of silence. Important features shared by *Woodwind Quintet* and *Feng* include the use of complex rhythmic constructions in the form of *ostinati*.

Feng was composed in 1998, and represents a new phase in Chen's compositional style. One of the most important features of *Feng* that does not appear in either *Woodwind Quintet* or *Monologue* is the derivation of the pitch materials. Rather than use specific sources such as twelve-tone rows and Chinese melodies, Chen creates original motives and sonorities to form the basis for *Feng*. These motives and sonorities are related to Chinese melodies and are quite dissonant, showing that they are also related to the language of twentieth-century Western atonality. Chen thus retains the two basic sources of inspiration for her pitch materials, but abandons the quotation of Chinese melodies, as well as the strict ordering of the twelve-tone method.

Feng uses the Golden Section as a structural basis, as do several of Chen's earlier works (*Piano Concerto*, *Sparkle*, and *Qi*). The earliest of these employed both the melody and the exact structure of the Chinese melody *Baban*. However, as described in Chapter 4, Chen's Golden Section compositions represent a slow progression away from the *Baban* model. *Feng* represents the last stage of this progression. The Golden Section forms the structural basis for the work on at least three levels, but Chen abandons the

Baban melody (as she did previously in *Qi*). *Feng* goes one step farther than *Qi*, though, and treats the Golden Section itself in a slightly looser manner.

However, some characteristics of the much earlier *Woodwind Quintet* are retained in *Feng*. The flutter tonguing passages in both works sound very similar, for example. The use of silence in Introduction is just as prominent as in *Woodwind Quintet*. The sections are separated by distinct changes in texture. Both works open with solo passages that introduce many important elements of the music to come.

The freer invention of pitch materials and the looser treatment of the Golden Section represent a new step in Chen's compositional development. Her music aims to fuse the two major musical traditions that have been the basis for her study and for her career. In her own words, "I think that my music is a kind of fusion and merger, a marriage of the consonant and dissonant, the tonal and atonal. It really sounds to me like speaking in Chinese, in a Chinese color, but it's written in a Western music idiom."¹⁰⁵ While retaining many of the compositional practices that help to create her unique sound (her innovative approach to timbre, her use of silence, her atonal language), Chen is continuing to strive for new modes of expression and to refine her compositional voice.

¹⁰⁵ Chen Yi, "An Interview with Chen Yi," 30.

APPENDIX A: TRANSCRIPTS OF INTERVIEWS WITH CHEN YI

Interview of 17 December, 2004.¹⁰⁶

Cheryl Melfi (CM): Dear Dr. Chen, I have a few questions for you regarding *Monologue (Impressions on The True Story of Ah Q)*.

Chen Yi (CY): Dear Cheryl: Thanks for your message. Please find my answer[s] between your questions. Thanks. CY

CM: I am working from a Theodore Presser score, copyright 2000. In measure 55 there seem to be only three and one-half beats. Could you clarify this measure for me?

CY: After the first 8th note, there should be a[n] 8th rest, which is missing from the score.

CM: What is the relationship of the music to *The True Story of Ah Q*? Your program notes for *Monologue* mention "ignorance and civilization, lowliness and pride," as well as indicating that the work represents "[your] own musical monologue." Does the music follow a specific program?

CY: This is what I have written down when the piece was performed, for your reference:

Monologue (Impressions on The True Story of Ah Q) for solo clarinet
(1993) [6'] Chen Yi

It has been strongly haunting me for a long time to think about ignorance and civilization, lowliness and pride. This piece for solo clarinet was inspired by Lu Xun's *The True Story of Ah Q*. Lu Xun (Zhou Shuren, 1881-1936) is China's best-known 20th-century author of essays and short stories, in which he called on the Chinese people to rise and give battle of feudalism. I want to express my gratitude to Inter-Artes in London, who commissioned and premiered the piece at a concert *The World of Lu Xun* in April 23, 1993 in Birmingham, U.K., for offering me an opportunity to listen to my heart through my own music monologue.

Lu Xun (Lu Hsun) (1881-1936), the father of contemporary Chinese literature, was not only a great writer but also a great revolutionary and thinker. With a pen as his weapon he waged a heroic struggle against imperialism, feudalism and bureaucrat-capitalism. The writings he has left us are a treasured part of the rich literary heritage of the Chinese people. During the days when China was under the reactionary rule of

¹⁰⁶ Interview conducted by the author via email.

imperialist and feudal forces, the author used his articles to expose the ugliness of the dark society. In his articles, the author gives us a perceptive and sensitive account of life at that time. The power of his writing is revealed in his sharp, precise style.

Ah Q is a representative image of common Chinese people in the early 20th century. He is described in Lu's novel *A True Story of Ah Q* as a Chinese male, simple, ignorant, non-educated, arrogant and conceited, looked down on his own motherland and people, and its culture, but admired foreigners for everything, no independent thinking and no feeling about democracy, but apathetic politically. The author satirized Ah Q, in order to arouse the people to build up a new society with civilization and self-confidence.

I highly respect Mr. Lu Xun and think that every citizen has his/her full responsibility to improve the understanding between peoples within the environments, and make all possible contributions to the society. The solo piece is a meditation of introspection inspired by the *True Story of Ah Q*.

Chen Yi
8/20/96

CM: In the program notes to *Feng*, you state that you use the instruments of the wind quintet to "sound the Eastern feeling of the winds." Does *Monologue* also contain deliberate references to the sounds of Eastern instruments?

CM: My analysis traces the development of motives based on the twelve-tone row stated at the opening of the work. I have traced the pentatonic phrase in measures 37-41 to the motive first stated in measure 11, itself derived from the inversion of the tone row. Does the pentatonic phrase also have a separate source?

CY: In *Monologue*, m. 5, you have the pitch material "d, g, c, b flat". It's taken from a Chinese tune of traditional ensemble music, called "Old Eight Beats". I added a big leap at the end, to have 5 pitches as the seed material of the whole piece. You could see the variations and development of this material throughout the piece, in m. 6, 8-10, 11-17 (juxtaposed the atonal material, which is introduced in the opening of the piece, in contrast of high and low registers), 18, 21, 33-51, 54, 55. The whole thing is in one part form, with short and long phrases in variations (theme on different degrees and registers and rhythms). The shape is dramatic. Some grace notes and gliss. are inspired by Chinese traditional instrumental playing technique and style (frequent little grace notes on bamboo flute, sliding down tone like weeping or sighing sound from xun that is made from clay, grace notes in m. 25 from the bowing of erhu, the Chinese fiddle, and so on).

CM: Thank you for your time and for your helpfulness. Sincerely, Cheryl Melfi.

CY: Thank you for your detailed work and great support. Cheers, Chen Yi.

Interview of 11 January, 2005.¹⁰⁷

Cheryl Melfi (CM): Dear Dr. Chen, I have a few questions for you regarding Feng.

Chen Yi (CY): Please find my answer[s] between your questions. Thanks. Chen Yi

CM: The program notes mention folk songs as part of the definition for the character “feng.” Is there a specific folk song source for the melodies of *Feng*?

CY: No.

CM: *Feng* includes special instrumental effects like pitch bending and flutter tonguing. In addition, *Feng* includes some textures that are unusual in the wind quintet, including all five instruments playing in unison (octaves), simultaneous pitch bending, and silence. Are these, like the pitch bending of *Monologue*, intended to evoke the sounds of specific Eastern instruments or ensembles?

CY: Yes.

CM: I have found that the proportions of the sections in the Rondo correspond very closely to the Golden Section proportion. Does such a relationship also exist in the Introduction?

CY: Not intentional.

CM: Passages consisting of a pattern of alternating ascending whole steps and descending half steps occur throughout *Feng*. This same pattern also appears in ...*as like a raging fire*... Can you comment on this pattern and its uses in your works?

CY: When I tried to move pitches fast but in a small range I started to use this language, and it became more popular in my writing.

CM: In measure 37 of the Rondo, the oboe and the flute begin a passage in parallel major seconds. However, in measure 38 the oboe part breaks the pattern, substituting an E-natural for the expected E-flat and changing the interval between oboe and flute to a minor second for that note only. In measure 39 the same substitution is made. This music recurs in measures 105-107. In measure 105, otherwise identical to measure 37, the oboe plays the E-natural instead of the E-flat of measure 37. In measure 106, the E-flat appears, replacing the E-natural of measure 38. Measure 107 corresponds exactly to measure 39. When the passage appears again in measures 163-165, the oboe part is an exact repetition of measures 37-39. What is the purpose of these substitutions?

¹⁰⁷ Interview conducted by the author via email.

CY: Thank you for pointing out the typo!!! In the oboe part, all E note[s] in m. 37-39, m. 105-107, m. 163-165 should be flat. Please add all marks that are missing. Thanks!!!

CM: I would also appreciate any comments you might have about the experience of writing for the wind quintet. Does it present special challenges?

CY: Yes. I have reviewed many old works, in order to learn the availability of this instrumentation first, then to avoid using the “too regular” textures in my own piece.

CM: Thank you for your time and for your helpfulness. Sincerely, Cheryl Melfi.

APPENDIX B: MATRIX OF TWELVE-TONE ROW FORMS FOR *MONOLOGUE*
(*IMPRESSIONS ON THE TRUE STORY OF AH Q*)

	I ₀	I ₆	I ₂	I ₃	I ₇	I ₉	I ₁₀	I ₄	I ₅	I ₁₁	I ₈	I ₁	
P ₀	D	G#	E	F	A	B	C	F#	G	C#	A#	D#	R ₀
P ₆	G#	D	A#	B	D#	F	F#	C	C#	G	E	A	R ₆
P ₁₀	C	F#	D	D#	G	A	A#	E	F	B	G#	C#	R ₁₀
P ₉	B	F	C#	D	F#	G#	A	D#	E	A#	G	C	R ₉
P ₅	G	C#	A	A#	D	E	F	B	C	F#	D#	G#	R ₅
P ₃	F	B	G	G#	C	D	D#	A	A#	E	C#	F#	R ₃
P ₂	E	A#	F#	G	B	C#	D	G#	A	D#	C	F	R ₂
P ₈	A#	E	C	C#	F	G	G#	D	D#	A	F#	B	R ₈
P ₇	A	D#	B	C	E	F#	G	C#	D	G#	F	A#	R ₇
P ₁	D#	A	F	F#	A#	C	C#	G	G#	D	B	E	R ₁
P ₄	F#	C	G#	A	C#	D#	E	A#	B	F	D	G	R ₄
P ₁₁	C#	G	D#	E	G#	A#	B	F	F#	C	A	D	R ₁₁
	RI ₀	RI ₆	RI ₂	RI ₃	RI ₇	RI ₉	RI ₁₀	RI ₄	RI ₅	RI ₁₁	RI ₈	RI ₁	

APPENDIX C: CHINESE INSTRUMENTS

Changjian (dung-chen). A brass instrument used in Tibetan ritual music. The changjian is the largest and the deepest-sounding of the Tibetan trumpets, and its booming sound has been compared to the “voices of . . . elephants.”¹⁰⁸

Dizi (ti). A bamboo transverse flute. In addition to its six finger holes, the dizi has one additional hole that is covered with a thin bamboo membrane. When the instrument is played, this membrane produces a buzzing sound that is part of the dizi’s characteristic tone color. The dizi is made in several different tunings and is used in many types of ensemble music. Dizi music includes many varied articulations, as well as virtuosic melodic passages.¹⁰⁹

Erhu. A two-stringed bowed instrument. The body of the instrument is constructed of wood, while the soundboard may be made of wood or skin. Traditionally, the strings of the erhu were made of silk, but today they may be of steel. The player moves the bow between the strings, not over them as do players of Western string instruments. The erhu is a melodic instrument, often playing highly ornamented lines including frequent pitch slides.¹¹⁰

Pipa. A four-stringed lute with elongated tuning pegs and a bent neck. The instrument is constructed of wood and the fingerboard is fretted. The pipa is placed

¹⁰⁸ Peter Crossley-Holland, *Musical Instruments in Tibetan Legend and Folklore*, Monograph Series in Ethnomusicology, ed. Peter Crossley-Holland, no. 3 (Los Angeles: Program in Ethnomusicology, Department of Music, University of California, 1982), 24-25.

¹⁰⁹ See Tsai-Ping Liang, *Chinese Musical Instruments and Pictures* (Taipei: Chinese Classical Music Association, 1970), 33; David Loeb, *Chinese and Japanese Musical Instruments and Their Notation* (Plainview, New York: Harold Branch, 1972), 12; and Alan R. Thrasher, *Chinese Musical Instruments, Images of Asia* (Hong Kong: Oxford University Press, 2000), 23, 67-68, 90.

¹¹⁰ See Loeb, 7; and Thrasher, 63-64, 88-89.

vertically in the player's lap and plucked with the fingernails of the right hand, or with plastic extensions taped to the player's fingers. Music for the pipa can be very virtuosic, using not just rapid passagework, but special effects including harmonics, tremolos, and percussive sounds.¹¹¹

Xiao (hsiao). A vertical bamboo flute with six finger holes. The tone is produced by covering the open top of the flute with the lower lip and blowing across a notch in the end of the instrument. The xiao is generally pitched lower than the dizi, and the sound of the instrument is not as loud as that of the transverse flute. Xiao melodies are generally slow and calm.¹¹²

Xun (hsün). An egg-shaped flute made of clay or porcelain. The xun may have between five and eight finger holes. This instrument produces a whistling sound.¹¹³

¹¹¹ See Loeb, 9-10; and Thrasher, 39, 63, 74.

¹¹² See Loeb, 13; and Thrasher, 21, 68.

¹¹³ See Liang, 37; and Thrasher, 14.

APPENDIX D: THE GOLDEN SECTION

The Golden Section is a proportion found in nature, mathematics, and art. It can be derived from the Fibonacci Series.

The Fibonacci Series

Each number in the Fibonacci Series is the sum of the two preceding numbers.

1 1 2 3 5 8 13 21 34 55 89 144 233 377 610 987 1597 2584

The Golden Number

The Golden Number is an irrational number approached by dividing two adjacent numbers of the Fibonacci Series. .618 is an approximation of this number.

$1/1=1$ $1/2=.5$ $2/3=.667$ $3/5=.6$ $5/8=.625$ $8/13=.615$ $13/21=.619$ $21/34=.618$

The Golden Section

The Golden Section is the proportion corresponding to the Golden Number.

When an object, like a rectangle, is divided into parts consisting of .618 and .382 of the whole, it exhibits the Golden Section proportion. A musical composition that exhibits this proportion is likely to have a climax or other major structural event that divides it into two parts consisting of .618 and .382 of the entire work.

APPENDIX E: INTERNET RESOURCES

Many online resources provide information about Chen Yi's life and music.

Following is a selective annotated list of those resources that are the most accurate and in-depth. Many resources have been omitted from this list. They include sites that mention Chen only briefly, as well as sites devoted to a particular award or commission that Chen has won. While valuable for researchers interested in the specifics of these commissions and awards, these resources often lack detail in their treatment of Chen's life and works, and present information that is readily available elsewhere. The sites that are included here present the most comprehensive information available online, and/or present information not available from other sources.

Chen Yi. "Chen Yi and Her Music."

<http://hometown.aol.com/chenyi/myhomepage/profile.html> (visited 2/18/05)

The extensive professional biography on this site covers compositional and academic activities. The works list is complete and includes purchase/rental information. The site includes a selected discography of Chen's music, a selected videography of films about the composer, and a selected research bibliography. There is also a list of recent and projected performances of Chen's music, which includes information about performances through October 2005. Contact information for Chen and for her publisher, Theodore Presser Company, is also included.

Chen Yi. "Hún Qiáo: Bridge of Souls." Interview by Dan Olson.

http://music.minnesota.publicradio.org/features/0109_hun_qiao/yi_transcript.shtml (visited 2/18/05)

The complete text of an interview recorded May 29, 2001 for Minnesota Public Radio. Chen speaks about *Ning*, her contribution to a project intended to commemorate the Japanese invasion of China and the atrocities committed in the city of Nanking. The site includes a link to the RealAudio version of the interview, which can be downloaded.

Chen Yi. "An Interview with Chen Yi." Interview by John de Clef Piñeiro.

http://www.newmusicon.org/v9n4/v94chen_yi.htm (visited 2/18/05)

The complete text of a 1991 interview dealing extensively with Chen's life in China, her experiences as a student at Columbia University, and her music. The print version of the interview is listed in the References section of this study.

Lindsey, Gary. "Chen Yi: Off the Hook." *ask. magazine* 1, no. 1 (Dec. 2002)
<http://libarts.wsu.edu/ask/ask1-1/chen-yi.html> (visited 2/18/05)

This article was written after the author conducted an interview with Chen. It includes Chen's comments on such varied topics as her music, her hobbies, and the attacks of September 11, 2001.

The Living Composers Project. "Chen Yi."
<http://composers21.com/compdocs/chenyi.htm> (visited 2/18/05)

This site is maintained by the Living Composers Project (<http://www.composers21.com/>). It includes a short biography, a works list and discography, and links to other relevant online resources. It is accurate but lacks the detail of some other sources.

Theodore Presser Company. "Composer Information: Chen Yi."
<http://www.presser.com/Composers/info.cfm?Name=ChenYi> (visited 2/18/05)

Information on this site includes a short biography, a list of commissions and awards Chen has received, a list of upcoming and recent performances, and a summary of Chen's new compositional projects. The works list includes premiere and commission information for each work, as well as links to recording information and reviews when available. The site was slightly out-of-date when visited; no date of last update was given.

The University of Missouri, Kansas City. "Conservatory Composition Dept."
<http://www.umkc.edu/impact/> (visited 2/18/05)

The University of Missouri, Kansas City. "Faculty Detail: Chen Yi."
http://www.umkc.edu/conservatory/faculty_detail.asp?Faculty_ID=3 (visited 2/18/05)

These sites are maintained by the University of Missouri, Kansas City (<http://www.umkc.edu>). The first site is the homepage of the University of Missouri, Kansas City department of composition. The second consists of a short biography of Chen in the context of her position as a university faculty member, including telephone and email contact information. The information is accurate but lacks the detail of Chen's personal site or of

the Theodore Presser site. These sites are primarily useful to current or prospective students at the university, and thus may be of interest to composers who wish to study with Chen.

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